

# MODERN DRUMMER™

The International Magazine Exclusively For Drummers



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(In USA)

NOVEMBER 1984



## Russ Kunkel

COZY  
POWELL

HORACEE  
ARNOLD

Focus On  
Teachers: Part 2

Plus:  
Larrie Londin  
On Bass Drums

Creative Hi-Hat  
For The  
Jazz Drummer

Visual Drumming

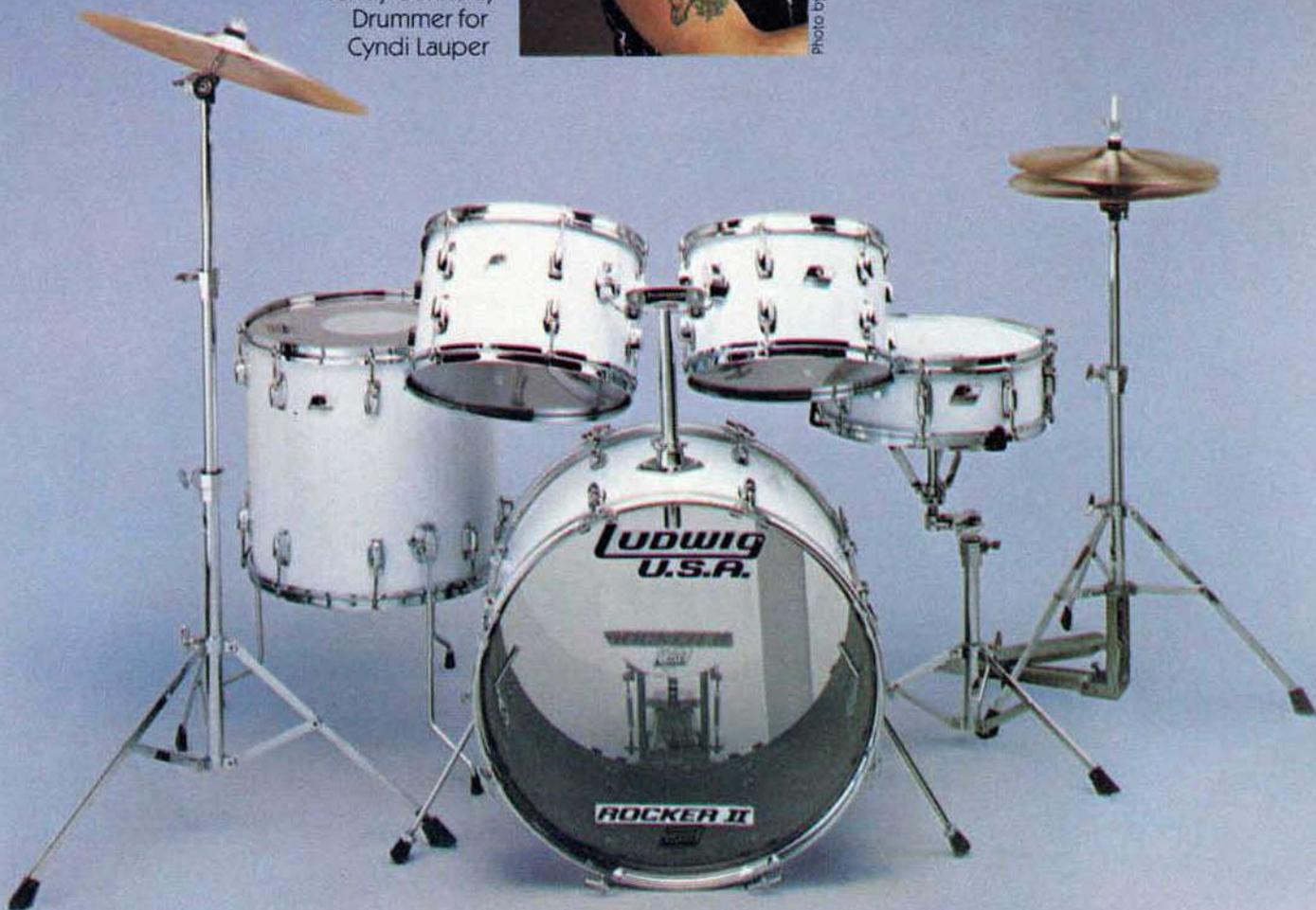
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surprises me  
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low price."**

— Sandy Gennaro,  
Drummer for  
Cyndi Lauper



Photo by Bobby Levins



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Cover Photo by Lissa Wales

## FEATURES

### RUSS KUNKEL

Studio drummers are often required to imitate the styles of other drummers, and one of the drummers they most frequently imitate is Russ Kunkel. His playing with such artists as James Taylor and Carole King in the early '70s defined the "laid back" California style, and he continues to be in demand for recordings as well as for concert tours. In this *MD* exclusive, he discusses everything from the artists he's worked with to the very drums he's played.

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Photo by Lissa Wales

### COZY POWELL

Powell's work with acts such as Jeff Beck, Ritchie Blackmore and Rainbow, and Whitesnake has established him as a hard rocker of the first -degree. He is also considered to be one of the founders of the heavy metal style of drumming. But Powell doesn't care for the heavy metal label, and he explains why in this candid discussion of his life and his music.

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Photo by Lissa Wales

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Photo by Chuck Stewart

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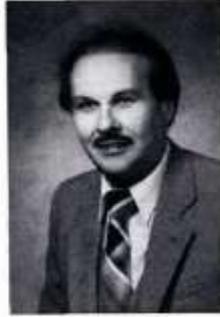
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# EDITOR'S OVERVIEW

## A New Image



I receive a considerable amount of mail from readers each week. Every so often, a letter lands on my desk that stops me in my tracks because it seems to say something rather special—something I hadn't thought much about before—bringing to light a certain intangible value in the magazine. Here's a recent example:

Dear Ron,

Congratulations on the fine job you and your staff have done with *Modern Drummer*. As a local professional, I've learned a great deal from the magazine over the past eight years. I'm certain my drumming has improved through the monthly musical columns, as has my general understanding of what it means to be a professional from the extremely practical advice you've run in nearly every issue.

But I'm writing to tell you that, actually, *MD* has given me something far beyond all that. As I read each issue, I'm always greatly impressed by the intelligence of the drumming artists who are interviewed, and the musical awareness each possesses. It's rare when I complete reading one of these articles without feeling proud to be a working member of our profession. The interviews, in a way, deepen my own inner sense of self-respect.

For me, the real value of *Modern Drummer* centers on respect in several ways. The respect we drummers have gained for ourselves is one. I feel stronger about my position in the music world than ever before, and I know this change in my thinking is due to the confidence I've gained through reading the magazine.

There's also the respect we've gained for each other. The magazine has brought us closer together in a way, showing us that we *can* learn from one another. I know that I feel much more open with other drummers—more willing to discuss and share ideas, and I feel that same willingness from them.

Finally, *MD* has stimulated a certain respect that I now sense from other musicians. I know of a number of nondrummers who read the magazine regularly and praise it highly, and I feel they've gained a great deal of respect for *us* through the magazine. When other musicians read our magazine, it helps to further dispel the myth that drummers are nonmusicians, at the very bottom of the musical totem pole, or that we gravitated to the instrument because we lacked the ability to master another. We've always known this to be untrue, but now I can feel this change in attitude coming from other musicians, in social interaction, as well as on the bandstand where I earn my living.

More than all the licks, the grooves, the practice patterns, the equipment reviews and the photographs, this is what the magazine has really done for all of us, and I thank you and the *Modern Drummer* staff for it above everything else.

Raymond Bouchard  
Denver, CO

Thank you, Ray. It's letters like this that inspire us to roll up our shirt sleeves and dig in harder each day to make it even *better* for people like you.

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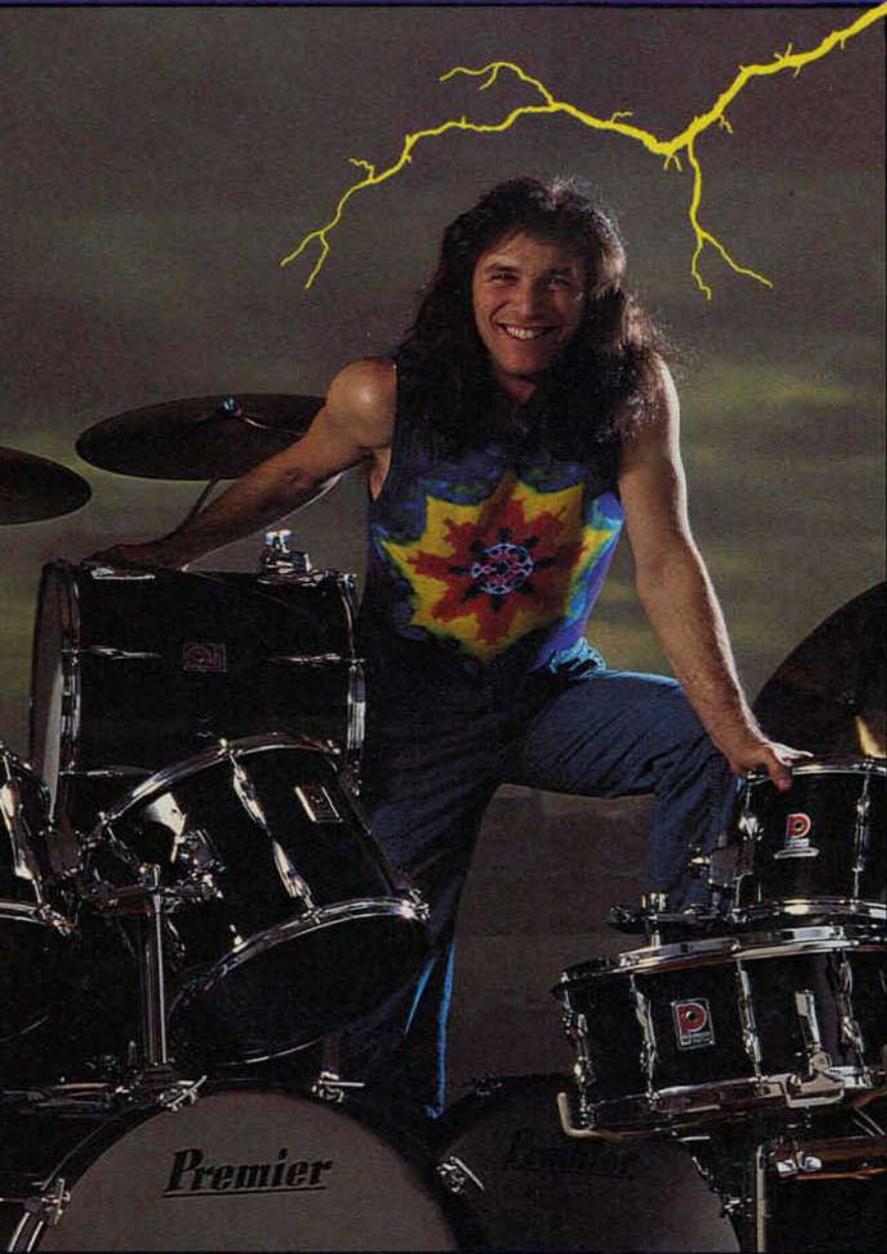
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# READER'S PLATFORM

## RESPONSE TO SIMMONS

In response to Dave Simmons' comment, "Acoustic drums are a bit of a dinosaur, and eventually they will disappear or go the same way as the acoustic piano as far as modern music and rock music are concerned," my most immediate reaction is an appropriate little cliché we use down here in Texas: Bullshit!

L.E. Wells  
Houston, TX

This letter is directed to Mr. Dave Simmons. I read the article entitled *Inside Simmons* in the July '84 *MD*, and I think Mr. Simmons does not know what he's talking about. The part that I really can't understand is how Mr. Simmons can say, "As a non-drummer, I know what a drum should do." It would seem to me that a non-drummer should not be making drums in the first place, because he does *not* know what a drum should do. I think Mr. Simmons should take some drum lessons on a set of acoustic drums, and then tell us what he thinks about his creation.

Jason LaFarge  
Marietta, GA

## COVER THE OLDIES

I especially enjoyed the article on the history of the Gretsch company. As a service to those of us who collect old drums, I'd like to see the same thing done with other companies, such as Leedy, Slingerland, Camco, Ludwig & Ludwig, etc.

Also, I agree with John Von Ohlen's letter about more interviews with the older, wiser players. You could start with him; he's the next best thing to Mel Lewis.

Ralph Murphy, Jr.  
Marina del Ray, CA

## BOZZIO AS PERFORMER

This letter is on behalf of the 1,500 people who saw the Missing Persons (or should I say the Terry Bozzio) concert in Boston. Terry Bozzio was awesome—sensational—magnificent! Don't get me wrong; the band was great, but Terry just stood out as being a truly great drummer. To me, there are only a few "great" rock drummers in music today: Neil Peart, Steve Smith, Jeff Porcaro and Stewart Copeland, and I have just added Terry Bozzio's name to that list. Let's give credit where it's due. During the concert, Terry never took a drum solo; he didn't have to. Most of Missing Persons' songs are funky, emphasizing the rock rhythms. The beats that Terry plays are incredible. He plays with power and class. Not only is Terry a great drummer, but he has a great mind; he designed his own electronic drum setup.

Thank you, Terry Bozzio, for showing all of us what real, great rock drumming is all about.

Bob Chrisom  
North Quincy, MA

## TOM ARDOLINO

Having been a fan and admirer of NRBQ for years, I would like to congratulate Laurice Niemtus on an excellent portrait of Tom Ardolino (Aug. '84). Tom is truly a natural on the drums, as anyone who has seen him play in person can attest. Thanks to *Modern Drummer* and Laurice Niemtus for giving this underrated talent the recognition he deserves.

Vinnie Brandi  
Dalton, MA

## BABY DODDS

I enjoyed your article on Baby Dodds, especially since I had the pleasure of hearing his playing with Miff Mole at the Bee Hive Club on 51st Street in Chicago, in about 1949. Something I recall that was not mentioned in the article was his concept: "Drums should be felt and not heard." Unfortunately, it does not fit in contemporary music.

W.E. Glassford, Jr.  
Westville, IN

## POWERGRIP

I am writing in response to the letter in *Reader's Platform* (Aug. '84) about bowler's grip creams. I started using these products about four years ago. Then, one year ago, my fingers and palms began to break out in a bad rash of water blisters, and became dry and cracked.

I was fortunate to find a new product called *Powergrip* at the '84 NAMM show. *Powergrip* is phenomenal. In addition to being a thin, rubber-coated material you wrap around your sticks, it is very inexpensive (especially compared to dermatologists' bills) and works great. Now I am using it exclusively, and my hands have cleared up.

Brian C. Barkley  
Eldridge, IA

## MUSIC EXCHANGE

I'm not a drummer, but I have a large tape library of music from the 1920s onward, including dance, swing, novelty, Dixieland and military bands. Many tunes feature the drumming. I would like to exchange with anyone who has 78's or early LP's, and I'll answer all letters.

Sid Rosen  
5 Leila Ln. #309  
Toronto, M6A 2M7  
Canada

## SAM ASH EXPO

It was my good fortune that our band was on vacation during the Drum Expo '84 sponsored by the Sam Ash Music Stores. This was the first such event I have attended, but definitely not the last! The equipment displays were very interesting, but the clinics were worth ten times the admission price.

Staying at the hotel where the Expo was held not only kept me close to the action, but allowed me to meet, on a more personal basis, such greats as Roy Burns and Les DeMerle, both of whom are warm, personable individuals. Thanks to Roy and Les for their time and talents, to Joe Morello for a quarter of a century of inspiration, to all the other wonderful clinicians—especially Tama's Dom Famularo, an incredible drummer and public speaker—to Steve Gadd (what can be said?) and especially Sam Ash for making it possible. The weekend put new enthusiasm in my drum career of over 25 years. I realize now that I'm just finding my stride, and have decades of drumming ahead.

Chris Gregory  
Roanoke, VA

## DRUMMERS AND PUT-DOWNS

I enjoyed Roy Burns' "Drummers And Put-Downs" in the *Concepts* column (Aug. '84). I suppose it's because the put-downs are so untrue and predictable that they strike me as funny. I'm a drummer with the band Shoefood, which consists of myself, a lead guitar player, bass player and a woman singer. We handle the put-downs of drummers and women by telling those who ask what the band consists of that we are "two musicians, a drummer and a girl!" That seems to avoid any further comment.

Terry Chevillat  
Los Angeles, CA

## ATTENTION TO DETAIL

Very good articles about Levon Helm and Thommy Price (*MD*: Aug. '84). Thommy should go far with his good attitude. I would like to elaborate on Rick Van Horn's article "Attention To Detail." A drummer should also be concerned with what kind of speakers his or her band is using. If the speakers are of the "all in one box" variety, it's best not to run the drums through them at all. Those kinds of speakers are not designed to take the peaks that close-miked sets can create. The highs will be extremely distorted, causing great distress to the audience's ears.

Chris Root  
Waverly, NE



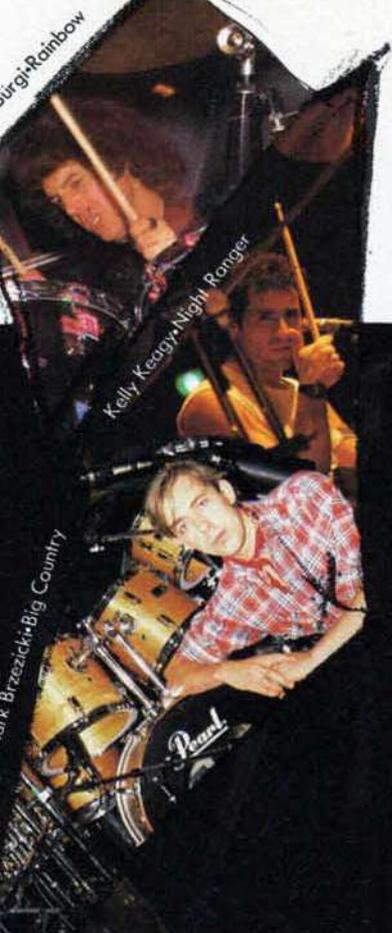
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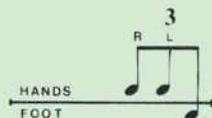
## CARMINE APPICE



Q. I saw you playing live recently, and during your drum solo, you employed a technique using four sticks—two in each hand. How did you develop this technique, and could you give some tips on applying it to a drumkit?

Michael LaBue  
Jersey City, NJ

A. I learned the four-stick technique from seeing Louie Bellson at the P.A.S. Convention in November of '83. I thought it would look good in my solo, using my Regal glow sticks. It's easy to grasp the concept of the grip of four sticks. Put one stick in your hand as you would for playing matched grip (between your thumb and index finger). The other stick goes in between your index and middle fingers. This creates a "V" look in each hand. Next, try to work up some exercises around the drums, starting slowly at first. A good exercise to use is the triplet between hands and feet:



Start slowly and build up speed, using your toms and snare for the hands. I haven't really developed or practiced a special technique for this; I just do what I feel is right at the time that I do it. The hardest thing about it is keeping the "V" shape close enough together with each stick so that both sticks strike towards the center of the drum you're hitting.

## NEIL PEART

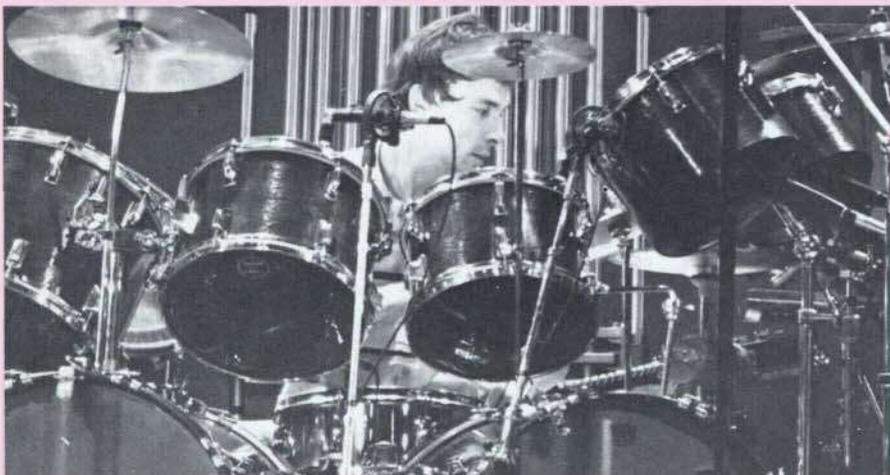


Photo by Fred Carneau

Q. Why do you use single heads on your smaller toms and double heads on your larger ones? What would be the difference in sound if you were to use all double-headed toms?

John Launer  
Columbus, Ohio

A. The lower toms comprise my main working area, and I have long preferred the resonance, range of expression, and dynamics available from double-headed toms. The concert toms have a special, effective sound of their own. Their attack and power

make a good contrast to the warmer and more -resonant sound of the closed toms. With careful tuning and playing, they can be made to blend, but my 12" concert tom could never duplicate or replace the 12" closed tom.

I have sometimes contemplated trying the smaller double-headed toms, as of course they do sound very good, but for my purposes, I think the open ones are better suited. Basically, when I have to choose between two good things, I take both!

## BEV BEVAN



Photo by Eber Roberts

Q. Which is more challenging—playing live, or recording in the studio? Please elaborate a bit on your reasons.

Abby Rubman  
Franklin Square, NY

A. I find the greater challenge in live work. In my experience, there is usually more flexibility and freedom in playing live than the stricter atmosphere of the recording studio. The black and white of it is that, if you make a mistake while recording, you can always stop and try again, whereas on live work you can hardly do that! For me, there is nothing to get the adrenaline pumping like working to a live, live audience—particularly when the spotlight is on you during a featured spot or drum solo.

## JOHN DENSMORE

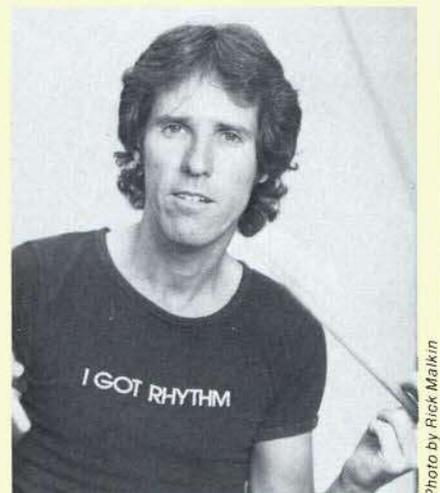


Photo by Rick Makin

Q. Do you still have the kit you used on the early Doors albums and, if not, what happened to it?

William Matlack  
Hayward, CA

A. I don't have it but Robbie Krieger does. He has it in his little studio. I traded it for some equipment—probably some electronic stuff.



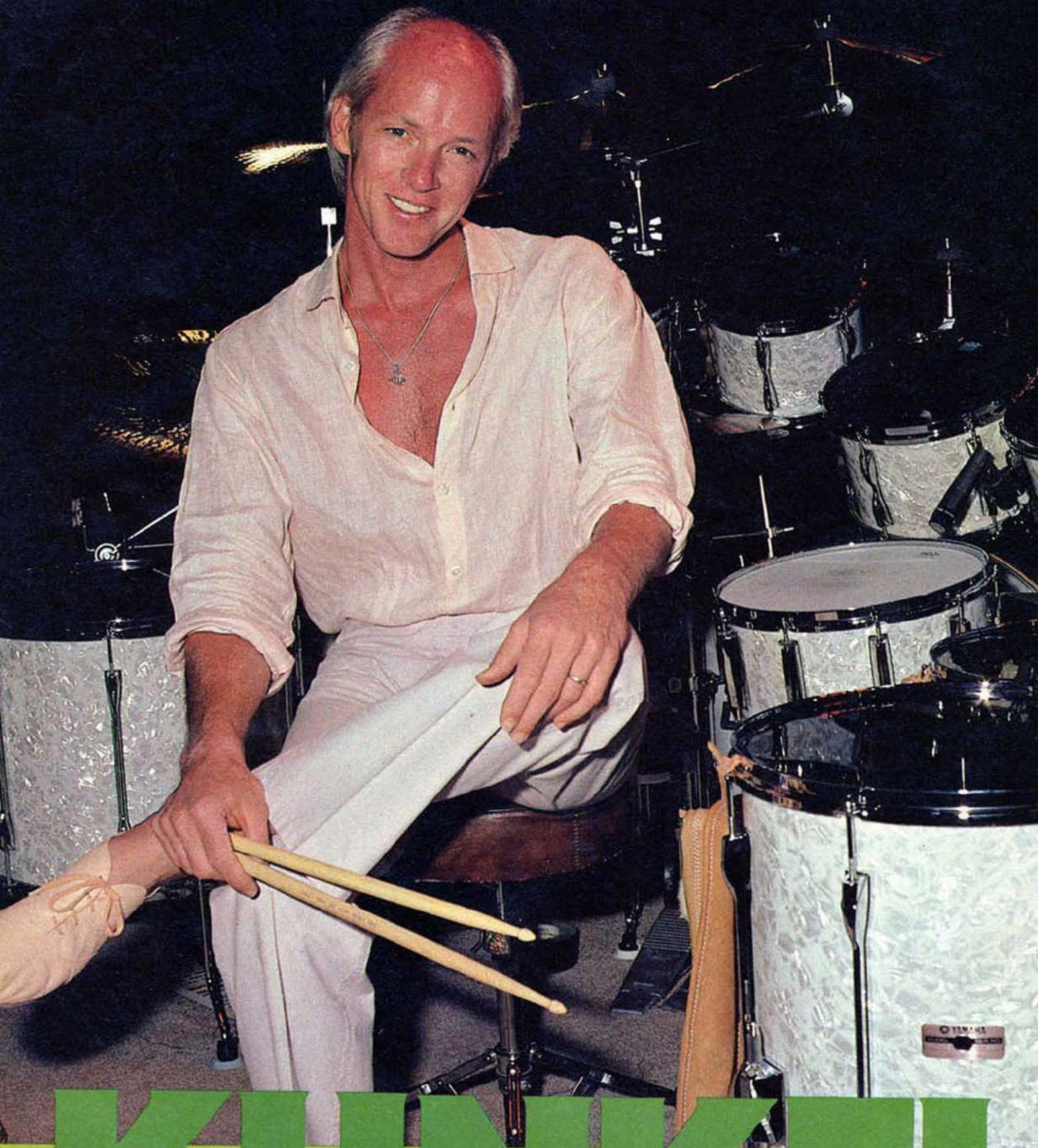
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# RUSS



# KUNKEL



Photo by Lissa Wales

**T**HERE are a few drummers in rock who always seem to know the right thing to play, and can play it without trying to throw in the kitchen sink too. Russ Kunkel fits into that category. In fact, he may have founded that category.

Kunkel searches for just the right expression on the kit for whoever he's working with. For Russ, playing often means "laying it down," and sometimes means not playing at all. Kunkel sits it out as well as any drummer, maybe better. It's hard to believe that it was 15 years ago when his finesse was heard on early James Taylor albums. His style was not flashy. He just socked out the backbeat, did a little brushwork, some rimshots, a solid kick, and followed his instincts. Judging by the artists who keep asking him back, album after tour after album, those instincts are well appreciated.

There's one important ingredient in the vast stockpile of albums Kunkel has performed on: consistency. Taylor stuck with Kunkel from Sweet Baby James through countless writer's blocks. Jackson Browne put Kunkel's drums on the cover of his *Runnin' On Empty* LP in 1977, and co-wrote "Tender Is The Night" with the drummer on his 1983 album, *Lawyers In Love*. Russ played on Carole King's classic *Tapestry* album in 1971 and recorded her *Speeding Time* album in 1984. Linda Ronstadt has used the drummer on country-rock hits like "When Will I Be Loved," as well as new wave forays like "How Do I Make You." Kunkel played on Dan Fogelberg's *Longer* LP in 1979 and is behind the skins for the singer's *Walls And Windows* tour in 1984. Russ has also recorded with Bob Dylan, B.B. King, Stevie Nicks, The Bee Gees, plays on Ringo's new album, and has a small part in the recently released heavy-metal spoof, *Spinal Tap*.

In the early and mid-'70s, Kunkel was part of a jazz-rock fusion unit called *The Section*, which featured his session-mates Leland Sklar, Craig Doerge and Danny Kortchmar. It was a fling into jazz that went the way of most fusion units of the time, for most of the same reasons, but not before showing us a glimpse of Kunkel's playing that we hadn't seen before. His playing was as convincing and appropriate in that setting as in all the others.

While touring in Carole King's band earlier this year, Kunkel slowed down long enough to discuss his early sessions with producer Peter Asher, his approaches to working with other musicians and with engineers, drum tuning, his latest influences and latest projects. Russ is currently producing a series of hour-long video music clinics. "The Music Clinic" series will feature such artists as Joe Walsh, Steve Lukather, Jeff Porcaro, Nathan East, Bob Glaub and Kunkel, and according to the producer, will focus on both the personality of the artist and some playing secrets.

**RT:** You are thought of as a "California drummer," but you're not from California originally, are you?

**RK:** No, I was born in Pennsylvania. But I didn't do a lot of playing while I was in Pennsylvania. I moved to California when I was nine, and my only introduction to drumming before I moved was my brother. He had a couple of bands and that's actually what got me started playing drums.

**RT:** He was a drummer?

**RK:** Yeah. He still is, as a matter of fact. He lives in San Jose and plays at a club every weekend. He's still got his own band. They're good. I kind of grew up with bands rehearsing in the house, and there was always music going on.

He would set me up with a snare drum, and I'd bang on it. Then I moved to California. Growing up in Southern California and listening to surf music like "Wipe Out" got me seriously involved in playing music. Somebody in school played guitar, somebody played bass, and we would all get together to play.

**RT:** I hear that your mom provided a lot of encouragement when you first started learning.

**RK:** She was very supportive of all the stuff in the early days. When I was in junior high school and high school, I lived in Long Beach, California and was probably in about six different bands. The bands all kind of had the same people, but the names kept changing. We'd change the name of the band and add members as trends would change. We went from playing surf music to doing Beatles imitations. During the time when the Beatles first came out, we used to do a thing in this one band called The Barons. The leader of the band got these wigs, and at one point during the show, we'd all put them on and do a couple of Beatles songs. People would go crazy. We played a lot of the sock hops and high school dances.

I remember in one of those incarnations of the band, we had to store all of our equipment one night. We couldn't leave it in the van overnight because we were scared someone might rip it off. So my mom said, "Bring it in the house." We had this two-bedroom apartment, and the whole living room was full of amplifiers, drums, and organs. There was a little path right through the hall and the living room, where you could walk. I don't think too many people's parents would go for that. But she was really supportive.

**RT:** I used to ruin my mom's rug with my bass drum pedal. The oil would drip off and leave a big stain on the rug.

**RK:** Yeah. That didn't go over too well. No, they didn't like that.

**RT:** You were into surf music. Are you a surfer?

**RK:** Yeah. I started surfing when I was 25 and I still do, as much as I can. It's a great sport.

**RT:** Is it a way of life?

**RK:** Sure. It's a whole attitude, you know. And it has carried through into my music. All those things are kind of intertwined. One helps create different feelings in the other. Surfing is a lot like music. There's the same kind of spirituality involved in both. In surfing it's you, the energy of the wave, and how you work it. In music, it's the same thing. It's you and the energy of the music—your energy and how you interpret the music—how well you listen and turn it into playing.

**RT:** Were there any surf bands that really turned you on?

**RK:** I think all the ones everyone is aware of. There was a local band out of Long Beach called The Pyramids. They had a hit record called "Penetration," and I knew all the guys in that band. They were kind of like our local heroes for a while. Then the cousin of a friend of mine was in The Astronauts. I liked all of them, like the Safaris. It was a wild time. But of course The Beach Boys were the cats who really got it started. I still love all of their songs.

**RT:** Were there any surf drummers that stood out?

**RK:** Well, the drummer of The Pyramids was really good. I remember looking up to him a lot. Anyway, after playing in all these bands, finally we had this one band that was pretty good. It was called Things To Come. We were all out of high school, and decided to move to Hollywood and "make it." We got involved with this manager and he put us up in a motel on Sunset Boulevard, right up the

street from The Whiskey. And he got us a gig at The Whiskey opening for The Byrds. We hit it off real well with the owners of the club, and ended up playing there for about 12 weeks straight. We opened up for Traffic, The Byrds, Cream . . . they all came through there at that time. The Whiskey had just gone from all black acts to being like a rock 'n' roll club. So we became like the house band. We were exposed to all that music. The band really never made it. We ran that course out, and then it went the way of all bands—bickering and stuff like that. It just didn't work out.

I set my sights on being a studio drummer at that point. I was tired of having to depend on other people in the band to make something happen. I realized that I had to depend on myself. I started doing publishing demos for a man named Joel Sill. He was running a publishing company called Trousdale Music for ABC/Dunhill. It was \$15 a tune, and you'd do as many of them as you could in a day. Now I'm sure they do them in recording studios with a *LimDrum*, a piano and a *DX-7*. But then you actually had to have a little session. It was great earning money playing music like that, just on my own. It was different from the band and it was nice to be on my own.

One thing led to another, and I guess one of the big turnarounds was when I finally got to do a real session. I thought that was really wild. It was a session for one of Joel's writers. I was nervous but it went real well. From there, the news got around by word of mouth that I was okay to hire. I started doing more and more sessions.

**RT:** How much reading training did you have when you started doing sessions?

**RK:** I had some training in grammar school and in the fifth grade when I played in the orchestra. I went through the basics but then really didn't follow through on that. Once I started playing in bands, none of that was really necessary. It was just all feel, and I guess that's pretty much how I developed. I'm not a schooled drummer as far as reading is concerned, but I can read. I've picked it up over the years. I can't read really fast like the best cats can, but I can get through a chart pretty sufficiently. It's something that I might work on more as time goes on.

**RT:** Did you ever study with another drummer?

**RK:** No, just listened a lot.

**RT:** What were you listening to other than the surf

**" I THINK THE KEY IS JUST TO TRY TO MAKE EVERYBODY ELSE SOUND GOOD. IN THE COURSE OF DOING THAT, I'LL SOUND GOOD TOO."**

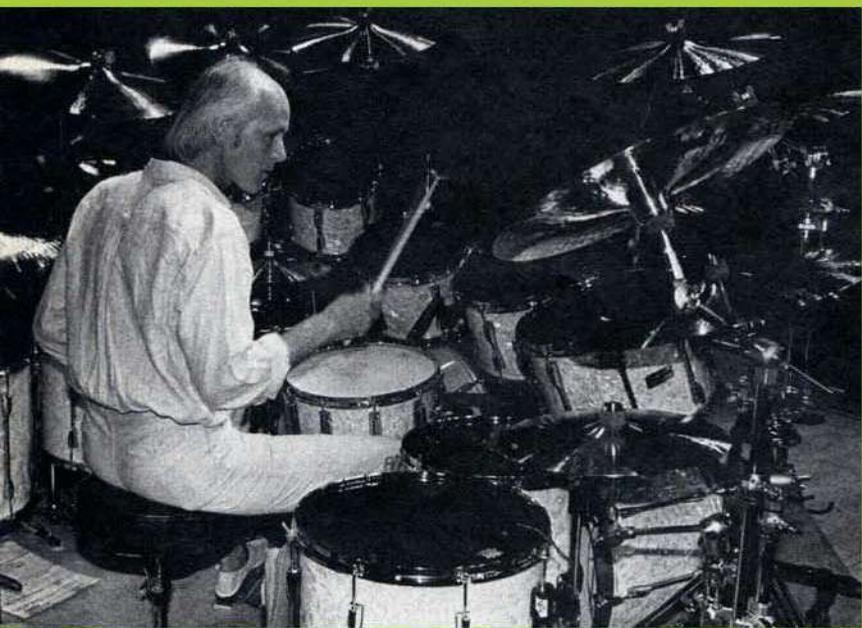


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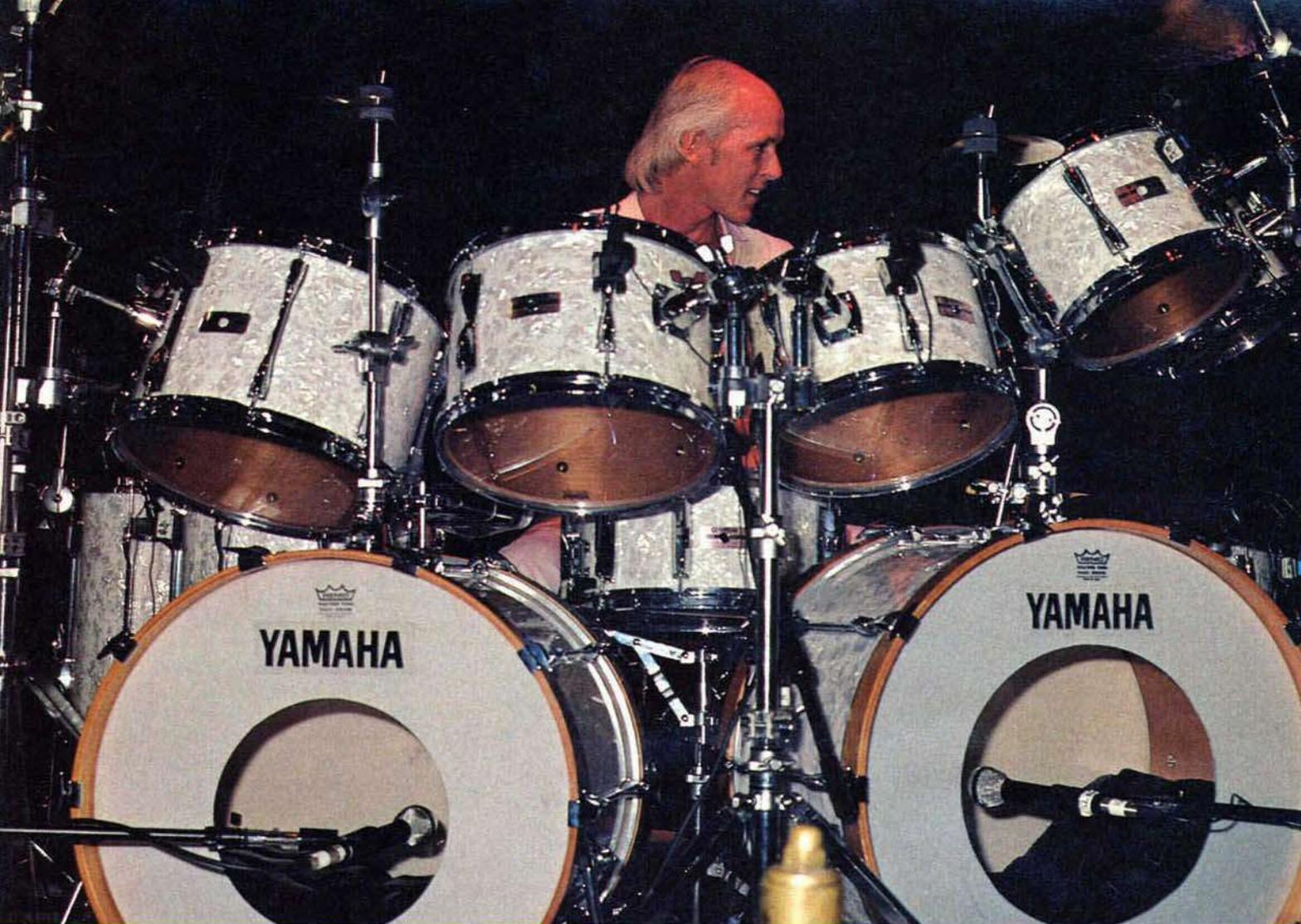


Photo by Lissa Wales

music?

**RK** I listened to the Butterfield Blues Band, The Yardbirds, The Who, and The Animals. All the bands that were coming out of England were an influence on me at that time. I listened to a lot of blues—Muddy Waters, Albert King, B.B. King. And when The Beatles came out, that influenced everybody. That gave everybody the thought that we could be incredibly great and there was nothing that we couldn't do. It was like they opened a big door, musically. I didn't have anything that I listened to all the time. And I don't think it was until I was in the 11th or 12th grade that I actually got into jazz, but when I got into that, I really got into it. I'd come home from school and turn on the local jazz station, just lay down on my bed and seriously listen to jazz. It sort of comes in phases with people. But I was really influenced by all the music of the time. I just loved playing.

**RT:** Did you first meet Leland Sklar on a Peter Asher session? You are so tight with him.

**RK** I was working for John Stewart, who used to be in the Kingston Trio. He had his own band and had just finished an album in Nashville. I got the gig playing drums with him. When I was rehearsing for the tour to support the album, Chris Darrow was in the band, and he's a friend of Peter Asher. Peter was over here trying to put together the musicians to do an album with James Taylor, who was a new artist he was bringing back from England. They had just parted ways with Apple Records and they were going to do an album for Warner Brothers. So Chris said he should come down and see me. Peter came down to a rehearsal, I met him, and he liked the way I played. So he hired me to do the album. That's how I met Peter, James, and Lee.

Lee was in a band called Wolfgang at the time, I think. Through some other friend of Peter he got an audition, and Peter decided to use him. I'm

not sure if Leland played on *Sweet Baby James*. I think he came into the picture after that album. He played on the rest of the albums after that.

I met Danny Kortchmar, because he was with James and Peter in The Flying Machine. Danny, Lee, a keyboard player named Craig Doerge, and I formed a band called The Section. It was right at the time when the Mahavishnu Orchestra developed. Fusion music just swept us away. That was really what we wanted to do, and it was the coolest thing to come along. So we put a band together and tried to do that. We did about three albums, one for Warner Brothers and two for Capitol. That went the way of all bands eventually. It was great, but that kind of music really couldn't make any money for anybody. And different people in the band had different ideas of what to do. Should we have vocals? Should we do this? Should we do that? So instead of getting crazy, we decided to put it on the shelf for a while, and then let it go. Craig went on to be in his own band, and Leland works more in the studio than anyone I know doing all kinds of stuff.

**RT:** I enjoy the *Fork It Over* album The Section did.

**RK:** Yeah, actually the first one we put out, called *The Section*, might have been the best one, but there's some good stuff on *Fork It Over*.

**RT:** The song "White Water," which you wrote for *Fork It Over*, is real nice.

**RK:** Thanks. That's David Sanborn on sax.

**RT:** When you began doing sessions, did you do TV

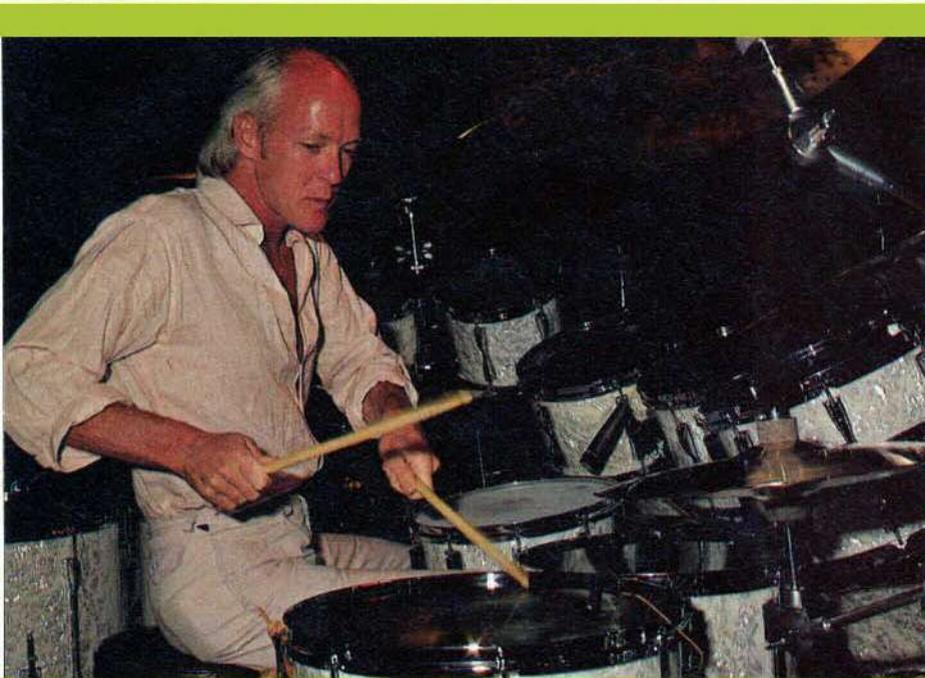


Photo by Lissa Wales

shows, jingles and that stuff?

**RK:** No, I didn't do any of that. I somehow just started working with people on album projects or singles. And that's pretty much all I've ever done. Leland does all the soundtrack stuff, and works on all the stuff that Mike Post does. I never went that way. It really didn't fit my character. I've done some things here and there that Mike Melvoin arranged. I worked on the soundtrack that Dylan was on, *Pat Garrett And Billy The Kid*. Through my affiliation with Peter, I was introduced to Bob. I was in New York for the first time, working with Peter on a

project. I put my drums into a cab, went to CBS Studios, unloaded them into this elevator, got them up to the studio, and set them up. There I was, and before I knew it, I had the headphones on listening to George Harrison playing and Bob Dylan singing. It was like being in heaven. I couldn't believe it. I closed my eyes while I was playing, and it was like the biggest high. After that, Bob called me back to do an album that he was working on called *New Morning*. Billy Mundi played drums on it too.

**RT:** It seems that it would be a lot more fun to break into studio work the way you did—playing with bands more than doing jingles.

**RK:** Yeah, I think I've been really lucky.

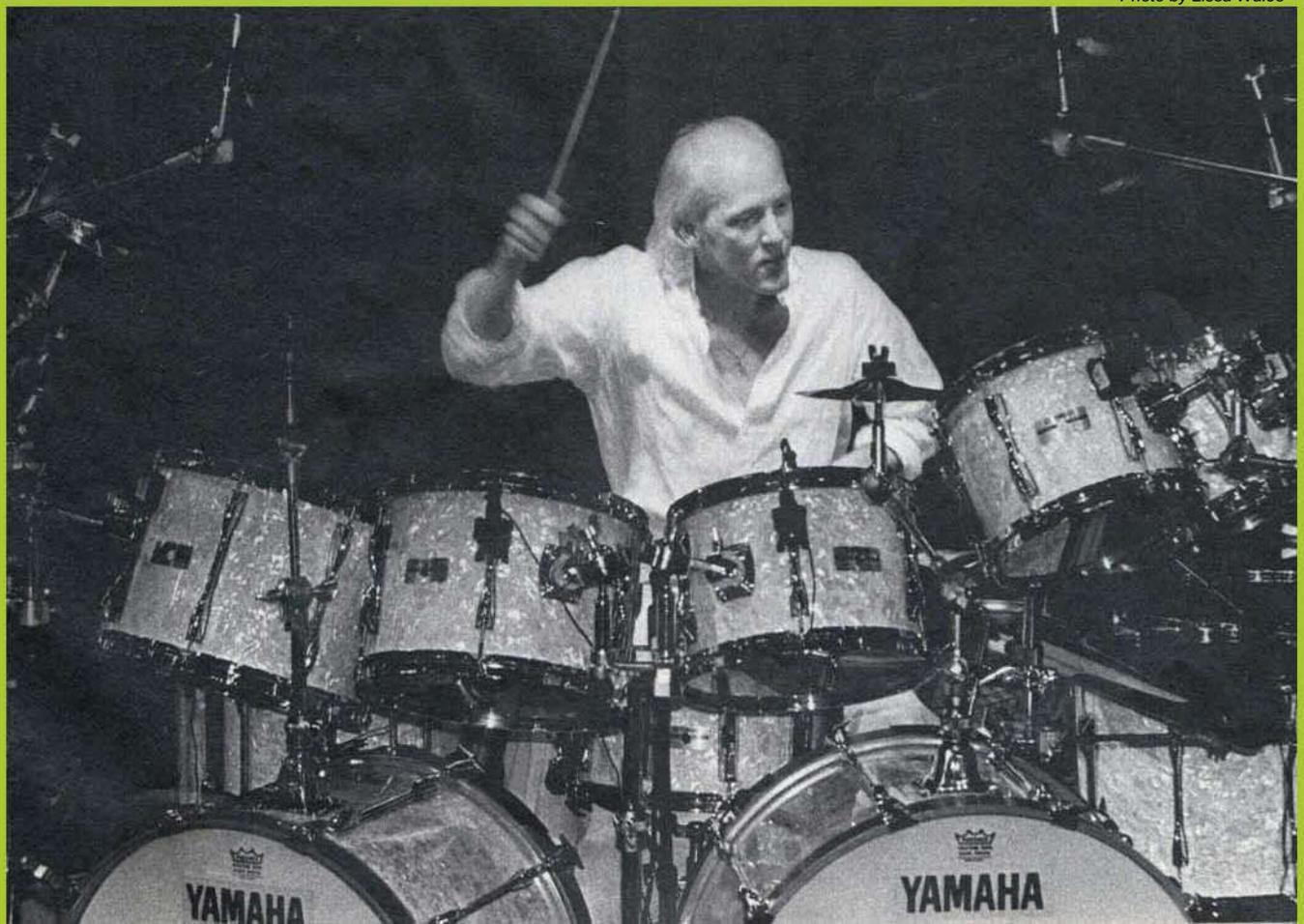
**RT:** Do you think a drummer could break in that way today?

**RK:** I'd like to think so, but in a way it's going to be harder and harder. We were just driving in the car today listening to the radio, and maybe two out of ten tunes were a real drummer. So many tunes are all techno, which I love. I use drum machines myself. They are great tools, especially in writing. It's just so much easier to get a drum sound on a *LinnDrum*. It takes one-eighth of the time. You can do anything you want to it and it plays good time. It sounds good, and that's what's selling. But I think it may be real hard to break into the studios now because of that. The amount of jobs are limited. A lot of people have really felt it.

