

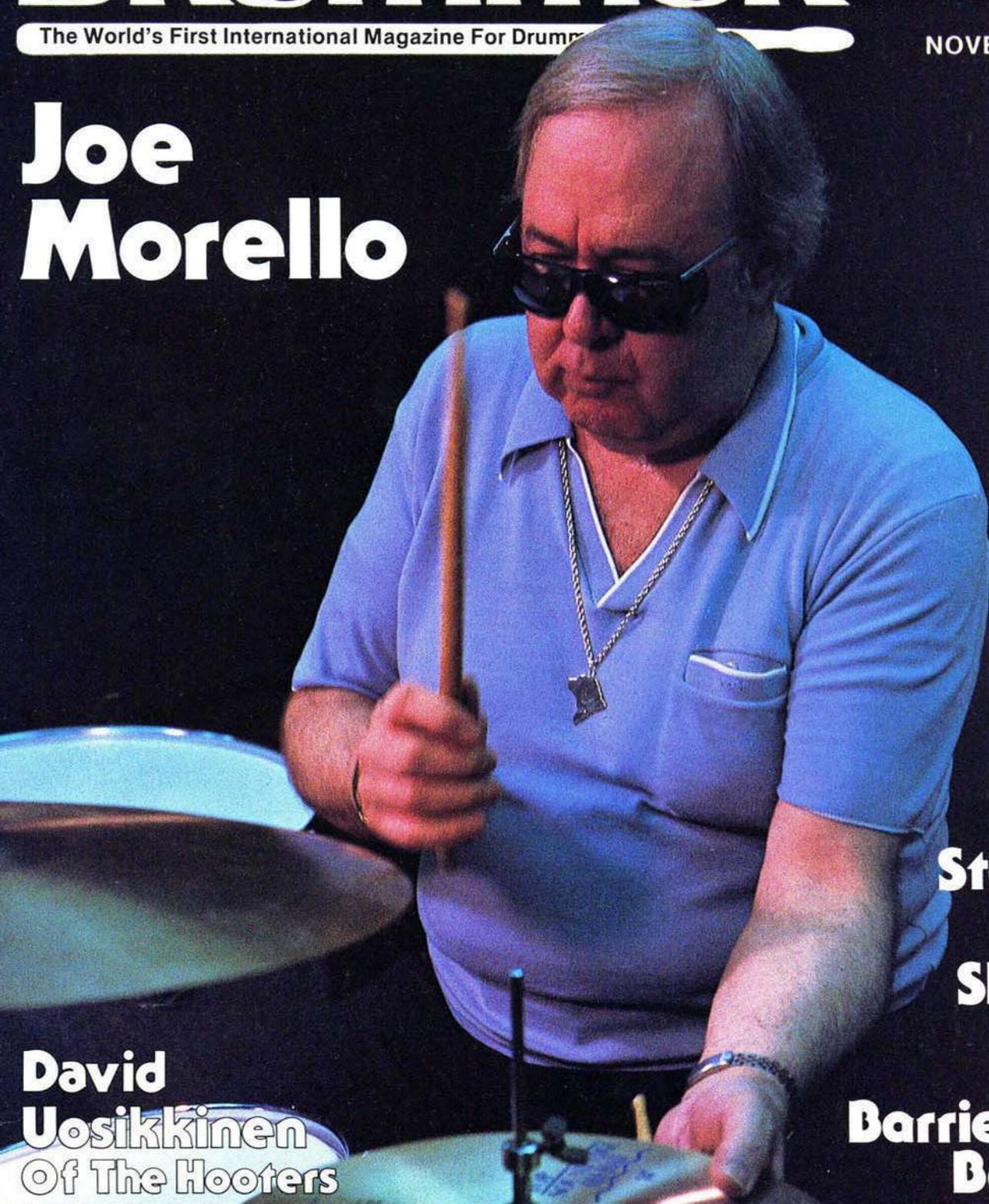
MODERN DRUMMER™

The World's First International Magazine For Drummers



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NOVEMBER 1986

Joe Morello



**David
Uosikkinen
Of The Hooters**

**Staying
In
Shape:
Part 2**

**Barriemore
Barlow**

**Plus: Rod Morgenstein On Time • MIDI: Part 2
Using Drum Machines • Mel Gaynor Rock Chart
In The Studio With Ndugu Chanler**

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Features

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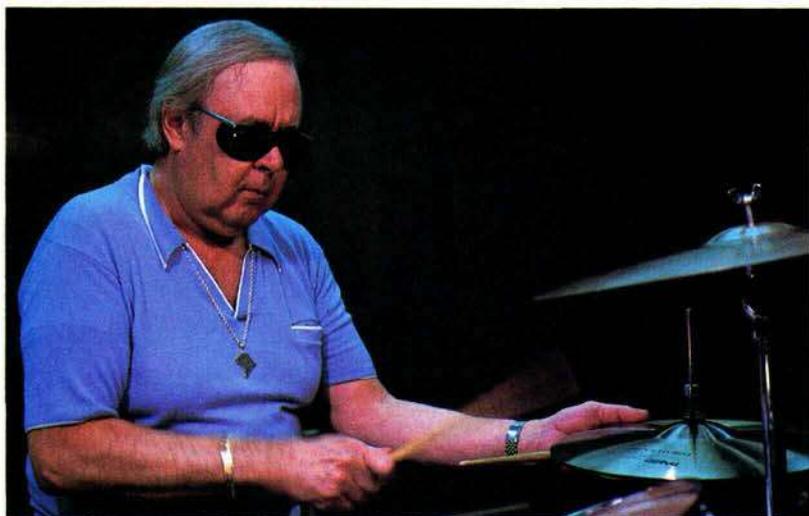


Photo by Rick Mattingly

JOE MORELLO

When it comes to technique, Joe Morello is in a class by himself, and his work with the Dave Brubeck Quartet proved that he knew how to use that technique musically. Now, as a teacher, Morello is passing down his expertise to a new generation of drummers.

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DAVID UOSIKKINEN

Although the Hooters seemed to suddenly come out of nowhere, drummer David Uosikkinen explains the years of development that led to the group's unique sound.

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STAYING IN SHAPE: TIPS FROM THE PROS PART 2

The finest drummers in the business share the exercises, diets, and warm-ups that keep them in top physical condition.

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BARRIEMORE BARLOW

His experiences with such artists as Jethro Tull, Yngwie Malmsteen, and Robert Plant have given Barrie Barlow some strong opinions about the current state of music—opinions that he's happy to share without pulling punches,

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EDITOR'S OVERVIEW



MD's Expanded Coverage

On occasion, special-interest publications like *MD* need to update and reevaluate certain segments of their overall editorial thrust, in an effort to stay ahead of, and in line with, the needs and wants of its readership. We've certainly witnessed a number of new developments in the drum industry since *Modern Drummer* first appeared in 1977. And of the developments we've reported on in ten years' time, perhaps the most significant has been the incredible impact electronics has had on the drumming world. The remarkable growth of electronics, the highly sophisticated technology, and the extensive amount of information today's drummer needs to understand the subject matter fully have led us to beef up our coverage of electronics and drumming. Here's how we'll accomplish it.

First, most of the information on electronics, aside from what's been coming through feature interviews, has been channeled through our popular *Electronic Insights* column. This department will run on a regular basis, and will continue to offer even more in-depth information on electronic equipment, how-to articles, and material ranging from the workings of electronic drumsets to a series of articles on MIDI interfacing.

Next, product testing and reviews of the latest in electronic gear will be presented through a brand-new department called *Electronic Review*. Here you'll find fully detailed information on complete electronic sets, drumpad kits, triggers, processors,

interfacing equipment, and so on. If you're searching among the confusing maze of available products for the equipment that is right for you, you'll find out about it here. (Our regular, long-running *Product Close-Up* department will continue as usual, with one exception. It will be dealing only with acoustic drums, accessories, and cymbals.)

Finally, we've created a special place for the drum machine segment of the electronic revolution. Another new column, called *The Machine Shop*, makes its debut in this issue. Here, we'll evaluate various types of drum machines and point out the working details. *The Machine Shop* will be the place to find out what to look for in a drum machine and how to best utilize its startling potential, as well as to learn about programming your machine.

Like it or not, the drumming and electronic movement is firmly entrenched in a great deal of today's music. It would be close to impossible for us to supply *MD* readers with the total technological picture in just one department each month. And, as I mentioned in last month's column, it certainly does appear as though that great wall that seemed to exist between "electronic" and "acoustic" factions is now beginning to crack and crumble. Perhaps this, along with *MD*'s expanded coverage of it all, will encourage even more drumming enthusiasts to examine the very latest musical technology.

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READERS' PLATFORM

STEVE SMITH

My compliments to Robyn Flans on a superb interview with Steve Smith in your August, '86 issue! I found it insightful and informative, providing an excellent discussion with one of the top players in rock *or* jazz today. It's exciting to think that Steve will be visible—and audible—with both his own Vital Information and also with Steps Ahead. Journey's loss is definitely electric jazz's gain.

Bill Witherspoon
Utica, NY

I have a few thoughts I would like to share in reference to a statement made by Steve Smith in last August's issue. The statement was: "The first problem is that teachers are probably teachers because they are not very good players." My first reaction was disbelief that someone with [Steve's] influence and intelligence could make such a short-sighted statement. Maybe his experiences with non-playing teachers were not beneficial, but does that actually mean all teachers fall into that category?

My teacher, Harold Jones (who played with Paul Winter, Eddie Harris, Count Basie for five years, and is now with Sarah Vaughan), was one of my biggest influences and motivators to my career. I personally have played and recorded with a wide range of artists, from Minnie Riperton (Rotary Connection), Michael Bloomfield, Brian Auger, and Jerry Garcia, to currently concluding a four-year stint with Van Morrison. Throughout this period, I have maintained 15 to 20 students a week when I've been in town. I have also received a Bachelor of Music and Master of Arts degree as a percussion performance major. One thing I have tried to avoid is "blowing my own horn" during my

career, [preferring to] let my playing speak for itself. But when someone degrades what I have spent a lifetime developing—that is, a combination of being a good player and a good teacher—then it's time to raise a voice.

Tom Donlinger
San Rafael, CA

MORE BILLY COBHAM

I'm writing to thank you for the great article on Billy Cobham. [July '86 MD] I met Billy during a tour of the Mahavishnu Orchestra, which performed in Philadelphia many times at the Spectrum. Billy let me sit behind him to watch the performances (on stage). During this time, I was just beginning to have an interest in drumming. Billy's kindness and understanding toward me in my formative years were invaluable, and I treasure the things that he showed me through informal lessons. Please allow me to give back my appreciation to a man who genuinely cares about young drummers.

Michael Rigmaiden
Philadelphia, PA

Regarding Billy Cobham's quick dismissal of Buddy Rich in his July, '86 interview: I suggest that drummers of all schools and of all ages listen to some trio work that Buddy did in the late 1940s, with Nat Cole (who was a giant jazz pianist before he became a singer) and with the great Lester Young on tenor saxophone. On the tracks I heard, Buddy played with brushes only, and did not do any Buddy-like fills or solos (there were *no* solos or fills). But those three giants collectively built a rhythmic intensity that is inspiring.

Joe Garry
Englewood, NJ

APARTMENT PRACTICE

Because I am an apartment-based drummer, I immediately buried my nose in Gary Griswold's article, "Apartment Practice," in the August issue. The article was very informative and gave me some new insights into muffling the sound of my drums.

Again, since I am an apartment drummer, I had already devised a way to decrease the ear-bending noise I create, and I'd like to share this economical idea with your readers. I live in an old, two-story, cinderblock apartment with my drum room at the upstairs end of our complex. Although the cinderblock walls do help to hold in the sound, I had found that some of the less understanding neighbors were not appreciating my rather lengthy solos. With the advice of my instructor, John Herrera, and a few ideas of my own, I came up with the following. First, I purchased a case of egg cartons from the local grocery store (\$10.00 for 1,000). I then tacked the open cartons—end to end—on the walls and doors of my drum room. Next, I tied some cotton rope to the curtain rods and ceiling vents so that it formed somewhat of a square shape over my drumset. Then, I took some old quilts and blankets, and hung them from the rope and across the top of the rope, creating a good-sized tent. This really decreases the noise escaping from the room without affecting the feel of the drums. Although the sound is still detectable outside the room, it is kept to minimal levels.

I hope this idea is useful to some of your readers. I know it has helped to keep things peaceful in our neighborhood.

Mike Sargent
Las Cruces, NM

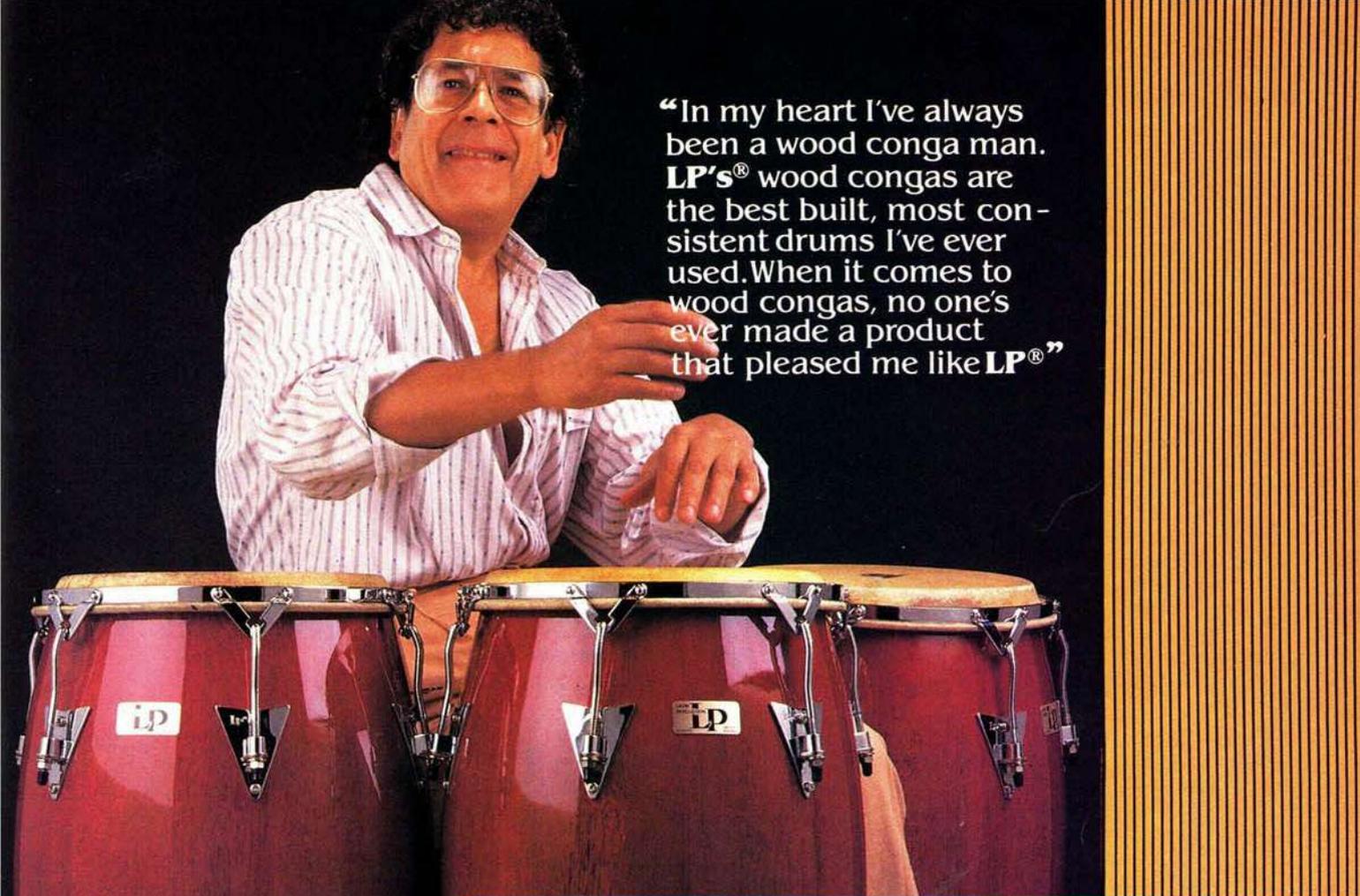
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A photograph of Ray Barretto, a man with glasses and a striped shirt, smiling and playing two large wooden congas. The congas have the LP logo on them. The background is dark with a vertical yellow and black striped pattern on the right side.

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Ray
Barretto

Jammin' with LP

Those are the words of Ray Barretto who is the most prominent Latin band leader. He's worked with Charlie Parker when BeBop was being invented, pioneered Latin-jazz, and maintains a much sought after dance band that also performs comfortably for the jazz festivals, the world over. As conga drummer/bandleader, his drums must be the least of his

problems. **LP® Wood Congas**, he has found are consistent in sound, with a volume that is needed to project over the full sound Ray's band is known for. Ray admits his attachment to wood is somewhat sentimental and acknowledges the importance of fiberglass when travel demands become too stressful for wood. The **LP® fiberglass conga**, with its selective rein-

forcement, he finds to be the loudest, most durable congas made and has done some of his most important work on this version of the **LP®** conga. Whether you're a wood or a fiberglass player, **LP®** is the only name to consider.



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Eddie Zyne has been working hard for the past several months, playing drums for three of the four '60s acts performing each evening. First, Herman's Hermits hit the stage for 20 minutes with original drummer, Barry Whitwam. Gary Puckett & The Union Gap are next for 20 minutes with Eddie in tow. He remains up there for another 20-minute set with Rob Grill & The Grass Roots, and then plays an hour with the Monkees.

"It keeps me in shape, I'll tell you," Eddie laughs. "But it's a lot of fun. Since I was little, I would see shows with lots of bands and think, 'Wouldn't it be great to be the drummer in all those bands?' All of a sudden, I'm actually the drum-

mer in all the bands, and I'm thinking, 'I've got to be crazy to be doing all of this.' Actually, though, it would be boring to be sitting around waiting to play.

"Each group is a little different. Gary's songs are a little more subdued than a lot of the other songs in the show, but his voice is the main instrument. He has an incredible voice, and he really works the audience just using that. I have to hold myself back a little bit and keep some in reserve. When Rob Grill comes on stage, we're a little more charged up, because his songs—like 'Midnight Confessions'—are a little more rocked out. The Monkees are somewhere in between. They have a

lot of different kinds of songs, including ballads and specialty songs."

Of course Micky Dolenz, the TV-show drummer, sometimes plays his Simmons setup in the front of the stage along with Eddie. "If he were behind a kit, you'd have trouble seeing him," Eddie explains. "I was pushing for him to play 'Last Train To Clarksville,' which opens the show, because he plays that with the right attitude. But it was a general consensus to have him up front, and I agree: It does look better.

"We play some of the tunes together, but Micky takes a lot of the lead vocals as well, so he goes off the Simmons and works the house. It's not dou-

ble drums in the sense of the Allman Brothers. He's not playing a kit; he's just playing four pads, so he's playing tom fills, snare drum, and sometimes he'll switch the chip over to the timpani sound. The Monkees' tunes have a lot of parts in them that might have been overdubs. 'Shades Of Grey' is a perfect example: Micky will hit the chip that has concert snare drum and play that at the beginning of the song. When the chorus comes, I take over and play the drum-set part while he joins the other two singing in the middle of the stage. When that part comes back, Micky goes back and plays the concert snare."

—Robyn Flans

Queensryche's **Scott Rockenfield** says that you have to see his set to believe it, and that his skeletal description does not do it justice. "It's all electronic. It's not your typical electronic sound, though. All my drum sounds off the album have been digitally sampled into the drums I have. I really like it, although it took some getting used to. We try to tweak everything we do to make it Queensryche and something new. It's an amazing setup."

Queensryche should be on the road presently supporting their latest album, *Rage For Order*. Scott says the writing is done as a band. "Everybody sits down together and starts



coming up with ideas. Chris [DeGarmo] and Mike [Wilton] will come up with a guitar part, I'll put a beat to it, and we work on it together. It's a very open-minded way of doing

things. When you have five people putting in their input, you get a very broad expansion of your music."

The drum tracks for this album were recorded in a warehouse through a mobile unit. "We took two weeks to do the drum tracks and half the bass tracks. Then we finished the album in Canada. We wanted to find a really live, 'bashy' room for the drums. Most of the studios had great equipment but not really the right room. The mobile truck had all the equipment that studios have, so we went to an empty warehouse and it sounded really great. Neil Kernon, our producer, knew how to mike it

so it would sound good, and it came across real loud, 'bashy,' and aggressive, which is what we were looking for. Also, it was great to record in our own backyard."

That is Bellvue, Washington, right outside of Seattle. "There is a lot of music in Seattle. For us, it was kind of different because we never played the club circuit. We started out playing the 3,000 seaters and went from there. It's really nice to live in Seattle, though, because when we get off the road, it's good to go home to the quiet where we can write."

