

MODERN DRUMMER™

The International Magazine Exclusively For Drummers



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OCTOBER 1986

Dave Weckl

RATT'S

Bobby Blotzer

Debbi Peterson

Of The **BANGLES**

**STAYING
IN SHAPE**

Tips From
The Pros

Plus:

MIDI: Part 1 ● Dream Product Contest Results

Equipment Highlights From NAMM Expo '86

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Features

Cover Photo by Jaeger Kotos

DAVE WECKL

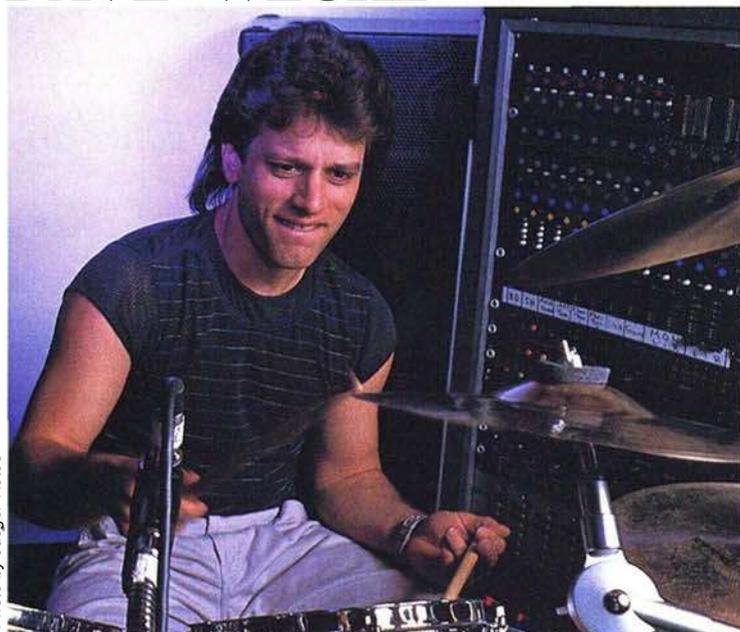


Photo by Jaeger Kotos

For the past couple of years, musicians around New York have been referring to Dave Weckl as "the next guy." Now, with his exposure in Chick Corea's Elektric Band, the rest of the world is getting the chance to find out why.
by Jeff Potter

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BOBBY BLOTZER

Providing the beat for Ratt has earned Bobby Blotzer a reputation as a first-class heavy metal drummer. While he appreciates the recognition, he's quick to point out that metal is not all that he can do.
by Anne M. Raso

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STAYING IN SHAPE: TIPS FROM THE PROS PART I

The world's top drummers share the personal fitness exercises, diets, and warm-ups that keep them in shape for the physical aspects of drumming.
by Ron Spagnardi

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RANDY WRIGHT

The drummer, featured vocalist, and bandleader in Barbara Mandrell's group discusses recent changes that have made the group more contemporary, and explains how Barbara's nearly fatal auto accident affected the whole band.
by Robyn Flans

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DEBBI PETERSON

Although a lot of people tried to tell Debbi Peterson that girls couldn't play drums, she didn't listen. Judging by her success with The Bangles, she did the right thing.
by Robert Santelli

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Reflections On The NAMM Show



If there's one thing for certain, it's that the drum industry has been, and continues to be, an industry very much on the move. And that's always a good sign. This month's issue of *Modern Drummer* presents—among other offerings—our annual NAMM (National Association Of Music Merchants) Summer Expo report, detailing just what you can expect to find in the way of percussion in coming months.

There were a couple of major points of interest at the show this year. First, where once the ever-changing drum and percussion industry was dominated by a rather small, elite group of major companies, it's now become considerably more difficult to view *anyone* in a particular product area as *the* leader. It seems that, while many of the leading manufacturers are now being forced to diversify to maintain their share of the marketplace, an increasing number of younger, smaller, and more specialized companies are eagerly moving in to claim their own piece of the action.

For the moment, some are viewing this trend as an industry going through a transition of sorts. These same people feel certain that, in several years, business will once again be dominated by that small, prestigious group. Yet others seem to feel that we've pretty much seen the end of those days, and to expect the smaller, specialized people to have a greater share of success over the long run.

It's hard to tell right now, though it was interesting to observe that some smaller companies came to the convention with more elaborate booths than ever, while some of the larger, more notable manufacturers showed up with smaller, less impressive displays in comparison to past years.

Another significant point of interest was evident in the area of electronics. Here's one segment of the industry moving forward quickly, with new companies and products seemingly coming out of the woodwork. Despite it all, it was encouraging to sense a greater feeling of integration between electronic and acoustic people. Where once an apparent attitude of acoustic *versus* electronics was predominant, it was good to note a healthier attitude of cooperation between the opposing factions. The common realization that each area has its own distinct characteristics, which cannot be replaced by the other, seemed to pervade at the booths.

I think it's safe to say that never before in the history of drumming have there been so very many options for drummers. However, keep in mind that the majority of state-of-the-art drum equipment requires more serious thought, study, and preparation on our part than ever before. One can take the very first step simply by carefully examining just what's available out there in the expanding world of drumming. And you'll find that information in the *Just Drums* department this month.

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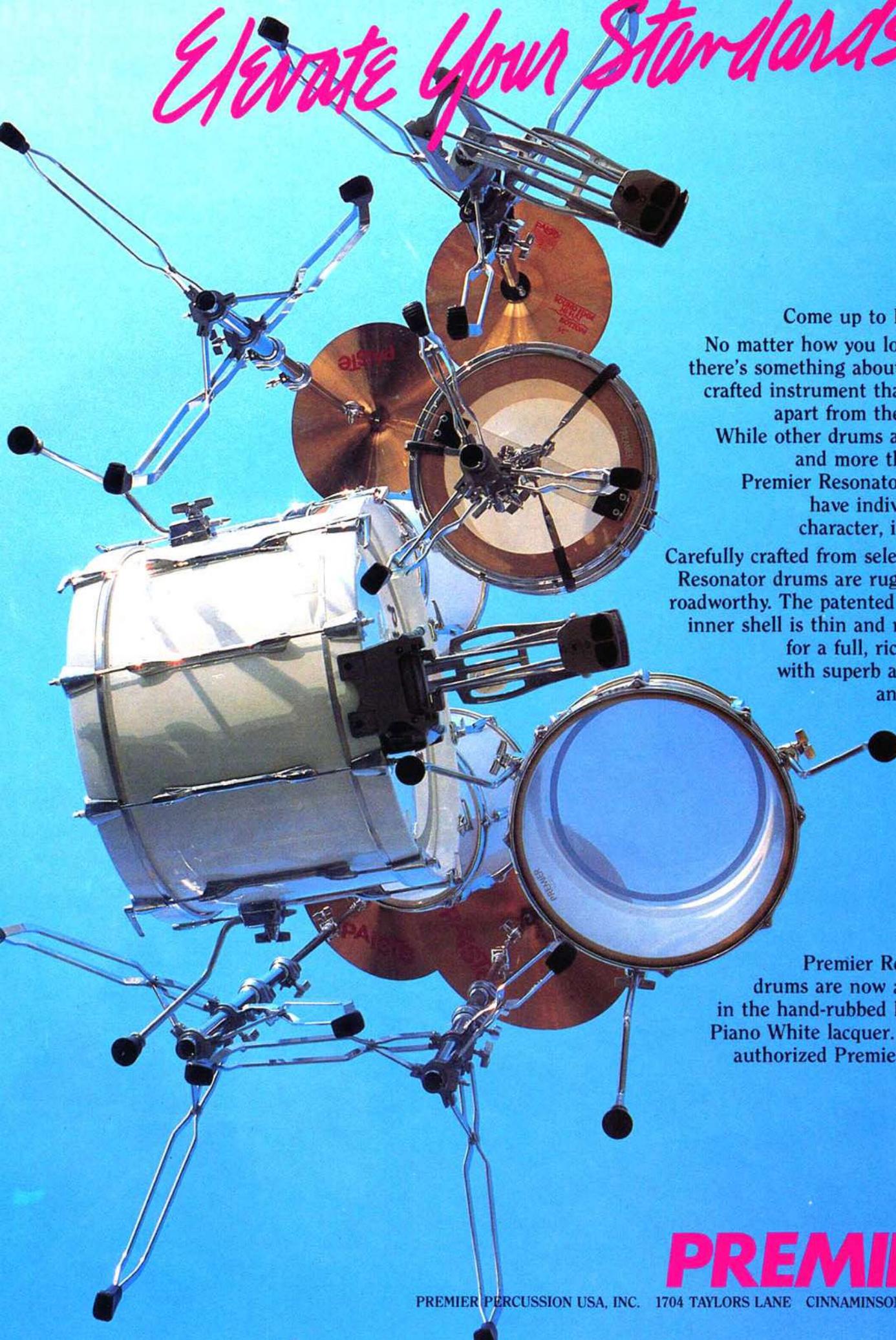
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READERS' PLATFORM

BILLY COBHAM

Thank you for an excellent article on Billy Cobham in your July, 1986 issue. Even though I am 29 years old, I come from the "old school" of jazz drumming. But over the years, I have been listening to Billy's mastery as a drummer and composer, and I can only say that he is a true pioneer of modern drumming. I recently attended one of his drum clinics, and found that he is a warm person as well. He has a wonderful attitude and spirit that show in his music. Every musician should look at Billy as an example of "keeping an open mind." I should know, because mine was once closed.

Richard Lester
Raleigh, NC

I feel that your interview with Billy Cobham was the best article I've read in your periodical so far, and it had a tough act to follow. It was thorough and interesting to read. I consider Mr. Cobham to be one of my greatest influences—if not my number one influence. I find myself reaching for words after listening to him play so confidently, and I seriously doubt that there is only one word to describe him and his playing. He is one of the many reasons that keep me practicing and continuing to improve my musicianship. Thanks again for the wonderful article, and keep up the good work.

Mike Nichols
Edmond, OK

MD EQUIPMENT ANNUAL

I want to let you know that I am very pleased with your publication of the *Modern Drummer Equipment Annual*. You have done an outstanding job in compiling the *Annual*. I really like the charts, which

included just about all aspects of drums and accessories. These charts helped me in gathering important information for purchasing a new set of drums without having to go to many different drum retailers. I also really liked the *Retailers Guide*, which helped me in selecting a drum retailer that was located close to my home. I don't know how to thank you all at *Modern Drummer*. You have all done an exceptional job. The *Equipment Annual* means a lot to me and is something I've always wanted. Keep up the excellent work!

Kevin Arendt
Bridgeview, IL

Many thanks and congratulations for *Modern Drummer's* first *Equipment Annual*. Most people don't realize what an exhaustive process a project like this entails. A drummer will go into his or her favorite drum shop, pick up a copy, leaf through it quickly, and say, "Wow, this is great!"—never realizing the work that went into the project. Years ago we put a very simple mail-order catalog together that was draining and time-consuming. So when your *Equipment Annual* arrived, we all took a step back and said, "Well done!"

Jerry Ricci
Owner—Long Island Drum Center
N. Merrick, NY

I've had the *Equipment Annual* for several weeks and have just now made the time to write. It's very good—an excellent first attempt. Anyway, I just want to write and tell you, "Ya done good!"

Pat Brown
National Sales Manager
Pro-Mark, Inc.
Houston, TX

Thank you very much for publishing your new *Equipment Annual*. Finally, I can refer my students and their parents to one comprehensive source of equipment information, instead of to an assortment of often unavailable or misleading catalogs. I especially appreciate the inclusion of list prices, since manufacturers don't always furnish this information directly to consumers. Bravo!

Harold Howland
Vienna, VA

SOUND SUPPLEMENT

In your June article accompanying the Peter Erskine *Sound Supplement*, the equipment listing again failed to mention RIMS. This seems unfortunate, but it could be a good sign. I hope that we are approaching the time when mentioning the use of RIMS becomes as perfunctory as stating that drumsticks were used to strike the drums.

David Dudine
Jasper, IN

GARY CHAFFEE

I am writing in regard to your July, 1986 interview with Gary Chaffee. I read the article with great enjoyment. Although I was not mentioned in the article, I feel I deserve a little credit, because I was Gary's first percussion instructor. I helped Gary develop into a first-class rudimental drummer at a very early age. He was a joy to teach, and he developed the great love of teaching that I have. Forgive me for taking credit, but I am extremely proud that I had a small part in Gary's development as a first-class percussionist and teacher.

Jack Wedemeyer
Ilion, NY

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After a long absence from music, drumming legend **Ginger Baker** is back with a new release entitled *Ginger Baker's New Testament* and the feeling that he's still growing as an artist. "I've never reached my peak. I'm still going up," he assesses. In the seminal '60s band Cream, Baker's foresight and expert execution catapulted rock drumming into a new stratosphere. Today, many drummers still credit Baker as the innovator who put the "heavy" into "heavy rock," the precursor to heavy metal.

The *New Testament* tracks were recorded in April in New York, and the LP features a host of core musicians such as Bernie Worrell, L. Shankar, Daniel Ponce, African percussionists Aiyb Deing and Foday Musa Suso, and Nicky Skopelitis. With a varied roster of musicians, *New Testament* certainly has a unique blend of influences, yet Ginger confirms that the new material is "pretty heavy." And what did he want to accomplish musically with this new project? "I'm working with the people I like working with," he replies, "and that makes me very happy."

He claims he was only "slightly rusty" when he was getting his chops together last year, and now he's practicing an hour a day, using his familiar old Ludwig kit. But don't expect to hear just the amazing style that Baker fans have grown accustomed to over the years. "The engineers have done some really incredible things to my drums," Baker warns. "Nobody is going to believe that the *New Testament* stuff is *& person* playing drums; everybody's going to say it's a *DMX*, but none of it is," he says with a wry smile.

"I don't know exactly what they [the producer and engineers] did. I'm just a simple drummer," he laughs, "but I have a few tricks of my own as well, and together, we all came up with something that's a pretty heavy sound."

While Ginger pursues the next period of his musical career, he plans to continue farming, which he contends, changed his life. "I live in an isolated area in Tuscany," says Ginger, "and I'm accepted there as a legitimate farmer, and a bloody good one at that. Farming is an important part of my life. I'm healthier now

because of it than I've ever been. I mean, I got messed up from drugs when I was 20, and it was only when I moved to Italy four years ago that I got straight. I've been straight for four years now."



Photo by Charles Stewart

Baker recalls Cream's heyday as "the period that totally messed my life up, from the personal side of it." Because he has so much to say about the different phases of his career and his life, he's written a book in addition to all his other interests. "I've just finished the first book, which deals with my life up to 1974, and it's the book about my way up in my career. Hope-

fully, there are going to be three books in all. The second will deal with my way back down to earth. The third will be about my present situation—the part of my life I've just begun to embark on."

Has all the pain and personal grief that he's experienced helped him in any way? "Oh, yeah," he reflects. "I think it turned me around. I've returned both personally and professionally in a very strong way."

Overall, Ginger is very excited about the *New Testament* album, the possibility of touring the States, and the future, which appears to hold as much promise for him as it once did. "I'm just really grateful to the people who came to Italy to find me, like Joe Caracas, Bill Laswell, and Andy Truemann. They also gave me a lot of encouragement, which I really needed."

Ginger certainly doesn't sound like he's short on confidence when he assesses his drumming skills. "I'm the best," he states, "and more so now than ever before. When people hear the new album, they won't believe it."

Teri Saccone

A recent Los Angeles transplant is **Peter Criss**. "My wife, Debbie, and I lived in Connecticut, but I'm too young to sit on a porch and retire," Criss laughs. "I said to her, 'We need a change—a new life. I miss playing in a band, and I want to be active again.' I have a little girl who is five, and I didn't want to raise her in New York City. I was raised there, and it can be a hard, rough place. So I wanted to raise Jenny Lee in a different atmosphere. There's sunshine here, we're up early, and we're out. I'm busier now than I have been in the last five years of my life."

He's not only busy, but his excitement and energy about his new band, Balls of Fire, is contagious. "I got out here and put out some feelers. There's a lot more you can do here in L.A. with soundtracks, acting, and that whole thing. And the people here are more social, it seems. Debbie became good friends with this woman who does clothes for

Ozzy Osbourne and Motley Crue, and she started making some things for me. She knew of this guy who is now my manager. I told him I didn't know if I wanted to get into a band—that I was looking for more of a situation like Carmine did for Osbourne and Rod Stewart. We went to Arizona to see Debbie's grandma, and there was a message to call him when I got back. He said he had found this great band that was just up my alley. He sent me a cassette, and I fell in love with it. I had said to myself that, if I was going to play again, it had to be completely different than Kiss. I didn't want to do heavy metal, because I did that for ten years. This band is kind of a cross between the Rolling Stones and the Pretenders. We auditioned each other and hit it off immediately. We got our own rehearsal space and put in five days a week, eight hours a night. I'm saying something now and playing better than I've ever played in my whole

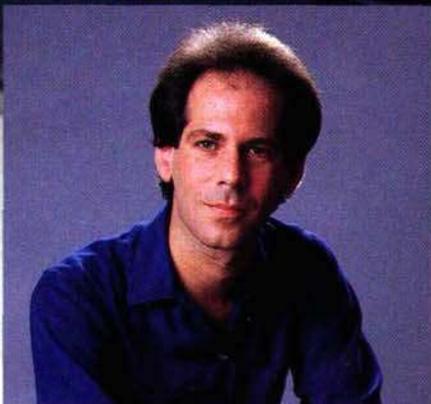
life. I'm finally playing all the stuff Gene Krupa taught me and the great Jim Chapin, who I was with a few months ago."

Having come from the mega-success of Kiss, how does starting over feel to Peter, though? "I look at it this way: I took a long time off and got to do the things I wanted to do. I traveled around the world, and I got to raise my daughter a la the John Lennon thing. I got hurt a lot with music. The last album I did, *Let Me Rock You*, wasn't released here. It was released in Europe, and I felt they did that just to pacify me. It really upset me, because it was a super album. That was in '83, and that was it for me. It was too painful. But finally I was sitting at home, and it was like God touched me. I wanted to play again, and I didn't care what it took or how many people I had to play for—25 people or 25,000 people. It's like I'm a reborn drummer. I want to be a drummer's drummer and a musician's musician.

There are a lot of people out there who like the way I play, and I think I've cheated them and myself for the last five years. I don't care if it's called starting over. To me it's not starting all over. I get behind my drums, and I feel I have the world again when I hold those sticks. I'm enjoying all the work. It's better than sitting home and watching *The Munsters*. At least I'm working, and I have a positive attitude. It's a bitch to get the band in flight, but I think when we're up there, it's going to be okay. Now there's MTV, which we didn't have when I was in Kiss. I think we have a great image and a great attitude, and I don't think it will take as long as it used to take. I'm not getting any younger, but everybody says I'm acting like I'm going on 14 years old. Maybe the key is rock 'n' roll. Maybe that's the fountain of youth for me. It keeps me real young and real energetic."

Robyn Flans

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DDD-1



Go to an Earl Thomas Conley concert, and it will defy all your preconceptions of laid-back country music. What you'll see will be guitar players wailing on the apron of the stage, and the drummer hammering away behind Conley, who gives 150%. In fact, for drummer **Greg Dotson**, the intensity took some getting used to, having come from the more traditional style of T.G. Sheppard.

"This is a job that requires a lot more energy and a lot more output," Greg explains. "For the first three weeks that I worked with Earl, I had to play a lot harder and exert a lot more energy. I got blisters on

my hands, which I never had before, and I lost about seven pounds. T.G. has a Las Vegas style, where everything is laid back and the emphasis is on the star. There should be a curtain between him and the band. In that music he does a good job, but it's very different. This is a huge change for me, where the show is as important as the music. The attitude within Earl's organization is that this is a total picture. It isn't just Earl Thomas Conley, and 'if you make one move, I'll kill you.' I think that's why the energy level—performance-wise and musically—is much higher. We are given more freedom creatively

and with how we present ourselves. Therefore, we're more into it, and naturally, it's going to have more energy if it's something we're into."

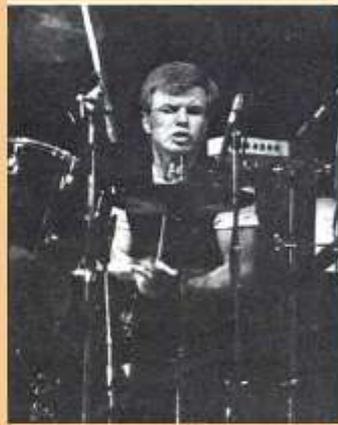
About the fact that Conley uses studio players to record his albums, Greg is very understanding. "Of course I would like to work on Earl's records," he says, "and if the opportunity comes, then it will. I went through a stage early in my career where it was really offensive that I seemed to be good enough to do the road work, but I couldn't do the record. That's not the way it is. Earl has a very successful formula working right now, and I'm not going to mess with

it. As long as he's successful, I'm going to be. If Earl feels he needs a change and feels that I could be one of those changes, great. I'll jump up and down, but I have no animosity towards a situation that is very successful right now.

"The nice thing is that we can pursue other things when he's recording or when our tour schedule isn't too heavy. This organization is really good about letting us do that. If we're not expanding creatively, that's not good for the gig, and they know that. They're really wonderful about all that."

Robyn Flans

Adam Woods is feeling good these days, mostly due to having had some much needed time off from the Fixx. "As a unit, I think we had all been a bit drained," he says. "We had all been through exactly the same experiences of playing the same bloody songs every night with the same arrangements. Getting locked into the same songs was ruining me. When I first got off tour, I couldn't think of anything to play except what we had played on tour, so I had to forget about playing tunes for a while. My approach to drums had always been based on playing tunes, and I thought, 'What do drummers do if they don't play tunes?' When you get locked into a certain approach to your playing, you



forget how to expand. When we stopped touring, it meant I could forget about the Fixx and the hits, and start to learn how to play drums again, which sounds silly, but it's true. I started listening to lots

more music and a lot of jazz, probably because of Danny Brown, this bass player who comes from a jazz background. He introduced me to stuff I had ignored, like Art Blakey and Miles Davis. It got me interested in the drumkit again. When I got back to playing the kit again, that got me interested in rudiments, which I had never really been interested in, being a home-made drummer. Now I feel great about playing anything. I was fascinated by what the rudiments actually do to your playing. They give you so much confidence in terms of approach. I don't know if it helps me do more, but it gives me further ideas. With the rudiments, you have so many different techniques in your

wrist and ankles that things come easier if they do occur to your brain."

Regarding their recent opening-act slot on the Moody Blues tour, Adam says, "We didn't want to commit ourselves to doing something we'd regret later on, so we decided to do some dates with them and then think about our next stage, as opposed to the last time where we rushed straight into a headlining tour and were stuck with it. But it's good to be back on tour. We even feel good about the old music right now. My technique has improved, so it makes playing this stuff a lot more pleasurable."

Robyn Flans

Congratulations to Susan and **Jeff Porcaro** on the birth of their son, Miles Crawford. As usual, Jeff has been keeping busy with the release of Toto's latest offering and a current tour of Australia and Japan. You can also hear Jeff on Boz Scaggs' and Roger Hodgson's latest albums. Congratulations also to Anne and **Mark Sanders** on the birth of their daughter, Michelle Marie. **Vinnie Colaiuta** did a recent short tour in Japan backing Sadao Watanabe. Currently, Vinnie is doing dates with Lee Ritenour/Dave Grusin. **Ian Wallace** is on tour with Jackson Browne in Europe, Japan, and Australia. **Stewart Copeland** scored a film called *Out Of Bounds*. **John Robinson** recently working with John Fogerty. **Skip Shaffer** has been

playing with the Harry James Band and the Gene Krupa Orchestra, as well as doing clinics for Sabian. **Marv Kanarek** working in the studio with Burton Cummings, with whom he is also touring throughout November. **Chuck Rager** has been doing clinics with his band That's It. **Jim Keltner** can be heard on one track of the current Jackson Browne LP, as well as on projects by Neil Finn, Andy Taylor, Michael Des Barres, the Beach Boys, Lalo Schiffrin, and Richard Thompson. Jim is also on an Irene Gara track and on Randy Newman's score for the new Steve Martin film, as well as on a film called *Whoopie*. **Charlie Watts** has been working with the Charlie Watts Orchestra, reminiscent of his involvement with Rocket 88

several years ago. He has been playing some British jazz festivals of late. **Gary Burke** on the road with Joe Jackson. Drummers **Manu Katche** and **Willie Green** on Robbie Robertson's solo album. **Omar Hakim** on Allison Moyet's LP. **Bill Gibson** finished Huey Lewis & The News tracks. **Mickey Curry** on Tim Scott's and Andy Taylor's LPs. **Ricky Lawson** is on tour with Lionel Richie. **Craig Krampf** on Dan Hill's current LP. **Jerry Speiser** in a new Chrysalis band, The City. **Frankie Banali** recently contributed to the debut album by Japanese heavy metal guitarist Kuni Takauchi, as well as Andy Taylor's single for the *American Anthem* soundtrack album. **Jim Blair** did a session with Michael O'Neil. **Bryan Hitt** can be heard on recently

released albums by Jef Scott and Stan Bush. He is also on soundtracks of *The Transformers* and *Turbo Wraith*. **Chalo Quintana** on drums for the Cruzados. **Nick Mason** on the new Deep Purple LP, due out this month. **Fred Coury** is drummer for a new band called Cinderella. **Lynn Coulter** in the studio with Cynthia Manley, and doing various commercials. **Butch Miles** is currently on a European tour with Wild Bill Davison. **Napoleon Revels-Bey** on tour with Bob Fosse's *Dancin'*.

Heartfelt condolences to Debra and **Phillip Fajardo** on the recent loss of their son. Condolences also to Australian studio drummer **Will Dower** on the death of his son, drummer **Mark Dower**.

Robyn Flans

Direct to disc



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MEINL
PROFILE
THE HI-FI-CYMBAL
MADE IN GERMANY

The development of the Profile series was based on two important considerations. Firstly, there was the difference between the sound of cymbals on record and live concerts through a PA system, and the natural sound. During the course of extensive and stimulating discussions with well-known drummers, producers and sound engineers, it emerged that, in general, there is a world of difference between these two sounds. In other words, the sound engineer must filter a suitable recording sound out of the existing natural sound, in some cases by extreme equalisation.

We thought these ideas through – would it not be possible to design a cymbal so that the important frequencies which disturb the band sound suppressed? Then the sound engineer could record on a linear basis and the drummer would have a recording sound at the same time as his natural sound.

It was found that this could in fact be achieved – thanks to our ultra-modern technology.

The Profile series is distinguished by the fact that the live sound is highly record-compatible and the sound engineer does not have to artificially produce the best possible sound. At the same time, the drummer is happy because his Profiles sound cleaner and make themselves heard without being obtrusive.

Our second consideration was the tonal composition. We knew from experience how difficult it is for the drummer to build up his set of cymbals melodiously; who makes the effort to take his cymbals into a music shop when he needs a new sound?

Thus we started quite seriously to tune the whole Profile series. And because our technology makes it possible to produce an entire quantity of one model very nearly the same, we can guarantee that when the drummer makes his choice, he will automatically get tonal graduation.

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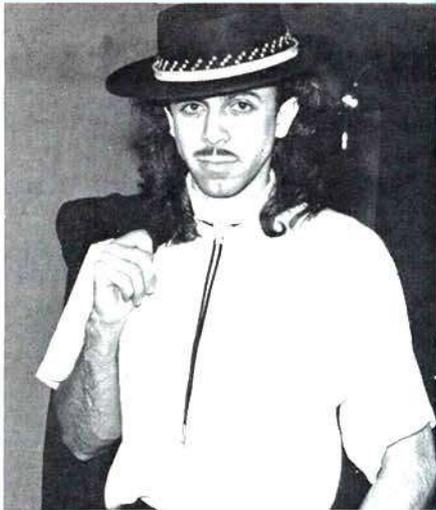


Photo by Rick Malkin

Q. I saw you with New Edition in Providence, Rhode Island, and was impressed with your truly "in-the-pocket" grooving. Your precision chops added so much intensity to the choreography of New Edition. I'd like to know what brand of drums, cymbals, sticks, and other equipment you were using during the concert (and their respective sizes, models, etc.). Again, my compliments on your superb showmanship as a drummer. New Edition certainly made the right choice!

Mark Dwarte
Bristol, RI

A. First, I'd like to say thanks very much for the nice compliments. I'm using Tama Artstar drums, mounted

on Tama's Power Tower Cage system. The toms—including the floor toms—are all mounted on RIMS mounts. I use all double-headed toms, in power depths. The rack toms are 10", 12", 13", 14", and 15", and the floor toms are 16" and 18". The bass drum is 16x22, and all the drums are finished in Tama's black piano lacquer finish. I'm also using a set of Octobans. A lot of people think those are outdated, but I think they're great. I also use a Tama 6 1/2" deep Bell Brass snare and two Latin Percussion timbales.

My cymbals are all by Sabian. From Sabian's hand-hammered (HH) series, I have an 8" splash, and 15", 16", 18", 19", and 20" crashes, as well as 13" hi-hats and a 20" upside-down swish. My ride is a 21" AA Heavy Rock Ride with an oversize bell.

My sticks are Vic Firth American Classic Rock models with wood tips. My heads are by Duraline, and I use a Peterson Percussion bass drum pad to protect my head and give a good attack sound. I also use Flat Rings by Groove Tubs to muffle my snare, along with Lug Locks to keep it in tune. (I hit really hard.) My drums are miked by the May-EA system, with Shure SM57s in the toms and snare, and AKG D-12s in the bass drum and the 18" floor tom. I'd also like to mention that I use the Gig Rug to keep my bass drum in place, because it's so simple, yet works so well, and that I stay in shape on the road by practicing on a Calato practice-pad kit that I take everywhere.

STEFAN KAUFMAN

Q. In recent issues of *Modern Drummer*, you are pictured in an advertisement for Raker cymbals by Meinl. Could you tell me what make your drumkit is? The picture doesn't reveal any logos, and I am at a loss to identify the drums. Also, could you tell me how I could obtain any literature/catalogs on the equipment you use?

John Loiselle
U.S. Navy

(Stationed in) Rota, Spain

A. The kit I use is a Tama Superstar, modified with the Aspen White covering from Tama's Imperialstar series, and the hardware from Tama's Artstar series. The photo in the ad showed a darker finish, which has since been changed to the Aspen White. My two kick drums are 22", the snare is a Bell Brass 7 x 14, the rack toms are 11x12 and 12x13, and the floor tom is 16x 16. I'm also using four Octobans, modified to serve as electronic drum triggers. Behind my kit, my drum tech, Ossy, runs a Prophet 2002 digital sam-

pler and the Simmons MTM MIDI trigger, with a Tama TS306 Techstar drum brain, a Roland SBE-3000 echo, and a mixing board, programmer, harmonizer, and delay unit, all by RMS. My drums are all acoustic, but we use the Octobans to trigger special sounds, like explosions, that come in oh some choruses. I can also use them acoustically for extra toms; we can select which sound we use at any given time. All my heads are by Remo.

My Raker cymbals include two pairs of 14" medium hi-hats, 16", 17", and 18" crashes, and a 21" Fast Ride. I'm also using three China-type cymbals also made by Meinl: one 20" Dragon series medium and two 20" new cymbals from what will be called Meinl's Designer series. Finally, I have a custom-made 20" ride cymbal that Meinl made for me and is not commercially available. As far as catalog information goes, I should think you could get information easily by writing to any of the companies I've mentioned.

A.J. PERO



Photo by Mark Weiss / MWA

Q. How did you acquire the metal (literally) sound of your bass drum (especially noticeable during the break strain of "Burn In Hell") and toms (all throughout "Captain Howdy")?

John Dickey
Milford, MI

A. I was using a blue Ludwig Vistalite kit when I was recording the Stay Hungry album. I didn't use any padding at all in the bass drums, and I used Ludwig Rocker Silver Dots on the batter sides and Evans Hydraulics on the fronts. The engineers put a mic' inside each drum—between the two heads—and another mic' directly in front of the front head. This got the "metal" sound that you refer to, which you can also hear on the beginning of "We're Not Gonna Take It." I was trying to capture as much of our live sound as possible, and Geoff Werkman, our engineer, was a genius at doing that.

As for the tom sound, at the time "Captain Howdy" was recorded, I was using no bottom heads (although I do now). There was a mic' about halfway up inside each tom and another mic' on each top head. Again, there was no dampening at all, and the batter heads were Ludwig Rockers. A lot of the sound can be attributed to how Geoff blended the "attack" sound from the heads with the resonance from inside each drum. Geoff also had about 15 room mic's placed around the studio, which had wooden walls and no baffling at all. The drums were recorded alone, so that there was no leakage from any guitars or the bass. This took place at the Record Plant in New York City.

Roland

RHYTHM COMPOSER TR-505



PATTERN
 CLEAR SCALE LAST STEP INST/METRO
 CLEAR BACK FWD LAST MEAS

MODE
 PLAY
 WRITE

TEMPO/MEAS
 []

PATTERN GROUP
 A B C
 1 2 3

LEVEL
 DOWN UP

TEMPO

VOLUME

START/STOP

LOW CONGA

HI CONGA

TIMBALE

LOW COWBELL

HI COWBELL

HAND CLAP

CRASH CYMBAL

RIDE CYMBAL

BASS DRUM

SNARE DRUM

LOW TOM

MID TOM

HI TOM

RIM SHOT

CLOSED HI-HAT

OPEN HI-HAT

9 9

10 0

11 COPY

12 INS

13 DEL

14 SAVE

15 VERIFY

16 LOAD

LEVEL

MANUAL PLAY

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Roland

IT'S QUESTIONABLE

Q. I have a 21" Avedis Zildjian medium ride cymbal. Before I could stop him, my nephew hit the cymbal—perpendicular to the edge—with a timpani stick. The cymbal was struck with the wood part of the stick, just below the felt ball. Although there was no visible damage done to the cymbal, it now has an excessive over-tone ring—something similar to striking a circular saw blade. The stick attack response is dulled, and on two-thirds of the cymbal, it has a well-defined ring that was not there before. Continued riding on the cymbal turns the sound into a gong, and hitting the cymbal near the edge with a stick now produces a gong-like sound that was not there before either. Can anything be done to fix the cymbal, or is it ruined for good?

D.G.
Salisbury, MD

A. Zildjian has a return goods program that allows a drummer to return any cymbal for evaluation. This can be done at no charge if it is within six months from the date of purchase. (A copy of the sales receipt is required to establish that date.) Zildjian will then make an honest appraisal, and have its experts observe and check out the cymbal for any damage. If the cymbal is defective, it will be replaced at no cost.

When a cymbal is over six months old, Zildjian will be happy to examine and evaluate it, but there may be a charge involved. Lennie DiMuzio, Zildjian Product Manager, states, "We have had other inquiries about cymbals losing their tone. However, sometimes the cymbals are quite old and neglected, so it would be very difficult for us to make an intelligent decision or comment without first observing the condition of the cymbal." You may contact Lennie at the Avedis Zildjian Company, 22 Longwater Drive, Norwell, MA 0206J, or call (617) 871-2200.

Q. I am 25 years old and have been playing drums for nine years. I've always had the problem of having my muscles tense up when I'm trying to play faster. I can't seem to get rid of this problem. I noticed the problem early on, but thought it would diminish with time and practice. I also want to mention that I temporarily gave up my drums for three years, during which time I studied the bass guitar and harmonica. I came back to my drums seven months ago. Could my problem be that I was away from the drums for that time span?

C.V.
Milledgeville, GA

A. Being away from the drums for an extended period of time will certainly make you "rusty" upon your return, but seven months of serious practicing should have at least brought you back to the point to which you had developed before you quit. The key element in achieving speed with relaxation is not how much you practice, but rather how you practice. Most players noted for their technique and speed play in a tremendously relaxed manner. Speaking in a purely physical sense, the muscles must be relaxed in order to move quickly; tension only makes muscles rigid and harder to move. Speaking in Modern Drummer feature interviews, artist after artist has described the same basic practice technique: Using some form of sticking exercise (such as rudiments, or exercises from a noted sticking text), and working with a metronome or other timekeeping device, the artists practice at a given speed, until fluid and comfortable execution is achieved. Then, the speed is increased a little. When the muscles begin to tense up at any point, the speed is decreased again. The idea is to get the muscles capable of remaining relaxed while moving at high speed. (This same principle applies to the legs and feet as well as to the hands and arms, and is applicable to drumset playing as well as to single-drum exercises.) You cannot "force" your muscles to work harder or faster; you must build up stamina and relaxation together. If you have tried this system and it hasn't seemed to work, it may be that you are trying to increase your speed too quickly.

Q. I have a big problem. I am a left-handed drummer, and my setup on the kit is totally opposite to that of a right-handed drummer. When it comes to checking out the latest equipment at music stores, I find that they usually have their drumsets set up for a right-handed drummer, which makes me feel "left out." Of course, my problem also arises when it comes to sitting in for other drummers. What can I do? I have only been playing for two years. Would it be wise to start training myself to play a right-handed set?

E.J.

Los Angeles, CA

A. Although it might be interesting and challenging to learn to play a right-handed kit, there is no particular reason why you should be forced to. There are many, very successful, left-handed drummers performing today. It's true that the majority of drumsets you'll come in contact with—either in stores or on stage—are going to be set up for a right-handed player. This is simply a fact of life that you'll have to accept. But if you are a serious potential buyer, a music store should be willing to rearrange a demonstration kit for you. It doesn't really take very long to swap a floor tom, snare drum, and hi-hat. (You might make points for yourself if you don't insist that rack toms be switched around as well. After all, you can hear what the drums and cymbals sound like, no matter what position they're in.) As long as you can get the hi-hat and bass drum pedals under the proper feet, and the snare and floor tom on the proper sides, you should be able to try out a kit adequately.

Actually performing on a kit is another matter, and sitting in on a right-handed drumset is, indeed, very difficult. If there is time, it might be possible again to swap only the snare, hi-hat, and floor tom, since these items are generally free-standing and don't interlock with other parts of a kit. But that will often leave you with ride and crash cymbals "reversed" for your style of playing. It might also be difficult to fit the hi-hat in the airspace over what would normally be a right-handed drummer's floor tom (since that's often where a ride cymbal will be). It's really a question of "making the best of it" here. It boils down to a decision you'll have to make. If you can play to your own satisfaction on whatever "compromise" kit can be arranged, then don't hesitate to sit in. If you can't play comfortably at all (or if it's simply asking too much of the regular drummer to move the equipment around in such a way that you can), then don't sit in. There's no point in your playing poorly or in abusing the hospitality of a fellow drummer.

Q. I'm using Regal Tip Quantum 1000s right now. My problem is that I like to grip the stick backwards, with the tips in my hands. But when I go to play my cymbals, I have to turn the stick around to get the right sound. The reason I picked nylon-tipped sticks was because they produce a crisp, bright cymbal sound, but I get a better grip and more volume on the drums if I play with the tips in my hands. Is there a way that Calato could manufacture a double-tipped Quantum 1000?

R.G.

Las Cruces, NM

A. Theoretically, it would be possible for Calato to make a double-tipped Quantum 1000. The company is always interested in new design ideas, and if you can make a good case for your stick, Calato is willing to listen. Contact Calato Manufacturing, 4501 Hyde Park Blvd., Niagara Falls, NY 14305.

However, keep in mind that part of the reason you achieve more volume with the stick reversed is due to the heavier weight of the non-tapered butt end. If the stick were to have a tip on both ends, the amount of weight would be reduced. Granted, a Quantum stick doesn't have a great deal of taper to its tip, but there is some, and so a double-tipped stick would not feel the same in your hands as a (reversed) single-tipped stick does now.