**RT:** The Linn is fine to play around with, but don't you think they should impose some sort of moratorium on recording with it? [laughs]

**RK:** I don't see how it could happen, because it's an instrument and because you can't stop technol-

Photo by Lissa Wales



ogy. Technology taking away people's jobs has been a problem all along, but you can't stop it because it's good. In reality, what's the difference between a *LinnDrum* machine and a *DX7*? I mean it's all technology isn't it? One happens to be a keyboard that can sound like anything. They're instruments, and they perform a function.

I'm fascinated by the drum machines. I love playing with them and using them, because I play other instruments. I'm fascinated by them the same way everybody else is, because, all of a sudden, instead of my having to play the drums, they can play the drums and I can write.

**RT:** I recently got to play around with a Sequential Circuits *Drumtraks* machine. It's pretty amazing.

**RK:** It's really fun, isn't it? But I've noticed that I've been doing a few less things and it might be because of that. Even on the dates that I've been on, we would cut two tracks with a real rhythm section, and then there would be one tune that they would definitely want to do with a drum machine. You know, I'll help them program it and put it together, but they definitely want to use it. We'll do some cymbal crashes or some tom fills, but they definitely want the drum machine. And if I'm feeling that, I'm sure there are some people farther on down the line who *really* feel it. You know, with things like publishing demos, I'm sure they don't need people to do them anymore. They can just pay \$3,000 for the Linn machine and have it forever.

I've worked for a lot of people. I've really been lucky. Sometimes I get embarrassed about the amount of people that I've worked for in the same year. In the same summer, I've jumped back and forth between Ronstadt's tour, James Taylor's tour, and Jackson Browne's tour. Other drummers I'm friends with kid around and ask, "Russ, why don't you just pick one of those, and let somebody else do the other ones?" But it's not up to me.

**RT:** It's probably almost the entire rhythm section swapping tours sometimes.

**RK:** Yeah, with changes here and there in the keyboard or something. It's happened a lot like that. It's an incestuous little group.

**RT:** But you enjoy the feeling of playing in a band.

**RK:** Or just working with an artist on an album project. I just enjoy playing good songs.

**RT:** On a lot of the records you play on, you have to be out of the spotlight. Yet a lot of drummers try to emulate your playing. What has your approach been that has enabled you to stay out of the way, yet stay so strong?

**RK:** I guess the first thing I do is learn how much the singer or artist is going to let me do. I find that out by running the song down. I try to remember what those boundaries are and work within them. My approach consists of trying to be real tasteful, weaving in and out with what

the artist is doing, and really just listening to everything that's going on. I think the key is just to try to make everybody else sound good. That's what I really try to do. And in the course of doing that, I'll sound good too.

**RT:** Did James Taylor have many instructions for you on his early records?

**RK:** Only one or two things. He really trusted me. If he had any real specific ideas he'd tell me, but he never said much in reference to the drums. Kootch always had more ideas about what the drums should do, but Danny has ideas about everything. James just let me do what I wanted to do. He doesn't play drums and I don't think he had a real grasp of what rhythm is, although he's very rhythmic with his guitar playing.

**RT:** You played brushes on James's song "Fire And Rain." Was that your idea?

**RK:** Yeah. The song was real dynamic and I kind of wanted to play it with sticks, but it was piano, acoustic guitar and upright bass. I didn't want to change what I was playing, but I just didn't want it to be so loud. So I decided to do the same thing, but to play it with brushes. And it worked really well.

**RT:** Were you still playing brushes on the tom-tom licks at the end?

**RK:** Oh yeah.

**RT:** Did they add a lot of reverb to get that huge sound?

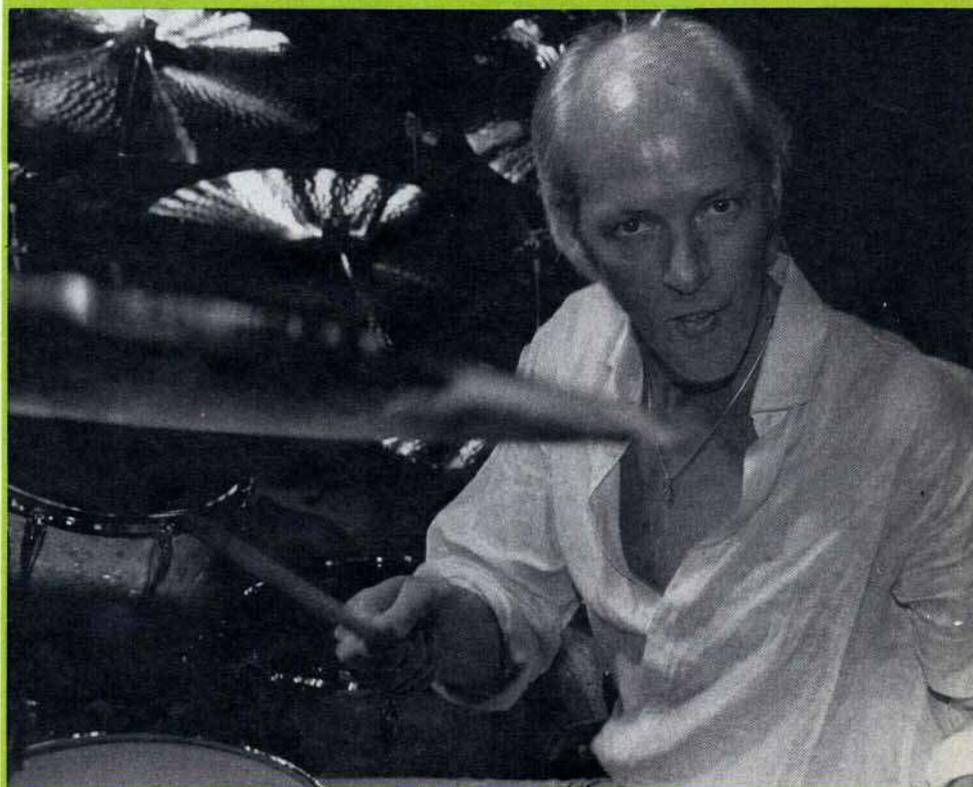
**RK:** It was recorded well, and there's some chamber on there. Sunset Sound Studios has a really good chamber. I was just laying into them. You can get a pretty live sound out of a brush. It's such a different thing. Instead of this little stick—this little area hitting the head—the brush hits it kind of like a flyswatter. It hits a lot of the head, but softly, and it's giving. It's more of a slap, so it sets off a pretty big tone.

**RT:** You tend to have pauses in your beats. You won't play a beat straight through a song, but will stop and sort of take a breath before picking it back up for the finish.

**RK:** I guess it just seems like a natural breath when I let there be a dynamic there instead of acting like a metronome and playing all through it. I think I look at the drums as being more of a melodic instrument than a rhythmic instrument. They're both.

*continued on page 44*

"TO GET A GOOD DRUM SOUND, YOU HAVE TO HAVE DRUMS THAT SOUND GOOD. THEN ALL YOU HAVE TO DO IS RECORD THAT SOUND."



*Photo by Lissa Wales*

# COZY

# TAKING CHARGE



Photo by Lissa Wales

by Robyn Flans

# POWELL

**C**OZY Powell has so much energy that he can't sit still. As we're sitting in Paiste's London office, I'm wondering how I'm going to transcribe the tape of our conversation when I get it home, because he's talking so fast. I tease him about the fact that I have a speed control on my tape recorder. Thank goodness I can slow him down through modern technology.

He's come in from his farm, which is 70 miles outside of London, and I wonder how he manages to be content living on a farm with the amount of energy he has. But to him, the peacefulness of his farm and the frantic pace of touring provide the perfect balance. The drums themselves offer Cozy the physical outlet his energy seems to need. "If I didn't play drums, I'd go berserk," he admits.

He's not a technically oriented drummer and makes no pretense to feign interest in technical matters. It hasn't seemed to make a difference in Cozy's extensive career, though. He's had a variety of experiences, which range from being a session player in the late '60s to occupying the drumset for the likes of Jeff Beck, Rainbow, Michael Schenker and Whitesnake, interspersed with a smattering of solo projects.

**RF:** How and when did you start playing drums?

**CP:** I started at school. I joined the school band, made a lot of noise, ended up breaking the snare drum and was asked to play the cymbals instead because the cymbals were a lot harder to break. That was 1961 or 1962 in a place called Cirencester located in the West country where I come from. I always played in local bands three or four nights a week until all hours of the morning, and I'd arrive at school late, so I was asked to leave school. I did what most musicians did at that time; I joined a band in Germany and played the circuit.

**RF:** Were there more opportunities in Germany?

**CP:** There was no opportunity at all, virtually, in England unless you were in a professional band and had been around for a while. The competition was so strong that you really had to go abroad if you were an amateur or up-and-coming musician. Hopefully, you would get better as you went on. Finally, if you had gotten the recognition, you could come back to England and do well, which is what I did. I spent three years over there.

**RF:** How old were you when you went over there?

**CP:** 16.

**RF:** You weren't even legal. I remember hearing how George Harrison was deported because he hadn't yet turned of age.

**CP:** That's right. Fortunately, I was able to sneak in and out without their finding out, usually in the back of a van, underneath all the amps and stuff. The guys I was playing with were 18 and 19. Although 16 these days is not a big deal, in those days it was, especially playing the nightclubs, which have calmed down a bit since then. It was quite a weird scene, but it was an education.

**RF:** I understand the conditions were deplorable and the hours the musicians had to work were inhumane.

**CP:** We slept four of us in a room with an old boiler in the corner and rats running around. We didn't care; we were so happy to be playing. I think we were paid somewhere between 25 to 30 pounds a week and we worked eight hours a night. I know it sounds like, "Oh sure, these guys are joking," but it is true. If you wanted to be a musician in those days, you had to do that and use the most primitive equipment. I took a little job right after I left school just to earn some money to buy a kit. As soon as I had the money, off I was.

**RF:** Sometimes I think there was more dedication in those days. People were more interested in playing than in money.

**CP:** The competition was so strong and the chances of your making it were so remote that money wasn't an issue. Even if you did make it and had a hit record, you still wouldn't get any money because so many people were getting ripped off by various managers, agents and all the sharks that were around at the time. In those days, it was just a case of loving your instrument, and you practiced, practiced and practiced. That's all I did for four years solid.

**RF:** How did you practice?

**CP:** I taught myself to play. I would go to see all the other drummers who played in the circuit. I would go out to all the different clubs and watch every one of them because everybody, good or bad, has something to offer. Another drummer might do some little lick that is really good, and so I took everybody else's ideas. In the initial stage, I think everybody has to do that. I would listen to all the records. I would listen to the Buddy Rich stuff and the Louie Bellson stuff in the early days, but I didn't sit down and work out how they played. I just stole the ideas they had and the amount of power they had. I've always developed that kind of style in my playing as opposed to being a jazz player. I can play some jazz-style things, but not like someone who is brought up that way. I came up the English rock way, which is completely different. And I thought I would prefer to be known as an English rock drummer, rather than trying to start getting too clever. A lot of English drummers tend to, after a certain age, get a bit snobby and start claiming they can do this and that. Without patronizing, American jazz musicians are so far ahead that we haven't got a chance.

**RF:** Who were some of the drummers you dug watching?

**CP:** In those days, the two who influenced me the most were Brian Bennett from the Shadows and Bobby Elliot from the Hollies. People would ask why I wasn't into Buddy Rich. I wasn't aiming to be Buddy Rich. I just wanted to be the best in my field, so I watched the drummers who I thought were the two top pop drummers at the time. And it was easy to see them because they were playing the circuit in England. I just watched them, listened to the way they played, and just developed from there.

I came back to England in about 1968. I think I went to Germany in about 1965 and I was there for about three years. By then, we had gone down from playing eight hours a night to just four and that was easy. So when I went back to England, the English music scene was happening. Hendrix had come over from America, then Cream and all that sort of stuff, and I started doing some sessions. I got an "in." The session scene in England then was such that you had to be "in" to get a session; you had to know somebody. I managed to wheedle my way in and a couple of people heard me and were impressed. Mickie Most was one of the producers who used me a lot, and I played on a lot of his records with various people.

**RF:** Did you enjoy doing sessions?

**CP:** I did because I was playing with all kinds of different people. I had learned the trade as far as playing the drums was concerned. I was still learning, but I had a very aggressive start, if you like, so if people wanted an aggressive drummer on an album, they'd book me. If they wanted a sort of straight, ordinary thing, they'd book one of the other drummers on the circuit. There were about eight of us who were doing a lot of the sessions in London at that time. So I'd do three or four sessions a day at different studios and I was making good money. Suddenly it went from nothing in Germany to a really good living.

**RF:** I would imagine that was very different from playing in bands.

**CP:** It was. I was sort of in and out of a lot of groups in those days so I was looking for the group to join, a bit like Simon Phillips does now. He does a lot of work for everybody and he's a great, in-demand player. At that time, I was not as in-demand as he is now, but pretty well booked.

**RF:** You didn't have to read for any of that?

**CP:** No. I could usually manage to get through a part. If there were a lot of time changes, I would try to work out what the part was, and if I really couldn't get it, I would let the band run through it while I'd be fixing a bass drum pedal. "Carry on lads. I'll be right with you." They'd play and I have a very good memory. Usually if I hear a track once, I can remember it. I'd be fixing this bass drum until the end of the tune. "Sorry about that. Shall we go again?" And that's the way I used to bullshit my way through sessions. I was never really dedicated enough to learn to read. There is a reason for that, because I don't think drummers should read. That may sound like a stupid statement, but you play drums from the heart. Go back to the days in Africa where people would communicate with drums. They weren't writing it all down. It was played.



Drums should be felt. Drums are a rhythm thing that you can't write down. If you want all that sort of stuff, buy a *LinnDrum*, and then you'll have it all in time and all perfect. Drummers seem to be a dying breed at the moment because of all these machines, but they should just drive the band. They should play from the heart and if they're good, they will keep their jobs. If they're not, they'll be thrown out. Basically, it's as simple as that. That's what I think, anyway. So I didn't read. People didn't book me if they knew there was a lot of reading involved. I used to tell them, "There's no point. I can't do your piece justice. I would prefer that you just run through the tune once on the piano or give me an idea of the structure, and I'll put my little style onto your piece of music," which is how I got most of the stuff in the early days.

**RF:** Can you recall any particular tunes you played on?

**CP:** It was all English stuff. It was all singles. Some of the stuff I did

*Photo by Lissa Wales*



I didn't even remember until I heard it on the radio. It's really strange. The big break came when Jeff Beck asked me to come down and have a play. He had a lot of drummers audition and all these other guys were tapping away at this little Hayman drumkit that was there. I brought my Ludwig kit down—the old red double bass drumkit—and set it up right in front of him. When it was my turn, I thought, "I'm just going to go for it, and if I don't get the job, at least I will have left my mark. I've got nothing to lose." Jeff was the sort of guy who would just be standing there saying, "Next." A drummer has got to be in charge of the band, so I just started one of the tunes and he put the guitar down halfway through it and said, "You've got the job."

**RF:** You were with him for a couple of years.

**CP:** We did an album which was never released. Then we did one in England and one in America.

**RF:** Are there particular rules of thumb for playing drums in a guitar-oriented band?

**CP:** Guitarists are all very moody characters, for a start. I don't know why I've gotten on with guitarists more than anybody else, but I just seem to have that sympathy with them. I think you have to understand guitarists, basically. They're a weird bunch. Nothing like those sort of general statements, is there? [laughs]

**RF:** That's what a lot of people say about drummers.

**CP:** I suppose they do. But you've got to be mad to have two pieces of wood and hit things with them. Nobody sane would do that, would they? But back to guitar players: I think they want somebody with authority. They need somebody to kick them in the ass all the time. Most drummers who don't get on with guitarists are usually the timid type or the type who aren't going to say their piece. I'm not exactly known for my subtlety. If I don't like something, I say so, but it seems to have done well for me in the past, working with guitar players. They can look back at me and see somebody who is going to drive them through the next part of the show or whatever, and that's basically been what I've been all about.

**RF:** What about rules of thumb for playing with a soloist?

**CP:** I think the biggest thing you have to learn is sympathy for other people. You don't just blast through when someone is trying to take a very delicate solo. I think a lot of drummers have a lack of feel in that area. When people start, the first mistake they make is trying to show off. "Look, I'm great." I'm sure they are, but they just blow through everything everybody else is doing. You've really got to listen very carefully to a guitarist's moods, because their moods usually come out in their playing. Being a drummer, you've got to be A, a drummer, B, a psychologist, and who knows what else. It's a combination of things. Working with guitarists, I've always found that they're always right, or at least you let them think that they are. Then you turn around and do it the way you want to do it. That's usually the way it is. They're very moody characters. Jeff Beck, Ritchie Blackmore and Michael Schenker are very similar in some respects. They've all got the sort of image they try to keep up. I don't mean Jeff, though. He doesn't need an image. He's the best in my book. But Ritchie and Michael tend to try to live up to an image they've created themselves. It's a bit like creating a monster and having to try to live up to it. That's what I've found. I've enjoyed working in all the bands I've worked with. People say that I move around a lot, but I've only moved around because the situations I've been in have gone over the top for some reason or another.

**RF:** Can you be specific? Why did you leave Jeff?

**CP:** Well, I didn't actually leave Jeff. The whole band was fired because Jeff was going through a bit of a funny period at that time. He just desperately wanted to play with Timmy Bogert and Carmine Appice. He wanted to do that before he formed our group, but it was impossible for contractual reasons. Eventually, the chance came. We were cutting a single with Stevie Wonder. Stevie had written a song for Jeff, "Superstition," which we cut. There was a big argument in the control room. Our bass player had a go at Jeff in front of everybody and, of course, you just didn't do that in front of all the Motown heads—Stevie and all.



**RF:** Are you on "Superstition"?

**CP:** I don't know. There were so many versions done that I don't even know to this day whether that's my playing. Stevie used to nick bits here and there. You'd do a track and you'd find the next day that the cymbals were taken off and something else put on. All I know is that I played on it the very first time he put it down. I remember the sessions well, though. I think we cut two or three tracks, of which "Superstition" was one. Jeff did a couple of bits and pieces of his album at that time. Then there was this big argument in the control room and Jeff said, "That's it!" We flew back to London on a Saturday, and Monday morning a letter came through the post stating, "You are no longer required . . ." from Jeff's manager, who was also a solicitor. I've forgiven Jeff since for that. In fact, I was with him just last night.

After that, I sort of had a built-in cynicism, if you like. I don't really take anybody very seriously unless I've known that person for years and years. With Rainbow, it started off in all good faith, and then Ritchie started to become what I consider to be unprofessional—playing with his back to the audience, walking off stage, and not doing encores. If he wants to do that sort of thing, fine, but I wasn't going to put up with it. He did an interview recently in an English trade paper where he said the same thing. "I know I must be unprofessional, but that's just me." Well fine, but when you've worked with a guy for five years, that's enough of that prima donna nonsense. I was with Rainbow for five years—'75 to '80—and five years of Ritchie Blackmore is a long time for anybody.

**RF:** I have heard rather crazy stories about him.

**CP:** Most of those stories are true. I knew what I was letting myself in for, but I took that as a challenge. I can say that I have been with Ritchie the longest any drummer has been with him. I was with him longer than Ian Paice, in fact, who was with him in Deep Purple. When Ritchie left Purple, he had been with them for about four years, so I have about a year on Paice. The reason I left the band was that Ritchie had gotten to the point where it was just getting silly, and he wanted to be too commercial in Rainbow. I'm not against playing commercial tracks, but at that time, Rainbow was

known as a very hard rock band—one of the early forerunners of heavy metal. If you're going to do that stuff, then do it. Don't pussyfoot around. It was just making the band look like a joke. But Ritchie is Ritchie and he has to have his own way. It doesn't matter who he hurts by getting it. So, I said, "Fine, you have your band," exit one C. Powell and I'm off.

**RF:** You had your own thing going even before the Rainbow gig.

**CP:** I was in about six groups between Jeff and Rainbow. One was called Bedlam, which came to the States and did a very brief tour with Black Sabbath. There was another one called Big Bertha, and another one called Strange Brew, which never actually played. Then I did a drum single, which took a half an hour to do, in 1973. That was quite fun. It was called "Dance With The Devil" and I think it was in the Top 40 in just about every country in the world.

**RF:** Was that your composition?

**CP:** Not really. I mean, it was just a drum rhythm. I couldn't really say I wrote it. It was just something that came into my head. It was Mickie Most's idea. He said, "I've got this idea for a tune. Throw a few rhythms at me." So I just sat and played a few things. He said, "I think we'll do it like this." He just said, "Play this; try that." He did the producer's job. We finished it and I thought no more about it. The next month, I noticed it at the bottom of the charts, creeping up and up and up and up. It was a very big hit over here, and in America it got up to about 38. Then we had two records out after that. The next one was called "Man In Black," which was sort of a "Dance With The Devil, Part II." It did nothing in America at all, but it did quite well over here and went into the Top 20. There was another one after that called "Na Na Na," which had a vocal. I had a little band called Cozy Powell's Hammer, and we did a few tours over here. That record was a hit as well and went into the Top 10. That brief period in my life lasted for about two years. Then I became so disenchanted with the music business that I realized I was not enjoying it, but was becoming a product of the charts. I'd had enough. I have always been interested in driving in the competition sort of thing, so I took a year off—'74 to '75—and went motor racing. I didn't touch a drumkit for a year.

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# FOCUS ON TEA

**JOHN  
BECK**  
by William F. Miller



*The Eastman School of Music is one of the most respected schools in the country. During its long and celebrated existence, Eastman has educated many of the most successful musicians, including many noteworthy percussionists. The reason for the high quality of percussion at Eastman is due in large part to one man, John Beck.*

*Mr. Beck has been involved with the Eastman Percussion Department for more than 25 years, and during that time, he has achieved many outstanding accomplishments. His performing experience includes a four-year stint with the U.S. Marine Band. In 1959, he joined the Rochester Philharmonic, and has remained in that orchestra to this day. Mr. Beck has made solo appearances with the Rochester Philharmonic Orchestra, Eastman Wind Ensemble, Syracuse Wind Ensemble, Chautauqua Band, Memphis State Band, Rochester Chamber Orchestra, and has held many percussion clinics, as well as being a guest conductor. He has also written percussion columns for the NACWPI Journal. Mr. Beck was a president of the New York State Chapter of the Percussive Arts Society, and became the Second Vice President in 1981. As a composer, Mr. Beck has had works published by several of the leading houses, many of which have been recorded. He also plays timpani on jingles, and somehow finds the time to perform on drumset with a working quartet. In addition, he plays in the Rochester Jazz All Stars, a six-member group which performs at benefits and public concerts.*

*Obviously, John Beck has a flourishing career as a performer, and yet he still finds time to teach. Furthermore, since 1967, he has been the head of the percussion department at Eastman, where he directs the percussion ensemble. Talking to Mr. Beck, one notices the strong concern he has for his students and the earnest attempt he makes to prepare them as total percussionists. With his long and varied list of accomplishments in the percussion field, John*

*Beck practices what he preaches.*

**WFM:** What got you involved in percussion?

**JB:** Well, it was the local fife & drum corps in my hometown of Lewisburg, Pennsylvania. The corps was one of the most obvious groups in town and I just liked the sound of the drums. Also, a neighbor two doors away was a drummer in that corps, and my father played the fife in the same corps. I guess that's what first brought my attention to the drums.

At about that same time the local high school band was recruiting for players, and since Lewisburg is a small town, they were looking for any-BODY who might be able to hold an instrument, [laughs] I was only ten at the time and for some reason I was offered the clarinet, but because of that early exposure to the fife & drum corps, I opted for the drums.

**WFM:** With that interest in the corps, I assume you started out studying snare drum?

**JB:** Yes, I began studying with that neighbor I mentioned. He gave me 13 lessons and then admitted he didn't know any more. So I tried various other teachers in the area, including a tap dancer. That didn't work out too well. He tapped better than he drummed!

**WFM:** Who did you study with formally at that time?

**JB:** My first real teacher was Art Harbart in Pittsburgh, who was a student of Bill Hammond. Bill Hammond was one of the 13 original members of the National Association of Rudimental Drummers. My hometown is over 200 miles from Pittsburgh, but fortunately my high school band director, who was also the principal of the school, allowed me to take time off from school—usually a week—to study in Pittsburgh. I'd stay at the Y.M.C.A., take lessons, and hang out at Art's Drum Shop. Besides the lessons, I learned the business—how to repair instruments, how to sell, and most importantly, how to talk to

drummers.

**WFM:** What things did you study at that time?

**JB:** I studied mostly snare drum and drumset, just getting the basic training. This was during high school, and at the time, that was what I was most interested in. I didn't begin any serious work on mallets until I got to the Eastman School Of Music. After I received my bachelor's degree from Eastman, I joined the Marine Band for four years. I was able to gain a lot of practical experience in that organization. Through the course of the four years that I was in the band, I was able to play in each of the percussive areas, unlike some situations where you're limited to snare drum or mallets only. I played snare drum, timpani, and keyboard percussion. I was also marimba soloist for three of the four years that I was in the band.

**WFM:** So the Marine Band helped you to keep up your abilities on the different instruments?

**JB:** I would say so. It was a good situation for that. After the Marine Band, I joined the Rochester Philharmonic as principal percussionist in 1959, and then in 1962, I became the principal timpanist. I took over the position after William Street, who was my instructor during my four years at Eastman. When I came back to Rochester after the Marine Band to play in the orchestra, I more or less became his teaching assistant. I taught in the preparatory department until his retirement in 1967. That's when I became the head of the percussion department. William Street taught at Eastman for about 40 years, as well as being the timpanist for the Rochester Philharmonic for about the same amount of time.

**WFM:** Speaking of your former teachers, do you apply any of their methods in your teaching?

**JB:** Yes, in fact, there are a lot of things. What I've tried to do over the years though is to incorporate what they have taught me, and then develop my own approach based on the basics I got out of being exposed to them. I studied timpani with William Street, but if he were around, you would notice quite a difference in his playing and my own. I feel that's just a natural evolution that should be promoted, as opposed to forcing a student to imitate a teacher exactly. I try to encourage my students to take what I do, watch what I do, and to listen to what I say, but to develop their own individualistic style, and *not* be a clone.

**WFM:** Along with being a teacher, is it important for you and for your teaching career that you continue performing?

**JB:** It's very important for many reasons.

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# CHERS: PART 2

**JOEL  
LEACH**  
by Dave Black



*Joel Leach, Professor of Music, joined the California State University, Northridge faculty in 1969, having taught previously in the public schools of Lansing, Michigan, at Michigan State University and at Texas Tech University. At C.S. U.N., he is chairman of the jazz, percussion and studio music programs. He teaches applied percussion, percussion ensemble, percussion methods, and master classes. He also conducts the Studio Orchestra and the award-winning C.S.U.N. Jazz Band. Joel is the author of Percussion Manual For Music Educators (Belwin Mills) and coauthor, along with composer Owen Reed, of Scoring For Percussion (Belwin Mills). He is a published musical arranger, President of Studio 4 Productions (a publishing and recording company), and an L.A.-area jazz disc jockey. In addition, he serves as advisor/consultant for various musical entities on both coasts. Mr. Leach is past President of the National Association of Jazz Educators (N.A.J.E.) and has served on the Executive Board of the Percussive Arts Society (P.A.S.), and numerous other national and international organizations and associations.*

**DB:** In recent years, has jazz education in the public schools and universities been increasing or decreasing?

**JL:** There is no doubt that jazz education has been increasing across the board. The N.A.J.E. monitors jazz education nationwide and has figures to document its growth.

**DB:** What's not being done in our public schools and universities that you would like to see done?

**JL:** Sufficient emphasis is not being placed on the art of improvisation. You see, the fundamental difference between jazz and Western European music is that jazz is a performer's art. In jazz, *how* something is being performed is more important, generally speaking, than *what* is being performed. It's the spontaneity of jazz—the improvisation—that lies at the very heart

of the art form. If improvisation is overlooked or just given a token glance in the instructional program, then the very heart of jazz has been neglected. I frequently hear high school and college jazz bands with excellent, tight ensembles, but with weak solos. Sometimes, they go so far as to cut the solo sections altogether. Once in a while, they write solos out for the students to play. It's much easier, I guess, than teaching them to improvise, but it's an unacceptable alternative.

**DB:** How important is it for teachers to be honest with their students about their potential for "making it" in the music business?

**JL:** Extremely important. I think it is safe to say that teachers often feel uncomfortable discussing students' musical shortcomings with them, but it is dishonest to allow students who lack the fundamental skills and abilities to earn degrees and pursue careers when their teachers could tell all along that they lacked the essential qualities. We all respond to praise, and when young students receive praise from their families and peers for their success on a musical instrument, it may well be the first time they have had the feeling of success, so they continue to dig in. When they graduate from high school and are considering their options for a career, they may well decide to major in music just because that has been the only area in which they have ever excelled at all. As teachers, we must keep in mind that, just because students excel somewhat, it doesn't necessarily mean that they have the skills to become professionals in that field. We have the responsibility to pull back and evaluate students objectively, and try to advise them honestly. It's tough and it feels uncomfortable, but it is absolutely essential.

Just keep in mind that it is dishonest to allow young people to pursue four- or five-year degrees only to learn at the end that they don't have the qualities to become

professionals and never did. I've talked with many students who have reached their senior year in college and only then realized that they couldn't make it in music. In retrospect, they were aware of the fact that their teachers knew it all along, but didn't counsel them honestly. At that point, they chose to begin a new course of study after having "wasted" as much as two years on a major they weren't equipped to excel in.

**DB:** Is just being a good player a guarantee for "making it" in the music business?

**JL:** To succeed in music, particularly in the studio area, it is equally important that you have business savvy and be the kind of person others enjoy working with. Studio players, unlike those in major symphonies, are hired on a "per-job" basis, and failure to perform musically as well as a failure in the social arts can cause a career to wither almost immediately. There is not much room in the studios for unreasonable egos and excessive rudeness. To a great extent, studio work comes from friends' recommendations. These contacts are invaluable and must be cultivated.

**DB:** Should students deciding to go into the music business major in a more secure aspect of the business, such as music marketing, music education, and music merchandising, as opposed to getting a performance degree?

**JL:** If you want to be a performer, then you have to become exceptional on your instrument. Similarly, if you want to go into music merchandising, you have to sharpen those skills. A college degree with a major in music doesn't guarantee you employment as a performer. But the wide spectrum of musical knowledge gained, along with the general knowledge gained in all of those other courses really goes a long way toward making you a better individual. It's true that, if you are a monster on your horn, nobody cares if you ever got through college. That's a saying I hear a great deal out here, particularly by those who never went to college themselves, but it is also true that the college degree is invaluable in a number of ways that you might never suspect when you are earning it. Many people choose to change their careers today, sometimes after having invested a substantial number of years and having been quite successful. A college degree makes you more employable in cases such as that. Furthermore, with a degree in music, for instance, you are a lot closer to obtaining a degree in another field, should you decide to go back for re-education, than if you had never gone to college in the first place.

It is fair, at this time, to say that the music industry is more unstable than it has ever been before. This instability is caused

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# SONNY IGOE

by Chip Deffaa



Photo by Chip Deffaa

After sparking the big bands of Benny Goodman, Les Elgart, and Woody Herman, Sonny Igoe decided he had had enough of life on the road. He settled down in northern New Jersey to spend more time with his family, working the New York scene with small groups led by Charlie Ventura, Billy Maxted, Phil Napoleon and Pee Wee Erwin. For a decade, he was a staff musician, first at NBC and then at CBS, and he was a mainstay of New York recording dates.

Since the mid-'50s, Igoe has been among the most in-demand drumming teachers. He pioneered the use of two-track audio recording and playback in drum instruction, and added video as soon as the technology became available. He is also the author of a book, *Get Your Fills Together*. He has a waiting list of students eager for the lessons he gives at his Emerson, New Jersey, home.

After four decades in the business, Sonny Igoe can pretty well do what he pleases. He no longer has to take the freelance dates for jingles or recording sessions, playing music he does not believe in. Each Monday night, Igoe gathers with a crew of 17 top musicians—many, like himself, survivors of the swing era—who make up The Dick Meldonian-Sonny Igoe Big Swing Jazz Band. They run through charts played by Count Basie, Buddy Rich, Woody Herman and others, as well as charts crafted by top contemporary arrangers specifically for this band. The Meldonian-Igoe Band has given benefit concerts, and has put out two albums on Progressive Records. Igoe notes that there's no money in it for any of the musicians, but it's a chance to play the music he likes best. And he says he would rather be coleading a big band for free than getting paid to record music he can't stand.

Igoe is one drumming teacher who is a firm believer that "drummers aren't taught; they're born." He said he got started when he was five or six. "I was guilty of breaking into the house next

door, where the son was a drummer in college and had a drumset at home. He used to let me play on it. One day I broke in there about six o'clock in the morning, started beating on the drums, and woke everybody up." His folks bought him a drum.

In 1939, when he was 16, he won a Gene Krupa drum contest. "My father thought it would be great if I would go to school and be a lawyer. But Gene Krupa told my father it would be a waste of time for me to be a lawyer, because I should really pursue the drums. So he sent me to a teacher in New York, a fellow by the name of Bill West."

From 1942 to '46, Igoe played in bands in the Marine Corps. It was a wide-ranging musical education for him, he said, since most of the best professional musicians were getting drafted. He had a chance to play with and learn from top sidemen. After the war, in June of '46, he joined a big band led by Tommy Reynolds, who today is a booking agent.

At Christmas break, he caught Les Elgart's Band, playing at the Meadowbrook. "I had worked with the saxophone player and the trumpet player before the war. Before the last set, one of them came running out and said, 'Hey Sonny, Les just had a big fight with the drummer and fired him. We just fixed it up for you to play the last set.' So I went up and played. The upshot of that was that I went to work for Elgart the next night. That's an example of the things I always tell my students, too. It's not just ability. You've got to have a lot of luck and you have to be in the right place at the right time. Also, you have to have people who can help you. I had a couple of guys who could help me. If I had been there by myself and didn't know anybody in the band, I wouldn't have known that Les Elgart fired the drummer that night. And that's how I got started in the New York area."

After Les Elgart, Igoe played in Ina Ray Hutton's Band, before moving on to

Benny Goodman in 1948 and '49. "I was thrilled to death. I had two of my life's ambitions there. One of them, of course, was to play with Benny Goodman. The other was to play the Paramount Theater with Benny Goodman. And I got a chance to do that. We did the Christmas show, going from '48 to '49. It was great—people standing in the aisles and all that kind of stuff." Igoe was now playing all of the classic arrangements—"Sing Sing Sing," "King Porter Stomp," "Sugarfoot Stomp," etc.—that he had memorized when Goodman had first recorded them with Krupa. (When Igoe first started playing, he said, "If you closed your eyes, you'd swear it was Krupa." Sonny changed his playing over the years, after being impressed by the approaches of Max Roach, Art Blakey, Buddy Rich and Don Lamond.) Then, for three years, Igoe powered Woody Herman's Herd. It was tough giving up touring with the Herman band, but Igoe wanted his kids to have a chance to know who their father was. He played with Les Elgart again in the mid-'50s, when Elgart was in New York. And he played a good bit of Dixieland drums in all-star groups at Nick's, a celebrated Greenwich Village jazz spot.

Igoe likes to tell his students that they cannot afford to fluff off any job, because you never know who is hearing you, or how they might someday be able to help you. In 1958, he got a call to play drums in the orchestra for *The Carry Moore Show*, one of the big variety shows of its time. The call led to Igoe's being hired as a CBS staff musician, eventually doing everything from *Candid Camera* and *Play Your Hunch* to *The Jackie Gleason Show* and Carol Burnett specials, and working as a substitute drummer on the Ed Sullivan and Merv Griffin shows. Igoe said he got quite a surprise one day when he sat down and talked with the orchestra leader on *The Carry Moore Show*, the man who got him started in playing for television.

"He said, 'Sonny, you don't really remember me, do you?' And I said, 'Well, I know I've seen you around.' He replied, 'Yes, but you don't really remember me, do you? Remember when you were with Benny Goodman at the Paramount in 1948 and '49? I was the piano player for the comic on the show. I loved the way you played then. I told myself, whenever I got my own band, or could use you, I was going to call you.' Now this is ten years later. That's why I keep telling my students that they never know who's hearing them. So they can't afford to really go in and fluff off a job."

Igoe admits that there were times when he did not always follow his own advice.

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# STEVE HOUGHTON

by Susan Alexander



*The school is a beehive of activity with drummers, guitarists and bass players scurrying around. The sound of drums fills the air as I move through the corridors. As I enter a classroom, a drum chart reading class is about to begin. There is a feeling of comradery here between the teacher and his students, but the teacher is in control of the class.*

*Afterwards, many of the students head towards the concert room where a big band made up of L.A. session players will play for the next two hours with some of these same student drummers. The teacher keeps everything under control by monitoring the students' performances and keeping them from getting lost or falling behind.*

*Who is the individual with all this responsibility? Percussion Institute of Technology (P.I.T.) instructor Steve Houghton. Houghton wears many hats: He plays with Freddie Hubbard, does session work in L.A., conducts clinics around the country for Yamaha, and will be going to London this fall to help open up P.I.T.'s school for European drummers.*

*Steve's experience includes playing with Woody Herman's band, the Akiyoshi-Tabackin Big Band, Paul Anka, Jeff Berlin, Harold Land, Doc Severinson, Gary Burton, Joe Henderson and Bobby Hutcherson, among others. He attended the University of Wisconsin in Madison, and North Texas State University, where he played in the famed One O'clock Lab Band.*

*Houghton taught drumset and percussion at several schools and colleges while living in Dallas. Then, after moving to Los Angeles, he taught at the University of Southern California before moving on to P.I.T.*

*Says Steve of his busy schedule, "My time is divided among four areas. First of all, I teach ten hours a week at P.I.T., and this is a year-long school. I also spend ten or eleven weeks a year doing concerts and*

*clinics for Yamaha. Also, I'm always with some kind of group. I've been playing with Freddie Hubbard for two years. Finally, I do my share of studio work. The combination of those four things keeps me pretty busy."*

**SA:** What do you feel is the most important part of teaching?

**SH:** There are a couple of important parts. One is to be honest with your students. I feel that some teachers are dishonest with their students and they don't prepare them for what's really going on. At P.I.T., I prepare the students for what's out there. I tell them that it's not easy and it's an unstable business. If I get students who are not really talented, I have to find a way to tell them.

I also think it's important for a teacher to be a player, as well. There are a lot of great teachers who don't play, but I think their perspective is a bit limited in that they're not out in the trenches. I think this has been my strength throughout my career. As I teach and work with kids, I can relate to them because I'm not that old and I remember very vividly the problems that I faced. When I was on Woody's band, I was fresh out of college. When kids would come up to me and ask me about college, I could tell them. Then, when I went back to Dallas, the North Texas kids would come and study with me. They'd ask me questions about the program and I had it all right on the tip of my tongue.

**SA:** What do you think is the greatest disservice that teachers can do to their students?

**SH:** To be dishonest by pumping them up and telling them they are hot stuff when they're really not. Another disservice would be for teachers to force their opinions and their playing on their students. I'm very forceful in my teaching, but I do try to tell them why I'm doing it and that there are other alternatives.

What I do in my course is start with some rules or guidelines. Then we break them. But you've got to start with some-

thing to get everybody in the same ball park. Then we can take off, interpret, grow and create. But a lot of teachers never get to that grow and create portion. It's, "You do it this way and this is the way drumming should be. This is the way you play swing. This is the way you play Latin." That's a disservice.

**SA:** On the other side of the coin, what do you think is the greatest service that teachers can provide?

**SH:** Being honest with their students in evaluating them. If they ask how they are doing and whether they could make a certain audition, I could either tell them they are ready or warn them not to go yet. But if I think they are ready, I'll do everything in my power to make it happen for them. Then, I just try to prepare them for everything that they might encounter. That's impossible, but I make a real attempt to fill them in and maybe make it a little easier on them than it was on me. It's nice if you can do that.

**SA:** If you were advising someone, what would you say about how to go about choosing a teacher?

**SH:** I think you have to try to find a teacher who is contemporary. This is probably very idealistic, but there really is a shortage of good teachers. You have to look for exactly what a teacher's strengths are. Once you have learned all you can from that individual, you have to go on to someone else.

I think that, at some point, you will need to find a teacher who is playing all the contemporary beats. Then, if this teacher doesn't read, you have to find a teacher who can read and who can teach you how to interpret drum music. Ideally, a good teacher should be able to teach you all the current and all the old styles of music. A teacher should also be able to teach you the techniques and give you a perspective on the professional field. Finally, this individual should be able to teach you reading and interpretation. A lot of teachers confuse their students by teaching them just snare drum music, and then the players think they know how to read. They know how to read snare drum music, but they can't read drumset music. Those are two different things.

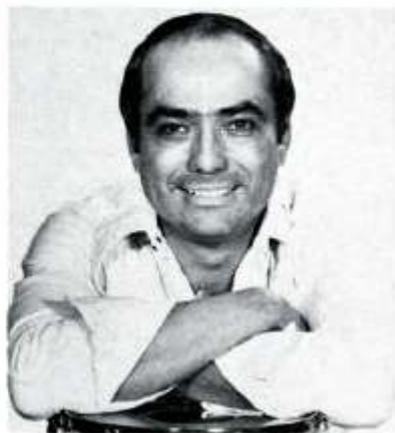
**SA:** What are the benefits of a school like P.I.T. as opposed to taking private lessons?

**SH:** We have five different courses. Every day students go to different classes with different teachers. So they get five completely different perspectives. No one teacher is expected to cover it all. My class deals strictly with reading and interpretation. I don't have to cover Latin in my class, because it's covered on another day.

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# CHUCK FLORES

by Richard Monette



*It was both a privilege and an honor to be able to spend a few hours with Chuck Flores, one of the busiest drummers in Southern California. We got together the day before he was to appear with his big band, Florescope, at the famous jazz club, At My Place, in Santa Monica, California. Chuck was gracious enough to take a few hours off his very busy schedule to do this interview in between his daily activities of playing, teaching and recording. Chuck is a very warm and serious person. Five minutes after you meet him, you feel at ease speaking with him. He's very technical in his answers about music. Yet it's very easy to understand his explanations of his different approaches and his analogies to life, people, playing drums and interpreting music in many different styles. He leaves no Questions unanswered about music. He is very easy to get along with both as a teacher and a player, for he understands the difficulties of life, learning, and playing. He is also very open-minded. Chuck has never ceased to learn new methods, and develop new concepts and approaches towards playing music and teaching. He gives 100% of himself to his musicians and his students at all times, and he expects no less in return. I know this for a fact, for I myself am proud to be both Chuck's student and friend. In this interview, we approached just about every type of situation a drummer will experience in one form or another. If you ever have a chance to see Chuck perform or teach, please take the time to talk with him. I'm sure you will not be disappointed, and I know it will be a very rewarding experience for you in many ways.*

**RM:** Where are you from originally, Chuck?

**CF:** I was born and raised in Orange, California.

**RM:** How did you first become interested in playing the drums?

**CF:** I remember going to Mexican parties with my dad when I was a child. I'd sit and memorize the Mexican folk songs played

there. That's when I got my first inclining that I had any kind of desire to play. You see, I was around musicians most of the time. I liked the way they played, had fun, and made music for the people.

**RM:** At what age did you actually start taking lessons?

**CF:** I didn't actually start taking lessons till my late teens. I had an uncle who showed me how to play a few things. He showed me how to play time, basic beats like a basic swing beat, and how to play the hi-hat. I didn't actually start taking lessons till I was about 17, and a very dear friend of mine, Dick Keying, introduced me to Shelly Manne. Shelly took a liking to me, then I became his protege, and he was my first formal teacher. I was with Shelly as a student for a couple of years. He got me into Woody Herman's band. Shelly called me and said, "Chuck, Woody is looking for a drummer. Get down there and play for him." So I did, and I got the job.

**RM:** Who influenced you besides Shelly Manne?

**CF:** At the time, Davy Tough was the person who was doing things that were different. He really turned my head around. I used to listen to the old Woody Herman records, and Davy just sounded so good. His time was perfect, and his fills were just great.

**RM:** How old were you when you went into Woody's band?

**CF:** I was 19.

**RM:** So Woody was your first big job?

**CF:** No, my first big job was with Maynard Ferguson here in Hollywood.

**RM:** Did you do any recordings with Maynard's band?

**CF:** No, just live jobs and traveling club dates. I must have started with Maynard when I was 18, because I went to Woody's band around the spring of '54 when I was 19 years old.

**RM:** How do you feel about taking music lessons to become a career drummer, in comparison to being just a casual, or weekend drummer?

**CF:** I think that, if you're really serious and you really want to play good music with good musicians, you're going to have to have all your knowledge together and know how to back them up. You must have your whole thing together musically, and of course, you should learn just as much as you can.

**RM:** You also worked with Stan Kenton. How did you happen to get into that job?

**CF:** At the time I was working here in L.A. with Bud Shank. I had worked with Bud for about five years, I guess. Stan needed a drummer and of course he knew me from my work with Woody's band, so there was no audition necessary. Stan called me to find out if I wanted to make a trip to Australia. Of course Stan had always been my idol. When I was still in high school, that was my dream band. So it was sort of a dream fulfilled when I went with Stan.

**RM:** How difficult and demanding was it to work with these big bands?

**CF:** It was very difficult, because I was playing with such good musicians and just trying to play as well as I could. Once in a while, I would run across people who put a little pressure on me, which is normal because they were trying to help me and they expected certain things. But it's hard because when you're young, you're trying to please everybody. Of course, it's impossible to do that, so I was torn as to which way I should go. I just had to go with the trend of the music, and do the best that I could with that band.

**RM:** I know for a fact that you have worked with just about every type of band, and in T.V., movies, and studios, playing different styles of music. Do you feel it's important for drummers to learn everything they can, musically and style-wise?

**CF:** I think that drummers should try to listen to and play just about every type of music they can. One of the things that Shelly used to say when I was studying with him was, "Chuck whatever you do, don't put any kind of music down. Just try to be aware of it and learn from it. Get some experience playing these various types of music. Eventually, all of that will help you in whatever direction you choose." I remember that, when rock 'n' roll became popular, a lot of people closed their minds to it. Thank God I was able to be open-minded about rock. I liked the Beatles a lot, and that helped me to make the transition. Of course, after playing any type of music for a while, you're going to naturally become tired of it, and you'll develop and go into new areas of the same type of music. So as anyone who follows drumming at all knows, drumming in rock was bound to progress just like jazz and bebop drumming had. It's now very advanced

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# RICHIE LEPORE

by Robert Beck



*Aside from the role of being one of Los Angeles' first-call studio musicians, Richie Lepore finds time to head the percussion department at the Dick Grove School of Music. His approach could be called unorthodox, but in a year's time masses of information must be tutored in order to present a clear picture of the music business. Along with Richie, we find Jerry Steinholtz, David Garibaldi, and Peter Donald covering all aspects of drumming and percussion. From first-hand experience, I must tell you that the program is tough and concise, but provides more than an adequate music education.*

**RB:** What relationship is there between playing and teaching?

**RL:** Some great players are great teachers, but more often the good players make better teachers. The reason for this is because they've worked harder at it and have found all the pitfalls along the way. They realize how hard it is, whereas great players can't explain things because those things came naturally to them. The best students are young and talented, because everything is fresh to them. In contrast, students who come to you after playing a while obviously have had training deficiencies to correct. When I was studying with Al Lepak, he would stress the importance of getting the hands and eyes to work together. This worked for me and it's what I try to pass along at Dick's school.

**RB:** What has Lepak said of your teaching practice?

**RL:** I think he's in favor of it. Of course, squeezing four years of college music into one is an unorthodox approach, and any teacher would tell you that you're crazy. My approach is to give my students, as closely as possible, the same amount of experience in that one year as a four-year school would give them, but they're not going to grasp everything. Now, if they take good notes on how the books go, they can figure it out and play everything with time and practice. The most important aspect of teaching drummers, or any musi-

cians, is getting the eyes and hands working together. If you have technique but can't read, it will not do you any good, and the opposite is also true. The learning process never stops and good teachers will always learn something from their students. A lot of students will have a specialty like jazz sambas or whatever, but they limit themselves by not taking a more practical approach and learning all aspects of music.

**RB:** What elements are essential for students to have from the start?

**RL:** I want to say talent, but I don't like to use that word. They have to have the willingness and drive to learn. There are a lot of talented people who are lazy, and get passed up by what we call the nontalented kids. Now, if students decide at 18 that they want to play drums after finding out that it's a boring instrument—you can't play jingle bells on them—and people have been putting them down for years, you can't stop them. When a class starts, I can always tell the drummers without hearing them play, because they have something. The competition in the percussion class is the toughest of any at Dick Grove's school because they are all working on the same thing. There will be differences in technique and reading, but the kids who are not as good at first may snap out of it and jump ahead. Students will always carry what their teachers have taught them, and I was fortunate to study with great teachers. I also feel that it is an honor to use Lepak's books because they make me think. A teacher must have many ways to explain things, since we're all different. One example that comes to mind is explaining the tie where I said to my students, "If you and I are tied together and stand on a scale, the weight will be for both of us, just like the tie adding the value of the second note to the first."

**RB:** We hear a lot about "feel" versus "legit" drummers; could you give some insight?

**RL:** Sometimes I envy the "feel" drum-

mers, since they know where their limits are. The kids who have always studied have more going for them if you get them as private students. It also depends on the teachers they've had, but we all play with feel all the time. Certain aspects of both will determine who gets the gig, but it can be difficult saying which is better.

**RB:** What repertoire is necessary to turn a player into a pro?

**RL:** First of all, every drummer should learn all the rudiments not only by ear, but by sight too. It's so good to get a kid who doesn't know how to read or hold the sticks, because then you can develop them both together. I try to gear private students to what I feel they need, unless it's a student who's been playing and needs to brush up on a particular problem. I try to keep all my students in some kind of form with books to help their direction. Overall, the most important thing a player can have is technique. A lot of kids come through who can read a part, but they can't play it. If you study with a teacher who shows you basic technique—how to attack and pull the sound out of the instrument—that's the most important thing.

