

# MODERN DRUMMER™



The International Magazine Exclusively For Drummers

February/March 1982

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## PHILLY JOE JONES

Earth, Wind  
& Fire's  
Percussion  
Triumvirate

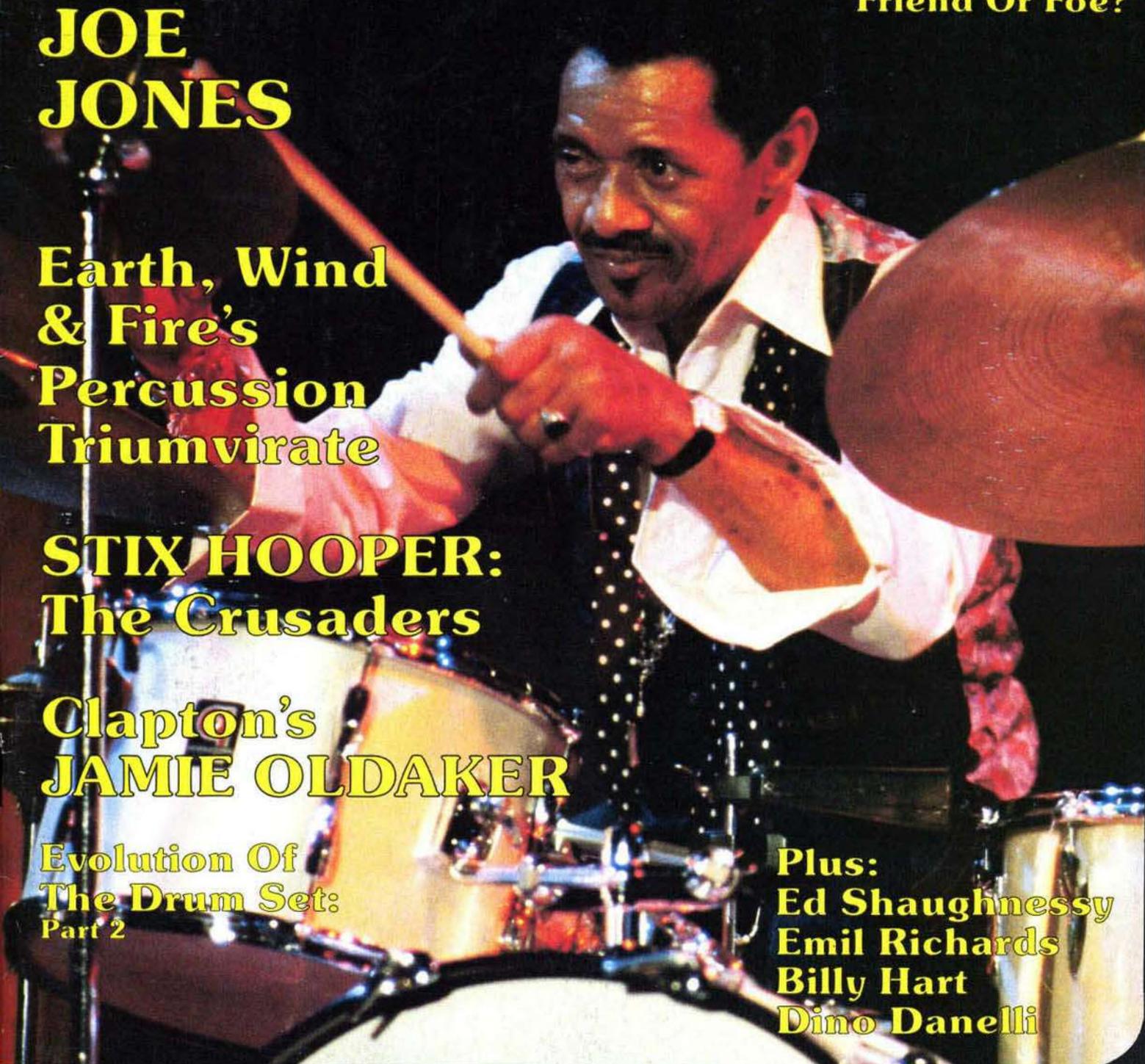
STIX HOOPER:  
The Crusaders

Clapton's  
JAMIE OLDAKER

Evolution Of  
The Drum Set:  
Part 2

Plus:  
Ed Shaughnessy  
Emil Richards  
Billy Hart  
Dino Danelli

The Drum  
Computer:  
Friend Or Foe?





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### PHILLY JOE JONES

Long recognized as one of the most influential jazz drummers of the '50s and '60s, Philly Joe Jones has continued to make his presence felt whether backing other artists or leading his own groups. Here, he details his many years in the music business, while discussing some of the problems an artist has to deal with in order to survive.

by Rick Mattingly ..... 10

### STIX HOOPER

A founding member of the Crusaders Stix Hooper has been involved in many different areas and styles of music. In this, his first MD interview, he shares his insights on a variety of topics, and discusses some of the philosophies behind his unique playing style.

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### THE DRUM COMPUTER: FRIEND OR FOE?

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### EARTH, WIND & FIRE

Philip Bailey, Ralph Johnson and Freddie White are the three members of Earth, Wind & Fire who provide the percussive drive and color that is such an important feature of the group's sound. They speak of their backgrounds, and of how they are able to combine their varied talents into a unified whole.

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# EDITOR'S OVERVIEW



To the immediate right of this column stands a list of some thirty distinguished names under the heading of MD Advisory Board. A brief explanation is in order for those who've inquired regarding the function of the Board.

As you can readily see, the Advisory Board represents a rather diverse assortment of musical idioms that includes performers, authors, teachers, clinicians—even cymbal, vintage equipment and electronic specialists. Members are chosen not only for their expertise in a particular phase of drumming, but for their concern for the educational development of young drummers, as well.

Basically, the Board acts in an advisory capacity to the MD Editorial staff. Selected Board members are surveyed periodically on certain issues of the magazine. Their suggestions, recommendations and criticisms are all carefully evaluated. Though some Advisors are more active than others, many contribute articles, assist in matters requiring factual verification, or simply help us to answer a particularly tough question from a concerned reader.

MD's Advisors do not control the content or editorial direction of the magazine. But they do contribute ideas, make recommendations and supply objective viewpoints which helps us maintain editorial direction and balance.

Many have been members since our very earliest issues. Others have been added over the past few years. All of them certainly deserve a word of thanks for their assistance. Any reader interested in contacting an Advisory Board member should direct the correspondence to that individual, c/o Modern Drummer. We'll be glad to forward your letter.

The new year is off to a rousing start with jazz great Philly Joe Jones. Renowned for his stylistic drumming behind Freddie Hubbard, Lee Morgan, Bill Evans and Miles Davis, Philly offers some candid remarks in this profile by MD's Rick Mattingly.

Fred White, Philip Bailey and Ralph Johnson are the threesome responsible for the rhythmic impetus of Earth, Wind and Fire, and Stix Hooper talks about his contribution to the unmistakable sound of the Crusaders.

Hardly a household name, Jamie Oldaker has backed the likes of Eric Clapton, Peter Frampton and Leon Russell. Now about to front his own band, Jamie tells his story in *Moving Centerstage*.

In the nostalgia department, Danny Read's final installment of a two-parter on *The Evolution Of The Drum Set* looks at the development of the various components.

Recently, there's been some controversy in drum circles surrounding an item called the Linn *LM-1* Drum Computer. Not to be confused with the infamous rhythm box, the *LM-1* is a programmable computer, capable of producing some incredible percussion sounds. As expected, several other electronic firms have since jumped on the bandwagon, and it appears the age of automation has started to hit home. A threat to some, an aid to others: we've opted to present both sides in MD's Special Report, *The Drum Computer: Friend Or Foe?*

In the column department, February/March offers everything from Ed Shaughnessy on equipment and Charlie Perry on accent conversions, to selecting drum sticks and drum heads, a profile on Emil Richards, and a Billy Hart solo transcription.

We'd also like to extend our best wishes to Remo Belli and all the fine people at Remo in California who are currently celebrating twenty-five years of manufacturing. Congratulations Remo.

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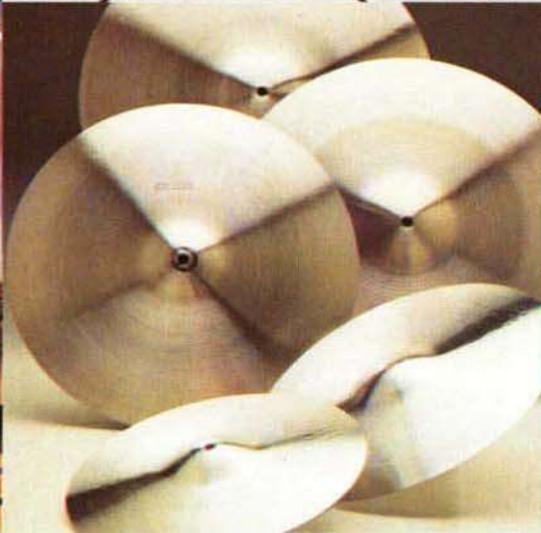
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# ASK A PRO

Photo by Veryl Oakland



## ANDREW CYRILLE

**Q.** Could you give me some pointers on establishing a solid teaching practice?

**Jimmy Nolan**  
Stamford, Ct.

**A.** Since the student comes to you to learn and pays you, his needs come first. Make yourself available to your students by having a set location, without constant changes in schedule. Be a responsible and reliable teacher, and don't hang students up.

## SONNY IGOE

**Q.** Do you know of any good books or study material for brushes? Do you use this in teaching of brush technique?

**Francis Frato**  
Wilmington, Del.

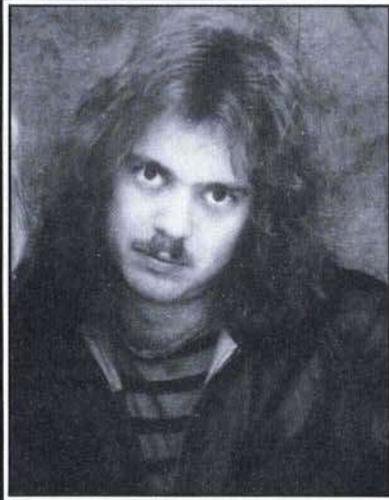
**A.** I just received a book in the mail which is the most comprehensive book on brush playing I've seen yet. It's entitled *Brush Fire* by Willis F. Kirk, and is published by R&W Publishing, 660 Los Palms Drive, San Francisco, Ca. 94127. For drummers who are serious about learning the art of brush technique I recommend they study with a teacher who has had experience with brush playing. In my teaching I usually do not use a technique book for brushes. I show the students my approach by demonstrating brush playing on ballads and up-tempo tunes. Brushes are meant to glide subtly over the drumhead's surface, creating a smooth whispering sound. I also suggest listening to some of the master brush players like Buddy Rich, Joe Morello, Jake Hanna, Jo Jones, and Denzil Best just to name a few.

## CLAUDE LE HENAFF

**Q.** Do you get much of a chance to practice when you are on tour?

**B. K.**  
Atlanta, Ga.

**A.** Not much at all. When we were the second act, I found if I hung around long enough after sound check, I was able to at least warm up on the set. I was considering bringing a set of drum pads with me on tour, but it's not the same as practicing on your own drum set.



## BEAVER HARRIS

**Q.** Have you ever studied any of the African rhythms? If so, has this influenced your playing in any way?

**B. B. Montlack**  
Los Angeles, Ca.

**A.** Yes, I have studied African rhythms. It's not what you would call an influence; it is more of an innate discovery that I found in terms of what I was already playing. I always thought that way but I never had the opportunity to confirm these thoughts. In Africa a flam is the same as in the so called American rudimental drumming, with a contrapuntal or polyrhythmic approach. In African rhythms the flam sound is happening all the time because the polyrhythmic sound is happening all the time. In African music both the melody and the rhythm is played on the drums.



## JIMMY MADISON

**Q.** What kinds of drum heads do you use, and how often do you change them?

**Linda Bellasario**  
St. Petersburg, Fla.

**A.** The selection of drum heads depends on your personal taste and the type of music you are playing. Being a jazz player, I use two-headed drums. They are all Gretsch drums; an 8 x 12 small tom-tom, 14 x 14 floor tom-tom, 5 1/2 x 14 snare drum, and a 16 x 18 bass drum. I prefer plain Ambassador weight heads on the toms and snares. On the bass drum, I still have the original Gretsch head on the front and on the batter side I use the Emperor head with a little tape to cut down on the ringing. For what rock playing I'm involved in I like to use Pinstripes on one side and the regular Ambassadors on the other. I feel that you should change your drum heads quite regularly, because even the best drum heads eventually experience stress and playing fatigue.



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# READER'S PLATFORM

I'd like to congratulate you on publishing a great magazine that keeps getting better and better. However, I must point out an error in October's *It's Questionable* column. You stated that Maurice Purtill, former Glenn Miller drummer, had ". . . died some years ago." Actually, Purtill is alive and well and living in Fairlawn, New Jersey! I just wanted to pass along that information.

JAMES WALLACE  
FAIRLAWN, NEW JERSEY

*Editor's note: We received several letters pointing out that error. One reader quoted Mark Twain: "The reports of my death have been greatly exaggerated." This is one of those special times where it's great to be wrong. Our apologies to Mr. Purtill and his family and to our readers.*

I learned a great deal from the Tommy Aldridge interview! It's amazing what the business side of things can do to a creative musician. Tommy is very strong to have made it through. It's also good to know that a person can still have a positive attitude towards music after the business nearly ruined his career. It would be nice if more of your interviews were directed towards the business side of things, because so much can be learned from the pros.

(ANONYMOUS)  
EAST HAVEN, CONNECTICUT

I'm amazed at Stewart Copeland's statement on Remo *Roto-toms* in your November '81 issue. He said, "As the basis for a drumset they're not versatile enough." What could be more versatile than having a set of drums where you can change the pitch quickly on certain songs? I have a lot of respect for Stewart Copeland as a drummer, but now I have lost some. In all fairness to James Casey, I think he should submit his question to Bill Bruford or Terry Bozzio and see what they say.

MICHAEL J. ANNIS  
GENESEO, NEW YORK

While playing at a local club, Dave Dix, drummer for the Outlaws walked in. He paid the band its greatest tribute to

date: he sat through an entire night of our music and said he enjoyed it. His encouraging remarks about the band and my drumming have been a true inspiration. I felt bad that I did not get a chance to thank him. So Dave, if you're reading this—THANK YOU! David Dix and The Outlaws are top shelf in our book.

BUD BARBERE  
(THE TREE BEARD BAND)  
CHELMSFORD, MASSACHUSETTS

I feel congratulations are in order for your excellent articles on Shelly Manne by Dave Levine, and Jim Chapin by Rick Mattingly. They were superb. Also, in answer to a letter by James Walker in the same issue (Oct. '81). I played on Billy Cobham's set at the Montreux Jazz Festival in July of '79. I was so surrounded by drums and cymbals that no matter where I put my sticks—I hit something! I believe that it's easier for a drummer of *limited ability* to lay some "flash and trash" on an audience with a massive set of drums, than it is for someone else to create something musical and meaningful on a small set of drums.

This is *not* a put-down of those great drummers who have huge sets and *can* play. It's a put-down of those who try to hide a lack of talent with wall-to-wall drums, thinking that "more is better."

BUTCH MILES  
HARTSDALE, NEW YORK

MD earned its credentials with the October 1981 issue. Billy Gladstone, Jim Chapin, Ted Reed, etc. in a few short pages! Is there any recorded evidence available to the public of Billy Gladstone's playing? It would be a treat to hear!

JERRY BOGNER  
IRVINGTON, NEW JERSEY  
*Editor's note: We know of no recordings with Gladstone. If any MD readers know of any, please let us know!*

Loved your article on Jim Keltner! I'd like his address.

GARY FARMER  
BOSTON, MASSACHUSETTS  
*Editor's note: MD readers can write to Jim Keltner in care of the magazine.*

*continued on page 71*



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**PAISTE**

# IT'S QUESTIONABLE

Q. I'm interested in Roberto Petaccia's *Progressive Steps to Progressive Funk*. I'd like to know the address of R. P. Publications and the cost of the book.

D.R.  
London, Ontario, Canada

A. *Progressive Steps to Progressive Funk* can still be ordered from R. P. Publications, 247 W. 76th #2, New York, N. Y. 10023. Send money order for \$15.00 plus \$2.00 postage.

Q. In the October 1981 issue of *Modern Drummer* you stated in your column that sticks, clappers, castanets, cymbals and gongs would be referred to as idiophones because idiophones are self vibrating instruments. Is the sansa also considered an idiophone? I have two that were brought back from Africa as presents. One has nine tongues made of reeds, and the other has fifteen tongues made of metal of different lengths. Are the two played differently?

G. J.  
Melbourne, Australia

A. *The sansa is a plucked idiophone, but more accurately considered a linguaphone consisting of metal or split cane lamellae or tongues which are fitted to a wooden resonator so that one end of the lamellae can vibrate freely when played. The lengths of lamellae determine their pitch. The number of the tongues varies considerably, however both of your sansas would be played by depressing and releasing the free ends of the tongues with the thumbs and forefingers. I would think the sansa with the split cane lamellae to be older than the one with the metal lamellae.*

Q. I started playing drums when I was 13 years old, then I quit. I really want to start playing again. Do you think starting to play drums at 16 is too late?

B. S.  
Tsauwassen, Canada

A. *Absolutely not! "When there is nothing to lose by trying and everything to gain if successful, by all means try. Do it now!"*

Q. How does one go about becoming a member of the N.A.R.D., the National Association of Rudimental Drummers? What's the address?

D. W.  
Calgary, Alberta, Canada

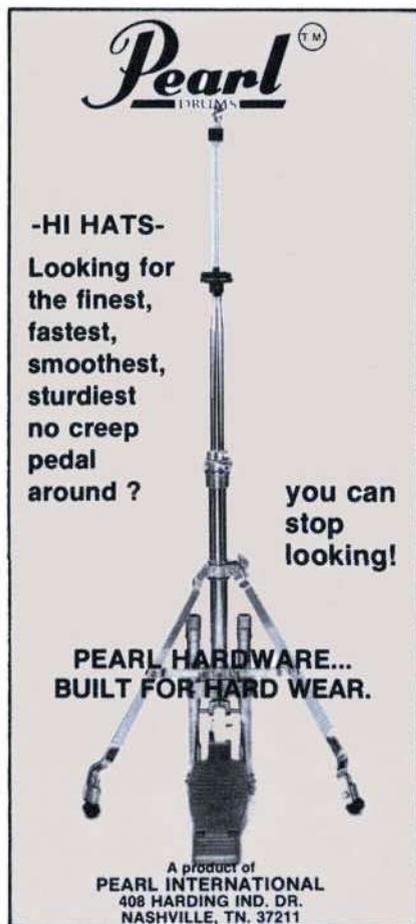
A. *The Ludwig Drum Company are coordinators for the N.A.R.D. You can write for more information to: Ludwig Dmm Co., 1728 N. Damen Ave., Chicago, IL. 60647.*

Q. I've come across music more than once where the triplet is not always indicated by the number 3. When a triplet is written in music, isn't it proper to write a 3 over the triplet grouping?

B. D. J.  
Tarrytown, N.Y.

A. *Sometimes composers and typographers omit the number 3 altogether when the figure is obviously a triplet. Or they may insert the 3 for an initial triplet, and use the word "simile," which means "same," on the next triplet, and leave the following triplets unnumbered.*

*continued on page 71*



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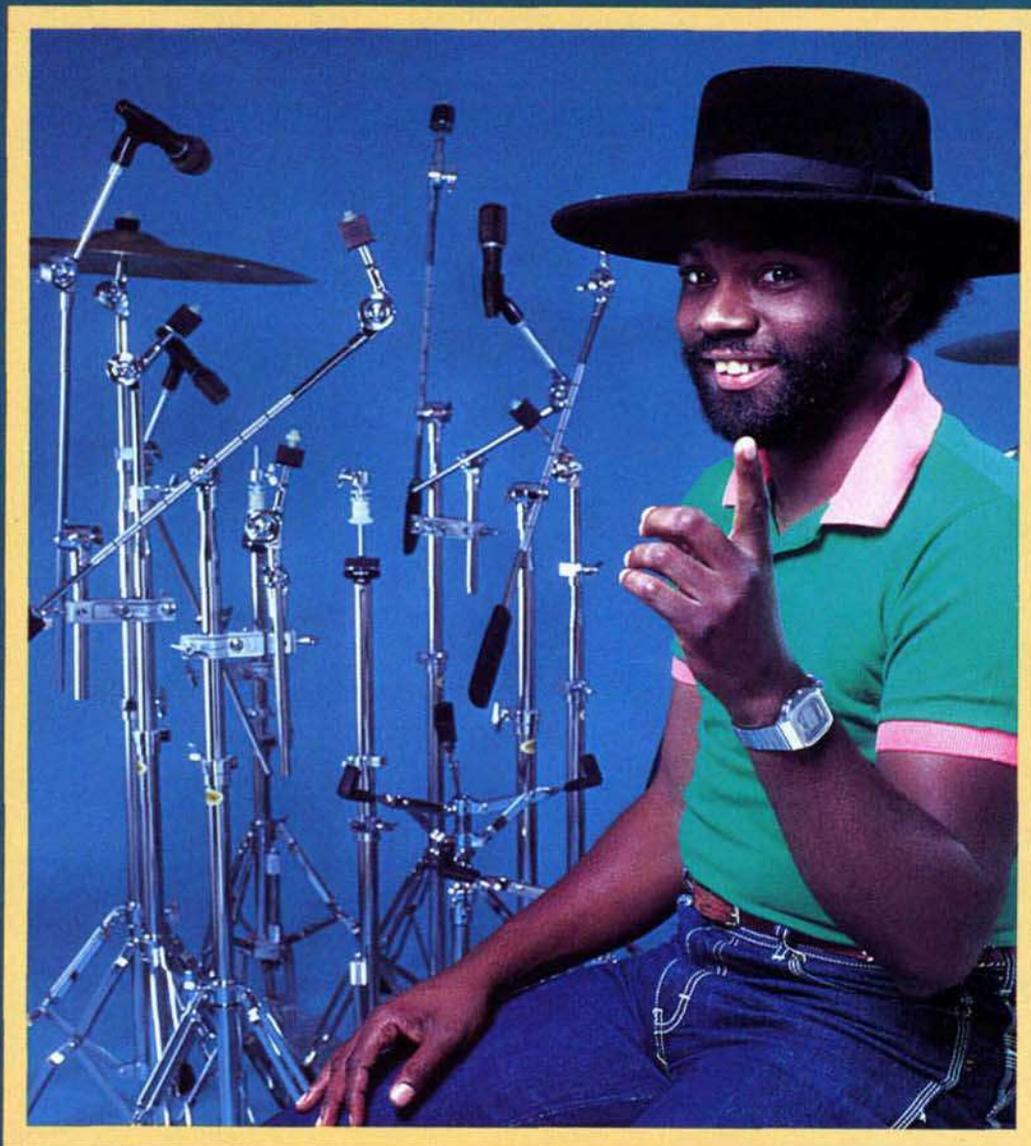
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Photo by Tom Copi

# PJJJ

*In the early '50s, Tony Scott hired a young drummer from Philadelphia named Joe Jones. To avoid confusion with Count Basie's famous drummer (Jo Jones), Scott would introduce his drummer by saying, "This is the Joe Jones from Philly." Eventually, the younger Jones requested that Scott refer to him as "Philly Joe," and he subsequently had his name legally changed to Philly Joe Jones.*

*After working with a variety of bands and musicians, Philly Joe gained notoriety by joining the Miles Davis quintet in 1954. It was no secret that he was Miles' favorite drummer, and stories are told of Miles telling his later drummers, "Try to play like Philly Joe."*

*For the last several years, Joe has been leading his own groups, and he has also authored an innovative book on brush technique. He recently took time to sit down for Modern Drummer and*

*talk about his life and some of his philosophies.*

PJJ: Drums have always been my choice of an instrument. I had an opportunity to pick several instruments because my maternal grandmother made all of her daughters take music, and really get into it deeply. From the beginning they were playing classics. One played the violin, another played tenor saxophone, and they all played piano, because my grandmother played piano. So my grandmother made my mother and all of my aunts take piano, and likewise, they made all their children take piano. All of my cousins play piano. I looked at all the instruments and said, "The drums are what I want." I didn't want to play the piano, although I used to have to take lessons. But I shied away from them because I wanted to play drums.

My drum thing was interrupted because I went into the service after I got

out of high-school, and I didn't get a chance to play the drums on the military base all of the time. But I used to go over to where the band would play on the post, and I'd sit-in and have a good time. When I got out of the service, I drove a streetcar in this city (Philadelphia), and while I was doing that, I bought my first drums. I took them down in the cellar where I lived, and just went to it, until I thought I was ready to come out of that cellar. When I finally decided I was ready, I went out and got a job. I still worked on the streetcar, and played drums at night. Finally, the club owner I was working for decided to give us the job for the whole year. After I was there about 6 months, I quit my streetcar job and figured I would launch my career professionally and stay in the music business. I was making decent money then. I kept doing that until I got tired of being in Philadelphia. I felt I was ready for

# HILLY OE ONES

by Rick Mattingly

New York, so I packed up and moved there. That was about 1947 or '48.

When I got to New York I joined a rhythm-and-blues band right away, with Joe Morris, Johnny Griffin, Elmo Hope, and Percy Heath. It was an 8-piece group. We barnstormed all over the country, from Key West, to Maine, to California. I stayed with them for 3 or 4 years, I guess. Joe Morris had a lot of hits at that time. Today, you speak about a band having a number-one hit on the charts. In those days, Joe Morris had 3 or 4 hits going at once. He was making good money because he worked all the time.

After I left his band, I was in the Highlanders with Tiny Grimes. We had kilts and all that. I was not in that band too long. Then I went to Bull Moose Jackson's band, which was another rhythm-and-blues band. Most of the bands in those days played rhythm-and-

blues and I did a lot of playing with groups like that. I was on the road with Jackson's band for a good while, and then I was in Arnett Cobb's band for a little while after that.

Finally, I decided that I was going to stay in New York and freelance. I didn't want to travel anymore. I just got tired of the road. This was in the early '50s. I did an album with Lou Donaldson, Clifford Brown, Percy, and Elmo. That really launched my career in the recording business. I started getting a lot of record dates thrown my way. They were really *coming fast*, and I was the most-recorded drummer in New York for about a 10 or 12 year period. My discography is very long. I started making records with everybody. I did so many cats' first album. I did Freddie Hubbard's first, Lee Morgan's first, 'Trane's second. All the young stars would ask me to play drums with them when they were coming

up. Sometimes I'd be doing 2 or 3 dates a day! I had drums in one studio, and another set in another studio, because I didn't have time to set them up. I'd just grab the cymbals and run. I'd maybe finish one date at 3:00 in the afternoon, and be on another one at 4:30, at a different studio.

Then I started getting some big-band dates. My reading ability was fairly good at that time, but it wasn't up to par like it should have been. I knew I was going to get a lot of dates with some heavy music involved, so I went to Cozy (Cole) and started studying. Cozy had a magnificent school. Even Max (Roach) and old-man (Jo) Jones were taking some advanced things with Cozy. So I started studying with Cozy, and then I *really* didn't want to leave New York because I was getting so much from him. He really opened my eyes to my faults, and showed me how to get strength with my hands. He was very

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rough on me. He'd give you a lesson for the week, and when you came back the next week, you would have to play that lesson for him all the way through without a mistake before you'd go to the next one. I had a few that I had to take over to the next week, but not too many. Mainly, he straightened out my reading, and I've never had any problem with it since.

I was doing all those record dates and getting a lot of experience. When Louis Bellson left Duke Ellington's band, I went over and made the audition. They were at the Band Box, next-door to Birdland, where I was working. At that time, Duke had Johnny Hodges, Ben Webster, Oscar Pettiford, Tony Scott, Clark Terry, Ray Nance—all the old mainstays. I made the audition and Duke said, "All right, you've got the job." So I had to go up to the Apollo theater and stand behind the bandstand and listen to Louie play the arrangements, because

there was no drum book. Louie Bellson threw the book away because he didn't need it. There were no parts for me to read, so while they played, I listened. When Louie left, I knew the arrangements. I didn't stay with Duke too long because that meant the road again. At that time, sidemen on the road were not making much money. I could make more staying in town. Playing with Duke was an honor, and I would have enjoyed it I know, but I thought it would be better for me to stay in New York and play and make records with all the different giants.

Miles Davis was the only group I gave up New York to go out with. That was in '54, and it was my greatest experience in the music business. I don't think I'll ever be associated with four people like Miles, Trane, Red (Garland), and Paul (Chambers) again. That was like a factory. We were all learning from each

other. Miles was really the teacher. Everything he would say to you was valuable. Now, when I look back, I realize how much I learned from him about rhythm and time, and how to play around with the time and still have it right. That was a total experience.

I must have left Miles 2 or 3 times, but then I'd think about it, and he would call up and say, "Come on back to work," and I'd go back. Then I would get restless again. I didn't like the road too much. I'm doing it now, but it doesn't seem so bad. Maybe it's because it is *my* band now. Travelling with someone else was getting on my nerves. You don't make much money. If it is your band you will get a little more out of it. Even though you have the responsibility of taking care of the other musicians, it compensates a little better, so I prefer it that way.

I say I don't like to travel, but I do a



Photo by Tom Coppi

lot of travelling anyway. I'm getting ready to go to Paris for 2 weeks. Then I'm coming back home, then I'm going back for a tour. I enjoy playing in Europe more than I do playing the States. The people over there are better recipients of the music—they love it and they come out. If you open in a club there, that club will be crowded *every* night. And the people are very appreciative. They don't make a lot of noise and they listen to what you play. You do a lot of autograph signing and whatnot, but that's part of the game. It's the same way in Japan. I've played over there many times. I was over there one year with Max Roach, Roy Haynes, and Shelly Manne, doing a 4-drummer thing for about a month. Then I did another tour with Buddy Rich, Louie Bellson, and Charli Persip.

After making those trips for George Wein, I went out with Bill Evans for a while. Bill and I were friends for a long

time, so when he asked me to come and work with him, I said, "Okay." I travelled with Bill and Eddie Gomez a little while, and then I got restless again, so I decided I would put my own group together. My group worked around New York, and we went to Europe, and we recorded. Then I wound up going back to work with Bill again in the '70s. I travelled with Bill all over. He worked *everywhere!*

When we got back from a trip to Japan, I was feeling restless again from being on the road and not having any time at home. I decided to see if I could just work for myself, and have a little more time with my wife. So I put together my own group again so I could pick my shots and do it the way I want to do it. I'm happier here in Philadelphia than I was in New York because I was born and raised here. The pace is a little slower. We're only an hour and a half away from New York, so if I want all that, I can just jump on the train or drive, and enjoy it, and then get out of it. New York is a jungle. This city is a jungle too in some respects, but not like New York. Here, I can leave my door open for a few minutes and not worry about it. You can't do that in New York. I know because I lived there for 24 years. So now I'm staying home more and enjoying myself.

I want to get out and do some commercials or TV talk shows. It's sad when you look at TV and see all the commercials and shows where they use music, and they only use rock groups. They never use groups that play our kind of music. That's ridiculous, because a lot of people come out and hear us. There are some excellent musicians playing our music, and I don't see why there're not doing some of the commercials, or shows like Merv Griffin, John Davidson, Mike Douglas or Johnny Carson. Those shows never have jazz groups, and that helps keep the people ignorant of our music. They don't hear it on TV. They might get one shot of somebody for a few minutes, but it's not like rock, where you've got a program on almost every night. Maybe in the near future, some of the people who produce these things will open their eyes. I know that a lot of the music I hear on commercials doesn't appeal to me at all.

I can listen to rock music if it's good, and I enjoy it. Some of it, but not all of it. Some of it musically is noise. Very few rock players are really excellent musicians, especially some of the drummers. Instead of me just listening to a drummer to enjoy myself, I look from a teacher's point of view, so I notice all of his faults. I think it's ridiculous to see them making those moves on the drums, using taped drum heads, using their hands *wrong*.

playing drums with a whole lot of body rhythm. The body isn't in it; it's your wrists and your hands and your feet. Some of those drummers are shaking so much that it *looks* like they're playing, but they're not. There are a lot of *good* rock drummers, like Bobby Columby and Ginger Baker, but I haven't heard many real *dynamic* ones.

In the kind of music we play, you find some spectacular drummers; people like Max Roach, Roy Haynes, Art Blakey, even Buddy Rich, cats that can *play*, but they don't make that kind of rock money. Rock musicians make thousands and thousands of dollars providing that noise. It makes me sick sometimes. You know, if you've been playing 30 years, and contributing to the business, and you're one of the forerunners, and you don't get any money out of it, it doesn't make sense. I don't see why it shouldn't be turned around.

I learned from the fellows I just mentioned and I know other drummers are learning. Look at Elvin. He is a teacher. He's out on the road all the time. People and drummers hear him and they learn things. When I'm in different towns, sometimes I'll be in my hotel room and I'll get a phone call from some of the drummers in the city who want to know if I have an hour or two that I can spend with them while I'm in town. A lot of times I'm working and I'm tired, but I seldom refuse them. I say, "Okay." If they want to pay me, I'll sit down and take some time with them, and *genuinely* work with them. It's not a sham lesson. I really take an interest in what the drummer is after. If I can help him find it—I do that. I'm sure all the other fellows do that now and then. You can't make a practice of it always because you're busy on the road.

I don't like to play the drums in the daytime if I'm working at night. I don't like to touch them. I'm going to get to it at night when I get to the stand, so I let my hands rest. I very rarely practice anyway. It used to be, there wouldn't be a day go by that I didn't touch the drums some kind of way, but today, I seldom touch them unless I'm teaching. After 37 years, your hands get trained if you play as much as I played. My hands really never get out of shape because they've been in shape for so long. If I've been off for two weeks and then go back to work, the first tune loosens me right up. After the first tune, it's like I had never been away from them. It's that way with all the professionals that do this all the time. Saxophone players or trumpet players have to keep their horn in their mouth to keep their embouchure in shape, but drummers don't have to worry about that.

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# STIX HOOOPER:

## *Finding The Groove*

by Cheech Iero

When Nesbert Hooper was twelve years old he spent so much time practicing on an old parade drum that his friends in Houston's Fifth Ward began calling him "Stix." At fifteen he put ti band together with other teenage musicians and started working school dances in the area, and they called themselves the Swingsters. That was in 1953. Today, Nesbert Hooper, Joe Sample, and Wilton Felder are known as the Crusaders. They are considered among the finest studio session musicians on the West Coast. Through individual guest appearances they contributed to over two hundred gold albums during the last decade. The Crusaders' past six albums have all risen to the number one position on the jazz charts, and three have been certified gold. In 1975 the Crusaders were asked by the Rolling Stones to do an English tour with them, which made the Crusaders the only instrumental group to ever tour with Jagger and friends. Their music is known world wide: the title cut from their latest album was number one on the United Kingdom's disco charts, while the album itself went gold in Japan.

The group's longevity has paved the road for other fusion players, and their creativity has spearheaded a new direction in contemporary music. While the Crusader's music has drawn from both jazz and rock, it has still preserved its unmistakable rhythm and blues flavor. This is due to Hooper's strong influence. His "feel," his "groove": that is his

*distinctly unique trademark. Stix Hooper's tasteful and precisely placed drumming, which can be beautifully simplistic, is something one cannot learn from the technique books.*

**CI:** How did you first get interested in drums?

**SH:** I first started tapping out rhythms when I was six or seven years old. My father was listening to big bands and he had everybody, such as all the old Fletcher Henderson records. He'd play old 78's around the house and I really got off on those kind of things, so I just kind of tapped rhythms out. I happened to see a drummer in a movie or something and I tried to emulate a drum set by putting together some pots and pans when I was ten or eleven years old. I banged up all my mother's pots and pans and from there just got more and more involved. It was just a kind of thing that I gravitated towards.

**CI:** Rather than a piano or something else, it was drums and percussion that you were attracted to from the start.

**SH:** Yeah, it's weird. Even though my mother wanted me to take piano lessons, for some reason I just really dug the drums. Eventually I studied piano when I went to college for a bit and got into music totally, but I was always into percussion, both melodic and non-melodic.

**CI:** Did you ever have any formal lessons'?

**SH:** I studied for a while with David

Wurliger, tympanist for the Houston Symphony Orchestra, but most of my work was self taught, except for band directors in jr. high and high school. In college I got into music education programs, but there was never a one to one thing with a teacher, other than listening to everything that Max Roach did when I got old enough to appreciate what he was doing. But no, I really didn't study one to one with anybody in particular. I was listening to a lot of people and I was into learning how to read music. In Texas, I won't say they didn't have a person of that caliber, but they just weren't those kind of instructors; not for what I wanted to do. It was highly rhythm and blues oriented.

**CI:** Why did the four of you move out to California?

**SH:** At that time it was more than four. At that point it was five people; Hubert Laws was with us. We were in college and we thought we had learned everything to do with college level learning and we wanted to branch out and get into an area where we could really get into the music scene. So in 1959 we decided to come to the West Coast.

**CI:** Why the West Coast instead of New York?

**SH:** Well, I can answer that very simply. Most people from Texas just do not migrate to the East Coast. Most of the migration, particularly of the Blacks, to the East Coast is usually from the hard-core South. Another thing, I don't think we were really ready to get into what we

call the "asphalt jungle" because we were used to backyards and that whole trip. You can reach the middle ground when you move to the West Coast. Plus we had family. It was an easy transition for us. Now we think sometimes it might have been good to experience some of the things in New York, but eventually we experienced them anyway. You find a lot of people from Oklahoma and Texas usually move to the West Coast.

**CI:** Jazz was really happening in the Big Apple, especially at that time.

**SH:** A lot of things were happening out on the West Coast too.

**CI:** Do you feel that the West Coast music scene was in it's infancy when you arrived?

**SH:** Not necessarily. I think it was more or less in transition. Infancy, yes, from a standpoint of a specialized identity. But the whole thing that was happening on the West Coast was happening on the East Coast. It just so happens that there was more of a focal point with what was going on on the East Coast. A lot of the be-bop players that came from the Charlie Parker era landed on the East Coast and seemed to be the center of everything. But there were some innovative things happening on the West Coast too. At that point, New York was much more of a focal point. Even now New York is still New York, but I think that is a misconception. We eventually wanted to prove that that wasn't necessarily the case. But even in the term of the definition of that word with all that whole scene. . . .

**CI:** Right, you mean the changing of the name of the group from the Jazz Crusaders to The Crusaders.

**SH:** Yeah. You know, it's really strange, because you were saying that there was a lot of jazz happening on the East Coast. How can you define it? There was a lot of stuff that was going on in Texas. How can you disregard Arnett Cobb, or disregard what was happening in New Orleans? But again, it was just a label. A handful of people determined a definition and they marketed that definition. Not the literal sense of the word marketing, but in terms of press and exposing the word and having a connotation and association with that word that was to be acceptable. We were out to prove that wasn't the case. Even today, I go as far as saying the minute Ron Wood gets up and plays a rock solo, he's playing jazz if he's improvising. We say that we play music; music that we feel. We improvise, we create, we orchestrate, we do everything that's necessary to play music. You can call it whatever you want to.

**CI:** Some people are very anxious to place a label on, or characterize music in some way. Why do you think that is?

**SH:** I think part of the reason is that

some of the people that are associated with quote, "jazz," think of the Charlie Parker era and the be-bop era as the era when that was the focus. So they wanted to perpetuate that into, I don't know, infinity man. It's like they felt like they discovered something, and they wanted not only to adhere to the discovery, but they wanted to nurse it along forever. Anything that indicated any kind of a change represented a threat. Not only a threat, it represented something that was different from the standpoint that it was conforming and so they didn't want to accept it. And the very nature of jazz is that the music itself is growth, don't you agree? If you want to give a definition of jazz; it's a constant change.

**CI:** Music constantly changes, and it's been aeons since the emergence of be-bop.

**SH:** Yes. Like I said, we don't want to be considered an old relic. A lot of guys are still playing the third chorus Charlie Parker played on his first record. But what he did was from his soul at that time.

**CI:** If he were alive today, there is no question in my mind that his music would have evolved.

**SH:** He would be a different person. He might be playing the Lyricon anyway! You know what I'm saying?

**CI:** In some of your early days you played some of the clubs around Houston. Does any one incident stand out in your mind that was kind of memorable during those hungry years?

**SH:** Well, when you have a career as long as the Crusaders there's a lot of funny times and of course there were some lean years. When you first said Houston, I was thinking about a club called the Club Matinee. All of the local people worked what they called the "Chitlin Circuit." It was like a Southern rhythm and blues thing, like Bobby Blue Bland, and B. B. King and that whole trip. B.B. used to play this club all the time. We were very young and we would go hang out under the window sill and try to check out the groove. And many times we couldn't really hear and never got a chance to meet him. Anyway, it must have been ten to fifteen years later, we ended up producing an album for him.

**CI:** Wow! What a feeling that must have been.

**SH:** It was such a thrill because he was such an idol. And also, not changing the subject, this is something you can relate to in terms of what jazz is. I mean, a lot of people think that because we've been associated with jazz, if we're going to produce B. B. King, we are going to have him play a couple of choruses of be-bop or whatever. Our roots were so much in rhythm and blues that all that flavor was natural. When we went into the studio with B.B., it was like old

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WRONG WITH FREE-  
DOM; THERE'S  
NOTHING WRONG  
WITH FREE PLAY-  
ING. THERE'S A  
PLACE AND A TIME  
FOR IT, BUT YOU  
NEED A GOOD  
FOUNDATION, AND  
SIMPLICITY IS  
WHERE IT'S AT."***



Photo by Tom Copi

home week. That was part of our change too. A lot of people thought we were changing because it was either a cop out, or a direction towards commerciality. But it was a very natural thing to get that monkey off our backs.