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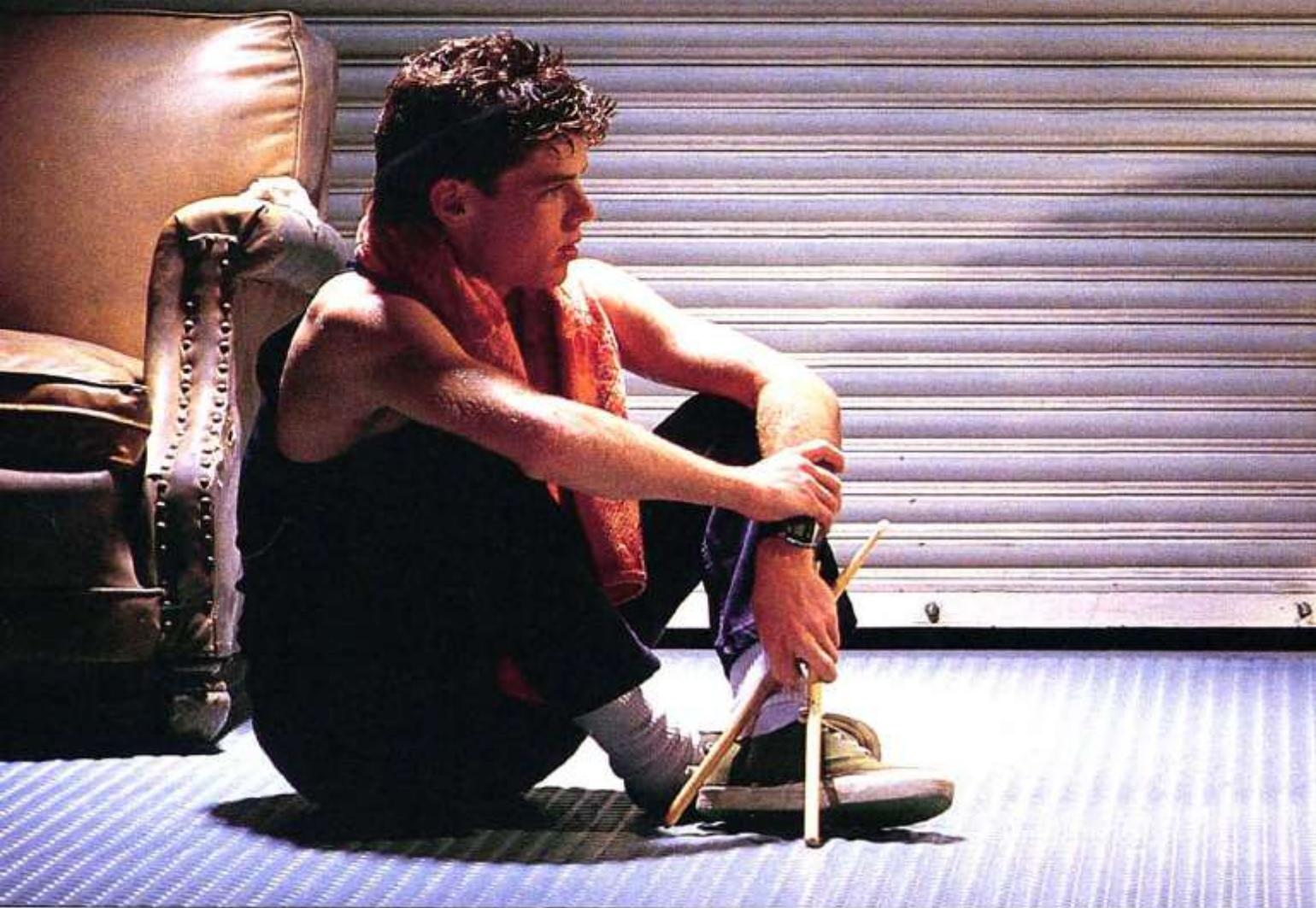


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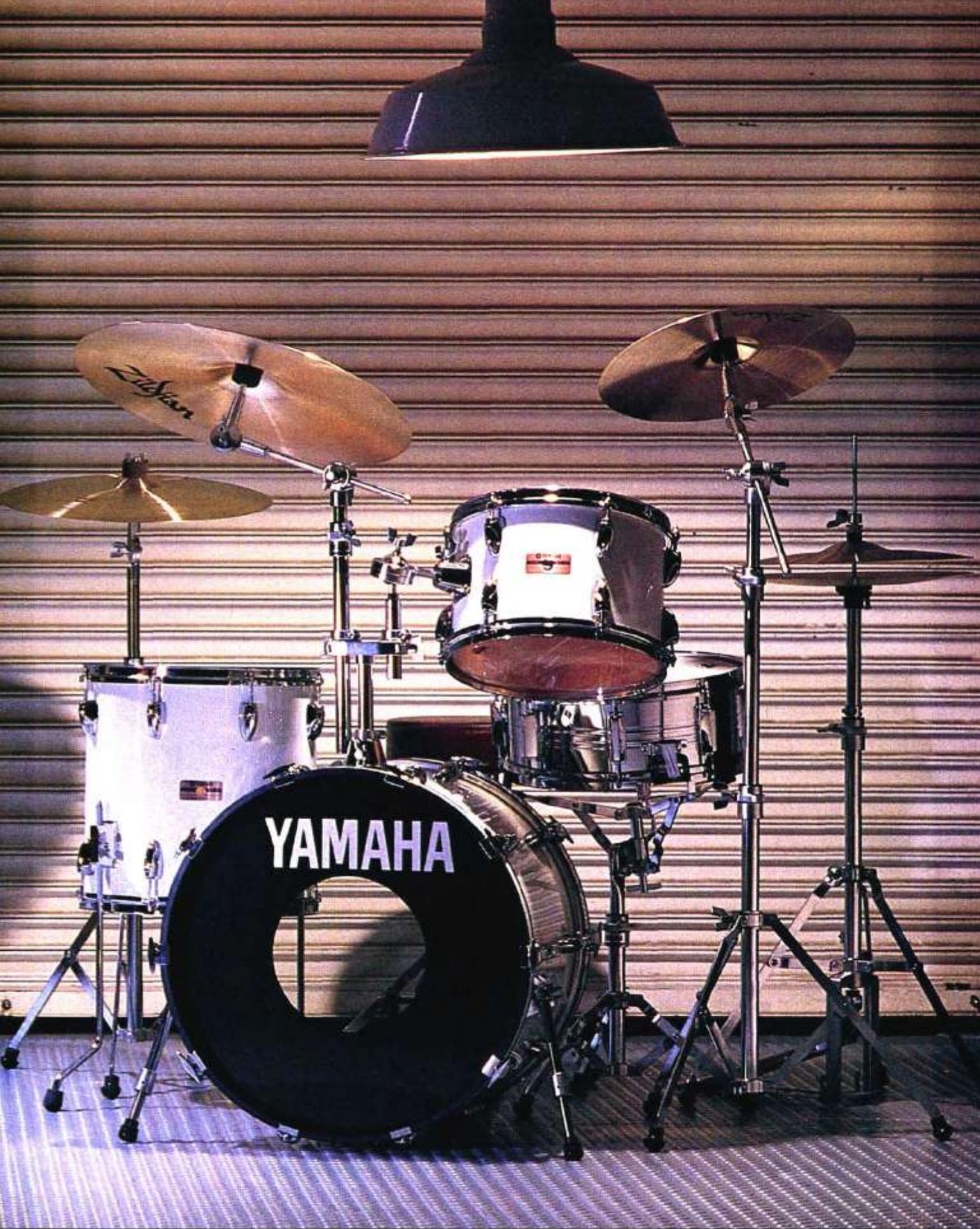
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by Jeff Potter





THE new kid in town strides down Broadway, sticks in holster, silver spurs on his Speed King, and he's a-gunnin' for the Apple. More than a few drummers have acted out that *High Noon* scenario in their musical daydreams. I once asked a major music contractor about that mythic showbiz figure. "Let's take a hypothetical situation," I proposed. "The new kid comes to town looking to break in big . . ." "Forget it," the contractor blurted, cutting me off. "But," I persisted, "let's say he has very special talent . . ." "It's impossible," he abruptly concluded.

Then I resorted to a little gunslinging of my own: "Okay," I said, "let's not be hypothetical; let's take the example of Dave Weckl, a drummer you often hire." During the course of our debate, Dave Mathews, one of New York's busiest studio keyboardist/arranger/composers had strolled in. Overhearing Weckl's name, Mathews settled into a soft chair, adjusting his famous ever-present skipper's cap. "If I may interrupt," he piped in, "I can testify for Weckl's case. The word of mouh on him was very strong. I can remember Anthony Jackson coming around saying that he had just played with one of the best drummers he had ever *heard!*"

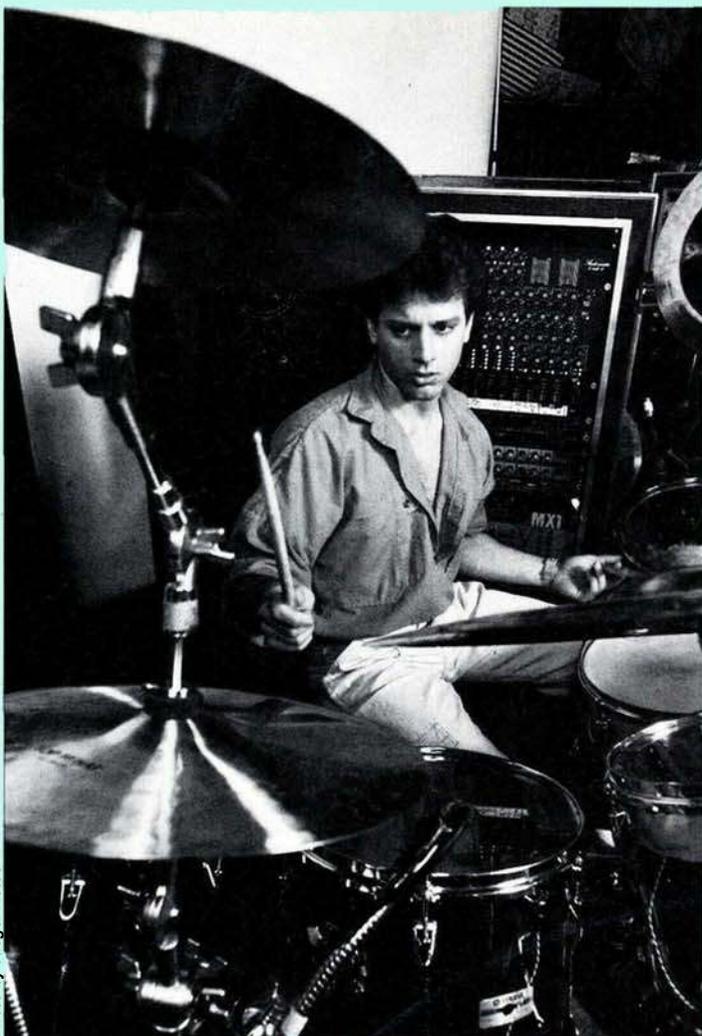
That's a heavy compliment, coming from perhaps the most sophisticated electric bass player on today's studio scene; it's a recommendation as good as a gold key. But that key wasn't bestowed upon Weckl out of pure luck. The gunslinger figure is a combination of fact and fantasy, and there is a long road to the showdown. But as far as "new kid in town" figures go, Dave Weckl is about as good an example as one can find. Currently making a splash on tour with Chick Corea's Elektric Band, Dave is now getting the inevitable national attention that he deserves.

In the Electric Band tour program, a heading reads, "Introducing Dave Weckl." In New York, however, Dave is—as they say in Vegas—a man who needs no introduction. He has been the buzz on drummers' lips for the past couple of years—a 26-year-old who quickly built a reputation as one of the elite handful of first-call New York studio players. Dave's breathtaking combination of finesse, sensitivity, chops, and power had been knocking 'em out in the clubs, earning him the most prestigious word-of-mouth title in musical Manhattan: "the next guy."

Dave was born on January 8, 1960. He moved from his birthplace, St. Louis, to Connecticut in order to enroll in the jazz studies program at the University of Bridgeport and to be closer to his ultimate target, New York. "I was 19 when I came up here, and I wanted to kill the world," he laughs. "At that time, my main goal was to get into Maynard Ferguson's band. My friend, Jay Oliver, who is a phenomenal keyboard player I grew up playing with, had landed into Maynard's band at 19 years old, and I wanted to get into the scene so badly.

"When I went to study with Gary Chester, it made me cool out and realize that I wasn't really ready to jump in. I realized that I had to use the time to get it together. My most productive time was during my first year at college. I had the whole summer off, I didn't know anybody, and I was up at school alone. So I made up a practice schedule, and hit it ten to 15 hours a day for about three months. I went through two summers of that, and it never got under six or seven hours, even when school was in session. I was really concentrating. I always taped myself and said, 'Aww, that doesn't sound mature; I still sound like a little kid.' It really bugged me that I had all this nervous energy and I couldn't lay back, so I worked a lot on that."

While Dave valued the importance of developing his own personal style during his woodshedding years, he also realized the value of setting practical goals. "I latched onto a lot of albums and said, 'The musicians



on these records are working; they must be doing something right.' That was always my philosophy: to find out what it was that the busy working musicians were doing. I would 'steal' and learn the authenticities of certain styles to throw into my bag. My intent was not to copy anybody in my playing exactly. That's not happening. A lot of people believe that learning other people's things is not the best way to learn or to construct your own vocabulary. But I believe it is like speech: You have to learn the given language before you start experimenting with other languages or even using the more difficult words in that vocabulary. Now, within the past four years or so, I have been able to concentrate on what I want to sound like and what kind of statement I want to make as a player that will be my own. But it all had to come from somewhere."

That musical bag amassed by Dave is bigger than Santa's sack. Its versatile contents have prepared him for the challenges of jingles, television, movie soundtracks, live performance, and pop and jazz album dates. Dave picked up the sticks at age eight. After a musical prepubescent rite of passage ("Those days were filled with playing along with the Monkees"), Dave was influenced by jazz drummers early on. "My dad played piano, and he had a bunch of Pete Fountain records around the house. The drummer was Jack Sperling, and he became my first major jazz influence when I was around ten. So I stole all of his stuff—all of his left-hand comping. I always thought he swung really well.

"Immediately after that, I got into Buddy. The first thing I tried to play with Buddy was 'Time Check' on the *Roar Of '74* album. I was overwhelmed by him and bought every Buddy record that I could find. I was always a technique nut. In those early days, Buddy Rich was my mentor. My parents had this old record player that would go down to 16 RPM. In order to figure out his stuff, I slowed it down until Buddy's snare drum sounded like a 20" parade drum. I practiced

single and double strokes for hours, and figured out things on records.

"I did a lot of single-hand exercises, incorporating finger control, because I play conventional grip 90% of the time. Jim Petercsak was responsible for showing me that left-hand technique. It's a two-finger control using the index finger and the finger next to it. It's like getting the feeling of bouncing a basketball low to the ground. I also use another type of technique that involves using more thumb when I need more power."

Other influences at that time included the funk/fusion stylings of Billy Cobham, and Peter Erskine's swinging big band work with Stan Kenton. Later on, Steve Gadd also had a strong impact on Dave. At that time, coincidentally, Gadd's grooves were backing Dave's future bandleader, Chick Corea. "The first thing I remember hearing Steve on was Chick Corea's 'Humpty Dumpty.' When I heard him play, I *lost it*. After that, I listened a lot to Steve's work with Chick." During his St. Louis days and up through his college years, Dave collected other diverse influences in his bag: the mainstream/bop of Max Roach, Philly Joe Jones, and especially Elvin Jones; the clean funk syncopations of David Garibaldi ("There were years in St. Louis when Tower Of Power tapes were all I had in my car"); the urgent spontaneity of Jack DeJohnette ("He still remains one of my favorites"); the Police grooves of Stewart Copeland; and the socked-in pocket playing of Harvey Mason.

In St. Louis, the local music scene was always alive with big bands. Playing with the groups at a young age gave Dave an early start at acquiring the fine art of big band driving and chart interpretation—experience that would later prove invaluable for the mastery of studio skills. Arriving in Connecticut, Dave picked the brains of local teachers: first with Randy Jones and Ed Soph at the University of Bridgeport, and then later with Gary Chester. Between woodshedding and venturing back and forth to New York City, Dave found time to play in a local band of strong musicians, Nile Sprite. "It was a good band," he recalls. "Basically, we were a bunch of kids trying to play the hardest music we could."

Nite Sprite played small Manhattan clubs, and built a small but devoted following. One steady fan was hot studio guitarist Steve Khan, who often brought other name players along with him. Eventually, the group graduated into more prestigious rooms: clubs such as Mikell's and Seventh Avenue South where top players are apt to walk in. One night, Khan brought along his friend Peter Erskine.

"I had been in touch with Peter for the previous two or three years," says Dave, "when he was still living in California and I was at Bridgeport. Peter was a major influence on me. I used to send him tapes and call him up constantly out of the blue. He was always encouraging and nice to me. When Peter moved to New York, I kept in touch with him and always went to see him when he played. Finally, he saw Nite Sprite and dug it."

Dave's tapes had been impressive, but after seeing him live,

Photo by Tom Copi





Erskine knew that Dave could handle a serious challenge. At that time, French Toast, a prestigious group of New York studio notables, was seeking a drummer. The group, led by French horn player Peter Gordon, has held in its ranks such players as Lew Soloff, Steve Gadd, Jerry Dodgion, Michel Camilo, Anthony Jackson, Lou Marini, Gordon Gottlieb, Steve Ferrone, and Sammy Figueroa. Ferrone was leaving the drum chair for an Average White Band tour, and French Toast invited Erskine to fill the opening. Erskine handled one gig but had schedule conflicts for later dates. The group asked Peter to recommend someone who could fit the bill. Dave Weckl—a "new name"—was his recommendation. "We said to Peter, 'Are you sure?' " pianist Michel Camilo recalls, "and Peter said, 'Yeah! You should check out this new guy, Weckl. I heard him play, and he blew me away!' " With those words of praise, Erskine started the ball rolling for the "new kid in town."

"Although there are other ways to break in," says Dave, "I'm finding that that is how it usually works. Peter was nice enough to put his reputation on the line by basically saying, 'I trust that this cat can handle whatever it is you need to do.' " I was scared to death and, at the same time, so thrilled that I was almost laughing—especially at the thought of playing with Anthony Jackson. I mean, Anthony was like the bass god to me at that time! I couldn't wait to play with him."

The job of feeling out the new guy was reserved for Camilo and Jackson. Dave arrived early, so that he could have a go at some tricky charts with Michel and Anthony. Michel remembers the initial meeting: "He had heard the band a couple of times before, so he knew what it was about. He knew that we went pretty far out in the chances that we took on stage. Apparently, he had been looking for the same kind of ideas. So we went out *immediately*, and it wasn't a matter of explaining anything to him. He dug it, and he went for it as well. There was an instant chemistry among the three of us."

Dave's live premiere with French Toast was a ride on rhythm-section cloud nine. Even today, he relates the story with sporadic laughs of disbelief: "I rehearsed a little bit with the group, and that went okay. At

rehearsals, of course, the main concern is just trying to learn the music, and there is constant starting and stopping. But when we performed, during the whole first set, Anthony just kept raving. He turned around to me and said, 'Where have you been?' He was paying me all these outrageous compliments, and I couldn't handle it! It was like, 'Here I am next to the bass god, and he won't shut up!' He just kept laying it on me through the set." Jackson recalls, "Dave looked so nervous that I wanted to console him and let him know that he was playing great. But by the third night, I knew he had something *extra special*."

While playing with French Toast, Dave was still bringing in his bread and butter with wedding/club-date work. In the meantime, Jackson was on the march, recommending Dave wherever he and his six-string bass roamed. Michel also spread the word, leading to a soap-opera date and eventual jingles. "I owe it to a lot of people that there are a lot of studio dates coming in now," says Dave, "but Anthony is the one who wouldn't quit." Dave's bass deity was working with Paul Simon on the *Hearts And Bones* album at the time that Simon was considering drummers for the upcoming Simon & Garfunkel tour. Anthony was once one of those hot new kids in town himself. Leon Pendarvis had stuck his neck out to break Anthony in with the studio heavies. Anthony wanted to pass on that kind of break to another deserving talent.

Jackson pulled Simon aside and stated his case: "I said, 'You have *got* to call David Weckl. Don't even listen to him; just call him.' Then I did something I had never done before. I went further and said, 'I stake my professional reputation on this guy; call him, sight unseen. I'm warning you: If you don't, you're going to hear him later, and you'll be pissed!' "

"I had a date coming up at Seventh Avenue South with Barry Finner-ty's band," says Dave, "and Paul's office called to say that they were looking for a drummer and that someone from the office would come down to listen to me." The "someone" from the office was Paul Simon himself. Seventh Avenue South is small, and it didn't take Dave long to realize that he was being watched. "We didn't say a word to each other the whole night. I didn't know what to say to him. I was very shy about that type of thing. I was just trying to play the best I could musically, while being dynamic and creative without being too busy—trying to stir Paul's creative juices, so that he could see I was a sensitive player." The next call from Simon's office was to offer Dave the gig.

The 1983 Simon & Garfunkel reunion, Dave's first major-scale tour ("It was red-carpet city"), took him on an eight-week journey through the U.S., Switzerland, France, and Israel. After the tour, he returned to his New Rochelle home, hoping to keep his quick momentum rolling in New York. "When I came back, everybody was saying, 'Oh, man, you're going to come back to town, and you will be killin'.' That wasn't the case. Two or three months went by with only a few things trickling in. It got pretty tense for a while. Then things started to pick up again."

Steve Khan was preparing to produce an album for guitarist Bill Connors. Khan paired Dave up with Connors and, in turn, Dave recommended his bassist friend, Tom Kennedy. The trio clicked, sporting a strong sense of give-and-take flexibility. A string of live gigs followed, along with a fine album from 1984, *Step It*.

An important chapter in Dave's New York growth was his membership in Michel Camilo's group. French Toast had collapsed shortly after recording a Japanese album. Camilo had emerged as the focal composer of the unit, and his own band developed as the inevitable offshoot. Michel's group appeared as a trio with Jackson and Weckl, and as a sextet augmented by Lew Soloff (trumpet), Chris Hunter (sax), and Sammy Figueroa (percussion). When playing their home bases, either uptown at Mikell's or downtown at the Blue Note, the group attracted distinguishable pockets of musicians. Keyboard fanatics set up camp behind Michel's keyboards, bass fans sat front and center glued to

Anthony, and drum devotees rallied close to stage left studying Dave's every diddle. The trio displayed an uncanny sense of ESP that kept every set fresh.

"Playing with Anthony," says Dave, "is like the same rapport I have with Chick Corea. We have the same *concepts* of rhythmic phrasings. It's just amazing sometimes. We are used to each other's playing, of course, so we know when we're going to do certain things. But sometimes things just happen—as if they were written; it can really be *bizarre*."

Michel remembers testing the group's sixth sense to the brink: "We used to fool around and see how much of the music we could hit together—or rather, how much we could think alike—in the middle of such tunes as 'Why Not?' We had a name for it: chamber music for rhythm section. It's a counterpoint between the musicians that often hits tutti. We often used it when making a climax for a soloist. It wasn't planned; it would just happen that way.

"Even when Dave did something flashy, it would always be for a musical reason. Before the reprise of the bridge in 'Just Kiddin' [from Michel's album *Why Not?*], he does a bass drum fill. He could have gone around the toms, but he just fills with the bass drum. The whole thing comes together because of the fill, and it sets up the section in a very musical way."

"Michel, Anthony, and I have some special time things together that we understand," says Dave. "Sometimes I play loose stuff, but I lay for accents that are in time. Even if I stretch something, it is still in the time frame. I may play some suggested notes—little notes in between the accents—and phrase those over the bar line, but it is always in a feel in which you can tell where the time is. Anthony has spent a lot of time figuring out odd phrasings and time feels, so he will be right with me and pick it up."



Photo by Jaeger Katos

"There is something that we both do that I have gotten into over the last couple of years. I call it 'playing backwards.' I have noticed some other musicians doing this also. It's the concept of displacing the beat. For example, if the beat is displaced by an 8th note, the downbeat occurs an 8th note later, and you play the & of 1 as if it were the downbeat. Then you play every note following it the exact same way as if that & were the downbeat, *but* you still keep in mind where the 'actual' time is. Everything becomes displaced by one 8th note, and the result sounds completely backwards.

"Now, that example is not as crazy as displacing it by the 16th note, which makes it sound like you are playing a bar of 7/8 if you do it before the beat, or a bar of 9/8 if you play it after the beat. When I first heard Vinnie Colaiuta do it, I thought that was what he was doing. Then, I realized that he was actually doing the same 'backward' thing that I had been doing. It seems that we had been coming around to the idea at the same time.

"I started experimenting with this, and Anthony and I used it on some of Michel's tunes, such as 'Just Kiddin'.' In the solo section, there's a whole part during which we all play completely backwards for four or eight measures, and it has since become part of the tune. It really works in soloing if there is a riff going on above it.

"It's funny how I stumbled on it. Jay Oliver and I used to play together a lot—just the two of us. He was playing a riff, and I heard 1 somewhere else. I started playing over it, and we happened to be taping. He was freaking out, because I was playing things he had never heard me play before. We listened back to it and I said, 'So what's the big deal?' He showed me where I was, and I couldn't believe what I was playing!" Dave laughs. "From that point on, I started trying to displace things and figure out exactly what the heck I was playing. It is great mental training. Obviously, it won't work if you're playing a contemporary funk/pop beat. But if you're in a creative situation, it can definitely work.

"Chick is a master at playing continuous rolling phrases over the bar line. There was a very funny coincidence during Chick's tour. We were playing together, and suddenly Chick said, 'Boy! I finally found somebody I can play backwards with!' He said he used to practice it by listening to the car radio and thinking of the songs 'backwards.' That's exactly what I used to do.

"David Garibaldi has been into this for quite some time. He did it on tunes like 'Knock Yourself Out' [from Tower of Power's *Live And In Living Color*]. It's not even the rhythmic displacement as much as the *sound* displacement that throws it, because we are used to hearing the lows on the downbeats and the highs on the



upbeats. So the minute it reverses, it throws everybody's ears."

In January of 1985, Chick Corea was in New York with his group, Trio Music. The concept of the Elektric Band had been brewing in his brain for some time, and he was keeping his scouting eye open. While Chick was visiting his friend, the effervescent Brazilian pianist/singer Tania Maria, she popped on a Michel Camilo tape. Pricking up his ears, Chick inquired about the drummer. Tania told him it was Weckl. There it was again! That name had been mentioned to Chick by Michael Brecker and other musical peers. Chick's curiosity was aflame. Coincidentally, Dave was appearing at The Bottom Line with Bill Connors, so Chick headed to the Village to hear the new

kid. After the show, the two met, and it was clear that their musical ideas would mesh. Two weeks later, Chick called to invite Dave to join the Elektric Band for an initial two-week stint. A more extensive 50-city tour followed, during which the band cruised the country in a road-worthy bus formerly owned by Merle Haggard.

It takes a lot to persuade a player with steady in-town studio work to put business on hold and go out on the road. But Chick's music was a strong enticement for Dave. "I got called to do quite a number of things last year," says Dave. "John McLaughlin called me to play with

Mahavishnu. As much as I would have loved to play with John, I decided not to leave town. The balance of live and studio playing is very important, and I feel that, at my age, there are many different goals in the music industry that I want to pursue. I am in the middle of the first goal now: the playing end of my career. I really want to make a creative statement, and at this point, I feel that Chick's gig is the best gig in the world that I could have for that.

"Chick wants to travel a lot. John [Patitucci, bassist] and I just needed enough time off so that we didn't leave *everything* behind that we've been working for. But I am willing to commit most of my time to Chick, because I really believe in the band. It's a great band, and we have a very positive feeling about it. As much as I hate to lose some of the work in town, it's worth it to me. And the timing is just right. I feel that I can go out and do this without paying too great a price, because I don't have very much to answer to at this point. I'm single, I live alone, and I don't have many financial responsibilities. Right now, I have a total focus on playing."

The album, *The Chick Corea Elektric Band* (GRP Records), is a digitally

"IF YOU PRACTICE WITH THE CLICK LOOSELY AND YOU STILL FEEL THE QUARTER NOTE, YOU WILL RELATE TO THE TIME BETTER WHEN THE CLICK ISN'T USED."



Photo by Mark Weiss/MWA

B O B B Y B L O T Z E R

BEING the backbone of Ratt 'n' roll isn't easy, but somebody has to do it. Bobby Blotzer was such a highly desirable player in the L.A. area a few years back that the members of Ratt had to put up a big struggle to get him to join. At the same time as he joined Ratt, tons of offers were pouring in from top European bands, as well as from local bands who wanted Blotzer to do session work for them.

Oddly enough, Bobby started out as a guitarist back when he was 16 or 17. But when he began comparing himself to his friends who played, he realized he wasn't that good and switched to drums. Soon he began outplaying every hard rock drummer in the L.A. area, but opted for touring Europe with Swiss artist Vic Vergat, which led to a year-long stint with Nazareth. Bobby also played with Don Dokken for a couple of years, before joining Ratt in the early '80s.

Despite his long list of credits, Bobby is only 27 years old. Along with Motley Crue's Tommy Lee, he represents the cream of the L.A. hard rock scene—young drummers who have accomplished an incredible amount in just a few short years. But Bobby is a modest guy, despite the fact that he has a great deal of attention from fans and other players lavished upon him. When off the road, he's your basic family man—the father of two up-and-coming drummers, Michael, six, and Marcus, four.

Bobby is constantly receiving compliments about his time from other players, and they're well-deserved; he has spent a great deal of time working with click tracks and recommends that beginning players work with a metronome. Although he's a bit too shy to do clinics, he's always happy to take new players under his wing and give them tips on what they need to secure top gigs.

Bobby Blotzer only asks one thing of

this world, and it isn't to be the best heavy metal drummer. He wants to be known as a versatile player, and he's well on his way toward that goal.

AR: What got you interested in drumming in the first place?

BB: Well, in '74 I started playing guitar, but I wasn't doing too well at it. A friend of mine started playing guitar at the same time as I did, and he was kicking my ass. I had another friend who had started playing the drums, and he wasn't doing too well, either. I'd go over to his house to play the guitar, but I'd end up on the drums! So we just switched, and I began practicing drums every day. I quit school in the ninth grade and just kept practicing.

AR: Did you have any formal training on the drums?

BB: No, I was entirely self-taught.

AR: What was your first kit like?

BB: It was a mixture of Silvertone, Gretsch and a couple of Rogers toms. I had silver sparkle, orange sparkle, green sparkle—all mixed. It looked pretty dumb. I had really trashy cymbals: Zildjians that were 50 years old and all cracked up. Thank God I got a deal with Paiste in 1980. There are really good people there. I've always had cracked cymbals, and now I've got so many cymbals that I don't know what to do with them all!

AR: When did you begin playing professionally?

BB: When I was 19. That's when I joined a Top-40 band and started making money. Before that, I would be playing three gigs a month and making nothing. By playing Top-40, I learned a valuable lesson. I was playing six or seven sets a night, and just exhausting myself. That's a valuable piece of advice to aspiring drummers: *Don't overplay!* If you do, you'll lose your gigs quickly, man! Playing Top-40 helped me to stop overplaying, because I was so tired towards the end of the night that I *couldn't* play any more fills!

AR: Can you tell me about the groups you were in before Ratt?

BB: I was in Don Dokken's band for two years, and then Vic Vergat's band. He's this guy from Switzerland. I went down to the audition for Vergat and all these guys were trying out, including Frankie Banali, and Jan Uvena from Alcatraz. I got the gig and I thought, "Wow, 300 bucks a week! Goddam!" . . . because I had been starving my ass off. I went to Europe with Vergat and just stayed over there for a little while. After touring with him, I did two tours with Nazareth over the period of a year. The tour wound up over here, and then right around Christmastime, I got a call saying that I was fired from the band. After I got that phone call, I started doing some local session work in L.A., but nothing really worth talking about.

AR: How did you get to audition for Ratt?

BB: I auditioned Ratt; they didn't audition me. I knew Stephen [Percy, lead singer], and I had seen the guys play before. I knew there was talent, but the drummer and the bass player they had were just horrible—really bad! Anyway, Juan [Croucier, bassist] drove me down to the audition in his truck. He was getting ready to go out of town to play with a Top-40 band in Arizona. This was when Ratt was rehearsing in a garage. I went in and played with them, and then I started packing up my equipment. They said, "Hey wait, what are you doing?" And I said, "Well, I have to go home." Then they said, "Aren't you going to leave your stuff?" So I said, "Alright." I went back a couple more times and just stayed in the band. Thank God!

When they got me in the band, I got rid of the bass player. I just couldn't play with him, so I said, "Either he goes or I go." So they let him go. I still see him occasionally. He's a nice guy, but I just couldn't play with him. Then we got Juan.

AR: What made you persist through all the

ratt 'n' roll time

by Anne
M. Raso



dues that Ratt had to pay?

BB: I don't know. I just did what I had to do. Once, indirectly, I got a call from Krokus, and I got a call from Saxon. I decided that I wasn't going to play with any more Europeans after Vic. There was just no way! We were starving in Ratt, but we were all like brothers. We still are. We're going to be doing this for a long time. Nobody knows what the future will bring, but what has held us together is the fact that we love what we do. If you want to be one of the supergroups—selling millions of LPs and playing at large arenas—you have to stay together. You can't be changing members all the time.

AR: Did you go into rock 'n' roll with a glamorous image in mind?

BB: Yeah, I always wanted to join a band that looked like Ratt. The members of Ratt look like rock stars. We're all having fun playing Ratt 'n' roll. We know how to rock, how to party, and how to show someone a good time.

AR: What are Ratt's after-tour plans?

BB: The record company's just releasing the third single now, "What You Give Is What You Get." We made New Year's Eve the last show of the U.S. tour. We took five weeks off, then went on to Europe, came home for one week, and then headlined in Japan for one week.

Then we took a few more weeks off, and now we're writing new material. Juan has a mini-studio that he carries around with him all the time. He's got this giant case with all these effects racks and some unbelievable other stuff. I don't know how we get it in the bus! On our days off, he brings that into his room and records new stuff. He's got a drum machine, and the guys go in there and lay down rough ideas. Then I'll go in there and go crazy with the percussion. I went in there and fried the last song Juan was working on. I laid down the weirdest beat I could think of and had about 9,000 tracks of percussion behind it. The machine couldn't take it; it started smoking and just stopped working. Thank God it was under warranty!

That happened in Hawaii. The last tour ended in Hawaii, and we stayed there for two weeks. We went over to Maui, where we just relaxed and wrote music. We had condos on the beach—right on the sand. It was great.

AR: You said earlier that, in the beginning, the guys in Ratt were like brothers. Is that still true now, after the success you've had?

BB: God, yes. We're so close that it's sickening. We're so much like brothers. For example, if someone is late to an appointment or show, we have a docking system.

Juan is incurably late. His punctuality has always been the worst I've ever seen. Last year, everybody would get charged two dollars per minute for being late, but now I think it's five dollars per minute. When somebody comes in late, everybody starts saying, "Dock! Dock!" but everyone says it with a cough, like this: "Dock! [coughs] Dock!" It'll drive you crazy! Everyone just rags on everybody else. If somebody says something dumb, it'll be the joke of the day. Yeah, we're still very much like brothers; we share everything.

AR: Do you live near each other?

BB: Yeah, but I live right at the beach, and the people are very, well, *beachy*. It's pretty gross. It's very trendy where I live; people go to rock 'n' roll sushi bars.

AR: Is it hard on your personal life to be on the road all the time?

BB: It's hard, but not on an "I-can't-take-it-anymore-so-rm-moving-out" kind of level. Yeah, it's hard, sure, but it's hard on a lot of people. It's hard on the guy in the navy to leave his family and friends. My wife, Jenny, is hip to it. Before Ratt, I was with Vic on tour; before that, I was in a Top-40 band. I've been with Jenny for almost ten years, and I've known her for 15, which is more than half my life. So it's not easy for her, but she understands. I usually go home a couple of days a month,

but I haven't been home now for about six weeks. I won't be making it home probably until three weeks from now. I've got two boys, and I miss them. I miss my wife. I miss my pad. I miss my privacy. The name of this tour, "Invasion Of Your Privacy," couldn't be more fitting, I tell you. This group's so over the top now that we've got all these security guys with walkie-talkies, [imitating security guard] "He's coming down the hall now. Be on the lookout . . ." Or girls keep calling and asking for Stephen. To get away from it all, I'll just go play golf . . . that is, if I have the time or the chance to do it. We're on the last leg of the tour now, and we're doing three or four nights on, and one night off. But when we were on the first leg of the tour, we were performing six nights a week.

AR: Does fatigue build up when you're working so many nights in a row?

BB: The only thing I'm concerned with is keeping my playing fresh. When I'm tired, I'm on automatic pilot; I'll do the same stuff, and I won't shake my head as hard. But I love being on the road; I really do.

AR: Are you very health-conscious when you're on the road?

BB: Yeah, I am health-conscious. This year I've dropped 20 pounds on tour, and I've cut down on drinking a lot—not that I had a problem or anything. You know, it's very easy to get bored and get smashed every night. I'm taking a lot of vitamins and I'm trying to eat just square meals, which is hard to do on the road. When you get room service, you get the same junk in every city. Other than that, the band has weights and stuff—not that I'm really into exercising and aerobics. It wouldn't be a bad idea. I've dropped 20 pounds, and now I'm really happy. This is *thin* for me!

We play almost two hours a night, and I'm playing harder and more aggressively than I've ever played. I've been sweating a lot; I guess that's what made me lose all this weight in such a short period of time. I weigh now what I weighed when I was 15. I want to take more off, but I feel good.

AR: What's your attitude towards drugs?

BB: I went through my drug stage when I was really young. When you're growing up and going to school and everybody's doing it, man, you have to do it, too. You don't ask; you just do it. With the schools I went to, you had no choice. It was a real peer-pressure thing. I wouldn't recommend for anyone who's young to get involved with drugs. Kids are smarter these days, I guess. Kids I meet seem to be a little more hip than we were when we were growing up. Not that I'm old.

AR: Would you consider yourself to be the typical ail-American?

BB: Yeah, totally. I was totally into baseball, football, etc. . . . the whole gig. I was the total American guy.

AR: Do you still get nervous before a show?

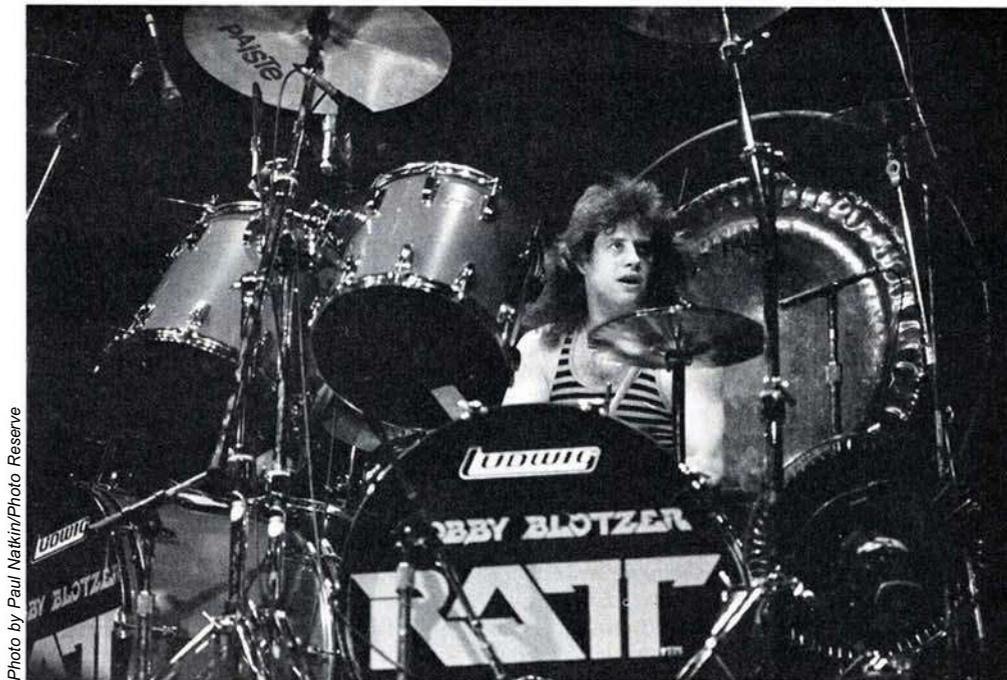


Photo by Paul Nakkin/Photo Reserve

BB: I get nervous when there's "family" around—meaning my family, or the families of other band members, or the record company family, or whatever. But no, I don't really get nervous anymore before the shows. But for some reason, I do get nervous right before my solos come up. I get this weird feeling, like the beater is going to fall out of the pedal or something. It always happens, and I don't know why. Once I'm in the middle of my solo, everything falls right into place.