**RB:** Are there any ages at which students develop quicker?

**RL:** I like college-level students because you can lay out a lot of work on them, and not worry about it. I like that age because they know the name of the game, they're not married and don't have kids. They don't have any problems except money. I tell the class that they only have to take care of themselves, so they should leave the other troubles behind.

**RB:** What pros and cons are associated with teaching as many as 12 students in a class?

**RL:** One of the pros is that you have 12 different identities that range in ability from one to 12. This doesn't mean number 12 can't play something better than number one. The different aspects of technique, reading, and feel may enable number 12 to be better than number one on a given day. Teaching at Dick Grove, for me, is one of the toughest situations I've been placed in, because we deliver a lot of technique and reading on snare drum as well as mallets. The explanation of music's elements is what I deal with. One example may be a duplet or dotted quarter equals quarter, and you may lose half the class, but you have to stay with it. Your job that day is to explain it, and even if they can't play it, they can tell you about it. If you give students a pattern to work on, they can take it home and work it out, but understanding and executing a written piece is very different. If I were 18 and joined this program, I'd say the teacher

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# HORACEE

**T**EN years ago, Horacee Arnold seemed poised for a take-off. His *Tales Of The Exonerated Flea LP*—released in the heyday of the Mahavishnu Orchestra, *Weather Report*, and *Return To Forever*—got the kind of reviews that many of the other fusionists only dreamt about (five stars in down beat, for example, with reviewer Marv Hohman calling it "certainly one of the year's major accomplishments"). With sensitive writing and a cast of characters that included Jan Hammer, Rick Laird, Ralph Towner, John Abercrombie, Sonny Fortune, and Dom Um Romao, *Tales Of The Exonerated Flea* was certain to push Arnold to the same level of popularity as his Columbia label mates, the Mahavishnu Orchestra and *Weather Report*, but nothing happened.

Horacee Arnold (the second "e" is silent) was born in Wayland, Kentucky, on September 25, 1937. Before Flea, he had been a journeyman drummer with a wide range of activities—ranging from working with Rahsaan Roland Kirk to Miriam Makeba to Bud Powell to Odetta to Chick Corea to Tal Farlow to Alvin Ailey—in addition to sometimes being a leader. He was also active as a teacher and a clinician, and he spent a good deal of time studying music—composition with Heiner Stadler, classical guitar with Hy Gubernik and Ralph Towner.

After Flea failed to catch fire, Horacee did a bit of free-lancing, but became more heavily involved with teaching. The last time Modern Drummer checked in with him (in the winter of 1980), he was part of *Colloquium III*, along with Freddie Waits and Billy Hart. On a muggy New York afternoon, in vibraphonist David Friedman's studio, Horacee Arnold, dressed in T-shirt and gym shorts, picked things up from there.

**LJ:** What happened to *Colloquium III*?

**HA:** Basically, the idea of *Colloquium* was somewhere along the same lines as M'Boom—to develop over a long period of time and to avoid doing concert after concert after concert. We wanted to take maybe three or four years, and do spot things here and there. And we've done a few things over the last few years. Billy Hart's schedule is such that we sort of have to program things around him. So we decided to put it on hold for a while, because everybody got busy in different directions. Now we're coming back together; we're going to do something in the fall.

**LJ:** Let's talk about what else you've been doing in the past few years. You haven't been that visible, have you?

**HA:** No, I've been very invisible. Part of it

has been reorganizing in my head what I really want to do and what direction I want to go in. I've been doing a lot of writing—an awful lot of writing. I've been examining electronic music a little bit more, and, to a large degree, I've been doing a lot of teaching. I always felt very strongly about teaching, and it seems that that's a very natural thrust for me. I love playing and I miss it a lot. I'd love to be doing a lot more playing.

I did work with Kenny Burrell during that period of time—a few short tours—and I've been doing some free-lance work around the City. Occasionally, I'd put together a band. I had a band called Road, with Alex Foster, Calvin Hill, and Bill O'Connell. We did a few things—something in Washington and a few concerts around the City. I also worked with Billy Harper in Europe, and I did a Japanese tour with Archie Shepp—me, Archie Shepp, Buster Williams and Mickey Tucker. We did about three or four albums in Tokyo while we were there. But basically, I've been keeping a very low profile and just writing a lot.

**LJ:** Did you become disillusioned? For a while, you had a Columbia contract and *Tales Of The Exonerated Flea* was getting a lot of attention. Did something turn sour?

**HA:** Yeah, there were a few things that turned sour—partially Columbia and partially bad management. It seems that my album was a very potent alternative to Mahavishnu, *Weather Report*, and *Return To Forever*. It seemed like the new prominent thing. But Columbia was very reluctant, because there was a lot of in-house fighting at that time; it was during the Clive Davis years.

**LJ:** How did your album come about in the first place?

**HA:** I had known John Hammond over the years, through social gatherings, and he had heard me play in different situations. I think John just basically liked me as a person. He had heard some tapes I did in Montreal, with David Friedman, June Booth and Bennie Maupin, and he said, "I like the tapes very much. Let's talk a deal." And it just started like that. John said, "You know, in a lot of ways, I like you a lot more than some of the drummers who are on the label already." I decided on the band that I was using at the time, with David Friedman and George Mraz. Also, Ralph Towner, who's a very good friend of mine, said he would be around and he'd be happy to do it. We just went into the studio. I wrote about three or four pieces for it. John came to all the rehearsals and said, "I think it's ready; let's do it." So we did that, and that was the first album,

After that album was out, Bruce Lundvall came to me, introduced himself and said, "Horacee, you know, I really like that album. I think you've got a good future ahead of you."

I thought about the album and I said, "Okay, that was a good statement. Now I've really got to figure out where I want to go." I listened to everybody around at that time. *Weather Report* was just happening and I had already been involved with Chick Corea. I said, "Okay, this is what I want to do." I took a summer off, sat home and wrote my butt off to come up with all this stuff. I called Jan Hammer and he said he'd be happy to do it with me. We got together, and I had written all this odd-metered stuff. He said the reason why he liked it was because, even though it was odd, it gave the feeling of a straight four. That sort of appealed to him. So he worked with me a lot on the album. Jan was a real asset to me; I have a lot of respect for his musicianship.

John Hammond came to a lot of the rehearsals, and he said he liked it a lot. He said, "I think it'll be a strong product." But there were a lot of in-house problems. Also, unfortunately, John suffered a heart attack at the time and wasn't available to me. Bruce Lundvall was the man who really came to my rescue. He said, "Horacee, you need more studio time." He got it authorized and all that. I finished the album. Bruce said it was a great product, he liked it, and he wanted Columbia to get behind it. He told me to get good management. So I went to the same guy who did *Weather Report*. That was one mistake, because he put all his eggs with *Weather Report*. It just never got off the ground. I trusted management more than I probably should have. So, with the encouragement and advice of Bruce Lundvall, I did secure management that I felt would be representative of me because of its past track record, but things just did not work out in that department at all. Management's attitude was that, "Well, why not put together a new band and exclude some of the people, since Jan is already working with Mahavishnu." But I had a commitment from Jan that he *would* be interested in doing individual things.

So I just had some misgivings about things and I just sort of backed away from that. At the same time, I had fortunately received a couple of very good grants awarded at that time—one from CAPS and one from the Endowment—just to do some writing. I decided to do that, start shopping around and see what management was available. It just wasn't forthcoming, so I got more into teaching and more into other things.

# EXAMINING

# ARNOLD

by  
Lee  
Jeske

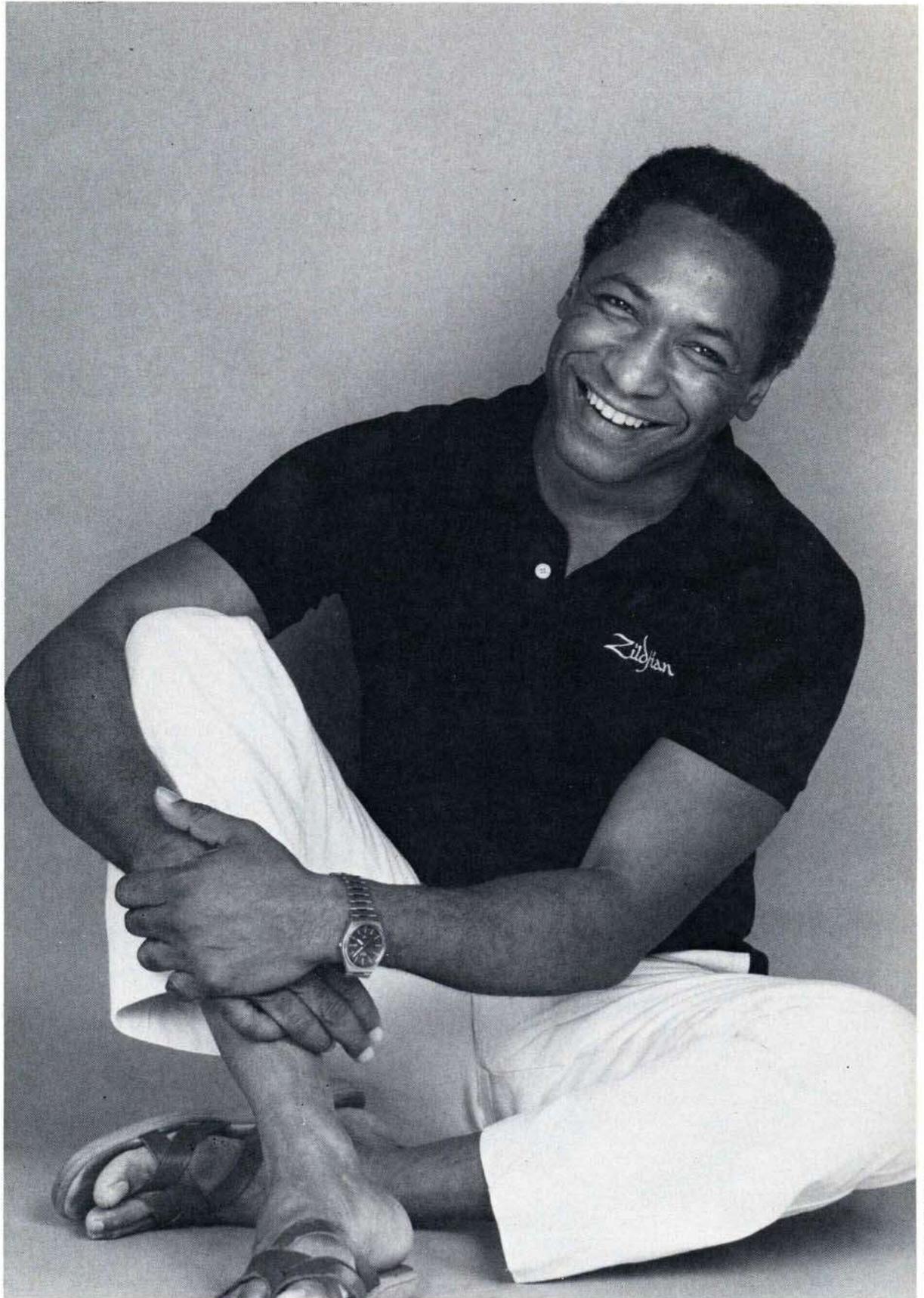


Photo by Laura Friedman

# THE VALUES

**LJ:** But I remember WRVR playing the hell out of the album.

**HA:** I know it. We did a few things around the City, but there just wasn't the kind of commitment in terms of a voice up there at Columbia to represent Horace Arnold. It didn't exist for me. John Hammond was recuperating from his heart attack and there were just a number of things. I think, if I had it to do all over again, I would have made a *lot* of decisions differently from the way I made them, regarding management.

**LJ:** So once the album was out, Columbia didn't really help you.

**HA:** Right, they had nothing to do with it. There was no promotion—no ads. It's interesting; George Butler heard the album years later and he *raved* about it. I said, "George, look, I'm not concerned with going into the studio and recording a new album. I'd love to do that, but I'd like to get a deal where you simply reservice the album. It's still viable." And he agreed with it, but that's as far as it went.

**LJ:** Did you ever think of, say, getting in touch with Bruce Lundvall, who is now at Capitol, to see if there would be any interest in buying the album and reissuing it on another label?

**HA:** I wonder if he'd be interested. I mean, I'd like to recut that whole album, because I just felt like the album was not given a fair shake. Here it is, ten years later or more, and it was never given a fair shake.

**LJ:** Did that experience start to get you more into teaching or more into yourself?

**HA:** I think so; I think that had a lot to do with it. I think, basically, what I wanted to do was just take time out and re-examine myself—my values. And when I did, I found that they were the same; they hadn't changed. Nothing had really changed.

**LJ:** Let's go back a little bit. First, I want to know where the extra "e" on your first name comes from.

**HA:** [Laughs] I was born Horace: H-o-r-a-c-e. And my middle initial is E., for Emmanuel. I was living in Los Angeles and studying drums out there; I went out there with the Coast Guard. When I got back to Kentucky, I found myself working around with people like David Baker. So I said, "I might as well join the union." I went to the union and they said, "Okay, what's your stage name? That's one of the things about being in the union here." Right away I thought, "This guy has *got* to be kidding." So I said, "Look, my name is Horace Arnold. I don't intend to change it, and that's it. What's this big deal about a stage name?" He said, "Well, look, go home and think about it. When you get a stage name, come back and we'll sign you up. You'll pay your fee and that's it." So I went home and thought about it. I decided I wasn't going to change my name, but I figured I'd just simply put another "e" on my name. That would change it. But I made a mistake, because it changed the pronunciation of it for a lot of people.

**LJ:** Tell me about Kentucky. Was there a scene there when you were coming up?

**HA:** I don't know if there was a scene there. When I was growing up in Kentucky, the only jazz I heard was Jazz at the Philharmonic, which Norman Granz would bring through town. Bud Powell, Max Roach, Charlie Parker, and all those people came and played in one theater there, and then moved on. I was just a little kid, but my oldest brother, who's really into music, established a jazz collection. He had albums by Vido Musso, Earl Bostic, Charlie Parker, right on down the line. When he left, he entrusted it to the next oldest son, and it came right down to me. In a sense, he was nurturing me and my desire for this music. So I grew up knowing that one day I wanted to play an instrument.

I left Kentucky when I was around 13 and went to Detroit where I stayed with my sister. While I was in Detroit, I heard a lot of jazz musicians. I came back to Kentucky, went into the Coast Guard in Los Angeles, and when I went back home, I used to go to a club called the Top Hat. That's where Cannonball Adderley would play when he was stationed in Fort Knox. And a lot of musicians would come down from Nap Town [Indianapolis], like Wes Montgomery, to play. When I got out of the service, that was still happening. Kirk Lightsey and Cecil McBee were stationed at Fort Knox; they came down to Louisville and we formed a trio. That was back in 1960.

I started to get a reputation. I played with David Baker, and when Roland Kirk came to town, he asked me to play with him. That was the first important gig I ever had. We went to Indianapolis and played there for about a year, and then I realized that I had to go to New York.

One time, in the summer, Max Roach brought his group down. When he came, he was startled at the physical resemblance; there was this real close resemblance between us at the time. He had a rehearsal one afternoon and asked me to play some. I mean, I was scared, because here's Max—my king of the drums—asking me to sit in and play some so he could hear what I sounded like. I sat in and he knew it was a duplication. I was *so* influenced by this man. I think I played almost every one of Max's licks that I knew. Booker Little turned around and gave me a little nod. Max said, "Next summer I want to have you come up to Lenox, and I'll get you a scholarship to study with me."

So, the next year—I had been writing to Max on and off—I came to New York. Max said, "Look, I'm not going to be teaching at Lenox. Stay in New York. It's a better school for you anyway; you'll learn more." For me, Max was like my big brother. He looked after me, gave me advice, and tried to get me gigs. He turned me on to a gig with Mingus, a gig with a pianist named Hasaan Ibn Ali, and a gig with Alvin Ailey, which was a very impor-





tant experience for me. I toured Asia with Alvin for about three months, and Alvin was the one person who taught me about presentation, staging, and just general impact. He and I used to do things and this is where I got into doing things in cycles of eight, 11 and 13. That was the most important *musical* experience, as well as theatrical experience, I've ever had. Then, after three months in Asia, I came back and things just started opening up. I got the gig with Bud Powell at Birdland.

**LJ:** How long did that last?

**HA:** We just did the one engagement. The guy who used to own Birdland said, "Horacee, I want you to play the job—you and John Ore, with Bud." And I couldn't believe that he would ask me to do that. The first night I played with Bud, I couldn't believe what was in my own playing—that that level of performance was possible. To this day, the only experience I've had that comes even remotely close to Bud Powell, as a pianist, is Chick Corea. I only make the comparison because Chick has the ability to rise to that level of playing; I've experienced it with him. But my experience with Bud was like electricity in the air. And it was like I didn't have to play.

**LJ:** Was there a lot of tension involved? Wasn't there always a lot of tension around Bud?

**HA:** Yeah, the first night was tension filled—from the press, from the club, from Francis Paudras, who was helping Bud. There was a lot of tension in the air; John and I were looking at each other not knowing what to expect. Bud said very little. He didn't talk much and he didn't want to play very long. But he *would* play long, and it was really something. The first night was magic, the second night was sort of so-

so, the third night was back up there, and so on. After the first week, a number of different things happened, and eventually, he decided to get Roy Haynes to record with him. I don't know if it was the name thing or whatever, but I know that the gig was really good and I had fun. Before I had worked with Bud, I replaced Clifford Jarvis in Barry Harris' group. I didn't know it, but Barry was actually grooming me for the gig I got with Bud.

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### **"THERE'S A GREAT DEAL OF GROWTH FOR A DRUMMER WHO BECOMES INVOLVED IN COMPOSITION."**

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**LJ:** What came after that?

**HA:** After that I worked some things that were a bit more secure—Hugh Masekela and Miriam Makeba. There's quite a diversion in the things I've done. I was with Hugh and Miriam for about a year and a half. When I came back to New York and took a good long look at the jazz scene, I found I had conflicts with the attitudes of the musicians, more than anything else, because I was very, very taken aback by the kind of perimeters musicians surrounded themselves with: They were very narrow. After having worked with Alvin, I felt that there was no musical experience that I couldn't get something from and apply in an artistic way. I listened to the music of the people in Korea, I listened to the music of the people in Burma, and I thought, "This is some hap-

pening stuff." And then I came back here and everybody said, "The only thing happening is bebop." I'd say, "No, that's not true." And I saw there was a gradual departure. It wasn't conscious on my part, but it was just that I think musicians started to know how I felt, so they sort of stayed away from calling me or being in touch with me. But that was good, because the ones who felt like I did—such as Chick, Andrew Hill, and Richard Davis—stayed in touch with me.

Just before the first Return To Forever, Chick formed a group that included Hubert Laws, Stanley Clarke, and myself. We played the Vanguard a few times and went out to Detroit. Then Airtio and Flora Purim joined, and we were doing things with percussion. But I didn't want to travel much because I was working around New York a lot. When Chick asked me to join Stan Getz—he was there with Stanley Clarke—I turned it down. At that time, I had my own band, the Here And Now Company, with Karl Berger, Mike Lawrence, and Reggie Workman, and we were doing a lot of things around the City and getting some recognition.

**LJ:** How long did that last?

**HA:** That band lasted at least four years. Initially, Robin Kenyatta and Bill Wood were in it. Later, Sam Rivers came in the band, as did David Friedman and later Dave Samuels. We were doing a lot of concerts in schools under the sponsorship of Young Audiences; we were doing from five to ten concerts a week. So I had that, plus some of the things I'd get on my own.

Finally, after Chick left the band, I did go with Stan Getz for a few months. And the next thing I knew, Chick had really started getting Return To Forever off the ground. Steve Gadd had left that band, so

*continued on page 108*

# Chester Thompson





"My whole trip is that I want to do *everything*, and if the job calls for something out of the ordinary, then so much the better. Paiste makes that easy, in that if I want a certain type of sound, they have the cymbal that will give it to me.

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by Robert Santelli



Photo by Mark Weiss

## Girlschool's Denise Dufort

*Backstage at the Ritz in lower Manhattan, Denise Dufort sits quietly in a corner of the tiny dressing room. Unassuming and perhaps a bit shy to boot, Dufort hardly gives off the impression that she's the drummer in the all-female, heavy metal band, Girlschool. But a drummer she is, despite her sex and her diminutive size. Speaking with a strong English accent, her words move cautiously out of her mouth. "I don't usually speak with journalists," she says. "Kelly Johnson and Kim McAuliffe take care of those things, you see. I hope I give you the right answers to the questions you ask."*

*The questions stem primarily from a basic one, namely, what's a girl like her doing behind a drumkit in a heavy metal band—one that's not afraid to crank up the volume and more than anxious to let it rock. Dufort is one of a growing number of girls who have not only begun to break down the mostly male image that's associated with drummers, but has also put a hole or two in the macho framework and "bad ass" temperament that, from the beginning, have been so much a part of heavy metal.*

*"Girlschool isn't like the old girl groups of the '60s, because we play our own instruments and are really a band," explains Dufort. "We're doing what the Go-Go's are doing here in the States, except that we rock harder. Still we don't think of ourselves as different from anyone else. I don't think we're trying to prove to the world that girls can play rock 'n' roll, too. We just want to play our music the best way we can. And I just want to play drums the best way lean."*

**RS:** You're one of the very few female drummers in rock who plays in a heavy

metal band. How did you get started playing the drums?

**DD:** My older brother, Dave, is a drummer, you know. He's ten years older than me and has played with people like Steve Gibbons. When I was growing up, he used to have all these bands rehearsing at our house. I used to listen to them and say to myself, "That's what I want to do—play drums in a band." I used to practice on his drums when I was really quite tiny and everybody thought I was pretty good for a kid. So I kept at it and here I am.

**RS:** Did you eventually take lessons, or are you entirely self-taught?

**DD:** Well, I learned a lot by watching my brother play. He taught me how to use a foot pedal and showed me the basics. But then I took it from there, you see. I also used to watch a lot of other drummers play. My brother used to take me around with him all the time. I used to go with him to his gigs.

**RS:** Aside from your brother, were there any other drummers you especially admired and who perhaps had an influence on your drum style?

**DD:** John Bonham was a brilliant drummer, but I wasn't really into him. I was more affected by Jon Hiseman, Ian Paice, and Billy Cobham. I think these three drummers had the biggest influence on the way I play drums today.

**RS:** What were you doing before you joined Girlschool?

**DD:** Well, I was in a punk band in 1977. That was my first gigging band. Skin Flicks was the name of the band. We only did a few gigs, though. Later on we changed our name to just Flicks. The funny thing about this group was that we played to punk crowds and everyone considered us a punk group, but we really just wanted to play hard rock. We dressed punk and acted punk to get the gigs.

**RS:** Did you play drums any differently in this band because it was supposed to be a punk band?

**DD:** Well, I played a lot faster and anything I wanted to do was okay with everyone else. It was crazy that way.

**RS:** You joined Girlschool, I believe, in 1978. How did that come about?

**DD:** Well, I knew Kirn, the group's rhythm guitarist. She used to be in a band called Painted Lady. She told me Girlschool was having problems with its drummer. One day she rang me up and asked me if I

wanted to join the band, because the group had canned its drummer. I had just quit the band I was playing with, so I said yes. Until this time, the group was called something other than Girlschool. When I joined the band, the name of it was changed to Girlschool.

**RS:** Did the group intentionally strive to be an all-girl band?

**DD:** Yeah, I think so, because at that time the girls could have picked a male drummer instead of me. But most of the male musicians in London didn't think girls had the capabilities to become decent musicians. I don't think any guys would have played in the group even if they were asked. Besides, the girl I replaced was really very good. She was better than a lot of the male drummers around at the time. I think some of the guys realized this and probably wouldn't have wanted to step into a situation where the previous drummer was not only a girl, but better as well. I was really surprised when I was asked to join the group. At the time I didn't think I was any good. But luckily for me, they seemed to think otherwise.

**RS:** In London in the late '70s, were there many female drummers around?

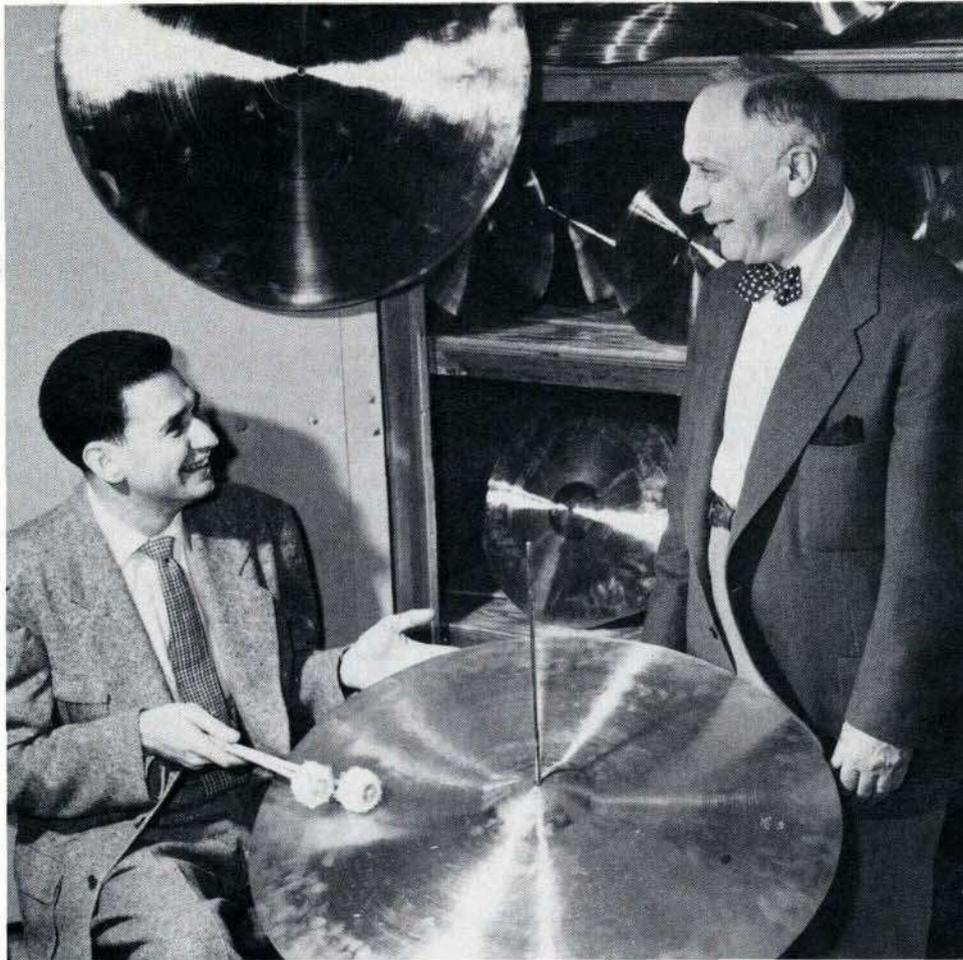
**DD:** Oh, maybe two or three other than myself, but not more than that. We were all spread about, too. People at the school I went to used to think I was a bit crazy. When they would ask me what I wanted to do when I left school, I'd tell them I just wanted to be a drummer. They used to say, "Girls don't do that." It was a very weird thing for a girl to want to be a drummer in a rock band. I suppose it's still that way.

**RS:** Did that mentality ever bother you to where you might have considered, say, playing another instrument?

**DD:** Oh no. My attitude was that if guys could play the drums, so could girls. Why not? It was also very helpful that my brother Dave was around to give me support and encouragement.

**RS:** One of the things that strikes people as being unusual is not so much that you play drums, but that you play in a heavy metal band. The whole concept of heavy metal revolves around a hard-edged macho image. How do you deal with that?

**DD:** I don't deal with it; I ignore it. Heavy metal doesn't have to be just for guys. It may be a new area for girls to get into, but that doesn't mean we can't handle it. We do get mostly guys coming to our shows,



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but lately we've been getting girls as well. That's a good sign, I should think. It probably means that other girls will eventually get groups together, too. Unfortunately, too many of them come to the gigs and just sort of stare at us; I don't think they believe that we are just a bunch of girls up there on the stage playing the music we want to play. When we played with Quiet Riot a few months ago, the lighting person swore we were guys dressed as girls. When someone told him to put more light on "her," he said, "Who?" Later on he told us he thought we were all blokes. He was very embarrassed.

**RS:** Have you come across any resentment because of the fact that you're a heavy

metal drummer?

**DD:** Yes. Some people expect us to dress in suspenders and stockings, and project our bodies as much as our music. But we'll never do that. We want to be known as good players in a good band. I just want to be considered a good drummer, regardless of my sex. I mean, once I get to that point, I think I'll be quite happy.

**RS:** Listening to *Play Dirty*, your latest album, and watching you play live, you play a lot harder than I thought you did, and you're not very large in size. Where does your power come from?

**DD:** Good question! [laughs] A lot of people would like to know the answer to that one, including me. I do know that I come

off the stage half dead every night dripping with sweat. It's all in the wrists, isn't it? But I don't even use my wrists properly because I've never had a drum lesson. I never was taught the best way to play with the right kind of wrist action. So everything I play comes right from my arms, [laughs] And this wears me out, you know. I should have more muscle in my arms than I do. I don't know why I don't. It's the same thing with my legs. I don't ever use my ankles properly. It all comes from my leg muscles.

**RS:** Have you ever considered changing your style, so that it would be easier for you to play and less exhausting too?

**DD:** Yes, I've thought about it. I mean, I don't think it's too late or anything like that. But there doesn't seem to be enough time to sit down, make the change, and practice enough so that I can play well on stage. Also, I must say that I've tried once or twice in the past to switch my style, but it was so frustrating. I don't know which is worse, actually—playing improperly or battling the frustration over trying to change.

**RS:** I notice you use double bass drums.

**DD:** Yeah, I do. It's becoming more and more important because we're writing songs in which I get to use both drums. I like the way a kit with two bass drums looks on stage. Right now, though, I must say they're mostly for show, because most of the time, I only use one of them. I use both drums on three songs: "Come On Let's Go," "Emergency," and "Demolition." But like I said, the new songs we're writing call for the use of both drums.

**RS:** How would you describe your style of drum playing compared to other heavy metal drummers.

**DD:** That's a hard question for me, actually. I have problems describing my style in words. I mean, I know what I do, but I can't really ever pick the right words to describe what I do. I play as hard as I can, that much I can tell you. We used to hang out with AC/DC, so I think a lot of what we do is influenced by them. That goes for my drumming as well. AC/DC has always been my favorite band. I think most of the girls in the band feel the same way. A couple of new songs we've written were directly influenced by them, and my drumming is very similar to what you'd hear in a typical AC/DC song.

**RS:** You don't do any drum solos. Is there a particular reason for this?

**DD:** It's not that I'm against drum solos, but every heavy metal drummer, or so it seems, does a solo these days. I don't want to do one because everyone else does one. That doesn't mean I'll never do one; I just want to make sure that when I do start taking solo spots in our set they're the best I can do. Ten-minute drum solos are so boring. They're even more boring when the drummer doesn't deserve to take one because he or she simply isn't that good.

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There's no point in wasting people's time with lousy, boring drum solos. Don't you agree?

**RS:** Absolutely. Do you find a noticeable difference between English heavy metal drummers and those from America?

**DD:** No, not really—at least, none that's striking or even noticeable to the average fan. I think English drummers try to sound American and American drummers try to sound English. In the end, everyone winds up sounding pretty much the same, [laughs] Actually, that's a horrible generalization, isn't it? But I think you understand what I mean.

**RS:** Describe, if you will, the most awkward position you've ever been in on stage, and how you handled it.

**DD:** Well, we came to America a couple of years ago and were supposed to do a live radio show. I broke my foot pedal. Actually, I broke both of them. There was a ten-minute gap of silence while we tried to get them to work again. I had to try to talk to the audience, you know, to keep them interested. The band had to stop playing. There wasn't anything else they could do. So I tried to tell a joke or two, but nothing seemed to work. And all this was on the radio, mind you! It was so very embarrassing.

**RS:** You don't seem to be the joker type, either, [laughs] Do you prefer playing live more than working in the studio?

**DD:** I prefer doing live gigs, but I do like working in the studio almost as much. I

like the idea that, if something I play doesn't come out quite right, I can do it over again until it is right. We usually go into the studio without fully written songs. We just have ideas for songs. So it takes a while for me to get the proper feel for our material.

**RS:** What's the proper feel?

**DD:** It's just something that's inside me that says, "Yes, that's it." I think all drummers have that ability to pick it out when it comes around. It doesn't have anything to do with perfection, you see. A thing that I do in a song could be less than perfect, but it could still be right. If I had to worry about technical perfection all the time, I'd probably never get anything accomplished.

**RS:** How much do you contribute to putting together the songs in the studio?

**DD:** I guess as much as I want to or as much as I can. Most of the time, the girls will leave the drum part up to me, but if I'm having problems coming up with something suitable, I'll ask for their help and they'll give it to me. Other than that, I mean, I don't actually do the composing of the songs. With some songs, I prefer that the writer suggests what I should play. It's easier that way. After all, I wasn't the one who wrote the song; I'm not positive about what was in the person's head when the idea came up.

**RS:** Your drum approach is essentially simple and straightforward.

**DD:** Yes, it is. I'm a believer in the idea that simpler is usually the best approach. I didn't always think that way, but I do now.

**RS:** Why the change?

**DD:** Well, I don't know, actually. I think it's just a case of my getting more experience and more playing time than ever before. It used to be that I'd be going all around the drumkit. But now I sort of keep things pretty straightforward, as you said. The sound of the drums is much heavier when you keep things simpler, anyway. People would come up to me and tell me that the band sounded harder and more direct when I kept my playing simpler. Producers told me that as well.

**RS:** Can you name any distinct disadvantages you've come across being a female heavy metal drummer?

**DD:** Endurance. No matter how strong I get, I think guys can carry on longer. Also, no one wants to look at a 50-year-old woman drummer sitting behind a kit on stage, [laughs]

**RS:** Can you think of any advantages?

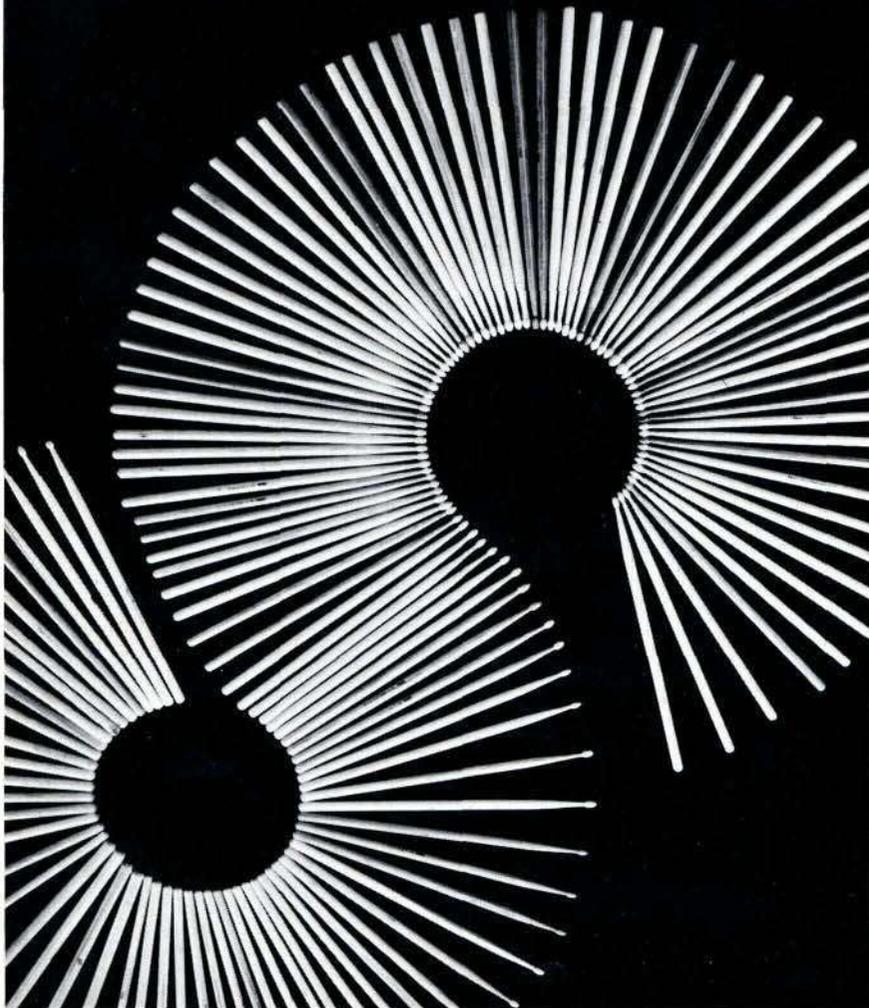
**DD:** Oh sure. If I were a guy and tried to make it as a drummer in rock 'n' roll, I suspect I'd be just another drummer in the crowd. I don't think I'd have gotten as far as I have. But being a girl has helped me get a little more of the spotlight. There are thousands of male drummers out there in the world, but there aren't that many female drummers. So the odds are with us girls, you see.

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# JAZZ DRUMMERS WORKSHOP

by Randy Martin

## Creative Hi-Hat

A steady, unwavering hi-hat pulsation on the second and fourth beats has been a hallmark of jazz drumming technique for many years, and is certainly essential in the development of a solid time feel. However, if you listen carefully to some of the great jazz players, you're sure to notice that much greater liberty is now taken with the instrument. Oftentimes, the hi-hat becomes a separate voice in the total rhythmic picture, thus breaking away from the restraints of the 2 and 4.

The patterns below have been designed to help you gain greater

independent facility with the left foot. All of the effects are attained with the left foot, by either closing the cymbals completely or *splashing* them by quickly depressing and releasing the hi-hat foot pedal. Both the left hand and right foot have been omitted from the examples so that full concentration can be devoted to developing a feel for the hi-hat rhythms against the ride cymbal. Be sure to repeat each example numerous times, until they all become a natural part of your jazz drumming technique.

### Part 1: One-Bar Patterns

Three bars of time, followed by a one-bar hi-hat variation.

The musical notation is arranged in six staves, each representing a different hi-hat variation. Each staff begins with three bars of a steady pulsation on the second and fourth beats, indicated by a '3' over a triplet of eighth notes. The fourth bar of each staff shows a variation of this pattern. The variations include triplets and different hi-hat effects like splash and foot pedal use. The staves are labeled as follows:

- Staff 1: R. Cym. (Ride Cymbal)
- Staff 2: H.H. w/foot (Hi-Hat with foot pedal)
- Staff 3: H.H. Splash (Hi-Hat splash)
- Staff 4: H.H. (Hi-Hat)
- Staff 5: H.H. (Hi-Hat)
- Staff 6: H.H. (Hi-Hat)

The image displays seven staves of musical notation, each representing a different drum pattern. Each staff begins with a common time signature (C) and a bass clef. The first two bars of each staff are identical, featuring a pattern of quarter notes and eighth notes with triplet markings (a '3' over a group of three notes). The third and fourth bars of each staff are variations of this pattern, often including hi-hat notation (represented by 'x' marks) and more complex rhythmic groupings. The patterns vary in the placement of accents and the use of triplet markings across the bars.

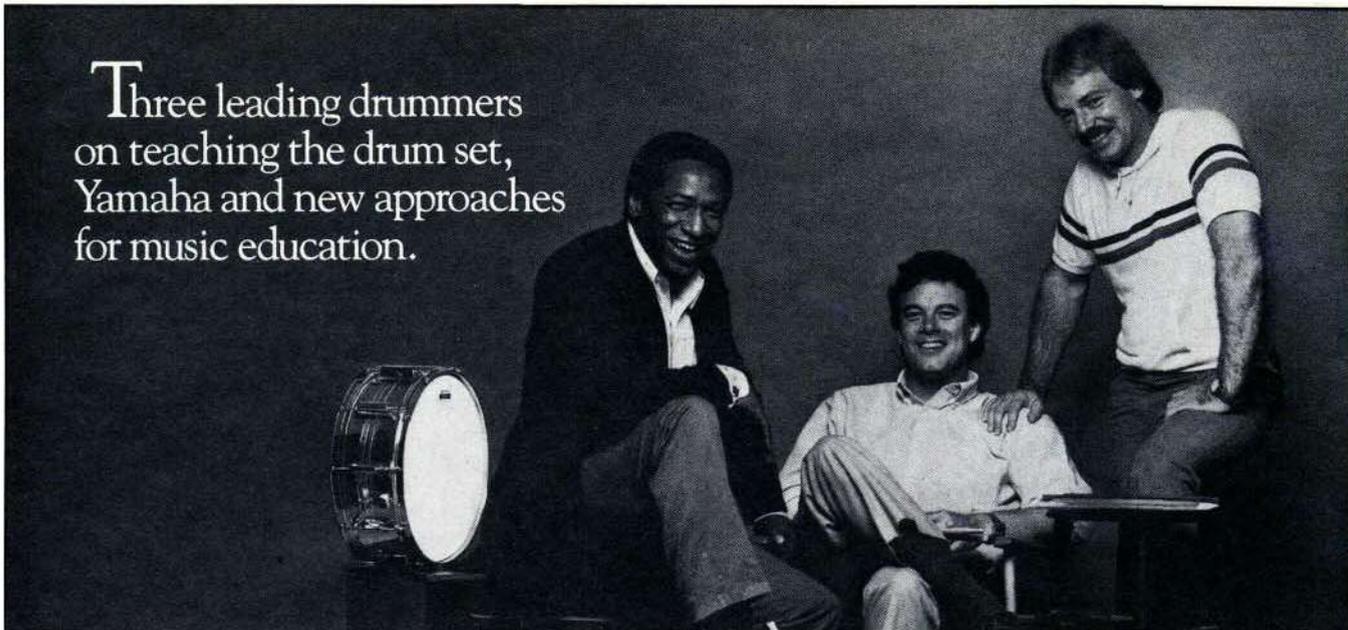
**Part 2: Two-Bar Patterns**

Two bars of time, followed by a two-bar hi-hat variation. Note the strong across-the-bar-line feeling attained in most of the examples below.

This staff shows a single musical example consisting of four bars. The first two bars are a pattern of quarter notes and eighth notes with triplet markings. The last two bars are a variation of this pattern, featuring hi-hat notation and a strong sense of continuity across the bar lines, as indicated by the text above.

This page contains ten staves of musical notation, each starting with a treble clef and a common time signature (C). The notation is primarily composed of eighth and sixteenth notes, with many notes grouped in triplets, indicated by a '3' above the notes. There are also rests and chordal symbols (represented by 'x' marks) interspersed throughout the piece. The music is divided into measures by vertical bar lines, with repeat signs (double dots) at the end of each staff. The overall style is that of a technical exercise or a short piece for a bass instrument.

Three leading drummers  
on teaching the drum set,  
Yamaha and new approaches  
for music education.



Left to right: *Horacee Arnold* teaches and has performed with Chick Corea, Stan Getz and Kenny Burrell.  
*Ed Soph* teaches and has performed with Clark Terry, Woody Herman and Joe Henderson.  
*Steve Houghton* teaches and has performed with Woody Herman, Freddie Hubbard and the Toshiko Akiyoshi/Lew Tabackin Big Band.

*Ed Soph:* The drum set is an improvisational instrument. That makes it exciting to teach because there are no rules. It's a chance to establish your own identity. Just imitating others defeats the whole purpose of the instrument. Hopefully, drum set teaching will never become codified. It's constantly evolving. The repertoire is the music and it's constantly changing. It's the newest teaching field.

*Steve Houghton:* A teacher should be in touch with what's happening. I have a view on studio work and going out on the road and I share that with my students. I have an educational background and was fortunate enough to have a good music ed program all throughout my schooling. When we did high school clinics with Woody Herman's band, I was young enough and my college experience was real fresh so I could communicate directly with the students. There was no gap. I'll never stop playing because it reinforces the teaching. Playing keeps me fresh.

*Ed Soph:* A lot of the ideas I get for my teaching come from my playing.

*Horacee Arnold:* Basically, I want my students to understand the possibilities of the drum set and mechanically be able to deal with it and explore. What I bring to a student is my twenty years of experience playing the instrument. Every musician, particularly every jazz musician, is a composer so I see things very compositionally. Music has to do with making complete "statements."

*Ed Soph:* A teacher's purpose is to get the students to think for themselves. A teacher cannot *teach* a student to be creative. You can only give them the tools.

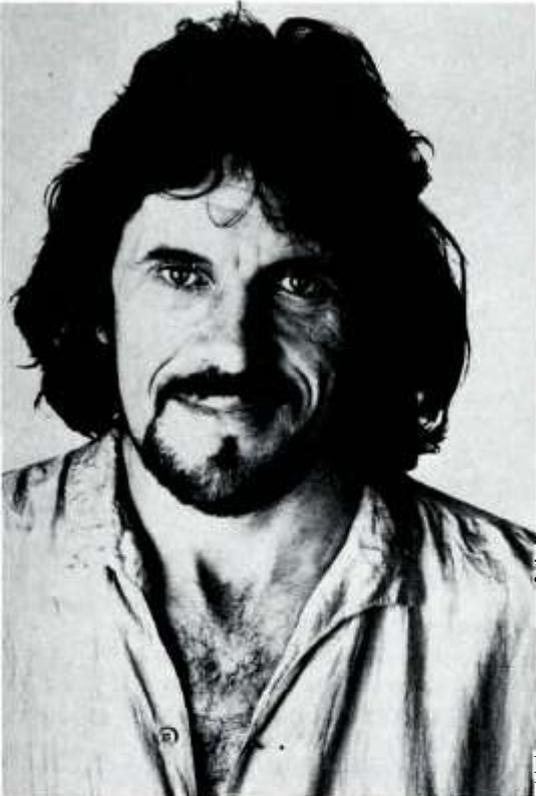
*Horacee Arnold:* It's also important for a student to start out with good equipment because then they can realize their full potential on the instrument. Students hear the quality of a drummer's sound and they equate that with the quality of the instrument. There's a lot of quality control built into Yamaha drums. Yamaha is really a *thinking* company because they consider design aspects you might never have thought of.

*Steve Houghton:* Now there's a new trend with young drummers who want to be studio players. They used to want to get into big bands. Maybe Yamaha, with its new direction, can show the kids that if you want to be a studio drummer, it's very hard work. We're all working drummers, but we're also teachers and we're aware of the problems. Also, there are a lot more clinics nowadays, it's a real trend.

*Ed Soph:* The thing about clinics is that students are exposed to ideas they don't get anywhere else. I'm talking about a real clinic, not some guy getting up there and playing a solo at a million miles an hour, then saying, "any questions?" New tools like educational videos give students the chance to see a wide variety of drummers play, and they can learn from that.

*Steve Houghton:* Yeah, the better teachers are going to take videos and run with them. Yamaha is definitely striving to break new ground in this area.

For more information and to receive Yamaha's *Drum Lines* newspaper, write to Yamaha Musical Products, Division of Yamaha International Corporation, 3050 Breton Rd. S.E., P.O. Box 7271, Grand Rapids, MI 49510.



# Jim Capaldi

*fic. " With Deep Feeling, a sextet based in the industrial city of Birmingham, he served as the lead vocalist and frontman, but when the group's drummer would double on vibraphone or flute, Capaldi would retreat to the back of the stage and take the drum chair. It was at the Elbow Room, a club at which Deep Feeling served a residency, that Capaldi met and jammed with the musicians who from 1967 to '74 would form the core of Traffic: reedman Chris Wood and multi-instrumentalist-vocalist Steve Winwood.*

*Leaving the asphalt and grime of Birmingham for a cottage in the secluded countryside, Traffic was a musical experiment in organic chemistry—a group of musicians with no assigned roles and without allegiance to any one style of music. Performing acoustically or electronically,*

*Traffic blended the past with the present—blues, jazz and country with rock, pop and later some reggae. So precocious and distinctive were the vocal and instrumental (guitars, keyboards and occasionally drums) talents of the then-teenaged Steve Winwood, who Capaldi calls "the phenomenal force of England," that the latter's contributions to the band were—and are—often overlooked. Yet in the United States, where the group enjoyed a large and devoted following, such hits as "Dear Mr. Fantasy," "The Low Spark of High-Heeled Boys" and "Empty Pages," all Capaldi co-compositions, remain staples of FM radio.*

*Capaldi cut his first solo LP, Oh! How We Danced, in 1972, and following the demise of Traffic in 1974, moved to Rio de Janeiro, where he has composed three hit songs for the vocalist Marcello. His most recent solo effort, Fierce Heart, was coproduced with Winwood, marking their first full-scale collaboration in a decade.*

**GK:** Did you take drum lessons as a teenager?

**JC:** No, I didn't take any lessons. In a way, I wish I had. I think it's good to know all the aspects, especially reading. But my schooling was mainly in listening.

**GK:** What are some of the records you listened to as a youngster that inspired you to play the drums?

**JC:** Very, very early, the only drummer who made drums stand out was Gene Krupa. But then the guys I have to talk about after that are two Americans and one Englishman: Al Jackson, from

Booker T and the MG's, who is my all-time favorite drummer, Bernard Purdie, and Ginger Baker.

**GK:** Were you familiar with Baker's early work with the Graham Bond Organisation?

**JC:** Yes, I was there at a lot of those gigs. That was very impressive. I'm very glad I had the chance to see that. I think Ginger was the most original, innovative drummer of that period. I'd never seen a drummer use that kind of style—the heavy flaming, you know, and the arms and legs kind of playing triplets together.

**GK:** Was Ginger Baker using the double-bass setup in those days?

**JC:** No, he developed that in Cream.

**GK:** Did you ever experiment with two bass drums?

**JC:** Yes, I did try, but I didn't keep it up. It's very interesting, but you have to use it right. Two bass drums tend to dominate the whole thing. When you have two bass drums really together in good synchronization, you almost don't need anything else; you can just play your top kit in between your two bass drums. It makes a thunderous kind of noise, [laughs] It's very impressive if it's used correctly.