—Robyn Flans

Jack Gavin says that, if he didn't know how to read, he would never have gotten the gig with Charlie Daniels a year ago. "I was on tour with Mel McDaniel and had no time to work on the material that I was going to audition for Charlie with," Jack explains. "So I took a tape that they had given me, wrote out charts on that material, and just listened to it. I auditioned without being able to woodshed the material. I made it through one audition where we did a couple of the songs off the new album and some of the old material. Then they asked me to come back.

At that point, they gave me the new album to learn, but they didn't say what they wanted to hear. I only had a weekend, so I charted out the whole album, went in, and said, 'We can do whatever you want off the new album.' Charlie was impressed with that."

Aside from reading, Jack says that "technique is important, as well as having a good knowledge of the southern rock style—such as the Allman Brothers and Marshall Tucker Band—and having a good feel for the nuances that go along with that style. It's very different from pop/rock or commer-

cial rock."

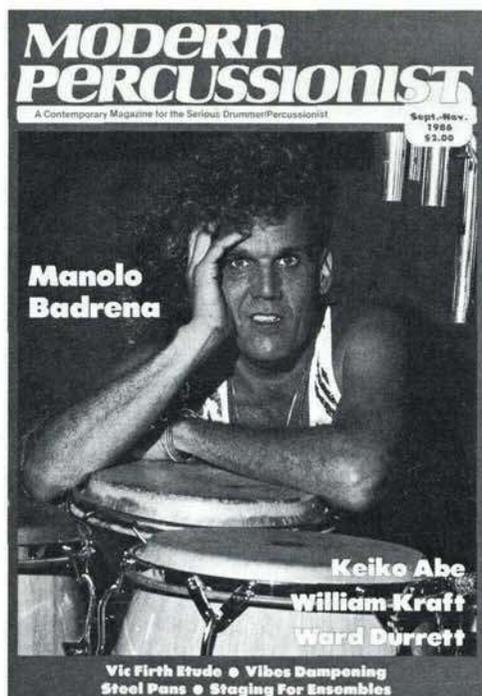
Jack says that Daniels gives him lots of room to be himself. "Charlie wanted me to become a new personality in the band—not just someone to fill somebody else's shoes or play the way that person played. Charlie wants his players to be themselves, and he's not restricting in any way. Of course, it has to be within the boundaries of the style, but there is a lot of flexibility."

Currently, the band is back on the road after recording Daniels' new album. It's very unusual for Nashville acts to

use their own bands in the studio, so Jack is very pleased about playing on the record. "Charlie is a wonderful man and a wonderful boss. He's down to earth, and he wants you to enjoy yourself. This business has its ups and downs, and its good points and bad points. We like to enjoy the better parts of this business without having to deal with some of the difficulties, such as traveling problems, personality conflicts, and drugs. It's just a great situation."

— Robyn Flans

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

The former timpanist and composer in residence with the L.A. Philharmonic discusses the process of composing, and explains why percussionists are better equipped than ever before to be composers.

Plus:

- Marching Percussion specialist Ward Durrett
- Arthur Press on Notational Problems
- Understanding Clave and much, much more...

WE'RE AS SERIOUS ABOUT PERCUSSION AS YOU ARE

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Spend more than 30 seconds in the company of Dokken's "**Wild**" **Mick Brown**, and you'll quickly catch on as to why he received the moniker that precedes his name. Mick is simply a constant source of hilarity, unbounded energy, and irrepressible enthusiasm. In addition to that infectious personality of his, Mick's stage performance is also fun. He's the most visually exciting member of the fast-rising L.A. quartet, even though he's garnered far less publicity than the rest of the Dokken clan. Nevertheless, Mick is trying hard to change all that. "I stand up; I move around; I get my drum roadie to unplug me at one point during the show for mobility; I go crazy. Whatever it takes, I'm doing it out there. I want to be seen, and I want to

be known. The other guys in the band tease me and say the standard things like, 'Hey Mick, you're not a musician; you're a drummer, okay?' But in reality, this band gives us all the chance to play an active role, and I even write lyrics and work up arrangements. It's great, because I can get involved with anything I want to get my little hands on."

Dokken's recent release, *Under Lock And Key*, was recorded with a staggering 24 drum tracks—quite an unusual undertaking for a generally hard rock outfit to opt for. While Mick's forte leans more toward the playing side of things rather than the area of engineering, he did manage to gain some insight into the implementation of the 24-track drum overlays. "We wanted

every combination possible," the wild one explains. "The producers and engineer used room mic's and close mic's plus triggering, and it was all recorded so that it would be available for them to pick and choose what they wanted to include on the album. Basically, that was something that was concocted by our producer, Michael Wagener.

"It came down to varying a lot of room mic' positions," suggests Mick. "There were about 12 room mic's for ambience, because we did it in a warehouse situation. We also close-miked everything and used two kick positions. They bounced it all down on the digital for a work track, and then they brought it back to analog on a digital tape later. It worked out pretty well. We've

had some bad luck with drum tracks on other albums."

Although everyone involved seems satisfied with the drum sounds on *Under Lock And Key*, Mick is quick to point out that this is certainly not the end of further experimentation. "I think this sound is new and up-to-date, but I think it will change for us on the new record."

Contrary to his outgoing demeanor, and the enjoyment that he has for his music and life-style, Mick is also a serious musician. "I break my butt in rehearsals, learning the material and getting it all down before we record. I'm also a great believer in practicing and keeping it all together. But that's the only thing I'm serious about—*ever*," laughs Mick with a gleam in his eye.

—Teri Saccone

In Nashville, **Mike Porter** has only one problem: too much work. If he's not on the road with John Hiatt, he's touring with Rodney Crowell, Sweethearts Of The Rodeo, Rosanne Cash, Vince Gill, Emmylou Harris, or another country superstar. Currently, he's awaiting John Hiatt's release, on which he worked, and looking forward to going on tour with him.

"I had the good fortune to connect up with John Hiatt. He moved here last summer from Los Angeles, and we did a couple of jobs together where we were playing on the same

bill. We became good friends and started writing together. He had at least one more album to do for Geffen, and he wanted to do it with a band.

"I would classify John as probably one of the premier American songwriters in the Elvis Costello/Joe Jackson/Bob Dylan school. Almost everything he writes is autobiographical, even though it might seem pretty far out. He's a great craftsman, and when he sings, he believes what he's singing. I love his voice."

Mike and Hiatt wrote a tune called "Tennessee Plates," which the Nitty Gritty Dirt

Band have recorded for their upcoming album. Writing may be just what Mike needs to allow him to stay home a few years down the line. If songwriting doesn't keep him home, then perhaps it will be producing or A&R, which he'd like to try. "Hopefully, I'll never give up playing drums, but I would like to be in one place for a longer time to enjoy a more secure family life," he explains.

In the meanwhile, he's enjoying being so in demand on the road. What is the secret to success? "I would suspect that my main forte is that I

know when not to play. I'm known as a groove player. I respect the players who are flashier and have a lot of chops, but my emphasis has been on supporting a singer. Once you step outside that role, you'd better be really, really good or you're going to draw attention away from the focus of a record. Larrie Londin does that so well, and that's what I try to do. Larrie is an incredible technician, but he knows when not to play. Hopefully, that's one of the reasons people like to use me."

—Robyn Flans

In the category of "drummer out of his mind," **Ian Wallace** takes the prize. All kidding aside, he loved the fact that, recently, he got to play behind Don Henley, Glenn Frey, Neil Young, Stevie Nicks, Lindsay Buckingham, Jackson Browne, and Jimmy Buffet all in the same night at a benefit for the toxic-waste initiative in California. Little Richard's original drummer, **Charles Connor**, recently was in the studio recording a new single that he wrote called "Drummer Man," backed with "My Fanny Mae." The record was recently released on Keep A-Rockin' Records. **Marvin Kanarek** was recently in the studio with Burton Cummings, as well as having recorded jingles for the California Lottery and the New California Lotto. He also

recently did sessions for Jamie Street, Richard Wolf, and David Pomerantz. **Mike Baird** recently recorded some tracks for Kenny Rogers, and that's Mike on recent releases by DeBarge and Eddie Money, as well as on the soundtrack for *Ruthless People*. Steve **Riley** is on a European tour with W.A.S.P., supporting their new release. **Denny Fongheiser** did some work with Brian Setzer. **Bobby Blotzer** is on the new Ratt LP. **Jonathan Mover** is touring with GTR, featuring Steve Hackett and Steve Howe. **Frank Beard** is on tour with ZZ Top. **Phil Ehart** is on the new Kansas album. Yes, that is **Stix Hooper** in one of the new Lite Beer commercials. **Tris Imboden** has been on tour with Al Jarreau. **Ralph Cooper** is on tour with Air Supply. **Roger Larocque** is keeping

busy playing for the TV series *Webster* and *Family Ties*. He also wrote, produced, and played music for *Entertainment Tonight*, *Entertainment This Week*, and *Eye On Hollywood*. He programmed the drums and played the theme for *Dance Fever*, as well as having produced and arranged the main title "Mean Machine," for the motion picture *Bad Guys*. That's in addition to working on Bruce Hornsby's new album, which is being produced by Huey Lewis, and playing on many commercials. **Michael Mason** has been engineering and drumming on the scores for *Tough Guys* and *Nobody's Fool*. Stu **Nevitt** has been on the road with Shadowfax. **Larrie Londin** on LP by the Arbors. **Warren Benbow**, who kicked off 1986 by acting in a

Miami-based version of *I Love My Wife* with Desi Arnaz, Jr., has been working with John Parr. **Lenny Ferrari** has been working with Debbie Harry and Stephanie Mills. **Ray Brinker's** new group recently finished a new album for Hit-Ray Records, *Brinker Alloy Rock*. **Michael Huey** recently worked on Joe Walsh's current album and a new ABC TV sitcom, *The Robert Klein Show*. He also recently produced two projects: a band in Atlanta called World War II, and a group in L.A. by the name of The Black Sedans. Currently, he is recording an album with Glenn Frey. **Harold Howland** has released a new album called *The Howland Ensemble*. **Tony Dupuis** going into the studio with Infinity.

—Robyn Flans



ASK A PRO

ROD MORGENSTEIN



Photo by Lissa Wales

Q. Throughout my later years playing drums—and as I have been getting more advanced—you have influenced me greatly. On the *Dregs Of The Earth* album, there is a cut called "I'm Freaking Out," on which you use a Chinese cymbal that sounds outrageous. I'd like to know the size and brand of that cymbal.

L. J. Gravine
Rivervale, NJ

A. "I'm Freaking Out" was always one of my favorite *Dregs* songs to play, because it had combined elements of fusion, funk, and swing. Unfortunately, the album was recorded over six years ago, and I'm not exactly sure which Chinese cymbal was used. But chances are it was either a 20" Zildjian swish or an 18" Paiste Sound Creation China. Thanks for listening.

NEIL PEART

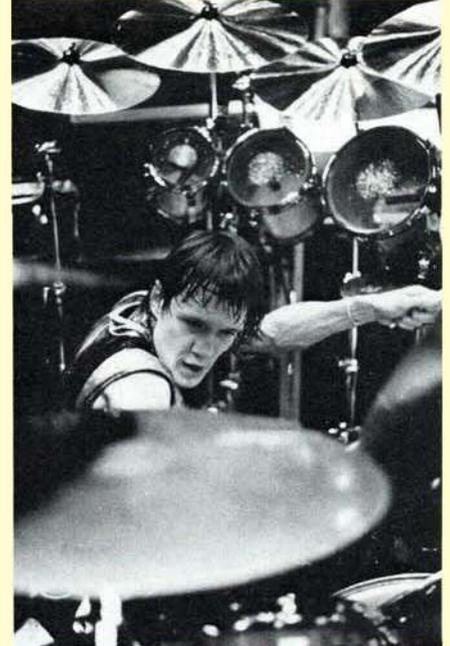
Q. In the December, 1983 issue of *MD*, you did an article on soloing. You mentioned the two most difficult things you had to learn as being the "double-hand crossover" and independence. I would like to know what exactly is a "double-hand crossover," and whether you employ any special techniques or rudiments to improve limb independence.

Scott Konrady
Micanopy, FL

A. The famed "double-hand crossover" is really not such a big deal. It's just the flashy trick of having one hand pass over the other—say, between the snare and floor tom. Once learned, it's really not that hard, but my drum teacher used it as a challenge for me, and it was a proud moment when I mastered it one day out in the garage!

Independence is a life-long pursuit—both mental and physical. I used to practice things backwards, making my left hand do most of the work, and thinking up ways to change the traditional roles of left and right. There is a wonderful story about Gene Krupa, who used to shake hands with his left hand—because it was underdeveloped! Now that's cool!

NICKO McBRAIN



Q. I have two questions. First, on the song, "Flight Of Icarus," from the *Piece Of Mind* album, do you use the floor tom for the main beat, and if so, what exactly is the pattern? Second, on most of the songs on your albums, you seem to use a certain cymbal quite a lot; is it a China type or a splash?

Chris Ammann
Toms River, NJ

A. You're quite right; on "Flight Of Icarus" the main swing—the main back groove—goes down on the floor tom. I'm afraid I can't give you a written pattern; I don't actually score out music. I haven't gone into the studying of it that deeply. I was talking with Vinny Appice recently, and we got into a discussion about this business of scoring drum music. I've decided that it would be worthwhile to begin studying again, so that I can score things out when I get asked this kind of question. In the meantime, I don't think the pattern would be too difficult for someone who does score music to write out for you.

As for your second question, I do use a China cymbal quite a bit. I currently have a Paiste Sound Creation. I used to use a Paiste Novo type for a while, but I went back to the Sound Creation. China cymbals are fairly predominant in my style. I use them quite a lot—not as a main feature, but as more of an effect.

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IT'S QUESTIONABLE

Q. I've been wondering if I am the only drummer in the world with tuning problems. I have a beautiful set of Yamaha *Recording Series* drums that I'm having problems with. Some of the drums sing too much, while others die immediately. Additionally, whenever I hit the snare, it triggers the toms to ring. I've tried almost every head on the market, different tuning approaches, toms off the bass drum and onto stands—but still no relief. What is strange about all of this is that, when I purchased them in 1983, the drums sounded great. I live in Texas, and have toured the hot and humid southland with the drums. Could they have lost something due to that? And has MD ever done an extensive article on drum tuning?

W.J.

Arlington, TX

A. *It's hard to comment on whether your tuning problems are due to the brand of drums, the type of tuning you use, the weather (as you suggest), or any number of other factors. There are a tremendous number of variables that go into the creation of any drumkit's sound, and if any one of these variables is "off," the resulting sound may be less than optimum. Locating that single variable is often difficult, and that difficulty is compounded when a drummer starts experimenting with too many things at once. The best way to locate a problem is generally to isolate things one at a time. First, check to see if each drum is in tune with itself as you have it set up now. (Don't vary heads, muffling, or any other "tuning factor" until you make this basic determination.) If you aren't happy with the sound, make a single change of some kind. Vary the muffling; vary the head type, etc. Continue your experimenting in this manner. (The first time you have the drumheads off, check the shells to make sure that they are "in round" and that the bearing edges are true. Weather can, indeed, affect wooden drumshells, and it's possible that a shell can have gone out of round since 1983. It's also possible that a bearing edge may have been damaged, causing that particular drum to become difficult—if not impossible—to tune properly.) Take a scientific approach to tracking down your tuning problem, and you'll have the best chance of correcting it.*

Modern Drummer did do an extensive feature on drum tuning, back in the February, 1984 issue. You may want to check into that for some guidance and suggestions. If all else fails, and you still believe that your problem may be due to some inherent flaw in your drums, you should get in contact with Jim Coffin, Yamaha International Corporation (Drums, Guitars, & Amps Division), P.O. Box 6600, Buena Park, CA 90622. Explain your problem in as much detail as you can. It's possible that the folks at Yamaha may be able to offer some suggestions to help improve your kit's sound.

Q. I have recently been looking at the models of double-bass drum pedals made by Pearl and by Drum Workshop. However, as I am a left-handed (or left-footed) drummer, I should like to know if either of these models is adaptable to playing left-footed—or if it would be possible to order a left-sided model. I'm sure I'm not the only drummer who hopes he or she won't miss out on this exciting innovation just because of being left-handed.

W.B.

Brooklyn, Wellington, New Zealand

A. *Drum Workshop offers a left-footed model of its double pedal; simply have your dealer stipulate that version when ordering a pedal for you. According to Al Duffy of Pearl, that company does not make a left-footed version. However, Al goes on to say that any pro drum shop worth its salt could quite easily convert the standard model into a left-footed model; the pedal's design lends itself quite readily to such a conversion.*

Q. You recently ran an article on the Noble & Cooley drum company. Could you please give me information on how I may contact this company?

A.P.

Floral Park, NY

A. *Contact Noble & Cooley at Water Street, Granville, MA 01034.*

Q. I have begun restoring some old drums and need some information. I have found some excellent and very helpful shops for spare parts, but I am looking for someone who can re-chrome rims. In particular, I have a Rogers *Dynasonic* snare rim (with the screw-type protector plates) which needs chroming.

D.S.

Poughkeepsie, NY

A. *According to Dave Drew, of Al Drew's Music in Woonsocket, RI: "We stock a tremendous variety of Rogers drums and parts, and we've had occasion to look into re-chroming. We've found that the most cost-effective method is to check with jewelry manufacturers, since they are set up to do small piecework. Large commercial plating operations often won't take a small, single item. Sometimes you can check your Yellow Pages for custom chroming shops (who will chrome anything from a car bumper to a golf club), and they'll do it for you. But they're likely to be expensive."*

Q. Can you please give me the address of the Migirian Bass Drum Company? I'd like to write that company to obtain information.

K.T.

Riyadh, Saudi Arabia

A. *You may contact the Migirian Bass Drum Company at 603 E. Milwaukee Avenue, Detroit, MI 48202, USA.*

Q. I am the very satisfied owner of a Ludwig *Super Classic* kit, circa 1963. I have searched everywhere (at least in California and New York) for a 9 x 13 rack tom and 16" and 18" floor toms of the same model and year, but I've had no success. Is there any place that specializes in these drums? Also, is there any danger involved in changing the hardware to remount my toms with something a little "beefier"? (The stock stuff is really too weak, but if there is a danger of ruining my kick drum, I'll hold off.)

T.F.

Chico, CA

A. *It might be worth your while to contact some of the larger retail music stores around the country (many of which are listed in the Retailers Guide in MD's 1986 Equipment Annual.). Many shops do specialize in certain brands of classic drum equipment; it may just be a matter of linking up with one. You may also want to consider placing an ad in the classified sections of musical trade journals, newspapers, and magazines, letting other drummers know of your needs. Private collectors may have just the drums you're looking for available for sale.*

As far as adding heavier hardware to your bass drum shell goes, the risk would depend on how much hardware and additional drums you wanted the kick drum to support. The bass drum shells were a bit thinner in 1963 than standard shells are today, and were not designed to support a great deal of weight. However, a more important consideration might be the "collectible" factor: If you change any of the hardware on your vintage drum, you may be ruining its value as a collector's item some time down the road.