My solo is during "The Morning After," right in the middle after accompanying Juan on his bass solo. We've been playing together for almost nine years. He's a really excellent bass player. Our stage is really big this year, and we have ramps that go up over here and over there. He can be like way the hell over there, and we'll be doing something at the same time, without even looking at each other. He'll look over at me, we'll start laughing, and I'll know what he's thinking. He's thinking, "Man, we're so tight." It's a good feeling when that sort of stuff happens.

AR: Tell me about your current setup.

BB: I'm using a Ludwig kit: double 16 x 26 kicks, 8 1/2" *Colosseum* snare, two rack power toms, two floor toms—all double headed. I also use a Simmons *SDS7* setup, all Paiste 2002 cymbals and *DW5000 Turbo* pedals.

AR: You don't have any additional percussion? A gong, perhaps?

BB: Well, I have some percussion stuff programmed into the Simmons setup during the show. I used a gong last year, but each year I've been trying to do something new. I'll come out with a new look and a new sound. The kit that I have now was customized by Pat Foley, who did Myron Grombacher's kit. It's incredible—the best-sounding kit that I've ever had. Who

else's did he do? Jonathan Moffett's . . . and he's been in the studio with a lot of people.

AR: What kind of sticks do you use?

BB: Dean Markley, size 9R, which is kind of like a 2B.

AR: How long have you been playing double bass?

BB: I just started last year.

AR: Was that hard to adjust to?

BB: No, because I'm not doing anything new or different. I think that Tommy Aldridge and Terry Bozzio are the best double-bass players around, and I'm not doing anything *near* what they can do. I just take the figure that I would do with my left foot on the hi-hat and apply it to the second bass drum. It's simple stuff. I basically did it to make the kit look bigger. Everyone in the band had been begging me to do it ever since I joined the band. I've always played single kick. If Leonard

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Photo by Paul Nakkin/Photo Reserve

Staying In Shape:

PART 1

PHYSICAL fitness: Just now important is it? Well, today's statistics show that, each year, more and more Americans get involved in some form of regular physical exercise and healthful nutritional habits, in an attempt to stay physically fit. A keen awareness of this, plus the fact that drums are perhaps the most physically demanding instrument of them all, led us to think that it might be very interesting to survey a random group of prominent, professional drummers. Our purpose: to determine exactly what they do to stay in shape for drumming.

More specifically, we wanted to know what type of physical exercise, if any, members of our group engaged in on a regular basis, and whether or not they felt it was helpful for staying in good condition for drumming. We also asked for their opinions and practices in regard to diet and nutrition. And finally, we were curious to know just what standard drumming practice, or warm-up routines, worked well for them in maintaining top-notch playing condition.

The responses to our informal survey were numerous, and the diverse comments on this subject were extremely illuminating. Here then, in a special MD two-part report, are the thoughts, ideas, and daily practices of more than 30 active professional players, representing many areas of drumming. Read on, and you'll find out precisely what the pros do—to stay in shape for drumming!



Photo by Lissa Wales

Rod Morgenstein

Being on the road as much as I am makes it difficult to get into the flow of an exercise or daily practice routine, not to mention the near impossibility of getting some time alone with my drums. But I have come up with alternative ways to overcome this obstacle.

A combination of stretching, exercising, and running helps keep my body from falling apart. Stretching keeps the muscles loose, exercising builds endurance and helps the body stay fit, and running, while building endurance, also keeps the old double bass drum legs in good shape.

I also use the "air drums" routine, in which I play patterns in the air on an imaginary drumset. Hotel floors also make good substitutes for the real thing. If you use your imagination, you can have any combination of snare drums, toms, and cymbals at your immediate disposal. The carpeting offers resistance, and the movement from side to side approximates the arm and body movement on the drumset.

Whether practicing at home or on the road, I do a good deal of extemporaneous playing—that is, choosing a feel, a beat, or a groove, and seeing where it takes me. I try to think musically, and mix in accents, dynamics, rudiments, and different time signatures. If my feet feel weak, I'll work on them sitting on a chair and pounding the floor, if a drumset isn't available. If something in a certain tune is bothering me, I'll work on it until I'm satisfied. If my hands need work, I'll concentrate on them by playing exercises from *Stick Control*.

The important things to me are to play, on a regular basis, alone and with other musicians. Listen to music, and work with a metronome to improve your sense of time and awareness. Strive for perfection with those things already in your repertoire, and forge ahead looking for new ideas, as well.



Photo by Rick Malkin

Ed Shaughnessy

I always exercise at least an hour a day. I generally run three or four days, and bicycle on the others. I'm also an avid tennis buff, and I play every week. One of my regular tennis buddies is Jeff Hamilton, the fine L.A. drummer with a wicked forehand—one which I play to as little as possible! I honestly love physical activity: That and good music are two of the greatest natural highs on earth.

On the road, I take my running shoes and swim trunks, so I can usually do one or the other. After years of regular exercise, if I let

Tips From The Pros

two days go by, I don't feel nearly as good as when I exercise. I think vigorous exercise is good for your head, too. You seem to do *everything* better. I've even found that I have a much greater endurance reserve since I started a regular running routine about 15 years ago. I'd recommend it highly to drummers of all ages.



Photo by Gene Kirkland

Vinny Appice

When I'm on the road, I like to keep fit by doing a routine of simple exercises in the morning, and then again at night just before the show. These consist of bending to touch my toes, side bends, back bends, and knee bends. From there, I do about 75 sit-ups with knees bent and raised in the air, and 20 leg lifts all to work the stomach muscles. I'll finish off with 20 push-ups, which help keep my arms strong for hard playing. In regard to nutrition, I like lots of fruit, and prefer to stay away from sweets and soft drinks.

Musically speaking, I have a couple of favorite things I like to do:

3 3 3 3

RLRL LRLR RLRL RLRL
LRLR RLRL LRLR LRLR

RLRLRLRL RLLRRLLL RLRLRLLL

6 6 6

S.D. R L R L R L L
B.D.



Photo by Rick Malkin

Steve Schaeffer

When I have the time, I do enjoy exercising. My routine includes riding a stationary bike for 12 miles or so at a steady speed of 25 mph. I also play two or three hours of tennis several times a week, and compete in local tennis matches.

I'm also a firm believer in warming up prior to playing drums. One exercise I like to do is to hold both drumsticks, one hand up and the other face down, and gently twist for a long, slow muscle stretch. After ten stretches, I reverse position and do the same thing in the opposite direction.

Unfortunately, my eating habits tend to be a bit inconsistent, since long hours in the studio sometimes only allow for a fast bite. When I'm home, I try to maintain a balanced diet and supplement it with a high-potency multivitamin.



Paul Humphrey

I like to swim and walk for exercise. They both keep me in top shape. As far as my diet goes, I'll usually start the day with fresh

fruit, and *Wheat Bran* with raisins and bananas. I never eat lunch. Dinner consists of salad, vegetables, and a breast of chicken or turkey, broiled. As for beverages, I only drink orange juice, grapefruit juice, tea with no sugar, and milk.

Before a gig, I warm up by playing the 26 rudiments until I feel loose. I practice mostly in the mornings, provided I don't have an early work call.

Photo by Laura Friedman



Marvin "Smitty" Smith

To maintain proper physical fitness, I do leg and arm stretches to loosen up. Then I'll do ten toe touches, 25 push-ups, 20 sit-ups, 100 jumping jacks, 20 to 30 minutes of jumping rope, a 20-minute brisk walk, and exercises with ten-pound dumbbells to build shoulder and arm muscles.

I also like to do spiritual exercises like reading and studying the Bible, and other inspirational books like *The Power Of Positive Thinking* by Norman Vincent Peale. It helps me to maintain a humble, confident, peaceful, and positive attitude towards life.

In regard to diet and nutrition, I eat fresh fruits and vegetables, fish and chicken (either baked or broiled), raw nuts, whole grain breads and cereals, yogurt, and herbal teas. I stay away from red meat, refined white sugar or flour, and processed or fried foods. I don't overeat, which is very easy to do when you're on the road, and I don't eat before going to sleep. I also take a multivitamin, iron tablets, and vitamins C and E. There are several very good books on diet and nutrition, and one of my favorites is called *Let's Eat Right To Keep Fit* by Adelle Davis.

As for practicing, I always take a practice pad, sticks, a metronome, and some drum books with me when I go on the road. Here are some of the things I do:

The first two examples are from Alan Dawson's *Ritual*, a 20-minute exercise utilizing the NARD (National Association of Rudimental Drummers) rudiments, the Swiss rudiments, and Dawson's own rudimental *Innovations* to make a most invigorating warm-up. The hands are accompanied by a constant samba pattern.

Musical notation for a drum exercise in bass clef, 3/4 time. The notation consists of eighth notes with accents. Below the staff is the rudimental pattern: L R L R R L L R L R L L R R L R L R R

Musical notation for a drum exercise in bass clef, 3/4 time. The notation consists of eighth notes with accents and triplets. Below the staff is the rudimental pattern: L L R L R L L R R R L R R L L R L R L L R R

Musical notation for a samba pattern in bass clef, 3/4 time. The notation consists of eighth notes with accents and sixteenth notes. Below the staff is the rudimental pattern: R L R R L L R R L R L L R R L L

Samba pattern

Musical notation for a samba pattern in bass clef, 3/4 time. The notation consists of eighth notes with accents. Below the staff is the rudimental pattern: R L R R L L R R L R L L R R L L

The next exercises are from my own collection called *Smitty's Rudiment Ritual Warmup*. It's basically an offshoot of Dawson's *Ritual*, modified to suit my individual needs.

Musical notation for a drum exercise in bass clef, 3/4 time. The notation consists of eighth notes with accents. Below the staff is the rudimental pattern: L R L R L R L R L R L R L R L R

Musical notation for a drum exercise in bass clef, 3/4 time. The notation consists of eighth notes with accents. Below the staff is the rudimental pattern: R L R L R L R L R L R L R L R L R

Musical notation for a drum exercise in bass clef, 3/4 time. The notation consists of eighth notes with accents. Below the staff is the rudimental pattern: L R L R L R L R L R L R L R L R

Musical notation for a drum exercise in bass clef, 3/4 time. The notation consists of eighth notes with accents. Below the staff is the rudimental pattern: R L R L R L R L R L R L R L R L R

Musical notation for a drum exercise in bass clef, 3/4 time. The notation consists of eighth notes with accents. Below the staff is the rudimental pattern: R L R L R L R L R L R L R L R L R

Musical notation for a drum exercise in bass clef, 3/4 time. The notation consists of eighth notes with accents. Below the staff is the rudimental pattern: L R L R L R L R L R L R L R L R

Photo by Dimo Safari



Neil Peart

Fitness, as a whole, is broken down into the four categories of strength, endurance, flexibility, and aerobic capacity. As drummers, we don't need the muscle bulk of a weight lifter, the ironman stamina of the tri-athlete, the elastic agility of a gymnast, or the oxygen intake of a sprinter. But we *do* need a good measure of each of these qualities.

One of the many things I like about drumming is that it's both artistic and athletic, and fills both those needs in my life. Along the way, drumming gave me some muscle and stamina, and I found that, when I tried things like swimming or cross-country skiing, they came fairly easily. I can play drums full out for two hours on stage, or all day and night in the studio. So drumming developed an interest and aptitude for endurance sports—triumphs of will over pain and frustration, just like drumming!

When I'm on the road, I do a lot of bicycling, not only for the exercise, but to a large degree for the escape and sense of freedom. On this tour, I even did quite a few city-to-city rides, which is challenging and rewarding. It's a perfect circle where drumming gave me the stamina to do long-distance cycling, swimming, or skiing, which all in turn contribute to the stamina necessary for drumming.

I'm not fanatical in regard to diet, but I have tried to learn a lot about nutrition and health, as I think that's something that affects your whole life no matter what you do. I generally try to balance those carbohydrates, proteins, calories, and fats, with a broad margin of indulgence for the bad things I like. The key, of course, lies in knowing the difference between *good* and *bad* food, so at least your taste is informed of its ignorance.

Someone wise once advised "moderation in all things"—probably good advice, which requires a different kind of strength: strength of *character*. Now, how do you get *that* in shape?



Butch Miles

When I'm on the road, I limit alcohol intake. I drink plenty of water and fruit juices, take long walks, and do light calisthenics to keep the blood flowing and the muscles semi-toned. No fried foods, along with increased doses of vitamins C, B Complex, A, and E, and mineral combinations, help to keep my energy level up.

I avail myself of a workout at a gym or a swim in the pool, whenever I can. Sleep is also very important. A good night's sleep can work wonders—that and a hot bath.

Mental attitude is another key factor. If I can't practice or warm up before a show, I try to set myself in the proper frame of mind. A good mental attitude is 99% of it.



Photo by Jaeger Kotos

Craig Krampf

Drumming puts great physical demands on a person. I once experienced "drummer's elbow," and at the time, I really thought that was it for my drumming career. Medication finally cured the problem. It was then that I started to think seriously about the physical damage drumming can actually cause.

I like to do sit-ups and push-ups. They both help keep my strength up and my arms strong. Before a performance, I'll do some stretching and neck rolls to limber up. Proper breathing is also *very* important before and during playing. I try to get plenty of rest and maintain a positive mental attitude. That plays a big role in how you feel physically. I never eat heavily before going on stage or into the studio. If it's an evening recording session, I'll eat more for lunch and have a lighter dinner.

As far as practice goes, one thing I do is play single-stroke rolls on a bed. I start out slowly, and gradually try to play them as fast as I possibly can. When tension sets in, I'll rest for a while and then start again. There's no bounce from a bed, and it's something that really works well for me.



Photo by Lissa Wales

Ian Wallace

Staying in shape at home is much easier than staying in shape on the road. When I'm home, I practice Aikido, which is particularly good for balance and coordination. I also go to a place where exercises designed for dancers are taught by using Yoga-based stretching techniques on resistance machines. This is extremely good for keeping the body firm, yet supple. I also like to swim and play tennis.

How can one stay fit on the road? Well, the same people mentioned previously made me a tape of some of the stretching exercises that I can do in my hotel room, without the machines, in a minimum amount of space. This works well for me, and continues to keep me supple and strong. I highly recommend any form of stretching and breathing exercises. Anyone who wants to pursue this can find numerous books on the subject.

Something else I'd recommend is to get as much sleep as possible. Staying up all night, every night, soon wears the body down, and can impair judgment and playing ability. It's important to pace yourself. If you have a day off, followed by a series of one nighters, use that day to relax, exercise a little, get lots of sleep, and eat well.

Speaking of food, a good diet is essential. Always eat a salad

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Photo by Rex Melkin

RANDY WRIGHT

RANDY Wright defies the usual definition of drummer. Certainly he's that for Barbara Mandrell, but he's so much more. Aside from being the Mandrell bandleader, Randy is a featured vocalist in the band. In fact, he is almost more at home behind the drums when he is singing than when he's not. Also, Barbara brings Randy up front to share the spotlight with her in a duet. In fact, she has been so supportive of his talents since his joining the band in 1978 that she was instrumental in his obtaining an artist deal with MCA a few years ago.

Eight years is a long time to work with the same artist, but the hectic two seasons of The Barbara Mandrell Show and the constant touring seem to have paved the way for some quieter, less chaotic times for the Mandrell unit. Certainly, her near-fatal auto accident a year ago (during which time Randy worked with Barbara's sister Louise) is cause enough for some re-evaluation by her and those close to her.

Perhaps one of the biggest factors responsible for the success of their lengthy association is Randy's personality and even temperament. That he must provide the tempo and dynamics to such hits as "If Loving You Is Wrong," "Angel In Your Arms," "The Best Of Strangers," "Years," "Crackers," "Fast Lanes And Country Roads," and "When You Get To The Heart" is almost a given. But at least as important is that Randy shares with her similar philosophies and beliefs as a Christian. Concerned with his faith, ethics, family, and the music being the product of the person as opposed to the person being created by the music, Randy is easy to be around and a pleasure to speak with.

RF: When did you meet up with the drums?

RW: I'm from a very small town in Missouri of about 1,000 people, where the big thing was the Saturday night dance in Twiehaus Hall. We lived in a mobile home right behind this dance hall, which my grandfather owned, and my mom and

father helped run the place. I would sit upstairs where the band played for a couple of hours, and then go downstairs and fall asleep under one of the tables or something. The first drummer that I can remember making an impression on me was female. For some reason, I just picked on the drums more than the other instruments. My cousin, who lived next to me in the trailer, did the same. Both of us ended up with a career in it. He's back with Chet Atkins again. He goes by the name Randy Hauser, instead of Twiehaus. My mom worked in a restaurant, and my cousin and I were ambitious enough to get some of the lard cans to set up a makeshift drumset back in the toolshed. I think he was actually the first one to get a real set of drums.

A year after that, when I was between the fifth and the sixth grade, they had initiated a summer band program in school, and I decided to check into that. The instructor, Ed Hayes, pretty much took me under his wing, and by the following year, I was playing in high school band. He was an incredible teacher and a perfectionist. He would say, "Look, you've got the ability to do this. If you want to do it, I want to work with you. If you don't want to work, I don't want to deal with it." He ran into some problems at the school because of that. The band was supposed to be fun, according to the parents on the school board, and you weren't supposed to kick the students out. He did, in fact, get fired from the school, but we got all the kids

together and raised Cain, which got him hired back. He eventually moved on to a bigger and better job, though.

RF: What were you learning?

RW: At that stage, I was studying snare drum and the basics everyone starts with. As much as Ed Hayes influenced me technically, he influenced me in the mental aspect of discipline and continuing that challenge. I find myself here in later years, wishing I had that back again. It's easy to get out of that habit when other things tend to become the priority. Later in high school, I was lucky enough to have a teacher who was a percussion major. I never studied with anybody individually, but this guy served that role because we would hang around after school. There was another fellow, Ben "Butch" Corbett, who plays drums for the Temptations now. The three of us would sight-read together, which was good. It's not as much fun if you're sitting around doing it by yourself, but with somebody else, it becomes fun. We did that for a couple of years. This teacher, Jerry Arana, was the first person to make the band really successful in school.

RF: Did you wonder how it was ever going to happen for you in this little town, or did you feel the sky was your limit?

RW: I think back then the sky was the limit. Everybody tends to wonder if it's ever going to happen, but as a general rule, I think most of us are idealistic when we're young and feel it will happen if we just con-

MUSIC and LIFE

by Robyn Flans



tinue working at it. And there's a certain amount of truth to that. There is also a certain amount of having the breaks come at the right time, which did happen for me. I got to Nashville because one of the bands I was in during high school had a guitar player, Dick Powelson, who ended up coming to town with someone in about 1976. He worked with Billy Crash Craddock for a while, he worked with Crystal Gayle, and he ended up with Barbara Mandrell. At Christmas of 1977, her drummer left her to work with Marty Robbins, and as is usually the case when somebody leaves the band, the artist asked the musicians if they knew anybody who would be good for the group. Dick thought of me and called me up in St. Louis. The fact that he remembered me from working in the band together was the way I actually got the job in Nashville. That kind of thing is going to happen a lot more than an artist coming through a small town, happening to see some kid playing, and saying, "Gosh, I've got to bring that kid to town."

RF: Did you know, growing up, that you'd have to leave your home?

RW: Yes, because it was too small. It was only 40 miles from St. Louis, where I did work for two years in '76 and '77, six and sometimes seven nights a week with the top country act there, Nick Nixon. He recorded for Mercury and had some chart success. Even then, though, St. Louis wasn't where it was happening for country music. Nashville was.

RF: Was your love always country music?

RW: Yes. I played a little bit of everything,

though. We had a soul-type band for a while in high school that played for dances. I was also a part of a seven- or eight-piece horn Chicago-type band with a girl singer, which won the state talent contest in 1972. That four-year period in high school was really an incredible time to have the talent that we did in such a small town. My wife is from a St. Louis suburb where there were a thousand kids in her high

"I THINK IT'S VERY IMPORTANT TO MAKE A SONG FEEL RIGHT, WHICH DOESN'T MEAN IT'S GOING TO BE THE SAME TEMPO EVERY NIGHT."

school, while there were a thousand people in my *town*, period. You hear pros and cons about whether the small schools are better. Obviously, there are more programs and more money is available at the larger schools, but having gained what I did in a small school, it's hard for me to knock it.

RF: Was Nashville overwhelming when you got there?

RW: I came to town to take the job, so it was a lot easier that way. I know a lot of

people who come to town looking for work, which can be a real pain. I've discouraged people from doing that. Don't come to town looking for work, because there are too many people here wanting to do the same thing. There are also too many people who have been working at some point and aren't working now. If you've got some cash put away and you want to come to town to test the waters, that's great. But it's not the type of place you can move to and expect to support yourself immediately.

RF: And yet, sometimes you've got to take a chance. What else are you going to do if you're stuck in a small town?

RW: I generally tell people to stay there and play as much as possible. You might be better off being one of the better players in your small town, unless you are totally discouraged with what you're doing. Then you need to make a change, because getting burned out is not good either. If you can continue to play and enjoy what you're playing, and the only frustration you're suffering is the fact that you haven't hit the "big time," it's better just to sit back and wait awhile for that to happen than to try to force it. I've personally known too many good players who have come to town where nothing opened up at the time, and they ended up going back home. Then, they were really bummed out. They thought they had their shot, but they probably never really did.

RF: Why do you think you got the job with Barbara? What did she need?

RW: It was a combination of things. I think I played well and I was confident of my playing at that point. In a case where you're going to be spending a couple of hundred days a year on the road with somebody, it's also important that you feel that the person is somebody you can live with—and that the individual's personality and basic moral values are close to whatever you're looking for. We've hired several players over the last eight years, and that is an issue. There are a whole bunch of good players, too. Finding the people who gel personally as well as musically is sometimes a little tough. I think that's one of the reasons I got it. I also sing, which helped.

RF: When did you start singing?

RW: I guess I really started in the choir at church. Professionally, I've been working weekends since I was 12 or 13. My mom used to take me around to the different little local bands that I was with. I used to do a live Saturday afternoon radio show on a small radio station, which was a lot of fun and a good experience.

RF: Was it awkward when you first started putting the singing together with the drums?

RW: I really don't remember. I can concentrate more on the playing if I'm not singing. One or the other is going to suffer to some degree, because you can't divide

your concentration that much, but it's a very comfortable thing for me to do both at the same time. In the studio, and when we recorded the TV show, we obviously didn't sing and play at the same time, but I found myself sometimes thinking too much when I was trying to play and I'd cross myself up, rather than just playing what felt good and what came naturally. When you sit back and consciously try to anticipate what is going to happen next, sometimes it's worse.

RF: Usually one's time suffers a bit when doing both.

RW: I think time is another positive point of mine that people I've worked behind enjoy. I'm fairly confident of my time-keeping, but I really don't consider that the most important aspect of being a drummer. I think it's very important to make a song feel right, which doesn't mean it's going to be the same tempo every night. Last year when I worked with Louise, one of her singles had multi-tracks of drums, which Larrie [Londin] did. It was impossible to duplicate live with one drummer, so we played that song to a drum machine. Rather than just trying to punch the drum machine in for the eight bars, we used it from the front to establish the tempo. There were many nights that it was very uncomfortable. You can't argue with a drum machine, and there were some nights when it would have felt better to be a little faster or a little slower. To me, it's much more important that the song feels good to the person who is performing it. Barbara recently made a reference to the HBO special, which we cut for three nights and which they edited down. As a general rule, a three-and-a-half minute song was exactly the same all three nights, and some varied a second or two on a night. I felt especially good about it, because I didn't consciously sit there and worry about it. I was proud of the situation, but I think it impressed Barbara more than it did me, because even though the same song was three-and-a-half minutes each night, we might have started it at 170 each night, picked it up to 180 in the middle, and brought it back to 175 at the end. So that's not saying the song was metronomically perfect every night, but it was consistent, however we did it, which is another thing that is important to the artist on the road. You get locked into—and you should—wanting to hear things the same way and wanting it to feel the same way. Somebody might say, "Well, if you want it to feel the same way every night, then you should use a metronome." But if you're playing to 50,000 people and everybody is real up and hyper, as a general rule, everybody is going to feel better if it's a beat or two faster than if you're recording a TV show, and it's a subdued and perhaps tense atmosphere.

RF: You play things subtly different from the record, which means you've made it your own.

RW: Barbara is very good about giving us that freedom. It's important that it sounds enough like the record, because the people who are buying those tickets came, as a general rule, because of the records they heard on the radio. We've got to start with that, but it's nice to have the freedom to play it the way it feels good.

RF: On "Fast Lanes And Country Roads," you do an interesting thing that isn't on the record.

RW: Larrie played on it, so it would be a great honor for someone to say, "Gosh, you sounded just like Larrie Londin." But at the same time, it is nice to take those ideas he had and work with that. If Larrie went in and cut that this week, it would probably be different, anyway. Tonight it will be different than it was last night. If there are a couple of beats to fill, I might try something different. As long as I don't blow it, it's great.

RF: Although you learn from blowing it, too.

RW: Yes, but in our situation, we can't afford to do that, because there are too many other people depending on our not blowing it—especially those artists standing out there trying to sing their hit

records. If we blow their entrances, it makes them look bad. We're out there to make them look and sound good. Even in the studio, that's what the musicians are there for. You're working *for* someone, unless you happen to be lucky enough to be doing your own project. The bottom line has to be that you're there, because they felt that you could contribute to *their* sound with your ideas. You can't afford to pound on the table and say, "No, I'm going to play it *this* way."

RF: Speaking of freedom, it's rare to see an artist have her drummer come out front to sing with her.

RW: She's always been very helpful and supportive in trying to make that happen. At the time that I had some singles out on MCA, she allowed me to come up front and do those singles in the show, which is unusual. As I was saying before, things fall into place the right way, and I feel very lucky that I fell into the Mandrell job. They are really good people. Their basic ideas, their moral values, the Christianity—they are the basic things that I believe in, so it's a very comfortable situation. Eight years is a long time for somebody to

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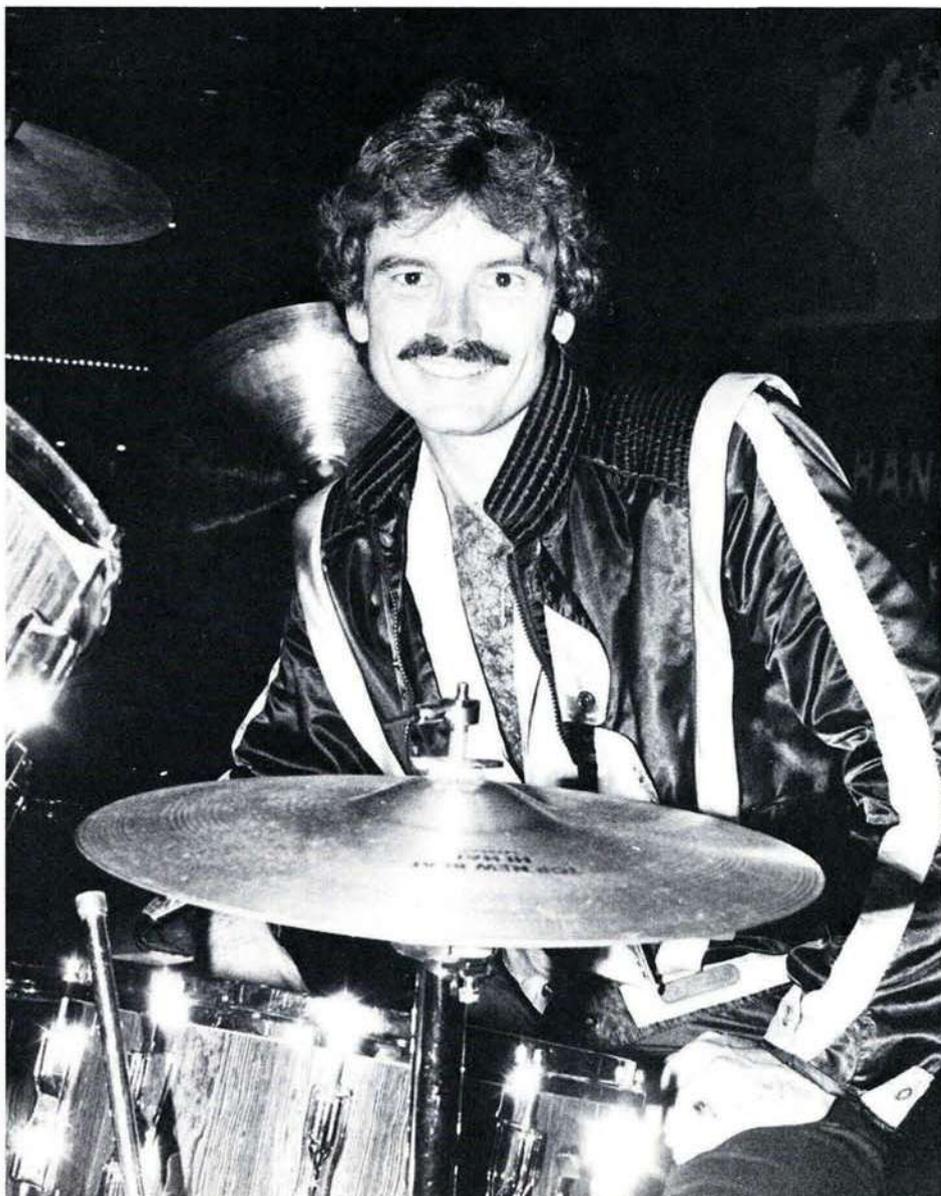


Photo by Rick Maikin

debbi peterson

DEBBI Peterson sits in a stiff, straight-backed chair at the CBS Records office in Midtown Manhattan and fidgets nervously with her necklace. "I'm quite new to this," she announces, as I set up my cassette recorder and prepare for the interview I've been waiting to conduct for most of the afternoon. "No one has ever really asked me questions about drums and drumming. I mean, I get a lot of questions about the Bangles. But no one ever wants to know about what kinds of things I do when I play, what equipment I use—you know, those sorts of questions that drummers ask other drummers." "Until now," I offer.

Peterson and the rest of the Bangles, the all-female quartet out of L.A. that has become one of the hottest American groups to emerge this year, are in town to promote *Different Light*, their hit album, and to get accustomed to their new roles: genuine rock stars. Throughout the day, the band members have been sitting in front of microphones and smiling at cameras. After our talk, Peterson and the rest of the Bangles will be hustled over to the MTV studios where they will tape a guest-VJ slot. Peterson goes with the flow; she neither bathes in all the attention, nor rebels against it.

"It's all part of the business," she explains. "Record companies expect you to talk with the press and tell writers a little bit about yourself. So here I am. Where do we start?"

I can't tell if the remark is made out of boredom or actual innocence, so I take the broad approach and ask her about the renaissance of the "girl group" concept in rock 'n' roll. Back in the early '60s, the term "girl group" meant groups like the Shirelles, the Ronettes, the Crystals, and the Chiffons—*young, pretty, just-out-of-*

high-school sweethearts who sang those irresistible melodies, but who rarely, if ever, played an instrument on record and who were locked into a vocal style that wilted the moment that the Beatles and the other British Invasion bands swarmed the music scene.

These days, mention "girl group" and it's the Bangles that come to mind. With two critically acclaimed albums behind them as well as "Manic Monday," the best-selling single that raced up the charts earlier this year, the Bangles, along with the Go-Go's before them, have helped redefine the definition of "girl group."

*The big difference, of course, is that members of bands like the Bangles play their own instruments, and they play them well. Listen to Peterson's performance, for example, on either *All Over The Place*, the group's debut on CBS, or *Different Light*, and you'll see what I mean—nothing fancy, true, but remarkably solid. And that's precisely the point: Her playing is deliberately simple and straightforward. It's difficult to imagine any other drum style working on those records. Clean, crisp, to the point: These are other words that could easily be applied to Debbi Peterson's drumming.*

"Well, that's the way it ought to be," smiles Peterson. "Don't you think so?" Absolutely. And with that, we're off and running.

RS: Bands like the Bangles are permanently altering the image and definition of a "girl group," as well as how one is supposed to sound. Did the Bangles intentionally set out to do this?

DP: Back in the early days when my sister Vicki and I had a band going, I must admit, we really did think about the whole idea of someday having an all-girl group. We thought that having just girls in a

group would not only be interesting, but it would be different. Remember, this was the late '70s that I'm talking about; this was the New Wave era, and everyone in rock 'n' roll, it seemed, was striving to be different and break away from the habits and traditions of the earlier part of the decade.

RS: Did such an idea have anything to do with getting along better with just women or having the freedom to do exactly what you wanted to do without male interference?

DP: Yes, I think so. Vicki and I had a band with male musicians in it. It was called the Fans. This was before the Bangles were even called the Bangs. For some reason, the band never really worked out. I can't say for sure that it was because there was a mix of guys and girls in the band, but it probably had something to do with it. The chemistry was wrong. I think that, when we found Susanna [Hoffs] and we evolved into the Bangs, our chemistry was much better. Having all girl musicians just seemed like the right way for us to go, so we didn't fight it. That would have been a stupid thing to do.

RS: Like the first wave of contemporary girl groups, the Go-Go's, the Runaways, and now the Pandoras, the Bangles are from Los Angeles. Why has this city, perhaps more than any other, given birth to so many successful girl groups?

DP: Well, there are really lots of girl groups in all sorts of different towns and cities across the country. But to answer your question, I think the reason why people kind of focus in on Los Angeles is because it is the music capital. It gets a lot of attention, and if you're a band from there, you're bound to get more attention than if you were from Iowa or someplace in the Midwest. But as far as influences go,

Photo by Mark Lejalotia / Artist Publ.

SHE KNOWS WHAT SHE WANTS



by Robert Santelli



I don't think the Go-Go's were a direct influence on us. We already had our thing going when people started taking notice of them. It wasn't like we heard the Go-Go's and said, "Wow, we should do that same sort of thing."

RS: When were the Bangles formed?

DP: We became the Bangs in 1981. We later became the Bangles, because another band had already claimed the name the Bangs. We had all been doing our own things way before 1981, though.

RS: I had heard from someone or read somewhere that the Bangs rehearsed in the same building as the Go-Go's. Is that true?

DP: Yeah, it is. That's really funny. I guess that was 1979 or so. But it wasn't intentional. It was purely coincidental.

RS: You mentioned before that there are a

lot of girl groups in this country. When you're on tour, do you get to meet and talk with many of them?

DP: Yeah, we do. They come to see us play, and they send us tapes all the time. These bands are just starting to come out of the woodwork. Maybe our success has had something to do with that. I hope so. That's a nice feeling to keep in your mind—the fact that you've influenced someone or someone's band, or inspired that person or group to really come out and go for it.

RS: Tell me a little bit about the Fans. Give me, if you will, an idea of what the band was all about.

DP: The Fans consisted of a lot of the things, musically speaking, which led to the Bangs, which led to the Bangles. It was just a young, hopeful, all-girl group.

RS: So it was prior to the Fans that you played in a band with male musicians?

DP: Yes, that's right. The band before the Fans, which was really just a loose group of musicians—musical friends actually—had a male lead guitarist. My sister Vicki really started the band. The players were all her friends.

RS: You ultimately joined your sister's band as the drummer?

DP: Yeah. When I first started drumming, I never said to myself, "Oh, I'm a girl. I don't know if I should be doing this. This is not normal." I never thought those things, and I never let the fact that I was a girl become an obstacle in my desire to be a

drummer in a rock 'n' roll band. I just wanted to do it so bad. Nothing else entered my mind that would throw me off the track.

RS: That certainly was a great attitude to have. But I'm wondering if, because you were a girl drummer, you ran into biases concerning your role in the band. Drums, perhaps more than any other instrument in rock, are considered the domain of male musicians. Most people view the instrument as a physical, laboring one.

DP: Well, it's true that there aren't as many female drummers as there are female guitarists, keyboards players, or especially singers. Some people early on would say things like, "Hey, you're not bad for a girl." But these remarks would come from slimy, beer-drinking guys in the sleazy clubs in and around L.A. I ignored these comments and worked as hard as I could to become as good on the drums as I could. It paid off, because, afterwards, people would tell me that I was sounding really hot. And these other young girl drummers started saying how they really liked the way I played and wanted someday to play like me. That's a real honor, believe me. It made all the hard work definitely worth it. I must admit, though, that there are some, people out there who will never be convinced that a girl can play drums as well as a guy can. Their line of thought leads them to this conclusion. They believe that, because a girl's arms, for instance, aren't as big or as strong as a male's, she can't play hard or solid. Fortunately, these people are in the minority. At least, that's been my experience.

RS: Did such comments ever frustrate you, or even inspire you to prove to them and yourself that you could indeed become a respected drummer?

DP: I just accepted the fact that I was a girl; I was born that way. I had no choice in the matter. So I just did what came natural to me and tried to do it to the best of my ability. That's all I could do.

RS: What made you want to become a drummer in the first place?

DP: Well, it boiled down to the fact that I really wanted to play in my sister Vicki's band. For years, I had been singing in the backyard and writing dumb little songs. I had been playing air guitar and air drums to Beatles records, and anything else I'd put on the turntable. Finally, there was an opening in Vicki's band. It was for a drummer. I had never played drums in my life, except air drums. My younger brother Dave was always the drummer in the family. He'd be the one to get out the pots and pans as a kid, and pound on them all day long, or he'd pound on his basketball. I was never into that. I took a year of piano lessons and sort of taught myself how to play the guitar. But I never really had a lot



Photo by Bobby Levins



of interest in the drums or saw myself playing the drums until there was an open spot in Vicki's band. The bass player in the band suggested that I be the replacement. I couldn't believe it. Vicki was surprised, too. She told me that it never really occurred to her to ask me, but she liked the idea. So I got a drumset from a friend, and just tried playing a beat or two. It felt right; it really did. I think, because of all the years of playing air drums, it just came naturally. When I played for Vicki's band, everyone kind of looked at me in shock and said, "Wow, that's great Debbi. You're in the band." I was as shocked as they were. I mean, it was just one little audition, and after that, they said I was a band member. I couldn't believe it.

RS: So what you're saying is that you never had played drums before, you simply sat down behind a drumset and started to play, and you passed the audition?

DP: Yeah. Well, I had fooled around on my brother's snare drum before that. I'd play little things on it. But I never played on a full set before then.

RS: That's pretty amazing. Just the fact that you felt comfortable with the drums and cymbals in front of you and sticks in your hands is, well, quite unusual.

DP: As soon as I sat down and began to play, it was like, "Okay, this is definitely my instrument." I mean, I was a little uncomfortable because I had never done it before, but it came to me so quickly that I

just knew the drums would be my instrument.

RS: If music has always been an important part of your life even before you got in the band, and if you already had taken a year's worth of piano lessons, why hadn't you already picked up, say, the guitar or even kept up with the piano?

"I NEVER LET THE FACT THAT I WAS A GIRL. BECOME AN OBSTACLE IN MY DESIRE TO BE A DRUMMER IN A ROCK'N'ROLL BAND."

DP: Because they didn't interest me. Well, wait. The guitar did interest me, because all along I thought I wanted to be a bass player. But there already was a bass player in Vicki's band, so drums were really the only opportunity to get into the band. There was that open spot calling me. I used to write in my journal, "I'd love to be in Vicki's band. I'd even be the drummer!" [laughs] I probably would have gotten involved earlier with drums had I been able to afford a drumset, but I couldn't. Even

when I joined the band, it was my sister Vicki who had to buy my first drumset for me. I worked at McDonald's that summer to pay her back.

RS: Do you remember that first drumset?

DP: Oh yeah, sure. It was a Rogers copy. In fact, I later sold it to my brother, and he still has it. I sold it to him real cheap, because I got it very cheap. It was a used set. My brother fixed it up. It was a very small set—it had a 20" bass drum—but it did the job. It was what I needed at the time. It sounded horrible, but I got to stay in the band.

RS: What did your parents say when they found out that their daughter wanted to be not a singer or keyboards player, but a drummer in a rock 'n' roll band?