**GK:** What impressed you most about Al Jackson and Pretty Purdie?

**JC:** Al Jackson, I think, was the master of time. His time was so unique; I don't think there can be anybody like him. Also, it was the way he laid on the backbeat; it was very typical of Memphis. It was his beautiful time, his feel, and also the fact that he would just play time and then he would hang you on the edge for a fill. When it came, it was quite beautiful because he made you wait so long for it. Rather than continually filling and continually bothering the rhythm, he just played time. He put the most incredible things into the piece, whatever he was playing without putting them in by way of fills. He made the whole feel of the track he was playing into a whole thing itself. He played some wonderful things, especially on records like the *Otis Blue* album. And it was more or less what he *didn't* play that impressed me.

I remember a fill I did for the track "Colored Rain" [from *Mr. Fantasy*]. In fact, I remember reading in a magazine that I actually got a small amount of praise from Al Jackson, who reviewed the album. That was about the high point for me. I was copying him, slightly. He com-

Jimmy Miller, producer of Traffic's second album, in 1968, quipped in the liner notes that Jim Capaldi's time is so perfect that even the drops of sweat falling from his brow keep the beat. A flawless time-keeper he is, but Capaldi is more: Though blessed with an ineluctable sense of swing ("but lacking in the technical department," he interjects), Capaldi's talents as composer, vocalist, producer and creative catalyst are equally formidable. His innate sense of rhythm, demonstrated with the seminal but defunct British band Traffic and on six solo albums, springs from an active imagination and fierce determination.

Born in 1944 in Evesham, England, to musical parents (his vocalist mother and accordionist father barnstormed Europe as the Macari Serenaders, performing Latin and Gypsy music), Capaldi fell under the spell of music at an early age. His earliest influences, ranging from Louis Bellson to Elvis Presley, would foreshadow his later passion for jazz and blues, not to mention his roles, independent of each other, as both drummer and lead vocalist.

Smitten by wanderlust, Capaldi left home at an early age and by 1958 had formed his first group, the Sapphires. The years 1962 to '65 witnessed the birth of such bands as the Hellions and the Revolution (both with later Traffic member Dave Mason) and then *Deep Feeling*, which Capaldi describes as "a prototype of Traf-

by Gene Kalbacher

plimented me on the opening fill. I thought, "Wow! There you go. Coming back home."

Burnard Purdie, on the other hand, had that same attitude as Jackson, but he was the funk, rock-steady man. He had those incredible hi-hat compressed shots off the bass drum. This was featured beautifully on an early recording of Tim Rose, "Walk Me Out In The Morning Dew." That's Bernard Purdie at his devastating best.

**GK:** Do you practice often, and do you practice some of the same things you did as a youngster?

**JC:** I don't practice as much now as when I'm rehearsing. Then I get down, we rehearse the tunes, and I like to mess around and just jam. I feel fresher if I don't practice so much. But when we rehearse and when we play, I start to get loose.

**GK:** Does the fact that you also play the guitar and keyboards help you to play the drums?

**JC:** I guess keyboards, yes. Basically, what helps me play the drums is vocals. If you have a good, strong melody sense and a good ear for the melody line, the drums sit naturally around the voice to give the right accompaniment.

**GK:** In general, Jim, what are some of the attributes you look for in a drumset?

**JC:** First of all, the quality of the tone. I like a fat sound—an explosive sound when I hit. And as I hit harder, the tone should grow. It should be deep and yet with attack—all the drums. Then, I guess, I consider the looks, mixed with durability and strength, easy handling of the heads and mechanism. I don't like anything too fancy. I don't like fancy tom-tom holders where you can never get the right angle, no matter how you twist and turn it. [laughs] It's usually better to set your tom-toms on separate stands, so you can place them where you want.

**GK:** Let's move along to your technique and some of the equipment you use.

**JC:** I don't usually need more than one tom-tom in front of me, and a floor tom. However, I may use two small toms in front of me. Then I use a cymbal off to my left, on the end of the left tom-tom and between the hi-hat, and one cymbal on the right side, between the floor tom and towards the right of the bass drum.

**GK:** What specifically are the brand names?



Photo by Tom Coppi

**JC:** I've got a mixture, actually. I've got some Paistes and some Zildjians. I just basically try to find a good individual cymbal. No matter how much they are made equally, for some reason a cymbal will have its own character. It's the same with the kits; some tom-toms just seem to have a character. If I find a good one, I keep it. The thin Paiste crash is quite nice. And some of the Zildjians, for the medium ride, are quite nice.

**GK:** What tom-toms are you using now?

**JC:** My kit at the moment is a Zickos. I've had that for a number of years; I bought it at Manny's in New York. It's called a cannon bass drum; it's very long, and made of Plexiglas. I'm actually thinking now of getting a set of North drums.

**GK:** What attracts you to North drums?

**JC:** I quite like the shape of those toms—the way the bottom is projected outwards. There's no skin on the bottom. I think a one-skin drum is a very effective thing. My brother Phil, who is also a drummer, has a very simple thing. It looks like a looking glass—a mirror. You hold it in your hand, and it's just got a hoop and one thin skin. It's a hand tom. Yet when you hit it, it makes an incredible sound. A North drum gets that quality because it has one skin and you have the tubes shooting outwards. I think it's quite an innovative idea for the drums. That's for live playing. In the studio, I use practically anything; I just doctor it up until I get the sound I want.

**GK:** How do you tune the heads?

**JC:** Basically, I don't like to have the skins too slack. A slack-skin drum sounds dead to me. It has to have a certain amount of ring. Engineers usually say, "She's ringing too much." You don't want too much

ring, but if you don't have any, there's no life to it. The drum should be live, it should have a note and it should have a character. So I try to get it as weighty as possible. I like it low sounding but with weight. Unless I have a fill that needs to be up very high, beginning on a high tom-tom, I usually go for a very fat sound on the toms.

**GK:** What about onstage tuning?

**JC:** Live, I try to match the studio sound. I try to get it as solid and as powerful as possible. The danger with drums is having them a little too high—a little too tinny. And the minute you don't get the right drum sound, I think it affects the whole sound of a band. I think the band can only be as good as the quality of its drum sound.

**GK:** When and how much do you muffle your drums?

**JC:** I think if you have to muffle too much, you have a problem with the drums: They don't breathe. I don't like to put much more than maybe a strip or two of tape. I've found that the drums that really have something are the ones you don't need to put too much damping on.

**GK:** What pedals and hardware are you using these days?

**JC:** I quite like the Rogers pedal and also the Ludwig *Speed-King*. I have pretty heavy-duty stands, so that's no problem. I'm also going to start using some electronic drums.

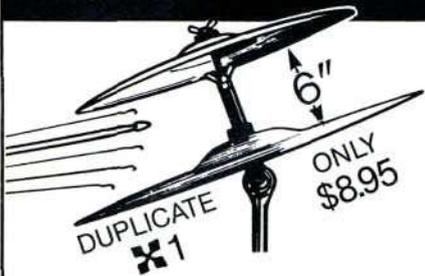
**GK:** What type?

**JC:** Simmons.

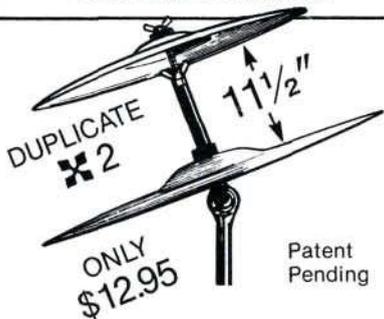
**GK:** For what purposes?

**JC:** The Simmons through the PA has an incredible bass drum sound, and it can be used to accentuate moments where you want an explosive sound. It's such a tight sound through the PA because of the elec-

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tronics of it. It has a very low, thudding kind of sound.

**GK:** On tour in the early days, Traffic performed without a bass player *per se*. Chris Wood often played the bass parts on the tenor sax or on the keyboard. As a drummer, do you find it difficult to work without a bass?

**JC:** It's difficult when you're playing certain pieces that could use a good bass line. If you can hear a good bass player who's really sitting on it, it does help you. But then again, a lot of material from that period of Traffic was very free and open. So, in a way, I started to get to the point where I knew how to fit in with Steve and Chris; it was a very loose thing. The grooves, the expressions and the dynamics were quite open. I worked within the dynamics of the actual sound we were making. Whereas the more people you have—the minute you have four or five—it takes on a different thing altogether.

**GK:** When percussionist Rebop Kwaaku Baah was added to Traffic during the *Low Spark* period, did you find that his presence enhanced or hindered the overall dynamic?

**JC:** It was a help because he, being a master drummer, knew exactly where to strengthen and enhance. Sometimes he would lay down a whole groove of his own that really supported the music. He died recently. We just did a benefit concert for him at the Marquee. It was a great night. There were three drummers and three bass players.

**GK:** Starting with Traffic's *Low Spark* album, when you became the frontman, drummer Jim Gordon joined the group, followed by Roger Hawkins from Muscle Shoals. Having been Traffic's original drummer, did you offer any input to your successors when you became the lead singer?

**JC:** I think that's the personal area of the drummer. I felt that both Jim and Roger were alike sounding. They were excellent drummers, but I thought they were alike—more wristy than I was.

**GK:** You came out from behind the drumset and became the lead singer. Had you wanted to be more of a frontman all the time?

**JC:** I was a singer before I played drums. I used to be the lead singer in a group called Deep Feeling, and I would take over the drums when our drummer would play vibraphone or flute.

In that period, which was 1970 to '71, I went through a very heavy spell. I think I was ready to pack it in. I couldn't seem to handle everything I was doing at the time. Traffic was going through one of those patches: "Is it going to fall apart again?" We were always breaking up. I was in Morocco with Michael J. Pollard, the actor who was in *Bonnie And Clyde*. He was a big, big name at that time.

Pollard and I would sit around writing lyrics all day, and talking about Bob Dylan

and the Band. Before I left Morocco, Pollard wrote in my notebook, "The Low Spark Of High-Heeled Boys." I wrote the rest of the lyrics around the title. The "Low Spark," for me, was that strong undercurrent at the street level.

At that period, I was just falling apart. I was going to step out of the band. But Steve said, "No. *Be There!* Let's augment the band." Then I came up with "Low Spark," and it was probably the most successful album we've ever done. So in my weakest moment—I was going through a lot of problems then—I was at my strongest.

**GK:** So your becoming the frontman was Winwood's way of keeping you in the band—of keeping Traffic alive?

**JC:** Yes, to keep me going. When I got into it, I was reborn as an up-front singer. I'll tell you the truth, it kind of worked well because, in a way, the audience wanted a little something visual.

I was always trying to give that angle to the group. Steve would walk on stage, and, being the great player that he is, he wanted to play. Nothing more! I don't mind that. When you're as good as he is, you don't need visuals. But I just couldn't give enough of a visual element from the drums.

**GK:** When you were singing live with Traffic from behind the drums, did miking the vocals pose any problems?

**JC:** Yes, sometimes. The technology of miking for drummers has improved. For instance, you can now use a mic' that comes over and doesn't interfere with your arms at all. There's also a harness made by Shure that you can put over your head. Wherever you turn your head, the mic' stays at the same distance from your mouth, which is quite good.

**GK:** Since Winwood wrote most of the music for Traffic, and most always sang your lyrics, many people believe he was the lone composer in the band. As such, your role in the band has been underrated. Did this situation, in all candor, ever bother you?

**JC:** I was the words; the sound was Steve's. I used to feel terribly embarrassed that he was singing *my* experiences, which are very personal. It always made me feel strange, except where I'd written a lyric that was just a pure piece of writing. On personal things, like "40,000 Headmen," he made them work so well that people thought *he* wrote them.

**GK:** The landscapes, moodscapes and dreams in your lyrics for Traffic are very evocative and poetic. Do you ever write down strings of words or poems, and later mold them into lyrics?

**JC:** Yeah. I used to do that more than I do now. I used to have an old book with a load of paper. There was scribbling all over—just things that came out of my mind. I'd write about anything.

One time, I drew this character on the paper. Next to the drawing, I wrote a letter

to the character, and it started off like any letter: "Dear Mr. Fantasy." Then I went to bed. I heard Chris and Steve playing down in the music room. I came down and they'd written "Mr. Fantasy." They said, "We found that thing you'd written. We put this tune to it." I was knocked out. I said, "You've written a classic!"

**GK:** Your song "Gifts Of Unknown Things," from your most recent album, wouldn't seem out of place on the second Traffic album.

**JC:** It's like "40,000 Headmen."

**GK:** Exactly. In both "40,000 Headmen" and "Gifts," the character searches for vast treasures, yet must endure hardship and peril along the way. These story-songs sound allegorical. Are they examples, in some way, of your philosophy of life?

**JC:** I like that mood. I found that, with some of those songs, I didn't write them so much as they came right through me. That was one of my favorites.

**GK:** Over how long a period of time did you write the tunes on *Fierce Heart*? Were they composed before you entered the studio?

**JC:** I wrote a lot of them in Brazil. I wrote them very simply on acoustic guitar. I've never been very technical, and I still don't know very much about programming synths and drum machines. I never work onto a tape; I never do overdubbing or multi-tracking. That all comes when I get with the musicians in the studio. I simply work on an old, battered cassette, an acoustic guitar, and maybe an acoustic piano. I completed some of the songs in England. I found that a good way to work is to have a good, basic idea—a good hook—and develop it when I work on it—not to have it finished.

**GK:** *Fierce Heart* boasts some interesting time signatures, especially the change of groove on "Back At My Place."

**JC:** Yes, I dig the half feel into the double up. I've always loved that swing, Latin feel. I've always loved the Richie Havens groove.

**GK:** What prompted your move to Brazil and how long have you been there?

**JC:** Two years after Traffic split [1976] I went off to Rio, and I've been there, off and on, ever since. It was a great thing to do because I figured there wasn't a lot going on in England anyway, so I just took

a break.

**GK:** Have you found that the geography of Brazil inspires you as much as the British countryside did?

**JC:** Rio is an interesting place to be. You must remember that when you reach your 30's, you've already formed and shaped a lot of information and attitudes. Then you go to a nice place and write a song about the place. "Favella Music" is the definitive song, for me, about Brazil.

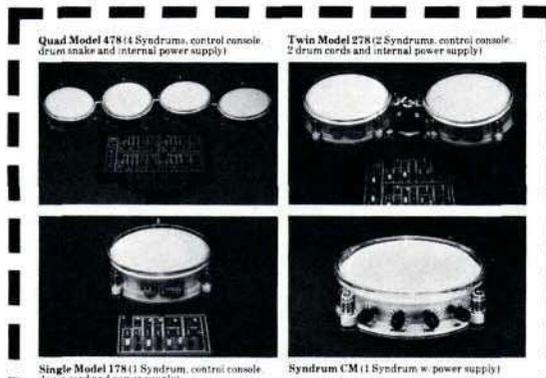
I use places as moments in time, as references in my life, and how I feel at the time. But the place doesn't always change the way I feel. I think I've basically felt how I've always felt since I was young. It's just that different landscapes pass before my eyes, like a movie. But I am the camera-

man.

I think you're born with a certain vibe, and that vibe stays with you all your life. Bob Dylan wrote, "I was so much older then/I'm younger than that now." I think we're very old and wise when we're young. In the end, you wind up very fragile. When you're young, you have a tremendous, singular ego and protectiveness within your own youth and emerging strength. You're very wise when you're that age. When you look back at your life—when the light is fading and it's all over—I think it's only those moments you shared with people that really mean anything. If you didn't have many of those moments, then I don't think you really lived.



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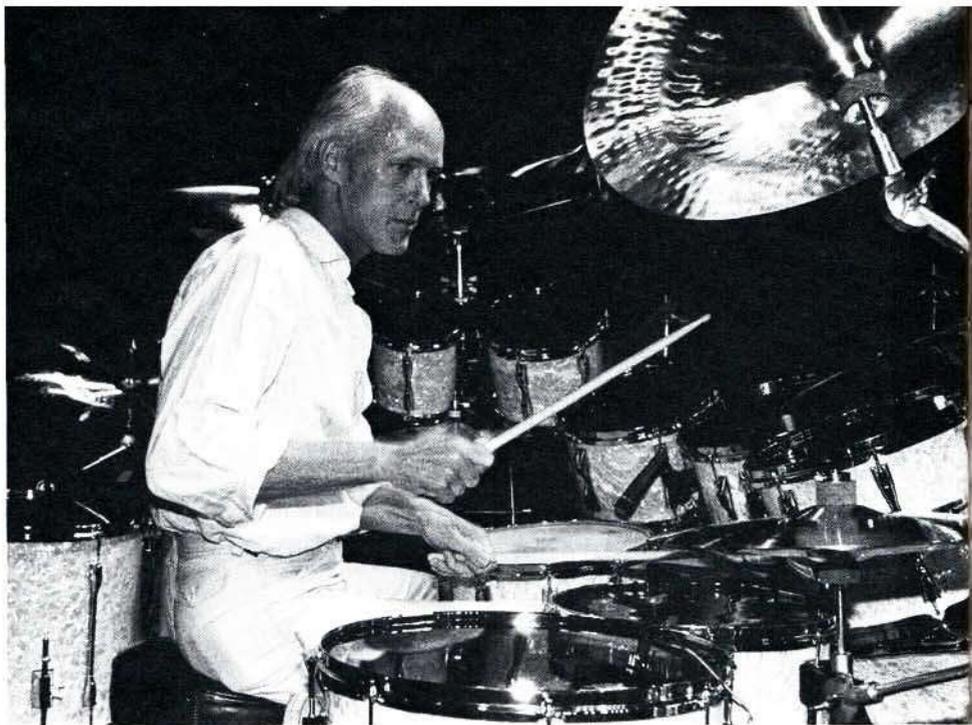
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*Kunkel continued from page 13*

**RT:** Your drum sounds are so good. Do you help in the engineering?

**RK:** Yeah. I think it's really important to work with the engineer very closely. I work very closely with the engineer on every project I'm involved with, because we both want to do something special that we haven't done before. And it's exciting. I'll hear some record or something that turns me on and I'll bring a copy over to the engineer and say, "Look, I don't want to duplicate this but let's get close to that. Let's use this idea and take it somewhere else." I've been working with Greg Ladanyi on Jackson Browne's albums. He's a very fine engineer, and there's nothing that he won't try. And I work with Shelly Yakus and Jimmy Iovine when I work with Stevie Nicks. Shelly's a brilliant engineer. He truly cares about the sounds, especially the drum sounds. He monitors them and listens to them constantly. He'll be the first one to tell me when the pitch of the snare drum has gone lower just from hitting it. He's very tuned to that. A lot of engineers I work with really care, especially about the drum sound. Even today with all the drum machines, it's still always kind of the heart of all the tracks. The sound has to be great and be unique.

**RT:** Is it hard for you to tell when the snare has changed its tuning a little? It seems like it might be.

**RK:** I can feel it in the play of the head, especially if the lugs around where I'm hitting it have changed.

**RT:** I don't imagine you could help so much in the engineering when you first started.

**RK:** I always helped in what I thought

about—not the miking techniques or any of their engineering tricks. I always helped from the drum standpoint. I did what I could to make the drums sound better, because basically to get a good drum sound, you have to have drums that sound good. Then all you have to do is record that sound. That's still basically the way you do it. You can't record something that sounds bad and make it sound good. That doesn't work. So just by my cooperating and making the drums sound good themselves, the drum sound always started out about 85 percent there. The less EQ that you use and the less you use of everything, the better and fuller it's going to be. That's the way I was taught in the beginning and it really hasn't changed.

**RT:** Are you playing with both top and bottom heads on your toms on those early records?

**RK:** Always. Nobody ever really wanted me to take them off. Nobody ever said anything, for the reason that they already sounded good. Most people don't know how to tune drums with two heads on them. Somewhere along the line I learned how to do that long ago.

**RT:** What is your trick?

**RK:** Well, it's just that the two heads have to be in tune with themselves, and not necessarily at a high pitch. It's best to put the bottom head on, and tune it to where it's the loosest it can possibly be without being wrinkled. Make sure that it's in tune with itself and that no lug is tighter than any other lug. Then, tune the top head to the bottom head in the same way. You will get a true, deep, pure tone out of that cylinder. If you want it to be higher you can tweak it

up and change the pitch, but you've got to bring them up together because, otherwise, you will hear those rings that are in there. That will happen if one of the little lugs is just a little tighter than one of the other ones. Shelly Yakus will mention that there's something wrong with one of the lugs on a tom-tom. He's the only one who does that. Then I've got to stop and tune it, but he's always right. There's always one of them that's wrong.

**RT:** The photo on the back of James Taylor's *One Man Dog* album shows you guys set up in an attic. Is that where you actually recorded?

**RK:** Yeah, we recorded in James's house in Martha's Vineyard. Most of that album was done there, but not all of it. We did a few tracks in L.A.

**RT:** There wasn't a whole lot of separation between the instruments.

**RK:** There wasn't any.

**RT:** It's a good sound.

**RK:** Yeah, it came out okay. We did some wild things.

**RT:** Was the *Sweet Baby James* album your first big project? You seem to have gotten real busy right after that.

**RK:** It was the biggest thing that I'd ever been involved with. I worked with James for a long time, and toured with him after almost all the albums. Things got real busy.

**RT:** You worked with Joni Mitchell on a couple records.

**RK:** I worked on *Blue* and *For The Roses*.

**RT:** How did you meet Joni?

**RK:** I met Joan because I knew Crosby, Stills & Nash. I was good friends with those guys, especially David and Graham. I worked with all those guys in many different configurations. When James Taylor wasn't working, I'd be working with them. I met Joni when David produced her first album. She was always around those guys anyway. As a matter of fact, when I was working with her on *Blue*, she and James were seeing each other. And I could see in her music that she was moving further and further towards jazz. The Section was together at that time and we were playing jazz, so my head was into that. I remember saying to her, "Joni, you ought to pick some of your music and surround yourself with some real legitimate jazz players just to see how they interpret your music, instead of trying to apply your jazz, free-expression ideas to folk music all the time. You ought to try that." She went out and did it. And to this day, she'll tell you that I told her to do that. Not that she probably wouldn't have gone that way anyway, but I think it rang some bell.

**RT:** The *Tapestry* album you did with Carole King is a classic. Did Carole have ideas about what she wanted you to do?

**RK:** Carole always has ideas. She's the consummate arranger. She knows exactly what she wants, and says it in the most beautiful, loving way. She's a fine lady, and she didn't get to where she is today by

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not being professional. If you look at a list of all the tunes she wrote, it's staggering. It's like all your favorite tunes of all time. Even before her own solo career, she and Gerry Goffin wrote a lot of stuff. Playing with her on those benefits we've been doing for Gary Hart has been so much fun. It's weird because people are kind of rediscovering her. When we do the tunes from *Tapstry*, people go totally nuts. The band sounds really good and she's singing really well. It's like listening to the album but kind of updated just a little bit. It's real exciting, and it's neat to see people discovering it for the first time.

**RT:** Whose idea was it to have you and Jim Keltner play on James Taylor's "How Sweet It Is To Be Loved By You"?

**RK:** That album, *Gorilla*, was produced by Lenny Waronker and Russ Titelman. Russ or Danny probably came up with the idea. It was really fun.

**RT:** Did you guys talk it over or just go in and do it?

**RK:** Well, Jim Keltner is one of the greatest people there is, and we talked about it briefly. Whatever you want to do is fine with Jim. He has the same kind of attitude as I do; he just wants to make people sound good. So I kind of just played straight ahead. He just listened to what I played, and he played in those spots where I wasn't playing. He had a couple of bass drum beats that made the whole bottom bass drum pattern much hipper. He just kind of

did a flam on the hi-hat and the cross-stick on the backbeats. He played some simple things that made it groove, and I was just playing the full backbeats. He was putting those extra little sounds in there. I had a tambourine and was hitting that too.

**RT:** Do you ever see trends in drumming? For instance, did the new wave thing make us all more tom-tom oriented, by making us play more time on the toms?

**RK:** Yeah, it got more frantic. I think that was kind of the first shaking out, like "Oh hey, listen to us. This is different. This is just in the groove." I think there definitely have been trends. But drumming's just like songwriting. The good songs will still be the ones that make the hit list, and the great, sensitive playing will always shine out from the rest. Steve Gadd gave a great performance on the Paul Simon song, "Late In The Evening." To watch him play that part is incredible. He's got two sticks in one hand and plays all these parts. It's fantastic. That's the innovative, inside, in-the-groove stuff.

**RT:** Steve Gadd says you are a big influence of his.

**RK:** I think drummers are the biggest mutual admiration society that there is. Anybody who is outside that and puts other drummers down is just stupid. Drummers are not afraid to be influenced by, and are not afraid of, each other. I know I'm not. And the drummers I know are some of my dearest friends. I don't see

them all the time, but I know I can count on them and they can count on me. I think there's plenty to be learned from each other. If I'm an influence on Steve Gadd, God bless him. I don't know what it is, but if there's something there for him, terrific. I really feel that I've accomplished something.

**RT:** Has your drumming changed any as a result of the trends in music? Is the part you play on Jackson Browne's *Lawyers In Love* any more of a disco beat than you might have played years ago?

**RK:** Sure.

**RT:** Were you playing along with a click on that?

**RK:** On most of it, yeah. Sometimes it was even more than a click. Sometimes I would program the drum part very close to what I was going to play. The album took a long time to do, and in some cases, it was a real labor of love, but we might have overplayed some of the songs a little bit. One song that I wrote with Jackson and Danny, "Tender Is The Night," is something I'm really proud of but we did play a little too much. We were all concerned. We really wanted that song to be good, but we got into a situation where it was really late in the project and we had to get it done. We had played it just a little too much. If you have a trained ear and listen very closely, you can hear what I'm talking about, but I don't think that the general public notices stuff like that. That style of drumming seemed to work for the tunes he'd written, and tunes that we were putting together. I don't think I could have done anything else. I tried to be as inventive as I could be. I was very happy with the drum sound on that record. I think Greg really outdid himself. But that's an old drum sound now for me. I constantly feel that my drum sound is emerging. It's always changing just like everything else in the universe is constantly changing. Nothing remains the same. It's got to evolve.

I got to meet Alan White, the drummer with Yes, about two or three weeks ago and I was just flabbergasted. I told him that I had been listening to the album 90/25 day and night and that I thought it was really great. He said it took a long time to make it. When he introduced himself to me, he said, "I've been listening to you play for so long." His album is so incredible. They took some great chances with the drum sounds. That's what I like doing. That's what I want to do with the things I'm involved in, but sometimes people won't let me. But I always try to because I think that's what people find interesting now, especially from the rhythm section. In the opening intro to "Owner Of A Lonely Heart," the drum sound is like John Bonham starting a tune, and it immediately cuts to this really tight kind of Police-like snare drum. I love that. That's great. Then there's Stewart Copeland. I mean, this guy's a genius. Have you seen

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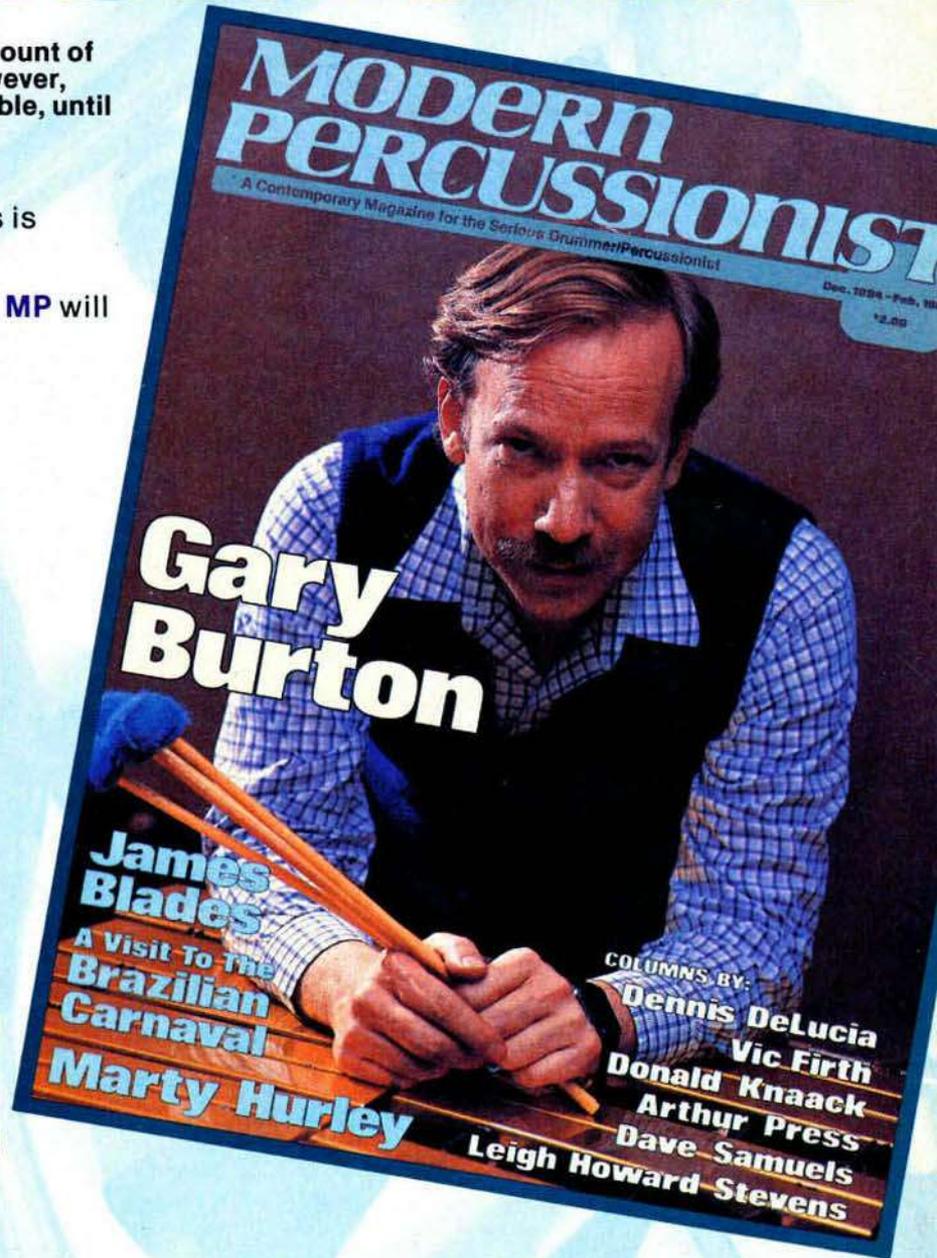
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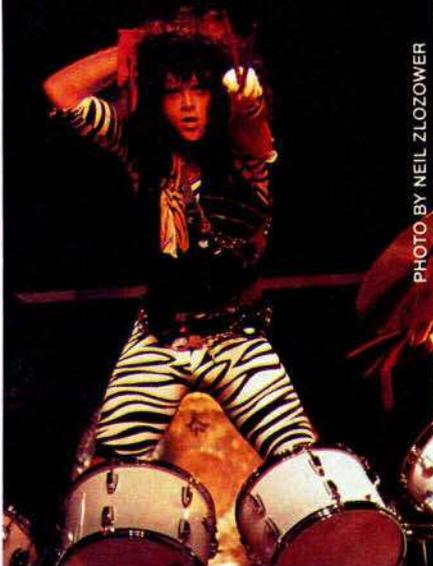


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the Police video from their show at the Omni in Atlanta? If it comes on TV or you get a chance to see it, watch it. It's true that in a three-piece band it's pretty easy to get a great sound, especially for the drummer, because nobody is stepping all over anybody else. I mean, it's his show. If he stops, it's dead. Nothing happens; it's over. He's weaving in and out with Sting, who is so fluid anyway and so locked into the rhythm of all that stuff. Since he's the bass player, it's a natural combination for success and great music. They kind of came up from reggae, just like we came up from fusion music. They obviously decided, "Wow, reggae is what we want to play. Let's learn how to play it." I think it's terrific. I think that the music that they will go on to make and the music that Phil Collins will go on to make are the trend setters as far as drumming goes right now. I just want to develop right along with them, and stop being afraid to try new things.

**RT:** Do you get a chance to try more things when you're recording with Stevie Nicks?

**RK:** Yeah, it's pretty open for me. Jimmy Iovine has specific ideas about what he wants, so I follow his lead a lot. But it's definitely a pretty open situation. I enjoy it.

**RT:** In your video project, you chose to talk mainly about drum tuning, is that right?

**RK:** The aspect that I chose to talk about in my particular video was tuning, but the project is a lot bigger than that. This is something that I'm really excited about and very involved in right now on a grand scale. I'm putting a lot of time into it. I'm now contacting musicians, getting a copy of my tape to them, telling them what we want to do, and the response has been phenomenal.

**RT:** So there are going to be videos focusing on all the instruments?

**RK:** All instruments. What we want to have is a six-hour library of one-hour tapes. On each tape there will be four musicians—guitar player, bass player, keyboard player and drummer. Each one will have 12-minute segments in which to give a lesson of some sort. Each segment will also give some insight into that person. What makes Terry Bozzio think the way he does to make those cymbals sound that way? What is it in his personality? You can match those things up and see a little bit about the person that you can't get from an interview or from seeing that musician play in concert. Hopefully, at the end of each particular tape, the four people will be shown in the studio working on a song. This will show how the interchange works and how music is made. How musicians interact together is something that people don't usually get a chance to see. I just saw a clip of *Let It Be* where the Beatles are up on the rooftop working out a song. Just hearing one of their earlier takes that

didn't make it is almost more exciting than listening to the record. You know, watching "The Making of Thriller" to me is better than watching "Thriller." So, all the musicians I'm contacting are real excited. We're in the process now of trying to hook up with a major distribution network. We hope to have the first tape out before Christmas. I'm not totally sure who's going to be on that tape other than me and Joe Walsh. I don't know who the keyboard player and bassist will be. But the idea is that it's educational and entertaining, instead of being just entertaining, like the music videos.

**RT:** Or for advanced students only.

**RK:** Yeah. There's definitely going to be education there for advanced students. There will be some information that will be covered in depth, but it won't be so much that you can't just sit down with a bag of Fritos and a notebook to watch it and be entertained. After that's done, we plan to go on and do the same thing with engineers and producers. What can be done in this format is almost infinite. I'm really excited about producing it. It's a different twist for me. It's a good time in my career for me to branch out a little bit and do some different things. All the musicians that I'm talking to feel great about sharing that information. No one wants to hoard that information. If they do, they're stupid. You have to share that information. All the kids coming up are playing great stuff, and I think that they should have every benefit available to them—all the stuff that we've found out already. I think this is the perfect tool to do that with.

**RT:** It will take a lot of the mystery out of making music.

**RK:** It's going to bring a lot of the musicians that people have heard on records and really like into their home in a real true sense. They will be able to listen to Steve Lukather, or to Joe Walsh talking about how he gets the sound out of his *Echoplex* and how he uses the talk box.

**RT:** How many drumsets do you have, and how many do you actively play right now?

**RK:** Most of the time, right now, I just use the two Yamaha sets. I have two 9000 *Recording Series* sets. One is British racing green and one is white mother-of-pearl like the old Louis Bellson sets. I asked them if they could make it for me before the tour with Jackson, so they scrounged up some of that stuff and made it for me exclusively. I really like their drums a lot. They've been very true in pitch. The Yamaha people really care about the people who play their equipment. I can't find anything wrong with it, and I've really tried. It's pretty flawless. I imagine they make a bad drum every once in a while or a bad hoop, but it doesn't get on any of the stuff they sell. So I have those two sets. I also have a set of Gretsch drums that I love dearly. I have a set of Pearl drums; the bass drum and the floor tom are wood and

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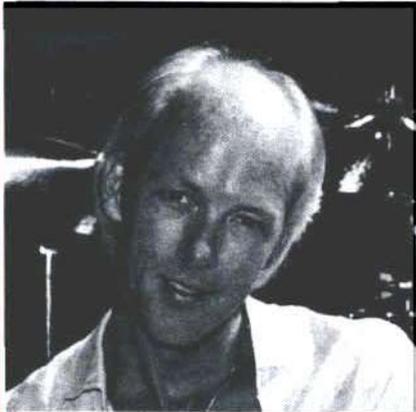
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fiberglass, and the rest of the tom-toms are all fiberglass. I had all the hardware anodized black, and the shells are all painted florescent white. I have that in the basement of my house. And I have those new Paiste *Rude* cymbals. It's a really loud cymbal; they really are rude. I have a couple of sets of Sonor drums. One is in Dallas in a studio that I use down there, and the other one I gave to my son. I use the Yamaha drums pretty much exclusively because I prefer them.

**RT:** On the cover of Jackson Browne's *Runnin' On Empty* album, your drumset has several North drums flaring out.

**RK:** That's the Pearl set that's in my basement, with three North drums on the right side above the floor toms. They weren't even mine; I was renting them. I thought they looked wild. More people have asked me about that drum setup, because it was on an album that sold about five million copies. "What happened to those funny-looking drums?" I hated those drums, as a matter of fact, because all the sound went out the hole. Unless you were standing right out there by that megaphone, especially on the smaller drums, it was just like, "wump." Out there it might have sounded fantastic, but I couldn't hear it from where I was playing. Also they were real heavy with all that weight hanging out there, but they looked wild. More people relate to the look of those drums than anything else.

**RT:** What kind of sticks are you using?

**RK:** I play an Art Blakey model that I get from the Professional Drum Shop in L.A. and I've been fooling around with some Dean Markley sticks that they made for me, too. I haven't totally endorsed them but they're okay. They're a duplicate of the *AB* model, but made out of their hickory stuff. They're well balanced and straight, so I'm playing some of those too.

**RT:** How about heads?

**RK:** Remo clear *Ambassadors* on the top, Remo clear *Diplomats* on the bottom, and a coated *Ambassador* on the snare. I like the clear heads. It's a gummier sound. There's something nice about the mid-range and the low end that I like.

**RT:** Have you used those kinds of heads all along?

**RK:** When I was in The Section, I played all coated heads, because I wanted the impact—that top-end kind of thing—but after we put that aside, I went to the other head, and I've stuck with it. I like it.

**RT:** Are there any things you do for warm-up before you play?

**RK:** Not before I play. I try to lead a very active life in general. I work out every day and have a routine that I do no matter where I am. I do aerobics, play tennis, golf, swim and try to do active, sporty things. Doing that kind of keeps you in shape. Once you get past 25, you must have that kind of thing in your life or you will get too far behind. Before I play I just try to loosen up. Sometimes a good exer-

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cise is to play the congas or bongos before you play the drums. It's really good for your wrists, and it also gets the blood in the hands, just from slapping the drums. Then when you pick up the sticks and hold them, your hands aren't cold and clammy. They're hot and ready to go.

**RT:** I noticed that you play matched grip, and sometimes bring your left hand up pretty high before slapping the backbeat.

**RK:** I guess it comes up pretty high. It depends on how much time I've got, I guess.

**RT:** Is that part showmanship?

**RK:** I got to play a lot of big, Forum-size concerts—20,000 people and more. The backbeat just becomes so much more important in the bigger places. You are really laying it down for the rest of the people in the band. I just got into really relying on that and hitting it hard. I noticed that the harder I hit the backbeat and the louder the drum was, the more everyone grooved and the more everyone reacted. When I would just settle down and try to simmer on something, people were going, "What happened? Turn your drums up." So I guess I've made it pretty important to hit it hard. Depending on the tempo of the song, if there's more time, I might do something that's part showmanship too, just by drawing that motion out, so people can see that it is the backbeat and there's some kind of motion going on. I think people like to see that.

**RT:** Steve Smith was talking recently about how he was trying to play more bottom heavy by putting more emphasis on the kick drum, and making sure that the snare is there, but not playing so loud with his right hand. Can you relate to what he's talking about?

**RK:** Yeah, I can. The emphasis is always changing with me. I guess it depends on who I'm playing with and what the songs are. But I try not to rely on being one way. Some days I'll just sit down at my drums and will feel like there's nothing I can't do with my kick drum. That'll lead me right to it and I'll just stay with it. I'll let it lead all the way. Some days it'll be my left hand, and I'll carry over the strength from the left hand into the left-handed fills. You can do fills that sound really good with your left hand going at about 40%, and then your right hand will be carrying the weight of all of it. The left hand will just be picking up the beats that the-right hand misses. You can do the same kind of fill and concentrate on really charging with your left hand, and the fill will sound totally different. It will be vibrant and really accelerated. My right hand is a little faster and it does more of the work all the time. The left hand is just chopping that wood. All the finesse seems to be in the right hand. Some days I'll lead with my left hand and concentrate on putting more of the left hand into the fills. Sometimes I'll only do the fills with my left hand and just

stay on the ride with my right. Jim Gordon used to do that really well. And then some days I'll let my right hand do it. I don't know what my left foot is doing. It's just bouncing up and down as high and as much as it can. My left foot is pretty erratic in a way, but I like it because the places that it ends up playing are unique. It kind of has its own rhythm, like a stubborn child, but I just let it be. It does what I want it to do when I want it to do something specific, but most of the time it's just kind of out there moving.

**RT:** Do you play double bass drums?

**RK:** I have, but what I've come to like a little bit more now is this pedal that goes out on the other side of the hi-hat that plays on the one bass drum. I think that's pretty cool. It's a more efficient way of doing it.

**RT:** Are you happy with the action on the far-left pedal?

**RK:** Not really. It takes a certain amount of adjusting depending on how you have to have it. I've changed beaters and actually put a Yamaha pedal on the plate although I like the chain drive pedals. But I got used to playing the Yamaha pedal. It's a very good pedal too. The action on the left pedal isn't totally perfected, but it's fun to play. You should hear Keltner play on one of those things.

**RT:** What kind of cymbals are you playing?

**RK:** Paiste, although I have some great

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**RT:** Do you set them all up at once?

**RK:** I have. One time I set them up from little to big. And it was great because it was like a whole other instrument. It looked pretty wild too. But I have them all just to have them. The little cymbals are great. Sometimes I just put them up in odd places. That's another thing. I never set my drums up the same way twice. They're always different. It's like I always wear

different shoes. Some drummers either have to go barefoot or wear a certain kind of shoe. I decided that was too much trouble. You never know when you're going to have to play, and what if you don't have the right shoes on? Then what are you going to say, "I'm sorry. I can't play"? So I decided I could play in any shoes. I've played in boots, tennis shoes, and barefoot. I end up changing my setup all the time. I like it because it makes me play differently. If you set up the same way all the time, you're going to rely on that, and if you sit down on somebody else's drums, it's going to feel like, "How do I work this deal?" So I'm constantly changing. Sometimes I'll set up two bass drums. I'm into a

thing now where I have two floor toms on the right and another one on the left, on the other side of the hi-hat. If you want to hit the tom and snare together, it just makes more sense not to double over. So I have it over there. Also in the setup, there's this whole space over there. Nothing's over there, except the hi-hat. You put your drink there or something, so why not put a drum there?

**RT:** I was putting a snare drum over there for a while.

**RK:** I did that for a while too. But I found a better place for the snare drum. If you only use one floor tom, put the extra snare drum on the other side of the floor tom. When you do a fill, you won't have to come back to get it. Stevie "Grizzly" Nesbitt, the drummer in Steel Pulse, is probably the best reggae drummer there is, and he doesn't even have a floor tom. He just has another snare drum sitting over there. He's got two toms up here, and he does his fills, "whack du-du du-du whack!" It's great.

**RT:** You said you have two sets of hi-hat cymbals. Do you set up both at the same time?

**RK:** Sometimes I do, yeah. I set up a closed set over the floor toms underneath the ride cymbals, so I can play over there. They're not real tight; they're just set up slushy. But I'm changing my set all the time. For this tour with Fogelberg, I'll probably use everything I have. It's going to be outrageous. I think it's exciting when you come to a concert to see all different kinds of drums on stage. If you just see a simple three-piece set like Charlie Watts has or something, that's exciting too, because then you think, "Wow, this guy must be *bad* if he's going up there without many drums." Sometimes I'll just go out on tour with one tom. On Jackson's *Holdout* tour, I just played one tom and a floor tom, bass drum, snare drum, two cymbals and that was it. It was great. And that makes you play differently. That's what Andy Newmark was talking about in his article. But see, I wouldn't do that all the time. That's what I have in my house and play at home all the time. You can't rely on all those toms for the fills. You have to fill the space up with being creative and being exciting. Sometimes I just like to have Ringo's two toms and a floor tom setup, and that's really all I need. That one extra tom gives it an added dimension. Then, sometimes I just need to have everything.

**RT:** You must drive your roadies nuts.

**RK:** Well, not really, because I don't change it from day to day. I might change it from session to session. I'll get to a session and decide not to use this or that. Maybe if a different song comes up and I want a different kind of thing, I'll change the setup just a little bit. But I'm not changing all the time, especially on tour. I know how nuts that can get. I decide what I'm going to do at the rehearsals and then I leave it. But it'll be different from the last

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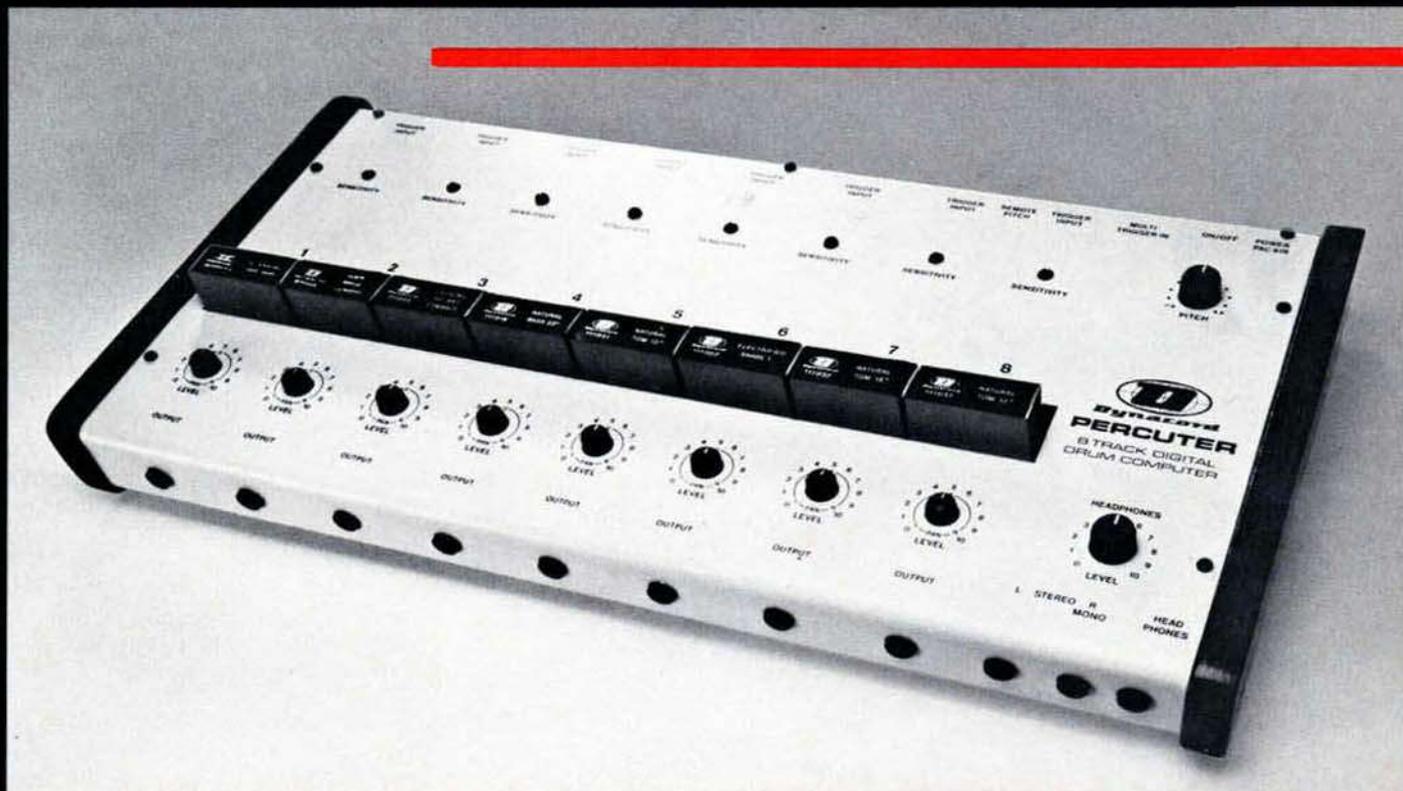
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tour. No, I wouldn't do that to the roadies. I rely on them too much to make their job harder than it is.

**RT:** What are your feelings on electronic drums? Are you impressed by the Simmons?

**RK:** Yeah. I don't have a set of Simmons drums. I think eventually I will at least get the sequencer and the device that they've come up with that you can put on a set of regular drums. Somebody came up with something just using contacts or something. I think it's fantastic. I love the sound of it, but like, where are the Syn-drums, right? I mean they were fine. They weren't as sophisticated as Simmons drums, but Simmons drums do have a

finite amount of sound within them. So eventually, after everyone uses it for five or ten years, there'll be something else. You're not going to replace the acoustic guitar and you're not going to replace the acoustic drums. But I like all the electronic drums. The only thing that bothers me is that everybody loves it and everybody really uses it, so it's going to be overused. It's probably reaching that point now. The drum machine duplicating real drum sounds and eliminating the hassles of dealing with a drummer and getting a drum sound is going to be around for a long time because it's a time-saver. That allows you to be extra creative in a lot less time.

**RT:** I read that you had taught yourself to

play a number of instruments over the years.

**RK:** I taught myself how to play the keyboard and how to play the guitar. I love to play the bass. I have a new Yamaha *MK100*—a little keyboard that's totally programmable—and travel with that. You can be a musician in a matter of weeks by just not being afraid to sit down and play the piano for a while, pick up the guitar and learn a few things, and write a song. It makes you feel good.

**RT:** Has there ever been an album that you only played on half of, but that you really wished you could have done the whole thing?