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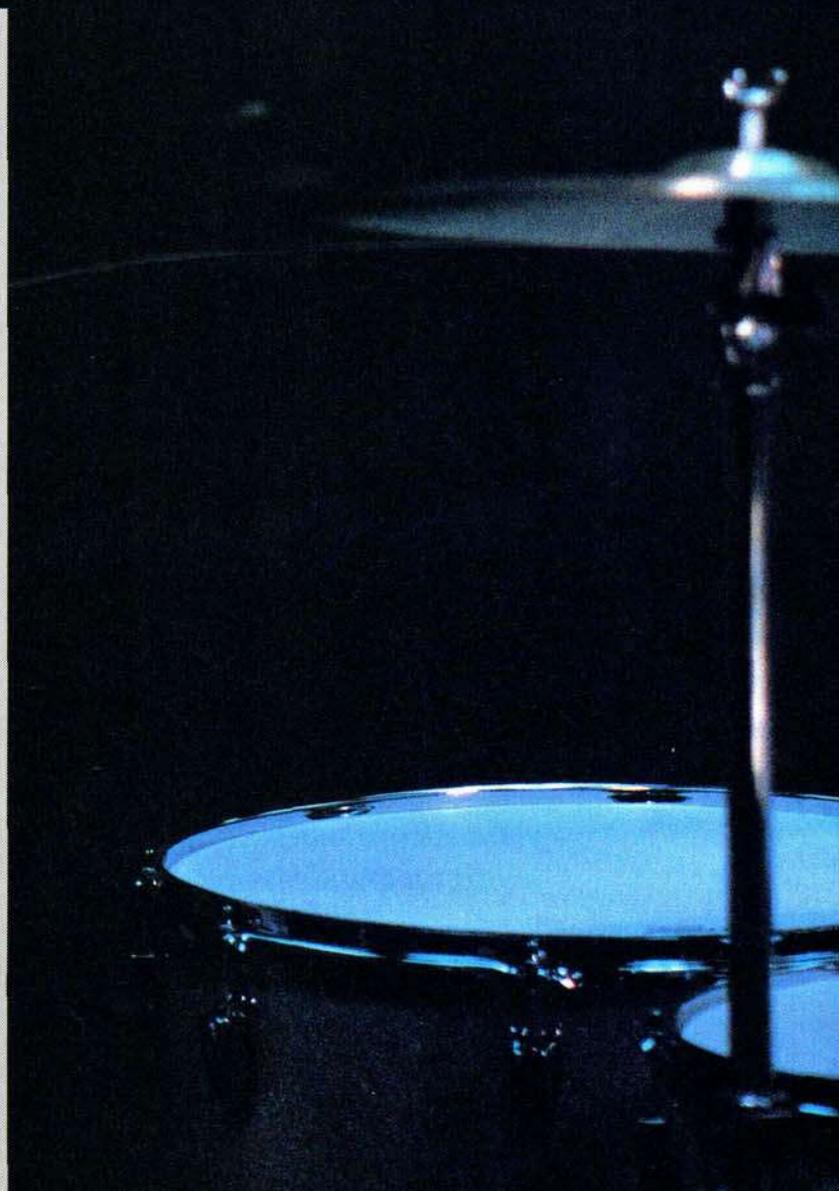
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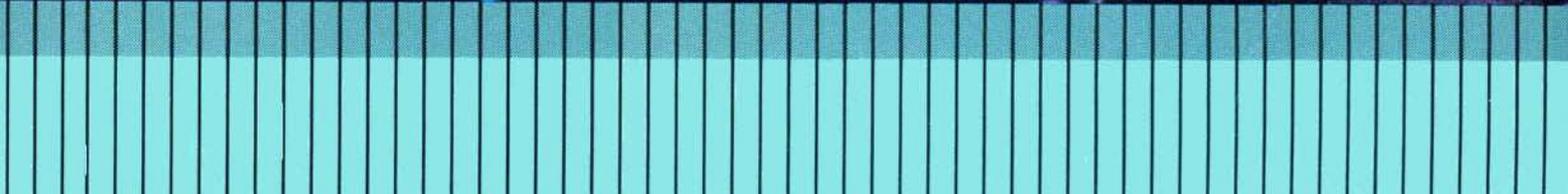
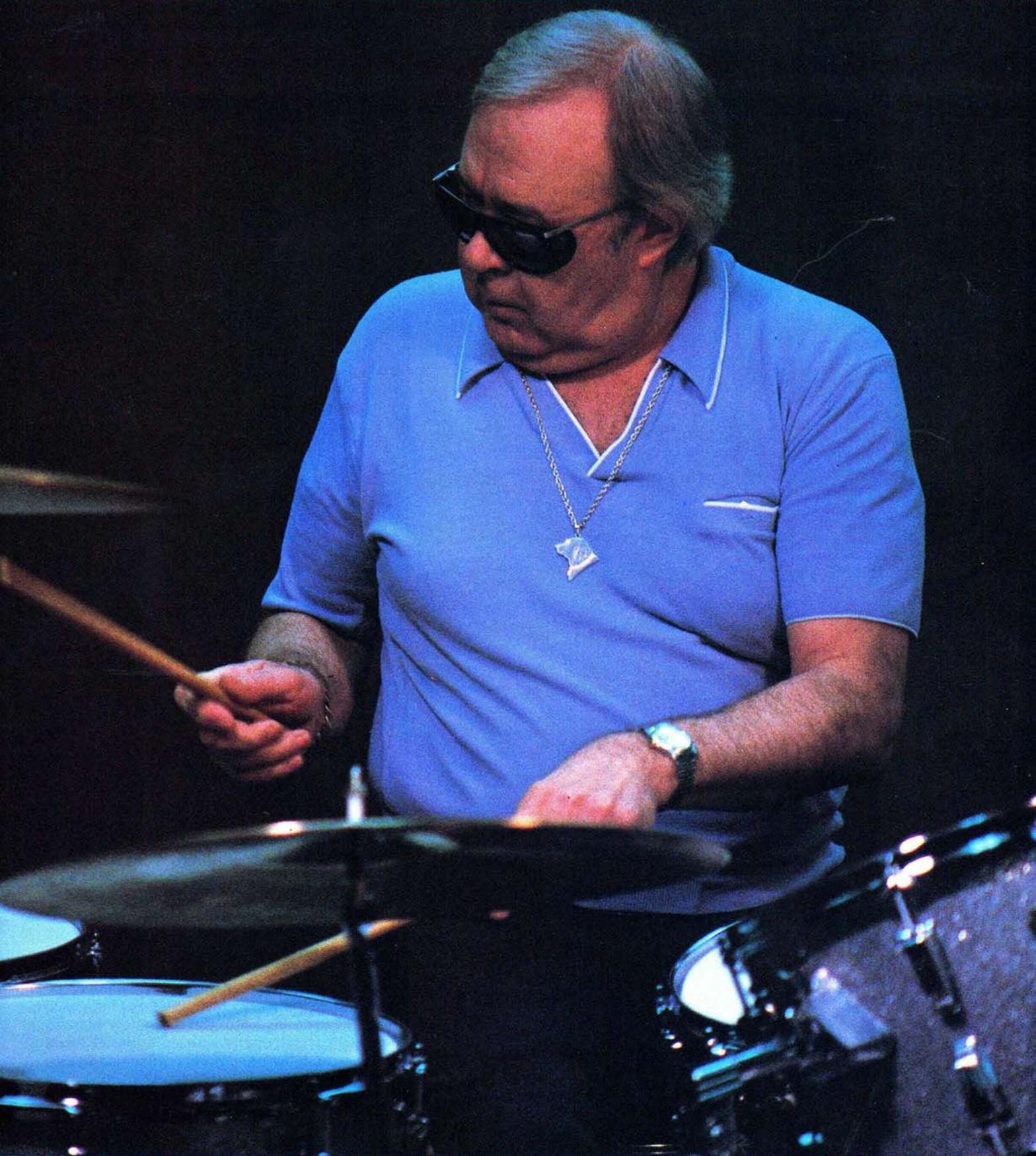
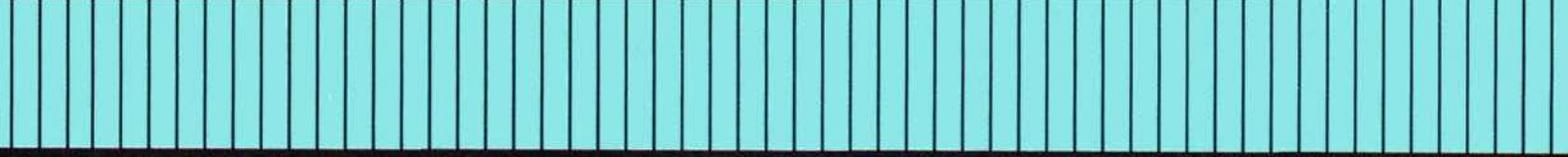
Joe Morello

by Rick Mattingly

Photo by Rick Mattingly

I'll never forget one night about three years ago when I went to Joe Morello's home to work on the text for his book Master Studies. We were going over the section dealing with ostinatos, and Joe was playing one of the exercises: 8th notes with an accent pattern. "Once you get this happening with your right hand," he explained, "you can play whatever you want against it with your left," whereupon he began to play sevens with his left hand. I had been working with the ostinato section myself, and I was finding it a challenge to play anything with the left hand without losing the accent pattern in the right, so it was somewhat irritating to watch Morello playing sevens against the ostinato with no apparent strain. And so I said—somewhat sarcastically, I must confess— "Yeah, and then you could play triplets on the bass drum." In all innocence Joe replied, "Sure, you could do that," and began tapping his right foot in triplets along with what his hands were doing. And then, as if to add insult to injury, he said, "Of course, when you do stuff like this,





you should keep the hi-hat going," with which he proceeded to tap out 2 and 4 with his left foot.

I'm by no means the first person to have a run-in with Morello's formidable technique. Jim Chapin likes to tell stories about Joe at the Hickory House in the '50s. It seems that he would approach various big-name drummers and ask them to demonstrate certain techniques. After observing what the person did, Joe would ask, "Is this it?" and play it back twice as fast. When confronted with this story, Morello admits that it happened but offers an explanation. "I know it sounds like I was being a wise guy, but actually I was just naive. I came to New York in awe of all these drummers I used to read about, and I assumed that they knew a lot of things that I didn't. When they would show me things, I



A Ludwig publicity photo from the '50s.

thought that they were just playing them slow so that I could see what they were doing. I gradually came to realize that some of those people really didn't have a lot of technique."

Joe, however, was fascinated with technique, and to this day he has continued to study and develop it. But to dismiss Morello as a mere technician is to miss the point of his musicality. As his landmark recordings with the Dave Brubeck Quartet amply prove, Joe's technique is merely the vehicle that is used to carry his ideas. Perhaps Joe's mentor, the great George Lawrence Stone, expressed it best in a letter he wrote in 1959: "I consider him to be one of the finest and most talented executants I have ever heard. I am indeed proud of him. In addition to the more obvious attributes of speed and control,

he has a most highly developed sense of rhythm and that feeling of (and for) jazz, without which all other endowments fail. In other words, to put it crudely, he possesses that uncanny sense of 'putting the right sound in the right place at the right time.' "

RM: You have spent many years developing extraordinary technique, and people have asked you, "Where are you going to use this stuff?" What is your answer to that question?

JM: I suppose you don't really need it. My feeling is that the technique is only a means to an end. It opens your mind more, you can express yourself more, and you can play more intricate things. But just for technique alone—just to see how fast you can play—that doesn't make any sense. In other words, technique is only good if you can use it musically. It's also useful for solos, so you can have the freedom to play what's in your mind. When you're playing on the drumset, you don't say, "I'm going to play page 12 in the such-and-such book." You just play from the top of your head, but you know that, if you're going to go for something, nine times out of ten it will come out. The players who have limited facility don't want to take chances because it won't happen. I can see it from teaching drummers who have been playing for a long time. We'll play fours together, and they'll struggle to get something simple out. I'll say, "Look, I know what you're trying to do, but you blew it because you don't know the instrument that well." The more control you have of the instrument, the more confidence you will get, and the more you will be able to express your ideas. That's basically it. Technique for just technique alone—forget it. If you can't use it musically—if you're just going to machine gun everyone to death—that's not it.

RM: Obviously you've spent more time than most really looking into the subtleties of technique. Do you remember what it was that got you so interested in exploring technique to the extent that you explored it?

JM: Originally, I wanted to be a classical drummer—classical snare drummer and timpanist and the whole thing. This was my whole bit. Before that, I played the violin from when I was five years old until I was about 11 or 12. Then I heard Heifetz, and after that, I wasn't happy with the way I played. But I always liked the drums, and I always could play those little corny things like any kid did with pots and pans. Then I studied with Joe Sefcik in Springfield—a vaudeville drummer. My father didn't want me to study drums at all. He got sick of paying for violin lessons, so he said, "If you do anything, you'll have to do it on your own." So I used to go down to the vaudeville theater every week, see the movie, sit right in the front, and I got all Sefcik's brush beats down. All that stuff came easy to me.

Meanwhile, I was listening to Gene Krupa. Sefcik told me about him, so I picked up on some of his things, caught him in person a few times, and I was impressed with that. I liked the big bands and that whole thing, so I started collecting records. I listened to Basie's band with Jo Jones, and then one day I heard Tommy Dorsey with Buddy Rich. There was this blaze of triplets and this driving kind of thing that just knocked me out. I had never even heard of Buddy Rich. I started listening to more of the Tommy Dorsey things and researching

that. That, I think, was an inspiration. I said, "That's really the way I want to play." I was only 15 or 16. So that was my main inspiration to see how far I could take it. I always felt that, if one person could achieve a facility like that, anybody could if he or she wanted to.

RM: I find it interesting that hearing people like Buddy Rich inspired you to go after technique. But when you searched it out, your teachers were not jazz drummers like Buddy Rich, but people like George Lawrence Stone and Billy Gladstone.

JM: That's right—exactly. I'm glad you brought that up. See, when I went to Stone, I thought it was kind of fun just to bang around on the drumset, but I never really took it that seriously. I wanted to do all the classical things with Stone. We were working on that, and then I wanted to go on timpani and xylophone. He said no. It was like the rude awakening. He said, "Joe, you don't see well enough. When you play timpani or mallets, the music is too far away. You also have to watch the guy with the stick. Look, Krupa studied with me. He's innovative. You've got that same thing. Why don't you try that route?" It really kind of hurt my feelings, because I wanted to be up there with the tuxedo and the long tails playing very serious music.

RM: You could have joined the Modern Jazz Quartet.

JM: [laughs] Yeah, but I thought classical music was where it was at. So I went along with Stone's idea, and I started thinking along those lines. That was about the time that I heard Rich and Krupa; I listened to Krupa before then, but I figured I'd never really be able to do that. I listened to Buddy for his powerhouse kind of playing with the Dorsey band. Then I started listening to people like Sidney Catlett, J. C. Heard, and then, of course, Max Roach and Kenny Clarke. Max influenced me a lot, because he used the technique in a linear way, rather than strictly a speed kind of thing. He played little melodic phrases, and I try to incorporate that in my playing, whether it's obvious or not. I like to do little speed things at the end, but I've got to do the playing first. Roy Haynes, too, influenced me a lot. He's probably one of the most creative drummers I've ever heard. I think he's fantastic.

So these are basically my roots, and the things I started listening to and developing. I think I've taken a little bit here and a little bit there, and put it together in my own way like everyone does. When I was a kid, I used to do great imitations of solos like the ones Gene did. Then we had a group in Springfield in my formative years. It was Sal Salvadore, Phil Woods, Hal Sera on piano, and Chuck Andrus on bass. We would have jam sessions and imitate everybody. Phil would play all the Bird licks, and I would play all the Max Roach things. It was Sal and Phil who really pushed me to go to New York. I had a rough time when I first went there, but a couple of drummers like Mousey Alexander and Don Lamond were very encourag-

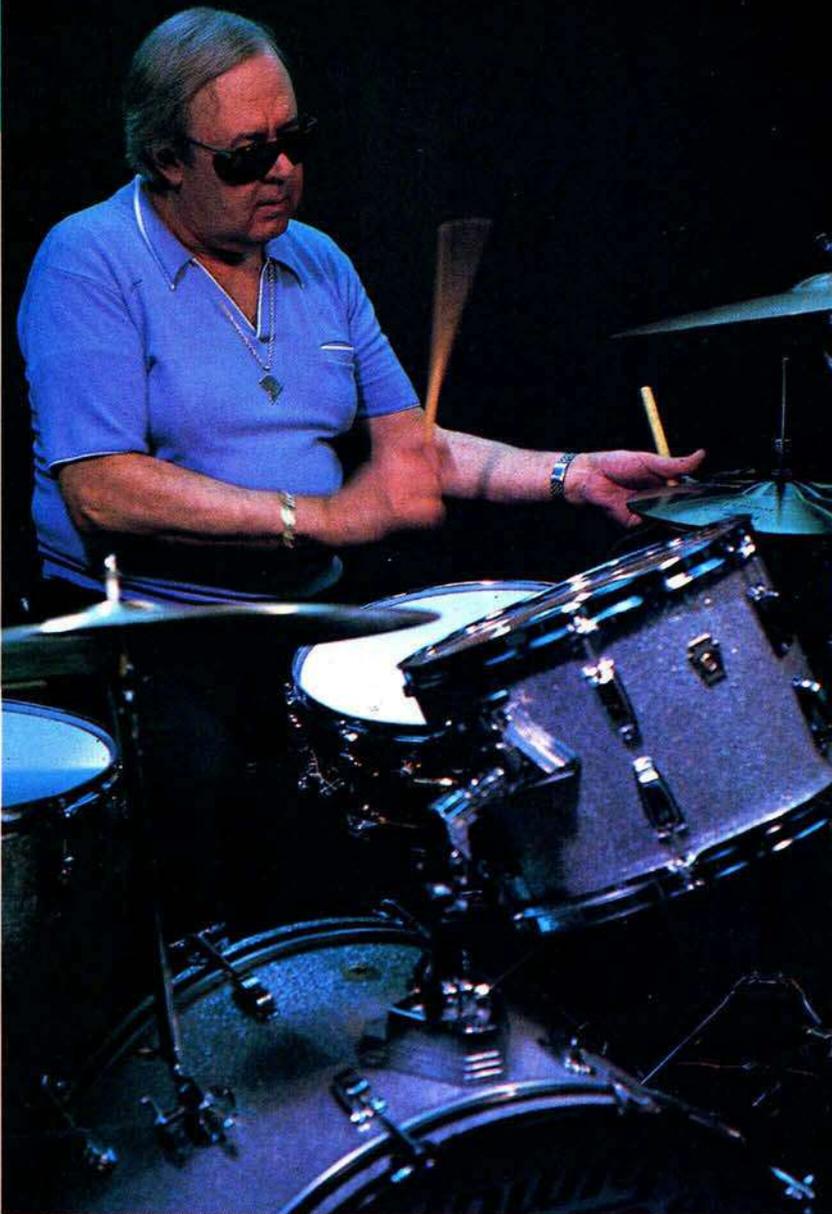


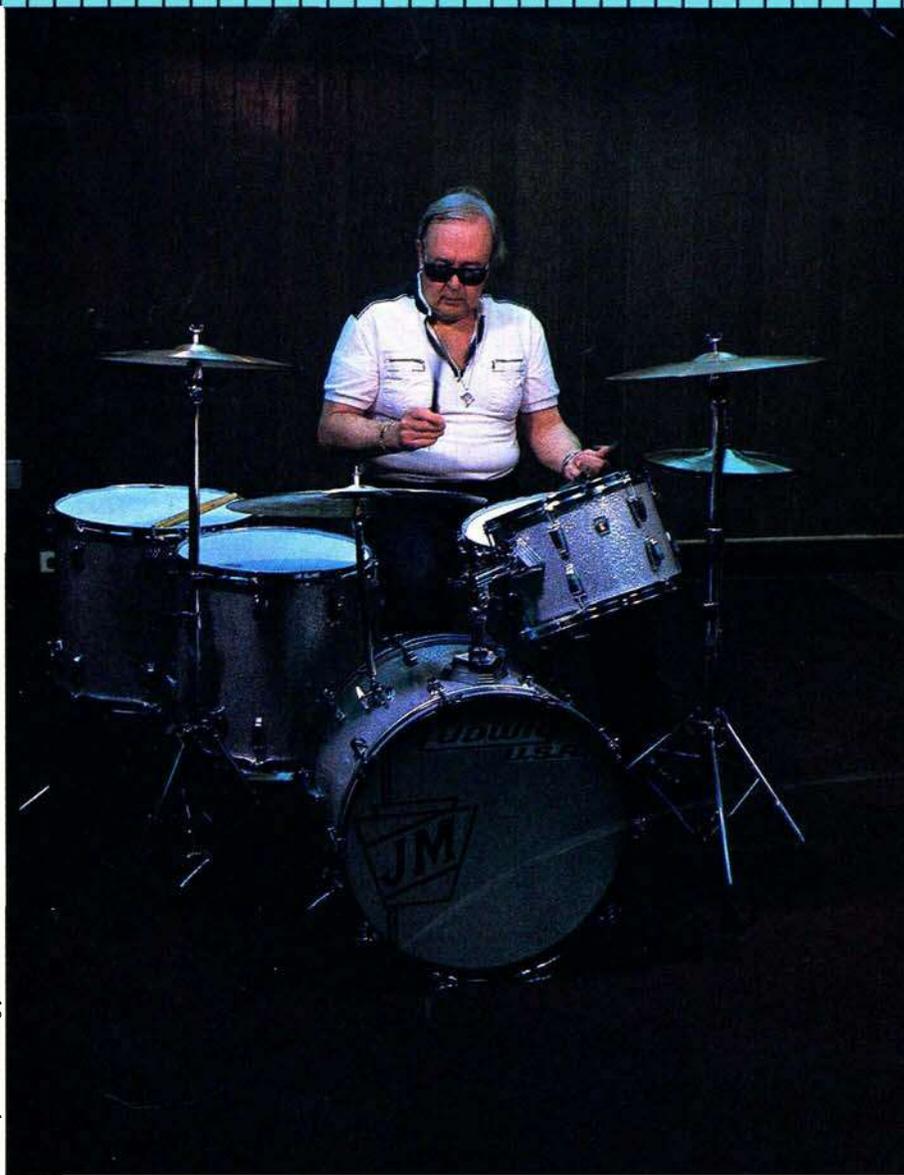
Photo by Rick Mattingly

ing to me.

RM: During the era you came up in, most of the technique-oriented drummers, like Rich and Krupa, were associated with big bands. Why did you choose to go the small-group route?

JM: When I came to New York City, basically big bands were on the way out. Before I went with Marian McPartland, I was playing with Johnny Smith's group and I got the call to do the Stan Kenton thing, because Stan Levey had to go back to Philadelphia for some operation—his appendix or whatever. So I went to speak with Stan, and he said, "You've got the job." I said, "You never heard me play." He said, "I've heard enough people talking about you. I know you can do it. Shelly [Manne] talked about you." So I went with the band for about three-and-a-half weeks. I enjoyed it. By the first three or four days, I had the whole book down. I loved it. I could really play out. That was a loud band.