To go back to what you said about the many things that we did, we had some great and some funny moments, traveling around the world and being with people the likes of Monk Montgomery, who is a dear friend of ours. He has the Las Vegas Jazz Society and he was on tour with us, driving across country hearing all the stories. We've had some moments. At this point, I guess it's something we'll have to write a book about. We have experienced it all. On a personal level, having gone through all the different phases of music that has happened in this country and the kinds of things that we have done, and tried to

always surface with an identity that has some kind of integrity, it was difficult to go through all of those eras and still be able to eat and survive.

**CI:** What kind of drum set-up are you using at the present?

**SH:** I've been playing Pearl since 1974, and I have the fiberglass shells. The reason I like the fiberglass is because they give me a certain kind of resonance and an overtone that I like in making them a little more melodic. I think that the drums themselves should expand a little more beyond just playing the time. The Pearl drums give me the opportunity to get the response that I want. I'm very happy with them. I have three rack mounted toms, tuned in thirds and fourths, I have two floor toms which I vary the tension on, and the real deep, special snare drum that they made for me.

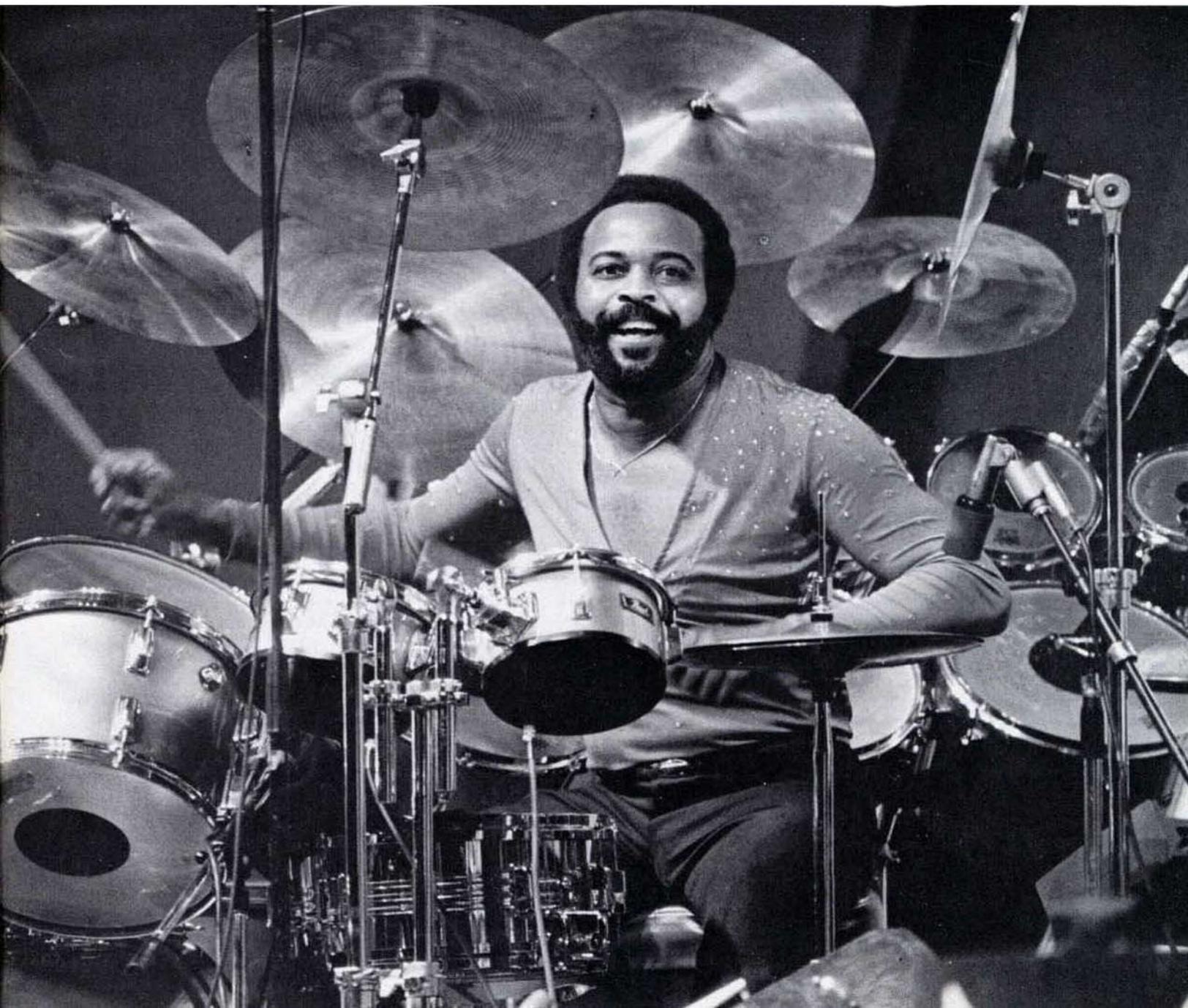
**CI:** Does the snare drum have a metal shell?

**SH:** Yes, it has a metal shell, and all this is custom made. And I have a 24" bass drum. For cymbals I use all A. Zildjians in different sizes and tones. I get the reponse from them that I want. I have a bell tree and a special Japanese gong which was made for me by Pearl. My biggest thrust right now is playing the time and getting definition out of the drums. It's really to play the drums melodically and I want to take them a step further. That's why I like Pearl; for some reason I'm able to get that out of the instrument.

**CI:** Are your hi-hat cymbals 14" Zildjian *New Beats*?

**SH:** Yes, but then I vary sometimes on different albums. I even use a 10" on certain things.

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# MD Special Report

# THE DRUM COMPUTER:



## FRIEND OR FOE?

*In recent months, various models of "drum computers" have been turning up, both on recordings and in concert. Several different companies now offer machines, and there is a wide range in levels of sophistication. It is the Linn Drum Computer, however, which seems to be receiving the most attention, and so we decided to take a look at the Linn machine to see what all of the talk is about. Following the product report we have opinions from drummers Jeff Porcaro and Jim Keltner, the Musician's Union, and inventor Roger Linn. Finally, we offer a viewpoint on the use of machines in music.*

### The Linn LM-1:

#### How It Works.

#### What It Can Do.

by Robert Carr

This is a computer in every sense of the word, and worthy of all the terminology you'd find in BYTE or Creative Computing Magazines, yet capable of being as easy or as difficult to use as any musical instrument should be. One thing is for sure: it's not in a class with the other run-of-the-mill drum machines that crop up periodically with the singles and duos that perform in local lounges. This machine sounds like real drums. So much so, in fact, that you've probably already heard it on numerous recordings (Elton John's release "Nobody Wins," programmed by Jeff Porcaro, and the *Rit* album by Lee Ritenour with the computer being operated by Harvey Mason), and in live performance (Ritenour's group features Alex Acuna on traps in addition to the Linn).

"The unit is designed so that anyone can operate it," says Roger Linn, who recently gave me a 45 minute demonstration of the myriad of possibilities his invention is capable of. "If you look at our list of owners (Stevie Wonder, Paul

McCartney, Paul Simon, the Bee Gees, Oscar Peterson, Michael McDonald, Larry Carlton; the list could take up several more inches) only a few are really technically oriented people. It's not in the same league as the CMI Fairlight or the Synclavier synthesizers. It's a musical product made for musicians."

The Linn is laid out like a drum machine in that you have a certain number of drum beats. However, instead of being labeled Rock 1, Rock 2, Samba, Tango, etc., which are really not relevant to this machine, the operator chooses any combination of 100 different patterns numbered 00 through 99 just by hitting 2 digit buttons in the "Select Drumbeat" section. Machines are delivered with 25 average rock beats, and the other 75 are open for the owner's programming. Since most rhythms are a matter of personal preference, I'm informed that the majority of purchasers wipe out the supplied patterns and put in their own, which is surprisingly easy to do.

When you first look at the front control panel, you see a flurry of buttons and dials reminiscent of a bad dream after beer and pizza with pepperoni at 4 in the morning. But upon further inspection,

the layout reveals groupings of functions that are both logical and obvious.

Starting from the upper left hand corner of the front face and proceeding clockwise, the sections read Tempo, Tape Storage, Volume, Mixer, Drums, Play/Stop, Select Drumbeat, Chain, and Record Drumbeat. Some of these are self explanatory such as the volume knob and the play/stop button. The tempo knob, of course, speeds up and slows down the pace of the music in one continuous variable sweep, while the speed button to its right displays the metronome marking digitally up to 99 beats per minute in the lower window. For tempos greater than 99, the I appears in the upper window, in addition to the tens and units numbers down below.

Linn stresses that, "The sounds are actually digitally recorded drums. We record one excellent recording of one strike of a drum in the studio, bring it back here, and run it through the computer system, where the signal is converted into digital numbers. The numbers are stored in large amounts of computer memory inside the machine which, in turn, is used to recreate the waveform of the drum sounds. The reason for the

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# FORUM:

## JEFF PORCARO

by Robyn Flans

**RF:** What are some of the projects on which you have used the Linn machine?

**JP:** I did a thing for George Benson, and then I used it on Elton John's "Nobody Wins." The reason it was used there was the fact that the whole tune is all micro-composer. There's not one acoustic instrument, except for Elton's voice. "Nobody Wins" was Steve (Porcaro) with the microcomposer, and he was the brain who ran all of these synthesizers. What I did was to program the Linn and then it was hooked up in sync to the microcomposer, with everything that Steve had programmed on it. So the day it was recorded, everything was set up in the studio, Steve hit one button, and you heard the whole tune. Now that's pretty far out.

**RF:** Did you use the machine on your recent Toto tracks'?

**JP:** No, there was no need to. I personally won't use it unless it's required. I honestly know how to play drums and there are some things I won't use it for. I would have loved to have played real drums on the Elton John thing because it could have come out better on real drums, but it wasn't my gig.

**RF:** So basically, if you have the choice, you don't choose to use it?

**JP:** I would never, ever *choose* to use it. There's nothing better than playing real drums. But that thing exists, and some of the biggest writers in the world want to use it once in a while. So I would tell cats not to ignore it; to get one and immediately learn it and know it, because the future of that is real heavy.

**RF:** Drummers are very curious about it now and wondering how it's going to affect them.

**JP:** Well, I've got this whole other thing of the future. With me, I see a future of walking into a studio with a brief case full of my own sounds—all different kinds of sounds. They will be electronically perfect. I can put them in a Linn machine, or whatever is available in the future, and play like I always play. You won't see a bunch of big drums, but if they get it to where it sounds totally real and I can get the same dynamics and everything, what's the problem? I actually played it. It's my idea and I played it. Another thing is that somebody can call me from Miami and send a sync tone over the phone lines. I will program the Linn machine with exactly what I would have played, and I'll take as much time as I want to make it exactly right. Then I'll call them back, send my sync tone back to Miami, they will load it into their

machine, they will hit "go," and they'll hear exactly my ideas, and it will be in perfect time.

**RF:** Some might argue that it's a non-emotional approach to an instrument.

**JP:** Yeah, I've heard that argument. That was my argument too.

**RF:** How do you justify that?

**JP:** The song will justify that; the tune I'm doing will justify that. When a drummer programs it, it starts sounding like the drummer himself. It's his ideas that he picks to program, and then he can balance it the way he plays.

**RF:** Could this be viewed as being anti-drummer in any way?

**JP:** Sometimes, yeah. That's when musicians who are not drummers sit at home and use it and they make their demos with it, then they call you to cut a track with real drums and they're not satisfied with how perfect your time is. It bugs drummers when somebody says, "I want to use this instead of a real drummer."

Drummers shouldn't be worried about it, though. In the musical realm, this machine cannot exist independently. A guy who plays drums is needed to program it. This is why we all learned our instruments. Some people learned to play piano or guitar, and some learned how to play drums. This is just another piece of percussion—another instrument at our disposal. People shouldn't worry about it. It's just something fun and it's not like anybody's going to lose his gig.

**RF:** Do you own one?

**JP:** Oh yeah. I'm even going to buy another one. I want two of them in sync because then there's four dynamics available. The more dynamics available, the more real it is, and you can start getting the thing to feel pretty decent.

## JIM KELTNER

by Robyn Flans

**RF:** You had contact with the Linn machine back when it was in its early stages. What were your first reactions to it?

**JK:** The first time I saw it, I truly didn't quite understand what all the excitement was about, because at the time, it wasn't doing anything special. But Roger kept talking about where he was headed and how it would be the real drum sound.

Then when it came out, he called me very early on and I messed up a few appointments to see him. In the meantime, he had called everybody in L.A. and everyone was talking about it. When I finally did see it, it was right before anyone started using it. I saw it at Leon Russell's first and it totally blew me out.

It did everything you could want it to do, and Leon said it could even do time signatures, but he didn't know how to put it together. I was screwing around with it but I couldn't get it to work, so I decided I'd go to Roger's and see it at his house. So I went over there and he ran the whole thing down to me. The only thing that did irritate me a bit was the fact that it still couldn't carry as much sustain as it should. That's the part that bugs me a little bit because I am, at this point, in drum sounds, wanting to hear longer sounds. You could never put that on one of those chips because it won't take any more than a very short sustain.

So the drums sound a little boxy, which is fine for some music. On the *Rit* album (Lee Ritenour), I know it's on a couple of tracks that Harvey's playing, but I'm not sure which. It works well with that kind of groove where you don't want to have a whole lot of sustain on the drums.

**RF:** Do you feel it has to be programmed by a drummer?

**JK:** Absolutely not. That's the beauty of it.

**RF:** But isn't that part of the fear of it?

**JK:** Yeah, I could see where that could be a fear. The people who could be affected by that more than anybody, I would think, would be the guys who do jingles all the time. Like where there's a short little spot and it's always written out to a "T." So you get a chart like that written by the arranger, he brings his Linn machine in, and he can program it according to the chart. The drummer could do it, but the arranger could do it as well because anybody can do it who can read music. If you want cymbal crashes, you simply overdub them.

**RF:** Suppose you recorded yourself playing your set, had chips made and put them into a Linn machine. Could someone else then use that machine and get a "Jim Keltner sound"?

**JK:** They would never get "my sound" because I have so many drums. There is not a "Jim Keltner sound." I think Jeffrey (Porcaro) is the same way in that respect. Being realistic about it, I'm not sure they could do that. But the question you're asking is a good one, really, if you're thinking in those terms. How would you get a Jeff Porcaro sound or a Russ Kunkel sound? What is their sound? Most of the time, for a guy doing sessions, the sound comes from the engineers and producers. They've got the poor guy out there for 30 minutes (depending on who the slave driver is), and it's, "Okay, toms out, left tom, right tom, floor tom, snare, a little more please, bear with us, thank you." And the drummer has very little to do with all

of that. Now, you could get Steve Gadd's sound pretty good on there because he has a very flat, dry kind of sound that works beautifully with the way he plays. So you could get a snare drum tuned by Steve Gadd. I don't know, these are all interesting thoughts. If I had my own machine, and I came in for a session and they wanted to use me and my machine, or me, or my machine, fine. Why not? I'm playing it. I can see it opening up a lot of new doors. The key thing here is that it doesn't matter what it is—it's who's hands it is in. I firmly believe that.

**RF:** Do you have any plans to get one?

**JK:** I was going to get one at the beginning, but one of the things that stopped me from getting it was the sustain thing. But I know I can have fun with it. If I had a Linn machine sitting in my room, I could go in there and play around with the Linn and get something going that I like, and I think what I'd do is put that down and let that inspire something from me on the drums. I could blend that together on the Teac, and that would trigger a lick or riff to play on the organ or piano, and that would be real exciting to me. One thing about it is that it can get some grooves that no drummer can get.

**RF:** But if the machine is doing something that is beyond the capabilities of a human musician, isn't that a bastard art?

**JK:** Well, you're talking about the computer age at that point. It's computer art, yeah.

**RF:** Music needs more than technique—it needs feelings.

**JK:** That you can argue real well. No machine is going to have the soul of a

human. I couldn't disagree with you in a million years on that, but you can't stop progress. Personally, I'm fascinated by the computer world, and at this particular time, I'm only looking forward to using the machine myself.

## THE A.F.M.

by Bob Saydlowski, Jr.

In 1960, the Wurlitzer *Sideman* caused quite a bit of commotion among union musicians. It was feared that the *Sideman* would be used to displace a live performer. The following directive came from the President's office: "Each Local will retain autonomy to legislate regarding the use of the *Sideman* in its jurisdiction provided that: such local rules do not absolutely prohibit the use of the *Sideman* by members. . . . Locals may impose appropriate scales and other working conditions relating to the use of the *Sideman*."

This was later made into a National By-Law, as the International Executive Board concluded that it was impossible to legislate a standard law concerning electronic and mechanical devices for all Locals. The National Office suggested that Locals impose premium rates when the devices are used. However, it seems very difficult to 'keep tabs' on the use of these devices.

Today, we are faced with a new breed of rhythm machine: the Linn *LM-1* Drum Computer—a far cry from the 'chunka-chunka' rhythm boxes of old. The possibilities of its use extend far beyond live performance with a single or duo lounge act. With the \$3995 price tag, the Linn's

target seems to be recording; an area where only the National has jurisdiction over activities.

The Linn has already been used on a few records, however, in my opinion, the Linn will be felt the most in the "jingle houses" where creativity is at a lower level than phonograph record or film score sessions. A drummer displaced at a jingle session would lose his entitled scale wages and overtime, re-use fees, pension and health & welfare contributions paid in by the employer. If used in the recording mediums, the Linn is in the hands of the AFM National Office for regulation.

The following letter was received in connection with the Linn:

Dated October 1, 1981 from Robert Crothers, Executive Assistant to the President: ". . . we immediately made inquiries through our locals in the major recording centers, Los Angeles, New York, Nashville and Chicago. We were informed that the Linn Drum Computer was not being used and had had no effect on employment opportunities. . . . We are keeping an eye on this electronic device and will certainly interject its use in our demands in negotiations at such time as we find it is having an impact on employment opportunities. . . ."

## ROGER LINN

by Rick Mattingly

**RM:** What was your purpose in creating the *LM-1*?

**RL:** I invented the machine as an aid to songwriting. Any drum machine is a tre-

*continued on page 100*

# REAL DRUMS



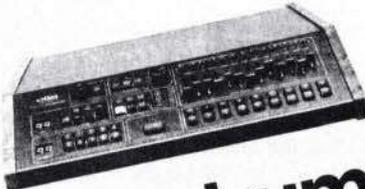
**Sample of ads currently being run in Linn's advertising campaign.**

**The LM-1 Drum Computer—  
a new breed of rhythm machine.**

- ★ Real Drum Sounds—digital recordings stored in computer memory
- ★ 100 Drumbeats—all programmable in real time
- ★ Easy to understand and operate, requires no technical knowledge
- ★ 12 Drums: bass, snare, hi hat, cabasa, tambourine, two toms, two congas, cowbell, clave, and hand claps!
- ★ All drums tunable in pitch
- ★ 13 input Stereo Mixer

**NOBODY WINS—Elton John**  
Getten 49722 (Warner Bros.)

**The hit record.**



**The drummer on the hit record.**

- ★ Separate Outputs
- ★ Automatic error correction programming
- ★ "Human" Rhythm Feel made by special timing circuitry.
- ★ Able to program flams, rolls, bi open and closed hi hat, etc.
- ★ Programmable dynamics
- ★ Any time signature possible.
- ★ Plays Entire Song (intro, verse, ci fills, ending, etc.)
- ★ All programmed parts remain in memory when power is off.
- ★ Readout of speed in beats-per-mi.

# Viewpoint:

## Drummer vs. Drum Machine

by Rick Mattingly and Robyn Flans

Is the drum computer a modern electronic drumset which will befriend drummers by allowing them to realize ideas which were physically impossible to play on actual drums? Or is this machine an enemy which will be used by studios, composers, and other musicians to put drummers out of work? Or is it both?

Many of the drummers we spoke to were enthusiastic about the drum machines, and several of them owned one. For the most part, these drummers saw the machine as a tool which could be used in a variety of ways. Jamie Oldaker has used the Linn machine in the studio: "I've used it as a metronome to keep the tempo. It's fun to play along with. I've also used it to create beats. I work out the actual beat on the machine and then learn to play it on the drums." Harvey Mason is another drummer who uses the Linn. "I might use it to overdub a figure that isn't as much dependent on the feel as it is on the rhythmic solidity. Also, I would probably use it if I'm producing something that I would want to play on, but I don't want to play at that specific time. So I would probably use the machine and then go back and overdub. That way, I could concentrate on all the other things."

Many composers are using them as well. According to Ed Mann, Frank Zappa spends hours fooling around with a Linn computer, and has found it very useful in putting together polyrhythms. Certainly, composers are entitled to the most conducive circumstances in which to write. A drum machine can be very useful in helping a composer communicate ideas, or in simply allowing him to try ideas out.

There is a controversy associated with these mechanical drums, however, and much of it has to do with the basic question of man vs. machine. Is music made by man more valid than music made by machine? What about music made by man using machine? At what point does man end and machine begin?

Machines can certainly do things that humans are not capable of. That's why they are invented. In the case of the Linn, for example, a pattern can be put into it one element at a time, at a slow tempo. The machine can then be set to play back the complete pattern at a tempo which would go beyond the capability of a human drummer. To some, this is an artificial approach to music making. To others, this is an example of humans using their intellect to push back physi-

cal restrictions and allow fuller realization of ideas conceived in the mind. It is up to each individual to decide which of these philosophies is the more valid, but perhaps Jeff Porcaro offered the easiest solution: "If people don't dig it, they don't have to use it."

Although people disagree on whether or not a machine like this should even be used, everyone does seem to agree that men and machines do not sound exactly alike. Each has its strengths and weaknesses. The choice between which one to use is often a trade-off.

Probably the single-biggest reason for the popularity of drum machines is the fact that they keep absolutely *perfect* time. The Linn machine will even correct sloppy playing. Many people find this to be very desirable. As studio drummer Jeff Joy remarked: "You can get a very metronomic feel out of it, and that's a very popular feel." No drummer can guarantee absolutely perfect time. Even with a click track, the drummer might move notes around within the bar a bit. Some drummers have gone to excessive lengths to make every note rhythmically perfect. (See Jamie Oldaker interview elsewhere in this issue.)

The other side of this is that many people do not feel that metronomic time is particularly desirable. Fleetwood Mac producer/engineer Richard Dashut explains: "To me, when a good drummer drums, he's not perfectly in time. He may be in time, but I would say that your better drummers tend to play behind the beat." Certainly, a drummer who rushes or drags is not doing his job properly, but good time does have a certain amount of flexibility.

Drummer Lynn Coulter remarked: "There's always the question of feel. I've heard it on a couple of albums and you definitely know that it's a drum machine. I don't think you can really program *feel* into a computer. You can program all of the right parts and it will play exactly what you wanted, but it doesn't have emotion. I know what I have to offer as a drummer, which includes personality and energy. I don't think a machine can compete with me on that level."

Richard Dashut agrees: "It takes all the humanness out of it. The only thing I'll say in its favor is that as far as a drum machine goes, it (the Linn) probably has the best sound of any of them and more control over the sound. But still, what's the point? It's a machine. I hope people don't forget what music is all about. It's

the human interaction of mind and notes: not fingers and machines."

One cannot sit with a live band and play a drum machine as one would play a set of drums. The drum part has to be thought out beforehand and pre-arranged. This eliminates the possibility of interplay between musicians. The drummer using the *LM-1* could, for instance, listen to a previously recorded saxophone solo and then create a part based on what he hears. But the sax player would not have received any inspiration from the ideas of the drummer. Music which is created by musicians playing together has a certain excitement which is usually lacking in recordings which are constructed by overdubbing tracks on top of each other.

Will the drum computer put "real" drummers out of work? Most drum machines, including the Linn, come with a certain number of pre-programmed beats. It would be possible for someone to select one of these and use it as the drum track for a song. If this person would otherwise have used a drummer to play this pattern, then yes, someone is being put out of work.

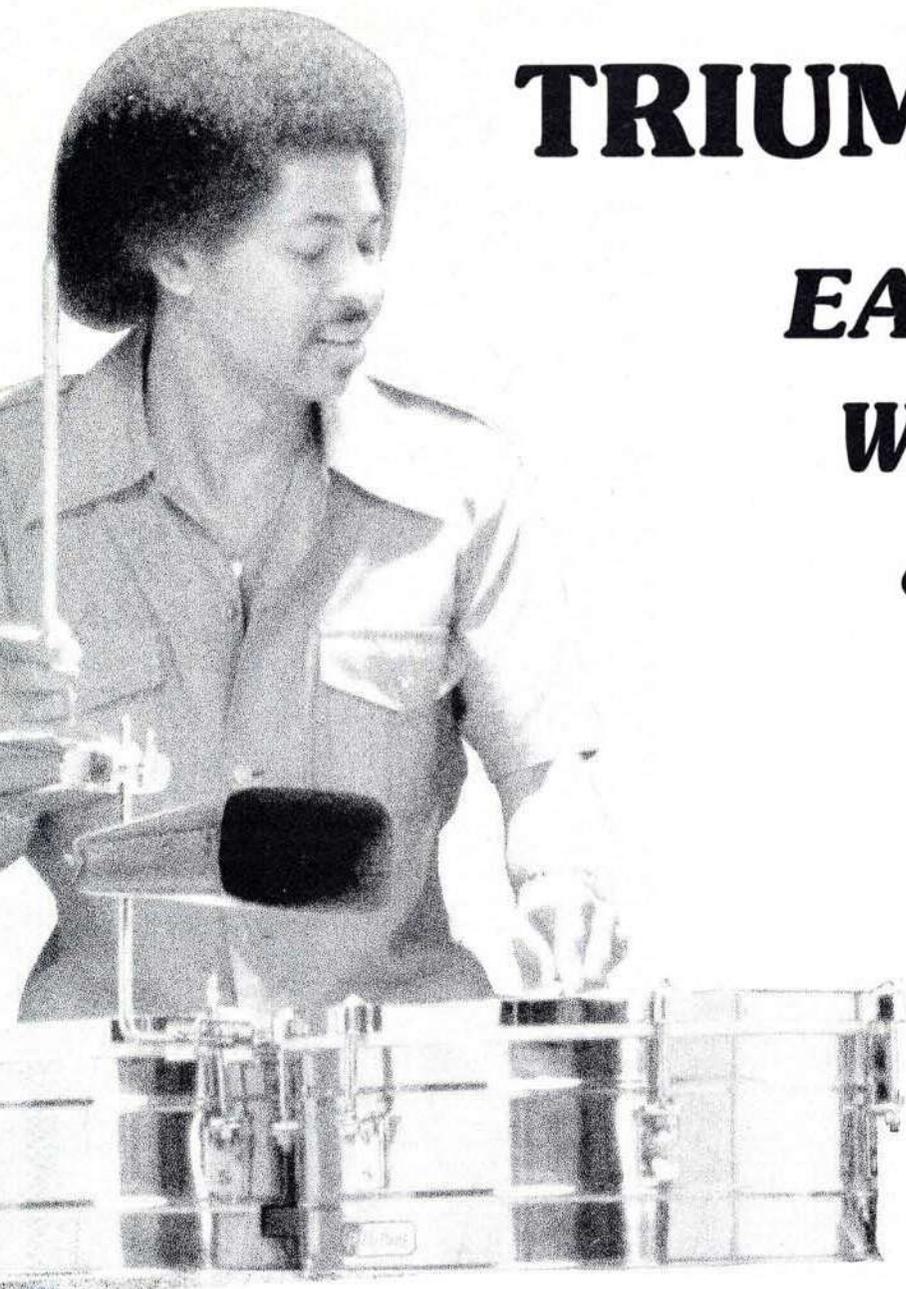
Similarly, a person could hire a drummer for a few hours to program 100 different patterns into the Linn machine, and then use those patterns for the next 20 years without ever hiring the drummer again. If used in this way, yes, drummers are losing work.

Are these situations realistic? Perhaps. Ron Snider, who works in the Dallas jingle studios, can see how the machine could be used there: "People could use it rather than re-recording rhythm tracks, especially for jingles and ID's, where you may only need five or six seconds. So many of those are the same—they just write new words or orchestrate over the drum beat."

An important point to remember through all of this is that someone is needed to program the machine. No machine has the ability to listen to a piece of music and invent its own part. It can simply play back what someone has programmed into it. As Hal Blaine commented, "Can a machine create? You can have a machine do a lot of things mechanically, but what does a machine do when it comes to creating? It cannot create. How do you feed lyrics to a machine?"

So the machine does need someone to program it. But does the programmer have to be a drummer? Opinions differ.

*continued on page 100*



# TRIUMVIRATE: EARTH, WIND & FIRE'S

## Ralph Johnson

by Robyn Flans

*The name of the group perhaps best describes the music. The rock and substance of the earth, the light, free breeze of the wind and the explosive, igniting spark of fire—Earth, Wind & Fire.*

*They have come a long way since 1970, when under the management of football actor Jim Brown, they signed their first recording contract with Warner Bros., for whom they delivered 3 albums. Since 1972, they have been recording for Columbia Records, giving the public a sound uncommon on the pop scene, creating a string of hits including "That's the Way of the World," "Shining Star," "Singasong," "Fantasy," "September," "Boogie Wonderland," and "After the Love is Gone."*

*In 1977, EW&F, with founder Maurice White at the helm, formed its own pro-*

*duction company named Kalimba, after the African instrument of that name, and signed such acts as the Emotions, Deniece Williams and Pockets. Just two years later, ARC (American Recording Co.) was established, and Weather Report, Valerie Carter and Todd Bridges were added to the roster.*

*Since it is an extremely percussive music, the following is an interview with Philip Bailey, Ralph Johnson and Freddie White, the main forces behind that sound. The interview took place at their headquarters, better known as The Complex, which houses extensive offices and full recording facilities.*

**RF:** Why don't we start with some background on all of you, and how each of you became involved with Earth, Wind & Fire.

**RJ:** I used to sit in front of the TV as a child and watch various variety shows

like the Johnny Otis Show, which was a local show that was on channel 5. He would come on and I would start hitting my hands on the floor. My father took note of this and he bought me some drum sticks, so I would sit in front of the TV with the drum sticks. He saw that I evidently had some interest in the drums, so one Christmas, Santa Claus brought me a snare drum. It just went from there. I took my first lesson at 8 years old.

**RF:** Where did you grow up?

**RJ:** I was born and raised in Los Angeles. I always played in church and it was just an ongoing love affair. I was doing gigs at age 14.

**RF:** What kinds of things were you doing?

**RJ:** Club things. I was always in a band. As a matter of fact, on May 10, 1966, I was with a group who won the KHJ



## Freddie White

Battle of the Bands at the Hollywood Palladium. I'll never forget that. It was really something at the time. I won a St. George drum set and I talked my father into trading it in for a Ludwig. I had always wanted a Ludwig. I remember carrying around a Ludwig catalog all through school, so I had to have a Ludwig drum set. I continued to play and it was an ongoing thing and my parents always encouraged me. Whatever I needed, they made sure I had it for my music, so all through elementary, jr. high and high school, it was always music. I never had any interest in sports. I couldn't care less.

**RF:** What were some of the bands prior to EW&F?

**RJ:** Before EW&F there was a local group called the Master's Children. We used to play in a club on Crenshaw Blvd. in L.A. There were various other little



*Photo by  
Laura Friedman*

## Philip Bailey

groups and I used to even form my own. I can remember having one called the Mob when I was in high school and we used to play over at Darby Park in Inglewood on Friday nights. So I was always in a band and always had something going.

**RF:** How did EW&F come about for you? .

**RJ:** I received a phone call about doing an audition in '71. I had just left the Master's Children and had decided that my next move was going to be a professional move. I was through with the clubs and all and it had to be something different, on another level. So I got a phone call and it was just one of those things where they asked me if I wanted to audition and I said, "Sure," and the rest is history.

**RF:** Philip, how about your background?

**PB:** I started about the same time as

Ralph and started playing drums around the 4th grade. I'm originally from Denver.

**RF:** What inspired you towards the drums?

**PB:** Television and radio. I primarily loved the saxophone because I had some friends who played who were older than I, and I loved the way it sounded and the way it looked. But I had a respiratory problem when I was smaller and my mother said I shouldn't play sax. I could have probably played it. but you know how mothers are. So I decided to play drums. I used to walk to school with my drum around my neck, playing, and my sister still teases me about that. So I played drums through school and two years into college and I came out to L.A. playing Latin percussion. I got a job with a gospel/rock group on Warner Bros. at the time called the Stoval Sisters.

**RF:** When did you come out to L.A.?

**PB:** 1971. I had gotten into Latin percussion when I got into high school and college. Before then, it was traps and the mallet instruments, and then of course, singing was such a big part of my life that it primarily took over.

**RF:** How did the EW&F gig come about for you?

**PB:** I had known them for a little while through some friends of mine. So when I was out in L.A., they asked me to be in the group because they knew what I was capable of doing and more importantly, just what my desires were, to grow as a musician. That was the whole criteria. That the music would be happening and it would continue to happen as long as we were together and we would continue to reach, musically. That's the biggest motivating factor of staying together, because the music is cool and the vibes are cool.

**RF:** It sounds like a nice working situation. With that many members, your odds are a lot greater to have problems than a lot of four-piece groups, and yet many of them can't stay together.

**RJ:** That lets you know that aside from being about the music, it's about the individual chemistries in the group, and that's what keeps us together.

**RF:** Originally you came into EW&F as a vocalist Philip.

**PB:** Well, vocals and percussion. Originally what was going to happen was that I was going to play percussion. I had started to play timbales and congas and there were going to be two drummers. Maurice was going to have drums set up somewhere to play every now and then. Ralph was playing and Maurice was going to play sometimes. He was going to sing and play kalimba and then when I came in with congas and timbales. Maurice started playing timbales. So he just took the timbales and put them over on that side of the stage and I had the congas over here and that's how we started the set up of where they would be. It just kind of happened. It wasn't planned at all. because he didn't even have plans to play timbales. but when he started playing them, it looked kind of nice. So he decided not to play drums but to sing more and that's how we started to build.

**RF:** Freddie, when and why did you begin to play the drums?

**FW:** I first started playing when I was nine. My brother, Monty, made me a pair of drum sticks. I was really delighted by the fact that he had taken the time to make them, so I played with them for about a year and a half before they got down to pencil size. In growing up in the ghetto in Chicago, there were a lot of things a person could get into that weren't the most constructive things to do. So by the age of 10, I started taking

lessons and found it really helped me take advantage of a lot of my time and it was something that I really loved to do. Really, what happened was, I used to sit down and watch myself practice and the movement of the sticks almost hypnotized me. It became something I wanted to continue doing.

**RF:** What kind of formal education did you have on the drums?

**FW:** I began to study at a shop in Chicago by the name of Drums Unlimited and there was a teacher by the name of Jim Slaughter who used to play in trio-type settings. I studied with him for about 3 or 4 years. It was rudimental, some jazz independence stuff and the last thing it was. was the stuff I went out to play after I stopped studying with him. It wasn't like just how to play grooves or that kind of stuff, because that comes from playing music. You don't really have to take lessons for that. Independence and to be a soloist and all of that—that involves studying.

**RF:** What was your first professional gig?

**FW:** The very first money I earned was in a talent show and it was \$13. One of my brothers, a pianist, and I had a group called the Three B's and we played an Otis Redding song in this talent show and won second place. After that, I used to play behind a young woman and it was called the Dynamic Nataska and she used to sing a lot of Nancy Wilson-type songs and a few Sarah Vaughan things, which was really my first professional gig. After that, I cooled out for a while, stayed home practicing and going to school and being a student and that whole trip.

**RF:** How old were you?

**FW:** About 12 or 13. Then after that, at about 14, I started playing in nightclubs and was in a band called the T-Box Band. It was a Sam & Dave type group and our first record we did was called "Do it Like Mama," which was a take-off on old James Brown kind of stuff. I played with them for about a year and a half and after that, I played with another band by the name of Pieces of Peace, which was a band of good studio musicians. Upon playing with them, I started doing a lot of studio work in Chicago. Through that, I happened to meet Donny Hathaway and I would work with him a little here and there.

Then Donny would call me for sessions and I would say, "Look, I can't make the session today because I have something to do." I never told him I was in school. I was 15 at the time. Then one day Donny called me for a session, and I told my teachers that I had a recording session and they let me go. Halfway through the session, Donny said, "Look, man, I didn't know you were in school. You should have told me. Just go to

school, man, and get that out of the way." So I did the session and it was great. I began to do a lot of recording with him for different artists and stuff because he had just come to Chicago and he was working as a copyist and arranger. The last thing he was really doing was being an artist himself. So I was still playing with the band and after about another year. I was getting kind of tired of that. Being young, playing with people, you play with them for almost two years and you kind of get restless and want to move on. You kind of think, "Well. I've done this, let me try this." So by that time. Donny had begun to work as his own artist, and I had a couple more weeks to go of high school, and what happened was, I decided to go out on the road with Donny. We did the album *Donny Hathaway Live* and I stayed with him up until the end of 1972. I learned a lot and it was a hell of an experience.

After that I moved to California. Moving to California there were some things I always wanted to do and one of those was work for Motown Records and I did that briefly. Working for Motown I happened to learn more about the business than I did playing music per se. Nevertheless, it was a good experience and it helped me really have it together for all the things to come after. Then I did a few things for A&M and spot things here and there. Then, after that, I was playing with a few Motown acts. I was getting ready to go to the gig one night and I called the guy I was driving with to ask what time he was picking me up and he said, "Pick you up? You've been fired." I had never been fired in my life. So the next day, I happened to go to a rehearsal hall and there was a percussionist friend of mine who was in a band and they were looking for a drummer. The next day I auditioned for the band and got the gig. The band was Little Feat. So I played with them for about seven months and it was one of the best seven month periods of my life because we must have played music about 50 hours a week. The first two and a half months it was rehearsal. This was in 1973.

**RF:** You were 19?

**FW:** Yeah. I started early, so that makes me almost middle age now. Anyway, playing with Little Feat was really good. I had always wanted to be in a California rock and roll band. We did all kinds of gigs, even a few cowboy gigs, which I got off on because I had never done that. Linda Ronstadt would also work with the band. Jackson Browne and people of that caliber. Then we were playing a place in Austin, Texas by the name of the Armadillo, a huge place, and we played for a couple of hours. It was really a good show, and after the show

*continued on page 56*



**Ralph Johnson**  
of Earth Wind & Fire



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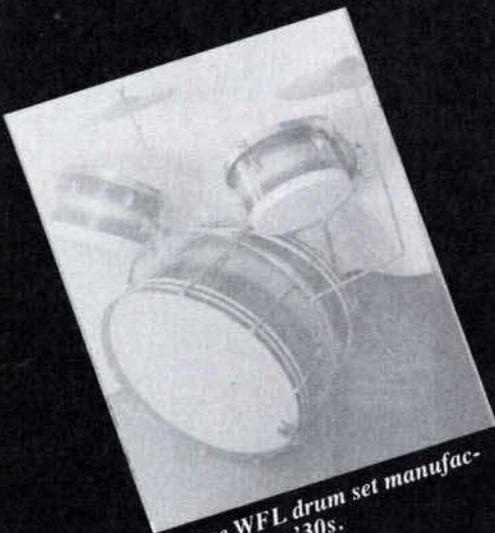
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# The Evolution Of The Drum Set:

## Part Two *by Danny L. Read*

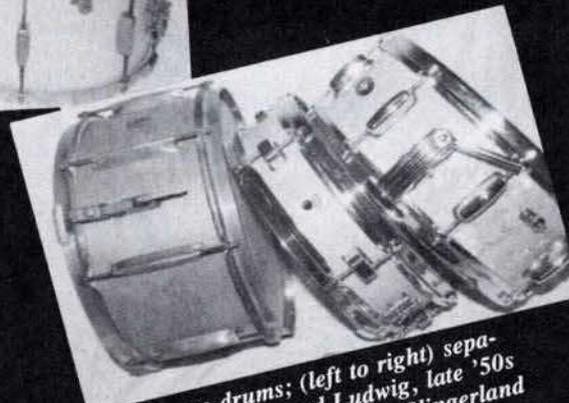
*Photos by Ken Mezines*



*4 piece WFL drum set manufactured in the '30s.*



*A variety of early snare drums: Left (from top to bottom) Douglas & Son, circa 1870, Duplex snare drum made between 1928 and 1933, 1940s Slingerland Radio King; center, 20th Century Professional snare drum; right (top to bottom) Ludwig Black Beauty, 6 1/2 x 14 Ludwig & Ludwig.*



*More snare drums; (left to right) separate tension, all-wood Ludwig, late '50s Ludwig Piccolo snare, 1958 Slingerland Radio King, possibly the last ones made.*

Percussion manufacturers and designers are constantly inundating the percussion world with new hardware and new designs on old hardware. Most drummers, when they visit a well-stocked drum shop, feel like a kid in a candy store. Although there has been a great deal of significant equipment improvements and additions made throughout the eighty-year plus history of the drum set, there has also been the appearance of various gimmicks, most of which surfaced briefly only to later sink out of sight. Patented in 1927, the collapsible bass drum was supposed to be a godsend to the working drummer but it found very little popular success. Likewise, the double-drum outfit of the early 1900s was designed to benefit the drummer playing one-night stands. The large parade-size bass drum had a trap door in the shell which allowed the snare drum and all other traps to be stored inside.

Some hardware, like the plug-in heating element which was used to keep calf-skin heads from absorbing too much moisture, served a terminal but useful existence until the invention of plastic heads. Chinese cymbals, once commonly used by New Orleans and dixieland drummers to later be completely discarded by swing and bebop drummers, have now a revived interest and are being used by some jazz and fusion drummers. Other accouterments, such as the drum head pitch modulator and various synthetic drum sticks, simply haven't been around long enough to be adequately evaluated.

"Over the years, drummers have been playing exceptionally well with very crude equipment," remarked drum shop owner Ken Mezines. "The durability of the hardware of the drum set has been constantly improving. Some of the best inventions have been the development of a better bass drum pedal, better tom-tom mounts, and better cymbal stands. Particularly notable are the mechanical items like the mechanisms that move the hi-hat and bass drum pedal."

There is an intertwining relationship among the expertise of the individual drummer, the demands and requirements of new musical styles, and the inventiveness of the manufacturer/designer—each is influenced by and dependent upon the other.

