

# MODERN DRUMMER

The International Magazine Exclusively For Drummers



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JULY 1985

## Rod Morgenstein



Plus:

Improving Your  
Drumming With Video

The Legendary  
Radio Kings

"Easy Lover"  
Rock Chart

Nashville's  
Kenny Malone

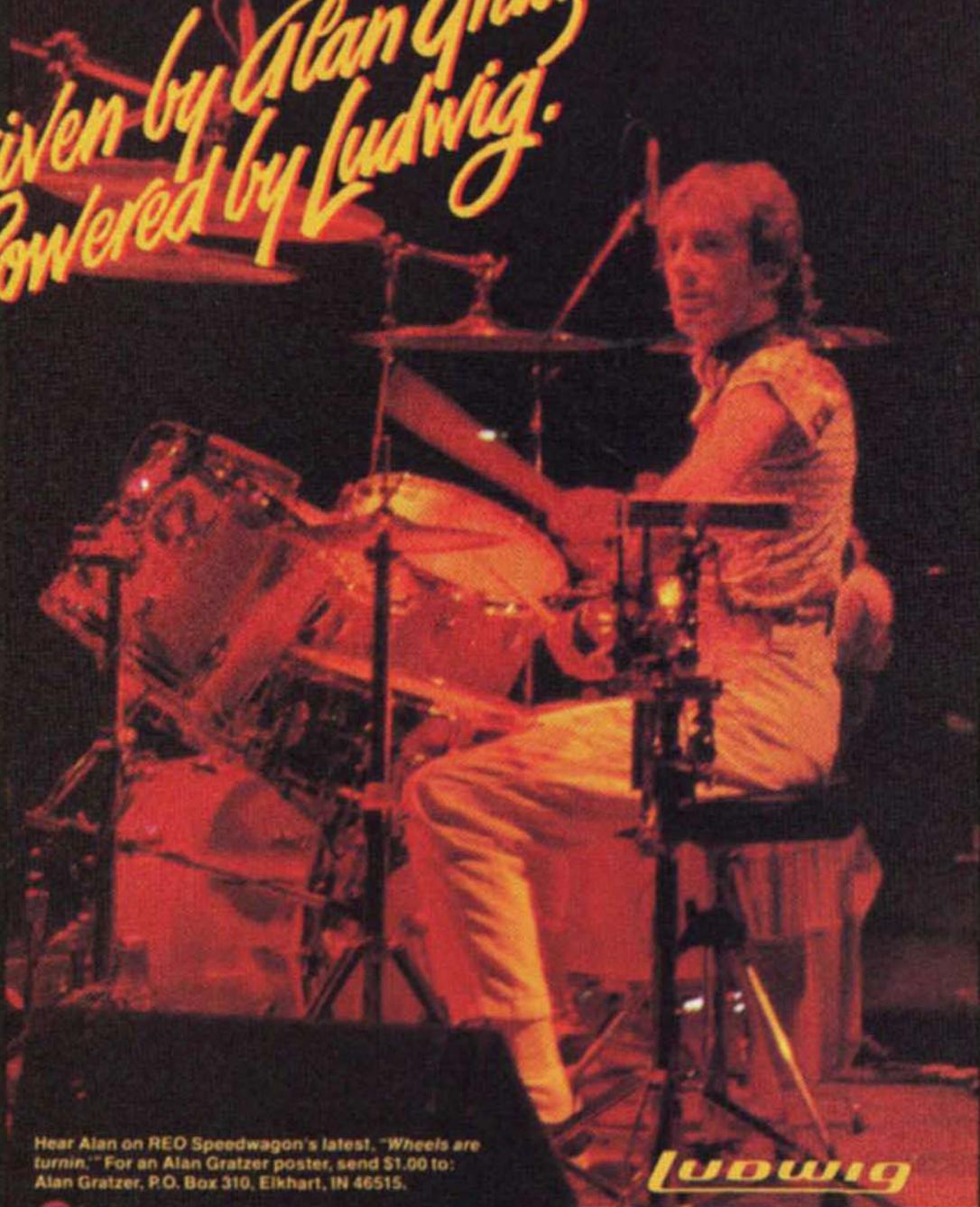
Tommy Campbell

1985 READERS POLL WINNERS

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When the (Dixie) Dregs broke up a couple of years ago after enjoying considerable success, drummer Rod Morgenstein was forced to consider the options that a drummer in the '80s has for making a living. Here, Rod candidly discusses his self-evaluation process, and how it led him to teaching, writing, doing studio work, and starting his own company, while also being a member of The Steve Morse Band.

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### TOMMY CAMPBELL

Although his name may not be widely known to the drumming community, Tommy Campbell's percussive abilities have been acknowledged and employed by such legendary musicians as Dizzy Gillespie, Sonny Rollins, and John McLaughlin. In this exclusive MD interview, Campbell openly discusses many of his musical experiences, his approach to developing technique, and his thoughts on equipment.

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Photo by Lissa Welles



Photo by Larry Glasl

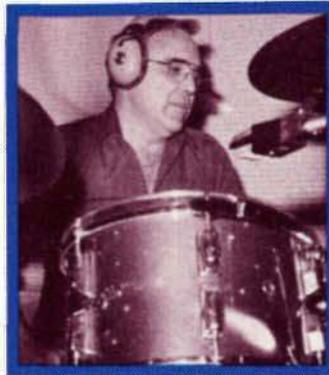


Photo by Rick Malkin

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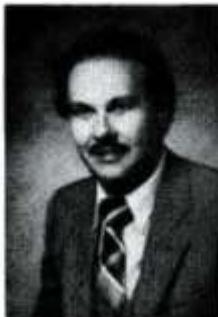
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# EDITOR'S OVERVIEW

## For Subscribers Only



I'd like to take a moment to explain and apologize for any problems that may have occurred with your subscription records over the past six months or so. By way of explanation, let me first state that two major moves recently took place at *Modern Drummer*. The first was the physical move of all company operations to our new home office. The change of address certainly created its share of difficulties. However, the second move actually created the greater problem of the two.

Late last year, a decision was made to turn our subscription fulfillment operation over to a service house specializing in this facet of the magazine business. It was our intention to reduce the massive amount of in-house detail work that is part and parcel of this phase of the business, and to thin out personnel in this area, to make room for more creative in-house functions. A reputable service house was selected, following a reasonable amount of research (not nearly enough we later realized), and the conversion of all subscriber records was made. Observant subscribers may have noted the address change for their correspondence at this time, since all subscription mail was channeled directly to the service house rather than to *MD*, a procedure that, by the way, is quite common with national publications.

Unfortunately, our selection of a subscription fulfillment service was a poor one. Shortly after the conversion, we became aware of the fact that the company we had chosen had serious internal problems, all of which were masterfully concealed by the representatives of the company, and the entire situation soon became a terrible thorn in our side. The company's ineptitude was evident not only in its inability to supply us with accurate accounting controls, but in the actual customer service being offered to our loyal subscribers. Obviously, it's extremely unfortunate when a firm that supposedly specializes in a particular field and represents itself as competent can create such ill will among a faithful group of subscribers, and this it certainly did do.

I'd like to now point out that the address for subscriber mail has reverted back to the *Modern Drummer* home office. I don't think it's necessary to go to any greater length to explain the reasons why. Suffice it to say that we have gradually put the pieces back together, and we are now functioning similarly to the way we did in the past. Fortunately, we are back in control of a situation that caused us insurmountable grief over the past several months.

I would also like to offer my sincere apology to any readers who may have experienced problems with their subscriptions, and for the inconvenience any of this may have caused. Though I can't take the blame for the incredible incompetence of the organization responsible for the problems, I do take full blame for not being *more* thorough in the search for a competent one. I am, however, anticipating a much smoother handling of all related matters from this point on, and I encourage you to contact our Circulation Department should you find otherwise. Thanks for your understanding.

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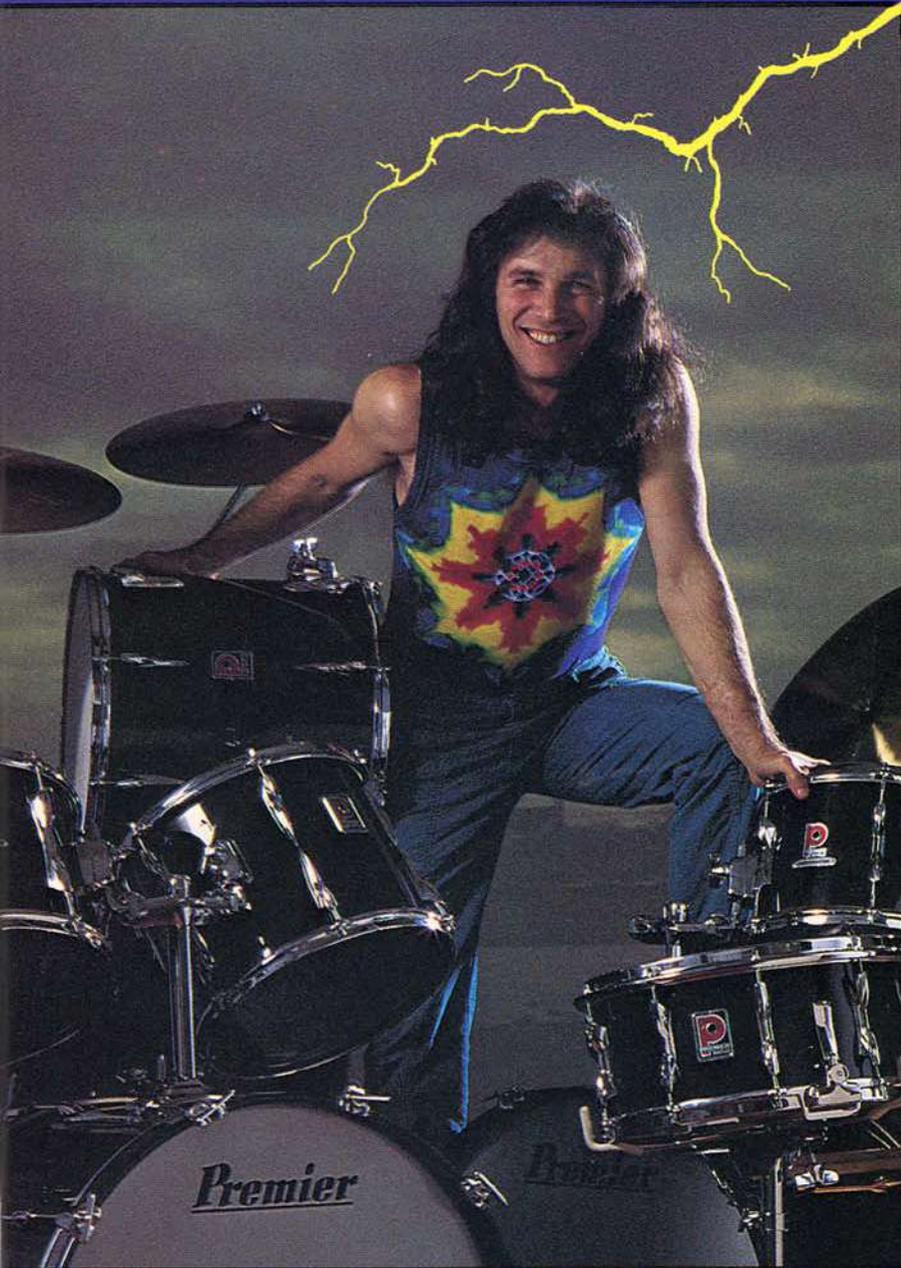
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RS

# lightning Rod



Rod Morgenstein has given the world of percussion some of the most musical lightning licks yet heard. The long-time drummer for The Dregs and now for The Steve Morse Band, Rod's playing is charged with originality and feeling.

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# READER'S PLATFORM

## ELECTRONIC SAMENESS

Over the past few months, I have been reading a great deal about electronic drums and drum machines in *Modern Drummer*. Many of these articles were either for or against these new innovations. They prompted my curiosity to the point where I had to go to my local music store and try them. Although I was pleased with their sound and special effects, I came away from that experience a little troubled.

I have always felt the drumset to be the most personal of instruments. With so many drum sizes, heads, cymbals, and hardware available, each drummer could create his or her own unique sound. If you have ever sat behind another drummer's kit, you know what I mean. It is this individuality that I feel is being threatened by the electronic drum sound. In the music store, although we had different techniques, the salesman and I made exactly the same sounds on the electronic drums. It is this *sameness* that troubles me. I feel that electronic drums do have a place as part of the drumkit. My hope is that all drummers will keep striving for their own unique sound. Gene Krupa brought the drummer out in front with the other musicians over 50 years ago. I hope electronic drums won't put us into the background.

Ed Canty  
West Haven, CT

## INSIDE PREMIER

I was inspired to write to you after reading the March '85 issue, and in particular, the article on my favorite percussion company, Premier. I am extremely thankful that they were able to keep their heads above troubled financial waters, for they are truly concerned with their customers' satisfaction. Recently, the band I play with appeared in a showcase situation. I had ordered a new *Black Shadow* outfit, but my kicks had not yet arrived from England. Al Betts, of Premier Canada, loaned me a substitute kit for the gig on good faith! Whenever I write to Premier, I am treated as if I were a "name" drummer. I found your article to be most informative, and now that I know that a lot of "TLC" was put into my handcrafted instrument, I can appreciate the drums all the more!

Let me also congratulate you on the addition of Rod Morgenstein to your columnist roster. He is definitely one of the most tasteful players around, and I am happy that he has chosen to share his knowledge and viewpoints with the rest of us. All in all, *MD* is truly a great learning experience.

Steven Lederman  
Willowdale, Ontario, Canada

## DRUMMING FOR SUCCESS

It occurs to me that most, if not all, great men in other walks of life either play drums, used to play drums, or wish they could have become drummers. A few examples would include: Johnny Carson, Fred Astaire, Bing Crosby, Rico Petrocelli (Red Sox 3rd baseman), Mel Brooks, Charlie Callas, Harry James (he was a very good drummer), Reggie Smith, Rocky Marciano, Garry Moore, Sammy Davis, Mel Torme, etc.

Many of our military and political leaders, as well as heroes in other fields, have kept their sanity by playing drums or at least appreciating Buddy Rich, et al. It is difficult to succeed *as* a drummer, but I am not surprised that so many "would-be" drummers have become huge successes in other fields. Drummers are the most extraordinary and talented people in the world.

There can be no doubt that Buddy Rich has been the biggest influence on the drum world for 50 years. Not an issue of *MD* goes to press without some mention of him, and rightly so. And let's hear more about Chick Webb, Sid Catlett, Dick Shanahan, Ray Bauduc, Moe Purtill, Buddy Schutz, Nick Fatool, and other legends.

Frank McCabe  
Warwick, RI

## MORE SWING DRUMMERS

I am writing to you in regard to your article in February's issue of *MD* entitled "Swing Drummers In The Movies." The article was quite interesting as well as informative.

It seems that, as time goes by, people forget about the pioneers who gave us what we have today. Just the other day, I asked a supposed drummer who Gene Krupa was, and he just didn't know anything about Gene. However, all is not lost. As your story pointed out, Buddy Rich and Gene Krupa did star in a great many movies and short subjects. There are currently 17 films that Buddy played in, and approximately 32 that feature Gene. Fortunately, many of the films are available on video cassettes, so that the young drummers today have an excellent chance to view Buddy and Gene during their earlier years.

Two excellent sources for further information on Buddy and Gene are these gentlemen: Dr. Klaus Stratemann, author of *Buddy Rich and Gene Krupa, A Filmography* (a marvellous book that lists all known films that both drummers starred in), and Mr. Gary Alderman, who has over 1,000 hours of jazz video. Dr. Stratemann can be reached at Hallenstr. 8,D-4994 Preuss. Oldendorf, West Ger-

many, and Mr. Alderman can be reached at P.O. Box 9164, Madison, WI 53715. I hope that you find this information useful. Thanks again to Tracy Borst for bringing the story to the readers of *Modern Drummer*.

Charles Braun  
President, The Buddy Rich Fan Club  
Warminster, PA

The article, "Swing Drummers In The Movies," overlooks the movie *Ball Of Fire*. Released in 1942, this movie stars Barbara Stanwyck and Gary Cooper. Gene Krupa and his band appear briefly performing "Drum Boogie," and there is also an unusual scene of Krupa playing a matchbox with matches like a snare drum with brushes. The movie is still around on cable channels and at theaters showing older films.

Michael McCauley  
Atlanta, GA

## THANKS TO JON

Recently I attended a drum seminar at the John Savage Music Centre here in Kings Lynn, which Jon Hiseman was hosting. The seminar consisted of a demonstration of Paiste cymbals and Pearl drums, interspersed with the wonderful playing ability of Jon Hiseman. To conclude the evening, Jon ran a master class, followed by a brilliant piece of solo playing.

I would like to put on record that Jon Hiseman is not only a brilliant drummer, but a drummer's drummer, who obviously believes passionately in retaining the magic of *traditional acoustic drums!* I certainly learned a lot from this wonderful, free seminar, and I applaud the marvellous help Jon Hiseman provided. I also wish to thank John Savage for laying on a wonderful evening at his drum store.

Bernie Mullin  
Kings Lynn, Norfolk, England

## MORE SELF-IMPROVEMENT

I thoroughly enjoy your magazine, and have been reading it for five years, cover to cover. As a teacher, however, I feel it would be much better balanced with more self-improvement articles and less biography. "New Concepts For Improved Performance" by Charlie Perry and Laura Metallo (December '84) is a wonderful example. Not that I don't enjoy reading about the greats, but self-improvement articles (including certain types of mental and visual imagery) definitely help to improve playing ability—something drummers at all levels will utilize to their best advantage.

John Fehling  
Plainview, NY

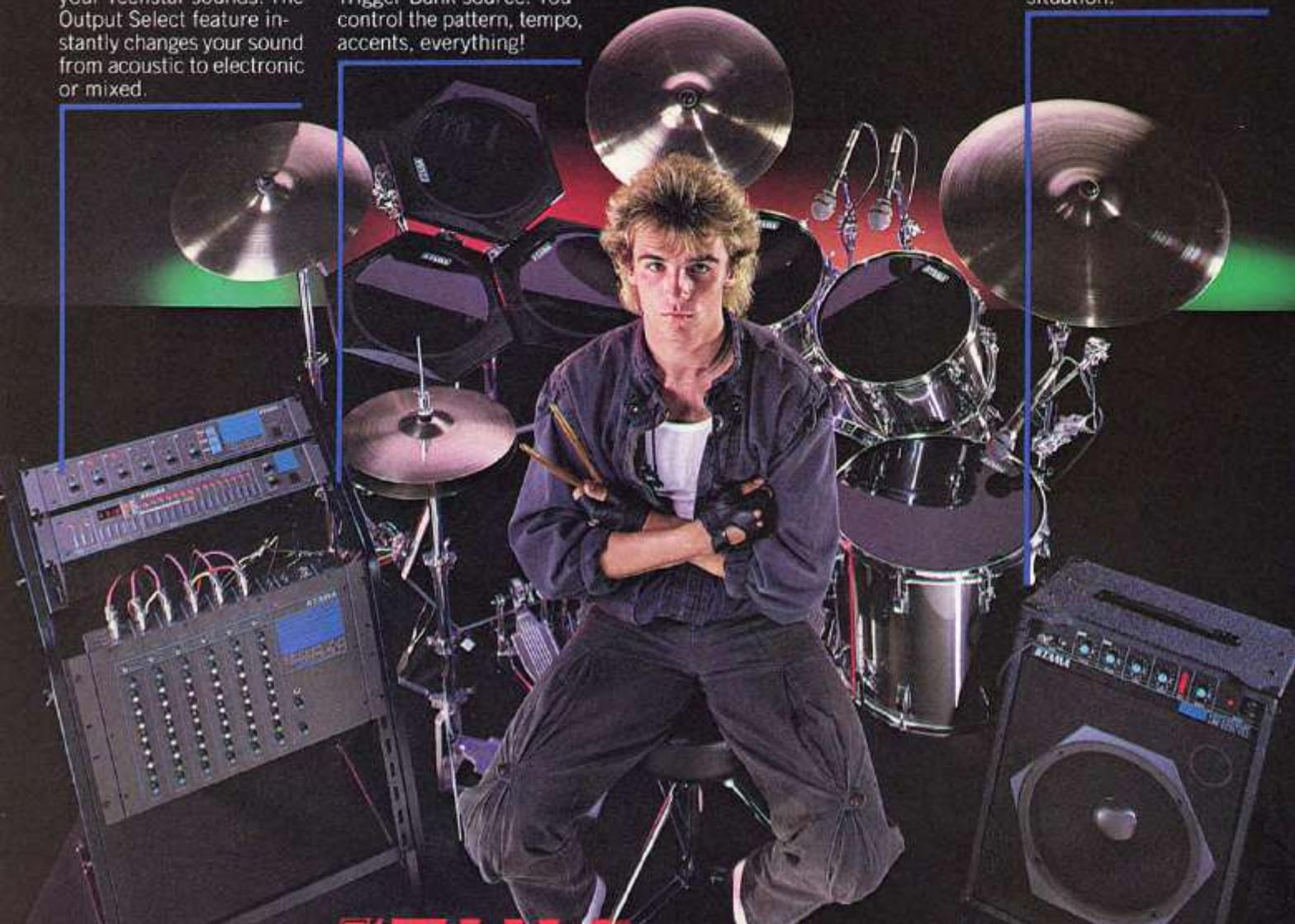
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**F**  
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# Rod Morgenstein

by Rick Mattingly

You can see it in his face: Rod Morgenstein loves what he does for a living. Get him talking about drums, about The Steve Morse Band, or about clinics and teaching, and you'll see those eyes start to crinkle as a warm, sincere smile spreads over his face. Get him behind a set of drums, and the same enthusiasm is evident in the way that he tears into the kit as though he's been waiting for weeks to get at it. That's not to imply that his playing is uncontrolled, because he is definitely in charge of everything that is happening on the drumset. It's just to say that you never get the sense that Morgenstein has lost any of the initial excitement about the drums that makes people become drummers to begin with.

His attitude is particularly refreshing when one considers that Rod has been doing this for over two-thirds of his 32 years. He joined The Dixie Dregs while the members were all in college, and remained that group's drummer throughout their eight-year existence. He then went with Dregs' guitarist/composer Steve Morse when Morse started his own group. After all of his years in the business, it wouldn't be surprising if music had settled into mere routine for Rod. But it hasn't, and part of the reason might lie in the fact that, over the last couple of years, Rod has been forced to completely re-evaluate his life.

It all started when the Dregs broke up. "Having a band like that was like a commitment for life—or so it seemed," Rod explains. "It hadn't been a quest for the individual; it was a 'one for all and all for one' type of thing. We were a team, and it was like we had this quest to bring instrumental music to the forefront. We'd had our share of problems, of course, like 'What do you mean the manager stole all the money? Can't we get it back? What do you mean the accountants made a \$50,000 mistake, and now we owe taxes on that money? What do you mean the equipment was stolen?' Everything that could happen happened, but we got through all of that stuff, and everything seemed to be going fine.

"Then there was all of this turmoil, and the band broke up. It was unbelievable, because no one had ever thought about it. No one ever covered himself for the day that would happen. To backtrack a little, when you start out, maybe you only make \$25 a week, so you live on \$25 a week. Then, when you get to where you're making \$50 a week, you get used to living on \$50. What happened with the Dregs was, in the last couple of years, we had gotten to a pretty comfortable level, so everybody was living pretty comfortably. We weren't really thinking about security; I guess people of our age don't really think about that. Then the band broke up, and all of a sudden, all of us who were living a nice life had nothing to support us. I suddenly had to think about what I was going to do for the rest of my life."

A short tour with Paul Barrere helped fill the void, and Rod also knew that Steve Morse was planning on having his own band. "I had a great friendship with Steve, and we had a good working relationship. I kind of worked things out with him and got involved with his project. So it wasn't like the whole bottom dropped out."

Maybe not, but Morgenstein had realized that he couldn't spend the rest of his life depending on someone else—be it a single person or a whole band. "It makes you realize that nothing lasts forever. You can wake up tomorrow and, suddenly, have a whole new set of circumstances to deal with. When you've dedicated yourself to a band, to the point where 'The band is my life,' you don't think in terms of making contacts that can help you in times of need. Somehow, you have the idea that the band is going to be there forever. It can be tragic when you find out differently."

Rod's first order of business was to help get the Steve Morse Band going. One might think that, because of the success of The Dregs and the fact that Morse wrote most of that group's music, it would be easy for this new band to simply pick up where The Dregs left off. But that's not how it works. "First of all," Rod explains, "you can't expect that all of the people who were Dregs fans will know that The Steve Morse Band is an outgrowth of that. And second, a lot of people feel hurt and betrayed when you break up a band that they like in order to go solo. So when we started out, the quality of gigs dropped some. We still got an enthusiastic response from whoever was there, but we definitely had to take two steps back and start the building process all over again. We didn't have as widespread an audience as The Dregs had, and so we couldn't work as much."

Rod found himself with a lot of time off in '83 because the band didn't have a record deal yet, so there were few chances to play gigs. He needed to fill the interim period while the band was searching for a record deal, but he was faced with a dilemma: "I was committed to Steve's band, so I couldn't really look for work with other bands. I could pursue studio work, but everything I had heard about studios was that you have to be available, and the minute you're not, they get somebody else. So why should I attempt to break into the studios, when I knew that in a couple of months I would be leaving to record an album with The Steve Morse Band, then go on tour, and not be available? That's why I didn't pursue studio work at that particular time."



Rod and his wife, Michele, had gone back to Long Island, New York, to visit their families, and while they were there, Rod found something to do that he enjoyed quite a bit. "I started teaching," Rod smiles, "which was a new experience for me. Jerry Ricci helped me get that together through the Long Island Drum Center, and I also did some teaching at Drummers Collective. It was actually pretty neat. Suddenly, I had to figure out just what it is I do, and then find a way to relate that to other drummers. I mean, who thinks about how they play? You just do it. You listen to a song, come up with a part, and play it. That's the approach I had, anyway. So I had to sit down and really think about all of that stuff, which was very educational for me.

"I really enjoyed meeting with all of these different drummers because, by and large, most people are great. They just want to learn what you have, so you show them and hang out. Of course, there's always one wise guy. I remember one day I was teaching a class. There were four drummers in the class, and everyone was mellow. We were having a good time, and then BAM! The door was thrown open and in walked 'the belligerent one,' as he's known in the store. I thought, 'Oh my God, this is it! All of the nightmares I've had about teaching are about to come true.' He walked in and said, 'You don't remember me, do you? I hung out with you backstage . . .' and on and on. Then he started with, 'What are you doing, odd time? I can do that. Oh, yeah, how dumb. I can do all of that stuff . . .' I thought we were really in for it because the class got disrupted. But eventually we hit it off great, because I've learned how to have a rapport with people. You can't approach everyone the same way. When it came down to it, he was really a good guy, and we became friends. But it was a horror at first.

"So I got involved in the teaching thing, and that was around the time that I wrote those articles for *Modern Drummer*, which was another avenue. It's like suddenly you realize, 'Hey, there are really a lot of different avenues in music to pursue.' Playing in a band isn't the only thing you can do. You can teach—either independently or through a place like Drummers Collective or P.I.T.—or you can do clinics if you have the good fortune to be with a drum company that has a clinic program. You can write books and articles, or do cassettes and videos. So all of these things opened up for me during that time."

But Rod was doing all of these things in New York. Would he have had as many options in Atlanta? "When you play in a traveling, recording band, it doesn't matter where you live because you're always on the road anyway," Rod replies. "But if you are interested in doing other kinds of things when you're not on the road, or if you're not a traveling musician, you have to pick an area that's going to offer you a lot of opportunities. You can probably count them on one hand: If it's not New York, it's L.A.; if not L.A., then Nashville. Other than those cities, I don't know where there's a humongous opportunity at the moment.

"I was thinking of New York because that's where my wife and I are from, and our families are there. Also, New York is one of the strongholds of the studios, and I was still thinking about trying to get my foot in the door there. Other cities have studio work, but it's the kind of thing where ten drummers do all of the work, and it's a little clique. There are cliques in New York and L.A. too, but there's so much work that you might have an easier shot. Also, the smaller cities don't really do any big record dates. They mostly do regional jingles and local television spots.

"I've got some friends in Atlanta who do remarkably well, but they are real hustlers. They'll do two or three jingles a day, then they'll play the cocktail hour at the Hyatt or the Sheraton, and then they'll run to a six-night-a-week jazz gig at a club. And they do this day in and day out. So it's like workaholic-ville, but it pays off and they don't have to be on the road. Of course, they don't get the thrill of playing in front of big audiences or anything like that. So it depends on what you're going for. Some of those people would love to be in a band that travels around and makes records, but they can't leave the security they have to go out and maybe only make \$200 a night for the whole band."

**"SOMEHOW, YOU HAVE THE IDEA THAT THE BAND IS GOING TO BE THERE FOREVER. IT CAN BE TRAGIC WHEN YOU FIND OUT DIFFERENTLY."**

While Rod was in New York, another project he had to get involved with was finding a new drum company, because the company he had previously been with—Rogers—had stopped making professional drums. As a result of the teaching he had been doing, Morgenstein decided that one of the things he would be looking for in a drum company was an active clinic program. Premier indicated that they were interested in drummers who could and would do clinics, and so Rod signed up as a Premier endorser.

Although Rod enjoys doing clinics, there is one aspect that he isn't exactly crazy about. "The thing I hate about clinics has to do with something I hate about myself," Rod laughs, "and that's how nit-picky I am about a drumset. Whenever I get a new set, I spend days fine tuning everything to a billionth of an inch, so that every drum and

every cymbal is in *exactly* the perfect place to fit my body. Well, I get to a clinic and I'm not playing on my own drums, so I have to start over. And then sometimes, the drums aren't even the same sizes. I'm used to having my tom-toms mounted on 22" bass drums, but one day I showed up and they only had 24" bass drums, so instead of dealing within a billionth of an inch, suddenly my tom-toms were two inches higher, and it was like being in a whole other world. That's the part about clinics that I don't really like. Of course, it's a great challenge to see if you can sound good on an unfamiliar drumset. It's just unfortunate that you have to find that out in front of a whole group of people who are hoping to see you play really well.

"Everything else about clinics is great. It's fun to have drummers come to sit and talk with you, and watch you play. I find it a very positive atmosphere. People just want to meet you, find out how you think, find out how you do particular things, and have a good time. You get a cross section of people. Some of them want to know technical things about the way you play, and others want to know more personal things, like what it's like to play on records and travel around. I've heard clinicians start out by saying, 'I don't want to hear any stupid questions,' but to me, there are no stupid questions. People are just curious about things. So I don't mind the more personal questions, as long as they're balanced with the technical stuff.

"I used to think that the clinician was the one who is on the spot, but then someone said something interesting to me. He said, 'You think that you're nervous up there, because you have to perform for us, but it's frightening for me to ask you a question, because you might ask me to come up on stage and demonstrate what I'm asking about.' I thought that was funny. I had never thought about it that way before."

We all know about those clinics where a drummer starts off by playing a 20-minute solo, then answers questions for about 20 minutes, then plays another 20-minute solo, and that's the clinic. Rod does his share of playing, and he takes time to answer questions, but he also does some actual teaching, and he hands out written material. "They don't have to commit everything to memory," Rod explains. "I give them a piece of paper that has things I talked about written out on it, so that they can go home and work on it, and maybe use it. I think there's a point at which you can play too much. The majority of people who come to your clinic already know how you play, so you shouldn't make it like a solo concert. The purpose of a clinic is to get to know the artist on a more personal level, because you won't get that from a concert or a record."

Some of the questions that invariably come up at clinics have to do with equip-

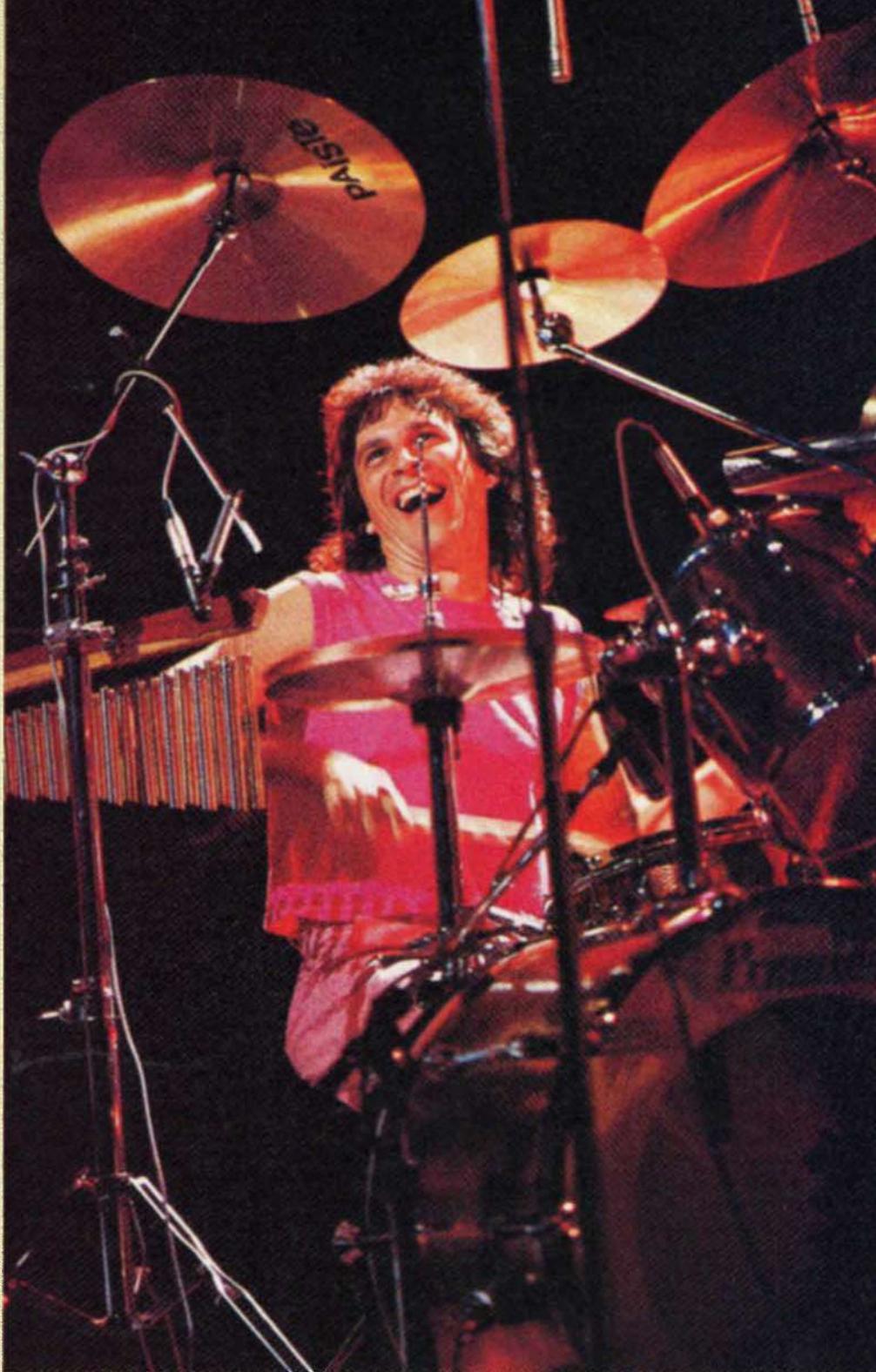


Photo by Paul Naikin

ment. "People always ask about tuning, drum sizes, sticks, heads, and all of that," Rod says. "And one question that is asked a lot is, 'Why do you use pedals that are not made by the company whose drums you play?' My answer to that question is that I don't think there's one anything that can provide everything. Look at guitar players. Just because someone plays a Fender guitar, that doesn't mean that the person uses Fender strings, a Fender amp, a Fender strap, a Fender case, and a Fender pick. Everyone has a personal preference for accessories. So I use Tama *Flexi-Flyer* pedals, and the rest of the set is Premier. I have the *Resonator* shells in pretty standard sizes. The bass drums are 16 x 22, the toms are 10 x 10, 12 x 10, and 13 x 10, and I have two floor toms: 16 x 16 and 18 x 16. I'm also using the 2009 snare drum, which has some pretty unique features. It's a similar construction to the *Resonator* drums, in that it has an inner wall. There's also a hole in the side for miking purposes. It has a really good sound."

Morgenstein has been especially happy with the attitude of the people at Premier. "The whole product line has changed, and the thinking has changed. They're great people. They



want to know how to improve their stuff, and they're asking to hear from the drummers who are using their drums."

As for cymbals, Rod's setup changed recently as a result of a trip to the Paiste factory in Switzerland." I did a side-by-side comparison," Rod explains, "and I decided that the ones with the best sound for what I do are the *Rudes*. I'm now using *Rudes* almost exclusively—ride, crashes, hi-hats—and a red *Colorsound* crash. One tends to think that those are just a gimmick, and the sound will be sacrificed. But they sound good." When Rod records, he makes a slight change in his cymbals. "I always end up using one or two flat rides on records," he reveals. "Whenever there's an ethereal, esoteric, spaced out section I think, 'Ah, Gottlieb,' and I grab a flat ride. That's one of the most beautiful cymbal sounds there are."

The Steve Morse Band eventually got a record deal, went into the studio, and recorded *The Introduction*. The album was released last summer, but fans of The Dregs—who might be expected to buy the album—had trouble finding the Morse album. You see, when you go into a record store, you'll find the Steve Morse album in the jazz section. But if you want to pick up an old Dregs album, you'll have to go over to where the rock records are kept. In light of that fact, I couldn't resist asking Rod what kind of transition he had to make to go from being a rock drummer to being a jazz drummer. "Yeah, right," he laughed. "Labels are hysterical to me. Everybody wants a label on something so that they can decide whether or

not they like it, without having to listen to it. People will ask, 'So, what are you guys? Jazz?' We'll say, 'Yeah, we're a jazz band.' They'll say, 'Oh, I hate jazz.' Then we'll say, 'Well, we're really more of a rock band.'

"That was something that plagued the Dregs since the band's inception. We thought, 'Let's call the band the Dixie Dregs. Won't that be hilarious? Everyone will get the joke when they hear the music.' But the whole thing backfired. For one thing, we were on the Capricorn roster with groups like the Allman Brothers, Marshall Tucker Band, and Wet Willie. So people heard the name Dixie Dregs, associated us with Capricorn records, and *knew* that we were a bluegrass band without ever listening to us. Four albums down the line we dropped Dixie, since everyone referred to us as The Dregs anyway. We thought it might help to clear up some of the confusion, but I think it might have been too late at that point. We were already branded as a Southern boogie band.

"So that was a big problem. How do you categorize a band who has a name like Dixie Dregs, and who sounds like Jeff Beck meets Mahavishnu? We thought that not being categorized would be the greatest thing in the world. We figured that you would find our albums in all of the bins—rock, jazz, country, classical—because our music covered all of that stuff. Instead, the reverse happened. No one knew what to label us, so they didn't think we belonged anywhere. Radio was the same problem. Rock stations said, 'They don't sing. How can they be rock?' Jazz stations said, 'They have electric guitars. That's not jazz.' And classical stations wouldn't play anyone who hadn't been dead for 200 years. So what we thought was going to be the perfect way to promote the band worked against us.

"Now we have a situation where The Steve Morse Band is signed to Elektra/Musician, which is known for its jazz. And so, even though the music is basically the same because it's written by the same person, and even though it's got an even heavier emphasis on rock because it's more guitar and no violin or keyboard, where does the album end up? In the jazz bins, of

course. The album actually did well on the jazz charts, whereas the Dregs never made it to the jazz charts, because they were in the rock category. And now, the record company is going to drop the Elektra/Musician label, so our next album will probably be released on the Asylum label, which is known for rock. It's so ridiculous."

The band ran into a similar problem when they made a video to go with one of the songs from the album. That clip was shown on MTV a few times, but certainly didn't get the kind of exposure that a lot of videos are given. "The world is against you when you don't sing," Rod sighs. "Not the world, really, but if you choose to be in a band that doesn't have vocals, you're taking a much more difficult road towards success. It's tough enough if you do things the normal way; it's even harder if you try to do it in an unorthodox way. If you watch the different video shows, you'll notice that they hardly ever show a video that doesn't have singing. It goes back to the fact that the people who run these stations are convinced that instrumental music does not have a large market, and they don't want to lose their advertisers by taking chances with this kind of thing.

"The fact that we even got to do a video was an amazing thing. We were playing the Bottom Line in New York City when the word came down that the record company had okayed doing a video. We were on cloud nine, because an instrumental band doesn't get much airplay on pop radio stations, and here we were going to make a video that would get shown on MTV. We -hoped that the video would give us—an instrumental band on a jazz label—some pop exposure.

"Somehow, connections were made with a company that had never done a rock video, and the rest was history. If you see the video, you'll see that it lacked imagination and didn't really follow the format. We were hoping that it would be pretty spectacular looking, because the bottom line on video is the visual image. We didn't have a singer jumping around to draw people in, and as far as the sound goes, most people are only going to be hearing it through a two-inch speaker in a television set. So the visual impact has to be extraordinary.

"Unfortunately, it didn't turn out that way. We didn't really have much input. You're always treading on thin ice when you're in a band that's working its way up, because you want to be on everybody's good side. It's not that you kiss ass; it's just that you try not to start off a relationship on the wrong foot, because the more people you influence positively, the more people will be thinking about what they can do for you. So that was our attitude. This company was picked to do the video, so we figured that they must know what they're doing. The concept sounded right, and the budget was good, so what could go wrong? But it just didn't happen right.



Photo by Rick Gould/CP

# DRUM BEATS

by Rod Morgenstein

This is the main beat from "Divided We Stand" from the Dregs album *Unsung Heroes*. It's played with a march feel, and makes use of a ghost stroke and a double-ghost stroke.

This song was named "Assembly Line" because it sounds like a machine that won't quit. The beat consists of single and double strokes (inverted paradiddles). It's from the Dregs album *Industry Standard*.

This is the beat from "Chips Ahoy," which is also from *Industry Standard*. It is characterized by offbeat 16ths in the hi-hat.

This is a double bass drum shuffle from "Cruise Missile" on The Steve Morse Band album *The Introduction*. Play the traditional swing beat with two bass drums and ghost strokes at 100 miles/hour, and you will have one exhilarating beat!

This is a sneak preview of "Distant Star" from the new Steve Morse Band album. This lick is played in a total of six measures of the song to add a dash of color to the verses.

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**T**HE date: May 20, 1984. The place: the Entermedia Theatre. The event: Zildjian Day in New York. Some of the greatest drumming talents in the world took the stage to display their craft. The artists appearing that day were Alex Acuna, Vinnie Colaiuta, Billy Cobham, Steve Gadd, and a man who, although not possessing the fame of these individuals, certainly possesses the drumming ability that ranks him among these gifted players. This man is Tommy Campbell.

His performance at Zildjian Day was inspiring. Unlike other performers that day, Campbell appeared alone, without assistance from other musicians. His rather unique setup (with two vast ride cymbals mounted high and at right angles to the floor) was all he needed to display his impressive abilities. He demonstrated lightning speed with all four limbs, and his solos consisted of emotional flurries between drums and cymbals. One comment made by a spectator (and one which was in the minds of many) was, "How does he play so fast and so strong, for so long?"

Tommy Campbell's list of musical accomplishments is as impressive as his drumming technique. Currently, Tommy records and tours with jazz great Sonny Rollins. When not recording or touring the world with Rollins (recently back from a successful tour of Japan), Tommy works with fusion guitarist Kevin Eubanks, with whom he has recorded three albums. The rest of Campbell's time is spent either giving drum clinics for Pearl or teaching in Boston at the Berklee College Of Music. He is so respected at Berklee that his teaching contract allows him to be flexible with his teaching schedule, so he may leave whenever necessary to pursue his professional playing commitments. It's quite an accomplishment when an educational institution as renowned as Berklee will take Tommy Campbell "whenever they can get him."

Tommy takes pride in his teaching at Berklee. Tommy himself attended Berklee a few years back, before the legendary Dizzy Gillespie heard the young Campbell play and asked him to join his band. After two and a half years with Dizzy and much critical acclaim, Tommy moved on to play with another legendary musician, John McLaughlin. Campbell recorded two albums (Belo Horizonte and Music Spoken Here) and toured with McLaughlin for almost two years—an experience which helped in developing his talents. Since McLaughlin, Tommy has been with Sonny Rollins. These credits are impressive for a drummer of any age, let alone a man who is only 28 years old.

This interview, which was conducted in Boston at the Berklee College Of Music, was a very pleasurable and educating experience. Tommy Campbell is a very cooperative "interviewee," as well as being a kind person. After first meeting Tommy at Berklee, he showed me the room where he teaches, which contains two drumkits that face one another. He turned to me and asked me if I played. I replied yes. He then handed me a pair of sticks, said "Let's do some communicating," and we proceeded to play for 20 minutes. In the following interview, Tommy Campbell communicates verbally, as well as he does musically.

**WFM:** I was reading a description of your playing, where you mentioned that your specialty is playing "progressive and creative music." As a drummer, what do you think it takes to be proficient at playing so-called "progressive" music?

**TC:** I think the same basic qualities that make a drummer good at any style of music are important in being progressive. Having good time, good technique, and a good feel are items necessary for being a good drummer. The one thing that I think helps any drummer in being progressive is the ability to keep an open mind. With an open mind, you're able to draw on all styles of music to create something new. You're also able and willing to experiment with different sounds on your kit, like odd-sized drums and specialty cymbals for different musical effects. There are a lot of people who close their minds off to one style and develop in one direction only. That's fine, but that doesn't help in being creative.

**WFM:** How did you come up with your open-minded attitude?

**TC:** I don't think it was anything I worked on. It's probably more that I've been exposed to a lot of different attitudes since I first

started being serious about music.

**WFM:** What made you decide to get serious about music?

**TC:** Well, basically there were two things in my life that I did when I was growing up: playing drums and sports. These were the things that I did well and enjoyed the most. I either had a pair of sticks in my hands or a basketball.

**WFM:** Why did you choose the drums over sports?

**TC:** One thing happened that changed my mind. When I was in the tenth grade, I was playing basketball in a scrimmage game. I was on defense when a guy just brushed my knee, and I went down. I messed up my knees, which I've had trouble with, so I decided that the drums were a bit safer and I could have a longer career. From that point on, I really focused in on drumming and committed myself to playing.

**WFM:** What did your parents and the neighbors think of this commitment?

**TC:** The neighbors didn't seem to mind, and my mother was very supportive. My mother always backed me up. I guess she thought that I was serious about music, and it was good for me. I would imagine that some parents wouldn't consider music something that their kids should be serious about, but my mother respected the idea. My mother and my uncle helped me get my first set of drums. My mother put down some money on my first ride cymbal, and it took me something like three months to pay it off with the odd jobs I would take.