Anyway, after that, Marian McPartland hired me, and I stayed with her for three years. Then Bellson came in to see me at the Hickory House. He was leaving Dorsey to go out with Pearl Bailey. He said, "Why don't you audition for the band? Tommy's been through about 50 drummers, and none of them cut it." They were playing bebop drums with a big band, which didn't make it. Dorsey wanted someone who could play the solid bass drum and all that. Of course, I grew up listening to that band; I knew most of his tunes. So I went down to the Cafe Rouge, sat in with the band, and Tommy liked it. "It was great. You've got the job." They



and rehearse the saxes and trumpets without a rhythm section. Anyway, that didn't work out.

So then around that same time, I got a call from Brubeck. All at once everything was coming down—all these bands. He was working over at Birdland, and he wanted to talk to me. We met at the Park Sheraton Hotel. He started telling me that he wanted to make changes. He and Paul Desmond had been coming into the Hickory House and seeing me play. He liked my brushwork, so he offered me a situation. At first I said, "Well, I really don't know if I'd sound good with your group, because the drummer you have just stays in the background. The spotlight is on you and Paul, and the drummer and bass player hardly ever get mentioned. I never heard a four-bar break from the guy." That was Joe Dodge—a nice man. He said, "No, I'll give you all the freedom you want. I'll feature you in the group." This was around July. He said, "Can you join the group in October?" I said, "I guess so." He said, "When I get back, I'll send you a telegram, and then you send me a telegram of confirmation." So I did.

Meanwhile, at the end of August I got a call from the Tommy Dorsey office. The manager said, "Okay, come down and get your uniform. Tommy went through another 20 drummers. You've got the job." I said, "I'm going with Brubeck." He said, "You don't want to play Birdland all your life, do you? Look what we did for Buddy Rich. Look what we did for Louie Bellson." I said, "You didn't do anything for them. They just added to the band," which I think was true. It was typical manager talk.

So that's how I ended up with Dave Brubeck. When I first joined, we didn't rehearse. I flew out to Chicago and did a TV show. He sent me a couple of records. He said, "Memorize a few of these tunes." I had one of these little, tricky polyrhythmic things where they'd go into three, then four, then two and all that, which was very simple for me, because I used to do that in Springfield, Mass. He wanted to sign a contract after the first couple of dates. I said, "No. Why don't we wait? After the three-month tour, maybe we'll hate each other." [laughs] It worked out good, and I stayed for 12 1/2 years.

So that's how I got with the small group thing, because I would have loved to have played big bands. You could really hit the drums more and just lay it down with all the brass. I loved all that. I

were doing summer replacement for the Jackie Gleason show. I told him that I had a little difficulty reading. He said, "Don't worry, as long as you can see me out front," which I could. But the manager was playing games, so that thing didn't go through because of the financial thing. The manager was really trying to do a number on me, but Tommy didn't know that.

Then the Goodman thing came up. I was still with Marian. Benny Goodman wanted to get a band together, and he was going to do a tour of Europe or something. So Hank Jones called me and said, "Why don't you audition with the band?" They were auditioning guys like Gus Johnson, who had just left Basie's band. I figured, "Man, if they don't like him, what are they going to think of me?" So I went down and played with Benny. It was a typical Benny Goodman rehearsal—just Hank Jones and I, with just a snare drum, a pair of brushes, and a cymbal. So in comes Benny with a little hat on and a clarinet. He didn't say a word—the usual. That's a whole book in itself talking about Benny. So he wanted me to go with the band, but he was rehearsing at 9:00 in the morning, and I was working at the Hickory House until 4:00 A.M. and wouldn't get home until 4:30. I made a few rehearsals, but we were playing these old charts, and I told Benny, "I don't think I sound good with this band." His answer was, "It's not you, kid. We can keep time. The band can't." So he'd stop

would have learned a lot, I'm sure. But I won't say that I got stuck with the small groups. On the contrary, I would say it was great, because Tommy died, and Benny Goodman just would go out periodically. If he got sick or had a hangnail, he would chuck the whole band, go back to his place in Connecticut, and go fishing or something. Here I was making very good money at the Hickory House for those days, and I was recording for different people during the day. I was happy as a lark. I didn't want to go on the road for 400 bucks a week. I was burning in town. I was already doing some teaching, if you can believe that. I think I was born with drummers coming up with the "I want to study with you" routine. I can never understand that, because I'm basically a performer, not a teacher, although some people think I am. It's nice to teach. It's rewarding to see kids start to bloom out and open their minds a little bit. So that's the long-winded story about how I ended up with the small groups.

They both have advantages. With the small group, naturally you have more freedom. With a big band, you're more locked into the chart, obviously. Every night you're going to play—not the same fill, but the same kicks are coming, where you lead the band in and so on. But with a small group, there's much more flexibility, because there's more of an interplay. A big band is more like driving a stagecoach, holding the horses together. Your time feeling has to be strong. The small group is much more interplay and it's looser. You can use your dynamics more. They both have their advantages, but I think that, if you know the drums well enough, you should be able to play both ways—both styles.

RM: Certainly, the Brubeck group gave you more opportunities than most bands—for one thing, the whole time-signature thing Brubeck was into.

JM: Yeah, he wrote a couple of little drum things. He treated me well. Of course, Paul Desmond didn't really appreciate it at the time. We opened up at the Blue Note after we did that TV show. We did a couple of one-nighters. I'll never forget it. I'd do a little drum solo, and the people would stand up and clap—the whole thing. The second night, after the drum solo, Paul stomped off the stage and went up to the dressing room. Dave broke the set, went up and said, "What's the matter?" Paul said, "Either he goes or I go." So Dave said, "He's not going. This is what I wanted." Paul and I talked about this while he was alive, so we hashed the whole thing out. It was no big deal, but at the time it was somewhat of a shock, because he was the star of the group. So all of a sudden, here's this kid with glasses getting standing ovations, and that was kind of hard for him to take. But he staved right on

through, and we actually became very close friends. During the last seven or eight years of the group, we always hung out together, but at first it was hard for him to share the spotlight with someone else.

RM: You and Paul went to see the movie *Psycho* together, right?

JM: [laughs] That was funny. At the time, we had a bass player named Norman Bates. He had great intonation and played

beautiful lines. Anyway, we were on the road somewhere, and Paul said, "Did you see the movie *Psycho*!" I said no. He had seen it in some other town, so he said, "I'm going to take you." I said, "I don't want to go see it. What's so ... ?" He had this big smile. He said, "You've got to come." I said, "I don't really feel like it. I'll stay here and practice or relax." He said, "*You've got to*

come see it." This guy dragged me to the movie. We got in and the theater was really quiet, except for Paul and I going, "Hah, hah, hah, hah!" The people thought we were nuts. Norman Bates—and here Norman was in the group. So we got back, and I said, "Norman, have you seen *Psycho*!" We both got on his case. Norman Bates, man. I'll never forget that.

RM: Probably your most famous solo is from "Take Five," which you recorded with Brubeck. One of the things I like about that solo is that the rest of the band continues to play behind you, so that the solo sounds like part of the same tune. A lot of times, it seems that the tune stops, the drummer does a technique demonstration, and then the tune starts up again.

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"THERE ARE SO MANY PEOPLE TEACHING OUT THERE WHO HAVE NEVER PLAYED. HOW CAN YOU SHOW SOMEBODY SOMETHING IF YOU CAN'T DO IT?"



Photo by Veryl Oakland

David Uosikkinen

by Robert Santelli



EVERY now and then a band comes along that, after playing in relative obscurity for years, suddenly breaks into the big time with a bang. There's no better example of such a band than the Hooters. This Philadelphia-based group named itself after the hybrid harmonica-keyboard instrument called the melodica, which was nicknamed the hooter. The melodica was popularized by the Jamaican reggae artist Augustus Pablo and is played by Hooter member Rob Hyman. Hyman and the boys worked the local circuit, and developed an intensely loyal following in and around Philadelphia before finally securing a record contract with CBS. They then went out and surprised everyone except themselves when they scored big with *Nervous Night*, their debut album released last year.

You can't help but root for a band that strives to achieve success and then gets the break it needs—after years of patiently waiting for one—to prove that its music deserves to be heard. And what kind of music is that? It's a potent, irresistible combination of reggae, rock, rhythm & blues, and pop. No, you can't help but root for the Hooters.

You can't help but root for the Hooters' drummer, either. The warm, upbeat view of the guy with the almost unpronounceable last name—Uosikkinen (just call him David)—is as much a part of his drumming as it is his personality. According to insiders, he's the one who keeps the spirit of the Hooters up when it needs some inspiration. And he's also the one who keeps that delicious reggae-flavored beat on perhaps the most noted Hooters' song, "All You Zombies."

"I'm the guy in the back of the band," says Uosikkinen, "but I like to think that my role in the Hooters is as important and as critical as anyone else's." And, of course, it is. Along with guitarist/songwriter/singer Eric Bazilian and keyboards/hooter/singer/songwriter Rob Hyman, Uosikkinen is an original member of the band. "I've built my entire career around the Hooters," continues Uosikkinen. "The two are so connected that I couldn't conceive of them being separated."

When I spoke to Uosikkinen about his drumming and drum philosophy, the rise of what some people in Philly refer to as Hootermania, and his feelings on just what all this new-found notoriety means to him, he and the Hooters were about to come off the road after a long stint opening up for Loverboy. Uosikkinen is the type of drummer you can talk to for hours, and when the conversation is all over, his enthusiasm has so infected you that both of you want to talk for hours more. Due to his rigid schedule, that wasn't possible. But from what transpired during our chat, it is possible to understand why Uosikkinen is indeed one of rock's promising young drummers, whose name and sound you're apt to hear more and more in the future.

RS: A lot of people are under the impression that the Hooters came out of nowhere last year and shot to stardom. Yet, in fact, the Hooters have certainly come up through the ranks and paid their dues.

DU: This is our sixth year as a working band, so we're no overnight success. Before that, Eric [Bazilian] and Rob [Hyman] played together in various bands for five years. So we've been working our tails off for a long time. It's kind of funny when people refer to the Hooters as a new band. I was talking to someone the other day,

and he used the term "overnight sensation." That was pretty amazing. "Sensation" is a heavy term. But that's all part of success, I guess.

RS: But why the big breakthrough last year? What happened, or what did the Hooters do differently, that enabled 1985 to become the band's big year?

DU: It was mostly our persistence. But what made the record company take notice of us and offer us a recording contract was the independent record we released a while back. That record was real successful. It was called *Amore* and sold over 100,000 copies. Record companies couldn't help but pay some attention to us. Plus, the music on the record was really good. When you have a strong base of 100,000 records being sold in the Philadelphia area alone, that says something.

RS: Were there any songs on *Amore* that made it onto *Nervous Night*?

DU: Yeah, "Hanging On A Heartbeat," "Blood From A Stone," and "All You Zombies." But they're quite different in terms of production and arrangements. "All You Zombies," for instance, sounds like a completely different song on *Nervous Night*. The hook is the same, but the groove is very different.

RS: You're an original member of the Hooters, correct?

DU: Yeah. When Eric and Rob first formed the band, we didn't even have a name. When they told me they were going to call the group the Hooters, I said, "What? You're kidding!" I remember telling my friends that the name of the band I was in was the Hooters and watching them crack up. But now I love the name.

RS: How did you come to meet Rob and Eric?

DU: I met Eric first. I was playing at a club in Philadelphia with a band. Eric was interested in working with its singer. We met and got along very well. Then, he came out to see us again, and we invited him on stage to play with us. Not too long after that, he called me up, and asked me to come down where he and Rob were rehearsing. It started from there. We hung around together and played a lot. I also did a little recording with them. I think we did a few cover songs for a demo, which was for a movie. Not only did we sound good together, but we all enjoyed each other's company. We were primarily a dance band in the beginning. We'd do our own material, and then cover old reggae tunes by Bob Marley, Dennis Brown, and Augustus Pablo. We'd also do a ska version of the old Yardbirds' song "For Your Love." We'd really change around the arrangements of the songs we covered quite a bit.

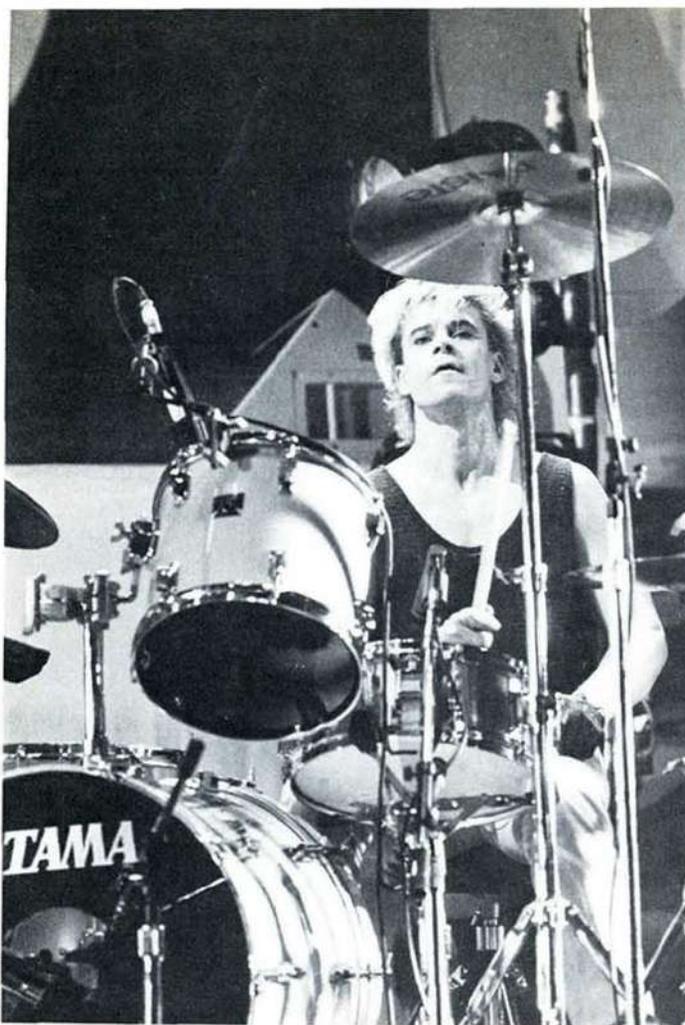
RS: Anyone who has followed the Hooters since the band's early days knows that the band was influenced by a variety of sources. You could definitely hear the reggae influence, but there were also obvious strains of Philly soul, rhythm & blues, and mainstream rock. Has playing drums for a band with such an eclectic style ever been a difficult job?

DU: No. It was great, especially in the beginning, because prior to my playing with Rob and Eric, I was playing mostly rock 'n' roll. But I used to listen a lot to Bob Marley and other reggae artists. I really enjoyed getting the chance to play reggae and ska.

RS: Did the reggae or ska beats ever cause you problems?

DU: No, not after I got the hang of it. It came pretty natural to me. I was lucky.

RS: I mention that because I know a few drummers who are great



rock drummers, but when they're asked to cross over and play something with a reggae feel, they usually wind up blowing it.

DU: See, I listened to guys like Sly Dunbar and Carly Barrett of the Wailers. Dunbar plays pretty straight-ahead reggae beats. You can tell when it's him playing on a record without even looking at the credits. But for me, it really wasn't difficult to play reggae. I know what you're talking about, though. I'm fortunate; I feel quite comfortable playing it. The best thing is playing something with a rock feel, and then falling into a reggae feel with the bass drum on the 2 and 4.

RS: What are your musical roots? What kinds of music did you listen to as a kid?

DU: When the Beatles came out, I thought they were amazing, just like everyone else did. But two of my favorites were James Brown and Otis Redding. I used to listen to *James Brown Live At The Apollo* all the time. I don't know if that was Bernard Purdie playing drums for him or not on that record. But whomever it was was so tight and played the coolest stuff. I'm real glad I got into listening to records and drummers like that at an early age, because it helped my grooves a lot. At the time, I had a lot of friends who were listening to the British Invasion stuff, and I'd tell them, "Hey, listen to this record," and it would be one of James Brown's. "Sex Machine" was one of my all-time favorite songs. I once played in a band that would do a 20-minute version of "Sex Machine." The singer used to be in the Hooters; he'd do James Brown just fantastic. James Brown is definitely one of my heroes. All those early soul and R&B artists were definitely big influences in the way I viewed music and played the drums.

RS: Bernard Purdie in particular?

DU: I liked Bernard Purdie, but when I was a kid, I just listened to the music. I didn't know what drummer was on what record. I remember seeing Otis Redding in a film singing "Respect." That had a big impact on me. I was playing in Madison, Wisconsin, and I went by that lake where his plane crashed. I got the eeriest feeling

being there.

RS: What inspired you to take up the drums?

DU: I started playing drums because I really liked music a lot. When I was a kid, my father took me to see Buddy Rich. I remember having my picture taken with him.

RS: Were you playing drums at the time you met Rich?

DU: Yeah, I had just gotten started. I started playing around with a snare drum when I was in sixth grade. Originally, I wanted to be a guitar player. I remember going into a music store with my mother to look at guitars, and the man who worked there said something about my hands being too small. He probably thought I was going to be a pain in the ass and didn't want to be bothered with me. I had a neighbor down the street from where I lived who had a guitar and a snare drum. He could play "What'd I Say," and I could lay down the beat for the song pretty easily. That was my introduction as far as playing drums went. But from then on, I kept on playing.

RS: Did you take lessons or study music?

DU: I took some when I was a kid. There was a music store up the street, and I used to go there once in a while. Later on, when I was in the Hooters, I started taking lessons at the Modern Drum Workshop. I did that for about a year.

RS: When did you decide you wanted to make a career out of playing drums?

DU: All my life, [laughs] As soon as I started playing in bands in high school that played clubs and made money doing it, I said, "Wow, that's great!" That's when school went down the tubes. Looking back, I really wish, though, that I had gotten a better education. But I was too into playing the drums. That's when I seriously started to listen to other drummers. Little Feat was a favorite band of mine. I love Richie Hayward as a drummer. I'm also a big fan of Andy Newmark and especially Michael Shrieve. I think Michael Shrieve is one of the greatest.

RS: Let's switch gears now and talk about *Nervous Night*. There are three tracks on the record in which I really enjoy your playing. It's not only because what you play is quite smooth and refined, but also because it's unusually important to the song's success. I wanted to get your feelings and comments on these songs. Let's start with "All You Zombies."

DU: The important thing about what I play on that song is the bass drum. You hear this mesmerizing bass drum sound on that tune. I remember that Rick Chertoff, the producer, had in mind something of a Wall of Sound thing. It was like the Pink Floyd song, "The Wall," actually. If you recall, that song has a strong bass drum. We wanted the same sort of effect for "All You Zombies." It's hypnotic; it doesn't move except for the one solo section near the end of the song. When we originally recorded the song on *Amore*, we'd drop into the chorus and I'd play a straight four, and then go back to that reggae feel. You can hear that on almost every song Augustus Pablo has recorded. So Rick wanted to capture that but make it sound bigger.

RS: The bass drum is certainly the pulse of the song. Without it being so strong, I doubt if the tune would have been as effective.

DU: When the song was being recorded again, this time for *Ner-*



**"IF THE EMOTIONAL
SIDE OF MY PLAYING
ISN'T RIGHT ON,
MY TECHNICAL
SIDE STINKS."**



vous Night, we wanted to make that bass drum sound even bigger. Live, my bass drum has been rocking the rafters. It's been great. We have a Lexicon 200 up there with us; we get that digital going, and the room starts shaking! That's been one of our best songs live.

RS: What about "And We Danced"?

DU: "And We Danced" is real upbeat; it was an easy song to record. The toughest song on *Nervous Night* for me to record was "Day By Day." When we first started recording that album I'd record to a Linn, and I wasn't used to doing that. I am now, but in the beginning it was hard. Going back to "And We Danced," though, it was easy because we were real inspired playing that one. I enjoyed it, because in the chorus where there's a double hit with the cymbals, that's something I really get into doing. It's just a good rock 'n' roll song for a drummer to play.

RS: And finally, what about the old Arthur Lee song that the Hooters covered, "She Comes In Colors"?

DU: Ah, that one! I'll tell you the truth, I didn't even know if that song was going to get on the record. I don't know if I should apologize for stealing a feel or what, but the song "Pressure," by Billy Joel, had a big influence on me for "She Comes In Colors." Liberty DeVitto plays this cool quarter-note feel, dropping the back-beat down on, I think, 4 and 6. We used to play the song in clubs, but with a reggae/ska beat. When we recorded it, I wanted to do something a little bit different than what we'd been doing live. It turned out okay. Everyone was happy with it. Actually, "She Comes In Colors" turned out to be one of the more surprising cuts on the album.

RS: One of the toughest tasks a musician must accomplish in the development of his or her own style is the transition from being mostly an imitator to being one's own player with one's own ideas. As a drummer, when did you make that crossover?