**RK:** Not really, because there's usually a reason for it. Either I wasn't available or they just wanted me for a certain feel on certain tunes that they thought I was better for than anybody else, and they felt that there were other people who would be better for other songs. I think that's a wise choice on the part of the producer. Some people think that it makes for not having a lot of continuity, but I think it's okay to have a variety.

**RT:** Tell me about playing on Ringo's new album. I got a kick out of seeing your name on that.

**RK:** I just played on one tune, "I Keep Forgettin'." Joe Walsh produced the album and he called me to overdub some drums on this tune. It only had a Linn machine. I was just eliminating the Linn machine. It was really fun.

**RT:** Did you play along with Ringo at all?

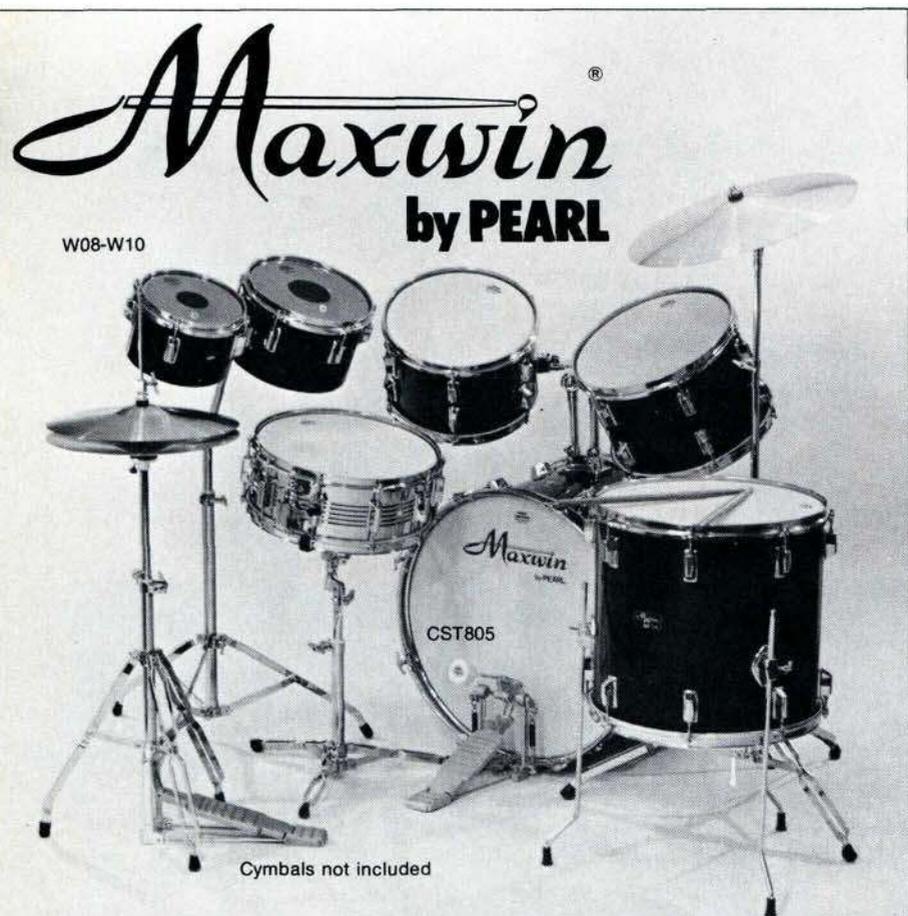
**RK:** No, but he came in later to put some tom-tom fills on, because I think he wanted to be on the track too. When we went out to dinner, he said, "Well Russ, everybody knows how great you are, but I hope you understand that I'd like to be on that track too." He was so funny, and he's such a great guy. The problem was that it was probably going to be a single, and here's Ringo Starr, who's a drummer, and he should be on there. So we both played on it.

**RT:** Did you play with B.B. King?

**RK:** Yeah, on an album called *Indianola Mississippi Seeds*. Carole King played piano on that album. I met Joe Walsh at a B.B. King session where we recorded "Hummingbird," Leon Russell's tune. It was Walsh, B.B. King, me on drums, Leon Russell on piano, and a friend of mine named Brian on bass. That's one session where I was totally terrified. The producer was Bill Szymczyk, and here were Leon Russell, B.B. King, and Joe Walsh. It was wild. This was 1969 or 1970.

**RT:** I have a picture of you in the studio behind your drums, and you had a conga drum set up off to your left.

**RK:** Well, that came about because when I played with James, there were a lot of tunes I played percussion on. Sometimes I just played percussion; other times I would play percussion for the first verse, and then go to drums. So I kind of had to have con-



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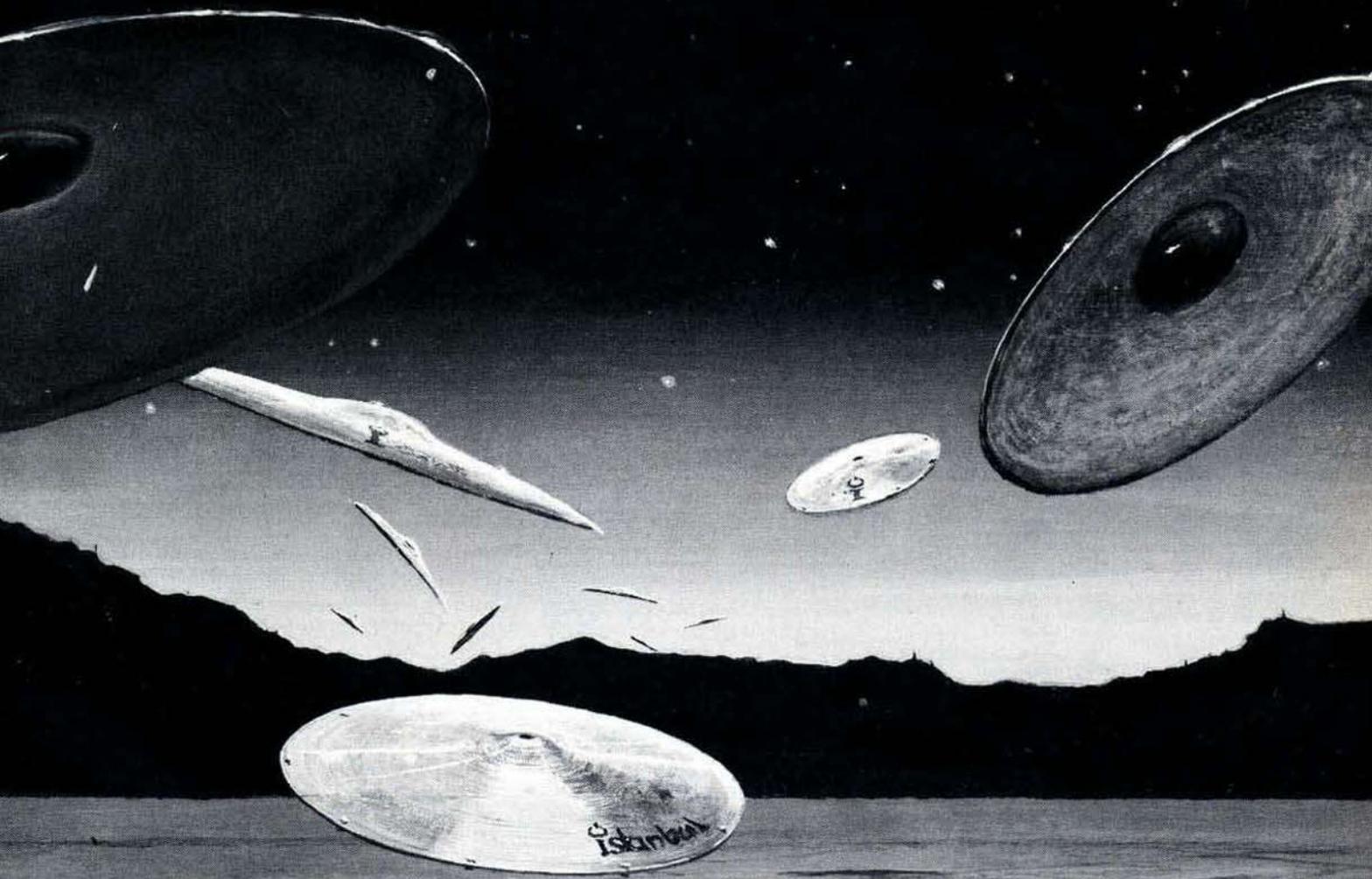
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gas and whatever my percussion deal was, with bongos and stuff, set up so I could just swivel around and play them. We did a lot of stuff live like that, and Peter always liked it to be that way. That was one dynamic we always used to use with James. And they liked to do it live.

**RT:** Picking up and putting down sticks gets a little hairy.

**RK:** Well, what we'd do would be to have a piece of foam to put them on. You just have to be careful. It's a challenge.

**RT:** Your son is playing drums now?

**RK:** Yeah, Nathaniel. He's 13.

**RT:** How do you feel seeing him become a drummer?

**RK:** It's very exciting. He does a lot of

other things too, but he enjoys playing. Over New Years, a bunch of people got together to put on a show in Santa Barbara. It was me, Jeff Porcaro, Steve Lukather, David Paich, Bill Champlin, Joe Walsh, Kenny Loggins and Joe Cocker. While we were rehearsing for a couple days, Nathaniel got to hang around, and at one point, he got to sit down at the drums. They were playing kind of a low, half-time shuffle, and he was just pounding it out. Man, he was going for it. Jeff and I were standing over in the corner kind of encouraging him, "Yeah, alright!" Jay Winding and Paich were just playing. They didn't know who was playing drums. They had been playing

for four minutes when they both looked up and saw that it was Nathaniel. You could just see the amazement come over their faces. David is so encouraging. He just started screaming, "Alright Nathaniel, you're groovin", alright." Everyone was just bolstering him. Just to be able to sit down and play with those cats—I mean, there are people a lot older than him who would pay good money to sit down and play with David Paich, and here's Nathaniel not overplaying it and not being shy, but being real confident about what he was doing, and just truly enjoying it. He knows who these guys are. He's listened to all of Toto's records. He knows they're the best cats that there are. But they're just regular people to him that he got to play with. He's had some pretty special experiences that have helped mold him into a good player".

**RT:** What does he think of his dad's playing?

**RK:** I think he likes it. The groups that he listens to and really likes are Scorpions and Night Ranger.

**RT:** That genre is very popular.

**RK:** Yeah, because the sound is cool. I dig the sound of those records. I said to Nathaniel, "Do you ever listen to the words of these songs? Do you ever listen to 'Give The Dog A Bone'?" He said, "You know what? I don't even care about the lyrics. I'm just into the music." But I might listen to the words. It's cool, I don't dislike the music at all. For him it's exciting. It's his own identity, and that's what's important. I think that's what it is for everybody. A lot of people don't understand all the techno music or the punk stuff. That's okay, because for the people who like it, it's their identities and their music. That's important. You've got to have that. For our parents, it was Tony Bennett.

**RT:** Who are your favorite bass players?

**RK:** Leland Sklar. Bob Glaub and I have been working a lot together over the last five or six years. Bob is brilliant. He makes the drummer's work very easy. He's really a great groove player. I just worked with Emory Gordy in Nashville a little while ago, when I was there working on some stuff with Dan Fogelberg. He was a lot of fun to play with, in a whole different style. We were doing some bluegrass music and it was nice to play with somebody who could really move around on upright or on Fender bass or anything. I like working with Norbert Putnam too. He's another real good bass player. I don't get to play enough with a lot of people that I like a lot. I've played with Abe Laboriel a couple times and it was always a magnificent experience. But I don't get to play with him all the time.

**RT:** It's funny but I've found with bass players that sometimes the ones who know the least about the instrument play the strongest grooves, and the knowledgeable ones play too much.

**RK:** I know what you mean. Less is more.

**RT:** On Jackson Browne's song "Say It

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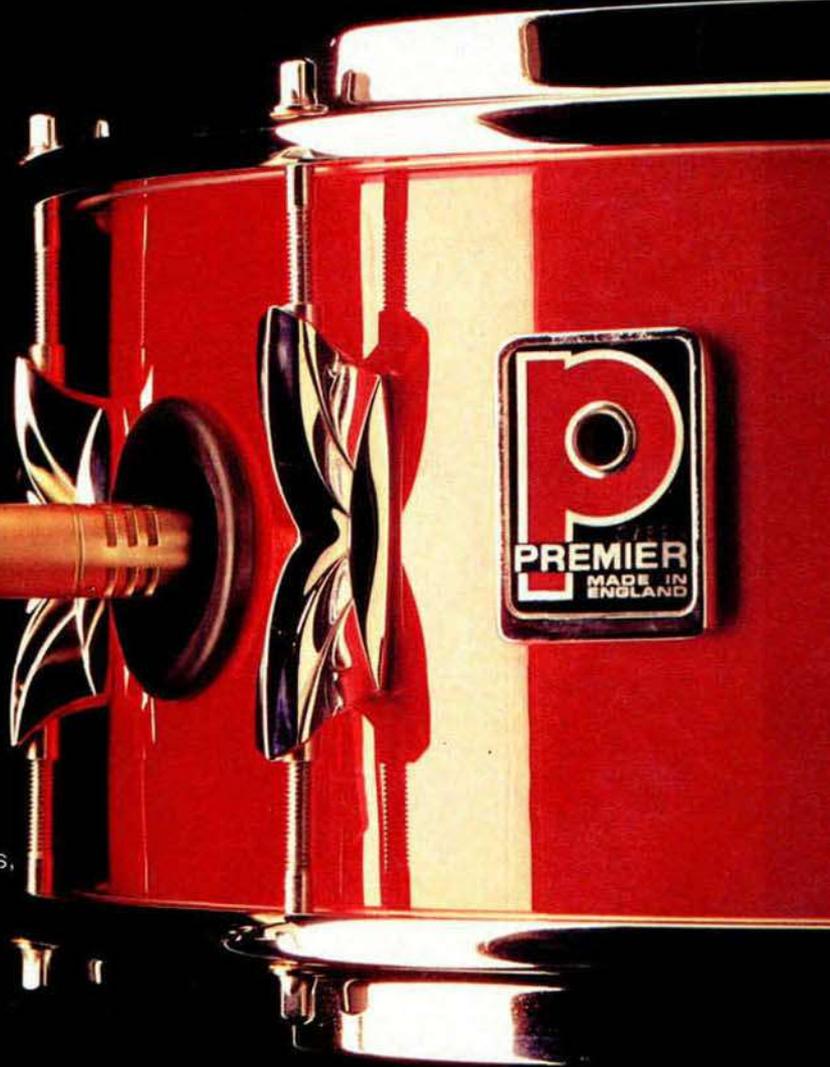
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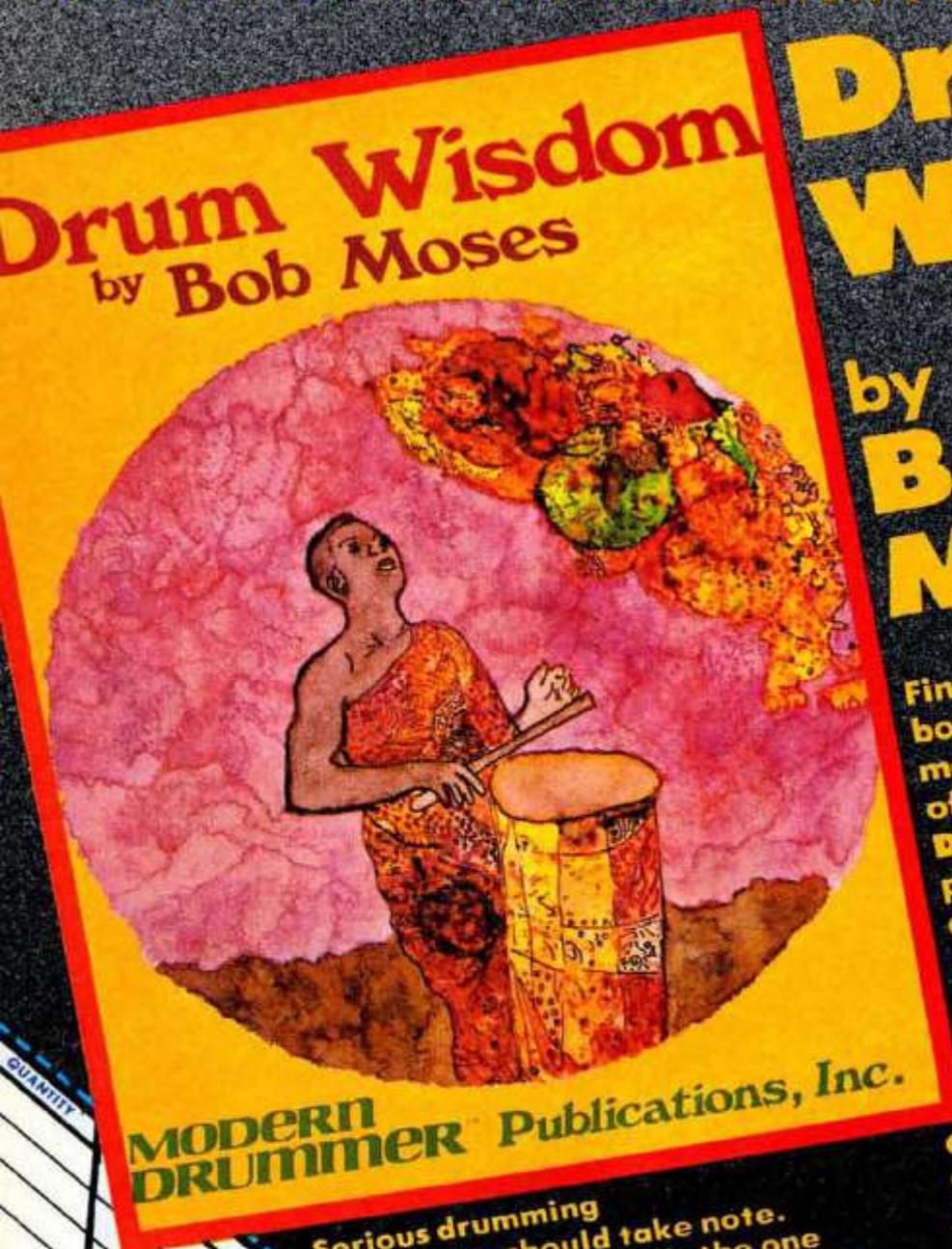
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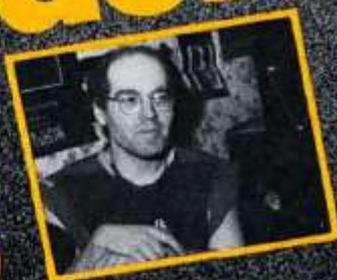
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Isn't True," you play a very modernistic, sparse beat.

**RK:** Right. That was fun to come up with. A lot of the drum parts on the album *Lawyers In Love* I must say were influenced by UB40. During that period of time, they were one of my favorite groups. I really like their music. They are really saying something in their songs; their lyrics are great; their melodies are very haunting and very good. Rhythmically, they come up with some really great stuff. Between Steel Pulse and UB40, I had a plethora of drum ideas for different things that I brought into Jackson's project. Some of those things were made up just from different configurations of those ideas. However, I would have liked to have done a lot more.

**RT:** On Carly Simon's tune "Waterfall" you do some real nice hand-to-foot combination fills. How do you know when to play those?

**RK:** Most of that stuff just occurs. It felt like the right thing to do. Or maybe I had something in my mind that I had heard somebody else do, just changed it up a little bit, and wanted to incorporate it into the song. It seemed to fit, and I would just work on it. Usually, between the time we run down the song and start to record it, I just stay on the drums and figure it out. But I play almost every day, working, so I don't sit down that much and practice. Sometimes I go down and practice changing my lead or something. I work on exercises to make my left hand stronger and a more dominant force in the whole pattern, not just in the fills. The same kind of strength you help put in the backbeat, you can use any time the hand hits anything. That evens things out a bit. As far as the hand and foot stuff is concerned, I think that's the same kind of thing—just changing up and just making yourself play differently. That's something I try to do all the time, by using different setups and by trying to change those leads. I try to make myself play differently every time, and hopefully it gets better. But I've never been the kind of person who could sit down and practice. I envy people who have done that in a way, because they can do things that I can't do. But I don't feel bad about it. I love them for doing it. There might be things that I can do, just out of intuition and out of feel, that they enjoy hearing too. The key word here is discipline. You have to have the discipline to sit down long enough and learn it. In the end, it's probably better to learn everything you can that has to do with being disciplined, because once you learn it, you know it. For me to do it is not a step backwards. It's a step ahead, but it's going back to something that I didn't do a long time ago and recapturing it. It'll probably mean a lot more. I think it's important to have discipline all through, not just in music but in your whole life. That's the word that really makes the difference.

**RT:** I've heard a lot of drummers talk about how important it is to have a positive attitude going into a gig.

**RK:** Yeah, I think having the attitude that you want to make everybody else sound good is the right attitude to have, and that you want to listen. Listening is the most important thing in playing music. You have to hear what's going on around you—everything that's being played and said—and understand it. Interpret that however you're going to interpret it, and do whatever it's going to make you do. Then you'll create whatever you're going to create. But if you don't listen, you're lost. As a drummer, I have to listen to the bass player, because if I'm in a situation where the bass player is overplaying, I have to hear that and correct that situation somehow. I can either say something like, "Hey, why don't we try this?" I can become a constant for the bass player. In other words, what I want to do is make the whole thing feel good for everybody. So if the bass player is not providing that pulse, I will provide the pulse and see if that musician picks up on the fact that I'm really holding it down. Usually, that's the way that you want it to come around. You don't want to say anything unless you absolutely have to. Is the bass player playing on top of the beat or behind the beat? I have to know, so that I can play with that person.

I don't sit down at a session and immediately assume that everybody's going to play with me because I am the drummer. There are people who have that attitude, but that's the wrong attitude. The drummer is no more or less important than any other musician on any other instrument. The first connection you want to make is with the bass player. If the bass player is playing behind the beat and that seems to be cool, I'll play right there behind the beat and see how that grooves. If that's not happening, maybe we'll talk about it and move it up. We'll see what the guitar player's doing. I like to pinpoint what the potential problem is going to be, if there's going to be one, and try to make everyone meld. Once I see where the bass player is and what the guitar player's doing, then I'll say, "Okay, I'll do this and stick it right in this spot," and see if everybody is comfortable with that. Then everyone can rely on me after I've listened to where they feel comfortable. I'll pick that spot, and then be that stable base for them to relax on. As they are playing, the other musicians think, "Oh, there's the groove. I know that it's not going anywhere. Now I can relax. I don't have to try to make the drummer play in the pocket. He's already playing in it." So by listening and picking up on all that around you, you can interpret it and play what everybody really needs to have the drummer do. What you're doing is making everybody else sound great. You can't lose.

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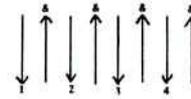
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## Swing Phrases

One topic that I speak about during my clinics is the concept of *swing*, and this certainly deserves close attention in our series. How can we develop a smooth, flowing jazz time feel so that another instrumentalist can effectively solo over the rhythm section? I believe the key to a successful rhythm section is *listening*. When the drums and bass listen so closely to each other that they lock in and play *together*, controlling their motion, attack and intensity to function as one unit, then the music swings.

Music always creates visual images for me, and one of my favorites is the difference between straight 8th notes, and triplet or swing 8th notes.

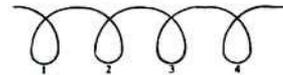
Example 1 seems straight up and down to me—everyone marching in step. This phrase has a tight look and feel, which I visualize like this:



Now, look at a swing phrase:

2. **Triplet 8th-note jazz feel**

Example 2 has a smoother, rolling feel from one beat to the next:



1. **Straight 8th-note rock feel**

♩ = 152

Learn the following exercise on your drums. Pay close attention to the snare drum line.

3. **Jazz 2-feel**      **H.H. on 2 & 4**      ♩ = 152 (♩ = ♩<sup>3</sup>)

Once Example 3 has been mastered, go to your keyboard. Remember the *guide tones*, or 3rd and 7th of a chord? Learning to listen for the guide tones and especially what rhythms are used to play them will improve your ability to swing. Learn the guide tones to the following chords. The chart below will help to remind you what they are, and show you the guide tones to some chords which haven't been discussed previously.

(The following chords are all from the C scale, which we have discussed.)				(The following are new chords.)				
<b>D-7</b>	<b>G7</b>	<b>E-7</b>	<b>C</b>	<b>A7</b>	<b>C7</b>	<b>F#-7b5</b>	<b>F-7</b>	<b>Eb°7</b>
C (7th)	F (7th)	D (7th)	C (8ve)	G (7th)	B <sup>b</sup> (7th)	E (7th)	E <sup>b</sup> (7th)	C (7th)
A	D	B	G	E	G	C	C	A
F (3rd)	B (3rd)	G (3rd)	E	C <sup>#</sup> (3rd)	E (3rd)	A (3rd)	A <sup>b</sup> (3rd)	G <sup>b</sup> (3rd)
D	G	E	C	A	C	F <sup>#</sup>	F	E <sup>b</sup>

Example 4 contains the guide tones to the chords mentioned above in a rhythmic, song-form setting. Notice that the rhythm of the guide tones is the same as the snare drum line in Example 3.

4. **Jazz 2 feel** (♩ = ♩<sup>3</sup>)

Chords: D-7, G7, C, C7, F#-7b5

Guide tones: F, C; F, B; F, B; E, C; E, Bb; E, A; Eb, Ab; D, G; C, Gb; C, F; B, F; F, E

Whether you play in a big band, jazz combo, rock group, dance orchestra, etc., learn to hear the guide-tones as one of the integral parts of the music you perform. For instance, many times the figures your drum chart requires are "rhythmacized" guide-tone figures.

Notice the frequent use of *syncopation* (stressing off-beat pulses) and *anticipation* (early chord resolution). See the last 8th note of bars 1, 3, 5, 6, and 14. The guide tones resolve one 8th note early, instead of directly on the downbeat. These devices are basic to the swing element in this music. Listen for it, and phrase your playing accordingly.

The most important element to be listening for is the bass function. The bass will frequently use the root and 5th of the chords (as shown in Example 5), as well as passing tones and approach notes to reach the resolution or cadence points (as shown in Example 6). In my opinion, it is the drummer's responsibility to *listen to every note the bass player plays*, and vice versa. The fastest way for the members of the rhythm section to play as one unit is to listen actively to each other. You will hear a dramatic improvement! Learn Examples 5 and 6 on your keyboard to familiarize yourself with the bass function.

**Bass Function**

5. **Same feel**

Chords: D-7, G7, E-7, A7, F#-7b5, F-7, E-7, Eb°7, D-7, G7, C

Notes: D, A, G, B, D, E, B, A, C#; D, A, G, B, C, G, E, C, Bb, F#; F, E, Eb, D, A, G, B, C

**"Walking Bass"**

6.

Chords: D-7, G7, E-7, A7, F#-7b5, F-7, E-7, Eb°7, D-7, G7, C

Notes: D, E, F, A, G, B, D, D#, E, B, G, E, A, C#, E, Eb; D, A, F, D, G, A, B, C, G, E, C, E, Bb, G, F#, A, C, E; Eb, C, Ab, F, D, B, G, E, Eb, Gb, A, C, D, E, F, A, G, F#, G, B, C

Finally, go back to Example 3, and change the cymbal pattern shown to the standard jazz ride-cymbal pattern—quarter note, two 8th notes, quarter note, two 8th notes; the snare drum and hi-hat stay the same. After you can play Example 3 with either ride cymbal pattern, learn the walking, or "4-feel," bass line. Try to play both hands together only after you can groove Examples 3, 4, 5, and 6 perfectly with your metronome. If this is new for you, be sure to refer to my previous articles. Work slowly at first on only one or two bars at a time and ask your teacher, group members or band director for help. If you can play a bass line and the guide tones to tunes, your ability to swing will undoubtedly improve.



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Powell continued from page 17

**RF:** Do you feel the time away helped when you came back to it?  
**CP:** Yeah, because I had so much enthusiasm when I came back. It was a good offer, musically, although financially it wasn't a great offer. But I've always made my moves for the music, not the finance at all. If you don't enjoy it and you get ten grand a week, the money will go down on booze, drugs or whatever else you have to take to make yourself feel better. It's never been the money, although I've been accused of that in the past. But the thing with Rainbow looked so good that it enticed me back into the business after the motor racing. Ritchie's ideas sounded so good and the first album we did was really good, I thought.

**RF:** What was it about the idea of the gig that was appealing to you?

**CP:** Ritchie said that when he left Purple it was because rock 'n' roll had become a bit boring. What he wanted to do was put on a really outrageous stage show with a lot of movement and a lot of power, which was right up my street. He spent a lot of money on the set, had big backdrops, a great rainbow that lit up, and it was very exciting. We were putting on a show—an event. It was the forerunner to Kiss and that whole thing.

**RF:** Do you think that heavy metal has changed much?

**CP:** Yeah, I think it's changed for the worse. A lot of the bands I've heard play, without naming names, claim to be heavy metal and all sorts of things. For a start, the kids can't play. They've maybe picked up their instruments for a couple of years and decide to form a band. Well, you have to start somewhere, but then they get a little bit of success via the media and they think that they can play. That is a sad thing. There are not that many honest musicians in those sorts of bands. I think it's put the name heavy metal into an almost joke class. People say, "He's in a heavy metal band. He can't play. It's just bash, bash, bash." Most of those bands are like that. Maybe it's a bit of snobbery on my part, but I don't consider myself to be a heavy metal drummer. I might have been in a band that started to do that style, but I consider myself a hard rock drummer. The stuff I did with Rainbow was not really heavy metal. The band I'm with now, Whitesnake, is just a hard rock blues band.

**RF:** Can you differentiate between playing heavy metal and hard rock, technically?

**CP:** Heavy metal can be something that does not require a great deal of thought. You just hit everything in sight, but I think hard rock drumming is different. You start off playing rock, which is a definitive style of playing, and you just harden it up. I think, generally, heavy metal drummers are not particularly interested in how they play; it's just how much noise they can make. So, if you like, it's a bit of musical snobbery. A hard rock drummer is probably a better, more tasteful player than a heavy metal drummer. I could not say I'm a tasteful player, because I'm not. Jeff Porcaro is a tasteful drummer, and you couldn't put me in the same class as him.

**RF:** You did solo projects after Rainbow.

**CP:** Right. The solo projects—I'd almost forgotten about them. I was offered a deal on the back of a Rainbow deal. Rainbow had

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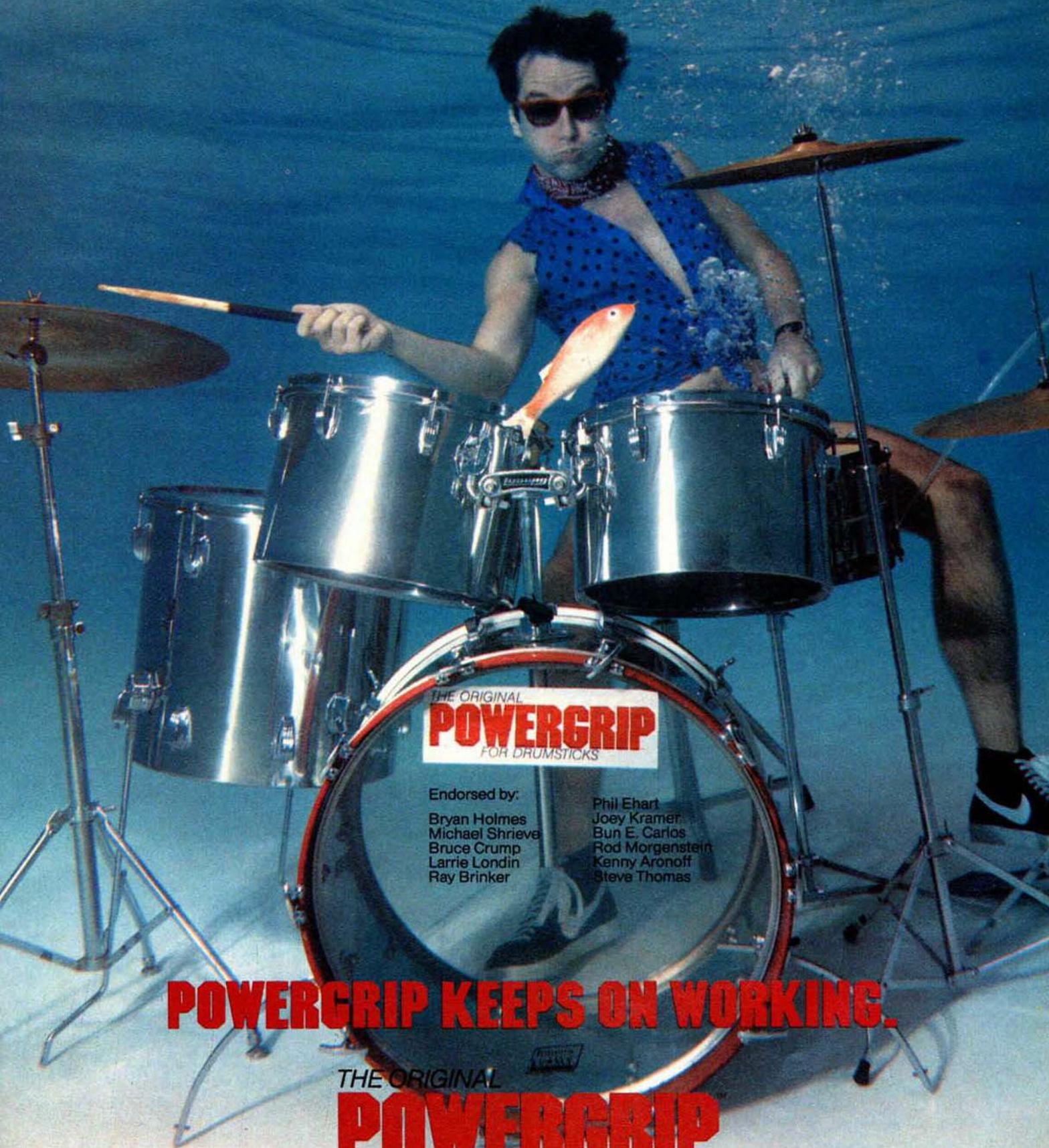
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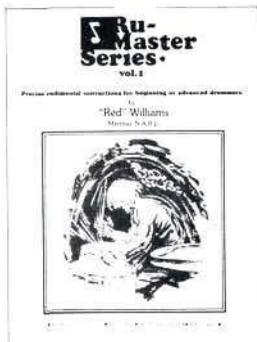
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been all over the world. In Japan, for some reason, they love drummers. They seem to really love me and I always seem to win the polls over there. I don't know why, but I do. Also, drummers get more votes than guitarists, bands or anything else. Normally, it's guitar players and singers that clean up, but it's all different in Japan. So I got this record deal basically because of Japan and the success of Rainbow. It was called *Over The Top* and it featured players like Jack Bruce, Gary Moore and a few others. It sold very well over here and did quite well in Japan, so they asked me to do another one. That was called *Tilt*, which Jeff, Gary Moore, Jack and David Sancious played on.

**RF:** This was all prior to Michael Schenker?

**CP:** *Over The Top* was prior to Michael Schenker and *Tilt* was done while I was with him. When we had a bit of time off, I'd go into the studio and do a couple of tracks. After I had just left Michael, about two years ago, I started working on my third LP which was called *Octopus*. It wasn't released in America. I think they put one ad in the trades and then it was immediately forgotten.

**RF:** How did the gig with Michael Schenker come about?

**CP:** I wanted to join Schenker because, again, I thought it would be Blackmore, Part II, but Schenker was younger and I thought he wouldn't have quite the ego that Ritchie had and was still in the right frame of mind at that time. But Michael Schenker has been known to go up and down in his moods. At the moment, I hear he's playing better than ever and has really straightened himself out. Michael is his own worst enemy, though, and has gone through serious phases in the last few years. When I left him, it was because he was not in control of his band anymore. I was more or less running the band. I didn't mind doing it, but in the end, even I didn't know what I was doing. It was just a joke. I stayed with Schenker for two years, until I just couldn't take it anymore. My leaving received a fair amount of criticism. You probably don't hear about all this in America because the English scene is really completely different, but over here it was big news—front-page stuff. Funny, all the bands I've been in during the last ten years haven't really meant anything in America. Whitesnake is signed to Geffen, so hopefully that will change.

**RF:** How does your approach differ with Whitesnake, a more vocal-oriented band, as opposed to a guitar-oriented band?

**CP:** I don't have to play as loudly, which is nice. I don't have to battle against who knows how many watts of guitar scream. I've always played with guitar players who have seemed to get louder and louder by the week. Ritchie wasn't actually the quietest bloke I'd ever met. Schenker is equally as loud. I would think, "Could you turn it down?" I hit the drums very hard, but I was still battling against the PA or whatever, and it drove me mad. With a vocalist leading the band, the band volume, although it's still loud, has dropped fractionally, which gives me a chance. I say that in one breath, but in the next breath, I must say the pace of our show is very hard. It is frantic.

**RF:** With the volume being a little less, do you feel that you're allowed to be more tasteful?

**CP:** I thought that when I joined, but I was just watching the video last night and it was nonstop bash, bash, bash. I don't know if that's a good or bad thing, but we'll have to see.

**RF:** How do you pace a frantic show?

**CP:** It's not easy to do. Obviously, if your show consists of mostly fast and furious numbers, you've got to try to figure out how you're going to get through it. It's a question of pacing the show. When the show is paced, you then adjust your pace to the show. Usually the first two or three numbers are just heads down, bang, go-for-it sort of things. I've got to get through the first two or three numbers without much of a break, so I'm talking about ten to 12 minutes of nonstop blast—flat-out playing. That is draining before the show even starts. When we play America, we'll be supporting and not headlining, so it won't be that bad.

**RF:** How do you keep that kind of energy happening?

**CP:** I try to keep fit. I gave up smoking a couple of years ago—no big deal. I went through a phase of rather heavy drinking and I've

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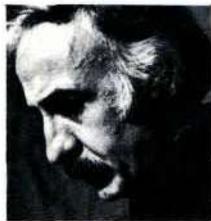
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cut down on that. If you're going to keep going, you have to take care of yourself. I'm 36, so I'm not exactly a young kid anymore, but I'm still competing with kids half my age. They have the energy naturally that I have to work at. When they say the older you get, the more experienced you are, it's true because you have to pace yourself. It takes a hell of a lot more determination to do at 36 what you could do at 18, playing-wise. I do a lot of outdoor stuff to keep in shape. We have a few army units and I'll go down for weekend courses every couple of months to try to keep myself fit. They're special training courses for people in the service. I know a lot of the people because they used to do security at our concerts. They take me down to their headquarters and we do fitness things. We live outdoors in a tent for a week and that's it. It toughens us up. I do a lot of walking—ten to 20 miles a day with a pack on—and it really does get me tough. It just gives me a little more of a chance to take on an American tour. It's a bit like being an athlete. Some drummers have defied the laws, but they're no longer with us. John "Bonzo," a dear friend of mine, is unfortunately no longer with us. John was a big guy anyway, very strong, but it took him and it took Keith Moon. You can't keep that up. If you're going to start messing about with your body, it's going to give up on you. I like to think that I can still do what I did ten to 15 years ago with relative ease, because I try to take care of myself.

**RF:** Your solos are quite extensive. Can you tell me what you think makes a good solo?

**CP:** I've always had solos in the past, even back to the Jeff Beck days. I want the solo to be something that is very explosive and unforgettable. Although my technical expertise is minimal, I will probably be able to fool most of the people most of the time by what I do. It's not just a case of playing; it's a case of using every trick in the book.

**RF:** Can you reveal what some of those tricks are?

**CP:** Well, it's impossible to play the things you can play with an orchestra, so I use a tape of an orchestra as I play. In *Rainbow*, I used the *1812 Overture* with the full Minneapolis Symphony Orchestra. I would play to that, and there would be a lot of lights and effects. When you saw it, it seemed incredible. It was only me playing a drumkit, but when you get a 66-piece orchestra, choir, a few bombs and smoke, it's unforgettable, whether you like drums or not. I've always tried to do a solo that's spectacular. In the Michael Schenker Group, I did a thing where I incorporated the *1812 Overture* and a piece of music from the *633 Squadron*, which is a war film about the planes bombing Norway, trying to get a nuclear plant the Germans have. It's a very famous piece of music and I would use the theme music in the set because it was very British. I'm now working on a new solo where I'm going to incorporate "Mars" from *The Planets* suite with a whole bunch of effects, maybe using lasers. It's not very long—maybe eight or nine minutes—but there are great effects. The riser moves and the whole thing. I did that in 1975 with *Rainbow* and it was the first time anybody actually moved on stage with a drumkit. I had one that went up in the air and out towards the audience. Then everybody started doing that. I got a lot of my ideas from Nick Mason, who did a thing with Pink Floyd. He was the first one I ever saw use lights when he played, and I thought it was a very good idea to have strobe lights around the bass drum. It was a very simple effect, but I thought I would expand that. Not everyone in the audience is going to be a drummer. So I like to have the element of surprise and do something a bit spectacular.

**RF:** So you feel that showmanship is very important.

**CP:** Yes, really important. When you're playing in a band, the showmanship is always going to come across, but you just hold it back a bit. When you have your chance and they say, "Take it away," you hit with everything you have, whatever it takes. I'm not saying that I am trying to disguise my playing, and that if I didn't use the effects I couldn't play. I can play, but I like to really get it across, and the sort of bands I've been playing in, fortunately, give me the time and the money to spend on all these theatrical effects. It seems to come off. Plus, I enjoy it.

**RF:** Before you go on stage, is there anything you do to warm up for the pace ahead of you?

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**CP:** Just 15 or 20 minutes of pull-ups and such to get going. You can't possibly walk on stage stiff. I walk around a lot. If you think I move around a lot now, you should see me then. I pace up and down a room, up and down stairs, just to get it all going initially and get the heart rate up a bit, so when I do walk on, I'm immediately energetic. I don't get stage fright anymore. I can walk onto an arena anywhere. It's not a case of being blasé and saying I don't get nervous. Of course I get nervous, but I psyche myself up like racing drivers as they sit on the grid waiting for the green light. It's the same thing as playing on stage. You walk in front of a lot of people and you have to do your job. It's a very physical job, so you've got to work yourself up. I have to do something with both arms and both legs to push the band, so I have to be capable of walking on and doing it. I have to be in control from the minute we start. I can't afford to let it be two or three numbers before I've got it together, because I'll let the band down if I do that.

**RF:** What about keeping your equipment in good condition when you're such a hard hitter?

**CP:** I've used a Yamaha kit for six years now. They're very well made and very good drums. It's a bloody good kit. Obviously, I have a lot of spares so the kit always stays in tip-top condition, although I've had the same kit for a long time.

**RF:** Can you detail the kit?

**CP:** It's the same for live playing and in the studio. I use two 26" bass drums, wood on the inside, chrome on the outside and all Remo Black Dot heads. I use two 15" toms. One is tuned high and one is tuned down. The reason I use 15" and not 14" is because the 15" toms are just a little deeper. There's a 16" and a 20" tom, and a 14 X 5 1/2 wood-shell snare. All the hardware is Yamaha and the cymbals are Paiste. The cymbals are 15" 2002 heavy hi-hat, a 20" medium 2002, an 18" heavy 602, a 20" 2002 crash, an 8" 2002 splash, a 24" 2002 ride, a 20" 2002 crash, a 20" 2002 China type, an 18" 2002 ride, a 20" 602 medium ride, and an 18" 2002 crash. I use particularly thick sticks. They're more like baseball bats.

**RF:** Do you have any trouble keeping a grip on those?

**CP:** I've been using those a long time now. People laugh when they see them and ask, "How the hell do you play with these?" But it's just a matter of practice really. I like to feel something heavy when I play.

**RF:** How long have you used two bass drums?

**CP:** Since 1967. I've always used two bass drums on stage and in most of the recordings I've done. This last album, Whitesnake's *Slide It In*, is the first album I've done with a single bass drum. The tracks didn't require it. It was just very simple. The drumming on the new album is nothing spectacular. There are some nice little fills here and there, but I was doing a job and the job didn't require two bass drums. The stuff I've been doing lately requires me to keep a very simple rhythm and nothing more. And I'm quite happy to do that. I get my chance in the solo. The stuff I'm doing is very simple, though. It does make me laugh a little bit when I see drummers going on with a long explanation about how they worked out this triple-handed paradiddle. What's the point? Who in the audience is going to know what one of these things is anyway? I don't know and I'm a drummer. If you said, "Play a ratamaque," I wouldn't even know where to start. It's all rubbish to me. I just play the drums. I don't bother to get into theory. That might piss some people off who read this, but that's how I feel.

**RF:** Do you think that there's more feel involved with Whitesnake?

**CP:** Very much so. It's basically just that—feel. The tracks are played in a certain way and there's no point in my thundering away. It would spoil the song. The song is the most important part of anything you do. There's no point in blasting away at something. You don't use a sledge hammer to crack a walnut, do you? So that's the theory behind that. I just try to keep it as simple as possible. I think the art of being a really good drummer is keeping it nice and straight, so it just sits nicely. Tempo fluctuates no matter who you are. Some are worse than others, but everyone fluctuates. Other than that, the most important things are keeping it simple and feeling the song. After all, the drummer is only the

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fourth or fifth member of the band.

**RF:** Since you didn't use the double bass on the album, will you take them on the road with you?

**CP:** Oh yeah.

**RF:** How did you teach yourself double bass?

**CP:** It came quite naturally to me, funny enough. I'd seen Ginger Baker play. Moonie also had two bass drums, although he very rarely played them both, but I thought the idea of the kit looked good. That was the first reason. Then I decided I'd might as well learn how to play them. Most drummers' left bass drums have dust on them because they don't use them. They're just there for show or they might hit them at the very end of the song. I do actually use my bass drums. In fact, I can do most of the stuff with my left foot that I can do with my right. That's just from practicing over the years and just taking a few chances now and again. It gives me a bit more power on the bass end, which is why I use them. You just have to adapt to going from your left bass drum to your hi-hat, which takes a couple of years to master. If you persevere at anything, you can do it.

**RF:** On the more personal side of things, you've weathered your share of ups and downs, and you said earlier on that you are a little cynical.

**CP:** I'm cynical about the business. I love playing music, and I think that music and the business have somehow become entwined. I don't like many of the people in the business. That's nothing personal there, but I don't like most record company executives, most reporters and most other musicians. That's kind of a sweeping statement, isn't it? And people are asking, "Who does he think he is?" But I've been around for a long time, I've seen a lot of people come and go, and I don't like what I've seen most of the time. The people I've known for years and years are fine, and there are a lot of people coming up who are great. There are also a lot of jerks in this business. People latch onto musicians in bands because it's "in" this week. I think you really have to take care of yourself in this business. My idea of relaxing, if I can use that term, is going back to my farm on my own with my animals. They don't answer back; they're just there and it's great. I can just wander about, see the fields and do things I wouldn't dream of when I'm on the road, because all I see on the road is hotel rooms, debauchery, airports and the gigs. It's just one long, continual chaos. I don't care what people say; it is that. There's no doubt about it. You look at it and think, "What am I doing here?" You go home to a farm and it's so opposite. The farmer next door to me has never been further than 20 miles. He's never been to London for example. He's out in the fields every day, he's been there for 60 years, he very rarely has a drink, and I come back and see him and think, "If he only knew what I've been up to in the last six months." That, to me, is so completely different from a tour, and that's what it's all about for me. I've spent all my money on getting that place and it'll take me a long time to pay it off, but that's why I do it. Everybody needs a release and some time to unwind. That's why I live there. I love London and I love big cities, but sometimes I have to get away to recharge.

**RF:** How have you maintained being such a nice, down-to-earth person having seen everything you've seen?

**CP:** Because I've been through most of the things you go through. Most of the bands who are superstars haven't been playing for that long or haven't had success for that long. I haven't had superstar status, but I've been in enough groups that have been popular. Jeff Beck was the most popular band I was with in the States, so the first tour of America I did was with Jeff. I was thrown into a situation with that kind of adulation and I've never been in that type of situation again. Most of the people I know in the business who have been through it for a long time are nice people. You couldn't wish for a nicer man than John Lord, our keyboard player. He's an absolute gentleman. People who have been around for a long time haven't any need to show off anymore. Maybe, as you get older, you suddenly realize there is no point to showing off. I'm sure most kids, if they do go through a phase like that, will come out of it and realize they've been a bit of an idiot. Then they'll calm down.



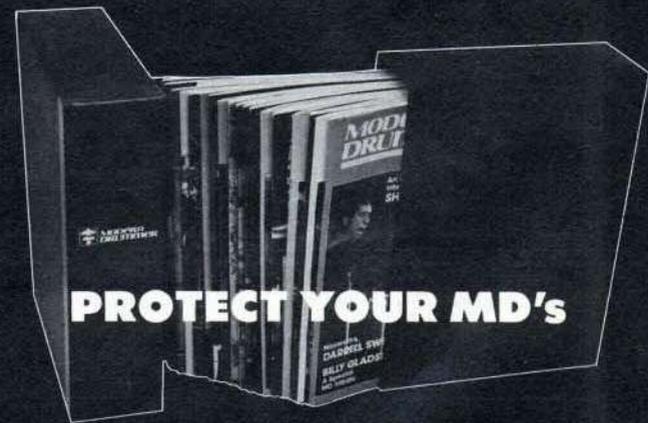
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## Tama Artstar Kit

by Bob Saydowski, Jr.



Thick or thin? 12-ply or 4-ply? Which is better? A common theory is that, since fine acoustic violins and guitars use thin wood for quality tone and resonance, the same would hold true for drums. Combining this philosophy with suggestions from Neil Peart, Tama has developed a thinner-shell kit called *Artstar*.