Besides my mother giving me support, I have an uncle who is pretty successful in music—organist Jimmy Smith. When I was growing up, he used to come by the house with his most recent album, which he would play for my family. He inspired me with the type of music he played. I was also inspired when he would drive up in his new Jaguar; I knew that this was the right business to be in. [laughs]

**WFM:** At that point, did you study privately?

**TC:** No, I didn't. I got some training from school bands and groups like that. I did pick up a lot of things from a guy who played drums and who lived across the street from us. His name is Curtis Warner, and he is about four years older than I am. He was also responsible for motivating me to play. I sort of looked up to him, and he would play things for me that I had never heard before. When we were a bit older, he studied at Berklee, and when he would come back, I would check out a lot of the things he had learned. I eventually went to Berklee myself, after high school.

**WFM:** It sounds like you were more of a self-taught, "street player" back then.

**TC:** Basically, I just played what I heard, and tried to develop on that. In a way, I was self-taught because I didn't know the "correct" way of doing things. I just played from my heart. This later became a problem for me when I first got to Berklee. I remember auditioning to get in Berklee, and Gary Burton was handling the auditions. He asked me to play in different styles, which I could do. But when he asked for certain technical things, I didn't really know what they were. Once someone played it for me, I could play it. Luckily, I was accepted, but for my first two years at Berklee, I had difficulty. After playing for so many years in a natural sort of way, I had problems because my instructors made me start analyzing exactly what I was doing. Instead of just playing what sounded good, which is all I ever did before, I had to think specifically about what my hands and feet were doing. That was extremely foreign to me. The whole situation made me quite intimidated about my playing, but eventually, I got it together. I had to change my way of thinking if I wanted to improve. I worked hard at it, and my confidence came back.

**WFM:** How do you feel about that whole period of your playing—that "development period" I guess you would say?

**TC:** Well, now I'm glad I went through it, but at the time, I was frustrated. I felt like my playing was getting worse. I just tried to stick with it and keep practicing. After a time, I started playing at the different clubs in Boston, and I started forming different groups that were playing some good music. I worked with a lot of



different bands, including Baird Hersey & Year Of The Ear. That experience also helped my confidence.

**WFM:** What type of music were you into then?

**TC:** The music that was happening at that point was the so-called fusion music. The original Mahavishnu Orchestra was really popular with the people I was playing with. Billy Cobham's drumming back then was very inspiring to me. After a couple of years at Berklee, I formed my own band called TCB—the Tommy Campbell Band—with guitarist Kevin Eubanks, who I went to Berklee with. We played all of the Mahavishnu tunes and some originals that were in the same style. That band was good, and we started to have a following around Boston. Besides going to class and playing with TCB, I started to play out with some of the instructors from Berklee. I started playing with Tiger Okoshi's group. That was funny because it got to the point where I'd be out working with Tiger's band at night where a lot of my teachers from school would see me, and then I'd have to get up in the morning and make it to class. Once I started to get my playing together, I was fortunate to get out and play, instead of being stuck in the practice room. During my last year at Berklee, I was pretty busy playing in things outside of school.

**WFM:** Once you had finished at Berklee, you started working for Dizzy Gillespie. How did that come about?

**TC:** The way I got the gig with Dizzy was kind of interesting. I first met him about two years before I finished studying at Berklee. I

had gone to see Dizzy in concert with a friend of mine, and Mickey Roker was playing for Dizzy at that time. Between sets, I was talking to Mickey, who knew me because I was a friend of his son, but for some reason he never knew that I was serious about playing drums. Once he found out that I played, he asked me if I wanted to sit in during the next set. He introduced me to Dizzy. Dizzy was very friendly and said that if I wanted to, I could sit in. They were playing at a small club, so I guess he figured I wouldn't ruin his career if I was bad. [laughs] Well, I was really nervous. Before I went on, all I kept thinking was that Dizzy would call some tune that I didn't know or that I had to play brushes on. Back then, my brush playing wasn't happening. Luckily, Dizzy called a funk tune that I felt comfortable with. I could tell he was grooving with what I was playing. I was really enjoying it, too. I finished playing, hung out, and watched Mickey play the rest of the night. Mickey was playing great. After the set, Dizzy came over to me and asked me what I was doing. I told him I was studying music at Berklee, and I wouldn't be finished there for two more years. Dizzy took my phone number and said he would be in touch. I figured that he was just being nice. I knew I wasn't ready at the time to work for him, but I really felt good about his compliments. So that was it. I didn't stay in touch with him, but as soon as I got out of Berklee two years later, he called! He asked me if I wanted to go on the road.

**WFM:** He must have *really* been impressed with your playing to keep you in mind for so long.

**"A GOOD DRUMMER  
SHOULD BE ABLE TO GET  
A GOOD SOUND  
HAPPENING ON ANY SET."**



Photo by Larry Glasl

**TC:** I was surprised to hear from him. I think Mickey might have reminded Dizzy a few times about me. I don't know.

**WFM:** What was Dizzy like to work for? Whenever I've seen him perform, he's smiling, happy, and having a good time. Was he like that to the band members off the stage?

**TC:** Dizzy is the most down-to-earth man you will ever meet. He always treated us with respect, and we did the same. He is very professional in his approach to performing, and he wants the audience to enjoy what he does. I learned a lot from working with him.

**WFM:** What sort of things did you learn?

**TC:** One thing I learned from Dizzy is how to be an entertainer. It's funny, but what you just mentioned about always seeing him smiling and happy during a performance has a lot to do with it. He never brought problems to the stage. When he went on, he sincerely became an entertainer; he was there to make people happy and enjoy themselves. Besides playing great, he was fun. He took the music seriously, but he didn't act like an "artist." That's something that I keep in mind when I perform. I try to play with a positive attitude, and I try to make the performance happen in other ways besides the music.

I also learned a lot from performing with Dizzy night after night. He has a way of keeping his performances consistent. After a time, I heard ideas in his playing that he would use—ideas that he used to help inspire him. For lack of a better term, I'll call them guideposts—musical ideas that Dizzy would use to get the crowd going and to keep his performances consistent even on nights when things weren't happening; I tried to adapt that idea to my own playing and soloing. By using these guideposts, I know I can fall back on them whenever I need to. The longer you play and the more experience you have, the more of these "tricks" you know. I use these like a foundation to create from.

Dizzy also taught me a lot about rhythms. He has some of the most unique rhythmical ideas of anybody. He knows the traditional rhythms and he knows how to work with them. He would clap out rhythms with his hands that he wanted to hear on the drums. He would try to get me to play things that he was thinking of, but they were almost impossible to play. I always tried my best to give him what he wanted, and after I was with him a while, I began to understand how he thought. I could adapt to what he

wanted to hear.

**WFM:** Working with Dizzy, you must have gotten your bop playing together.

**TC:** I don't consider bop to be my strongest area, but from working with Dizzy, I learned what works and what doesn't. I loved playing with him.

**WFM:** How did you feel about playing Dizzy's pet cymbals?

**TC:** I loved his cymbals! In fact, when I listen to cymbals, I want them to sound like his. Dizzy has a good ear for cymbals, and he knows what he likes. He knew I loved the sound of one of his China types, so he gave it to me. Unfortunately, it was lost with some of my other equipment in transit.

**WFM:** What made you finally decide to leave Dizzy?

**TC:** Well, I had toured all over the world with him, and I had the opportunity to meet a lot of different musicians. On one of the tours, I ran into John McLaughlin, who I had met back when I was at Berklee.

**WFM:** How did that happen?

*continued on page 58*



Photo by Larry Glasl



Typical tabletop model VCR

**U**NLESS you've been living on a deserted island for the past five years, it's rather unlikely that you are not aware of the video revolution that is catching the fancy of a great many Americans every year. Today, the video market is a million-dollar industry, as more and more consumers purchase VCRs (Video Cassette Recorders) that enable them to tape directly off a TV, to rent or purchase video cassettes for entertainment and education, or to record events with video cameras and view them through their own TV screens, thereby taking the place of the 8mm movie camera and projector.

As with any new technology, special-interest groups can usually be counted upon to find uses for the latest "in thing." Not surprisingly, the drum education field is no exception, and rightfully so. Video is a marvellous tool, capable of being used by most drummers in a number of interesting ways. In this article, we'll survey the marketplace, plus give you a general idea of what to look for from a drummer's point of view. We'll look at VCRs, video cameras and improved sound setups, and give you some ideas on how you can get maximum benefit from your video equipment to improve your playing or teaching practice.

### Getting Started

Assuming you've made the decision to move into the video arena, be aware that

the market is overflowing with numerous brand names and models to choose from. It seems as though manufacturers are fighting tooth and nail for their share of the market. As a result, entering the marketplace can be quite an intimidating experience. You might want to prepare yourself somewhat beforehand by latching on to a copy of any one of several good publications that specialize in video. *Video Review*, *Video Magazine*, or an annual equipment directory or buyer's guide, published by *Video Review* or *Stereo Review*, can be most helpful.

Basically, video equipment is available at various places ranging from some major department stores to specialty video outlets. Though good prices are always a consideration, service, experience, and personal attention are also important factors to consider in deciding where to buy.

It's not the purpose of this article to act as a consumer's guide on video equipment. There are other places to go for in-depth information, and you really should do some careful research on your own. Selecting certain brand names and models is a decision based on personal preferences, how elaborate you wish to get, and how much your budget will allow. However, there are a few basic guidelines you should be aware of.

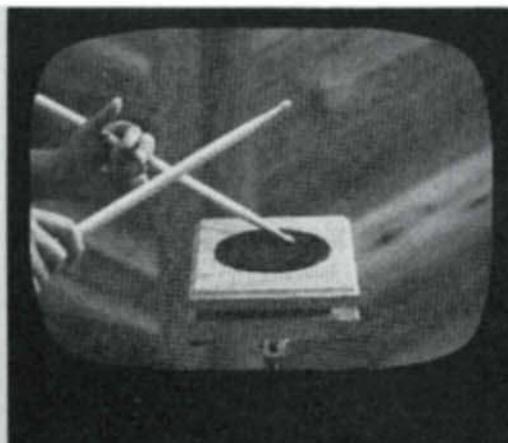
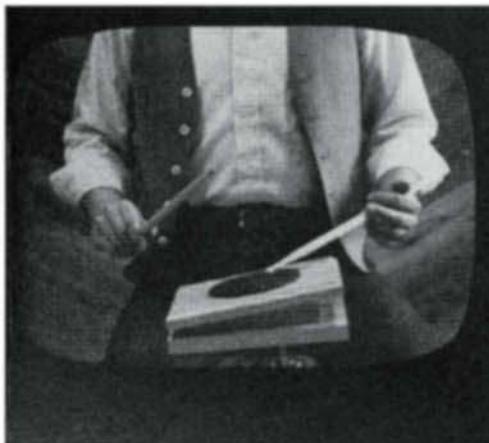
One of the first decisions you'll be faced with is the choice between a tabletop or a portable VCR model. Keep in mind that,

# IMPROVE YOUR DRUMMING WITH VIDEO

though you can use a video camera with a tabletop unit, the distance that the camera can be moved from the VCR will be limited. You normally place your VCR near your TV, but if your drumset/music area is in another area of the house, you won't be able to videotape in that part of your home, without unhooking and moving your entire VCR. Portable VCRs are recommended so that you won't have to purchase another portable recording unit when you buy a camera. The two sections of a portable VCR are the recording and playback circuitry. Connecting the two gives the equivalent of a tabletop VCR, but only the recording portion need be moved, along with the camera, when you're ready to go.

Another choice will be between Beta or VHS format. An entire article could be written on the controversy between the two. Though Beta boasts of slightly better video quality and lower prices, state-of-the-art VHS models currently offer more flexibility, feature-packed high-end models, and budget pricing, as well. Read about both formats and discuss them with a reputable dealer before deciding.

Another interesting feature of the newer



# MOVING TURNING THE VIDEO

by Mark Hurley



Portable component video cassette recorder

VCRs is the widespread addition of stereo. Nearly every major manufacturer, particularly VHS format, now offers top-of-the-line units with stereo and some form of noise reduction. High-quality speakers and monitor/receivers are fast becoming an integral part of the home video system. We'll look at some ideas on improving the sound of your basic system a bit later on.

Keep in mind that different manufacturers' models all include basically the same thing. Obvious items like record, playback, forward/reverse, scan, and freeze-frame are pretty much standard. However, for watching or taping drumming, you might want to look for features that might prove beneficial later on. For instance, slow motion is not available on all models, so be sure to inquire about it. Having the capability to slow down the action of your favorite player, or to slow down the action of problem areas in your own drumming when you advance to the camera, can be very helpful. Obviously, if you can afford it, the widest range of special effects is always desirable.

## Getting The Most From Your VCR

Once you have brought your VCR unit

home, and you have sifted through the instructions and warranty information, you'll be ready to take advantage of the many benefits VCR ownership can offer. You'll be able to tape directly from your television, rent or purchase prerecorded video cassettes, or tape your own playing if you decide to move on to a video camera (more on that later).

Try to stay abreast of what regular network, MTV, or PBS stations are offering in the way of special music broadcasts. It's always possible that a prominent drummer may be appearing on one of these broadcasts. Videotaping such a broadcast will provide you with a permanent record of that artist's performance, which you can learn from, and play over and over again whenever you wish.

You might also want to specialize in videotaping special TV appearances by players you particularly admire. I'm aware of an individual who has videotaped nearly every single performance of Buddy Rich on NBC's *Tonight Show* over the past five years. He simply maintains a special video cassette for this, and adds to it as each performance occurs. Though this may sound like a bit much, he now has an impressive collection of exciting Buddy Rich performances, which is truly a collector's item. Accumulating a collection of this type is only one of many ways you'll find to use your VCR.

Another exciting aspect of owning a VCR is through the use of prerecorded video cassettes that are available for drummers. (See *Video . . . For Drummers*

*Only*, for a sample listing). As video becomes more and more of a household item, an increasing number of popular drummers are making video cassette programs available. Owning one of these programs is literally like having your *own* personal drum clinic on hand at all times. It's a chance to pick up advice on concepts, philosophies, styles and techniques, and some can be as inspirational as a live clinic itself. The beauty of video is that, not only can you *hear* the artists, but you can *see* what they're playing as well.

To obtain the maximum benefit from prerecorded drumming videos, keep a few things in mind. You don't always get the full enjoyment or benefit from a good book until after you've read it a second time. Watching a drum video is a rather similar experience. So, be prepared to watch it repeatedly, and listen closely each time you do. You'll be astonished at how many important points you'll pick up on repeat viewings—points which may have gotten by you on the first playing.

Also, you should become actively involved by taking notes on important comments or technical information. Particularly interesting segments can be easily traced back with the numeric counter on your VCR. Be sure to jot them down. This is also the perfect opportunity to take a deeper look at setups and equipment, muffling techniques, how artists achieve their sound, and their overall approach to the instrument. And, since there is generally a wealth of playing on most video drum clinics, don't forget to take advantage of the





Photo courtesy of Video Review

*Video camera with built-in microphone*

opportunity to transcribe solos, grooves, fills, or whatever else happens to look or sound especially interesting. Unusual stickings, unorthodox movements, or any other exciting or unique aspects of a player's performance are all just waiting to be analyzed and emulated, if you wish to do so.

#### **Adding A Video Camera**

After you've had a chance to appreciate fully the benefits of owning a VCR, you may be itching to take the next step, which is the purchase of a video camera. When you add a camera to your system, not only can you tape the drumming of others, but you can videotape yourself as well. This is a perfect means of closely evaluating your own playing.

Filming with a video camera is really

very similar to taking sound movies. The sound is part of the system, as every camera has a built-in microphone and automatic level control. Your portable VCR unit also has a rechargeable battery to power the entire works. It generally lasts an hour at a stretch.

Until recently, manufacturers made it somewhat difficult to mix and match different makes of VCRs and video cameras. Today, more companies offer a compatibility switch that enables the user to match different brand names. However, unless you feel that you absolutely *must* have that deluxe Panasonic camera you saw advertised, which doesn't match up with your Sharp VCR, we'd recommend you avoid breaking the brand barrier and stay with the same company for both items. Also, remember to bring your portable VCR from home and try it out with the camera you're considering purchasing before you buy it.

Though different brands of video cameras differ in engineering and design, they all have most of the same basic features. You'll need to try out one or two at your local video shop in order to get the general

idea. There are, however, a few features you should look for that are *not* on all cameras. Some of them may prove helpful for videotaping drumming, be it your own or someone else's.

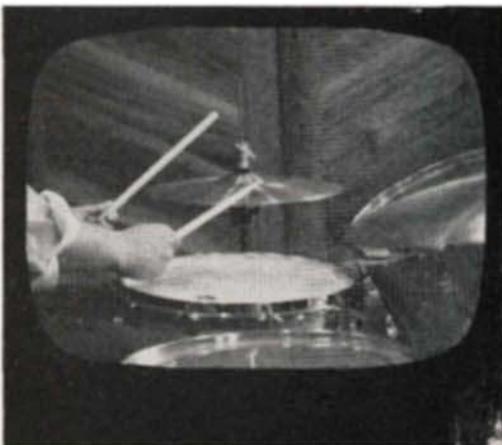
Automatic focus is one of the most popular options. Basically, auto focus means that you point the camera and shoot, without worrying about recording your subject in focus. The camera does it all for you, automatically. Another valuable item is the zoom feature, which allows you to move in closer to your subject slowly. This is an invaluable feature for those very tight shots you may want to get. Of course, everything you do with your video camera is plainly visible through the viewfinder, so you always know exactly what's going down on the tape.

You might also want to invest in a tripod, which is an essential device for setting up your camera in a stationary position. A tripod is necessary for taping your own playing when there's no one else around to operate the camera for you. Good-quality blank videotapes are also suggested. Like photographic film, there are a number of brands to select from. For starters, stick with your video dealer's recommendation after you've described what you want to do with the camera.

Though it may take a while to familiarize yourself totally with all the features of your video camera, and how it ties in with your VCR, the basic concept of the operation is simple to understand. You videotape through the camera, which transfers the image to the tape enclosed in the portable section of your VCR. When you're finished taping, the recording section of the VCR quickly reconnects to the playback unit. Rewind the tape, and within seconds, you'll see and hear what you just recorded on your own TV screen. Amazing!

#### **Lights, Camera, Action!**

As the proud owner of a video camera, you're now on the threshold of a truly absorbing area of video technology, and one of the most exciting aspects of improving your drumming skills. With a portable VCR, you're free to roam from the TV and nearer to your drumming area. It's best to have a completely separate area for videotaping. A music room, garage, finished



basement, or even a spare corner of an apartment will work.

If you're attempting to videotape yourself, you'll need to be in a fairly well-lit area. Most good video cameras have a built-in feature that lets you know if there is sufficient lighting. Be sure to check this before taping. If you simply can't get enough light in the area, you may want to invest in a lighting attachment made specifically for video cameras.

*Sound* is the other critical factor for achieving satisfactory results. Though video cameras come equipped with built-in microphones, they do leave something to be desired, and the audio portion of your playbacks, though adequate, may be somewhat disappointing. However, there are ways to improve the audio quality. Most cameras contain a special socket to plug in a separate microphone. A good-quality mic', carefully positioned over your drums and connected to your camera, is the best solution.

The second phase of improving the audio is at the playback end, and it involves sending the audio portion of the tape through your stereo. For mono VCRs, you'll need a speaker extension wire with two male ends, and a "Y" adaptor with a single female and male ends. Run the wire from the "audio out" on your VCR over to your stereo receiver and into the female end of the "Y" plug. The two male ends of the "Y" plug then go into the left and right channels of the "auxiliary in" or "phono in" on the stereo.

For stereo VCRs, purchase two speaker extension wires with male ends, and run them from the left and right channels of the "audio out" on the VCR, to the left and right channels of the "auxiliary in" on your stereo. You'll now have your VCR sound coming through your stereo system.

Taping your playing can be accomplished with or without an assistant. If you have a helper, tell him or her how you would like the segment taped. With a hand-held camera and a little advance

*continued on page 74*

# VIDEO... for drummers only

## BRUFORD AND THE BEAT

Axis Video  
PO Box 21322  
Baltimore, MD 21208

Thirty minutes of Bill Bruford performing with King Crimson, and in a solo and demonstration context. An absorbing insight to a highly unique style of drumming.

## MAX ROACH: IN SESSION

Axis Video  
PO Box 21322  
Baltimore, MD 21208

Follows Max through an actual recording session, with illuminating footage of some fine straight-ahead drum work performed by a master of jazz drumming.

## STEVE GADD: UP CLOSE

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

The inimitable Steve Gadd, demonstrating everything from funk, independence techniques, and setting up grooves to a close-up look at the inventive drumming behind "Fifty Ways" and "Late In The Evening."

## DIFFERENT DRUMMER

ELVIN JONES  
Rhapsody Films  
30 Charlton Street  
New York, NY 10014

A 30-minute mini-documentary highlighting the Elvin Jones brand of melodic solo composition, and a vintage performance with the legendary John Coltrane Quartet.

## LENNY WHITE: IN CLINIC

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

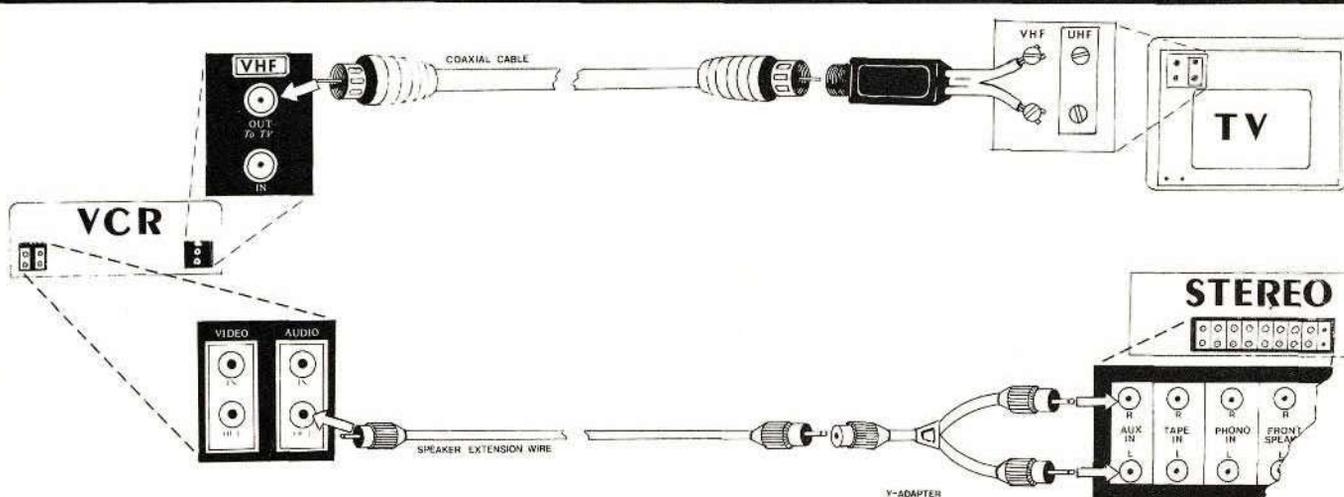
A discussion and question/answer session in which Lenny White discusses and demonstrates rudiments, practice routines, left-hand lead, backup work, and solo construction. Nice playing footage with guitar and bass included.

## DRUM COURSE FOR BEGINNERS

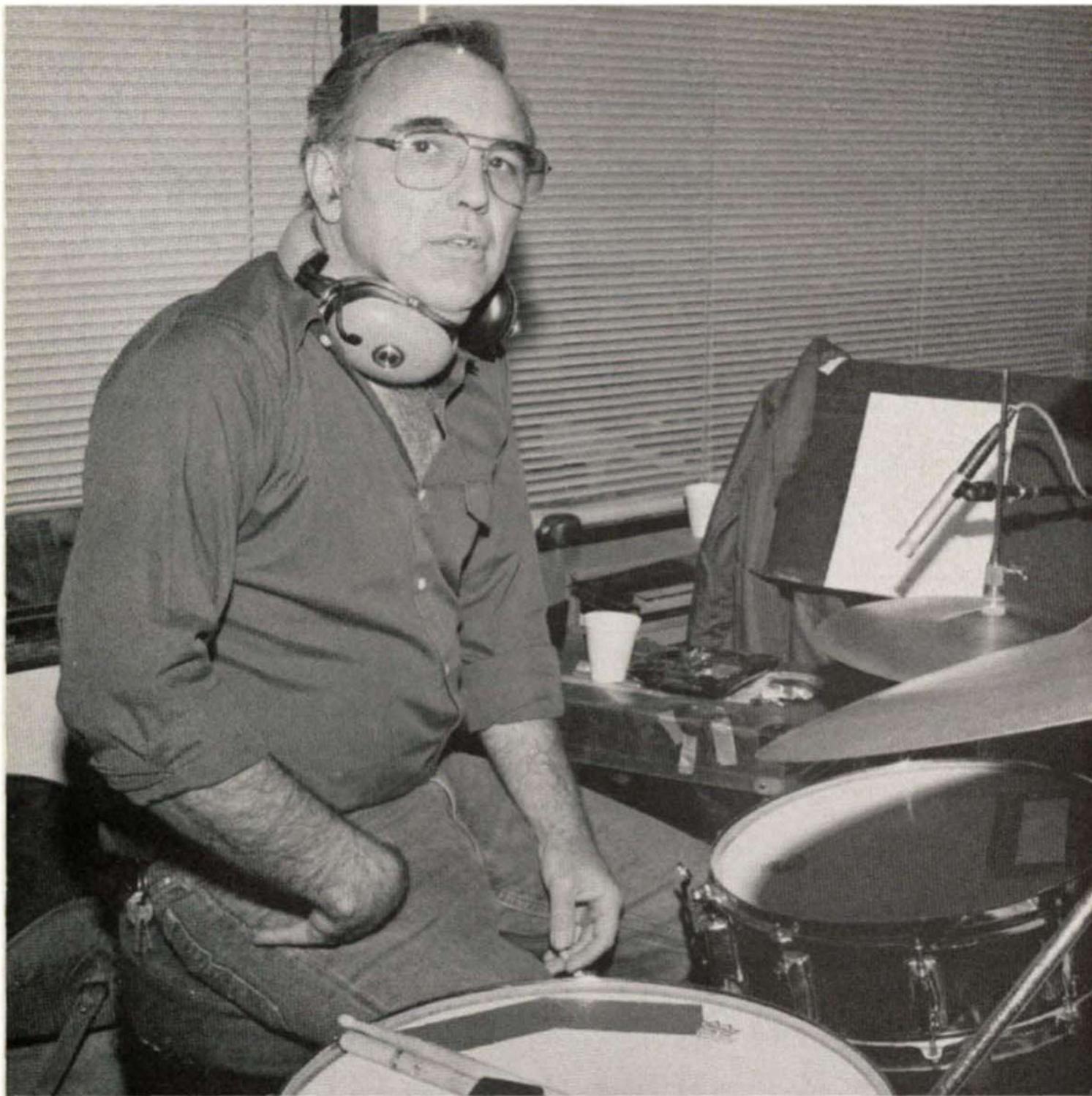
LOUIE BELLSON  
The Video Classroom  
165 W. 46th St.  
New York, NY 10036

An excellent ten-course program for schools or teaching studios, designed for repeated viewing. Subjects include rudiments, music theory, sight-reading, and the basics of drumset, thoughtfully prepared and presented by Louie Bellson.

*continued on page 76*



*How to hook up your VCR to your TV and your stereo system*



# KENNY MALONE'S QU

**T**HE one thing that Kenny Malone wanted to communicate most during our interview was a sense of joy. He told me so, although he didn't have to. His whole make-up—who he is as a person and how he approaches music—is joy. I knew it the moment he walked into the room with his strong gait and hearty laugh.

Kenny is the ultimate *artiste*, constantly pondering music—its sound, its attitude, its emotional life, its texture, its dance. He considers all those factors before putting a stick, a brush, or a hand to a drumhead.

"I've been studying the effects of music and rhythms on our emotions," he says. "I'm trying to use sound and music intelli-

gently to stimulate and create positive emotions in people, and to make them want to dance. I learned a lot in the past year about how to inspire somebody to dance. When I'm playing dances, I usually pick out one couple in the crowd and play to that one couple. I'll watch their every movement. I've learned a lot about com-



Photo by Rick Makin

kept all his sessions fresh, but the question was unnecessary. This man is so attuned to his imagination that he doesn't ever have to worry about that.

It's no wonder that Malone has been asked to record for the likes of Carl Perkins, Ray Charles, George Jones, Janie Fricke, Johnny Cash, Don Williams, Dobie Gray, Donna Fargo, David Allen Coe, Merle Haggard, The Whites, Crystal Gayle, Charlie Pride, Moe Bandy, Floyd Cramer, Dr. Hook, Barbara Mandrell, Johnny Paycheck, Kenny Rogers, Michael Johnson, Dottie West, Lynn Anderson, John Hartford, New Grass Revival, Bela Fleck, Barefoot Jerry, B.J. Thomas, Bobby Bare, Emmylou Harris, Ricky Skaggs, John Anderson, Dolly Parton, and Lacy J. Dalton. It's because music is the priority in his life, not money. In fact, during those times in the past when he felt less than enthusiastic about recording, Kenny took time off to gain a new perspective.

"It seems like it runs in cycles," Kenny explains. "Right now, I feel like I'm on a real learning spree. It's very exciting to me, because there's an element of challenge and I'm going into new musical directions. I need versatility and the opportunity to play many different styles. In recording, if I'm not careful, I start to feel stale, or I feel that there isn't much room for expansion and growth. Due to time limitations, like three hours per session, I find myself playing safe things that I know will work. That keeps me from being spontaneous and from being able to react instantly to what is happening right now with each instrument. So I stopped working twice. I told everybody that I was going to take off and sort things out. I went to the ocean for about a month and a half, and thought about what I'd really like to do. I realized that I wasn't playing live; I was in the studio all the time. I had my family, but with three or four sessions a day, there wasn't much family life. So I started a jazz quartet as soon as I got back, and I decided I wouldn't work more than two sessions a day. Even that got to be too much, so my wife and I took off to see if we could sort out what we wanted to do with the rest of our lives. We drove around the country, up to Colorado, and I was painting a lot. Then I came back, and by that time, the industry had peaked."

wasn't hip. At that time, there was a real difference between West Coast jazz and East Coast jazz—Shelly Manne and Art Blakey. West Coast jazz was soft and cool, while East Coast was hard and driving—laid-back palm trees vs. steel and industry."

Kenny started playing at age five and got an inexpensive snare drum at age seven. Two years later, he was playing with the Denver Junior Police band. "The band director, George Roy, was incredible," Kenny remembers. "He taught all instruments, and started everybody from scratch. While he was teaching us to hold drumsticks, he was also teaching us scales and chords, and how to play them on mallet instruments. He encouraged us to take private lessons, though, because he wasn't the absolute authority on every instrument. He knew how to teach and get people interested. I started taking lessons from Charles Watts about a year after I joined the band. When I did, I worked on marimba and xylophone, and a practice pad. Back in those days, the way to make a living in music was to get in one of the top-five major symphonies. Charles Watts would teach us out of sax books, too. I'd be playing marimba, but using a sax book for jazz phrasing. I really got into jazz and classical music. That was my world. I never heard lyrics to a song before I came to Nashville."

At 17, Kenny joined the Navy and became involved with their music program. "I started the basic course, and shortly thereafter, there was an all-navy talent show, so we decided to form our own rock 'n' roll band and enter the show. We went to the semifinals and won. We were going to go on a recruiting tour around the country, making \$84 a month. In the meantime, they were also forming this 18-piece jazz band for the tour—five trumpets, five trombones, five saxes, and rhythm. They were holding auditions for that band so I thought, 'What the heck,' and tried out. I made the band and decided to go into that, where I'd back up all the acts. There were entertainers from all over the navy. We went around the United States for six weeks. The first stop was nine days in New York for rehearsal. Everywhere we went, the Chrysler Corporation would furnish these brand-new Chryslers with chauffeurs. Everything was top

# est For Knowledge

binning high-frequency and low-frequency rhythms. If the high frequencies are audible to those people, the rest of the band can be playing any phrasing in any kind of time, and the people are going to dance. It's amazing."

Kenny has an unending quest for knowledge. I had planned on asking him how he

It is somewhat surprising that the industry Malone is involved with is that of country music, as that music was not even a part of his life while he was growing up in Denver, Colorado. "When I was a kid," he recalls, "I had some pretty set rules for music. If a guitar came on the radio, I'd turn it off. I couldn't stand it, because it

by Robyn Flans

notch, because if we were happy, we would help recruit people for the navy. So I was ready to ship over for 50 years!" Kenny laughs. "They gave us full per diem plus our regular navy pay. The first day in New York, I spent about \$150 on shirts."

The navy made several attempts to get



those musicians back into the basic course, but according to Kenny, "We had already tasted the good life." He chose sea duty with the sixth fleet and traveled to the far corners of the world. "That's where you learn about music—in the backwoods where they don't know what shoes are. When you start playing instrumental music, it makes people smile. Music is *the* universal language. Music is in everything, not just the instruments we play. Even though there are hundreds of different dialects and languages in the world, when people on the other side of the world hear a song in English, it means something to them. They form images and things, even though they don't understand the lan-

guage. The way that chords, melody, and rhythm work together mirrors our emotions. Everything we hear forms a visual image or an attitude of a place, a time, or an environment. If I were to play a certain rhythm—just a rhythm—you would imagine something. When you get into lyrics, it's more literal. When I'm hearing the lyrics to a song, they're forming images and attitudes in my own being. If I'm down, and then I hear a down song, I can *really* get down. Sometimes we need to get down and feel bad for some reason to learn something about ourselves. I've been married 26 years, and there have been times when I didn't think we'd make it. A song like that would come up, and no matter who I was playing with, I would live the song."

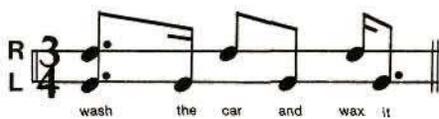
Kenny's marriage is very important to him. In fact, Kenny put the sea behind him, because he wanted to be with his wife, Janie. He decided, instead, to try his hand at teaching keyboard and percussion instruments at the Navy School of Music. "In those days, the structure was very set," Kenny recalls. "The requirements for a basic student were, in my view, very limited. The requirements consisted of the 26 standard drum rudiments and how to sight-read basic music, so that you could perform national anthems around the world at military ceremonies, dances, and cocktail parties.

"The whole percussion department was looking for ways to do things faster. They had a lot of shortcuts, which really came in handy. There were things that you'd never dream of, like how to tuck drumheads because they didn't have plastic. There

were shortcuts on maintenance, and how to take a drum apart and clean it. There were teaching shortcuts, such as instead of doing the whole Chapin book, we'd start with the four-way coordination immediately. It's easy when you teach it all at once, instead of just starting with the hands. You have to start slowly enough to form the pattern within yourself. The signal doesn't come from your brain; that's just the trigger. The signal that controls your muscle coordination comes through the base of your spine. It's like a relay that tells your limbs what to do. If you practice slowly enough with repetition, gradually increasing speed, these patterns become natural. We also used the Ralph Pace book, but instead of doing the whole book, we'd do pages 18 and 19. If a student wanted extra, that was fine. We'd take the notes that were written and use them in different contexts, so that you could play with a rock band, a jazz band or a classical band. It didn't matter.

"Then the school moved to Virginia Beach. We got most of the students from high schools and colleges, and through no fault of their own, they could hardly play when they got there. There was a very low level of competency, but in six months, if students really applied themselves, they could get a lot out of it. It was like a BA degree in music, with theory and harmony. The school had a library full of recordings from all over the world. I'd go up to that library, and there would be volumes on things such as Indian tabla rudiments. You could get anything from that school of music. And we always had the latest equipment. It got to the point where I became the head of the percussion department, and my job started to become more and more administrative. We'd order 50 drumsets, and I'd have to decide which drums were what we needed at sea, and which ones would hold up the best. There were three other instructors within the department, and we'd get together all the time to talk and play. It was a learning environment where I learned as much as anybody."

Kenny also explored using language to teach. "You can teach an ordinary layman different things using our language," he explains. "We speak rhythmically, and you can use words to play different rhythms. I could probably teach you to play three against four in a minute. Think 'wash the car and wax it,' " he says in a very rhythmic pattern, "and play that rhythm on the table with your hands.



"I like to teach, although not just by sitting down with somebody and playing. I talk to my students. Drums are real simple, and anybody who has an interest can do it.



You'll uncover the secrets by accident—usually through mistakes. Like when I'm building a cabinet and I cut a board too short, I say, 'What can I do with that board?' Things can happen that you never thought of through accidents. A lot of that has happened in my life."

In fact, Kenny's move to Nashville was rather like a crap shoot. He had been in the service for nearly 14 years. The first time he had re-enlisted, it was because he needed the money. The second time, he had actually started liking it. When the third option arose in 1970, he was compelled to question his motives for considering re-enlistment. He began to wonder if he was afraid to attempt making a living in the civilian world. He decided to take the plunge.

The decision to move to Nashville was made by virtue of the fact that Kenny didn't want to raise his four children in any of the big cities such as New York, L.A., or Chicago. "I thought Nashville was a small town. I imagined two or three streets with a few recording studios. So I packed up the kids and the dog, and sold our house. I only had \$5,000, and ten miles out of town, my radiator blew up. We lived in a one-bedroom efficiency with four kids and a dog for about a month. I had 90 days to go back to the navy and keep my rank of Chief. On the 89th day I started getting real nervous, because I wasn't working all that much. I called my friend Bill Humble and asked if he knew of anyone who needed a drummer. He made a few calls, and I got a couple of country-club gigs, and played around here and there. I also played in a jazz trio down at the King Of The Road. That became a hangout for musicians for a while, and it was wonderful. Then, all of a sudden, this town exploded. It was about '71 or '72, and I'm telling you, what a trip!"

Malone began to reap some of the benefits of the burgeoning recording industry. There was only one catch: He knew very little about the recording process. "I was back there playing away and the producer said, 'What in the hell are you doing?' " Kenny chuckles. "I didn't know you could overdub, so I was playing all of it at once—tambourines, you name it. I literally had to come down to one hand and one foot. I had to unlearn everything as far as technical stuff. There was a whole different feel in recording. There were limitations due to such things as the fact that microphones don't hear like human ears. A microphone is changing a mechanical signal to an electronic signal and back to a mechanical signal. Playing for the microphone, you primarily have to think about consistency of volume.

"I was so unknowledgeable, but I started becoming interested in understanding sounds and what makes a particular sound. Now I'm studying engineering—learning how to mix, how to record, and learning the limitations of microphones

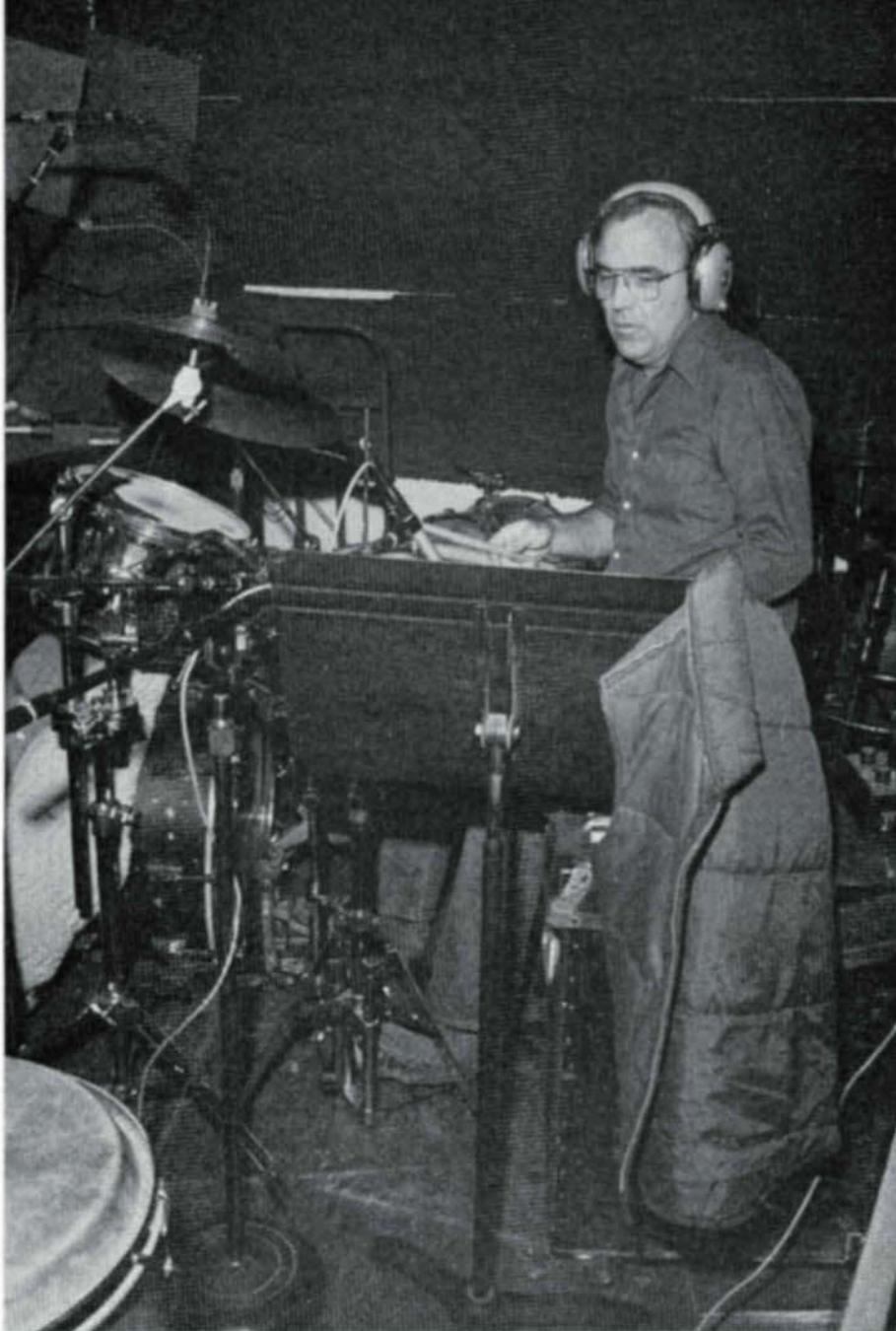


Photo by Rick Matkin

and the technical systems we use. I would like to see it get to where everybody records live—period. After going through the whole drum-booth syndrome, I'd like to see people come back to using two or three microphones to get the overall substance within a given environment.

"Another problem is that there isn't any way to get a perfect earphone mix for everybody involved in a recording session. It can come close. I've had some really fine earphone mixes that inspired me, and placed me in an environment and attitude compatible with the song. But for the most part, it falls short. If it's an intimate song, the environment has to be like a bedroom. If it's a regal atmosphere, it has to feel like an auditorium or a theater with echo—reflections off a side wall or back walls."

How does Malone create these different

atmospheres in the sterile environment of a recording studio? "First of all," he replies, "I try to put myself in a frame of mind as I'm driving to the session. I'm thinking about the session and the people, the things we've talked about, our relationships, their families, and things we've gotten into besides the music. I enjoy that interaction of goofing off and laughing, to reach that spiritual magic inside all of us. Hopefully, that song will play us. Then it's easy. Nashville is a wonderful place. There are a lot of people who understand that, even though the business has changed. It's an industry, which is a fact that took me forever to get through my head. But even though there are those changes, people here are recognizing that spiritual capability within all of us.

"We have a song, first of all—an expres-

*continued on page 84*



# ADAM WOODS

**I**n England, it's not easy to join a top-40 band and make a good living at playing music. It's also not easy to become a virtuoso on your instrument and then spend five nights a week for years headlining the Airport Plaza Inn. Adam Woods is plenty glad of that, I suppose. It's caused him, his band mates, and hordes of other musicians in the UK to endure hardships, test the British welfare system, and pursue something original. Woods, as a drummer of the successful British band The Fixx, has taken a very original approach to drumming and ridden it right up the charts.

Woods strikes a pose sort of like a young Benny Hill as The Fixx launches into "Sunshine In The Shade" off their latest LP, *Phantoms*. He grins through his maze of acoustic drums, Simmons pads, Pearl Syncussion shells, crash cymbals, woodblocks, cowbells, and tambourines at vocalist Cy Curmin, whose hands wave like birds, propelling him about the stage while new-wave-looking teenage girls scream and wave their hands back at him.

The Fixx draws a young crowd to this San Francisco arena. It is a crowd that may not understand the subtleties of Adam Woods' drumming, the intelligent approach he has to recording, using electronics and processed sounds, as much as they like to feel the beat and throw their bodies around in time to the music. In this way, The Fixx should not disappoint its following as it grows up. Fans will just learn that their music is not only fresh and exciting, but finely conceived and executed.

The Fixx first came to America to open a series of shows for A Flock Of Seagulls in 1983, and they were pretty much an

unknown import then. But they suddenly became the darlings of the then-new MTV on the strength of their "Red Skies" and "Stand Or Fall" videos, and found themselves supporting The Police on a string of mega-stadium shows. Their second album, *Reach The Beach*, achieved platinum status later that year, and yielded two top-five singles, "Saved By Zero" and "One Thing Leads To Another." Their 1984 release, *Phantoms*, is another top-ten album that featured "Are We Ourselves," "Less Cities, More Moving People," and once again, the innovative and high-gloss production work of Rupert Hine. The band has proven to be much more than a one-song wonder.

Adam Woods began playing drums in his grade-school band, but soon tired of that situation. "I wasn't interested in playing other people's music," he says. "I never have been that concerned about it." Woods lived in Manchester, England for a long time after that, where he wrote songs. Then he moved to London to attend drama college. It was there that he met Fixx vocalist Curmin, another actor who wanted to be a musician. "I said to Cy, 'You're a good songwriter.' He said, 'I'm what?' It was that sort of thing. Nobody had ever encouraged him before. And I think his parents have never forgiven me." The two began writing plays together in school, then began writing songs, and started a patient journey to find the rest of their band. "We were just determined to get the right people around us," he says. They spent the better part of five years running through different lineups (originally calling the band The Portraits) before finding guitarist Jamie West-Oram and keyboardist Rupert Greenall prior to their 1982

debut album, *Shattered Room*. They struggled with a bass player problem through the *Reach The Beach* record, but now, according to Woods, are quite happy with Danny Brown at bass.

Don't let the scowl that Woods likes to wear in promotional photos fool you. He is boyishly enthusiastic and quick to crack a wide grin, which causes his eyes to crinkle up and almost close. Woods is also an outspoken gentleman, and as the following interview shows, is quite articulate about the job he is trying to do on drums.