DU: Well, you talk about imitating other musicians—other drummers. I know it's very good for me to see other drummers perform and listen to lots of music. But I try to steer clear of out-and-out imitation. And I think I do a good job of it. You have to understand that the Hooters are quite different from other bands. Because of this, it was quite easy for me to develop my own drum style. They say Philadelphia is the melting pot of sound; well, it was pretty easy to develop my own style because there were so many music forms to take from. I used to go see Buddy Rich and Tony Williams. I play a canary-yellow drumset that is similar to the yellow Gretsch set that Tony plays. I had Tama paint my set for me. But I remember seeing Tony play with VSOP. I sat there with my mouth open. So guys like Tony influenced my personal style, too, not just rock drummers.

RS: But to go back to the question, what has been the most difficult

hurdle for you on the road to becoming a drummer whose style of playing is his own, as much as that's possible?

DU: Solos. I'm not really a soloist, and I haven't done many solos. But I love getting up on stage during soundchecks and just hitting away. My career has been spent making music with other musicians, which is really what playing drums is all about. But since we've been touring with Loverboy, I've watched Matty [Frenette] do a solo that sounds and looks very exciting. I don't know if I'll ever do that sort of thing, but I want to work towards doing something like that. But with music. That's why I've been listening to a lot of Latin material lately. It's almost like you're playing a solo, but you have other musicians playing with you.

RS: In the past, it often seemed that many rock drummers, when asked to develop a beat from a songwriter's idea or to do their part to enhance the basic rhythm of a tune, react only to the music. But today, lyrics are being taken more and more seriously by drummers. Would you agree?

DU: Yeah, sure. I know I have to feel and appreciate the words. I'm an emotional player, so I have to feel all aspects of a song before I can play it right. I need some sort of emotional link to it. If you're working with a songwriter like Bruce Springsteen, for example—and I like to think Rob and Eric write similar kinds of songs in terms of quality of lyrics—it's easy to relate to the songs. But when you go out and tour for nine or ten months, it's also easy to play well consistently if you believe in the songs you're playing. Remember, you're playing the same songs every night. If you don't have some sort of emotional link, you get bored, and then you're in trouble. Your playing definitely suffers.

RS: You mentioned your drumset before and said that it was a canary-yellow Tama set. Could you give me more details?

DU: Presently I'm playing a Tama *Superstar* set. I play a 22" bass drum, a 5 1/2X 14 snare drum, a 12" power tom, and a 16" floor tom. It's practically the same setup that Max Weinberg of the E Street Band has. As for cymbals, I use two crash cymbals—an 18" medium crash and a 16", both of which are Zildjian. I also use a

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Staying In Shape:

PART 2

Photo by E. Shaw Green



Denny Carmassi

I love to walk! I have miles of trails behind my home, and I try to walk at least 36 minutes to an hour and a half every day. During the summer, I swim a lot. I do basically the same thing on the road. If it's a nice day, I'll go for a walk or a swim.

Diet is also very important, especially on the road. I try to eat sensibly: plenty of salads and lots of fish.

I try to warm up ten to 20 minutes before a show. I may start out with metal sticks for two or three minutes, just to loosen the muscles. Then, I switch to my regular sticks and play whatever rudiments pop into my head, or I'll do something from *Stick Control*.

At home, I practice whenever I feel like it, for as long as I feel like. Some days I get more accomplished in 20 minutes than I would in two hours. I have no set routine, but I'll usually play at least a little bit every day.

balance between music and life is essential. If you live your life completely for music, you'll eventually end up in trouble emotionally. You *must* find that balance. Mine was boating. The recreational part of my life kept me on the ocean, and when you're out there, you realize you're less than a pimple on this earth, and the reality of this brings you right back down to earth.

If you're not physically healthy, you won't be mentally healthy. The medical profession has promoted the importance of exercise for so many years that you'd be a fool not to listen. Find the exercise that makes *you feel* good, and you'll be healthy both physically and mentally.



Photo by Lissa Wales

Joe Franco

One of the great things about drumming is that we can stay in shape simply by playing a lot. Personally, I prefer jogging on my bass drum pedals to running outdoors. Here's one of my "jogging" exercises.

I find that a week or two of rehearsal, which usually precedes a tour, is enough to get me in shape. At home, I might strap on a set of headphones and play to a tape of the show I'll be doing. This

Photo by Randy Bachman



Hal Blaine

There's no question in my mind that mental and physical health go hand in hand. My daily jogging program seems to clear my body of impurities. As for warm-up exercises, a pair of sticks on a pillow for ten minutes usually does it for me.

I've talked a lot in the past about balance. Finding the right

Tips From The Pros

Compiled and Edited by Ron Spagnardi

really builds up my stamina.

Another thing that's important for me is to maintain my weight. If I gain even a *little* weight, I'll lose a lot of stamina. When I'm on the road, I stay away from deli trays after the show. When I'm home, I can't go to Mom's for dinner any more than once a week. *That* can be dangerous!



Photo by Tom Coppi

Joe LaBarbera

I've tried various types of physical fitness programs including jogging, stretching, and calisthenics. However, I find that I get the most enjoyment out of tennis, and this has become my primary source of exercise at home *and* on the road. Usually, you can find a tennis court in most towns, either at a local school, a park, or at a health club. If you're fortunate enough to be traveling with someone who also likes to play, well, all the better. I'd suggest finding a form of exercise that you enjoy doing. This way, staying in shape won't feel like such a chore.

As far as diet is concerned, moderation and common sense have always been my guide. One tip I might suggest would be to avoid eating late at night, just before bedtime.



Carmine Appice

My routine consists of going to a health club and doing 45 minutes of aerobics, 20 minutes on the bicycle, and roughly 30 minutes of light Nautilus. I do this whenever I'm home, about three times each week.

As far as eating goes, I try different diets to keep my weight down. Right now, I'm trying the "Fit For Life" diet, which is made up of lots of fruits and vegetables, and proper food combinations.

My warm-up before performing consists of paradiddles and Swiss triplets. I do them clicking my sticks together like the marching band drummers do. I'll do this for about 30 minutes prior to the show. I may also do ten minutes of sit-ups and push-ups. That's just to get my blood pumping.



Kenwood Dennard

Staying in shape can be fun! For me, it's *more* than fun; it's a way of life. And it's a way of giving thanks to the Creator for giving me a healthy physical body to begin with.

Here's a special exercise I use to stay in shape: Sit in a comfortable chair. Starting with your right fist, touch your right pectoral (chest) muscle. Move your fist quickly down to your right knee, strike it, and return immediately to your pectoral. Continue the same procedure. Here's what it might look like musically:

P = Pectoral K = Knee

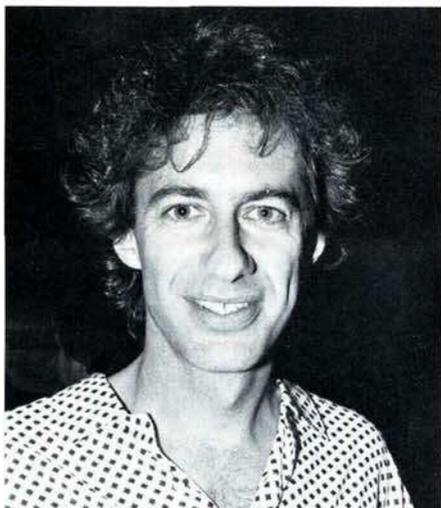


Be sure to do the exercise with the left arm as well. Repeat the exercise 100 times with each hand, without stopping.

Move swiftly and gently. Keep the 16th notes in strict time. Practice first at a slow, steady pace. You can increase the tempo after a period of time.

This exercise is very strenuous. *Do not* practice it immediately before a major performance.

Photo by Rick Malkin



Alan Gratzer

I have a fairly regular regimen of physical exercise and diet, both at home and on the road. I run between three to five miles a day, four days a week. Not only does this make me feel better, but since I've started running, I've had absolutely no endurance problems playing a two-hour set.

I also have a Universal-type machine with free weights, which I use three days a week for about 45 minutes. I'll usually do the weights right after running, while the blood is pumping. When we're on the road, we usually stay at hotels that have exercise rooms. Even if the hotel doesn't have an exercise facility, the staff is more than happy to direct you to the nearest health club.

About two years ago, we were approached by Dr. Robert Haas, the author of *Eat To Win* and *Eat To Succeed*. He had been the nutritionist for a number of well-known athletes, and saw a correlation between athletes and rock musicians. He started us on a diet that was high in complex carbohydrates and low in fats. It excluded red meats, dairy products, oils, and sugar. Basically, it included lots of fruits, vegetables, grains, rice, potatoes, and pasta. The cholesterol level of everyone in the band improved dramatically, as did our general health and endurance levels. Personally, I've tried to stick to this regimen rather closely. Eating right *does* make a difference in how you look and feel. This, along with a regular exercise program, can improve your speed, endurance, and chops in general.

In regard to keeping your hands, wrists, and arms in shape, I've developed and used a powerful, six-minute exercise built on the concept of stop-and-go running known as "wind sprints."

1. Play alternate single strokes, *as fast* and *as loud* as you possibly can, for precisely one minute. Keep your shoulders relaxed, and play from the *wrists only* with a maximum turn. Be certain that you breathe deeply and smoothly to keep the oxygen flowing to the muscles, as you'll be exerting considerable energy. At the conclusion of one minute of playing, drop your arms to your sides and totally *relax* for exactly one minute. Breathe deeply to regain lost oxygen.

2. Repeat the same procedure, only now play for 30 seconds, and rest for 30 seconds by dropping your hands to your sides. Do this twice.

3. Do the same procedure again; however, now play for 15 seconds and rest for 15 seconds. Do this twice.

4. The last step is five-second "bursts"—five playing seconds, followed by five resting seconds. Repeat this five times.

Your total playing time will be three minutes, with three minutes of rest time, totaling six minutes. If you follow the instructions carefully, and put *maximum* effort into this exercise, I'll guarantee your hands will stay in top shape in six minutes a day. You'll be amazed at the results!

Note: *This exercise is not recommended for drummers whose health would be affected by over-exertion.*



Photo by Rick Malkin

Steve Smith

I run, stretch, or jump rope, though not as part of any particular fitness routine. I try to keep my weight at 145 pounds, and I never eat a lot before a gig.

There really aren't a lot of other things I do to stay in shape, with the exception of just playing the instrument as much as I possibly can. When I want to warm up on the road, I set up my practice pad, think of some of the tunes we're going to be playing during the set, and then I play them—hands and feet.



Peter Magadini



Photo by Rick Malkin

Bud Harner

About two years ago, I found a gym near my home that's equipped with Nautilus machines and Life Cycle exercise bikes. When I'm not on tour, I try to make it to the gym at least three times a week. I ride the bike for 30 minutes at Level 5 and then use some of the weight machines for another ten to 20 minutes. When I'm traveling and don't have equipment like this available, I take a tennis racquet with me. Many hotels have courts, or you can usually find one nearby. It's amazing how much more stamina I have for drumming since I've increased my physical activity.

As far as actual practice goes, here's a simple warm-up that I've used for a while. Start slowly, and gradually increase your speed until the wrists and arms get tired. Then stop, shake your arms out to loosen up, and do it again.



Photo by Lissa Wales



Photo by Charles Stewart

Keith Copeland

My exercise program begins with 20 to 40 toe touches, depending upon how "in shape" I feel. If I exercise regularly, 40 is no problem; however, if my weight gets above 185, I don't exercise too strenuously. I usually diet until I get below 185, and then gradually get into a more strenuous program as my weight drops.

After the toe touches, I do 15 to 30 push-ups, and ten to 20 leg lifts, which is the most exerting part of the routine. I lie down on my back and slowly lift my legs about 6" off the floor without bending the knees. Then, I slowly open them as far as possible, and then bring them back down. Following that, I'll do 20 to 40 sit-ups.

Another exercise I like resembles a push-up, except I leave my lower torso on the ground, and just push the chest up as far as I can. I usually do five or ten of these. The last exercise consists of arm stretches, performed by lifting the arms to a horizontal position and moving them back and forth 40 to 80 times.

In regard to diet, I try to stay away from all meats. Long-grain brown rice is a staple for me. I'll generally cook the rice, cut up some raw cabbage, place it on top of the rice, and then add some low-calorie oil-and-vinegar dressing. You can also substitute slightly cooked, fresh string beans in the same dressing, with onions over the rice. Both dishes are very nutritious.

When I'm on the road, and can't get to my brown rice and cab-

Photo by Stephen A. Weiss

bage, I rely on a lot of tuna fish sandwiches and salad bars. I supplement them with low-fat cottage cheese, and low-fat milk. And whether I'm at home or on the road, I drink a lot of spring water, and I try to fast at least 48 hours, once every two weeks or so, to cleanse my body.

I also take 1500 mgs of vitamin C daily, plus 400 IU's of vitamin E, a B-Complex stress supplement, 75 mgs of zinc, two codliver oil capsules, and two flower-pollen tablets, available from independent vitamin suppliers.



Sandy Gennaro

First of all, I don't eat red meat. I prefer to stay with fish, poultry, fruit, and vegetables. I seem to have a lot more energy eating this way. I also take a Super V mega-vitamin, 400 units of vitamin E, and a vitamin C supplement every day. And I stay totally away from drugs and alcohol.

When I'm on the road, I never eat any later than three hours before the show. You need a great deal of energy at showtime, and you don't want to have your body working hard to digest a meal when you need that energy for performing. After eating, I try to take a walk. I also drink at least 16 ounces of water or *Gatorade* before a show. I find this prevents cramping.

I'm also a great believer in stretching exercises. There's a great little book on the subject called *Stretching*, by Bob Anderson, published by Random House. The exercises deal with every part of the body, and it's an ideal program for drummers. I also jog about a mile a day. To relieve the boredom of running, I like to create rhythms in my mind, in tempo to the pace of my running. I also try to swim ten or 15 laps whenever I can. It helps me maintain stamina and endurance.

If I don't have access to my drums or a practice pad when I'm on the road, I'll keep my hands in shape by "air drumming," which is simply moving the sticks in the air on an imaginary drumset without hitting anything. It's a great way to stay in good playing condition.



Liberty DeVitto

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BARRIEMORE BARLOW

A superlative drummer and percussionist, Barriemore Barlow has a provocative style that is considered by many to be at the vanguard of rock-oriented drumming. In the early '70s, Barlow came to prominence as a key feature of Jethro Tull, where he integrated irregular rhythmic excursions, exquisite dynamics, and an affinity for melodic experimentation within Tull's esoteric sound.

Citing "creative differences" with vocalist Ian Anderson, Barlow grew frustrated with the band's apparent lack of progress in the late '70s. He eventually departed Tull to satisfy his own pursuits, as well as to contribute to projects with other artists.

I met with Barrie at his home, which is situated on the banks of the Thames River about 30 miles due east of London. The village that he resides in is an unofficial musicians' community, with Barrie's friend and neighbor Ian Paice living just a stone's throw up the road from him. While I was planning this interview, I anticipated a discussion primarily concerning Barlow's infinite knowledge of drumming, his background, and his career experiences thus far. What I actually gained was an insight into his strong character and spirit, not to mention his comedic personality. Any topic we addressed that day was responded to by Barrie's relentless penchant for controversy or his equally sharp-witted humor.

Without the benefit of witnessing his physical gestures and smiling face as he answered the questions that follow, one might think him a bit cynical, but that really isn't the case with Barrie. He has experienced both good and bad throughout his career, and he is nothing short of direct when discussing those experiences. When he comments on a question posed to him, he may or may not convey what you want or expect to hear. Instead, Barrie gives it to you straight.

TS: In retrospect, was Jethro Tull an overall satisfying experience for you, and if so, on what levels?

BB: Oh yes, it was a great experience. I learned a lot about life, I learned a lot about music, and I learned a lot about America. It's a great way to see the world, and it's nice to do it in first-class style, you know? I mean, the thought of getting on a Greyhound bus and schlepping around the States supporting someone just doesn't appeal to me.

TS: But you probably would have "roughed it" in the beginning if it had been necessary?

BB: Probably, yeah. But I didn't have to do that, even in the early days. It was all handed to me on a silver platter. I joined Tull on the crest of a wave, and I felt like I didn't deserve to be there for the first three or four years—certainly not until I started to stamp my own impression on the band.

TS: After your departure from Tull, was it intentional that you played mostly session projects rather than involving yourself in another band situation?

BB: Well actually, I started a band while I was still in Tull. John Glascock—who was Tull's bass player at the time—and I were like brothers. He had to leave the band to have a massive heart operation, which affected his circulation afterwards so that the feeling in his fingers wasn't the same as it had been. In spite of that, we were still writing together. After he left the band, I brought in Dave Pegg of Fairport Convention as his replacement. Dave's a great player, but the music started to become folky. Tull had leanings in many directions, and one of those leanings was this sort of folk element. The balance was tipping over too much in that direction for my taste.

Now John had previously been in a band called Carmen, which was where I met him when they supported Tull for a three-month U.S. tour. I loved that music, but they eventually disbanded. Later on, when I was really fed up with Tull's music, I called John and said, "Do you fancy getting together to do some playing? We can bring in David Allen, too." David was the keyboard player from Carmen. John was elated about it, and just two days later,

John died. That just blew my mind completely. I mean, I cried and cried. When we were doing the last gig of that U.S. tour—Tull had to do two more gigs after getting the news—I was crying while I was playing, all the way through the show. That really did me in.

The first thing we did at the end of the tour was to attend John's funeral. In the meantime, I had arranged for David Allen to come over to England, which he did, and I got this wizard guitar player named Robin Hill. We tried to pick up the pieces and continue this band situation. Since I still had a European tour to do with Tull, I was down at Shepperton Studios rehearsing with that group. Tull rehearsals would always start promptly at 10:00 A.M. and last until precisely 6:00 P.M. I'd have the new band come in at 6:30 using Tull's gear, which I got clearance for, and we'd go on from there. The band consisted of Chris Glenn from Michael Schenker's band, Tommy Ayres on keyboards, who's played with just about everyone, David Allen, and Robin Hill. It was keeping me pretty busy having two types of material going on at once, but I loved it.

When Tull's European tour finished, I continued rehearsing with this band for about six months, and then David Allen went off and tried to do a deal with our material for himself, using the tapes that we had made. That was one of the hardest lessons I learned when that project went down the tubes. And that was after I had kept the geezer in my house for four months, fed him, and treated him like a guest.

Then I called Zal Clemson, who was the guitarist for the Alex Harvey Band, and we ended up playing together for about ten hours a day for three months in my studio. We were just going absolutely bananas getting it all out of our systems, and it sounded fantastic. We put a band together around what we were doing, and that band was called Tandoori Cassette. Have you ever heard of Tandoori Cassette over in the States?

TS: To be honest, no. But the name sounds

POINT OF VIEW

by Teri Saccone



Photo by Annie Colbeck



very intriguing.

BB: Well, it was a happening band back in the early '80s. The rule was: "If you've heard it before, don't play it." It was roughly commercial as well, so that people would be leaving a gig singing the melody lines. We had Charlie Toomahai from Be Bop Deluxe, who was the bass player and singer, and keyboard player Ronnie Levy from Jack Bruce. I used to call him "Ronnie Never-Played-The-Same-Thing-Twice Levy." Sometimes it was awful, but usually it was incredible.

TS: It sounds exciting and spontaneous.

BB: It was, and we were hitting the university circuit. I had done all the big venues and all that business already, and it was really nice to work that university circuit. They're still my favorite type of gigs. We had so many managers and record compa-

nies chasing us, but they all seemed to want something for nothing.

TS: In what respect?

BB: Well, managers did none of the actual work for us. I organized the road crew, got the P.A., and financed the whole thing, but they couldn't sell it, probably because it was based over here in England and because the music was a bit ahead of its time. When I played the first Tears For Fears album, *The Hurting*, during the making of Yngwie's album, and nobody understood it, I said, "Just hang on and give it a few plays. This album is going to do pretty well." Over here, it was a big smash. Lo and behold, Tears For Fears' next album was an international success. So the moral is: You have to be in the right place at the right time, and Tandoori Cassette was in the right place but at the wrong time. We weren't teenagers who could afford to go on and on, living off unemployment insurance, because we've got mortgages, kids, and everything that goes with it, and that's the business side that sets us apart from these young people. Also, we didn't have anyone but me as our financial backer, and I had to turn the tap off when I was \$50,000 down on Tandoori Cassette.

TS: Did you ever recoup that money?

BB: No, but it was great to be playing that music. I mean, on a good night, it was as good as, if not better than, anything I've been in. From that point, we decided that we'd have to call it quits, and I just started doing other things. The phone just started ringing. I had played with Robert Plant in the middle of the Tandoori Cassette period. What Robert was doing wasn't a patch on what Tandoori Cassette was doing, but Robert was earning money, you know.