*Artstar* shells are made of birch wood sandwiched between two plies of cordia wood. The bass drum shell has a thickness of 9mm, while the toms and snare are 6mm thick (or thin, depending on how you interpret it). All drum hardware is attached with brass screws and nuts. Components of the Tama *Artstar* kit tested are: 16 x 24 bass drum, 12 x 13 and 13 x 14 tom-toms, 16 x 18 floor tom, 8 x 14 snare drum, plus *Titan* hardware.

### Bass Drum

The 16 x 24 power bass drum has ten stretch lugs, spanning the depth of the shell, with 20 T-handle tuning rods. Wooden hoops are used, which match the drum's hi-gloss wood finish. Tama uses disappearing spurs on this drum. They are threaded at their tips, and may be converted from rubber to spike point. The spurs are secured in their brackets by simple T-screws, and are mounted at a slight forward angle. These spurs do a good job in holding the bass drum in a steady position.

76

A felt strip is installed behind the batter head, and Tama thoughtfully includes a small package which has two key rods to replace the bottom T-handle rods on the drum, if one so desires, plus, a set of hoop spacers for using the drum single headed, while still retaining structural strength. The playing side of the bass drum is fitted with a *Pinstripe*, while the audience side has a Tama *Mirage* head—a mirrored, smooth *Ambassador*. Besides being able to reflect stage lights, the *Mirage* head can supply club audiences with a lot of fun, if they look into it while you're pounding the bass drum. The head vibrates, and gives their images a "fun-house" effect! This drum had good depth and solid tone. It speaks clearly, and is the perfect rock 'n' roll bass drum, due to its size. However, it is certainly not cheap, having a retail price of \$810.00.

### Tom-Toms

The *Artstar* 12 x 13 tom-tom has six stretch lugs and 12 rods; the 13 x 14 has eight stretch lugs and 16 rods. The 16 x 18 floor tom also has eight stretch lugs, plus three legs which are each knurled in three sections at their top halves. T-screw brackets secure the legs via direct clamping.

Tama *Artstar* logo badges have an antiqued brass appearance, and also include serial numbers. For drummers

concerned with brand visibility, Tama considerably includes an extra logo badge with each tom-tom, in case the way the drums are set up does not allow the badges to face front. The extras have adhesive backings, and stick right on.

The toms have no mufflers installed, and are fitted with *Pinstripes* on both sides. I'm somewhat puzzled by the factory's idea of installing thick, overtone-canceling heads on *both* batter and bottom, since the whole concept of *Artstar* is for more resonant sounds. The *Pinstripes* supply a funky tone, with clarity and depth, but if I wanted a more articulate voice on the toms, I'd change to thinner heads, or at least, put a thinner head (like an *Ambassador*) on the bottom.

### Mounting System

Tama has totally revamped their tom-tom mount since my last review of their drums (*MD*: Nov. '82). The new holder is called *OmniLock* and is quite an innovation, since the L-arms are secured with cam levers, instead of the usual T-bolt system.

A diamond-shaped base plate on the bass drum accepts a single down post. This tube has a large memory lock collar ring, and is secured by indirect clamping (a steel strip inside the base-plate bracket). Atop the post are two independent, encased ball systems which are set up in an adjustable "V" pattern that allows spreading of the arms and almost any useable tom angle. The two pieces which make up the "V" are secured at the top of the post by a T-screw. A knurled L-arm protrudes from each ball, and each arm has a *Key-Lock* memory clamp fitted on. The memory lings have a collar which fits tight against the rectangular drum bracket to stop all twisting and turning of the drum. (The drum brackets themselves utilize an inner eye bolt.) To adjust tom-tom angle and spread, merely flip up the spring-loaded lever on the ball casing, set the desired position, and flip the lever down to lock it in. Tension of the locking lever can be adjusted by a round nut at the bottom of each casing, and the casings may be positioned up and down the post via a single drumkey-operated screw. In my opinion, Tama now has one of the best holders on the market, and probably the easiest to operate. I would like to see some sort of gauge on the post and casings for use as reference marks when breaking down and setting up.

### Snare Drum

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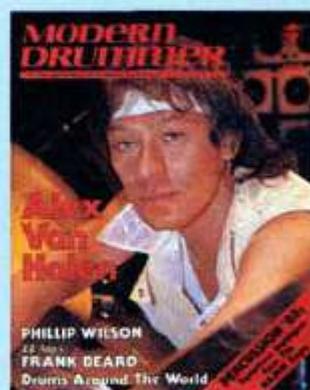
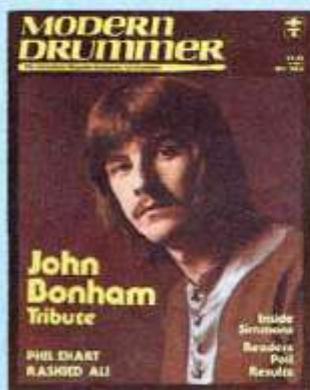
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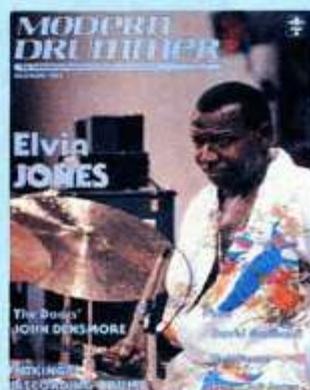
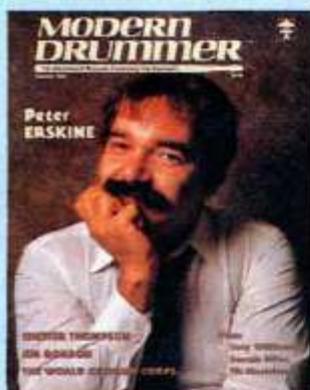
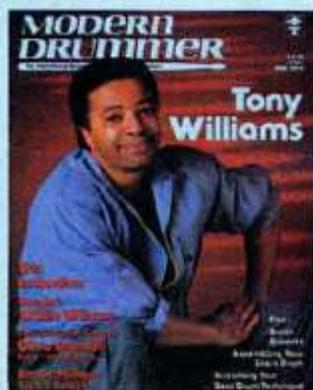
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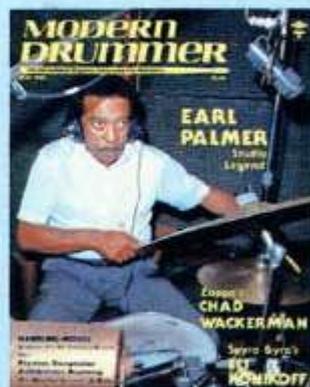
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the kit I tested. It has ten double-ended lugs, and die-cast hoops. The snare side hoop has a dropped gate. Tama's strainer uses a fat block on the throw-off side with a fine-tune knob. The strainer releases cross-wise, and both the throw-off and butt ends have a roller bed to ease strain on the connecting strips (which, by the way, are not cord, but doubled glass tape). These strips connect to the 18-strand snare unit, which extends a bit past the bottom head.

Tama's knob-operated *One-Touch* muffler is installed here. Once set to the level of dampening desired, it can lock on or off for fast, efficient changes. The drum is fitted with a coated *Ambassador* batter and *Ambassador* snare-side head. This snare drum sounded a bit choked at higher tunings, but came across well at lower pitches. The rimshots were solid, thanks to the die-cast hoops, and the drum itself had a pleasing resonance.

#### Hardware



The *Titan* hardware line has been revised to include the new *TouchLock* levers at all height joints. The system consists of a cam lever with fine-adjust knob, plus a large set-in nylon bushing. As on the tom-tom holder, a flick of the lever locks in tube position very securely. The *TouchLock* mechanism is a great aid to quick set-ups and tear-downs.

Two 6892 cymbal stands are included. Each has a double-braced tripod base and two adjustable-height tiers. The tiller is a modified sprung ratchet which can fold right up against the top tube. These stands have one-piece nylon sleeve nuts atop their tillers, which hold the cymbal on the stand, replacing the usual wing nut and rubber tubing sleeve. They are also a good safety device, since it's impossible to tighten the cymbal down all the way and risk cracking it. There are new, revised versions out called *Cymbal Mates* (black nylon and a new T shape), but unfortunately, they were not used on the stands with this particular kit. The cymbals stands are very sturdy and have positive grip tilters which can hold any size cymbal.

The snare stand also has a double-

braced tripod with large wedge feet, and is designed with the common basket and carriage nut. A brake drum tilter is used, locking with a T-screw. The stand can go pretty low, and all in all, works just fine.

Tama's new *Pro Beat* pedal has a flat, split footboard, unlike their old models which were curved. It has a single expansion spring stretched downward, and is tensionable via a locking nut near the base. The pedal is chain-drive, and has adjustable-stroke, footboard height and beater height. Hoop clamping is done with the popular open-jaw plate with wing screw. The *Pro Beat* is much lighter than Tama's *King Beat* pedal, and has a quicker response and more comfortable feel.

The 6895 hi-hat has a double-braced tripod, and like the other stands, incorporates the *TouchLock* system. It, too, uses the new footboard design, and has an externally housed compression spring. Spring adjustment is made from a large cap on the housing tube, which makes it very easy to adjust tension from the playing position. The stand uses a chain-pull linkage, and has a knob spur at its base, plus a memory lock on the height tube. Tama's *Titan* hi-hat has always been a favorite of mine. Right out of the box, it has comfortable action and noise-free response. Now, the new footboard and new locking system make it even better. My only criticism is that they could lengthen the top rod a bit to accommodate tall players.

Available as an accessory option is the *X-Hat*—an auxiliary closed hi-hat boom mount. The *X-Hat* is fitted onto a *Multi-Clamp* for mounting onto any stand. It has two separate height adjustments plus two separate angle adjustments. Cymbal tension can be adjusted from a tight, totally closed sound to wide open. Popular with double-bass players, and an interesting option for single-bass drummers, the *X-Hat* retails at \$70.00.

#### Cosmetics

The *Artstar* kits are only available in one finish: South American cordia. This is an exotic wood, buffed to a high gloss. The finish is just beautiful, and is comparable to the Sonor *Signature* finishes. (It seems that foreign companies always have a magical touch with wood!)

The *Artstar* kit was intentionally designed for a more "alive" sound, and Tama has accomplished this task. The drums are vibrant and responsive. I would think that an *Artstar* kit in small jazz sizes would be *superb*. For an even more resonant shell, it might make sense to use separate small lugs instead of the long double-ended stretch lugs, since the amount of hardware on the shell could thus be reduced. In the hardware field, Tama has done a great job once again. Perhaps they can complete the *TouchLock* conversion by applying it to tom-tom brackets and floor tom legs! The kit tested here retails at \$2,723.00.

## DAVID GARIBALDI

Best Funk Drummer  
in the  
1984 Modern Drummer Readers Poll

## CONGRATULATIONS



## A Positive Bass Drum Sound

When I'm doing a clinic, I'm often asked the following question: "You always get a great bass drum sound, whether you're playing simple or intricate patterns. How do you make your bass drum sound *so positive*?"

My first answer is that, when you buy a bass drum pedal from a store, you can't take it out of the box and expect it to be adjusted properly for your playing. Yet I know many players who take brand-new pedals, set them up, and don't do any adjusting whatsoever. To me, that's kind of like getting a new drum, and thinking that it's in tune from the factory. I think drummers have to attempt to find the position with a pedal that's comfortable for them. Not everyone would feel comfortable with the tension that I play on my pedals, nor would I be comfortable behind the tension that other drummers play. I use a very tight pedal for my playing. To some people it's too extreme, but for me, it suits my needs and my purposes.

I haven't always played my pedals that way, though. I used to play them loose. I only started tightening them after an encounter that took place a few years ago with my friend Sonny Payne. When Sonny had played with the Count Basie band, I was always amazed at his bass drum action. He would play all these fantastic horn figures, and what I loved so much was the fact that every single note sounded exactly like the first note; it sounded just like he had intended to play each beat. There weren't a lot of grace notes—every one *meant* something. And the bass drum sounded like a cannon when he played it. I couldn't understand how he got that sound, until one night when he happened to sit in on my set. He came to me and asked if he could tighten my bass drum pedals. At the time, I was playing Rogers, and the pedals were the old *Swiv-o-matic* models. I said "Sure, go ahead." So he tightened the spring down as far as it would go, and then he moved the arm down a little bit, and moved the beater back onto the footboard. When I had to play, I couldn't get the beater to the bass drum head! But that was the way that he played his bass drum pedal. On stage, he normally used a Gretsch *Floating Action* pedal, at extreme tension—much tighter even than the pedals I play now.

Sonny's concept was that the quicker the beater comes off the head, the quicker you can get it down and play the figures you need to play. That's how he could play those intricate patterns with such force. It

sounded so incredible, because each beat was an actual *beat*, not a grace note, and the beats were each being played with intense power. I liked the concept, but I couldn't play my pedals the way Sonny had adjusted them. But he told me, "You have to start out by playing the pedal at the right tension for you at that time. As time goes on, you tighten the pedal a little bit." So I started by tensioning the pedals to where it was just a hair difficult for me to play, but not so much that it would tighten my muscles to where I couldn't play at all. In two or three nights, or a week, the pedals would seem loose to me, so I would tighten them a little more. Over a period of years, the pedals have become reasonably tight. You reach a point where you don't need any more tension.

### Playing The Pedal

You've probably heard drummers play, and noticed little beats in the bass drum that you know weren't intended to be played; maybe it's even happened to you. The beater will make a little "fluttering" sound on the end of a beat, where you didn't want it. That's the bass drum pedal playing *you*, instead of the you playing the pedal. When the pedal tension is set fairly tight, every time you play something, you're playing it because you *mean* to play it; it's not an accident. It can't be an accident, because it does take some effort to control the pedal. My pedal is a Premier 252 with a raised footboard. The beater is all the way back onto the footboard, and I've adjusted the tension to where it's as tight as the pedal can go. I also have some pedals that are handmade, with double arms on them. I like them very much because they're much stronger pedals, and I get even more tension out of them. The Premier pedal has plenty of volume for the studio; the handmade pedal has *extreme* volume for live work, and I get a lot more action out of it. It's the kind of pedal that I feel comfortable with the minute I play it. I feel that power and control that I don't feel from other pedals. I generally play in the heel-up style, but sometimes I'll play heel down. It depends on how much power I need to assert. When I'm really *working on* the bass drum, I'm generally playing heel up.

"Playing the pedal" also refers to consistency and control. In the studio, when I've looked at the VU meter on the bass drum track, a lot of times I've thought the engineers were limiting my bass drum—keeping the level constant electronically—

and then I found out they weren't. If they set the VU meter at +3 or -3 or wherever, it would be there every time, and I think that's because I'm having to play the bass drum pedal and it's not playing me. With a lot of other drummers that I've watched play (and some I've produced), you're sitting there watching the bass drum level, and you have to put a limiter on the drummer's foot, because the volume is different every time the pedal comes down. I believe that their pedal was a big cause of that. I think that, if players would just try different tensionings on their pedals, they'll have better results. I hear a lot of players who play loose pedals and who have a very good bass drum foot, but generally not as much power. I think that, if we have to work at things, it helps us as players; it helps us to be aware of—and control—our own dynamics. I know it's helped me intensely. I feel good about the bass drum playing that I do; I feel solid, and I think that's real important for the kind of things that I do.

### Beaters

Another thing that people may not be aware of is that, when they start changing beaters, they change both the sound of the bass drum and the action of the pedal. In the studio I use a lot of different beaters: flat, round or square wooden beaters; acrylic, plastic and fiberglass beaters; I even have one that's made out of a ball bearing! It weighs an awful lot and is extremely hard to play, but it gets a certain sound. I also have felt beaters—different beaters for different things. Sometimes it's only because the bass player has a certain sound on the bass, and I have to sound a little bit different from that. If the bass has a very mellow, mushy sound, then I have to put the attack into it by means of the beater I choose. If the bass has a lot of attack, I have to put the "puff" into it by using a softer beater. What those beaters also do, because some of them are heavier than others, is change the tension on the pedal, therefore changing the way you play the pedal. Sometimes you have to change the tension again, to adjust to the beaters that you use. Live, I use Spectrasound round wooden beaters that have a lot of impact. They're very sturdy, and don't have any rattling going on. There are no nuts or bolts holding them together—just a piece of metal stuck into a piece of wood. I have to protect my head with a patch called a *Puppy Punch Pad*, and that also helps bring out the highs in my bass drum. It

by Larrie Londin



Photo by Lissa Wales

keeps the lows there, but it emphasizes the attack.

A lot of people think I get my sound because of my size, but Sonny Payne only weighed about 130 pounds, and stood somewhere around five foot six. I think his sound was a lot larger than what I get out of my bass drums. It's not just one thing; it's many things. It's the size of your bass drum, what it's made out of, the head, the beater—a number of things. We all know that. But I think you also have to have something *behind* what you're hitting the bass drum with—that impact from the bass drum pedal. You put all of these things together, and this is what makes your bass drum sound as *positive* as possible.



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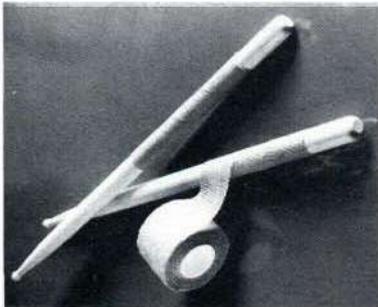


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## Beat Study #16

The concept utilized in this study is called "permutation." Permutation is defined as "any of the total number of groupings possible within a group," or "to thoroughly change." This process is extremely useful in idea development, because it allows the student to expand the idea as far as possible.

Exercise 1 is the "key" pattern. Exercise 2 is practically the same pattern, but is moved to the right one 16th note. This means that the very *last* 16th note in Exercise 1 becomes *the first* 16th in Exercise 2. The same process is continued in Exercises 3 through 16. There are a total of 16 16th notes in one bar of 4/4 time, which means that Exercise 1 can be shifted 15 additional times. Because Exercises 2 through 16 are variations of Exercise 1, they all have the "rhythmic seed" of that exercise, and would fit together well in a musical context. For example:

Intro, Ex. 1    Verse, Ex. 7    Chorus, Ex. 3    Verse, Ex. 7

In all the exercises, the dynamic contrast between the accented and unaccented notes should be *mf/ff to pp*. This is *very* important and should not be overlooked, because without the proper dynamic relationships in the hands and feet, the exercises will have an incorrect sound.

*mf/ff*

*pp*

Please note that in each exercise, all the bass drum accents are written below the measure, and the snare drum/hi-hat accents are written above the measure. Once the above instructions are read and understood, set your metronome at quarter note = 88 and begin. Play this pattern between each exercise:

(1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

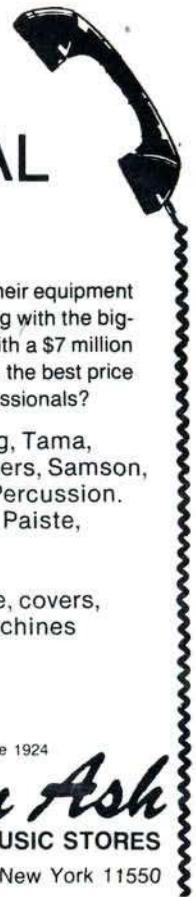
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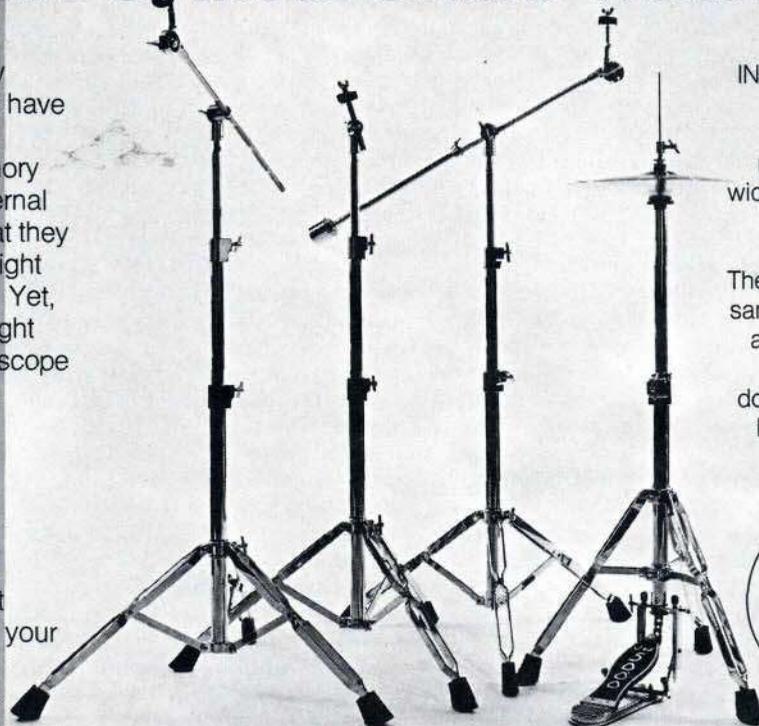
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by Rick Van Horn



## Neil Appel: Manager On Management

*Most musicians would agree that an important part of any musical career is management. Yet ask any group of musicians what they think the role of management is, and you're likely to get a wide variety of answers. In this article, Modern Drummer presents the viewpoint of top-rated manager and artists' representative, Neil Appel, who offers some interesting opinions on management from the manager's perspective.*

**RVH:** Let me get some background on you and on Complex IV, your management company.

**NA:** Complex IV was originally based in Connecticut, although we're slowly making the transformation to Atlantic City, partially because I live here and partially because there's a lot happening here. I am vice president of the company, nationally. My partner and I represent about 250 artists now—about 37 acts. By the end of '84 it'll be about 70 or 80 acts.

We're fortunate in that we have a really long waiting list of strong acts wanting to come into the company because of our approach, which was started long before I came into the company. We have a firm belief that you should put your stock in the people you work *with*, and not the people you work *for*. For instance, although we do handle a lot of acts that play Atlantic City, we don't look at the casinos as the bottom line for support of our artists. If we did, we'd starve. If the casino we're meeting in today closed tomorrow, I'd feel badly and I'd have four acts out of work,

but I'd have 250 other accounts in America that they would go to. Our allegiance is to the performer.

**RVH:** You mentioned that you represent many artists appearing here in Atlantic City. Does that include showrooms and lounges both?

**NA:** We're at both levels. We aim more today at the lounges, but we do have performers in the showrooms, primarily as opening acts for major headliners. I guess our role is to develop performers so they're ready for that next level. That's what I feel managing is about, as opposed to just being a booking agent.

**RVH:** Then you are not concerned as much with individual bookings for the artist as you are with guiding the artist's overall career?

**NA:** Well, we have to be concerned with both. We work through booking agencies and through hotels, sometimes directly and sometimes indirectly. Of course, work is a priority for any artist, because you can't take someone and have that person develop something without a place to develop it in. So keeping our artists working is a major part of our job. However, we like to exert our strongest influence on the creative aspects of an artist's career. Again, if I were speaking as an agent, the greatest thing in the world would be a group that wouldn't have to make a big wave—one that could just come in, do their gig, go home, and I would get my check. But that's not my job.

**RVH:** How would you exert your guidance to prepare a group for a casino lounge appearance?

**NA:** The casino offers a marketing tool for the groups, and also forces them to learn a different bit of professionalism. Ninety-nine percent of the time, the group either comes in via an audition (so that the hotel is aware of what they do and there are no surprises), or they come in through the recommendation of a manager. In that case, my reputation is at stake, so my group is going to do basically what I ask. I don't ask a group to be different than what they are. I wouldn't bring a group in here with a timbale player, a percussionist, and a drummer with Simmons drums, and expect them to do Broadway all night long. I wouldn't bring in a strong drummer who plays like Gadd to do a cocktail set. I would put that drummer in a spot where he or she could play out.

**RVH:** I know you came to Atlantic City as

a performing musician. What got you into management in the first place?

**NA:** I got into management because I thought there was a really strong need for someone who knew both sides—someone who had been a performer and also knew the business end of it. I had no previous experience in management *per se*. I was just always the person in the band who took care of those kinds of things, and it seemed that, whenever I went outside the group and gave someone else the position of manager, that person's definition of manager wasn't what I needed. Maybe it was what the average manager is or is supposed to do, but ... I don't like a phone call at three o'clock in the morning any more than anyone else does, but if, God forbid, there's an emergency, I like my groups to know there's someone they can reach, even if it's just to bitch to. I think that, when you're a musician paying a percentage of your income to a manager, some of the heartache should go with that percentage. If I just got a commission check each week from every group and everything went perfectly, I'd be an agent again. There are acts where everything *does* go perfectly, and that's great—but with most acts that doesn't happen. Management takes place, to the greatest extent, outside the playing on the stage: It's the preparation. My job is to prepare the group so that when it comes in I don't meet with a casino director or a club owner who says, "This group isn't right for this spot." We haven't had a group that's been let go from a casino ever, in five years. We have a lower percentage than anyone else I know at having groups dismissed early from privately owned clubs. And that situation—early dismissal—is the norm, by the way. In the first part of January, you can call any management company in the country and find out that 25% of their groups got fired, because it's the worst week of the year. The owner walks in, sees an eight-piece group on stage—after the club's best week: Christmas/New Year—and says, "I can't go on spending this kind of money!" So the owner fires the group "because they're not drawing." We try to prepare our groups for that. If it's a C&W group that has a fiddle player, the fiddle player plays *a lot*, not just one song a set. We prepare the group to match what they're being sold as, so that if anything goes wrong it's not the group's fault.

**RVH:** What are some of the other areas

with which you must concern yourself as a manager?

**NA:** We're concerned with reasonable routing. We have a formula with our routing, which is to take a group and see what their strength is first. Then we try to set them up in a situation where if they fall they don't fall too far, and if they do well, their confidence and marketability are reinforced. Then it's just a matter of asking them for any occasions where they can't work—where someone's getting married, or has some other prior commitment—and we block those weeks out. Then we call various agents in different parts of the country and set up the group's route. We're very fortunate in that we're allied with some of the largest booking agencies in the world. In some cases, it literally takes us only two days, and the group is set up for the next 40 weeks. Perhaps they won't make seven or eight hundred dollars a person per week, but they're going to work 40 weeks straight, and the routing is going to be reasonable. They're not going to go to Pittsburgh, and then Dallas, and then Florida, and then Boston. They're going to work one part of the country, like Indianapolis, and Kentucky, and that area—six weeks here, eight weeks there. And slowly the budget is going to go up. Maybe it will only go up by \$50.00 a week, so each member is only making \$5.00 more per week, but after ten weeks, each member is making \$50.00 more per week. In most cases, the group is never off more than 48 hours (except in cases like one week when someone's parent was getting remarried). Of course, in that instance, the rest of the members of the group didn't want to take off, which is understandable. But if I can say to the group "Look, you're going to take off the week of September 13, and it's March now," they should be able to save enough money by then.

We also have power of attorney for most of our acts. We don't sign their checks and make deposits in their bank account, but we do sign their contracts. And in the case of some groups who really follow management—which is a real important point: If you're not willing to have a certain amount of blind faith, don't have a manager—what we do with those groups is to take their money, with their permission, and put them on a salary, paid not by us, but by themselves. The rest of the money is put in a savings account. I don't mean a group savings account for when something breaks; that's their own business and they can set that up themselves. At some point down the line, such as Christmas, everybody gets back what they didn't collect in salary during the year—plus interest. The difference between \$300 and \$350, although it might seem like a lot, really isn't that much on a weekly basis. But that extra \$50 a week saved up over the year, rather than taken each week, can add up to

\$2,700 or so come Christmas for each member of the band. We've been doing that now for a couple of years with some of the groups. In the middle of November, we send checks out to about 50 people for anywhere from \$300 to \$2,000. That's what management is also—making sure your groups are not going to go looking for another management company because they're out of work during slow periods. Most of our groups *choose* not to work the first couple of weeks in January. They call it "time off" rather than saying they're going to be "out of work." They're happy as they can be because they just got a check for two grand and they're off for two weeks. A similar thing happens with equipment. We have relations with some major stores in and out of the area. When somebody needs to add equipment, or someone leaves the group and pulls out some of the equipment, the purchase of a large piece of equipment, like a drumset, becomes a hardship. So we have a situation set up where, because of the size of the company, we can get a good break on equipment, and the store will give us credit, yet establish that credit in the performer's name. You can appreciate how hard it is for a professional musician to establish credit. Of course, I wouldn't take a group that's only six-months old and making \$350 a person, and try to set them up with \$50,000 worth of equipment that they will have to pay off. Because of the experience of the officers of



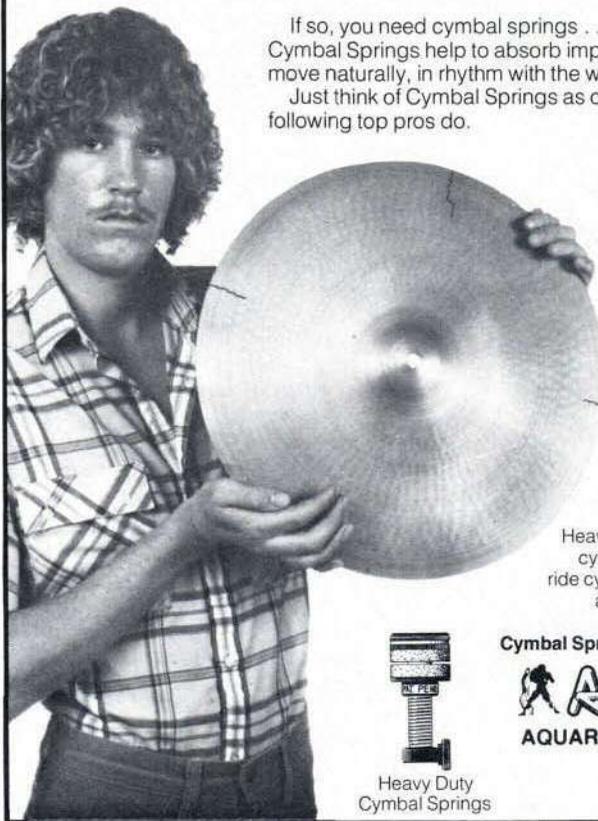
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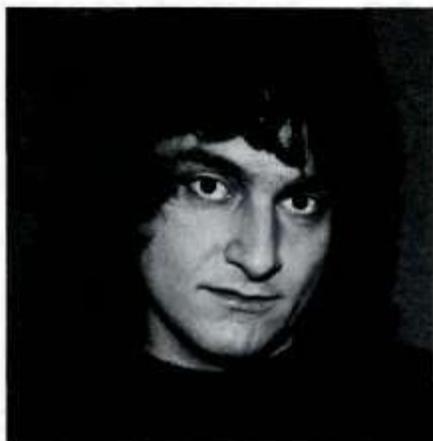
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the company—having all been on "the road"—we always try to arrange it so that nobody is strangled. There's no fun in having a full set of brand new drums on stage, and at the end of the week having to pay your entire salary for them.

**RVH:** How do you handle other arrangements for traveling bands, such as rooms, or meals?

**NA:** When you're playing a hotel lounge in a fairly small town, and there are 80 rooms in the hotel, that's because their occupancy averages 50 rooms. A hotel never builds less rooms than they can fill. So there are generally extra rooms available for the band. When we send an eight-piece group out to a Sheraton somewhere, the Sheraton says, "How's three rooms?" and we say, "How's six rooms?" We finally compromise on four, with the option that, when the group gets there, if there are more rooms available the group can have them, and on the weekends if the hotel needs more rooms back, the group will double up to free up those extra rooms. Normally, we accommodate the buyer in that sense. It's the same with meals. Generally, meals are not provided for most groups. But if you play the Sheraton in New York City, and they have a staff of 1,500 people who are fed daily, what the hell's an extra five meals? Unfortunately, on the band's contract, that buyer from the hotel is not dealing with those other 1,500 people. The buyer looks at the contract and says, "Five musicians, times three meals a day, is fifteen meals a day, times seven days is 105 times \$3.00 a meal, that's an extra \$300 bucks a week!" So I don't try to put meals on the contract. It's better if I put an extra \$150 dollars a week in cash on the contract to go into everybody's pocket, and work a 50% food deal or something. That's what negotiation is all about. Some weeks it works and sometimes it doesn't work; our company isn't perfect. Sometimes a band arrives and there are only three rooms for eight pieces. The players bitch and I bitch, and the hotel owner says, "Look, I've got a convention in here, so I don't have any extra rooms. As far as meals go, I'm paying this band a salary. I get paid, and I don't get free food; they get paid and they don't get free food." I can't argue with that logic, because the owner's likely to say, "We'll find someone around the corner who works for half as much."

As far as the Atlantic City casinos are concerned, they can't accommodate the groups in that manner, because rooms are at such a premium here. So what you do is tell the groups to find rooms elsewhere. Some groups come in and rent houses for the summer, but that costs a lot. What we've done—and some other companies are following suit—is acquire quite a bit of property in Atlantic City, including an eight-bedroom house that comfortably sleeps 16 people with privacy. It has eight

TV's, three bathrooms, and a rehearsal room in the basement with security for the equipment. Our groups that play the casinos bring in their equipment, set up in the basement, and live upstairs. We actually house them. They pay our mortgage, and that's the deal. We don't make a profit on our groups in renting. The same goes for our recording or video studio. The reason for one of our acts making a video is to further their career, and I'm their manager. It's to my benefit too.

Several of our groups are partners in the company in one way or another. One of them has six or seven condominiums down here. So when they come in to play, they stay in their condos. When they're on the road, the condos are vacant, so rather than have one of our groups have to pay a much higher rent, this group I mentioned has worked a deal out with us. It's a business for them; they're going to rent it out anyway. So just to cover the mortgage, we take a little less commission and we reimburse the owner of the condo. They still make a bit of a profit, and they're helping to further the career of another company group. The better any group does, the better the company does and the better all the groups do. We've set it up so that we never have a problem about where our groups are going to stay in Atlantic City, and our groups don't spend \$600 or \$700 a week for two people to share an apartment. That's absurd! What's the good of working a casino when that extra money gets eaten up? The point I'm making is that, as management, we try to cover those things that I discovered were necessary when I got into town as a player a few years ago.

We also use our musicians for any studio projects that we do. We have a separate video company that does some very large projects. Of course, we videotape our own groups for promotional purposes, but we've also done some major MTV productions, like "Freeze Frame" by the J. Geils band. When we do a project of that nature and it's *not* a group—we've done a whole medical education series, a series on the Holocaust, a tribute to the casinos, etc.—we have to get musicians, so we draw on the people from our own groups who might be available. It always comes back to the bottom line: I try to put myself in their position. I've been in a town too many times, out of work, and heard that they flew so-and-so in to program the string lines on a synthesizer—which I went to school for. I sat there and said, "Why not me?" and they said, "Well, no one told us you could do that." The promo material we send out is not only on the feature artist, but on everyone in the group. If one of our headliners is going to New York for a couple of weeks, I'm not going to call Electric Ladyland studios and say his or her drummer is better than whoever they're using, but I will send them a note two weeks before the artist gets in saying,

"If you're doing some jingles or some other project, and you do need someone, we have capable players in the area." They might never call, but occasionally they do call. We have one drummer with 11 or 12 gold and platinum albums on his wall, who's playing in Altoona, Pennsylvania, this week at a Holiday Inn. The guy's wall is literally plastered with gold from studio calls, yet he took a sabbatical because he needed to play out. He called us and said, "Get me with a group that works steadily, that I won't lose money on, and that can accommodate studio work for me."

**RVH:** So a drummer, as an individual, could contact you about being placed with a group?

**NA:** Certainly. With the limitless acts we have now, there's always somebody leaving. As much as I would like to say that we're creating a perfect haven for our performers, there are a million reasons for people leaving groups. We just had a situation where a drummer from a group called me. His wife was expecting a baby any minute, and she didn't want him out on the road at that time. So he told me, "I'm sorry. I can't even give you two weeks' notice. I've got to split." At that point, I got out my "bible," I looked under "drummers-V" for drummers who are also vocalists, and I found somebody. It's rare that somebody calls us—someone who is qualified and realistic about the business—who we can't accommodate. We're not a placement bureau for players outside our company—although I'm constantly recommending people to other bands just because they're friends—but with the number of acts we have, and the amount of changeover, as I said, it's rare that we do not find work for someone who is qualified within a few weeks. Of course, it also depends on what they do. For example, I don't have a lot of work for a trombone player. But there are cases like John Blakeman, a local percussionist who is one of the best timbale players in the whole world, and who also plays trombone and sings very well. If someone calls me and says, "I need a sax player," I can suggest a trombone instead of a sax player. If the individual says, "I don't want trombone solos all night long," I'll say, "Yeah, but he's also a timbale player *par excellence*." Often the response will be, "Hey, that's not a bad idea." There's always a way.

**RVH:** How do you fill your "bible" of musicians from which to draw when filling a vacancy, or putting together a new group?

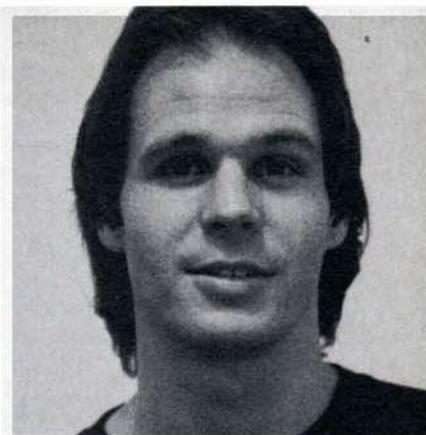
**NA:** We have a very large file of musicians from all across the country—probably as large as any musicians referral service. That's because with every group that comes in, aside from having their names, addresses and phone numbers in our files, we ask them for a list of three or four players who can make the gig for them if they're sick: friends, former band associates, whatever. We've got a staff that takes

an hour each day and calls the first ten names on each list, just finding out what those people are doing. It's not a recruiting technique; we don't want more than we can handle. But we do want to know that if John Smith is playing in Dallas, and he breaks his leg and can't play drums, I don't have to call the union for a funk drummer who can play Michael Jackson material. I can call so-and-so direct, because that person lives in Dallas and was recommended by somebody I already know. We really have a very strong cross-indexing, and we've been putting together a group a month, for the past three years. Some of them work out great; some of them are just stock dance bands.

As for musicians calling us, everyone has a different idea of what he or she wants. For example, somebody might call me from North Dakota and say, "I want to play drums in a group, but I have to make at least \$150.00 a week." That's a very legitimate call, and we get those calls frequently. That musician's father is used to making \$8,000 a year, and to that player, ten grand a year is a lot. He or she sincerely wants that. And I'm not taking advantage of the situation when I say, "Okay, there's a circuit right in that part of the country. They only pay \$1,200 a week for their bands, but let's hook you up." When I tell such musicians what else we have to offer, they'll often say, "Well, I don't want to go too much further away from home, and my girl friend . . ." So I open up my file and find out who I know in that area. Eventually, I'll put together five or six people. It might take a plane trip out there just to show faith—so the players know I'm investing some time—but there's not a lot of direction necessary there. I don't come in and say to them, "Here's what you should play in North Dakota." I take *Billboard*, or whatever publication shows that area, and tell them, "Look, you know your potential material better than I. It's dance material, so turn on the radio and listen to what's needed. Learn your material, and then let's get this kind of outfit for you to wear." I try to check out what the local groups are wearing, and dress our group a little better—and they're happy.

**RVH:** It sounds as though you put a great deal of value on the personal relationship you establish with your groups.

**NA:** I'd like to think that my groups listen to me for a couple of reasons. One is, hopefully, that they respect me musically. The other is that they know I'm not going to tell them to do something that's going to hurt them. And that's because, as a businessman, I'd have to be a nut to set a group up with something that's not going to work. If I do that, then I have a group that's unhappy, out of work, not generating income for themselves or me, and walking around telling other groups, "Neil's a lousy manager." From a selfish standpoint, I don't ever want to do that.



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I basically have two main jobs which complement each other. I have a full-time symphony/performing job and a full-time teaching job. My involvement in all these different performing situations keeps me up on my technique, and keeps teaching fresh for me. I think it also helps me relate to my students better, and the variety of things I do helps to keep me well rounded as a percussionist. I don't think I could handle teaching without playing.

**WFM:** You just mentioned variety. One of the problems involved in percussion is the number of instruments to be learned, and kept at a certain level of proficiency. Are you more at home on any particular instrument?

**JB:** I probably feel more at home on drumset and timpani, because that's the majority of work I do. However, if I had a job to play on marimba, soloistically or with a chamber group, I know what I need to do to prepare myself to handle that job. I try to stay involved in a wide variety of situations so nothing slips too much.

**WFM:** How do you recommend your students stay up on each of the different areas?

**JB:** Here at Eastman I don't let them slide in any area. To me, it's a discipline that, if developed, will remain in one's practice routine. In my students' lessons, I make sure that they're playing snare drum, timpani, and marimba every week. Obviously, one of the instruments will be the prime concern for that week, but the others are still being practiced. Most individuals gravitate towards one instrument because they are fond of it and have a more natural ability, but I feel they must be capable of doing a good job on all the others. I see to that. I won't let anything slack. I won't teach a student snare drum one semester, timpani another and so on. I keep them involved in all areas all of the time. It's important for someone who is a percussionist to be as well versed as possible. It can be imperative for that person to work.

**WFM:** You have mentioned that you teach the different instruments simultaneously. Do you feel that the techniques learned on each instrument are interrelated?

**JB:** My approach to percussion is pretty much the same, regardless of the instru-

ment. The style, the attitude, and the stroke that I make on snare drum, timpani, and marimba correlate to one another. I don't believe that percussion is a collection of instruments, but that percussion is one *total* instrument. The argument against this, I suppose, is that learning the different instruments breeds mediocrity, but I don't really think this is true. I've seen students who can bear this out. By approaching percussion as a total instrument, a student can keep each area going. Since percussion does cover many areas, a percussionist is more sensitive than other musicians and can incorporate techniques, which makes that individual more musical in a given situation. Also, as I mentioned, the more versatile you are, the better your chances are of finding work.

**WFM:** When a prospective student is auditioning for you, what do you look for?

**JB:** If the student is a senior in high school, I'm most concerned with a sound. I look for a good sound on all the instruments. If someone is coming in just banging away making noise, I'm not interested. I'm also not that interested in a lot of notes. It takes more sensitivity to play a few notes musically than it takes to race through something without any feeling. "Style" on an instrument is hard to define, but a senior who has studied a few years with a good teacher has an approach to, or a philosophy about, the instrument and knows how to produce the sound correctly. In the case of a graduate student, I'm looking for a very professional approach to the instrument. I expect a lot of accuracy in the student's playing and a good deal of musicality. The graduate student must have a certain familiarity with the usual repertoire. My standards for a grad student are high.

**WFM:** With all of your students, do you have a set format that you can use for everyone, or do you cater to each individually?

**JB:** I cater to the individual. I don't have a rigid curriculum that I stick to. Many individuals are strong in one particular area, so I try to stress their weak points. It's conceivable that a freshman student may play marimba at a senior level. I try to keep the students from becoming too one-sided. I know that they will keep developing the areas they're strong in, so I work on the weak areas. I feel that my students should be consistent.

**WFM:** Since you don't have any set guidelines and you are in an academic situation, how do you assign grades to a student?

**JB:** Like most schools, we have juries or applied exams. The school does have proficiency levels that a student must meet, but they are more or less arbitrary levels. It is basically my responsibility to be aware of the level my students are at. In this way, I can make sure they are meeting an appropriate level, so they never get behind where I think they should be. This helps them to be consistent within themselves, as well as

within their classes.

**WFM:** Are there certain method books or music excerpts that you recommend to your students?

**JB:** Along with much of the standard literature, I do incorporate musical examples, as well as some things I have written myself. I think I have copies of most of the solo materials printed over the last 20 years, so I try to make students aware of them and let them choose what they want to play. If the students can have some input into what they are practicing, they will enjoy it more.

**WFM:** Besides having a very distinguished performing career yourself, your teaching career has produced some notable players, including Steve Gadd. How was Steve as a student?

**JB:** Steve was a delight. I really enjoyed teaching him. Our relationship has been very good. I first came upon Steve in a music store across the street from Eastman. He was probably in eighth grade at the time. This was around 1959, when I came back from the Marine Band. Steve had been studying with William Street's brother, Stanley Street, who was the first percussionist of the Rochester Philharmonic. Before I became a full-time instructor at Eastman, I had a few private students including Steve. Then when I became full time in the preparatory department at Eastman, I talked Steve into coming over to the prep department.

He always had a very natural hand position and a natural approach to the drums. Things on the snare drum came easily to Steve, and we used to cover all the standard material in those days, like the Wilcoxon *Swing Solos* book. Through high school, Steve did mostly drumset and snare drum, and then during his first two years of college, he studied with Morris Goldenberg and Paul Price. After that, he came back to Eastman in his junior year and finished out with me. In those last two years, Steve got heavily into timpani and marimba. Steve received a Performer's Certificate from the Eastman School, which is an honor reserved for only those students who are the top performers at the school. He not only has a bachelor's degree, but he also has the Performer's Certificate as well.

**WFM:** So he met your requirements for being a well-rounded percussionist.

**JB:** Yes. I believe one of the pieces he played on his recital was a Handel violin sonata on marimba, so he can do the legitimate things as well. Also, Steve substituted in the Rochester Philharmonic. So he has proven that he has the capacity to play in these surroundings.

**WFM:** Now that we are talking about successful students, what do you think sets the successful student apart from the rest?

**JB:** Determination, discipline, and some amount of talent have to be there. But I think that the determination an individual has is eventually the deciding factor as to

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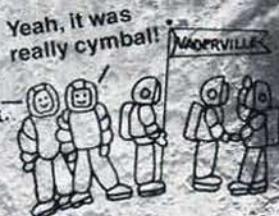
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whether that person shall succeed or fail. I honestly believe the person who works at music because of the satisfaction involved in just improving artistically is the individual who becomes successful. No one says that a person is going to be a superstar on that premise alone. The individual who does the job well and tries to be musical will succeed. If the public puts the label "superstar" on you, you either wear it well or you don't. Hopefully you *do* wear it well.

*Leach continued from page 19*

by a variety of factors, including electronic musical instruments, the public's new awareness of the coupling of audio and video, changing work patterns, and more free time than ever before. Most of my friends who rely upon their entire salary

base from studio employment are experiencing belt tightening unlike they have ever seen before. I *don't* think any of us can tell what the music business will be like in ten or 20 years, but I *do* know it will be different! Young players need to have their feelers out in all directions and to be sensitive to the changes as they take place. These changes are taking place at a faster rate than ever before. Now more than ever before, it is important that you have that college degree behind you with all of the fine training it represents and all of the security it has to offer.

**DB:** Do you think it's important for students to find something else outside of music to fall back on, in case music should fall through?

**JL:** That's a tough one. I know that sociologists say that by the year 2,000, it will be commonplace for people to have at least two totally unrelated careers in the span of their lifetimes. We are seeing some of this even today. Again, I would have to say that it is extremely important for young people to put most, but not all of their irons in one fire, and to keep other skills and interests at the forefront of their minds at all times. For instance, while obtaining a music degree, it sometimes takes only one-and-a-half to two years more to earn a degree in business. Or while earning a music performing degree, one can also earn a degree in music education in as little as one year more. There are limitless options available. When the person is young, that's the time to get a broad education in preparation for the future. I'm already seeing more and more of that here in Los Angeles.

**DB:** If you are a good player, what are the chances of making it in music, especially in the bigger cities such as Los Angeles and New York?

**JL:** It's a combination of talent, perseverance and diplomacy. The very, very finest players hit town and word gets around. Within a short period of time, they are working. That's probably the top two percent. For the rest, it takes perseverance. That includes exposure by hanging out and working small gigs with other young, rising talents, and being available for varied rehearsal bands, etc. As for the diplomacy part, that has to do with one's ability to work with others, being eager without being pushy, being confident without being arrogant and being a giver rather than just a taker. One last thing—luck—being in the proverbial right place at the right time. That's something that can't be planned.

**DB:** Do students growing up in bigger cities, such as Dallas, New York, Los Angeles, and Chicago, have a better chance of making it, than those students who do not grow up in a big city?

**JL:** Yes, I think they do, providing they actually exercise the many options open to them. After all, they live near the world's finest players and can hear them frequently

in clubs and concert venues. That has to be worth something.

**DB:** With the music business being so up and down, should parents encourage their musically inclined children to continue in music?

**JL:** I happen to believe that children should have the right to choose to explore their interests to the best of their abilities. That includes the so-called "unstable" areas, such as music and the rest of the arts. There is now and will always be a need for musicians and artists. It's just that the type of need is quite likely to be different from what we know today. That, again, is where the flexibility part comes in.

**DB:** Would you encourage your children?

**JL:** Naturally, my children are exposed to a tremendous amount of music, with my involvement in music education and the professional musical community of L.A. My 14-year-old daughter Julie and 10-year-old son Christopher have already had the opportunity to appear on nine LP recordings, in a number of stage productions and in various other musical activities. At this time, they are both exhibiting interest and abilities in music, and I try to be very supportive. If and when they indicate that they want to pursue careers in music, I will try to support them, all the while being as protective as any other father. With my close proximity to the business, I think I can help guide them and keep all their options open so they can adapt as things change.

**DB:** What educational level is the most crucial stage in a young musician's life? Is it at the elementary, junior high, high school, or college level?

**JL:** That's a tough one, because depending on the student's rate of growth, any or all of them may be important. It is safe to say, however, that if students don't get involved seriously with music by the time they are in junior high and then continue throughout high school, it is unlikely that a musical career would be a viable option. For string players, the elementary level seems to be the best starting point. One more thing—the *quality* of the program to which the students are exposed has *everything* to do with their potential for growth. If the program is weak in applied instruction or the director is lacking in musical growth and appreciation for the arts, it's almost like having had *no* training at all.

**DB:** In what areas of the music business do you feel students have the best chances for survival?

**JL:** This is an interesting question, in that students who love music generally tend to think of only the performance side of the art. There are, of course, many other avenues open such as music publishing, concert production, music engraving, music periodicals, musical instrument manufacturing, musical instrument sales, etc. The list goes on and on. M.E.N.C. [Music Educators National Conference] did an excellent explorative article on this a few years

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back. I hope they will update and reprint it in the future.