**RT:** I heard somebody joking that Simmons drums were already passe in England.

**AW:** Well, the new ones are happening. Have you heard the SDS7? It's a digital version, so it has the classic analog Simmons sound with the noise gates and the filters that give you the huge sound. It's got that, but in tandem, on every drum it has a digital sample, so there is an actual drum in there. And you can fiddle with both parameters and mix them, so it actually sounds pretty organic, and not at all electric. As a result, I use one on stage. I find that they're really useful. What they just brought out is the E-Prom Blower, which enables you to sample a sound into a chip, and put that chip onto a card in the machine, so you can have your own whatever. I'm waiting for that to arrive from England. I want to have a set of breaking bottles sampled into it. It's the most devastatingly good machine, and an improvement over the SDS5 beyond belief. But it's no substitute for the real thing. It's just a convenient way of getting your record sounds across on stage. I've got an acoustic bass drum, two snare drums, cymbals, and an acoustic tom-tom. Among all that, I have these six Simmons pads that trigger off different sounds. It's my way of cheating.

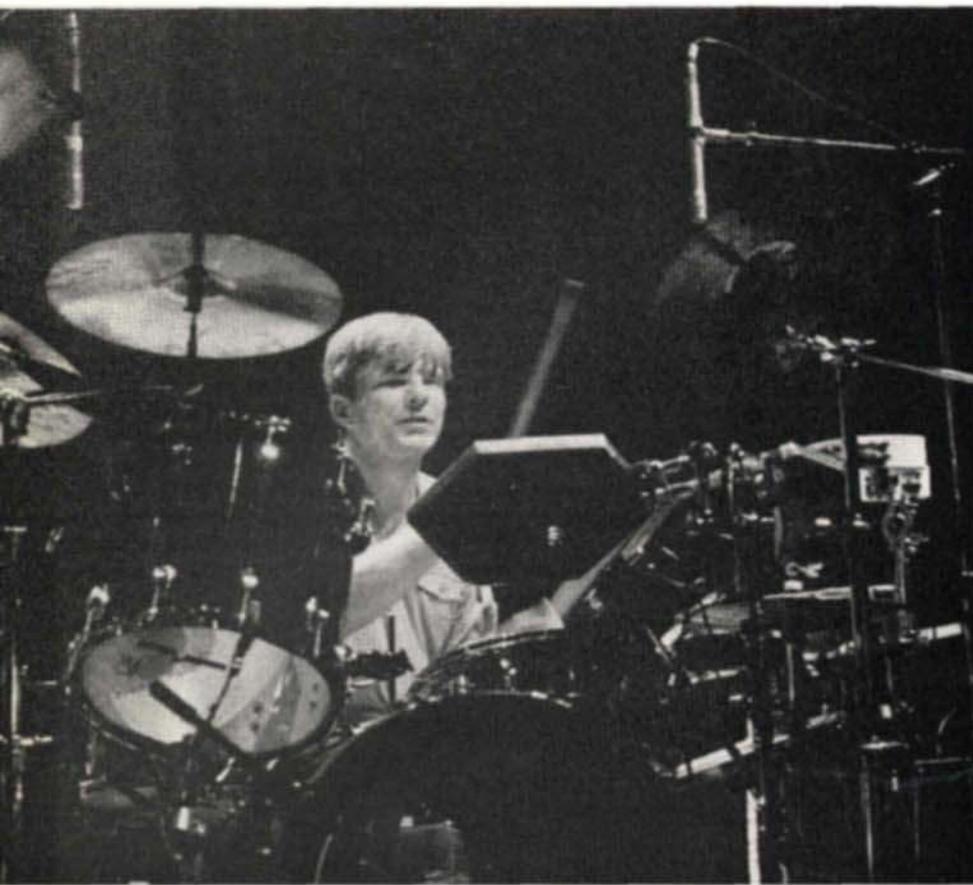
The biggest area I've gotten into is live percussion. I now have a lot of percussion mixed in with the kit, which you can never get with Simmons or anything like that. You could sample tambourines, woodblocks, or cowbells into a Simmons, but you'd never get the feel. There's a special feel you need to play a tambourine. I used to have the original Simmons SDS5, but I never used the snare drum and bass drum. It never appealed to me. I saw Flock Of Seagulls last week, and their drummer used a whole kit. It sounds boring. It has no dynamics. The touch sensitivity is very limited. It's either flat out or it's not flat out, and there's no in between.

**RT:** Is there more sensitivity in the SDS7?

**AW:** Not really. However, there are so many programs that you can use different sounds on every song, and it might not be as boring to the listener, but it's just as boring to play. You're just hitting little pieces of plastic, really. I like to feel that, if you're producing a big sound, you're hitting something really big. That element of

breaking  
the  
rules

by Robin Tolleson



drumming is disappearing fast with drum machines and everything. Rupert Hine was telling me that he got Phil Collins in to do one of his tracks, and Phil brought along the biggest drum he had. He had to wallop it really hard to get this "booooooom" sound—real noise.

Have you ever seen the Pearl *Syncussion*? It's just two tiny drums—8" and 6"—with a speaker inside. You hit the head, the speaker moves, and that triggers the *Syncussion*. Well, I'm using those to trigger the Simmons, so it's just like hitting a normal drum. But it's a bit weird when I hit a 6" drum and get a 50-mile diameter tom-tom sound out of it.

**RT:** When I saw Sheila E's band, the drummer was triggering Simmons with a set of bongos.

**AW:** I like Sheila E's record. There is good percussion in there. They also do cymbals, you know. Have you heard the Simmons cymbals?

**RT:** I've heard they're getting better.

**AW:** Yeah, they're good if you don't want cymbal sounds. I use them for crashes, sound effects, and stuff like that. But I just can't see why people try to simulate acoustic drums with electric drums. To me, it's like the whole thing with electric guitars. The moment you get hold of a Simmons kit, you're in a new area really. It's different altogether, and it needs an intelligent approach. When I first got mine, I tried to do the same patterns that I normally did on an acoustic kit, and it wasn't the same. It's

very technical sounding. Everyone's hooked on the drum machine feel and sound. With the Simmons you can emulate the drum machines, but it's silly to do it that way. It should be the other way around.

**RT:** I was listening to "Less Cities, More Moving People," and that part you play on the snare is really nice. It creates a mov-

**"IT'S LARGELY DUE TO THE PHENOMENON THAT DRUM MACHINES HAVE BECOME SO OBSESSED WITH A GROOVE RATHER THAN EXPRESSION."**

ing kind of feeling. Is that what you had in mind?

**AW:** Yeah. The song took quite a while to develop. We had it together except for a satisfactory feel. The bass player, Danny, and I were originally playing around with reggae. We also had this vague idea about camels stomping, in order to add an Arabian touch to it. And the shuffle just happened. We just started doing the shuffle

and then playing "Less Cities." It seemed to fit. It's a good shuffle, though. It doesn't have a lot of bends in it; it's square shaped.

**RT:** It's a square shuffle?

**AW:** Yeah. It's done on two snare drums, so the riding snare drum that's doing the shuffle is very square. Instead of shuffling behind the beat, it's coming straight down with it. It took quite a bit of doing. In fact, on the record we eventually looped the better bit of the tape, because we really wanted that invisible feel to it. It's nice.

**RT:** How do you have your two snare drums set up?

**AW:** One in the normal place, and the other where the floor tom would normally be. I have a light snare drum with loose snares on it. I don't have a ride cymbal, you see, although I am thinking of buying one. The main reason I haven't got one is that I don't really have the money to buy a really good one. [laughs] Their sound used to bore me a bit, really.

**RT:** I've noticed that you make pretty judicious use of your cymbals in general.

**AW:** I try to make judicious use of everything. You know, everybody in the band tries to get away with the minimum, just to give it a lot of room for everything else. It's the gaps between the notes, really, that make the music. That's what we feel.

**RT:** So what kind of ride cymbal are you thinking of picking up?

**AW:** I don't really know. It's a case of going around and searching for one, really. It has to be something that has minimum decay. But it's where you put it as well. You have all these problems when you play the drumset. "Where am I going to put that?" On the other snare drum, I use brushes as well, which is nice. I find that using brushes on a snare drum is a good alternative to riding away on the cymbals. It's difficult though. It takes a lot of wrist. I can't keep it up forever. I've noticed that I get a nice bounce on a ride cymbal. But if I start to play a floor tom-tom, after two or three numbers I'm basically wacked.

**RT:** Yeah, a brush on the snare drum is a nice idea.

**AW:** It's nice with a stick on the other one, because what I rely a lot on is what people do with the sound—what happens when it comes off the drum itself—both in the studio and playing live. I'm very conscious that, if you separate the sounds enough acoustically, they can do things with them by placing them in different ways. So by separating the brush and the stick on the two different snare drums, you can get two vastly different sounds. You could never do that if the two were on the same drum. That was the thinking behind two snare drums, originally. The first song we did with it was "Running," from *Reach The Beach*. We also used two snare drums on "Changing" on that album.

**RT:** How did The Fixx hook up with producer Rupert Hine?

**AW:** [Laughs] The man who's responsible for all this. We sent him a demo of this track "Lost Planes." He came up the next day and said, "Okay, I'll come up to see you at rehearsals," which he did. Then he said, "Okay. Be in my studio this weekend. We're recording." We were staggered. We didn't have a record deal or anything. And it was great. There was some real innovation. His approach to making a record is really intelligent. He sets out to make the best possible version of the song. He has no rules of what should or shouldn't happen first. It's luxurious. You sit back, and try this and that. He's very much an editor. You throw lots of ideas out to him, and he'll say, "Oh, that one's the strongest, really. Work on that one." It's sort of comforting, because when you're working on something in the studio, it's always somebody telling you what's good that gives you the confidence to try something else. So he's excellent about that. I think we did the first album with him in about two-and-a-half or three weeks. We just went in and recorded all these songs that we'd been playing for two years. We were really pleased about that. Then we had a lot of trouble with the second one. We had two different bass players, and problems within the lineup, which is not good. We couldn't find somebody who had the same sort of approach. So that was a more difficult album. On some of the tracks, I was playing without any bass. It was good fun, you know, just to get this huge drum sound. The bass drum would sound huge without any bass in there. And then we'd add stuff later. Rupert would do something on keyboard, or Jamie would do stuff on bass. So we sort of assembled the album in different ways.

**RT:** How was your playing affected by not having a steady bass player in the band at that time?

**AW:** Actually, the bass player we had did affect my playing in a way I didn't like, in that everything became very groove oriented, which I'm not. I think groove is a great thing, but when people become obsessed with it, it's one of the worst things for drummers. And it's largely due to the drum machine phenomenon that drummers have become so obsessed with a groove rather than expression. I believe that drummers also are expressing things, and that seems to have gone out the window. Everybody plays to be in the background now. It's rare these days when people say, "Did you hear that drumming?" I think that's happened in other areas as well, like with guitar. People hardly play guitars these days. They're made to be invisible. So in that area, I was straining at the leash, saying that I didn't just want to do this groove. I wanted to be able to move in other ways. So perhaps it was a good thing, because it forced me to make a conscious decision that I wasn't going to go that way with drumming. I just move in my

own sweet way, and ignore whatever the current trends and fads are.

**RT:** So you don't look for a bass player who's going to play traditional or standard bass parts?

**AW:** No. And now we have a new bass player, Danny Brown. He is the fifth member of the band, but he's no fool. He doesn't want to do stuff like pose for pictures or interviews, [laughs] He's a really good guy. He was playing for a jazz band called the Stinky Winkles. The moment he came in, we thought, "This guy is going to fit in really well," and he has. He comes from a jazz background, and he's obviously bored with the idea of rules in music. He doesn't have any rules. If it happens, it's music, and that's it. He has that approach, and it's really refreshing. One of the big hang-ups is that people have invented rules. That's not what it's supposed to be about.

**RT:** How did you get into drums? Was it your first instrument?

**AW:** No, viola was. As a kid I was taught viola at school, and a bit of piano. I went to school in the north of England. They have brass bands there, that are usually attached to places of work like mines. The instrumentation is percussion and brass. They generally play marching tunes. You start on the cymbals, and you get to hit them twice in the whole tune, so it teaches you how to count bars, basically. Then you do triangle. I don't know if you hit bass drum before you go to side drum, or if it is the other way around, but eventually you end up on either side drum or bass drum. I got onto a drumkit by getting all these bits together, hanging them from coat hangers from the ceiling, and playing them as a drumkit.

**RT:** Hanging the stuff from coat hangers, huh?

**AW:** Yeah, because there was no hardware for it. On this gig, we had one instrument each. If you played cymbals, you played cymbals. If you played bass drum, you



Photo by Ebet Roberts

played bass drum. So after school you'd have to get all these elements, and hang them on bits of wire or something.

**RT:** That's a great idea for a stage setup.

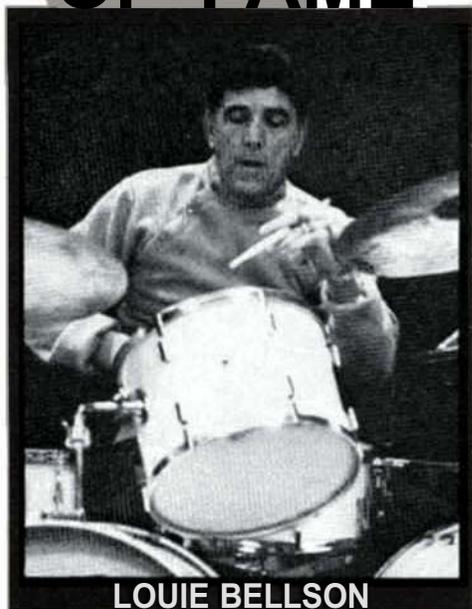
**AW:** Have you seen the Pretenders' drummer? On this tour, he has this kit where everything hangs off these giant arms that come up around the drum. It looks great. He's doing his bit for drumming. You know, you can hear him. To me, that's the crucial thing. I think drummers have lost a lot of confidence, and they don't want to be heard anymore. To me, the quirks, the tempo changes, and all that are part of the feeling. I'm not saying it's the desirable thing all the time. But on the other hand, it's not always undesirable. There is a place for feeling drumming. I'm listening a lot to King Sunny Ade's Ju Ju music at the moment. The great thing about that music

*continued on page 100*

Photo by Ebet Roberts



# HALL OF FAME



**LOUIE BELLSON**

# ROCK



**Neil Peart**

2. Alex Van Halen
3. Phil Collins
4. Steve Smith
5. Rod Morgenstein

# COUNTRY



**Larrie Londin**

2. John Stacey
3. Mark Herndon
4. Paul T. Riddle
5. Fred Edwards

# STUDIO



**Steve Gadd**

2. Jeff Porcaro
3. Phil Collins
4. Larrie Londin
5. John Stacey

# READERS • PO

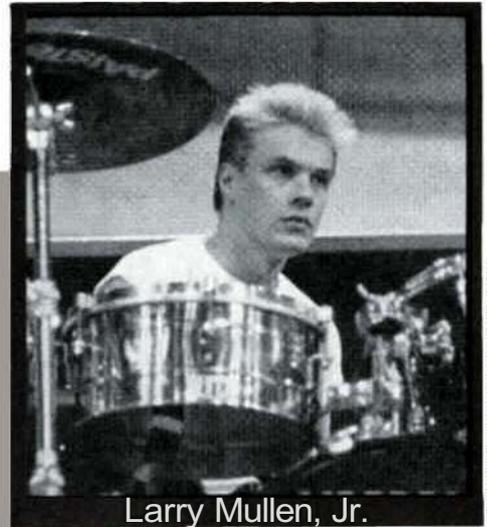
# MAINSTREAM JAZZ



Alan Dawson

- 2. Tony Williams
- 3. Art Blakey/Jack DeJohnette
- 5. Elvin Jones

# UP & COMING

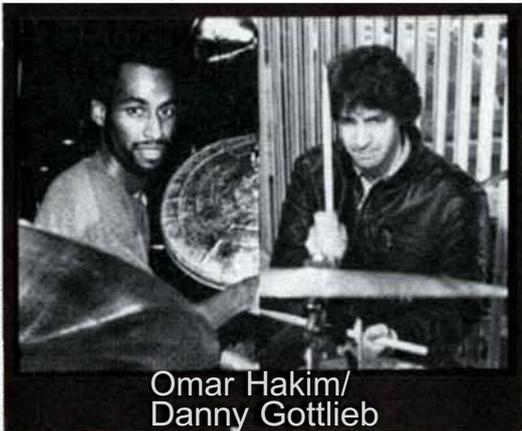


Larry Mullen, Jr.

- 2. Sandy Gennaro
- 3. Sheila E.
- 4. Tommy Lee
- 5. Dave Weckl

Photo by Paul Natkin/Photo Reserve

# ELECTRIC JAZZ



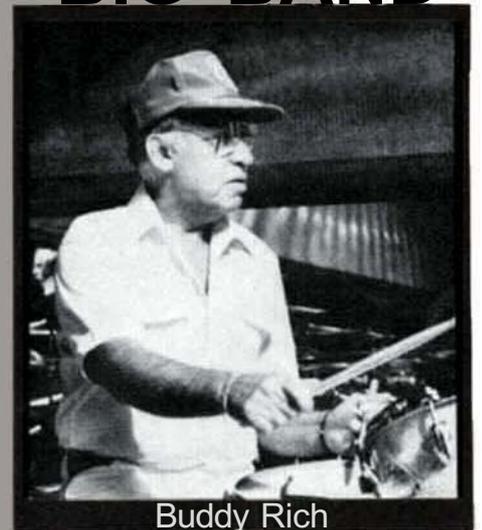
Omar Hakim/  
Danny Gottlieb

Photo by Lissa Wales

Photo by Rick Mattingly

- 3. Billy Cobham
- 4. Bill Bruford
- 5. Steve Smith

# BIG BAND



Buddy Rich

- 2. Ed Shaughnessy
- 3. Louie Bellson
- 4. Mel Lewis
- 5. Butch Miles

# LL • RESULTS

# REGGAE



Sly Dunbar

Photo by Robert Sartelli

2. Jim Brown
3. Steve Nesbitt
4. Carlton Barrett
5. Drummie Zeb

# ALL AROUND

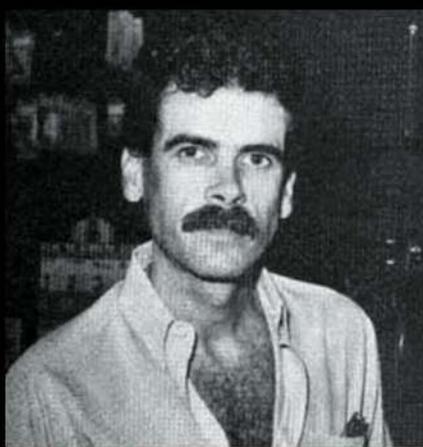


Steve Gadd

Photo by Rick Mattingly

2. Neil Peart
3. Phil Collins
4. Rod Morgenstein
5. Steve Smith

# FUNK



David Garibaldi

Photo by Rick Malkin

2. Steve Jordan
3. Lenny White/Steve Gadd
5. Harvey Mason

# LATIN/ BRAZILIAN



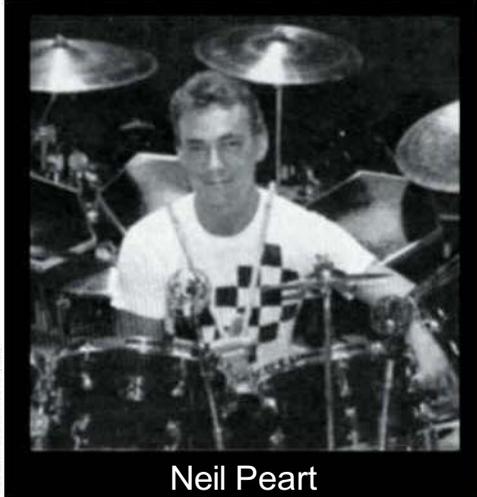
Airto

2. Sheila E.
3. Alex Acuna
4. Terral Santiel
5. Tito Puente

In order to present the results of our Readers Poll, the votes were tabulated, and the top five names in each category listed here. In the event that a tie occurred at any

# MULTI-PERCUSSION

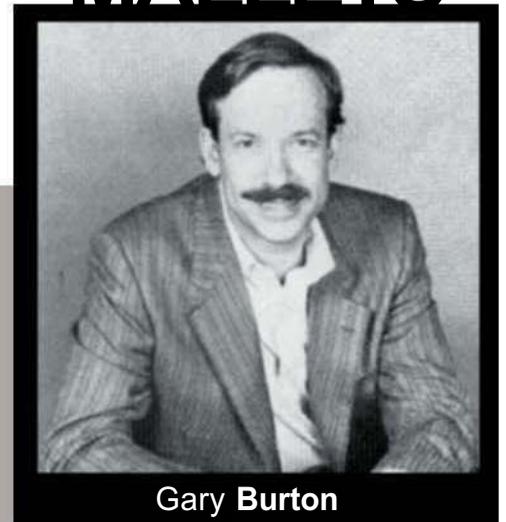
Photo by Dimo Safari



**Neil Peart**

2. Sheila E.
3. Ed Mann
4. Stewart Copeland
5. Alex Acuna

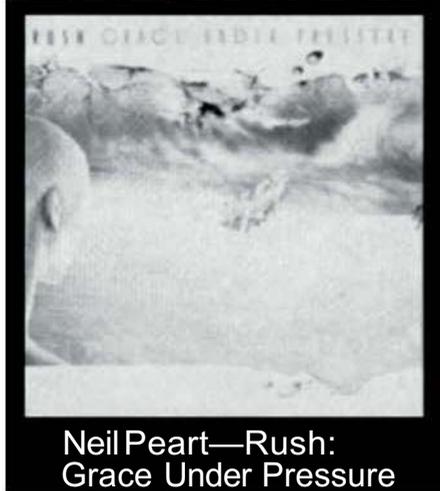
# MALLETS



**Gary Burton**

2. David Samuels
3. Leigh Howard Stevens
4. Ed Mann
5. Lionel Hampton

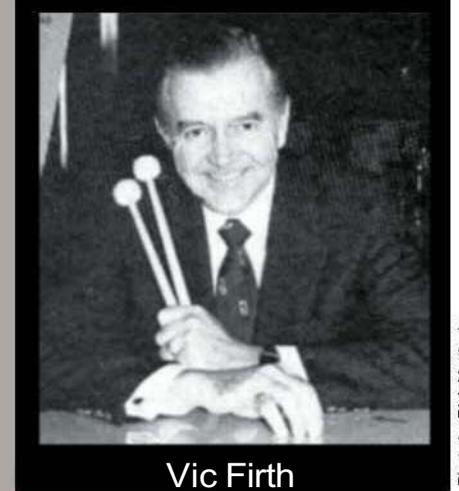
# RECORDED PERFORMANCE



**Neil Peart—Rush:  
Grace Under Pressure**

2. Rod Morgenstein—  
Steve Morse Band: The Introduction
3. Max Weinberg—  
Bruce Springsteen: Born In The USA
4. Phil Collins—  
No Jacket Required
5. Terry Bozzio—  
Missing Persons: Rhyme & Reason/  
Phil Collins—  
Phillip Bailey: Chinese Wall

# CLASSICAL



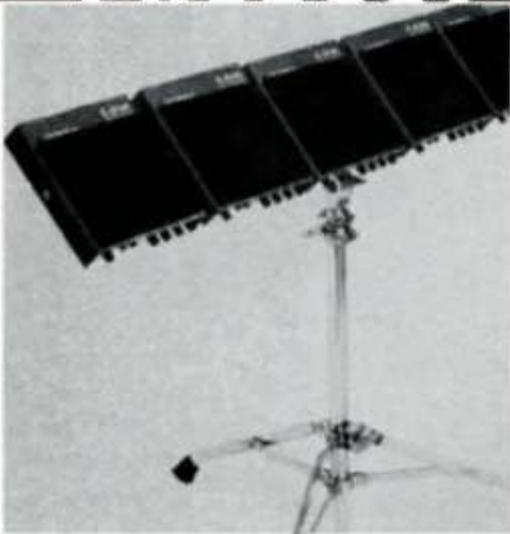
**Vic Firth**

2. Anthony J. Cirone
3. Arthur Press
4. Cloyd Duff
5. Fred Begun

Photo by Rick Mattingly

position other than fifth place, both names were presented and the subsequent position was eliminated. When a tie occurred at fifth place, both names were presented.

## Electronic



### E-DRUM

The E-Mu Systems Inc. *E-Drum* is a single-pad, touch-sensitive, self-contained, digital percussion module (if you can say all that at once, read on and I'll explain), capable of producing many different and very realistic percussion sounds. The *E-Drum* is a 7.2" high by 7.2" wide by 1.3" deep rectangular box, with all the S electronics inside. The striking surface is a black rubber pad affixed to the top of the box itself; the pad has a very good feel (for an electronic drum). The *E-Drum's* sounds come from a specific instrument or sound recorded digitally in computer code and stored on a little I.C. (Integrated Circuit) chip. This particular I.C. is called a PROM (Programmable Read-Only Memory) or EPROM (Erasable Programmable Read-Only Memory). With the latter, it is possible (with the right equipment) to erase your recorded sound and re-record a different one. This PROM is mounted on a small circuit board, which in turn is mounted inside a small cartridge (about the size of an Atari game cartridge or Yamaha DX-7

Ram cartridge). This cartridge is inserted into the back of the *E-Drum* and then becomes the unit's sound source. The cartridges are available with anywhere from one to four sounds contained inside, all accessible by means of the Sound Selector Buttons located on the front of the *E-Drum* (which will be discussed later).

At the time of this article's writing, the cartridges available include: four sounds of bass drum; two sounds of snare (one acoustic and one electronic); *RotoTom*; acoustic tom, electronic tom, timpani, gong, timbale, ride cymbal; two sounds of cowbell/woodblock; grand piano, handclaps, metal 1 and metal 2. The cartridges are quickly and effortlessly interchangeable for ease of application and diversity. A drummer could easily have one or two *E-Drums* with a full library of sound cartridges, and interchange cartridges at will. The sounds are then user-controllable ("user" is a term for the person using or operating a certain item or device) through a set of controls located at the front of the *E-Drum* itself. The unit was cleverly designed with the names of all controls printed on top of the drum right above each knob or button, thus giving the user instructions as to each function.

#### Functions

The function controls of the *E-Drum* include:

1. *Pitch*. Rotating the control knob clockwise raises the pitch of the sound. Rotating it counterclockwise lowers the pitch. The total range is approximately plus-or-minus one octave.

2. *Sound Selector Buttons*. There are two Sound Selector Buttons. They select which sound on a given I.C. will be played, as follows: both buttons out = sound number 1; left button in, right button out = sound number 2; left button out, right button in = sound number 3; both buttons in = sound number 4 (where applicable).

3. *Pitch Sensitivity*. Clockwise rotation of this knob increases pitch sensitivity (i.e., the harder you strike the pad, the higher the resulting pitch will be). With the knob turned fully counterclockwise, there will be no pitch change caused by the striking force, just a dynamic (volume) change.

4. *Decay*. When this knob is rotated fully clockwise, the sound is at its optimum length in time. Turning the knob counterclockwise will correspondingly shorten the length of the specific sound. (Note: Turning the Decay knob fully clockwise will not lengthen any given sound over its normal

or natural sustained length, with the possible exception of the acoustic snare.)

5. *Bass And Treble*. Two very active, very definite tone controls (plus-or-minus 15 dB) are provided to adjust any particular sound to the optimum result for the user's taste.

6. *Sensitivity Control*. The Sensitivity Control is a very small, recessed screwhead located on the front panel between the Pitch Control and the Sound Selector Buttons. E-Mu Systems recommends that you don't fiddle with it; they even go to the extent of putting a camouflage sticker over the hole to try to hide it. But I feel that the user must adjust this control to his or her personal taste, taking into account stick size, playing force, technique, etc., in order to get the full dynamic expression range of the *E-Drum*. I do recommend using the *E-Drum* for a couple of weeks or more before even attempting to adjust the sensitivity—especially if this is your very first electronic percussion device. Remember that this is something different from what you are used to on your real drums, and you need a little time to master it to its full potential. Only then should you attempt adjustment.

When adjustment is necessary, the "pot" (short for "potentiometer") offers a full 15-turn adjustment range; one half-turn at a time is generally sufficient. But make sure to keep track of your turns, in either direction, so you can always relocate back to the "zero point"—the factory setting. Use that as your standard.

#### The Rear Panel

On the rear of the unit are the following connections and controls:

1. *DC In*. This is a connection for voltage input from an optional transformer.

2. *Battery/DC Transformer Selector Button*. This switch selects between power supplies. (*E-Drums* can operate on two 9-volt transistor-type batteries or an optional AC/DC adapter, which can power up to five *E-Drums*. When running the *E-Drum* off of batteries, the Power Selector Button acts as an on/off switch to turn off the battery and save its power.

3. *Cartridge Slot*. This is the cavity in which Sound Cartridges are inserted. (Note: Cartridges are keyed to prevent improper insertion.)

4. *Trigger In*. This is actually a two-function port. The Trigger Input can be used as a pitch controller, which overrides the Pitch Control on the front of the *E-Drum*. A voltage control pedal, such as a

# Kits: Part 3

by Reek Havok and Bob Saydlowski, Jr.

Moog O-to-5-volt Voltage Pedal plugs into the Trigger Input's 1/4" stereo jack. You can then control the pitch of the sound you're using by your foot, via the pedal (similar to a timpani's tuning pedal). As a second feature, the *E-Drum* can be dynamically triggered via the same jack by a synthesizer voltage pulse (commonly referred to as a "gate" or "voltage gate"), a prerecorded drum track from tape, or a contact mic' applied to a "real" drum. The tip of the stereo plug is the trigger, the ring of the plug is for the pitch, and the main stem of the plug is the ground. I am told that, by using the correct hookup, both the trigger and the pitch control can be used at the same time, using a common ground.

E-Mu Systems also offers a Bass Drum Trigger, which is actually a Drum Workshop practice bass drum setup, with a contact mic' attached to it. A 1/4" plug connects the mic' to the Trigger Input of any *E-Drum*.

5. *Audio Out*. This is the jack used to hook a standard 1/4" plug (such as a guitar-type cord) from the *E-Drum* to the amplifier or mixing board.

6. *DC Out*. The DC Output jack is used as a hookup for the AC adapter to power up to five separate *E-Drums* from one power supply. The DC cord is plugged in from the DC Out of one drum into the DC In on the next drum.

## Playability

The *E-Drum* is a very exciting instrument to play. The touch sensitivity is one of the key qualities of the drum; it's almost like playing "real" drums. I had the opportunity to play a full set of nine *E-Drums*. The cartridges I had inserted were as follows: one Rock Ride Cymbal; one Double Sound Snare; one Four Sound Bass Drum; one Gong, two Electric Toms, one Cowbell/Woodblock; one *RotoTom*; and one Metal 2.

The expressiveness I was able to achieve was very enlightening. As some of you probably know already, most of the electronic drums on the market today are a far cry from total touch sensitivity, such as we're used to on "real" drums. ("Touch sensitivity" is expressed here as the ability to get a quieter or louder sound from a particular instrument by striking the playing surface with more or less force.) The *E-Drum* is the most touch-sensitive of any electronic drums I have played, making for total creative control by the user.

E-Mu's digitally sampled drums are very realistic, with excellent sound quality.

They have even figured out a way to make the gong sustain for up to eight seconds. (For those who see nothing exciting in this, let me say that the major problem with digitally recorded sounds is the sample length. You are always limited as to how much memory your PROM can hold, as far as time is concerned. Typically, time is perhaps one second or less, so an eight-second sound is a luxury.) The metal sounds are a bit rude and trashy. Drummers love them, but they're the type of sounds that make other members of the band shrug their shoulders and squint their eyes.

The *E-Drums* mount on a small L-shaped metal piece, which is supplied with each unit. This, in turn, mounts on standard *RotoTom* hardware. The mounting system for the *E-Drum* is sufficient at best; it works. With the Remo *AD-100 Universal Adapter* and a little imagination, I was able to mount the *E-Drums* in a convenient, accessible place on my kit.

The *E-Drum* is a pleasant surprise on the electronic percussion market. This seemingly new product (which is almost two years old) is probably one of the industry's best-kept secrets, and I highly recommend that anyone interested in electronic percussion check it out. The list price for the basic *E-Drum* is \$299.00. Options include an AC Power Adapter (\$10.00), Bass Drum Trigger (\$60.00), and various additional Sound Cartridges (\$50.00 each). —Reek Havok



## DESERT DRUMS

Cactus electronic *Desert Drums* have EPROM-based, real, digital sounds. The drum pads are 12" in diameter and 2 1/2" deep. They are constructed of plastic and have round, rubberized playing surfaces. The bass drum has a 20" diameter, and 4"

depth with the pedal-mounting bracket attached. It is supported by two long, L-shaped spike tubes that locate into hidden eye bolts within the pad shell. All the other pads are able to fit onto L-arm holders or floor stands.

The Cactus control board can hold ten separate sound modules. Toms, bass, snare, claps, gong, cabasa, claves, tambourine, hi-hat, crash cymbal, ride cymbal, and synthesizer are available. The modules will plug in or out of the board easily with the aid of a screwdriver, so one can configure the setup to one's own needs. The basic *MK-2* "starter" kit includes snare, bass, and three toms, all with cables. Extra modules range from \$210 to \$340 each.

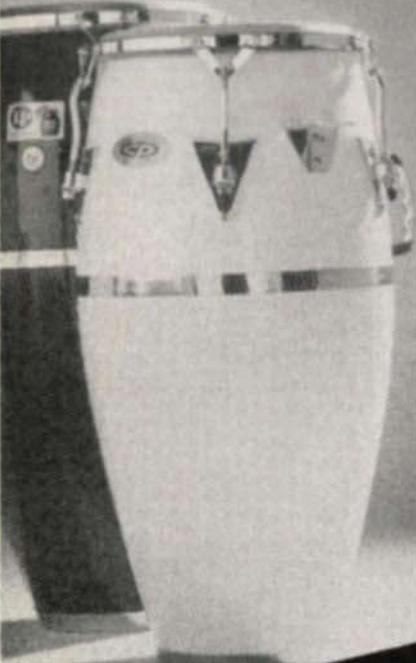
Each module has controls for volume, stereo pan, sensitivity, pitch, and decay, but there are differences between each sound module. The bass drum offers a choice of two different voices; however, the single pitch control works both. One bass drum is a studio-tight sound; the other is more open and thumpy. The snare has controls for filter frequency and resonance, plus a noise/tone mix. The hi-hat module also has these controls, plus filter sweep, pedal level, and open and closed decays. A noise mix control is added onto the cymbal, gong, and claps modules. The synth module has impact click level, noise level, frequency sweep and resonance, tone level, pitch and bend, and a control called "feedthrough," which shapes the attack by adding the acoustic sound of the trigger signal. There is no capacity to store programmed sounds into memory for recall; all sounds must be manually dialed in each time a change is desired.

The hi-hat module comes with a rocker-type foot pedal to simulate a real hi-hat pedal. Depressing the pedal gives a closed hi-hat sound on the corresponding pad; raising the pedal "opens" the hi-hats. On the unit provided, I found that, at times, the pedal caused some severe noise leakage after being depressed and let up. I feel that the pedal's travel is a bit too much, but you could get used to it.

All the pads accept XLR connectors, and the board has individual 1/4" pad inputs and outputs, as well as main left and right stereo outputs. (They can also be used for mono.) There is a master stereo output volume and a headphone jack with separate volume control.

All the Cactus sounds are real, digitally encoded sounds, and are very similar to the *LinnDrum* (especially the toms). I liked all

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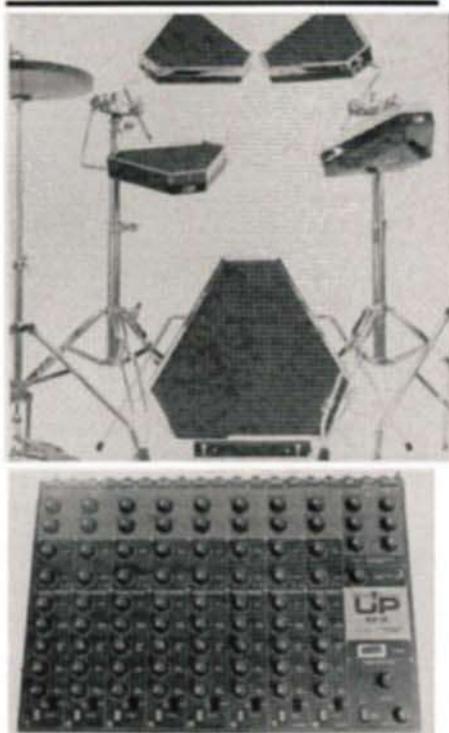
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the sounds very much. All the drums were capable of a wide tuning range, muffled or ringy. The cymbals have a nice brightness, although the ride is a little too dry for my taste. The hi-hats and ride die out well, but the crash could use a bit more memory space for the proper acoustic length. I was able to get some interesting electronic effects and Simmons-type drums from the synthesizer module.

The pads have dynamic response and a natural feel. The Cactus *Desert Drums* really have to be heard to be appreciated. If you've always wanted the sound of real drums and cymbals in an extremely portable electronic drumkit, the Cactus kit can recreate those sounds. For live or studio work, they certainly warrant some serious attention.

The basic five-piece kit retails at \$1,950 without stands. Extra pads retail at \$84 each. A five-drum setup with ride, crash, and hi-hats lists for \$3,122. For more information, write C-Tape Developments, Inc., P.O. Box 1069, Palatine, IL 60078.  
 —Bob Saydowski, Jr.



### ULTIMATE PERCUSSION K2X

The K2X is the big brother of Ultimate Percussion's *UP-5* kit (reviewed *MD*: May '85). Whereas the *UP-5* offered little user control over the sounds, the K2X has both preset and manual modes with detailed control dials. All pads with the kit are identical to the ones in the *UP-5*: triangular plastic shells with rubber surfaces. The pads will mount onto any L-arm holder.

The K2X board has eight channels producing analog sounds. Channels one through six are preset for tom-toms; channel seven is bass drum, and channel eight is snare. Each channel has a push button,

allowing transfer from preset to manual control. Simultaneous switching is not available though, and the voices could use some LEDs for visual confirmation of mode setting. Each channel does, however, have an LED that lights when its pad is struck. While in preset mode, volume, pan, sensitivity, and decay can be user-controlled. The manual section of each channel has rotary dials for impact sound, noise filter, noise/oscillator balance, pitch, and sweep (up or down). On the snare, the impact control adds a rimshot-type sound. Manual controlling of the parameters allows a wide range of sounds to be set up: electronic and acoustic toms, timpani, cowbell, handclaps, tabla, etc.

One interesting feature is the K2X's micro-sequencer section, which has six 8-beat patterns all available via a click-stop dial: straight rock, funk/rock, funk, smooth rock, electro rock, and fast rock. A speed control sets the tempo of the patterns, and an LED marks the first beat of each pattern. In use, the sequencer triggers channels six, seven, and eight. Since channels seven and eight are already designated as bass and snare, channel six could be user-set as a hi-hat, tom-tom, handclap, laser gun, etc. The sequencer's patterns cannot be user-programmed, but they could be useful to play against or solo over. Basically, what we have here is a mini rhythm box!

The sequencer's speed control can also send a pulse to each separate channel on the board. A push button at each channel gives a repeating sound, whose length is set by the sequencer speed dial. This is very useful while setting up your sounds manually without having to hit the pads all the time.

The K2X board has a small mixer to control left and right master volumes, as well as left and right treble and bass EQ. A headphone jack and level control are also included. The rear of the board has 1/4" jacks for individual pad inputs and outputs, along with left and right master outputs. A thin bracket beneath the board can be used to mount it onto a stand.

All the preset sounds on the K2X are very modern sounding. The bass drum has good punch and thump; the snare has a nice "whap" to it, with a bit of noise mixed in for good measure. To me, the preset toms are somewhat of a cross between Simmons and muffled *RotoToms*. By controlling the sounds manually, there is a lot of room for "customizing" your drumkit sounds, as well as producing synthesizer-type effects. As with all the other electronic kits reviewed in this series, your own ears should make the final decision. Just be sure not to leave out the K2X, as it is a worthy competitor with some unique features. Retail cost for the basic setup is \$1,710. Ultimate Percussion is made in England, but is distributed in the U.S. through Charles Alden Music.—Bob Saydowski, Jr.



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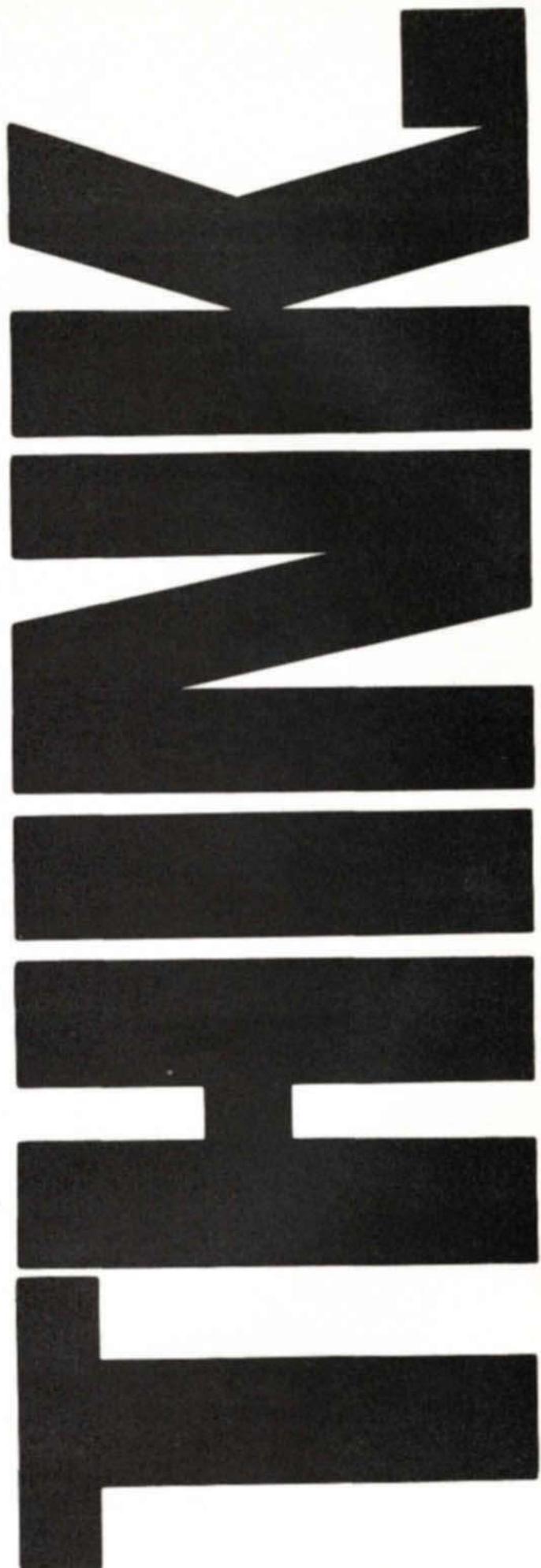
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# Johnny

His students know he's experienced, but it's doubtful that many realize just *how* experienced drummer Johnny Blowers is. In a career that spans six decades, Blowers has recorded with jazz greats such as Sidney Bechet, Bobby Hackett, Eddie Condon, Red Norvo, Yank Lawson, and Bob Haggart. He's also drummed with big bands led by Bunny Berigan, Ben Bernie, Woody Herman, Jan Savitt, Billy Butterfield, Artie Shaw, and Sy Oliver. For five years, he was staff musician at CBS. He also spent seven-and-a-half years at NBC and two-and-a-half years at ABC.

Blowers was on the date when Billie Holiday recorded her classic "Lover Man," when Ella Fitzgerald did "Try A Little Tenderness," and when Louis Armstrong cut "Blueberry Hill" and "La Vie En Rose." Ask Frank Sinatra about Johnny Blowers. Their association on recordings, broadcasts, and concert dates lasted for ten years.

Kenny Davern, the great soprano sax and clarinet player, recently introduced Blowers as the drummer who has probably played and recorded with more jazz and pop notables than any other living drummer in the East.

Blowers started drumming before movies could talk. And he was there when the first stereo jazz album was cut. But when he ripped into his solo on "Caravan" at

last year's Kool Jazz Festival—a number he had first performed with Bunny Berigan 45 years earlier—he seemed ageless.

"I never wanted to do anything but play music. My mother insisted, 'If you're going to be a drummer, you've got to know more than that.' She insisted that I study piano, and I studied for five years. I was glad for the simple reason that, when you study piano, you study both clefs. That was a great help to me."

Blowers came by the drums naturally. There were no teachers in Spartanburg, South Carolina, where he was born in 1911, but his father played drums in the pit orchestra of the local theater, accompanying touring vaudeville artists, dramatic companies, and minstrel shows. Blowers watched his father play, and began drumming at age eight. In his teens, he began filling in from time to time in the orchestra.

"My father sure wasn't going to teach me. He'd say, 'The student never pays any attention to the parent.' But there weren't any teachers in Spartanburg. However, I knew everything that Red Nichols and the Five Pennies played. And I knew everything the Dorsey Brothers played. I could sit down with a set of drums and play right along. I knew everything. That's the way I learned those things. Also, I got all the books on drumming that I could.

"The drum is recognized now as one of the most difficult instruments to perform on, for the simple reason that you must be coordinated in all four limbs. You don't have to be in order to play trumpet or saxophone. But with drums, you're using both feet and both hands, and they have to coordinate with one another. That's why you can study drumming for a long time before you find out that you just *can't* do it. Some people are just not coordinated. When I get new students, I tell the parents right off, 'It will take between two and three months to find out just how coordinated they are.'"

In 1934 and '35, Blowers free-lanced in Atlanta, Georgia. Then he joined Bob Pope's Orchestra, and toured the South and Midwest. Pope's was good enough as a territory band for RCA *Bluebird* to record it. In 1935, Blowers got to meet Dave Tough and Gene Krupa, when the bands they were in hit the South.

"I was greatly impressed with Gene Krupa, Dave Tough, and Ray McKinley. Jo Jones with Count Basie also impressed me. I also liked a small band with Zutty

Singleton and Roy Eldridge that used to perform at a little place called The Three Deuces in Chicago. I used to hear them on the radio about 1:00 in the morning."

Blowers knew that, if he really wanted to make it as a musician, he had to go to New York. He can still empathize with the plight of the musician trying to get established in New York.

"My mother used to write, 'How are you doing?' And I'd say, 'Oh, I'm doing great . . .'" I used to eat three bowls of soup a day when I first got to New York. That was my menu morning, noon, and night. We found an old German restaurant over on 10th Avenue. For 15 cents, you'd get a large bowl of vegetable soup, along with a big basket filled with bread and plenty of butter.