The more I work with other people and see the business side of the "business," the more I respect Ian, in retrospect. For example, from the songwriting point of view, he used to come into rehearsals and say, "Martin, you play that; John, you play that; David, you play this," etc., and

by the time they all worked their parts out, I already knew what was going on. I'd play probably the first thing that came into my head, and nine times out of ten, that was what we kept. But if there was anything he didn't like, he always had a good alternative, which is great. It's sort of like *Zappa* without reading music.

TS: Since you brought up Ian Anderson again, I was wondering if you and he ever had any extreme differences of opinion about how things should be played, given that you seem to have some pretty definite ideas and a strong personality of your own?

BB: We had differences every single day [laughs], but it was pretty healthy. I mean, he used to let me have my way all the time. Apart from some of the tempos of things, I played things pretty much as I felt they should be. Ian's got a ridiculous way of looking at tempo; I mean, there are certain tempos that *move* people . . . certain hidden tempos like disco tempos. He would invariably want things much slower than I would want them to be. Perhaps those tempos suited the timing, but listening back to that music, it's had its day—you know, the overarranged pomp rock where you're struggling to hear the melody. All those bands of that ilk ran out of steam. I think, in some ways, it was easier to write a bar of 7/4 or 5/4 than to come up with a hook melody.

TS: Since that music sounds dated to you, I gather that you probably don't listen to much of it anymore.

BB: Oh yeah, it sounds very dated, and I can't stand to hear any of it. I'm on ten Tull albums, and there are probably four songs I could possibly bear to listen to now. But I play the Tandoori Cassette rehearsal tapes *all the time!*

TS: Do you think Tandoori Cassette will ever resurface?

BB: Well, I don't know. Tears For Fears and Depeche Mode are doing what we were doing. There's a lot of drama in that music, and lyrically it's excellent. The only music and musicians that I really admire are the innovators, and sadly, the drummers—the innovative drummers—that have most captivated my ears over the past 15 years are now doing nothing.

TS: Who in particular are you referring to?

BB: Artie Tripp, for one. He's a chiropractor now. I actually sent him a drumkit over to L.A., with a note saying, "Please get off your ass and start doing it again." Now Michael Giles—I probably mentioned him in the last interview—is doing demonstrations for Roland. It's so hard to keep inventing fresh things while keeping a commercial thing happening, and the only innovative players that have actually combined that innovation and commercialism from the drumming point of view are guys like Phil Collins and Stewart Copeland. Copeland had a unique style that was very commercial, which was great—lovely. His





timing was all over the place, but it didn't matter; it was a different type of sound.

It's very hard because, for a start, each drummer is at the mercy of a bunch of other musicians—at least the majority of drummers are—and those musicians in turn are at the mercy of the record companies. The record companies have to see profit, and they have to be convinced that there's a marketplace for that product. So as you can see, at the end of the line is the poor drummer, who not only has to please the musicians collectively, but the band also has to please the record company in order to get a deal. Or they at least have to have some gimmick, you know what I mean? It's that image side of it; it's packaged like the selling of washing powder, regardless of what the ingredients are. It's frustrating at times.

But having said all that, I've done pretty well within this business, compared with some of my heroes like Tripp. Now Phil Collins has done *incredibly* well in the business, although I think he could have used some restraint at the Live Aid gig. I mean, it should have been renamed "The Phil Collins Show With Special Guests: The Rest Of The World." Sorry Phil, I love you, but *come on!* Can you imagine

the money it cost to fly that Concorde across there, and the whole point was to save money to give to these needy people? And then they put him in the "Stairway To Heaven" number, and they already had

**"IF YOU TAKE 100
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Tony Thompson in there. Phil should have taken his own band—which is fantastic—and done his *own* thing instead of all that silly shit. Everybody said, "Isn't it wonderful?" but the whole sentiment behind

the day was to be prudent, yet generous—not extravagant or ego-seeking. I mean, Phil is a great drummer, he's written some great songs, and I admire him very much, but I think he made an ass of himself that day.

TS: You were saying that you've managed to keep afloat in this business despite the hardships that some of your personal heroes have had to endure as drummers.

BB: The thing I said about the phone ringing is ironic, because I get a lot of offers from heavy metal bands left, right, and center. Without hurting anybody's feelings, I don't dig that sort of music. My eight-year-old son can play that. This sort of music was basically invented and perfected by Zeppelin and Purple, and everything else is just a pretense of that. If you take perhaps 100 heavy metal bands over the last ten years, perhaps there are 20 songs worth listening to out of the whole lot, as far as I'm concerned. All the bands sound the same. It's the whole sort of *Spinal Tap* thing. I laugh at these bands like Motorhead and all the American metal bands that are trying to do all that. It really is a sad indication of America's intelligence that heavy metal is so popular there. I think heavy metal appeals to the not-so-

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GENE C H

MEMPHIS DUES

by Robyn Flans

WILLIE Nelson, Brenda Lee, Waylon Jennings, The Box Tops, Burl Ives, Julie Andrews, Governor Jimmy Davis, John Denver, Danny O'Keefe, Bobby Goldsboro, The Gatlins, Dusty Springfield, Joe Tex, Don McLean, John Prine, Roy Orbison, Crystal Gayle, Tommy Roe, King Curtis, Paul Revere & The Raiders, Tammy Wynette, Earl Scruggs, Reba McEntire, Grady Nutt, Loretta Lynn, Ronnie Milsap, Dottie West, Kenny Rogers, Terri Gibbs, Sandy Posey, The Statler Brothers, Mel McDaniell, Bobby Womack, Ronnie McDowell, Bobby Bare, Roy Clark, Boots Randolph, Sweet Inspiration, Jerry Lee Lewis

And Gene Chrisman. Possibly you have never heard the last name in this list, but certainly most people will recognize the others. That list represents a sampling of people for whom Gene has supplied drums from the time he was a member of what was known as the 827 Thomas Street Band—Chips Moman's Memphis studio address—to the present. From 1966, for a period of five years, working at that studio under Moman's supervision, a small group of musicians knocked out hit after hit.

It could have ended there, but Gene wouldn't allow that. In 1979, he moved to Nashville and continued his success. A testament to that success is the fact that he was chosen to work on two of the biggest projects in country music in recent years—Highwaymen, with Willie Nelson, Kris Kristofferson, Waylon Jennings, and Johnny Cash, and Class Of '55, Memphis Rock & Roll Homecoming, with Carl Perkins, Jerry Lee Lewis, Roy Orbison, and Johnny Cash.

At 46, he's just getting ready to have his first endorsement with a drum company, and every time I tried to make an appointment with him, he had 10:00, 2:00, and 6:00 sessions. Ask him how he does it, and he can't help you. He just does it. It doesn't have anything to do with intellectual explanations. It is simply feel, and Gene is proof that, in this technological age, that is the priority even in the precision-perfect business of making records.

RF: How did the whole Memphis thing happen for you?

GC: I started fiddling around with drums in high school and picked it up off records. I beat my cardboard boxes and pots and pans, while I listened to Fats Domino, Lit-

tle Richard, and all that stuff.

RF: Was that the only music you were interested in back then?

GC: Back then, yes. I hated country. When a country record came on, it turned me off.

RF: How did that change?

GC: I guess I just got over it. Now I enjoy country. Of course, "country" is not as it was before. You can do things in country now that you couldn't do back when I was growing up. That kind of makes a difference. It goes back to the type of feel I was used to playing.

RF: What was your first professional gig?

GC: We just had a little band together—kind of a high school thing—which would play in parks and different things. Someway or another, the first record I did was up at the Chisca Hotel when WHBQ was up there. It was just two songs with Jody Chastain. That was a long time ago. I don't even think about that anymore.

FR: What was that like?

GC: The first time I did something like that, I was scared to death.

RF: What was the material like?

GC: Just kind of a slow shuffle. There wasn't much to it. Once I heard the song, doing it felt natural. I just figured out what to play and what the feel was. It was a little straight-ahead blues thing. It wasn't too hard.

RF: How did you graduate into being a very well-known drummer in that area?

GC: I started playing clubs. I used to work some in West Memphis with Eddie Bond & The Stompers. Then I was working the Congress Club with Ray Scott. We worked there Friday and Saturday nights for a long time. The guitar player, Lee Atkins, went to work at the Five Gables, and I started working with him. We were like the house band there. Then Jerry Lee [Lewis] needed a drummer. He came and listened to me play, and he sat in and played a couple of his tunes. I already knew the songs from listening to the records.

RF: What year was that?

GC: The first time I worked with him was in 1960. I worked with him for about a year



Photo by Flick Malkin

and a half, and then I quit. I enjoyed it at first, because I was young and got to see the country, but the longer I traveled, the more I got burned out on it. Three and four hundred miles, day in and day out, got old fast. It made me batty.

RF: After quitting, when did you return to him?

GC: It had to be '62, because I was working with him when my son was born. In

R I S M A N



fact, I was in Portland, Oregon, when I called home and my wife had gone to the hospital. I couldn't get out until the next morning, and it was terrible. Talk about being worn out—this was the most tired I've been in my whole life. We worked in some club in Portland that night. I got through at 1:00, went back to the motel, and I had to get up at 5:00 to get the plane. I got to the airport, and it was completely

fogged in; you couldn't even see the plane outside. I stayed there until 3:00 or 4:00 that afternoon, and they finally chartered buses and took us to Seattle. The plane didn't leave until about 1:00 the next morning. I finally got home around 7:00, went to the hospital, stayed 30 minutes, went home, and crashed. I believe I never went back to Jerry after that.

RF: During that second time with Jerry,

you worked with another drummer?

GC: Morris Tarrant. It's kind of weird working with another drummer. It can really be a mess, so I said, "Look, you play what you want to play, and I'll just play the feel." It worked out okay like that, but I don't know why anybody has to have two drummers. It was alright, but it wouldn't be something I'd want to do every day.

RF: Have you ever worked with another



drummer on a session?

GC: One time. It was for Johnny Hallyday, and that was with Kenny Buttrey. It was the same type of thing. We faced each other with a baffle between us, but we had eye contact. We just about could feel what we were going to do. Most of the time, I played the feel, and let him play the fills and stuff. The tracks came off tight. We started late that evening and worked until the wee hours of the next morning.

RF: Did you do some of the recording with Jerry Lee back then?

GC: Yes, maybe two or three songs. One of them was "Hello Josephine," which is the only one I remember coming out on an album. I don't know what they did with the other stuff. Jerry did most of his stuff in Nashville then, although he started out doing it in Memphis. Sam Phillips had a studio up here in Nashville at one time. I did another session with Jerry at American Recording in Memphis with Jerry Kennedy in the late '60s, where we only did two or three songs. We were doing so many projects back then, so he was just another artist. I respected the artists, but we did so many that they weren't any different than anybody else.

RF: And you recently worked with him on *Class Of '55*.

GC: Right. The artist I enjoyed the most on the *Class Of '55* was Carl Perkins. I don't believe I'd ever worked with him

before, but he sings good and I've always liked his records. Not that I haven't liked the others, but Carl is a guy you can get close to. He'll carry on conversations, whereas Johnny Cash won't carry on much of a conversation with you, and I hardly ever saw Roy [Orbison], except when he got ready to cut. He's kind of a loner and wouldn't come around too much.

RF: What was the game plan after you left Jerry Lee?

GC: I quit and played some clubs again. Then I met Stan Kesler, and I started doing some recording with him down at a little place on Manassas called Echo.

RF: Do you remember cutting "Little Red Riding Hood" with Sam The Sham & The Pharaohs?

GC: I did play that session, although I didn't do "Woolly Bully."

RF: Did you think that was the silliest song you'd ever heard?

GC: It wasn't no sillier than "Woolly Bully." It was a monster record.

RF: You also worked with Sam Phillips.

GC: Right. I had done the thing with Jerry Lee, and every once in a while, Sam would do something. Stan did some cutting at Sun on Bobby Wood and a few projects.

RF: How did Chips Moman enter the picture?

GC: While I was working with Stan, Chips already had this little 2-track studio, and

then they had a board put in. He just hired us all, because Reggie Young and Bobby Emmons were working with the Bill Black Combo. Bobby Wood and I were working with Stan, so it just went from there.

RF: What were you cutting back then?

GC: I think the first thing we did when Chips opened the studio was with Don Schroeder, who we called Papa Don. We cut James and Bobby Purify's "Shake A Tail Feather," "I Take What I Want," and a whole album. That was when we cut Sandy Posey, too. I went to New York to do Aretha's "Natural Woman," but in Memphis, we cut Wilson Pickett's "I'm In Love," Dusty Springfield's "Son Of A Preacher Man," King Curtis's "Memphis Soul Stew," The Box Tops' "Cry Like A Baby," Arthur Conley's "Funky Street," B.J. Thomas's "Hooked On A Feeling," Danny O'Keefe's "Goodtime Charlie's Got The Blues," plus Elvis, Neil Diamond, and I can't remember everyone who cut.

RF: In *The Rolling Stone Illustrated History Of Rock & Roll*, Chips' American Recording Studios is described as having a drum booth that was actually a separate room.

GC: No, it wasn't—not when I was there. It was just in the middle of the floor. The drums were on a high rise, to start with. Right in front of me, there was a smaller baffle, and I was looking at Bobby

Emmons, who faced me. To my left was the piano, and they had a vocal booth. So there was a booth, but they put the vocals in there, not the drums. Finally, they took the high rise out, and we just put the drums on the floor.

RF: It also said that Chips got his signature "live drum sound." How did he get that?

GC: It was probably just letting everything bleed into that one overhead mic' that caught the snare, the toms, the hi-hat, and the cymbals, and the one mic' on the bass drum. Now you've got drum booths, and each drum is individually miked. It's very different now from what it was back then.

RF: Is it better?

GC: I like the drums to be out in the open. Sometimes some of these booths here are so small that you can hardly get a set of drums in them. It kills the sound of them, too. You get in a cage with a lot of glass or hardwood, you hit one tom, and it bounces into all the mic's anyway. I'd rather have it out in the room itself, if you can get them to sound right out there, which usually you can. If you've got a good engineer, you can make anything sound right.

RF: Is using a lot of mic's better?

GC: I think it is, because when you've got one mic', you can't really tell what one drum sounds like. Now, each tom is miked, you've got overhead mic's for the cymbals, the snare drum is miked, the bass drum is miked, and the hi-hat is miked. I usually have eight mic's.

RF: Did your playing have to change with all the technical changes?

GC: Not a bit. But it sure sounds better now.

RF: What was it like working with Aretha?

GC: It was fun. I enjoyed working with her because I enjoy R&B anyway, but going to New York and getting to meet Jerry Wexler was a thrill. He had produced so many records I loved.

RF: During what period of Neil Diamond's career were you working with him?

GC: We cut "Holly Holy," "Sweet Caroline," "Brother Love's Traveling Salvation Show," and those wonderful songs. Tommy Cogbill produced that stuff. He, along with Chips, also produced Merilee Rush's "Angel Of The Morning." I'll tell you, on the recent remake of that song, the track sounds almost like the one we cut.

RF: You worked quite a bit with B.J. Thomas.

GC: Some of the songs we cut were "Just Can't Help Believing" and "Hooked On A Feeling," and when Chips moved up here to Nashville, I came up and cut "Another Somebody Done Somebody Wrong Song." Then I did some other work with B.J. with Pete Drake producing. His *Amazing Grace* album was a big record, and I did "New Looks From An Old Lover" with him, a couple of other Gospel albums, and the *Peace In The Valley* album.

RF: What about Elvis?

GC: I did "In The Ghetto," "Suspicious Minds," "Don't Cry Daddy," and "Kentucky Rain." I think we cut two albums and a whole bunch of stuff.

RF: Did you see him as just another artist?

GC: In a way, yes. We treated him just like we would anybody else. Just because it's Elvis doesn't change anything. I remember Elvis making a mistake somewhere in a song, and some of his guys said, "Don't say nothing to him; it's liable to upset him." But when Chips said something about it and told him that we'd have to do it over again, Elvis was fine about it. It's a thrill to work with somebody like that, but we treated him just like we treated any of the other artists. It was impossible to get close to him, though, because of all the people who were around him all the time. You couldn't go up and carry on a conversation with all those people around. But it went real good. It was real easy, and everybody enjoyed it.

About a week or two after we cut Elvis, we went in and cut Roy Hamilton. Elvis called and wanted to meet Roy, so he and his entourage came over, and we just had a big get-together. Elvis is the one who brought the record of "Angelica," which Roy Hamilton cut. We took pictures, talked, goofed around a lot, and cut the record of "Angelica." I've always liked Roy Hamilton. When I first heard "Don't Let Go," I loved the song, and getting to meet somebody like that is kind of like working with Elvis.

RF: Everyone talks about Elvis having been real moody; people say that, if he was in a productive mood, he'd go all night, but you'd have to wait for him to get there and get into the mood.

GC: We used to start around 7:00 at night,

and work until about 4:00 or 5:00 in the morning. At about 11:00 at night, I'd start to turn into a zombie, because I've never liked late hours. I still don't.

RF: How did you survive that?

GC: I don't know. I'd just get a second wind, and by the time I'd be ready to go home, I'd be wide awake. I don't ever want to go back to those days.

RF: Elvis also didn't take to strangers. He liked the people around him that he knew. How was it when you first met him?

GC: He was pretty friendly to all of us. We kind of hit it right off. I don't ever remember any pressure on any of the sessions. I remember that he did get sick with tonsillitis or something one week, and we had to cancel some sessions, but he was always on time. They'd say 7:00, and he'd be in right around then.

RF: Was that marching drum part on "In The Ghetto" your idea or Chips'?

GC: I think it was both of ours. I can't remember which one of us it was who figured that out after listening to the demo. That wasn't on the demo, but we came up with that. I think that was a real good song.

RF: Can you describe the Memphis sound?

GC: It was just a good feel. We tried to hit on a groove and let things play around the groove. That's the way I like it today. I like to let the top-end instruments play around while the bottom end stays solid. To me, that's what gives feel to a record. It's not how much you do, but how much you *don't do*.

RF: When and why did you leave Memphis?

GC: Chips closed down when he moved to Atlanta. I never wanted to go to Atlanta. I never have liked a big town or fighting traffic and all that. I stayed in Memphis and

continued on page 100



Photo by Rick Malkin

by Susan Alexander



Photo by Susan Alexander

Marillion's Ian Mosley

When was the last time you went to a concert where the audience clapped and sang along to every song—a concert where you were mesmerized by a charismatic singer and the magic of moving music? Welcome to the world of Marillion.

Marillion plays complex rock that reflects influences from classical, Latin, and jazz to British folk, blues, and of course, rock 'n' roll. Already an established success overseas, the band's first breakthrough in the States came in the form of last year's hit single, "Kayleigh." Marillion followed that up with impressive sales for the group's third LP, *Misplaced Childhood*, and current mini LP, *Brief Encounter*. Drummer Ian Mosley joined the band in 1983, and his easygoing nature and sense of humor fit in perfectly with the extended family that is Marillion.

Although widely admired for his work, Mosley is a modest man. When he meets fans, he is always willing to answer questions and just generally talk drums. Even though Ian has a busy style, there are no arms and legs flailing away at everything within ten feet of the drumkit. Those intricate fills he plays may be hard work, but you'd never know it by Ian's relaxed demeanor. He is the kind of drummer to whom young drummers look for inspiration.

In his early days, young Mosley's musician father used to take Ian with him to West End shows in London. Ian was inspired by the drummers and began banging away on biscuit tins when he was seven. He started lessons at age 13, and played in his school's jazz orchestra. After that, it was off to Guildhall School of Music, where he studied during the day and played in West End shows at night.

He says of his early influences, "I was totally into the big band drummers: Buddy

Rich, Louie Bellson, and Gene Krupa. Then when the whole jazz/rock thing happened, I started listening to Lenny White, Gerry Brown, and a lot of Latin guys, especially Ray Baretto. And I always thought that John Bonham was brilliant."

After school, Ian played a variety of gigs, including session work. Then he was asked to do an album in Holland with keyboard player Rick van der Linden. Mosley ended up staying there for two years. He says, "It was great living in Holland. They had lots of jazz and Latin workshops where you could go along and play.

"Eventually, I joined Nippy Noya, who formed a band called Latin Explosion, which was about 20 percussionists and three or four horn players. Nippy, who's a really good percussionist, used to go on first and start doing a thing on congas. Then another percussionist would come on, and it would build up. In the end, the whole band would be on stage. It was brilliant. I learned a lot because there were some great players going about."

Mosley returned to London in 1978 and joined the Gordon Giltrap Band. While working with Giltrap, Ian met former Genesis guitarist Steve Hackett. Hackett was finishing up an album and asked Mosley to play on his upcoming tour. Mosley played with Steve for a couple of years. When Hackett decided to take some time off, Ian heard of the opening with Marillion. He was originally hired just to do an album session, but was asked to stay on permanently.

Does Ian feel that he has been typecast as a "progressive rock" drummer? "Yeah, maybe in the past, but I've played on all sorts of stuff, really. I mean, I've surprised myself in a couple of the things I've done. The last session I did—for a band called Propaganda—was a kind of jazz

thing. They put down a basic Linn track that was quite straight. Then they said to me, 'We want you to go totally berserk over the top of it. Go really . . . Keith Moon.' So I did, and that turned out really well.