DP: They thought it was a nice little hobby. But they had it in their minds that I was going to be a nurse. One of the girls in the family had to be a nurse. It was just one of those things. Vicki was already into rock 'n' roll, so she was out of the nurse picture. But my parents gradually got used to the fact that I was a drummer. Fortunately, my parents loved music so much that it didn't really bother them like it could have. They were bothered, though, by the fact that I told them I didn't want to go to college and wanted to be a rock 'n' roll star. They didn't see much stability in that.

RS: But your sister Vicki had already gone

continued on page 84

The anatomy of

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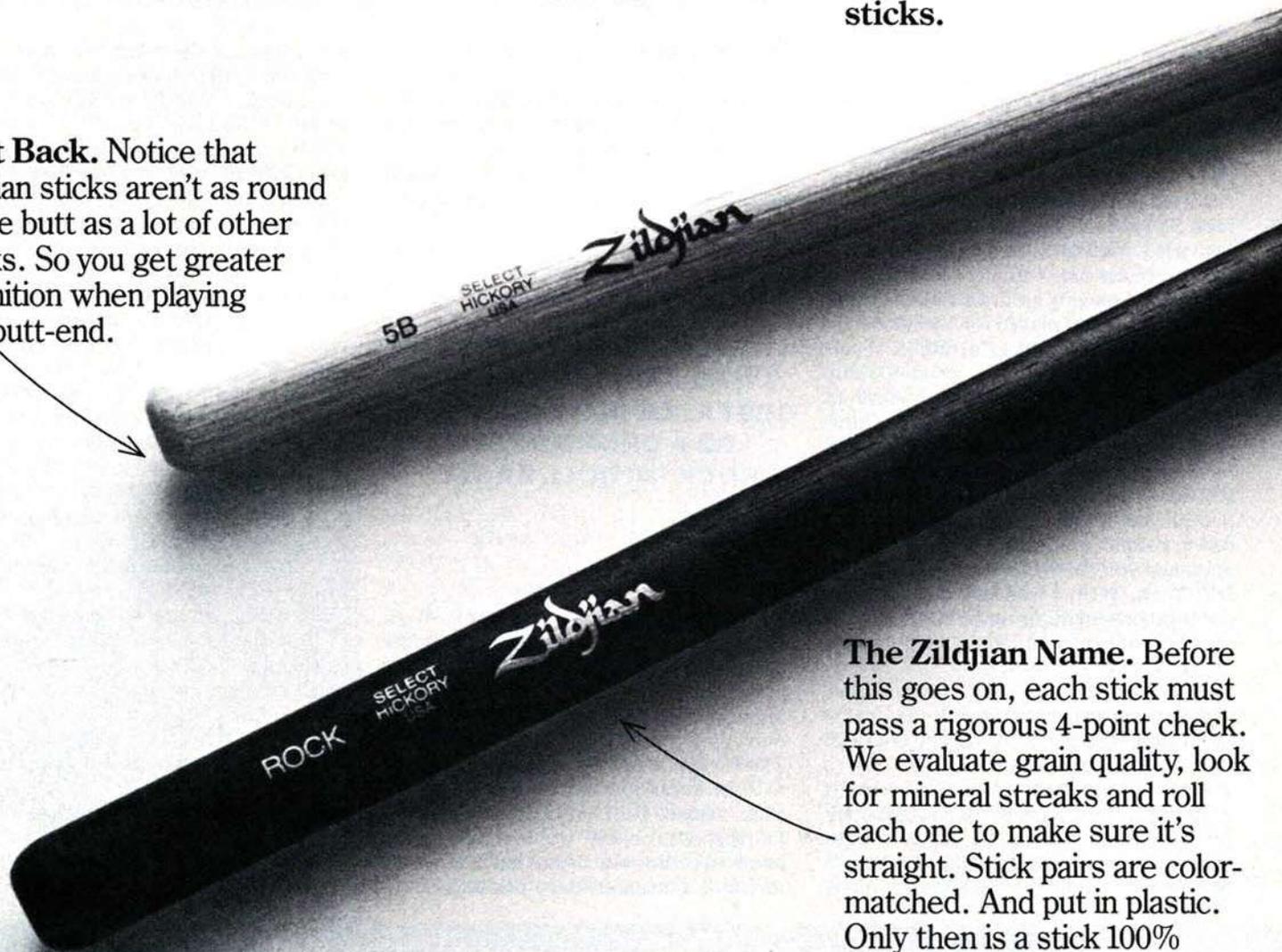
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by Russ Lewellen

Biddie Freed: The Search For Respect



Photo by Russ Lewellen

"Prejudice is an ugly word, and it's something that all people—no matter who they are—have to face in some form or another at some time in their lives. Hey, it's not just a racial thing. There's religious prejudice, prejudice aimed at old people, young people, fat people—we're all hit with some kind of prejudice. It's how you deal with it that's important!"

The speaker is Mary "Biddie" Freed—road drummer and singer. The name probably won't ring a bell. You won't see her in the nation's big concert halls or on MTV. Her group doesn't have a recording contract, and her face won't grace any of the many ads you'll find in this publication. But she's just as sincere about her craft and just as much a pro as any you'll find.

Biddie is the founder and leader of one of the nation's top lounge groups, Biddie & Company. She's been working the hotel and motel circuit, coast to coast, for over 13 years. "My agent tells me that I must hold some kind of record. In the past two and a half years, except for travel time between jobs, I haven't had *any* time off at all." With a schedule like that, it's obvious that Biddie must enjoy what she does.

"I do love it," says Biddie, "but every time I sit down to play, I have to fight to overcome three kinds of prejudice. The first is my size. Let's just say that Twiggy and I have very little in common, and let it go at that. Second, I turned 55 this past June, and anyone over the age of 40 playing rock or Top-40 is suspect, to say the least. Third, and maybe most importantly, I'm a female drummer in a very male-dominated business—at least as far as the general public is concerned!"

Indeed, every time Biddie Freed sits down behind the drumset, she does attract attention. People stop, people stare, and a few laugh. But once the music starts, the laughing quickly stops. Audiences—especially any drummers present—are truly amazed. She's certainly no gimmick, and she does much more than simply keep time. Biddie pushes, kicks, excites, and clearly inspires both the band and the crowd.

"I got started in show business in June of 1936, so I celebrated my 50th anniversary this year. I worked with my mother, singing and dancing in a Shirley Temple-style act. Mom also had an all-girl band called The Four Clefs, and she was a great classical pianist. We did shows all over the western Pennsylvania area. We also did some USO shows during the war.

"I was in love with drums from a very early age. I remember that, when I was in the first grade, the teacher had a rhythm band with claves, triangles, woodblocks, and all that stuff. There was also one drum. I remember how much I wanted to play it right from the start. Anyway, there were about 20 or so kids in the class, and about half were boys. They all wanted the drum, so the teacher gave each a weekly turn. I figured that, once all the boys had had a turn, then I'd get my chance, but no way. After they'd all had a turn, the teacher gave it back to the first boy and started all over again. I was really hurt, but first graders don't argue with teachers—or at least, they didn't then—so what could I do? Still, I'll always remember that drum and how much I wanted to play it."

Later, young Biddie did get the chance to play the drums and made the most of it. "I played all through grade and junior high school. By the time I was a senior in high school, I was the section's first-chair drummer. Then the school got a new band director. He called me in one day and asked me what else I played besides drums. I told him nothing else. He said that I'd have to learn, because *he didn't want any girls in his drum section!* Boy, was I mad! But again, in those days, the teacher's word was law. I ended up playing the bells that final year. I've never forgotten or forgiven him for that.

"After I graduated, I started to work

some dates with my mother's band, playing mostly country-club music. In those days, there were very few P.A. systems. Even the singers worked without a mic', so I used almost all brushes. After a while, I started working with other area bands, too. Most of the musicians were nice, but sometimes I'd hear, 'She plays alright—for a woman,' and then my temper would rise again!

"Finally, after a lot of dues paying, I joined the Ace Carlin Combo. Ace played organ and guitar, and had some of the area's top drummers with him at one time or another. The group did a lot of hard-driving R&B stuff. A lot of it was fast shuffles, and sometimes a song would last for 40 minutes or more. Right from the start, Ace treated me like an equal—on and off the bandstand. He was a no-nonsense guy who expected me to carry my load in the band. Those long nights and fast tempos really built up my hands and gave me endurance. We played a lot of black clubs in those days, and I was accepted much more quickly there. They didn't care if I was male or female or white or green, as long as I could lay down that big beat!

"When Ace passed away in the early '70s, I took over the band. My husband and I had split up, so I wanted to try the road. But the other band members couldn't travel. My son, Tim, was playing keyboards by then, so we put a new group



Photo by Russ Lewellen

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together, and we've been out here on the road ever since. My daughter, her husband, and one other female singer complete the group, so I've got the best of both worlds: the road and my family to share it with!"

Watching Biddie work, you can quickly spot many influences. "Gene Krupa was my first idol, but I also loved Jo Jones, Louie Bellson, Cozy Cole, and Buddy Rich. Today, there are so many great drummers. Some of the really young people that I hear out on the circuit are really good players. You know, I've never heard a drummer in my life who didn't teach me something—even if it was how *not* to play something," she laughs.

"It really bothers me that there are not more women drummers in the business, but it doesn't surprise me. Just look at the women who do play. Sheila E. and Karen Carpenter are good examples. They both had to come out from behind the drumset and sing in order to be really accepted by the public. I get the same thing. Despite my age and my size, if I moved out front and just sang, I know the people would accept what I do more quickly. So am I a singer who plays drums, or a drummer who sings? I *want* to be a drummer who sings, but some people can't accept that.

"Girls and older women constantly tell me they'd love to play drums like I do but don't have the nerve. I always try to

encourage them and tell them just to buy a cheap set and try. That's all: *Just try!* I'll be honest with you. I really feel that, on the whole, women have much better time than men do. One quick look at most dance floors proves that. Most of the ladies are almost always better dancers than most of the men.

"And another thing—those women who *do* play drums mostly dress like men—with coats and ties and such. Why not dress like a woman, and try to look as pretty and feminine as possible, instead of trying to be one of the boys! It's even sadder that, in all my travels, I've seen almost *no* women my age playing drums. Why is that?"

"I think it all boils down to the one thing that I hate the most: *closed minds*! To do what I do is still not completely acceptable to a lot of people. Hey, I can handle the stares—and even the laughs—if then you will just give me a chance to prove myself. I've worked hard, and I feel that I'm a good player. So give me a chance, listen to what I do, and then decide with an open mind how I play. Just quit laughing and listen!"

Examples of Biddie's ability abound. There was the time Maynard Ferguson's band was playing in another room in a hotel where Biddie & Company was performing. All night, Ferguson had to drag his drummer away from Biddie, who—as the drummer himself put it—blew his mind! Recently, Biddie was asked to perform with an all-star, all-girl big band—and stole the show. "That was a real treat," recalls Biddie. "I've always wanted to play with a truly great big band like Basie or Woody Herman, and that was the closest I might ever get. What a power trip: It was just like flying a 747!"

Turning to the subject of equipment, Biddie says with a laugh, "I'm sponsored by the junkyard drum company." Indeed, her aged set of Rogers does show signs of constant travel and nightly use. "My present set is the second set of Rogers I've owned. I've also used Slingerland and Gretsch. This set is a standard five-piece set, and it's really held up well. The only problem now is getting parts for it in some places. Sometimes, I've had to have machine shops make parts for me. I've also been using a Tama snare that I picked up in a secondhand store. It works well for rock, but I still like the Rogers for the jazz stuff we do.

"All my drums are double-headed with *Deadringers* in them, and I use a pillow in the bass drum. None of the drums are miked; so far that hasn't been necessary where we work. I use all Zildjian cymbals: 14" hi-hats, an 18" sizzle, and a 16" crash. My sticks are usually 5As or 7As, and I do a lot of brush and mallet work, too.

"We do everything from Basie and Shearing to Huey Lewis, Van Halen, and Madonna. We also do a full show in addition to the Top-40 dance sets, so I have to be ready for anything. I'd really love to

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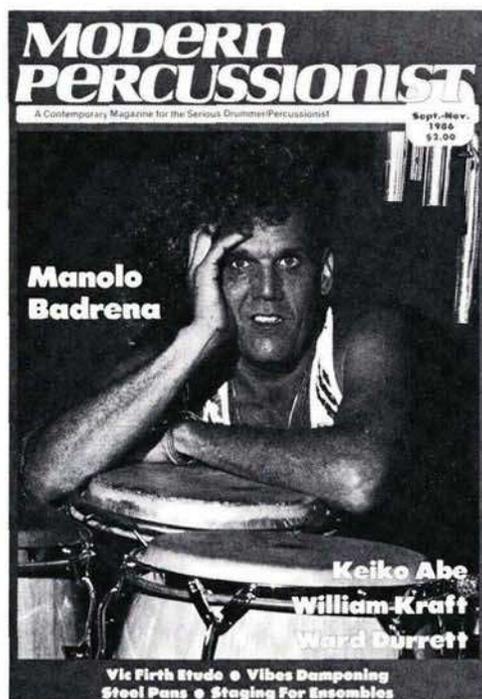
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In The Current Issue Of **MODERN PERCUSSIONIST**



Manolo Badrena

Whether he's playing with Weather Report, Eyewitness, Spyro Gyra, or in the studios, percussionist Manolo Badrena can be depended upon to come up with something unique and unpredictable that will add the perfect touch.

Keiko Abe

Her artistry on the marimba is impressive by any standard, and it is even more remarkable considering the obstacles she had to overcome to even be allowed to play the instrument.



William Kraft

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have a bigger set—maybe a seven- or eight-piece—but I'm a strong believer that you should only have up there what you need and use. Too many people have gigantic sets just for show. Besides, in the lounges where we work, stage space is usually very limited, so I really have to make do with what I have.

"I'm really excited about all the new stuff that's out, though. Memory locks and things like that really make things easier for people like me who constantly set up and tear down. And the new rack-mounting systems are great for lovely ladies like me who like to play in a pretty party dress." Biddie adds with another big laugh.

"I also love the electronic stuff that's out now. When you play all the new music like we do, it's nice to get as close to the record as you can, and the drum machines help. I just got a Yamaha RX 15, and I'm having a ball with it. I had heard that a lot of drummers had problems playing along with it, but my time has always been pretty good. I run it through the monitors, crank up the hi-hat track, and work with it just fine. There's no problem, once you get used to it. I like the Simmons, too. But I think I've already got somewhat of a credibility problem on stage. If my drums didn't *look* like drums, it might be even worse. So I'll stay with the regular drums for now. I'd love to add Simmons drums later on though, because they really add a lot to the whole picture.

"I still practice as much as I can—usually on a pillow, back in my room—and I try to keep up with everything that's happening in the business. I work on my reading, including both regular and drum music. When I'm playing, I use both the regular and the matched grip, depending on what I'm playing. I like a good, solid drum sound—like Phil Collins gets—and I solo well enough to keep up my end. I'm no Buddy Rich, but I try. I'm sure getting tired of the constant requests for 'Wipe Out,' though," Biddie adds with a grin!

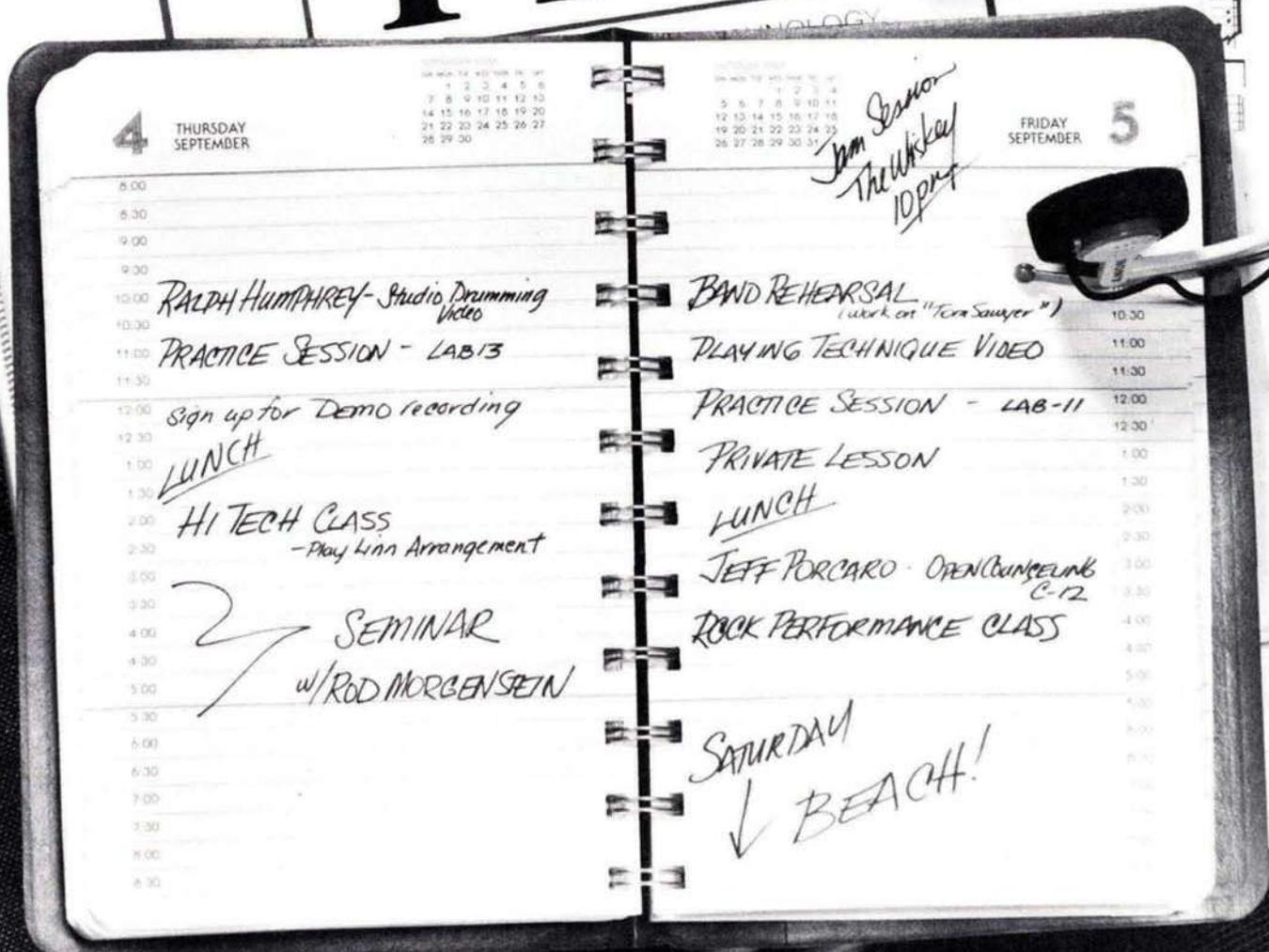
Calling her drumming "a 40-year love affair that shows no signs of cooling off," Biddie herself shows no signs of stopping or of even slowing down! "We've hit over 150 cities in 31 states and Canada. That's a tough schedule—especially for an old-timer like me. But despite my weight problem, I try to take care of myself, watch the booze, get my rest, and stay away from the drug scene. Besides, there isn't a drug made that can give you the same high you get when the band's cooking and the music's right!

"I feel very lucky to love what I do and to be surrounded by people who feel the same as I do. Right now, I'm happy just to keep working and doing my thing. If you dig what I do, that's all that matters. And like I said, laugh if you want to, but be careful. Once you hear me play, the last laugh just might be on you!"



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MIDI And The Electro

We've all heard about the bizarre electronic drum setups used in studios, with their top-shelf performance, outrageous sounds, and, of course, sports-car price tags. Until recently, a working musician's only real choice for electronic drums was the sets produced and popularized by such companies as Simmons, Tama, Dynacord, and others. Besides new textures, electronic drums also offered the conveniences of portability and controlled volume. Thanks to MIDI, today's percussionist has another affordable choice.

Interfaces

For those who aren't familiar, the Musical Instrument Digital Interface (MIDI for short) was produced a few years ago as a means of allowing synthesizers of various manufacture to communicate with each other. Until the advent of MIDI, such interconnections tended to be specialized and not for the uninitiated. As a common language, MIDI changed that, and, in the process, opened up new possibilities. However, MIDI is not just for keyboard players and computer composers. MIDI is for drummers, too. We're going to look at a few examples of just how MIDI can help you make interesting music.

One little by-product of the computer age that always gets a rise out of drummers is the digital drum machine. Some people love drum machines, while others . . . Well let's just say that they're not the best

of friends. Like them or not, drum machines allow the user access to high-quality, digitally recorded drum sounds at reasonable prices. They are, however, not designed with the drummer in mind, what with their little plastic play buttons and lack of pedals! Surely, there must be *some* way for a drummer to play this thing. You guessed it: MIDI is here to help.

Presently, a few companies are offering drumpad-to-MIDI converter boxes. These units are a bit different than the studio items utilizing noise gates that trigger from acoustic drums. The MIDI units are generally designed around electronic pads and do not require noise gates. Two such items are the J.L. Cooper *Drumslave* and the Roland *Pad-8 Octapad*. The *Drumslave* is in a single-height, 19" rack-mount chassis and contains 12 pad inputs plus a hi-hat pedal input. Each channel has its own sensitivity control, and the unit can be set up to send MIDI note commands with three different factory presets. A fourth "preset" will allow control of earlier non-MIDI E-MU *Drumulators*. The *Drumslave* is touch-sensitive and can be used with pads from a variety of manufacturers. Do-it-yourselfers may wish to build their own.

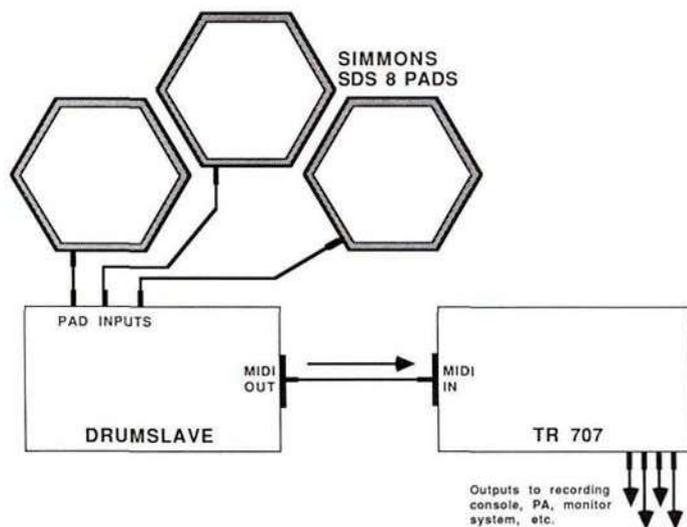
The Roland *Octapad* contains eight small (4 1/2" x 3 3/4") built-in pads plus six inputs for external pads. Unlike the *Drumslave*, each input may be programmed for a specific MIDI note and assembled into one of four user presets.

Also, each input can be programmed for different dynamic response curves, minimum velocity, and gate time. This last parameter controls how long a particular sound will sustain (not to be confused with "release time" which is controlled by the sound source). Generally, the *Octapad* offers more setup versatility than does the *Drumslave*, but those who don't like the built-in pads, or who own a *Drumulator*, may be better off with the *Drumslave*. Also, players who have a rather heavy touch may appreciate the *Drumslave's* sensitivity controls, which seem to have a lower ultimate sensitivity setting.

Drum-Machine Sound Sources

Now that we know a little about the interfaces, what can we do with them? Well, the simplest thing that can be done is to plug one into a drumbox and use the drumbox as a "brain." For example, a *Drumslave*, some Simmons *SDS8* pads, and an inexpensive MIDI drum machine like the Roland *TR707* may be used together. (Refer to Figure 1.) This setup will probably cost between \$1,200 and \$2,000 on the open market, depending on the number and type of pads desired. The *TR707* is a nice choice here as it offers about 12 sounds, each with its own output jack. Interestingly, even though you can't program in wide dynamics from the front panel of the *TR707*, it is capable of producing multiple output levels via MIDI. Other drum machines may also have this feature. Be aware, though, that this is an internal characteristic of the drum machine and has nothing to do with the interface box. The *TR707* may now be played in real time just like an *SDS8* brain. Now, however, very realistic acoustic drum sounds are produced instead of obviously synthesized sounds. This would make an excellent addition to a synth kit for a performing drummer. Nice acoustic sounds are available without worrying about the placement and cost of quality microphones. Additionally, any pad's trigger signal can be split to feed both the synth brain and the MIDI unit, in order to sound them simultaneously. This can get very interesting—especially in stereo. (Refer to Figure 2.) This would be sort of like having an *SDS7*: half digital, half analog. By the way, if you *really* want to

Figure 1



Electronic Drummer: Part 1

amaze people and make it look like you've got eight limbs, most drum machines will allow you to play along with a preprogrammed part! This is an added benefit, as the drum machine is playing the same musical role as a keyboard sequencer.

Don't think that you're going to be stuck with a certain set of digital sounds. Many drum machines offer control over drum tuning and cymbal decay. Also, some machines (like the Sequential *TOM* and Oberheim *DX/DMX*) have alternate sound chips available from the factory. Companies such as Digidrums and Drumware offer chips for several different units. Of course, for that "special" sound, a custom chip may be made. People with an electronics background may opt for the do-it-yourself approach (after appropriate consultation with the factory), but most of us will require the services of a specialty shop. Generally, custom chips are expensive and the user must supply the source material. Building up an extensive custom sound library could be a rather expensive project.

For individuals who really want a lot of custom sounds and have a bit more to spend, a sampling drum computer could be just the ticket. The E-MU *SP12* is a good example of the breed. The *SP12* comes with a standard set of acoustic sounds plus some popular electronic sounds. The available sample time is 1.2 seconds, which may be extended to five seconds with the optional *Turbo* kit. The samples may be truncated—both front and back—and looped as well. The sampling procedure is quite simple and easy to master. After the sample has been loaded, either its pitch or decay (but not both) may be altered on playback. Another nice feature of the *SP12* is a copy function that allows the user to place a sample in more than one of the 32 available sound slots. Once it's been copied, the sound can then be pitch-shifted so that one tom sample could produce, say, two or three tom sounds. Be advised that the *SP12* uses an interesting approach to pitch-shifting, and that the results from certain sources (such as cymbals) may produce some very odd-sounding overtones.

The copy function can even write into a sound slot occupied by a factory sound. (No, the factory sounds aren't lost; they

may be recalled.) The end result of this could be a machine loaded with 32 personal sounds. If that's not enough, sounds may be loaded onto cassette or a Commodore *1541* disk drive. Instead of storing a library of chips, one could store a library of diskettes. At a price of approximately one dollar per diskette, it's obviously cheaper in the long run. Some other neat attributes of the *SP12* include: (1) a special multi-mode that spreads one sample across eight sound slots in a major scale (or whatever scale is preferred), (2) the ability to program instant tempo or time signature changes (which allows your "sequencer" to do weird things, like play a tom fill in 7/8 where the last two beats are 5 into 4 with triplets), and (3) variable auto-correct while playing.

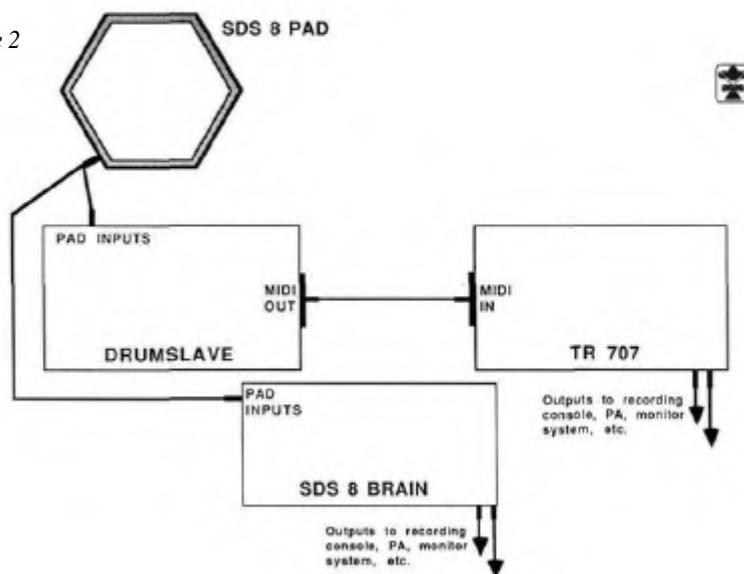
The *SP12* may be hooked into the *Drumslave* in much the same manner as the *TR707*. There are some differences, though. First, the *Drumslave* can access 12 sounds, but the *SP12* contains 32. How do we pull out the exact 12 we want? Simple! By using the copy function, we can move any sound to any of the available MIDI note numbers accessed by the *Drumslave*. As a matter of fact, if we're tricky, we can even use the *Drumslave*'s hi-hat footswitch input to bank-switch to 12 other sounds, thus producing two separate kits with the

flick of a foot. The second major difference between the *TR707* and the *SP12* is that the *TR707* has one output per sound and the *SP12* doesn't. Instead, the *SP12* has eight programmable outputs, meaning that we may send Tom 1 to Output One and Tom 2 to Output Two, or vice versa. Also, each output is a little different (some are muted, and some have dynamic filters). This is a very useful arrangement, although I must admit to a personal fondness for separate outputs. As a side note, many lower-cost drum boxes only have a master mono output, others have stereo outputs, and a few have stereo outputs with programmable panning.

In Part 2 of this article, we'll examine some other sources for sounds that can be tapped via MIDI. We'll also discuss some of the limitations of MIDI-interfaced systems that you need to be aware of.

Jim Fiore is Associate Professor of Electrical Engineering Technology at Mohawk Valley Community College in Utica, New York. He is also the owner/operator of Dissidents Consulting, an audio firm specializing in PA and sound reproduction systems design. In addition to being an experienced electronics technician, Jim is also an experienced musician, with many years of drumming in various professional applications to his credit.

Figure 2



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Photo by Tom Copi

Weckl continued from page 21

mastered disc with a crystal sound that will make your tired old stereo system sound like a CD player. For those with CD players, the CD version offers the added bonus of two extra tunes and a short introduction piece leading into "Rumble." Although the sound of the band is very electric (Chick uses no acoustic keyboards on stage) and the latest high-tech instruments are used, the nuance and emotion of live players still dominates. The album production utilizes the best values of high tech—the clarity in recording and variety of textures in the instruments—as opposed to making the technology itself the main concern. On most cuts, in fact, overdubs are

kept to a reasonable minimum.

"Rumble," the opening cut on the record, is the most overdub-oriented piece, consisting only of keyboards and drums/percussion. It is a *tour de force* example of artistic integration of acoustic and electronic drums, percussion, and drum machine. Unlike many contemporary recordings, which employ drum machines as lead-footed tyrants, this track shows off Dave's ability to play between, on top of, around, and along with the machine in a way that points to new horizons in the creative use of drum machines. In other words, in this decade in which the machine has become the drummer's most controversial friend/foe, Dave has succeeded in making it his friend—but it is also understood that he can whip his friend's butt. "Rumble" has become a much-talked-about cut among drummers. For those who have been attempting to analyze it through repeated turntable spins, Dave's explanation serves as a valuable study guide.

"On the eight-bar drum breaks at the beginning of the tune, I was actually playing along with the drum machine—playing exactly what the machine was playing, except for the hi-hat part. Then, when the solo groove comes in, it's two completely different drum parts. Chick had programmed a Linn 9000 part—partly because he had sequenced a bass part and partly as a working groove over which he could compose. This part ended up becoming part of the feel for the piece. But I hadn't heard it until I actually came out to California to start the album after the tour. So it was really a challenge, because I had to come up with a part on the day we were cutting it. We had discussed whether we should keep the whole part for the solo

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groove or just keep parts of it. I suggested that we should just let that part continue, and I would come up with something around it that would result in one combined part. I had to figure out something to play that wouldn't get in the way of the machine, which was already a full part in itself. The Linn part is an eight-bar hi-hat,

bass drum, snare drum, and cowbell pattern that keeps repeating.

"Through my triggering, I was able to assign sounds in my own Linn to anything on the drumkit. The tambourine heard on the track is actually triggered from my left-hand floor tom. That became part of the pattern, so I always had to repeat it every fourth bar. The hand clap was also played by me on a Simmons pad that was fed into the Linn machine. I played on the ride cymbal, doing a looser thing, and I made sure not to play too much with my bass drum, because there was a pretty busy bass drum part already happening in the Linn program. If you listen closely, you can

hear that the Linn bass drum part has more of an airy, Simmons-like sound, whereas my real bass drum is tighter with more bottom. The higher pitched snare drum with a little more ring is mine.

"Later, I overdubbed percussion parts with cowbells, bongos struck with sticks, timbales, and cymbals. We just set up a whole bunch of instruments, and I toyed around with them. We had about six different cowbells on a stand. I just started playing a groove and Chick liked it. At the end of the solo section, there are some hits. I decided to play them on the timbales rather than on the drumset, which would have disrupted the groove. The other solo break in the middle of the solo section and the out section comprise an orchestrated written part that Chick composed with the Linn machine. I doubled that part with the drums and percussion. Recording the track ended up being a one-day creative session that really worked."

The overall sound Dave pulls from the drums is clean and crisp. His toms are warm, yet with a tight, snappy attack, and his cymbal work leans towards precise, short decay. His dynamically varied articulation allows every nuance to speak, even in power playing. "I am very involved in the whole dynamic concept," he explains. "A lot of people tend to sound monotonal—not enough dynamic contrast. When it is time to be busy, you can be busy. But if you are using dynamics and you're leaning on accents—laying for the accents that make sense and phrasing in a way that someone can grasp onto it—the busy playing won't get in the way. Of course, I am talking about jazz, a style of music in which that's 'allowable.'

"Sometimes dynamics within a bar of music won't make it—when everything has to be loud. But there is still a certain degree of dynamics you have to find that will make the *motion* happen: whether one accent on the bass drum should be a little softer or perhaps certain notes should be outlined in a hi-hat 8th-note pattern. You have to find out what will make the *pulse*. Chick and I both call dynamic contrasts 'hills and valleys.' You should take yourself and your whole band through that hill-and-valley scenario. Dynamics, to me, make music happen. They create the emotion, and allow you to work off of what somebody is doing and then jump out to do *one thing* that will make everyone scream and yell.

"I can remember sitting in audiences always wanting to hear that. The master at that was Steve Gadd. Back in '79, when I had just moved to New York, I used to see

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him. Steve could make a whole room of people stand up and yell. He was just unbelievable, because he used dynamics and space so well. He would lay for that one certain accent, while, in the meantime, the groove was just so intense and flirtatious. He would flirt with the listener, and then

all of a sudden, out of nowhere, this thing would happen just once—BAM! It made people smile and get that shiver inside. I always thought, 'Boy! That's what I want to do. I want to be able to create that excitement.' And it doesn't necessarily take a lot of chops to do that. It does to a point, if you want certain complicated things to happen, but sometimes the simplest little dynamic thing will do it."

Dave's style is closely akin to Chick's percussive piano concept. The stylistic bond between members allows the Elektric Band to sound surprisingly non-cluttered even during rapid-note passages. "Chick has a way of bringing out the best in who-

ever plays with him, and he's a great writer for a drummer because he is so rhythmically precise. I did a whole master class with the students at North Texas State on time and feel—trying to get all instrumentalists to approach their playing of lines and soloing with rhythmic precision: more 'drumistically.' I did this because, nine times out of ten, a player will be slightly behind for some reason. This is especially true of people who aren't used to actually hitting something to produce sound on an exact beat. It's as if their preparation is late or they are more concerned with harmony and melody, so the rhythm often goes right out the window. But people such as Chick, Michael Brecker, and others I could mention play *so well* in time. And Michael and Chick are great drummers. Their time is really happening. For a drummer, they are a dream to play with. That's why playing along with Chick's soloing is great. I grew up listening to Chick, so I got a feel for his phrasing when I was young. From the first rehearsal, day one, when we started this thing, it just hit; it popped immediately."

When Dave is off the road and back in New York, he keeps busy with free-lance live appearances and frequent studio dates. Soundtrack sessions that Dave has played on include *Jo Jo Dancer*, *Wise Guys*, *A Chorus Line*, and *Dream Lover*. His album credits include Peabo Bryson's *Take No Prisoners* (his personal pick for his best work on a pop record), Robert Plant's *The Honey Drippers*, Diana Ross' *Swept A way*, Tania Maria's *Made In New York*, Paquito D'Rivera's *WhyNot?*, Special EFX's *Slice OfLife*, and tom overdubs on Madonna's *Like A Virgin*. Several Japanese jazz releases by artists such as Richard Tee, David Mathews, Ronnie Cuber, and Randy Brecker/Eliane Elias also feature Dave's drumming.

It is clear that Dave intends to survive for the long run. Although his talents have guaranteed work for him, he is careful to keep the other two requirements in line: attitude and health. When Dave's momentum snowballed in the studio fast lane, Jackson offered the newcomer drummer some sound advice. He warned that he had witnessed young players grow spoiled from playing with the best, thereby becoming stubborn when studio dates called for debatable artistic decisions. "I told him to keep his standards high, but also to remember that it *is* a business," Jackson explains.