"I used to go to the dime-a-dance halls. They had a lot of them on Broadway, and I'd buy a dollar's worth of tickets. All I wanted to do was edge up to the bands and watch them play. When they'd take an intermission, I'd try to talk to the drummers. I'd say, 'You know, I'm in town, and it's really tough. I can play everything, and I was wondering if I could sit in.' They'd say, 'No way. The best thing you can do with those tickets is use them to dance.' I'd say, 'I don't want to dance,' but they would still insist that there was no sitting in." However, knowing someone who knew someone made all the difference. A piano player named Fred DeLand who was Blower's friend from Atlanta, came up to New York and stayed with him. The two headed down to Nick's in the Village, a celebrated musicians' hangout.

"The band got up on the stand and DeLand said, 'John, I think I know that trombone player. His name is George Brunies.' Later Brunies asked me, 'What are you doing?' I said, 'I can't get myself arrested.' He said, 'Well the guy drumming here will let anybody sit in, as long as *he* gets the money.' So he introduced me, and I sat in. It was the thrill of my life. Bobby Hackett and Bud Freeman walked in. Charlie Barnett came in to have a drink, and Jimmy Dorsey came in. There was also a singer by the name of Red McKenzie. Well, after we finished the set, McKenzie walked over and asked what I was doing. I said, 'Nothing. I'm just living from hand to mouth.' He said, 'Well you're not going to be out of work long!'"

Six weeks later, McKenzie invited Blowers to join the new band being formed to

# Blowers

play at Nick's. Led by trumpeter Bobby Hackett, it also included George Brunies, Pee Wee Russell, Eddie Condon, and Dave Bowman. Blowers made his first recordings in New York, and soon afterwards, he cut sides with Teddy Wilson. The Hackett band made guest shots on the *Saturday Night Swing Session*, a major CBS radio show, and also appeared in a 1938 motion picture based on that show.

"God, it's amazing when I look at it. I came to New York in 1937, and what happened to me happened so fast that it was like a whirlwind. Gene Krupa was writing for *Metronome*, and he mentioned me several times in there. People were asking questions like, 'How do you keep the hi-hat cymbal from moving like that?' And he said, 'Well, Johnny Blowers, down at Nick's in the Village, puts an ice pick either in front of it or in back of it to hold it still.' I began to get mail on that. All these things were greatly helpful. In one year, all kinds of things happened. When I went into Nick's, I didn't know anyone. Six months later I knew everyone, and everyone knew me. I became friends with all of them. Then I was being written up in *down beat*, and in *Metronome*. It's amazing how that carries.

"Around March of 1938, Benny Goodman and Gene Krupa had a disagreement. Gene left Benny's band to organize his own. Dave Tough was working with Bunny Berigan. Benny Goodman liked Dave, so he immediately offered Dave enough money to get him out of the Berigan band and into his own. Well, this left Berigan wide open. Red McKenzie knew about it and called Bunny. He came down one night and listened to us without saying anything. About three days later, McKenzie called me and said, 'Bunny Berigan is going to offer you the job.' "

If McKenzie hadn't pushed him, Blowers might never have made the move. He found that he was just a touch frightened about hitting the big time so quickly. "Replacing Dave Tough was a dream. I said, 'Red, I can't take the job, because I don't have the confidence. I can't play with that big band.' McKenzie said, 'You can play with that band. It will do you a lot of good, because you're not going to hang around here and stay with a jazz band like this all your life.' So, I went with the band. My first recording date with Bunny was April 21, 1938."

Berigan was considered the premier

white jazz trumpeter of his generation, and he always had great drummers. In 1937-38, Berigan had George Wettling, Dave Tough, Blowers, and Buddy Rich. "It was a good band and a whole new environment for me. I practiced during the day. I studied the arrangements, and I seemed to fit into the band fine.

"I'm glad I did go. I learned another kind of playing—a different approach. In a small band, you do more fill-ins, because you're making up for the brass and saxophone sections. In the big bands, you don't have as much leeway. You can't improvise as much; you've got to read the chart. But I enjoyed it very much. I had good time, which is very important, because without that you haven't got anything.

"I also got a chance to practice with the other great big band drummers. I practiced with Dave Tough, Cozy Cole, Sid Catlett, Jo Jones, and Gene Krupa. We practiced rudiments. I learned a great deal from all of them. Cozy was with Benny Goodman at the Paramount Theater. We'd get a chair or a bench, and put a pillow on it. I'd sit on one side, he'd sit on the other, and we'd practice like mad between shows.

"At that time, drums were being featured more. They were coming out of the background. Krupa's record 'Sing, Sing, Sing,' took drummers out from behind the bands and put them in the limelight. From then on, every leader was looking for something good for a drummer to do as a solo. I did 'Caravan' with Bunny Berigan. Ray McKinley did 'Milkman, Keep Those Bottles Quiet.' Dave Tough did some solos. Dave didn't like solos at all. He just detested them, but naturally, he had to do them. He did some with Tommy Dorsey, and he did some with other small bands that he worked with. But the drummer was becoming more and more prominent.

"I stayed with Bunny until the situation began to get kind of bad. I mean his drinking problem got worse, and a lot of things were going on in the band. Bunny was never really a leader. He was delightful to work for, but when you're running an organization, you've got to tend to business. Business was getting out of hand, because his drinking was getting in the way. There were a lot of disagreements with management over finances and things like that. There were little shady deals here and there, so I left."

Ben Bernie was coming out of retirement to form a young swing band, and

Blowers went with Bernie for a year and a half. One of his first recordings was a feature called "Drummer's Day."

"It's a little easier drumming for a big band than it is with a small band, because the chart is written. Your work is done for you. Sometimes it gets a little bit sticky if the band begins to drag when you want it to move. You've got to have a good, strong rhythm section. But you find out when you play that the big band will have a tendency to lay back a bit on the beat, and you've got to push them a little harder. Other bands will play right up on top of the beat. You can't tell until you're in the band. If you have the experience, you'll know which way to go."

Blowers next stayed with Jan Savitt's big band for six weeks. "I was going to stay longer, but I didn't want to travel anymore." When Savitt left New York City for a road tour, Blowers stayed behind, accepting an offer to become a CBS staff musician. He didn't mind the studio work because his colleagues at CBS included sidemen from various top big bands, such as Will Bradley, Pee Wee Erwin, Hymie Schertzer, Chris Griffin, and Lou McGarity. In the meantime, he continued to do jazz work in clubs, concerts, and on recording dates.

He also continued to take lessons. For young professionals, he stresses that one is never too old to learn. One of his best teachers, he recalls, was Al Brummel. "Al was with the Metropolitan Opera, and he was a fine drummer. I studied timpani with him. Then I went over to Fred Albright, and studied vibes and xylophone so I could do the studio work I was called to do. I worked under Howard Barlow with the Columbia Symphony. They just put me on the schedule; they didn't ask. And you know, those things scare you to death. I went to the contractor and said, 'Look, I'm not a symphony drummer. I'm just an ordinary jazz drummer.' He said, 'You're better than that. You can do it.' And it worked out very well."

Blowers states that young drummers can learn and practice by themselves, if need be, although he strongly recommends that they find the best teachers they can. "Get a good teacher that you like and can get along with. It is very important to like your teacher's approach, to have faith in your teacher, and to like the things you do together. It's also important to practice everyday."

Blowers tells a story to illustrate the importance of picking a teacher with care. "I had a student who enrolled in The Manhattan School of Music, and he was playing the drumset very well. He was working with a very brilliant and wonderful teacher on the snare. But he wanted to work on the set and constantly kept asking the teacher, 'When are we going to do something on the set?' The teacher kept saying, 'Don't worry about the set.' Well finally, near the end of the semester, he pinned the teacher down and said, 'When we go into the second semester, are we going to be working on the set?' He backed the teacher up against the wall until the teacher finally said, 'I don't play the set.' "

Blowers also did many radio shows. He had a medical exemption from the service, but he played hospital gigs, accompanying Al Jolson and Eddie Cantor as they sang for servicemen. He recorded a slew of V-Discs (recordings made for distribution to members of the armed forces) with Red Norvo's Band, and appeared in a motion picture with that band.

"I made V-Discs with Yank Lawson and Billy Butterfield. I was making V-Discs with everybody in the world. I made V-Discs with Lionel Hampton, Woody Herman, and so many different guys. We were making them all during the night. I made V-Discs at dates that started at 2:00 in the

morning. All the top musicians in the country made these V-Discs."

After the war, the big bands began to fade as public attractions. Blowers made many commercial record dates with Dick Haymes, Jo Stafford, Margaret Whiting, and other vocal stars of the period. But he always made time for the small band jazz he loved, playing everywhere from Town Hall to Eddie Condon's Club. However, the money was in playing softly behind pop singers and working under conductors like Axel Stordahl and Nelson Riddle.

The one singer with whom Blowers was most closely associated was Frank Sinatra. Blowers was the drummer on Sinatra's first solo radio show, which CBS presented in 1942. Over the next ten years, Blowers worked on all of Sinatra's radio programs.

"My association with Frank was one of the best that I probably will ever have with any other human being. I don't think I could have had a brother that I would have gotten along with better. He's a perfectionist, and he pulls no punches. He makes himself plain. If you play, you stay with him. If you can't play, you don't last 15 minutes. But we had some great times together. In between the radio shows, we'd go off and do three days at a theater in places like Atlantic City or Miami. That was great fun. I enjoyed working with Sinatra very much. In 1952, he left New

York to act in *From Here To Eternity*. The movie spurred a renewed interest in his career, and he relocated out West. Irv Cottier then became his regular drummer."

For several years, Blowers was associated with Eddie Fisher, whose singing career in the early '50s was hotter than Sinatra's. Fisher's TV shows were broadcast from New York, though Blowers made some trips with Fisher for concert dates.

At one time or another Blowers played all of the top shows: Ed Sullivan, *The Kraft Music Hall*, and he drummed on Nat King Cole's pioneering TV variety show. He taught Dave Garroway how to play the drums, and he sat in with many top name bands on ABC's *Bandstand*, which was something of a last hurrah for big bands on television.

Gradually, the people running the networks changed, and Blowers found that the work was going to new drummers. More and more he found his livelihood coming from the work he had always enjoyed, which was playing with smaller jazz bands in clubs and concerts.

He toured with Sy Oliver in 1970, and from 1970 to '73, he worked on Broadway in Stephen Sondheim's *Follies*, appearing in an onstage quartet with fellow jazzmen Taft Jordan, Aaron Bell, and Bob Curtis. In 1976 to '77, he played with The World's Greatest Jazzband and moved into the 1980s by heading to Holland with trumpeter Pee Wee Erwin. He's also done many dates with his own *Giants Of Jazz*.

Blowers noted that anyone intending to make a career of drumming had better be flexible, and must learn the drums inside and out. His own career is a testimonial to that.

In his career, Blowers has seen the creation and disappearance of job category after job category. Today, one can no more expect to find work as a network staff musician than as a player in a pit orchestra for traveling vaudeville units and minstrel shows. Blowers saw the rise and fall of big bands. He saw radio boom and then all but vanish as a source of employment for musicians. He successfully made the switch into television, playing many top shows emanating from New York, and then he saw TV all but leave New York.

Today, he teaches young people how to become better drummers, and advises young drummers to be ready to play every kind of music, whether it's music they like or music they don't like, as well as to expect the industry to keep changing in ways no one can possibly predict.

"Participate in everything that goes on in school. Play the shows, the football games, play in a jazz band, play in a rock band—whatever. You've got to get the exposure. As well as I played in New York City in 1937, for God's sakes, if I didn't get any exposure, I would have remained unknown for the rest of my life."





# LARRY MULLEN

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Photo by Lissa Wales



*Morgenstein* continued from page 13

"Seeing that video was as big a disappointment as when we heard the first Dregs record back in 1977. If you play an instrument, you dream of the day that you're going to hear yourself played on the radio, just like all of the artists you've idolized. So finally that happened to us, and we were so excited. But when we got the test pressing of the first album, some of us started to cry because of the sound. Things just didn't happen the way we thought they were going to. I connect seeing this video with the first album we did. Sometimes you imagine what something is going to be like, and you think, 'It's going to be great. I just know it's going to be unbelievable.' Some people are lucky enough that it does turn out to be as great as their expectations, but for others, unfortunately, it doesn't. When something like that happens, you've got to put it behind you and hope that the next time will be better."

If anyone shed tears upon hearing *The Introduction*, then they were probably tears of joy. By contrast to the first Dregs album, the Steve Morse album is very sophisticated, sound-wise. It's been a long time since bands simply went into a studio together, set up their instruments, played through a tune three or four times with the tape rolling, picked out the best take, and then went home to wait for the record to come out. Everyone knows that, these days, each instrument often is recorded

separately. But if you read the notes on the back of *The Introduction*, you'll notice that the drums were not even recorded at the same studio as the other instruments. Isn't that a little extreme? "Yeah," Rod laughs. "Originally we were going to record the entire album in one place, but after we got the drum tracks done, Steve suddenly went out on tour with John McLaughlin, Al DiMeola, and Paco De Lucia. The recording was postponed for two months, and when we were ready to resume, the original studio wasn't available, so new arrangements had to be made."

"On every Dregs album, as well as this one, it wasn't as though I was playing by myself. Everybody was playing with me, so it was almost like doing a concert, but then they went back and erased everything except the drums. It actually makes a lot of sense. It's not the jazz approach, where you go for the spontaneity. On an improvisational album, it really doesn't matter if there's a clam here and there, because you're going for that spur-of-the-moment, inspirational kind of thing. The rock 'n' roll approach is totally different. You're thinking along the lines of making an album that you're going to have to live with for a long time, and you want every note to be perfect. By doing each instrument separately, you can put all of your energies into getting the perfect sounds for that one instrument. If you're putting the whole band down at the same time, you

have no isolation, really. You can put baffles up, but you won't really have control over the sound. But by doing the instruments one at a time, you can go back as many times as you like in order to fix something, and you can spend as many hours as you need getting the right sounds.

"For *The Introduction*, the drums were recorded in a movie theater. That's what the Eddie Offord Studio is: It's an old movie theater that has a stage and an orchestra pit, from the days when they had live music at theaters. So Eddie set up the recording equipment in the pit, and I was on the stage. We didn't have the typical separation of the engineer from the musician; there was no glass in between us. Every drum was close miked, and then somewhere out in the seats there were a couple of ambient mic's, so we always had a separate track for ambience. If you can imagine a movie theater with a really live sound, and imagine having that sound on a track so that you could bring in as much of it as you wanted at any point in the song—that's what we had. There's a split-second delay in the sound reaching those ambient mic's, and by mixing that with the close mic's, you get a pure digital-delay sound. You don't have to use a digital-delay machine; you have it right there."

For all of those years with the Dregs, Morgenstein's drums were totally acoustic, as they were on *The Introduction* (except for "VHF," where a Simmons snare was triggered by the acoustic snare drum). But Rod, like many, is starting to experiment more and more with electronics. "You really can't avoid it," Rod contends. "Drummers get called for sessions these days, and it's like they aren't concerned with how you play; they want to know if you have electronic drums, or if you know how to work a drum machine. You really have to know about all of that stuff or you're going to be out of work. I think the days are gone when you can just play a nice little acoustic drumset, unless you're only going to play bar mitzvahs and weddings. Just turn on your radio, and you'll hear that half the songs are being programmed into machines. You can make the choice to have an 'acoustic drums or die' attitude, but you're going to run into problems. It's hard enough to find work in a business like this, without having to tell people, 'I've heard of electronic drums and drum machines, but I don't have any, and I don't know how they work.' You have to cover it all. It's like years ago when musicians didn't know anything about business, so they were always getting ripped off. Musicians had to get smart and pick up some information so that they wouldn't get themselves in trouble. Well, it's the same thing now with electronics. Drummers are going to have to educate themselves about the new technology."

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acoustic drums are often mixing in electronics to enhance the acoustic sounds. I mention to Rod that, even if you know that a drummer used, say, a Premier snare drum on a record, the sound you hear might be a combination of all sorts of things. "Right," Rod responds, "but the same thing holds true for other instruments. You go out and buy yourself a Fender *Stratocaster* guitar, and plug it into an amp. It sounds good, but why doesn't it sound like something you heard on a record? Well, because the guitar player had a ten-foot rack of outboard gear that the guitar was being fed through. So was it really that Fender guitar? Of course, but why not go for the variety of sounds? Drummers are just now catching up to what guitar players have been doing for years.

"The problem with acoustic drums has always been the miking. There just isn't anything as effective as feeding the signal from an electronic drum directly into the board. With miking, no matter how close you get the mic' to the drum, it's going to pick up other sounds that are around it. And then you have the problem of the snares hissing away through everything because of sympathetic vibration.

"I was talking to Joe Franco recently, and he was telling me some of the things that he's been asked to do because of the bleed-through problem. It will be the type of hard rock playing that doesn't involve anything very intricate, and yet he'll have



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**Rod Morgenstein**

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to do it in stages. First they might have him just play the snare drum and bass drum beat. If he has tom fills, they make him go back and do them later, so that they can turn the snares off. After that, they go back and put in any cymbal crashes. I'm sure that if any jazz purists read this, they'll start tearing their hair out, but it's a question of priorities. In pop music today, the focus is on getting the ultimate sound, rather than playing the most unbelievable independent coordination. There's a time and place for that, but in pop music, it's the sound."

Where drums are concerned, the sound has to be especially good if the drumming tends to be complex. The music that Rod has played with The Dregs and with Steve Morse has called for such drumming, often featuring a variety of time signatures and multiple rhythms. And with the Morse band, because they are a trio, there is a lot of extra room for the drums to be active. A lot of drummers in that situation tend to milk it for all it's worth, and their drumming becomes a *tour de force* of complex patterns and polyrhythms, as well as a chops display. Often, the only people who appreciate these drummers are other drummers. Rod is certainly no slouch in the chops department, but perhaps the reason he is so popular with non-drummers as well as drummers is that, although he does his share of tricky patterns, intricate double-bass figures, and interesting polyrhythms, there is usually a fat backbeat going on that holds everything together and even makes the drumming sound less complex than it really is.

Morgenstein achieves this by starting with something simple, and then looking for ways to add to it. "A lot of drummers," Rod comments, "always seem to want to know how they can spice up their drumming—how they can add excitement to what they do. They like that busy kind of playing that grooves along and always seems to fit perfectly, *a la* Steve Gadd and people like that. To me, it's a question of finding a nice, traditional, simple beat, and then filling in the spaces. Start with a beat where the hi-hat is just playing 8th notes, and play a simple pattern between the bass drum and the snare. Then, stop playing the hi-hat, and just get the bass and snare pattern in your head. That will give you some space in the bar, so put your hi-hat back just in some of those holes. That's a very simple process, but you'd be amazed at how you will suddenly sound like some of those terrific funk drummers. From that point, you can find other steps to make it more interesting. You can substitute different drums, delete a note here or there, accent certain notes, or play certain notes softer. Another 'filling in the holes' technique involves playing two different dynamic levels on the snare drum. You can hit the backbeats really solid, but then fill in other notes by lightly tapping the drum.

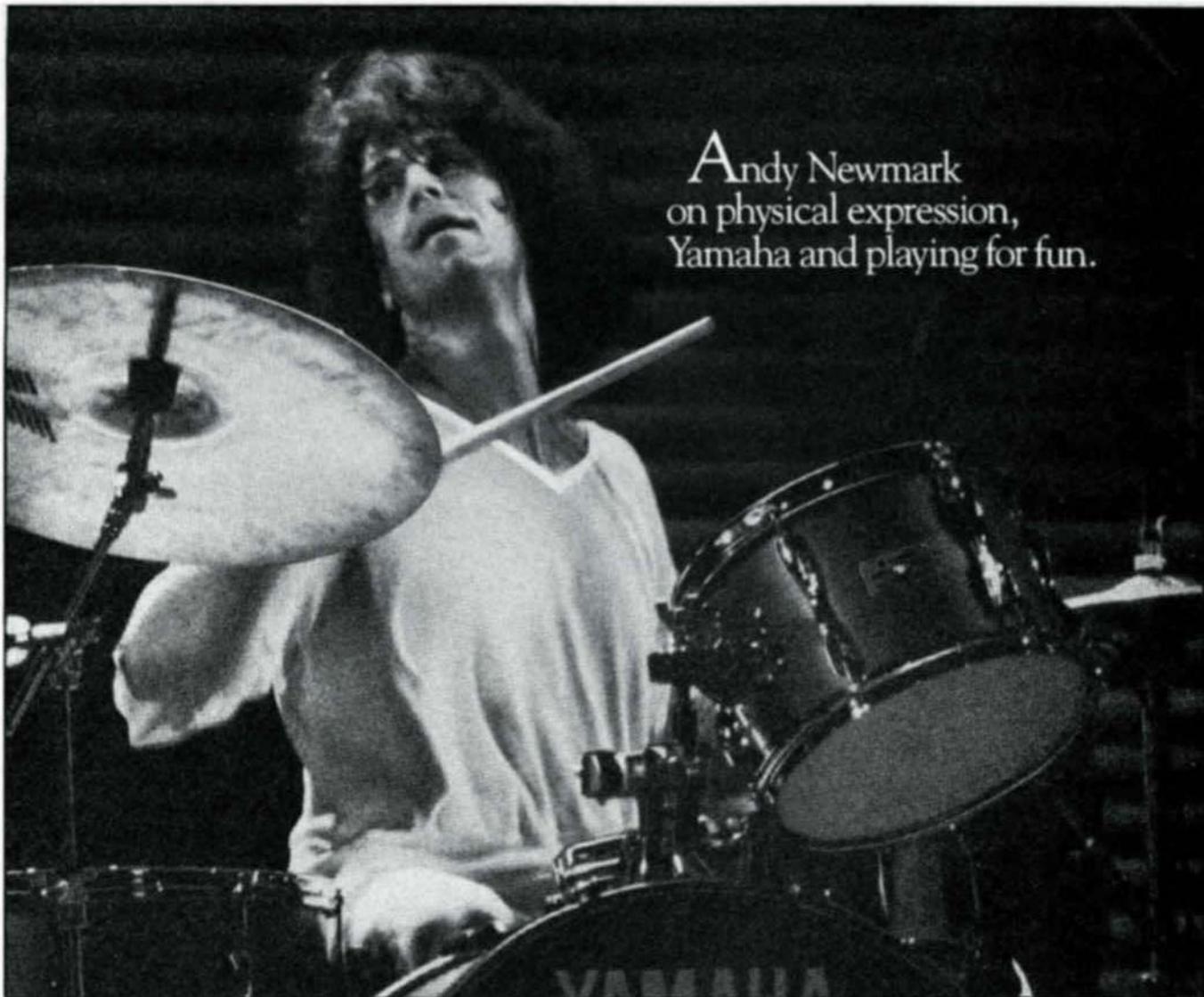
Bernard Purdie does that a lot; you'll hear this really solid basic beat, but then you'll also hear these little notes in the background. You can make simple beats sound unbelievable by doing that.

"When Steve comes in with a song, I know right off that 'This is a country type of song,' or 'This is a Stray Cats feel,' or 'This calls for an esoteric, Danny Gottlieb type of cymbal thing,' or 'This is a shuffle,' or whatever. You start from the general and go to the specific. It's a question of seeing if you can develop a signature drum part. There are really not too many of them, but once in a while you come up with one, and it's really a proud feeling.

"A lot of times, when we're first learning something, I'll play it real simple, and then Steve or Jerry [Peek] will say, 'No, make it weird.' That's the word we use: 'Make it weirder.' It helps when you have a very strong bass player who can feel the time wherever you go. Also, the bass player can help you build your beats. If Jerry is doing a particular thing, then I know that my bass drum is going to be kicking along with it, so that will lead me into what my other limbs are going to do."

One of the songs on *The Introduction* went through an interesting transition. "We had this tune that The Dregs were going to record if we had done another record," Rod recalls. "At that point, it was typical jazz/rock drumming. But when The Steve Morse Band decided to do the tune, I suggested doing it as an MTV/new wave type thing. Instead of playing the hi-hat my normal way, where the second note is often softer than the first, I kept the hi-hat closed and played every note the same. I didn't crash any cymbals. I used Simmons to double the snare. I actually pushed for a drum part that would have absolutely no personality and be totally unmemorable, but which would fit the song perfectly. Hence, the song was named 'Vertical Hair Factor,' which was precious." Is there a secret meaning behind that title? "Yeah. If you have the vertical hair factor and speak with an English accent, you've got a good shot," Rod laughs.

After *The Introduction* was released, the band toured for a while, first in the U.S., and then in Germany. But afterwards, Rod found himself with time on his hands again. At that point, he decided that he wanted something of his own. "One of the problems with being a musician," Rod explains, "is that you can become dependent on outside sources. 'When is the band going to record? When is the band going to tour? When am I going to get called for a jingle? When is the drum company going to set up some clinics?' This led me to thinking about ways that I could take control of my own destiny and not have everything dependent on waiting for a phone call from someone else. So my wife, Michele, and I decided to form our own



Andy Newmark  
on physical expression,  
Yamaha and playing for fun.

"In general, my whole approach is very physical. It becomes like body language when I play. The sound that comes out seems to be an extension of my personality. I dance on the drums. What I do basically is to try to project an attitude for the length of a song. My 'sound' could be called warm and thick, and my playing is deliberate."

"If I tapped the drums lightly and was very civilized about the situation, it wouldn't have the same sound. And my Yamahas can handle it. They don't choke when you play harder. They take on a quality that hits you physically. These drums have the kind of bottom that cuts through *everything*."

"Even though I use a small kit, there are a lot of textures coming out, and it's from the dynamics. Or from hitting the drums in difference places. With less drums, I get to know each one better."

"Up until Yamaha, all of the drum kits I'd used were like 'six of one or half a dozen of the other.' Frankly, it didn't matter which one I played. The minute I sat down and hit the Yamahas, they

sounded like an EQ'd drum set after it's been mixed for an album. I actually wondered if they'd somehow managed to 'synthesize' my drum sound. Before I owned these drums, I never cared if I took my own kit to a recording session. I have an ally in the studio now."

"I can conduct music like a business, but I never had any delusions that it was just about *that*. I started playing drums because it was fun and that's still why I do it. Forgetting about the phone calls, the diplomacy, the politics — when I'm actually playing the drums, I still get that same childish joy. It's fun."

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company, which will only be dependent on our input and time. Whatever we put into it will be, hopefully, what we get out of it."

And what will be the basis of this company? "We are going to make cassette tapes for drummers to study from," Rod answers. "Studying with a well-known drummer through a cassette is basically the next best thing to taking a private lesson. It seems like a really nice thing that, for some reason, is not available for drummers. This type of thing has seen success with guitarists and bass players. Month after month I look through *Modern Drummer* expecting to see the same thing for drummers, but I never do. Sometimes I see something in the classified ads for a cassette course, but it's usually by someone I've never heard of. But I'll be using people who are out there playing, and who you have heard of."

"The thing about cassettes is that they're much more accessible than video tapes in terms of the cost—both the tapes themselves and the equipment. Usually, when you see a cassette, it's part of a book, and it's always secondary to the book. With our tapes, the thrust will be the cassette, and you will be able to hear drummers you respect demonstrating and talking about things that they feel are important—ideas they have and techniques that they use."

Rod feels that another benefit of a cassette course is that it addresses the problem

of musicians who learn with their eyes instead of through their ears. "A big problem with drummers is their ears," Rod says. "I mean, how many times are you playing a song, and you're really just into yourself, rather than listening to what else is going on. It sort of reminds me of when I was in high school. I'd be daydreaming about some fantasy in my head, and I'd suddenly hear the teacher say, 'Rod, what did I just say?' [laughs] Of course, I didn't know because I hadn't been listening. I think the same thing can happen when you're playing drums with a group of people. You always have to be conscious of what is happening around you."

"When I'm talking about the ear, I'm also talking about being able to hear something and play it back. One example is being able to listen to a record and pick up the drum part. Another thing is being able to listen to a song and figure out the form. That's something that drummers don't always do, even though all of the other instrumentalists do it. I guess that's because drums are not melodic or harmonic; they're only rhythmic. Because of that, there's a tendency to forget the total scheme of things, but there's a lot more going on than just the rhythm, and you need to be aware of these other components. The way you do that is by concentration and by opening up your ears."

During the time off after the tour, Rod and his wife returned to New York for another extended visit, and this time, Rod got involved in the New York jingle scene. Some people have the idea that, if you have had experience in the recording studio, you won't have any problems with studio work. Morgenstein certainly had his share of recording with The Dregs and with Steve Morse. But when he finally got involved with studio work in New York, he found that it was a very different situation. "It was unbelievable," Rod says. "Everything I did involved reading music. Some of the things were relatively simple to play from beginning to end, but there were also those pages that looked like the black plague."

"A typical jingle session went like this: The composer would come into the studio and play the jingle on piano for representatives of the advertising agency. The ad reps would listen and, whether they knew anything about music or not, would make suggestions, like 'Can you do this here? Can you pick it up there?' Part of the jingle is getting written right there in the studio while you're sitting there waiting to play. So rather than getting a page of music that's neatly printed, like what you see in *Modern Drummer*, you are handed a piece of music paper that looks like scribbled gibberish. Then they say, 'Take a look at that. Are you ready to record?' You're sitting there trying to make heads or tails out of the fact that it starts in 4/4, but then there's a 3/4 measure, and then it goes into

2/4, back to 4/4 for a measure, and then it says 'just play the snare drum on 4 for eight bars.' Maybe you get to run it down a couple of times, and then the composer decides to make some changes. 'Play a cymbal crash where the 3/4 starts, and do a fill into the section after that.' So you have a pencil handy and you furiously write all of this down. Now keep in mind that the average commercial is only 30 seconds or 60 seconds long, so you are dealing with this thing on a bar-by-bar basis. So you have to be very alert, and you have to be able to read music very well—changing time signatures and all that, plus the fact that it's all been scribbled."

"The reason for all of the changing time signatures is that, in commercials, the composer is given cues that tie in with the visual image. They'll say, 'At three seconds, the scene will change to the ocean, but at six seconds, it will change to the city, so have something different there.' A lot of times, these changes do not fit into 4/4 time. The people who put visuals together really have no concern with time signatures; they probably don't even know what they are. They just know that there has to be a musical change at a certain point."

"It's really been a nice challenge for me. For the most part, I haven't had to read music since I got out of school, and that's been ten years now. The Dregs and Steve Morse have always worked from memory. We take a song section by section, and if it has to be four bars at a time, then we do four bars at a time. In Atlanta, we can rehearse four bars for a while, and then go out to get something to eat. We can spend three days learning the song, and then play it over and over to really get it down and commit it to memory. In New York, on Madison Avenue, the clock is ticking and the dollars are running. You're given the music, you run it down, and ten minutes later it's been recorded and you've gone on to the next thing. And you never know in advance if it's going to be a simple thing in 4/4 or one of those crazy ones."

So now that Rod has a foot in the door of the New York jingle scene, how is he going to deal with leaving town to go on the road? "That is something that I still don't know how to come to terms with," he replies. "As much as I enjoy being at home and recording, I'm itching to go on the road with Steve. So that's the dilemma. No one is indispensable, but if you're the kind of person who plays well, gets along well with others, and you just do what you're asked to do, then I don't think that people will completely forget about you, and you should be able to pick up some work whenever you're going to be in town for a while. At the moment, I'm just trying to keep all of my options open and take whatever becomes available. I'm not going to worry about the dilemma. I'll just deal with it when it happens and be glad that I've got a choice of things that I can do."

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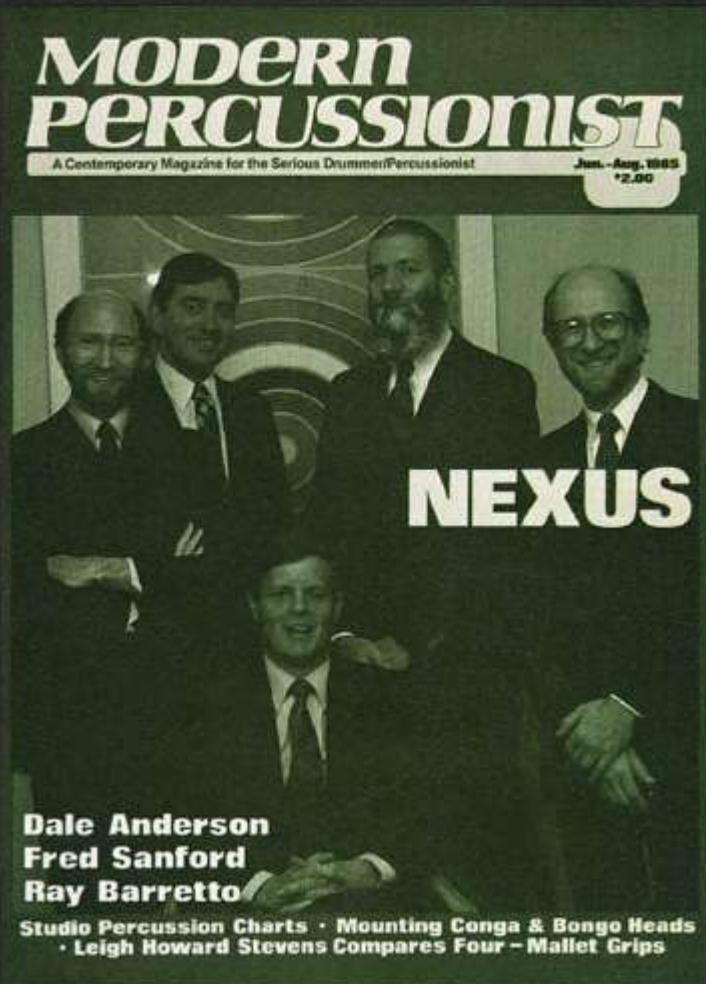
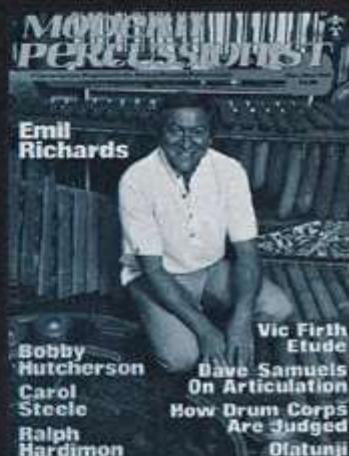
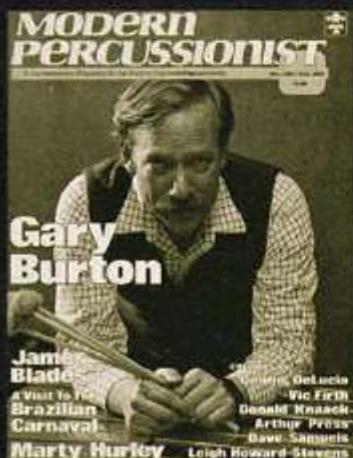
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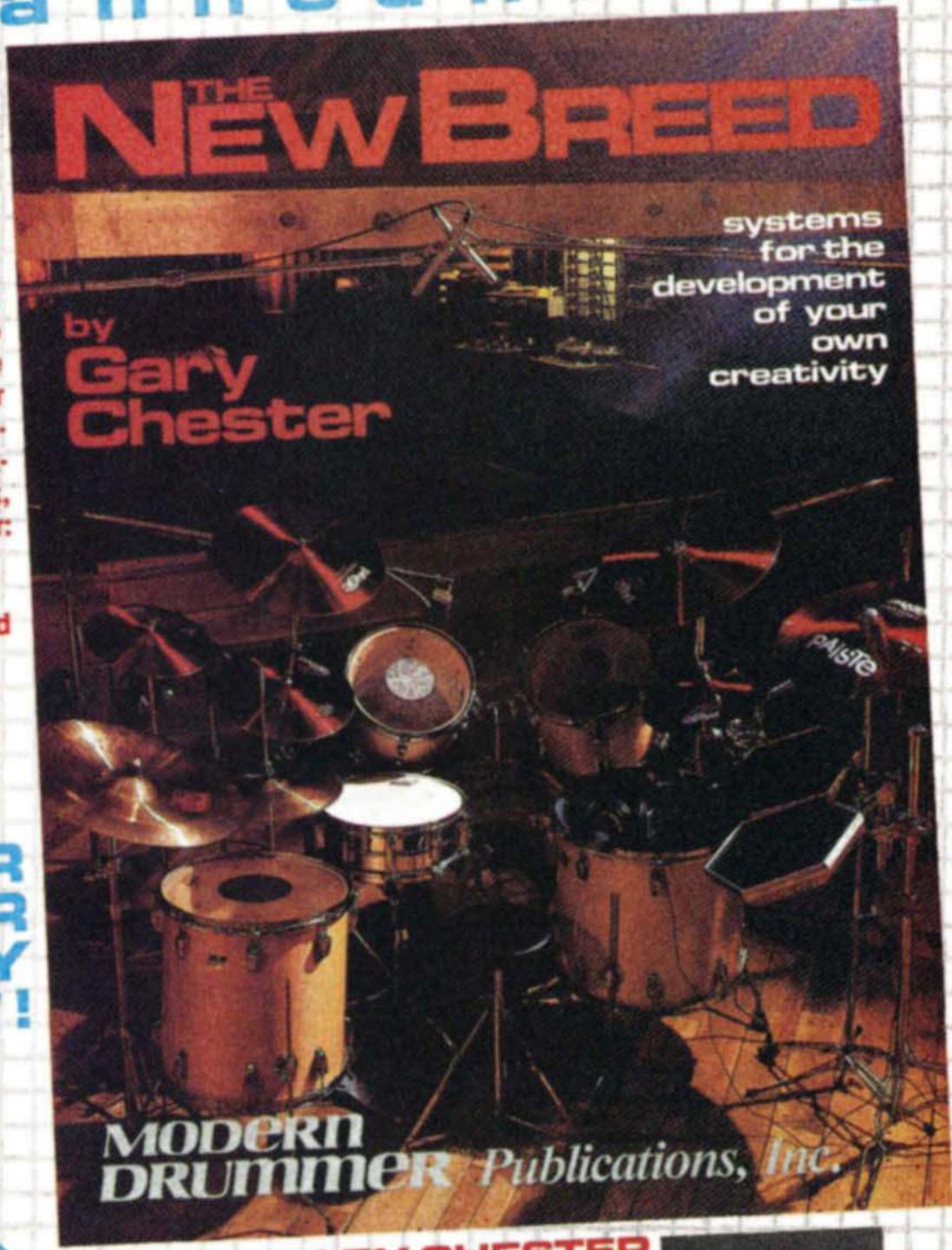
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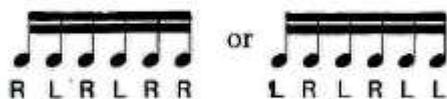
## Advanced Application Of Paradiddles

In the discussion of paradiddles and their application to the drumset, it should be noted that they are unique among all rudiments, in that they are the only rudiment where the single and double strokes are played at an even rate. This is not true with other rudiments that use the single and double strokes, such as the ratamacue or the single drag. In these rudiments, the double stroke is played at a faster rate than the single strokes. The uniqueness of the paradiddle is important, because it allows the paradiddle to be applied much more readily in even-meter combinations, i.e., 16th notes, 32nd notes, 8th-note triplets, 16th-note triplets, beats, fills, etc. The paradiddles that I will be discussing are as follows:

Single Paradiddle:



Double Paradiddle:



Triple Paradiddle:



Quadruple Paradiddle:



Paradiddlediddle:

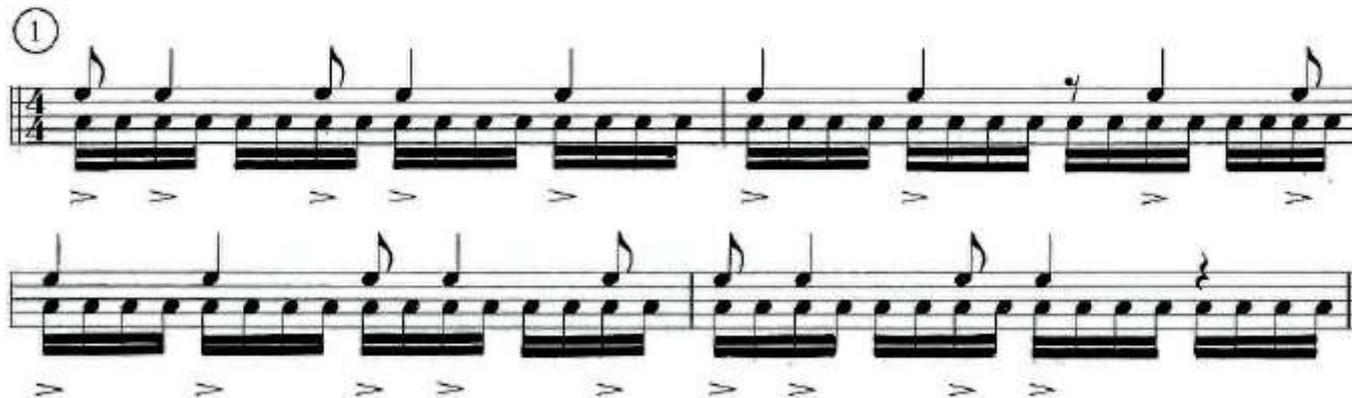


Quintuple Paradiddle:



Another thing that makes paradiddles so versatile is how readily they can be orchestrated. Different parts of the rudiment can easily be placed on the cymbals, toms, snare, and bass drum, creating a whole multitude of combinations for beats, fills, and solos.

The first way that I will show advanced applications of paradiddles is with a method inspired by both Alan Dawson and Kenwood Dennard, using the Ted Reed book, *Progressive Steps To Syncopation For The Modern Drummer*. This method is applied to exercises 1-8 on pages 37-44 of that book. The first step is to convert the notation into accents amid 16th notes. I will be using the first four bars of exercise 1 on page 37 as an example.



Play the 16th notes with the accents as written with alternate sticking (R L R L . . .) just to get a feeling for what it will sound like when it's converted to paradiddles.

The next step is to convert the 16th notes into 16th-note paradiddles. The rules of conversion are as follows: (1) All 8th notes preceded by a *left* stroke become two 16th-note *right-left* strokes. All 8th notes preceded by a *right* stroke become two 16th-note *left-right* strokes. (2) All quarter notes and quarter-note rests are equivalent to a 16th-note single paradiddle. (3) All dotted quarter notes or quarter-note and 8th-note rest combinations are equivalent to a double paradiddle. (4) All dotted quarter-note and 8th-note rest combinations are equivalent to a triple paradiddle.

The following example illustrates how these rules apply. I used the same four bars here as shown above, and I've indicated where the rules apply throughout the four bars by their corresponding numbers, 1, 2, or 3. Rule #4 does not apply within these first four bars; however, it will apply later in the exercise. Study the example carefully, and gradually, you'll see how it works. Once you've mastered the

first couple of lines, it will be a breeze playing through the rest of the exercises. Remember to accent only what is written, regardless of the type of paradiddle you are playing. Most of the accents fall on the strong beats of the paradiddles; however, some do not.

② R L R L R R L R L R L L R L R R L R L L R L R L R R L R L L R L

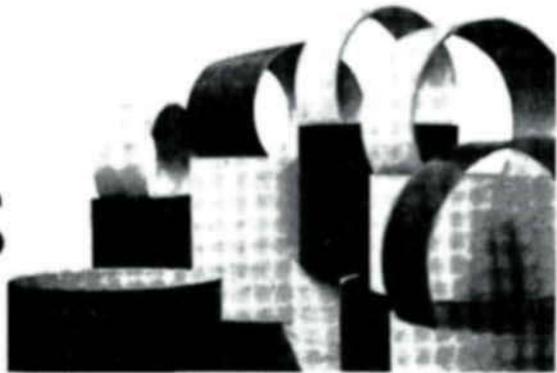
① ② ① ② ② ② ③ ② ①

R L R R L R L L R L R L R R L R L R L R L R R L R L L

② ② ① ② ① ① ② ① ② ②

I like to refer to the next concept as a cross-rhythmical application of paradiddles, in that the rhythms cross over the bar lines. This can be done by incorporating the single, double, and quintuple paradiddles in various combinations. The following example is a four-measure phrase that shows how this is accomplished:

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③

R L R R L R L L R L R L R R L R L R L L R L R L R R L L R L

R L R L R R L L R L R L R L R R L L R L R L R R L L R L R R

Experiment with making up your own combinations, and try working out half-time/double-time combinations where the paradiddle would be 32nd notes instead of 16ths (i.e., half-time groove into a double-time fill).

The final concept I will illustrate incorporates the single, double, and triple paradiddles, and the paradiddlediddle. The following combinations are also cross-rhythmical:

④

R L R R L R L L R L R L R R L R L R L L R L R R L L R L R R L L

R L R R L L R L R R L R L L R L R L R L L R L R R L L

As with the previous concept, experiment with making up your own combinations and trying to work out half-time/double-time figures.

As I mentioned earlier, there are a number of possibilities for orchestrating all these patterns. A couple of suggestions to get you started would be: (1) Place all accented notes on the cymbals in unison with the bass drum; (2) Play the unaccented single strokes of the paradiddles as accented strokes on the snare; (3) Play the double strokes of the paradiddles on the toms. Here is an example incorporating all three of these possibilities:

**Rhythm Part**

Same pattern on the entire set

⑤

R L R R L R L L R L R R L L

⑥

RLRR LRLR LLRL RRL L

R L R R L L R L R R L L

My suggestion for practicing all these concepts is to choose eight consecutive metronome settings, ranging from your slowest to fastest speed. When you're able to go faster, cross out your slowest speed, and move on. Don't sacrifice cleanliness and precision for speed. Take it slow, and eventually you'll wind up with an incredible array of possibilities.

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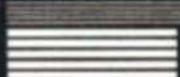
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by Roy Burns

## Drumming And Recording

A red light means "go," but only in the music business. In every recording studio, the red light means "musicians at work." The red light means it is time to be serious. The red light means this is a "take." It also means that money is at stake. In the music business, like all businesses, time is money, and this is especially true when you are recording.

A young drummer's first time in a recording studio can produce any number of reactions. For example, it is easy to be intimidated by the thousands of dollars invested in equipment in even a modest studio. One look into the control room is enough to impress most young drummers. On top of that, the studio presents first-time drummers with several new challenges and demands.

The first such challenge is that the sound and acoustics present in a studio are usually quite different from the rehearsal room, garage, or nightclub that most young players are familiar with. The drums may sound and feel different. The

players are often farther apart from each other than when playing in a nightclub. This can create a time lag, making it difficult to stay together. To overcome the time lag and to guarantee a steady tempo, a click track may be used. If you have never played with a click track, it can be an unsettling experience. A click track can make you feel "humble" about your sense of time, because it is perfect. Staying with the "click" can be a real problem at first. With practice, the click track can be a real aid—especially if other tracks are to be overdubbed later on.

Harvey Mason says, "The secret to playing with a click track is to sound completely natural—as if the click were not there. You don't want to sound as if you were hypnotized by the click." Experience will help the young player develop enough confidence to play with a click track without feeling or sounding confined by the click.

The initial moment of truth will come when you hear the first playback.