"I feel more at home playing complicated music, I suppose—although Marillion's not really complicated. For instance, it was very unusual to play anything in 4/4 with Steve Hackett. It was always 9's or 13's. Marillion, I think, is more song-oriented, because we write as a band. We do try to emphasize melodies more, but there's still room to do your 7/4's and whatnot.

"I'd been doing a lot of it before in West End shows. There are always 5's and 7's, but I don't usually count those things anyway. I try to play a melody because, if you're trying to count—especially on some of Hackett's stuff—it's like going '1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13.' [out of breath] So you just try to play to the melody.

"I do try to listen to the whole thing as a piece of music, rather than beaming in on the drum part. Between the ages of 16 and about 24, I was guilty of just trying to please the drummers in the audience. But in the last few years, I've started to appreciate different styles of music."

Ian has the ability to make the music flow smoothly, no matter what the time signature. As he says, "I seem to get great pleasure these days from just being able to play, say, four beats to a bar and create an atmosphere. It means so much more to me now than playing at 100 mph. I find it more challenging, in a way."

Mosley's feet are very quick. He will suddenly switch his foot from his hi-hat to the left bass drum and explode with a triplet or double paradiddle. Then, before you

can react to that attack on your brain, he is back on the hi-hat, churning out an incessant, irresistible beat.

Ian explains how he acquired such speed. "I used to practice all the things that I did with my hands with my feet. I hadn't done that for years, but I've started doing it again. I'm just playing four bars of paradiddles with my hands and then four bars with my feet.

"Foot speed depends on one's pedal, as well. I always used Premier 250S bass drum pedals. Premier just stopped making them, so I bought the last 20 pedals.

"If you really want to do double strokes with the bass drum, practice them and try to put them in context. A lot of the time, it's the same as when you practice a paradiddle on one drum. You get brainwashed into how it *sounds* on one drum. As soon as you put one hand up on a cymbal, suddenly it becomes a totally different rhythm. It has a whole new meaning.

"I think you can get bogged down with practicing to get these bits of wood to go as fast as possible. When it comes down to actually playing, I think you should try to forget about what you've been practicing. When you concentrate on one particular rudiment for hours on end, by the end of the day, every fill you do is going to be that rudiment. I think that's probably wrong.

"Let's say that I thought my double stroke was weak. I'd practice that for a couple of hours, and then I'd just forget about it and play for half an hour to records or whatever. By doing it like that, I was getting my weaknesses sorted out, but I wasn't losing the actual feel in my playing.

"I went through a stage where I used to practice paradiddles, flams, and everything. Then when I went to Holland, I saw all these drummers playing amazing stuff. I'd say, 'Are those paradiddles you're playing?' They'd say, 'I don't know.' That's when I started practicing *rhythms*. I'd listen to a record and think, 'That's really nice. I want to learn that.' I'd learn the rhythm, and then I'd say, 'Wait a minute, what is this?' Then I'd realize that it was maybe a double paradiddle, but it was split up around the kit.

Mosley's playing is so precise that, even with the most intricate fills, every stroke is clean. He modestly explains, "It was always driven into me to try to make every beat as clean as possible—accenting the second beat on double strokes to really lift the beats out of the drum, rather than playing into the drum. That's just the way I was brought up. People do say that it seems as though I don't put a lot of effort into it, which is quite encouraging.

"I didn't practice for about a year, because I was playing every day. But in the last couple of months, I've started. I just do an hour a day of rudimental stuff. I was brought up playing orthodox grip. There

are still loads of things that I can't play matched grip but I can play orthodox. Whenever there's a real complicated bit, I'll switch to orthodox because I know that it's no problem. I've still got probably a lifetime's work getting my hands up to standards on matched grip.

Marillion's *Misplaced Childhood* LP is one continuous piece of music that was recorded live in the studio. Ian describes the recording of the album. "I joined the band on the *Fugazi* album. On that, we put down a basic arrangement, and then the whole thing was ripped apart by our producer and everything was overdubbed. I think it took away a lot of the spontaneity. Some of the original ideas and feels that we created in the rehearsal room were lost.

"*With Misplaced*, we went in, and Chris Kimsey, the producer, said, 'You've got one piece of music that's 20 minutes long, and we're going to go in and record it. We'll see how far we can get before someone makes a mistake.' We started the day off at about two o'clock, tuned the kit up, and then all played as a band in the studio. There was very little overdubbing.

"What's happened in the last few years in the studio is that the only person who *really* has to get it right *every time* is the drummer. All the other musicians are saying, 'If I mess it up, I'll overdub it.'

"I tried to limit myself to starting the day at two o'clock and finishing it at six o'clock, because after three or four hours in the studio, I'm past my peak. It was a really nice way of doing it. It was very relaxed. Plus, I think we captured the feel of the band on record, which is very hard to do."

On the band's last single, "Lady Nina," Ian used a Yamaha *RX 11* drum machine. He has used electronics before in session work, but never before with Marillion. Is this a new direction for the band? "I'm always open for suggestions," Ian laughs.

"I think that, if there were room in the music, I wouldn't mind messing about with some Simmons kits, especially now that you can sample your own sounds. I'm up for experimenting. But at the moment, I can't see that there's room for it in Marillion's music. I prefer to try to get a really nice drum sound out of an acoustic kit—especially live. Some kids came up to me on this tour and said, 'What are you triggering with your tom-toms? It sounds electronic.' I think that's great. That's the sound I wanted—something with lots of attack, but still with the warmth in it. We're just putting lots of reverb on the toms. It's got the attack of a Simmons kit a lot of the time, so I'm pleased with that."

Ian's Yamaha kit consists of two 22" bass drums, 10", 12", 13", and 14" rack toms, 14", 16", and 18" floor toms, and a 7 1/2 x 14 wood-shell snare drum. About his Yamaha drums, Ian says, "They're so versatile. I can take that big kit that I use live

and use it on anything from a jingle session to a really adventurous album session. I can break it up into a small kit, and I never seem to have any problems with anything on the road. They're well made." Ian's cymbals are all Zildjian *Brilliant*s.

Mosley still does session work, as his schedule permits. "When at all possible, I try to play on other people's material, because I think it's very good to keep myself fresh with new ideas and someone else's approach to working. It lifts me up so that, when I come back to do the Marillion stuff, I've got more energy. I think that's really important.

"I'm all up for all the guys doing other stuff—within reason. My ideal situation would be to have the main project—Marillion—and then to do these other spin-offs. Being in that situation would be paradise. But at the moment, we've got to put all the work into the band."

Marillion has a pretty heavy touring schedule. How does Ian keep in shape for those strenuous gigs? "I've started drinking heavily," he jokes. "I suppose it depends on the music you're playing. If you're not feeling 100% at the gig and it's your fault, then it's no good shouting at anybody. But if you've done everything possible to stay together—a bit of practice, a few push-ups and sit-ups—and someone else lets you down, then at least you can say, 'I did my best.' Everyone slips up now and again. I just think that, because it's quite a physical thing, you can't party every night, especially on a really long tour. If someone's had a really late night, you do notice it."

Marillion's success has been steadily building, but Ian is cautious. "I'm a pessimist at heart, probably," he chuckles. "No, I really enjoy things. It must be the old session musician part of me that always thinks, 'Well, it could be all gloom tomorrow.' Everyone in the band is having a great time. We all get on really well. We just keep going. It might last for another ten years; I don't know. It's best to make the most of it.

"The last two years have been very intense touring, and I think the next year or two are going to be, as well. But after that period, I can see us just holding back a bit. I mean, if we crack America somehow, then I'm sure we'll probably sit back a little bit just to get our sanity. That's the time when I'd love to do other little projects. Then it'll be fun for the band every time we get back together to tour. It'll be fun, rather than just going back and touring for the money. We're nowhere near that, of course. But I think there will come a point—with a bit of luck—where we'll say, 'It's not really the money.' If you're not enjoying it, it doesn't matter how much you're getting paid, does it, really? That applies to any job. But at the moment, we all really enjoy being together."

MIDI And The Electro

In Part 1 of this article, we introduced the concept of interfacing various electronic percussion devices with various sound sources, via MIDI. This time, we'll discuss a few alternate sound sources, and examine some of the alternative applications—and some of the limitations—of MIDI interfacing.

Other Sound Sources

In Part 1, we examined drum machines and sampling computers as sources for percussion sounds. The other major source of timbres is the profusion of MIDI keyboards that exists today. For example, an interesting tom sound may be created by using a Sequential *Prophet 5* or a Yamaha DX7. By using a pad converter (as described in Part 1), the sounds created by these keyboards may be accessed through a drumkit. Straight synthesizers such as these are a bit limited for drum use, though. Basically, the problem is one of trying to produce radically different timbres from one machine, simultaneously. Most synths are well-suited for producing only one or two timbres at a time. Much more useful than the traditional synth is the digital sampling keyboard. Long the domain of the \$10,000 and up crowd, samplers have recently come down quite a bit in price. The first low-cost sampler, the Ensoniq *Mirage*, lists at around \$1,695. A recent arrival from Sequential is the *Prophet 2000*, at approximately \$2,500. Be advised that the Ensoniq is seldom discounted much, and as a result, the price disparity between the units is less than it first appears. A few hundred dollars may be saved by foregoing the actual keyboard and buying the rack-mount, electronics-only versions (*Mirage Digital Multi-Sampler* and *Prophet 2002*). A number of keyboard manufacturers are promising their own versions soon, so keep an eye out.

The idea here is basically the same as it was with the *SP12*: getting "personalized" sounds into the machine. With a keyboard sampler, one gives up the sequencer-like operation of a drum machine in favor of much greater manipulation of the sample. As one example, let's take a closer look at the *Prophet 2000*.

The 2000 allows the operator to sample at one of three frequencies, to produce bandwidths of 6 KHz, 12 KHz, and 16 KHz. The lower the bandwidth, the fewer

high harmonics the sample will have (but the longer the available sample time). At 12 KHz, the sample time is eight seconds total. A factory expansion will double sampling time for a nominal cost. The sampling time can be cut up into 16 different chunks for sampling different items. Each sample can then be independently tuned, truncated, and looped. A complete voltage-controlled filter and voltage-controlled amplifier section is available for each sound, along with a modulation section and a dynamic response setup. These controls make it possible to alter the samples in much the same way as someone would program a patch into a synth. For example, the sample may be made bright or dull, or it could start out dull and gradually become bright. Other possibilities would include slowing down the attack time so that the sound swells in volume, or a tremolo-type effect. These parameters may also be dynamically varied. One good effect is to open the filter in accordance with loudness. This makes the sound brighter as it gets louder. In any case, 16 samples may be mapped across the keyboard in pretty much any practical fashion. One tom sound may be spread across one whole octave, thereby producing 12 differently pitched toms. Likewise, multiple kick or snare sounds may be produced. Careful preplanning is required for maximum efficiency in sound mapping. While a good kick drum sample may only require 3/10ths of a second, a cymbal may need several seconds. In any case, it is possible to fill the entire keyboard and produce up to 61 sounds of different timbre or pitch.

This setup can be labeled as "Preset Number One," and 11 more presets may be produced with those samples. This gives the drummer access to 12 different kits at the push of a button. Of course, chances are slim that anyone would have a kit with 61 pads! Believe it or not, this is not overkill. If the Roland *Octapad* is used as the controller, almost all of these 61 sounds may be accessed. Basically, here's how it's done: First, add six external pads to get the *Octapad's* maximum of 14 pads. Since the *Octapad* has four presets of its own, a total of 56 sounds may be accessed ($4 \times 14 = 56$). Effectively, there are now 48 14-pad presets! (See figure.)

If 14 pads aren't enough, *Octapads* may be daisy-chained to produce 28, 42, or even

more pads. (I hope that you have very long arms.) If this large a number of pads and presets is not required, a very similar setup may be produced at a savings by utilizing the J.L. Cooper *Drumslave* interface device (see Part 1) and the Ensoniq *Mirage Digital Multi-Sampler*. Like the *Prophet 2000*, the *Mirage* has a built-in 3 1/2" disk drive. One diskette holds all the information for one complete set of samples and presets. Presently 3 1/2" diskettes are running in the \$20 range for a box of ten. These are the same type of diskettes that are used in the Apple *Macintosh* and Commodore *Amiga* computers.

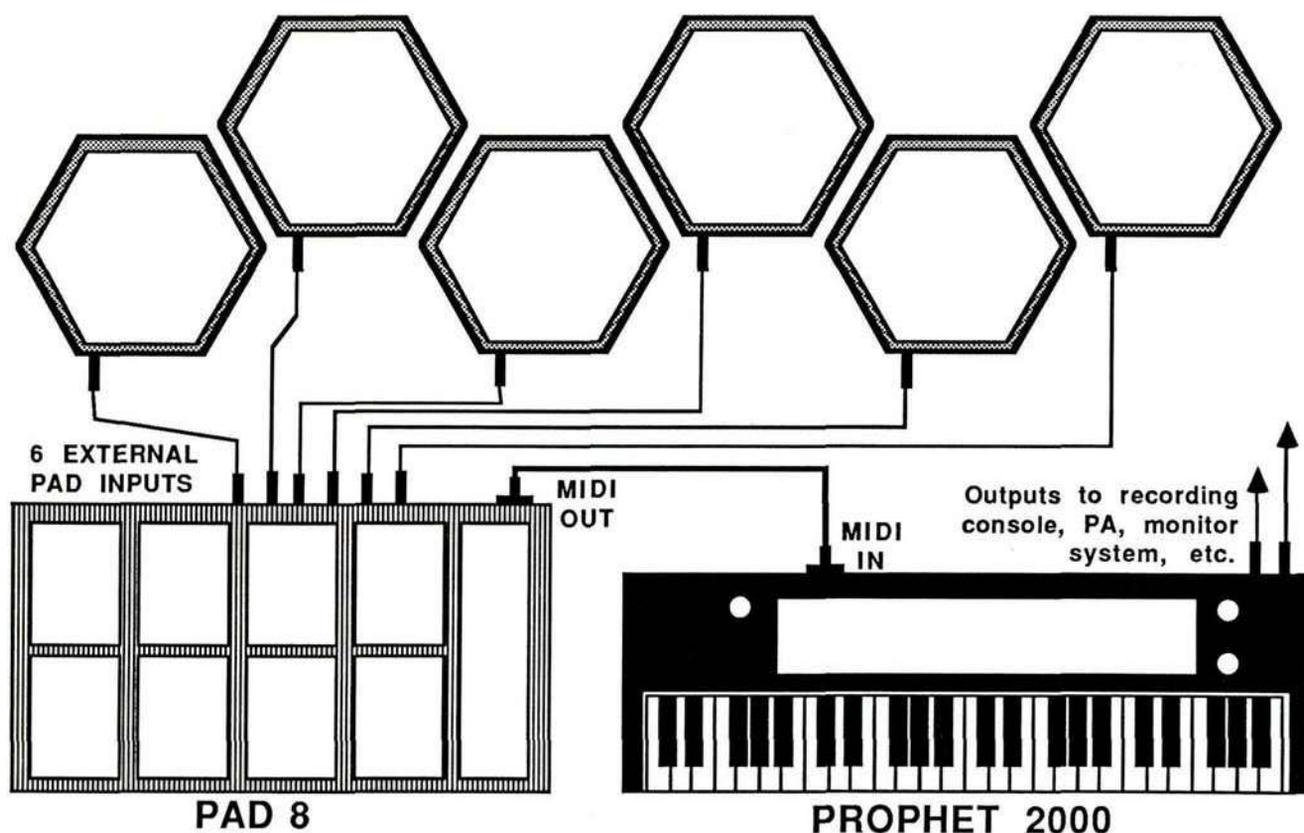
Acoustic/Electronic Combinations

Of course, a lot of people don't want to go completely electronic, preferring instead a simple addition to their existing acoustic kit. A good example might be a nightclub drummer who may need certain percussion sounds, such as agogo bells or congas. Instead of schlepping around an odd assortment of percussion goodies, the drummer could access one of the new "percussion" drum boxes like the Korg *Super Percussion* or the Roland *TR727*. Essentially, these are normal drum boxes loaded with typical percussion sounds instead of drumkit sounds. As an example, the *TR727* is almost identical to the *TR707* discussed in Part 1. A *TR727/Octapad* combination would be a very nice way to add percussive timbres to a kit. It would also be light and portable, since external pads would probably not be required. And remember, no microphones or mic' stands are needed, either.

Limitations

From all of the preceding, one might get the idea that electronic/MIDI drums are the panacea for all manner of ills. But as in any system, here too there are limitations. These limitations are very similar to those seen on other electronic kits, namely reduction in dynamic response, different batter-surface feel, inability to blend sounds into rolls, and a relatively high start-up cost. Generally, electronic systems just don't offer the range of soft to loud that acoustic drums do. However, drums are often compressed anyway—especially in pop music. As a result, listeners will probably notice little difference in overall dynamics. Many drummers com-

Electronic Drummer: Part 2



plain about the feel of the pads. A number of manufacturers are attempting to design pads with an acoustic feel. In any case, the difference is similar to playing a piano versus playing a synthesizer—something that a capable musician not only learns to live with, but soon learns to exploit. Another item that many drummers are sensitive to is the way electronic drums sound on rolls. Unlike acoustic drums—which tend to blend the individual strikes into an overall buzz—electronic drums produce a more staccato sound with excess attack. Electronic drums simply reproduce the entire original sample on successive strikes; there is no memory of a preceding resonance. Theoretically, there is no reason why a sound can't be modified or recalculated in order to produce the characteristic smoothness of an acoustic system. Perhaps someday such devices can be economically produced.

As far as cost is concerned, there is no denying that electronic systems are expen-

sive. The systems described here run between \$1,000 and \$5,000. However, one must remember to keep this in perspective. A drummer playing to a large group of people—or recording in a studio—will require microphones for the acoustic kit. An assortment of professional-quality mic's can easily run over \$1,000. Keep in mind that an electronic kit will almost always be smaller, lighter, and easier to set up at a gig than an acoustic one. But then, some form of stage monitoring will be required. For those who already have an all-in-one electronic kit or drum machine, the cost of MIDI access will be considerably less. It may simply be the cost of the MIDI interface and some cords—around \$500 to \$600.

The final limitation of these systems deals with interconnection to consoles. Most lower-cost drum machines and samplers will only have one or two outputs, and chances are they will be of the unbalanced variety. While rigging balanced out-

puts isn't that difficult, rigging individual sound outputs may be practically impossible. This makes ordinary multi-track techniques very difficult. Almost all samplers and drum machines have control over sound volumes to some extent, but you're stuck if a certain EQ or special effect is required on only one of the drums in a live situation. If this *isn't* required, and if the live mix is mono, there's no problem. Otherwise, a multiple-output machine will be needed.

As a last note, try to listen to the drum machine or sampler through a good playback system before you buy. The computer axiom, "garbage in, garbage out," applies here as well. Musically, the major difference between electronic and acoustic drums is the textures they produce. Electronic systems are neither inherently superior nor inferior to acoustic systems; they're just different. It is these differences that a sensitive player can use to further the music, and help define his or her style. 

by Ndugu Chancler

Working With Arrangers/Producers



Photo by Rick Makin

Being the drummer on a recording session gives you added responsibilities, beyond that of simply playing the drums. Some of those added responsibilities aren't so much expressed or defined by others, as they should be assumed by you naturally and automatically. Not only will you be expected to read and interpret the music to

the fullest degree, but you'll also be expected to assist the arranger/producer in many other ways, in order to make the session run as smoothly and effortlessly as possible.

Since drum music is generally the part least likely to be written out, you'll need to figure out what will work best for you to play in any given musical situation. If there is other music, but no drum music, you'll need to read and interpret your part from a bass, keyboard, master rhythm chart, or any other part available. If no music is available, you should quickly sketch out a guide, so your mind won't be clogged with information from some other aspect of the session. When I recorded the *Thriller* album for Michael Jackson, there were no drum parts. So I sketched out guides to help me learn the inner workings of each song quickly and to give me the definite form as a reference. Having worked with

Quincy Jones extensively, I had a feel for what he wanted, including the sounds of the drums and cymbals, and the selection and frequency of fills. Different arrangers and producers have different concepts about tracks; some like them simple, while others like them complex. It is up to you to evaluate the situation and determine what is needed without being told. Given the same musical starting point, the difference between a final track that is good and one that's great may be some subtleties that were neither written nor discussed, such as when to switch from rim to snare, when to ride the cymbals versus the hi-hat, when to build in dynamics . . . on which toms . . . and where, and even whether or not there should be an opening pickup. These simple, yet important, decisions set the tone for the other musicians.

Since being a session musician requires long hours of work, it's important that you do what you can to help keep everyone as fresh as possible. Every song may not be to your liking, but you must sacrifice personal taste to "give the people what they want"—and give everyone a good feeling while you're doing it. No matter how many takes have to be done, pump everyone up for the next one. Try to inspire your colleagues to do a better take each time.