Part One of this two-part series (MD Nov. '81) looked at an overview of the evolution of the drum set as a whole. It also contained brief comments on early drum companies, drum catalogs, and a few drum shops.

Part Two individually examines the evolution of each instrument within the drum set.

## SNARE DRUM

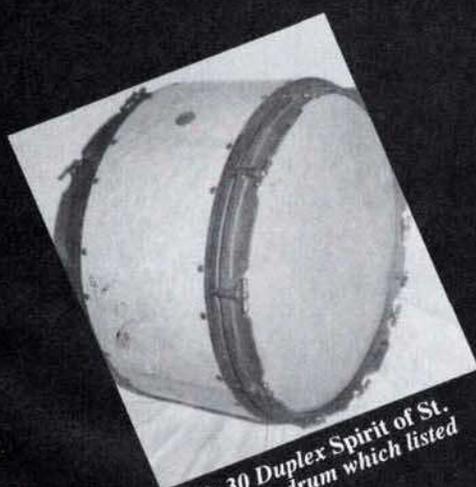
The most common snare drum in use around 1900 was made of a brass shell plated with nickel or chrome, wood hoops, calf-skin heads, and gut snares. It was usually six to seven inches deep, had no built-in tone control, and the vent was often just a hole punched in the shell. The date of manufacture could often be seen by looking through the vent hole. Tensioning was usually controlled by tubular lugs placed around the circumference of the drum. Although some early snare drums only had single tensioning, most featured separate tensioning.

By around 1930, spring-loaded tension casings came into use and these are still the most common type used today. Prior to this, many tension rods were stripped as a result of the hoop not being lined up perfectly with the lugs. The spring gave some flexibility to the position of the lug nut and helped prevent this problem.

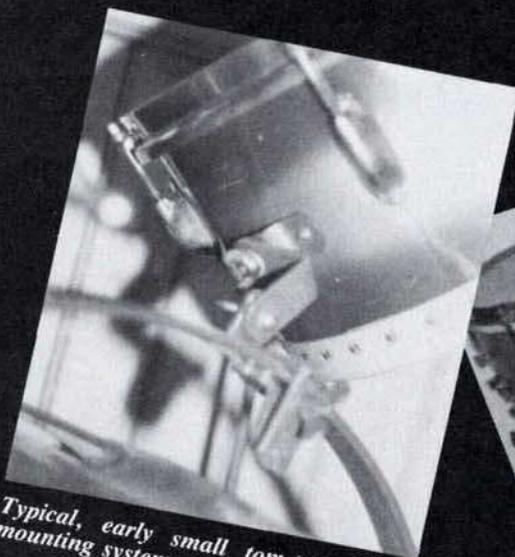
For most of the snare drum's existence in the drum set, brass shells have been more desirable than wood, and in the early twentieth-century were also more costly. Recently, the trend has been to wood shells constructed with multiple plies. The plexiglass shells, which became popular in the '70s partly for appearance sake, have been declining in popularity.

Wood hoops with a metal shell were at first most common. The first all-metal snare drum was manufactured by the Ludwig Drum Company in 1911, and by the '20s, metal hoops had largely replaced the wood hoops. By around 1950 the flanged metal hoop had been developed.

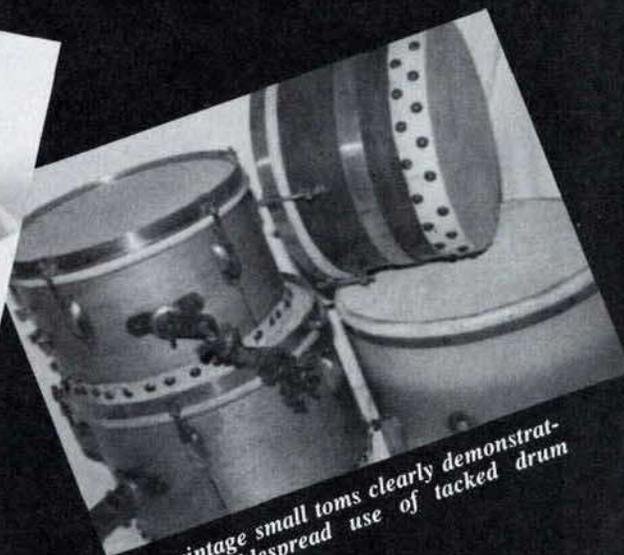
There have been two basic designs in the mechanism to loosen and tighten the snares. The screw-type snare strainer



1928-30 Duplex Spirit of St. Louis bass drum which listed for \$132.00.



Typical, early small tom-tom mounting system.



Four vintage small toms clearly demonstrating the widespread use of lugged drum heads.

consisted of a screw which loosened and tightened the snares up and down and was in use in the early 1900s. The date of origin of this device is 1886 and probably even earlier. By the 1920s the throw-off switch was in use but at that time was noisy and poorly constructed. By the late 1920s a more sensitive throw-off switch was in use and is still being used today. The lever action of the throw-off switch was much more convenient than the awkward screw-type mechanism.

Regarding snare strainers, in 1885 Rowland Perry of Peace Dale, Rhode Island patented a strainer which allowed the snares to pass straight through the hoop, not cramped between the shell and hoop as was formerly the situation. In 1892 Emile Boulanger patented a snare strainer which allowed for tightening or loosening the snares without affecting the position or tensioning of the hoops. In 1905 Charles Stromberg of Chelsea, Massachusetts patented a snare strainer which was attached to the outside of the shell and independent of the hoops. Previous strainers were attached to the hoops. In 1907 U. G. Leedy and Charles Wanamaker of Indianapolis patented a strainer, which although awkward, could move the snares as a single unit away from and back to the drum head.

Snares have been made of leather, gut, wire, or wire-covered silk. Although there is no definitive answer to the question of which is better, wire or gut, when wire snares began to be used around 1908 they had a low pitch, caused by the use of fewer spirals per inch. The pitch became higher with the addition of spirals. Gut snares produce somewhat of a dry, dead sound. Snares which are a combination of wire and gut are also available. Prior to 1900 most snares were made of cloth or leather and coated with shellac to prevent the absorption of moisture.

In 1890 Henry Theophel of Akron, Ohio patented "elastic wire" snares with five spirals which was supposed to be an improved wire snare. In 1892 Emile Boulanger patented a "snare-string" which, by reason of its smoothness, was supposed to "impart a clear and distinct tone to the drum." In 1897 George Bemis of Worcester, Massachusetts patented a new

type of snare and snare strainer mechanism. The snares were made of piano wire and coated with nickel-plate to prevent rusting. He claimed that gut snares were too sensitive to changing weather conditions. In 1915 George Carnes of Rochester, New York patented a "fox-tail chain" snare which was "composed of links of wire of uniform shape that are closely woven together allowing great flexibility in the bending of the chain." Harold Plowe of Peoria, Illinois in 1888 patented a snare drum which had snares under the top head, in conjunction with or in the absence of the usual placement of snares under the bottom head. He claimed this made the drum more responsive and eliminated any unwanted sound after the drum had been struck.

When two drummers were used on bass and snare drum, players always stood to play. With the development of double-drumming it was necessary to be seated, and drummers at first placed the snare drum in a chair at a convenient angle to be played. In 1899, Leedy invented the first practical folding snare drum stand. Although Leedy's stand made a valuable contribution to drum set hardware, probably the first snare drum stand was patented in 1886 by George Bemis. His stand simply consisted of legs bolted onto the drum. In 1901 Albert Hellenkamp of Cleveland patented a very complicated and awkward stand which was supposed to simplify the adjusting of height and positioning of the drum.

In his patent illustration, Hellenkamp depicts the drum with an extremely high left. Ken Mezines points out that "the reason the snare drum is traditionally positioned high left and low right is because the first snare drummers had the drum hung from a sling (as in a marching band) and it naturally hung in this angle." He also points out that this angle corresponds to the position of the hands in traditional grip.

## BASS DRUM

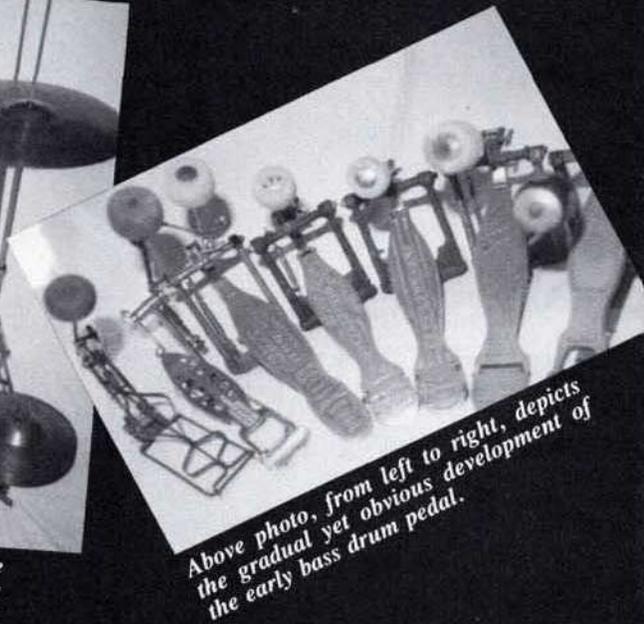
The first bass drum in the drum set was the large field bass drum which had previously been used in Civil War military



The all-metal "Low-Sock" cymbal, rising only 15" above floor level, was the second major step in the evolution of the hi-hat.



Developed in the early '30s, the hi-hat stand gave drummers their first opportunity to use sticks on the hi-hat cymbals.



Above photo, from left to right, depicts the gradual yet obvious development of the early bass drum pedal.

bands. The most popular models were 28 to 32 inches in diameter, 18 to 24 inches deep, and were rope tensioned. Rope tensioning on the bass drum continued to exist even after this method was no longer used on the snare drum. Up to the 1940s the diameter had been gradually decreasing to an average size of 22 inches in diameter with a depth of 14 inches. During the 1950s there was a growing interest in using even smaller bass drums of 18 to 20 inches in diameter.

The large and cumbersome early bass drum gave rise to developments attempting to make it less burdensome without diminishing its size. The collapsible bass drum was patented by Boyle in 1937 and was supposed to be what every working drummer was looking for. Another model was designed with a trap door in the shell to allow accessories to be stored inside.

Early bass drum heads were frequently painted with multi-colored drawings and had a light inserted inside the shell. This light had a two-fold purpose: to illuminate the head design and to remove moisture from the calfskin head. Gene Krupa was one of the first drummers to display a patented head design with his initials. This type of bass drum head design became the norm for many subsequent drummers.

Early bass drums were positioned by spurs which were clipped on to the hoop. One of the first patents for this device was dated 1888. In 1912 Albert Maphet of Los Angeles patented a hoop-attached mount which consisted of four short folding legs which had pointed ends in order to more firmly hold the drum to the floor. By around 1950 telescoping spurs had been developed.

### TOM-TOMS

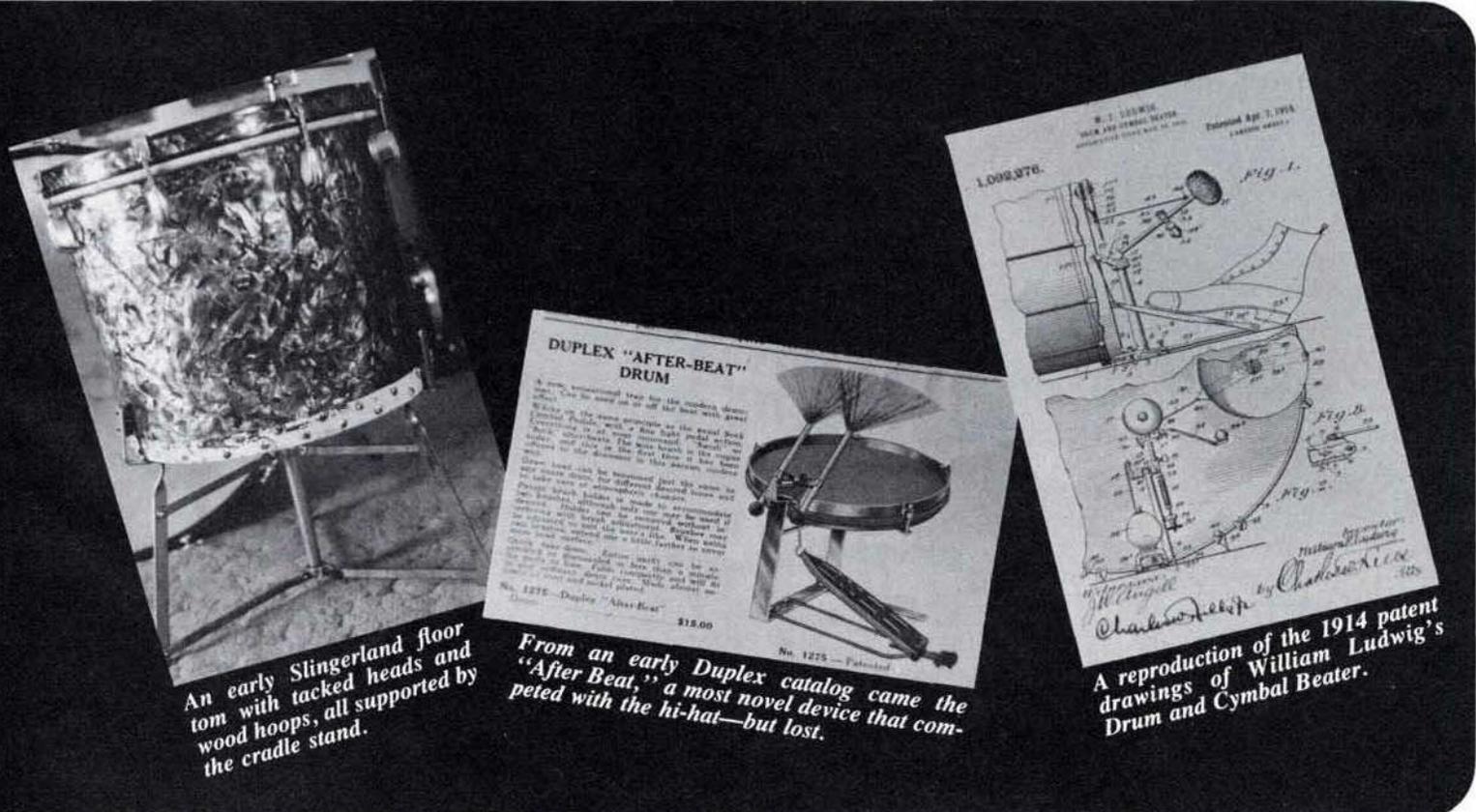
Early tom-toms were imported from China and came in a variety of sizes. Since they did not have legs, the very large drums were often placed on timpani stands or hung vertically from a device very similar to the modern gong stand. The smaller tom-toms were either clip-mounted onto the bass drum

or hung all around the drum set. The vertical positioning of the drums allowed them to be played like the bass drum and to show off the paintings appearing on the drum heads. Each head within a single drum set had a different painting. Because the early drummers' equipment was often used for novelty effect, the placement of tom-toms positioned in this manner increased the visual and theatrical element of the performance. Usually no more than four tom-toms were used. The drum heads were tacked on and made of pigskin. Theodore D. Brown has also noted that "strung through the middle of the smaller drums were several wires which gave this drum a characteristic buzz when struck." The drum heads were occasionally made of thick leather or rubber.

Tom-toms were first mounted onto the bass drum by being placed onto an arm which stuck out from the bass drum. By the early 1920s the ratchet mechanism had been developed and allowed the tom-tom to be mounted on the bass drum hoop or mounted onto the bass drum shell. This device was not very flexible. Around 1950 Slingerland introduced the Ray McKinley tom-tom holder which consisted of a curved bar with a sleeve which allowed the tom-tom to slide down over it. This device allowed the drummer greater flexibility in positioning the drum and also allowed him to disassemble the set faster. In the late 1960s a ball and socket device came on the scene and allowed even greater flexibility and movability in the positioning of the tom-tom. Today, a variety of specialized heavy-duty and durable tom-tom mounts are being manufactured. The early floor toms were placed in a basket or cradle. Floor toms with legs came out during the late 1940s.

The first Chinese tom-toms had two tacked-on heads. Although these drums had no tension rods, they could be adjusted by wetting the heads and placing a light bulb under it. During the early 1920s tom-toms were being made with metal hoops and tension rods. The top head was tensioned while the bottom head was still tacked on. By the early 1930s, double-tension drums were used.

*continued on page 68*



An early Slingerland floor tom with tacked heads and wood hoops, all supported by the cradle stand.

From an early Duplex catalog came the "After Beat," a most novel device that competed with the hi-hat—but lost.

A reproduction of the 1914 patent drawings of William Ludwig's Drum and Cymbal Beater.



**JAMIE  
OLDAKER:**

by Rick Gomez

*It all started simply enough, just another 6th grader who wanted to find some identity by learning to play an instrument in the school band. Who would have guessed that 19 years later he would turn out to be among the few at the top? Although his is not a household name, even in many music circles, he has quietly racked up an impressive list of credentials by playing and recording with people such as Leon Russell, Eric Clapton, Peter Frampton, Boh Seger,*

*and the Bee Gees. He is involved in a new group called Life with fellow ex-Clapton member George Terry, as well as session work, and the opening of a musician-owned 24-track recording studio.*

*Though he still lives in Tulsa where he grew up, he has come a long way from the thirteen year old member of Mike and the Cavaliers, his first taste of music, magic, and money. Soon after that he moved up to the popular local group. The Rogues Five, and was opening for Paul Revere and the Raiders and other*

*national acts. After several years of playing around town with a series of club bands, he left Tulsa for the road and all the good and bad that comes with it. For him, the road led to a group fronted by Tulsa trumpeter, Phil Driscoll, an unreleased album, and an appearance on the Ed Sullivan show.*

*Modest and not uncommon beginnings for many drummers, but his career moved farther and faster than most. This interview explores the path that took him where he is today, his views on music, and the business of music.*

# Moving Centerstage

**RG:** What made you choose the drums?

**JO:** When I was going to elementary school they had a school band and I wanted to play violin or cornet, something that was shiny. All the kids would carry around little cases at school and looked real important. They didn't have a percussion player and everything else was full, so they said, "Here's two sticks and a practice pad. You're the percussionist." I went home and told my Dad and he thought it was great because he was a drummer back when he was going to college. He gave me his pair of sticks.

**RG:** Did you play much when you were in high school?

**JO:** I was playing clubs every night. I'd work 'till two or two thirty at night, then have to get up at seven and go to school. So I neglected my school studies to play because I'd pass out at school all the time, falling asleep. I was getting in trouble because of long hair and being a musician. At the time it wasn't a real hip deal to be a player.

**RG:** What was the first job that took you out on the road?

**JO:** Phil Driscoll, I guess. He was a trumpet player with a show band. I did that for a couple of years. We played the hotel circuit.

**RG:** That was when you were on the Ed Sullivan Show, wasn't it?

**JO:** Yeah, we did the Ed Sullivan Show then. That was the last year he was on. I remember I saw the Beatles on there and I said, "I want to be on that show one day," and there I went.

**RG:** You joined Bob Seger around 1971. How did that come about?

**JO:** I was playing in a group called Tulsa County. I was trying to play like David Teegarden because he was my idol. God love ya David. He was playing with Skip Knappe in that Teegarden and Van Win-

kle group. Dick Sims and I were sort of proteges of theirs, so we went to Detroit to work, since they were big stuff' up there at the time. They'd been doing some work with Bob off and on. Bob heard us play and after a while, he called us up to play with him. Bob Seger and the Borneo Band, that was the name of the band. We did an album called *Back in '72*. At that time. Bob was big in Michigan but we played little clubs and nobody would even hire him as an opening act for a concert. Now the phone's ringing off the wall for him. It's about time because he's great.

**RG:** What happened after Seger?

**JO:** Well, I played around Tulsa with J. J. Cale in some clubs before he was with Shelter Records. I worked with the Gap Band for a while and did part of their album. That was when Leon Russell hired me to work at Shelter Records studios. There was also a group I worked with called The Jazz Babies with Pat Ryan, who's with Asleep At The Wheel now. That was my attempt at playing bebop, which I really like. To me, that's the best kind of music there ever was. Leon came in and told me to quit playing all that jazz. He said you can't make money playing jazz.

**RG:** You just did session work?

**JO:** Yeah, mostly we just did demos. Did an album with Georgie Fame there and Glyn Johns produced it. That was my first encounter with Glyn Johns. Mostly I got to watch. Leon would bring in some good sessions like Phoebe Snow. Andy Newmark, Jim Gordon, people like that. Got to watch a lot of stuff, you know, how it was done. It was all pretty new to me at the time. I did that 'till the end of '72, just hanging around. No one was really serious about making records there; it was a good place to party after

the clubs closed. We'd play but there weren't any hits out of there.

**RG:** Was that when you started to go on the road with Leon?

**JO:** Yeah. Towards the end there he fired the Shelter People Band. So he asked if I wanted to go on the road. He was taking the Gap Band with him, so we started to rehearse. Meanwhile, Carl Raddle, who I'd gotten to know through doing some sessions with him, had been going over to England to see Eric Clapton when he was out of commission. Carl said he'd been talking to Eric about getting a new band together. We got a tape together of stuff we'd done so Eric could get an idea of what we played like. Carl had sent it four or five months earlier and I just kind of forgot about it. So a week before we were to go out with Leon, Carl called up and said Eric was ready to go. I stayed up all night trying to figure out what to do. I talked to Leon's manager about it and he talked to Leon. So Leon came to me and said he wanted me to go. He said if it had been anyone else but Eric he'd have been mad but he wanted Eric to get back to doing something. So that was the beginning of our six year extravaganza.

**RG:** How did you meet Clapton?

**JO:** I first met him in the Miami airport at the baggage claim area. He's a lovely guy. We walked in and he thought I was the keyboard player and Dick Sims was the drummer. I was trying to act like a real hot shot anyway; you've got to maintain your cool meeting one of the legendary guitar players of the whole music industry. We were staying at 461 Ocean Blvd., that's where we did the album. Tom Dowd produced that album. Al Jackson had done a couple of cuts before we got down there because I was still doing an album with Georgie Fame.



I had no idea what I was getting into. It was a much bigger deal than I had expected. The '74 tour and that album were like the event of the year. We started work on that album and finished it in two weeks. Cut all the tracks, overdubs, mixed, did everything and like that it was out. That's when I met George Terry. He was a session player down there at the time. A guy named Albhy Galuten was hanging out around the studio and he did some synthesizer work on the album and Karl Richardson was like the assistant engineer and those two guys are coproducers with the Bee Gees. Then we loaded everything up and took off for Barbados for about two or three weeks to start rehearsing for the tour. You can imagine trying to rehearse in a beautiful place like that. Here I was used to playing night clubs, then all of a sudden I was in front of thirty or forty thousand people.

**RG:** How did you relate to large audiences like that?

**JO:** I was nervous; I was scared. Eric

was even nervous. He hadn't played in front of anybody for three years except for that Rainbow deal and the Bangladesh deal. We rehearsed in a movie theatre, behind the screen. The first gig was in New Haven, Conn. All those people. . .

**RG:** Did you tend to ignore them?

**JO:** I tried to but I was nervous. There were hundreds of press people and all the media, you know. It was like a big deal.

**RG:** How many albums did you cut with Eric?

**JO:** Six.

**RG:** What kind of a set do you play in the studio?

**JO:** I play my Yamahas. 20" bass, 8 x 12, 9 x 13, and 16 x 16 toms and a couple of *Roto-Toms*. But then I went to a 22" bass drum because that's what I was using on the road. I usually carry two of everything on the road.

**RG:** What was it like to record at Olympic studios with Glyn Johns?

**JO:** It's like a huge theatre-sized room

and they put the drums up on a riser in the middle of the room. Glyn uses a three-mic technique, an old BBC technique of recording drums, which you get the actual drum sound, so you don't tape everything up. I use everything live except I put a wallet on the snare drum every once in a while. That's why I really like working with Glyn because he likes that real live, fat drum sound, as opposed to *461 Ocean Blvd.* where you can tell they taped everything up and miked everything about an eighth of an inch away from the head, which I really don't like. It confuses me to have all that stuff stuck all around me.

**RG:** What kind of cymbals do you use?

**JO:** Mostly Zildjian. A 21" *Rock*. 19" medium ride, a 22" Chinese cymbal and 14" *2002* Paiste hi-hats. I've got a bunch of different cymbals. I've got some crash cymbals and a 16" sizzle and some heavier hi-hats if I need a heavier sound instead of that sissy sounding 14" for certain kinds of tunes.

**RG:** How long have you played Yamaha drums?

**JO:** Since about 1975, when I went to Japan for the first time with Eric. I think they're wonderful drums. They sent me the new *recording* model, since I lost my others in the plane crash. They've been just wonderful to me. Sometimes around town for jazz gigs though, I use a Premier *Kenny Clare* kit. I used my new Yamaha's on this Peter Frampton tour and they sounded really great. I've been using Dean Markley sticks. They're balanced incredibly well. When I was in L.A., I met a guy named Paul Jamison, who works for Jeff Porcaro. He designs and builds great snare drums. I'm going to get him to build me a metal and a wood one.

**RG:** Basically you use the same set in the studio you use live?

**JO:** Yeah, pretty much. Live I'll use a little more stuff. On the gig it sounded good to add some concert toms because we were doing old songs of Eric's. But in the studio the stuff we were doing didn't call for it. Plus, in the studio, I play the bare essentials. I was brought up to. When I first started playing it was chop city and the guys around town said, "You're going to have to learn to play two and four. That's what we want to hear." You can compromise but always make sure you've got that back beat going because that's what's happening when you're making records. Al Jackson was king at that.

**RG:** What kind of heads do you use in the studio?

**JO:** It varies. Usually medium weight Remos, just white rough coat heads. It depends on who's recording it. I'll use clear heads on the bottom; it seems to bring out a little more deep tone.

**"YOU'VE GOT TO HAVE A LITTLE BIT OF EGO, BUT YOU DON'T FLAUNT YOUR EGO AROUND BECAUSE IT WILL BE YOUR DOWNFALL IN THE LONG RUN. PEOPLE WON'T HIRE YOU IF THEY CAN'T GET ALONG WITH YOU."**

**RG:** Do they ever tell you what heads to use?

**JO:** No, but I've always found that if you mike in real close you've got to tune the drums lower to get a deeper sound. I'll change the heads for the room, you know. I'll work with the engineer. I'd rather work with them than get in a big fight because it makes for a bad relationship. So I meet halfway and say, "Yeah I'll change the heads but I'll leave the bottom ones on." But it seems a bit confining to me to have the drum taped up. The drum was made with two heads and when you start taping everything, you're relying on electronics to make everything sound good. They didn't do that in the thirties or forties, even in the fifties they didn't do that. The technology of recording has become so advanced. I'm not that old but I do think in the old kind of schooling because I've worked for the old guys. I've worked with Tom Dowd and Glyn Johns. And Tom Dowd used to record John Coltrane records before I was even born. When you sit behind the drums, he gets that sound. Sometimes I'll have an engineer who doesn't like something to come out and sit down at the drums and 95% of the time they agree it sounds good there. If it sounds good, there is no logical reason why it shouldn't sound good through the speakers.

**RG:** Do you always use your own set in the studio?

**JO:** I try to but sometimes my set doesn't sound good in the studio even if I work with it. It depends on the room again, that's why so many studios have their own set that they've worked with. I'll use my own pedal, snare, and cymbals, which is mainly what I use. A lot of times I'll overdub the fills. That's what I really like, you know, two drum tracks. That's what I did on "Motherless Children" and "I Shot the Sheriff." You come up with all the ideas you should have played on the original track. No, I don't mind. I'm working with Peter Frampton and I use his drum kit in the studio because he comes the closest to getting Glyn Johns' drum sound of anyone I've worked with. He's a drum fanatic. He'll spend more time on the drums than on his guitar. If he gets the drum sound right and he's happy with it then everything else falls into place.

**RG:** What is your approach to tuning?

**JO:** I just tune them by ear. I tune the bottom head a little tighter than the top one and go down that way from the smallest drum.

**RG:** You don't tune to any certain notes?

**JO:** No.

**RG:** Do you compromise between the sound you want and stick response?

**JO:** Yeah. See I tune my heads pretty tight; it helps with the stick rebound. In a big hall it still sounds deep to me.

**RG:** So you use bottom heads in concert?

**JO:** All the time.

**RG:** How often do you change heads?

**JO:** I'll keep my snare drum head on 'till it breaks. I've got the same one on there I had with the last two tours with Eric. A Remo head. It's all worn out but it's not bagged out in the middle; it sounds fine. I don't beat them that hard.

**RG:** What drummers have influenced you the most?

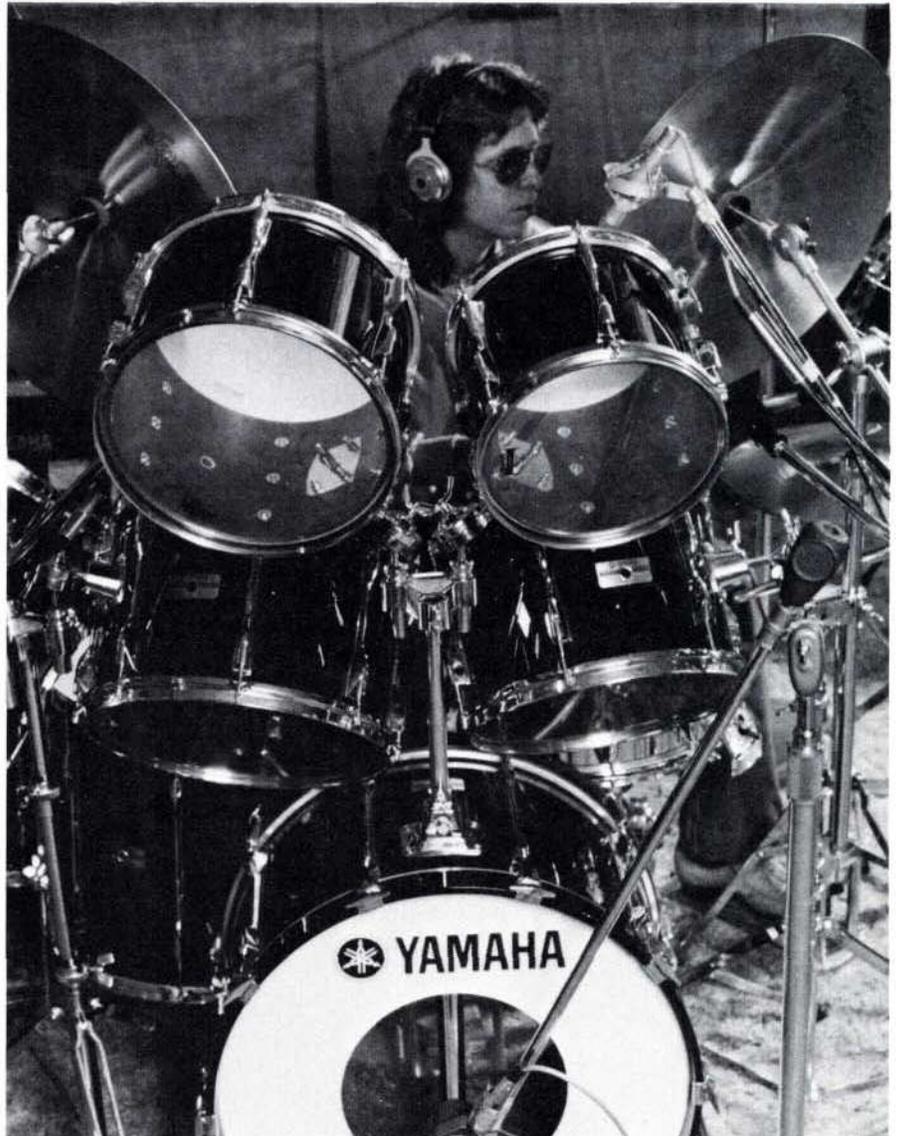
**JO:** Gene Krupa is all I used to listen to when I was beginning. With headphones

I used to play along with his Carnegie Hall concert with Benny Goodman. That's still the greatest record I've got. I've always been an Elvin Jones fan. and Tony Williams and Sonny Payne, who used to be with the Count Basie band. As far as rock and roll drummers. I've always been a Charlie Watts fan. I like Keith Moon and Ginger Baker. Jim Keltner's been a big influence on me. I like Steve Gadd a lot. also Jeff Porcaro, and Steve Smith with Journey.

**RG:** Do you feel competitive with other drummers?

**JO:** No, I hate competition. You've got to keep your playing up and keep yourself together. I think a lot of what you do and where you go is if you're there at the right time or who you know and your personality. Getting along with people has a lot to do with where you get in your career. A lot of drummers are competitive and if you don't play a lot of chops they don't realize your worth. Billy Cobham's great at what he does; I could

*continued on page 86*



## Selecting Drumsticks

by Joel Fulgham

Drumsticks are the most significant variable in a drummer's performance. Good sticks enable the drummer to produce, with a minimum of effort, an even and individual sound. Properly chosen sticks aid rather than impede the flow of ideas from the drummer's mind through his instrument.

Wood is the predominant material chosen for drumstick manufacture and hickory remains the most popular because of its particularly resilient feel and clear tone.

Both light and dark oak from Japan are also used for sticks. Because oak is harder and more brittle than hickory, some feel that it transmits too much vibration, a phenomenon often referred to as "stick shock."

Other types of wood are sometimes used for drumsticks, but due to inconsistent availability, such sticks are more suited to orchestral and band players who use one pair of sticks for a long while. Set players tend to go through a larger volume of sticks in less time, and therefore require sticks of materials that are constantly available. It is a heart-breaking experience to find out that the local drum shop can no longer obtain the African Bubinga Wood sticks that one has grown so fond of.

Modern sticks are designed to transmit effort into sound as efficiently as possible. The tip or bead of a drumstick consolidates the muscular effort of the hand, as amplified by the leverage of the sticks, into a smaller area so that a cleaner and better-defined sound may be obtained.

The shoulder and neck of the stick taper until terminated by the head. This thinner portion flexes more easily than the stick body and enhances the rebound characteristics of the stick. The thinner neck also makes the bead stand out, enabling the sticks to be held almost parallel to the drum, resulting in economy of muscular effort and an even sound between the hands, regardless of grip.

When choosing sticks for a particular application, one should take into account the effects produced by variations in the size and shape of each of the parts of the drumstick.

Large diameter sticks require more wrist effort than finger control. This is because the larger stick displaces the fingers and thumb, particularly in the left hand traditional grip. The thumb con-

tacts the forefinger at a point closer to the fingertip and retards its motion to an extent. Also, more muscular effort is required to manipulate a heavier stick, and the wrist tends to accept a larger share of the burden under these circumstances.

Stick length affects both speed and power. It is easier to play fast with a shorter stick because the hand moves less wood through the arc described by the bead. In order to obtain more volume with a short stick, one must move back on the stick, losing optimum hand positioning and the fulcrum/leverage afforded therein. Thus it becomes necessary to increase stick length to fit both the loudness and speed demands of a particular musical situation.

Because the bead is the part of the stick that actually touches the instrument, its shape, size, and the material from which it is made have a marked effect on the sounds produced. A small bead tends to extract less volume and more high overtones than a larger bead of the same shape. Larger beads also pull a more complete series of overtones from a drum, resulting in a sound that is both fuller and deeper (darker). A smaller bead, on the other hand, usually accentuates the more pleasant-sounding overtones from cymbals. Tip size should be decided upon in accordance with one's needs. It should be remembered that if one needs to play very softly, a lighter weight stick will enable one to play comfortably without holding back as much.

The shape of the bead is a much more personal consideration than its size. When deciding on a particular shape, trying the stick on a cymbal reveals more differences between designs than trying it on a drum.

Nylon-tipped sticks are a popular alternative to wooden tips. Nylon tips do not flake and chip like wood tips, and thus last longer. A nylon bead gets a brighter sound than a wood tip, especially on cymbals, although some people feel that the sound is too harsh.

After the model has been chosen, individual sticks should be tested and matched in pairs to assure an even-handed sound. The sticks should first be rolled on a clean, flat surface. Sticks are made straight, but because of differences in temperature, humidity, and atmospheric pressure between the places of

manufacture, storage, shipping, and final point of sale, some sticks in any batch will be warped. Storing sticks in a hot car is not a good idea either, because the heat can warp them beyond usability.

After straight sticks have been selected, they should be matched for weight and tone. Weed out any sticks that are significantly lighter than their mates, as well as any that have obvious flaws in the wood grain near the bead which might cause the stick to break prematurely. The sticks should be struck against a counter top, floor, or other hard surface and paired for matching pitch (tone). If too much stick shock is noted, the stick should be rejected. Too much stick shock indicates either overdried wood, or an unusual wood variation, either of which could cause early breakage.

Nylon-tipped sticks can be matched for tone by holding each stick in the same place, bringing it close to the ear, and tapping on it with the fingernail.

Many drummers modify sticks after they buy them. Some drummers cut the butt end off to change the balance. Players have been known to try to improve the grip area by removing the lacquer, making indentations in the grip area, or cutting grooves in it. A firm in Canada makes sticks with grooves already in them.

At times the drummer will be called upon to play very softly but will not want to change stick size (diameter) or weight. When this is the case, a suitable alternative to changing sticks is to carve or sand wooden tips down to a point, or pull the tips off a pair of nylon-tipped sticks. The tips are then coated with varnish (preferably polyurethane) or clear nail polish to make them last and give a solid attack. Old wooden-tipped sticks can be lightly sanded and dipped in the above-mentioned solutions to extend their useful life.

When purchasing sticks, it is advisable to buy as many of a given model at a time as possible. Often a manufacturer will change or discontinue a particular model that one has grown attached to. Volume purchasing is also a slight hedge against inflation and can, in some cases, lead to a quantity discount.

Armed with the knowledge presented here, the musician can consider the time he spends selecting drumsticks as time well spent.





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## A New Approach to Setting Up Your Drumset

No two drumsets are exactly the same. Drummers buy drums much like they buy stereo equipment. They buy components or individual pieces to make up a system that suits their individual needs.

For example, a drummer must first decide how many drums will be in his set-up. Then, according to personal preference and the style of music he plays, he must decide upon sizes. Snare drums, toms and bass drums come in a confusing variety of sizes and shapes, not to mention the problems of deciding on single or double headed toms or extra-deep drums.

Again, depending upon the musical style, the drummer must decide which drumheads to choose. Add to this the problems of tuning and muffling. High or low? Flat sound or open? Many decisions are involved.

Not to be forgotten are the cymbals. How many? What sizes? Thick or thin? Special cymbals such as Swish or China types? We won't even go into the problems of drumsticks.

Now comes the big problem: "How do I set up all this equipment?" Copy a famous drummer? Do your own thing? Or just set it all up and hope for the best?

Let's start with the drum throne. If you sit too high, the edge of the seat will cut off circulation. Not only will this cause your feet to fall asleep, but it is also very unhealthy. If you sit high, you can get power on the pedals but you may sacrifice control. If you sit extremely low you may have difficulty achieving enough power and you may find it tiring on your legs and feet.

Adjust the drum throne to the height at which you normally sit. Try to feel your physical center. It is located just below your navel. Sit at different heights until you feel balanced and comfortable in your center. Sometimes adjusting the drum throne up or down only an inch or two will make a great difference.

For most players, it is best to have the legs angled slightly downward. If you are of average height and size, try sitting between 20 to 26 inches from the floor. Then adjust the seat up or down until you are comfortable. Just avoid ex-

tremes. Also, remember that we are not all built the same way.

Next, decide upon the height and angle of the snare drum. Start with the drum flat at the level of your navel and work from this point. If you are playing traditional grip, tilt the drum slightly from left to right (if you are right handed). If you are playing matched grip, you may want to tilt the drum slightly towards your body. Then adjust the drum up or down until you feel comfortable.

Avoid extremes in height and in the angle that the drum is tilted. If the drum is too low, or is tilted towards your body at too great an angle, rimshots become difficult to play easily.

If you have to lean your body in any direction for a rimshot, you are pulling yourself off-center. If you tilt the snare drum toward your body at too great an angle you may not be able to hit a rimshot without distorting your wrists.

*The key is to stay centered.* Don't distort your body to adjust to the set-up. *Adjust the drums to your body and your style.*

Next, position the hi-hat so that you can play it comfortably, relative to your snare drum.

Your right leg, if you are right handed, should be in a straight line with the bass pedal. Avoid sitting too far to the right or left of the pedal. Most players do not face exactly straight ahead. They usually are turned very slightly to the left in order to play the hi-hat easily.

As far as the tom-toms and cymbals are concerned, remember that they are easy or difficult to reach relative to your shoulders. Years ago, if your cymbals were up too high, you were often criticized for showing off. Today, however, drummers have learned that with a larger drumset the cymbals need to be higher so that you can move around the set easily. Also by positioning cymbals higher they are actually closer to the shoulders which makes them easier to reach.

Try to avoid overlapping tom-toms with cymbals. This makes it difficult to play the tom-toms easily. If you do have this problem, raise the level of your cymbals.

If you do position your cymbals up



by Roy Burns

high, it will probably be necessary to tilt the cymbals toward you to make it easier to play them. You will also crack fewer cymbals if they are tilted towards you.

The exception may be the crash cymbals which are played high and mounted flat or level. If you strike the cymbals carefully and play at moderate to moderately loud volume levels this is okay. If you are playing at extremely loud volume levels, you will be inclined to crack cymbals that are mounted level to the floor.

Now that you have all the drums and cymbals set up to your satisfaction, sit at the drums and relax. Remember that your center is just below the navel. Reach for each drum and cymbal and touch it with the stick lightly. Try to feel if you are comfortable in your center.

If you feel yourself being pulled off-center, or if you feel tension in this area of your body, re-adjust your set-up to reduce this feeling.

Reaching for a second floor tom with your left hand (on a right-handed set-up) might not be exactly comfortable. However, by raising or lowering the seat, or raising or lowering the tom-toms, you can reduce the tension and make it easier to reach that drum. You might also try to feel if you are tensing up unnecessarily.