Responses can range from "Wow, that sounds pretty good!" to "Why do my drums sound so funny?" Then the engineer may say, "One of the toms has too much ring. Quick, get the tape out, and try to adjust the drum." Or "The bass drum isn't punchy enough. Put another pillow in it." Or perhaps "The snare doesn't sound right." The engineer may suggest, "No rimshots—just play the backbeat in the center of the drum." All this can take some getting used to if you have never done it. It is also possible that, after you have retuned and re-muffled your entire kit so that it records well, it will then feel really weird to you; they just won't "feel" like your drums. However, if the playback sounds good, you most likely will have to live with the adjustment.

You can learn a great deal from the playbacks. You may notice that you rushed a drum break or that the snare needs retuning. Listen for things that sound good to you, as well as things that need improving. Make mental notes as to how to make the next "take" a better one. Learn what to leave out, as well as what to add, to make the overall effect a musical one.

Another challenge for the studio novice is that you may find yourself in a drum room: a small room with barely enough space for a medium-size kit. The other musicians will generally be in the main room of the studio. You will have headphones, but you will still be physically isolated from everyone else. This can be a strange experience; you may feel as though you are playing with a record. However, in some small studios a drum room is the best way to record a good drum sound, and you will have to make the adjustment.

You may be getting the idea at this point that drums are not easy to record. This is true! More time is spent on achieving a good drum sound than is spent on any other instrument. So don't take it personally when the engineer says something like, "That feels pretty good. We need to work on the drum sound some more, and then we will be ready for a take." In most cases, the extra time and effort will produce a better drum sound and a good sounding record.

If you plan to do a lot of recording, you will need the right equipment. Twenty years ago, a four-piece drumkit with a 16" crash cymbal, a 20" ride, and 14" hi-hats were all you needed for most recording dates. If you had mallets, brushes, and drumsticks, you could most likely handle

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anything that would come up. Today, the recording scene is quite different.

Chet McCracken (who has performed with the Doobie Brothers, Joe Walsh, Tommy Tutone and others), does quite a lot of studio work, both as a drummer and as a producer. Chet has his own studio, and is constantly experimenting with drum sounds and effects. I was talking with Chet recently, and the subject of equipment came up. Chet made the comment that "studio work requires an investment of \$5,000 to \$10,000 just for equipment." For example, Chet has his large rock 'n' roll touring set, which includes 26" and 22" bass drums, several rack toms, a pedal-operated *RotoTom*, a gong drum, and an assortment of cymbals. However, for most commercial recording sessions, Chet uses a smaller kit: one 26" bass drum, a 9x13 rack tom, a 16" floor tom, and an 8x15 snare drum. Chet feels that an engineer is usually glad to see the small kit; it means fewer problems in arriving at a good, solid drum sound. Chet's attitude is, "Much of the music is so groove-oriented that a huge kit really isn't needed. Why spend all the time and effort getting a good sound on a big kit, when you are there basically to play time?" Remember, in a recording studio, time is money. Saving time with simpler equipment saves money.

Chet usually takes about 15 cymbals to each record date, as well as at least two or three pairs of hi-hats. But he adds, "I take only three cymbal stands. Then I select whatever cymbals are right for the music." Limiting the number of cymbals (as well as drums) makes life easier for the engineer. Recording is hard work, and it is wise to do whatever you can to help things go smoothly.

Naturally, Chet takes extra drumheads, extra snare drums, and plenty of sticks, mallets, and assorted spare parts, just in case. He also oils his pedals to avoid squeaking and to keep them operating smoothly. In other words, be prepared, and keep your equipment in good working order.

Chet also owns a complete electronic drumkit. As he puts it, "You must have the right equipment if you want to cover all

the bases." In some instances, a combination of electronic and acoustic sounds is required. Often, the acoustic set is used to trigger additional electronic sounds.

Today, no studio drummer can be completely prepared unless he or she owns a drum machine. According to Chet, "I've had calls for recording dates when the producer said, 'Just bring your drum machine. We want you to program the appropriate rhythms and sounds.' In some cases, I have used an acoustic set in combination with the drum machine."

Since Chet is also a producer, I asked him how he decided on which drummer to hire for a recording session. "First of all, I must be familiar with the way the person plays. There's no point in hiring someone unless I am sure that that person will be good for the music we are recording. I feel it also helps if I know the person. It makes communication that much easier."

According to Chet, the qualities needed to be a successful studio or recording drummer are as follows: (1) good time, (2) good feel, (3) good attitude, (4) good reading ability, and (5) good equipment—not only the *right* equipment, but *good-sounding* equipment.

Chet is quick to point out, "The way a person plays is always the first and most important consideration. If we have to search around and rent equipment, we will do so. However, it is better if the person already has the right equipment."

Chet also offered an interesting comment regarding tuning. "It is very important for the young drummer to learn to tune the drums to get a good sound in a studio. It is even *more* important to learn to tune them for different musical styles. One drumset can sound many different ways depending upon tuning and upon the player. You never know what style you may be asked to play when recording."

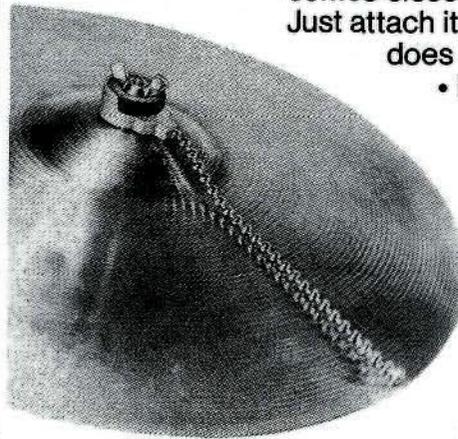
I asked Chet what advice he would give to young drummers who want to prepare themselves for recording, either with a group or as studio drummers. He replied, "Buy a drum machine, and practice with it. It will improve your sense of time. I feel that practicing with a drum machine is far more beneficial than practicing with a metronome. For one thing, you can program different 'grooves' into the drum machine. It can help you to learn to play different 'feels,' while improving your sense of meter and tempo."

Recording also means playing well under pressure. There is usually a time limit in a studio. Each hour in the studio costs money, and the better the studio, the more it costs. This fact adds to the pressure. People can get pretty tense in a studio when things are not going well. For this reason, you must try to anticipate problems and be prepared. It is worth the effort in order to make a good recording. Remember, when the tape is rolling, a red light means "go." Be ready!

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Campbell continued from page 17

**TC:** As I mentioned earlier, while at Berklee, I was in a fusion band. When McLaughlin's band played Boston, we opened for them. That's where John first heard me play. Anyway, a few months before I left Dizzy, I bumped into John on an overseas flight. John mentioned he was going to be recording an album and asked me if I would like to play on it. Of course, I said yes. It worked out that, while I was performing with Dizzy in Paris, John was recording the album in Paris. For five days, I played nights with Dizzy, went to bed for a couple of hours, got up, and went to John's sessions, which would last about six hours. Then I would try to get a little sleep before going on stage again with Dizzy. I wish I could have practiced John's material more, but with that schedule, I needed all my spare time to sleep! Without rest, I wouldn't have been able to play either gig.

**WFM:** Were you recording the *Belo Horizonte* album with McLaughlin?

**TC:** Yes, that's the one. Once I finished the album, I stayed with Dizzy a few more months. Then I joined McLaughlin, and we toured for *Belo Horizonte*.

**WFM:** How did Dizzy feel about your leaving?

**TC:** I think he realized that it was time for me to move on. My ideas about playing were a bit different after having played with John, so Dizzy let me go. There were no hard feelings between us, and he was very understanding about it. I have worked with Dizzy since then, so I know he wasn't mad at my leaving.

**WFM:** Did you record with Dizzy?

**TC:** No, unfortunately. That's the one thing I do regret. A few months after I left Dizzy to join John, Dizzy was scheduled to record. From what I have heard, the drummer they used on that recording didn't work out. I would have liked to have done that album.

**WFM:** Was it intimidating to work for McLaughlin, since he has worked with some phenomenal drummers?

**TC:** I don't think intimidated is the right word. I think admiration and respect were the main feelings I had towards John. When I worked for Dizzy, I was exposed to a lot of highly regarded players, and I learned that they were all human beings, just like everybody else. It's good to admire a player or be motivated by someone's playing, but too many people start worshipping certain players, and that's not right.

**WFM:** What was it like working with John?

**TC:** I enjoyed it. John's concept at that point was different. I was the only American in the band. The rest of the musicians were from Europe, and they all had more classically oriented backgrounds. John played classical and acoustic guitar most of the time; the band tried to stay as close to an acoustic sound as possible. I found it challenging to work in that setting, since it was different from what I was used to.

**WFM:** How was the interaction between the musicians?

**TC:** Musically, it was interesting. Unfortunately, we didn't all speak the same language. One of the guys didn't speak English at all, and another didn't speak it that well. Actually, that wasn't as big a problem as it sounds. We did our communicating musically.

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**WFM:** You mentioned that these musicians were classically trained. Did that cause any problems?

**TC:** There wasn't a problem. However, they had a much different feel than John and I. In a way, it was a much stiffer feel. I really had to struggle at times to make the tunes groove the way I thought they should. The best moments of playing for me were when John and I would play together without the rest of the band. We had a natural empathy between us. I was so familiar with a lot of his ideas from having played his music in school that, musically, I thought like him. When he and I played, I could just let go and *play*. I think John had to hold back a bit when the entire band was playing. I know I did. Don't get the wrong impression; the musicians in the group were extremely talented players. Their concept was just so different from ours. The keyboardist, Katia Labeque, is a world-renowned classical pianist. She and her sister work as a piano duo, and they are very popular in Europe. Oddly enough, she was not good at improvising. She could play anything written out, but she wasn't one for playing over changes. She played the same solos night after night. Since she was playing a consistent part, I found that I would try to play differently from time to time, to keep things fresh.

**WFM:** McLaughlin seems like such an intense human being. What was it like working for him?

**TC:** Actually, John is very easygoing. He works very hard and he is a very inspirational person, but he is down to earth.

I mentioned before about Dizzy being into rhythm. Well, John is the same way, but he hears and understands rhythmic groupings that are very complex. John would feel odd-note groupings and polyrhythms so naturally, like anyone else would feel four. He thinks in a rhythmic language much like tabla players do. It was an education for me.

Another thing about John that I picked up on was his way of composing. The compositions we were playing were unique, and his approach to song form was different. If you listen to either *Belo Horizonte* or *Music Spoken Here*, you'll hear some very original sounding compositions. I loved his way of combining instruments to create certain effects, and the whole concept of using those particular instruments was different.

**WFM:** How do you feel about your playing on those albums?

**TC:** I'm pretty happy with what I did. There are a few things I would like to go back and change, but nothing major. I wasn't too thrilled with the drum sound on the albums. The sound is good and well recorded, but it's not how I wanted them to come out. I used the drums that were in the studio, so I didn't have much control over the sound, other than what I could do with my playing.

One other point about those albums is that the guitar part is way up in the mix in comparison with the rest of the band. On some things it sounds effective, but on others it doesn't sound right to me.

**WFM:** Well, it was a guitarist's band.

**TC:** That's right, [laughs]

**WFM:** You were featured on a few cuts.

**TC:** There are a couple of tunes where I am featured. I'm happy with my performances on those tunes.

**WFM:** Why did you leave McLaughlin?

**TC:** Actually, I didn't leave; the band folded. We recorded the second album, *Music Spoken Here*, but we didn't tour after that. John was having some personal and financial troubles at that time, so the group disbanded. I think John and I would have continued working together, but he changed direction, and started playing in the guitar trio with Paco DeLucia and Al DiMeola. I think that situation was profitable for John, so he pursued it.

**WFM:** What did you do after that?

**TC:** I started playing a few sessions, but nothing memorable.

**WFM:** How did you get involved with Sonny Rollins?

**TC:** Well, Sonny had been auditioning a lot of drummers, and he couldn't find one he was happy with. I really didn't know he was auditioning people. Buddy Williams recommended me for the gig, so I got to audition. At the audition, Sonny and I played alone. After we played for about an hour, he had the rest of the band

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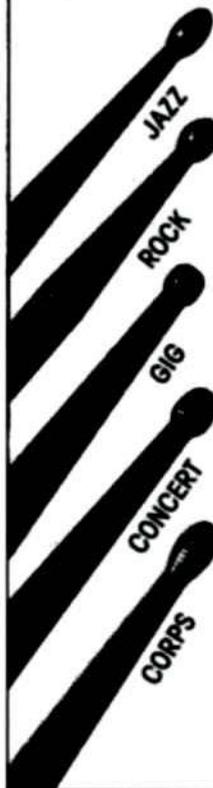
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show up. He had me playing all types of styles and grooves.

**WFM:** Sounds like a long audition.

**TC:** The longer it lasted, the more confident I got. I loosened up and played better.

**WFM:** You must enjoy working with Sonny; you've been with him three years.

**TC:** I love working with Sonny. The music we play is great. We play different styles—straight ahead, Latin, calypso, almost anything—and he does it all great. The only problem with Sonny is that he doesn't tour that often. We will go on the road for, let's say, two months, and then be off for two months. That causes problems with band members, because they get involved with other situations during the off-time. I have worked with a few different bass players since I've joined.

**WFM:** It must be hard to build up a rapport with a bass player since, as you say, they change occasionally.

**TC:** That's true. That's the only problem though. As for the rest of the gig, it's great. Sonny plays so few dates, because he treats each one with a great deal of importance. He always prepares and makes sure the band is very tight before every gig. That's something I've learned from Sonny that I feel is very important. Sonny plays each gig as if it's going to be his last. That motivates him to play, and he does play with such conviction. Sonny really means it when he plays. I try to approach drumming with that attitude. I don't mean I play busier—play more notes. I just try to give everything I have to the performance, just as Sonny does.

**WFM:** Can you categorize your playing? You've played fusion, straight ahead . . . .

**TC:** I don't want to be categorized! I know I play certain styles a bit better than others, but I think a good drummer can cut it in any style. Fusion and progressive music are what I feel I play best.

**WFM:** Since you feel that fusion is your strong point, how do you feel about your work with Kevin Eubanks, since that would seem to be your style of music?

**TC:** I think Kevin is a good writer and player. I'm very comfortable with his music, since I've known him for so long. I have liked the albums we've done together.

**WFM:** From what I have heard you play, you have a lot of technique. What's your approach to developing chops?

**TC:** My approach is simple and not very special; I try to practice as much as I can and as often as I can. I really notice it in my playing when I haven't practiced in a while.

**WFM:** When you practice, what types of things do you work on?

**TC:** I spend a lot of time working on endurance. What I'll do, generally, is come up with a pattern—let's say some type of fill around the toms—that I want to work on. I'll play the pattern over and over, until it's ingrained in my head. I'll play a single pattern for 15 or 20 minutes straight without stopping, and seriously concentrate on that pattern alone. Back when I had more time to practice, I would spend anywhere from 30 to 45 minutes on one pattern. I remember once spending an hour straight on one. When I work on things this way, I'm working on a few different items at once. The first thing is endurance. Being able to play for that long a stretch is great for endurance. It also takes a lot of concentration to lock in on a pattern and stick to it. Practicing this way also helps me to memorize the pattern I'm playing. It becomes automatic. I can play it without even thinking about it. I can then concentrate on adding or subtracting notes to the original pattern, and I only have to think about the changes, instead of the whole pattern.

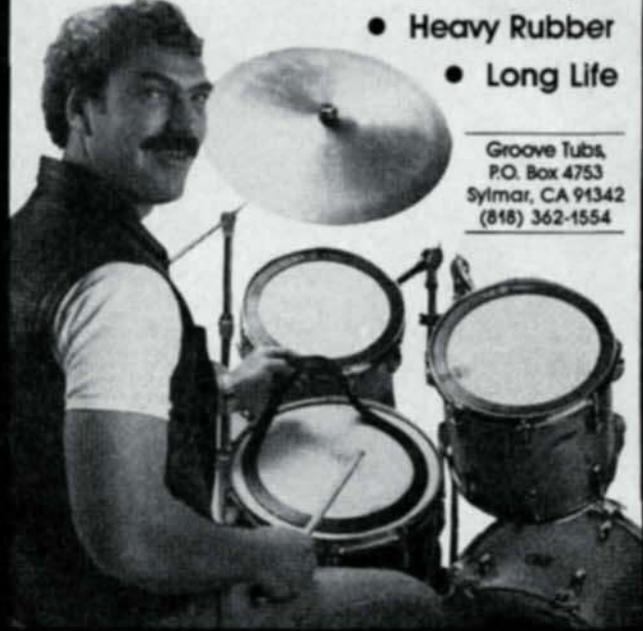
I enjoy practicing patterns that are disjunct—going from unrelated sounds, like from a high tom to a mounted bass drum to a cymbal/bass drum combination. I like to work on these types of things instead of just practicing things in a row, faster and faster. I think of those disjunct patterns as asymmetrical. I also practice just the opposite, which would be symmetrical: As one hand moves from the snare, for example, up the kit, my other hand "mirrors" the first by moving down the kit from the snare. These are just some of the ways I practice moving around the drums faster and more easily.

**WFM:** Your overall approach seems to involve the ride cymbal



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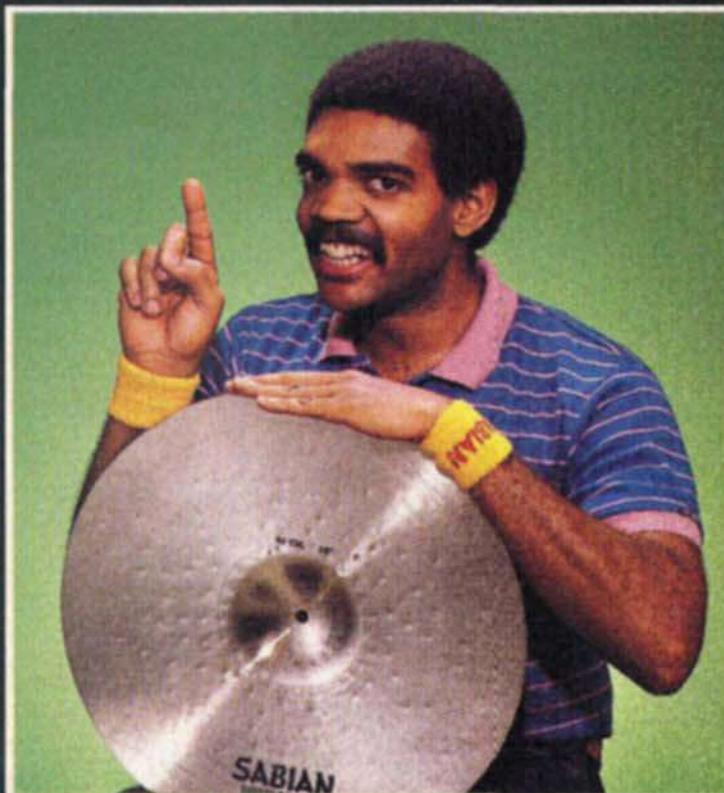
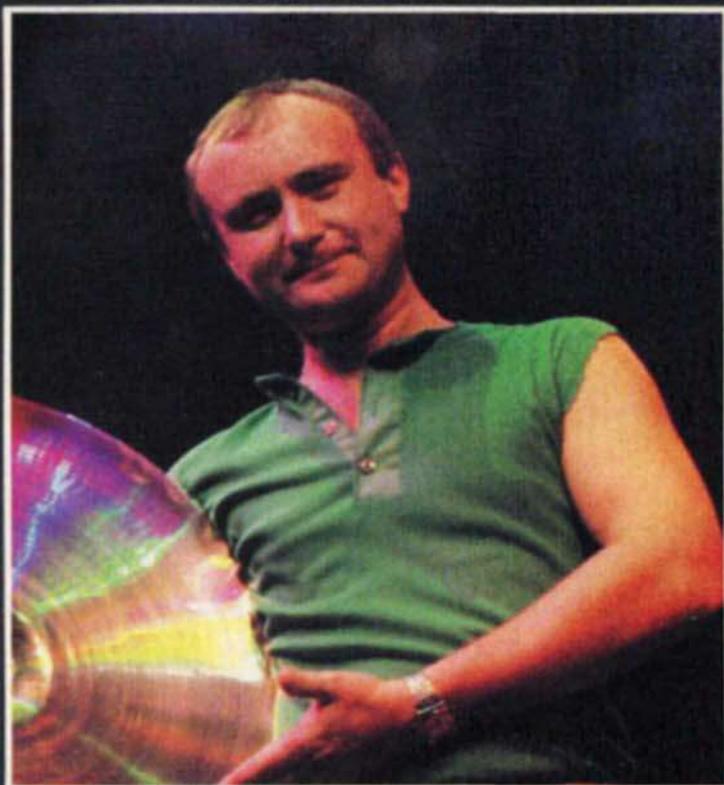
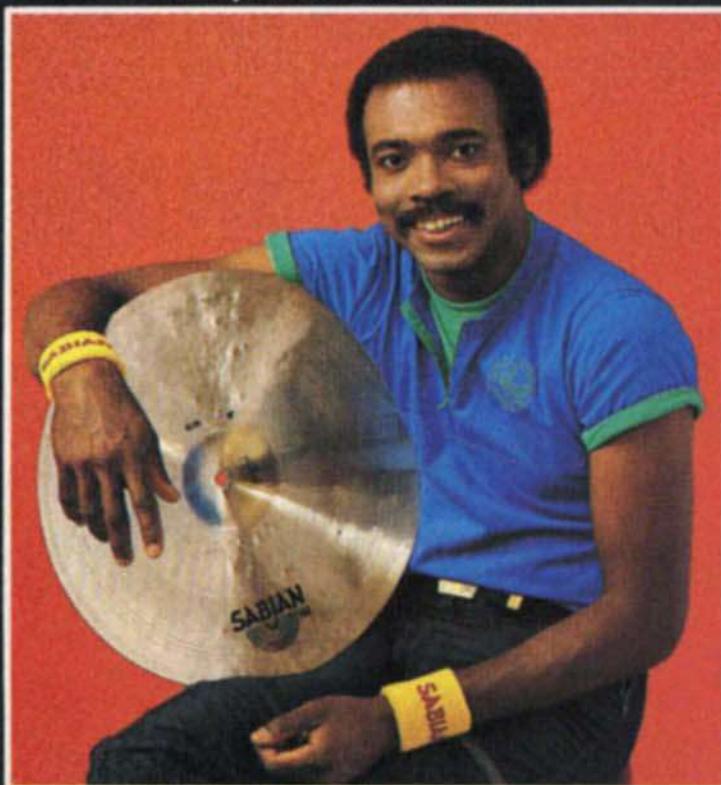
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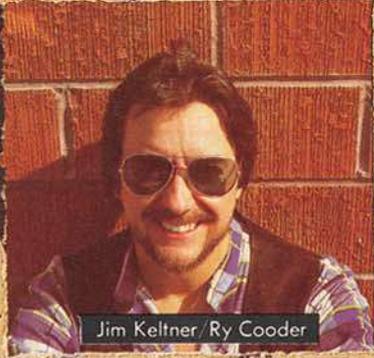


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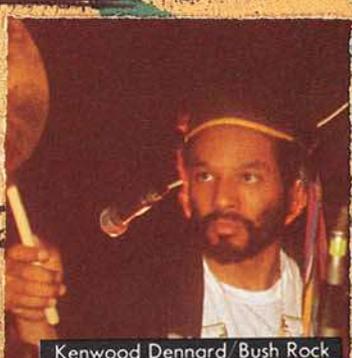
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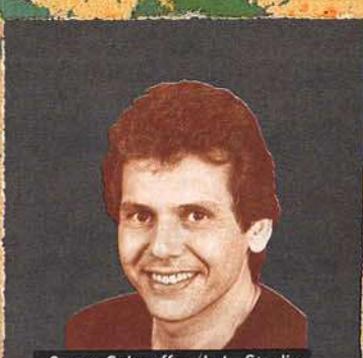
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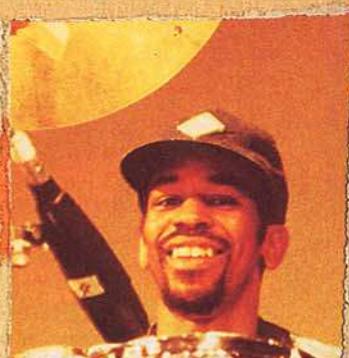
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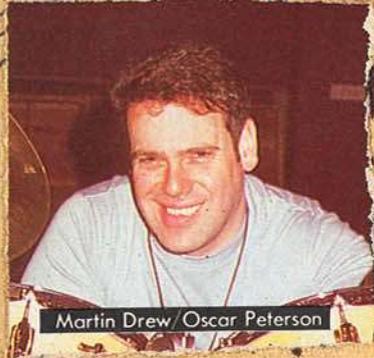
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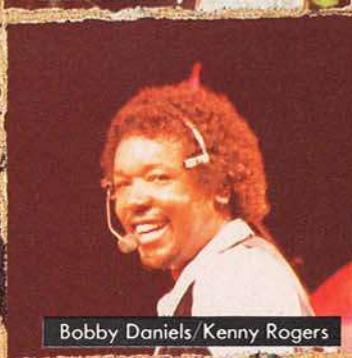
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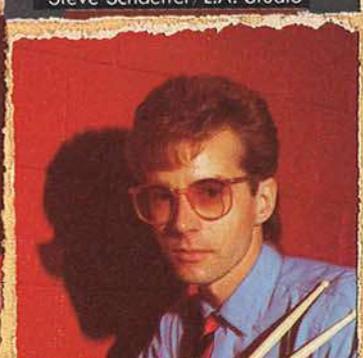
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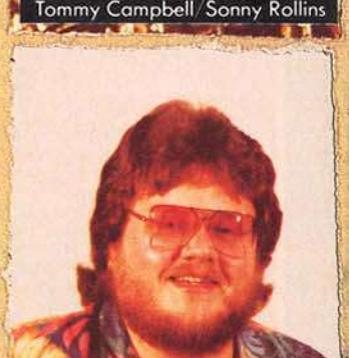
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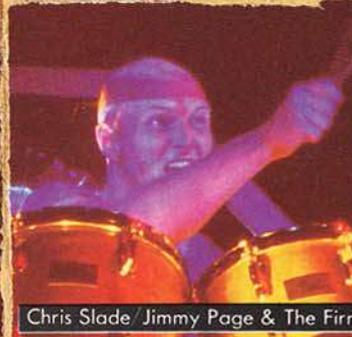
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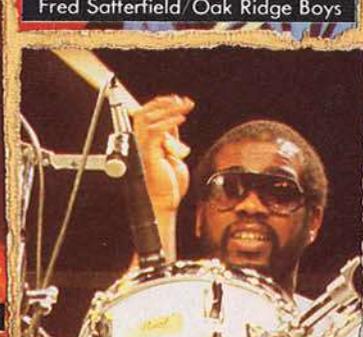
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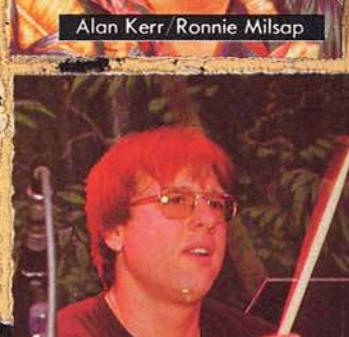
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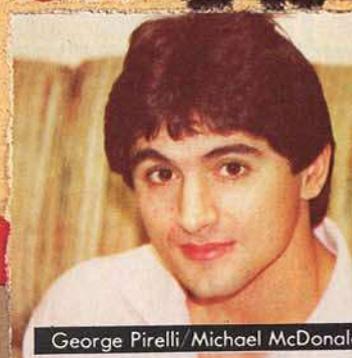
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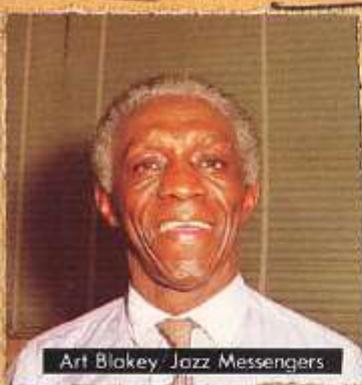


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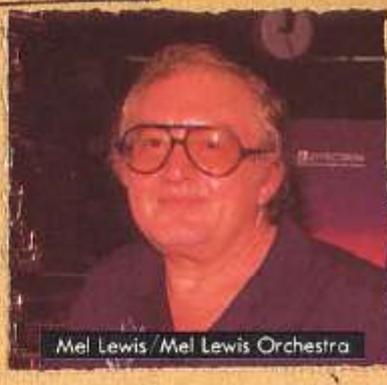


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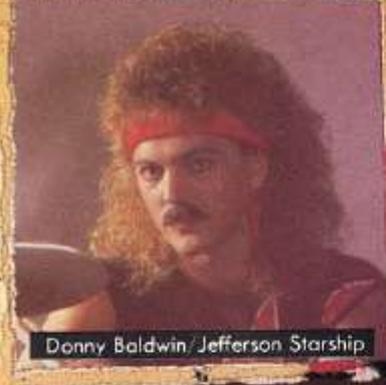
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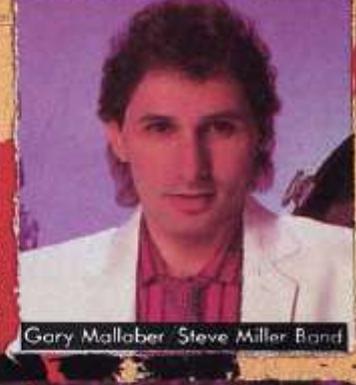
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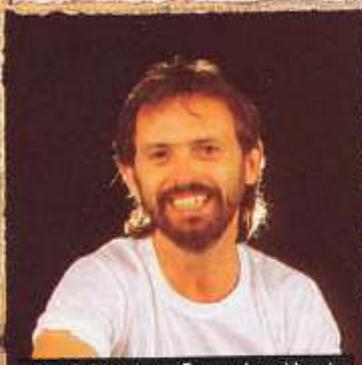
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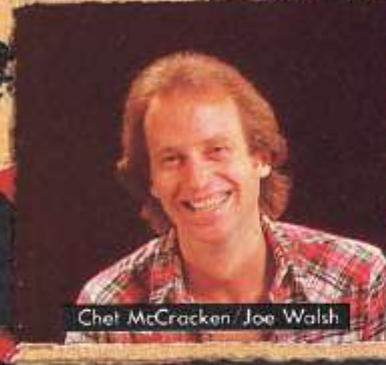
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Gary Mallaber / Steve Miller Band



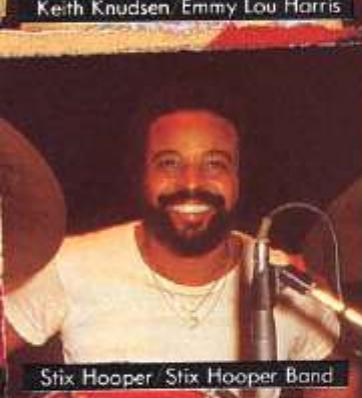
Keith Knudsen / Emmy Lou Harris



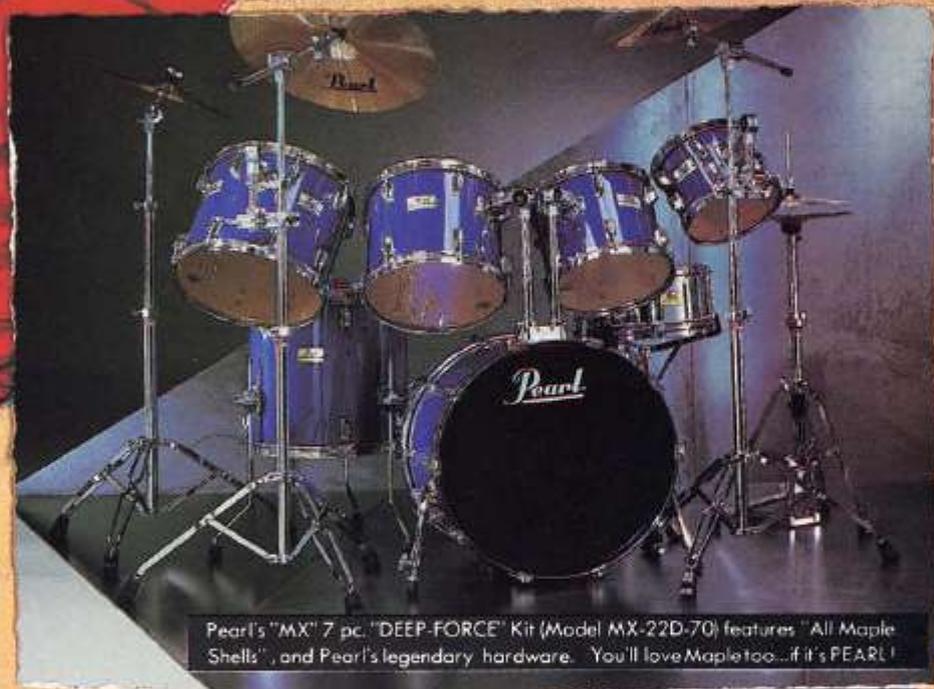
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sound. Is that something you think about?

**TC:** Yes and no. I like to play short accents with the bass drum and the ride cymbal simultaneously. That's one reason for my ride cymbals, and why they're positioned where they are. Instead of playing a lot of crashes, which I do sometimes, I'll play the ride cymbal and get a more defined, less cluttered sound.

**WFM:** Your ride cymbals are set up pretty high and angled.

**TC:** You think so? I'm used to them being up there. When I was with Dizzy, Buddy Rich came in one night to see us, and he sat in on my drums. Well, I don't have to tell you what he thought about my ride cymbals being up there, [laughs]

**WFM:** At Zildjian Day, you impressed a lot of people with your hi-hat and bass drum technique. How did you develop your feet?

**TC:** I don't have any special techniques with my right foot. I just play in the normal fashion. I do use some techniques with my left foot that I have developed. Besides playing the hi-hat in the normal way, which is the heel-up technique, I move my foot forwards and backwards on the pedal, playing with my toes with my heel up for the first sound, and then with my heel down and my toes up. As I move from heel to toe, the hi-hat produces two sounds: an open "swish" sound, and then a tight, closed "chick" sound. With this technique, I can get it moving pretty fast, and at up-tempos, it sounds good. I also take that basic idea and expand on it. I'll play two closed notes with my heel up and one open swish with my heel down. When I play this pattern fast, it sounds kind of like the traditional Latin rhythm played on a guiro. I would play that underneath bossa novas and things like that. It's very effective.

**WFM:** I remember you playing that at Zildjian Day.

**TC:** To be honest, I wasn't that happy with my performance at Zildjian Day. Zildjian videotaped all of the performances that day, and I got to analyze my playing from the tape. Looking back, I rushed through a lot of ideas that I wanted to develop.

The one thing that I was pleased with was the sound of my drums. I had them tuned the way I like, and I thought my sound really contrasted with the sounds of the other drummers performing that day.

**WFM:** How does your sound differ from theirs?

**TC:** I don't know if my sound is so different, but my philosophy about tuning is basically to cover as wide a spectrum as possible. That's why I use as many toms as I do. My highest tom is tuned very high in pitch, and I go for a consistent range all the way down to my mounted bass drum. I have the entire range covered from the extremely high to the extremely low. I use my toms musically, and I try to approach them in that way when I am soloing. I also tune my snare drum high and crisp.

**WFM:** How does Sonny Rollins feel about you using such a large kit?

**TC:** He loves it. He understands my concept and appreciates it. Besides a lot of drums, I use a few cymbals too. I like having different sounds to choose from. It gives that much more to interpret the music with.

**WFM:** Since we're discussing your equipment, could you run down your kit, including drums and cymbals?

**TC:** I have been using Pearl drums for a few years now, and I'm very pleased with their quality. My new set will have Pearl's new, black piano finish, which I saw at the factory on my last tour to Japan with Sonny. It's a beautiful finish. My previous set had Pearl's *Extender Series*, which had the normal head size with a slightly smaller edge on the drum. Unfortunately, they're discontinuing that model, so my new set will be normal size. I'll be getting two bass drums: a 16 x 20 and a 16 x 22, which I won't be using simultaneously. I don't play double bass drums. I'll choose between the drums depending on the type of gig I'm playing. I also have a mounted bass drum up over my floor toms. It's a 14 x 20. The toms are 8 x 12, 10 x 12, 11 x 13, and 12 x 14, and the floor toms are 14 x 14 and 16 x 16. All the drums will have Pearl's *Super-Gripper* lugs and *Superhoops*.

**WFM:** Why do you use a 14" rack tom and a 14" floor tom?

**TC:** I've always liked the sound of the smaller floor tom, and there is enough of a difference between the two 14's. I also use the

smaller floor tom, so I don't have to turn as far to reach the 16" floor tom.

The snare drum I'm using is a 6 1/2" Pearl *Free-Floating Shell* type. I have a maple shell and a brass shell for it, which is nice because it gives me a choice in sound with basically the same drum.

As far as mounting is concerned, I will be using Pearl's rack-mount system to hold everything in place. Concerning drumheads, on the bass drums I'm using Remo *Pinstripes*. The snare drum has an Evans coated head on it with no muffling. On the toms, I have been using Remo clear *Ambassador* heads, but I'm switching to *Pinstripes* for a fatter sound. I'll still tune them up high. I'm also switching to a thicker head, because I have been wearing out the thinner ones due to the size of the stick I use, which is the Vic Firth *Rock* model.

My cymbals are all Zildjian. My setup varies from time to time, but here is what I have been using. From left to right, I have a 14" swish. Next to that is my 20" K. ride with three rivets. Next is a 12" splash, which is set between and underneath my two rides. My next ride is a 22" *Brilliant K.*, which I love to death. When I'm playing fusion, I'll switch that with a 22" *Brilliant Earth Ride*, which has a very defined sound. Next to that ride, I have a 16" crash, and next to that on my far right is an inverted 22" *China Boy High*. Between the 14" rack tom and the 14" floor tom, I have a Latin Percussion cowbell mounted with an 8" splash cymbal mounted upside-down on top of it. They are separated by a felt washer. My hi-hats are what Zildjian calls "cross-matched." When I'm playing a fusion gig, I use a *Rock* top with an *Impulse* bottom, which is what Zildjian means by cross-matched. When I'm playing with Sonny, I use a pair of 14" *Brilliant Quick Beats*.

**WFM:** You have an elaborate setup.

**TC:** I like having a range of sounds to choose from. I'd like to mention my roadie Tony Pleas. I call him my "gadget man," because he is up on all of the current trends in the drum business. I met him when I was with McLaughlin, and Tony gives me advice on equipment. He also does all of the maintenance work on my equipment when I'm on the road. He is very good at what he does, and I would like to use his services more but he only works with me when I'm working on the East Coast.

Now that I've given you this list of equipment, I'd like to say something about it. The equipment I use is some of the finest available. It's important to have equipment that is good and reliable, but good equipment doesn't make a good drummer. A good drummer should be able to get a good sound happening on any set. It's not the drums; it's the drummer. After mentioning all of the specifics of my set, you probably think I'm equipment oriented. In a way, I am, but only to the point that it helps me express myself. I don't use anything that I don't feel has a place in the music and in what I play.

**WFM:** Do you think that drummers coming up today are too equipment oriented?

**TC:** There are a few, I suppose, who need to get away from thinking about it so much and just think about playing. I have a few students who seem to be overly concerned with equipment.

**WFM:** Since you mentioned teaching, what is it like teaching at Berklee?

**TC:** It's very busy, but I enjoy it. I have 35 students, and I find that teaching helps my playing. I think, to be a good teacher, you really have to know your own playing. Some things that I have been playing for years are like second nature to me, and in order to relate that information to students, I have to analyze what I'm doing more carefully.

I'm very honored to be teaching at Berklee. When I am out playing, I represent the school, and I try to promote Berklee to the different people I meet. It's a good school, and I'm pleased to be involved with it. Since Sonny tours so irregularly, it's good to be able to balance my playing with teaching.

**WFM:** Could you see yourself teaching full time at some point?

**TC:** I can't see myself doing that in the near future. I'm a player. I want to keep improving myself and concentrate on my own musicianship. I plan on playing for a long time.

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Leo Spagnardi (father of MD's Editor/Publisher, Ron Spagnardi) behind a set of Slingerland Radio Kings in the late 40s.

I have received many inquiries regarding the famous Slingerland *Radio King* drum ever since my article "Collecting Drums For Fun And Profit" appeared in *Modern Drummer* magazine last year. Most of the people who wrote asked similar questions about *Radio King* drums, so I will try to answer as many questions and clarify as many points as possible in this article, in order to satisfy all who are interested. Let me begin by saying that, in the last few years, a strong desire to own a *Radio King* drum has been expressed by drummers all over the world. At my Drum Studio and Shop, we have received letters and calls from Europe, South America, Canada, Mexico, and all across the United States. Why?

I could start by telling you about the wonderful construction and tone quality produced by these relics of the past, but in my opinion, this is not the major reason

for their popularity. To own a *Radio King* snare drum is to own part of drumming history—to be more specific, the 20th century American drumming phenomenon.

Up until the 20th century, we didn't even have a drumset, let alone any outstanding pieces of drum equipment. This changed dramatically around 1930, when a young drummer emerged on the music scene and blasted away all preconceived notions of a drummer's real place in a band. Due to this outstanding musician and showman, the drummer moved from timekeeper to spotlight artist. I am speaking, of course, of Gene Krupa, to whom we all owe so much. His energy and unique style of playing caught on like wildfire, and what company was there to support and help promote him? None other than Slingerland. Slingerland wasn't a new company, and they were producing good drums before this time. But through the combination of

## Owning A

Krupa and Slingerland there evolved a product that would become second to none in the drum industry—the Slingerland *Radio King* snare and set. I sincerely believe that, due to Gene and his influence on drumming, the *Radio King* has a mystique and aura possessed by no other piece of drum equipment. (Only two other drums come to mind that have as deep and historic a reputation: the Gladstone snare drum and the Ludwig *Black Beauty*, I would elaborate, but we'll save that for another article when we can go into depth.)

The great deal about buying a *Radio King* drum was that, not only were you getting a product endorsed by a famous person, but also a product that was truly a quality piece of merchandise. This brings us to the next aspect of our discussion—the actual construction of the *Radio King*. How do you verify the fact that you really do have a Slingerland *Radio King* drum?

1. *Shell construction*. The shell must be solid maple, made from one piece of wood. At the time that *Radio Kings* were manufactured, Slingerland was the exclusive producer of solid shells.

2. *Hoops*. The hoop that you want is a metal counterhoop, which must have "Slingerland Radio King" etched on it. Other types of hoops that were used were wood with pearl inlay and straight hoops with claw hooks. There are no etchings on these hoops. (See photo 1.)

Photo 1



3. *Lugs*. The lugs must be the self-alignment type made of nonferrous metal. The lugs and other metal parts of the drum could be either nickel or chromium plated. The lugs are the weakest part, because they were made from a pot metal type of alloy and, consequently, tend to be the first parts to break. *Radio Kings* that were made throughout the 1950s incorporated the present-day lug style and, at this time, are not the desirable ones to collect.

4. *Throw-off switch and butt plates*. Photo 2 shows the most common throw-off switch used on *Radio King* snare drums, although variations were made. The butt plate was simple, as shown in

# Legend: Slingerland Radio King Drums

photo 3.  
Photo 2

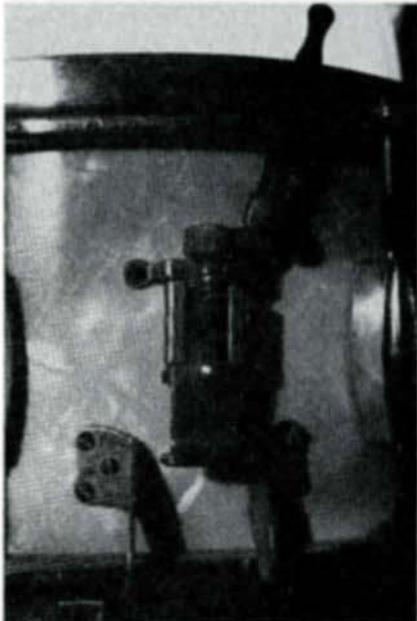
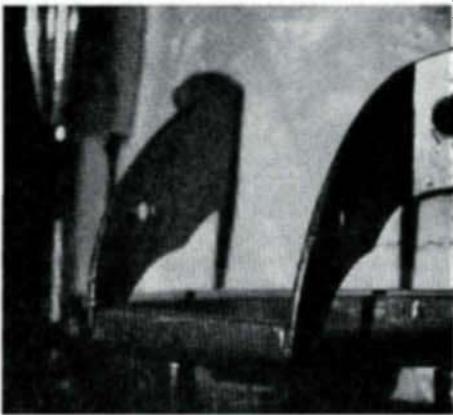


Photo 3



5. *Insignia plate.* There are two types of plates: the scalloped and the oval shaped. They should be made of solid brass. The scalloped, I believe, is the older of the two. (See photos 4 and 5.)

Photo 4



Photo 5



6. *Finishes.* The more popular finishes during the "classic period" of 1930 to 1950 (approximately) were white-and-black pearl, duco finish (solid-lacquer, hand-rubbed finish with complimentary colored stripes), and natural wood. There were a few sparkle finishes made.

7. *Other features,* (a) Tacked-on bottom heads, (b) For collectors, you should try to locate original *Radio King* calfskin heads. Be prepared to pay the price! (See photo 6.) (c) Floor toms with or without legs, (d) All toms should mount on the bass hoop, (e) Most cymbal stands were also mounted on the bass hoop, but floor stands were available.

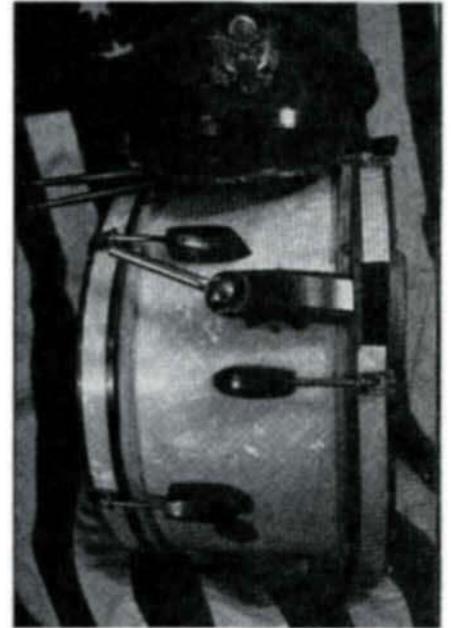
Photo 6



At this time, I'd like to mention a very special *Radio King* drumset that, although not functional, has great value as a collector's item. This set was manufactured near the end of World War II. Photo number 7 is of the snare drum to this set. As you can see, the lugs, hoops, throw-off switch, and butt plate are all made of rosewood! The only metal parts are some screws, tension rods, and claws. Due to the shortage of metal during the final stages of WWII, the drum industry was forced to cut back its use of metal. This has now provided history with a most unusual and beautiful product. Keep in mind that, not only was

the snare drum made like this, but also the entire set! These are hard pieces to find in good condition and can command a high dollar figure.