"I talk a lot about the aspect of attitude in my master classes and clinics," says Dave. "Attitude is probably 50% of the

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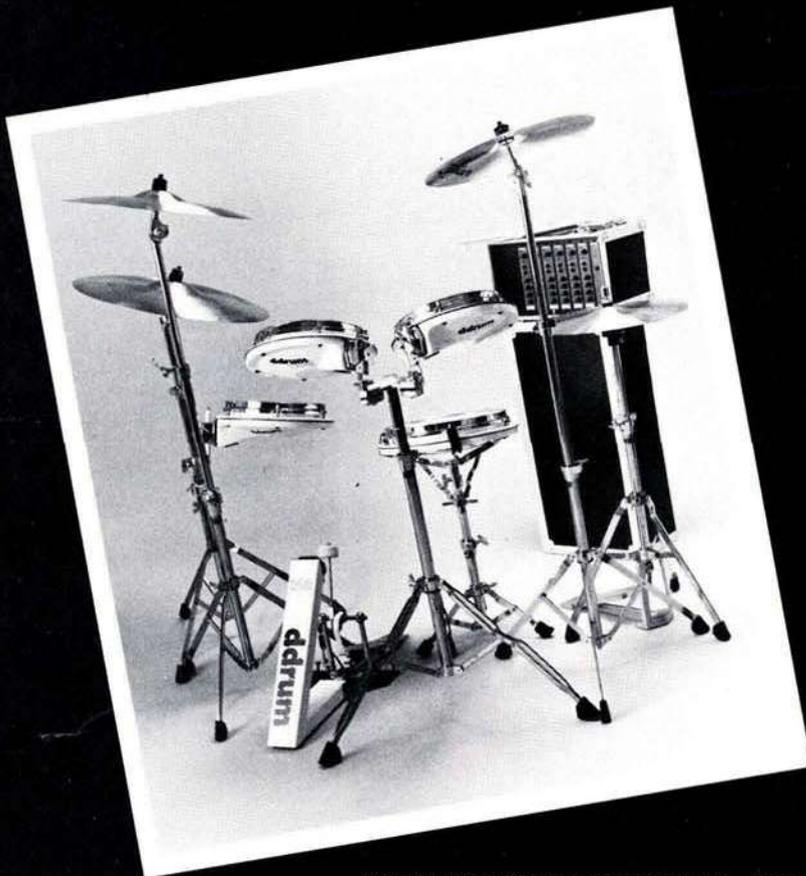
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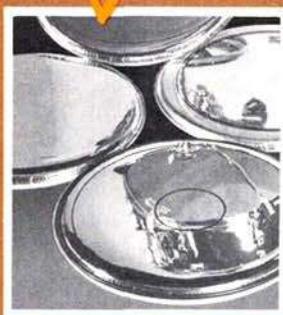
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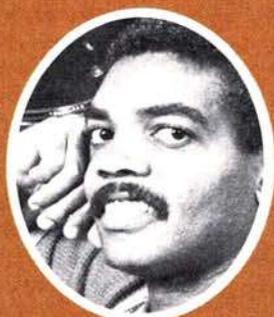
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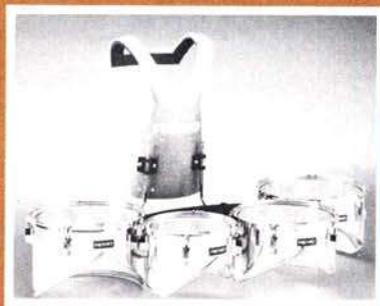
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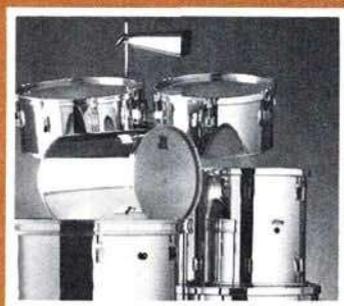
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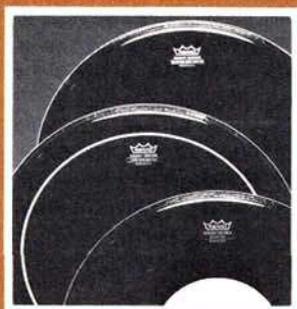
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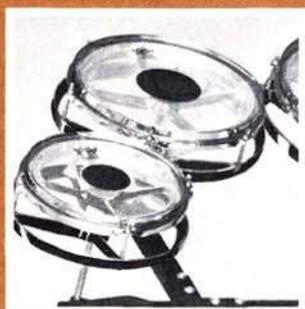
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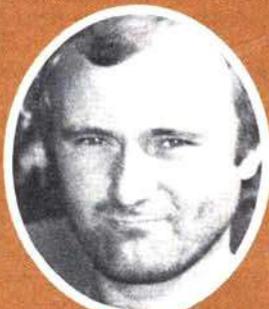
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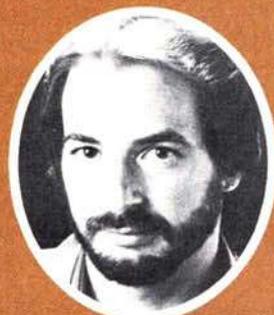
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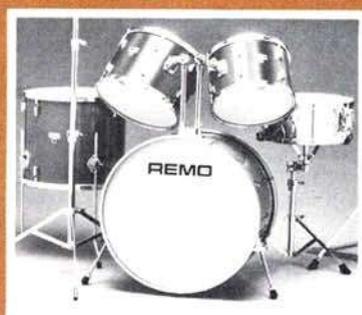
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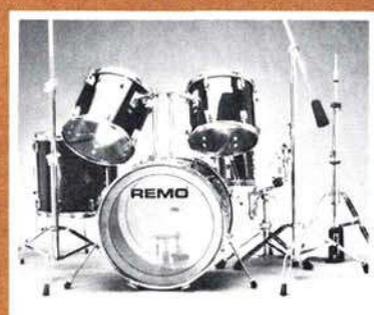
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game. The other 50% is how well you play, obviously. But if you don't know how to talk to people or how to treat them in the studio—or *anywhere*, in fact—it will be uncomfortable. It's a hard thing to overcome sometimes, because you might have your idea of what is right, but you have to put it into place. The studio is a completely different challenge for me. I am not there to show how creative I can be. I am there to make somebody else happy. If I do a 60-second jingle, it may not be the most musical thing in the world to play, because the

clients are advertising a product and I have to go along with the picture. I might have to get a groove going, then all of a sudden do something dumb, and then go back into the groove again; it might not make any musical sense. That's just the way it is, although some jingles are becoming hipper.

"The challenge in the studio for me is to read the music right the first time, play with the click track, make it feel great, and convey the right sound on tape. When working for someone else in the studio, there's no time to say, 'No, I'm not going to tune the snare drum down because it's not my sound!' Save that crap for your own album! It's just a matter of how much you want to work. If I am on a record date that is a creative situation and I feel they are hiring me for my sound, then it's up to me.

"One other topic I want to bring out for the benefit of the younger kids is drugs. It was a big issue for me when I was 16 or 17. I never did any of that stuff, and I was afraid that, because I wasn't into it, I would be a social outcast and it would affect getting work. You know: 'Oh, he doesn't hang with us or do this or that.' I liked to hang just like everybody else, but I wasn't into the drug scene. But it is very funny how it has all worked out. A lot of people my age who have entered the business now—the younger players like Marcus Miller, John Patitucci, and others I

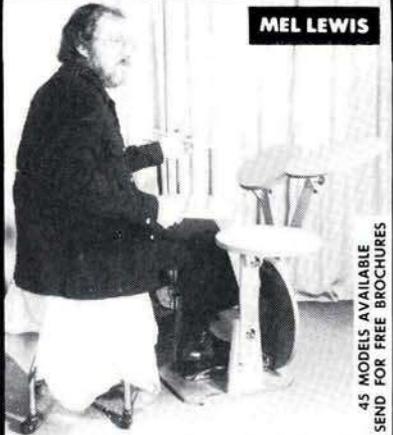
work with—agree that the 'in' thing now is to be straight. And a lot of people from the previous generation of studio players are cleaning up. There are a lot of highs to be experienced from the musical end of life; you don't need anything else to help you out."

Students at Dave's clinics are always quick to ask him how he developed such outstanding reading chops. Top film and Broadway arranger Ralph Burns says, "Weckl can read *anything* I hand him!" Burns, who arranged *A Chorus Line*, was knocked out when he first encountered Dave's playing during the soundtrack recording session. Now, Burns likes to employ Dave's talents whenever possible. But Dave contends that "there are only so many ways that a rhythm can be written," and therefore, reading itself is merely a gradual process of memorization. "*Interpretation*," he stresses, "is the key word here.

"The goal should be to make the written piece of music sound as if you're *not* reading it. The trick is not to think, 'I've got to read music now,' but rather to think, 'I've got to *play* music.' It has to be interpreted to make sense to the other players and to listeners. You use those charts as a guideline to what *everybody else* is doing. It varies a great deal, however, depending on how the arranger writes. Some arrangers know how to convey that something is a guideline, while others will write out

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exactly what they want you to play—which is sometimes the easy part. The hard part is coming up with the things that *aren't* written: figuring out what to play around all those written notes to make it sound musical.

"There are certain important questions to ask also. A lot of people don't ask because they think they will sound stupid. But if there is nothing in words on that piece of paper telling me what kind of style it is, I won't even let the leader count it off. The first question I always ask is, 'What style and feel is this in? Is it straight 8ths, light rock, shuffle, dotted 8th, or 16th-note funk?' Some arrangers do not indicate that, and it's impossible for a drummer to do anything. If I have time, I sing the drum part around what is written before I play it. On some sessions, they will come in and say, 'Okay, here we go—one, two, three . . . ' and you don't have time to look the chart over. So you just get through it, although it may not come out exactly as you wanted it, and then find where the trouble spots are.

"Dealing with the click track is also a matter of thinking musically. I have always practiced two different ways with a click track or drum machine. One is the perfection way: everything completely in time. I sometimes do this by playing along with something I programmed on a drum machine to see where my subdivisions are off. The other way is to play loose over it. On the *Step It* album, there is a cut in which the band plays a consistent riff while I blow over it. We did it to a click track, because I wanted to play more out on the solo and do some different phrases—play some suggested things but still in time. Bill Connors and Tom Kennedy were having trouble keeping that riff happening because of what I was playing, which was sometimes *way* over the bar. But I am used to playing that way with a click, so it worked out well. It's good to practice that looseness—not playing exactly with the click. But the time should be implanted in your head. If you practice with the click loosely and you still feel the quarter note, you will relate to the time better when the click isn't used.

"When the click starts, I immediately start singing subdivisions in my head before I even play a note, so that I can feel where the time is inside me. And I will start singing the beat to myself before it starts, so that I know how it will feel, sound, and how it will sit in the click. Then I try to get outside of the click and just listen to the groove that is happening and to how the whole thing sounds musically.

"I learned a lot from sitting next to Anthony when we played together. He sings everything he plays or sings subdivisions of the time. If it's a slow tune, he might sing 16th notes. You can't be wrong because he will just lock in. I am very into having that subdividing inside of myself when I play. That was part of Gary Chester's teaching method: using the voice as an independent limb to sing, for instance, quarter notes against what you are playing, or to represent different parts as you are reading."

Dave carefully selects his equipment to complement his taste for clean articulation. "The basis of my setup is Yamaha

Power Series drums. I use a 16x22 bass. My toms are an 8 x 8 and a 10x10 mounted on the bass, a 10 x 12 on my left, and an 11 x 13 and 13x15 mounted on my right. Depending on the gig, the snare may change, but my usual choice is a 5 1/2" wood snare."

A trademark of Dave's sound is his preference for smaller drums. "The biggest drum I use is a 15". The smaller drums are easier to tune. They can be tuned lower and still retain a higher pitch. It makes a tight, precise sound. Also, with the P.A., I don't need a lot of volume from the drums. On certain rock dates, I might use larger drums.



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"My head choices vary. Usually, I use clear Remo *Emperors* on top and clear *Ambassadors* on the bottom. Sometimes I use *Ambassadors* on top and bottom. The *Emperor* gives a thicker sound with a lot more bottom. But I find that it works differently for different drums. The *Emperors* seem to work better on Yamaha drums.

"I don't tune to pitches per se. But the tom tuning depends on the snare drum. I try to tune around the snare drum for resonance purposes, so that I can get out as much of the snare buzz as possible. I sometimes use a *Radio King*, a 5 1/2x 13 six-lug drum that I used on a couple of cuts on the Bill Connors album. As far as muffling goes, I have tended to get away from using donut rings. I actually prefer to hear a little bit of the ring. Nowadays, in the recording studio, you can get away with the fundamental sound of the snare drum. In so much of today's music, reverb and effect are 80% of the sound. They will pre-delay it and put three different types of reverb on

the snare drum. By the time they are done with it, they can make the worst snare drum in the world sound great. So the fundamental isn't as important in some styles of music. The ring of the drum is even a bit more preferred now.

"With my 13" snare drum, I can get away with using almost no tape on the head at all. I use one little piece of tissue and tape up at the top of the drum, and my normal tuning is relatively high—depending, once again, on the tune. Even in concert, I change the tuning of the snare drum. If I want a fatter sound, I usually detune the two lugs that are right next to the tape and all of a sudden get a big, fat, wet snare drum. On stage, I will usually boost up the reverb a lot when I do that, in order to compensate for the dryness."

In his cymbal choices, Dave is a Zildjian endorser. He creates especially effective cymbal patterns with the use of two hi-hat pairs. On his left stands a pair of 13s and to his right are closed 14s. Both of them have K Zildjians on top and the Z line of Zildjian on the bottom. "Overall, I tend to stick more with the K Zildjians: I like cymbals that are a little darker—not as pingy and bright," he explains. The other Zildjians in his current setup are an 18" *Brilliant* crash ride, 15" K crash, 17" *Brilliant* K *China Boy*, 14" A extra-thin crash, 17" *Brilliant* K dark crash, and a 10" *Brilliant* K splash.

Even back when Dave was only playing

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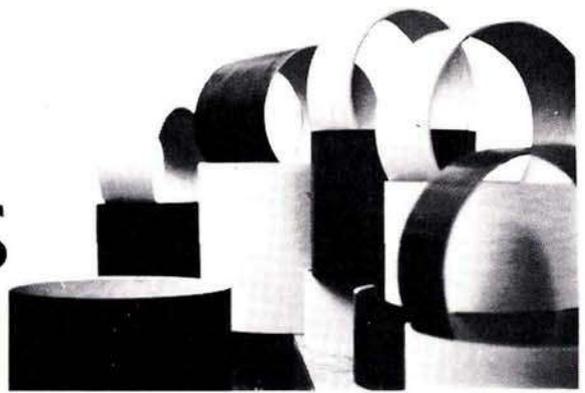


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clubs, he toted his own P.A. system. "Now it has progressed into a big system, because with Chick, I don't have to carry it," he laughs. "I have always been a sound nut. That's why I have always carried my own P.A./monitor system. Now I have all the drums gated through Omni Craft noise gates, so there is no leakage and everything is clean. The system is all in stereo. For monitors, I use two sets of Eastern Acoustic Works speakers: two 15" sub-woofer cabinets and two 15" full-range cabinets. A Crown *Micro Tech* amp powers the sub-woofers, and a Carver amp powers the full-range speakers. The crossover is handled by an Audio Arts Stereo Tunable Crossover. I use a Studio Master mixing board with six channels for drums, and the other two channels for my Linn and Simmons *SDS5*. This gives me control over my balance of acoustic sounds with electric sounds. Also in the rack is a Roland digital delay, Roland digital reverb, and a DBX *166* stereo compressor/limiter noise gate.

"My Simmons *SDS5* is triggered from *Detonator* mic's on my drumshells. I had my Linn customized for dynamic sensitivity. I assigned my bass drum, snare drum, second rack tom, left-hand tom, and Simmons pad to the trigger inputs in the Linn. I have the trigger sensitivity set so that I can get both the acoustic and Linn sound by hitting the drums, or just the triggered sound alone by hitting the rim. It's rigged this way for the Simmons sounds also. Chris Anderson and David Rob wired up my rack and customized my Simmons, so that I can change all programs with a quick button push and also turn individual channels on and off with foot switches. With this setup, I can quickly get any combination of acoustic and electric that I want."

Producing is a future goal for Dave. He has already been involved in co-producing, and he hopes to team up once again with Jay Oliver to form a production company. A good start towards his goal will be the next Elektric Band album. Chick has invited Dave to contribute input to the production and mixdown.

In the meantime, being on the road with Chick is a constant challenge for Dave. Chick constantly sets new musical goals, changes arrangements, and encourages experimentation from his band mates. During the spring '86 European tour, guitarist Scott Henderson—who made a guest appearance on the album—became the official fourth member of the Elektric Band, adding a new dimension of possibil-

ities to the band's sound. The quartet finished a summer U.S. tour, and with barely a break, commenced with their present fall U.S. college tour.

With the recognition Dave has gained from Chick's tours, he can most certainly retire "new kid" status and step into "the established." But the true proof of being "established" does not lie in tour and record credits alone; there is subtler evidence: "I have already had kids send me transcriptions of my solos from different albums," Dave laughs. "I used to do the same thing—spend hours transcribing the playing of drummers who influenced me. I can't think of anything more flattering."

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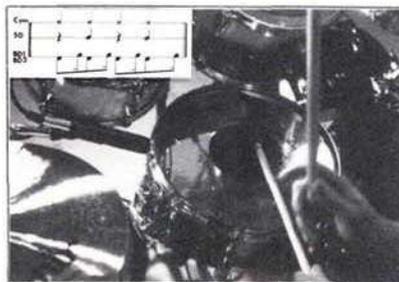
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by Jeff Macko

Applying The Paradiddle-diddle

As a student, I always try to seek out new ways to use rudiments on the drumset, and as a teacher, I encourage my students to do the same. The following ideas came about when my teacher, Ray Franzen, showed me the following beat:

I was intrigued with the feel of this beat and started looking for different ways to play it. This led to the application of the paradiddle-diddle.

What follows is the paradiddle-diddle, which should be practiced with and without accents:

In working up speed on this rudiment, try to feel the motion of the paradiddle-diddle in order to obtain a smooth flow and fast execution. In other words, try not so much to think, "RLRRL," but use physical memory to think of what *it feels* like to play a paradiddle-diddle.

Once a nominal tempo is achieved, try the following accent pattern to "set up" for the beat:

Now, simply play the same part on the closed hi-hat and accent on the snare drum:

Once you become comfortable with the basic hand pattern, add the following bass drum patterns:

By permutating the sticking of the paradiddle-diddle and applying it to the set, an upbeat feel can be achieved:

The upbeat can be switched to the hi-hat, as follows:

By keeping the same sticking and switching to a jazz beat, the snare acts as a "filler" to the ride-cymbal pattern:

The original sticking pattern can serve as a variation to the jazz-ride rhythm, as follows:

This pattern could also be used as a fill:

Returning to a rock feel, the following combination using the paradiddle-diddle can be used on either the ride cymbal or hi-hat:

The paradiddle-diddle is not just limited to beat patterns. It can be used for some excellent fills. Here are just a few ideas:

Of course, all of this just scratches the surface. I haven't even mentioned the possibilities of starting the paradiddle-diddle with the left hand or using the flamadiddle-diddle. As I tell my students, the rudiments are only limited by your imagination!

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Photo by Bobby Levins

Blotzer continued from page 25

Haze, from Y & T, can play double-stroke foot patterns with one kick, then who needs two kicks? That's the way I look at it.

In the studio, I don't use a double bass at all, which is hard to explain to the youngsters who play drums and who ask me about the records. When they ask me about playing double bass on the records and I tell them that I only play single kick, they always say, "Oh, come on." For instance, "Sweet Cheater," which is from this really old EP that we did, kind of sounds like a double bass in a way, but it's not at all.

AR: Can you tell me about your miking?

BB: Shure SM57's shock-mounted in the racks and AKG D-12's shock-mounted inside the floor toms. In the bass drums, we

have 57's inside to trigger the Simmons, which we're not using right now. We were, but we were having a problem with other Simmons triggering. I couldn't tell you all the model numbers on the overheads, because I don't know them. I feel bad; I bet Phil Collins knows what he uses. [laughs]

AR: Do you use the same setup in the studio as you do for live work? You already said that you only use one bass drum in the studio.

BB: Well, on the last two records we used Simmons toms instead of regular toms, because it was a quick way to get a sound that I liked. We used an AMS Digital Delay unit that made them sound like real drums, actually. The attack is a lot better; it's easier to work with. We used my kick, my snare, my cymbals, and Simmons

toms. For the last album, I bought a Ludwig brass snare from Myron Grombacher that sounds great.

AR: What was your first experience with the Simmons drums like?

BB: Weird, because it was like playing on tabletops. That was when they first came out, and they had the real hard pads. Later, they put rubber over them. I don't remember experiencing the elbow problems that other drummers said they had. I use them a lot live, because they have 16 different presets you can use. So I use four or five different kit sounds—different tom sounds—on different tunes.

AR: Do you listen to any non-rock drumming? I know that you're mainly a rock drummer, but do you ever listen to drum corps or anything of that nature?

BB: I listened to a drum corps the other morning about 9:00. I was in Philadelphia, and I heard this drum corps outside my window. I thought I was dreaming, but a parade was going by with all these bass drums. But no, I don't really listen to drum corps—not as a habit.

AR: What kind of music do you listen to in your free time?

BB: I hardly listen to heavy metal at all. I'll listen to something new to see what it's about.

AR: Are you interested in playing jazz at all?

BB: If I play jazz, it's more of a fusion kind of thing. If I do a solo album—which I won't do for quite a while—I'll throw a

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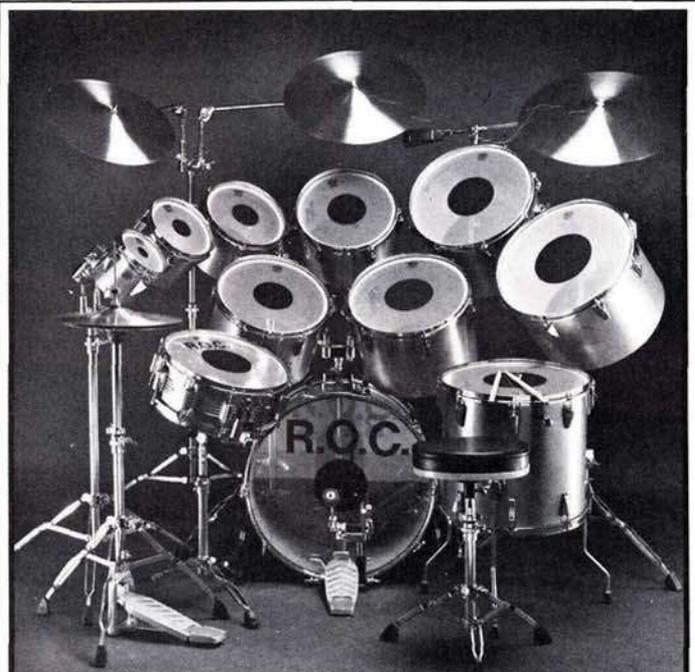
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couple of funk numbers in there. But it will still be rock. I'm a rock drummer; I'm not going to try to be something that I'm not. I'm not a jazz drummer, although I love jazz and I love jazz groups. But when I go to see groups, it's hard for me to get turned on by drummers unless I know them and they're good. When I go to see players like Vinnie Colaiuta, I go home thinking, "Hell, I could *never* play like those people." Like Terry Bozzio—the guy is amazing. Neal Peart's really incredible. I freak out when those guys play real "outside" and stuff; I don't play that way. That's the way it is with drummers: They like the drummers who can do something they can't do.

AR: Which drummers would you say have been the most influential on your style?

BB: God, there are so many. For double bass, I like Cozy Powell, Tommy Aldridge, and Terry Bozzio. I like Terry Bozzio for *everything*. Vince Colaiuta has got to be the best drummer I've ever seen. I saw Vince play at a club called The Flying Jib out in the San Fernando Valley. You can see him on a Tuesday or Wednesday night for only two bucks, and the guy is insane—absolutely insane!

Let's see, when I was growing up, Ian Paice was a big influence, as was John Bonham. I like Aynsley Dunbar. On the old Journey stuff, he used to play really well. The first three Journey albums really inspired my drumming a lot, because Aynsley was wild and "outside," and all that kind of stuff. I could play all of his stuff. Don't tell him that. He'll give me hell! Today, I listen to Frankie Banali and Tommy Lee. I was just thinking that my greatest influence in terms of footwork was Larry Hayes. Other drummers I really like include A.J. Pero from Twisted Sister; he's pretty cool. And Mick Brown's pretty solid. There are so many cats out there now who are really good; I can't even think of them all. But if I had to name the one drummer that I really love, it would be Mitch Mitchell. When I listen to old Hendrix records, and I hear all those weird Mitch Mitchell riffs, they just stick with me. I start to play them at soundchecks when I'm fooling around.

AR: What recommendations do you have for young players who are getting discouraged, because they're not getting any work?

BB: My advice would be to double-check their time. That's what it's about, man. When I get compliments from other musicians, it's usually about time. When I was recording with Vergat, the producer, Dieter Derks, drilled into my head the fact that I should work with a click track. I had done a really weak rehearsal with a click track, and I could feel a real difference in the tempo. The guys in the band kept telling me that I had been speeding up too much. So from then on, even when I was at home watching TV, I would put on a metronome and just play along with a pair of

sticks. After a month, I really noticed a difference. At home, I've got one of those old things where you can dial in all the different variations of speed. At one point, I was getting really fanatical about it. I wanted my time to be the *best*. I'd even put the thing on when I was going to sleep.

AR: Do you recommend the use of a metronome for beginning players, or do you think it might discourage them, since it is perfect time?

BB: It's not your choice. If you don't have the patience to work with one, you're going to end up taking grief from someone—like what happened to me. I'm sure

that, in the early days, I lost gigs over it. I'm not saying my time's perfect, but I know it doesn't stink.

AR: Have you done any clinics yet?

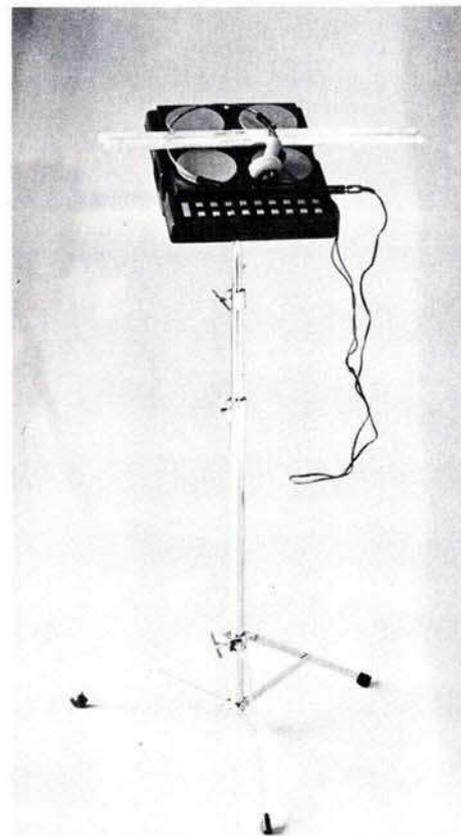
BB: Well, I've done a couple of in-store things, and I was beginning to think about doing clinics, but now I don't know if I'm ready to do that. Aldridge and those guys do them all the time, but I'm *afraid* of doing them for some reason. I'm afraid that some kid will come up to me and say, "Hey, play in 9/8," or something like that. [laughs] Do you know what I mean? I can play good drums; I'm not worried about that. I just don't know if I'm ready

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to do a clinic. When I do these in-store things, I do them by myself—I don't have the rest of the band to help me—and it feels kind of weird.

AR: Do you practice a lot in your spare time?

BB: No. I have a practice kit at home, but my kid plays it more than I do. I mean, I play, but I don't sit down and play for three hours straight. I don't know how to explain this, but I just can't sit down and play. I don't need to practice, because I can go two months without playing and then sit down and play the same way I did before.

AR: Do you use practice pads before a gig?

BB: Yeah. Tico Torres of Bon Jovi gave me this little electronic pad kit, and I warm up on that a little bit. Before that, I would just sit down with a couple of chairs and some sticks, and warm up that way.

AR: I hear you recently got a call from Jon Anderson [formerly of Yes] to do some work with him.

BB: Actually, I saw him at a club in L.A., and he asked me if I'd like to play on his new record. And I said, "Oh yeah, I'd pay you in order to play on your record!" I've always loved Yes—*completely*—and his voice especially. But unfortunately, I couldn't take him up on the offer due to touring obligations. But I told him, "Always remember me; I'm always going to be around."

AR: Are you very interested in guesting on

other people's records?

BB: No. I mean, I'll play with anybody, but I'm fully into Ratt. But if I like the person, I'll do it. It's not only the money. Maybe someday the money factor will be a big thing, but it's not that way right now. I'll play with someone just because I respect that person musically.

AR: Do you think about your career on a long-term basis—like about where you want to be 20 years from now?

BB: Twenty years? I have no idea. It scares me.

AR: Have you ever considered teaching drums?

BB: I don't have the patience. What I see myself doing—if I wanted to do something other than playing—is maybe having a music store. I don't know. Maybe I'll just kick back and be lazy.

AR: What frightens you the most about being in this business?

BB: Finding myself at 40 with no bread. I'd have to be pretty dumb at this point in my life—when Ratt is doing so well—to be in that situation. I'm doing all that I can to make sure that I'm not broke when I'm 40. You hear all these horror stories like, "This guy made five million dollars, and now he's broke." Broke, to him, might just be having half a million, but still he shouldn't have lost that much money, unless he squandered it all on drugs. I think that's the only way you can lose your bread—on some weird cocaine habit or

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something.

AR: What are your personal goals? At what point would you really feel like a success as a drummer?

BB: I'd like *not* to be just a drummer. I'd like to be an all-around performer, but *not* like Phil Collins. I could never see myself sitting at the piano singing. But I would eventually like to do a solo album just for fun. I'd have all my friends play on it, and I'd play all the guitars and bass and whatever. I can't sing, though. My voice is terrible, although I have sung on some of our songs, way in the background. But I'm content playing drums; it's my life and it's what I was put on this earth to do, obviously. I couldn't do anything else—as well, anyway. Let's put it that way.

AR: Do you mind being tagged a "metal" drummer?

BB: I don't care what I'm called. All I care about is that they like me. Unless people see me live, they don't know that I'm not just limited to being a "metal" drummer. I've been in a lot of different bands. I can play just about everything. I mean, if Jon Anderson asked me to play on his new record, I must be pretty versatile.

The only thing that bothers me about being dubbed "metal" is if people regard me like they regard W.A.S.P.'s drummer—or a drummer in a metal band of that type. Some of the best drummers out there are in metal bands, man. So call me anything you want; just call me good.



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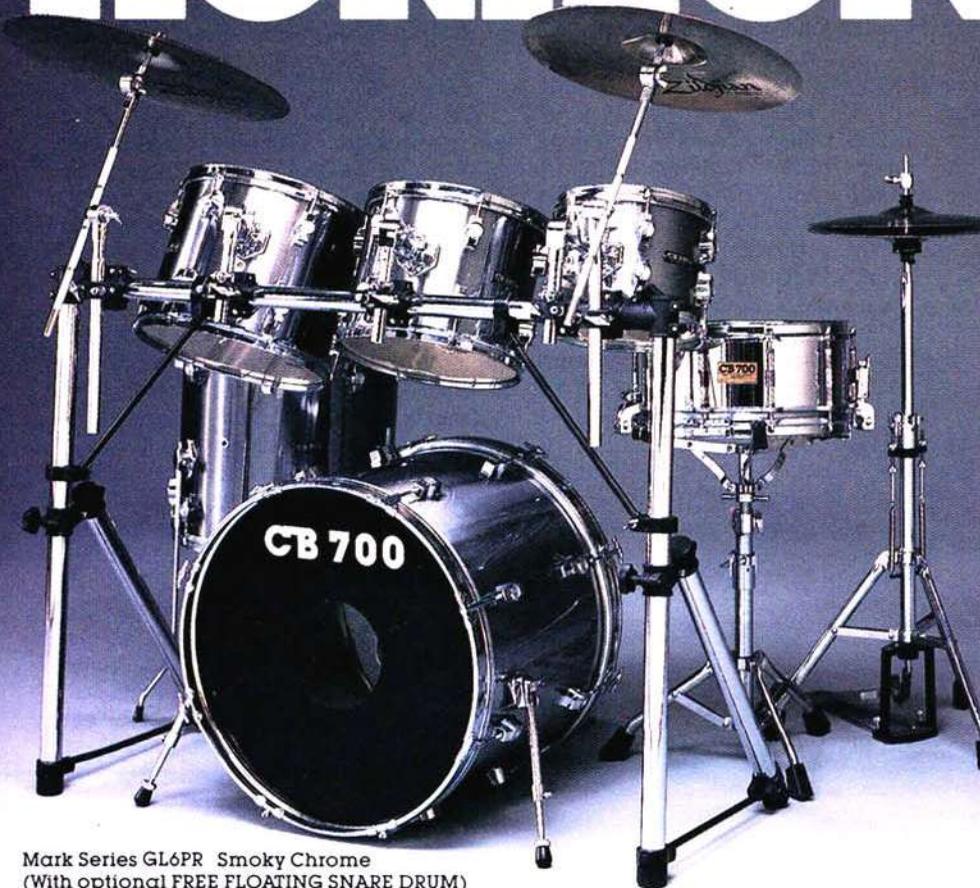
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A Guide To Full-Time

In Part 1 of this two-part series, we examined numerous ways and means of attaining full-time employment. In Part 2, we'll assume that you got the job and are now ready to hit the road, or relocate altogether. What can you expect? Read on.

People will expect of you exactly what you tell them you *can* and *will* do. Don't sell yourself short, but don't exaggerate either. If you say you're willing to travel, be prepared to move when the call comes. If you need to give your present band notice, be sure to do so. Two weeks' notice is the general practice.

Also, be prepared to pay your own way to wherever it is you must go. Some bands will pay traveling expenses from one location to another, but don't count on it. If the band *does* offer to pay your way, you'll probably be reimbursed when you arrive. Don't ask for a ticket or gas expenses to be mailed to you. That rarely happens.

If the band asks when you can be expected to arrive, give a specific date. If it's going to take three days to get there, tell the band members to expect you in three days. If, for some reason, you can't make it in three days, phone ahead and explain why. If you can't go at all, the same thing applies. Just give the band as much time as possible to find another drummer. That way you won't break your commitment and put the other musicians in a bind at the same time. It's known as *professional courtesy*.

Safeguards And Compromises

Be sure that the band is actually working. Ask if the group books through an agent, and if so, ask for the agent's name and number. Should you be asked why you want the information, simply say that you want to be assured that work *is* available. If the band members get defensive, politely back out of any commitments you may have made. You should call the agent just to be sure it's a steady gig. I'm certain you don't want to drive 500 miles only to find out the band has two weeks' worth of work.

If the band doesn't book through an

agent, ask for the names of the clubs the group is working and the dates of the gigs at each. Call some to double-check. It may cost you a few dollars to call, but that's far better than spending a couple of hundred dollars on a bus ticket only to find out that the band has no bookings.

If the band members failed to mention that they play a variety of styles and you can't cut it, most musicians will work with you. If they won't work with you to help you learn the material, then you'd best move on to a band where the musicians are willing to help you overcome your weaknesses. If the band members are willing to work with you, then you must be willing to work with *them* also. Listen, and take criticism gracefully. You might even learn something that could benefit you for the rest of your career.

Try to reach compromises in an easy, professional manner. If you can't compromise professionally, chances are it won't work out. And the last thing you need is to make the gig harder on one another. It makes for a long night, and the crowd will usually pick up on the bad vibes. As a professional musician, you need to work well on that stage and put all personal differences aside. If you can't do that, then either find another band—or another profession!

Travel Arrangements And Lodging

Traveling around the country with a band can be a very taxing experience. You'll ride, eat, work, sleep, laugh, and argue with the other members. If you enjoy solitude, well, you won't get much of that on the road. You must learn to accept that if you want to stay on a friendly basis with your musical colleagues.

If you're hired on a salary basis, chances are the leader will provide transportation at his or her own expense. Don't complain if the leader pulls in more money than you do. Remember, the leader is paying your traveling expenses. If you plan to drive your own vehicle, then plan to pay all your own expenses.

The same principles apply to lodging. On salary, the leader usually picks up the tab on rooms. Of course, you'll probably have to share your room with another band member, and it's important that you like that person. If not, either get another roommate or another band. Learn to give your roommate space, and show that person some respect. You have the right to expect the same from your roommate. If the band divides pay equally, you may

have to help pay for your own rooms. With a roommate, the cost can be split 50/50. If you want a room to yourself, chances are you'll pay 100% of the bill. That can become *quite* expensive.

Other Expenses

Meals are *your* expense, as no two people eat alike. Spend whatever you can afford. Obviously, the cheaper you eat, the more money you'll save. It's as simple as that. There *are* times when a gig might include room and board. However, those gigs are few and far between.

Your musical equipment is also your own expense. Don't expect the guitar player to replace your drumheads. Before joining up with a band, it's also wise to find out what type of clothes you'll need on stage. If you don't, you may find yourself shopping for clothes on the road. If the leader supplies stage apparel, then you'll only need your everyday clothes.

Remember to pack your own toiletries and other personal items. Of course, there's no need to pack ten suitcases. Personally, when I'm away for a month or longer, I carry a footlocker packed with whatever I'll need. It may be heavy, but it's only one piece of luggage, and it packs easily with the rest of the equipment. I've also seen people carry only one small suitcase and a garment bag on the road. It just depends on how much you want—or need—to take with you.

The Money Aspect

You *must* know how much you'll be making per week. That way you can work up a rough budget, so you'll know if there's enough money to eat, sleep, travel, keep your equipment in good shape, and still come out with a profit. Your base salary will really depend on what you're worth as a musician. The better a player you are and the more experience you have, the more you're worth and the more you can ask for.

Keep in mind also that items such as traveling expenses, lodging, food, equipment costs, and stage clothes are all tax-deductible items. But you must keep accurate records and receipts. If the IRS has any questions about your deductions, you'll have your receipts as proof. Records and receipts should be kept for at least seven years, as the IRS can audit you for up to seven years back.

If you do plan to deduct your expenses, you'll need to itemize everything. The tax forms for this include Form 1040 (long



Employment: Part 2

by Michael Stevens

form), Schedule A (itemized deductions), Schedule SE (social security/self-employment tax), and Schedule C (profit or loss from business or profession).

Staying Healthy

Being a road musician isn't the healthiest of occupations. So it's important to get plenty of exercise like running, push-ups, sit-ups, etc. Follow a regular exercise program, if possible. The healthier you are, the *better you'll* play.

Stay away from junk foods. Your best bet is to avoid fried foods, and eat high-protein foods, plenty of fresh fruits and vegetables, and whole grain or enriched breads. Drink plenty of water, and stay away from too many soft drinks and coffee. Too much caffeine is bad for your system. Herbal tea is better for you and quenches the thirst just as well. *Gatorade* and fruit juices are good, since they replace the minerals you'll perspire out on a hot night on the bandstand.

Stay away from drugs! Your mind and body cannot function at 100% if you're stoned all the time—or even half the time. If you smoke, try to cut down or quit entirely. Learn to reduce stress and tension by taking walks, doing some gentle stretching exercises, reading, or listening to good music. Everyone wants to stay healthy and active, and learning to slow down and relax can really make a difference. Your energy level will be higher and your resistance to illness much greater.

Relocating

If you plan to pack up and move to another city to find employment in the music business, it's best if you know what to expect. If you already have a gig waiting for you, then your only other main consideration is having a place to live. It's very possible that you'll be allowed to stay with one of the other musicians in the band, but don't plan on living there too long, unless that person really doesn't mind if you do. Be prepared to go house or apartment hunting when you're not performing or rehearsing.

If you plan to move your entire family, it's always better to go ahead alone, and get everything set up before your family joins you. It's really no fun having a bunch of kids running around in someone else's home or apartment. That only adds to the confusion and can quickly lead to hurt feelings, no matter how hard you try to avoid it.

If you're moving to a larger city without

a job to go to, then be prepared for some hard times. It's not always easy finding work in a town where no one knows you. You may have to find a day job to pay the rent, while looking for a band to work with. You might want to visit the city of your choice and check out the music scene *before* you make the big move. If you prefer not to work a day job, then be sure you have sufficient funds to hold you over until you do find work.

There are hundreds of motels, hotels, and apartments in most large cities, but to start out, you may want to live in one of the least expensive places while you're looking for work. Some one-room efficiency apartments rent for as low as \$40 a week. Some hotels and motels can also give you the same low rates. An electric hot plate and an ice chest are valuable at this time, as they'll cut your food costs considerably. Just be sure that the place where you plan to stay allows such items before you move in.

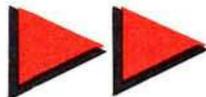
If you own a van or a similar vehicle, you can sleep in that at campgrounds or recreational parks. Just be certain that

you're safe from thieves and the law. If you're *really* down and out, the Salvation Army or other mission houses are places where you can rest your tired body. They don't offer the best rooms, and I don't really advise it, but they sure beat sleeping outdoors on damp ground. Most large cities have a social services department that can assist you in finding a place to stay if you can't find one on your own. Check the Yellow Pages under "Government Services." Once again, let me stress the point that you should go solo and get settled before moving your entire family. You'll save yourself a ton of hassles in the long run.

Hopefully, this article will help you with some of the problems you may encounter in your struggle to find full-time employment—from getting your name out to going on the road or relocating. Being in the music business on a full-time basis sure isn't the easiest way to live, but then again, there are few things as *rewarding* as getting out there and really having fun with it. Good luck!



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Photo by Tom Coppi

Dave Weckl: "Step It"

This month's *Drum Soloist* features Dave Weckl on guitarist Bill Connor's album, *Step It* (Pathfinder Records, PTF 8503, recorded 1984). This solo, which is taken from the title track, demonstrates Weckl's excellent technique but doesn't come off as just a display of chops.' Weckl's use of phrasing is very interesting and different, and he blends that phrasing with a good sense of dynamics and shading. All this combined makes for an exciting solo. There's some good information here.

Open O R Cym Cr. Cym

HH T.T. SD FT BD HH w/foot T.T.

This page of musical notation is a single-staff bass line, likely for a piano or electric bass. It consists of 12 staves of music. The notation is written in a bass clef and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A significant feature is the use of triplets, indicated by a '3' above the notes. Dynamic markings such as accents (>) and slurs are used throughout to indicate phrasing and emphasis. The piece concludes with a double bar line and a repeat sign.

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with your main meal. Just go easy on the dressing. Avoid fried foods, if possible, and red meat, which slows you down. Go easy on dairy products: They contain a lot of fat. Drink lots of water. I always carry lemons with me and a device for heating water. First thing every morning, I drink a large glass of warm water and lemon juice. I find this is good for keeping my system clean.

As for warming up before the gig, I use a series of Aikido stretches designed for hands, wrists, and arms. I'll also play some rudiments, just to get "in the mood."