There are no hard and fast rules for arriving at your personal set-up. Your physical build, the volume level at which you play, the style of music and the sound you hear in your own head will all influence how you set up.

However, if you find yourself getting tired or tense more than you think you should, remember to check your center. Don't be afraid to make adjustments in your set-up.

Watch drummers who play well and in a relaxed manner and you will notice that they are centered and at ease with their own personal set-up. It all starts with how you sit. Get comfortable in your center and build your set-up around and out from that point.



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# JAZZ DRUMMERS WORKSHOP

## Stickings: Part II

by Gary Chaffee

In *Stickings: Part I* (November '81 MD), I presented a basic system of stickings. We will now examine ways in which the I stickings can be applied to the drumset.



### Using Stickings to Play Rock Time Feels

Stickings can be used on the set to develop various rock time feels. *The stickings are used to organize the notes in the hands.* The feet are then added in to complete the feel. The following

examples indicate some basic possibilities. (Note: The cymbal parts should be worked out on the hi-hat first. Then try them on the ride cymbal.)

1.) This example uses an inversion of the 4 note Group B sticking (rllr-lrrl). Notice that the bass drum line changes in the

second measure.



2.) This example uses the same sticking as Ex. I. The placement of the notes on the drums has changed, resulting in a

different feel.



Two important points: First, the notes of any given sticking phrase can be played on the drumset in many ways. Second, there are many different bass drum lines that can be used

against an individual sticking phrase.

The following examples indicate additional sticking phrases.

3.) Three 5A stickings (rllr-lrrll-rllrr) followed by one single stroke.



4.) Two 6B, and one 3A sticking, (rlrrll-rlrrll-rl) followed by one single stroke.



This same procedure can be used with other meters. For example, using the 3A, 5A, and 4B stickings, (rll-rllrr-lrll), in 3/4 time:



## Latin Time Feels

Stickings can also be used to create Latin time feels. The following examples indicate some possibilities. Each example Samba 1.

Hi-Hat  
Bass Drum

In Latin time feels, the hand notes can be played in different places. In the written examples, the right hand is on the bell of the cymbal, while the left hand is on the snare drum. After working out the examples as written, experiment with the

1.) This pattern uses two 3A stickings, (rll-rll), followed by two single strokes. In the second measure, the 3A stickings are altered. (rll becomes rrl).

2.) 8D sticking (rlrlrrll) followed by 3A, 3A, and two singles.

3.) 5A, 5A, and 6B stickings (rllrr-lrrll-rlrrll). In the second measure the six note sticking is replaced with two 3A stickings.

In the next article we'll examine ways to incorporate these stickings into fills and solos.

should be played against the following four foot ostinatos.

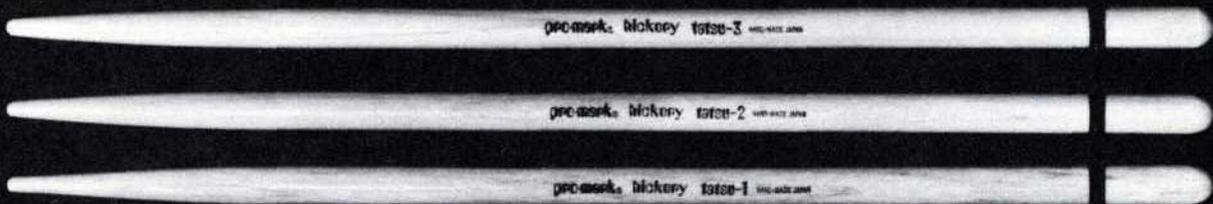
Bajon 1.  
Hi-Hat  
Bass Drum

following ideas:

- Play right hand on bell of cymbal, left hand on cowbell.
- Play right hand on cowbell, left hand on snare.
- Play left hand on cowbell, while moving right hand between snare and toms.

MD readers can write to Gary Chaffee at: GC Music, 30 Laval St., Hyde Park, MA 02136.

# TIP OFF



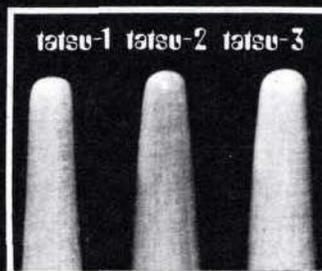
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**Philly** *continued from page 13*

I've had a good time in the business up to now, and I hope I have quite a few more years of it. I'm having a *very* good time now, travelling with my own group. I *feel* a little better with myself. I'm enjoying it much more.

**RM:** Who were the drummers that helped you in Philadelphia?

**PJJ:** The first guy that started me was James "Coatsville" Harris. We called him that because he came from Coatsville. He sat me down at the drum seat and said, "Here is what you have to do." He told me, "You're going to be a good drummer one day." I had several drummers in town here to learn from, because Philadelphia has boasted some very good drummers. All of them didn't become real big in the business, but many of them are still playing and they sound very, very good. Bobby Durham lives here. He's a fine drummer. There are a lot of good young drummers coming up. I have a student named Greg Buford who has studied with me for about 2 years and he's an excellent little drummer. You're going to hear more from him soon.

The good jobs here are very few. If I wanted to, I could work in this city every week, if I wanted to work for the little money they pay. I can't afford to do that. I'd rather not work at all. I am working now, but it is a room where I'm comfortable. Here, I pick my shots. I work in the best places, but you can't work in the best places all the time because they want to have different groups in there. I'm out of town a lot, but when I come home, if I feel like I want to work. I contact somebody.

Right now, I feel like playing because I'm getting ready to go to Europe and I want to be in top form. I have not been in Paris in 5 years now. I have a nice following over there. Every time I play there people come out. I know a lot of people there because I used to live there. So when I go over, they're very happy to see me. They remember me and they like musicians. I like to go over and travel and stay awhile, but I don't think I want to live in Europe again, as much as I love it. Even though you are having fun. there is something about this country that you miss.

**RM:** Did you know people like Max when you were still in Philadelphia?

**PJJ:** Oh yes indeed! I told you I used to drive a streetcar. Art Blakey used to come to town and get on the car when I was working. Max did the same thing. When Max was in town, I used to go out at night and hear him. then I'd go over during the day and see him. I was driving a delivery truck and he'd get in and talk to me while I was driving around the city. Sid Catlett used to show me a lot of

things. I learned so many different ways of playing the brushes from studying with Sid. He was a fabulous brush-man. These people knew I was serious about the drums and so they would help me. They would come where I was working sometimes and encourage me. I'd come off the stand and they would talk to me and say things like, "You're beginning to sound good Joe. You're doing this and you're doing that." I'd say, "Yeah, but I'd like to do some of that brushwork that you do. Why don't you show me that?" And they'd say, "You know where I live. Come on over." And that's what I'd do. I used to go to Max's house in Brooklyn and he would help me. Max has always been a fabulous musician. He drove down from Connecticut the other night on business and then came to the Syncopation to see me. That was an honor! He came all that way to spend an evening with me after finishing his business. I happened to look up and the club owner was waving at me and pointing, and I was thinking, "What's he pointing at?" I looked over to the side and Max was sitting at a table. It was a surprise and an honor to have him come down because he is one of my favorites.

Kenny Clarke was my guru. That's why I'm eager to go to Paris, because Kenny is like the elder statesman to all of us. He was the forerunner. He's the one who started playing the way we play today. When I lived in Paris, I would hang out with him all the time. In fact, I was at the school where he was teaching. Kenny was the top teacher there and he used to have me come out two days a week and teach the drummers brushwork.

I've had a lot of drummers influence me. I was in Buddy Rich's band in '51, right after I left Duke Ellington. I played in Englewood, New Jersey with Buddy Rich. Buddy would play a big solo once a night, and the rest of the time, he would direct the band, and even sing! I would play the show. He didn't want to play that music all night long. He would come up on the stand and play a spotlight and that would be it for him. I would play all the rest of the music.

To be a drummer and play in his band is hard, because Buddy will look at a drummer like, "What the hell are you playing?" I've heard him say that to other drummers. In fact, when I got the job, I went down to his rehearsal and he was throwing sticks at a drummer. He was saying, "Get off the bandstand. I don't know what you're playing." Allan Enger recommended me for the job, so I went in and Buddy said, "You want a job?" I was taken aback. "Sure I want a job." He said, "Go ahead—play this music." So I sat in with the band and got the job.

He used to stop at the Alvin Hotel every night and pick me up on his way to work. Buddy Rich is beautiful. He is such a giant in the business that most drummers get a chill when they're around him, but that's because they don't know him. I hear people talk, but I don't pay any attention to what I *hear*, I go by what I *know*. Buddy is very warm. He loves drums and he loves drummers, when they *play*. He will say it. He's made many statements about different drummers. He says what he likes and what he doesn't like. He's entitled to his opinion.

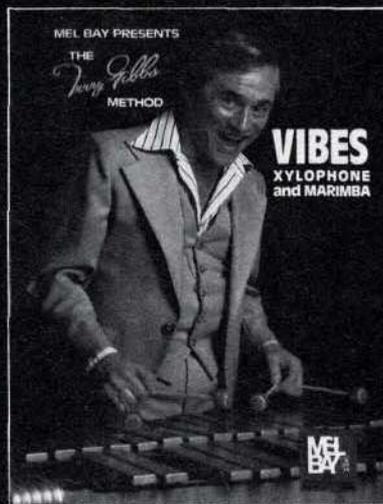
Just like my opinion. If I don't like a drummer, I'll say so. If I can't learn anything from a drummer, I don't like him that much. I see a lot of young drummers that are fantastic. They might have some shortcomings, but they'll overcome them. It takes time. *I'm* still studying the instrument. I can handle it, but I learn something every time I play. With my control of the instrument, I'll take chances. I'll try anything. If I dream up something while I'm playing, I'll attempt it, because if I mess up, I know how to get out of it. I'll keep trying it until I do it. A lot of things I play are right off the top of my head. Many times, as soon as a thought comes into my mind, it goes right to my hands. If I fluff it somehow, you never know it, but *I'll* know it. There are a few things I won't attempt on the stand because if I miss it, I won't be able to clean it up. So I work with it in the house until I get it under control, and then I'll start doing it on the stand. I'll do it every night until I really get it down. Attempting things is dangerous if you don't have some experience.

I had a lot of fun in Buddy's band. Buddy is funny. He don't show nobody *nothin'*. I'd ask him, "Come on, man. Where do you get all of that power?" He would give me little suggestions about things I could do to get power. Not too much, but he would give me just enough and I would take it home and work on it. So I've been close to a whole lot of great drummers. You take all the things you've learned from each of them, and put it all together, and it's a lot of help.

I've never been too proud to ask. Even today, if I see a young drummer do something, I'll say, "Man, do that again. Let me see that." I learn by doing that. If you get such a big head that you think you're the greatest, then something is wrong with you. There is always somebody for you to learn from. I know what I can play and what I can't play, and when I hear a good drummer I stay a while. Whenever Max or Buddy or Elvin or Roy Haynes or any good drummer is in town, if I'm not working, I go where they're at. I'll drive to New York if

*continued on page 42*

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*Philly continued from page 41*

somebody I want to see is working there. They always tell me, "If you're in the vicinity, come on by." Sure I'll go by. I wouldn't miss an opportunity like that.

**RM:** Do you enjoy playing at the big jazz festivals?

**PJJ:** I went to Nice with Bill Evans. While I was there I played with Dizzy and Mary Lou Williams, but mostly I played with Bill. Playing with Dizzy was an honor, but I don't like to play like that too much because it's a jam session. I like to play a session occasionally, but not every time I go to the stand it's a jam. I like to play with a group where we've got some set music to play. I like to play a planned arrangement. When the solos start, you never know what's going to happen there, but I know how we're going to start, how we're going to end, and I know how I'm going to color the arrangement.

**RM:** When I saw you with your 7-piece band, I noticed very serious expressions on the musicians' faces. But you were sitting in the back smiling and looking as though you were having a ball.

**PJJ:** I was! For one thing, that music is very swift. You don't have time to be messing around. You've got to keep your eye on that music until you really get it under your fingers, and then you can go ahead and play it. Those guys know that I'm listening and that I know everything that's on that music and I know when they're not playing it. They get very conscious of the music because they don't want to make any mistakes. They want to impress me that they're doing their job. That's why you saw all those tense faces. And then, we'd only had two rehearsals.

I like to play with the 7-piece group. Big-band is really my first love. I like to play with my quartet naturally, because I can't afford to carry 7 pieces around the country. I don't make that kind of money. I'd like to carry 5, but I have to carry 4. Actually, I'm paying for 5 anyway because you have to pay for the bass to fly on the plane—it can't go on the bottom in the baggage section. When I can get a club owner to pay me a little bit more money, then I augment the group and put a trumpet or trombone in there.

I went out with 6 pieces for a while, but I was driving. We had a car and a van. But that represented that thing I was talking about before—the road. I wanted to get away from travelling in cars. Highways are so dangerous today with the way people drive. If you are transporting a 6-piece band around the country in cars and vans, by the time you get to the job, you're dead tired. If you've got two jobs back-to-back, and you've got a long drive to do, you've got to get off that bandstand and get in that van, and that's dangerous. You may

have been enjoying yourself in the club and having a few drinks, and you've got to get in that car and drive on the highway. That's the worst thing in the world to do. I prefer going to the airport, flying there, renting a car at the airport, going to the job, getting back, catching a plane—it's a lot easier that way. You're well-rested and you don't have that road to be bothered with.

**RM:** Being on the road so much, do you do much teaching at home?

**PJJ:** Sometimes I teach by the month, or every 2 or 3 weeks. I give them enough work to cover the time I'm going to be gone. I like teaching, but I want to play a lot more before I settle down and just teach. I'd get bored just staying home and teaching. I figure I've got 10 or 12 more years to play before I settle down like that. If I'm feeling good ten years from now, I'll still be playing.

**RM:** Do you teach beginners or just advanced students?

**PJJ:** I teach beginners and advanced. I've had 6-year-old kids and then I've had older fellows. I like to see them progress. I had a young fellow come to me who was really disturbed about what he wanted to do. He wanted to play the drums, but there was a lot he didn't know. I'd give him his lesson and he'd come back the next week and do it, and I'd give him another one and he'd do that. After he got through one book, we'd go through another one, and I'd watch him all the time. I go out and hear him play now and it makes me feel very good. It makes me proud to hear him do something we worked on, and do it professionally. He has the highest respect for me and I have the highest respect for him. His name is Paul Lagos and he has been working with John Klemmer.

I've had a lot of students like that in different parts of the country. Mel Brown studied with me when I was living in California. Mel was a sharp drummer when he came to me, but he got what he came for. Every time I go up that way, somebody brings me a message from him. I worked with Mel's piano player once, and afterwards he said to me, "Now I see why Mel plays the way he does." Mel plays in my vein. He only studied with me about a year, but since he was already professional when he came to me, he was able to learn a lot in that year. He could see what I was doing and hear it and evaluate it. With a beginner, I have to break it down and show him what it is. But with a professional, you don't have to do that.

Some guys are good teachers, and some guys are good players, but sometimes you can find a guy who can teach *and* play. Some guys can't really do a hell of a job on the bandstand, but they

*continued on page 44*



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MD 2/82

**Philly** continued from page 42

ca prepare you to do a hell of a job. You get so many teachers that don't teach a student *themselves*. In other words, they don't give the student what *they* have. They're giving something they got from somebody else. I like a teacher that can really play the drums and give you *himself*. I can't teach you Elvin Jones' method or Max Roach's method, but some of these teachers try that. They'll say, "This is what Max does." and half of the time it's not correct. There is a book out where some guy did some things of mine, and it's not correct. He only transcribed what he heard, but the sticking is wrong. That's not how I'm doing that. I have three books getting ready to come out, and it's *me*. In these books, you can play the records and you'll see *exactly* what I'm playing and you will see the hand that I'm using. You'll *know* how I'm doing it because you got it from *me*.

RM: Do you encourage your students to listen to the early drummers?

PJJ: I always tell the students I'm working with to listen to recordings of the great jazz drummers. If they can find anything by the greats, then they can hear how the drums have moved from Chick Webb's time to today. You can go back there and hear something that is still played today. I do a lot of things that Chick Webb used to play years ago.

I used to go and listen to Baby Dodds

and be late getting back to my job. His ride cymbal would be a 15", and he'd control it, which is hard to do. He would ride on that little cymbal and play all those funny licks he used to play on an Indian tom. No sock cymbal. I think Baby had some sock cymbals towards the end, but I caught him without them. And he'd be swinging, man! Really swinging! I used to get so much from being around him. I'd go out and hang around all those drummers. I'd store up everything I could store up, then go home and work on it. I'd ask about it and go home and write it down. Today—the same thing. There's so much to listen to. A lot of good drummers are coming up.

Our kind of music has never been dead. It has been pushed in the background a little bit, but after the people get tired of hearing all that noise, they still come back for us. The hardest job we have today is teaching our youth about our music, because they come up hearing all this other music and they don't ever know anything about our music. They don't even know anything about the people that pioneered it. They can go to school and hear about Beethoven and Franz Liszt and Bach and Chopin and all that, but they can't hear anything about Charlie Parker, Duke Ellington, Count Basie, Art Tatum or any of those people. Then when they hear our music being played, they ignore it.

Unless their parents have it around the house, they don't hear it. The only people they hear about are people like Benny Goodman and Tommy Dorsey.

RM: You are probably considered to be *the* authority on brushes.

PJJ: I've made a study of it. I have another book coming out on brushes. The first book hasn't been distributed properly because Premier is not shipping it like they should. It's been out since '69. They send me royalties on it, but not like they should.

I travel a lot and I go in drum stores and see what's out, and I like to look through the books, and I notice if they've got mine. A lot of people in the stores recognize me, and they will have me autograph the Premier poster, and a lot of times they'll say, "Why don't you tell them to send your book to us?" I tell the guys in the store to call Premier and ask for it. I can't get them myself. I tried to get some to use in my teaching, and I couldn't. I had to Xerox some. So they do a bad job of distribution, and it makes me sick about it.

I have another book I want to put out on brushes. The first book was only 12 ways of playing brushes—I have 36 different ways that I use. There are 24 more that I could be giving to drummers. But I want the first book to run its full gamut before I publish the second. The others are a little more complicated, but they can be done. With the other books I'm going to put out, I've found another way of giving it to the drummer so it will be much easier to read. I have a lot of drummers catch me in a city, and they come by my hotel room with the book, and if something is bothering them, I'll sit them down and say, "Look here," and it opens their eyes up. When I had a few drummers come to me like that, it made me say to myself, "In the next book, I'm going to show it to them different." The way it's written is simple if you follow the instructions.

RM: I take it that your next books will not be published by Premier.

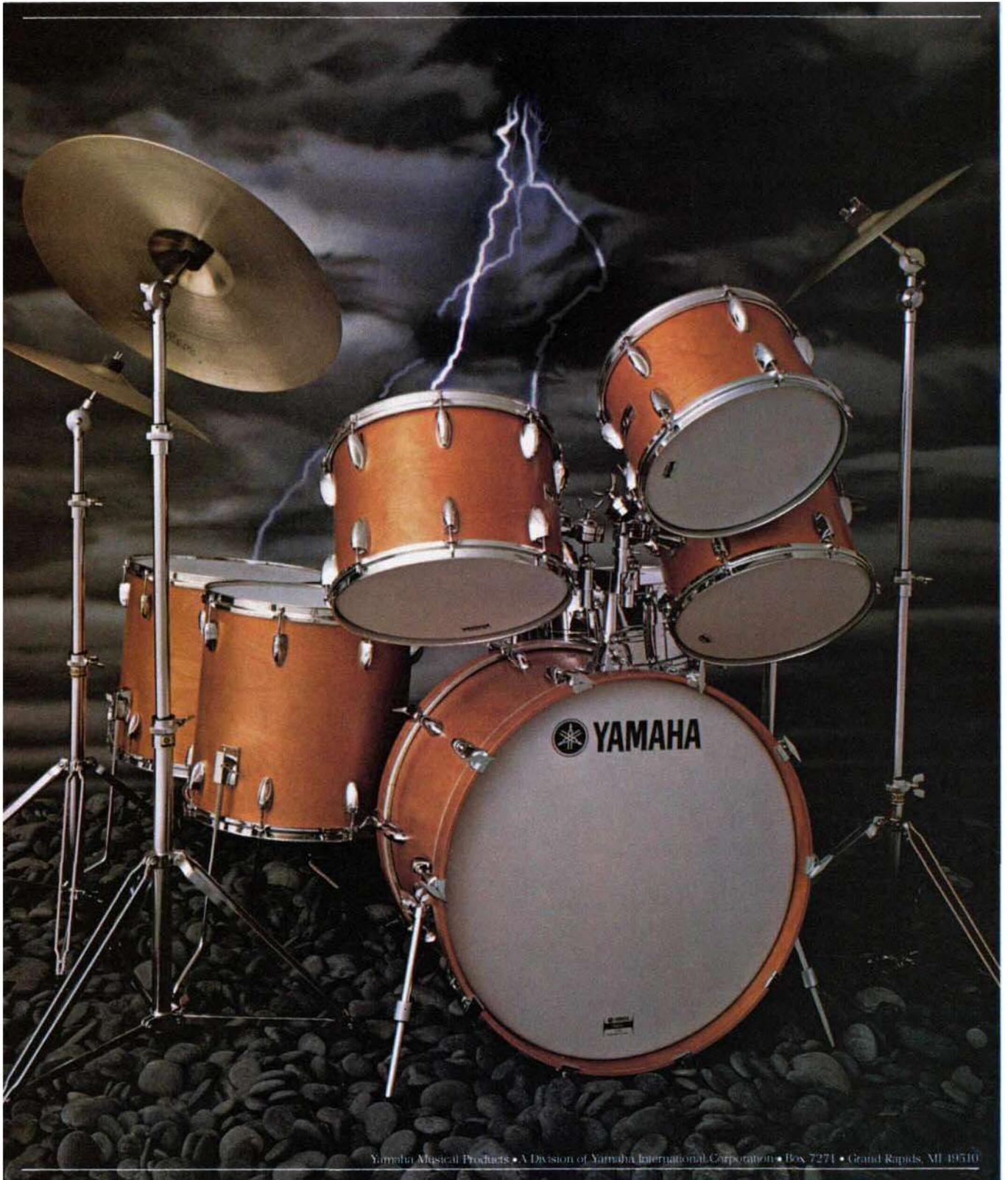
PJJ: They certainly won't! If I have to, I'll publish them myself. A trumpet player named Don Sickler is helping with that.

I feel that first book should be in all the drum stores in all the major cities. I see other books that are in *every* store. Every store I go in that has it, the guys tell me it sells well. And owners know what sells. Here's a book that sells well, but the company won't send it out. That makes me sick also.

RM: You must like Premier drums, though.

PJJ: Oh yeah. I really like their drums. I wouldn't be with them if I didn't like their drums. I like the snare drum more than anything. Their snare drum is the perfect drum for me. They make a good

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Philly continued from page 44

drum and I don't have any trouble getting them. The only problem I ever have is getting parts.

I see some of the ads for Premier. Some of those drummers have drums all around—more drums than Louie Bellson! What do they do with all of those drums? A lot of drummers like to have all that stuff just for looks, and sometimes during the night never even touch some of the drums. I use two tom-toms up here, and two on the floor. I might decide to use some more drums sometime, but I wouldn't have all those drums if I wasn't going to use them. I don't even take the second floor-tom with me all of the time when I'm travelling, because it's extra weight on the plane. I'm so used to that drum being there though that sometimes I'll start to do something and forget that it isn't there.

**RM:** Are you doing much recording these days'?

**PJJ:** The recording industry has really slumped down. I record now and then. Primarily I've been doing my own dates. I used to make all those recordings in New York in the '50s and '60s, but that industry is dead now. They're not recording like they used to. They used to do *everybody!* They still do a lot of recording, but it's not our level of music. The Japanese are making a lot of records, but they take them out of the country and produce them in Japan. I did an album at Storyville 5 years ago and it hasn't been released in this country yet. You can get it in this country, but only by way of Japan. There's a clause in the contract that says they can produce it in Japan for 5 years and then bring it over here, so it's about due. In Los Angeles there's a little bit of recording going on, but not as much as there used to be. I lived out there for quite a few years too, and I was doing a lot of records there. Today it is a little different. Fantasy is beginning to change their jazz policy. Galaxy was my last label, but I think they're terminating everybody. After you run out your contract they don't renew it because I think the label's going out of business. So I've done my last one for them.

**RM:** One of my favorite albums is the one you and Elvin did together.

**PJJ:** That was my album and I had to select the drummer I wanted, and it was Art Blakey. So Art agreed to do the date with me, but the day before we had to do it, something happened with Art and he couldn't make it. So my second choice was Elvin. It came out nice, but it was originally written up for Art, because at that time, I related to Art more so than to Elvin. Elvin and I have been friends for a long time, and played opposite each other at many Gretsches nights, but back at that time, I wanted to do the album with

Art Blakey. Back then, Art's name was bigger than Elvin's, and when you're doing an album, you want to get all the strength on it you can.

The record companies have never given me my correct money for that album. I'll have to have my lawyer take care of that. They tell me I still have a debit balance, but that album has been out a long time, and it's still selling in Europe and Japan. So there have *got* to be royalties coming from it. I can't still be in debt after all these years. So I'll have to have an accountant check it out. I'm in the process of doing that with all of my albums. Every time I ask Fantasy about my foreign royalties, they tell me, "The girl is behind, Joe. She has to catch up." How many years does it take to catch up? About six months ago, Orrin Keepnews told me they were going to get it together. They still haven't. I hope they read this. I was in Japan recently, and after we played, people were bringing these albums backstage for autographs. I go in the stores in Japan, and all these albums are in the racks. They're still selling all of my albums, so there's a royalty due on them. I'm not asking for nothing that doesn't belong to me. My royalties are probably in the bank, drawing interest for somebody else.

This industry can be rough unless you get an iron-clad contract. Everybody wants to make records—I certainly do—but you've got to get a fair shake. They won't automatically send you your money. You've got to get on them.

But it's still a good business and I can't think of anything I would rather do. I'm still studying my instrument and getting more involved with piano. I wish I had studied it more when I was a child. The piano is the basis for writing, and I want to do a lot more writing. So I've got a lot of studying to do so I can really write something that is worthwhile listening to.

When I'm going to play someone else's music, I try to sit down at the piano and play through it. Then it is easy for me to play it on the drums because I know what the music is about and I see exactly what it's doing. If I'm playing a tune, I really like to *know* it. I don't like to take a shot at playing a tune I don't know. I never do that with my group. I tell everybody in the group, "Listen, if you don't know the tune—*don't play.*" You can't play *at* it. If somebody asks you if you know a tune and you say, "I think I know it," don't play. Don't play if you *think* you know it—play it if you *know* you know it. I think it's a cardinal sin to play somebody's music wrong. Somebody sat down and wrote it out, and worked with it and worked with it, and then you play it and mess it up! That's a cardinal sin! Imagine how the writer must feel.

**RM:** You seem to be working in New York quite a bit.

**PJJ:** I have several clubs in New York that I work in. I've been working at the Syncopation a lot. We've had some good nights there. Once when I was there for three nights, Bill Cosby came in two of the nights. I took off one set because Bill wanted to go up and play drums. So I said, "Go ahead and play." He's in and out of that club a lot, and he plays drums well.

He should do some commercials with our music since he likes it so much. That would be one way of breaking through. Our music is a good art form whether they want to recognize it or not. People get turned off because you have guys out there who are on the bandstand before they are ready for it. People hear them and think that's what they're going to hear when they hear us. In other words, they get it second-hand. I don't like that. People don't get a chance to hear the finer exponents of the music. They listen to some kids and draw their conclusions right there. They won't come out and listen to the professionals that have been playing for 25 or 30 years. They're turned off by the amateurs. Owners should not allow amateurs to go in a club and make noise. It only makes it bad for the business. If you're qualified—good! If you're not, find out how to do it before you go on the bandstand.

**RM:** Does the average club owner know the difference?

**PJJ:** You've got some club owners who don't care about the music. But I've had some owners say, "Look, I have to be here for 8 hours, so I want some good music to make the night go easier." Even the waiters and waitresses are tickled to death when a good group comes. But when the band is bad, everybody who works there is saying, "Man, I'll be glad when this group gets out of here." They hear it every night, so they know the difference. It's a pleasure when you come into a club with your own group and hear people say, "We'll have a good time this week!"

You'd be surprised at how good it makes you feel when you send an audience home happy. I feel *good* when I hear people go out saying, "Man, I really enjoyed myself tonight." You might help somebody get through the next day, or even the next few days. Somebody might be at work thinking, "Boy, I had a good time Monday night!" I feel good when it's like that. People come up and say, "I really enjoyed it Philly. I'm going to come and catch you again sometime." I enjoy that. When you see the house is crowded, it really makes you want to play. It is profound fulfillment to know that you are contributing to someone's happiness—even your own.



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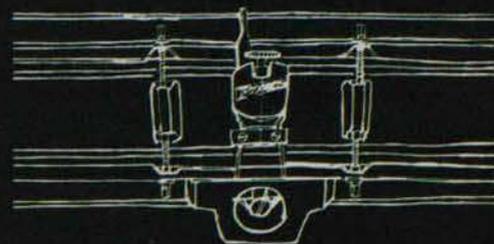
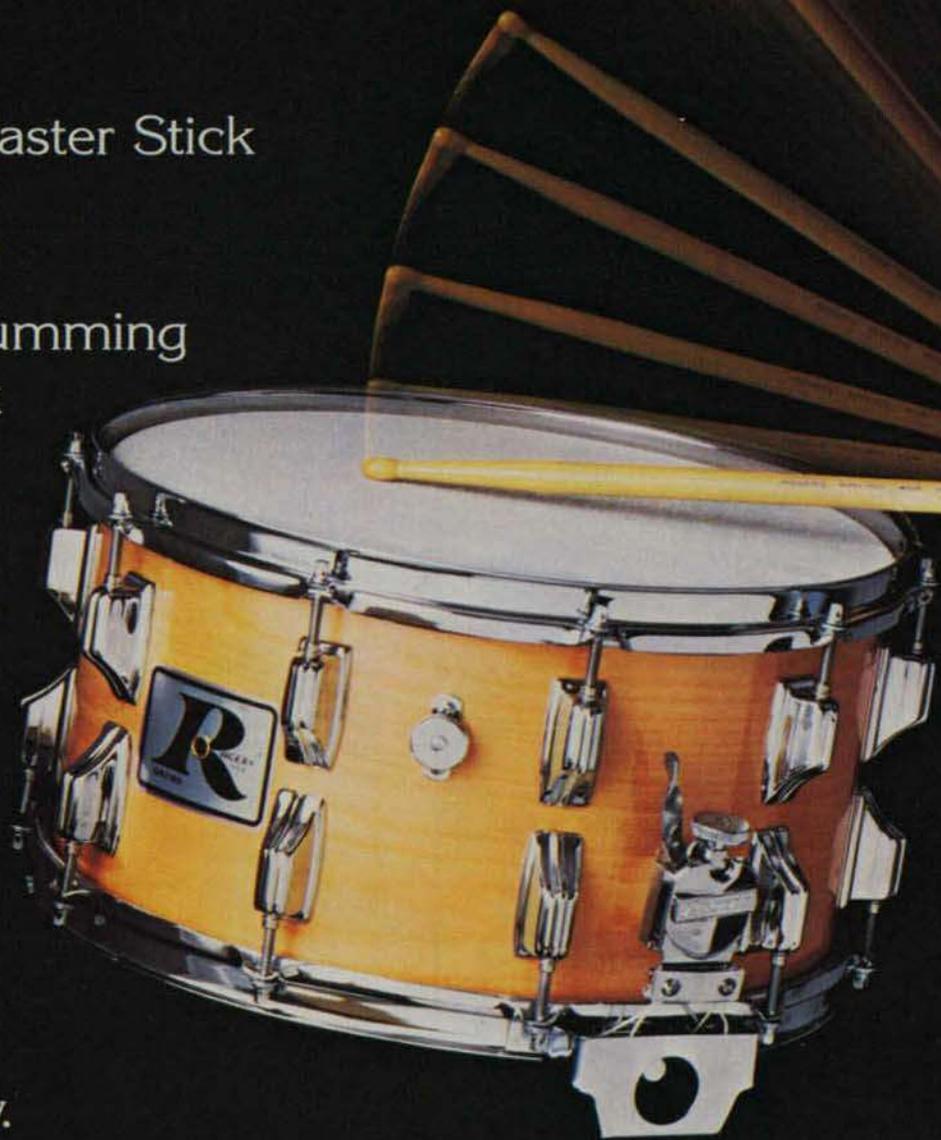
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Stix continued from page 17

**CI:** Why are the mounted toms that you are using single headed?

**SH:** It's much easier to tune them, particularly if you want to get the resonance. It's much more difficult to tune them for recording purposes if you want to get the flat studio sound because you don't get the bounce back.

**CI:** Do you have any tuning tips that you can pass on?

**SH:** I think that the basic tuning tips for drums are, first of all, you have to have your own personal identity. Then you have to take into consideration what is basic for recording. Of course, if you want to get some definition, if you have a lot of harmonics and overtones floating around, you're not going to get definition. That's just common sense. However, there should be a middle ground with the engineer that should be able to compensate for all of that. I always figure that the musician is the star when he goes into the studio and that the board and the electronics are supposed to duplicate pretty much what you do. I mean, a guy shouldn't go in and play a drum with enough overtones that sound like he recorded in the Taj Mahal either. But a lot of guys will go in and pad down their drums and will sound like they're playing on a pillow, because they know that's the easiest way to get attack and definition that'll come through the board. I don't believe that. Of course, we know that's the basic form of everything to pad everything down. It's immediate attack through the board and you get definition, particular for the taste of the group. I think that tuning is very personal and I think that there should be a middle ground using some common sense that has to do with what you know is going to happen electronically. Just be intelligent enough to meet it half way.

**CI:** I see a lot of drummers go into the studio and they put so much tape and padding. I think some of these players sometimes rely on the engineer and the mix to make them sound good.

**SH:** Well, that's what I'm saying. It becomes the engineer's gig. He's supposed to duplicate your sound. If you're an intelligent musician, you're supposed to know that if you're playing a tight disco groove, you're not going to play an open, ringing snare. But that doesn't mean you're going to walk in and put a 50 pound pillow on it either.

**CI:** Why do you like such a large bass drum?

**SH:** For the definition, and I record sometimes in stereo and I get a broader sound that way. It really makes a difference.

**CI:** Have you gotten into any of the electronic percussion instruments?

**SH:** Yes. I have the *Synussion* made by Pearl and I'm really experimenting on it.

I just dabbled with it on the last album but I'm going to take it really seriously right now. It's a very challenging instrument but the variations are much more significant than some of the other brands. But I'm definitely getting into that. In fact, the thing that I really want to get into is, when you say electronic drums, I'm thinking of amplification of the true sound of the instrument, and doing things electronically with the sound rather than have a synthesized drum. In other words, you hit an open-headed tom with the natural vibrations and with the natural acoustics, but then do what you want to do with it.

**CI:** How many cymbals are you using now Stix?

**SH:** I must be using about fifteen cymbals.

**CI:** What do you look for and listen for in a cymbal?

**SH:** First of all, I visually look at a cymbal. Normally, when you play with Zildjian, you know that they will be of fine quality, but you look at the circular rings and see if they have a basic consistency; the way the cymbal is physically made. Then I look at the arch of the cymbal, the curves. Those are the first physical things. Then I determine in my mind, "Okay, what am I looking for?" If I'm looking for a certain sound, I know that any one of those factors can contribute to that. In other words, if I want a lot of ring, I know if I have a deep cup I will get a lot of that out of a cymbal, and a shallow cup vice versa. That's what I basically look for. In terms of a basic set up, I always want to have the basics. You have a ride cymbal, hi-hat, and you have another cymbal that just changes color. That's basically your three set up. Of course, with today's music, you go further and further. Then I get into medium crashes, thin crashes and different kinds of crash cymbals. I want to make sure that when I crash a cymbal it can get up fast or get up slow, depending on what I want it to do. I select one cymbal so that I can get a hard crash and it will cut right through. I also select a cymbal that I can use for mallet work, where I can start at a low level and already have attack. Then it gets really involved, because I get so involved. I go nuts after I get the base covered. I get cymbals that are physically tuned in intervals and usually I try to stay within the third, fourth and fifth, and maybe have one cymbal that's an off color. So cymbals are personal, but the basic thing a drummer needs is a good, tight, ride cymbal that gives good stick response. I refuse to play plastic tips because, to me, that's a barrier between the natural sound of the cymbal. I always use wood tip sticks. I like cymbals that can move up fast from a low level with different kinds of mallets, but also a cymbal that can take a

scrape and you can hear the harmonics and all those kinds of things.

I came from the school where that's what was happening. Today's music—it's just open and close and play the groove. I came from the school where there were colors played on cymbals and a different scrape, different mallet, different sound, there was a different thing that was happening.

**CI:** You were influenced by Max Roach a great deal, weren't you?

**SH:** I wouldn't go so far as saying he was the first, but he was the first drummer that I heard that really made me realize that he's not a guy that's a metronome. He played the arrangements and he also played them melodically within the framework of the arrangement. You could hear the choruses the way he constructed his solo. That was what really got me into listening to him, beside Max being an excellent time keeper. He would get the most out of a cymbal. I have never heard a drummer get as much out of a cymbal as he could. He can take one stick and play a symphony on a cymbal. That's what I think a drummer's role should be. He took it a long way. To me, the most significant thing is for an individual to be able to play creatively. All those other things, like the electronics and stuff, is just the frosting on the cake.

**CI:** About 2 years ago, during the Newport Jazz Festival. I went one night to Carnegie Hall. Max came out and he did a solo just on the hi-hat. It was so beautiful. Then he introduced Papa Jo (Jones), and he came out. Then Max attributed his playing and knowledge of the hi-hat to Papa Jo.

**SH:** I totally agree with you about Max. This is why I like to see a guy do 80% of everything without any assistance electronically, or microphones or any other thing, because those things can become a crutch. I'm not saying Max is the only one, but since we're talking about him, that's what I noticed about him and his playing. I think that he made a lot of drummers aware that this instrument is, in fact, an instrument. I was talking to Ralph MacDonald about a year ago and we commented about something. We were saying that we hate when somebody says, "Man, I beat the drums." That is the attitude a lot of people took that has even filtered over to the drummers themselves. It's an *instrument*, man. It has melodic sense. I'm not saying that you'll be able to play a Beethoven Symphony on it, but it is an instrument that has a melodic quality and I think that Max emphasizes that point.

**CI:** Don't you think that the player is the one with that quality that brings it out in the instrument?

**SH:** Oh, yeah. He has to have that quality too.

**CI:** Like Ralph MacDonald doesn't play hard on the congas.

**SH:** He did work with us on an album called *Free as the Wind*, and that was the first time we ever used an outside percussionist. Some people said, "Why don't you put some more meat on some of the tracks?" It wasn't because we were anti-doing this: it's just that we couldn't find anyone that was sensitive enough until Ralph, and then eventually Paulinho (DeCosta), because they would play the instrument with sensitivity. When Ralph played conga, I couldn't believe it. He was getting the most meaningful sound out of the instrument. We talked about that. Like he said, "I play the instrument."

**CI:** You'll find no callouses on Ralph's hands!

**SH:** I'm hip!

**CI:** What are your feelings on drum soloing?

**SH:** Well, again, you put them into categories. I'm on a trip now where I try to play a concert during the drum solos. The reason why I'm doing that is because I'm not only thinking melodically. I think that there's so much in terms of executing techniques and playing all the rudiments in terms of reaching an audience, that you can only take it so far. The instrument itself is limited in terms of communication unless you are playing it proficiently enough that everyone can really get into a groove or feeling. So then you take it another step: you play a lot of different colors, a lot of different sounds, within the framework of that instrument. I think a drum solo is not all energy. I mean, I get into it and get fierce, but I want my fury to be controlled. A lot of the attitudes of the drummers about the drum solo is that all hell is going to break loose and the audience is ready for it. I have opened drum solos with a triangle in a 4,000 seat concert hall, and in doing that, I have allowed myself to think without opening up with an open-stroke roll and a triple fortissimo and moving all around the drums. That is my approach to a drum solo. I believe that something has to build. I believe a drum solo has to have a point A to a point B. Point A to B doesn't have to be the typical thing where you start out in triple F and end up in quadruple, you know what I'm saying?

**CI:** And by using dynamics you gain the audience's attention.

**SH:** Yeah. You gain their attention without being loud and without playing the "fire up drum solo."

I did that in my younger days. I'm not saying I'm getting older so I'm getting cooler or more mellow, but I can play the fire drum solo too, but within its place. I'm saying the drum is an instrument. You should deal with everything: deal

*continued on page 53*



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# Emil Richards

What Los Angeles studio percussionist refers to his equipment, an assortment of over 650 percussion instruments from around the world, as his "collection"? Who keeps his standard, ethnic, and exotic collection at a storage facility known as "The Warehouse"? Whose house is more like a percussion museum, with everything from drumsticks, to sil-verware, to wrenches suspended in corners, doorways, and windows to change the wind into sound? Which L.A. percussionist is recognized as *the* first call studio player? If you answered Emil Richards to all of the above you're correct.

Even though Emil deserves his reputation as an eccentric and diverse player and collector of percussion, he didn't start out in that direction. As a matter of fact, he hardly started out in percussion at all. "It was an accident," he related during our interview. "My brother was 9 and I was 6. He had been begging my father for an accordion and my father made the mistake of taking me with them to the music store. When he bought my brother the accordion I cried; naturally I wanted something, too. Finally he said, 'Well, what do you want?' When he said that, I immediately pointed to the first thing I saw, which was a xylophone. So for \$60 we got a xylophone and 6 months worth of lessons."

Emil grew up in Hartford, Connecticut, in the same neighborhood as Joe Porcaro. His earliest playing experience came in a band formed by a priest at a local church. By the time he was in the 10th grade Emil had joined the Hartford Symphony. He continued his study of the mallet instruments and eventually graduated to the marimba and vibes. He also studied theory, while in high school, with Asher Slotnik. Following high school, Emil attended the Hartt School of Music where he studied with Al Lepak. It was at Hartt that Emil, for the first time, did any serious work on timpani and general percussion instruments.