Photo 7



As a collector, buyer, and seller of new, used, and antique drum equipment, I would like to bring up a point that I'm sure you, the buying public, will find comforting. In 1935, a set of Krupa drums, complete with cymbals, sold for \$400.00. Today, that same set would cost around \$2,000.00. However, in 1935 you could only expect to earn between 15 to 20 cents per hour, as opposed to today when an average salary is \$5.00 to \$10.00 per hour. The ratio between \$400.00 to \$2,000.00 is about five times as great, but the ratio between, say, 17 cents and \$7.50 is approximately 45 times as great. So although our money today doesn't go far in some areas, in the drum market we are getting a bargain. If you are going to purchase antique *Radio Kings*, the time has never been better, and the price has never been so good.

I have enclosed with this article photographs of items from my *Radio King* collection, which is housed at my shop in St. Louis, Missouri. (See photo 8.) Included in the collection are ads from vintage *down beat* magazines and original sales literature from Slingerland catalogs. I display my collection in various locations in and

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around the St. Louis area throughout the year. If you are interested in seeing the collection or if you have any further questions, please write to Mezines Drum Shop, 11207 Olive Blvd., St. Louis, MO 63141.

Photo 8



Ken Mezines is shown displaying a complete Radio King set. Approximate cost of this set in 1936 would have been \$200-\$300. Also shown are Radio King bongos, with a bracket for mounting on the bass drum.

In front of the set is an original 1945 ad from the St. Louis Post Dispatch, advertising an appearance in town by Gene Krupa. He is playing his white pearl Radio King set.

At the bottom right is a 1944-45 all-wood Radio King snare, while on the shelf are other Radio King drums and catalogs. Ken is leaning on a 1946 Wurlitzer 1015 jukebox, which was current during the manufacture of Radio King drums.

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# THE JOBBING DRUMMER

## Avoiding Wrong Notes

by Simon Goodwin

Drummers, according to other musicians, have a pretty easy time of it. Most of their reasons for thinking this are misconceptions based on a lack of understanding, *but* there is one reason that is, up to a point, quite valid: Drummers don't have the responsibility of playing actual *notes*. We have a certain amount of freedom in the way we tune our instruments (imagine having to tune each drum to the same specific note before each gig), and we often have more freedom in what we actually play than do other musicians. However, for the purpose of talking about drumming, we refer to the individual short sounds we produce from the drums—and the long and short sounds from the cymbals—as "notes," generally in order to distinguish them from "beats," which can be confused with beats in a measure. So obviously, if a drummer is producing specific sounds within a musical framework and these sounds are called "notes," it is quite possible for the drummer to be producing the wrong sounds, and therefore playing wrong notes. The ways that this can happen can be divided up under three main headings. Let's look at what can constitute playing wrong notes, and consider how to

avoid doing so.

1. *Mis-hitting*. Any acoustic drum or any cymbal has a variety of sounds that can be drawn from it by the player. The two main considerations when producing the sound are the force of the stroke and the location of the impact on the playing surface. (There are other considerations, like the angle of the stick, and whether the stroke is played with a straight downward motion or with a glancing blow.) By striking in a different place or by varying the degree of attack, we can change the sound—the *note*—we are producing. The ability to do this is definitely one of the joys of drumming, but it is only enjoyable and satisfying if it is done intentionally and not at random. Anyone who has tried playing in a recording studio will know that something simple, like a straight backbeat on the snare drum, needs to be played with a neat, clean execution, in order to avoid discrepancies in the sound. Live players often ignore this fine degree of accuracy, sometimes because they have so much going on around them that they are not hearing a clear drum sound themselves; a listener might be getting a clearer picture. It is useful to set into the habit of playing accu-

rately so that you don't have trouble adjusting in situations when it does become necessary, and also because, if accurate playing becomes second nature to you, you will become a better player.

Some drummers mis-hit because of inexperience. To them, getting the note in the right place in the music is more important than making sure that the sound is "just so." This may even be true, but getting a good sound comes such a close second that it is definitely worth working on simultaneously. Other instrumentalists have to be able to get accurate sounds from their instruments before they can play tunes; drummers should have a similarly conscientious approach. Another cause of mis-hitting can be trying to play with too much speed. Often when playing on one drum, a drummer's weaker hand doesn't keep up with the stronger, resulting in uneven-sounding patterns. The "too-much-speed" syndrome is particularly noticeable when someone is playing fills or solos around the set. I have seen energetic young drummers, with more brawn than brains, flashing around the tom-toms at half the speed of light. It looks impressive, but you can't *hear* anything. If the downward motion that produces the impact on the drum is sacrificed in favor of sideways motion—from one drum to another—the sound quality is sure to deteriorate. The impact is reduced, and the drum is being hit anywhere—and sometimes being missed altogether!

The bass drum beater gives us the same point of impact each time, and it is a generally accepted fact that "fast" notes on a bass drum are going to sound slightly different from notes played when we are performing something simple and heavy. Consequently, some of the things we need to be aware of with reference to our hands don't apply. However, the bass drum is usually the first part of the sound to suffer when the drummer starts to fall under the influence of one of the most common causes of mis-hitting: fatigue. There is a reflex action involved here: We start to feel tired, and the bass drum foot tells us it is in need of respite. We know that we *can't* relax our time feel, so we reduce the amount of attack instead. We often feel alright doing this because the bass drum is farther from our ears than the rest of the set, and we tend not to hear it as well. We must remember that we are not playing purely for our own benefit, and that we must keep the *heart* in the music at all costs. The answer is simple: We must have sufficient "chops" not to weaken as the gig progresses. We should also try to ensure

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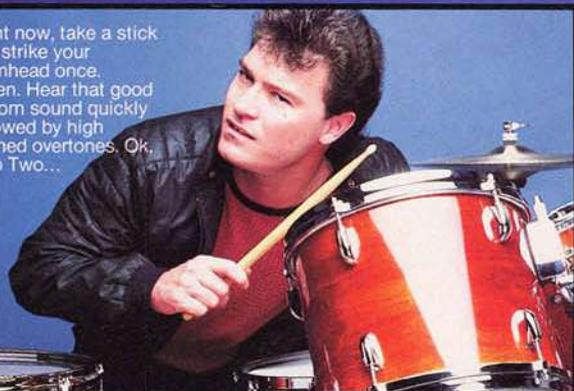
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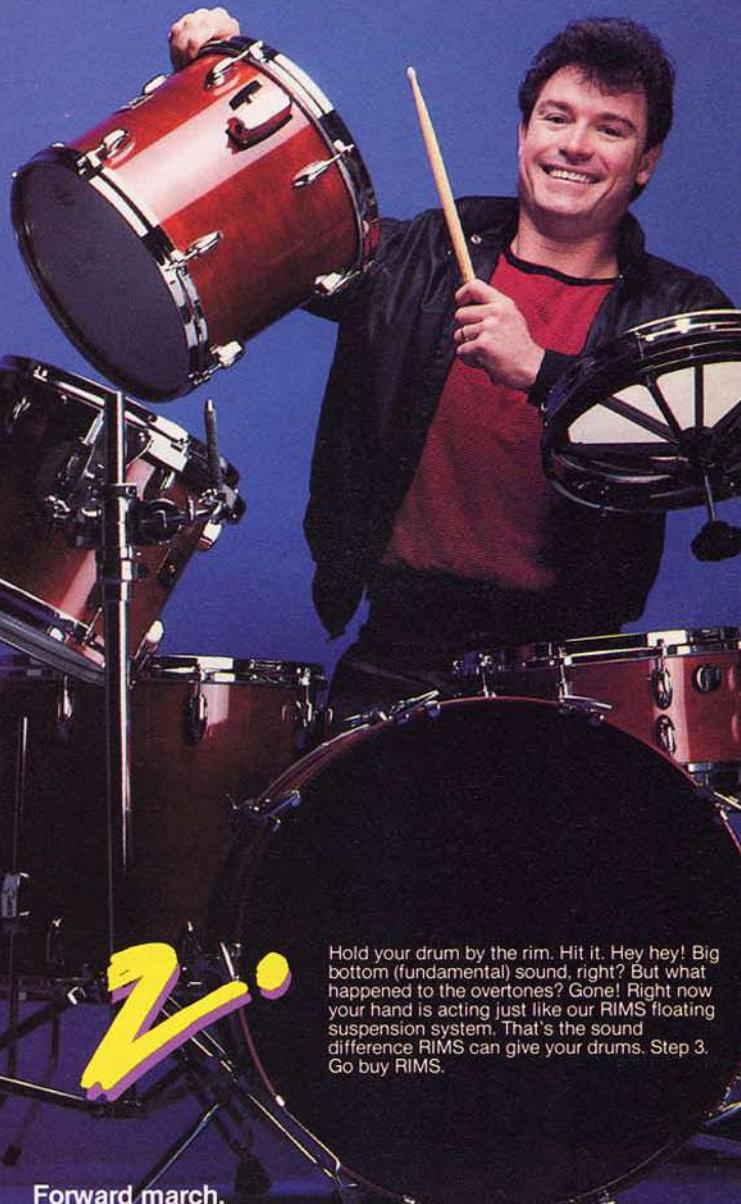
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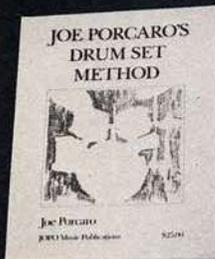
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that we come to the gig refreshed (although this is often a problem for jobbing drummers who work at other jobs during the day).

2. *Playing the wrong thing.* Drummers hardly ever have complete freedom to play whatever comes into their heads; there is always some sort of discipline to be followed. When we are playing on stage, the bulk of what we do is dictated either by what we are reading, or what we have learned and rehearsed before the gig. Even in a completely improvised situation, we have to show a lot of regard for what the other musicians are doing. There are also various conventions in the way we are expected to play that give us automatic guidelines (or limitations, depending on one's point of view). There are things we just *don't* do; and the list could be endless: playing explosive, timbale-type fills in a polka, using brushes in a heavy rock number, etc. Obviously, if we suddenly throw in something that is inappropriate for the music, we are doing something wrong.

There are other, more specialized things that we need to do correctly in order to avoid the risk of being accused of playing incorrectly. For example: When to accent with a crash cymbal is something that we tend to pick up with experience and listening. A crash in the wrong place can sound ghastly and really stand out as a wrong note from the drummer. Sometimes these things happen by accident: You go to strike a tom-tom and catch a cymbal enroute. Clearly, if you have accidents of this sort regularly, there is either something wrong with your technique or with the way your set is arranged. I once had the problem of always catching a cymbal in the wrong place at a particular point in a show. After a while I realized that, for some reason, I always leaned forward at that moment, giving myself extra reach that I wasn't aware of.

3. *Making sounds that clash harmonically.* Sometimes the situation occurs when we *do* play everything just right. The sounds are consistent in quality and volume. There is nothing there that shouldn't be there and everything that should. However, it *still* doesn't sound quite right. In the course of an evening's playing, a band will play different numbers in different keys, but the tuning on the drums remains the same. The drums are instruments of indeterminate pitch so it shouldn't be necessary to retune them for different numbers, but sometimes you'll find that a drum that sounds great in one number sounds bad in another. This occurs more often with tom-toms than with bass or snare drums, and happens because the drum is clashing, either with the key in which the number is being played or with a particular tone setting that one of the other musicians is using. In the same way that certain notes can set up sympathetic vibrations in the drums (like bass notes that make the snares

rattle), certain drum sounds can either enhance musical sounds or clash with them. A chord is a collection of notes played simultaneously; if the drummer happens to hit another note that is incompatible, it can change the sound of the chord.

There is no need to get paranoid about this situation. We usually manage to find a neutral sort of tuning that will give us a good drum sound and avoid possible discrepancies in tuning with the other instruments. Recording drummers often do tune their tom-toms to the key of the piece, but jobbing drummers don't have time for that. It is usually a matter of trial and error. But if you find yourself committing an error, don't just shrug it off, thinking that that's the way the drums are and you are not prepared to change. Drastic changes are seldom required. You can often take the simple expedient of avoiding the use of a particular drum in a particular place. After all, if a drum sounds great throughout your band's performance *except* when it is used in one place, changing it might cause it to sound great in that place but bad for the rest of the time. Rehearsals are a good time for experimenting. If you can mention that one of your drums isn't sounding too good at a particular point, and get the band to play that bit and try to analyze the problem with you, you will be able to learn something about tuning and harmonics that will stand you in good stead as you develop musically.

Other instrumentalists might have ears that are better attuned than yours when it comes to picking out wrong sounds. So if one of them tells you that something is sounding wrong, don't be offended. Take it as constructive criticism and learn from it. Good cymbals are supposed to blend in with almost any musical sound, but quite recently, our singer asked me not to play a particular cymbal in a particular number. It sounded alright from where I was sitting, but it was setting up a harmonic between his piano and his voice, which was making it difficult for him to find his pitch.

I ought to add at this point that not all cymbals have this blending quality. The unfortunate truth is that, the less expensive your cymbals are, the more likely you are to find yourself inadvertently playing wrong notes on them. And even if you are using top-quality cymbals, special models like splashes and China-types can clash very easily and must be used with care.

Always be in control of your sound; it must come out the way you intend it to, not just the way it happens to. Make sure that your playing is correct for the context of the music, and be aware of the total effect that your playing is having on the music (harmonically as well as rhythmically). Above all, never let anybody accuse you of not being a musician. You can and should be as sensitive to the music you are producing as anyone else is.



# MEL GAYNOR

## POWER, DEFINITION AND PLAYING THE "GAPS"

It was easy for Mel Gaynor to make the transition from session work in London to playing drums for the popular Scottish new music band Simple Minds because their song-writing is "built around the drums."

Like many of the newer bands, Simple Minds' riff-based music alternates between dense and open textures as it pushes the audience along. Like other modern electronic groups, they also use a heavily amplified sound to maintain the energy level and keep their audience involved.

"You could call us a Heavy Metal/New Wave band in terms of volume. We try to get the people plugged right into the concert instead of just sitting there and watching. Our music is very 'vibe' oriented, it's a 'get up and go' type of situation. Very spontaneous.

"My drumming is mainly about power and putting things in the right context. You need a certain amount of power because it's on your shoulders, but you should also be flexible as far as 'light and shade' in the music—as opposed to pounding away all the time. A drummer

with power and definition comes across better." Gaynor's need for cymbals with exceptional volume, projection and durability are reflected in his choice of Zildjians.

"The Impulse has more projection because it's a harsher cymbal and it cuts better in really

big halls. The Impulse Crash is ideal for 'power crashes'. I use A's for 'one tune' gigs because of the tonal qualities. I like to incorporate K's into my live set because they also really cut a lot. I also use Chinas as crash cymbals because they give me different tonal colors, stick and bell sounds, plus they can really cut.

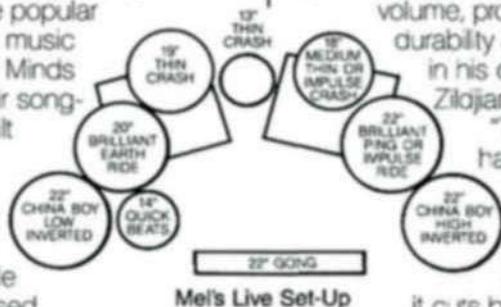
"I'd been using other cymbals for quite some time and they kept cracking because they're not really a 'quality' cymbal. They were very one-dimensional too. Zildjians have a lot more depth and

character—each cymbal has an individual sound. And Zildjians don't break easy."

The music of Simple Minds is structured so that Gaynor has plenty of "breathing space" in the music as opposed to just timekeeping. I play a lot more 'gaps' than I used to. A gap can be a fill or leaving a space in the music. It allows me to use all the colors in my kit.

"My approach to the kit is very physical, and the feel of a Zildjian is that it 'speaks' rather than you just hitting the cymbal. You can actually hear a Zildjian Crash 'breathe'. In fact, my producer Steve Lillywhite said that my Zildjians were the best cymbal sound he'd ever heard."

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Mel's Live Set-Up

Mel Gaynor is the drummer for Simple Minds and is currently featured on their hit single, "Don't You Forget About Me."

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Video continued from page 21

planning, your assistant can move around you, or zoom in and out at certain points if you like that effect. Also, your assistant can simply stand behind a tripod-held camera, starting and stopping the camera when you say the word, and zooming in and out from a stationary position.

If you don't have an assistant, you can do it all on your own, *provided* you have a tripod. Set your camera on a tripod, anywhere from five to ten feet from your drums. A quick glance through the viewfinder will reveal exactly what you're going to get on tape. You're the director, and the choices are all up to you. You have the option of moving the camera in closer, or back further to take in more of your set. Or you may choose to select a zoom setting and shoot the entire sequence in tight. The only slight disadvantage of this method is that, once the camera has been positioned and the zoom lens set, your entire performance can only be recorded from that angle or distance. Remember, you also have to activate the camera on your own, move behind the drums, and return to the camera to turn it off when you're finished.

Another nice feature of working with a

video camera is the chance to shoot from a variety of camera angles. Again, this can be done with an assistant, or by merely setting up your camera and tripod in a specific spot. Though the straight-on view tends to be the most popular, don't forget about the possibilities of taping from the right or left side of your drumset. You also might want to consider even more creative angles, like shooting from a lower position looking up, or from a position slightly above the drums looking down. Experimentation is half the fun of owning a video camera.

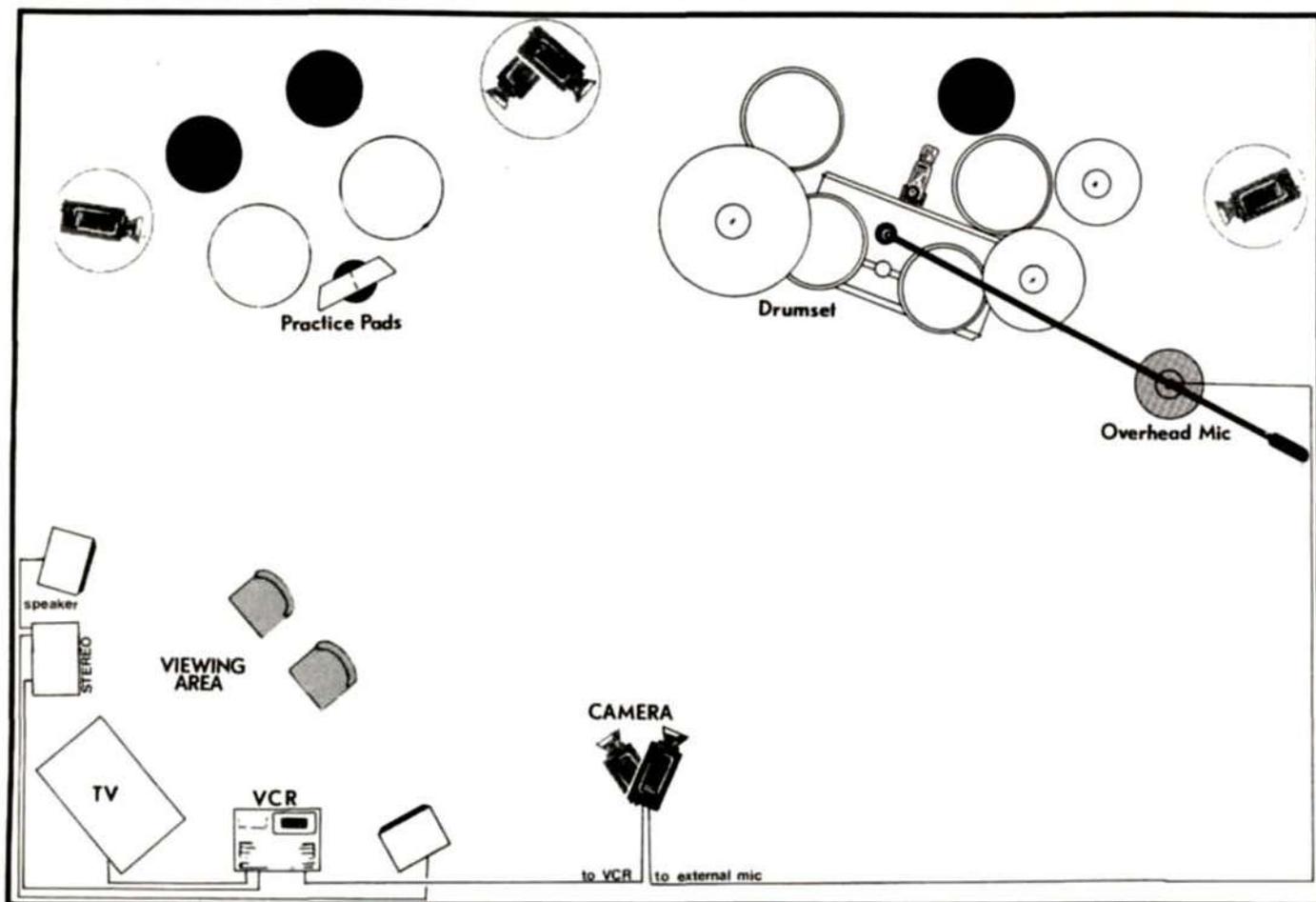
There's also the aspect of taping yourself while you play along with records or tapes. Not only will you hear what you played, but you'll see exactly how you played it as well. Doing this involves nothing more than having a stereo in the general area. Turn on a favorite piece of music, activate your camera and microphone, move behind the drums, and begin to play. Along with immediate analysis, this gives you a permanent record of your playing that can be compared to later performances after improvements or adjustments have been made.

## Letting Your Video Camera Work For You

Owning a video camera offers a host of creative self-improvement ideas for drummers. You may want to start out simply by focusing on your technique. This could involve nothing more than setting your camera up for tight shots on hands and wrists while you play exercise material, or rudiments on a practice pad or snare drum. Basic faults in hand position, stroke, or sticking may be causing a problem you might *not* be aware of until you see it with your own eyes.

You can also play reading material from a favorite book, again focusing on practice pad or snare drum only. Taping your technique, while you concentrate on reading, can also uncover problems you may not have noticed before. Of course, shooting from different angles or with zoom can further highlight the problem.

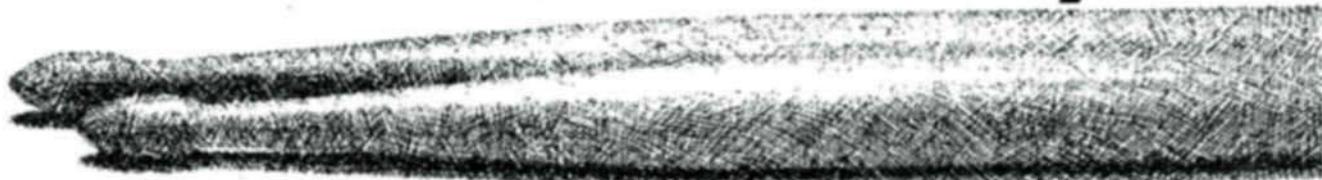
Videotaping your drumset playing obviously offers all of the same benefits derived from recording yourself on audio equipment. The sound of your drums and cymbals, balance, time feel, overplaying, solo



A possible studio setup incorporating video

 = Other possible camera locations

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construction, phrasing, touch and blend all tend to stand out when you hear yourself. But when you combine *audio and video*, you're given an opportunity to see yourself as others see you, and to observe other aspects of your playing that may need improvement. You literally open up a whole new dimension of self-improvement possibilities.

After you've taped your playing, it's time to sit down with a notebook and pencil, and jot down your observations. Some problem spots may be readily noticeable, while others might need a few repeat playings before they become obvious. It's also time to ask yourself some serious questions.

One of the things you may want to look at is your posture. Does it look as if you're sitting crouched or tense? Are there signs of tension in your shoulders, upper torso or back? Any one of these could cause problems like lower back pain or excessive fatigue. Shooting from side angles can also be particularly helpful here.

Take note of every aspect of your setup. Does it look as though you're sitting too high or too low? How are your drums set up in relation to one another? Are you reaching too far for certain drums or cymbals? Are you pulling the sound out of the drum, or hammering it in? Are you getting the best possible tone from your cymbals by striking them correctly? What about the

movement of your shoulders, arms, wrists, and fingers? Does there appear to be a lot of wasted motion? Do you move smoothly from one area of the drumset to another, or is the action labored or heavy-handed? Is there a consistency to your performance? Is there anything else noticeably wrong, and if so, *how can you improve it?*

It's important to avoid the temptation to become so impressed with watching yourself on a TV screen that you forget to view your playing with an observing eye, taking notes as you go. If your VCR has the slow-motion feature, you can slow down parts of your performance and zero in on problem spots. Isolated problems can even be re-taped, viewed from different camera angles, or brought into closer perspective with the zoom lens.

One final side benefit is the ability to look at the visual aspect of your drumset performance. If you're truly involved with your drumming while you're taping, rather than thinking about the fact that you're on camera, you're apt to play just as you normally would. Here again, you may want to ask yourself about whether your playing looks interesting, exciting, and colorful, or bland and lifeless. You might also be pleasantly or unpleasantly surprised by the fact that your expression suggests boredom or detachment, rather than enjoyment or enthusiasm. There is no doubt about it: The camera will reveal it all!

#### Video For Teachers

Not very many years ago, drum instructors who managed to incorporate audio techniques into their teaching seemed to maintain a leading edge. Teachers found that having students play along with recorded music or tape recording performances helped students develop a musical approach. Today, video is fast becoming *the* technique in the progressive teacher's arsenal. Apparently, an increasing number of drum instructors are becoming aware of the benefits of the audio/video combination.

Sonny Igoe, one of the most in-demand teachers on the East Coast, was one of the first instructors to experiment with video. A sophisticated audio/video system has been an integral part of his teaching studio for five years. "I primarily use video with my more advanced students," says Sonny, "especially those who are active in rock, or big band chart-reading situations. It's a fantastic tool, because students can see *exactly* what they're doing wrong. It's really helpful when no amount of verbal explanation seems to help. I've had students make adjustments in awkward motion, unorthodox approaches to the ride cymbal—even something as basic as striking a crash cymbal correctly—and I can attribute it to the students seeing the problem on the videotape. I also have my students save everything we tape. That's

*Video For Drummers Only continued from page 21*

#### MAX ROACH: IN CONCERT

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PO Box 21322  
Baltimore, MD 21208  
A selection of musical solo pieces in varied time signatures, using sticks, mallets, and brushes as only Max can.

#### ED THIGPEN: ON JAZZ DRUMMING

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New York, NY 10011  
Master drummer Ed Thigpen in a fine presentation on the use of bass drum, hi-hat and brushes, and on the subject of time related to jazz drumming.

#### THE DRUMSET: A MUSICAL APPROACH

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A two-hour program featuring Ed Soph and Horace Arnold. Course covers hand/foot coordination; grips and strokes; tempo and balance; fills and solos; the drummer/bass player relationship; and a historical perspective of drumming from New Orleans to funk.

#### DOUBLE BASS DRUMMING

JOE FRANCO  
Axis Video  
PO Box 21322  
Baltimore, MD 21208  
Nicely produced program offering a methodical approach for utilizing double bass drums in rock drumming. Plenty of playing examples, superimposed rhythmic notation, and some live footage.

#### THE CARMINE APPICE DRUM CLINIC

Altavideo  
3501 Cahuenga Blvd. West  
Los Angeles, CA 90068  
Carmine Appice, in clinic format, explains and demonstrates Polyrythms, odd-time, solo construction, rudimental applications, and the development of total independence on the drumset in the rock idiom.

#### STEVE GADD II: IN SESSION

DCI Music Video  
541 Avenue Of The Americas  
New York, NY 10011  
DCI's follow-up to *Up Close*, which now has Steve in the studio with two all-star trios performing Gospel, reggae, bop and funk. Nice opportunity to see the tunes evolve, with emphasis on Steve's contribution.

#### THE MUSICAL DRUMMER

LOUIE BELLSON  
DCI Music Video  
541 Avenue Of The Americas  
New York, NY 10011  
Louis Bellson in performance with a quintet, discusses his part on each of the seven original compositions, along with his approach to double bass and drum solos. Sixty-four-page book also available.

*The above listing is of videotapes currently available on the retail market. It does not include tapes discontinued by the manufacturer or new tapes made available after our time of press.*

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# MODERN DRUMMER MAGAZINE

an excellent way to gauge progress six months to a year down the road."

Setting up your drum studio with video capabilities is not difficult to do. For the most part, everything covered here regarding VCRs, cameras and techniques is applicable for the progressive teacher, with the possible exception of the choice of VCR. Since camera, drums, and VCR are all contained within a relatively small teaching area, a tabletop VCR may work just as well as a portable. Of course, being able to play back video cassettes with good sound quality should be considered, and don't forget about the TV you'll need to complete the system.

Glenn Weber, head of the New Jersey School of Percussion, also reports good results with video. "The great thing about video is that it tends to bring students outside of themselves, by letting them observe how they look when they're performing," states Glenn.

A firm believer in the old adage that "a picture is worth a thousand words," Glenn cites an example of a student whose playing was extremely rigid. "No matter how much I preached about relaxation, it was to no avail, because this student wasn't really aware of just *how* rigid his approach was—until I videotaped him. When he finally did see it for himself, he was amazed. More importantly, he's made a significant improvement since then."

Glenn also finds video useful for students who own their own VCRs. "I'll often tape the entire lesson for students who can play video cassettes at home. The students can then take the tapes home and replay them as often as they like throughout the week."

Perhaps the best advice for teachers who want to get into video would be to plan out a studio arrangement and take those plans to a reputable dealer who can recommend a suitable system. Again, you can be as elaborate or as budget conscious as you want. (See the illustration for a sample layout of a drum studio equipped for video.)

### Summing Up

By this time, it should be obvious that the uses of video for the serious drummer are varied and extensive. From simple special appearance and concert tapings to the more sophisticated use of a video camera, there's no limit to the many ways an aspiring player or active teacher can incorporate it. It will be interesting to watch as more and more drummers begin to take advantage of this relatively new technology to improve their ability as musicians.

Whether you choose to get involved in, of course, a decision only *you* can make. However, at this point, we feel safe in saying that the use of video in the field of drum education is much more than a passing fad. On the contrary, we predict that, in the next few years, a video system combined with TV will be as common as owning a television set is today.

## EVEN DRUMMERS WHO PRACTICE MUST SOMETIMES COME UP FOR A BREATH OF FRESH AIR

Studying the drums through cassettes with Stanley Spector is actually the most personal approach now available. How can we be 500 or 1,000 or 3,000 miles apart and engage in the most personal of instruction now available?

Every time you "practice" something happens that neither you nor any other drum student has ever noticed. When you do notice it we may be 3,000 miles apart physically but you will immediately sense that I really know what's going on. Psychologically we will be in the same room.

When you open the drum books and keep repeating the lines in the hope of developing your stick control, please try to take note of your breathing. It will be shallow and if you really are working with effort it may be less than that. When you repeat the 26 rudiments the same shallow breathing will be with you. The same is true of the coordination books. Even if you have considerable natural talent and sit at the drums and just play, your breathing will be shallow.

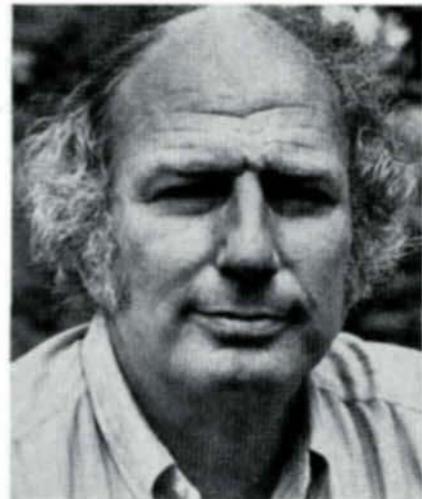
The shallow breathing is nature's way of telling you that something is wrong. Underneath it all you never enjoyed "practicing" and the main reason has to do with the shallow breathing. If you can become consciously aware of the shallow breathing you will then be in a position to consider an entirely new way of looking at your drumming and at your talent.

Some may be tempted upon discovering the shallow breathing to consciously breathe deeper. The only thing this will accomplish is exhaustion and fatigue. What is wrong? Actually your breathing is shallow because energy is being sucked out of you through the activity of practice.

The reason your breathing is shallow is that you are operating out of the left hemisphere of the brain. That is because the drum books were thought up in the left hemisphere; the notion of controlling the sticks, the notion of coordination, and the notion of practice itself were all thought up in the left hemisphere. The left hemisphere deals with mechanical analysis, sequential acts of the machine, so-called logic.

As long as you operate in the left hemisphere you are both a guard and prisoner with no exit. I know they promise you that for good behavior something marvelous is going to happen down the road called performance. But they cannot promise it to you because that takes place in the right hemisphere. All that time and effort cannot be transferred to the right hemisphere, the side of creativity and artistic acts.

When you have talent and start to play it is always done from the right hemisphere. Every talented drummer who was seduced into left-hemisphere activity will say that the drumming always felt better before the lessons



and before the practice. But when you're intimidated by mass opinion as well as what the so-called authorities have to say, you may be kept in line with all the other conformists. But I personally am pleased with the large number of self-taught drummers who stayed with the right hemisphere. To be sure many of them have problems, but they know that the left hemisphere would not work for them.

My home study course on cassettes takes the student immediately into the right hemisphere of the brain. This is accomplished through visualization of the rhythms being played. It is not merely a memorization, but it is a seeing of the pattern being played as it is played. This gives the student both an inside and outside, or a totality that the right hemisphere of the brain accepts with enthusiasm. With this totality the student immediately experiences a calming effect which also stimulates deep and profound breathing. The calming effect in turn acts to conserve energy which is released after a build-up as artistic drumming and music-making.

It is critical that this visualization take place in the right hemisphere of the brain. Often the visualization starts with the student seeing the pattern outside the head. I can hear this on cassettes and in my studio. I point out that this is going on and we often discover the visualization moves to the ear. Again I point out this fact to the student. The visualization then moves to the center of the right hemisphere. At this position the student has the maximal calmness and energy. When you are calm and energetic you are no longer practicing but playing. My discovery has been how to make this happen within the lesson and the day-to-day study.

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## The Quarter-Note Funk Hi-Hat Style

The quarter-note hi-hat style has a distinctive sound and feel that makes it well worth the extra effort required to perfect it. I first heard this style played by Clyde Stubblefield on James Brown's recording of "Mother Popcorn," and many of the following rhythms are based on Clyde's work.

A new type of coordination must be developed for the quarter-note style, because we can no longer rely on the familiar, steady 8th-note hi-hat pattern. It is really easier to play two limbs *at the same time* than it is to play them *separately*. In the quarter-note style, much of the work is done by the left hand and right foot playing *separately*, without the reinforcement of the right hand on the hi-hat. This presents a new challenge.

The quarter-note style is used in medium-slow to fast rock and funk (quarter note = 96-160). Make sure that the backbeats are still solid and accurate, and observe all snare drum accents carefully. Accented notes should be played at *ff*; unaccented notes should be played much softer, *alp*.

### Basic Quarter-Note Hi-Hat Rhythms

① ♩ = 116-150

H.H. x x x x  
S.D. ♩ ♩ ♩ ♩  
B.D. ♩ ♩ ♩ ♩

② ♩ = 116-140

③ ♩ = 116-135

④ ♩ = 116-135

⑤ ♩ = 116-135

### Exercises For Developing Quarter-Note Hi-Hat Coordination

⑥ ♩ = 50-100

⑦

⑧

⑨

### Intermediate Quarter-Note Hi-Hat Rhythms

⑩ ♩ = 86-125

⑪ ♩ = 96-125

12 ♩ = 96-125

13 ♩ = 96-125

14 ♩ = 96-125

Advanced Exercises For Developing Quarter-Note Hi-Hat Coordination—Patterns Of Three 16th Notes

There are 16 16th-notes in a measure of 4/4 time. Note how the following grouping in exercise 15 adds up to 16 16th-notes.  $3 + 3 + 3 + 3 + 3 + 1 = 16$ . Grouping 16ths in threes creates a temporary internal rhythm of 3 against 4. In the first three beats, there are three hi-hat notes against four bass drum notes. This gives the rhythm a special feeling.

15 ♩ = 60-120

16

17

18

Advanced Quarter-Note Hi-Hat Rhythms

19 ♩ = 96-120

20 ♩ = 96-120

21 ♩ = 96-120

22 ♩ = 96-120

23 ♩ = 96-120

24 ♩ = 96-120

Malone continued from page 25

sion, feeling or idea that we're going to portray. I listen to the song, and there's an inner dance that goes on. When I'm hearing a song, I can't sit still; I walk around. When I'm in motion myself, it makes it easier to judge other motions. I get into the attitude of the dance—what kind it is and how it feels. Then, instead of hearing drums with it, I try to imagine a whole texture of sound I want to put with that song. I usually wouldn't use an open snare drum with someone's voice. That would interfere with the quality of the voice. I would use something in a separate frequency range. You've got to understand the frequency of the voice. The drums should

usually be outside of that. With Don Williams, it was years before I could use a snare drum. I had to find the right texture of snare drum. I put a T-shirt over a snare drum the first time I used one with him. It was a small snare, and it was just for that particular kind of sound. I also put regular white paper on it. Different types of paper will muffle different frequencies. Whatever you put on a drum will take on that characteristic. I even used cement one time, but it was so hard that it hurt the head. So now I put a 6" x 2" strip of white paper on the snare drum over near the edge, two to three layers deep. Then I edge around it with a strip of duct tape. That's a general starting point. When I play jazz, I don't use any

muffling on the snare. But Don has such a deep, mellow voice that, if you play anything in that same register, it clouds his voice. So I look for sounds—all different kinds of sounds. Everything you touch contains potential for different frequencies. It's what you hit it with and how you hit it.

"Another thing I think about when I'm recording is time and tempo. I'll form a visual image of it. It's very easy. Anybody can do it. I could teach you how to click off 120 beats a minute just by using your imagination to form mental images. I could sing it to you and give you several key references that I use every time. I did these things so many times in the navy that, instead of perfect pitch, I've developed this sense of relative rhythm. Everything used to have to be in specific tempos. A funeral was at 108. The national anthem was at 86 to 100. All the allies in the world march at 120. The Germans march at 112 to 116. If you use your mind to see troops marching—the creases of their pants all in sync—you can do it. Everybody can.

"I like to deal with the key we're in, too, so I know how to tune. If I'm using open drums—even a snare drum—I'll find the key and try to find the harmonics within that tone that are most compatible. If the music is in the key of F, I might tune the snare drum to the fifth. I want to tune my toms carefully, because they ring three seconds or more. That's a tone, so I tune those to the pitch if I have time in a session. It usually comes pretty fast and automatic, though. Tuning drums involves so much, because the harmonic structure on a drumhead is not the same as it is on, say, a string. On a string, it's a definite system of audible overtones that we hear. In drums, the first overtone is a sixth, but it's a flat sixth. I'll usually spend more time tuning the harmonic than the fundamental. When you hit a drum, it automatically goes sharp, and then settles into the frequency you want. So I might tune the drum flat sometimes to get the pitch dive to go below the bass player's note and below the audible range of the microphone, so it doesn't cancel the bass note. It goes through it, where the bass sounds like a bass and my drum sounds like a drum.

"It's interesting to me to be able to walk into a room and judge what the sound is going to be like by the shape of the room. That's the difference between analog sound and digital sound, which is so prevalent today. One of the limitations with digital is that the transients—the frequencies that move and interact with each other, like on high strings or cymbals—don't have a chance to interact with each other. Each frequency range is isolated, and it's filtered through, producing this sterilized sound. You don't have the transients creating their own tone together."

I wondered how Kenny, who loves the ring of his drums, feels about the advent of

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electronic drum machines. "There's a place for them," Kenny allows. "They can be integrated, because there are things that we can't create otherwise—beautiful sounds, if they're used intelligently. I feel, though, that right now, electronic music is in a very stagnant place. There is a lot of experimentation, the way there was when Syndrums and disco were happening. These things are mechanical in structure, and they're predictable. I don't care to sit down and listen to a machine play. I'd rather be interacting with people—period. It's something we have to accept, because there's a definite market for it. Otherwise, it wouldn't be here in the industry. When we play acoustic music these days, young people start thinking it's new, though. And they love it.

"With every studio I go into, I find a difference of night and day, between the engineers, the technology, and the limitations of the machines. When you add a machine onto a signal through the earphones—even a simple delay system—you're dealing with time frames. You can put a noise gate on one of the drums, which has happened to me several times—too frequently in the last couple of years—where the mic' is off unless a certain DB-level signal is generated into that mic'. So what do you lose? You lose the ambience of all your drums. When I hit a drum, I hear vibrations from all of the drums, and they all work as one. That's the way I tune my drums—inte-

grated, as one. You can't do that with electronic drums. In the first place, they're not touch sensitive. You can't react spontaneously to music; therefore, it's predictable and very left hemisphere. I don't care for it.

"My feeling is that you're controlled by it. When you set up a drum pattern on the machine, unless you're playing every note as it goes down in real time, you're following a metronome. That's no fun. You can't interact with a metronome. You can only play to its limitations and capabilities. The heartbeat fluctuates. When you get excited or empathize with a particular thing, even during a few seconds of a song, your heart changes. Machines are limiting. The only limitless thing we have is our mind. We create the machines."

Malone, in fact, actually created his own drumset. "My drums are real special. I built them six years ago, when all my drums and all the percussion instruments I owned were stolen out of my van. I went in back of Columbia Recording Studio, opened up my truck, and it was empty. It blew my mind, I had a half hour to make this session, so I went running over to DOG Percussion. Debbie Gallant [Larrie Londin's wife, who owns DOG] was there, and I told her what happened. She fixed me up with one of Larrie's sets in about five minutes, and sent me out with one or two people from the shop to help me set up. I made the session on time.

"I had always wanted to build my own set, though, because I love to build things. I can understand things better when I build them myself. So I went over to the Pearl factory, and they said I could have whatever I wanted. There were these blank shells on the floor, so I took those. It took me two weeks to make the drums. Larrie loaned me cymbals. Later, on a session with Michael Johnson, Larrie called me at the studio and I told him I liked those cymbals. A little bit later, he called me back and started singing happy birthday to me. I said, 'It's not my birthday,' and he said, 'You know those cymbals you like so well? They're yours.'

"I learned a great deal from making those drums. It's very easy. I'd like to see drum companies send out kits with a booklet that tells people what makes the different sounds. You only need a few hand tools. While I was making the drums, I was having the windows on my truck tinted to keep people from stealing my drums. I asked how much they'd charge to paint my drums. They said \$80, and they really got into it. I had them paint kind of a space scene on them in blue and violet with subtle galaxies, and planets with rings and things. They're real special to me.

"Recently, I've been making a new drum—a foot drum. I haven't heard it yet, but I can imagine it. I have always wanted to change the bass drum, because it's a fixed pitch. You hit that thing with one beater, roughly in the same spot every time, and the only variation you have is loud and soft. You can muffle it different ways to alter the length of your ring, but you don't really have any variables. Since I played conga for all these years with my hands and fingers, I realized that was the type of sound I was looking for, but on a bass drum. I got the idea when I got a set of tablas recently. With the big tabla drum, you are able to bend the pitch and get different effects, so I thought, 'Well, why couldn't you do that with your feet?' For all these years, I've never been able to figure out how to mount the heads. I wanted to be able to put multiple heads on one resonant chamber. I'll be able to do that when this drum is built. It's a whole different mounting system. The surface playing area is 18" around, and the resonant chamber looks like a flattened balloon. It sits 10 1/2" off the floor with a funnel coming out the front of it, almost like a conga opening. I'm building it out of solid walnut. I'll be able to muffle the pitch with one foot, and strike the drum with the other foot. Besides just playing with my toes, I can play it with my heels to get more variables. I can put a dowel of hard wood underneath my toes; that way I'll be able to get a hard attack as well as a soft attack. I'll have everything I have on a bass drum, plus all the variables of frequency there are on a hand drum. With this system I have going now, I can make any drum any shape with



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any thickness without having any wood benders, because I'm building it out of solid wood and layering it. I can take the sabre saw and shape the inside of the drum, piece by piece. It takes more time, but it's really going to be something.

"Drums themselves are real special to me. I'm even into carrying my drums. I'm strong, and I'll be strong for years to come because I lug those things around. If I didn't, I don't believe I'd have the strength and endurance to play some of the tracks I've had to play. Recording can just wear you out."

Each time he works, Kenny strives to attain the magic that can be experienced when every musician spontaneously knows

where the other musicians are going, and all are in the same space of music and attitude. "When you're real young and just starting to play, you learn all the rudiments, rules, techniques, and logical ways of doing things. Then at a certain point, if you're lucky, you can let all of that go and draw from it. All my life, I've had flashes of this communication—the oneness of a band. When a band is performing well together, every instrument within that band combines into one instrument with vast capabilities. I used to have flashes of this communication for several seconds at a time with various artists—just flashes. But it never really happened to me until the day after I turned 40—where everything I

ever learned was available to me. Somehow or other, I was so into the music that the music played me. Everything I played was a surprise. That was with Charles Cochran and Joe Allen. We were helping our kids get a rock 'n' roll band started. They were rehearsing one day with Joe's son on bass, my son on drums, and my youngest daughter on guitar. After rehearsal, we decided to play for them, because Charles, Joe, and I hadn't played together in seven years. When we first got to town, we played jazz at the King Of The Road for a year and a half on Sunday nights, just to put bread on the table and play. Since then, we've been involved in sessions and things, but not in this context with upright bass, piano, and drums. We sat down, and without one word, we just started playing.

"That was one of the most profound experiences in my whole life. It was just all happening *right now*, and I wasn't even listening to the drums. The whole band went BAM! That took my concentration off things I had practiced. Everything I was playing was something that I had never played before. We were all one instrument. I'm telling you, it just brings tears to your eyes when that happens after trying for so long. That's the key maybe, because I had been *trying* to do it. It's always been an accident when I've been able to get my self-consciousness out of the way, which is really hard.

"Right after that happened, Joe, Charles, and I took the trio down to Key West and played for two weeks in a jazz club. Crystal Gayle came down and sang with us one night. She eventually took us on the road, and we were all after that same magic. Wild things happened. It was so intense. Things would be different from her records every night. Instead of trying to play what's on the records exactly, I'd get this feeling in me that said, 'now or never,' and BAM, we'd be into it! There's no way you can back out; you're committed. All of a sudden, everyone in the band had ears ten feet big. And she got out there on the limb with us, totally. It's a great feeling to experience, because it comes through you.

"Usually in recording there's a hindrance, because the red light means 'Do it now,' and that affects the spontaneity. But one time I closed my eyes on this track, 'We Must Believe In Magic,' on which I was playing congas. I was so into it that, all of a sudden, my whole existence changed. I saw nothing but stars and constellations, and they were all around me. I understood somehow that they all involved rhythm and time."