**DB:** What are some of the most useful tools used in aiding students?

**JL:** There are literally thousands of things available on the market to use in training our young people. Among the newer and more innovative publications are the Jamey Abersold recordings which concentrate on the art of improvisation. Jamey has set the pace in that area and has an excellent variety of materials available.

**DB:** With the future of music heading towards electronics, do you feel that educational institutions should make their students aware of this new technology?

**JL:** I'm not so sure that the entire future of music is heading toward electronics. Certainly a sizeable portion will, but I doubt that electronics will replace all live music. And yes, I do feel that educational institutions should acquaint their students with the electronics. Electronics will be a bigger part of their lives than yours and mine, and they simply must learn how to use them to their fullest.

**DB:** Where do you see the music business and music institutions heading within the next ten years?

**JL:** I wish I knew. I wish anybody knew. As I mentioned earlier, we are presently experiencing the most turbulent period the music industry has seen in this century caused by a variety of factors, not the least of which is changing musical tastes. All I am quite sure of is that there will be a music business and there will be a need for performers. How much and how many is open to question. It certainly will be different from what it is today, but I'm not in a position to say how different it will be. I am an optimist in that I don't believe we should all throw in the towels now, and begin counseling students away from music. But it is going to become more and more important for the students to be broadly educated and very versatile in order to find fulfillment in music. Frankly, I don't think that's too much to ask.

*Igoe continued from page 20*

He had no use for a lot of popular music, and made no attempt to hide his feelings. He recalled playing on record dates with Fabian, Frankie Avalon, and other teen idols of the '50s. He found the new trends in pop music a comedown after the polished professionalism of the swing he had played with Benny Goodman, Woody Herman and company. But the heyday of the big bands was by then clearly history; the money was in records with titles like "Splish Splash." "I was on one date, and I really was sick of it—playing twist music and all that stuff. There were a bunch of guitars on the date. All the New York recording players of the day were there. Bucky Pizzarelli was there. And we got the word: 'Okay fellows, let's run this down.' We played it down, and it went off pretty well. The guy in the booth said,

'Okay, let's try it again. Hey, Sonny, you know, it really sounds like you don't mean it.' And I, being one of these persons who usually says what he thinks, said, 'Well to tell you the truth, I don't.' I never got called by those people again, even though, on the next take I played the hell out of it, just to make up for what I had said. But I really didn't care, because that's not what I really like to do." His idea of music was the sort of stuff being produced by arranger Gene Roland for Basic, Herman, and Kenton. But there wasn't much of a market for that kind of music.

"I was getting a little disillusioned with the way you had to play, then, on the records. You know, rock 'n' roll was really here then. And you had to play so much straight 8ths with heavy backbeats, and all that crap. I just couldn't stomach it," Igoe said. "Rock is all built on straight 8ths. Nobody played that, years ago. If you played that, you were considered corny. But now, it was like a whole different bag." He was bothered, too, by the way that even the old pros seemed to be trying to roughen up their sound.

"One time I was on a record date for Perry Como. The orchestra got there at ten in the morning, and we ran over two very simple tunes. It took us about 15 or 20 minutes to run these things down. Then we waited around an hour and a half for him

to come. He listened to the tunes and said, 'Fellows, they sound too good.' You know, here you spend all your life trying to be good and play clean and that sort of thing. Now somebody comes around and tells you that it's too good. He wanted a certain thing, I guess, and we weren't doing it. It was too polished—too professional sounding. That was the way things were going and I didn't like it. So I sort of phased myself out of the recording."

Economics dictated his growing involvement in teaching. Without touring, it was simply not possible to make a living, playing just the music he liked. Gigs that were the most satisfying musically often were not financially acceptable. He recalled playing in an all-star group in the early '50s at the old Downbeat Club on 54th Street. "The lineup of the band that I was playing in was: Bill Harris and Kai Winding on trombone, Charlie Mingus on bass, I was the drummer and the piano player was Harvey Leonard. Opposite us in the other band were Charlie Parker, Max Roach, and Percy Heath. The job was from nine to four. We played alternate sets. Those people were all well-known jazz players and we all made \$12 apiece," Igoe said. Igoe turned more to teaching, first in New York and then later in Jersey.

Igoe said there are limits to what any teacher can do for an aspiring drummer.

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no matter how good that instructor is. "You can't put ideas in a person's head. I've had students say, 'You're going to teach me how to play a drum solo.' I can't teach you how to play a drum solo. To play a drum solo, you have to want to show off. Students have told me that they want to play a drum solo, yet when they come in here, they're so inhibited that they barely can say hello to me. So you have to want to show off, number one, in order to be a successful soloist. Number two, you've got to have some ideas. And number three, you better be able to execute them. That's where a teacher comes in. But you have to have the ability to improvise. Most of the drumming is improvisation 99% of the time anyway. Even when you're playing written parts in a band, you're improvising everything you're playing until you get to a certain point where you have to play a certain figure or something.

"I don't tell my students what kind of styles they can play. I've got to give them the tools so that they can do what they want to do, and do it better than they ever could have without having met me. You get mostly young kids today who are just into rock. They're not aware of other kinds of music a lot of times. I play some Dixieland things for some of these kids and they go bananas. They say, 'I've never heard anything like that; that's great.' When I play big band things, they say,

'Gee, you never hear anything like that. Can I get that?' So if they can't get it, I'll make them a cassette. They'll take it home, and try to play with it. Then, they'll bring it in, play it for me, and I'll tell them what they are doing wrong. All of a sudden, they can play it. I make pupils who say that they don't want to play anything but big band and jazz learn to play some rock too. But mainly it's helping them improve at what they want to do."

Igoe commented that the best advice he could give drummers trying to better themselves would be to listen to a wide variety of recordings, and to play along with them. "I think that's the greatest way to practice. When I was a kid I had every record that Benny Goodman, Tommy Dorsey, Count Basie, Glenn Miller, and every band you ever heard of made." And he practiced until he could re-create the work of all of the leading drummers.

"A lot of the young drummers don't listen to enough music. And they don't sit down and play with records. I've even heard some teachers say that you shouldn't sit down and play with records, which I think is absolutely ridiculous. Young drummers who are sitting home need music to feed on in order to learn how to play. You have to have an inspiration. You have to look up to Steve Gadd, Buddy Rich, Elvin Jones, or whoever you want to look up to. Listen to those people, and try

to play along with them, so you can get an idea of what they do, how they anticipate, how they set up figures, how they play breaks, and that sort of thing. That's how a drummer gets an ear. If you play with a record, you're usually playing with top people. It's their best attempt at what they're trying to do at that particular time. That's why the record is out. And that's really how you can learn how to play. Then, naturally, you get the services of a good drum teacher who can correct any bad habits that you might be getting into," Igoe said.

He commented that, while the music he's most comfortable playing is big band jazz and Broadway show music (he'll occasionally sub in Broadway pit orchestras), he can appreciate drummers playing in different genres. He said he never cared for the drumming of some popular rock figures, such as Ringo Starr. "But I hear a lot of things today that I like from different groups like Spyro Gyra, from funk groups, and from what they loosely call 'contemporary' today—Gadd and Harvey Mason. They are absolutely incredible. Some of those guys sound like they have 12 arms and ten feet."

Igoe spent two years working on his book, *Get Your Fills Together*. "There are about ten million drum books out. But I did this book because there was nothing on the subject of how to play in a band. There were no drills, so to speak, on how to set up different figures in an arrangement. I wrote this book as a series of drills, so that, eventually, when the reader looks at a figure, it will be like looking at the alphabet. This is not a method book on how to play a paradiddle or a roll. I have students who aren't playing that book; you have to get people to a certain point before you can really teach them anything. In fact, there are a lot of teachers out there who can't handle the book. They haven't had the experience of playing in a band themselves. So it's a book that's not practical for them, because they can't do it themselves. Don Ellis had a marvelous band. He was a trumpet player who also played the drums. He loved the book and he used to use it on trumpet clinics. He also used it on drum clinics with his drummer. So did Peter Erskine, when he was with Stan Kenton."

The Slingerland four-piece drumset with Zildjian cymbals that Igoe has used for years is in his studio. Facing it is a video camera, a television monitor, and a couple of tape recording decks. Igoe noted, "I was one of the first teachers in New York using an audio playback system with students. I'd have them play with an arrangement, and then we'd record it. I'd have the music on one track and the drums on the other track. I would play it back, we'd listen to it, and I'd be able to show where they were off. Now I do the same thing with video. We can see the pictures, we can hear the music, and we can hear the drums. I can say, 'When you do that, you're awkward,' or something like that. The video's

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Igoe's advice for young drummers is not to be bothered by the critics. He recalled that when he was first making it big as a drummer, he got some wildly varied reviews. One leading music critic wrote that he was the best drummer Benny Goodman had had since Krupa, but not all agreed. "I remember when I was first with Benny Goodman, I had a terrible write-up in *downbeat*. The guy said I was a nice looking boy and I played with a lot of enthusiasm, but sometimes I got too carried away, or whatever the comment was. And I was really down in the dumps about it. We were in the Paramount Theater, and I was talking to Benny about it. He said, 'Well, they spelled your name right. Also, there's only one person you have to worry about, and that's me. I like the way you play, and it's my band. *That guy will never have a band.*' "

**Houghton** continued from page 21

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Also, all of our classes are on video. The student sees the video and the material covered, works on it, and then comes back to class and performs it. The student really is looking at a 30-hour week on the drumset. You can't even compare the advantages of that versus a one-hour private lesson a week, really. It is really thorough.

I have a big band—a jazz band—that meets one day a week. All my drummers sit in with the band and I coach them. That's a unique aspect of the school because I don't know where you can have a band like that and a coach looking over your shoulder.

**SA:** Do you think that a competitive atmosphere with a lot of students helps to develop a student's creativity?

**SH:** You can walk the halls and learn things at any school, really. Students who are in an environment surrounded by players better than or equal to themselves, all with a little different strength, are going to grow much faster than students who just take private lessons and practice in their garages every day. Then, if you bring the competitive aspect into it, they're competing for gigs or groups. That sharpens their skills as well and it makes them want to grow at an even more rapid rate. Just the growth aspect and the environment of having all those drummers is very healthy.

**SA:** What do you teach at your clinics?

**SH:** I have three different kinds of clinics. I do a basic drum shop clinic where I go to a drum store. At those kinds of sessions, I usually play with a group and then just answer real drum questions: sticks, heads, technique. I gear my clinic to the audience. It might be a young audience of high school kids where I will talk about something entirely different than if a bunch of professionals were in there or college students who wanted to know about the business and studio work. Consequently, those kinds of clinics are sometimes rough

because there's a mix. I invariably talk over or under someone's head.

I also do clinics at music conventions, such as the Texas Bandmasters Association. It's the biggest band convention in the world. At those conventions, I do rhythm section clinics where I tell jazz band directors how to go about making their rhythm sections sound good. I wrote a book called *A Guide For The Modern Jazz Rhythm Section*. It's geared towards educators, not players. This book is becoming real popular as *the* method book.

**SA:** In your clinics, do you stress reading as a must?

**SH:** Yes. I always preface it by personal

experience, and I just explain to them that about 80% of my work is reading. It's not just big band, but studio work, jingles, records and Broadway shows. That's all reading. Paul Anka and some of these Vegas-type groups, or any kind of benefit shows like telethons, are reading. Almost the only things that don't involve reading are copy bands or garage bands or some of these big self-contained groups that just make up their tunes in the studio.

**SA:** People sometimes bring up the argument that so-and-so has made it and doesn't read. What do you say to these people?

**SH:** Well, I have an answer for that. If you look at the people who have made it with-

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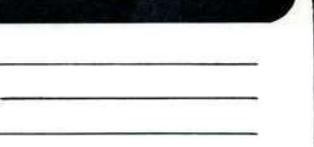
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out reading, you'll find that they've made it in a certain way. If you possess what they possess, you'll probably make it too, but chances are that you don't. These players rationalize it because they can't read and they're lazy. They want to convince you that they can do it without reading. And you *can* do things without reading. Reading isn't everything. But the way I explain it is that being able to read increases your money potential. It increases the kind of musical situations you can be in. Since I can read, I can do Broadway shows and a thousand things that other drummers can't do. The people who can't read might be fast and talented and play great grooves, but they might not get the chance that I'm going to get. That's really how I explain it. Then, they suddenly say, "Oh, yeah. Maybe I'm not getting a fair shake because I can't read." You go into an audition and they throw a piece of music in front of you. You might be a great player, but if you can't read, you can't even do the audition.

**SA:** Do you recommend that students practice with a metronome?

**SH:** Yes. But that's an age-old argument. Do you develop time or are you born with good time? I guess some people were born with better time than others, but I think you can develop stronger time if you work on it. I think the real trick is to play a lot and play with good musicians to reconfirm and strengthen your sense of time.

So, instead of a metronome, why don't you just find a great bass player and have that person help you? A metronome's probably the best way for younger musicians to really check out if they keep a good beat. But the sooner they get into playing with real musicians and check their time out that way, the better.

My personal development was at North Texas. Other students would sit in those practice rooms for hours working on stuff. All the time that they were in there, I was out playing. I would play every night for like six hours until 4:00 A.M. So all the while that they were expanding their technique, my musical skills, my musical awareness, my interaction and all those musical things that you can't do in a practice room were growing. That whole facet of my development really helped me pass a lot of drummers because their musical skills were not as acute as mine, due to the fact that they focused their practicing on purely technique.

**SA:** In your course, are there any specific drum method books that you use?

**SH:** My particular course is just chart reading, interpretation and how to read *any* kind of drum part, from a real sketchy lead sheet to the most complex drum part. We cover roughly a hundred pieces of music with accompanying music tapes during our 20 weeks. The students really get a good cross section of material, since I use a

lot of music that I've acquired from actual performance.

I have a book that has just come out called *The Contemporary Ensemble Drummer*. It's kind of everything you've always wanted to know about chart reading. There are certain books that I recommend for different areas of drumming. For odd times, Ralph Humphrey's book is great. Also, Rick Latham has a nice book on funk. There obviously can't be one book that covers everything. My book is pretty thick and in depth, but it just covers the area of drumset reading.

**SA:** In your classes, is there anything that you emphasize in particular?

**SH:** I do have to strive to make sure that the students never lose sight of keeping good time. The main problem that occurs when you're learning how to read is that you get so involved in reading and setting up the figures that the time goes right out the window. We also talk quite a bit about being aggressive. Most of the students have never played with anything more than maybe a bass and guitar. They've never played with horn players. So, playing with the big band is an eye-opener for them. They've really got to be in the driver's seat, and not just in big band. We do it in the big band format, but it carries through to any format. Whether you're on a studio date or a show, you're really in the driver's seat—the hot chair. When you're reading, you have to take charge. We're constantly talking about strengthening their time, keeping that evident, and then strengthening their whole demeanor—their whole presence, approach and control.

**SA:** What have you found to be the most effective teaching method for you?

**SH:** Well for me—again, this is just my area—my whole course is based on authenticity. What I do is play a track that I've recorded and they'll have the piece of music that I read from in their hands. That's what we discuss every day. I tell them what I did and explain why I did it. I think the most valuable tool is being able to give them authentic material that's been done, having them hear how it came out and letting them see how it was interpreted. Then, we take them to the studios, too, and show them. That's my best tool. I tell them to make their own decisions. If they can come up with a better way and give me some good reasons, they can do it that way. And sometimes they have.

**SA:** Do you have certain pitfalls that you like to warn your students about?

**SH:** Throughout my course, I try to make them aware of a lot of crazy, weird, stupid and bad things that might happen to them, and good things, too. But mostly I tell them how to handle situations with crazy producers, with contractors or with lousy bass players. All you can do is reach back and think about when you were in that situation and tell them what you did. I try, but it's very hard.

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**SA:** Do you find that most students are receptive to your ideas, or do some of them already have their minds made up as to what they want to do?

**SH:** Some of the students who come to the school are stone-cold rockers. That's okay, but personally, that's a little too narrow for me. All the students at our school go their own way. I certainly don't have 90 reading fanatics who love everything I do. But throughout the course of the year, I know that I've gotten a lot of students who could not read a note to play in a big band. A lot of students who were decent readers at first end up being great readers who are sharp as tacks, don't make any mistakes and know a lot of tricks. Then, there are the students who never wanted to do what I taught them to do. They just kind of took a nap and I had to let them go.

But I've been able to get almost every one of my students to play in the band and to take that big step. It's very intense for a student who has never read music to play in a big band made up of L.A. studio musicians. When these students are done, they feel ten feet tall and they are better drummers. The reward is seeing a student who's been a total jerk all year finally do something constructive.

**SA:** What advice would you give to young people who are thinking about making drumming a full-time career?

**SH:** I think not to be too narrow in their goals. Sometimes younger players just want to do one thing or they want to be like *that* person. I think that it's a real problem just to make your goals so narrow and so pointed. I think it's a little more realistic nowadays to be more versatile and more diverse in your thoughts. A young drummer coming up should know all the styles because I think the days of drummers being limited to only one style are over. It's not really happening. In the real professional world, everybody plays everything. That's the way it should be. Some drummers play some things better than others. All I'm saying is just don't be narrow and don't throw yourself into one narrow, little chute like "drummer with a rock band." I guess that's okay. That's your prerogative, but I think you're limiting your musical possibilities. I used to be more of a die-hard jazzier than I am now. I wanted to be a jazz musician, but I realized that by wanting that I was cutting myself off from tons of great musicians who were not jazzers. There are lots of situations that are not jazz but are fun musical situations. I was really narrow. I realized that, if I wanted to be a working drummer, I had to broaden my base.

A lot of young drummers don't have any direction. They all want to buy big drumsets and be big, sweaty rock drummers. How many of them are going to do that? They're going to all buy big drumsets, but they're not all going to make it. All I try to stress with anybody, and especially

younger players, is to be aware and versatile. Don't be too narrow. Try everything.

*Flores continued from page 22*

and very technical.

**RM:** Did people like Shelly Manne, Murray Spivack and Woody Herman have any special advice for you?

**CF:** Murray used to stress solidity in playing and not wasting any energy on extra hand or arm movements or strokes. He stressed playing pure strokes, concentrating and relaxing. Relaxation in playing drums is very important to accurate playing. With Woody Herman, my problem was that I loved to play soft. He said, "Chuck it sounds good, but you have to stop using brushes. You have to start using sticks." The funny thing is that, when I would play sticks, I'd hold the sticks halfway up instead of 3/4 of the way back. Whenever I'd play a rimshot, I'd crack my fingers, and after a while, I'd have blood all over my drums. But you learn quickly to stop doing that.

**RM:** Did Stan Kenton have anything special in the way of advice for you as a drummer?

**CF:** No. When your dealing with big names like that, they check you out before you come into a situation. They know what you can do and if you can handle the job. There are a couple things he would say, but it was just in terms of the musicality of the numbers that we were playing.

**RM:** About 20 years ago you published

two drum method books that are still on the market today, *Independence For The Beginner, Vols. I & II*. What compelled you to write these books?

**CF:** When I studied with Shelly, I worked on independence a lot, but it was all 8th-note and triplet independence. I thought I had that whole scene covered, but when I did a session at MGM, there was one number that we had to play which was really fast. In the chart there were some quarter notes, and I thought, "Quarter notes—there's nothing to it." But I had a little bit more trouble with it than I thought I would, because the tempo was so bright. After that I realized that I should write some independence exercises using quarter notes. That's how the book came into being. The first few pages of the book were written primarily to improve my up-tempo playing, and then I continued on. Also, at the same time I was teaching, and I began to realize that a lot of my students couldn't play the Jim Chapin book because it was too difficult for them. So I thought that, as long as I was writing these exercises for myself, I should write a book to prepare the students for that more difficult Chapin book. That's what I did, and everything worked out fine.

**RM:** Today's music is demanding more and more from the drummer. How important is it for drummers to develop good, solid independence?

**CF:** It just depends on how wide an area you want to cover. Drummers like Elvin

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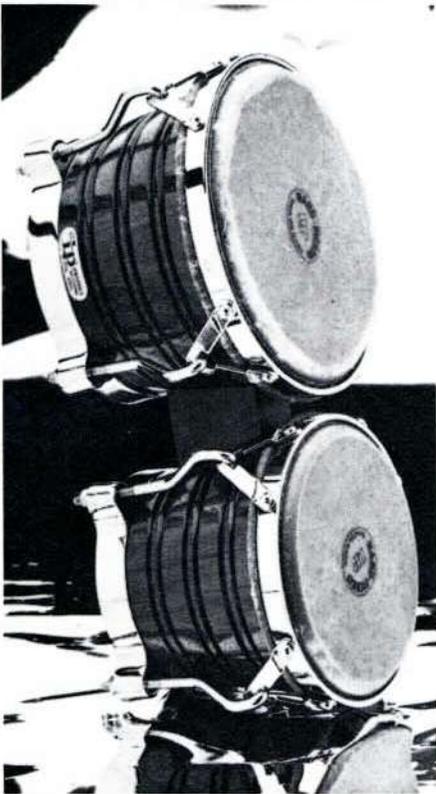
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Jones, Tony Williams, or Steve Gadd have tremendous independence in their playing. If you want to play in that type of a class or school, then the independence is very important. If you want to concentrate on big band, the independence isn't quite as important because you're busy holding that band together, playing solid and playing big. But I think that the way the business is, it's important to keep oneself diversified and be able to cover all the different areas of music and playing. It's very important to have independence. There's no getting around it.

**RM:** In your many years of teaching privately and at places like the Percussion Institute Of Technology, what has been the question most asked of you by students?

**CF:** Well, they all come in with different questions, but a lot of them ask how they can improve their time, how to avoid picking up the tempo when they play certain fills, and how they can avoid dragging the tempo.

**RM:** What's the solution to those problems?

**CF:** Well a lot of it is listening, and a lot of it is working with the metronome, although there are no set answers.

**RM:** Do you stress the use of the metronome or click track to all your students?

**CF:** Yeah! I know Davy Tough used to work with a metronome, but the more you play the more you realize that the human element is the most important element. If you ever heard any of the great records—I'm not talking about these million-dollar pop records, but I'm talking about these great jazz albums by people who are trying to be creative musically—you'll hear the time vary; you'll hear the drummer rush and such.

**RM:** So, in other words, personal touch is also very important.

**CF:** The human element is very important. You try to be as perfect as you can, so it's important that you do practice with a metronome. Try to play as evenly as possible, but do not confine yourself to that way of thinking. You should be able to free your mind and put some of yourself in the music. You have to do that; you just can't do without that personal touch.

**RM:** How much time per day do you recommend that a learning drummer play or practice?

**CF:** Each student is an individual. One person may be able to handle a half hour tops. That individual might not be able to handle more. I had a student once who would practice eight to 11 hours a day. If I were to practice half of that time, it would drive me crazy. The most I ever practiced myself was three hours a day for one year, and I almost ended up bananas. So you have to be realistic; you have to deal with your own particular situation.

**RM:** What do you feel is the most important aspect of drumming?

**CF:** The thing that turns me on the most is

to hear good time. With that certain magic, everything sounds right, even if the band is out of tune or if they're not reading correctly. If the time is right, you can get away with murder.

**RM:** Are there any special students who you've helped in the business that you'd like to mention?

**CF:** One student I'm very proud of is Joey Herrick, the kid I mentioned before who practiced so much. Another student was Danny Seraphine who is now with Chicago. He's a very dedicated young man. Of course, Chad Wackerman is very successful now, and I can't help but feel that I was part of all that. I know that these guys also studied with some other people, but I feel that I'm part of these people musically. I have a student named Steve Baur, who I think will do really well if he continues the way he is going now. I expect great things from him.

**RM:** In your opinion, what's the most important thing a drummer should know about working in studios, television, and on the road?

**CF:** Well the main thing is compatibility—being able to deal with leaders and contractors in a professional way. When you're in a studio situation, huge amounts of money are in question and you're also dealing with time. So if you're going to be kidding around and not taking care of business, you're actually wasting money. It's so important that you realize that you are there to do a job. In other words, don't waste time, and be ready to play at the appointed time. You're not only dealing with your own schedule for the day, but you're dealing with the schedules of the other people as well. If you're a half hour late, you're hanging up other people, and there is work to be done.

**RM:** So if you're going to be a professional, you'd better act like a pro.

**CF:** Yeah, act like a professional, and when you get your break, then you can kid around and have fun. It is important to be relaxed and have fun too.

**RM:** From what I can see and hear, you are a very busy musician. How do you stay in shape?

**CF:** Well, I do a little jogging. Just playing the drums alone is a lot of physical and mental work. I think that the key thing for me is to continue to teach, and to learn the thinking of some of the young drummers who are coming up. I especially enjoy working at P.I.T., because there are good vibrations there and the students are all great kids.

**RM:** A lot of enthusiasm.

**CF:** A lot of enthusiasm and a lot of love.

**RM:** It keeps you in good shape mentally.

**CF:** Yeah, it makes you not want to let them down. That's one of the things I liked about Steve Gadd. In one of the articles, he said that he feels responsible when he plays the drums. That's a very meaningful thing to me.

**RM:** What in your opinion is the formula

for being successful in the music world?

**CF:** I think persistence and dedication are the requirements for success. I think that the thing that makes me fortunate is the fact that I love music so much, and I especially love drums. That's what keeps me going on, along with all the opportunities and breaks that a person gets in a lifetime. There are just as many hard times and little failures, but my love of music will always help me to stay in the music business.

**RM:** What do you wish to accomplish as a teacher?

**CF:** Just to keep doing what I'm doing now—making kids aware of the good music that's around; making them aware of taste and musicality. I like to think of my students not only as good musicians, but also as good human beings. Plus, I'm always making analogies of life with drums because to me drums are life. It's so important to be aware of one's responsibilities in life and you can't deal with one without the other.

**RM:** In other words, life and good musicianship are all interrelated.

**CF:** Yes, very much so. I think that if you can go on any type of a job and do your very best, you can't help but grow and develop your discipline. I don't mean discipline in a negative way. Someone told me a very long time ago that the more disciplined you are, the more freedom you'll have. And this is very true. It may sound like a contradiction, but it really isn't, because the more control you have over yourself, the more you'll be able to do. You might think that freedom is doing whatever you want to do. That's not true. It works the other way, and I think that anybody who knows what's going on in life will verify that. So I know for a fact that discipline and being able to play with a commercial band are just as important as being able to play with a good rock, jazz or big band.

**RM:** So your advice to young drummers for success is to keep persisting and discipline yourself.

**CF:** Yeah, just keep trying, keep plugging away, and share your knowledge with other people, students, drummers or whoever asks the questions and keep the thing going. It's important, and you can't help but get some of those things back in return. One of my very dear students, Fred Beato, has his Rug Caddy company, and he's helping me now, years after he studied with me. Now he's returning those favors, so it's the same old thing.

**RM:** What goes around comes around.

**CF:** Absolutely! You reap what you sow and that's been proven to me many times. Share your knowledge with people. No one has a monopoly on knowledge, help or kindness. On this note, I'd like to share with you a very warm experience that happened to me a few years ago. Music, I learned, is also very therapeutic. I received a phone call from a teacher at a grammar school where I do concerts every year. She

was crying on the phone while telling me how she had a little boy in her class who would not respond to anything or anyone. She said that, after the little boy heard the music at the band's demonstration earlier that week, he began to respond for the first time, to communicate to people, and to show some emotions and excitement. That phone call proved to me how very powerful music, kindness and sharing could be. I'll never forget that day.

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*Lepore continued from page 23*

was crazy and want to get out of here. That's like taking woodwind players and telling them that in one year they'll be the greatest doublers in the world. We do this by starting with the snare drum, going to the mallets along with every "toy," and teaching effective performance to every student who comes through.

**RB:** Is the school providing an adequate education to pursue a playing/teaching career?

**RL:** We're providing more than an adequate education. Since we live in L.A., we use the standards of this town when teaching. This gives students a good idea of where they stand on all instruments upon graduation. There is no way students will graduate from this school unless they've completed the work. When they get out there, they represent Dick Grove since their certificates as well as the school bear their names. Each time they play, they rep-

resent that school. In the music business, you run into people asking what college you went to and then they know who you studied with. You usually mention the school first, and then the teacher.

**RB:** What elements of the new direction in drums do you cover?

**RL:** The school offers classes that cover the Linn and Simmons drum machines and the programming aspects of each.

**RB:** What aspects of percussion or music do you cover that PIT may unintentionally leave out?

**RL:** Do I really have to answer that? I'm not trying to compete with PIT, but at Grove's school, we cover all percussion. Someday PIT will probably go in that direction, but for now, they also have a great school.

First, I must point out the importance of knowing your major scales and a few simple pieces just to get out of our school. We're not trying to turn you into a Gary Burton, but if you want to do that later, you can. Some classes will have outstanding mallet players who shine in their specialty, and some will be better on snare drum, but in the long run, they all get a taste of both. We teach everything from harmony to ear training and improvisation. The major point gets back to the fact of trying to get four years of education into one. It's not a crash course; you may feel like you crashed when you get out, but it's not designed to do that.



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## Adding Variety To Simple Grooves

A popular remark among drummers has always been that "simple is better." Many drummers, especially beginners, tend to over-play, failing to realize that in most situations the drummer's role is to lay down a foundation—a background for other musicians to build on—not to play as a lead instrument. However, the simplicity of a drummer's work can lead to boredom and possible burn-out. Continually playing 8th- and 16th-note cymbal patterns on the hi-hat and ride can eventually lead to an overall disinterest in drumming. This seems extreme, but falling into a rut is not uncommon.

An excellent method of preventing this plight is to use the hi-hat and ride cymbal simultaneously with a particular pattern. The concept will still provide simplistic rhythms that are tasteful and that will undoubtedly expand creativity. Hopefully, these rhythms will also stimulate the imagination to add variety to the scope of everyday playing.

Steve Gadd is one of the most prominent artists who plays the hi-hat regularly with the left hand. This technique, along with the right hand on the ride, sheds a new light on laying down a simple groove. In terms of creativity, drummers can improve their abilities by mastering these exercises and creating their own, which in turn will lead to better dexterity with the hands.

The first three exercises provide the groundwork for the rest of the patterns.

R. Cym.  
H.H.  
S.D.  
B.D.

Open  
H.H.  
O

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

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

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

The following patterns are in pairs, and while the rhythms are the same, the stickings are somewhat different.

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

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

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

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

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

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

L R L R L L R R L

R L R L R R L L R

For additional practice, try these combinations:

L R R L R L R L R L R L R R L R  
 R L R L R L R (R) L R L R  
 L R L R L R L R L R L R (R)(L)  
 (R) L R L R L L R R L R L L

R R (R) L R L R L L (L) R L R L  
 R R L (L) (R)(R) R R (R) L

Once the patterns become comfortable, these suggested bass rhythms can be applied to provide more interesting combinations.

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## The Visual Element

In one of my very earliest columns, I mentioned that a successful club drummer needs to be an entertainer as well as a musician. I went on to stress that a large portion of a drummer's entertainment value hinges on how visible the drummer is to the audience. Over the past few years, several industry trends have had an impact at the club level, and the importance of drummer visibility has increased severalfold. You need only look at the elaborate stage setups and customized kits used by concert drummers to see that the visual aspect of their performance is important to them; I believe it is even more important to the club drummer who is faced with the task of helping his or her band maintain audience interest over a sustained period of time.

### The Challenge

Club drummers cannot help but recognize the impact of electronic drumming on popular music. Programmed drum machines or player-produced Simmons tracks are present on a large percentage of today's hits. And since those hits are the songs a club drummer is likely to be performing, that drummer is faced with certain challenges. The first is, of course, how to perform the songs in a satisfactory manner acoustically (which involves whether or not to use electronics on stage); the second is how to combat the inherent mechanical quality present in the drum parts of most tunes using electronic percussion tracks.

Whether or not to employ electronics yourself is a decision you'll have to make, based on your personal preferences, your budget, the technical capabilities of your band's equipment, and many other factors, which we may want to discuss at a later date. I think the second challenge mentioned above is more subtle, but actually more important. Whether or not you use electronics to get a certain *sound*, you're still going to be playing the electronically produced drum *parts*, which represent a certain style. You aren't going to hear many Neil Peart fills or David Garibaldi funk patterns on tunes employing drum machines, and most new music drummers who use Simmons kits exclusively tend to play very simplistic drum parts. Consequently, you'll likely be playing very simplistic drum parts too when you play those tunes in your club. In doing so you run the risk of becoming bored, and even worse, of becoming boring to your audience.

This is where the visual element comes in. You have a tremendous advantage over

the drum track on a popular song: You're alive; you're there in the club performing at that very moment. Whether or not you can hope to come close to the song's drum sound acoustically (and the likelihood is that you can't), you can maximize the visual impact of performing the song *live*. You're not a video, and you're not the 10,000th time the listener has heard the song on the radio; this is a here-and-now situation that will never be repeated. You need to do something that will make your audience remember the *performance* of the tune, as well as enjoy the tune for its musical qualities. If you aren't going to do something different from what they can hear on the record, your audience would be better off staying at home with headphones on.

So now we come to the question of what can be done to emphasize the visual element of your performance. There are some very basic, mechanical things that you can do fairly easily, and then there are those elements of a performance that require a calculated effort and a lot of attention on your part.

### The Riser

No club drummer should ever set up directly on the stage floor. This places the drumset on a level with the amplifiers, the mic' stands, and the other "furnishings" of the stage setting, rather than in a focal point for the audience's view. Amps and mic' stands all pretty much look alike; drumsets do not. A speaker cabinet is basically a box that an audience member will look at once and forget; a drumset can and should be a unique visual treat, offering a variety of shapes and surfaces pleasing to the eye and interesting to the mind. That may sound pretty highfalutin', but it's the truth. Most people are fascinated by a set of drums, because they don't know much about them, and also because today's sets are incorporating elaborate multiple-hardware arrangements and custom shell finishes.

Cosmetics are important, and the image your drums project can say a lot about you and the band. But your drums can't say a thing if they can't be seen, or if they are down where they fade into the overall stage picture. The same goes for you. If you're seated behind a kit on the stage floor, you're significantly lower than the standing members of your group. This automatically puts you in a "less important" position, psychologically speaking, from the audience's point of view. Putting the drums on a 12" to 18" riser will bring you

up to an equal level with the rest of the band; going higher still will gain you a little greater attention. The important thing is for you to appear to be *part* of the band, not an inconsequential backup musician or "hired hand." Otherwise, you actually are allowing yourself to become little more than a drum machine on stage.

There are several types of commercial risers available, and you can check with local companies that make or sell portable staging for conventions, schools, etc., for models that will suit your needs. These tend to be fairly expensive, and the word "portable" may be a relative term. If it's a steel-framed unit with a permanent plywood top and fancy aluminum molding around the edges, it may indeed be *collapsible*, since it folds up onto wheels for rolling away. But for drummers who need to be able to throw the riser into whatever vehicle they may be using to carry the drums to and from their gigs, that isn't portable.

Typical house-owned risers consist of heavy wooden two-by-four frameworks, usually in a simple box design, covered with a plywood top and often carpeted. These are alright for use as house equipment, but aren't a good design for your personal use, since they are a solid mass and cannot be easily moved. An added disadvantage to this design is that, unless the supporting framework extends completely across the "box" (beneath the top), the top will have a tendency to "give" under the weight of the kit. I'm sure we've all experienced the joys of playing on a house riser that felt like a carpeted trampoline.

What a club drummer needs is a means of elevating the drums that is solid, economical, and portable. The important thing to remember is that the riser itself doesn't have to look like anything; it is a means to an end. So you needn't feel that your method of elevating the drums has to conform to what you saw at the latest concert you attended. For example, two of the best riser ideas I've seen recently were literally constructed "on the spot," out of found materials. One drummer purchased a dozen concrete blocks—the type used to create retaining walls—and a 4' x 8' sheet of 3/4" plywood. Each concrete block was about 8" high, by 8" wide, by 18" long, and the drummer simply arranged them in four rows of three blocks each under the sheet of plywood. This arrangement put the drums up about 9" above the stage floor. The blocks supported the plywood adequately, and the riser was solid. When breaking down, the drummer simply

placed the plywood on the floor of his van, and then loaded the blocks in along with his drums.

A similar arrangement giving more height was achieved by another drummer, who built two shallow boxes, each 3' x 6', with sides made of 1" x 4" lumber nailed to the 3/4" plywood bottom. There was no top to these boxes. When on stage, the drummer simply inverted the boxes and placed them, side by side, on top of 12 heavy, molded-plastic milk crates—the kind that you see stacked behind supermarkets. (These, by the way, are available commercially for private use from the same manufacturers who make them for the milk companies. *Don't* go out and take them from the supermarkets; there's a heavy fine for unauthorized use.) He arranged the crates in three rows of four, and in this way wound up with a 6' x 6' riser, approximately 16" off the ground. The beauty of this system was that, when breaking down, all of the milk crates held cords, mic's, snare stands and other small equipment, while the shallow boxes were turned over and used to contain cymbal booms, mic' stands, and other longer equipment. Everything stacked neatly into the drummer's station wagon, and there was plenty of room left over for drum cases. The advantage to using risers of this type, in addition to their economy, is that the space underneath the riser can be used for storage of extra heads and other equipment, or to conceal power amps, cases, and other items that need not be reached during the performance.

If you are concerned with the cosmetic appearance of the riser itself, you should design some sort of facing for it. This can simply be a piece of fabric or rug that extends over the sides, concealing the underportion of the riser from the audience's view. If your drum rug is large enough, you can allow it to hang over, or top the riser with a rug that is permanently attached, and then have a separate facing of matching carpet for the sides. You can get fancy and attach solid sides of some sort that bear your name, the group's name, or just some sort of attractive graphic design. Personally, I prefer to keep the riser as inconspicuous as possible, so as to keep all eyes focused on myself and the drumkit. But whether your riser is plain or fancy, and whether you build it or buy it, the visual benefit gained from elevating your drums cannot be overestimated.

### Your Equipment

Once you have a method of elevating your equipment to increase its visibility, you should take a good look at that equipment. Naturally your kit should be set up in the way that makes you the most comfortable and affords the greatest playability. But you should also go out into the audience area and take a look at the kit from your *audience's* point of view. Does

it appear visually interesting? Are there elements of the kit that could be improved cosmetically, like dirty bottom heads that can be seen from out front; dull cymbals that should be cleaned; ratty-looking padding in the bass drum that should be replaced with a single foam pad, neatly covered pillow or rolled blanket, etc. Also, could you arrange the stands in a better way to increase your personal visibility? It's bad enough to have drums or cymbals that obscure your face, but it's inexcusable to have hardware that does. There may be a valid musical reason for having drums and cymbals where they are; stands are merely functional items and should be arranged in such a way that they do not obscure the audience's view of your performance. A "forest of chrome" can be impressive and exciting, but it should not overshadow the fact that there is a live drummer somewhere in there.

If you do use electronic drums, such as Simmons, on your kit, you should place them in some position where they can be seen by the audience, if at all possible. Electronic drums are currently in vogue, even with nondrummers, due to their sci-fi appearance and massive exposure on rock videos. Audiences are intrigued with them visually as much as aurally, so you should capitalize on this fascination and display them as well as play them.

Smaller items that can add visual appeal to your performance include colored heads and sticks, and now there are even sticks with lighted tips. Of course, if you have the expertise and resources, the use of costumes, lighting and special effects can enhance your performance, but this is a little beyond the scope of the average club band.

### How You Play

The greatest visual asset to your performance is **you**. How you look when you play is almost as important as how you sound, and may ultimately be what your audience remembers. Today's music generally calls for fairly simplistic drumming, whether it be in techno-pop, such as Eurythmics or Thompson Twins; straight pop such as Culture Club or Duran Duran; dance-oriented R&B such as Michael Jackson; or even heavy metal rock. The drumming is basic, simple, and very straight ahead. The situation reminds me of the disco days of the late '70s, when drummers all across the country were screaming about how bored they were, playing straight 16ths on the hi-hat and a backbeat the size of Texas. But I cannot stress enough the difference between those days and these, due entirely to the emergence of music videos as an element of our culture. The visual aspect of musical performance has been so enhanced that audiences are now much more willing to appreciate the visual output of a band than they were during the disco craze, when the dance beat was all that mattered. In fact, today's

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audiences are demanding more and more visual interest from live groups at every level, which is why such diverse acts as Motley Crue, Culture Club, Eurythmics and Prince can enjoy such success in such a relatively short period of time. Their musical merits aside, the *visual* aspect of their appearance and their performances are compelling. This emphasis on the visual has filtered down to the club level, to the point where the difference in success between two bands playing the same repertoire can often be the manner in which they *look*, rather than the way they *sound*.

You can play the simple parts called for in much of today's music and look bored, or you can play the same parts with flair, enthusiasm and commitment. The latter method will immediately let your audience know that you are here to entertain, that you believe in what you're doing, and that you want them to enjoy it right along with you. You should also take as full a part in the band's total performance as possible. Sing as much as you can—lead vocals if possible, backgrounds if not—and also be involved in the onstage dialogue. Make it clear to your audience that you are a full partner in the band's overall presentation.

Make yourself visible, get your audience's attention, and then make sure you have something to show them. When you combine the visual element with quality drumming, you have an unbeatable combination that will maximize the impact of your personal performance.

# ON THE MOVE

"On The Move" is a column devoted to drummer/percussionists who aren't in the public eye, but still have something to offer. This "something" could range from technical ability, lifestyle, new drum set-ups or inventions, business ideas or musical ideas. If you're interested in being considered for "On The Move," send up to three double-spaced typewritten pages about yourself, an 8 x 10 b/w glossy photo and a cassette or album. Be sure to include your name, address and telephone number. Send all correspondence to: Modern Drummer, 1000 Clifton Avenue, Clifton, New Jersey, 07013 in care of "On The Move." Because of the expected response we will not be able to return your material.



## JOE LONDON

hooked! I also found myself in somewhat greater demand as a drum programmer than as a drummer. At least I didn't put a drummer out of work!

Although I am primarily a live drummer (I have played in the same band for ten years!), I also do a lot of session work and teaching. The band I play with is called The Team, and we have established ourselves as a mainstay in the L.A. club circuit. It's a large band (eight people altogether), and although we are basically a top-40 band, I have found plenty of creative challenges as a drummer. We play many kinds of music, from synthesized techno-wave to funk and heavy metal. Living in L.A. has also given me the chance to study with some really great players such as Terry Bozzio, Joe Porcaro, Norman Connors and even Elvin Jones!

Many musicians will disparage top-40 bands, but I am consistently involved in original projects and I have had tremendous opportunities to use what I have learned in a more creative context. To be totally honest, at many sessions I find that the first thing the producer or artist will say is, "You know that song by so-and-so. Well, play a beat just like that." Sometimes, studio work is not as creative as some would have us believe.

Here in L.A. there are some fiery debates about how technology is replacing musicians. I was definitely intimidated the first time I heard a digital drum machine. I even lost some session work because of them. I don't think the answer is to fight the tide of technology, because history tells us that it's futile. I think that musicians have to harness these tools, and some have shown themselves to be most adept at putting technology to work as a creative resource. Remember that electric guitars, synthesizers, and even tape recorders and phonographs were viewed as a threat to musicians at some point early in their introduction.

Having clarified my philosophy regarding these matters, let me talk about how I have made the transition. I decided to get an Oberheim *DMX*, learn to program the thing (know thine enemy) and lo, I was

I have found that the main reasons producers have turned increasingly to drum machines are as follows: (1) The expensive, time-consuming process of getting a good acoustic drum sound in the studio. (2) The editing flexibility afforded by drum machines (with sync-to-tape features, one can rerecord a new drum track even after the other tracks are completed. (3) A touchy one . . . the consistent level of performance provided by a drum machine, but lacking "in human drummers. (4) Last but not least, the cost-effectiveness of the drum machine, more efficient use of expensive studio time, no cartage fees or overtime . . . I could go on, but it gets worse.

I have taken the opportunity to use the machine live with my band for several songs, freeing myself up to play percussion parts or even to play different parts on the kit. As I gained more experience with using the *DMX* in real time, I began to wonder why I couldn't somehow trigger the *DMX* sounds with my drums. Eventually, I had the *DMX* modified by Jim Cooper Electronics in Marina del Rey so that it could be triggered by mic-level inputs. Then I placed Barcus Berry contact mic's on several drums around the kit and found myself able to trigger the *DMX* with any of my acoustic drums. I could even assign different sounds to different drums, for example, doubling my acoustic snare with a *DMX* tom-tom or doubling my ride cymbal with a *DMX* tambourine. The combinations are endless, and Oberheim has a whole library of additional memory cards with all kinds of sounds. For example, they have several cards which emulate various Simmons-type drum sounds. Most of the other drum machines around can be modified in a similar way with no difficulties, as long as you have a competent technician doing the work.

I feel that I am a better drummer—and more importantly, a better musician—for my experience with the drum machine and the way I have made it work for me. I think that, if we turn our backs on the opportunities such technology gives us, others will avail themselves of these tools and we will find ourselves out in the cold!

## JOAN PETEANI

I was 12 years old when I started playing drums, and 14 when I first got paid for drumming. My brother and I started playing in VFW halls for social nights. At first, my dad didn't like the idea of me on the drums, but my mom said it was "cute." Mom won out, naturally!

My Catholic high school wouldn't allow girls to march in the school band, so I took my frustrations out in my own bands. My brother and I have now been playing together professionally for 17 years. Our first band was called the Rhythm-Airs, the next was Queen Elizabeth & Her Court, and our current band is Then And Now.

All through high school, we worked on weekends only. After graduation, I went first to Gloucester County College, and then on to Glassboro State (both in my home state of New Jersey), where I studied music. I wasn't too excited at the latter one though: I was constantly being told to "stand still and play! Move your wrists, not your body!" So I didn't graduate from Glassboro State with a full degree. By 1974, we had finally decided to go "big-time" and pursue music as a full-time career. Our first gigs were in local New Jersey nightclubs, and we eventually moved up to the Cherry Hill circuit. During this time, I was studying drums and teaching students myself on the side.

In 1978, a back operation prevented me from playing comfortably, so I started fronting the band as a lead singer. By the time I had recuperated enough to sit and play again, we had decided to keep the second drummer. Now, when I go back behind the drums, it's a special feature. I do all "specialty numbers," which I really love. I even do a big band solo on "Sing, Sing, Sing." That's when the entire band leaves the stage, the lights go down, and a spotlight shines on me. I go *crazy*, and the audiences stand up and scream "Go, Gene, Go" just like they did for Krupa. I love it! (That's probably why I'm still single. It will *always* be my first love.)

My band is made up of some of the finest musicians around. They all sing and play their hearts out every night like it's the first time we've worked together. That's what



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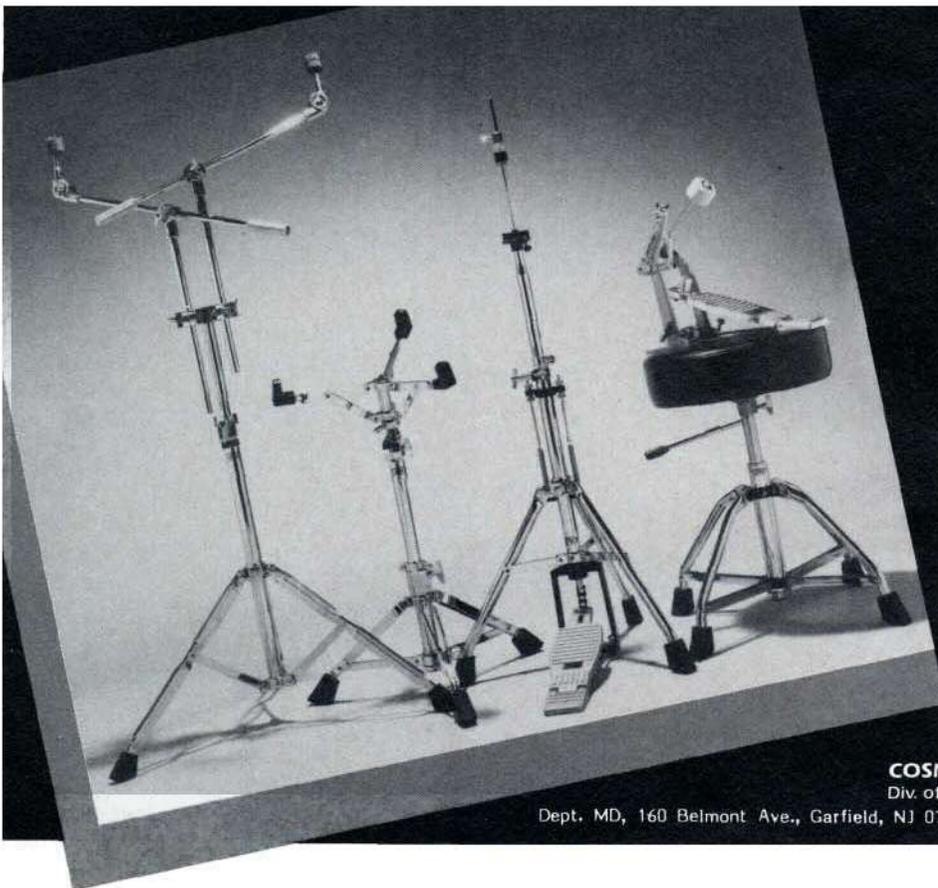
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Whether out front or behind the drums, I guess my philosophy of performance is to give everything I've got each and every time I perform. If you play the small gigs like they were big-time, the big-time gigs take care of themselves!