After two years of college Emil was drafted and spent the next 2 years in an Army band in Japan. He met Japanese musicians Toshiko Akiyoshi and Sadao Wantanabe and was able to work with them during his leaves. When his service was completed, Emil returned to New York and in 1954 he joined George Shearing's group. He stayed with Shearing for three years.

By early 1959 Emil had decided to move to Los Angeles. He packed his wife, son, some clothing, a vibe, and a marimba into his station-wagon and he was off for the West Coast. "I had been out to L.A. two or three years before that while on the road with Shearing," Emil recounted. "We used to record in L.A. and I realized that there weren't too many mallet players in the studios. There were percussionists who played a little bit of mallets; good drummers like Larry Bunker, Alvin Stoller, and Irv Cottier who were forced into playing mallets. But they were nervous about playing mallet gigs.

"While I was in L.A. recording with Shearing, I met Manny Klein. Manny, along with his brothers David and Sol, were the biggest studio contractors in Los Angeles. Manny told me to call him as soon as I got to town so I did. My first week in town I did one date. From then on I averaged one or two a week.

"There weren't that many mallet players here, so I immediately fell in. When I came to L.A. I didn't have any idea about getting heavily into percussion. I had studied timpani and percussion with Al Lepak, and I had been out with Shearing when Armando Peraza was the conga drummer, so I knew about that stuff but I had no real desire to play any of it."

Emil was tempted to audition for a percussion position in the NBC staff orchestra. Although he felt confident about his mallet playing, his honesty about his lack of skill in the percussion and Latin areas cost him the job. "Loosing that job was probably the best thing that could have happened to me. It showed me the importance of learning about the other percussion instruments and it allowed me to become active in freelance work, which helped me to develop into a more versatile musician."

Emil talked of another experience he had shortly after arriving in town. "One of my early freelance jobs was with Milt Holland. On the date the conductor came up to me and said, 'Okay, you've got triangle on this part but try it on tambourine instead.' I told him I didn't have a triangle or a tambourine! Milt came over and loaned me the instruments. After the take he told me that when I went down to the Union hall to pick up my paycheck it'd be a good idea to go across the street to Professional Drum Shop and pick up the instruments

that I had been asked to play. I said, 'Man, are you kidding? I'm a mallet player. I'm not getting into that jive!'

"A few years later. Milt saw me on a job where I had all my standard percussion instruments and a bunch of instruments that I had collected. He said, 'Hey Emil, remember when you first came to town . . .?' Now I give the advice he gave me to other percussionists. I even go further and add what Larry Bunker taught me; buy the best of everything. In our business you can go two months without touching the congas. Then, all of a sudden, you have a week where you play nothing but hand drums. Consequently, having the best instruments helps you sound the best with the least amount of effort."

Throughout the '60s and '70s Emil continued to expand his collection and develop his reputation as a global percussionist. In 1962 he went on a world tour with Frank Sinatra, and during this tour he started amassing his collection of ethnic instruments. Many of the more exotic instruments were collected while Emil was working with such performers and composers as Harry Partch, Stan Kenton, and Don Ellis. In 1974, Emil again toured the world, this time with George Harrison.

Over the past few years Emil has been involved in the music for TV shows like *Kung fu*, *Star Trek*, *Roots*, *Shogun*, and *Masada*; such movies as *The Stunt Man* and *Escape To Victory*; and commercials for McDonald's and Taco Bell. With his wife, Celeste, Emil co-authored a series of books for Award Music that deal with making music and musical instruments from commonly found objects. These books are geared to younger music lovers. In addition to two books he wrote for mallet instruments, which are published by Try Publications. Emil has written two books that are available through his own publishing company. Underdog Publications (2100 Canyon Dr., Hollywood, CA. 90068). *Exercises on the Vibes and Marimba for the Advanced Player* contains over 500 two and four mallet reading exercises. *Range Finder for the Percussion Seeker* is a catalog of Emil's 650 standard and non-standard percussion instruments and their ranges.

Most recently Emil has lent his talents to the Roger Kellaway Cello Quartet, The Orchestra, and groups with vibist

Tom Collier and guitarist Tommy Tedesco. Because he is known for his knowledge and ability, Emil is constantly besieged by other percussionists, composers, and even inventors. "There are so many great things (for percussion)," says Emil, "It's unfortunate that not all of them can be profitably produced. There's a lot left to do. It's a dilemma. I want to get involved but I have to learn how to say no."

Other players are always on the phone trying to find out what new gizmo Emil came up with on his last trip, whether it was to India, Japan, or the local junk yard. "Composers want new sounds, too, but they've been writing for the other instruments for hundreds of years and they're still finding new colors when they combine one instrument with another. When they write for percussion, though, the sound's got to be right out front. They haven't considered combining percussion sounds to create new colors. That area hasn't been tapped yet."

As versatile as Emil has allowed himself to become, he would still pick mallets as his strongest, and favorite, area. When there are enough percussionists on a job Emil prefers to cover the mallet parts. As he related, "Each percussionist, no matter how diversified, has his 'forte.' The other things are okay, but not as good. A few guys can do it all but after travelling around the world and hearing the best of every percussion instrument. I'd have to stick with mallets as my specialty."

"I don't consider myself the 'hot' Latin player. I feel comfortable playing Latin drums but it's not my strongest area. Every player has to find what he feels best at. He should pick the instrument that he likes to play the most." Some players don't get any further than that. Many don't need to. But, as Emil would agree, it is not a question of specialization as much as it is a matter of survival. Obviously, the more skills a player has, whether it be on one instrument or 650, the better chance he has to be successful in the music business.

How does a player become a well rounded musician? Where does he start, and when does he stop? Perhaps, as Emil's great success has indicated, the important factor is to *continue* once you get going. "You start," explained Emil, "by picking an instrument in the percussion family that you like to play the most. That should be enough. There's a

lifetime in each instrument. My theory teacher, Asher Slotnik, used to tell me that he'd be a student 'till he died. That message stuck with me.

"Even though I've got over 600 instruments in my collection, I could happily spend the rest of my life just shaking a tin can. There's a world in that. Unfortunately, we don't have that luxury so we have to do the best we can. You have to be a student until you die because your whole lifetime spent trying to be proficient is not enough. Stop? I hope I'll never stop!"

Emil feels that college is a good place for percussionists to expand their skills. Universities offer a variety of resources, training, and experience to developing players. "Each college works a different way. Joel Leach (at Cal State Northridge) has 25 to 30 percussion majors; Ken Watson (at USC) accepts only 8 or 9 a year. But, like most, these schools are geared towards orchestra or solo percussion performance. The curriculum is based on the concert area. That's well and good for string players because there are a multitude of them in an orchestra. For percussionists that's not the most realistic way to go.

"John Bergamo (at Cal Arts) has a different approach. He puts the emphasis on ethnic percussion instruments, not standard repertoire. I think that's a marvelous approach. You almost wish that you had 8 years of going to school so you could learn 4 years of what people are teaching at traditional schools and 4 years of what John gets across.

"Regardless, colleges should bring in outside, more diversified percussionists to give lectures. There should be more exposure of other than standard percussion. I'd even consider taking a year off to do clinics. Indian, African and Latin drumming, improvising, studio requirements; these are all areas of interest to contemporary percussionists.

"My teachers made me learn what was practical; not so much what was

educationally accepted as being correct. Some guys get intimidated if they don't feel that they're 'legitimately' doing the right things. The sound on the playback is what I'm concerned about. I can only approach teaching from that point of view—being realistic and practical; acknowledging the possibility of traditional, as well as other, situations."

Another area, more practical than traditional, that Emil feels is neglected is that of sight reading. "Reading is an area that always bogs down and I can't understand why. I've gone to recitals and heard a guy play and it's beautiful. He's good on everything until you ask him to play a G major seventh chord or sight read a piece of music. Then it's like he never looked at the instrument in his life.

"(In the studio) you damn well better be a good sight reader. More often than not the only time you're ever going to get to play a piece of music is when the red light is on. You just finished cue M-1 and now you're going on to cue M-2. It's 4 pages long and you have 7 percussion instruments that you didn't have on the first cue to roll into place underneath the microphones. The composer can't wait 5 minutes for you to set all that up so he'll say, 'We're going to rehearse the orchestra; let the percussion just set up and when you're ready we'll make a take.'

"I don't need my instrument to practice music. All I have to do is look at the paper so I can hear what's going on (in my head). To me, that's what reading is all about. It's first developing your ear. I'll lay my music down on the instrument I'm rolling into place and as I'm moving it in I'm following the music. I haven't played a note but I know what's going on.

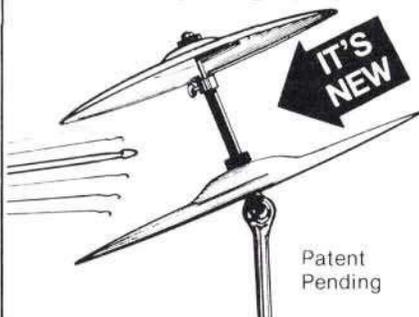
"Musicians, in general, don't hear what they read. You have to train your ear to be able to hear what you read on a piece of paper. When you read in a book that a cat got run over by a milk truck



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### Show & Studio continued from page 51

you see that scene in your mind. It should be the same thing when you look at a piece of music.

"You damn well better be able to do that or when the red light goes on you're going to make a big, fat, mistake which could have been avoided."

In addition to his recording work Emil is also respected for his abilities in live performances. He finds himself a bit confused, however, by the present direction of auxiliary percussion. "Percussionists with rock groups and big bands are now surrounding themselves with an array of percussion instruments. In the course of each tune they are determined to play almost every one of those instruments at the expense of not even keeping an 8 bar phrase. The guy is trying to show how many pieces of equipment he can pick up and put down in the course of a tune.

"What is it to have the audience say. 'Boy, he sure can play a lot of instruments'? Why does a guy have to play 5 or 6 rhythm instruments during the course of a tune when he's never really gotten off the ground with any of them? He loses his role in the band; he's no longer part of the rhythm section.

"The percussionist is the salt and pepper of the ensemble. There's a difference between color and rhythm instruments. When it comes to color, a couple of runs on the bell tree, here and there, are fine.

But when he's playing a rhythm instrument and he plays 4 bars on the cowbell, and 6 bars on the tambourine, and 8 bars on the timbales, and 16 bars on something else, to me that's not musicianship or even showmanship; that's just lousy choreography.

"He's no longer a rhythm player. He's lost his direction; he's overspicing the arrangement. It becomes distasteful. I don't think that's a healthy direction for the percussionist to be taking. On a live show he's not so much the salt and pepper player that he would be on a record. He should be part of the rhythm section."

Emil admits that it's not so much the amount of equipment that's the problem as the way the equipment is being used, or rather, misused. He further advises percussionists to keep some surprises; "Don't hit everything you have in every tune. It doesn't make for the best sound and it certainly doesn't make the group swing."

As a possible answer to this problem. Emil is seriously considering mounting a campaign to add an additional percussionist on live jobs. This would allow one player to concentrate on playing the rhythm instruments without worrying about having to switch instruments every 16 bars. The other player would be free to take care of the coloration effects. This, too, would have to be done with discretion and taste.

"For the future, the percussion area ought to look forward to having two or three percussionists on every job. Believing in reincarnation I'd like to come back as an octopus. Then I'd have enough arms to cover everything. But until I do, let's hire another guy. Color changes have to be made, but, instead of having five or six doubles, I'd be glad to walk away with one or two if I could have a couple of" compadres there helping me do a better job."

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Stix continued from page 49

with dynamics, with colors. If you have a lot of cymbals, a lot of different instruments, a lot of percussion, you should be able to play those like an orchestrated solo. There are some drummers who are doing that now. Of course, in the olden days you were limited. You had a ride cymbal, like we said, and another cymbal to change colors and a hi-hat and a snare and a tom on one side and a floor tom, so there was just so much you could do. But now, like in my case, 16, 17 drums, I mean you don't have to play all energy. That's the way I feel about a drum solo.

**CI:** There was a time when you did have a smaller kit.

**SH:** Right. I did. But even then, there was something inside me that said, "Man, cut that shit down." Because I was be-bop, you know, but when I got on brushes and stuff, I found it wasn't too bad to play in low level. So I said, "Maybe this instrument can be dealt with in another way." I wouldn't say that was a total transition for me but that's when I realized that there were things you can do to construct a solo that's not based on energy and power techniques and a lot of rudiments.

**CI:** A whisper can be so magical. Do you have any unfulfilled musical goals that you haven't attained?

**SH:** I have a lot of goals I want to attain. Part of it is that I want to continue to have the attitude to want to grow and keep my ears tuned to what's happening around me; always be contemporary, which is part of a bi-line we have in the framework of the Crusaders. Maintain my identity and be on top of what is going on. I want to continuously try to expand the role of the drums. There are rhythms that still haven't been played. I mean, I can remember that some of the things that happen now in the funk school with bass drum and counter rhythms were once considered impossible. The bass drum now has come right out front, but in the be-bop era, the ride cymbal was out front and the bass drum, as we use to say, "would drop a few bombs once in awhile." Now, particularly with some of the funk bands, if you isolate some of the drum tracks, listen to what some of these cats are playing. It's just phenomenal! I look at the instrument as a strange phenomenon. I think physically, something strange is happening and things can be done. I want to be on top of it and either be a pace setter or be able to move right in fast. Now if somebody would say a cat could play a triple ratamacue on a bass drum with one foot, they would think he was nuts! What I'm saying is, everything is done. Even the use of the hi-hat, the way they use it now, is just crazy.

**CI:** I was listening to a track from one of

your earlier albums. Your playing was so simple that it seemed to make it that much more funky. What would you suggest to make something funky? What's the special ingredient?

**SH:** Good point. We always felt that we wanted to deal with simplicity. Again, you have space to think. First of all, you have to think of the essence of the group, which is part of the reason the Crusaders never got into "fusion." When you say "fusion," you've got a lot of energy, a lot of notes, and everything is based around 16th's. The drummer joins in on the melodic line and everybody's playing 16th's and stopping together. All it is is a lot of energy and everybody plays an up-tempo funk. I mean, everybody's playing what implies funk. But like, when you first start learning music, what is perfection? Where are the weak beats and the strong beats? So if you get down to that element, then that's where you deal with your simplicity and then you put stuff on top. So that's what we try to do. We wanted to find out, "Where's the hump of the song?" If it's country/western, two beats to the bar, then 1 and 3 is where the hump is. So you have to make 1 and 3 the most dominant thing; I don't give a shit if you can play 10 triplets in between and all that and you can execute it, it still doesn't mean you'll be any funkier unless the 1 and 3 is dominant and strong. So simplicity is first, to get that thing happening, and once you got

that happening, there's nothing else you can really do. You can't put all these other things in it, but you're just putting on extra spice. It might work and it might not work. So that was the approach that we took to playing funk. Simplicity of putting it together, finding out what is the groove, what is the hump, what is the basis of this? We found out it has to happen throughout the song. The minute you lose the momentum on those important beats, you'll lose the groove. That's what we try to accomplish. We're still fighting for that 99% of the time. We don't feel like we have it, but that's at least what we go for. There's nothing wrong with freedom: there's nothing wrong with free playing. There's a place and time for it, but you need a good foundation, and simplicity is where it's at.

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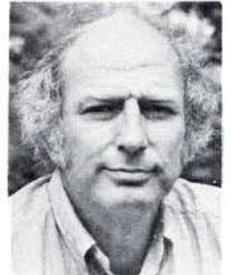
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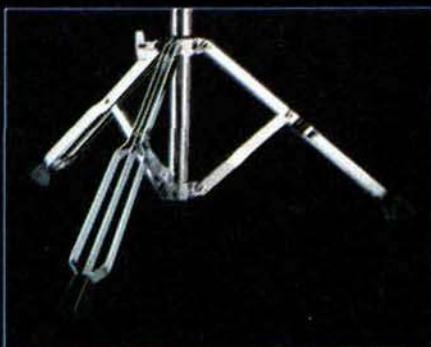
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MD282

E, W & F continued from page 24

was over, I had forgotten my stick bag and had to go back and get it. When I came back, the band had left me. It was just that kind of thing where the guys had been on the road, wanted to go and said, "Look, this guy is holding me up." Nevertheless, I ended up getting a ride back to where we were staying and everything was cool, but I ended up telling myself that this was the last time I would be playing with that band. Not because of that, but I just had this feeling that it was the last time I'd be playing with them.

At that time, my brother, Verdine, and I were living together. I had all these articles and newspaper clippings and reviews, so I went home and showed them to my brother. He looked at them and said, "Hey, that's great. We want you to join the band" (EW&F). I was really kind of shocked, and then on the other hand, I was ready to do it. They had asked me once or twice before, but I really had wanted to gain some experience on my own and get out and grow. I wasn't really ready to be in a band that I figured would be pretty regimented. I wanted to continue to grow so that if I came to their band, I would bring something with me and be able to charge the band up and hopefully I would make it a better band by becoming a member. So in the middle part of 1974, I decided I was ready to join.

**RF:** How did you adjust, playing-wise, coming into such a large group?

**FW:** On one hand, I was charged because coming out of a band like Little Feat, I had been playing more every day, so I was more than sure of myself. But I discovered that it's the type of band where you don't just come in being great. It's the kind of thing that evolves. So as charged up as I was, and as over-sure of myself that I was, I knew I had a lot of things to learn, which came further down the road.

**RF:** Ralph, when Freddie came in to play drums as well, didn't you feel that you were missing something and perhaps feel like half a drummer?

**RJ:** No, because your contribution is to the total sound of the group, so no. I never had that feeling. Initially, when you bring in another drummer, well, there's an ego thing that takes place and it gets to where it's like, "Oh yeah, well I can play this," and the other guy is going, "Well, I can play some of this." We finally had to settle down and cancel out the ego stuff. You get into locking that groove and when we locked it up, it was locked. People have asked us how we did it, but it took a matter of just laying back in the groove—just lay back and listen. You have to listen to what's going on around you. You are not the only person on stage.

**RF:** Freddie, you came into a situation where there was already a drummer. What did that feel like?

**FW:** The drummer is used to being that particular guy in any band. You could have two of whatever else, but there was usually one drummer, so naturally, the first approach to it was partially ego because you've never done it before. But what you've done in the past as opposed to what you're going to do right now are two totally different things. So initially, I thought about it like that. I would go ahead and play, and you hear the other guy play and you say, "Well, I can't play that," so it almost began as a battle because you're so used to being the only drummer and used to carrying the band. It began to be a battle until we really learned how to lock things in and really tried to do something that hadn't been done before.

**RF:** Was it just an attitude adjustment or did you suddenly find yourself enjoying the actual playing with somebody else?

**FW:** It was a little bit of both because I would think that with any two drummers playing together, nobody is good at playing everything anyway. So what happens is that 9 times out of 10, your weakness is going to be the other guy's strong point and vice versa. So there were a lot of things that I was aware of technically that I couldn't execute and then there were a lot of basic things he had been informed of that just weren't his type of playing or his approach. In the end, I ended up learning a lot of things I had never really tried.

**RF:** Like what?

**FW:** We used to do solos together and we'd play different bars of 4's. He would play for four bars and I would play for four bars; he would play 8 bars and I would play 8 bars.

**RF:** Didn't you feel, creatively, that you wanted to do more?

**FW:** Then it was, "How are you going to make a full statement when there's another guy there to play too?" What happens sometimes with musicians is that if it's time for them to make a statement, they're sitting down thinking about what they want to say. I found that the thing is to just think of the approach or the concept of what you want to say and go for it. You can be sitting down thinking about what you want to play and it's time for you to play and then all of a sudden, you're caught up in your thought. So I found it really helped me a lot with the art of the solo because I had never been used to taking solos before. I think Ralph had been more involved with soloing and that whole trip, whereas, me being from the Midwest, you solo, but it's almost like you're doing more accompanying than you are actual soloing. It really helped open me up.

**RF:** So you were literally sharing the

solo with Ralph. You never had a chance for each of you to do an entire segment yourself?

**FW:** We tried that for a while, but in having two drummers, the way you would have to come off as far as being showmen, it would almost be to the point of making it a drum battle, not really fighting one another, but to the extent of getting the audience involved and turning the people on. At different times, he would take a solo for so long and I would take a solo for so long, but then sometimes that can get kind of boring with so many minutes of drum solo, so we decided it would be better exchanging bars.

**RF:** Did you work together to create the solo and the direction?

**FW:** We would work on direction, but we would try to leave it open and try to have some type of spontaneity to it. Whoever would set the pace that particular night, we would go with that.

**RF:** That must have been quite a learning experience.

**FW:** It was, to the point where after we stopped doing it, I missed it. By having two sets of drums and two drummers on stage, it really made the sound of the band a lot bigger than your normal band would be.

**RF:** Wasn't there also a double bass set-up for each of you?

**RJ:** Right, although I kind of took more to the double bass configurations than Freddie did. The sets, as they were ordered from the factory, were double bass drums, though.

**PB:** But they never played two bass drums at the same time.

**RJ:** Double bass is more for effect and soloing because we have so many things you can do with your hi-hat and you have to have your hi-hat happening over there. So I used it basically for just certain shots, to accent or something, or for soloing; especially for soloing. I have to say that I got the idea of using the double bass from watching Louie Bellson. I was always knocked out by Louie Bellson and the double bass drums and wanted to play them.

**FW:** At one point, I was using the double bass drums, but the reason I stopped was because one night, I was playing and I was really getting off and enjoying myself and I broke my bass drum. I'm a left handed drummer and I broke the left drum and had to play with the right bass drum. So I could play, but it wasn't as strong as it was with the left. I didn't feel as though I could totally compensate with my right foot on the right bass drum, so I stopped using them. I also hate the idea of having a whole bunch of drums and not playing them. I was watching a group recently on Don Kirshner's Rock Concert, and the drummer had cymbals for days and drums for days, and he took a solo and never used



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most of them. I mean, I'm not into knocking people for what they don't do because that's not art. Art is exactly what's there, but I just really felt it was a drag. So from that night, I said I wasn't going to use two bass drums unless I would be able to compensate if the main one went. Plus, I couldn't stand the idea of sitting behind a bunch of drums and having people say, "Oh, you play double bass," and my having to say, "Not really, I just sit behind them." I wasn't going to do that. I wanted to be honest and have exactly what I use.

I was on a gig once and a guy was telling me about how he had come up in the south and worked with different drummers and how when they would be playing a gig, the guy wouldn't be using any toms. He'd just be using the basic necessities. Sometimes, when we're doing demos or something like that, that's all I'll use, because that's all I'll need: maybe a ride cymbal, a crash cymbal, the bass drum and snare. If you can be musical with that, then when you have the toms, then you'll know how to use them. If you can take your drums and be musical with them, then you're doing a little bit more than just being a drummer. You're being a musician.

**RF:** Then how long was there actually a double drum set-up live?

**PB:** A couple of years, I guess.

**RJ:** At least. A good two years.

**RF:** When did Ralph stop playing drums?

**FW:** When we went to Europe in 1970 we had already stopped doing it.

**RF:** Why did that come about?

**RJ:** Well, the vocal sound on the records had to be captured and I also had a little bit of vocal talent, so they asked me to come out front and help them with that. Sometimes I would be seen out front with the vocals and sometimes I would be back on the drums, so finally it was just like, "Ralph, why don't you come out front, period." So then I got the chance to exercise some of my other talents in the percussion area, such as congas and timbales.

**RF:** How did you feel about being taken off the actual set?

**RJ:** It took some getting used to at first, because drums are my first love, but at the same time, you have to look at it as growth. I had another talent to exercise and another statement to make in another area, so I finally got it settled in my mind and pushed straight ahead with the singing. At this point, I enjoy being out front. Yeah, there are some times when I'd like to be back there on the drums. It's just in me and very much a part of me, but I love being out front. I really do, doing the vocals, because that's another side of me too. I've been working

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## Customer Relations: Part 1

### Dealing With People



by Rick Van Horn

I've often spoken of the differences between club work and other musical endeavors such as concerts, shows, studio, etc. Nowhere is that difference more pronounced or more important than in the area of customer relations.

In club performing, public relations is a major portion of the business. But many musicians tend to ignore this vital element, and take breaks away from the audience, or step out for a smoke to the parking lot. I don't dispute that breaks are your time, to do with as you see fit. But I do encourage you to examine the value of cultivating an intimate rapport with your audience. Table-hopping and congenial conversation can create a comradery with your customers that will make them feel more at home in your club. This is what helps to create regulars and the kind of following that every band appreciates. Even if you aren't a brilliant conversationalist, just being present and visible in the room can help, because then an audience member can approach you with a request, a compliment, or some other comment. You don't necessarily have to initiate conversations if you aren't comfortable doing so, but you can be available for someone else to do so.

It's a simple matter to approach a table and say "Good evening," or ask if they're enjoying the music or if there's anything special they'd like to hear. I find it helpful to make eye contact with someone during the set, and then approach that person during the break. It's an easy way of establishing a small opening for conversation.

It's also important to remember that like it or not, a band is a representative for the club in which they work. You may only be on a two-week engagement, or you may be on a long-term stay. In either case, your audience sees you in *this* club, at *this* time, and they'll judge the club according to the impression you make. You may not see this as your responsibility, but the club certainly will. So it is to your benefit to accept the responsibility and act accordingly. This simply means to have a polite, friendly

and businesslike attitude on behalf of the club. Whether or not you get along with the manager, or think you're underpaid, or hate the decor; these are not topics of conversation with customers. They are items pertinent only to business between you and the club. Keep your social conversation on a social level, and tailor it to the atmosphere of the club itself. For instance, if you're working in a blue-jeans-and-T-shirt beer bar, you can be more casual than if you're in a major restaurant or hotel lounge catering to family or traveling businessmen. The basic rule to keep in mind is, *whatever helps business in the club helps your business*. If you make a favorable impression on your audience, socially as well as musically, the club management will become aware of it, and it can mean a return engagement, or a better bargaining position for salary increases on a long-term stand.

There are some specific areas of customer relations I'd like to examine, because they are things that occur repeatedly on every engagement. How you handle them can make or break your social standing in the club.

#### REQUESTS

By all means, offer to take requests. If your repertoire is wide and you can field just about any request, you're way ahead. If it isn't, simply say something like, "If we know your song, we'll be happy to play it, and if we don't, we'll sure try to get something close for you." Or you can add a little humor: "If we don't know your song, we'll play something with a whole lot of the same notes in it." If a customer makes a request to you personally, then you can immediately say whether or not you do the song, and if not, offer an alternative. If the request comes up on a napkin, then you can ask who sent it and offer another choice over the microphone; something by the same artist, or in the same musical style. If you don't have any reasonable alternative, then politely say so. It's no shame not to know every song in the

world. Often the requester will offer another choice that you might know. Unless you have so many that it just isn't feasible, you should acknowledge every request. The customer made the effort to correspond with you, and you owe him the courtesy of a reply. On the other hand, try to avoid getting trapped with one customer who keeps yelling out requests that he probably knows you don't do. Most bands tend to favor a few styles of music in their repertoire. It never fails that some customer decides you should be doing his favorite music instead.

The same kind of situation can occur on a one-to-one basis on your break. I must admit to being terribly frustrated when approached on my third or fourth break, by a customer who says, "Do you play this? Do you play that? Well, what do you play?" I'm tempted to say, "What the hell do you think we've been playing for the last three hours?" But again, this is no-win situation. You alienate that customer, and anyone else who might overhear the conversation. Your best bet is to try to get out of the conversation and away from him as diplomatically (and as *soon*) as possible. *You can't please everybody.*

#### TIPS

Tips are great. They are a tangible means for the audience to show their appreciation for your work. You needn't have any qualms about accepting and even encouraging tips. Of course, I don't mean asking for them over the microphone. The simple presence of a tipjar in a conspicuous place is an obvious but subtle statement. Once again, it's possible to encourage tips by using a little humor: "If you have a request, just send it up on a napkin, or for faster service use a five dollar bill." However, be careful with lines like that, to make sure they are well received in the humorous manner you intended. If they don't seem to be—drop the line.

Sometimes a request is sent up along with a tip. If you do the song, great. If you don't, you're faced with a dilemma. It doesn't seem right to keep the money

tor something you can't do. Here are some suggestions: Find out who sent the request by asking the waitress who brought it, or asking over the microphone. Offer an alternative choice on the next break. You have the option, when approaching the requester, of keeping the money or returning it. Most customers will not accept the returned money even if you can't do the song. Don't insist, because it diminishes their graciousness in sending it in the first place. They sent the tip because they like your music, and hoped you could do their song. They are not actually buying that song alone, and you are not under any moral obligation to return the tip if you can't perform it. Obviously, if you cannot determine who sent the request, then keep the tip.

Once in a while you'll get a customer who goes overboard. Usually the customer has had too much to drink, and starts dropping bills in your jar every other song. This calls for some judgment on your part. You don't want to insult the customer by refusing his tips, and you can use the money. On the other hand, you don't want him coming back sober at some later date to complain to management or to other customers that you soaked him. The best bet is to bring the situation to the attention of the manager and see what his policy is. If this is not possible, I suggest you politely discourage the customer from further tipping, being as good-natured about it as possible. If he chooses to continue, you must take the attitude that he's an adult, it's his money, and he can do with it as he pleases. Enjoy the profit. However, never *encourage* further tipping by such a customer, as this will very likely give you a negative, mercenary reputation with management and customers alike.

#### PERSONAL APPEARANCE

It goes without saying that first impressions are very important, and a band will be severely judged by their wardrobe and personal grooming. Many clubs have dress and grooming stipulations in their contracts. And yet I'm amazed by the lack of attention paid to this critical area. The impression made by poorly fitting or poorly maintained stage outfits gets to the audience long before your first note, and even longer before your first opportunity for personal contact. It doesn't matter if your outfits are Las Vegas show-stoppers, or Levis. If they look threadbare or dirty, they diminish your image as professionals. You don't have to dress like Liberace; each club will have its own appropriate wardrobe

requirements based on that of the clientele. You want to look neat, well-groomed and professional, not necessarily over-dressed. Hair length and facial hair for men is no longer much of a social issue, as long as hair is well styled and clean. The same goes for women. Wardrobe and hairstyle will often be the thing that is remembered about a female performer, long after her singing voice has been forgotten. This is unfortunate, but true, and must be recognized and dealt with by the successful performer.

#### STAGE PRESENCE

This is the part of your performance that reaches your audience on a personal level. The music is familiar; they've heard it on the radio. Thus it almost becomes impersonal when you play. You are absorbed into the song. But between songs, when you converse with the audience from the stage, then it's really *you* in the room with *them*, at *that moment*. How you approach them verbally, how much you encourage their participation in the evening's performance, will determine how successful the evening is socially. It's exactly the same as being a good host at a party. You can't just set out snacks, pour drinks, put on the music and leave your guests on their own. You have to mingle, start conversations, introduce people. You have to get things comfortable by your own conscious effort. In the club, the audience are your guests, and it's your job to make them comfortable. If they're really into dancing non-stop, then you can go song-to-song with very little conversation. But that will tend to make you more impersonal and thus more easily forgettable. If you establish yourself or your group as a real person, someone whose company may be enjoyed, then you've made the audience your friends, not just your customers.

#### MAILING LISTS

Once you've made these friends and established a following, you want to keep it. The way to do that is to keep them posted on your whereabouts through a mailing list. This is especially helpful if you tend to work clubs in one general area. But even if you play a larger circuit, the list can be beneficial. To set one up, you simply arrange a means for audience members to leave you their name and address. We use pre-printed forms which are available on the bandstand beside a little mailbox. The customer fills out the form and drops it in the box. We collect the forms and make a note of which club the customer was in. A week or so before returning to that club, we send out a postcard with our opening date and an invitation to visit us again. It's nothing elaborate, but enough to get the when and where across. We also use the list to promote special events the clubs might be having; holiday parties and so on. At Christmas we send cards to everybody on the list. There is a small expense involved, but we consider it a worthwhile investment, and it's tax deductible as a legitimate business promotion.

In the year or so we've employed the list, we've accumulated over four hundred names, and we just work three clubs in rotation in one city year-round. If you are on the road, you might just send cards ahead to the customers in the next town. Your customers will appreciate this personal attention, and recognize it as a genuine desire on your part that they come to see you. It can make a return engagement a real homecoming, complete with friendly faces and a ready-made audience.

Next time we'll examine the politics involved in accepting or refusing drinks purchased by customers.



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to develop that; always working to develop that.

**RF:** Fred, was it an adjustment for you when Ralph stopped playing drums and you were suddenly the only drummer again?

**FW:** By the time we came back to do the U.S. tour in '79, I didn't think about it because we hadn't done it for a while already. But the actual first time doing it. I was thinking about the breathers I used to have, those few minutes when I could take a break, sit up and watch the other guy play and critique on what he was doing, what he wasn't doing and what he should and could be doing. I wouldn't have that anymore, so now as the only drummer, I had to take what I learned and apply it all. The first couple of nights, I was really into it and really overhyped it, but then, because I had grown a lot, I began to really look forward to it. I could really check myself out and I could really see how much my chops were up and could really get the feel of controlling the band once again.

**RF:** Because your job is so physical, is there anything in particular you do to keep in shape?

**PB:** Each member does, individually, whatever suits himself. I run a lot. It cools me out. And I play a lot of basketball and eat as well as I can. take vitamins and pray a lot.

**RJ:** I'm into the martial arts and do a lot

of swimming and some scuba diving, and play a little tennis too. and that pretty much keeps me in shape. I am also very conscious of my diet. I don't run around drinking a lot of soda pop or munching down a lot of cookies. It's really paid off through the years, but this is something I've been into since the early '70s. We're all very conscious of dealing with our bodies.

**FW:** I do push-ups, particularly on the road I will try to do maybe 40 push-ups. Also, this may not be of help to anybody else, but prior to the shows. I don't sit down, I stand up. When you play drums, your body is off-balance because half your body is doing one thing and the other half is doing something else, so I stand up beforehand.

**RF:** For how long prior to a show?

**FW:** For about 45 minutes to an hour and then when we're playing the show. I'm sitting down anyway, so it's just to balance my body out. Being the only guy again was a charge too. so a little bit of that and a little bit of the push-ups and a little bit of warming up.

**RF:** What do you do to warm up?

**FW:** I'll take a snare drum and work on singles and I'll work on press rolls because they'll help with doubles sometimes. Then maybe just a few exercises out of the *Stick Control* book, a few exercises out of the *Syncopation* book and then maybe a few rudiments. I'll do it most nights. For a while I would just take sticks to loosen my wrists up, but most of the time, I'll try to warm up before a show because it's a drag to go and play for the people when you're cold. By the end of the concert, it really gets hot and it's time to quit.

**RF:** There's so much instrumentation in EW&F. Is it hard to maintain the foundation with so much going on?

**FW:** Not really, because it's a very percussion oriented band. Sometimes you have your amount of clutter, but I find that in being the drummer in this band, you really have to listen. I guess that's in all musical situations, but you have to really keep your ears open so you can hear the changes of the music before they come, so if the band is going to shift gears, you can be there before they're even there and lead them.

**RF:** Do you work with the percussionists to establish parts or patterns?

**FW:** I listen to Philip a lot because he plays a lot of basic rhythms and being a developing conga player myself, I'm familiar with a lot of the rhythms. So instead of playing your basic drum rhythms, I will try to accent whatever rhythms he's playing. Maurice plays timbales, but a lot of it is kind of free as opposed to your regular timbale rhythms, so I'll listen to Philip a lot to sync in. But in a lot of things we'll do. having a basic understanding of rhythm.

knowing the songs and trying to have a musical approach, leaves a certain amount of room so we can have a spontaneous flow and there's some magic.

**RF:** I would think in EW&F there is a lot more room to have that magic as opposed to a four-piece band where everyone has his designated part of a tune.

**FW:** The tour before this previous tour, we got a little on the regimented side because we had so many people including background vocalists. It was okay, because it was something new we were trying to do. but for me. I found it to be regimented. I had to play a certain *this* and a certain that every night so somebody else could come in and do precisely his part. However, what I would do was play the same approach every night, but I could think about it and if things are coming in on the downbeat, I could make it come in on the downbeat without having to actually play the downbeat. So I would do little things like that so I could have some fun, because music should be played for fun. Once it's not fun. then you should do something else.

**RF:** An awful lot of rehearsal must have to occur before you go out on the road.

**PB:** Yeah, we rehearse every day for about 6, 7 or 8 hours.

**RF:** How long before you tour?

**RJ:** A good two months, because it's a production. It's not like we're just walking out on stage, hooking up and here we go. It's theatrics and an entire production. It has to be well rehearsed. It's timing.

**RF:** Could you talk about a song as far as the instrumental part and how much creative input each person has and how a song is basically born?

**PB:** You pretty much have a basic feeling. It has to start with that. Whoever comes up with that, it might be anyone, the initial seed or feeling is interjected and then, at that time, we kind of all join in. Then Maurice will kind of formulate the idea to fit the EW&F concept and that's pretty much how it happens.

**RF:** I assume a lot of writing occurs in the studio.

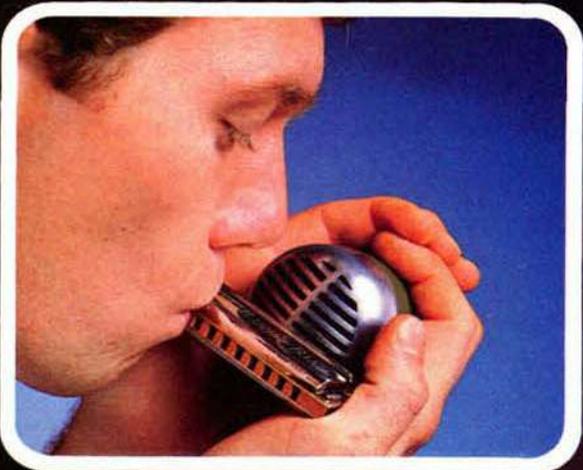
**PB:** Yeah, it does.

**RF:** Say Maurice comes in with an idea. Is it then just worked out with the band and everyone donating into the song?

**PB:** Most of the songs that Maurice brings are already finished, because he's already gotten with Larry or whoever he's writing with, and he knows how he wants it. With the rest of the guys, they're bringing in songs, like "Let Me Talk." It was Ralph's bass line, so he interjected the bass line and basically, that song was pretty much done in the studio. The song didn't go anything like that originally, but by the time we got finished with it, it was like that because he just started to say, "Put this there and

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E, W & F continued from page 60  
 put this there." We give him enough ingredients to work with so he can develop it into what he's seeing. I think for Maurice it has to be heaven because he's able to see his visions musically come true.

**RJ:** Come to life.

**PB:** Yeah, come to life. Maybe they won't always be exactly what he'll want, but that's the thing that keeps you striving. The opportunity to have people that are capable and willing to execute what you're hearing has got to be fantastic.

**RF:** I understand Maurice does some of your drum tracks also. Then Fred will come in and learn the song to perform live. That's very different from most musical situations.

**PB:** It's not a problem, though, because it's a unit.

**RJ:** It's a team effort and that's the way we look at it and everybody has a slot. It's like you've got the quarterback and the halfback and fullback, the end and the guards.

**PB:** If another quarterback has to come in for the star quarterback, he has to run the plays that were rehearsed in practice. He can't come in there improvising and change the whole team around. It's like that. Once we come up with the album, the album is cut. Now it's not time to trip on who played it. Now you have to reproduce what's on the record, so you don't even think about who played it.

**RF:** More than ego consideration, I wondered how that felt technically.

**PB:** It's a challenge because for one thing, it's like you learn a lot. Once it's down and you imitate what's there and make it happen, that's something else you add to your vocabulary of musical expression. It's a challenge in itself and it doesn't take anything away from you, it just adds to what you already have.

**RF:** Ralph, do you play drums on any of the tracks?

**RJ:** In the earlier days I was playing drums on the tracks. Now I'm just doing most of the percussion.

**RF:** Fred, how much of the drum tracks do you do?

**FW:** Actually, most. The hits have been split up between Maurice and me. He's played on some of the hit singles like "Singasong," "Get Away," and I've played on things like "Shining Star," "September," "Boogie Wonderland" and some of the other hit singles, as well as the Emotions' "Best of My Love," because that was our production company who did that. I also did "After the Love is Gone," and the *I Am* album, with the exception of one song, and the *Faces* album, with the exception of maybe two or three songs. I really play on the majority of tunes.

**RF:** How true to the record is your

percussion in live performance?

**PB:** I think that's yet to be worked out, personally, because there's a lot of percussion on the album that we don't do on stage because, first of all, we have to sing. A lot of times, the things I played on the congas, I'm playing behind something I'm singing lead on. So if Ralph goes to play congas, then there's something else missing because he might have been playing something else. We still work on that. We really can't recreate that. To reproduce the percussion the way it is on the record, we'd have to have a couple of other guys who just played percussion. Sometimes it's impossible to be up there and singing the parts and playing accurately, so the rhythms end up changing when we are playing it, but it creates an interesting thing live. What happens is that we listen back and develop other grooves which are totally separate from what we played on the record.

**RF:** Could you give me a run down of some of the instruments you play, not just in the show?

**PB:** I play congas, timbales, vibes, traps, Latin percussion instruments, and also tympani. When I was in college, I got a real good foundation in the mallet instruments. The mallet instruments are really something you have to be playing all the time to really keep up. The reason I say that I play them is that I spent quite a bit of time on them to the place where, if I had to play them, it would just be a matter of really buckling in and getting it back together. I played in a symphonic orchestra at the University of Colorado. In fact, we played a concert with the Moody Blues, which was really good.