Photo by Mark Weiss

AJ. Pero

My fitness schedule varies considerably between my days off and show days. On off days I'll eat two meals a day: a light breakfast, and a dinner of fish, chicken, or steak. My exercise program consists of weight lifting, swimming, calisthenics, running, the use of a punching bag, karate twice a week, and playing on the drumset for one or two hours at least four days a week.

On show days, I eat one meal at least two hours before show time, which usually consists of soup or salad, plus fish or chicken (broiled or baked), and a vegetable. I drink bottled spring water, fruit juice, *Gatorade*, or iced tea. My vitamin supplements are *Athletic Mega-Pacs*.

I warm up for a half hour on the drumset prior to soundcheck. Just before the show, I stretch, shadow box, and finish off with 20 push-ups and 20 jumping jacks. My actual drumming warm-ups are done on a practice pad with weighted sticks. Generally, I'll do five minutes of single, double, and triple strokes, followed by five minutes of single, double, and triple paradiddles.



Photo by Paul Jonason

Louie Bellson

Staying in shape for drumming requires a great deal of effort. I try to get up as early as possible in the morning and walk three to five miles before breakfast. I also eat a lot of fresh fruits, vegetable soups, salads, chicken, and fish. I'm 62 years old, and I'm playing and feeling better than ever. And I honestly believe that it's due to proper diet and exercise. Exercising, morning and night, is very important to me—particularly stretching and swimming.

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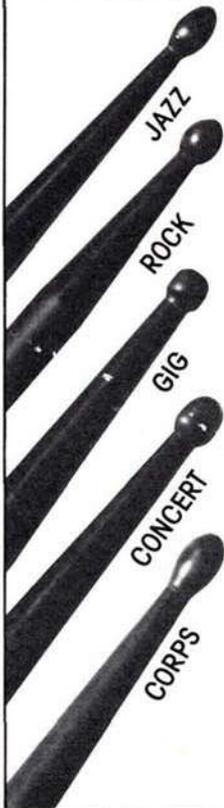
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R L R L L L R L R R

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



Photo by Rick Malkin

Alex Acuna

I'm sure every drummer realizes just how physical this instrument is, and for some, practicing daily on the set may be enough to keep the body in good condition. In my case, being a percussionist, I *have* to be in good condition to play congas, bongos, and timbales, along with drumset. But I actually enjoy staying in shape, because it's something I've been doing since I was a boy in Peru. I also practiced martial arts for about three years when I was in San Juan.

Nowadays, I jog about seven or eight miles every other day—or every day if I have the time! I swim daily, and I lift weights, but just enough to maintain good body tone. I also practice kick boxing at least twice a week for about 25 minutes. I love it! I really feel that all of this is very important for the mind, as well as the body. As for practicing and warming up, I'll just use my imagination at the drums, and work out with different exercises, rudiments, or various combinations of four-way independence.



Photo by Michael S. Jachles

Tommy Aldridge

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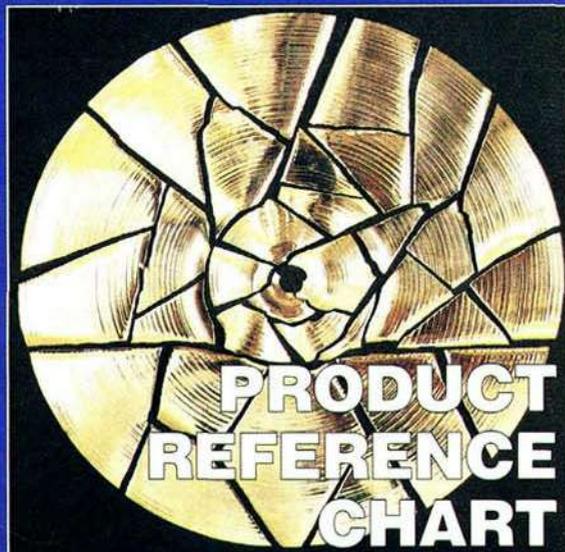
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I do exercise, but it's really not to stay in shape for drumming. I do it entirely for enjoyment. I bicycle quite a bit when I'm at home, plus I swim and play a lot of tennis. I'm really not sure if it helps my drumming. I do it simply for the fun of it.

As for warm-ups, I have a small kit backstage that I use to get the blood flowing before a performance. I've always felt that the best exercise for a drummer is drumming!

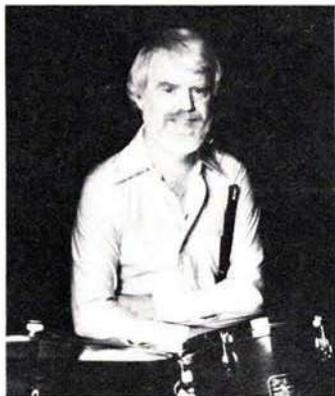


Photo by Charles Stewart

Les DeMerle

To me, the main thing about staying in shape is pacing. Getting enough sleep, which for me is about six hours a night, and a good diet are absolutely essential.

I do push-ups and sit-ups to stay in condition, and I *always* practice about 20 minutes before I leave to play any gig. I really think I stay happy and healthy because *I love to play*.



Roy Burns

I always try to do some walking, weather permitting. Sitting in an airplane or a car for hours can make you feel pretty stiff.

As far as eating is concerned, I've tried a number of dietary programs. I finally settled upon the concept of eating the best food produced in a specific area. For instance, if I'm in Wyoming, I'll order steak. If I'm in New Orleans, I'll go for the seafood. If I'm off to Hong Kong, I'll try Chinese food. I'll simply eat whatever's the local specialty, and whatever is fresh as opposed to frozen.

Another recommendation I'd make would be don't party too much! There's nothing worse than having to catch an early flight with very little sleep and a hangover. Pay attention to your travel schedule. Some deep breathing and a 15-minute rest can do won-



Cartoons by Joe Sharpnack

ders to refresh you before a performance, and it really helps if your schedule hasn't permitted a full night's sleep.

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be with the same person.

RF: You must feel as though there's been a lot of growth.

RW: When I started, the big record was "Hold Me," which people might not even remember, unless they are Barbara Mandrell fans. "Show Me" may be the more recognizable record of 1978, when I started. "Midnight Oil" was the first number-one record she had. When I started, we were working as an opening act for a lot of people, doing a lot of high school gymnasiums and small fairs. We carried our own P.A. under the bus, and her dad used to run the sound. The second year I was with her, we started opening for the Statler Brothers, and the year after that, the TV show came along. I think the exposure she gained from the Statler Brothers tour was a major help, along with the records that came out about that time, "Sleeping Single" and "You Can Eat Crackers In My Bed."

RF: Even stylistically you've gone through a lot of changes. Right now, Barbara is bordering on rock.

RW: It's very close, and that's where she wants to be right now. She's been going in that direction since "If Loving You Is Wrong," and she's very comfortable with that soul/rhythm & blues. "Show Me" was a Joe Tex R&B song. She's been influenced by that for a long time. It's a lot of fun to play that, too. But really, the whole country sound is questionable. It's hard

for anybody to say what's country anymore and what's not, but it's all moving in that direction. Then you have somebody like Ricky Skaggs, who goes the other way and is a monster. That's what makes it healthy, though. Right now, if you were to turn on your radio station and listen for a couple of hours, it would lean more toward the progressive crossover rock sound than the traditional Skaggs-type sound. I'm not saying it is necessarily going to go that way, and in a way, I hope that it doesn't, because I think I probably have the most fun playing a 4/4 shuffle like the old Ray Price stuff. I was raised on that on the Saturday afternoon radio show. It doesn't happen that much anymore, but I really love to play that.

RF: I would think that, as someone who was always involved in country, you would feel it's a bit radical right now.

RW: Yes it is, but it's fun. I can go back and pick up some of those things, like when I used to play some of the Temptations cuts and Motown things with Ben in high school. I think all of us around the 30-year mark are products of that. I think it would be impossible to grow up just locked into one style of music.

RF: You couldn't play Barbara's show if you were.

RW: Or anybody's show. That variety is really important. Some of the comments I've heard about Barbara's current tour have been about how much more contemporary it is than it was in the past. When

Barbara and I sat down to talk about the show and what songs we would include this year, it was tough. First of all, we hadn't worked in a year and a half, and she's to the point now where she's built up quite a repertoire of hit records that people expect to hear in some way, shape, or form. You can't do five medleys of five songs either, because that gets old, too. You've got to pick and choose what you want to do. We decided we would try to get some of the more recognizable records in, and then support the new album, which happens to be a contemporary sound. So that's why the show comes off that way. Another change people will probably notice right away is that, for three or four years before the accident, we had a fiddle player in the band. As long as he had a fiddle in his hand, regardless of what songs he played, people saw it as country. He is no longer with us, and we hired another guitar player. Because of the fact that we don't have a fiddle on stage anywhere, a lot of people are going to say, "It's not country anymore." I think the show and its direction are good representations of where Barbara is headed. I hope so, anyway, because I'm partially responsible for it being like that.

RF: You're a very integral part of the organization now.

RW: This is the first time that Barbara had ever had someone to take on the position of an official bandleader. For the first six years that I was with her, a fellow by the



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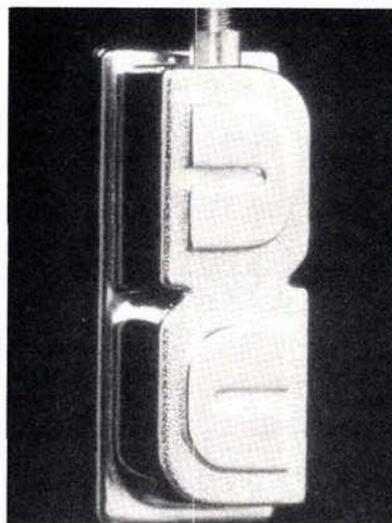
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name of Lennie Webb assumed that responsibility. He was the guy we would go to if we had questions, and if Barbara wanted to get something to the band, she would go through him. After the accident, when she knew she would be touring in the spring, originally she was going to be doing a movie in January and February, and it would have been impossible for her to put a band together while doing the movie. She asked me if I would, first of all, be interested in going back on the road with her, and secondly, if I would be willing to take on the responsibility of being the band-leader—putting the band back together, and so on and so forth. I was very honored that she would give me that much responsibility and believe in me to that extent, but again, I think that goes back to the fact that, having been with her that long, she knows me well enough. We play off each other well, and we think enough alike that it was an easy transition to take that on. Everything in the show and the concepts are really hers, because even if I came up with the original idea, of course, we talked about it. Regarding the band, we've all been together long enough to know each other well enough that there are no problems there at all. I'm not silly enough to try to assume that I know more about playing guitar or piano than the guitar player or the piano player. If I wanted something a little different, I would say, "What if you tried to play it more like so-and-so with this type of sound?" You're going to get more out of people you're working with by doing it that way as opposed to saying, "Play this."

RF: Let's talk about the TV show. That was taped out in L.A. What was the situation?

RW: When we first went out, it was on a trial basis. We were contracted to do six shows. We started in the middle of August, and we did a show a week. On Monday and Tuesday, the girls learned the dances. There was a different dance each week and a lot of dancing in the show. We would sit down with R.C. Bannon, Barbara's brother-in-law, who was musical coordinator. There was always a segment where we were featured on stage, and it was a medley. We usually tried to get four or five songs in a five- or six-minute segment. On Monday and Tuesday, we tried to figure out which songs we were going to use and get that medley together, as well as trying to get the ideas for the Gospel medley that was at the end of the show. We had to work the Gospel part around whoever the guests might be, because they usually sang some of the songs, too. Hopefully, we'd get all that done Monday and Tuesday.

Wednesday was the pre-record. We went into United Western Studios and put down all of the musical tracks, so it would sound decent. There were a few times where somebody actually played live on the show, but the sound quality usually

suffered. It is a lot harder to tape somebody live. We would use the whole orchestra from 1:00 until 5:00, and then we would fix overdubs if necessary. Sometimes on Wednesday, we'd be there until 3:00 or 4:00 in the morning. The girls, as a general rule, did the lead vocals live, in order to lend believability. Sometimes if you try to lip sync a lead vocal, it doesn't work. I think that was a big part of the show's success. They were willing to sacrifice being a little off for the reality of it.

Thursday and Friday would be the video portion, actually putting it on tape. Usually Saturday and Sunday were spent talking about the ideas we would be trying to

put together on Monday and Tuesday. It was a show a week. The first year was more uncomfortable, because we went out there for six shows, but when we got the fourth one done, they said, "We want another six." That took us through Christmas, we took the break for Christmas, and during the second six, they decided to do the full season. That was tough, because we didn't know any of it when we initially went out, and we ended up being there for the full year.

The second year of the show was easier because we knew we were doing the full series and we could take our families out to L.A., so it was more comfortable. The



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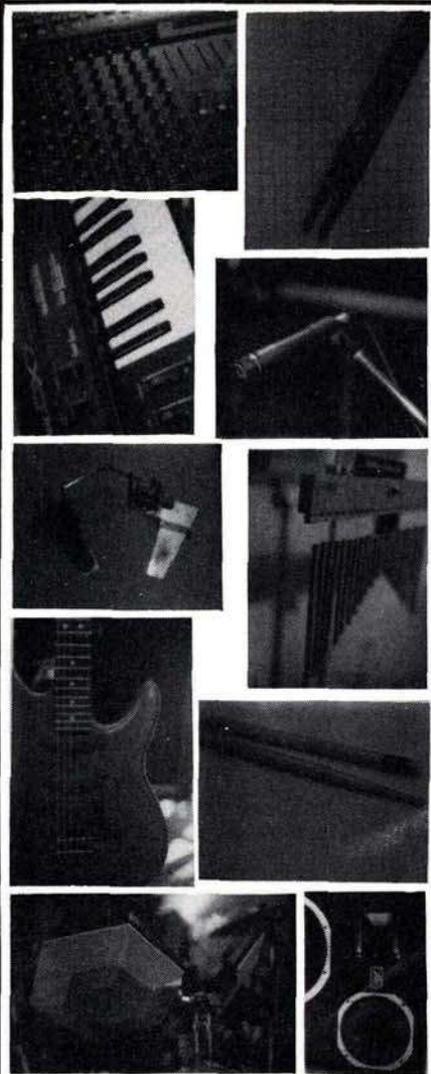
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only problem was with Barbara's recording career being at the successful stage that it was. Trying to do the TV show on top of that got physically impossible for her to accomplish. The summer between the TV shows, we did the longest tour we've ever done. It was 90-some shows in 67 different cities, sometimes two shows a day, in a two-and-a-half month period. That was the summer of 1981, and then we turned right around and went back in to tape the TV show. In hindsight, that was a big mistake. If Barbara has a fault, it is that she likes to be involved in all the aspects. It's hard to call that a fault, because that's why her career is working. It can be exhausting for her, though. She had to stomp her feet to get the Gospel thing in the show, and it turned out to be probably the most popular as far as viewer response was concerned. But the fact that she was so involved in every little aspect of the show wore her out and made it infeasible to continue.

The specials have worked out well. Since then we've done two specials, and there was talk that that would be an ongoing thing. The last tour we did was interesting. It was a lot of fun, because we all looked at it as a two-month tour. It was very busy for that period, but it was a testing ground. A year and a half was a long time not to work. Barbara made a miraculous recovery. It's a miracle that she's alive, let alone out touring again. I felt really good when I found out we were going to do this fall tour. The dates had been on the book, but they were booked with a cancellation clause, and we all thought she was going to cancel it. It made us all feel good for our own personal reasons, but also because it meant that Barbara was ready for the mainstream of her life again. She's more in control of what she wants to do again and not wondering if she really does want to do this.

RF: Being so close to death can certainly affect your life.

RW: I think it affected all of our lives. It brought home the fact that this life is a fleeting moment and can be over at any instant. You hear and read about that all the time, but when it's really that close to home, it carries a little bit more weight. I think it made all of us step back and think about where we were headed—not so much with our careers, because you tend to get caught up in that when you're doing it. It becomes all consuming and most important. It has to be that way to an extent, but there also has to be that balance. You have to realize that there are other things that, if that career ends, can be the real basis of your happiness in life, such as family, your life, God, and a lot of other things that all together make the music happen. I think the music is a product of your life. If your life becomes the product of the music, which is easy to let happen, sooner or later it's not going to work. I think that's why

you see so much drug and alcohol abuse. People get caught up in letting the music and their careers take over. When that happens, they're unhappy, and instead of stopping and thinking about why they're unhappy, they try to mask that through whatever means they can. Drug abuse is the easiest one to cite right off, but there are a lot of things that happen. Families fall apart, because they've lost their basis.

RF: How do you keep your family together when you're so often on the road?

RW: It's hard. It depends a lot on the other person, too. There has to be a mutual bond of trust, and you have to believe in each other enough to be willing to let both of you do what you each enjoy doing for a living. Even though I don't abuse the privilege, there are still some strained moments with my family.

RF: When you're off the road, you don't get to play on the studio albums. How do you feel about that, particularly having done the pre-record of the TV show and doing vocals on Barbara's albums?

RW: There is a great dichotomy in Nashville between road players and session players. The general thought seems to be that, if you work the road, you don't work in the studio. There are a few artists who carry their bands in the studio, but very, very few.

RF: Yet, you were doing the TV show.

RW: We always played on the segment where we were on stage. But there was also an L.A. rhythm section that played the opening of the show. There were two different rhythm sections.

RF: Did the other section play for the other artists?

RW: It would depend. If it was a country artist, they would use us, but on the opening of the show, or for an L.A. or New York type artist who was intricately charted, they would use the L.A. people, because they read much better. I read okay, but not quite to that extent.

To get back to your question, I feel confident that I could play in the studio. At this stage, it's not important enough to me to make an issue out of it with Barbara. There is a lot of politics involved in the studio work here in town, and a lot of times, it's not so much how well you play as it is knowing the producer. I think that, if Barbara would stop and think about it, she would be hard pressed to say that the guys in the band couldn't do it. We've got some tremendous players in the band, particularly our piano player, Mike Rojas, who is unbelievably talented and could do any session in town. All the musicians are capable, but Mike is outstanding. I don't understand why there is such a division, and Larrie and most of the other players don't understand it either. It's in the control of the producers, whoever they might be, and Barbara's producer is not the only one who doesn't use the road band. It just happens to be that way. I think the pro-

ducers get very dependent on and comfortable with the players they use in the studio, and they tend to rely on those people for their ideas and input. Producers know that, when they call those musicians, they're going to get the sound those players have become associated with.

RF: Yet, how much easier it would be to go into rehearsal having played the record, or adding tunes in the show that you will eventually take into the studio.

RW: Exactly. In the studio, you can basically learn a song well enough to play it in a matter of minutes, especially if you want to jot down a little chord chart. When you're on the road, you don't want to have your face buried in a chart, so you want a little more time. You want to get that song in your mind to the point where you're comfortable enough to have freedom to experiment. It takes a little more time to be comfortable enough to do it on the road than it would be to actually cut the thing in the studio, because you can sit there and read it. As a general rule, we can put the basic songs for a show together in a couple of days. Just learning those 15 or 20 songs that are required to put that hour together doesn't take that long. Barbara does an instrumental section where she plays the dobro, the mandolin, the banjo, the saxophone, and steel guitar, which takes a little time.

RF: Speaking of instruments, tell me about yours.

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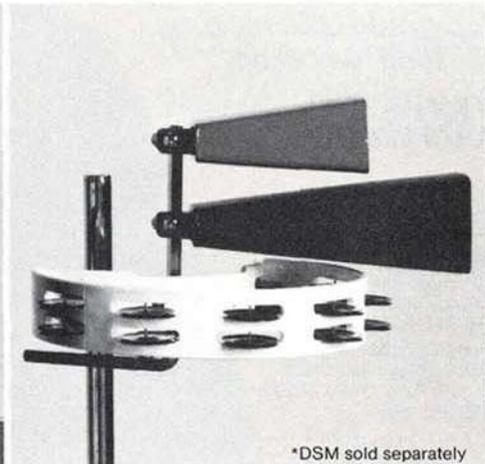
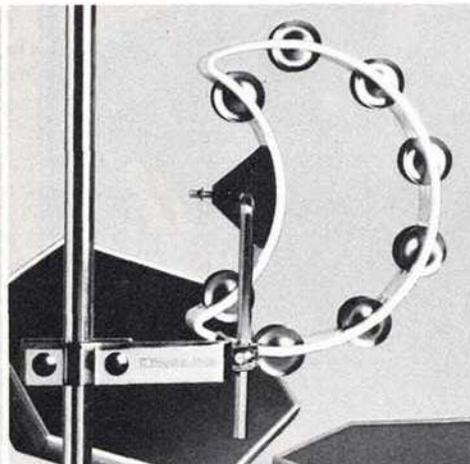
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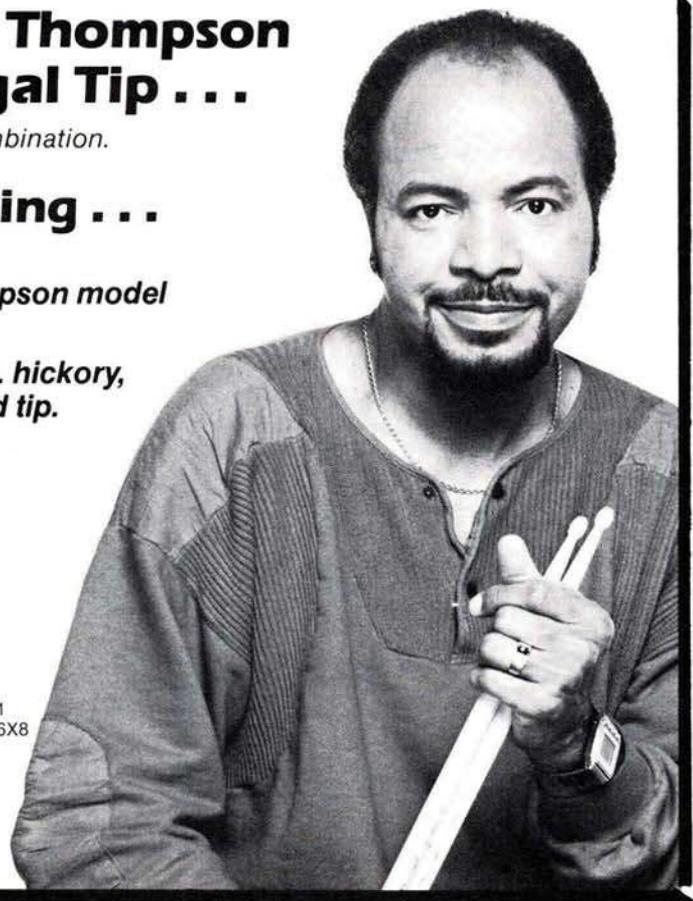
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RW: Tama has been really good to me. Tama and Zildjian have bent over backwards to help me out. I'm playing the Tama Artstar now in sizes of 10", 12", 14", and 16", with a 22" bass drum and usually a 6 1/2" snare, but that depends. When the need arises, I've been using the *Techstar* unit to trigger the kick and the snare. On this last tour, I took out the *Techstar* pads, but if I do it again, I will probably just trigger everything with the acoustic drums. I think electronics can be very valuable, but if there is a personal choice to be made, I prefer the way acoustic drums sound. I've checked out the ddrums, which Larrie uses, and they're incredible, but very hard to get a hold of and very expensive. The cymbals I use are a 22" ping ride, 16" and 18" crashes, and 14" *New Beat* hi-hats.

RF: Where did your artist deal come from?

RW: The one person I would have to give the most credit to is Bob Schnieders, who works for MCA. He was from St. Louis when I was working there with Nick Nixon. When I first started with Barbara, she liked my voice, so the first year, I was doing songs in the show. I remember I used to sing Milsap's "Almost Like A Song." Jim Fogel song was the president of MCA at that point, and he had heard a few of the shows. There had been discussions about getting me in the studio. It was one of those things where everyone was saying, "Gosh, we should do something here," but nobody was really saying, "Let's do it." So this friend of mine in Los Angeles was aware that the discussion was going on, and he, along with Barbara, was very instrumental in actually doing something.

RF: Was this a goal of yours?

RW: Yes. I'll do it again, too. I feel very certain about that. Before I do it again, though, I will be in a position to call more of the shots myself and have a little more control of the situation. That was four or five years ago. I was thrilled to death to have a contract, and if it never happened again, I charted a couple of records, which most people don't even get to do, even though they were only in the 80's. Most people don't get a chance to record for a major label, and I could say, "I had that dream and it's been fulfilled," but I think I will do it again.

RF: When you had your solo deal, you stayed with Barbara, didn't you?

RW: Yes. She wanted it to happen as much as anybody did. I could work one show with her in front of 20,000 people. As a new artist doing clubs, it would have taken me several months to play in front of that many people. That was one of the most disappointing things about it not all falling into place the way it should have. The basic elements were all there for it to really take off, but standing back looking at it, it just wasn't the right time. I wasn't ready to give as much of myself yet. I probably didn't admit that up front back then, but I think that was part of the reason things didn't

happen. I wouldn't, and at this stage, still won't, go out and work 300 days a year.

RF: You write.

RW: Yes, and in the past year or two, I probably have written more than I ever had up to that point. The tunes I have written that I feel good about are contemporary Christian, and I feel that, if I were going to go out and knock on doors today and try to get a deal, it would be in the contemporary Christian market. I've been on the road long enough that I'm getting tired of it. It's different if you're in the artist situation where you can take some of the family with you. I've got a wife and two little boys that I love to death, and it's just getting harder every time to pull away from them. I've been thinking, though, that if I want to do an artist thing, there are a certain amount of sacrifices that have to be made. If I'm going to have to be on the road to support a career, I can rationalize it a lot better if I were doing it talking about something I believe in very strongly, which is my relationship with God through Christ. Maybe somebody will latch onto it while I'm doing it, and if that's the case, then it will all be worth it. Then I could feel better about sacrificing some of my personal life.

RF: Is it difficult being a Christian in a business that seemingly chews you up and spits you out—one which people deem to be corrupting?

RW: It's sad because that is the image that

is portrayed, and to some extent, it is very true. Sometimes it's so easy in the music business to fall in line with what's happening. If all the rest of the kids are gathered in the car, drinking beer or smoking pot, it's a lot easier to say, "Yeah, okay," rather than to do what you really feel is right. I've got some very good friends who have different opinions and feelings. I'm not going to argue with them, but the bottom line is that I know my relationship with Christ works for me and I see that it works for other people.

RF: This business definitely offers more temptations to go astray than most. When you committed yourself to these ideals, was it difficult putting your money where your mouth was?

RW: Sure. It was difficult, but rewarding at the same time. I feel so much better when I have turned away from one of those temptations, and gone back to the room and gone to bed. I feel a whole lot better about myself than if I succumbed to the temptation. I think that's really where the bottom line has to fall for each person. When you finally realize, "Wait a second, for me to be a Christian means to try to live like Christ in the way I think He would have," that means not doing certain things people are doing today that they think is not a problem. What bothers me is, even in the contemporary Christian field, some of the people involved are questionable. I've seen a prominent contemporary Christian

artist who was almost afraid to admit that he was a Christian. You could tell he had been coached by somebody who said, "We're starting to get some success here and sell some records, so we have to be very careful about what we say. We don't want these people not to buy your records because they think you're a Christian."

RF: Certainly it would be harder for you to maintain your thoughts and feelings if you weren't with a Christian artist.

RW: Sure. That's been a big help. Those people you surround yourself with are very important. When you realize that it's a lot easier to get in trouble when you're hanging around people who lean that way, it makes you change some things a little bit. I've found that I tend to zero in on people who share my feelings. It's an all-encompassing subject to me, and there are many facets involved. I have a lot of good friends who really don't necessarily see things eye to eye with me, but I still enjoy hashing it over with them. Jesus said that, when you come to the point where you start becoming judgmental of other people, you are really the one who needs the help, because you think you know it all.



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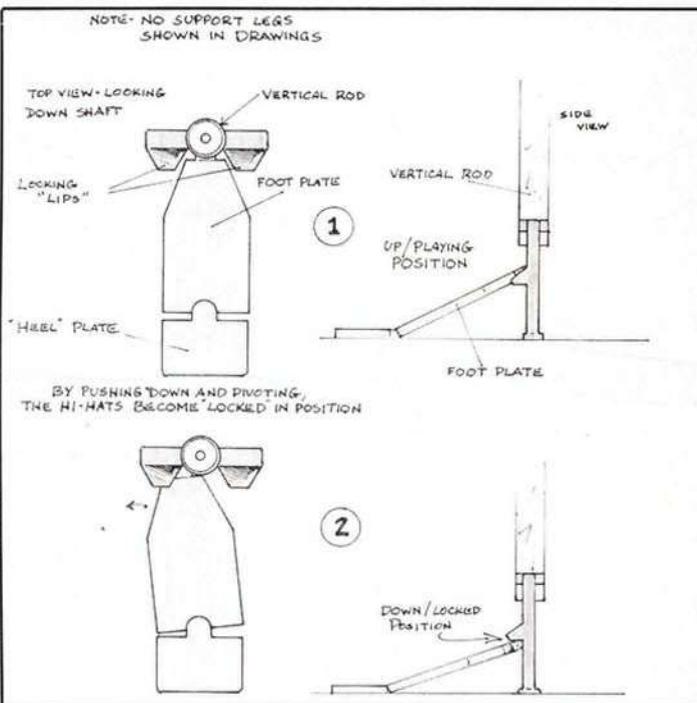
Dream Product Contest Results

Response to this contest was both gratifying and fascinating. The ideas ranged from the simple to the complex, and from the basic to the bizarre. From a sizable number of entries, the field was narrowed down to a small group of finalists, from which the ultimate winner and four entries worthy of honorable mention were chosen. Criteria for judgment included the *practicality* of the item (and whether it was, in fact, even possible. "An unbreakable drumstick," for example, would not have been considered a valid entry.) Also taken into account was whether or not such an item would be *useful* to drummers in the real world. The *universality* of the item's appeal was an important criteria; the more drummers who were likely to benefit from the device, the more points it received. Ultimately, all of those factors were combined with the *originality* of the idea, and a choice was finally made.

The Winner

The winning idea comes from Phil Laskowski, of Clark, New Jersey. His concept of a foot-operated locking hi-hat stand seemed to our judging committee to be simple, practical, useful, economical, and quite readily marketable. Phil describes his device in the following manner:

"This product concept is for the economy-minded drummer who has always needed an extra foot. The hi-hat stand has a foot pedal that not only moves vertically, but also horizontally. When the foot closes the hi-hat, it has the option of pivoting slightly so that the foot pedal is 'caught' under a 'lip,' thus 'locking' the hi-hats and freeing the foot for double-bass, foot triggers, etc. Economically speaking, there's no need for additional hardware or a second set of hi-hats. To release, the foot simply pivots the pedal back to the center position."



Honorable Mention

Ideas worthy of honorable mention came from the U.S., Canada, and Argentina, proving once again that drummers are truly an international fraternity. In no particular order, those ideas were:

Motor-Driven Drum Tuner. Edward Johnson, of Milton, Pennsylvania, Ted Sabo, of New Washington, Ohio, and Phil Laskowski (again!) submitted separate ideas for virtually the same product: a motorized drum-tuning accessory. The basic concept was to have a small, hand-held, self-powered, reversible device that could quickly loosen or tighten the lugs on a drumset, thus making head changing quick and easy. Phil's device would also have the ability to clamp onto bass drum T- rods. Both Phil and Ted suggest battery-operated models with torque protection to prevent overtightening the lugs or burning out the motor; Ed's model would be rechargeable from a standard AC socket and feature adjustable torque. Illustrations of Phil's and Ted's designs are shown.

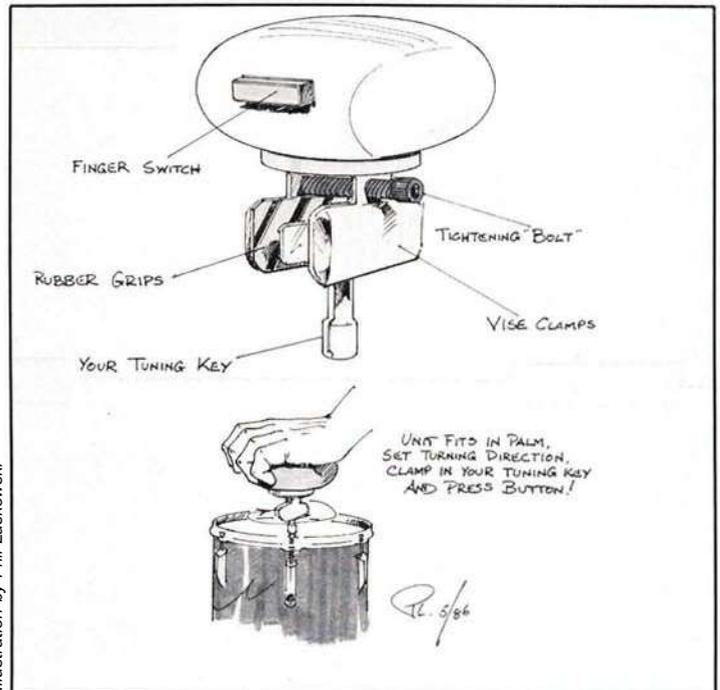


Illustration by Phil Laskowski

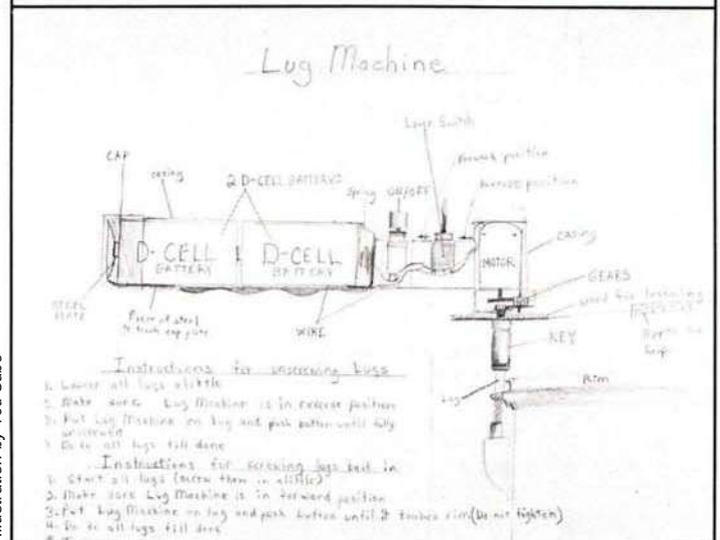
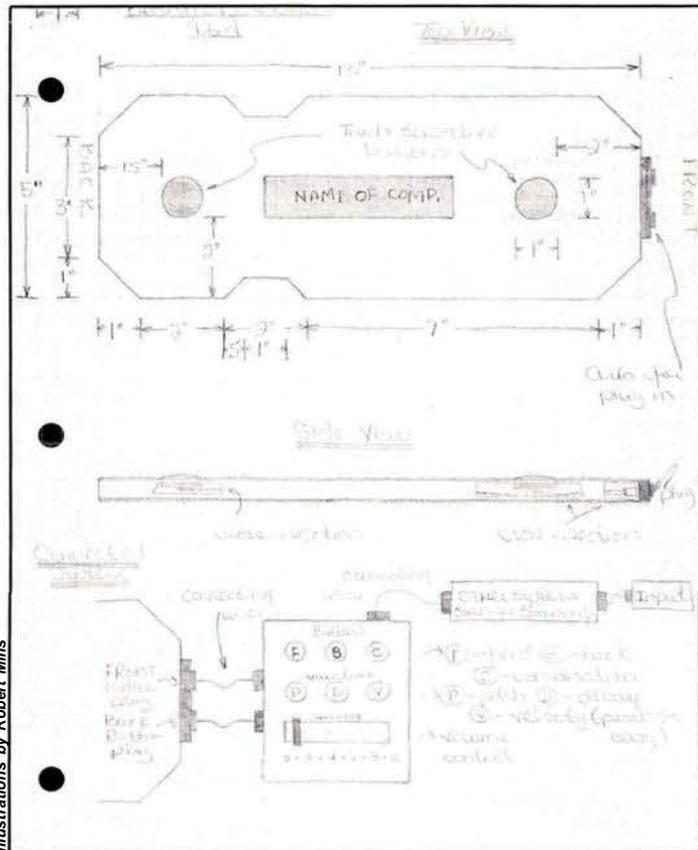


Illustration by Ted Sabo

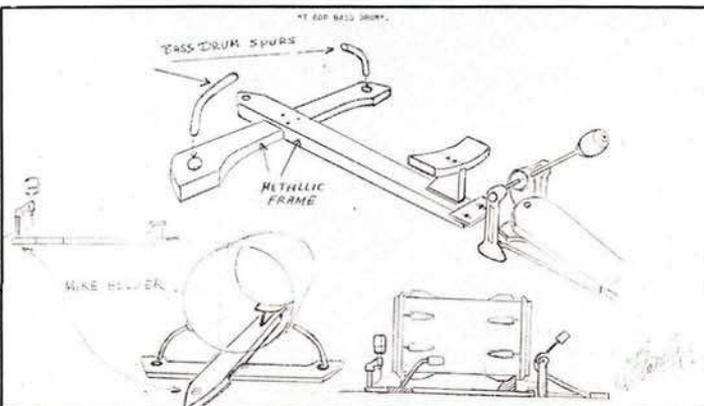
Electronic Bass Drum Pad. Robert Mills, of Halifax County, Nova Scotia, Canada, suggested a totally electronic bass drum pad

system (as opposed to those currently on the market that combine electronic triggering with a traditional pedal mechanism). Robert's design features a flat rubber surface with trigger-buttons on both the front and rear, so as to be activated by both the toe and the heel of the foot. His control box would contain select switches to choose which combination of buttons would be activated. He then suggests that the entire unit be combined with an existing electronic "brain" from Simmons, Roland, Pearl, etc., for the ultimate creation of the bass drum sound.



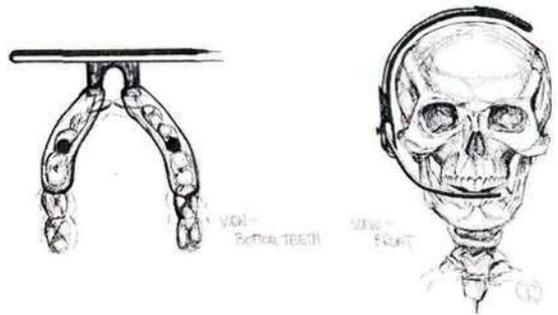
Illustrations by Robert Mills

The T Bop Bass Drum. From Buenos Aires, Argentina, comes Horacio Gianello's idea for a suspended bass drum mounting system. Actually built and used by Horacio, the T Bop system comprises a special support framework that suspends the bass drum 4" from the floor and also provides a clamping bar for the bass drum pedal. This is necessary, because Horacio uses a floor tom in place of a traditional bass drum! He contends that, due to the extra resonance gained by suspending the drum, his 16x18 floor tom "sounds more than a 20" [bass drum] and close to the 22" model." The judging committee felt that this idea held special appeal for jazz players who favored 18" bass drums, but found it difficult to hit the batter head in the center while maintaining a normal beater length on the bass drum pedal.



Illustrations by Horacio Gianello

The Oral Head-Set. Easily the most *unique* idea we received came from Rob Crow, of Pittsburgh, Pennsylvania, who suggested combining current electronic technology with the habit that many drummers have of "tapping their teeth" in rhythm. He describes his device in the following manner: "With the use of two triggering devices, a material similar to what is found in a football player's mouth guard (clear), and a support system (the headset), a drummer could expand his or her coordination to six-way independence. *More importantly, it could give the drummer with a disability the chance to have four-way independence—a dream out of reach until now!* This may all sound a bit strange, but I feel that the muscles in the jaw are the same as those in your arms. It would take time to get the control, but [the Oral Head-Set] could open so many doors."



THE ORAL HEAD-SET

Illustration by Rob Crow

Modern Drummer wishes to thank all the entrants who put time, thought, and effort into the preparation of their *Dream Product* submissions. We also wish to acknowledge Bob Saydlowski, Jr., who originally conceived the "Dream Product" idea, and who coordinated the compilation of entries and helped to select the finalists.