Obviously, Malone has had his share of wonderful sessions, although after you've worked with the amount of people he has, you tend to forget specific dates. There were some memorable moments, however, that he does recall, such as working with

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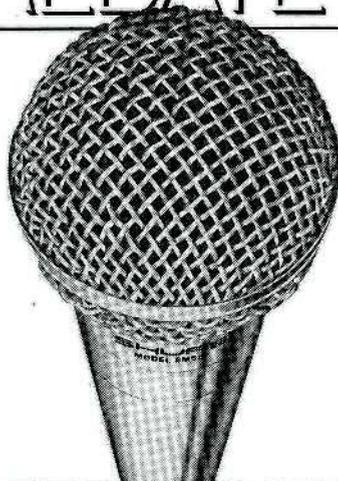
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Dobie Gray. "The first hit record I ever made was 'Drift Away.' We worked most of the night, and that was our last take. It just kind of happened. We had so much fun, because the song was so strong. It's like a classic now. We still hear it all the time, after 13 or 14 years.

"Don Williams' sessions are always fun, because they're real laid back. There's a lot of interaction among the musicians, the producer, and the engineer. You can really get into the songs and seek other sounds that you can use. I like to look for those kinds of effects. There was a song about riding a horse, for which I played on one of Joe Allen's grandfather's spurs with a quarter and got a perfect ring. I like getting those neat little sounds that aren't necessarily drums, but effects.

"I've used different types of salt shakers. I've taken a bunch of dime-store bells and strung them all together to shake for effects. I've played leather chairs. This was for a song about an old jalopy, so I was trying to get a Model-A type of effect. I used four fingers, and it sounded like it was missing on one cylinder. It really sounded effective. They faded in and faded out like it was this old Model A coming around the corner. When I was a kid, I always used to think it would be lots of fun to play background sound effects for movies or radio programs. We didn't have television then, but Fibber McGee always used to crack me up when he would open the closet door and

all the junk would fall out. I always wanted to be the one to push out all the junk," Kenny laughs. "I was intrigued with making thunder from sheet metal, and with all the different effects. I enjoy doing whatever the lyrics call for. We did a gambling song once, and I used some change in my pocket. I like doing things like that.

"George Jones' sessions are top-notch quality. He just sings right on the spot, and it gives you goose bumps. He's one of the greatest country singers I've ever heard. He sings it like he's really living it and goes right along with the band.

"Michael Johnson is one of the finest musicians I have ever heard. I enjoyed recording with him, because we were able to get into the lyrics and the attitudes of the songs. It was a good studio—Creative Workshop—a great engineer, and a good rhythm section. It was one of those times when I could just walk in and play music."

Kenny appreciates working with an engineer who is quick and easy to communicate with. "Someone who doesn't waste time," he states. "I've done sessions where I've spent the whole session just getting a drum sound. You sit out there banging on those things, and it's just no fun. Besides that, without any reference to the song we're going to play, it's impossible to tell how the drums are supposed to sound anyhow. It's great working with an engineer who doesn't have a fixed sound in mind. It's okay to have a starting place, but not

one that has to be the ultimate sound. If you do that, all the songs sound the same. And I appreciate an engineer who will occasionally put on the earphones to hear what we're hearing in the 'phones instead of the studio monitors. Of course, a lot of that is learning how to communicate without wasting time and throwing the whole rhythm of the session off. Knowing how to ask for what you want is one of the hardest things. I'll say sometimes, 'Could you put more 10K on the snare drum or more 3K on the bass drum?' That's ten thousand or three thousand cycles. I've spent time sitting in a drum booth with earphones on, while the engineer ran all the frequencies and all the various band widths. Doing that, I could hear how it changed the sound on that particular drum in that studio. The older I get, the longer I play and the more I learn. I also understand more about how to listen to sound, about sounds I've never heard before, and about the insides of sounds and the forms they take. I heard one way when I was 18 years old, and now I hear another way. Now it isn't so much what happens when I hit the drum; it's what happens *after* I hit it."

Naturally, Malone has very set ideas about what a session should and shouldn't be. Of course, lack of freedom can make a date less than enjoyable. "If there are too many preconceived ideas," Kenny explains, "it becomes negative. The other thing I've been struggling within the last few years is earphones. When earphones are fixed, there isn't any way you can interact the way you would acoustically, because you don't hear the same way. All engineers hear differently, so you're really using their ears by proxy. When you're hearing through 'phones, it's artificial. When you're playing live, you're playing on your instrument, and then you hear the piano do something. You don't hear every single note in between, but you hear tendencies and know where it's going to land. You know logical points where you can go, wait, play some more, and interact. Through earphones, you hear every note that's played. It's this large mass that overpowers your imagination, and you're held captive in that structure. When all the instruments are going BAM on one, you can't distinguish your instrument from everybody else's. That's the whole purpose of using delay systems—30 milliseconds off the side walls, 300 milliseconds off the back wall.

"In the beginning, it was very different. They didn't have things like delay systems and noise gates. Some engineers tend to use noise gates as we're cutting the track, which doesn't make any sense to me. Then you lose all your dynamic interplay. You can't play softly, because that note is no longer there. You can only play one dynamic level.

"I also won't use a click track. It's like following a metronome. I guess, at a cer-

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tain time in somebody's life, that would be useful. I haven't tried this, although it makes sense to me, but Larrie says he has them double the speed of the metronome. That opens up and frees the bottom end. Then you're free to move around it. Music seems to be at a very stagnant point right now, but I think it's changing because I do hear beautiful music all the time."

Actually, Kenny is creating his own music right now. "Mostly I've been into metaphysical music, which is just a reflection of my life and this journey of understanding I've been on. For the last year or two, I've been trying to create music using the sounds of nature. At home, we'll often put on the sound of the ocean or a stream. There is a company that produces environmental sounds on record. They've done a lot of experiments where they put on a record of dusk sounds at 2:00 in the afternoon to see how it affects people. People get kind of comfortable, and the conversation comes to an end. Then, if you put on dawn sounds with birds waking up and such, it perks up the whole room. I want to do intelligent music for a good purpose. I know we can use sounds for detrimental things too, but I want to do something that helps people, and that hopefully makes life a little easier and not quite so lonely.

"It all started for me when we recorded my buddy's baby's heartbeat in the womb during birth with all the contractions. We were going to put music with it, and later

on in her life, give her the tape. She had trouble in delivery and her heart stopped a couple of times. I took the tape to the studio and was listening to it. My heart took on the time of that heart, and I almost suffocated a couple of times. I really started getting into the effects of rhythms and speeds.

"So I've been experimenting with wonderful music. God, it's beautiful! I have Cindy Reynolds on harp and Billy Puett on flute. We don't usually record with a bass for a specific reason. Nobody else has to know the chords, so the chordal structure is totally spontaneous. That's what makes me so bored with Western music, where it's expected that there will be keyboard, or some other chordal instrument, and drums. With our music, there are no melodic, harmonic, or rhythmic restrictions. We are totally free. We'll establish a premise—like we're in the wilderness in the Rockies—and we'll get a place in our minds. We'll establish an attitude—like it's a beautiful morning—and we'll just celebrate this beautiful morning, thankful to be alive. BAM, we start playing—no keys, no words, nothing. I want to get rid of all preconceptions and take everything as it comes—right now—even if I'm not playing anything. It's woodwind and nature sounds integrated to where music isn't always the most important element.

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where you can program the environment you want to live in on a 60-minute compact disc. Or you can have an hour of silence, if you want. How would you like to be walking through your house—just getting up in the morning, making the coffee—and hear this gorgeous arpeggio on a harp, then have some silence, and then hear things in different parts of your house where it creates a total environment? I just want to make things better. If I could play a magic rhythm . . . I believe it's possible, silly as it sounds. There are magic rhythms that stimulate the positive emotions."

Currently, Kenny is playing in two bands around town. One is called Banjo Jazz, with banjoist Bela Fleck in front. The other is an acoustic group, Right Now, with Charles Cochran, Edgar Meyer, and Billy Puett. And Malone is loving every minute of both. In fact, Malone seems to love every minute of life, while constantly reaching for new challenges during his ongoing quest for knowledge.

"I'm glad I'm 46," he says with a big smile. "I've been very fortunate, and I'm real thankful just to wake up in the morning every day. I looked for happiness for a lot of years, and after I turned 40, my whole life changed. Everything I used to look at wasn't the same anymore, and the things I used to place value on didn't have any value anymore. Not too much is important in the way of things. I'm getting this understanding all of the time, no matter where I go—even from adverse moments when I can't get an earphone mix. It's frustrating, and I'm fighting up against the wall because of the way things are—mechanics, technology. But I learn something from that, and usually it's about my own attitude, patience, or communication. When I see within my own self in the way of time, motion and space, I have this wonderful picture. I still love to play music. It's changed, though. Now it's a flow. It's gotten into a more qualitative thing, instead of being so scattered all the time. That's what happens when you turn 40. Life really does begin at 40. It can be scary, because for the first time, you realize your own mortality. That's a big one to overcome, but I believe it's possible. And I still have the interest to do something new."

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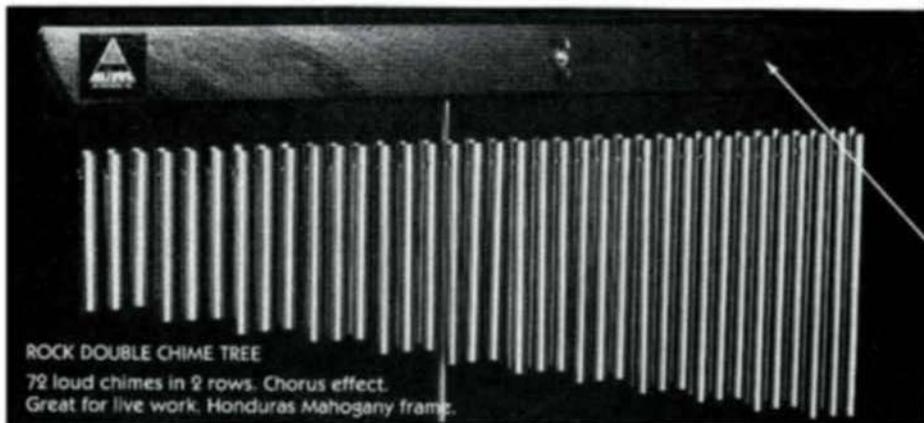
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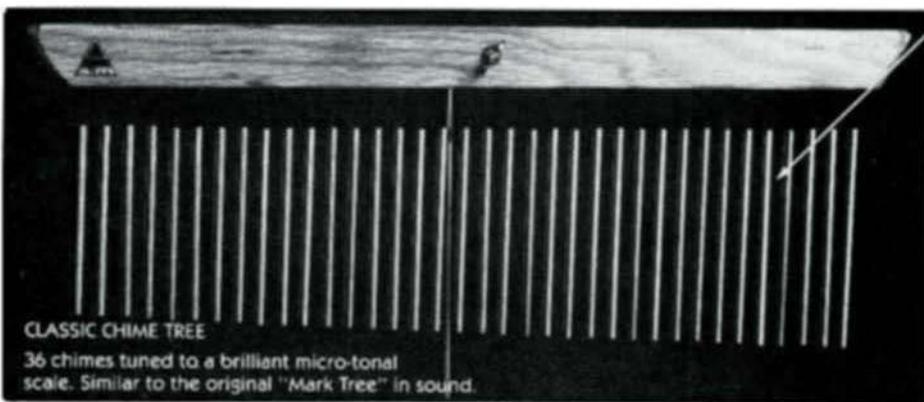
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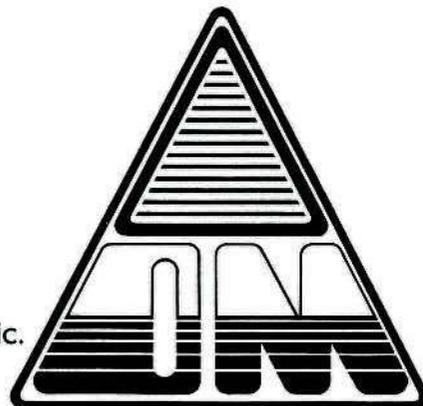
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by Rick Van Horn

## Conflicts And Compromises

I recently received a letter from a club drummer asking for advice regarding some problems he was experiencing with his career. I'm going to paraphrase a portion of his letter, in order to present those problems in the clearest manner possible.

"The number one criticism I've received on my drumming is that I play too loud. My four most recent bands were constantly telling me that, which creates negative rumors in the music grapevine.

"I've always tried to emulate records, and reproduce their sound, style, and feel authentically. Most of today's records have fat, bigger-than-life snare drums, deep, heavy-footed bass drums with attack, and full, resonant toms with a pitch bend. The drums are 'up front' in the mix on most songs (i.e., Hall & Oates' 'Modern Love,' Bonnie Raitt's 'Total Eclipse,' Prince's 'Purple Rain,' and countless others). This seems to be the sound that the best producers and engineers try to achieve. With that in mind, I play a kit of all double-headed toms, a deep snare, and minimal muffling. I play the way I hear and feel, and can't imagine approaching the drums any other way without being dissatisfied with the sound. I'm not insensitive; I try to play according to the style of music being performed. I've been playing since I was old enough to reach the floor; my background is in jazz and big band drumming. I rarely break a stick, and never break heads. I play with wrists relaxed. I'm not a basher. But I'm afraid that, if I muffle the drums more, I will kill the tone, resonance, and fullness.

"The second criticism that I've received is that I don't play the tunes as fast as the band wants them. Most club bands are in a hurry; they don't groove or play in the pocket. They order me to play the songs faster, and it doesn't sound or feel right for the song being played. But since I'm the drummer, I always get the blame for the time problems. My approach and concen-

tration are centered on the groove, while most players on the club scene in my area don't do that. I try to play the speed of the record; playing any faster sounds amateurish, while being in the groove sounds professional.

"I'm no inflated egotist, but my playing can't be *that* bad, because I'm always getting compliments from audiences, recording engineers, and respectable players. But I am at a breaking point. I've been fired from four bands now, labeled as being either too loud or too slow. I'm so frustrated that I'm considering giving it up to protect what sanity I have left, although I wouldn't know what to do without my music. It's my life, and comes from my very soul. I'd appreciate some advice."

Sound familiar? It does to me. I've certainly come up against similar criticisms over the years. I, too, am a fan of full, live-sounding drums, and consequently, I've run into volume hassles from my bands. I've also had my share of tempo disagreements with other band members. But I have been reasonably successful at sorting out these problems, with a few methods that I'll describe in this article.

### The "Live-Vs.-Studio" Conflict

There's a fine line that must be tread when playing cover music. In an attempt to recreate the sound of the original tune as accurately as possible, drummers have often tried to emulate the recorded drum sounds exactly. A few years ago, when the "studio sound" was almost exclusively the flat, deadened, "Steely Dan" sound, club drummers taped up their heads or used Evans *Hydraulic* heads—or both—and then wondered why they couldn't be heard in a live, unmiked situation. This led to the widespread use of drum mic's in clubs. Now, as the "studio sound" has come to be deep, full-sounding drums, with snares that crack, many club drummers are using power toms, extended bass drums, deep

snares, and the mic's left over from the "flat sound" days, in order to create that "Phil Collins" or "Max Weinberg" sound—and wondering why they're getting complaints about being too loud.

I've said it before and I'll say it again: You cannot hope to duplicate exactly in a club environment what has been put on record in a studio. The circumstances, the acoustics, and the basic physics are all very different between the two musical situations, and you have to deal with the realities of where you are performing, not the fantasies of what the music "ought to sound like."

For example, our letter writer brings up several points regarding today's music. It's true that the current hits often feature the drummer mixed "up front." But that mixing is done on an engineering board after the initial tracks are cut, rather than at the time of original performance in the studio. A studio drummer has the luxury of being able to play as loud and as hard as he or she wishes. How much drum volume the other players hear can be controlled electronically. If they want to hear less drums, they simply ask that the drums be lowered in their headphones. What a person listening to the finished recording hears is a carefully controlled and blended mix artificially created by the record producer, well after all the tracks were laid down.

Unfortunately, this situation does not exist in a live club performance. Even if the sound your audience hears is being mixed by a technician out front (which is still rare for club groups), it may very well be the case that *on* stage, your drums are loud enough to overpower the other players to the point that they cannot hear their own instruments. This generally results in their turning up their amps, which makes the overall band volume louder. If *you* play louder still as a result, *they* turn up again, and the whole thing snowballs into an uncontrolled—and musically unacceptable—

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When you play behind your kit, you simply cannot judge, either accurately or objectively, how much sound is going out front from the drums. It might be necessary to reduce the power of your playing, and instead experiment with the tuning of the drums, in order to achieve a sound that is satisfactory from your point of view, but takes less raw impact. Another solution I've seen drummers employ—especially in the lounges in Las Vegas and Atlantic City—is the use of clear plastic baffles between themselves and the rest of the band. These allowed the drummers to play as hard as they felt they needed to, but reduced the projection so that the band was also happy. This seemed to me to be an effective compromise.

The "live-vs.-studio" conflict also applies to tempo. I wrote a column on this subject a while back, in which I mentioned the use of a metronome to establish the "correct" tempo for a song. I had the problem of wanting to play songs faster than the recordings; I'm a hyper sort of person and just "feel" things a bit faster than most people. This, of course, did serve to ruin the "groove" on much of my band's material. Our solution was to "clock" the speed of the original recording with a metronome, and then count off the tunes on stage by watching the metronome for several beats. This was an objective point of reference, and served to eliminate arguing about what the "right" tempo was for any given song.

But let me point out something that we discovered. Many of the "groove" tunes that we played at exactly the recorded speed turned out to be too slow for live performance! They lacked the energy and vitality that people like from a live band, and that also motivate people to dance. Remember, you can't always base your live performance on the original record, because that record *wasn't done live*. There's a psychological difference that's critical. When performing live, many recording acts will increase their tempos, boost their energy level, and generally perform their songs with a greater vitality than the original recordings featured. In many cases, club bands need to do the same thing, because they can have a tendency to seem flat and complacent unless a

high level of energy is maintained. I've seen some groups that "grooved" like gangbusters—but were terribly dull to watch and to listen to. Again, things shouldn't be taken to extremes; I don't mean to suggest that every tune should rush like a runaway train. But to me, the "life" of a tune—and of the band—is the critical factor. Don't be inflexible, and so unwilling to approach a song with that "live-vs.-studio" difference in mind that you appear stubborn or uncooperative. If you can prove your point by the use of a metronome, then do that. If you can't, admit that you might be mistaken and adapt.

### Diplomacy

Whether or not your playing is "right" in a purely aesthetic sense makes little difference if you are unemployed as a result. And while I certainly don't mean to suggest that you give up all sense of musical integrity, I do suggest that you do what you can to achieve a balance between what you think should be played, and what your band thinks should be played. Don't *argue* about things; *discuss* them during rehearsals. Discuss your concept of drum tuning and balance level with your band at the time you are considering a song for addition to your repertoire. Make a point to establish a verifiable tempo for tunes on which there is a disagreement. Get the points of contention ironed out ahead of

time, so they don't create friction during performances.

I think it's important that you stand up for your musical opinions. I also think it's important to realize that music—and especially club playing—is a cooperative venture. You can't make a living as a drummer playing a "single." It pays to stay employed (no pun intended), so that you maintain an outlet for the musical creativity you hold so dear. A bit of personal and musical diplomacy can go a long way toward that end.

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Transcribed by Jon Berger

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## Phil Collins: "Easy Lover"

This month, *Rock Charts* features Phil Collins performing on the hit single, "Easy Lover," from Philip Bailey's solo album, *Chinese Wall* (CBS, BCT 39542). Collins keeps a strong "4 feel" by stressing the on-beat hi-hat notes and laying back on the afterbeats.

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H.H.  
T.T.  
S.D.  
F.D.  
B.D.  
H.H.  
w/foot

T.T.'s

1st Verse **A**

**B**



(Toms)

Bridge

Guitar Solo

4

% % % % % % %

Bridge

The musical score consists of ten staves of bass clef notation. The first staff begins with four accents (^) above the first four notes. The second staff has accents above the first, third, and fifth notes, and a slur over the last four notes. The third staff has accents above the first, third, and fifth notes. The fourth staff has a slur over the first four notes and accents above the fifth, seventh, and ninth notes. The fifth staff starts with a boxed 'A' and has accents above the first, third, and fifth notes. The sixth staff has accents above the first, third, and fifth notes. The seventh staff has accents above the first, third, and fifth notes. The eighth staff has accents above the first, third, and fifth notes, and a slur over the last four notes. The ninth staff has accents above the first, third, and fifth notes, and a slur over the last four notes. The tenth staff has accents above the first, third, and fifth notes, and a slur over the last four notes. The score includes various musical symbols such as accents (^), slurs, repeat signs (%), and dynamic markings like 'Fade to end'.

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*Woods continued from page 29*

is that you can feel the drummers locking, and then not locking. It's great stuff, except for his latest album, which has been edited around, and a lot of it has been played to the machine.

**RT:** It's pretty groove oriented, isn't it?

**AW:** The latest stuff, yeah. African music is very much groove oriented, but at the same time, it all moves. It snakes. I really love it. Linn can't do that. It's coming close to copying it, but it'll never come up with it. And you can tell sometimes that whoever put down the Linn part has never been near a drumkit. It's just not the way you would feel it. That's the sort of thing that drummers should remember is in their favor. They know what it actually feels like.

**RT:** I have heard some nondrummers do things on drum machines that were interesting.

**AW:** Oh, yeah. I think Rupert Hine is a classic example of that. Have you heard his album *Music*? He's got some great drum parts on his records, but most of them are made up from Linn. He also does a lot of things where he puts a time code on the tape, and with a time code and an AMS delay machine, you can just drop your own sounds in whenever you want. Every 60th bit of time code a bass drum will appear, or something like that. He also samples his parts on tape, not necessarily with a machine. That's an area that Rupert Hine really opened up to me from the beginning. He showed me that there were other ways of getting stuff onto tape than just having to play drumkits. We did things where we sampled door locks or chains falling down, and processed them through. On "Lose Face" on *Phantoms*, we have a tabla and other things that we sampled and stuck in there. In addition to the tabla, there are Indian things that are like brass hubcaps. You play them on the lid. They're really interesting. I've copied the sound into my Simmons, and I can sort of slam it out at moments while playing the song live as well.

**RT:** Who makes those hubcaps?

**AW:** I don't know. I bought them at an Indian shop in London. Before we went in to do the album, I went around just grabbing lots of stuff—anything that sounded

like it could never be on a record.

**RT:** Was this before the *Phantoms* album?

**AW:** Yeah, and every record we've ever done. "Lost Planes" from *Shattered Room* was supposed to have a cowbell in it, and I had forgotten my cowbell, or we'd lost it at the gig the night before we went in to record it. There was no cowbell at the studio. So I used a giant propane cylinder. I had it on a chair next to the drumkit, and I walloped it for this cowbell part. Of course, Rupert Hine is very impressed by this sort of thing. So on every record we've ever done, we've had a propane cylinder in it somewhere. On the *Phantoms* album, it's on "Lost In Battle."

**RT:** A lot of the keyboard sounds on *Phantoms* are very percussive. Do you confer with Rupert on those sounds, or are any of those yours?

**AW:** Well, we do confer about it. Whenever we have things like that, we rehearse it. And virtually all the songs we've ever done are rehearsed songs. There are, however, a couple on *Reach The Beach* that we did in different ways. So before we go in to do the album, virtually every sound that appears on the album has, at some stage, been played at rehearsal. We really go through it like that. And any percussive sounds that we lock into are rehearsed for about two weeks. At night, we go home with a tape of stuff we've rehearsed. And we say, "Oh yeah, I can hear you doing this. I can hear you doing that." We build to something that way. And Rupert Greenall's keyboard playing is very much nonclassical, very organic, and, as you say, percussive. Also, we do things like put a pickup on the hi-hat that goes to the keyboard, and that is sent through the monitors, along with the bass drum and the snare drum. He also feeds it through a vocoder. There are all sorts of links between keyboard and drum sounds. In the studio, we make decisions to take a different route if we want to trigger stuff. We tend to go for either putting something to a clock rate or playing to a machine, or we use a machine initially and replace the sound. But if you're going to do things that use the delay and repeats, they have to be very, very strict, machine-like, and groove oriented. "Woman On A Train" [*Phantoms*] is a good example. The studio ver-

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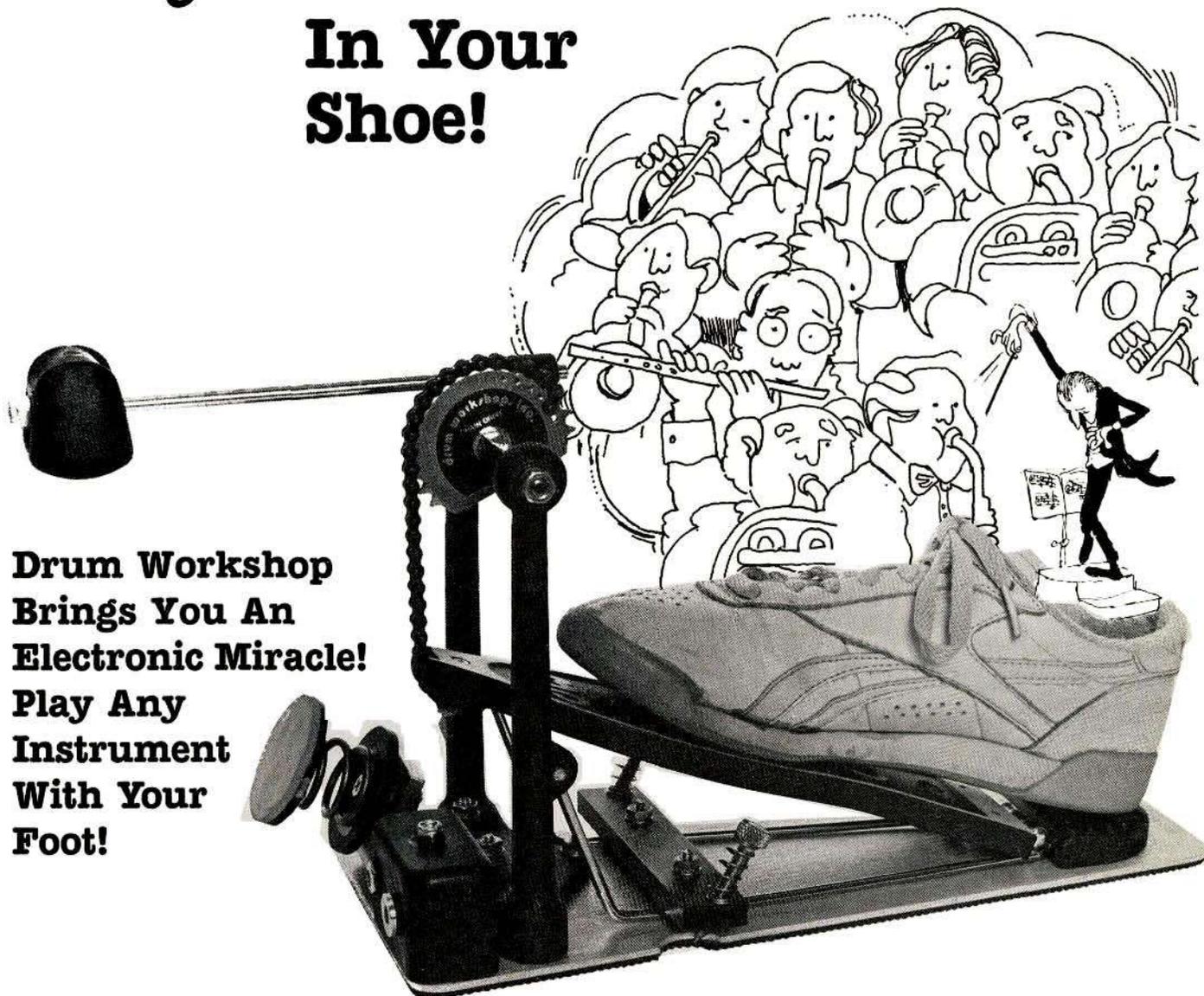
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sion of it just floats along on the triplet feel, but it's all locked in. In fact, the initial pattern was taken off a Linn, I think. It's a good pattern. I don't think a nondrummer would have come up with that. I'm really pleased with it. It's one of the better tracks for me. It almost hits the old, heavy rock feel in the chorus, [laughs] But that was initial Linn stuff. We realized when we did it in rehearsal that, in order to get that real effect, we'd have to have it totally strict.

**RT:** You were playing along with the Linn on that one?

**AW:** No, I didn't play along with the Linn. It's a totally Linn track. I replaced different sounds, and played a hi-hat through it, because that always gives it a more human feel. But at the end, we always get rid of any Linn sounds. I remember one song we used it on, and we kept the bass drum. I always hated it for that.

**RT:** During your live show, do you ever use a metronome to get a tempo in your ears before a song?

**AW:** When we started out on this tour, we went to Australia after we finished the album. For the whole Australian tour, I was using a metronome just to get my own feelings right for each different tempo in each different song. But as soon as we felt confident enough, I dumped all of that, because the true experience is breaking those rules. You know, we've gotten it virtually in our bodies now, so . . . But sometimes we'll have horrendous nights. We always tape every show. I can listen to the tapes and say, "Oh, no!" Then other nights I say, "I wish we had played it this way on the record." I also put the sets together for the band, which I think is a great job for a drummer. The drummer feels the pace of the music more than anybody else. I find it vital, if I'm doing both jobs, to adhere to what the tempos should be in order to make sure the number is in the right place. It's very easy to say, "Well, I want this to be a climax of the set," and to push a number beyond its real tempo. So that's why I was doing it.

**RT:** Yeah, it sure is easy to play a slow song too fast.

**AW:** It's easy to play it too slow as well. These are areas that only drummers really know about, and singers, when they can't keep up with it. But once you start it, you have to finish it. [laughs] We definitely have the healthy attitude that, whatever happens, that's the way it is. It's only life. And we feel confident enough that there's always another gig.

**RT:** Getting back to your schooling, if you started in a brass band, you must have a background in rudimental drumming.

**AW:** Yeah, I did go through the rudiments. In England, there are less rudiments. When I was at school I did 16, I think. It may be that rudiments were less developed then. I don't know. That was 1970. I've gotten back into rudiments over the last couple of years. When I have my

Simmons kit at home, I play rudiments on it and plug the modules into different sounds. You can get the most extraordinary sounds in your headphones just doing rudiments over four or five pads.

**RT:** How do you incorporate the rudiments into your live playing?

**AW:** I don't, really. I think they just help me if I have an idea in my brain that I can't actually play, which often happens. I often have something that I can envisage, but I can't play. Rudiments often give me a clue as to how to do it. The "In Suspense" pattern on *Phantoms* is one of those. I used a tambourine, hi-hat, woodblock, a clap track, and a snare drum. It's quite an involved rhythm, and I suppose rudiments showed me how to do it. But in a way, the rudiments can also limit what somebody would play. A lot of drummers tend to play a lot of rudiments, which is not . . . Keith Moon didn't play rudiments. He's a drummer that, I think, had a huge effect on drumming. There were definitely no rules with that guy. He just played as he felt, and he probably felt pretty loony much of the time. He never did things like session work. I never do session work either, basically because I can't be bothered playing what somebody else's idea of drumming is. I don't feel that my style is anything like Keith Moon's, but I feel that I have a lot in common with the guy in his approach to the way it's done. Keith Moon was definitely one of the drummers from that period

who made me think, "God, yeah. That's how people should be playing the drums. You notice them." He wasn't invisible. You see, if drummers are going to insist on being invisible, one might as well use a machine. The difference between a drummer and a drum machine is that the drummer is not invisible. The drummer is somebody hitting things with some sort of feel. I think one of the good things about rock music is that people can feel the elements. They can almost think, "I can do that."

**RT:** Does your theater background affect the way you act while you're playing?

**AW:** It's affected the way we approach the show very much. We know we're going to do something other than just play songs. We're going to put on a show. And we feel like actors in a way—part musician, part actor. We're just using all this technology that's available to produce a really good effect and trying to get as much atmosphere into the songs as possible. We're big believers in atmosphere, you know. That's why, to me, the actual sounds that the drums make are equally important to the way they're played and to what's played on them. I pay lots of attention to the sounds of the drums. And every song we do has different elements. I've never played the same pattern on two songs, which is pretty good.

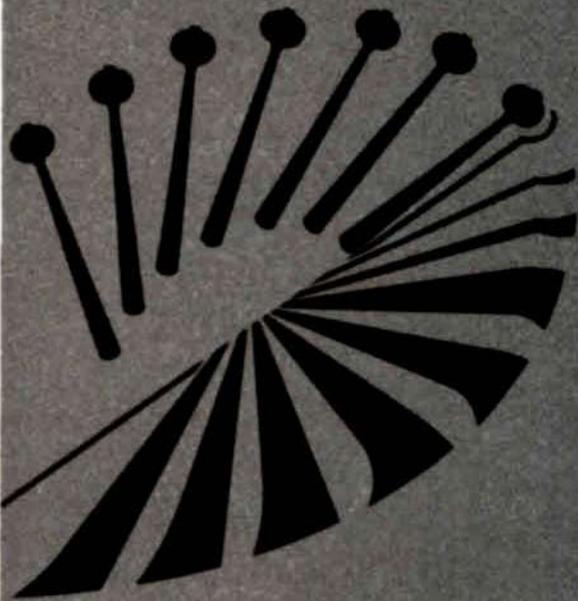
**RT:** Do you practice a lot? Do you see yourself getting better?

**AW:** I do practice, but only when we're off

tour. I suppose I must be getting better, although there are some things that I can't play in the same way that I used to. If we do some tracks from the first album, I play them totally different now. And when I hear the album playing somewhere I'll say, "Jesus, did I really play that? It's really good. I wish I could play it now." But that shows how you really do change. My approach to it is different now, which is good, because we're still playing some of those songs, and it's nice to know that I didn't stop at that point. Most people in an audience wouldn't know. We hear people saying, "It sounded just like the record," but I know I am playing something completely different now. I think that is just the general sound of the band, because I know everybody in the band plays things differently. We all feel that we've moved on.

The songs that come up in the band are the biggest things to trigger me off to play drums. Whenever I have a place to live for a few months, I get my Simmons stuff, the shakers, and rattles in there, and every day I put in a few hours just to make sure I can still do it. Last year, after touring for seven months it was really bad. We stopped touring and I got a kit in at home. All I could think about was the stuff we had been playing on tour. It was impossible to think of anything new. So I had to stop playing completely for two or three weeks, and then the urge to play something different came back to me.

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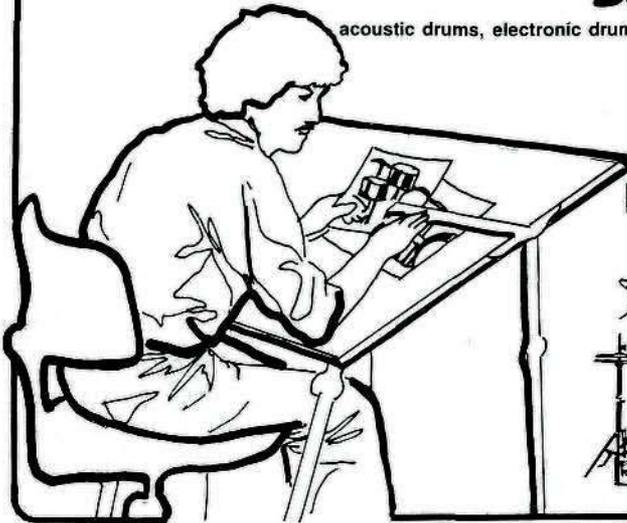
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**RT:** Did you enjoy watching Stewart Copeland play when you guys opened for The Police?

**AW:** Yeah. I can sort of relate to him, to use a California-ism. He's a drummer who has a touch of the Keith Moon about him, in that you know he's there when he's playing. He's not invisible. Also, he's pushed himself into areas. He's a great traveler, I believe, and he's playing sounds and instruments that nobody has ever bothered to play in a rock band before. It's great. He's the biggest asset The Police have. He is a far bigger asset than Sting or Andy. It takes a drummer to say that, but if they had any other drummer, they wouldn't be what they are, and they would never have done it. I think it was his idea as well. Sting would still be in Newcastle hauling the coals if not for Stewart getting on the phone to him. He's an American drummer, as well, isn't he? I think he spent a long time in England, but he's got the benefit of having gone into drumming the American way. He learned it in the rudimentary way, and then he was influenced by the other side. You know, the punk thing made him start hitting the drums rather than playing them. There are great sounds in "Wrapped Around Your Finger."

**RT:** You have a real nice tambourine part on the chorus to "Saved By Zero."

**AW:** Tambourine, woodblock, cowbell, and hi-hat. Instead of being played on a hi-hat, that song was played on a woodblock.

**RT:** How did you come up with that?

**AW:** I had the basic part, and I was playing around with the Linn. The Linn has the percussion, so I was fiddling around with it. And I said, "Oh, that's a good one." I remember Rupert came along and said, "Okay, don't touch anything else!" That was the stage where we were having bass player problems as well, so it was essential to get something that was a great groove in its own right. It's very much a groove approach. It's a great track though. I play it to this day with relish.

**RT:** I noticed on the chorus part to "One Thing Leads To Another" that your snare sound totally changes. Are you using a different snare there?

**AW:** Yeah, a different snare sound. But "One Thing Leads To Another" is a Linn-substituted track. That was one of those where we hardly had the tune. All we had was the guitar riff, and we had a couple ways of playing it. We took the part I had and put it on Linn, or it might have been a TR808 at that time. Then, we replaced the bits with different snare drums. But Rupert Hine is such a wizard. He can make a snare drum change massively through sound processing. You can make the decay of a snare drum extraordinarily different—the wonders of modern electronics.

**RT:** Are you working closely with him when he does this stuff?

**AW:** Yeah, well, I don't think I trust any-

body to know what I have to put down, because that's what it's all about. It has to be me. Otherwise, it's not my input, and so it's not the band as we know it. I have to feel that things are leading somewhere, and that there's a point to doing it like this, with whatever approach we choose. So I definitely have to be there. That's one of the advantages of working with the idea of adding sounds to time codes or playing afterwards. Often in drumming, the drummer's stuff goes down first. You can sort of get halfway through the project, listen to what the guitarist is doing, and say, "Oh no, I wish I hadn't done this." That's sometimes why we'll take the Linn approach. If I'm not that certain that it's such a brilliant part, or if somebody else says, "I haven't got my part together yet," it's often a really good thing to put a Linn down. Then you can move this or that.

**RT:** Did you just go back and drop sounds in on "One Thing Leads To Another," or did you play over it?

**AW:** I think I played back over the top. It's such an easy groove. I love that.

**RT:** So your grasp of the studio has changed a lot since *Shattered Room*.

**AW:** Definitely. *Shattered Room* was like "go in and thrash it out." Now I'm looking much more at the end result. I think all of us feel more in control of what comes out the other end. With *Shattered Room*, it was quite weird. It was like looking in a mirror for the first time. You get the mas-

ter tapes of your album, but it's not until you get out of the studio and put it on your hi-fi at home that you realize what it actually sounds like, because then it's in relation to all the rest of the things you're used to hearing. It's frightening in some ways and great in others. After that, you know that there are certain effects that you want to happen, and certain effects that you don't. We do all that now.

The whole concept of making records has changed so dramatically. I'm not sure if it's been for the better or the worse, but it has. It's probably just a journey that everyone's going through, because ultimately, the way to make records is just to have one mic' in front of a band, really. I'm sure that, when the technology gets really good enough, that's what it will come down to. Just put the band in a plastic bubble with one mic' on the top. Those digital recordings of orchestras where they're just using two mic's are brilliant. You can hear everything there—chairs creaking, guys sneezing. It's brilliant sound—really vibrant. Maybe some rock band will take the plunge and do that.

We'd like to do a live album, but whenever we think of the idea, people say, "Alright then, we'll book the 48-track, and record at seven different shows. Then we'll book this studio for overdubs." We don't want that. You could just go straight onto a digital two-track—brilliant quality. That's what we would like to do. Then

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people would have the benefit of going, because it is vastly different from the actual records, really. The attitude is the same and the atmosphere's the same, but the details are very different at a live performance. It would be very boring playing "Red Skies" 300 times if we didn't do some things differently.

**RT:** "Red Skies" is a good example of the political content of your music. Is this something that the band talks over?

**AW:** Yeah, we don't know if we spend more time than most people worrying about who's in control. It doesn't matter where you seem to be in life. You've no control over what's happening. There are power figures that have such a huge say in your life and destiny, and you never get a chance to even meet them, never mind influence them in any way. It's quite frightening at times. I suppose it's only natural to write about it if it occupies your mind a lot, which it does with us. It's not really politics. I mean, I don't agree with the right or the left or any of them. The people that are politicians shouldn't be politicians. They should be just housekeepers who do the sensible thing with the money.

**RT:** Do you think the fact that you dare say something in your music has affected your popularity?

**AW:** It must have. I presume that's why we have been accepted. That's what we assume. Of course, we assume the positive thing. I don't buy music that has lousy lyrics, basically. I can't be bothered. I think that, if you're going to write a song, you might as well write a good lyric with it. That's why I can't watch MTV. I see all these people lip syncing crass lyrics, and it does my brain in. It has nothing to do with MTV. It's the bands. People who criticize MTV should criticize the bands, because they're the ones who make the videos and

who write the songs that inspire the videos. Everybody blames everybody else—the record company or the video makers or whatever—but the people who write the songs and make the records are the bands, and it comes down to them. They're the only ones who can change it. They're the source.

**RT:** Could you describe the drumset you're using on this tour?

**AW:** I have a Ludwig 6 1/2 x 14 chrome snare drum, and I'm really proud of my snare drum sound, as probably all drummers are. If they're not, they should be, because there are millions of different sounds in every drum. I use Duraline *Concert* heads, which I find are brilliant for recording or live work. They are woven, and you have to be careful how you put them on. They insist that you follow the instructions, and they actually mean it. They can look and feel awful. They can have lumps in them, but the sound of them is ace. I have a Ludwig 22" bass drum—the deep 22. I think it's 17 x 22. I also have a Tama snare drum. It's a 5" with a lighter head on it—a brush head. It's tuned with very rattly snares, so that when you hit it, it has a sort of slap on it. I also have one 14" power tom that I've found is a good all-around tom. It's a good sort of power tom to have. It's midway between a floor tom and a tenor tom, I suppose. That's a Ludwig, too. And I have a Simmons SDS-7, which is the digital plus the analog unit. Sprinkled around the kit I have five trigger points, some of which are Pearl *Syncussion* drums triggering the Simmons. I have a bass drum pad down by the hi-hat, which is really handy for doing double bass drum patterns. I have a rack of percussion, which includes tambourine, a cowbell, a woodblock, and a tiny *RotoTom*. It's the smallest one they ever made. And all of

these are individually miked, so I can get different delays and effects with them. I have a Roland Boss clap trap, but it's not called a clap trap. It's like a foot pedal with a rubber pad on it. You hit it, and it makes this awful clap. It's the same clap that's in the Roland *TR808* drum machine—with varying amounts of hall sound on it. But I use that because it's a mobile piece. It's just on a wire. I can put it on top of a drum and turn the sensitivity of it up, so that when I hit the drum, the clap comes out, or I can just touch the pad with the stick and I get the clap. So I use that, because it's really a nice element to have in a kit.

For cymbals, I use Zildjian hi-hats—the *Quick Beats*. Those are the ones with the flat bottom cymbal with the four holes in it. I really like those. And I have two crash cymbals. One's a 17" and one's a 16".

**RT:** Those are Zildjians as well?

**AW:** No, one is Paiste, because they didn't have a Zildjian when I last broke one. And the other thing I have is a China-type cymbal. It's not a regular make like Zildjian or Paiste. It's the original, hammered out in China or Turkey, wherever they come from. That has a really short decay. It's great. And that's the complete kit. I think total Items To Hit is [he counts out loud up to] 18 items—different sounds. That's the live kit.

**RT:** That's a lot.

**AW:** Well, it is quite a lot, yeah. And then you consider that the six Simmons pads have a hundred sounds on them. It's a total of a possible 611 sounds, [laughs]

**RT:** How many of those will we hear tonight?

**AW:** Tonight you will hear a total of about 52 sounds, I think. That's pretty good, especially when there isn't a tom-tom fill in the whole thing. Well, there may be a couple.





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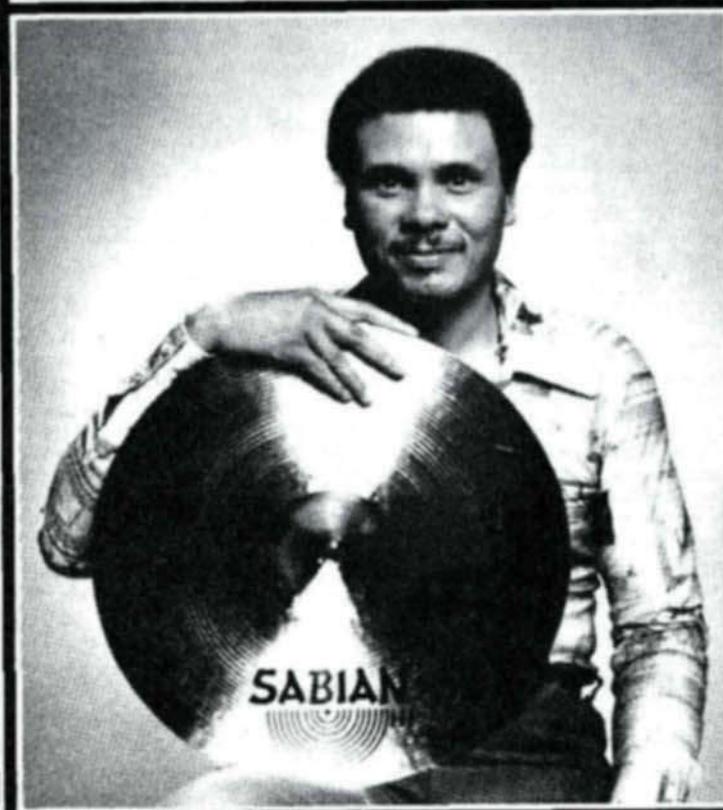


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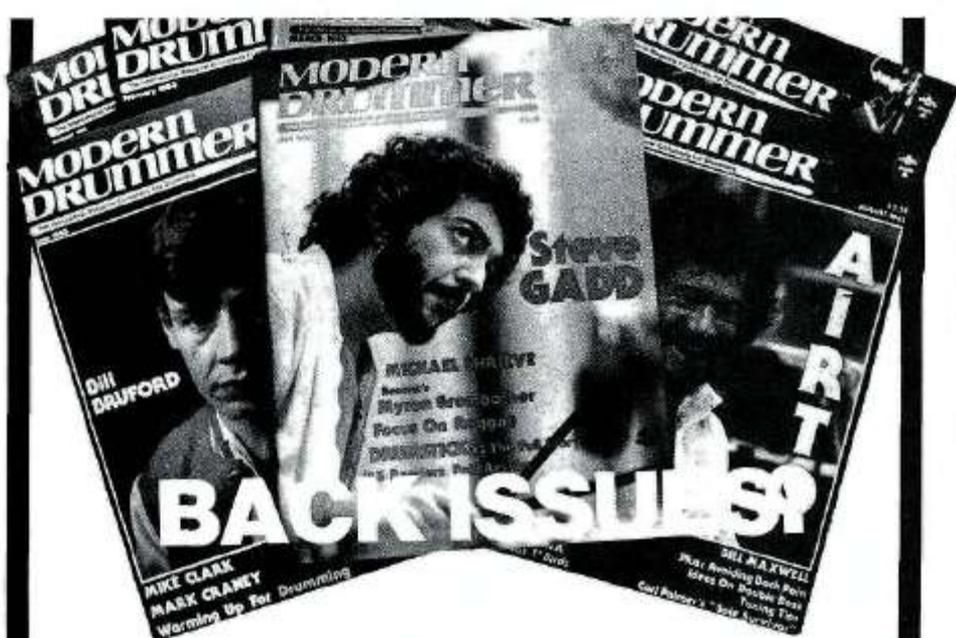
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by Sam Ulano

Publ: Sam Ulano

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The author's preface indicates that both books are intended to help drummers develop their hand technique. Book One is prefaced with a "how-to-practice" introduction, and black-and-white photos that illustrate hand positions. It is intended for players of all levels. Sam Ulano has tried to come up with a different approach to the art of hand development, as opposed to the more commonly used "rudimental school of thought." In Book One, Mr. Ulano has used a different method of notating the right and left hand. He has separated the two by placing the right hand on the snare line and the left hand on the bass drum line. The book starts out with easy to play 8th- and 16th-note patterns in 4/4 time, and progresses gradually to 32nd-note patterns, accents, and time signatures in 3/4, 5/4, 6/4, 7/4, 3/8, 5/8, 6/8, 9/8, and 12/8.