**RF:** What initially fascinated you about percussion?

**PB:** What really fascinated me about percussion, particularly after I got into college, was the fact that percussion was anything you struck. When I began to really investigate all the many facets of percussion instruments, that fascinated me; the different sounds. It was more than just drums. It was vibes, tympani, xylophones—and xylophones were different from marimbas and marimbas were different from vibes and it just goes on and on and on. Then I began to look at a lot of the African percussion instruments, which totally had a different sound. So that's what fascinated me about percussion, and just how the study of percussion instruments is something you can't exhaust. You really have to put a lot of time into it to perfect each instrument. I don't have all the percussion instruments perfected, like a Harvey Mason, to the point where I could make a living doing that, but I have knowledge of them because of my schooling. In fact, if I were going to be a

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E, W & F *continued from page 62*

percussionist, it would be very hard for me to be a vocalist *and* be a percussionist because of all the hours you have to put in. Ralph and I had the same teacher here in Los Angeles. Billy Moore. He's a percussionist and I studied with him when I first got out here. Ralph studied with him too. Some guys spent hours on the mallet instruments and some guys spent hours on the tympani. Just the tuning of tympani is a whole other art. The pitch and the whole thing, and learning how to tune them. You have to tune them right there on the spot within beats, sometimes, so it's fascinating and such a challenge. When I really see a full-fledged percussionist, you have to respect him because it's a lot of work and it's a lot of dedication.

**RF:** How long did you study with Billy Moore?

**PB:** I studied for a few years, but writing and singing took a lot of my energy. I had to decide what I wanted to do, because, like, I could play bass too. I played bass in jr. high school, so it was like being a jack of all trades and a master of none. Music is relative. If you're talented, and once you understand one theory of music, you can pretty much adapt to a lot of various instruments. You could do a trip on that and say, "Wow, I can play everything," but what do you really play? Finally, I had to decide in my mind

what I was really going to do. It was singing and writing and performing that was taking predominance over my career. So I had to just really put my head into that. The percussion and all of that had to be secondary to performing and being front man in the group: I had to study the art of performing.

**RJ:** On the subject of teachers, there's a teacher here in L.A. who was very instrumental in helping me get my drum set concept, and his name is Clarence Johnston. I spent about three years with him and he really did wonders for me. He covered everything from the 26 rudiments to syncopation and independence. He had a whole program laid out and he really helped me to get it together. Excellent teacher.

**PB:** I also had a teacher named Bill Roberts who was the principal percussionist of the Denver Symphony and he really took me under his wing when I was in Colorado. He was really patient with me. I had a lot of talent and I read fairly well, but I didn't have the discipline that a lot of other conga players had in terms of really, reading. He spurred me on to get more involved and stuff. It was through his getting me prepared that really paid off when I came out to L.A. I was able to get a job as percussionist for the Stoval Sisters and, later on, become musical director and the whole thing.

**RF:** Why do you endorse Latin Percus-

sion instruments?

**RJ:** Because they're quality instruments. They truly are. I have a set of congas that have just been developed by them. I think they're called their *Putato Valdez* model. You hardly have to play the drum: it almost plays itself. Their instruments are good sounding instruments.

**PB:** I like Latin Percussion in terms of the fact that they have a lot of fire. I also like Gon Bop and Valjay. but it depends what you're going for. To me, the Valjay drums are blacker drums; more of an African type sound, because of the wood they use. It's got more body. Latin Percussion is very high pitched, firey, cut through the brass, that kind of drum. The Gon Bop. I would say, is kind of a variation of the two; a middle. I've played all three of the drums and I really like them all. but it just depends on what you want.

**RF:** Could we go through the stage set-up?

**RJ:** There's one set of congas.

**PB:** It's a set of four.

**RJ:** Bongos, and on the other side there's two sets of timbales, so there's four all together. So there's a variety of sounds. A lot of times, Phil and I will be standing side by side, he'll be on congas and I'll be playing bongos and sometimes it'll be the other way around. It just depends on whatever we pick when we walk up. I might feel like hitting the

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bongos at that time.

**RF:** Then you don't always have assigned instruments at each given moment?

**RJ:** Not really, no.

**RF:** Freddie, tell me about your live set-up. Does it differ from your studio set-up?

**FW:** Just a little bit. The set I primarily use is a set I found when I was looking for a set that I would always feel comfortable with, so that's a custom made Yamaha set. It's a 9-ply wood set where the insides of the drums have a special lacquer to make the drums really ring. The drums have no mufflers in them.

**RF:** You don't muffle at all?

**FW:** What I'll do is put a little felt on the top of the head, but other than that, I can't stand dry drums. Sometimes with our engineers, we go through it, because I love my drums to ring. I mean, not to the point where it's the Motown '60s, but I can't stand a dead, dry sound. That's not me, so there are no mufflers on them. The bass drum is 24" and instead of wooden rims, they're metal rims. Then I use an 18 x 18, 16 x 18, a 12 x 15 tom and then the sizes go down until an 8 x 10, totalling six toms, including floor toms.

**RF:** What kind of heads?

**FW:** Remo. For the studio I've been using the *Ambassador* with the *Ambassador* on the bottom as well, but on stage. I started using the *Pinstripe* on top with the clear on the bottom because it makes the drum carry a little more.

**RF:** How about cymbals?

**FW:** Zildjian. I have some old K. Zildjian sock cymbals that I use every now and then but they crack on me and you can't find K's anymore. I use a 21" swish with eight rivets in it, because it gives a little more of a trash can sound. Then I use a 20" crash, two 17" thin crashes and they're quick sounding, but they have two different tones to them. I also use an 18" medium crash and a 21" crash ride.

**RF:** What about your snare?

**FW:** I have a Pearl snare, a Tama snare and a Yamaha snare, and then the old faithful Ludwig snare. All of them are metal, with the exception of the Yamaha, which is wood.

**RF:** Why is the Ludwig the "old faithful"?

**FW:** It's one of the old chrome snares and it's the snare drum I was using when I was playing with Donny. so it has sentimental value. I played it on a lot of records as well, and I'm always sure of that drum. I'm pretty attached to the Yamaha as well, because I've fallen in love with Yamaha drums.

**RF:** So what is the difference between your live and studio set-ups?

**FW:** In the studio. I don't use as many cymbals. Sometimes I'll only use one crash and depending on what kind of

song, I'll just play it in different places to get different sounds. In the studio I'll play it a lot of different ways. Sometimes I have taken crash cymbals and used them as rides, depending on the sound I want. In the studio. I also don't use the little toms. I just use the floor toms and then I use the mounted toms. Sometimes I won't use the 18" because it's so hard to get a tone out of it, more than a thud. I want some tone. So I'll use the 16 x 18.

**RF:** Ralph, do you have a set-up at your place?

**RJ:** Yes I do. I have a set of Gretsch drums, which I love, and I have my timbales and my congas.

**RF:** Could you tell me about your Gretsch set-up?

**RJ:** The set-up is one of those early kind of quote, jazz three-piece set-ups. It's a little 18" bass drum, a little 8 x 12 mounted tom and a little 14 x 14 floor tom-tom. I have a 16" swish that sits above the floor, a 20" ride and an 18" crash. The ride is a K. Zildjian, the crash is a K. Zildjian and my hi-hats are Paistes. The swish is an A. Zildjian. I love the sound of the drums and those particular cymbals. I was very influenced by Tony Williams. I think he's a phenomenal drummer. There are some other drummers I can name that really gas me, but he's terrific.

**RF:** So then you were really into the jazz vein?

**RJ:** I prefer, actually, to play jazz as opposed to playing rock or funk. For me, creatively, that's what I prefer to play, but playing jazz will not, if you will, pay the bills. I can play it all, but I prefer to play straight ahead. I love that sound because it's also an attitude. I can sit and listen to Tony Williams all the time. But that's just my home set. On stage. I was using 8 toms, two bass drums, when I was doing that. Whatever the situation calls for is fine, but I really do look forward to playing my little Gretsch set at home. It just feels and sounds so good.

**RF:** What about practicing?

**RJ:** I still practice. I whip out my books and there's always something to do. Believe it or not, some days I might just sit and work on rudiments. I take my drums very seriously and just because I'm now more out front and singing and dealing with the percussion instruments, I have not cut the drums loose, because that's what got me started. I do practice.

**RF:** Do you practice at home at all, Philip?

**PB:** You have to understand that I haven't had to play a gig in ten years, since before I left home. I still play if I do demos at the house or I play with the cats on the stage or something like that. I have some drums at home, but I'm not into it like Ralph is.

**RF:** Do you fool with your percussion instruments at home?

**PB:** Yeah. I do. Right now I'm really collecting a lot of stuff.

**RJ:** He has quite a collection.

**PB:** I'm trying to collect some things so I can build up a percussion kit and just do that. Paulinho [DaCosta] has been quite an inspiration to me as a Latin percussionist. I went over to Guitar Center a few years ago and I saw these drums over there, and I don't even know whose they are, but they really sounded good. So I got them to put in the house just to record on and stuff. So I'm not really into the equipment, per se, but I'm into playing and I play all the time at home. I have my Valjays and my LP's set up that I mess around with all the time.

**RF:** There are some conga players who say it's a very elementary art and easy to pick up. I'm talking about people who don't make that their livelihood, but I wondered how you felt about that?

**PB:** They evidently haven't seen great people play. I mean, I play, but I wouldn't say I'm great. The great players play all the time. Whatever you do the most is what you do the best. Evidently, they haven't seen any of the great conga players. It's an art in itself. There's a guy who plays with Weather Report right now [Robert Thomas] and man, he's got some new stuff happening. He plays cymbals and the whole thing with his hands and I'm telling you, he

*continued on page 66*

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E, W & F continued from page 65 makes those drums come alive. And then Airtio, when he was playing, and then of course all the great Latin cats.

**RJ:** Patato Valdez, and you could go on. **PB:** But you have to check it out before you make a judgment, because these guys make those drums talk.

**RJ:** For me, when I saw Airtio play with Miles Davis. I could not believe it. I had never seen anybody play congas like that in my life. He's got some other kind of hand technique going on.

**PB:** It's actually more of a challenge than playing piano or something like that because you have one drum to make it come alive. You've got to catch a person's attention, capture them, play melodies, rhythms and the whole thing and make them audible enough that a person would be excited by it on one drum. When you have a piano, you have all those keys. You give that drum to just anybody and it's just a drum, but you give it to a real conga player and it'll come alive.

**RF:** What about your musical influences?

**RJ:** We're all influenced by various people, and because of my strong love for jazz, there were people like Philly Joe Jones, Art Blakey, Max Roach, Elvin

Jones, that I really have a lot of respect for. I've listened to these people play. I got turned on to Tony Williams, and this is all heading into one thing and I was going to say right now there are three drummers that I would pay to see. One is Butch Miles who played with Count Basie. I like big bands and orchestras and I've heard him kick this band and he does such an excellent job, because swing is another kind of playing also. Lenny White—I love him. The gas about Lenny is that he plays a right handed drum set, left handed. It comes out sounding another kind of way and I love to watch him play. Then one of my all-time favorites, probably at the top of my list right now, is Jack DeJohnette. There's nobody who plays like him. He's got another kind of concept to playing and he's extremely creative.

**PB:** Paulinho DaCosta was a great influence. I think Ndugu (Leon Chancier) is a fine drummer. Everyone I've ever seen him play with, he's just been an asset to. I admire his love for his instrument. My whole thing is that I like to see people take an instrument and apply a whole other concept to it: to not play the congas as a conga player would, but approach it in a different manner. Like when I first started playing congas, because I hadn't had any formal Latin percussion training. I played the rudiments because I knew those and they developed into other kinds of rhythms. Then I was very inspired to see Airtio again and his whole approach to playing, and then the guy who plays with Weather Report. Again, his whole approach to playing is different. It's more melodic, it's a sound, but he still has the ability to put it in the pocket. More innovative players really fascinate me. In order to be innovative, though, you have to at least understand the basic fundamentals of playing congas. I know a lot of people who are just really wild on the congas but cannot get a gig. But they're fantastic. They've got hands that are incredible, but they don't have the concept and can't lock into the concept of who they're playing with, so they don't do anyone any good. It's all about listening. You can hear and not be listening.

**FW:** As far as my musical influences and favorite drummers, that's a hard one. As you're growing up, you usually start out with a favorite, and that was Elvin Jones, even now, although I haven't heard him lately. He always reminded me of an African drummer who played a lot of polyrhythms and I also liked him because he was real strong. I also love Buddy because he has the fastest hands in the business today. I met Art Blakey about five years ago and I had always heard different records that he played, even though when he was coming up. I must have been a baby. When I finally

saw him play, I was able to appreciate him. Naturally, I love Billy Cobham for his dexterity and being able to play the different things that he does and his strength. I'm partial to strong drummers. Most of the drummers I've met who can play strong, can also play very tasty things that are also soft. As I was coming up, naturally my brother Maurice was quite an influence. My mother was a great influence also, because she told me, "Look, if you want to play the drums, play the shit out of them. Don't do anything less," and to this day, that stays with me.

**RF:** What about outside projects, or do you exclusively work with EW&F?

**PB:** Well, Ralph and I were involved in a project called *Jesus at the Roxy*, and basically, what it involved was a concept expounding on the Scriptures, based on the 17th Chapter of John. It was a musical expression of the reality of Christ. It was myself, Deniece Williams, Syreeta and Leon Patillo, who used to be with Santana. Ralph played and so did Johnny Graham, our guitar player, Larry Dunn [keyboards] and several others. We had horns, strings, tympani and the whole thing, and it's going to be an album and a video tape.

**FW:** I do a little session work, but sometimes what happens is that there is a stigma attached to guys who work in groups as opposed to guys who do sessions. But I do a few. I had a ball on a recent Stanley Turrentine session I did and I think he had a ball too. It was a real comfortable and workable situation. I enjoy doing sessions, but I think being in a group, my destiny kind of went the other way.

**RF:** Is there any particular music that you personally prefer or enjoy playing that you don't necessarily get the chance to play that often?

**FW:** My love has shifted through the years. I love the things I do with EW&F and I love the things we were doing a couple of years ago and the things we're doing now, because the music, no matter where you go, is appreciated and it fits. I love any type of musical setting where, no matter where you go in the world, it will fit. Outside the EW&F thing. I love Weather Report because again, anywhere you go in the world, their music fits. It's not too funky or it's not too disco and it's not too r&b. I understand that there have to be labels to music because people need to have it fit somewhere, but I don't know what they call our music exactly. I guess, to an extent, they call it r&b, but it extends that, I think. That is the kind of music I love and am even trying to come up with some concepts for my own person. That's the kind of music I'm attracted to, where it extends those boundaries and can go all over the world.

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Evolution continued from page 29

The choice of whether to buy tacked-on heads, single-tensioned heads, or double-tensioned heads was often an economic one since all three types were available at this time. The double-tensioned heads were substantially more expensive while the tacked-on heads were cheaper.

Around 1970, concert toms were being used with drumsets. They contained one tensioned head, with the bottom of the drum open. They are sometimes called melodic tom-toms and may be tuned to a specific pitch. They are often found in groupings of up to eight drums and range in size from a diameter of 5 1/2 to 14 inches and a depth of 6 to 16 inches. The absence of a bottom head is designed to allow more projection with less ring, and to aid the use of microphones. This concept has been taken one step further by the Staccato Drum Company whose shells have a turned out and flared bottom in an attempt to add even greater projection. North drums have a similar design.

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Although drummers of the early 1900s had the availability of K. Zildjian cymbals from Turkey and cymbals from China, the heavier Chinese cymbals were preferred because cymbals then were used primarily for novelty effect and only rarely to accent melodic notes. The Chinese cymbals with a slightly raised square bell and turned up edges also produced a more deadened sound which was particularly desirable for recording purposes. Sometimes rivets were placed around the circumference of the cymbal much like "sizzle" cymbals are today. These cymbals were usually 10 to 12 inches in diameter and were often suspended freely from a holder by a leather strap. Sometimes they were attached to a large spring which was clip-mounted onto the bass drum.

After the bass drum pedal was invented in the mid 1890s, one of the first uses of cymbals in the drum set was implemented primarily by theatre drummers. This involved a cymbal attached to the bass drum which was struck with a beater connected to the bass drum pedal. The cymbal was struck simultaneously with the bass drum. This type of cymbal was often very thick and about 13 inches in diameter. Before long, this vertical cymbal placement was replaced by cymbals mounted horizontally on the bass drum so as to be struck with the drum stick.

During the 1920s, drum set cymbals were often borrowed from concert or marching bands and were designed to be used as crash cymbals. They were very heavy and had shallow bells and flat bows. By 1925 drum catalogs advertised no cymbals larger than 16 inches. Back then a 16 inch cymbal cost about \$12.

By the 1920s Chinese cymbals were no longer used and gave way primarily to Turkish cymbals. After 1929, when A. Zildjian cymbals began to be produced in the United States, it was possible to get two kinds of Turkish cymbals—the K. Zildjians from Istanbul, Turkey (now manufactured in Canada) and the A. Zildjians, which are now manufactured in Norwell, Massachusetts. The K's are distributed in this country by the Gretsch Drum Company. In the early '60s, Paiste cymbals from Switzerland became available.

By the late 1920s, through the efforts of Chicago drummers like Gene Krupa, George Wettling, and especially Dave Tough, the open cymbal sound replaced that of the choked or closed sound. By the mid 1940s—through the efforts of Tough and especially Kenny Clarke—the ride cymbal became the principal timekeeping instrument within the drum set. Ride cymbals now are available from medium-thin to extra-heavy and in diameters of 16 to 24 inches.

continued on page 74

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## INSTRUCTIONS:

- 1) Please use the official MD ballot.
- 2) Please print or type.
- 3) Vote only once, one selection to each category.
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\***RECORDED PERFORMANCE:** Vote for your favorite recording by a drummer as a leader or a member of a group. Limit your selection to recordings made within the last twelve months. Please include the artist's name, and the complete title of the recording and the album from which it came.

\***The purpose of MD's annual poll is to recognize drummers and percussionists in all fields of music who have been especially active during the past year, either through recordings, live performances, or educational activities. It is in no way to suggest that one musician is "better" than another, but rather, to call attention to certain performers who, through their musicianship, have been inspirational to us all.**

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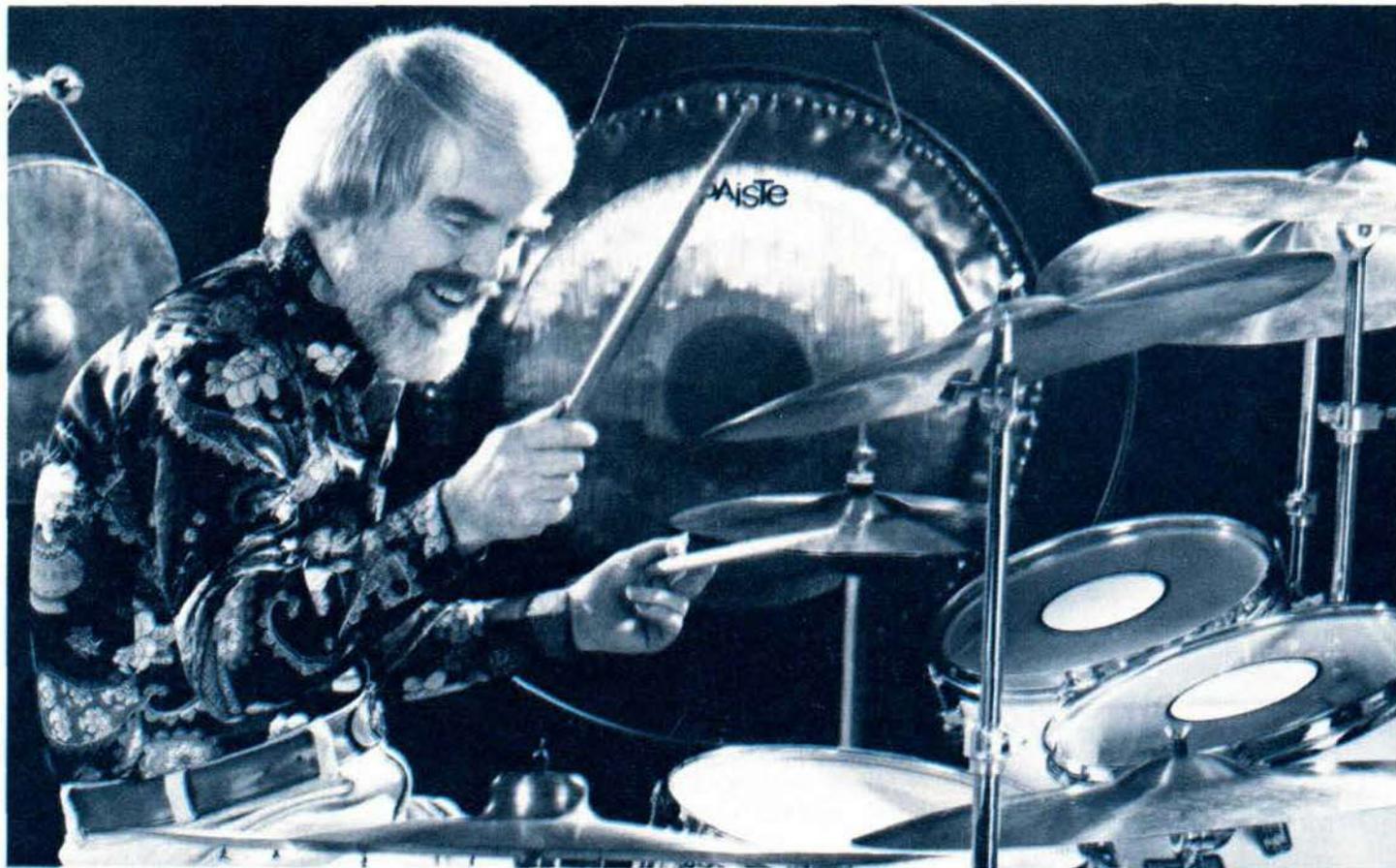


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JOHN EATON  
ST. PETERSBURG, FLA.

In your Aug./Sept. '81 issue Casey Scheuerell is credited with playing drums on Gino Vanelli's *Pauper In Paradise*. The drummer on that album was Graham Lear!

KIM BJORNSON  
SEATTLE, WASHINGTON

I'm grateful for your magazine. I just can't wait for every issue to come out. I love Hal Blaine's *Staying In Tune*, and I also like *Rock 'n' Jazz Clinic*. The death of Roberto Petaccia was tragic. My deepest sympathy to all who knew the man.

JOE RENFROE  
SEATTLE, WASHINGTON



Questionable continued from page 8

Q. In the studio when the orchestra is recording the music for a movie, does the conductor have some kind of cue sheet to follow in order to know what is coming up in the picture?

H. O.  
Rio de Janeiro, Brazil

A. Often times the conductor will have a detail sheet above the musical score. On this is included a detailed description, at the exact places they occur in the music, of all the action going on in the film. The length of the action (measured in frames), dialogue, a brief description and measurement of the action by the use of a click track is also indicated. When points of action that are to be emphasized musically occur, these markings enable the conductor to place his musical accentuation exactly on the equivalent subdivision of the measure.

Q. I'm playing 6 nights a week at hotel chains, and I find it difficult to play consistently well night after night. I would appreciate it if you could give me some tips on how to psyche yourself up for playing that often. The material is very commercial.

A. B.  
Orono, ME

A. Without knowing how much room you have for creative experimentation on the gig, I would suggest constantly trying to improve your playing on each song. Some nights use brushes where you used sticks the night before. Experiment with tasteful sounds. Instead of the usual Latin beat, for instance, with stick across the rim of the snare and right hand playing snare to small tom-tom, try something like a shaker in your left hand and a mallet playing on the drums. Also, think of the worst job you've ever had in your life. If you'd rather be there than on the gig—I'd suggest looking for a different gig.

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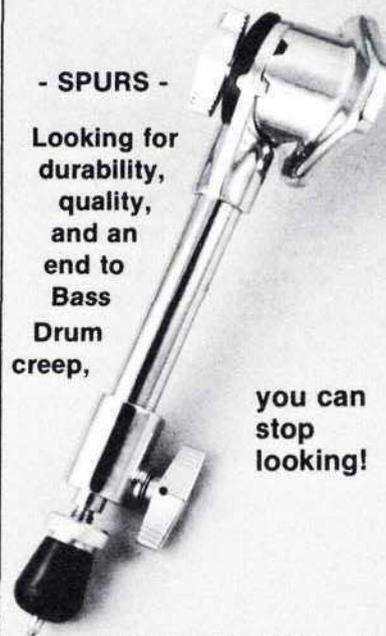
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Q. I hear so many people talk about the "live" sound of the drums on various recordings, and whenever I read an article by or about a studio drummer, they talk about the masking tape and paper towels they use to muffle the drums. I don't understand!?!

B. L.  
St. Augustine, Fla.

A. It is somewhat of an ironic situation in the studio. I recall one instance where I was asked to set the drum kit up on a bare wooden floor in order to get a very "live" drum sound. Then, while we were getting the drum sounds, I was requested by the engineer to use what seemed like pounds of gaffers tape on the drums to dampen the sound. One must remember, however, the matter of vital importance here is control. The equalization of liveness or deadness becomes controllable at the engineer's fingertips.

Q. Is there some way I could purchase the Henry Adler tone control practice pad and stand?

B. A.  
Loudonville, N.Y.

A. This pad is being manufactured as the Quiet Tone drum mute, available through Music Sales Corp., Bellvale Rd., Chester, N.Y. 10918.

Q. What is a polyrhythm?

R. F.  
Tarzana, CA

A. A polyrhythm is the simultaneous use of contrasting rhythms in different parts of the musical fabric. It is also referred to as a cross-rhythm.



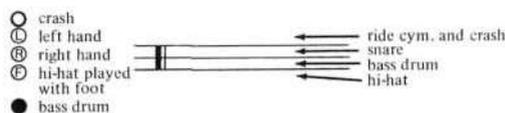
# ROCK 'N' JAZZ CLINIC

## Rock Big Band: Part II

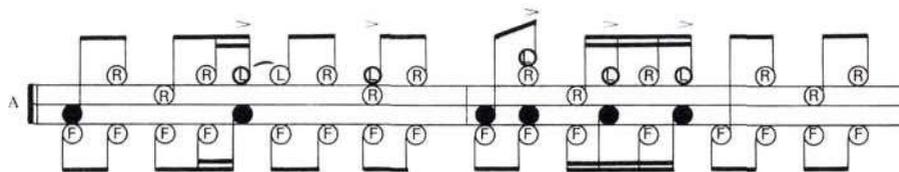
by Roberto Petaccia

In Rock Big Band: Part I (December '81 MD) we discussed the importance of using ambidexterity to maintain a continuous groove while punching the horn figures. In order to clearly read

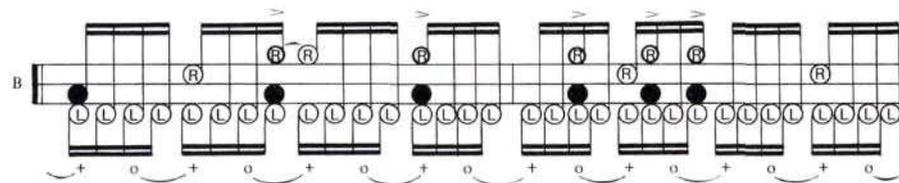
patterns involving ambidexterity, I have devised the following writing method:



Relying on this particular concept, we can execute the following 2-bar figure in a couple of different ways:

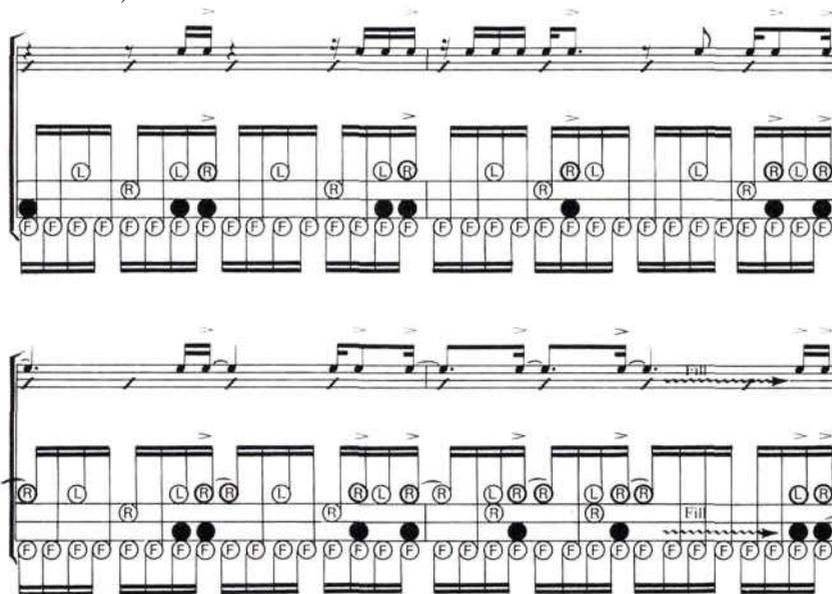


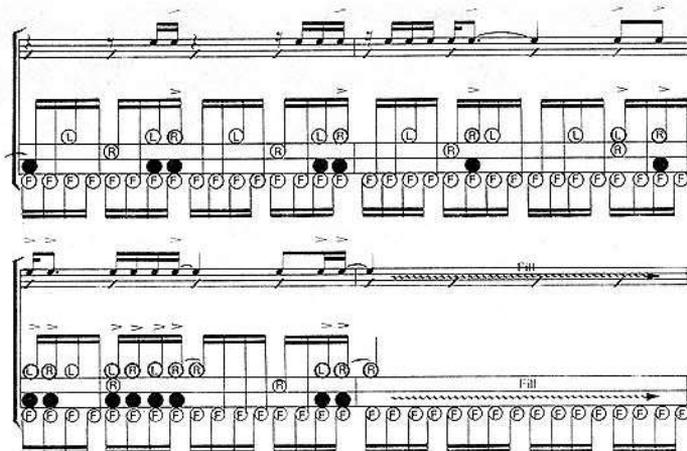
Ride cym. and back-beat with the right hand, and kicks with the left.



Hi-hat ride with the left hand, back-beat (when possible) and kicks with the right.

The next example is my transcription of an 8-bar drum part I played on "The Spirit Of St. Frederick" from Maynard's *It's My Time* album (Columbia JC 36766).





Other important factors involving rock big band are *equipment* and *tuning*. It's hard to play funk on a jazz set and make it sound right, yet it's not as hard to play swing on a funk set. Steve Gadd, Steve Jordan and Billy Cobham have done that with some average to excellent results. I prefer to use a funk/rock set-up:

2 bass-drums (a 20" on the left and a 22" on the right); 10", 12", 13" and 14" melodic toms; 15" and 16" floor toms; 6 1/2 x 14" snare.

All the drums are wood Slingerland, single headed and tuned quite low (studio-type tuning) with Remo *Pinstripes* and *Dead-ringers* on all of them.

On my left side I have a 22" Chinese swish, a 19" crash-ride, a 12" splash, a 14" crash with a 10" splash on top, a 14" crash. 2 pairs of 14" *Quick-beats* (one pair for a permanently closed hi-hat and one pair for the regular, open hi-hat), a pair of Synare S3X's with sequencer, a panque and a mambo cowbell made by Jopa.

On my right side I use a 16" crash, a 15" Chinese swish, a 17" crash, a 15" crash and a charanga bell also by Jopa. All my cymbals are made by Zildjian

Based on the concepts I wrote about, we can make up some workable rules for the rock big band approach:

- \* *Play kicks only, with no set-ups or fills* (play them only when extremely necessary).
- \* *Priority is given to the grooves being played, and NOT to the band figures.*
- \* *Keep groove continuity, if possible, at all times.*
- \* *Regard the rhythm-section as a self-sufficient unit:* the horns are laying on top of it: the rhythm-section is not accompanying the horns. (Quite the opposite from the swing approach to big band playing).
- \* *The drums are tuned for funk/rock playing.* Remember, a jazz set would be as out of context as if you were playing it with a rock group.

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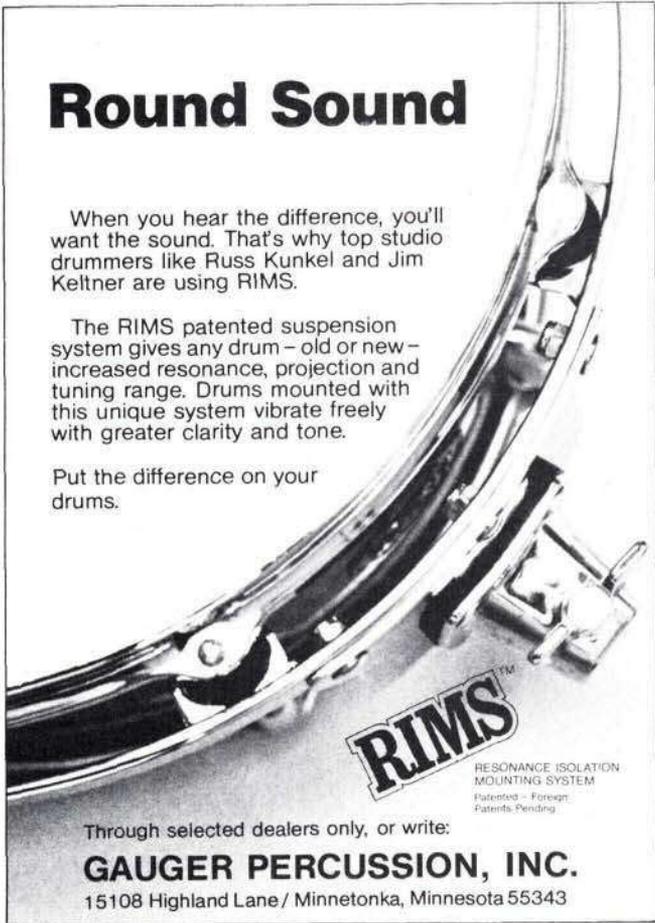


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### Evolution continued from page 68

The early cymbal holder which allowed the cymbal to hang freely was patented in 1909. The next type of cymbal holder was a spring-type of mechanism clip-mounted onto the bass drum. Early cymbal stands allowed only for positioning the cymbal precisely parallel to the floor. Around 1950 the cymbal tilt-holder was invented and allowed drummers, for the first time, to tilt the cymbal to a convenient angle to make playing more comfortable.

Leonard DiMuzio of the Avedis Zildjian Company has noted that the swish cymbal, which was popular with big band and dixieland drummers, declined in popularity in the 1940s and 1950s but is returning in popularity. The swish cymbal has turned up edges and can be made to sound like a Chinese cymbal. This cymbal is usually 18 to 22 inches in diameter, thin to medium in weight, and often is installed with rivets. A swish knocker is a heavier cymbal with an unusually large bell.

Other cymbals of note are: the splash cymbal, which is small in diameter (6 to 12 inches) and is used for fast crashes and quick chokes (frequently used as a novelty effect in music of the 1920s and 1930s); the sizzle cymbal, which is usually a 16 to 22 inch ride cymbal with rivets giving it kind of a buzzing sound (this cymbal was often used by bebop and especially hard bop drummers); and the pang cymbal, usually medium-thin weight and with an 18 to 22 inch diameter. It offers a 2 1/2 inch flat outer edge and produces an unusually deep, low-pitched sound. It may also include rivets.

Jeff Hasselberger, former Marketing Director for the Elger Company which makes Tama drums, noted that one of the biggest innovations in cymbal stands has been the development of a cymbal boom stand. "Drummers were making boom stands out of microphone booms and regular cymbal stands for quite a while before it dawned on us to make one from scratch," he remarked.

### HI-HATS

The hi-hat has a fascinating history. As previously mentioned, the forerunner of the hi-hat was the single cymbal attached vertically to the bass drum which was struck simultaneously with the bass drum by a beater attached to the bass drum beater. The hi-hat itself, two cymbals mounted parallel and facing each other and controlled by a foot pedal, originated in the 1920s. The first device was known as the "snoeshoe cymbal beater" or simply "snoeshoe." It was also called the "snoeshoe Charleston cymbals"—probably because the Charleston was a popular dance of the day. This device consisted of a "flat board about 14 inches long, on the end of which was affixed a small 8 inch brass cymbal with the cup inverted. Another flat matching board had a second 8 inch brass cymbal on one end and was attached on the other end to the first board with a hinged spring. Across the top board was a 4 inch web strap to place the foot in stirrup fashion," explained John P. Noonan in his article "The Hi-Hat and How it Grew" in the *Instrumentalist*. In the snoeshoe pedal the cymbals were mounted horizontally very close to the floor and were activated by the player's heel while his toe activated the bass drum beater.

Although the snoeshoe pedal was introduced as a novelty, it soon became an integral component of the drum set, but not without some growing pains. At first, because of the cumbersome workings of this mechanism, it was very difficult to play precisely on the afterbeats. This, of course, did nothing to improve the drummer's relationship with the bass player.

The second major step in the evolution of the hi-hat soon followed. This was the development of the all-metal "sock" cymbal called the "low-hat" or "low-boy." The term sock was used to describe the sound that the cymbals made when striking each other. The low-hat sock cymbal was positioned about 15 inches above the floor. Deep cup brass cymbals with a 10 inch diameter were used.

continued on page 78

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# DRUM SOLOIST

## Billy Hart- "Tokudo"



Photo by Collis Davis/Shaida

Transcribed by Jean-Etienne Roch

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Evolution continued from page 74

Finally, just after 1930, the high-boy or hi-hat sock cymbal was developed. This instrument was about waist high and included 14 or 15 inch Turkish cymbals. It could be operated by a pedal to produce either a "sock" sound with heavier cymbals or a "swish" or "chick" sound with lighter cymbals. It could also be played with sticks. The latter practice made possible a variety of new rhythmic possibilities and guaranteed the lasting success of the hi-hat as an integral member of the drum set. During the 1930s, Jo Jones made the hi-hat the most important component of the drum set by transferring the role of basic timekeeper from the bass drum to the hi-hat.

A most unusual trap was the "after-beat" drum created by the Duplex Manufacturing Company. It was a pedal-operated device, sat several inches above the floor, and consisted of one or two wire brushes striking a tensioned drum head. It produced a sock cymbal type of sound and was apparently designed to function similarly as the hi-hat.

Early hi-hat cymbals were often small in diameter, about 12 inches, but had extremely large bells, sometimes taking up to as much as 80% of the surface of the cymbal. As primarily a foot-operated instrument, the large cupped cymbals offered a large tonal chamber. However, as drummers became more interested in riding the cymbals by using sticks on the playing surface, the bells were reduced greatly in size and the diameter was enlarged to 13 or 14 inches.

**BASS DRUM PEDAL**

The bass drum pedal, like the hi-hat pedal, has had quite a colorful history. There is some uncertainty about when and by whom the first foot pedal was constructed. New Orleans jazz expert Samuel Charters in his book *Jazz: New Orleans 1885-1963* suggests that "Dee Dee" Chandler with the John Robichaux Orchestra was the first to build and use a wooden bass drum pedal in about 1894 or 1895. William F. Ludwig Senior maintains that he used a wooden heel pedal made by the bass player in the Sam T. Jacks Theatre Orchestra in Chicago in 1895. All we can be certain of is that the first pedals were handmade out of wood and were activated by the players' heel, not toe.

The "Chandler" pedal, or "swing" pedal as it was called, consisted of a bass drum beater suspended from a piece of spring steel which was bolted to the hoop at the top of the bass drum. As the beater hung down toward the center of the drum head and a few inches away from it, it was connected by a leather strap to a hinged wooden pedal sitting on the floor. It is interesting to note that even this mechanism is more sophisticated than the one Chandler actually used. It consisted of a block of wood for the beater head and a chain stretched from the pedal to the spring. By stepping on the pedal the chain (or leather strap) caused the block of wood to strike the drum head and by releasing the pedal the spring pulled it away. Accounts and descriptions of early pedals (for that matter any early drum set equipment) are rare and the preceding is a paraphrase of the description provided by Samuel Charters in his aforementioned book.

William F. Ludwig has also described using a similar device with an all-steel pedal in 1895. He explained that the steel pedal was desired to supply a good strong beat. He also explained that the all-wood heel pedal he was using in Chicago in 1894 had the wooden beater attached directly to the pedal. Neither the wooden heel pedal nor the swing pedal were very comfortable to use nor were they adept at the fast and syncopated ragtime and gallop tempos of the late 1890s and early 1900s.

The next development in the evolution of the bass drum pedal occurred in 1908 when William F. Ludwig developed an all-wooden toe pedal with a shorter beater rod which was mounted on a post elevated from the floor. In 1909 Robert C. Danly, Ludwig's brother-in-law, made the first all-metal toe pedal from Ludwig's original design. This not only revolutionized pedal

continued on page 83

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by Bob Saydlowski, Jr.

## A Look at Drumheads

The shell material of a drum is responsible for a lot of the general sound, but the main sound generator is the drumhead. Drummers once used calfskin heads which yielded a warm, mellow tone (in fact, some still do use calfskin). But a major problem with these heads was that they constantly had to be re-tuned due to changes in temperature and humidity. The revolutionary design of the plastic drumhead gradually reduced the production of calfskin heads, though many players were reluctant to change.

Currently, a drummer has over 80 different types and weights of drumheads to choose from, made by nine different manufacturers. Calfskin is still available from a few companies, but today, the plastic drumhead reigns.

Plastic heads are virtually unaffected by weather conditions, and combining different types and weights naturally results in a wide choice of sounds. Generally, a coated head has the shortest duration of sound, longer with a smooth-white, and even longer with a transparent head. Weights range from extra-thin to thin (very sensitive), medium (all-purpose), up to the two-ply weight (effective in certain rock situations and studio, as well as on marching drums).

Of all the manufacturers, Remo (currently celebrating their 25th anniversary) is by far the largest. Remo heads are found as stock items on almost all the major drum lines, as well as on student and semi-pro drums. At present, they make ten different types: coated, smooth-white, transparent, snare side, *C.S.*, *coated C.S.*, *Pinstripe*, *C.S. Pinstripe*, *FiberSkyn 2*, and *Soundmaster*. Four different weights are available for some of the heads, making for quite a large selection.

Remo's coated heads are sprayed with a rough white surface, ideal for brush playing. The *Ambassador* head is the most popular. After awhile, the coating

will wear off, and it is at this point that the head should be replaced.