In recognition of his winning idea, Phil Laskowski will receive a \$100.00 cash prize, one-year subscriptions to both *Modern Drummer* and *Modern Percussionist*, and an MD T-shirt. All Honorable Mention winners will receive an MD T-shirt.

Editor's note: The ideas presented here were selected by a committee of Modern Drummer editors on July 18, 1986. As of that date, to the best knowledge of the committee of editors, or any other employee of Modern Drummer, there did not exist any product identical to those presented in the MD Dream Product Contest, or any product of a similar nature that was either commercially available or under commercial development. Publication of these ideas in Modern Drummer does not constitute an endorsement of such ideas or products by Modern Drummer or any affiliate, and also does not constitute a patent or copyright of any kind. It is the responsibility of each of the individuals submitting design ideas to protect his or her idea, and Modern Drummer takes no responsibility for any product design, use, or application with respect to any idea presented herein. In addition, Modern Drummer is not responsible for any consequences arising from the publication of any ideas or products presented in the MD Dream Product Contest, whether or not such ideas or products were winners of the contest. If any winner of the MD Dream Product Contest is determined to be employed, or in any manner affiliated with, a drum or accessory manufacturer, the prize shall be forfeited.

NOTICE

The *Manufacturer's Directory* in the 1986 *Modern Drummer Equipment Annual* did not include a listing for KAT, Inc., manufacturers of the KAT MIDI Percussion Controller. The company may be contacted at 43 Meadow Road, Longmeadow, MA 01106.

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the rock 'n' roll route.

DP: Yeah, she did. She even went to college, but she dropped out halfway through. She was really the controlling factor in the band; she was doing the booking, the songwriting, the organizing, and things like that. It was too much for her—going to college and all—so she dropped out.

RS: Let's go back to you, the fledgling drummer. Once you got in the band, did you take drum lessons?

DP: I took one drum lesson, and the teacher wanted me to view the drums in a certain, I guess, jazz style. Well, I had no idea of what he wanted or was talking about. He wanted me to hold the drumsticks in, what was for me, a very strange way. I didn't like the whole experience of taking lessons, so I quit and learned by myself.

RS: How did you go about teaching yourself?

DP: I'd listen to records and go to shows. I'd watch other drummers to see what they would do in different situations, and then I'd go home and practice. I'd do anything I could to learn on my own. So all I've ever done on the drums has come out of me, and it's all been by ear.

RS: Since your brother was a drummer, did you go to him for help or advice?

DP: Yeah. He was always real good at playing fast fills—something I could never do. I still don't play them very well. I'm

more of a simplistic drummer, if you know what I mean. I feel most comfortable keeping it simple and setting a groove. My brother would always play this fast Keith Moon stuff.

RS: Does he still play?

DP: Yeah, he's got a band in L.A. called the Howling Dogs. They're starting to get some songs together and do some recording.

RS: It's no secret that virtually every critic and music journalist ties the Beatles with the mid-'60s sound of the Beatles, along with the Buffalo Springfield, the Byrds, and the Mamas & Papas. So would you say your style of drumming has been influenced by drummers like Ringo Starr, Dewey Martin, and Michael Clarke?

DP: Oh yeah. But my style is a lot more modernized than it used to be. We have a song called "Real World," which has a serious '60s beat—a real 1964 Ringo Starr drumbeat. I really wanted to play that when we recorded that song, because no other drummer at the time was doing that. It was something different for a lot of people. It was also a little nod of acknowledgment, I guess, to the old drum style, which I truly loved and grew up on. I was doing that, but then it got a little too '60s-ish, so I toned it down a little and threw in my own fills and my own style.

RS: Is there any drummer in particular who you could say has been more influential on your drum style than any other?

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DP: Well, everyone always says to me, "God, do you know who you look and sound like on stage?" And I say, "Who?" Then they return with a line like, "I don't want you to be insulted or take it the wrong way, but you look like Ringo Starr." So he's the major influence. But Keith Moon's drumming had a pretty big influence on me. So did Ginger Baker's and Mitch Mitchell's style, and more recently, I'd have to say Stewart Copeland. He's just a great drummer, and I love his style. But Ringo was number one.

RS: Today when you hear old Beatles records and Ringo Starr keeping the beat on them, can you pick out elements of his drumming that are embedded in your drumming?

DP: Yeah, a little bit. I could have done it more in the earlier days when the Bangles were the Bangs, though. Then I could really pick them out.

RS: What you said about people who would come up to you and ask if you would be insulted if they compared you to Ringo Starr is interesting. Despite revisionist theories on the quality of Ringo's Beatle drumming, which put to rest the idea that he was an inferior player, there are still some people who consider Ringo a Beatle or personality first, and then a drummer.

DP: You know, you're definitely right. He was looked upon as a personality more than anything else. All the Beatles were personalities. But Ringo definitely had a great drum style, as far as I'm concerned. Ringo would do a fill, and you'd know at once that it was a Ringo fill. I really hope that people go beyond any female hangups associated with me, so that I'm one day respected as a drummer for my style and not because I happened to be a girl who played drums.

RS: You'd like to be known as a drummer with a refined, simple approach to the drums?

DP: Well, the Bangles' sound does require a simple, basic beat most of the time. There's so much going on in our songs that it would be foolish to force all these heavy fills and complex riffs into the music. I'm sure you can hear all the guitars ringing all over the place. And don't forget, there are four voices in the band. I couldn't play drums like Keith Moon, for example, and expect the girls to think that's what's needed.

RS: How would you describe your drum style to someone who's never heard you play before, other than to say it is "simple"?

DP: I don't know. I can't describe my style, because I can't separate myself from it. That's a hard question to answer.

RS: Well, what about this one: What elements do you strive to project when you play the drums? What do you want to leave listeners with?

DP: I'd like people to get the impression

that I drum from the heart and that, with me, drumming is more of an emotional thing than a techno-execution of sorts. I really enjoy performing live more than I do playing in the studio. Maybe that's because I have more experience playing live than recording; I don't know. But the studio still kind of scares me off a little. Plus, with all the techno-drumming coming in and everyone insisting that everything a drummer does has to be technically perfect, the whole thing takes away the human emotion for me. And that was something I always thought had to be very present and something, like I just said, that I still connect to. I don't want to lose that element, either.

RS: Are you saying that you would prefer to sacrifice technical perfection for a sense of imperfection or human emotion in your delivery?

DP: Sometimes. It depends, of course, on the song. But I definitely tend to go for the emotional thing and the human element. Plus, all this technical stuff is getting old. We need something new and fresh.

RS: Would I be correct to assume then that you don't use electronic drums?

DP: No, because I did use them on *Different Light*. We did a song called "Walk Like An Egyptian," which we're going to do live again. That will mean me and a Linn machine. Actually, it will mean a Linn machine with me out in the front banging on salad bowls and things. But

that's just a chance to do something different. I don't think every song the Bangles do could ever be like that one. I also use the Linn machine on a couple of other songs as a timekeeper, because these songs require it.

RS: You don't find the recording studio comfortable. Yet you've done two records already. How do you prepare yourself when it comes time to record? What strategy do you employ in order to get things done without having your inexperience or trepidation ruin the session?

DP: For *Different Light*, I went to the studio saying to myself, "Okay, now I know what happened last time. I know what to stay away from."

RS: And what was that?

DP: Well, I wanted to be more open-minded. I wanted to do different things, like using the drum machine. But it still was very hard for me to record. I just have a hard time recording, for some reason. I think it's because everything is so blatantly there, you know? You listen to the drum track, and it's *there*. You're naked. It's coming out in the control room, and every-



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one is listening to your drum part. For me, that's nerve-racking. I haven't quite got it down yet, so that I can feel comfortable in the studio.

RS: Do you like what you hear on *Different Light* in terms of your playing?

DP: I don't like the drum sounds too much. It wasn't quite what I was looking for. The same is true with our first record for CBS, *All Over The Place*. Hopefully, on the next record, I'll get the sound I want. I know my drumset sounds good live, because every time I play a show, someone will come up to me and say, "Your drums sound so good. They sound big and full and great." Now I need to get that sound in the studio.

RS: What do you attribute this to? Is it your inability to find the elements that will give you your live sound in the studio, or is it something else?

DP: I don't know. Maybe I haven't found the right producer for the sound that I'm after. I think that's the main key. See, with the Bangles, you're talking about various sounds and various styles. So I'd like to have at my disposal different drum sounds to meet these. Sometimes a song calls for a hard drum sound, and other times a song will call for a light drum sound. Well, on *Different Light*, I felt like everything I played sounded the same—a little mushy and even a little wimpy in some places. I don't want to sound wimpy, because I

don't think I play wimpy. A lot of people say I pound the drums, and that really cracks me up.

RS: Since you brought it up, I think the drums on *Different Light* occasionally sound as if they were weakly recorded. They seem very much in the back on a couple of songs.

DP: I know. And that's not the thing we were going for on the record. On the first record it was, because we were definitely going for a '60s sound—guitars up front and the drums in the back, which they couldn't help in the days of 4-track. Back then, the drums got buried. So this time, on *Different Light*, I really wanted to get a solid bass and drums sound going. But we couldn't get it. I'm not pointing a finger at anyone. I just don't think the producer was right for this particular rhythm section. The Bangles have a really good rhythm section, and I think it deserves a bit more attention on the next record. I think it will get it, too, because we're definitely going to make the effort. If the next producer we get doesn't work out, we'll just find someone else. See, if you heard us on record and then heard us live, it would be very different. We sound a lot more exciting live. The new record is a bit more down-played than we like.

RS: Yet the record has received excellent reviews.

DP: Yeah, I know. That's nice to know.

RS: What kind of drumset have you been

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playing?

DP: I'm using a Gretsch set. I've got a 14" snare. It's a deep snare; I guess it's 8 1/2" deep. I also have the Super Tom series, which consists of, essentially, bigger, deeper toms. I've got a 12", 13", and a 16" floor tom. I also have a 22" bass drum. It's just a five-piece set.

RS: And cymbals?

DP: I use Zildjian cymbals—the *Platinum Series*. They're really cool. People say, "Oh, the cymbals look great. Why are they so shiny?" "Well, they're platinum, kids!" It's nice because they look great, but they sound a lot like the gold ones.

RS: Did you go to the *Platinum Series* for its visual effects, or for both visuals and sound?

DP: For both. They look especially good on stage. But if I was only interested in the sound of my cymbals, I'd probably go back to my old ones.

RS: Did you use your Gretsch set in the studio when you recorded *Different Light and All Over The Place*?

DP: I used the Gretsch on the new record and a Ludwig set on the first record. I had a black Ludwig set, very close to the Gretsch set, except that the bass drum was bigger—24"—and the toms weren't as deep. What I enjoy doing in the studio is experimenting with all different kinds of snares.

RS: When the Bangles are in the studio working on new songs, what is your role in determining what goes into a song and what doesn't?

DP: It varies. It depends on what's brought into the studio in terms of ideas. Usually Vicki or someone else will come to rehearsals and play some song ideas on guitar. She'll play a guitar part, and I'll hear it and play a beat to it. But sometimes she already has a beat in mind. I'll hear what she has to say and then add something to it. So it depends on a lot of things. We all work together as a unit when we put down a song. Everyone has a say, not just in what she plays, but in what others play as well. Sometimes it gets chaotic, but we always work it out.

RS: Does the group ever put any pressure on itself to continue that mid-'60s sound that has got the Bangles this far?

DP: I don't think so. It gets a bit tiring hearing the comparisons to mid-'60s groups all the time. But I think it can't be helped because people tend to pigeonhole bands into categories. Someday, though, I'd like for people to think we developed into a band with our own sound and style. I think the more we record and the more our sound matures, the more our style will be our own.

RS: And what are you doing as a drummer to get to this point?

DP: I'm trying to learn to play more different styles and play them well. It doesn't make sense to attempt a jazz style, for instance, and do it half-assed. But I need to become more versatile, because on our next record—who knows—we may stick to

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—Steve Smith

Well known as percussionist with the rock band Journey, Steve Smith has also performed and/or recorded with Jeff Beck, Stanley Clarke, Steps Ahead, and Jean Luc Ponty and leads his own popular jazz group Vital Information.

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folk. That wouldn't be bad, come to think of it, because folk and rock are the two categories I think I fall into best. But, as I kind of mentioned before, I would like to get a harder edge to my drum sound.

RS: What do you consider your strongest area in terms of playing?

DP: Well, let's see. I tend to do "cow-beats," or country beats, pretty well. I don't know why. I guess it's because Vicki would always write songs that required such a beat.

RS: Have you put pressure on yourself to improve as a drummer now that you're in a position where a lot of people hear you every day on the radio, in clubs, etc.?

DP: I've always put a lot of pressure on

myself. It's been that way right from the very start. I'm a bit of a perfectionist. I tend to push myself a lot. I tend to keep saying, "That's not good enough." I'm very critical of myself. I try to criticize my playing before anyone else does. I want to get at myself first. [laughs] I think I'll always be hard on myself.

RS: Do you consider that a blessing?

DP: Yes and no. It's good because it pushes me to grow as a drummer. But it's bad because I think it stops me from being more adventurous and creative. I sometimes think I should loosen up and let myself make a bunch of mistakes. That might sound a bit weird, but this is the way to learn more about your instrument and

about your ability to play it.

RS: How much do you play your drums when you're off the road?

DP: Unfortunately not much, because I don't have much of an opportunity to play. I haven't had a permanent place to live in a while. When we start rehearsing, I show up an hour or so before everyone else and rehearse by myself. This year, we're going to be on the road for a long time. I think we have maybe a week off. So it's really hard to sit down and practice as much as I would like to.

RS: Let's talk a little bit about your songwriting. Songs of yours can be heard on both Bangles records.

DP: That's right. I'm better musically than I am lyrically.

RS: What instrument do you compose on?

DP: The guitar—that's the easiest for me. In fact, now I have one of those mini-studios, which are really great. I've got to play around with it more, but I love programming drum parts on it, figuring out bass parts, and then layering guitars and voices over them. It's great fun.

RS: You also sing. Do you find it awkward to sing and play at the same time? Does your playing ever suffer because of your vocal responsibilities?

DP: The only time I have a hard time is when my adrenaline gets a little out of control. When that happens, I have a hard time catching my breath. Then there are the technical problems with the equipment and mic's—you know, feedback with open mic's and all that. But to me, there's really no difference between playing drums and singing and playing guitar and singing. And people do that all the time. Also, I have to say that, if I think too much about what I'm doing, then I lose it and start fouling up.

RS: Lose what—the singing or the drumming?

DP: Either/or. If I don't think about what I'm doing, things just seem to work out much better forme.

RS: When 17- or 18-year-old female drummers come up to you after a show and ask for advice, what do you say?

DP: Basically, I tell them that, if they really want to be drummers, then they should stick to it and not give up or stop because they're females. They can't let that bother them. They have to think of themselves as drummers, not female drummers. There's really nothing else to tell them.

RS: Five years from now, what kind of drummer do you hope to be?

DP: One that can play wild and crazy and fast stuff, and who can throw in all kinds of interesting fills when a song calls for them. I know the opportunity for that kind of drumming with the Bangles is not too common, but maybe on a different project I can use it. I'd love to be able to execute more complex drumming. I'd definitely feel more like a complete drummer if I could realize that goal.

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BANDBALL

I've been an avid reader of *Modern Drummer* for a number of years, and I just wanted to say that *MD* is a superb publication that keeps getting better every issue. I've been drumming since age 12, and still have a kit set up at home. It comes in handy after a particularly painful Cleveland Indians defeat. As you probably know, many professional musicians are avid baseball fans, and on their off days, they'll join us for a game. By the same token, many big-league players enjoy spending their free time fooling around musically. It's a great release.

About eight years ago, when I was President of the Toronto Blue Jays, we had a few musicians on the ballclub, and we'd

meet in the clubhouse before home games to jam. The group included Jim Clancy, whose strong right arm and skillful guitar playing are still with the Blue Jays, and first baseman Tommy Hutton, who was a very talented singer and guitarist. Anyway, the Blue Jays weren't playing very good baseball in those early years, although our chops in the clubhouse were improving! The Expos came after Hutton for their September stretch drive, and I traded him to Montreal for \$35,000 and "a player to be named later." After that, of course, our band didn't sound quite as good. Clancy summed it up best when he told me, "As a General Manager, Peter, you're not very bright. For a player like Hutton, we should have at least gotten a bass player in return!" Keep up the great work.

Peter Bavasi
President
The Cleveland Indians

and his wife Dale recently had a car accident. I've talked with him, and his spirits are high. Unfortunately, he had to have hip surgery, and I know that, barring a miracle, his will be a painful road back to health. Joe has walked that path before. Anyway, I encourage your readers to drop him a line: Joe English, Route 2, Box 227 DD, Statesville, NC 28677.

Phil Madeira
Nashville, TN

Editor's note: Modern Drummer joins its readers in wishing Joe a speedy recovery.

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JOE ENGLISH

Thanks for a great article on Joe English in the June, '86 *MD*. I had the privilege of filling in when his keyboardist left the Joe English Band. Joe was a pleasure to work with and for, and is an unbelievable drummer! We recently jammed on some fusion tunes, and I'd never heard him play better. You will be interested to know that Joe

JEFF HAMILTON

I am pleased to see you give Jeff Hamilton the recognition he so richly deserves in your July, 1986 issue. His musicality and sense of timing and dynamics are unparalleled. While he could play rock with the best of them (and I've heard him do it with Steve Smith while they were both just fooling around), he is uncompromisingly dedicated to jazz. As a result, I believe anyone listening with an unbiased ear would conclude that he is the best small group and big band jazz drummer playing today. Further, may that Great Timekeeper In The Sky take away my rhythm if Jeff is not the greatest brush player who has ever picked them up (and given them a lateral stroke).

George Wallach
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DRUM



by Roy Burns

Mousey Alexander Drumming And Courage

In 1957, I was scheduled for an audition with Benny Goodman's band at the Waldorf Astoria Hotel in New York City. The drummer with Benny was a man by the name of Mousey Alexander. Mousey was a well-known professional drummer whom I had admired for years.

Benny asked me to listen to the band during the evening's first show. Then, he asked me to sit in and sight-read the second show. I was then introduced to Mousey. (After all, I had to play his drums in order to audition.) Mousey couldn't have been nicer. He told me, "Don't worry about me, kid. I'm leaving the band anyway. Let me show you the drum parts, and I'll point out all the important cues."

I played the show and got the job. That job was my big break, which led to recordings, publicity, and eventually, to the contacts that helped me to break into studio work. If Mousey had not been so supportive and so helpful—not to mention kind—

I might not have made it. It's hard to say what direction my career might have taken if Mousey had been a different type of person.

In 1980, Mousey was sitting at home after dinner with his wife and friends. Suddenly, he felt he was losing control over his body, and he couldn't tell what was happening. He woke up in the hospital, partly paralyzed and unable to speak clearly. His wife was there, and she said, "Darling, you have had a stroke."

Doctors were not optimistic. The consensus of opinion was that Mousey would never walk again, much less play the drums. But Mousey just could not accept this. He fought bravely against depression and the urge to give up. He resolved that he was *not* going to spend the rest of his life in a wheelchair. More than that, he decided—while still partially paralyzed—that he *was* going to play the drums again.

Mousey was not a young man when all

of this happened. He was 60 years old, and at the peak of his playing powers. He had performed with virtually all of the top names of his era. He had done studio work in the days when studio players were not named on albums. He had paid his dues. No one would have blamed him if he took the easy way out and stayed in the wheelchair.

With his wife's help and support, Mousey embarked on an arduous and painful program of therapy and rehabilitation. As you might well imagine, Mousey worked harder than he had at any time in his life. He endured great pain and frustration, but he would not give up.

Today, Mousey is walking, talking, and playing the drums. As he readily admits, he can't play all of the licks he used to play. But he can still swing, and his heart is as big as ever. However, this isn't the end of the story. Mousey was so successful in his recovery that he is now helping others. He travels all over the United States, giving lectures and seminars to people who have had strokes. His motto is, "You *can* get out of that wheelchair."

In his seminars, Mousey tells the story of his great career, his stroke, and his rehabilitation, and winds up by playing a drum solo. His seminars have helped many individuals to find the courage to start on a path of rehabilitation. He has encouraged many to try. He has demonstrated that, with effort, faith, and determination, you have the chance to fight your way back from serious illness and misfortune. I talked with Mousey recently, and, as in old times, he was ever the positive one. He said, "Roy, I am a very lucky person." His comment reminds me of the old adage, "The harder I work, the luckier I get."

Mousey helped me a lot when I was a young drummer looking for a break. Today he is helping people who have had a bad break, by showing what courage is all about. He is still looking to the future with a positive and giving attitude.

So, when things aren't going well for you and the good breaks aren't coming your way, just think of Mousey. Pick yourself up and start all over again. With some luck, you just might meet someone like Mousey who will be there to give you a helping hand. Speaking of luck, I know that I'm lucky to have a friend like Mousey Alexander. He is an inspiration for all drummers—and, indeed, all people.

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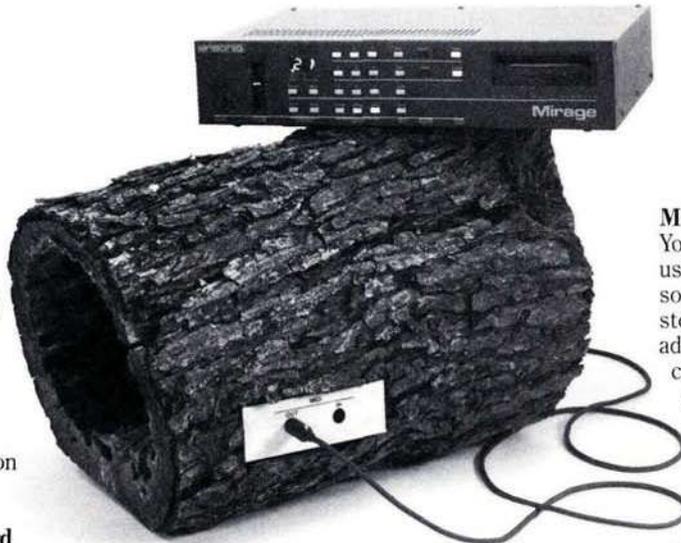
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You can follow the above procedure to use any of the Mirage percussion sounds with the Octapad — but why stop there. One of the strongest advantages of the Mirage/Octapad combo is the ability to play percussion using any sound in the Ensoniq Library.

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How to become an Octaman

Most drummers will argue that playing percussion is no fun unless you get to hit something. We agree. MIDI features that can put you in touch with a Mirage are showing up on electronic drum kits. And our friends at Roland have come up with a MIDI percussion item that's simple and inexpensive — the Octapad*.

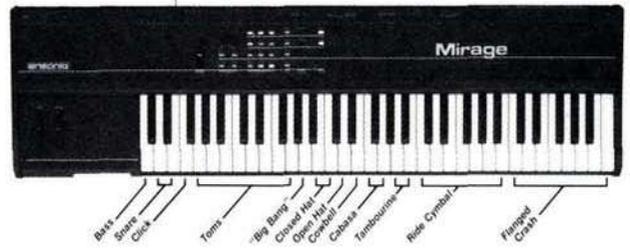
As the name implies, the Octapad gives you 8 pads to hit and each pad can be assigned a MIDI channel and MIDI note number. Add a Mirage, a MIDI cable and a pair of drum sticks and you've got a potent percussion instrument.

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Set the Octapad and Mirage to the

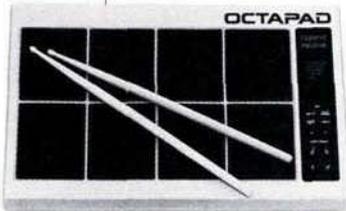
same MIDI channel and choose any 8 sounds by entering the MIDI note number into the Octapad for each sound. The keyboard map shown here will give you a guide. You've now got an 8-piece electronic drum kit that's ready to record, sequence or play live.



Ensoniq Library just waiting to get pounded.

All this and a keyboard, too

As you can see, the Mirage isn't just a great keyboard, but a versatile drum machine, too. With some additional MIDI gear, it can be downright amazing. Visit your authorized Ensoniq dealer for a full demonstration. There's no telling where a Mirage and your imagination can take you.



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On The Clock

I once had a club manager ask me, "Why is it that all club musicians can keep time, most of them can 'make time,' but damn few of them can *tell* time?" He was referring to problems he had experienced in the past with bands that were constantly late in starting their performances and/or took overly long breaks. I found myself at a loss to answer him, because I've never been able to understand such behavior myself (even though, over the years, I've worked in bands that exhibited it to some degree).

My basic philosophy is that playing music in a nightclub is unlike almost any other job or profession in most respects, but in one respect it is exactly the same: There are "working hours," and you should adhere to them. I've never been able to understand the attitude that does—regrettably—exist among a lot of musicians that leads them to "see how much they can get away with" in terms of starting late or stretching breaks. I believe that, if you are going to be a professional, you should act in a professional manner, and the most fundamental demonstration of this is the simple act of sticking to your performance schedule.

Now that I've gotten all this sermonizing out of the way, let me go on to add that I also believe that the scheduling of a club performance can benefit from some flexibility in certain areas. That flexibility needs to be thoroughly discussed, understood, and agreed upon by both the band and management *before* an engagement begins. The time to bring up your reasons for shifting a schedule is *not* when the manager is upset with you for having done so. Let's look at some of the aspects of being "on the clock" in a club situation.

Starting On Time

Simply put, there is no reason, short of unforeseeable catastrophe, for not starting a performance on time. We all know that last-minute technical difficulties can and do arise—more often than we would sometimes like to admit. But forewarned should be forearmed, which in this case means that, since such problems arise, you should allow yourself time to deal with them prior to the performance. That time should be included in your total pre-show preparation time. I believe that club musicians should be responsible—and sensible—enough to realize that we don't go "on the clock" when the first chord is struck in the club. We actually start work at the point when we begin to get ready to leave home (or the hotel room) for the gig. That

includes time to eat dinner, shower, dress, gather up instruments, load the car, travel, arrive at the club, set up mic's and instruments, deal with any technical problems, tune, socialize, etc. When you figure the variables there, you can see that a substantial amount of time is represented, and there is simply no way to successfully arrive at the club and start on time without allowing yourself that time. I don't mean to imply that a flat tire on the way isn't possible, or that some other inescapable calamity cannot occur (although you should allow a certain amount of time in your allotment for travel to account for possible mechanical problems, traffic, or whatever). I just mean to point out that you need to be aware of how long it *really* takes you to do everything necessary to play your first note on stage and that you should consider yourself "on the clock" from the time you must begin. Using myself as an example, for a 9:00 P.M. start in a club where my equipment was already set up, I would eat dinner around 6:30, shower and dress at 7:30, leave my house by 8:00, and arrive at the club between 8:15 and 8:30. That gave me a full 30 minutes to check everything out on my kit, make all microphone connections, and still stop and visit with the "regulars" before we went on stage. I honestly believe that coming in at the last possible second before your starting time is not only unprofessional, but it also affects your performance negatively. You need time to adjust—mentally and spiritually—to the club environment, and to the fact that you are now "on the job."

Breaks

Breaks are probably the biggest point of contention between bands and management in clubs. Even volume level doesn't seem to create as many problems. The simple fact is that many bands do extend their breaks, for a variety of "reasons," most of which are unacceptable to management. Generally, the time and length of breaks are spelled out in a band's contract, and club managers often feel that any deviation from the schedule represents a breach of that contract. If the length of the break is at issue, then I generally side with management: You've agreed to take breaks of a certain length, so that's how long they should be. I've always felt that, since you're in the club anyway, you might just as well be on stage playing as doing anything else. I've often stated that table-hopping and socializing with the clientele is an

important part of your job, and I still believe that. But it certainly is of secondary importance to your primary responsibility of providing the musical entertainment.

I've known managers to use a stopwatch to clock the times a band started and ended its sets and breaks. I think this is carrying things to extremes, but I have come to understand the motivation for it. As an audience member, I've felt cheated when a band I was listening to took extended breaks. I was paying an "entertainment price" for my drink, and I expected to be entertained. This attitude is naturally extended to the club in general, so a "lazy" band can be directly responsible for the club losing customers.

I think it's also important to make clear that returning from a break "on time" doesn't mean getting up on stage at the appointed time, only to spend the next five minutes tuning, noodling, or finishing a drink. This should be taken care of *prior* to your appointed return time. By the time you are supposed to be playing, you should be ready to count off the first tune.

If your problems with management stem from a disagreement on *when* breaks should occur in the evening, then I think some negotiation is in order. Many contracts stipulate that each set will be a certain length, with a break occurring at a specified point. (In California and Hawaii, 45 minutes on and 15 minutes off was the standard; in the East, I've found 40 minutes on and 20 off to be more common.) It's not unusual for management to stipulate that the sets must run from the exact hour (or half hour) starting point to the exact 40- or 45-minute break point, and then start again exactly on the next hour or half hour. In this way, it's much easier for management to keep track of how long the band's breaks are and to schedule other activities in the club (such as shift changes, which often must correspond to peak periods of business within the club).

Unfortunately, it's not always to a band's advantage to stop playing at a precise time. There are evenings when the momentum is rolling, and the crowd is "into" the entertainment to the degree that—musically and spiritually speaking—things should go on for a while to take advantage of the "good vibes." In order for that to happen, it is essential for you to have discussed such situations with management beforehand and to have received their approval to extend a set when you deem it appropriate. *How* you adjust the schedule should be discussed as

well. You should not take a correspondingly long break after a long set; the length of the break should remain the same as usual. Instead, a later set might be shortened, when the intensity level is not quite so high. I've played evenings that started with a standard set, featured two 60-minute sets (due to crowd enthusiasm), and finished with a 15-minute "closer" set. As long as management received the total amount of music time that was called for, they didn't really care how we arranged it. They relied on my band's professionalism and on our ability to "work the crowd" and meet contractual obligations at the same time. I think that this is the best arrangement for all concerned, since it is to both the band's and management's advantage to maximize the enthusiasm displayed by the audience. If they dance a little longer, they'll be all the more thirsty when they finally do sit down.

The bottom line on this issue is that it shouldn't be an issue. You should be professional enough to know when you are expected to perform and be there when it's time to be. Management may reasonably be requested to respect that professionalism and to give you a bit of latitude when it comes to scheduling (to your mutual benefit). As long as all of the parties involved work together with a common understanding, being "on the clock" should be an enjoyable experience.



JR Robinson & The Caroline Pedal: The Formula for Gold

As one of today's most successful studio drummers, John Robinson's formula for gold wouldn't be complete without the Midas touch of his Caroline/ASBA bass drum pedal by Capelle. JR's relied on the Caroline to create solid gold drum tracks for hits like "Ain't Nobody," "All Night Long," "We Are The World" and, recently, Steve Winwood's "Higher Love" ever since he first came west to strike it rich.

Assay the Caroline at your nearest drum shop and you could discover a formula for gold of your own.



JR Robinson
(currently on tour
with John Fogerty)

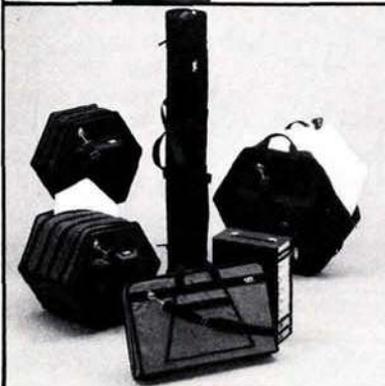
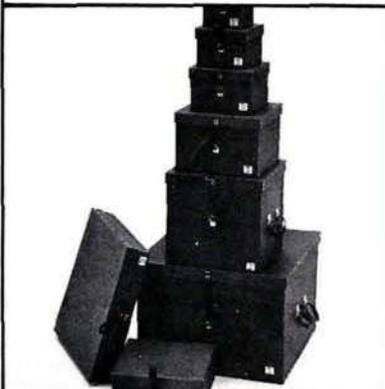


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by Bob Saydlowski, Jr.

For Hands And Feet

Noble & Cooley Classic SS Snare Drums



Since 1854, Noble & Cooley has been in the business of making drums. The company is now manufacturing snare drums and drumkits, using the same hand craftsmanship. Noble & Cooley's *Classic SS* snare drums are built of select rock maple planks that are steam-bent in order to create a solid wood shell. There are no cross-plyies or laminations; the shell is one piece. Each shell is fitted with inner maple reinforcement hoops. After steam-bending, the wood is left to a long drying process to stabilize the moisture content. There are 25 additional operations before the rough shell becomes the finished product.

The lugs are antique-style, using low-mass brass tubing. A 14" snare drum has ten of them, all fixed to the shell near its bottom. The company has found that this position of lug mounting (called the "nodal point") allows the shell to vibrate to its maximum capacity. The strainer is also solid brass and throws off from the center lever. It has a knurled fine-tension knob and holds the snare wire unit via string cording. This strainer is undoubtedly *the best* I've ever come across, as it is literally silent. There is no connection/release noise or slippage. It works so smoothly! (I'd love to modify my own snare drums to use this strainer!)

Chromed die-cast hoops are used, top and bottom. (The tension rods are also chrome steel.) There is no internal muffler on the drum, but the one I tested was fitted with a *Zero Ring*, which is also made by Noble & Cooley. A *Zero Ring* is merely a thin *Mylar* O-ring that covers the outer edge of the batter head to dampen out unwanted head overtones and ring. The concept can be experimented with by layering *Zero Rings* for different degrees of dampening. They're available for tom-toms, too, and are pretty inexpensive.

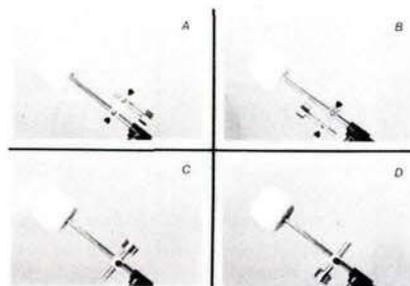
The *Classic SS* drums are available in Honey Maple or Static Black urethane finishes, as well as white or red, in 5 x 14, 7 x 14, and 8 x 14 sizes. Noble & Cooley

also has a 3 3/4 x 14 piccolo snare drum. The Honey Maple finish I saw was exquisite and totally flawless—like a quality piece of furniture. Noble & Cooley has done a truly beautiful job!

By now, you're probably asking, "How does it *sound?!?*" Well, the truth is: *GREAT*. The 7 x 14 *Classic SS* I played was capable of sensitive, articulate notes at low volume, as well as having an absolute knife edge, cutting right through at loud volumes. The drum's tone is excellent for all types of playing. To be honest, I fell in love with the *Classic SS* snare. Depending on the size and finish, the snare drums range in price from \$550 to \$650. For some, the price may be a bit high, but here, it's definitely a matter of getting what you pay for: a superior drum with high quality and exceptional sound.

While at the NAMM Show this past June, I had the chance to see Noble & Cooley's new full drumkits. All tom-tom specifications are the same as for the snare drums, and the rack toms all use RIMS mounts for maximum vibration. Available sizes at present are: 8 x 10, 9 x 12, 10 x 13, and 12 x 14. A 16 x 20 bass drum featuring a ply shell is the standard bass drum with Noble & Cooley's kits. These ply shells are made to exacting specifications, featuring plies all of rock maple, with no gaps, fillers, or flaws. Larger sizes are also available. Once again, Noble & Cooley's kit drums are in a pro price range, but if you're ready for the Mercedes Benz of drumkits, you owe it to yourself to check them out!

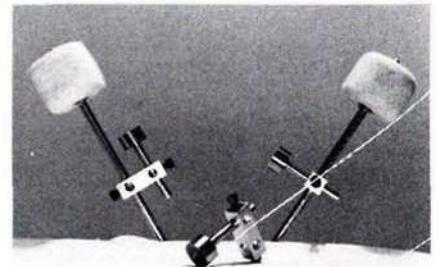
Roller Balancer



Every once in a while, I'm pleasantly surprised by a new accessory. The *Roller Balancer* is such an accessory. Bass drum pedals can really be a source of a lot of headaches when you are trying to find the optimum combination of speed, control, power, and swing. Adjusting one always seems to sacrifice the other. Roller has

found that the balance of a pedal has a great deal to do with its performance. If the weight of the beater is not in balance with the footboard and linkage, the stroke will be uneven—too heavy or too light.

The *Balancer* is a small aluminum adapter with a movable weight that adds centrifugal lift for more power without affecting speed, as well as giving back weight to the beater without affecting tension. The *Balancer* is designed to give four different balance adjustments (see photo), at least one of which, I guarantee, will help improve the action of your own beloved pedal. The weight can be placed in any direction or position to balance out the deficiencies of your pedal's response. Easy adjustment is made via a socket screw and Allen wrench, and the *Balancer* will fit any beater stem (except the new thick-post Calato).



After a bit of experimenting, I found "the spot" on my pedal for the *Balancer*, and now I won't play without it. It also helps on double bass drum or double-pedal playing, to even up the feel and response of the left pedal.

The *Balancer* retails at \$15, which is a small investment to make for a welcome difference in your bass drum playing. For more information, contact Roller at 5731 Newcastle Avenue, Encino, CA 91316.

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FREEDPORT MUSIC

WHAT EVERY DRUMMER SHOULD KNOW ABOUT MIKING DRUMS.



J.R. Robinson with his Beyer Percussion Mics, photographed on his studio kit. Kick—M 380, Snare—M 422, Rack toms—M 420, Floor toms—M 201, Hi-hat—M 422, Overheads—MC 713 (2).

The drum sounds you hear on hit records and concert stages are the result of more than great playing, expert tuning and hours of preparation. The right mics, properly used, are the key to getting your sound onto tape or into the audience. The more you know about mic selection and placement, the more effectively you can control your sound.

The drum set presents special problems. It demands mics that are rugged, to handle powerful dynamic levels. Fast, to capture percussive attacks. Accurate, to reproduce subtle overtones. Each part of the set is so different from the others that it can be considered an individual instrument.

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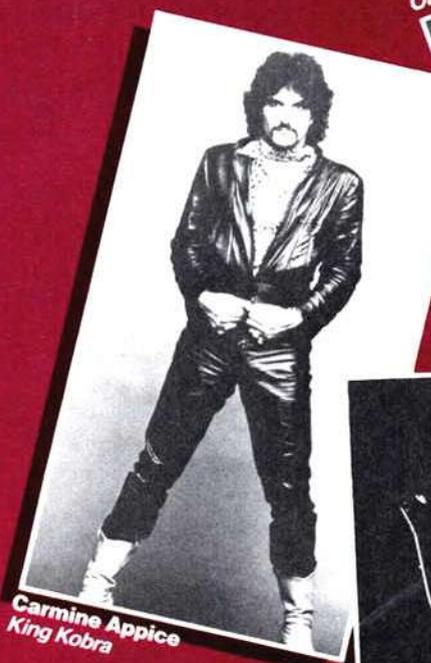
They're compact, for easy placement and freedom of movement. Mic barrels are tooled from solid brass to take the same kind of physical punishment your drums have to absorb. The M 422's tailored frequency response and tight polar pattern capture the crack and character of the snare while isolating it from the rest of the drums. The large diaphragm M 380 is designed to deliver all of the bass drum's kick, with a polar pattern that helps control shell ringing for added punch and definition. Other Beyer Percussion Microphones handle the unique requirements of hi-hats, rack and floor toms and overheads.

John Robinson (Michael Jackson, Quincy Jones and Steve Winwood are a few of his credits) learned the importance of using the right mic for each part of his set

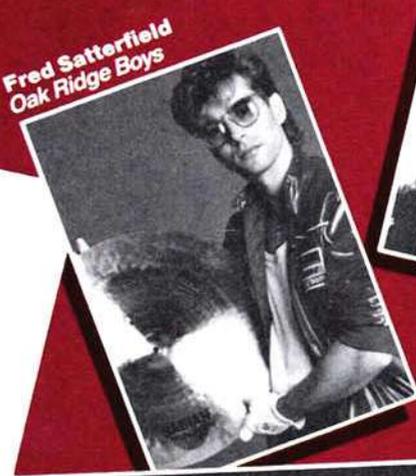
long ago. There's no substitute for J.R.'s years of practice and professional experience, but we can offer you a head start. We've put his tips on how to choose and use mics, along with advice from other top producers, engineers and players, in "The Beyer Percussion Mic Group," a new educational poster. To get your free copy, send \$2.00 for postage and handling to **Beyer Dynamic Inc., 5-05 Burns Avenue, Hicksville, NY 11801**. The poster, and your Beyer Percussion Mic Group dealer, will show you how to pick the right mics for your budget and playing style. And how to start getting a more accurate drum sound.