Book Two is designed to develop the single stroke and accent control for the player. The book deals with playing groups of 32nd notes in 4/4 time, with accents used to control the difficulty of the pattern. The book starts out fairly simple and gets progressively harder, depending on where Mr. Ulano has placed the accents. Unlike Book One, this book only uses 32nd notes and remains in 4/4 time throughout. The book does not contain any photos, and does not have a thorough "how-to-practice" preface. — *Dave Black*

## ROCKIN' BASS DRUM—BOOK TWO

by John Lombardo and Charles Perry

Publ: Alfred Publishing Co., Inc.

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This book starts with two-measure solos using 8th notes and 16th notes between snare drum and bass drum against an 8th-note cymbal ride. The first section offers many challenging rhythms for the young rock drummer. This section has some nice 16th-note triplet patterns between the snare drum and bass drum. Part two of this book is made up of four-measure rhythms against the 8th-note cymbal ride. These rhythms are very good, and can become complicated.

Part three deals with two- and four-measure rhythm patterns against an 8th-note triplet cymbal rhythm. I found this section very challenging. Part four utilizes the 16th-note cymbal rhythms. These cymbal rhythms may be played either on the ride cymbal or hi-hat. This book will give young rock drummers some challenging patterns to practice. — *Joe Buerger*

## CONCEPTS IN CONTEMPORARY DRUM SET MOTIFS

by Tom Sayek

Publ: Creative Impulse Publications

P.O. Box 702

Edison, NJ 08818

Price: \$7.95

The 27 pages of this book are divided into three parts: jazz rock, Latin rhythms, and funk. This book is unique, because it deals entirely with a 16th-note rhythmic foundation. Think of a basic disco rhythm, but instead of playing continuously on the hi-hat, move one stick to the bell of the ride cymbal or a tom-tom, or play the offbeats on the snare drum. If this concept makes you think of something Steve Gadd might play, then you have an idea of what this book presents. The jazz rock part is presented in five sections, and deals with "alternate sticking using melodic syncopation, off-beat/backbeat drumming, backward patterns in 16th-notes, bass drum syncopation, open and closed hi-hat effects, and offbeat/backbeat hi-hat accent patterns." The Latin rhythms part includes sections on "alternate sticking using snare drum accents, samba bass drum syncopation, five-stroke rolls (Latin march) and baião bass drum syncopation." The funk part deals with "beats in alternate sticking using misplaced syncopation." The book also contains a discography with names like Cobham, Gadd, Moriera, Williams, Jones, Mason, DeJohnette, and others. This book is well suited for the intermediate or advanced player, and contains very interesting material for the mind, as well as practical rhythms for the set. — *Glenn Weber*

## ROCK STEADY

by Vinny Appice

Publ: Warner Bros. Publications

75 Rockefeller Plaza

New York, NY 10019

Price: \$7.95

Vinny Appice, brother of famed rock drummer Carmine Appice and a good rock drummer in his own right, has written this book with its focus being on rock fills and solos. This 63-page work consists of exercises that involve the use of hand and feet combinations in playing fills. Each exercise is in a 4/4 time signature. The exercises range from one to three measures in length. They begin with a simple rock feel and then move into the fills. The book begins with fills using only the snare drum and bass drum, and then progresses in difficulty to the point of incorporating the entire set. A very good feature about this book is the size of the music presented. It is large enough so that it can be easily read from a music stand (or wherever) when practicing.

This book is recommended for an intermediate-level student. The exercises involve paradiddle-type (even single- and double-stroke) stickings with the hand choices clearly written out. Towards the end of the book, the exercises become challenging as 32nd-note triplets are divided up between hands and feet. The difficulty lies in playing these evenly. *Rock Steady* is a clearly written, enjoyable, and educating look at fills. — *William F. Miller*

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I.F.

Iowa City, IA

A. You have two basic options. You can actually fit the Gretsch drumshells with Pearl tom mounts and leg holders (on the floor toms and bass drum), in which case you must remove the Gretsch mounts from the shells, and then re-drill the shells to accommodate the Pearl mounts, including the large central hole for the protrusion rod that the drums must slide onto. A second option is to use R.I.M.S. mounts, which attach to the tension rods on the drums, rather than to any portion of the shell. A standard Pearl tom mounting bracket will attach to the R.I.M.S. mount, and the drum will then fit onto a Pearl stand. You would then have the choice of removing the existing Gretsch mounting hardware from the shells, or leaving it where it is. No re-drilling would be required. Please note, however, that as of this writing, no R.I.M.S. mounts are available for bass drums; you would have to re-drill the bass drum shell to fit it with Pearl legs.

Q. I recently received a publication from Zildjian called *Cymbal Hints*. On the subject of buffing and cleaning it states, "The best products to clean cymbals with are Zud, Comet, Ajax, or any other similar dry powdered household products." It goes on to say, "If cymbals are not exceptionally dirty, do not dampen when cleaning. Just rub the dirt out with a product you have chosen. If the cymbals are exceptionally dirty, use a little water to form a paste and rub in the same manner." I was appalled at reading this! The grooves they so casually refer to are actually circular peaks, and rounding them down by the use of abrasives (even if you rub with the grooves, it still damages the finished edge of these peaks) ruins

the tone of the cymbal irrevocably. I have four paper-thin cymbals, two splashes, and two rides, and there's no way I'm going to select at random a scouring powder or household cleanser to use on my collection. Why did they print this? What about a novice who reads this? Who is responsible for a ruined cymbal due to this advice? I just can't believe that a company for whom I've held the ultimate respect and esteem would intentionally circulate this information.

G.D.

Barnstable, MA

A. We presented your letter to Lennie DiMuzio, Product Manager for Zildjian, who replies: "You evidently misunderstood some of the information. Zud, Comet, Ajax and other dry-powdered household products are what was most commonly used to clean not only Zildjian cymbals, but any cymbals, up to probably ten years ago, when Zildjian and other companies started putting out their own cymbal cleaners. For years, a dry-powdered substance was accepted as a very good cleaner, and it did not damage the cymbals. Dry-powdered substances used with a little water to form a paste are perfectly okay, and remove the dirt without affecting the tonal grooves. The tonal grooves are made out of metal, and a dry-powdered substance cannot wear them down. (We do not recommend scouring pads, steel wool or sandpaper, because they certainly would scratch the surface.) Just because Zildjian does not sell a Zud- or Comet-type cleanser does not mean that it is not effective."

Q. Back in the 1950s and '60s, many record companies issued excellent studio sessions featuring some of the great jazz drummers. I have searched all local record stores for these classics, with no luck. Most have been out of print for many years, but I suspect they are still available somewhere. Can you recommend some possible sources for these albums?

D.C.

Landover Hills, MD

A. The best source we know of for old records is the pages of *Goldmine*, the record collector's newspaper. This publication features articles on classic records and performers, as well as pages and pages of ads from both commercial businesses and private collectors offering classic records for sale. The paper is published biweekly, at an annual subscription rate of \$35.00; single copies sell for \$1.95. For further information, write *Goldmine*, Krause Publications, 700 E. State Street, Iola, WI 54990.

Q. I recently added a 20" Zildjian *Impulse* ride cymbal to my set. I later noticed that on the top of the cymbal, on the side opposite the Zildjian logo, the "type-of-cymbal" logo was backwards in comparison to the logos on the rest of my Zildjians. I also noticed that, where the words "Genuine Turkish Cymbals" are normally engraved on the cymbal, on mine there was an engraved picture instead, showing a star encircled by a crescent moon atop a curved sword. Is my cymbal a real Zildjian?

J.B.

San Anselmo, CA

A. According to David Deranian of Zildjian: "About a year and a half ago we made the decision to reverse the model and size labeling in relation to the rest of the cymbal so that, no matter how the cymbal is positioned on the stand, at least part of the trademarking is right side up, similar to the design of a playing card. Your cymbal is definitely a Zildjian. The *Impulse* line is made in our factory in Norwell, Massachusetts, and goes through the same quality control that all Zildjian cymbals must pass before they are shipped. The picture trademark you mentioned is also used on Amirs, and similar versions appear on K. Zildjians and Brilliants."



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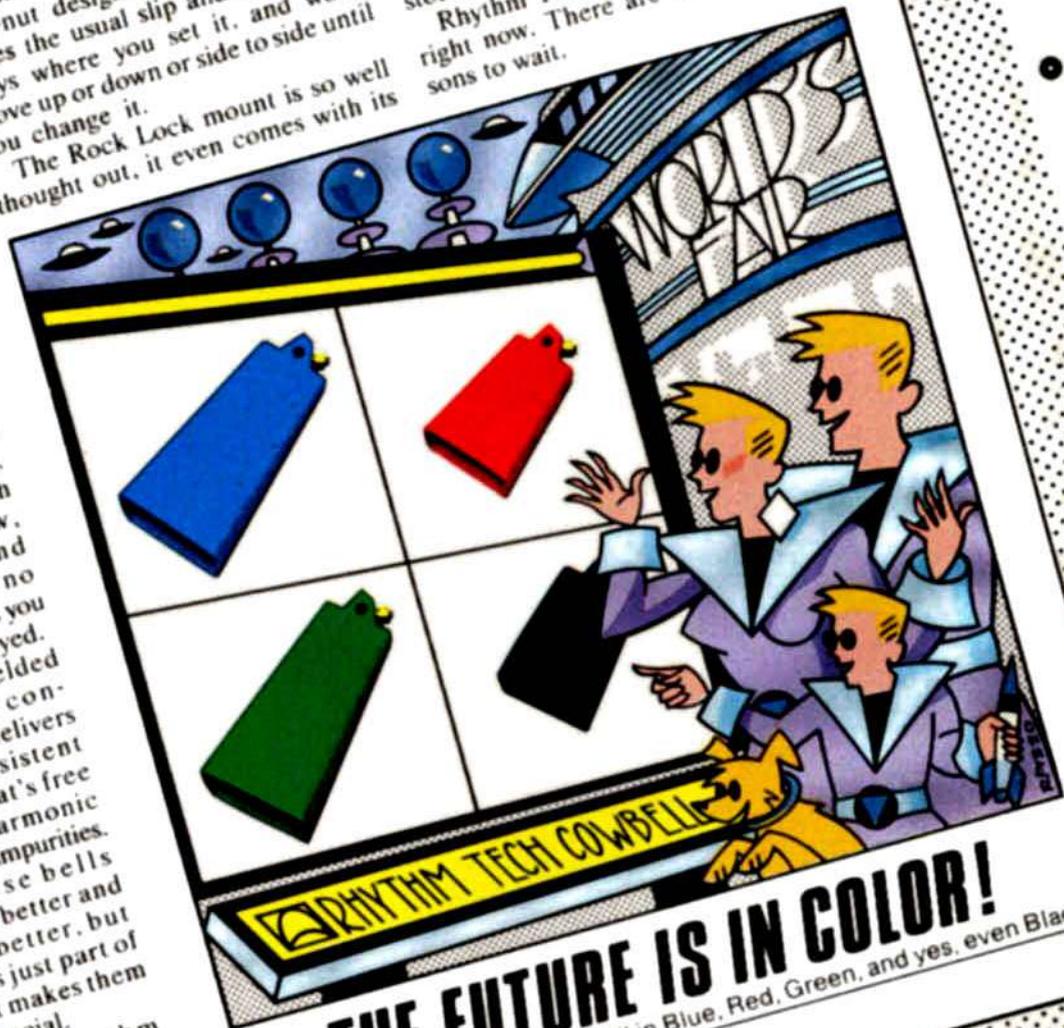
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# UPDATE

This month, **Dennis Davis** will be performing with Stevie Wonder at a big show in Japan, along with Bruce Springsteen, Tina Turner, David Bowie, and The Pointer Sisters. The concert is a benefit for the Hiroshima Memorial.

Last year was a busy one for Davis, who toured Europe and Scandinavia with Wonder, while also doing Wonder's *The Woman In Red* album, which came up at the last minute. "Stevie's music requires strong endurance and time, tempo-wise," Davis explains. "You have to be real flexible and have big ears. You also have to be able to play the show along with a rhythm machine and with tracks. We played 'That Girl' on the road, and there were a whole lot of track parts. At first, I was given all the drums in my monitor, but I told our sound person just to give me the percussion and take out the drums because I could play much better. It's hard when you're getting ready to play a fill and you hear one that is already there. We play 'Do I Do' with a track, because Stevie used 15 horns on the record. It's a very demanding job for a drummer, because we play three-hour shows, non-stop."

The last time I spoke to **Gary Durrett**, he was hoping to be on the road by this time with Juice Newton. About that playing situation, Gary, whose background is in rock and R&B, said, "It's a democratic outfit in that everybody has a little bit of input. For the first time, though, I'm actually backing up a vocalist. It's not a band situation, but it's not something where I have a lot of freedom to interpret songs. I have to play conservatively, but ironically enough, I've never been taxed to play as hard as I play in this band. For the first time in my life, I was playing in front of 18,000 people, so I had to concentrate heavily on tempo and volume. In a lot of ways it was conservative, but it was probably the best experience for learning to be someone who has to stay out of the way of a vocalist but still propel the band."

Gary also adds vocals to Juice's recorded and live efforts. "In the first bands I started working in 20 years ago, I was backup or even lead vocalist. I'm used to having the boom in the way, but I'm longing for the day when I don't have to do it. When you have an extra voice in the band, it's usually incorporated, though. In a situation with Juice where it is a heavily vocally oriented band, it doesn't really get in the way that much, but in some of the other bands where I got to exercise a little more as a drummer, the boom usually did get in the way. But when I learned how to drum, I learned how to sing at the same time, so it's definitely second nature to me."

Dennis also played on Eddie Murphy's album last year, and he spent some time teaching as well. "When students show me that they're really serious about doing it, I'll just teach them free of charge, because nobody charged me." In his off time, Davis gets bored, so he plans to record his own album. "It's basically going to be Brazilian funk with a touch of jazz in it," he explains. "I got all that stuff from Stevie, because he has a whole bunch of stuff happening in his music. If you listen to some of his rhythm parts, that's where I basically got the funk. Since I moved to New York last September, I've been going to this club called S.O.B.'s—Sounds Of Brazil—where they hire bands directly from Brazil. When you open the door, you think you're in Brazil. That's why I moved back to New York. L.A. is fine if you want to play drums, play golf, and go to the tennis courts. But if you want to really play every night, sweat, and come home tired from playing, New York is the place."

"I'm looking forward to doing my own album. I'm not a studio *player per se*. I'm fortunate enough to get some of the biggies like Bowie, Stevie, and Murphy, but I'm

However, when he first joined Newton mid-tour about three years ago, Gary had a lot more than just singing with which to contend. "It was very smooth as far as learning was concerned, except for working around the idiosyncrasies of the rest of the band having worked with another drummer for two years. I played the same notes, but it wasn't necessarily the same interpretation. It was also difficult for me, because the drummer who changed jobs on them was not only a very good drummer, but he was also a very good friend. There was a lot of pressure on me not only as a performer, but also as a personality. I had to be aware of not stepping on toes, yet being an up person in the band. Learning the material was only about 50% of my initial problems. When you lose a good friend in a band situation, anybody who comes in can play the notes, but the new person is going to be under scrutiny in other ways. I probably didn't start to get real comfortable for a couple of months. Juice is a very private person and chooses her friends carefully, but after about two months of spending all the time together on the bus and in the same hotels, the walls started crumbling. It was just a matter of time before we actually got to be pretty good friends."

While off the road, Gary was doing a few sessions, although he says that's slow after you've been away on tour for two years. And in his off time, he rented a studio so he could practice. — *Robyn Flans*

basically your tour-and-show drummer. I like live performances because of the energy. I don't have to be so restricted. Drummers are the most restricted people in the recording business, because we're expected just to be the pulse. We can't really go anyplace. It's a drag because you spend all these years in conservatories, and then you get in the studio and they don't want you to play any of the stuff you learned in school."

Also, in his spare time, Dennis has been doing quite a bit of writing for Wonder's label, One Direction. "Stevie has turned his whole band into staff writers. Everybody in the band who is a musician is now a writer on retainer and has to submit three songs a month. That is great in a way. Actually, that gave me the opportunity to move back to New York. I'm not really a writer, but I can write the groove out and the chord structures, and then I take it over to my friend who writes it down. Then there's the lyricist. I'm really enjoying it." Currently, Dennis is gearing up for another Wonder tour in the fall. — *Robyn Flans*

The late '60s and early '70s rock group Mountain has recently re-formed and put out a new album on Epic, *Go For Your Life*. The newest incarnation of this group is comprised of original members Leslie West and **Corky Laing**, along with bassist Mark Clarke. The original Mountain broke up in 1971, but, in the meantime, Corky has remained very busy. According to Laing, "Drumming is like any kind of athletic activity. You have to keep it up no matter what." First, he joined Leslie West and ex-Cream bassist Jack Bruce in West, Bruce, & Laing. Then from 1975 to 1976, West and Laing toured in the Leslie West Band. Laing provides the details of his career subsequent to that point. "In '77, I got my own record deal with Elektra/Asylum, and from '77 to '79, I worked with Ian Hunter on my solo album, which was killed because the record company had the Cars and we were the dinosaurs. From '79 to '81, I put together and performed with a band called the Mix, which did fairly well. It was a pop, upbeat band. We played a lot of different clubs, which allowed me to experiment with a lot of different techniques. During that time, I was playing with only one bass drum. That was challenging. I also went from a lethargic, heavy metal, big four backbeat to the new wave 8th- and 16th-note beats. As you get older, you're supposed to get slower, but I challenged myself."

"Then in '81, Leslie and I went on the road doing, what we called, 'the low-pro-

*continued on next page*

# KENNY ARONOFF AND TAMA DRUMS... KEEPING IT SIMPLE, CREATIVE AND ROCK SOLID

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continued from page 116

file, whoever needs us we'll go with and play whatever we can for' tour, and that takes us up to the present." Corky's playing style was further changed by an accident that occurred in 1982. "A light fell on me as I was getting off a stage in San Francisco, and I broke my foot. I was laid up for about two or three months. While I was in the hospital, I thought about different ways of playing ambidextrously. For about six months, I could only play with my left leg. Also, when Leslie and I were on the road for three-and-a-half years doing our low-profile dates, the equipment was supplied for us. So I had the chance to experiment with everybody else's setup. Of course, that changed a lot of things in my playing style.

"In the new album, I did my best just to

serve the songs. I wasn't trying to play a lot at one time. I felt that one of my downfalls in the original Mountain was that we used to play so much spontaneous stuff that it was hard to keep it in the groove. Here, I wasn't trying to change my style in order to accommodate state-of-the-art drumming. I went ahead and played as hard as I could. I wanted the sound to come off basically contemporary, and I think we managed to do that. Although it does seem like some of the sounds are *LinnDrums*, etc., there aren't any. Leslie and I love electronics, but we're not making that a Mountain issue."

*Go For Your Life* contains nine songs, all written by West and Laing. "I was a writer before I played drums," Corky says, "and fortunately, I've had a lot of

success. In general, Leslie will come up with the lick, and I'll come up with the melody and the words. In this album, we had a little more to say than we usually did in the past. We already have a lot of stuff lined up for the second album, but we're not going to rush it because it looks like Epic is behind us for a good stay on this one."

Mountain has recently completed a tour with Triumph, in which they combined classic Mountain and West, Bruce, & Laing material with songs from the new album. In addition, they have made videos for a few of the songs on *Go For Your Life*. According to Laing, "The whole thing is timing, and I think that it all will click. The reaction has been terrific, and we're very happy with it." — *Susan Han-num*

The lineup of Madame X is comprised of two men and two women: **Roxy Petrucci** is on drums and her sister Maxine Petrucci plays guitar, while Chris "Godzilla" Doliber plays bass and Bret Kaiser handles the vocals. Recently, the band has been on tour in Europe supporting their debut album, *We Reserve The Right*.

Roxy works hard at her instrument, as she explains while giving a taste of her past. "Guys come up, and shake our hands, and say that they can't believe it. In the very beginning, it was different. I wasn't into rock at first. I was playing clarinet in symphony and in marching band. Then I started playing jazz drums in the high school band. I would listen to Black Sabbath and stuff, but I just wasn't into playing it. When I became a senior, my sister said, 'Let's put an all-girl band together.' During the day, she played flute and I played clarinet in the school band, and at night we had this all-girl band playing rock in our basement in Michigan. The all-girl band didn't work out, and we

decided that the only way it would work would be to get two guys. Girls tend to wimp out. They get boyfriends, and they're afraid to go on the road.

"I got a scholarship to college on clarinet. At school, I would have my hair in a bun and be in band. Then I'd pack up my clarinet, put on all my leather, and completely transform into a rock 'n' roll woman. It was fun. We were on the road for two-and-a-half years straight, playing six nights a week, three hours every night. I played until my hands would bleed, because I didn't want anybody to say, 'She plays like a girl.' Now everybody is amazed, because I go through heads and cymbals all the time.

"In the beginning, I played kind of normal to softish, because I wasn't used to heavy metal. Then everybody in the band said, 'We can't hear you. You've got to play harder.' So every time I played, I played harder and my hands would start bleeding. Now I have these callouses. Plus, I'm small, so it's not like a woman has to

be an amazon to play hard. Now, I don't even have to try; it just comes out. I'm a real powerful backbeat drummer. The fills are there when they have to be, but it's primarily a heavy backbeat."

Advising other women drummers, Roxy says, "You've got to play hard every night. I'm not just talking about practice, either. You have to play live every night. I think that's what did it for me. Plus, you've got to feel it. You've got to know in your head what you want. If you're not 100% into it, it's just not going to happen. A lot of girls come up to me and say, 'I always wanted to play drums,' and I say, 'Well, why didn't you?' I don't know what they're afraid of. Maybe they're afraid that it will make them look too masculine. It's true that men have more physical strength, but it's all in your wrists. So if you can put up with the pain for a little while, it will go away. You build up that strength. It's just like anything else. You've got to practice and play live." — *Robyn Flans*

**Max Weinberg** still on tour with Bruce Springsteen. Look for **Vinnie Appice** on new Dio LP. **Marvin Kanarek** recorded an album for Michael Ambrosia for release in Mexico, as well as an EP for Jerry Breiner and an EP for Billy Sheets & The Irregulars. Marvin also did tracks on Walter Egan's new album and can be heard on the soundtrack for *Ladies Man* on the track by the Bone Daddies. **Tris Imboden** is on the theme for a film called *St. Elmo's Fire*. Ratt's **Bobby Blotzer** has been doing some good deeds lately: Upon hearing of a seriously ill fan, Bobby phoned him from Japan and has promised to personally escort him backstage when Ratt plays his city. **Bud Harner** on U.S. tour with Barry Manilow. **Lynn Coulter** on Cynthia Manley's track, "Action," on *King Of The City* soundtrack. **Anton Fig**, **Tommy Lee**,

**Tommy Aldridge**, and **Billy Carmassi** on Aldo Nova's upcoming album. **Carmine Appice** on the road with King Cobra throughout much of the year. **Butch Miles** plays European jazz festivals and the Menlo Park Jazz Party in Palo Alto, California, this month. **Mike Baird** played on Van Stephenson's new album and Jack Wagner's current release. Mike also worked on Rick Springfield's current LP, but won't be touring with him this summer due to his upcoming marriage on July 12. (Congratulations to Mike and Shari.) **Jamie Oldaker** on tour with Eric Clapton this month in Ohio, Kansas, Colorado, Las Vegas, Arizona, California, Washington, and Canada. **Sandy Gennaro** on Robin Gibb's new album. **Andy Anderson** working on Jeffrey Lee Pierce's solo LP. Congratulations to **Stu Nevitt**, whose

group Shadowfax won a Bammie (Bay Area Music Award) for outstanding jazz album. **Jo Jones** was inducted into the National Jazz Hall of Fame at Rutgers University in New Brunswick, NJ. **Stewart Copeland** composed the music for the San Francisco Ballet Company's presentation of *King Lear*. **Riki Shutter** on recent John Wayne documentary. Ian Wallace recently toured with **Don Henley**. **John Stacey** on soundtrack of new movie based on the life of Patsy Cline. John has also recently done sessions with Bobby Vinton, Jimmy Dean, Dennis Weaver, Don Gibson, Mel Tillis, and Atlanta. **Ed McClary** has been working as an "electronic percussionist" in the San Francisco studios. **Peter Clemente** recently on the Cars' Elliot Easton's solo tour. — *Robyn Flans*

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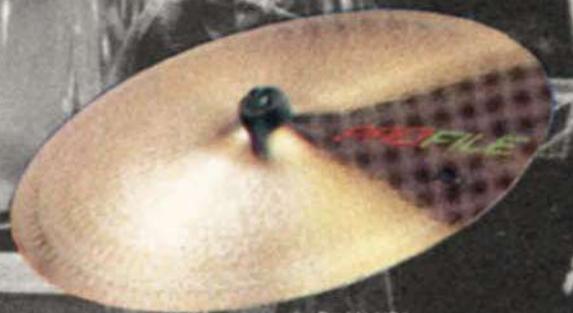
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# INDUSTRY HAPPENINGS

## OHIO UNIVERSITY HOSTS JAZZ WORKSHOP

For the sixth year, Ohio University recently hosted its Summer Jazz Drumming Workshop, featuring resident faculty members Ed Soph, Bob Breithaupt, and Guy Remonko. The workshop is designed to benefit intermediate and advanced musicians and to provide them with a concentrated course of study covering virtually all areas of jazz drumming. The schedule included private and group lessons with an artist/teacher, clinic sessions, daily listening and history of jazz drumming classes, as well as rehearsal and performing opportunities. Additional areas of study covered chart reading, brush technique, Latin accessory percussion, snare drum technique, and independence.

Faculty member Ed Soph is currently free-lancing around the world in a variety of settings, both as a performer and a teacher. He has performed with the Stan Kenton, Woody Herman, and Clark Terry bands, has recorded extensively, and now serves as a clinician for the Yamaha Drum Company.

Bob Breithaupt is Assistant Professor of Music at Capital University in Columbus, Ohio. He is very active as a jazz drummer, as well as in shows and concert music throughout the Midwest, performing with such artists as Jack Jones, Liza



Bob Breithaupt

Minelli, Sammy Davis, Lena Home, Zoot Sims, and Gary Burton. Bob serves as a clinician with the Gretsch Drum Company, and is currently the drummer with The Jazz Arts Group of Columbus.

Guy Remonko is Associate Professor of Music at Ohio University. He's an active jazz drummer with the Bob Thompson Trio, performs as a percussionist in chamber music concerts throughout the Ohio area, and has show credits backing such artists as Pearl Bailey, The Supremes, and Phyllis Diller, along with jazz work with Rich Matteson, Bunky Green, and Bill Watrous.

## PITTSBURGH DRUMMER WINS TRIP TO DALLAS IN ZILDJIAN PROMOTION

Trying Zildjian's innovative Hi-Hat/Tri-Hat cymbal combination won a free trip to Dallas, TX, for Jan Fung of North Versailles, PA, recently. Fung, a veteran drummer for 21 years, was the winner of Zildjian's drawing offering an all-expense-paid trip for two to Dallas for the Zildjian Day celebration there.

According to Zildjian President Armand Zildjian, the contest drawing was a highlight of Zildjian's introductory promotion encouraging drummers to try the unique Hi-Hat/Tri-Hat combination—a pair of hi-hats featuring an extra or third bottom cymbal of a different type



that allows percussionists to mix and match for a new range of hi-hat possibilities.

Contest winner Jan Fung currently plays with the Pittsburgh New Music Ensemble, and also teaches percussion and is drum line instructor for the East Allegheny High School Marching Band.

## P.B. CUSTOM DRUMS

The establishment of the P.B. Drum Co., specializing in custom drum service and studio drum rental, was recently announced by owner and designer Gary Grimm. According to Grimm, P.B. is exclusively a product that is tailor-designed to the drummer. "There are sights and sounds inside us that motivate our playing," says Grimm. "We all want the opportunity to have drums (snare, sets, etc.) that provide a vehicle for our expression. Why not have what you want?"

P.B. recently completed a large set for Mickey Hart of the Grateful Dead, and a smaller set for Bill Berg, of Flim & The BB's. "Mickey wanted a set that changed timbre from drum to drum, so we alternated shell thicknesses, diameter and depth," Grimm explains. "We used the Eames drumshells, and they worked out great. The

finish has a cloud scheme that is complete on each drum and is set up so that, when the set is together as a whole, it's one big cloud scene. There is also the 'Dead' identity with roses. Berg's set has small toms and bass, but interchanges quite nicely to accommodate changes in style. The finishes we do are almost always unique; I find that players want a set of this caliber to make a statement aesthetically as well."

Projects currently in the works for P.B. include jobs for Ricky Lawson (Yellowjackets, George Duke, Stevie Wonder), Mike Botts (Bread, Linda Ronstadt, Carla Bonoff), Harry Stinson (*Cheers*, Peter Frampton, Nicolette Larson), and Joey Heredia (Tania Maria, Sergio Mendez, studio). For further information, contact Gary Grimm, P.B. Drum Company, 18404 Vincennes St. #19, Northridge, CA 91325, or call (818)885-6176.

## JOSH FREESE TO ENDORSE DW HARDWARE

Drum Workshop is pleased to announce that Josh Freese, a 12-year-old drumming sensation from Orange County, California, has chosen to endorse DW's complete line of bass drum pedals and hi-hat stands. Josh is currently using the 5002 double bass drum pedal, the 5000 Turbo chain and sprocket bass drum pedal, and the 5500 hi-hat.

No less than drumming superstar Vinnie Colaiuta has described the remarkably gifted youngster as "one of the brightest young talents I've

ever seen." Josh has played in his school band, he frequently sits in with Crash (a Top-40 dance band at Disneyland), and he has a regular gig with his dad's Dixieland band. He has studied with Matt Johnson, Greg Bissonnette, and Vinnie Colaiuta. Josh says, "I love playing the drums, and I plan to work hard to continue improving."

For more information on Josh, or on DW's products, contact Drum Workshop at 2697 Lavery Ct. #16, Newbury Park, CA 91320, or call (805) 499-6863.

## PAT BROWN NEW PRO-MARK SALES MANAGER

Pat Brown has been named National Sales Manager of Pro-Mark, according to an announcement by Herb Brochstein, company president. Brochstein added, "We are very fortunate to have Pat join our organization. His experience, combined with his creative talent and ability, will contribute much to our firm—and to Pro-Mark customers worldwide—in facing the challenges

of the '80s."

As National Sales Manager, Brown will be responsible for the sales program of Pro-Mark, along with a heavy emphasis on artist relations. Prior to joining Pro-Mark, Brown was with CBS Musical Instruments for six years. He is a graduate of Western Michigan University with a degree in Broadcasting Communications.

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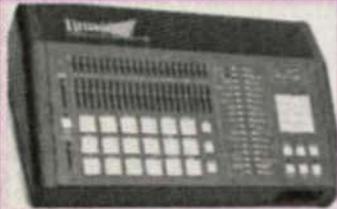
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 **SONOR**®



# JUST DRUMS

## LINN 9000 DRUM MACHINE/SEQUENCER



Linn Electronics recently announced the release of the Linn 9000, the first product to integrate a MIDI-compatible keyboard recorder and digital drum machine in one unit, with programming parameters identical for both. This design allows compositional flexibility said to far exceed the capability of any other comparable system now available.

The Linn 9000 Keyboard Recorder (also known as a "sequencer") precisely memorizes every aspect of performance—dynamics, pitch bends, modulation and synth patches—simultaneously for as many as 16 MIDI-equipped polyphonic synthesizers (with a maximum of 32 tracks). The Linn 9000 Digital Drums embody all current technology for such devices (including the popular *LinnDrum*), while introducing many exclusive features designed to establish a new standard for "state-of-the-art" performance, according to Linn. Among the many innova-

tions are: (1) velocity-sensitive front panel keypads (or rear panel inputs for electronic drum pads) for entirely spontaneous dynamics; (2) programmable hi-hat decay that permits highly accurate simulation of drummers' variable foot pressures; (3) built-in mixer with separate sliders assigned to each sound for selective memorization of volume, pan and tuning; (4) "repeat" function—providing quick programming of rolls, constant 16th notes, etc.; (5) versatile tempo programming via count-off "tap" or numeric entry (including tenths of a beat); (6) 18 drum and percussion sounds with the highest quality digital sampling rates—two crash and two ride cymbals, four toms, two congas, bass, snare, hi-hat, sidestick, cowbell, tambourine, cabasa, and handclaps.

Recording and editing functions are conceived to simulate the familiar operation of a multi-track tape machine, with record, play, fast forward, and rewind buttons, among many others provided for easy-to-learn, efficient operation. For further details and options available, contact Linn Electronics, 18720 Oxnard Street, Tarzana, CA 91356, (818) 708-8131.

## NEW SWINGSTAR FEATURES



Tama has recently lowered the list price of its *Swingstar* "pro-starter" kit, and added fea-

tures. The model *SS605* is now available with a *Stagemaster* boom at no extra charge, as is the model *SS605XT* kit, which features the deep-shelled Tama *Xtras*. Several finishes are available, along with add-on drums in the most popular sizes. All drums come fitted with Tama black *Eclipse* heads. Contact your local Tama dealer, or Hoshino, USA, 1716 Winchester Road, Bensalem, PA 19020, (215)638-8670.

## PRO-MARK RATTLER

Pro-Mark has just introduced the *Rattler*. Designed for drummers who want that extra sizzle from their cymbals, the *Rattler* provides a cleaner sound than conventional sizzle cymbals, according to the company. They also state that crashes last

longer and the ride beat remains distinct. The unit is available with a small bead for jazz, Dixieland, C&W, and other applications, or with a large bead for rock, soul, or other heavy hitters. Though the standard size is 22", the *Rattler*

## SHURE HEADSET MIC/MONITOR



Shure Brothers, Inc. has announced the *Model 512*, a new headset combining a miniature dynamic microphone with a comfortable, "open air" headphone for monitor purposes. The unit was designed for close-miking with a frequency response (50-15,000 Hz) specially tailored to the vocal spectrum. The mic's cardioid (unidirectional) polar pattern isolates the singer's voice by minimizing background

sounds. The earphone response (100 to 10,000 Hz) is intended to enhance voice intelligibility.

The headband, mic' boom length and cartridge position are all fully adjustable. The headphone's convenient left-ear-only design allow the user to hear sounds outside his or her monitor/cue without uncomfortable headband positioning in order to leave one ear open. The unit is supplied with two 7-foot attached cables, one for the microphone (two-conductor shielded, with three-pin XLR connector) and one for the earphone (single-conductor shielded with two-circuit phone plug). A foam windscreens/pop filter and an easy-fastening cable clip are also provided. For further information, contact Shure Brothers, Inc., Customer Services Dept., 222 Hartrey Avenue, Evanston, IL 60204.

## GRETSCH DRUMS TO FEATURE RIMS MOUNT

The Gretsch Drum Company has entered into a non-exclusive agreement with Purecussion, Inc. to mount RIMS (Resonance Isolation Mounting System) onto its drums, and to distribute the product to music dealers. The announcement was made recently by Fred Gretsch, President of Gretsch Drum Co., and Robert Carlson, Jr., CEO of Purecussion, Inc.

The RIMS concept involves suspending the drum via a secondary mounting system, and was created and developed by Minneapolis drummer Gary Gauger. After five years of research and experimentation, the right combination of adaptability, metal, and mounting brackets was discovered. The suspended drums produce a truer tone quality when struck than drums using only standard mounts.

The Gretsch Drum Company is the first major drum manufacturer to offer RIMS as factory-installed equipment to dealers. All of the company's drums at the recent NAMM show featured RIMS mounts, and Gretsch also plans to distribute individual RIMS to music dealers. "I believe RIMS will be the standard mounting system of the future," said Fred Gretsch. "And its addition to our products will enhance the image of Gretsch drums as an innovative leader in the industry."

In December, 1984, Robert Carlson, Jr., CEO of Minnesota Rubber, purchased the rights to manufacture RIMS from Gary Gauger, and created Purecussion, Inc. That company will continue to develop new products and improvements for the percussion market.

is easily trimmed to fit any smaller size. Longer lengths for cymbals with diameters over 22" are available on special order. The *Rattler* fits any standard size cymbal stand or holder, and requires no modification of cymbals or stands.

It's available direct from Pro-Mark and from selected wholesalers. For additional information, please contact Pat Brown, National Sales Manager, Pro-Mark Corp., 10706 Craighead Dr., Houston, TX 77025, (713) 666-2525.

"I'm using Pearl's Free Floating System Snare Drum with my new band King Kobra and I'm blown away by the 'bite' and 'attack' that it gives me! Our engineer couldn't believe the incredible sound it got in the studio. And live, it cuts through better than any snare drum I've ever used! The drum is incredible!"

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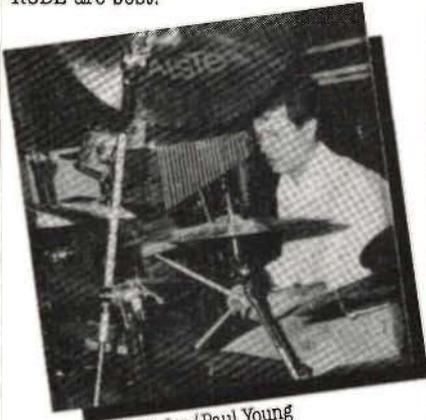
# Cymbalism

## "You can't beat a RUDE Ride!"

So says **Peter "Pedro" Gill**, who with bass player **Mark O'Toole** drive the **Frankie goes to Hollywood** rhythm section with an extraordinary power enough to rattle your rib cage.

For sheer raw power, Paiste RUDE are established as the ultimate Cymbal for the forceful player.

RUDE give you that "up-front" live sound as **Larry Mullen** from **U2** will confirm. And **Gary Moat** with **Heavy Pettin'** claims confidently "I've tried the rest and RUDE are best!"



Mark Pinder / Paul Young

Of course, RUDE Cymbals are multipurpose. Unlike Cymbals in the other Paiste Cymbal Lines which are named for a special use, e.g. Crash or Ride, the RUDE small sizes are called Crash/Ride - and those Crashes are dynamite. The larger sizes are named Ride/Crash - the first name describing the main use while still having the additional properties to perform as a Crash Cymbal. The penetrating Ride and Bell sounds can clearly be identified in **Stewart Copeland's** performances. And this versatility is reflected in **Mark Pinder's** adventurous sound outlook: he uses a riveted 20" RUDE to get "a special sixties Cymbal sound effect".

Recent additions to the RUDE range are Sound Edge Hi-Hats, which cut like a powerful scythe, and a dynamic China Type capable of giving some fearsome Crash effects.

The latest arrivals are the much requested RUDE Splash Cymbals, available in sizes 8", 10" and 12".

For further information please contact

# PAiSte

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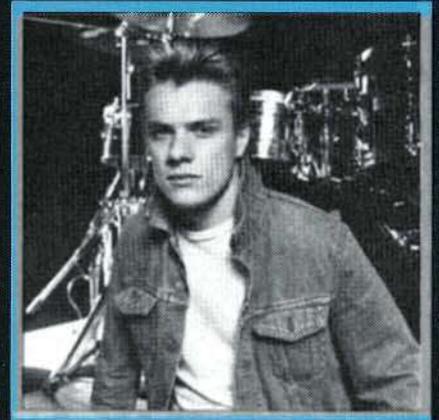
Drummer Service, Paiste America,  
460 Atlas St., Brea, CA 92621

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## AUGUST'S MD

# Larry Mullen, Jr.



Plus:

# George Grantham

# Frank Dunlop

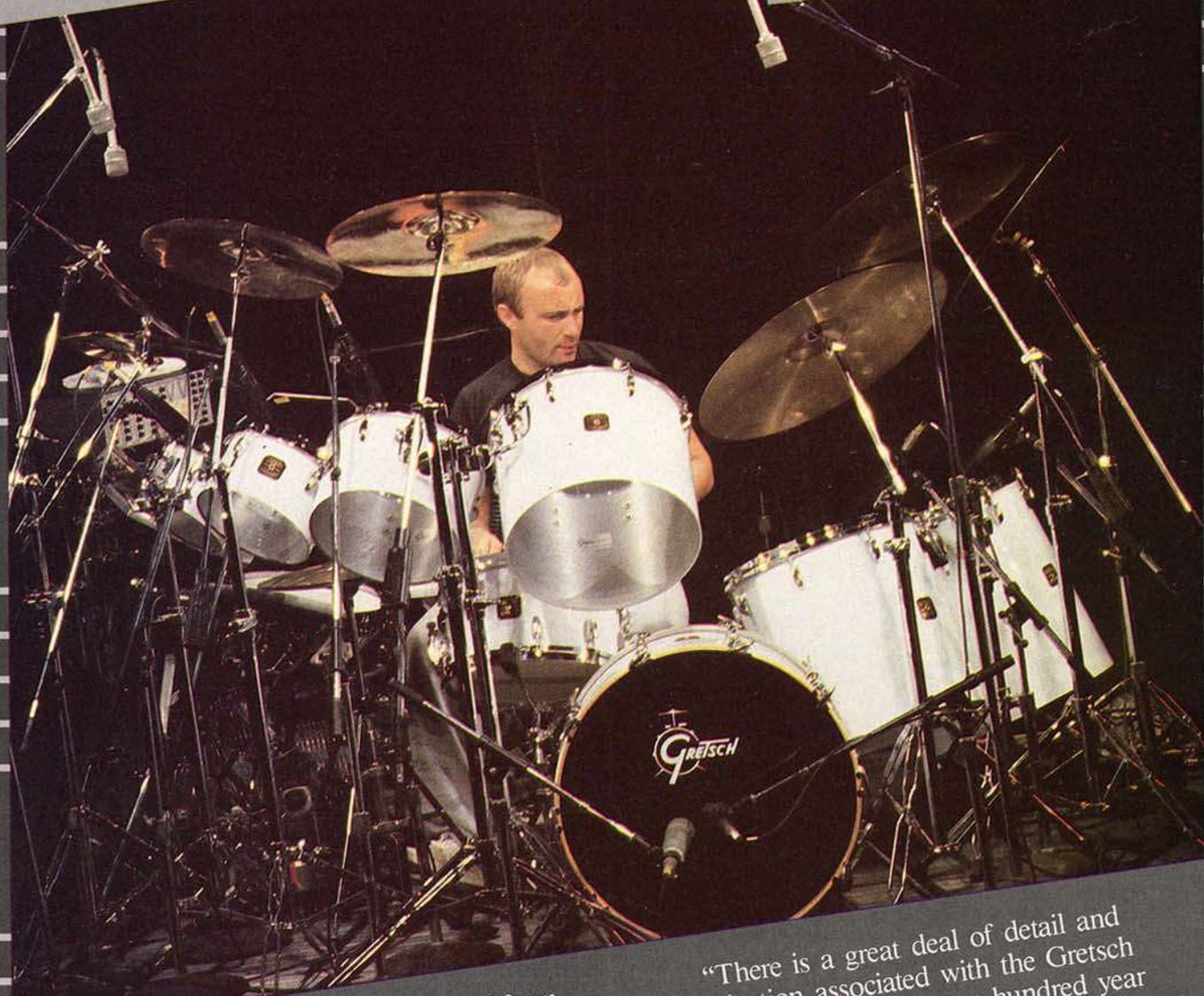
# Herman Rarebell

# Inside Sonor

## AND MUCH MORE... DON'T MISS IT!

# Why do I play Gretsch?

**Phil Collins**  
Genesis, producer & solo artist



"When I was about fourteen or fifteen years old, a good friend of mine who played drums in Joe Cocker's grease-band was playing Gretsch. I persuaded him to sell me his kit. From that moment, I was a Gretsch player. I still own that kit and it still sounds great today."

"Gretsch has always been 'a drummer's drum' and when the opportunity developed allowing me to play Gretsch again, I jumped at the chance."

"There is a great deal of detail and sophistication associated with the Gretsch product, name and over one-hundred year heritage. Sometimes I wish I did everything as well as they do."

"How do I like my new drums? They're beautiful in sound and looks...And most important, they're Gretsch."



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Ride to the pure power of the Rock and exotic tone of the Earth Ride. And the visual excitement of Brilliant finishes to match the dynamic sounds.

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Drummers in all styles of music respond to the mystique of K. Zildjian cymbals. They produce a range of deep, dark tone colors totally apart from any other cymbal. Recent K's from Zildjian's Sound Lab have expanded the line to include new weights, sizes and shapes. The newly reissued K. Light, "The Traditional K.," delicate, with a lush shimmer, a sound that *can't* be imitated. Proof positive that only Zildjian makes the "real" K.

## amir

The focused energy of the Amir Ride complements the

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## IMPULSE

Powerful and cutting, the heavy, metallic tone of the Impulse Ride knives through any amplified music — no matter how loud. It builds up less, even when you play it hard.

The Ride leaves the most lasting impression about your style and your playing. Discover more about it, and yourself. For a white paper on Zildjian Ride Cymbals, please write to the Avedis Zildjian Company, Longwater Drive, Norwell, Mass 02061.

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