The transparents have been making their way into wide use as resonating (bottom) heads on tom-toms, as well as batter heads.

*Controlled Sound (CS)* heads have a circular black patch laminated to the batter side. The patch adds half the thickness of the head at the point of impact. Available in white or clear, with white, black or clear dots, the CS heads are designed to control unwanted overtones and ring. A special 14" coated CS head allows brush playing with the benefits of the reduced overtones, using the dot patch on the underside of the head.

Remo's *Pinstripe* head has two layers of transparent heavy *Emperor-weight* Mylar bonded together at the collar with a special coating applied at the bond. *Pinstripes* offer a controlled muffle that goes beyond the CS heads. Effective in studio work, the *Pinstripe* head eliminates the need for felt or tape on the drumhead in order to get a wet, flat sound. *Pinstripes* are sometimes mistaken for oil-filled heads because of a rainbow pattern that appears in the head surface. However, the head is not filled with any sort of liquid. The rainbow-colored patterns, called Newton Rings, are caused by light bending while passing through the layers of film. *CS Pinstripe* heads are available in 14" and 15": a *Pinstripe* head with a CS dot patch applied (primarily for marching use).

A few years back, Remo produced the *FiberSkyn* head—a combination of plastic and fiberglass fabric, which approached the tone of calfskin. These were discontinued in favor of the new *FiberSkyn 2*. *FiberSkyn 2*'s are constructed of a special new film laminated to Mylar that resembles the look of a calfskin head. They have a warm, mellow tone like natural calfskin, and hold up much better than the old calfskin heads did. *FiberSkyn 2* heads give a

deeper sound, and also control overtones to a certain point. If you want the "calfskin sound," especially with wood-shelled drums, check out the *FiberSkyn 2*.

The budget line for Remo is called *Soundmaster*. Unlike the other Remo heads with metal hoops, *Soundmasters* have epoxy hoops. Most student kits and semi-pro kits use *Soundmaster* heads to keep the price down. For the beginner, they're fine, but I personally do not recommend them for professional playing. The tone does leave something to be desired, and the white coating easily flakes off.

"High Strength" construction can be special-ordered on 14" and 15" *FiberSkyn 2*, *CS*, *Pinstripe*, and *Weatherking* lines.

Ludwig makes heads similar to the Remo line-up: coated, clear, smooth-white, snare, and their own controlled-sound head, *Silver Dot*. *Silver Dot* heads have a mirrored patch instead of a black one, but the main function is the same. Ludwig's plastic seems to be a bit heavier than Remo's, and they have a rolled metal hoop.

Evans drumheads have seamless, polyester hoops unlike the seamed Remo and Ludwig metal hoops. Evans also makes the regular thin, medium, heavy and snare side heads, but are mainly known for their two-ply *Rock* and *Hydraulic* heads. The *Hydraulics* have a filling of oil between the two plies that kills the overtones. The *Hydraulic* heads give a very flat sound which makes studio and live miking a lot easier (if that's the sound you're after). They are difficult to dent, but after excessive playing, the center will begin to cave in. Evans offers different colors: clear, blue and red for the *Hydraulics*; clear, blue, red, gold, black and chrome for their two-ply *Rock* line. They all have hoops belted with fiberglass so the head can conform to the edge of the shell.

Canasonic heads have one-piece, fi-

berglass/plastic skin with flexible hoops. They have a deeper, mellower sound than Mylar, and come in five types: *Regular*, *No-Overtone*, *Sound Dot*, *Drum Corps*, and *Snare Side*. The *No-Overtone* head has exactly the characteristic it names. Unlike Mylar, fiberglass does not stretch. Since it has a high tensile strength, it is possible to achieve the desired tension without fear of pocking the head from heavy playing. The Canasonic *Sound Dot* has the dot as an integral part of the head, since it is molded in rather than being stuck on. The *Drum Corps* head incorporates the *Sound Dot* along with an extremely heavy-duty thick weight. Canasonic heads and the *Sound Dots* come in different colors, allowing the drummer to color coordinate his entire set.

Pearl Drums in Japan has introduced *BlackBeat* heads. Available in all sizes, *BlackBeat* heads are made of black-colored medium-weight plastic. For cosmetic purposes, and as resonant heads, they're real nice, but for batter use, the *BlackBeats* are somewhat lacking in tone and strength.

Duraline is the newest on the market. "Kevlar" material is used—reportedly the same material used in bulletproof vests. Two types are available: *Concert* and *Studio*, as well as *Snare Side*. The batter heads have resin circles applied to the center for strength and tonality. The *Studio* line also has a resin ring around the collar. Duraline claims that, even if you puncture the head, you can keep on playing. But watch out when using brushes; the material is so coarse that the brush strands get caught up.

In the accessory department, companies are springing up all over, offering stick-on dot patches separately, foam rings for the underside of the head to muffle ring. Mylar donuts for the batter side, giving tone modulation and dampening.

So, take your pick! There are all sorts of combinations for double-headed drums. I can't tell you what to buy—your ears are the only ones to trust.



The Editors are proud to announce the addition of **MAX WEINBERG** to the Modern Drummer Magazine Advisory Board. Our thanks to the new member.

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TEAR OFF OR MAKE A PHOTOCOPY

## Using the Right Size Equipment for the Job

From my many clinics and solo appearances in the U.S. and in other countries, I have had the opportunity to hear literally scores of big-band drummers and observe their equipment. I've seen many common errors in size and type of drums and cymbals, and so I would like to offer some helpful tips in this area of equipment choice.

### Bass Drum

A 22" bass drum seems to be the best size, as it will work in either a big-band or small-band, simply by changing the tuning. I mention this because many players need a drum which will work in both situations. By big-band. I am referring, of course, to a contemporary big-band that plays jazz, rock and Latin charts. The drummer in this type of band needs a bass drum sound that is good for all of those styles. In short, this is the situation of a typical "today" drummer.

Many big-band drummers, such as Buddy Rich, Louie Bellson, Butch Miles and myself, prefer a 24" drum for the added power, but I have never used that size for a small-band gig and I don't think most players would want to either. I use a double-bass set in big-band work, and I have a 24" and a 22" drum. On combo gigs where I play a smaller, 5-piece set, I simply take the smaller bass drum.

Like many other big-band drummers, I prefer a wooden beater for the extra definition it produces. In small-band, a hard felt beater sometimes gives a more mellow sound.

### Snare Drum

Either a 5" or 6 1/2" snare does a good job. The drum should not have the muffler cranked up too tight (a common fault) or have heads that are so heavy that the drum sounds dead. Snare drum heads with center spots do not have the necessary power for big-band, although I like center-spot heads on toms. Occasionally, I see a drummer trying to make do with a 4 x 14 snare, but it doesn't have the gutsy sound that's needed. The choice between a wood shell or a metal shell is personal—both are good.

### Tom-Toms

Many 5-piece sets have 8 x 12, 9 x 13 and 16 x 16 toms as standard sizes, and these are fine for big-band work. The best thing to add on for added color would be two or three small rock-type toms. If adding two, 8" and 10" are good, and a 6" could be added as the third drum. I definitely think that all toms, except the small rock toms, should be two-headed, because of the fuller sound they produce. The rock toms could be single or double headed. It would be good to try out both types before making a purchase.

### Cymbals

The best sizes for big-band ride cymbals are 20" to 22" in a medium-heavy weight. I get wonderful results with Zildjian's *Rock 21* ride. It gives a great jazz sound and has an oversized bell for rock and Latin sounds. A 20" medium-heavy *Ping* cymbal is also a good (and popular)



by Ed Shaughnessy

choice.

18" medium to medium-thin crash cymbals work very well with big-bands. They are strong enough for accents, and they don't sustain too long, so that they can be hit repeatedly.

I like 15" hi-hats with a heavy bottom and a medium top, but 14" is also a popular size. It is very important that the hi-hats produce a strong "chick" sound when played with the foot.

### Sticks

Even when the drums and cymbals are decent, it is very common to see a drummer working too hard with little results because the sticks are too light for the job. I cannot over-state how often this mistake is made. The result of too light a stick is little or no definition on the cymbal, and a drummer who has to play harder than necessary. A stick of the proper weight will do more of the work for you, so you can conserve your energy for when it's really needed.

A good stick weight is 2 to 2 1/4 ounces. Some of the sticks in that area are: *5B* models in most brands; Ludwig *Buddy Rich*, *Joe Morello* and *Ed Shaughnessy* models; and Pro-Mark *707* and *Billy Cobham* models. There are others equally as good, but the above list will at least give you an idea. Remember that a good, solid stick produces a fuller sound—not just a louder sound. That's the important part. A drummer with good control has no problem playing softly with a solid stick.



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Evolution continued from page 78

construction but was also the beginning of the Ludwig Drum Company.

During the first few years, all pedals were designed with cymbal strikers. Later on, since cymbals were not always desired, the striker was designed with an off-on switch. By the 1920s, due to the development of the snoeshoe cymbal beater, it was no longer necessary to have a cymbal striker attached to the bass drum pedal.

Also during the period 1905 to 1915, small compact pedals made from brass castings and with no footboard were quite popular. John Baldwin has noted that they were "activated by a small toe plate or lever." The Schoefield was one of the more popular models. Advantageously it took up less packing space but its long beater rod and resulting slow responsiveness was a drawback.

William F. Ludwig, through his article "67 Years of Drum Pedals" in the *Ludwig Drummer*, provides one of the few written examinations of early pedals. He points out that the Walberg pedal, made on the East Coast, was even more compact. John Baldwin has noted that this pedal "had neither a footboard nor a toe-plate or lever. The player's toe rested on a roller bar which activated the beater rod when it was depressed."

About the same time, the Wright and Kackman Drum Shop in San Francisco was distributing the Frisco Heel Pedal. This was an all-wood heel pedal but with a double footboard, double beater rods, and double beater balls. Another West Coast pedal had a lock in which the player's heel was placed in order to keep the drum in position. William F. Ludwig noted that "it had an adjustable cymbal striker, an adjustable rod for long or short strokes, and an adjustable setting for the spring."

Prior to 1920 nearly all bass drum pedals were operated by a single tension spring. The double spring pedal, which requires a stronger foot but gives better action, was in part necessitated by the fact that bebop drummers established the bass drum as an

equal and independent instrument, more so than ever before.

Although most early bass drum pedals had a solid footboard, the split footboard came into use during the 1920s and is quite popular today.

## DRUM HEADS

Until the 1950s most drum heads were made of calfskin. Some, notably tom-tom heads, were made of tough pigskin. The animal skin heads could be quite adversely affected by changes in temperature and humidity. Dampness could cause a head to become too loose and thus unplayable. Dryness could cause it to become too tight and break. Some drums had electric heating elements which attempted to maintain a consistent temperature and humidity level. There were also other attempts to prevent drum heads from being affected by weather conditions. Adolph Sax, inventor of the saxophone, in 1863 "conceived the notion of coating the skins of drums with a solution of collodion or similar mixture containing India-rubber," noted James Blades in his *Percussion Instruments and Their History*. A similar idea was patented in 1903, and in 1935 a patent was granted for a drum head which was especially designed not to be affected by weather conditions. A refinement of this idea came to be known as the "all weather drum head."

Early bass drum and tom-tom heads were quite ostentatious with their multi-colored paintings, no two being alike. John Baldwin has suggested that these paintings were added to disguise the use of light bulbs which were necessary to control the humidity. It is just as likely, however, that it was done to enhance the novelty and comical effect of the drummer's traps.

By the late 1950s plastic drum heads, which were unaffected by changes in temperature and humidity, were being used quite widely. Sam Muchnick invented the plastic mylar drum head for Remo twenty-five years ago.

continued on page 85

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## Three Beats

by David Garibaldi

The following two examples are simple hand/foot patterns that can be put together as one. Both hand parts from (a) are played with the R.H. and both hand parts from (b) are played with the L.H.

**(a)**

R.H./Strike Rim of FT.  
L.H./F.T.

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

**(b)**

R.H./H.H.  
L.H./S.D., T.T.

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

These next three beats utilize this concept.

Sec diagram

1

R.H./Strike Rim of FT., T.T.  
L.H./H.H., S.D., T.T.

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

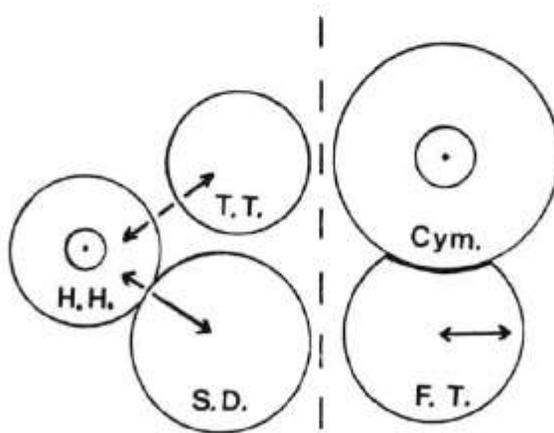
2

R.H./Strike Rim of FT., FT.  
L.H./H.H., S.D., T.T.

3

R.H./Strike Rim of F.T., FT.  
L.H./H.H., S.D., T.T.

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



L.H. moves between H.H., S.D., and T.T.

R.H. moves between rim and center of F.T.

Enjoy!

David Garibaldi is accepting a limited number of students. MD readers can write to David at 7944 Oakdale Ave., Canoga Park, CA 91306.

CONCLUSION

The evolution of the drums has not always been a smooth progression. Often, a new product will enjoy widespread use for a number of years, only to eventually be rejected in favour of an older version of the same product. (An example of this is the returning popularity of Slingerland's *Radio King* snare drum.) Also, because of the wide variety of musical styles, an equally wide variety of instruments can exist simultaneously. So by taking this look at the history of drums themselves, we see that in many cases the changes are brought about primarily by advances in manufacturing techniques. The needs of today's drummers are not so different than those of the early drummers. In both cases, the musicians simply want instruments and accessories that will enable them to explore their musical ideas.

*The author would like to express his deepest gratitude to Ken Mezines, whose advice was of invaluable help in preparing this article.*

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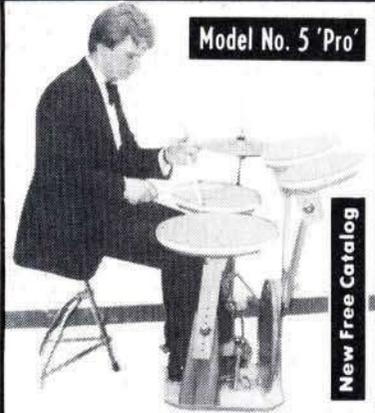
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Oldaker continued from page 33

never hope to play like him. But I'm not into that kind of playing. I respect Billy Cobham for what he plays and I would think he would respect me for what I play. But unfortunately there are drummers that would just as soon step on you as look at you. You've got to have a little bit of ego, but you don't flaunt your ego around because it will be your downfall in the long run. People won't hire you if they can't get along with you.

**RG:** Do you ever feel burnt out musically or just at a loss for inspiration?

**JO:** Yeah, at least two or three times a year. It comes in spurts.

**RG:** What do you do?

**JO:** Oh, I get discouraged when I'm not getting any better. Sometimes I get an attitude that I was better seven years ago. Maybe it comes with age and you settle down in what you play.

**RG:** Is it that or do your standards go up?

**JO:** Maybe that's it. Maybe you simplify your playing to fit what's called for. Yeah, I get stuck in ruts but luckily I'm a be-bop player: I like to play be-bop a lot. I've had good enough gigs where I can stay here in Tulsa and I can go and play some be-bop and get it out, you know, because that's the most relaxing way of playing music and creating I can think of, for myself. I mean I can play Coltranes' "Impressions" and I feel great after that because I'll forget how bored I am with rock and roll.

**RG:** So getting into different kinds of music helps?

**JO:** Yeah, it helps. A lot of drummers can only play one type of drum, like rock and roll is all they can play. So when they get bored there's nothing else for them to turn to. I can cut a country and western gig if I had to but I don't really like that style of music that much. You can tell from "Lay Down Sally." That was kind of country oriented. But then I can also turn around and play "Tulsa Time" with Eric and that's completely opposite, drumming wise. It's rock and roll, bash away, you know. Also you tend to practice more.

**RG:** How do you see the drummer's role in the band?

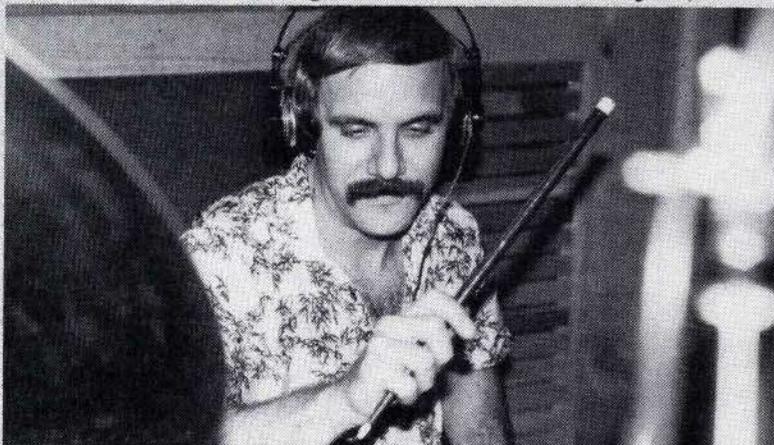
**JO:** He's the timekeeper first of all. It's to make the tune happen. I mean, if you are making records, the drums are what people are going to listen to most. And that's one thing too, I've got a lot of gigs because I have pretty good time. I'm not saying I've got great time, but I've got pretty steady meter. And that's another thing people like, too.

**RG:** How do you relate to audiences in clubs and concerts? Do you play to them or are they just sitting in listening?

**JO:** No, I don't play to them anymore. I used to try and do that but not anymore. I just play to who's onstage as a band. I

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used to think I had to play good for that front row, gotta make them smile. The audience has gotten so wierd anyway at concerts and clubs. They've had so much shoved down their throats that they're so fickle and so spoiled that you're going to have to be some kind of fantastic deal to make them even dig it anymore.

**RG:** Have concert audiences changed?

**JO:** Yeah. It depends on who you play with. I mean Eric's crowds were always pretty tame. With Eric's crowds you get people of the age bracket that used to hear him when he was with John Mayall and Cream. Okay, that was one era of his musical career. Then the next people used to listen to him when he was in Blind Faith, and you get the next crowd that used to listen to him when he was with the Dominoes. Then you've got a three year lapse when all those people were getting older. So he comes back and does *461* and goes to a whole new crowd but he still pulls those other three generations of people back to see him. Then you've got your "I Shot the Sheriff" crowd and then you've got "Lay Down Sally" which appealed to a whole lot younger audience. So you've got 17 year olds up to 37 or 38 year old people coming to see you play, because his career spans that long. People still come to hear him do "Layla." Most people that come to hear "Lay Down Sally" don't even remember "Layla"!

**RG:** How do you feel about drum solos?

**JO:** I hate drum solos: I can't do drum solos. I'll take fours playing a be-bop tune, you know. Eric used to make me take them because he knew I hated them. I'm basically a pretty shy person so when the spotlight goes on me I completely panic. And I really used to play some floozie drum solos: really bad because I'm not a soloist.

**RG:** You're not geared to that?

**JO:** No, I wasn't brought up to be a soloist. I'm not an exhibitionist—I don't like to pound my wares on people. And if you talk to 80% of the audience, they don't like drum solos either. They'll say they are very boring. They are actually. Drum solos, I think, were made for Buddy Rich. He does drum solos and he's good at it, so if you want to hear a drum solo go see Buddy Rich play.

**RG:** Did it help you to have Eric make you play them?

**JO:** Not really. It made me mad more than anything. It really did because it embarrassed me. I wasn't greased up to do a drum solo and he'd throw them in the weirdest places. Finally he quit doing it. It was made more of a joke than anything really. It was like picking on the kid. Some nights I'd be playing good so I'd kinda get a cocky attitude playing. Eric could tell I was cooking along pretty good. so. "We'll put him back in his

place: we'll make him do a drum solo."

**RG:** Are you happy with your performance on records?

**JO:** Most of them. Some of them I'd like to have done over, but at the time it was like a group vote. You can always do it better.

**RG:** As far as keeping tempo, do you just let it happen or do you concentrate on it?

**JO:** No. I just let it happen. You start thinking about the time and you start messing up. It took me a while to learn that because I used to be playing with Leon and he's got the most impeccable time of anyone I've ever been with. If it even rushes or drags a hair, the drum machine comes out and there you go. you have to play along with that silly electronic gizmo.

**RG:** That's sort of a slap in the face.

**JO:** Yeah, it really is. But it's not too bad for your time really.

**RG:** Have you ever found it hard to play certain feels, like if you're playing on the front of the beat that the band catches up and it turns into a footrace?

**JO:** Sometimes. You know you're going back to that age-old thing that if it rushes it's the drummer's fault. But that's not necessarily true.

**RG:** Have you ever gotten used to recording, since it's such a high pressure situation?

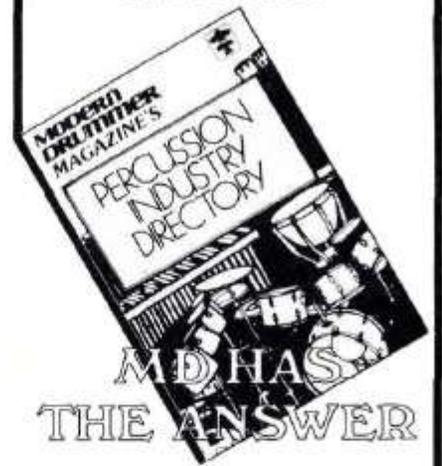
**JO:** I try to blank it out: that I'm not in the studio. Just know the song and know what you're going to play. I gel real bored in the studio actually. I'm good for about three takes, then I'm bored with the song. I've already played what I'm going to play on it and you have to sit around while they change the chords or something. On the first take I'm the best usually because I'm playing what comes naturally. The next time I'm playing kind of what I remember I played on the last take, plus I might play this. By the third one I'm pretty well stereotyped and by the fourth one I'm trying to change my part. I give it all I've got and if the other cats ain't got it together then I'm a victim. I've got to tug along with them 'till they get their parts down. But a lot of times we hit it on the first take. "Lay Down Sally" was the first take. With Eric or Peter you're working in a pretty loose situation; there's not a lot of pressure. It's not like a session where you go in and they want to cut three tunes in three hours and by God, if you can't do it we'll get somebody who can. There's those kind of sessions too, which I don't want to get into.

**RG:** How do you like being on the road?

**JO:** I like it every once in a while. It gets kind of old. It's like anybody, I mean, you go on the road and you get tired of being on the road and you want to go home. You go home and you get tired of being at home and you want to go on the

*continued on page 88*

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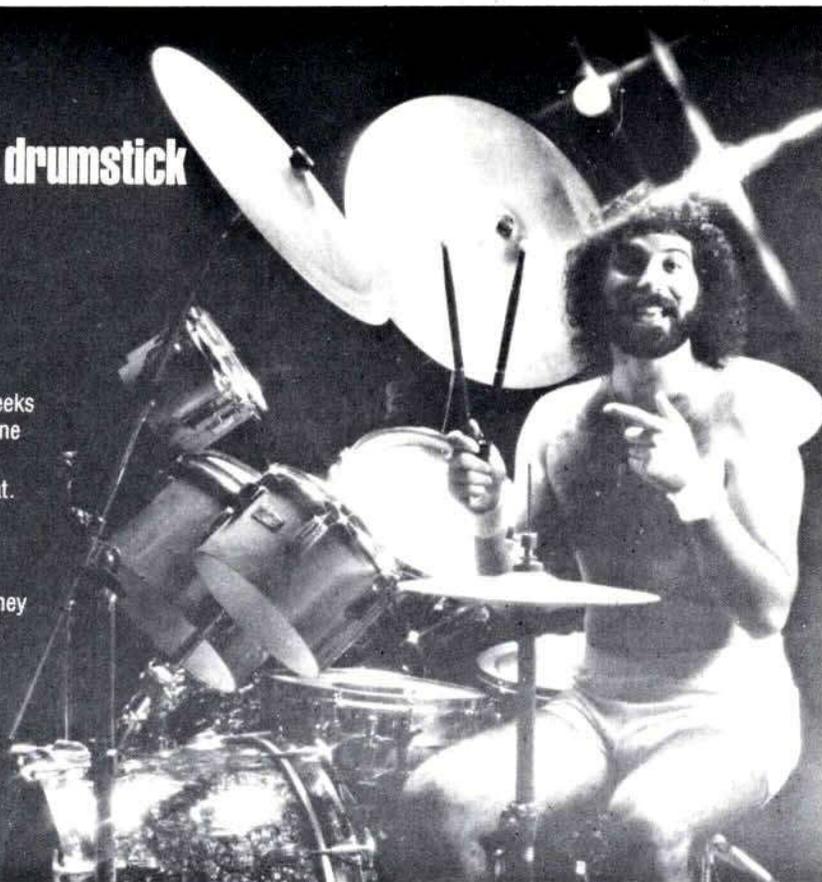
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*Vinnie Palazzotto*

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**Oldaker** continued from page 87  
road.

**RG:** How many tours have you done with Peter Frampton?

**JO:** A tour of America the end of '79. I actually came in after he had another drummer, Gary Malabar, and I was on the road with Eric. And a tour of South America.

**RG:** How did you meet Peter?

**JO:** He just called me up actually, and wanted me to play on his record. I don't know how he found me. He had been in a car accident and he had listened to that *Slowhand* album the whole time, he said. He liked the drummer on it and said, "Call that guy up."

**RG:** So how did your South American tour go?

**JO:** Good. The crowds were real good.

**RG:** Was it mostly stadiums or auditoriums?

**JO:** We played one outdoor show and the rest were like colleseums. 12 or 16,000 seats.

**RG:** What countries?

**JO:** Argentina, Brazil, Venezuela, Panama, and Puerto Rico.

**RG:** Is that a hassel, going from country to country with visas and passports?

**JO:** Yeah, it is actually. It's pretty hard to get around. You've got to go to the consulates usually every country you go to and get your work visa stamped and show your passport. The crowds are real

good. It's all government-run things. The government is all involved with the concerts down there.

**RG:** Tell me about Life. Who all is in the group?

**JO:** It's comprised of George Terry, who used to be with Eric. He wrote "Mainline Florida" and "Lay Down Sally" and helped Eric quite a bit on a few other songs. And Joey Murcia who played guitar with Andy Gibb and I think he's been on some of the Bee Gees stuff. And Howard Cowart, who played bass with the Bee Gees and Andy Gibb. He was at one time the J. Fred of J. Fred and the Playboy band. "Judy in Disguise" was his hit. Joey was the guitar player on Betty Wright's "Clean Up Woman." I think they were all involved in playing on Brook Benton's "Rainy Night in Georgia." That was the first song Criteria ever had out. And a guy named George Bitzer, a blind piano player. He played with Andy Gibb and on some of the Bee Gees stuff. Also a guy named Don Fidele on backup vocals. There's two girls in the band, Jamene Miller and Kitty Woodson.

**RG:** How long has it been organized?

**JO:** It's been going on for about eight or nine months. We cut some demos and tried to get some people to listen to them. George and Kitty have done most of the work. The past few months we went down and finished cutting every-

thing. Tubby Ziegler is playing on some of the stuff. He's the other drummer. We'll probably use two.

**RG:** What do you hope this group will do for you?

**JO:** Make me rich. No, just kidding. It's good to feel like you're part of a band. It's better for my creativity to feel like part of a group; to contribute equally instead of backing up one guy and knowing you're really very easily replacable. When you work for solo artists they've always got it together, what they want to hear and you've got to play it that way. It's kind of hard to get excited sometimes about something.

**RG:** Do you think about fame?

**JO:** No, I don't care about that. Maybe you can make it good as a group but not individually. I don't care about myself being famous. No, give me my money and let me go home. That's one thing I like about playing behind some of those guys, the heck with all of that.

**RG:** So in that respect you like the advantages of being in those situations but you don't like the drawbacks of the notoriety?

**JO:** I like to go down the street and be just like anyone else. Plus I can do that and still play with all those famous people. I've said to people that I play with Eric Clapton and Peter Frampton and they say, "Sure you do." Really, they don't know, they don't know whether to

believe me or not, unless they can identify with what you look like. In my own mind I know I did so I'm not looking for that.

**RG:** Well I guess on the album covers it's Eric you see mostly.

**JO:** Yeah, we're on the cover too. Well, not on the cover but on the inside, which is okay.

**RG:** Would it have mattered to you if they weren't there?

**JO:** No, as long as they put your name and you get credit for what you did. It's nice that they do because a lot of solo artists don't put people's pictures in there and Eric used to do that. He actually treated us pretty fairly.

**RG:** Do you have any comments on the business of music?

**JO:** Not really. I could go into it but I'm not going to because I might get into trouble if I start naming people's names. I just know that if you're going to get into the music business and get royalties and stuff, you better get your business together beforehand because they'll screw you in two seconds. As long as you're doing good they'll treat you great but when they don't really need you anymore they don't give a shit about you anymore. I'd rather not get into it because I'm not a qualified businessman. They don't tell me how to do my job and I don't tell them. I think musicians ought to be running the music business.

**RG:** When it goes from playing a club and going home to making major money real fast is that a problem?

**JO:** Yeah, you watch other people make mistakes and hope you don't make the same ones, especially with money.

**RG:** But there's no way to know ahead of time exactly what to do?

**JO:** No, because I made a lot of money with Eric and I spent a whole lot of money too because I didn't take care of the business right. I thought, "This is great. This is going to go on forever!", instead of putting it away.

**RG:** For a young player coming up there's no way to know what to expect?

**JO:** Everybody's going to be treated different and they're going to treat it differently. There's probably a lot of guys who might make a lot of money and might automatically know what to do with the money. But after Uncle Sam gets it there's not a whole hell of a lot left really. If you're talking about making a lot of money, you've got to make a *whole lot* of money. There's only a fist full of people who make money like that anymore.

**RG:** What would it be like if you had a big money offer to go on the road with an act you didn't like?

**JO:** That's a hard question. I don't think I'd do it. I'd be making good money but I'd be miserable, because I like perfection and if I'm not happy with what I'm

playing you're just fooling yourself, no matter how much money you make. I think there's a way to make money and be happy at the same time. That's pretty hard to do anymore; have fun at your job.

**RG:** It seems like when you've been playing a long time it gets harder to keep the magic in the music. It's so easy for it to turn into just a job.

**JO:** Yeah, but music's changing all the time so if you change with the music then you won't get bored. People that have the same jobs for 30 years get bored with their jobs and do the same damn thing everyday. They don't ever change. At least with music you've got a little bit of a change and a variety of stuff to choose from. That's why I like to play a little bit of every kind of music because it breaks up the monotony.

**RG:** Have you had a chance to play with any stars besides the ones you tour and record with?

**JO:** Oh, not really, because I've kept pretty busy just playing with Eric and Peter. The time I had off I've come home to be with my family and to get away from all that to balance myself out so I don't end up being an idiot. It's been my own choice. I could have moved to New York or L.A. or Miami or someplace and hung out with all those people. Probably be doing a lot of work but still I've got other responsibilities too. I've been lucky enough to have good enough gigs where I can afford to live here in Tulsa. I may have to move one day, I don't know.

**RG:** To keep the business going, so to speak?

**JO:** Yeah, it's just that work's not that plentiful anymore. Everybody's starting to cut back and I'm going to have to start hustling again.

**RG:** I guess it would be sort of, "Out of sight, out of mind."

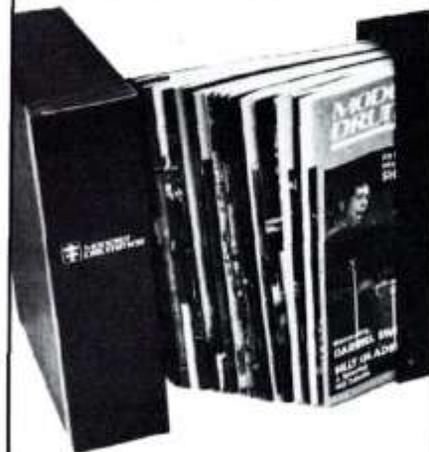
**JO:** Yeah, but it takes a lot of promoting to put your name around. I suppose a lot of people still think I'm playing with Eric. Working with Eric for six years, people automatically thought that you don't do anything else. Peter's the same way.

**RG:** If you had one piece of advice for someone just starting, what would it be?

**JO:** Don't quit. Practice, listen to a lot of records. Just observe, you know. I did when I was growing up. I watched all the older musicians, watched who made it, who didn't, who screwed up. Just watch the patterns to follow. I think personality has a whole lot to do with it. When you're young you should try to develop a very likable personality and get along with people. People really like that a lot when it comes to a working situation, I think, because I know a whole lot of guys who are real good who sure are

*continued on page 92*

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## Accent Conversions



by Charlie Perry

Most students would like to fly effortlessly around the drum set at high speed producing a dazzling array of solos and fills. Simple as it is, relatively few drummers know the formula for developing the appropriate technical skills.

Because so many drummers are poor readers, I've selected some of the least complicated rhythmic-sticking patterns as the basis for tom-tom and cymbal exercises. Even a non-reader can easily learn them.

Let's begin with what will be referred to from now on as Tom Format A (TF:A) Convert Example I to Tom Format A as follows: Play single strokes (RLRL). Accents that fall on the right hand played on the large tom. Unaccented notes played on the snare drum.

All examples should be stuck: R L R L R L R L

1

Accents that fall on the left hand are played on the small tom. Unaccented notes are played on the snare drum.

2

Accents that fall on the right hand are played on the large tom. Accents that fall on the left hand are played on the small tom. Unaccented notes are played on the snare drum.

3

4

5

6

The bass drum and hi-hat may be used in the following ways:  
 1) Bass drum in four. 2) Bass drum in two. 3) Hi-hat on two and four. Or. omit the bass drum and play the hi-hat *only* when a tom-tom is struck.

Using the left foot this way almost guarantees a superior hi-hat technique. It offers the option of another hand in the interaction between hands and feet, as well as additional tone colors for the drummer's sound palette. Moreover, an above-average hi-hat technique will lay the foundation for double bass drum usage.

## Using Cymbals

Basically, Cymbal Format A (CF:A) is like Tom Format A except that top cymbals replace the toms. The top cymbal on the right of the set is used in place of the large tom-tom, and the top cymbal on the left is used in place of the small tom-tom. *Important:* The bass drum strikes *only* when a cymbal is played. Omit the hi-hat.

Convert the remaining examples (4-6) to Cymbal Format A. Simple as they are, some of the more complex formats are pure dynamite when played at high speed. Obviously the elementary student should first practice in a very slow tempo and work up to moderate and moderately fast tempos as his technical skill improves.

It is also important that the formats be applied to music as soon as possible.

The Music Minus One album, *All Star Rhythm Section, Volume 2*, is ideal for this purpose because of its broad assortment of tempos and the exceptionally good timing and uncluttered playing of the rhythm section.

The fast tempos on this album can be converted to super speeds by playing them at 45rpm. The tune "Three Little Words" is fast, and the piece "Fine and Dandy" is even faster, but when accelerated to 45rpm, they move at super-sonic speed. If your turntable has a pitch dial you can further adjust the speed by degrees whether at 33rpm or 45. What more exciting way is there of learning to manage lightning fast tempos?

For a teacher working with the poor or non-reader. I recommend beginning with Ted Reed's *Progressive Steps to Syncopation*. Start with regular eighths (pages 46-48), then dotted eighths and sixteenth interpreted as jazz eighths (pages 49-51), followed by triplet-eighths (pages 52-57), and finally sixteenth notes (pages 58-60). In this way, the student will work with advanced drum-set technique, four-way coordination, and drum set solos *while* learning to read music. Success is practically assured because the reading is painless, even for students with a built-in resistance to written music, and because these areas of drumming are so highly regarded by all students.

Another excellent book for this purpose is *Accents, Accents*, *Accents* by Joel Rothman. The entire book is suited for conversions to tom and cymbal format solos. Also pages 6-8, 12-14, 18-20 and 32-36 of *Introduction To The Drum Set* are ideal for accent conversions.



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**Oldaker** continued from page 89

jerks. I've been guilty of doing that myself sometimes. But you can get along with people if you're a good player and you've got a lot of self-esteem about you. If you've got some kind of goals then you're going to make it one day. Just don't get too big for your britches!

**RG:** You went back to Florida last year to do some session work. Who was that for?

**JO:** It was at Middle Ear, the Bee Gees' studio. That was around February or March of '81, and it involved doing just the drum tracks. They were real sticklers for time, especially Barry Gibb, and they wanted to create the song a beat at a time, which if you're a drummer, will put you through the wringer. I spent 3 weeks doing that. They had a Dr. Beat thing they would calibrate to the millisecond. Then they would create the drum track by itself. Their whole idea was that they couldn't get a drum machine to play like a human, so the other alternative is to get a human to play like a machine, which they can do. You know what the song is supposed to be like and they want to create a one measure loop, but they want to do it beat by beat. So you've got the Dr. Beat going in your headphones to the tempo of the song and Barry will give a count. What they want first is the hi-hat pattern, so your first beat is on one. Then they stop the tape and measure that

beat and see how close it was with the Dr. Beat. It had to be within 8 milliseconds, which is almost undetectable. If you were off, you'd do it again. They would have you do the other hi-hat beat on the 3. They can actually put the *ands* in with the board; the *1 and 2 and*. Next you put on the snare drum, then the bass drum. The bass drum part was one and three. You put both the one and three on, then you go back and put in the *and* beat. You had to put the *and* on separately.

**RG:** Every stroke in the measure is separate?

**JO:** Yeah, and you had to use the same attack everytime so it's smooth. Then, after that they put on the open and close of the hi-hat exactly on the beat.

**RG:** Is each stroke on a separate track?

**JO:** Yeah.

**RG:** It all adds up to just one measure. You don't do an 80 measure song a stroke at a time?

**JO:** No, that's all they want. They're going to create the song out of that one measure loop. They can put variations anywhere they want to as they make the song through the board.

**RG:** After you do that measure and each stroke is measured, are you through?

**JO:** You're through for now. Next, the guys at the board go to work and they go through the chord chart and figure out what drum beat goes in each measure

and start cutting tape. This particular song ended up with 65 edits in it, and they put it on a slate machine before they put it on the 24 track. It seems like a hard way to make a record, but I was real interested in it. Now they've got the whole song done with the loop and you hear a count and you'll hear the drum track only. Now they've thought out where the fills are going to be and there'll be a blank space. Nothing will happen, but the Dr. Beat will go through there. Now you've got to go back and do the fills beat by beat.

**RG:** Do they write the fills out?

**JO:** Well, they'll talk them to you and they pick each pitched drum they want you to hit to create an effect for the song.

**RG:** Does that mean they'll have them tuned to certain notes?

**JO:** Yeah, they'll have maybe 6 toms and they'll call each a number. 1 through 6, and say, "On this fill, hit 1, 3, and 6," or however they want to break it up. After you've got the fills, you go back and do the cymbal crashes.

**RG:** Do you do the fills at the drum set, or do you just set the single drums up?

**JO:** You do it at the set. You see, normally, if you're playing a tom-tom, your snare would rattle a bit, and if you took it all away it would sound like an overdub. This way it sounds like a full drum set. If you want to hear how that's done, it's on the album. They didn't use the track that I did though.

**RG:** You just did one track?

**JO:** Yeah, we did one track. Porcaro and those guys did some the same way. Russ Kunkel did one the same way. I know what hell he had to go through too. I mean, it was fun and I was glad to experience their concept of making a record like this.

**RG:** Does doing it that way make the track work better?

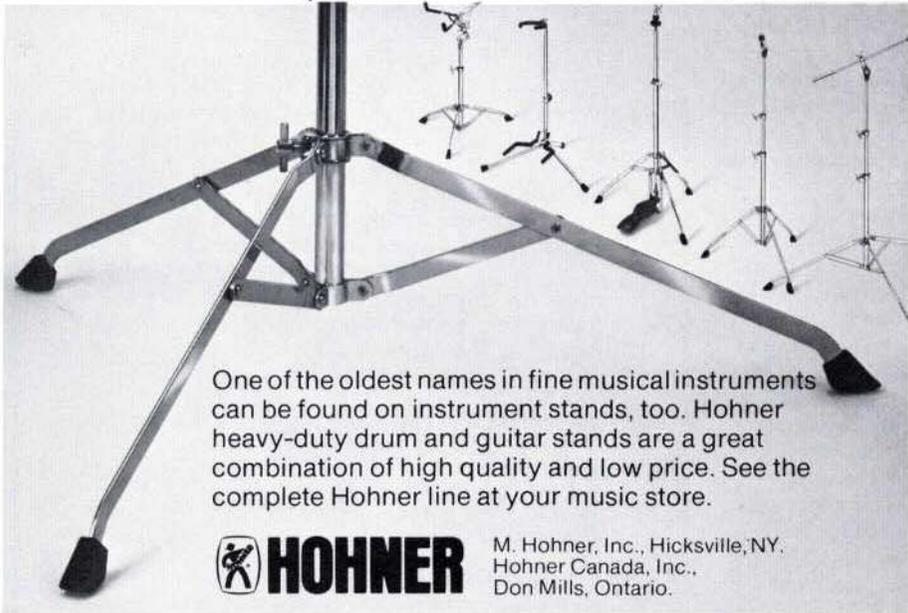
**JO:** Well, it makes a perfect track. They cut some live and some with that concept, and they had like 20 tracks to pick from for the album. Then they mix it down to sound like it was done at one time.

**RG:** In September of '81 you went back with Frampton. How did that come about?

**JO:** It actually came about like the last time I went with him. I had done his album, but I was on the road with Eric. He came through Tulsa playing and 4 days later he called me up. This time he rolled through town again, and 4 days later I got a call from him again. The same thing happened. He has kind of a new band, with Arther Stead, John Reagan, and Mark Goldenberg. It's become a real good, tight band. I really respect Pete as a musician, and I like playing with him. Everybody gets along well: it's a good family atmosphere, and I would

*continued on page 94*

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**Oldaker** continued from page 92  
like to continue. We're all behind him. We still give it as much in front of 4,000 people, as we would in front of 60,000. I'd like to see him get back and do something. I helped one guy do that. Eric, and I hope we can get another guy going; sell some records, and have fun. Everybody is an equal partner, including Pete. No one thinks anyone's better than anyone else. I really enjoyed that tour and I hope we can do it more, but I'm also involved in these other things as well, so I want to try to schedule things as I can.