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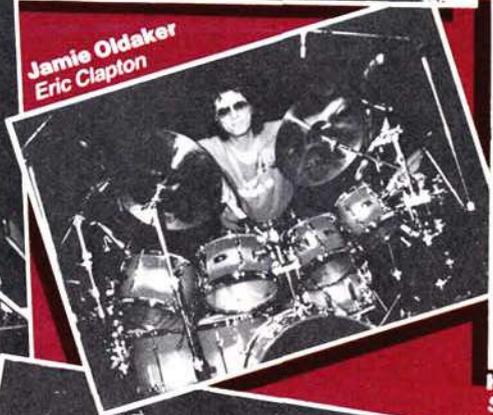
"Wild" Mick Brown
Dokken



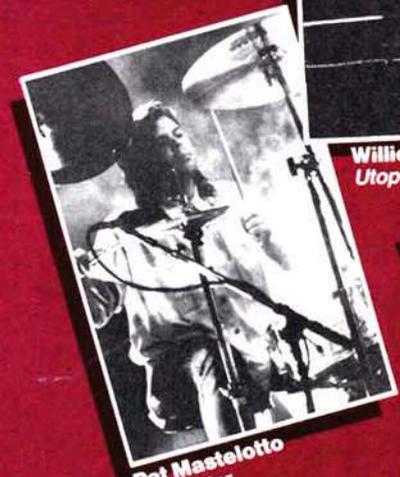
Vinny Appice
Dio



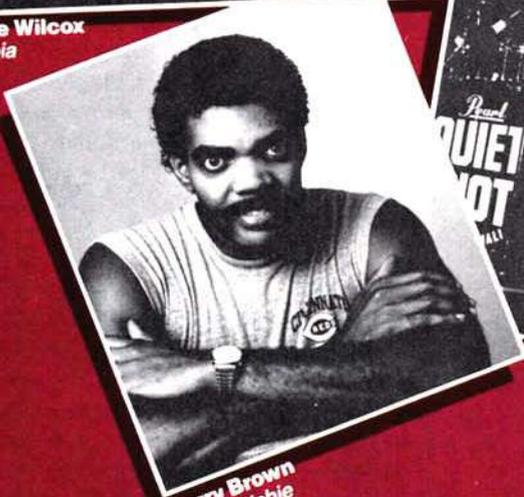
Willie Wilcox
Utopia



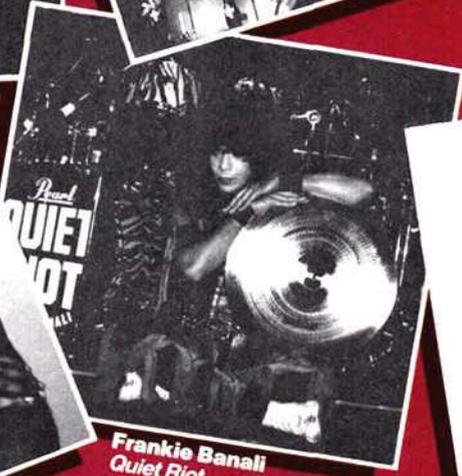
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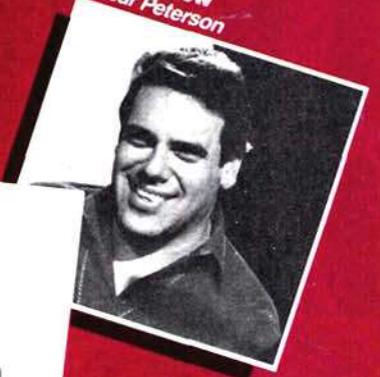
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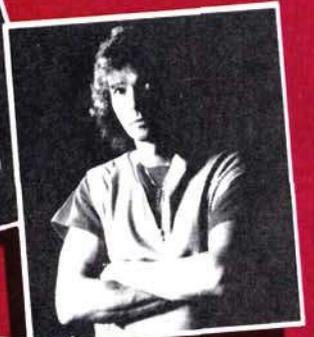
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NAMM '86

*From
A to Z*

by Rick Mattingly

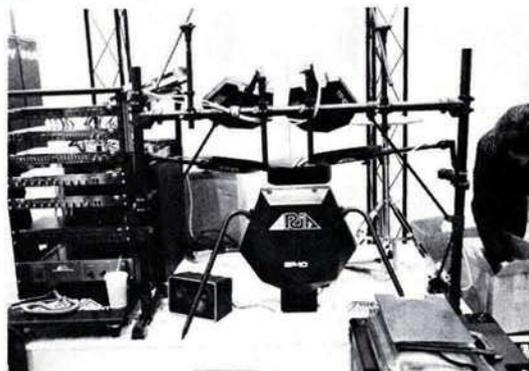
A



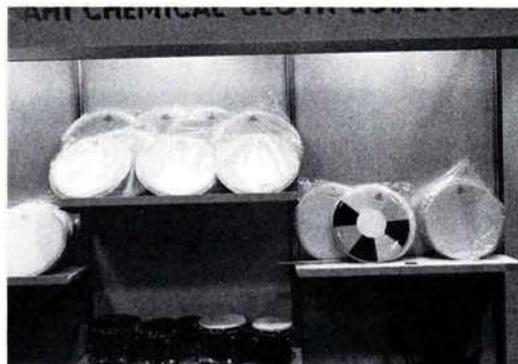
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Dave Garibaldi, Peter Donald

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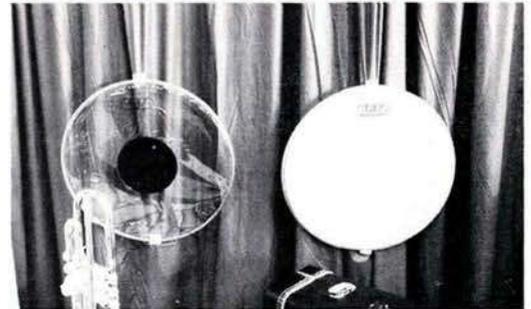
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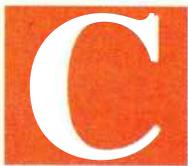
BROCKTRON-X — Brock Seiler demonstrating the *Drum Suit*: a MIDI controller that you can wear.



BRADY — Chris Brady with his Australian solid-wood snare drum.



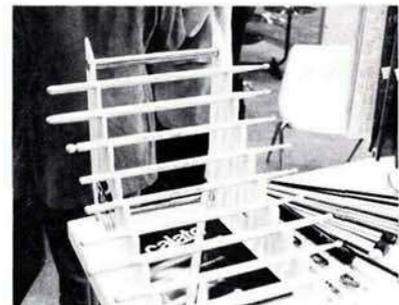
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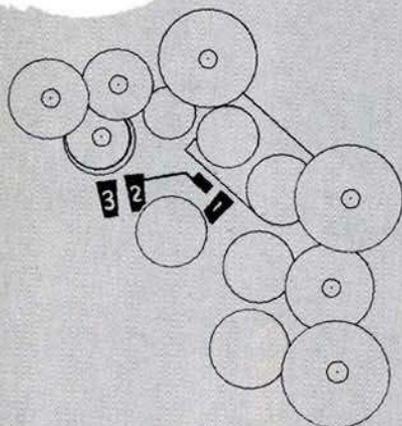


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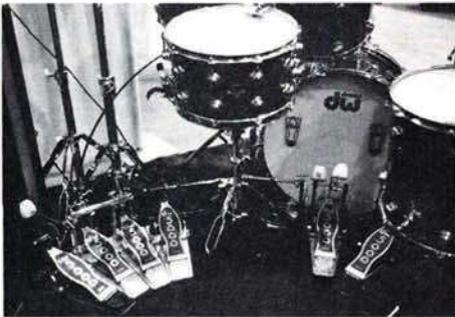
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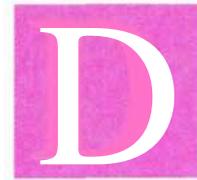
D.C.I. — Videos from drummers, guitarists, and bassists.



DDRUM — Electronic drums from Sweden.



DYNACORD — The *Rhythm Stick* looks like a guitar but sounds like an electronic drumkit.



D&F — Duke Kramer with new *Max-St'cks Lights*.



DRUMFIRE — A triggering system for drums and percussion.



E-MU — The *SP-12 Sampling Percussion System*.



EVANS — Heads in a variety of colors.

DYNACORD

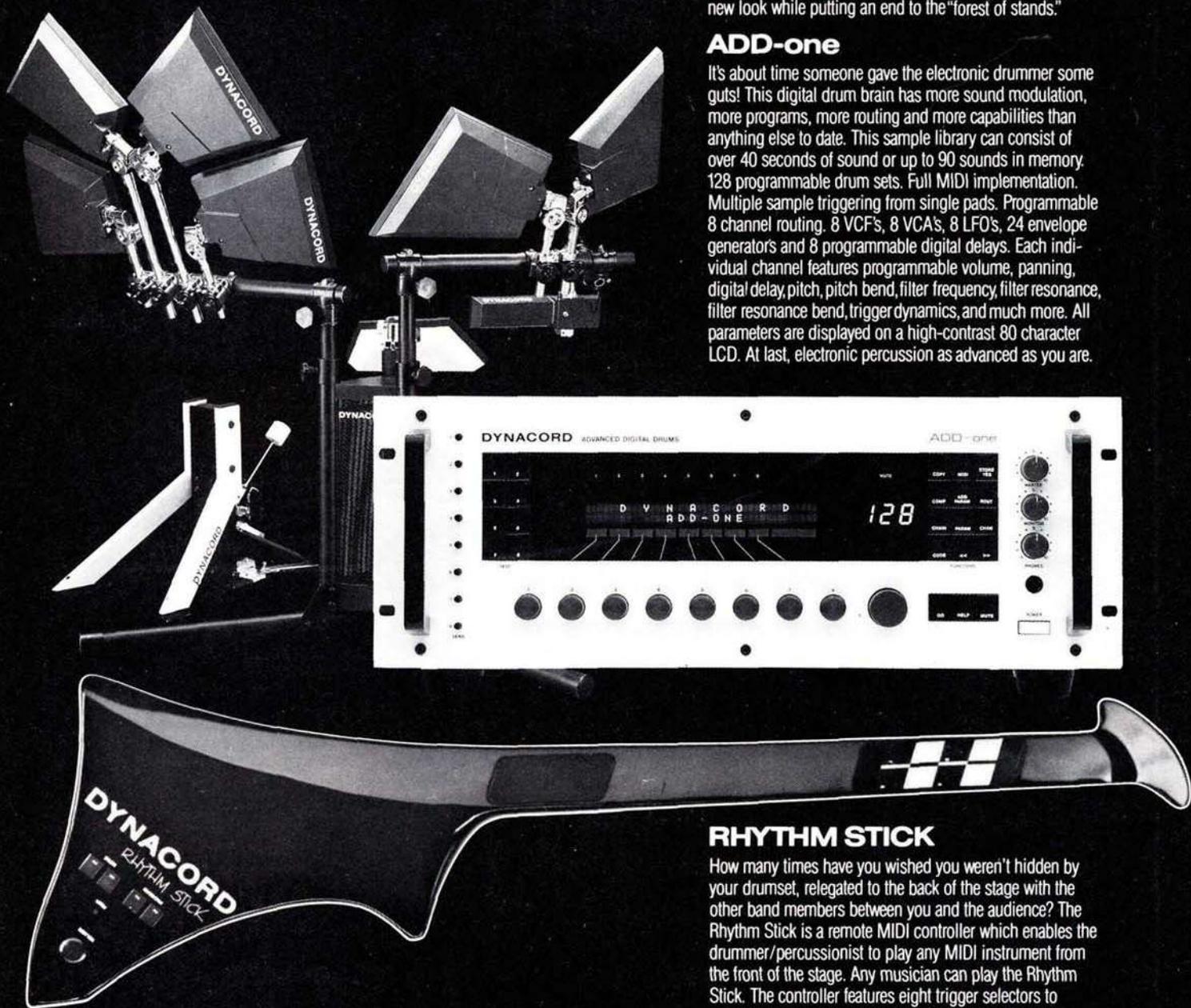
THE NEW GENERATION

POWER PADS

Tired of that old familiar shape and look of electronic drum pads? Dynacord's new Power Pads will give your electronics some personality with a futuristic, ultra-slender design. A unique spring construction (compliance-controlled suspension) allows the Power Pads and Power Kick to respond just like a natural drum head. The impact surface gives into the body of the drum slightly when struck. Hardware? The Dynacord Drum-Caddy completes the modern percussionists' futuristic new look while putting an end to the "forest of stands."

ADD-one

It's about time someone gave the electronic drummer some guts! This digital drum brain has more sound modulation, more programs, more routing and more capabilities than anything else to date. This sample library can consist of over 40 seconds of sound or up to 90 sounds in memory. 128 programmable drum sets. Full MIDI implementation. Multiple sample triggering from single pads. Programmable 8 channel routing, 8 VCF's, 8 VCAs, 8 LFO's, 24 envelope generators and 8 programmable digital delays. Each individual channel features programmable volume, panning, digital delay, pitch, pitch bend, filter frequency, filter resonance, filter resonance bend, trigger dynamics, and much more. All parameters are displayed on a high-contrast 80 character LCD. At last, electronic percussion as advanced as you are.



RHYTHM STICK

How many times have you wished you weren't hidden by your drumset, relegated to the back of the stage with the other band members between you and the audience? The Rhythm Stick is a remote MIDI controller which enables the drummer/percussionist to play any MIDI instrument from the front of the stage. Any musician can play the Rhythm Stick. The controller features eight trigger selectors to specify the "instruments" and two slap sensors with which the selected sounds can be played. The Rhythm Stick also remembers all programs entered in its user programmable memory. So if you're tired of being hidden by all your hardware at the back of the stage, get yourself a Rhythm Stick.

For further information contact:

Europa
EUROPA TECHNOLOGY, INC.

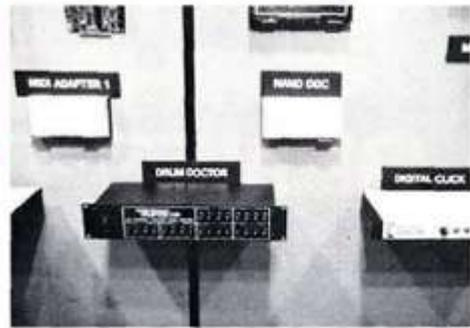
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213-392-4985 TELEX: 506162

F



VIC FIRTH — Tracy, Vic, and Kelly Firth: a family that sticks together.

G



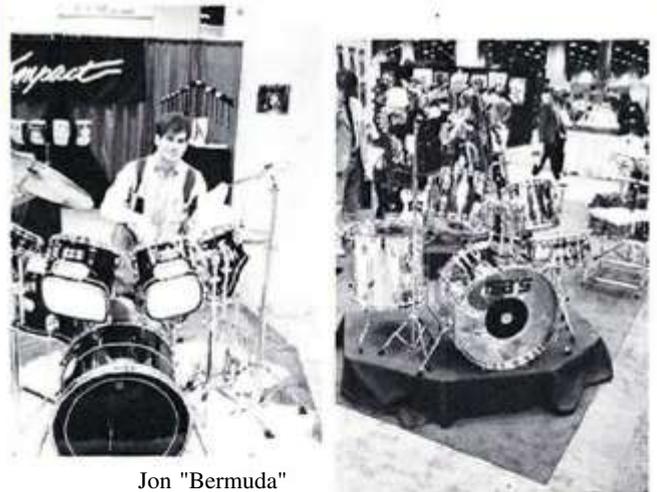
GARFIELD — The *Drum Doctor*, click tracks, and MIDI controllers.

H



This company is now distributing the *Tuxedo* line of bags and cases.

I



Jon "Bermuda" Schwartz with a fiberglass Impact kit.

A new, economy-priced kit.

J

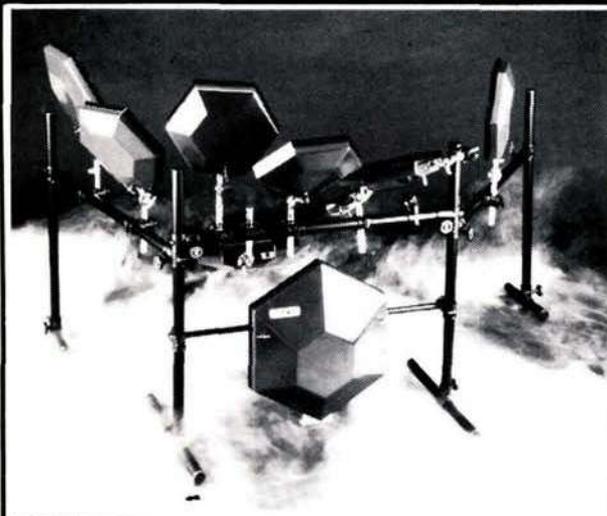


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K



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L



LUDWIG — A.J. Perc, Bill Ludwig, III, and Alan White.



LP — Cosmic Percussion drumset hardware, featuring the *Universal Multi-Clamp*.



LANCASTER — Multi-colored *Polybeat* drumsticks.



MEINL — Roland Meinl with a selection of his company's cymbals.

M



MARC — Vince Gutman with his popular triggering equipment.



DEAN MARKLEY — A wide assortment of drumsticks was featured.



MAXTONE — Economy-priced drumkits.



MECHANICAL MUSIC — *Pro Caddy Rax*, *Stick Handler* tape, and a new line of cases.

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Rocker II. Drums for drummers on their way up. Drums with the sound, quality, and power that have made Ludwig the first choice of touring and recording musicians – but with a price tag built for local gigs.

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and Ebony heads.

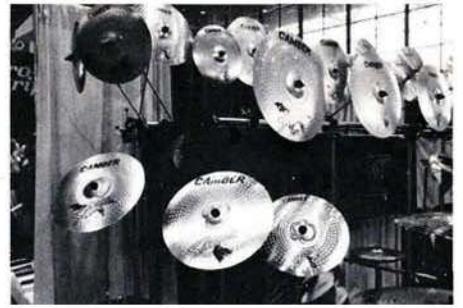


N



NOBLE & COOLEY — Complete drumkits are now available.

O

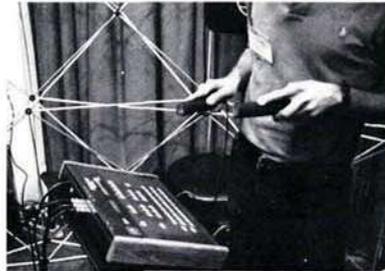


Savage cymbals are the new addition to the Camber line.

P



PAISTE — Doane Perry checking out the new Paiste 3000, 2000, 1000, and 400 series cymbals.



PALMTREE — *Airdrums*: a MIDI controller that is activated by shaking two tubes.



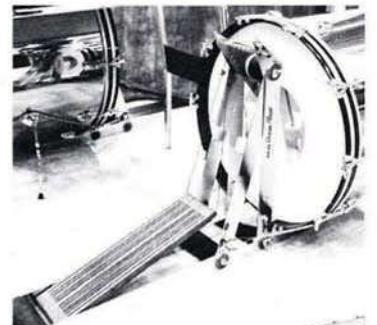
PROMARK — New ZX series sticks.



PEARL — Keni Richards from Autograph in front of an integrated electronic/acoustic drumkit.



PREMIER — A new electronic kit was on display.



PULSE — The *Verm-Beat* pedal features a unique design.

R



PAUL REAL — The *Klone* percussion trigger mounted on a RIMS *Headset*.



RAPISARDA STAR — Lighted-tip drumsticks.

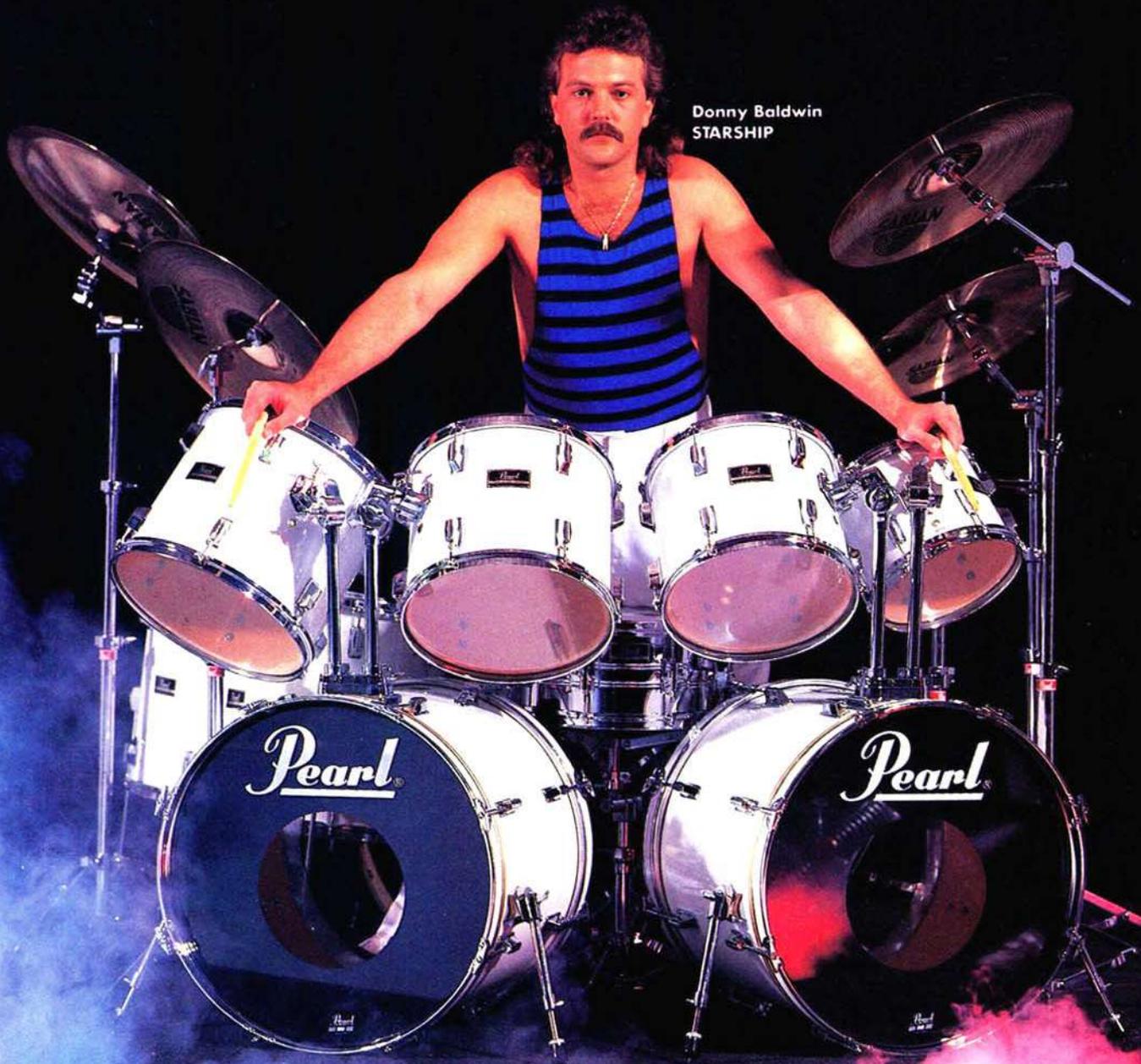


RIMS — The *Headset* was on display at the Remo booth.

knee deep in the hoopla

...with Pearl's Export Series!

Donny Baldwin
STARSHIP



EX-22DW-9 Illustrated in No.33 Pure White
Sabian Cymbals not included
Illustrated Pinstripe Heads not standard equipment.

With today's exhausting one nighters and intense recording sessions, you just can't afford to worry about your gear. Pearl's new 9-piece "DEEP-FORCE" Export set delivers... set-up after set-up...gig after gig. From the "Independent Suspension System" Tom Holder (TH-80) right down to the Black Beat Logo Head with a 10" hole for ease in miking, Pearl's Export Series has that sought after sound, quality and durability you demand! And, just wait until you see how truly affordable it is!!

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REMO — Remo Belli behind drumkit featuring new tom holder.



ROLAND — The Digital Percussion System, made up of a variety of Roland products.



ROLLOR — A balancer for bass drum pedals.



ROGERS — Import kits at economic prices.



SILVERSTREET
Deadringers and Stand-Off mic' holders.



SABIAN — Jack DeJohnette made his debut as a Sabian artist.



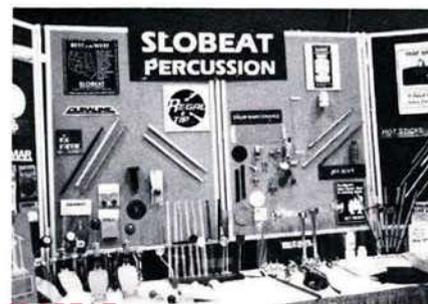
SIMMONS — The SDS 1000 was featured, along with an amplifier for electronic drums.



SLINGERLAND — A reissue of the Radio King snare drum was displayed.



SONOR — Tommy Lee was kept busy signing autographs. Sonor also had a miking system for drums.



SLOBEAT — Distributors for a variety of percussion products.



Contrary To Popular Belief, Not Everything About Sonor Is Heavy-Duty.

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In the past, if you were in the market for a new drum set, you might have felt you couldn't afford the quality of a Sonor. And chances were you probably couldn't.

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Performer Series
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Performer Plus Series
\$2,150.00*

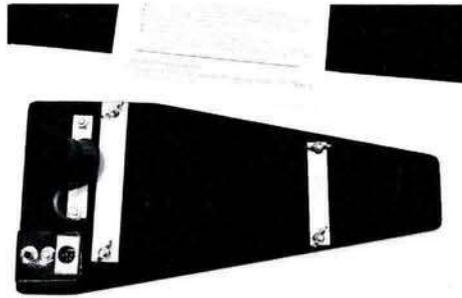
- Thin 9-ply beechwood power-toms
- 3 lacquer finishes

*Suggested retail price. Does not include cymbals.

T



TAMA — Tama's giant setup featured hanging bass drums played by cable-operated bass drum pedals.

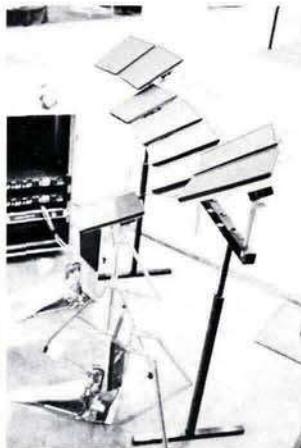


TECHTONICS — Converts an ordinary bass drum pedal into an electronic pedal.



TRAK — Drumsets available in 150, 250, 300, and 400 series.

W



WALKER — Electronic drumpads with 512K memory for better sustain and decay of sounds.



WERSI — Economically priced electronic drumkit.

Y



YAMAHA — J.R. Robinson and Alex Acuna demonstrated the new Yamaha electronic drums.

Z



ZILDJIAN — Scimitar entry-level cymbals.

Additional coverage of NAMM '86 will be found in the December '86-February '87 issue of *Modern Percussionist*.



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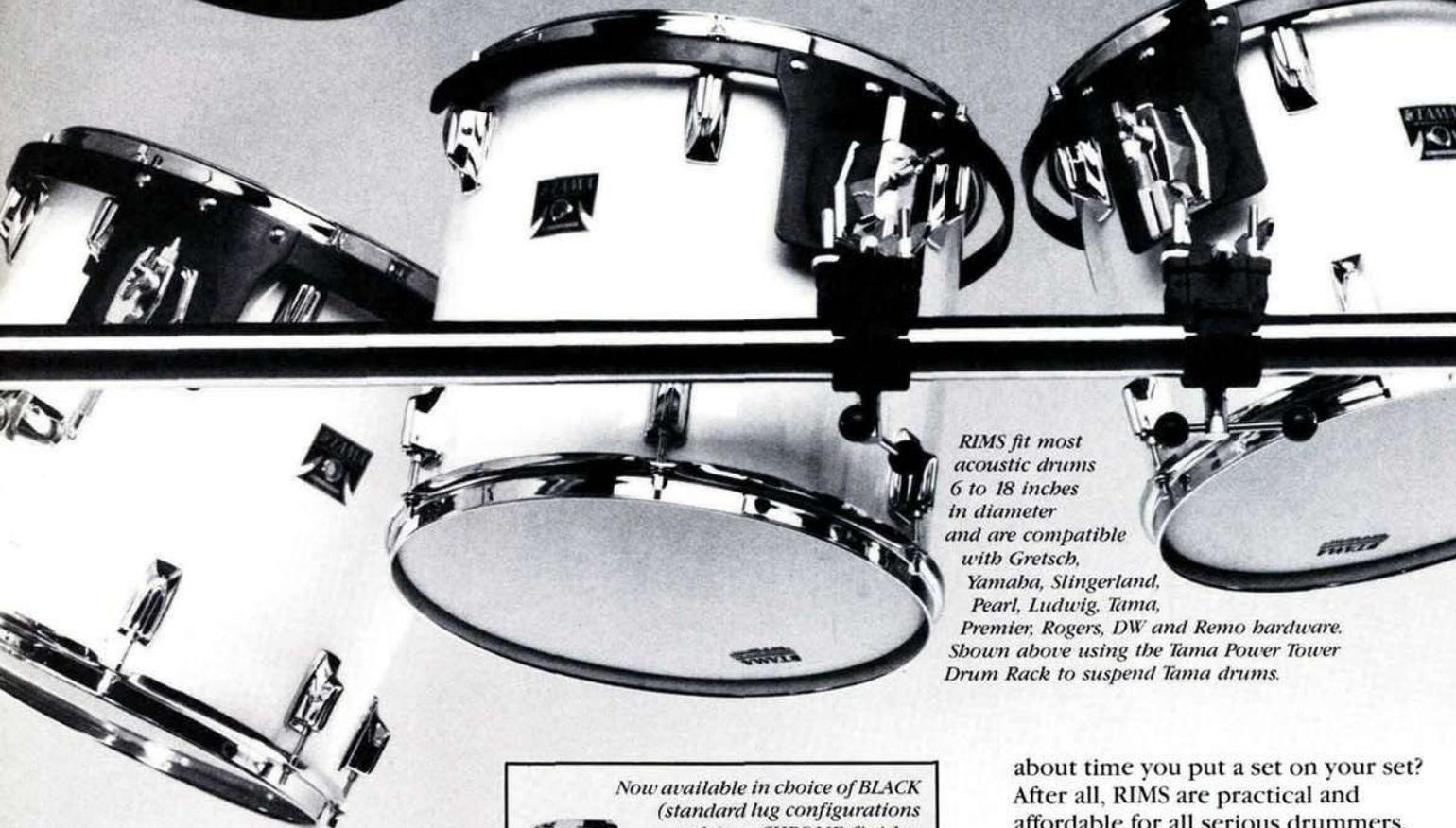
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THE RIMS SUSPENSION SYSTEM

It's true. For a fraction of the cost of new drums* RIMS can open up the true power of your power toms and even make standard-size drums sound deeper. RIMS will make your small drums sound big and your big drums sound . . . huge. You see, instead of using old-style mounting hardware bolted directly to the drum shell, RIMS suspend the drum

so that it can resonate more fully and produce a fatter, rounder tone.

RIMS are available for just about any drum from 6 to 18 inches and come with a universal sideplate that accommodates most current drum hardware. There's no drilling or special tools required, so RIMS can be installed on your drums in less than 10 minutes.

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The world's best sounding drummers depend on RIMS — drummers like Kenny Aronoff, Peter Erskine, Myron Grombacher, Tris Imboden, Jim Keltner, Chris Parker, Jeff Porcaro, Paul Wertico and many more. With so many top pros choosing RIMS, and more and more new sets being equipped with them, isn't it

about time you put a set on your set? After all, RIMS are practical and affordable for all serious drummers.

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Let's face it, the only way you're going to be convinced that RIMS work is to hear it with your own ears. OK . . . try this: Go over to your set and give one of the mounted toms a good whack. Now, take the drum off the stand, hold it by the rim and hit it again. Sounds better, doesn't it?

That's exactly what RIMS do. They make your drums sound better.

So, rather than making a big investment in a new set of drums, make a *sound investment* in a new set of RIMS. Later, should you decide to upgrade your drums, RIMS can easily be transferred to your new kit. Then, you won't have to replace your RIMS even when you do replace your set.

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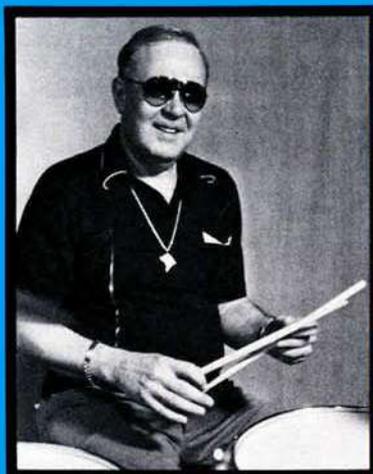
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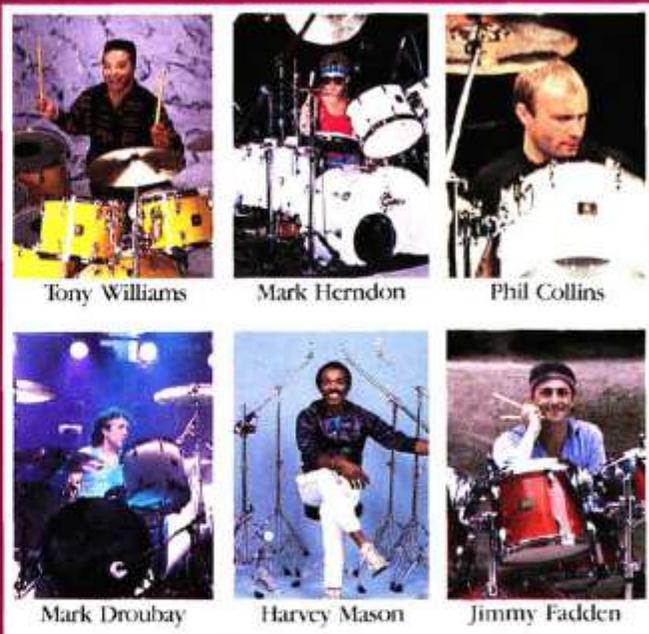
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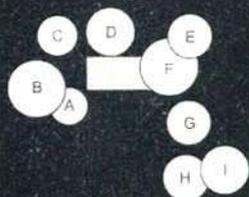
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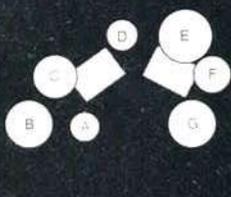
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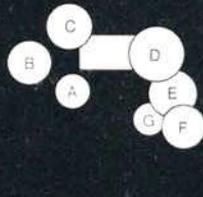
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- D. 19" Thin Crash
- E. 17" K. China Boy
- F. 22" Z. Light Power Ride
- G. 17" Paper Thin Crash
- H. 18" Thin Crash
- I. 19" K. China Boy



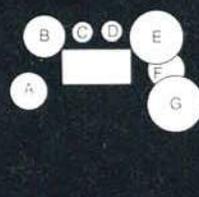
STEVE SMITH

- A. 13" Z. Dyno Beat Hi Hats
- B. 20" K. Flat Top Ride
- C. 18" Z. Light Power Crash
- D. 12" A. Splash
- E. 22" K. Ride
- F. 16" K. Dark Crash
- G. 20" Z. Power Smash



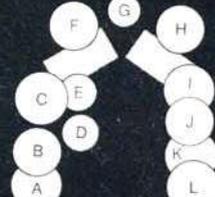
PETER ERSKINE

- A. 13" Z. Dyno Beat Hi Hats
- B. 16" Z. Light Power Crash
- C. 17" Crash Ride Brilliant
- D. 20" K. Ride
- E. 18" K. Flat Top Ride
- F. 16" Swish With Rivets
- G. 12" Z. Splash



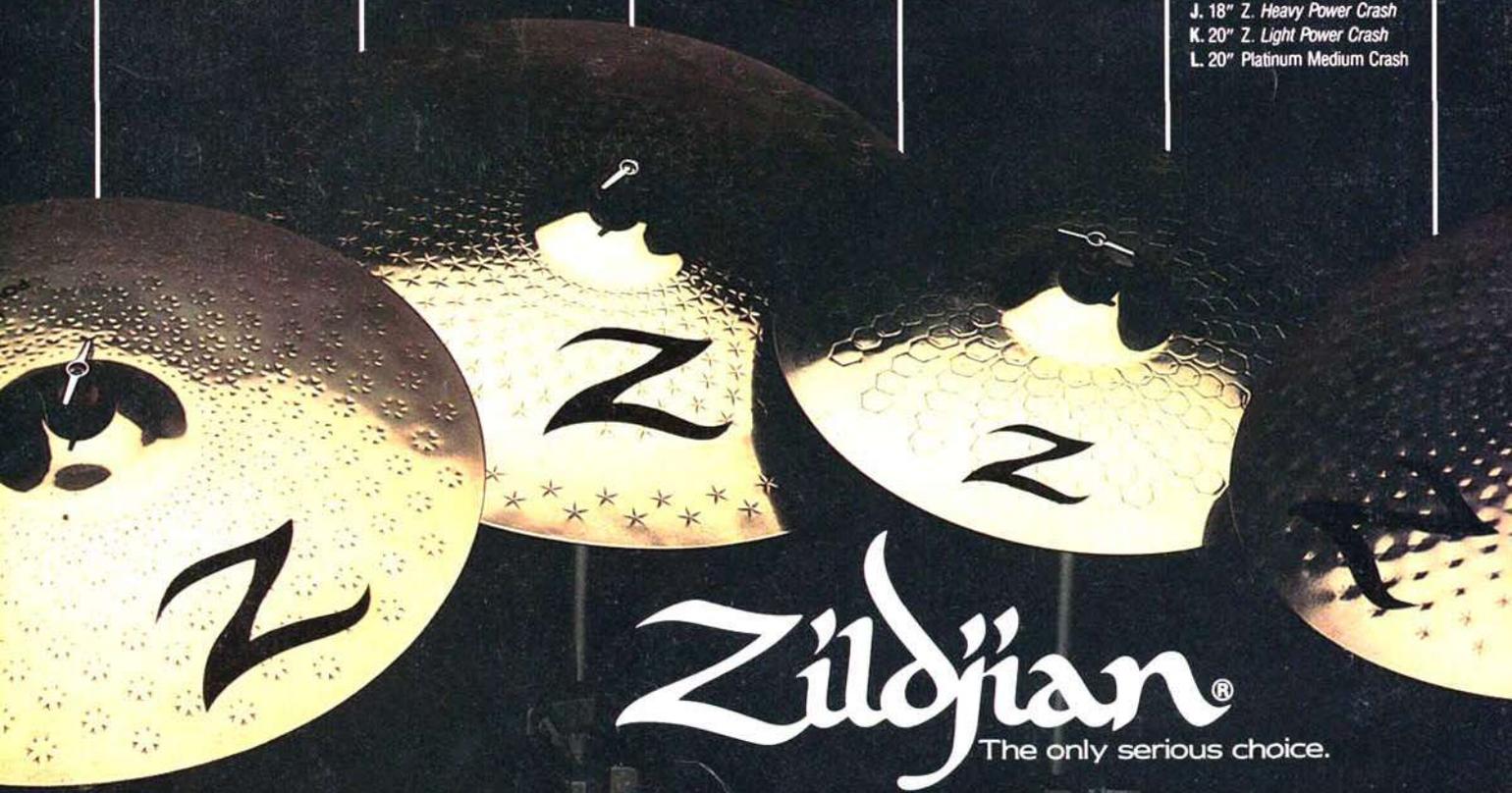
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- C. 8" A. Splash
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- E. 19" Thin Crash
- F. 17" K. China Boy
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- G. 12" Z. Splash
- H. 18" Platinum Rock Crash
- I. 22" Z. Light Power Ride
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