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Transcribed by James Morton

## Russ Kunkel: "Get Closer"

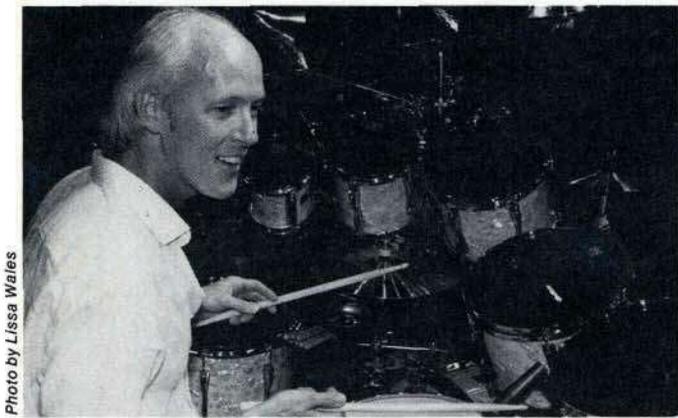


Photo by Lissa Wales

Linda Ronstadt's title cut from her album, *Get Closer*, features Russ Kunkel on a driving, concise hit in 7/4, providing evidence that odd time can also rock. Note the 4/4 break before letters B and C.

o R. Cym. Cr. Cym. ♩ = 112

H.H. T.T. S.D. F.T. B.D.

Rimshot

A 4

Bell

B 4

Bell

*fade*

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I joined Return To Forever for a short while. The next thing I knew, I was really thinking more about writing and recording, and that led to *Tribe* and the whole thing with Columbia.

**LJ:** Tell me about your teaching experiences. Have you done private teaching, or has it mostly been in schools?

**HA:** Both. I feel very strongly about private tutelage, just to develop concept and approach on your instrument. Presently, I'm teaching at William Patterson College in New Jersey. I started there last October. Rufus Reid, Dave Samuels, Harold Mabern and a few other people are on the staff. They have a very good program; the thing I like most about it is that it really emphasizes small groups—what they call "chamber ensembles"—and I think that's important. I plan to do a lot more playing now, but I'm going to stay at William Patterson. I'm committed to teaching. I don't see that as my main thrust; I really see more of my main thrust, at this stage of my life, as composition and performance.

I'd also like to mention the Drummers Collective and the strides that they're making. I've been associated with them for a number of years and I've seen the kind of growth that's taken place there. Now it seems that they're in a good position to be one of the most viable schools on the Eastern Seaboard in terms of giving a wide range of studies—in ethnic, in studio, in jazz, rock, funk, and the whole thing.

They're setting up a number of classes this fall that will be earmarked for all these different areas. And you get a lot of artists coming in and out of the school—Peter Erskine, Lennie White, Billy Hart, myself—and they're doing a lot of amazing things there.

**LJ:** The attitude towards drummers and the drums has changed a lot, hasn't it?

**HA:** I've been thinking a lot about the drums as a musical instrument and the development of it over the years to a position of being equal to other instruments. For one thing, I think drummers have become a lot more knowledgeable, musically, in that there are very good writers who are drummers. It's an important feature, because there's a built-in problem with the drums not being a melodic instrument. Writing music, and learning music in terms of orchestra writing and all that, is a different thing for drummers, because they're dealing with, basically, a rhythm tonality instrument. It's not a rhythm/melodic tonality instrument, where you can deal with melodic structures and things like that. That's a problem, because drummers have to get away from their instrument, a lot of times, to write in terms of band concept. Nevertheless, many drummers have become more and more involved in composition. I think it's a good thing because it goes back to the drums, when you start approaching your instrument from that standpoint. It's not the

kind of instrument where you can compose for a band, *per se*, but the idea can be germinated in the drums. Like, I've written some things on the drums that I've then adapted for a band. After you take it from the drums, your knowledge and feeling for writing has to be powerful enough that you can give it to someone else.

**LJ:** Have you studied African drums and things like that?

**HA:** No. The only things I came in contact with were when I was in the East with Alvin Ailey; I was in Burma, Korea and a few other places. One of the things that impressed me was the approach to drumming and music in those countries. Of course, it was handed down from generation to generation; there's very little notation that goes on. But my studies consist mainly of composition here, with a few teachers in New York. One of the things I've found out is that there's a great deal of growth for a drummer who becomes involved in composition, in terms of writing and understanding all the features that, as you write, you begin to see more clearly. You see how the pieces fit together. It helps you when you go back to your instrument, in terms of performance. You get things by osmosis from doing that, and without any conscious effort, it filters into your playing.

**LJ:** Name some people who are doing what you're talking about.

**HA:** I am. I've been listening to Tony Williams for a period of time in terms of his writing, and listening also to how it's affected his playing. I know from experience that there's always a great deal of juggling that goes on between trying to balance out writing and playing, because unless you schedule yourself very carefully, the writing can take away from practice time—time needed with the instrument. But you can get it back later on. And Tony, I think, has come a long way in his writing, judging from the more recent things I've heard from him.

Billy Cobham is another, but Billy wrote in a certain sphere of music, having to do mostly with Mahavishnu. He and I talked quite a bit at one point about that, and I have a healthy respect for what he's done as a composer.

**LJ:** A lot of this must come into play with the Colloquium.

**HA:** Yes quite a bit of it, because when I write for them, I always consider the other personalities, and I think the same is true for Freddie and Billy. Not so much the other *drummer*, but the other person—his thrust, his strong points, who would be most suited for this particular role as opposed to these other two roles. So a lot of that comes into play. And learning to write for an individual is another challenge, as opposed to just writing a piece of music. I think it's an important feature and one that many drummers today are, fortunately, becoming aware of—that

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there's really a need to get some compositional tools under their fingers. It pays off in a lot of ways, not just in terms of musicianship, but also when it comes to having something published, getting royalties and things like that.

**LJ:** I think the study of composition has got to help young drummers become better soloists.

**HA:** Absolutely. There's a definite need to structure. When it comes to that, the outstanding person, in my mind, is Max, because he's the perfect composer for that instrument. And Elvin has taken it another step further. Jack DeJohnette is another. I think the master drummers are basically composers at heart. And that's an important feature, because that's one of the things that holds the ear or touches somebody. The exhibitionism attached to technical skills doesn't quite do the whole job.

**LJ:** That's not just true for drummers; that's true for everybody.

**HA:** Right. Absolutely.

**LJ:** Because most drummers want to solo now, but I don't think a lot of drummers are equipped to solo.

**HA:** Yeah, I think that's true, too, because there's a point of thought in terms of rhythmic structure, ideas and phrases that says something to somebody else, that speaks out, and that has strong content. And if that's not present, then, a lot of times, what one might get off on is the display of muscles.

**LJ:** Which audiences seem to love.

**HA:** That's the unfortunate part.

**LJ:** It's like a guitarist wailing away on one note.

**HA:** But you know, the thing about that is, if you take a particular note and bend it a certain way, it touches you. There is something about melodic instruments that allows them to get away with that—the ability to take one note and reach somebody quickly.

**LJ:** But you have to be a very expressive musician to pull it off.

**HA:** That's true. So one of the things I'd like to give to drummers is the encouragement to think very seriously about equipping themselves with some compositional skills that are going to come back to them later on down the line. If they invest the time and energy into it, it'll come back.

**LJ:** You've always been a very active clinician. Are you still doing a lot of clinics?

**HA:** Yeah, I'm still involved in doing clinics and that's one thing that's been very important to me. I am now an endorsee of Yamaha drums. They're a very fast-moving, progressive company and they're really interested in the full spectrum of percussion, in terms of education, performance, and all of that.

I find clinics very satisfying. I enjoy people, I enjoy giving stuff out and I enjoy getting stuff back. I learn a lot from the questions they ask, so I thrive very much on doing clinics.

**LJ:** Tell me about your own equipment.

**HA:** I'm using three mounted toms and a 20" and a 22" on the right—and I'm using an 18" K. Zildjian crash. The heads are all Yamaha heads. The heads that the factory ships sound good on the drums. I tried some different ones, but the basic heads that come with them are fine.

**LJ:** What's in the future, Horacee?

**HA:** I think now is the right time for me to do things. I've put together a band that I like very much—this band with Alex Foster. The band was called Road, but the name is on hold. The band consists of myself, Alex Foster, and, possibly, Anthony Cox and Bill Frissel. Bill did a concert with me over at William Patterson, and I fell in love with his playing; he does wonders for my music. So I think I'll try to get it off the ground.

**LJ:** The Horacee Arnold Quartet?

**HA:** No, it's not going to be the Horacee Arnold Quartet—if anything, perhaps the Horacee Arnold Group, or something to that effect. But my name will be out front.

**LJ:** Any gigs lined up?

**HA:** I want to record first. Like everybody else, I've been looking at the record industry and trying to see what's available. I've come to the conclusion that, as far as the record companies go, it doesn't seem that they're concerned about the quality of music. It's very political. I'm trying to find out how I can maintain what I do and, at the same time, get something across. I feel very strongly that a record is the most important thing for me to do at this time.

The other thing I should tell you is that I'm also in the process of doing a duet tape with Anthony Cox. We've been working on the outline for a duet album. I'm going to program some synthesizers for the background, but otherwise it will just be acoustic drums and acoustic bass. And, of course, I'm also looking forward to working with Colloquium III again.

**LJ:** Anything else you'd like to get across?

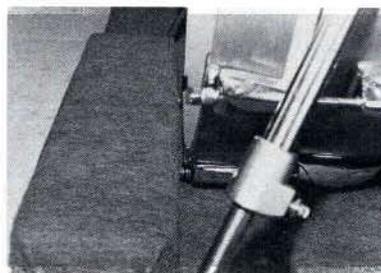
**HA:** Not really. Just let people know that I'm alive, I'm still here, and I have all of these things inside me that are soon going to come out.



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## Stars Are Only Human

Perhaps some of the young drummers who took exception to Neil Peart's comments on fame in the April issue misunderstood him. Sometimes we create an imaginary personality for people we admire. When the personality revealed seems different (as it always does) from our mental picture, we tend to be disillusioned. We expect so much from our stars that it is virtually impossible for any human being to satisfy all that is expected by so many.

For example, I was working in New Orleans with Lionel Hampton's band some years ago. We worked until 2:00 A.M. I had some breakfast and finally got to bed around 4:00 A.M.—not an unusual schedule for a traveling musician. At 7:15 A.M. the phone rang. When I was finally able to pick up the receiver a voice said, "You've got to show me how you get so much speed with your left hand." I replied, "Who is this?" The person volunteered his name. I asked, "Do you know what time it is? I have only been asleep for a few hours!" At any rate, I suggested that the young man stop by the club we were playing at that evening and I would speak with him.

A little recognition is pleasant. We all enjoy being admired. However, I've been in Buddy Rich's dressing room a few times between sets, and I especially remember one time some years ago when he worked Birdland in New York. Buddy was recovering from a heart attack. Ed Shaughnessy and I had stopped in to wish him well. Although Buddy was playing great, he was tired. His energy level was not quite back to 100% after his heart attack. Under conditions such as these, it was a strain to hear someone in the club yell out, "Play a drum solo" just as Buddy walked up for his last set. Buddy's response was, "I play drum solos when I want to." This seems like a harsh comment if you were not in the dressing room earlier hearing Buddy talk about his recovery and the rough schedule that he was on. Ed and I looked at each other, and Ed said, "Some people just

don't understand."

Louie Bellson is perhaps the most patient of all the famous drummers. Louie always has a kind word for young drummers. However, he also gets tired of being put upon by over-eager drummers who want to sit in, or have Louie give them a free drum lesson on his break. For the kindest of us, at some point a person may feel that enough is enough.

George Bernard Shaw, the great playwright, once said, "There are two great tragedies in life: not getting what you want, and getting what you want." I understand this to mean that, when you achieve your heart's desire, you also have to accept things you never thought of. For example, it must be a drag not to be able to sit in a restaurant because people won't leave you alone. Eating in a hotel room can get pretty old. It must be a drag not to be able to go to a movie theater and enjoy the show. Michael Jackson, for example, was recently spotted wearing a disguise while shopping. He just wanted to do a little shopping, but was forced to leave immediately and return to the hotel.

Notoriety, or in Neil's case fame, gives you the opportunity to make more choices in your career and your life. It gives you the chance to work with better musicians, better engineers, better producers and bigger record labels. However, this is also pressure. You have to live up to each situation. Each hit record makes you wonder, "What am I going to do next?" It can get to the point where you say, "I can't keep topping myself indefinitely," especially in the commercial part of the business.

Those who have never been in a situation to produce and perform on an album most likely do not understand how much bone-crushing work it actually is. I know, in my own case, it is the hardest work I've ever done, and I've only done it a few times. To keep going from project to project, interspersed with mind-dulling tours, year after year, can really get to you. It can

make you wonder if it is worth it at times.

Although Neil's fame is extraordinary, I know from personal experience how difficult it is to keep your head straight with even moderate success and recognition. I have seen young drummers get their first big job and in two weeks change their personalities. I used to give a very talented young drummer lessons years ago. He got a job with a top jazz group. I went with a friend of mine to see him perform because we were both happy for his success. However, it was disappointing to see this young person on a super ego trip, talking down to everyone, overplaying, and ignoring his former friends. In a few months, he was fired for the attitudes and behavior I've just described. He couldn't handle success.

You must, as Neil has, create some distance between what you do for a living and your true self. You must arrive at some balance just to preserve your own psyche. If you don't, you will begin to believe your own publicity and you will become lost as a person. I think that Neil was trying to let young drummers know that it "ain't all grand at the top." He was trying to give an insight into the responsibility, the pressure, and in some ways, the confining nature of fame. It takes an intelligent, candid and unusual person to be so honest about his work.

Those of you who were put off by Neil's comments should reread the article from a new point of view. No one is superhuman and it isn't right to expect anyone to be. Reread the article and try to understand the pressure that goes with the position. Try to learn from it. Rethink Neil's comments and you just might develop some sympathy for a man who has inspired us all. You might also understand that the only thing tougher than getting to the top is staying there, and the only thing tougher than staying there is maintaining some sort of perspective in order to keep your head on straight.



*Drum Market continued from page 107*

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Q. My drums don't have the same resonance as when I bought them six years ago. I suspect they might be "out of round," but how does one check for this defect? If they're not, what are some of the ways I can increase the resonance?

R.C.

Newark, NJ

A. We consulted drum expert Al Duffy, who gave us these suggestions: "There are a great many reasons for a change in resonance of a drum; degree of roundness is but one. Consider these first: Have you replaced the heads on your drums since you bought them? Modern heads can become 'played out' over time, especially with hard use. Have you switched to a different type or brand of heads? Some heads are designed to produce specialized sounds, and maybe a different type would please your ear. Has your actual playing technique changed over the six years? Have you changed stick types in this period? Thickness, length, bead style, density and material, all will affect sound. Do you play in a variety of different rooms? No two rooms will ever sound alike. What floors are under you? Carpet, wood, tile? Carpeting will most directly affect your snare drum and floor tom. It is not easy to do, but whenever you can, try to find the spot in the playing area where your drums sound best, and set up there.

"Measuring for roundness in the shell is fairly simple. Buy a good tape measure, such as a carpenter would use, with a hook at the zero end. Remove both heads and hoops from the drum. Remember that the batter bridge could be nicely in round but the opposite side could be out. That would adversely affect the sound reinforcement provided by the sympathetically vibrating bottom head. You need to measure both bridges. Place the hook on the tape directly above one lug casing and stretch the tape taut across the shell to a point directly over the casing on the opposite side. You need to look at the outside diameter of the shell and read the measurement right down to the 32nd of an inch. Record your finding on paper, and move to the next opposing pair of casings. Again, record your careful reading. Do this at each opposing pair of casings. A six-lug drum will require three diameter readings; an eight-lug drum, four; and so on. Record your findings for both bridges. Before evaluating your readings, keep one fact firmly in mind: Wood, of any kind, is a very capricious material. It is subject to dimensional movement, influenced by moisture content, long after it has ceased being a tree. My feeling is that the harder and more dense the wood, the less possibility there is for movement. If there is more than a 5/32" variance among the recorded diameters for a given bridge, then I would consider that bridge to have moved and become out of round. Talk with your dealer concerning the manufacturer's warranty policy. Other shell materials, such as fiberglass and phenolic, are not nearly as prone to movement. Increasing resonance is a process of trial and error (and expense!). For starters, try some of the methods implied by the initial questions I posed. Whatever the end result in sound, your gain will be increased knowledge and familiarity with your drums. Good luck!"

Q. I've been reading *Modern Drummer* for about a year now and words can't explain the value of your magazine. I never realized you could learn so much about tuning or techniques. However, all of the drum texts you advertise are for music readers. How about the "ear playing drummers"? Are there any study books for those who play by ear?

L.W.

Elgin, SC

A. By its very nature, the printed medium is designed for those who can read. Trying to use a drumbook without being able to read music is like trying to study any form of textbook without being

able to read written English. What you need to do is find those books that are written for beginning drummers—regardless of your current playing ability—because in a reading sense you are a beginner. It is possible to teach yourself to read by using such books, since they start with the fundamentals of musical notation. As far as improving your current technique, if you play by ear, you must study by ear. If you wish to learn by listening, then listen to those artists you admire, and train yourself to pick out exactly what they are doing. Try to emulate the sounds and patterns they achieve, without copying. Go for the style, not the note-for-note duplication. Basically it boils down to this: You can't read a book with your ears, and you can't hear a drummer play on a printed page. If you wish to study a book, you must learn to read music; if you wish to study exclusively by ear, you must use what you can obtain from listening to records.

Modern technology has now provided us with the educational video, so that it is possible to see and hear name drummers in a "clinic" format. Perhaps this would be a good compromise for your purposes.

Q. I own a 1965 Ludwig drumset. It is a five-piece kit, with two '65 Zildjian cymbals. I was wondering if it was a classic, and how valuable it was, price-wise.

B.T.

Los Angeles, CA

A. Your kit is not yet 20 years old, and the generally accepted definition for a classic item is one that is between 25 and 50 years old. (Over 50 qualifies as an antique.) Additionally, in the case of drumsets, it's not unusual to see people working on 20-year-old sets, so yours is not that unique strictly on the basis of age. If it were one that Ludwig manufactured in a limited edition, such as a stainless-steel kit or one of the special multi-colored Vistalite kits issued during the mid-'70s, then it might have some collectible value based on rarity. However, if the set is still in excellent condition, hold onto it; it won't be long before it is 25 years old, and it may very well become more valuable in the coming years.

Q. What are the metallic differences between the Sabian AA, HH, B20 and 5# lines?

J.M.

Nashville, TN

A. The Sabian AA and HH lines are made of the same alloy, which Sabian prefers not to release. The difference between the lines is in the manner of production: AA's are machine-hammered; HH's are hand-hammered. The B20's are medium-priced cymbals made in Italy, and are a mixture of copper, tin, and silver. We are made in mid-Europe, and are composed of bronze, which is an alloy of copper and tin.

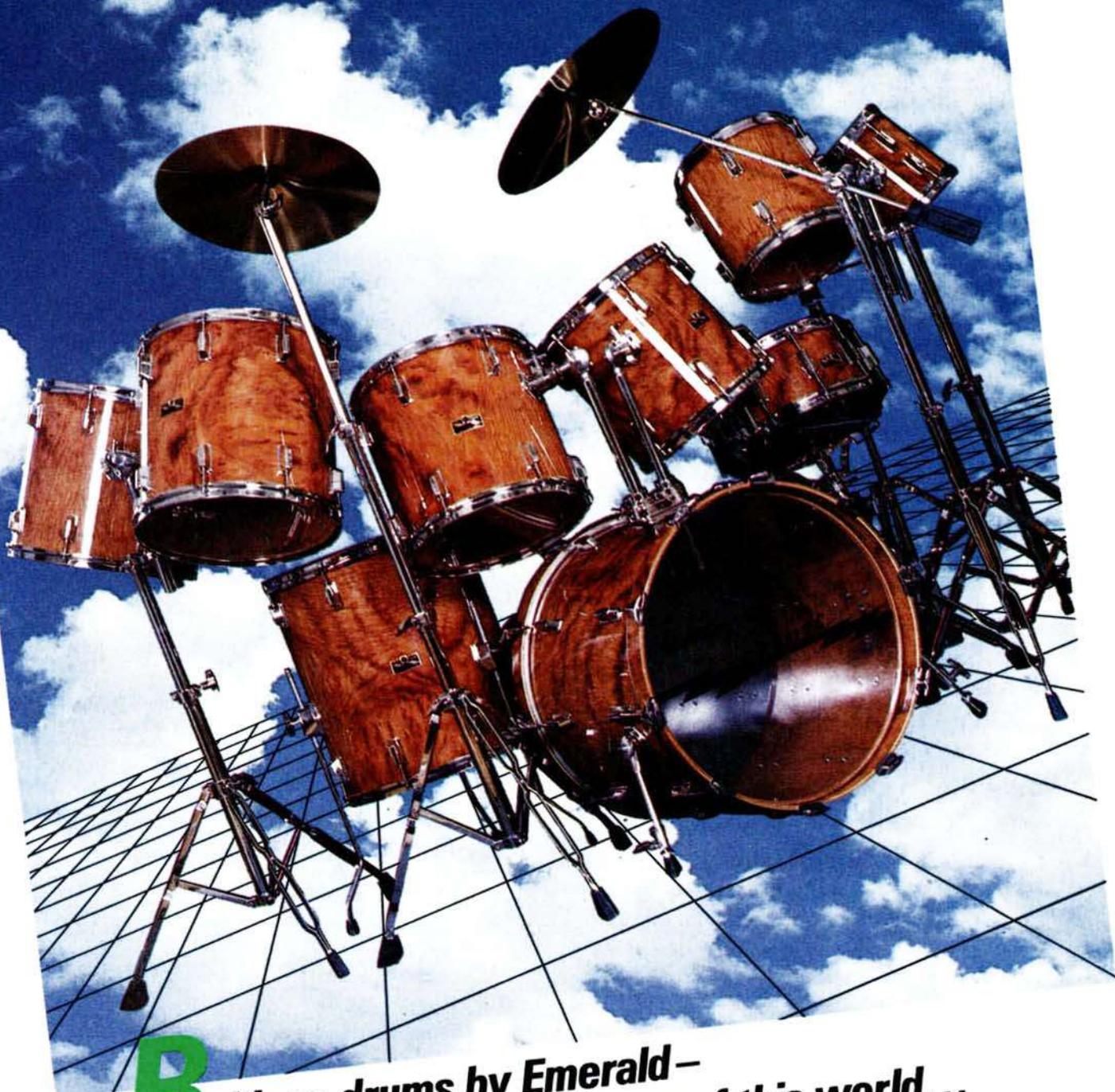
Q. For some time now I have had a problem locating a copy of *Music For Piano And Drums* by Bill Bruford and Patrick Moraz. I have tried many record stores and they do not have it. I would appreciate it if you could give me some information on where I can obtain this album.

J.A.

Atwater, CA

A. The album is distributed by Jem Records, 3619 Kennedy Road, South Plainfield, NJ 07080. If your record store cannot order the album for you, try contacting Jem directly for mail-order information.





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Currently, **Gina Schock** and the Go-Go's are touring Japan and Australia. They've been on the road for six months after releasing their third album, *Talk Show*, which was recorded in England. "We did this album with Martin Rushen, who is a real pleasure to work with," Gina said. "He's brilliant and real open for anything you want to try. For instance, before I went over there, he told me not to bother bringing my drums. And I said, 'Well, Martin, I'm bringing my drums and we'll talk about it when I get there.' He wanted to do the whole album on a Synclavier. What we'd do first is program each song on a Linn machine and then feed it into the Synclavier, which is a pretty amazing machine. I'd hit the snare, count to three, and then hit it again. We'd take four of these, and store them in the Synclavier's

The last couple of years have been both varied and busy for **Ian Wallace**. After completing a three-year stint with David Lindley and El Rayo-X, which included tours of the U.S., Europe and Japan and such albums as *El Rayo-X* and *Win This Record*, Ian joined Bonnie Raitt's band in 1983, making three U.S. tours and recording the *Tongue In Groove* album (yet to be released) in '84. He's also been featured recently on recordings by Stevie Nicks, Don Henley, Keith Emerson and Jon Anderson. Since this past summer, Ian has been lending his talents to the Crosby, Stills & Nash tour, providing the drums for a hot rhythm section that also includes percussionist Joe Lala. The tour is scheduled to run until around Christmas.

The folk-rock genre is nothing new to Ian, having toured in the past with Bob Dylan (including the Japanese tour that resulted in Dylan's famous *Live At Budokan* album). But the CS&N show is not all acoustic nostalgia music; this group rocks hard, and the show features a wide range of dynamics. Ian joined the act in June of '84, had three weeks to rehearse, and immediately hit the road. The show includes past hits and current material,

memory banks. Then one key of the keyboard is hit and the drums are in the exact sound you want.

"I learned a lot recording this record. We talked for hours and I explained that I had not been playing drums for 14 years for a machine to do the job I can do. He was really cool and said we could compromise. So I told Martin that I would do whatever I had to do to make the record great, even if I had to sacrifice my playing and let a machine do it. I suggested that we start out using the Synclavier and when we came to the first song where it didn't sound right—too mechanical or too stiff—I would have a go at it. He said that was fine, so we did the first track, which was 'You Thought.' We programmed it on the Linn and then into the Synclavier. The second song was 'Head Over Heels,' the first single, and there were some rolls in there that just didn't sound right. Something was missing. There are some songs where you can get away with it, but rolls just don't sound the same. Out of the 11 songs we recorded, 10 of which were on the album and one on the B side of the single, three of them are on the Synclavier and the other eight are me. 'Mercenary' and 'Yes Or No' are the other two that were done with the machine.

"Another thing that was different on this album was that we recorded one person at a time, which we had never done. Before, we'd bring the whole band in,

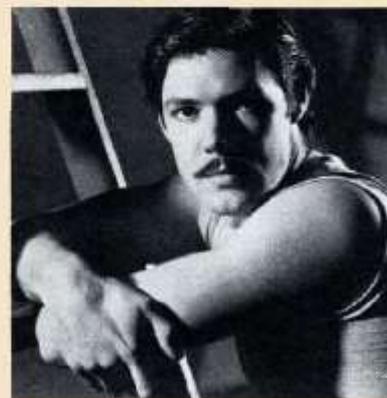
and Ian is playing both acoustic and electronic drums to maintain a contemporary sound. "I'm doing that because that's what CS&N have been doing lately. For example, Graham Nash's new tune, 'Vote,' was recorded with all Simmons drums. I didn't record it, but I listened to the tape, and I wanted to get the same sound. And Steven Stills' new album is all Simmons as far as I know. In fact, most of the drums are programmed on a Linn and then put through a Simmons. But I think it takes drummers to do that. It's what's happening, and a lot of really fine drummers are falling by the wayside because they refuse to adapt."

Working with an act known primarily for its vocals also calls for a certain attitude, according to Ian. "The most important thing is the vocal. A drummer in this particular situation has to play for the person who is out there in front. It's no good playing all these flashy breaks; that's not what people want to hear. It's how good you can play in support of the person you're playing for that makes a good drummer in a position like mine."  
—Rick Van Horn

record it live, and then cut everything out except the bass and drums, and overdub the guitars and everything else. This time we isolated each instrument, and while it was pretty tough at first because I missed the other players, it gave me a lot more time to concentrate on what I was doing. I didn't know it I could play with the Linn, though. Your meter has to be good. I've played with a click track before, but I'd never played with the Linn where every single drum part had to be precise. I went out there, did it and was so relieved. I had proven to myself that I could do it and we opened up a bottle of champagne," she laughs.

In England, however, Gina kept coming down with a variety of ailments and decided to see a doctor when she got back home. It was then that she found out that she'd had a hole in the vertical wall of her heart since birth. "It's a wonder I didn't die with how many shows we've done and how hot it was sometimes. The doctor told me on a Friday and I went in for surgery on Monday. I am perfectly fine now and can do everything.

"I try not to think about future plans too much because these are definitely the best years of our lives. I've been very lucky and fortunate to be doing what I'm doing. I thank my lucky stars every night that I'm alive after what happened, first of all. It made me look at myself and be very thankful for what I have."—Robyn Flans



**Michael DeRosier** has been working on Orion The Hunter's second LP. He joined the band this last year to record their first self-titled album after taking some time off to jam with friends in the Seattle area. About his departure from Heart, Michael says, "I was probably pretty hard to get along with in a bunch of ways, but I think I was justified in my attitude. I didn't agree with some of the career decisions that were being made and the musical direction. I didn't see it changing to something that

*continued on next page*

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was more what I wanted to get into. Money wasn't a factor anymore. They didn't want me in the band if I was going to be there just making money, and I didn't want to be there if that was going to be the way it was.

"Eventually somebody from CBS got hold of me and said this new band was being put together. Somebody from the label sent me a tape and it sounded real good to me. Heart and Boston had done some dates together in the past, so I knew [former Boston guitarist and current mem-

ber of Orion The Hunter] Barry Goudreau. We talked on the phone a few times about philosophies and it seemed to be pretty comfortable, so we started working on material and went into the studio.

"It's a wide open kind of thing, which I really like and I'm making it what it is. With Heart, it seemed like everybody in the power structure felt it needed to be this certain thing. When you start to think you have to be something specific, you're in trouble. On this album, I plan to do some

creative things. I have a drum machine and I like working with it. It doesn't conflict with my sound because I like to use a Linn machine in a way that makes obvious what is the machine and what is me. And I like horsing around with radical drum sounds in a natural way. I am interested in using timpani and the steel drum in a drumset. I also do some percussive things in a rock, aggressive way. We're going to get wacky with some things on this album." —  
*Robyn Flans*



When **Hugo Burnham** left Gang Of Four in March '83, he was faced with a dilemma: He didn't want to cause flak in the press by announcing his departure from the group, but he wanted to let other musicians know that he was available for work. He decided that perhaps a change of locale would help, and so he left England for Los Angeles, where he met up with Wall Of Voodoo's Stan Ridgeway. Working with Stan was just what Hugo needed. "After six years with the same group, it was difficult to think a different way suddenly," Hugo explains. "Working with Stan helped me get over that first hurdle of working with someone else. None of what I did with him has actually come out yet because of Stan's business situation. It's a pity, because he's got a lot to offer."

After working with Ridgeway, Hugo returned to England where he had the chance to work with Nona Hendryx. This opened another door for Burnham. "I played percussion with her, which was something completely different, as I had always played straight traps. It got me thinking that I really should add percussion playing to my repertoire. So that was good; it was like another string to my bow. Since leaving Gang Of Four, I think that doing little things here and there with different people has helped my drumming. I'm not just thinking along the lines I did with Gang Of Four; it's stretching me. When Gang Of Four started eight years ago, it was just for fun. But now, it's not like I'm 21 and just having a good ol' time. It's a career thing now and I've got a responsibility to myself if I want to stay around and work. In Gang Of Four, we'd rehearse together, but things like individual practicing seemed alien to us. Now I've actually been practicing when I'm home. I've been interested in learning the rudiments, and I might take some lessons. I think after playing for a number of years, I've developed my own style, so I can now learn things from somebody else without just adopting somebody else's style. I can improve my own style by learning the basics. I also want to learn how to hit congas correctly, and I'd like to learn to read music. In terms of the career thing, I'd

hate to have to turn down work because I couldn't read."

Hugo is now back with a full-time group, Illustrated Man, and when they recorded their mini-LP for Capitol Records, he got a chance to combine his drumset playing with percussion, as well as electronic drums. Even with the variety of instruments used, the overall effect is basic and simple. "When we're working on a song, the possibilities for normal drums, electronic drums and percussion are always in my mind. It's all there for me to use. But I still try to go by the maxim of 'less is more.' I like space. It's always a temptation to do too much, especially in a studio situation where you have all of those tracks, but I try not to be an overly busy drummer. When we work on new music, I start with more, and as the song takes form, I play less and less. I find that the drummers I like employ taste rather than pyrotechnics. Charlie Watts, to me, is the seminal example of a tasteful player. Another player is Yogi Horton, who is not real busy. He'll do something interesting once or twice in a song, whereas with a lot of drummers, if they find a nice little fill, they are tempted to put it everywhere. Another player I like a lot is Clem Burke. Those three are very much an influence on my attitude. I try to find that medium line of being sparse without being boring." —  
*Rick Mattingly*

From ultimate funk to mainstream pop, **Mark Sanders** has undergone a major transition in the last several months. After leaving the drum chair with Tower Of Power, Mark spent the first half of 1984 free-lancing in the L.A. area. But through a roadie-to-roadie connection, Mark was suggested to fill the drum chair in the Captain & Tennille's touring band. Now he finds himself playing at such places as the Riviera Hotel in Las Vegas and the new Harrah's At Trump Plaza in Atlantic City. Commenting on his new position, Mark says, "What a difference from Tower. Instead of funk, I'm playing big band, jazz—Basic-style stuff. I'm using brushes and playing with a full orchestra. We do pop tunes too. Ella Fitzgerald's piano player, Paul Smith, is playing with us; what a treat to work with him. Also, Louis Bellson played on Toni's latest album, so the drum parts are nice. Needless to say, I feel good about working with this act." —  
*Rick Van Horn*

**Michael Bolts** on Mickey Gilley's new album. **Luis Cardenas**, who is the drummer for Renegade, has signed a solo deal that calls for three albums within the next four years for Allied Artists Records. Renegade's newest LP was released last month and Luis' first solo work will come out shortly. Luis can also be heard performing on *The Joy Of Sex* soundtrack. **James Wilcox** is the new drummer with Scandal. **Mike Baird** is nearing the end of a major tour with Rick Springfield. **Eddie Tuduri** has formed Uncle Fatback in Canada. **Phil Collins** produced **Philip Bailey's** second solo LP, which was released in September. **Hal Blaine** is on David Grisman's newest Warner Brothers album. **Aaron Smith** is now with Romeo Void. **Duane Temme** now with Vector. Even while TV-land was on hiatus, **Steve Schaeffer** managed to keep busy with five cartoon shows: *Snorks*,

*Space Ace*, *The Chipmunks*, *The Kangaroo* and *Smurfs*. Steve also did the Olympic promos with Bill Conte, the pre-records for the Ice Capades show, some film work, and now it's back to doing his weekly series. Congratulations to **Jeff Porcario** and his wife Susan, who are the proud parents of their firstborn, Christopher Joseph. **Bernie Dresel** is touring with the Lettermen. **Duffy Jackson** rejoined the Count Basie band in September. Congratulations to Duran Duran's **Roger Taylor**, who was married recently. **Bobby Sanabria** spent a month in Europe with the Mongo Santamaria band, whose upcoming album will feature one of Bobby's compositions. **Carl Himmel** has been on the road with the International Harvesters, backing Neil Young.—  
*Robyn Flans*



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# INDUSTRY HAPPENINGS

## BUTCH MILES CLINIC



Butch Miles, noted big band and jazz drummer, was featured recently in a clinic sponsored by Mozingo Music of Ellisville, Missouri. The clinic featured material on rudiments and applying them to the drumset, using triplets in jazz, and stick control. Also presented was a concert featuring Butch on drums, along with Jeff Mozingo on vibes, David

Mozingo on trumpet, Jay Oliver on piano and Peter Steuter-man on bass. According to store owner Jeff Mozingo: "Butch is one of the greatest jazz musicians of today, and is very good about explaining different techniques to students. It was one of the most educational and entertaining events of the year."

## CANADIAN MUSIC SHOW '84

The second annual Canadian Music Show will be held November 8-11, 1984, at the Queen Elizabeth Building, Exhibition Place, Toronto. The show will consist of exhibits of music-related products and services, seminars, and concerts by some of Canada's top recording artists. The show's first day will feature a spotlight on music education with additional attendance by students and teachers from high schools, colleges and universities across

Ontario.

Last year's show was attended by almost 20,000 music enthusiasts and was well received by the music industry. With expansion for 1984, this year's show will prove to be an even more significant musical event.

For more information, contact David Hazan, Norris Publications, 832 Mount Pleasant Road, Toronto, Ontario M4P2L3, (416) 485-8284.

## PAISTE PERCUSSION SPECIALISTS MEET IN SWITZERLAND

Paiste was recently host to 14 percussion specialists from all over Europe and North America for the first International Paiste Percussion Specialist Meeting. Paiste Percussion Specialists are professional drummers and percussionists individually trained at Paiste. They are concerned with the success of the Paiste Sound Centers and the needs of the drummers in their respective countries. They organize and perform workshops and seminars, where they discuss and advise other musicians about cymbals, sounds and gongs—musicians talking to musicians without language barriers. This was the first collective course for the PPS, and was an ideal opportunity for an exchange of ideas and experiences.

Among the highlights of the

five-day meeting were a Joe Morello/Danny Gottlieb clinic, and a gong performance by West German gong specialist Michael Jullich. Jim Ledgerwood, Paiste's International PPS coordinator, summed up the week as an enormous success. According to Ledgerwood, "The PPS are a group of especially enthusiastic and dedicated people. They have a key role in the fulfillment of our marketing concept, which is itself based on Paiste's philosophy of meeting the needs of all drummers. This week, apart from the educational aspect, we were able to create a unique bond with our ambassadors throughout the world. The results and inspiration arising from this conference will benefit drummers in far-reaching corners of the world."

## SAM ASH DRUM EXPO



Steve Gadd in clinic at Ash Expo

The sign on the wall at the Complete Percussion & Drum Expo (Sheraton Inn at New York's La Guardia Airport, July 28 and 29) read, "The future of drumming is here today." According to producers Jerry and Paul Ash, owners of the Sam Ash Music Stores, that future includes drum machines and electronic drums, as well as traditional percussion instruments. The 25 rooms of displays had generous examples of each, and the clinic and performances in the hotel's ballroom also reflected this diversity.

"Right now, electronic drums are in the same state of development as synthesizers were ten years ago when we held our first Electronic Keyboard Expo," said Jerry Ash. "Some players have embraced the new technology, while others are looking at it with varying degrees of curiosity or skepticism. Acoustic drums and cymbals will always be with us, but it is clear that new equipment and techniques are required for today's popular music performed on stage or in the recording studio." The show had examples of drum miking systems, drum machines, electronic drumsets, standard kits, cymbals, sticks, heads, cases, exotic instruments, marching percussion, mallets and an assortment of accessories, wearables, novelties and publications.

Star drummers and clinicians who appeared included Steve Gadd, Bernard Purdie, Lenny White, Michael Shrieve, Joe Morello, Roy Burns, Joe Franco, Kenwood Dennard, Frank Malabe, Les DeMerle, Sandy Gennaro, Tom Compton, Rick Downey, Leigh Howard Stevens, The Long

Island Marimba Band, Carl Ruocco, Tim Horner, Dom Famularo, Larry Levine, Randy May, Tim Root and Rick Drumm. Industry leaders present included Joe Calato, Bill Ludwig III, Joe and Vinnie Calzone, Mike Mathews, Robert Zildjian, Charles Alden, Howard Jahre, Ken Hoshino, and Glyn Thomas.

Close to 1,000 visitors came to the Expo each day, although some were repeats. One man brought his two teenage sons from Puerto Rico. Others came from as far away as Canada, Kansas, and Virginia. Anyone who wanted to be allowed to play on the drums, and there were examples of fine drumming as well as some who only wanted to show how hard and fast they could beat or break the skins. On the second day, the last 15 minutes of each hour was reserved for talking, with no playing allowed. An unusual feature of the Expo was a Drummers Evaluation Clinic, at which the young musicians could play in front of an audience and receive a valuable critique from a panel of professionals. They were also given a cassette of their solo for study purposes.

The Ashes have been putting on drum clinics for over 40 years. Paul Ash fondly remembers early ones that featured Max Roach and the late Irving Torgman, a local teacher. Other presentations have featured Buddy Rich, Carmine Appice, Louis Bellson, Billy Cobham, Joe Morello and Bernard Purdie. "This was our biggest show, not only for the number of stars and size of the audience, but because we were able to introduce so much equipment to so many people," Ash reported.

Frankie Banali / Quiet Riot

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## CB700 INTRODUCES NEW CATALOG

A new 68-page catalog containing products including marching, Latin, professional, education and mallet instrumentation is now available from CB700. The CB700 total percussion catalog features seven distinctly different CB700 sets and includes the new CB700 *Internationale* series.

CB700 has searched the world to find the broadest selection of quality drums, instruments, and accessories. This worldwide search has brought about the special *Internationale* section in the CB700 catalog. This new section is actually a catalog in itself. An example of the product offering is the selection of WUHAN cymbals. These hand-selected cymbals are from the People's Republic of China and offer a unique sound and quality.

The new catalog contains another premiering product: CB700 timpani are offered for the first time. Featured are Dresden-type suspending parabolics, available in 23", 26", 29", and 32" models. The CB700 total percussion catalog is available from all leading percussion dealers.

## MURRAY BASS DRUM MUFFLER



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For more information, contact Murray Bass Drum Muffler Co., 633 West College, Jonesboro, AR 72401.

## DIGIDRUMS DRUMTRAKS SOUND CHIPS

A wide variety of alternate drum and percussion sounds for the Sequential Circuits Inc. *Drumtraks* are now available from Digidrums. Digidrums *Drumtraks* sound chips contain studio-quality digital recordings of real instruments and sound effects. Over 40 sounds, including electronic drums, alternate conventional drums, and ethnic percussion instruments, are currently available. Additional sounds will be added to the *Drumtraks* sound

catalog on a regular basis.

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Digidrums *Drumtraks* sound chips come in three formats: (1) Single chips that contain one sound. (2) Single chips that

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For more information, contact Digidrums, 100 South Ellsworth, Ninth Floor, San Mateo, CA 94401, (415) 579-1514.

## R.O.C. INTRODUCES 13-PIECE SET



BBQ Music Marketing has announced the introduction of a new 13-piece kit from R.O.C. Drums. According to company spokesperson Glen Quan, the new kit will include double bass drums, double floor toms, and heavy-duty double-braced hardware, and will be priced in the student to semi-pro range. According to Quan, "The young drummers today are sharper and have more product knowledge. Their music is very complex, and the greater diversity of sounds requires bigger

sets. It makes good sense for the contemporary drummer to buy R.O.C. Today's drummers can have our 13-piece kit for about the same price as some of our competitor's five- and seven-piece sets." In addition to the large sets, R.O.C. also makes a line of five-, seven-, and nine-piece sets, as well as ethnic percussion equipment.

For more information, contact R.O.C. Drums and Musical Instrument Co., 64 Dorman Avenue, San Francisco, CA 94124, or call (415) 550-8600.

## SOUND EDGE HI-HATS AVAILABLE IN SIX PAISTE LINES

The exclusive, patented *Sound Edge* hi-hat concept is now available in all six of Paiste's cymbal lines, according to Greg Perry, sales manager for Paiste America. "The 'rippled bottom' *Sound Edge* cymbal eliminates the air lock between the two hi-hat cymbals and give them a 'chick' sound that cuts and projects," advises Perry.

"Starting with the newest additions in the 404 and 505 cymbal lines and progressing through the *Sound Creation* models, we can now offer this

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For more information about Paiste *Sound Edge* hi-hat cymbals, write to: Paiste America, Inc., 460 Atlas Street, Brea, CA 92621.

## PEARL SAFARI SERIES



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For more information, contact Pearl International, Inc., P.O. Box 111240, Nashville, TN 37222-1240.

## PEARL OAK STICKS

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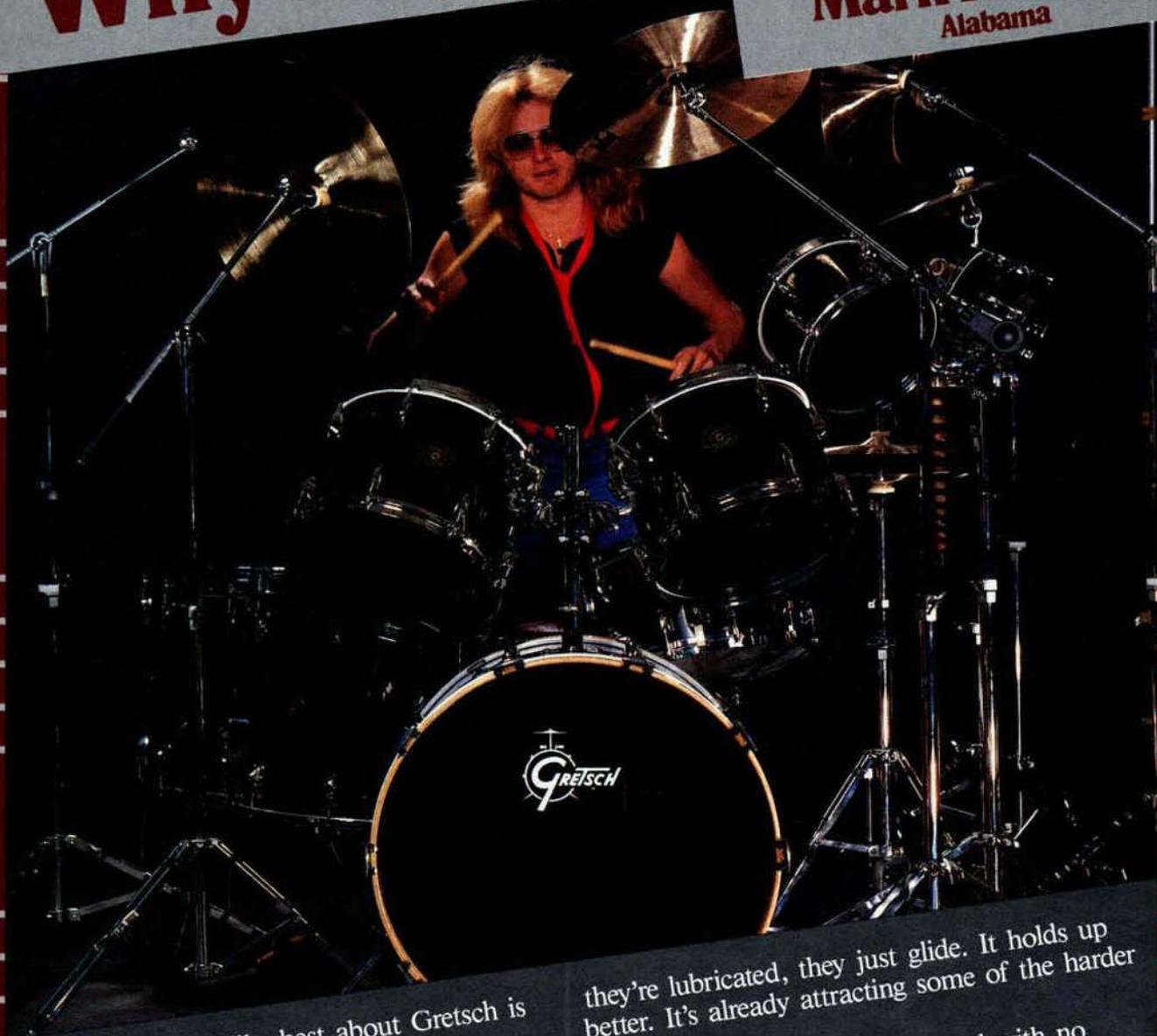
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**ON SALE NOV. 20**

# Why do I play Gretsch?

Mark Herndon  
Alabama



"The thing I like best about Gretsch is its overall sound...it's tremendous.

"The shells *breathe* with the sound when you impact. It's a reverberation coming from the head that you can actually feel in the shell...you can feel the wood of the drum.

"And the shells are light but they don't sound thin; it may have something to do with the coating they have on the inside.

"Gretsch hardware is now state-of-the-art, my drum tech just flipped out over it. All the moving parts on the tubular stands are like

they're lubricated, they just glide. It holds up better. It's already attracting some of the harder players.

"I like that big concert sound with no sacrifice in crispness or clarity. From gig to gig, the Gretsch sound remains the same."



**Mark Herndon**

**Someday, you'll own Gretsch.**

P.O. Box 1250 • Gallatin, TN 37066 • (615) 452-0083 • TELEX: 786571 (Gretsch) Gatn

For a color poster of Mark Herndon, send \$3.50 for postage and handling (check or money order) to Gretsch Poster #2, P.O. Box 1250, Gallatin, TN 37066.

# CREATIVE TIMEKEEPING WITH ZILDJIAN HI HATS.

Jo Jones made Zildjian hi hats the focus for time-keeping and Max Roach was the first to play them as an individual "instrument." Gifted funk drummers like Bernard Purdie built their rhythm sound around distinctively accented 16th note patterns on Zildjian hats to add an extra sense of momentum or texture to the music.

These days, Vinnie Colaiuta, Omar Hakim and leading session players like Steve Gadd and J.R. Robinson use our hi hats for shorter, tighter sounds that weave through the music to make their rhythm tracks stand out. Hard rockers like Martin Chambers and Tommy Price depend on Zildjian hats for a biting, rhythmic sound to drive amplified music.

Zildjian creates an unequalled variety of hi hats, each with its own unique sonic personality, to give you

the most options in terms of tone colors and textures, different "chick" sounds, volume, feel and response.

## Zildjian

The Zildjian New Beat Hi Hat is the most played in the world because of its exceptional tonal clarity and projection. Our innovative Quick Beat Hi Hat delivers an ultra-fast response for funk and rock styles because of its patented bottom cymbal design with four openings to let the air escape while maintaining maximum cymbal-to-cymbal contact.

## K

If you're looking for a hi hat sound with a warmer tone that adds another dimension to your set-up, try the distinctively different K Zildjian hi hat.

## Amir

The higher-pitched Amir hi hats produce a fast, shimmering sound which blends well with electronic drums and mics well in the

studio. Zildjian's new Amir Power Hats (patent pending) give you a quick response and added projection for live playing situations.

## IMPULSE

Created to cut right through the loudest amplification, the raw and unrefined Impulse Power Hats combine incredible volume with the ultimate projection of the rhythmic pulse.

Experiment with different hi hats to open up new possibilities as you discover your own "signature" rhythm sound. Take chances. Try "cross-matching" different top and bottom cymbals for unique combinations of tone and projection—like a New Beat top with an Impulse bottom or a K top with a Quick Beat bottom. And write for a Zildjian White paper to find out why our Hi Hats are musical instruments and not just time keepers:  
Avedis Zildjian Company,  
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# Zildjian®

The only serious choice.