**RG:** What do you have planned for the future?

**JO:** I like my family life; my choice is to live here and maintain the best of both worlds. As long as I can go on the road and get that out of my system, and still be able to come back and have time off and be with my family. I can keep both things up. I can go have fun playing for all these people and making money; be around all that fast-paced life, and still come back and have my family, and it balances out perfectly. I don't have to get back into the rat race after I get off the road. I'm probably giving up a lot of sessions I could do in L.A., but that's the sacrifice I have to make not to be divorced. I'm going to be one of those guys who can say I made my marriage work and still kept in the music business. The word entertainer goes along with drugs, divorce, suicide, and everything else. So me and a few other fellow musicians here in town are going to get into the recording business ourselves. Tulsa's always had a lot of good musicians, but we never really had the facility to work. We've had demo studios with

Richard Paris, but it's for their own use; it's not a commercial studio. Now, I also want to get into this thing on my own with these other people, and be a part owner in a studio that's owned by musicians. The Muscle Shoals guys made it work, so it can be done. We're going to put in some very good equipment, and we're going to try to do some records out of here, finish them, master them, and then take it to the record company and say, "Here, you want to buy this record? It's finished!"

**RG:** Would you ever get into the engineering part of it?

**JO:** I'm going to try to. I'm going to try to learn all of it. So why not own part of one? I don't want to grow old seeing all these guys that are real good around here die. I've done well; I want to see these other people do well too; people that I respect and who are very good players. I don't want to see their careers go down the drain, because they can't go anywhere else or no one's going to find them or whatever. I want to do this because I don't want to look back when I'm 50 or 60 and wish I would have done this and fulfilled all the goals I'd like to do. I don't want to go along and still do well in my career and watch all these other people fail. We're offering to give them those facilities to see if they can do something, and that's as fair as you can get.



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LM-1 continued from page 18

expense (approximately \$4000 per unit) is that instead of using tape, floppy discs, or any mechanical means, we use only brute force computer memories. There are no moving parts to break down."

To protect against the danger of losing any valuable information the user has put into memory during programming, the design incorporates a battery circuit that keeps the memory alive once the unit is unplugged or turned off.

"People complain that there are no ride or crash cymbals," continues Roger Linn. "It takes an impossible amount of memory to recreate the high fidelity we're striving for, and the added cost would raise the price drastically. Most work today is based more on the hi-hat anyway. The tone of cymbals is such a personal thing, and they can be overdubbed with no problem."

The "Drums" section contains 18 pushbuttons in 9 groups of 2 buttons each. The 2 "Conga" and 2 "Tom" buttons with arrows pointing up and down offer a choice between 2 tunings of the same kind of instrument. Each pair of buttons for snare, bass, hi-hat (closed), tamborine, and cabasa have either a large or a small circle on their face. These denote relative volumes with the larger circle representing a louder sound. This allows limited dynamics for accents during rolls, fills, or for straight time as with an accented bass feel.

The third hi-hat marking displays a triangle beneath the name which is a visual representation of an open to closed sound: its envelope as it's referred to by synthesizer fanatics. The length of time for the hi-hat closing can be set with a turn-screw in the back of the machine. If a shorter closure is necessary during a rhythm pattern, hitting either of the closed hi-hat buttons the desired length of time after hitting the open hi-hat button immediately produces a closed sound.

All of the percussion instruments are tunable over approximately a one octave range; also by turning a screw on the back plate.

Claps (3 hands clapping), clave, and cowbell each have one button. Since everything in the machine is a recording, any one can be swapped for a different instrument. For instance: you can pull out the clave, and replace it with a recording of a cross-stick snare; or remove the congas and put in 2 more toms. Linn adds that, "We offer software for free. If someone sends us a tape of a drum that we think will fit into the machine nicely, we'll send them back the chip for the sound with the understanding that if anyone else wants it, we can use that sound in other machines as well."

Directly above the "Drums" is the "Mixer." Every drum listed has its own volume fader and 3 position toggle

switch for panning the instrument left, right, or center in a 2-track mix through either high or low stereo outputs. The set of individual outputs from the back panel are all low impedance. They may be run directly into a recording board without using a direct box or first past through an outboard effect independently of one another. For example: the snare can be enhanced by slapback; the hi-hat flanged; the bass drum compressed; or reverb added to the handclaps. Then the processed signal may be plugged into its own channel on a multi-track console and panned anywhere in the stereo theater. The very last fader in this section controls an internally produced click track used for reference during programming.

The "Record Drumbeat" features are the most complicated, yet nothing that a two minute explanation won't remedy. The Linn Drum Computer is like a highly sophisticated tape recorder. The color-coded "Record" button (lower left in the "Record Drumbeat" section) should be held down while the play button is pushed. The machine is now in the record mode, and will give you two 4/4 bars with an accent at the beginning of each 2 bars. The click track keeps repeating while you tap in, let's say, the desired hi-hat rhythm using the buttons on the "Drums" section. After 2 bars, the machine will play your rhythm back to you over and over continuously. To

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that you can add the bass drum part in the same manner—by tapping in the rhythm with the appropriate buttons. Two bars later you're ready for the snare backbeat, then claves, then a tom fill. Oops! Made a mistake? Just hold the erase button and the button of the instrument you screwed up, and 2 bars later you can try the part again. If you want to erase only your mistake, you can "punch in" in a similar manner to multi-track recording. At any point in the recording process, you can pull the click track out of the mix by turning its volume off in the "Mixer."

You find you don't like the drum sounds once you've programmed the track? Turn the screws in the back, and tune the drums as they are playing. You don't think you have the finger dexterity to play those complicated rhythms in real time? You have two choices. One is to slow the tempo down, do your programming, and then bring the track up to speed. The other alternative is to set the "AutoCorrect" system to either 1/8, 1/16, or 1/32, and the machine will correct your sloppy playing to the nearest 8th, 16th, or 32nd note. The "T" after some of the fractions stands for triplets—the machine will also correct your rhythms to the nearest triplet configuration.

My main concern at this point was the age-old complaint I've had with most non-human timekeepers; the time is too perfect, too stiff, or too clinical, if you know what I mean. "No problem," Roger Linn assures me, and proceeds to demonstrate. "In HIRES, or high resolution mode, the machine will play exactly what I play manually—all of my deviations exactly as I play them. In the event that I want to play a flam or a conga part, HIRES gives me that freedom. For the "laid-back," R&B feel, I analyzed scores of recordings to see what created it. My research told me that the feel wasn't dependent so much on the delayed backbeat as it was determined by the variance in the amount of hi-hat shuffling. Perfect 8th notes would divide the beat into 2 equal parts or at 50% of the quarter note. That's what the 50% of the "Adjust Shuffle" means in the "Record Drumbeat" section. At 54%, you really can't tell the difference in the delay of the hi-hat, but you know it feels better. 66% is a perfect shuffle, and 58% is halfway between perfect 8ths and a perfect shuffle. If you really want to get weird, you can mix any combination of rhythm feel percentages at the same time."

The length button permits the user to change the duration of the repeating loop anywhere from nothing to hours, and enables programming of odd time signatures, and partial measures.

The chain function is simply a way of putting a series of patterns together to make up a song. Rhythm 01 may be the

introduction, rhythm 12 may be the first verse, 23 the second verse, 84 the first chorus, and so on. The chain section lets you put the numbered rhythms in any order, add or delete them at will, as well as, fast forward and rewind them. Up to 100 patterns can be used in any song, and the computer memory generally holds enough information for 8 average songs.

It is possible to run out of room in the machine. If that's the case, you can hook up an ordinary cassette player to the 2 jacks in the back that say "Tape Storage To" and "Tape Storage From" in order to transfer computer memory information to tape. You can then erase the contents of the machine and program more patterns. If you need to come back to the first song(s) again, you load the computer with the information stored on the cassette tape. In that way you can build up an entire library of drum parts. There is also the option of obtaining a unit for memory expansion if your situation warrants it.

After the initial demonstration, I tried operating the machine myself. The functions are, indeed, easy to use on the first try. As with any instrument, the temptation is to play too much, and this happens quickly with the Linn Drum Computer. There are so many possibilities at the user's disposal, and they're all readily available at the touch of a finger that everything can sound like a Buddy Rich solo. To master the subtleties of the unit would require a couple of days to a

week's worth of work.

Other interesting features include an internal sync track that lets the player vary the tempo during recording with the knowledge that the machine will do overdubs with itself in perfect sync. The machine is compatible with the standard established by the Roland Microcomposer which Roger Linn feels is one of the best sequencers on the market to date. "It's also compatible with just about anything else," continues Linn, "by virtue of its 'Internal Clock Out' system. The rear-mounted jack is coupled with a multi-position switch. If you set the switch to 16, it puts out 16th note pulses; 32 is for 32nd note pulses, and so on, all the way up to 192nd notes, down to quarter notes, and including all the triplets in between. You can sync it up to virtually anything."

The most amazing concept that I found out about the machine ties in with the predictions concerning the growth of cottage industries in the United States. As computers become more commonplace in the home, employees will no longer be required to drive to work everyday. They'll simply do their work at home and phone it in through a computer/telephone interface called a modern. The Linn Computer can do the same thing. If an artist sends the drummer a demo of a tune, the drummer can work out the part on his Linn machine, load the program on to a cassette, and mail

*continued on page 100*

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Sides 1 and 2 originally released in '62 as *Speak, Brother, Speak/Max Roach Quartet at the Jazz Workshop*. Sides 3 and 4 originally released in '58 as *Deeds, Not Words*. If you missed these the first time around, now is your chance to hear two classic Max Roach albums. This is music that will never go out of date.

**JO JONES**—*Our Man, Papa Jo!* Denon YX-7527-ND. Jo Jones: drums. Jimmy Oliver: tenor saxophone. Hank Jones: piano. Major Holley: bass. *Take the A Train / My Last Affair / Stompin' at the Savoy / Broadway / As Time Goes By / Wrap Your Troubles in Dreams / Solitude / It Don't Mean A Thing*.

A pleasant quartet session from one of the true innovators of drumming, enhanced by digital technology. Papa Jo is still going strong!

**BILL GOODWIN**—*Solar Energy* Omnison—N-1029. Bill Goodwin: Drums, John Scofield: Guitar, Bill Dobbins: Piano, Steve Swallow: Electric bass, Steve Gilmore: Acoustic Bass. *Solar Energy / Gray And Visceral / Marie Antoinette / Ida Lupino / Radio / Bewitched / Mandala*.

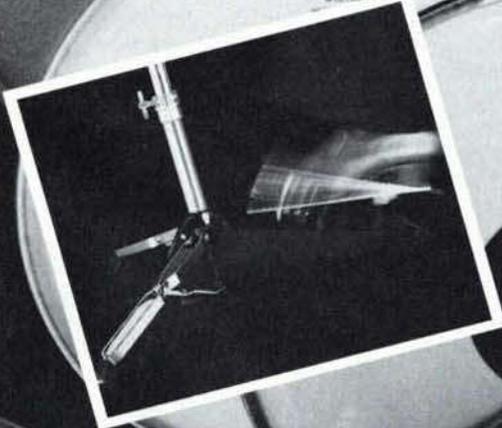
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*continued on page 108*

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the tape to the session where the artist loads his machine and records the drum track with the push of a button. If that's too long for you, the drummer can connect his computer to a modem, and telephone the drum track to a studio down the street, across the continent, or halfway around the world.

**Linn** *continued from page 20*

mendous aid to songwriting in the sense that if you have a great sounding drummer sitting there playing while you're writing, it helps you write. I think the *LM-1* will only replace other drum machines in situations such as home studios, where someone wouldn't have a drummer anyway. In most cases where it was used on records, it was programmed by a drummer. So it didn't replace the drummer. In fact, in some cases, it got the drummer the gig.

**RM:** Some people are bothered by your ad which refers to the *LM-1* as "The Drummer on the Hit Record."

**RL:** I liked the ad myself. When my ad guy came up with it I said, "That's something that people will really like." It's tongue-in-cheek. It's *not* the drummer on the hit record. Jeff Porcaro is the drummer on the hit record and it says so in the credits. Jeff thought of all the good parts and made the machine play them. All the *LM-1* was doing was being his drumset.

**RM:** Do the drums on the *LM-1* belong to anyone in particular?

**RL:** Some terrific rumors have come back to us, and they really help stimulate interest in the product. The drum sounds are primarily the sounds of an L.A. session drummer named Art Wood, but there are other drummers, as well, on there. The hand-claps are, obviously, a few different people. It really isn't that relevant, and the reason is this: There is a recording of one strike on each of the drums. So if you only have to get a recording of one snare drum sound, you can spend hours and get a perfect recording. It isn't that hard to do. It doesn't matter who hits the drum so much. It's mostly the guy who sets up the tuning of it and the engineer that records it. So, if you want to get a certain type of drum, granted, you have to find the drum, tune it, and get the recording. But it's not hard to get a good recording out of a drum.

**RM:** A couple of people have suggested to me that Hal Blaine, for instance, could play his set and you could then put each of his sounds into an *LM-1* and thereby "have" Hal Blaine's sound in a machine.

**RL:** Well, one thing you definitely *wouldn't* have would be Hal Blaine's ideas. But you can simulate different types of drummers. One of the most important features of our machine is the

autocorrect and the shuffling system. This, quite simply, allows you to play music in real time into the machine and it will come back sounding like different types of drummers, depending on how you set up the system to accept the information in the first place. For instance, you can program a 16th note hi-hat rhythm and it will sound very straight-ahead and stiff. It will sound like a drum machine. But you can use the shuffling system to take away some of the stiffness and move around some of the "time slots" so the music will come back sounding a little looser—less stiff; less drum machine. Using the shuffling system, the different volumes, and the different accents, you are able to get a number of different styles out of the machine.

**RM:** Do you sell more of these to studios or musicians?

**RL:** Musicians. Studios want to see a cost justification. Studios are more in the midst of selling something. Musicians are in the midst of satisfying their own emotional needs. They want something that's going to get them off, and this does.

For the drummer, it is an amazing tool, not only to use as part of your kit for recording or for live situations, but as a fantastic tool for hearing things that you can't play. Let's say you hear a certain beat in your mind, but you can't put it together and play it. You can program it into the *LM-1* very slowly, a piece at a time, and then you can play it back up to tempo. Once you hear it, it will be easier to practice it and be able to play it yourself. If you practice to it with headphones, you will be playing it in perfect time because it's impossible for this machine to rush or drag.

**RM:** Why is this a "computer" rather than just a machine?

**RL:** "Computer" is a word that scares a lot of non-technical people away, and rightfully so, because most people who make computer products are engineers and they tend to make the devices more complex, although that is not their intention. I believe the computer is here to make things easier for people, and that's what I have done with the drum machine. It does the thinking for you. For example, on a machine without a computer, you may have to push a series of ten buttons to achieve a certain function. On the *LM-1*, you push one button and the computer runs through its program and pushes its own ten buttons automatically.

**RM:** What relationship do you see between technology and art?

**RL:** Our whole artistic society is dictated by technology. When 78 RPM records first came out, they were only able to put 3 1/2 minutes on a side, so songs were written in that length to fit the technology. Any device that someone makes, be

it a computer or anything else, allows the artist to expand his art in a new way. He thinks of new things which he never would have thought of before.

**Viewpoint** *continued from page 21*

Don Murray, producer of the Lee Ritenour album *Rit*, feels that: "It really must be programmed by a drummer, or at least someone who knows drums very well. Otherwise, it sounds terrible." Harvey Mason, however, does not feel that a drummer is absolutely necessary. In fact, he thinks, "It will be interesting to hear what non-drummers can do with it." He points out, though, that "a drummer has a distinct advantage to making it sound more believable, which is what everybody seems to want to do."

Just because these machines are capable of being programmed by non-drummers, does not necessarily mean that they will be. New York studio percussionist Dave Samuels pointed out that some of the vibe parts he has been hired to play could probably have been done by a piano player. But a good studio will assume that even though another musician might be able to do an adequate job, there is an advantage to hiring someone who is a specialist on the instrument. There probably are studios who will view the drum machines as a great way to save money by eliminating drummers, but would a musician want to work for someone with that attitude anyway? Chances are, such a studio is already finding ways to cheat musicians out of work and/or money.

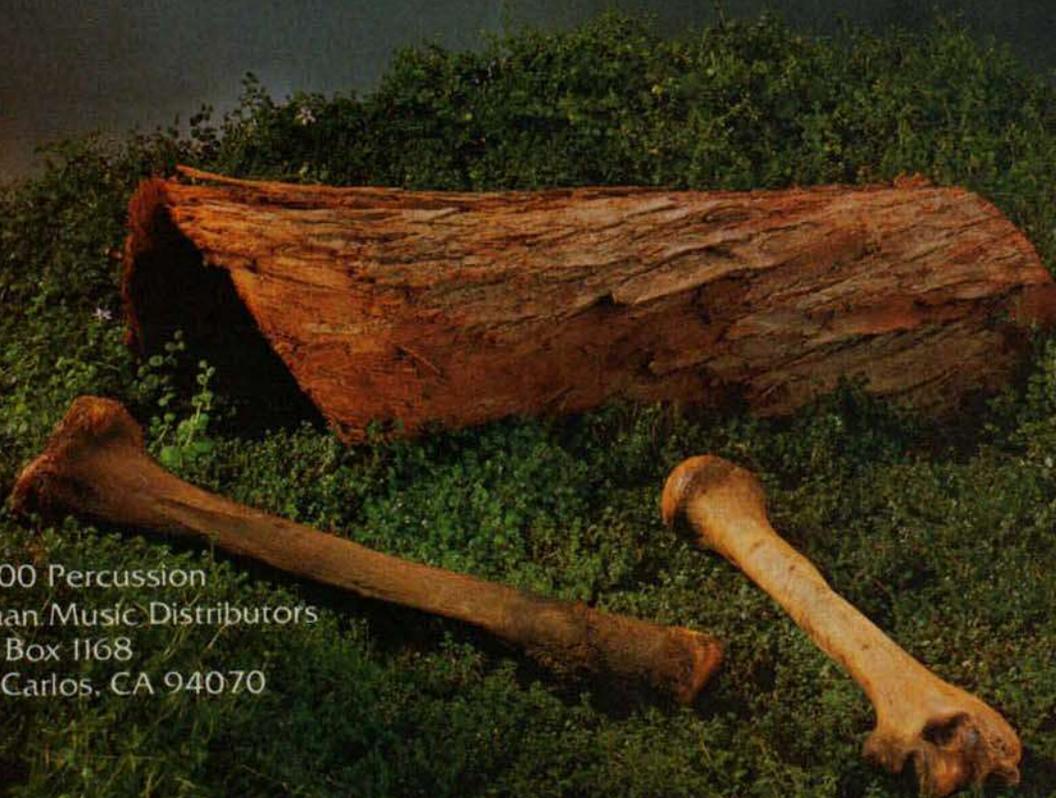
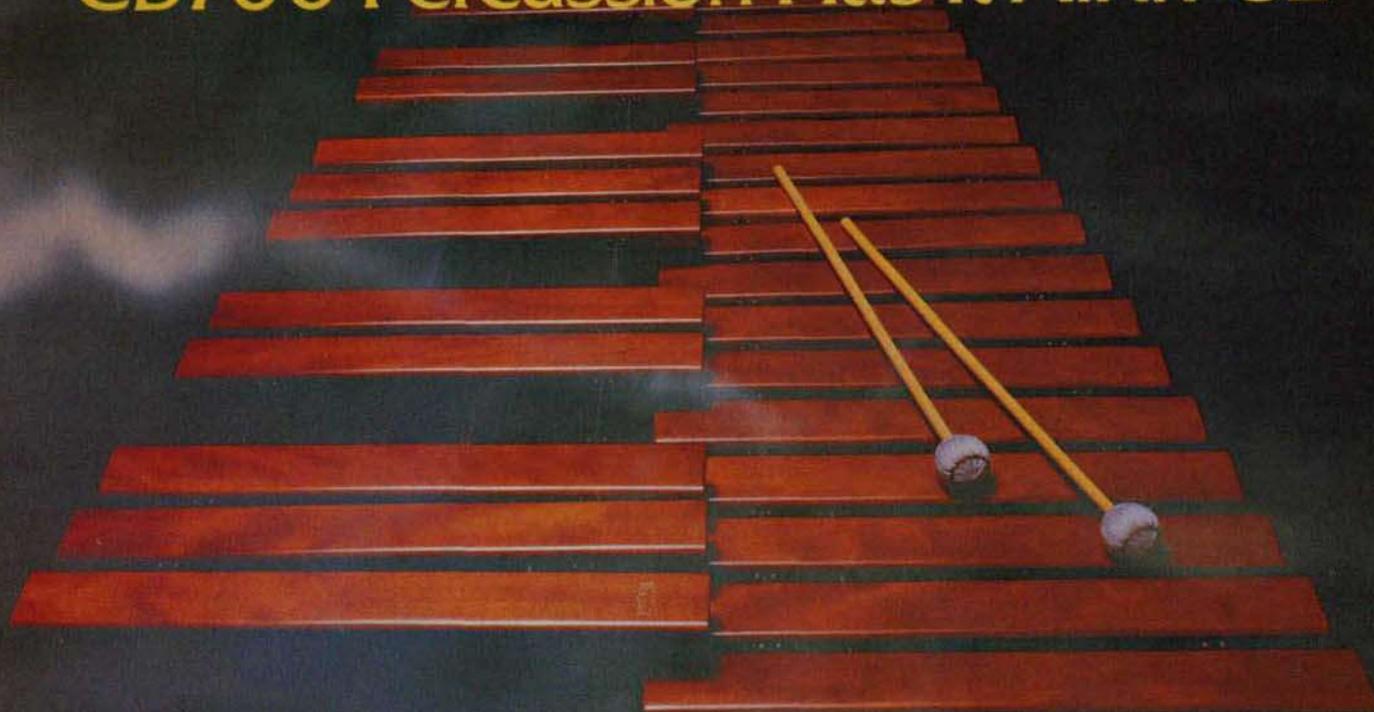
At the moment, machines brag that they can do the work of humans. But what of the future? Is the day coming when a drummer will be praised by the comment, "You sound as good as a drum computer"? What would this say about the state-of-the-art of drumming? That a good drummer is one who sounds like a machine? A drummer (or any musician, for that matter) who is worried that he can be replaced by a machine should possibly question whether what he is playing is truly musical or merely mechanical.

We cannot automatically turn our backs on improvements in technology out of fear. With that attitude, the bass drum pedal would never have been allowed to exist, as it was designed to enable one drummer to do the job of two. What we must do is keep up with new inventions and examine them in terms of our art. It is highly unlikely that any single invention is going to completely revolutionize the way music is made. But as new equipment becomes available, it is up to the creative musician to examine whether this invention can be used to enhance the music. Anything that can help the artist realize his ideas is not only valid, it is necessary.



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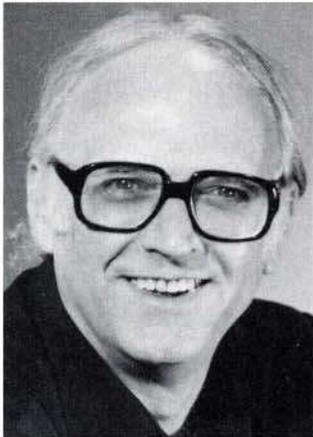
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*continued on page 107*

# INDUSTRY HAPPENINGS



## PEARL APPOINTS DUFFY PRODUCTION MANAGER

Al Duffy has been appointed Production Manager and head of R&D for Pearl International. Al joined PI in November 1979 and is responsible for the introduction of Pearl's new *Extender* series of 8-ply maple shell drums. Prior to joining PI, Al spent six years with the Professional Percussion Center in New York, and five years with the Hinger Company in New Jersey. A graduate of the New England Conservatory of Music, Al is the inventor of the popular chain drive bass drum pedal and other inventions including a refined timpani pedal mechanism and a unique new bass drum pedal, both of which will soon be incorporated in the Pearl line.



## ZILDJIAN APPOINTS PITWON

The Avedis Zildjian Company has named Rainer J. Pitwon Director of International Sales and Marketing. Mr. Pitwon will coordinate Zildjian sales, marketing and promotional activities with music dealers and distributors of the Zildjian cymbal line throughout Europe, the Middle East and the Far East, as well as Japan. He will be headquartered in Surrey, England.

Pitwon joins the Zildjian Company from the Tokyo office of C. Correns & Co. Ltd., a German trading house. During his seven years there, he was responsible for marketing a wide variety of industrial and consumer products.



## MASON PERFORMS TRAUUGH WORK COMMISSIONED BY REMO

Percussionist and recording artist Harvey Mason presented the premiere performance of "Masonata," a multiple percussion solo with piano and bass accompaniment, in a recent concert by Steven Traugh's Supercussion ensemble aired on KFAC-FM from Jean Delacour Auditorium at the Los Angeles County Museum of Natural History.

"Masonata," commissioned by Remo, Inc., was written especially for Mason by Traugh, a member of the teaching staffs at Santa Ana College and Montebello Unified School District, and a nationally known composer, conductor, performer and author.

## IN MEMORIUM

### JOE LAMBERT

Drummer Joe Lambert was killed in an automobile accident recently, while touring with Freddy Fender. Lambert said of himself in a newspaper clipping, "I was influenced primarily by marching Mardi Gras parades, I can remember watching the parades when I was four years old. I could always play, it seems like. I always wanted to play the drums. Dixieland jazz, rhythm and blues of New Orleans, and country music that came from here."

Lambert had written *Developing Improvisational Skills on Drum Set* in the July 1981 *Modern Drummer*, was the author of *Drum Improvising Studies for Jazz and Rock* and other books, and had most recently recorded albums with The Al Belletto Quartet, Frankie Brent, The Meters, Allan Toussaint, and Freddy Fender.

Joe is survived by his wife Ellen Mae Rome Lambert, and their son Michael Joseph Lambert.

## CHARLI PERSIP LEADS SUPERBAND



MD Advisory Board member Charli Persip has been fronting his own 17-piece big band called Superband. Superband has been performing in and around New York City most recently to promote the release of the band's first album on Stash records. For more information on Superband write to: Charli Persip, 1864 7th Ave. #52, New York, NY 10026.

## JOHN SHEARER CLINIC

The Creative Drum Shop of Scottsdale, Arizona recently hosted a pair of drum clinics with John Shearer, former drummer with the Steve Hackett group. Topics covered in the clinics included the use of rudiments in rock and roll, and the importance of the drummer's attitude towards the audience.

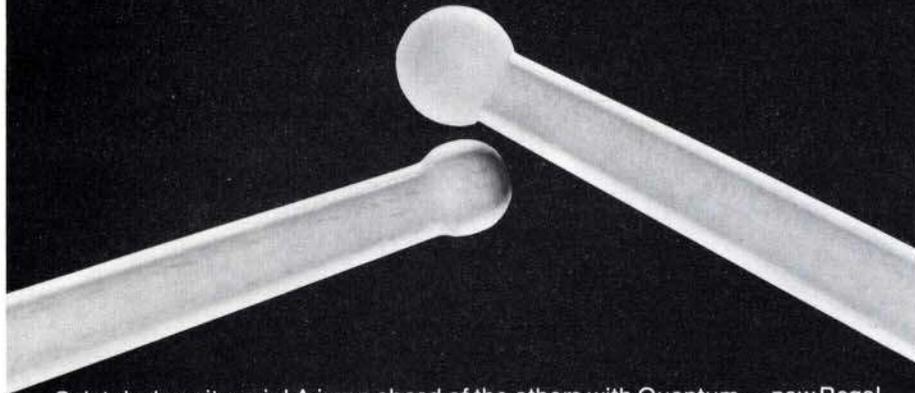


Photo by Lissa Wales

continued on page 108

# QUANTUM

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Calato's done it again! A jump ahead of the others with Quantum — new Regal Tip drum sticks with rounded beads and heavy front ends to give you the power and thrust needed for drumming in the 80's. Beefed up Quantum models hold up under hard playing — a solid feel and a solid sound. Several shaft sizes, 16" to 17½" lengths. Crafted with Calato care in quality hickory. Nylon and wood tips. \* At local music stores or write Calato, Dept. MD, 4501 Hyde Park Blvd., Niagara Falls, N.Y. 14305. (716) 285-3546 Send for free color catalog.

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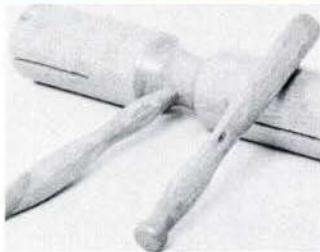
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and small group music, and *Professional Standard Heavies* for rock, marching and big bands.

For more information write: Music Sales Corporation, Bellvale Rd., Chester, New York, 10918.



## WUHAN CYMBALS & CHINESE WOODBLOCKS FROM WORLD PERCUSSION, INC.

Two new percussion items have been announced through World Percussion, Inc. Authentic Chinese "Lion Cymbals" from the Wuhan Factory in The People's Republic of China. These are the real thing! Used as hand cymbals in traditional Chinese music they are transformed into ride cymbals and funky/crash cymbals when fused into mod-

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Also, authentic Chinese woodblocks (2-tone), made from a Chinese hardwood oak with a clear finish and Chinese-Red highlights. Used as an alternative to agogo sounds. These woodblocks can be used in both electric and acoustic musics. Available in large (9 3/4") and small



(7 3/4"). Set includes 2-tone woodblock, handle, and beater.

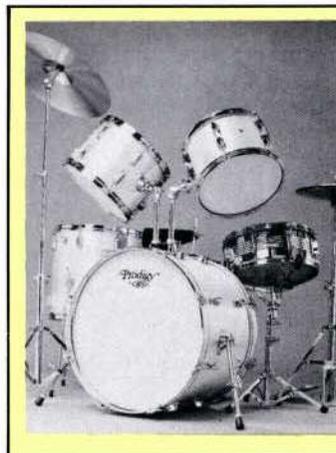
For details write: World Percussion, Inc., PO Box 502, Capitola, California 95010.

## PEARL EXTENDER

Pearl Drum Co. has developed a new design called the *Extender Series*. The design of the drum is different in appearance than that of a conventional drum. The batter head extends about an inch past the shell diameter. The results of the "overlapping" design enables the drummer to achieve a truer pitch, resonance, and sustain. The wider pitch capabilities of the Pearl *Extender* gives the musician

the dark, wet, low sound that is so popular in today's music. *Extender* drums are built by hand, and are made from 8 plies of maple, with no inner filler parts. There are a variety of sizes to choose from, and they can be purchased as component drums: mounted toms, floor toms, and snares, with a choice of 16 different finishes.

For more information write: The Gibson Division, P.O. Box 100087, Nashville, Tennessee 37210



## AQUARIAN ANNOUNCES NEW FORMULA X - 10 STICK CADDY

Aquarian Accessories Corporation has introduced a new *Formula X-10* Stick Caddy. It features an all Velcro Fastening System. No zippers or snaps to break or wear out.

The Stick Caddy comes in black vinyl, fully lined with gold silk screening.

Inside the caddy is a free *Kwik-Key* in gold *lustra-glow* finish. The key is mounted on a quick-release spring for easy access.

For more information write: Aquarian Accessories Corp., 1140 N. Tustin Ave., Anaheim, California 92807.



## LP ENTERS DRUM KIT MARKET

Cosmic Percussion, the recently introduced line of percussion gear presented by Latin Percussion, Inc., introduces the *Prodigy* drum set.

The *Prodigy* was created in response to the growing demand for a student priced drum kit which would open the world of LP in a new direction. Two models will be available.

*CP-P3* (the *Prodigy* 3-piece drum kit) is the starter kit, while *CP-P5* (the *Prodigy* 5-piece drum kit) is an alternative. Both sets feature nine-ply shells and Remo heads and are available in metallic white, red, silver and black.

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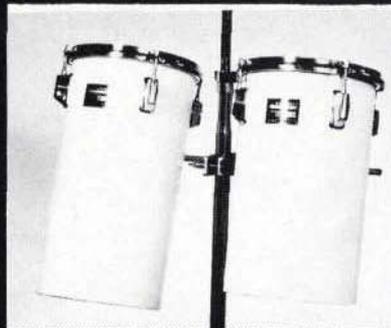
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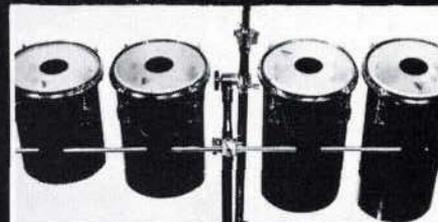


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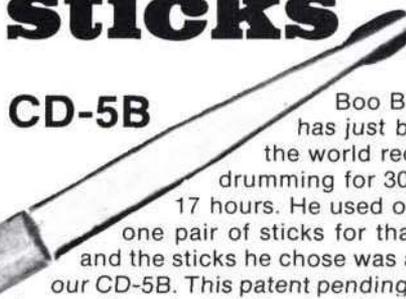
FOR MORE INFORMATION SEE YOUR LOCAL DEALER OR WRITE US FOR FREE CATALOG AND LIST OF DEALERS IN YOUR AREA.



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## 737 hour sticks

CD-5B



Boo Boo McAfee has just broken the world record of drumming for 30 days and 17 hours. He used only one pair of sticks for that marathon and the sticks he chose was a pair of our CD-5B. This patent pending stick

is wood from butt to tip—but it has a nylon sleeve which covers the first 4 inches from the tip. Most all other drumsticks break in this area.

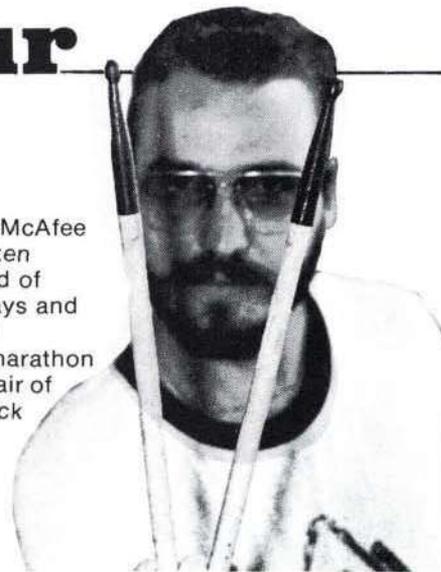
Note the cutaway on the CD-5B stick to show the wood continues to the tip.

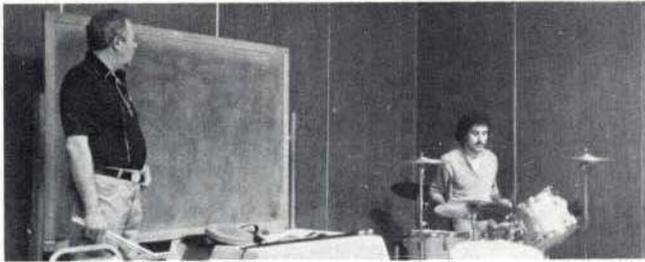
Naturally the nylon is much stronger than the wood—therefore the sticks last longer. Truly these sticks should be called the Marathon Model. Noted for their well balance solid wood feel and priced at only \$9.95 a pair. Available also in the size CD-5A.

Tired of breaking drumsticks? Break the costly habit of buying drumsticks by using the new "CD-5B". Ask your local dealer for it by name, CD-5B or the Boo Boo McAfee Model, or write to:

**Corder Drum Co.**

2607 Triana Boulevard, SW • Huntsville, Alabama 35805 • (205) 534-8406





## JOE MORELLO SEMINAR

by Bob Saydlowski, Jr.

Drummers in New England recently attended a 5-day seminar, at the Holiday Inn in Peabody, Massachusetts, with Joe Morello, in conjunction with the Eames Drum Company and Joe MacSweeney. Morello was there to premier his new approach to drum clinics. "Regular clinics are much too short," said Morello. "Nothing is really being taught. The clinician just plays, there's a question and answer period, and the people don't really learn anything."

Joe teaches two hour classes twice each day, followed by a highly concentrated course on drumming; a condensed version of lessons given to Joe's private students. For a \$125.00 registration fee,

drummers can learn hand development, technique, coordination, control and endurance, odd times, melodic playing and phrasing, and soloing. Students can also ask questions about subjects not normally covered.

Debbie Andreas, Joe's assistant and coordinator, stressed that no more than 25 students are accepted into a class to retain a personal relationship between Morello and the students.

Students come armed with practice pad, sticks, and manuscript paper. Joe uses the pad, snare, drumset and sometimes even a table top to demonstrate with. Photocopied exercises are given to each student to take home and practice.

Each new class begins with a 20 minute recap of the previous lesson. At the class I attended, Morello demonstrated

## LUDWIG ADDS CLINICIANS



many ways to use Stone's *Stick Control*, and discussed the value of rudiments and muscle training. The seminar encompasses all different styles of music—including jazz, rock, and commercial—and no style of music is discouraged. At one point, each student traded fours with Joe on drumsets. He praised each student's drumming and the players received applause from the class.

Joe hopes to give his seminars throughout the United States and possibly in Canada. The seminar is basically expense-free for dealers. For drummers who can't study privately with Morello, the seminar is a dream come true; a chance to learn with one of the world's best drummers. Joe Morello is doing a great thing. From the enthusiasm of the students I'd say it's needed.

Ludwig industries recently announced the addition of three specialists, Butch Miles, Bob Houston, and Ted Piltzecker, to its educational staff. Through Ludwig's clinic program, these artists will be available for guest clinic appearances at conventions, schools, or dealer-sponsored workshops.

Butch Miles is widely acclaimed as one of America's foremost big band drummers. Bob Houston is a noted authority on marching percussion and a leading figure in percussion education. Ted Piltzecker is an internationally known vibraphone performer with numerous talents as an arranger, composer, conductor, and mallet clinician.

Complete details are available from: Karl Dustman, Educational Director, Ludwig Industries, 1728 North Damen Ave., Chicago, IL 60647.

On Track continued from page 98

**JOE VITALE**—*Plantation Harbor*. Asylum 5E-529. Joe Vitale: Drums, Percussion, Organ. Clavinet. Synthesizers, Lead vocal. Electric piano. Flute, Vibes, Grand piano. Rhythm clavinet. George "Chocolate" Perry: Bass, Willie "Beaver" Hale, Joe Walsh, Don Felder: Guitars, Paul Harris: Piano, Joe Lala: Congas, Bobby Mayo: Lead clavinet, Jimmy

Pankow: Trombone, Lee Loughnane: Trumpet, Walt Parazaider: Tenor sax, Marty Grebb: Alto sax, Joe Vitale, George "Chocolate" Perry. Mickey Thomas, Ricky "Goonie" Washington. Marilyn "Mini" Martin, Joan Perry. Timothy B. Schmit, Greg Droman, Stephen Stills, Graham Nash: Vocals. *Plantation Harbor / Never Gonna Leave You Alone (Crazy 'Bout You Baby) / Laugh—*

*Laugh / Man Gonna Love You / Theme From Cabin Weirdos / Lady On The Rock / Bamboo Jungle / Sailor Man / I'm Flyin'.*

First solo album by Vitale. Not a "drum album," per se, but a fine album in a pop vein by a multi-talented musician. Vitale completed a solo tour this past year, and has played with the Eagles.

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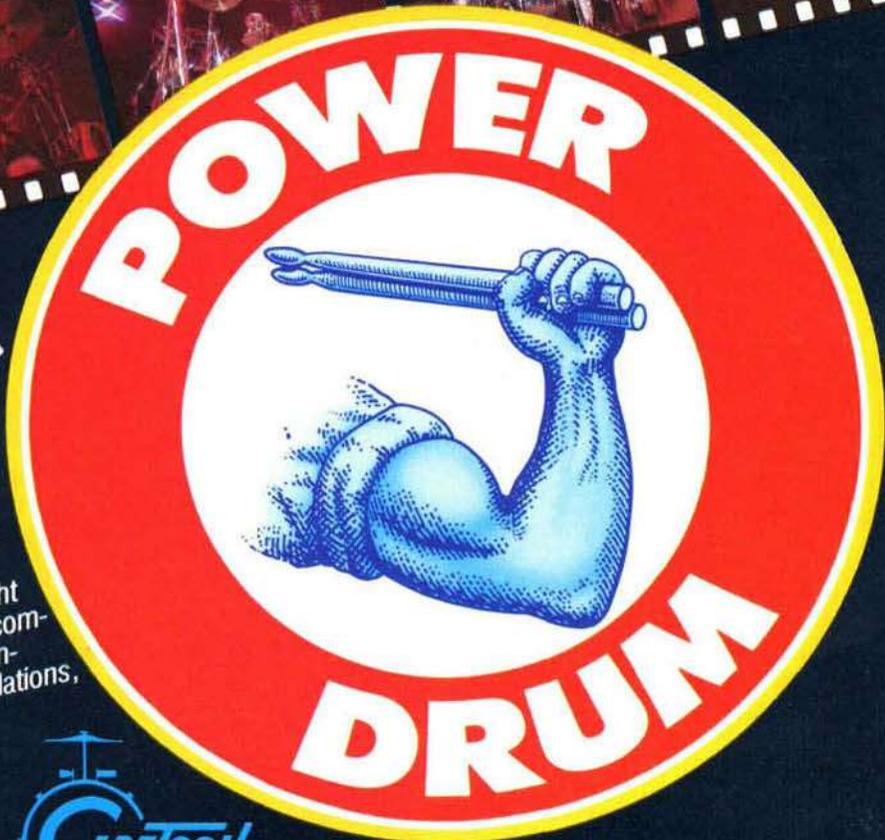
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You're smokin' along in the driver's seat, setting up the bottom line for the dancers and the groovers. You turn on some intensity and push all the way through. Your cymbals are in constant motion as you get to where the ultimate job of creating is. Over and over, after each crash, you keep sensing the heat.

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