Sometimes, you'll need to act as your own arranger, making minor changes in a part. This is especially important when it comes to locking in with the bass and guitar. What looks good on paper to a composer might not sound good on tape. And often, an arranger/producer may be willing to settle for a mediocre tape (hoping to fix some parts later) when one more take may solve the problem. Let the arranger/producer know whether or not you think the band can do it better the next time around. If you have it in you, you should go for the take.

There are three key facts to remember on a session. First, you are only "great" if you've played your *best* for the job. Second, you should keep a positive attitude, despite any problems that arise—especially ones beyond your control. Finally, an arranger is only as good as his or her arrangement, and *that's* only as good as the musicians playing it. So always do your best, contribute where you can, and have a fun session!

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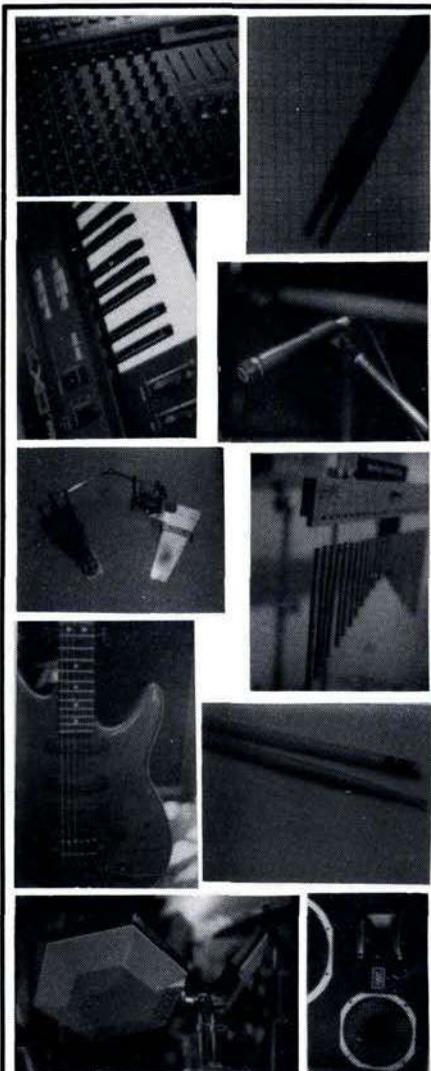
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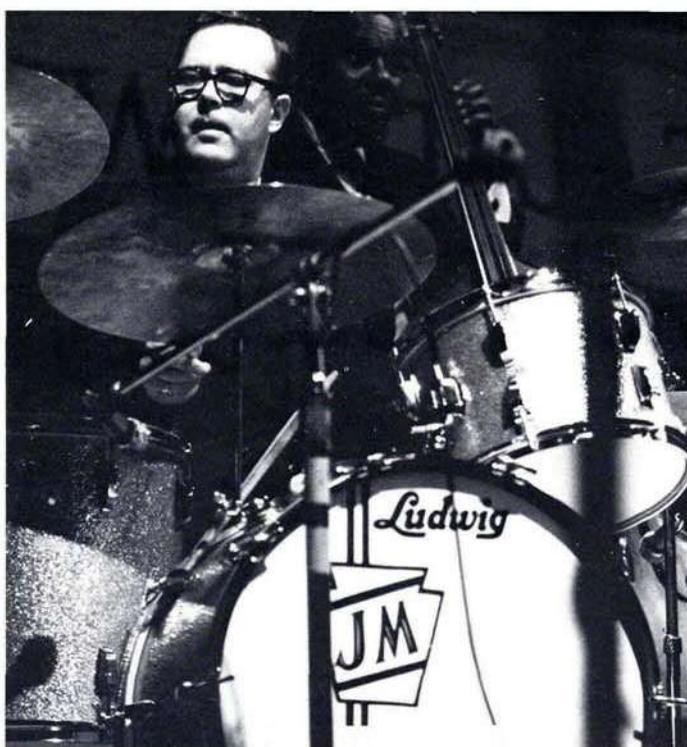
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Morello continued from page 21

JM: When people use the word "technique," they usually mean "speed." But there was a solo that had very little speed involved. It was more space, and playing over the barline. It was conspicuous by being so different. And they kept the vamp going behind me. I do that a lot when I play; I'll have the bass player walk a line behind me, and I'll try to keep the tune in my mind and play around it.

I know what you mean about the tune stopping, the drummer playing something totally unrelated, and then they come back in. I don't like that too much. "Take Five" was a different thing. It was never intended to be a hit. It was just a throwaway. Paul wrote it for me because I wanted something in five, and we needed something to end the concerts with. Drum solos were good to end with because, like Paul said, "What are you going to do after a drum solo, shoot off a cannon?" So "Take Five" was just a little thing for me to do at the end, and suddenly it took off. We made a short version for a 45, and the thing sold eight million copies. People still ask for it whenever I play.

RM: After all this time, what's your perspective on the Brubeck years? What do you think you accomplished? Do you feel that the group earned a place in history?

JM: Oh there's no question. I think I joined it just at the time it was going to make it. A lot of people feel that I contributed to part of its success then, and I guess maybe I did to a degree. Now I listen to the little things we used to do and they sound so simple, but not too many people were doing that kind of thing back then. It had some real good moments, and of course, it took me around the world four times. It gave me that exposure. In those days, we played to between 3,000 and 5,000 people a night—100,000 a month maybe, which is

good exposure—in the various concert halls and all the festivals and so on and so forth. Musically, at times, it was very rewarding, and other times, it was a bit tense, because Dave is not the easiest guy to play with. His time sense is not that strong. Dave was noted for taking a classical approach to jazz. He was always trying to merge the classical aspect and jazz. He'd get off on either these ultra-Chopinistic things or real pounding heavy chords. Dave could swing real good if there was nobody around and you were just sitting down and playing a tune. You'd get a nice feel, but as soon as the curtain would go up, he'd get extremely nervous. He'd have a tendency to really beat his foot a lot and he'd accelerate and accelerate. It was very hard. A lot of drummers couldn't play with him. He'd speed up and they'd speed up. It was the same with the bass player, because Norman would follow Dave rather than the drummer. At times when I first joined, I thought it was me. The thing would start, and by the time we got to the end of the tune, it was a lot faster. So I let it go the first time. The second time, I let it go again, but the third time, I leaned in on the cymbal and just kept the bass drum going. Finally, during the break, I said, "Hey man, something's wrong here. You better watch." I felt like I was all by myself. When [bassist] Gene Wright came on the band, that was a good move because Gene listened with me. We just locked in. If Dave started going somewhere, he'd have

ddrum

to come back, because he'd be out there by himself. The other rhythm sections would go with him, which is not the answer. Not that it has to be metronomic, but you don't take a medium tempo and end up twice as fast. However, I'd rather see somebody rush than slow down. At least that shows life. When you start slowing down, it's death.

It had some good moments. All in all it was great. We played the White House a couple of times. We played for the Shah of Iraq. In fact, they had a coup a week after, and they found the king hanging on a post. I like to think it wasn't our music that caused it.

RM: It was while you were with Brubeck that you "tricked" Billy Gladstone into teaching you. Do you want to tell that story?

JM: Sure. See when I was working with Marian's group in New York, I'd caught Gladstone once or twice at Radio City Music Hall. I liked the sound, and the way the drums came out was so beautiful. He was a magnificent drummer—a genius. So then he left Radio City and was living in Newark on 7th Street. I was living in Newark at the time on Grove Street. Boy, I contacted him right away, and at first, he didn't want to teach. Finally, he said, "Come on over." So I took a couple of lessons with him. Then I went out of town, came back, and took a couple more lessons with him. I must have taken maybe 10 or

12 lessons with him. I really tried to observe everything he taught me. I really hung onto every word.

Then I left and went to California with Dave. San Francisco was our home base. We'd go out for three months, come back, spend four or five weeks there, and work the Blackhawk a couple of nights a week. So I came back from this tour of the Pacific Northwest and *My Fair Lady* was in town. I knew that Billy went out with the road show of *My Fair Lady* with the original cast—Rex Harrison and all those people—so I ran down to the opera house but the guy wouldn't let me in backstage. I felt like a real groupie. "I want to see . . ." "No, you can't come in, kid." So I waited. Finally, Billy came out. "What are you doing?"—blah, blah, blah. I walked him back to his hotel, and he said, "I'll get you into the pit. You can come down and sit right next to me." So the next night I sat this far from him and watched him do the whole show. After the show, I invited him up to my place for coffee. I said, "I really want to study with you. I'll pay you a hundred dollars a week. I really want to learn that technique." He said, "Why do you want to learn it?" And I said, "Because of the sound that you're getting." The control—he could play single strokes as fast as anybody I've ever seen. It was like a blur. It looked effortless. I said, "I want that kind of control, because I can use it." He kept saying, "What you do is fine. You

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don't need to study with me." So I had a little practice pad on a stand. I picked up the sticks and started playing real stiffly. He said, "No, no. That's not it." He grabbed the sticks and started to demonstrate his stroke. Then he looked up, and I was just breaking up. He said, "You really want it bad."

So every night, he'd come up and work with me, and we'd talk. He said I was one of the few people who understood his technique. I must have studied with him every night, and the guy wouldn't ever take a cent for it. He said, "No, I just want you to have it."

RM: Can you describe the key things you got from Gladstone? What was his technique about?

JM: It's difficult to describe in words. Billy never wrote a drum book because he said that it was easier to demonstrate than to talk about. It was a highly individualized style. His whole thing was relaxation, and that the sticks do half of the work for you. It's hard to explain. I could say that it involves touch—how to get a sound out of a drum. The thing I wanted from him was the touch, the sound, the relaxation, and the motion. Everything was natural body movement.

I'll tell you what the first lesson was like. He picked up the stick, and his hand was in a totally natural position. In other words, when your hand is relaxed, your thumb isn't squeezing against your first finger, and your wrist isn't at some funny angle. Billy didn't really go into all of this, but I had gotten the same thing from Stone. The stick just rests in the hand in a very natural, relaxed position. So Billy's first lesson consisted of making a stroke with the right hand.

RM: Here's a guy with phenomenal technique, and I suppose that you could play pretty well, too, at this point. Yet instead of showing you a bunch of hot licks, he just wanted to hear one note with a good tone.

JM: Yep. He demonstrated a slow, relaxed, flowing kind of movement, and you could hear the wood ring when he struck the pad. That was the first lesson—getting the ring of the wood. The average person chokes the stick, and that comes through on the drum.

I had such luck with Larry Stone and Billy, because they were real good teachers—not only good teachers, but they could play, you know. They weren't jazz drummers; they didn't profess to be. But Billy had technique that wouldn't quit. There's one thing that I show the kids when they think they have something

together. I'll say, "Play a four-stroke-ruff paradiddle for me." It was in the old Krupa book years ago, and Billy could play that thing at 120. That seems impossible; how are you going to get four notes in there at that one point? But he did. At first I just thought that he was buzzing the stick, but he played it for me on two different surfaces. One time I was working on that just to challenge myself—not that I'd ever use it. I had that up to 115, I guess. He had all kinds of facilities. That's basically it. When I do my teaching now, I try to pass on these old techniques.

Again, you can have all the technique in the world, and if you don't use it musically, it doesn't make sense. You should learn as much as you can about the instrument, and then go out and play at every opportunity. Even if it's in a polka band, you can make a polka swing. It's all music. That's what I really mean about technique being one thing, but you have to be able to use it. That's what makes someone like Buddy so phenomenal. He has the facility, and still he can play with taste. He can play with a trio if he wants to. I think he prefers to play big band; that's where his forte is. But he can play as soft as you want. There's a guy who's got the facility to do his little solo things. No one can do his things the way he does, but that's him. That's his personality.

Also, find the best teacher that you can, and be sure that the teacher can do what you want to learn. There are so many teachers out there who are unqualified. Just going through a million books will not help you. The objective of a good teacher is to bring out the creativity of the pupil. Some teachers insist that a student play a certain style. Let the students be themselves, and develop *their* talent.

There are so many people teaching out there who have never played. How can you show somebody something if you can't do it? To me, there's nothing worse than "armchair" jazz drummers who haven't played a gig in 40 years, have 70 students, and are professing something that they have no idea about. They've never been on the road, never been in a recording studio, and never been part of a genuine musical situation. There are so many jive teachers out there.

And this thing about going through 75 books—I think it's a shame that some teachers put students through that. I've had students who have studied with other teachers, have come in with 40 or 50 books, and couldn't play *one* of them accurately. They had no idea about keeping time, no idea about phrasing . . .

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This is a shame. I hate to imagine how many people out there are going through this kind of thing. I just want to tell people to beware of those kinds of teachers. If you want to play, go to someone who can do it.

RM: A few minutes ago, you said that you consider yourself a player and not a teacher. I think there are an awful lot of people who *do* consider you a teacher. What's your philosophy about teaching? What do you want to give students? What should they be coming to you for, and what shouldn't they be coming to you for?

JM: Well I think a teacher, if you're going to use the term, should give them knowledge of the instrument. Once they have that, they can use it the way they want to use it. My training was basically classical snare drum technique, but I used it the way I wanted to. So I try to show people how to develop a facility on the instrument. Some of them want to learn how to play jazz, and I have some expertise in that, so I can show them some things. But if they want to learn rock, I tell them to go to a rock drummer. When Danny Gottlieb was in high school, he was playing some Thad Jones/Mel Lewis charts in the school jazz band, and he wanted to know how to approach that. So I sent him to Mel.

There's only so much you can show someone in a studio. I can't be a band. I can intellectualize on how to swing, and I can talk about it until I'm blue in the face, but you've got to hear it and you've got to experience it. That's why I constantly say to all the students, "Get some records. Listen to the type of music that you like to play." But basically, I don't think you should go into a big, deep-thinking trip. If you can teach kids how to play, open their minds up to music . . . First teach them how to hit the drum. You can show them the basic rudiments. I think they are very important. You don't have to teach all rudiments. There's more to it than just rudiments. "Rudiment" means nothing but "fundamental." There are only three basic rudiments: a single-stroke roll, a double-stroke roll, and a flam. A paradiddle is nothing but two singles and a double. So basically, it's to show them how to play, introduce them to various styles of music, play the different styles, listen to records, and learn to analyze what style their playing is. I think that's really all that a teacher could do.

RM: After that, the student has to show some initiative. For example, when you studied with Stone, you would take the exercises that he gave you and, after learning to play them as written, you would then take them further.

JM: Right. When I was studying with him, I'd be doing the first three pages of *Stick Control*, for example, and after I learned to play the sticking patterns, I'd start throwing in accents in various places.

RM: So you were developing your creativity at the same time as you were first learn-

ing technique.

JM: Yeah, because it was boring to just do the same thing. I would always check these things with him to make sure I wasn't doing something wrong, but he always seemed to like what I did. I tell my students, "Be free with these things. Create your own things." The exercises in *Master Studies* are not the end of the book.

RM: Right. Throughout the book, you give hints as to how the exercises can be used in different ways, and you keep encouraging the readers to use their own creativity and imaginations.

JM: That's what I really want to get across. I've got a couple of students who are beautiful "basement players." One guy has incredible technique, but the kid won't go out of his house to play. Great chops, but I can't get him to go out and sit in, or even hear music.

RM: But on a more positive note, I heard Danny Gottlieb with the Pat Metheny Group for about two years before I found out that he was your student, so there's someone who certainly developed his own creativity. Even now, when I listen to him play, I don't especially hear Joe Morello in there.

JM: Now, that is a beautiful remark. Danny studied with me when he was in high school, then he went away to Miami, and then he came back and studied with me again. After all the time Danny has spent with me, he has a pretty good concept of my methods. So it's really a compliment to me that he doesn't sound anything like me. I never said to Danny, "Play it this way." Oh sure, I showed him a few moves on the drums here and there, but I always left how he used the stuff up to him. "Play *you*, man; don't play me."

RM: Are there any common problems that students seem to have—common misconceptions?

JM: What I see a lot in the younger players who are coming up is that they're more interested—especially the rock kids—in big drumkits, and they miss the idea of keeping time. That's one thing I stress all the time—always keeping the tempo steady. That's what it's all about. They seem to be interested in the flash part of it, but not the musical part of it. That's the hardest thing to get over. They're fascinated with all the little nuances and cymbal techniques and all that, but lack keeping time.

Another thing is that I get a lot of students who have studied with other teachers, and they come in very, very tight. This one particular approach that's being taught is this very tense fulcrum—squeezing the sticks and developing this muscle between the thumb and first finger. Drummers who have studied this for three or four years are so tight that they're almost crippled. One guy had developed tendinitis and had to have an operation on his left hand. That doesn't make any sense. So

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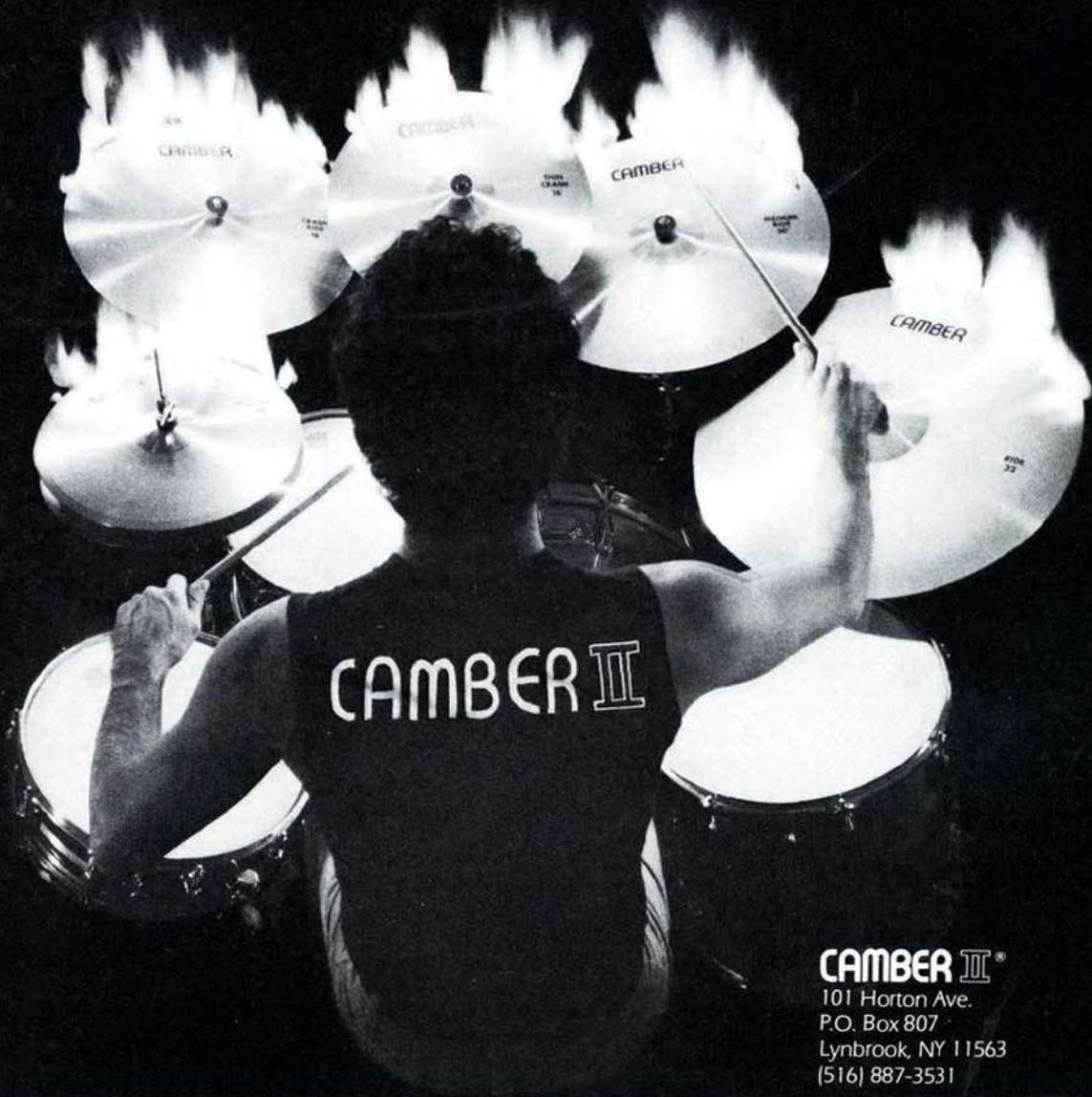
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RM: Back when you were with Brubeck, when you had time off, you used to do a lot of clinic tours. I know that a lot of drummers from England have mentioned you in interviews. One of their earliest memories was going to a Joe Morello clinic.

JM: That's interesting. We played over there with Dave—sometimes twice a year. There were a lot of drum fans around there. I used to let them all in the dressing room. I really feel that, if the people like what I do that much, I owe them some time. I can't chase people away if they're sincere. But the clinics for the Ludwig people—years ago, Bill Ludwig, Jr., asked me "Do you want to do a drum clinic?" I said in my joking way, "What's a drum clinic? A hospital for sick drummers? What the hell does that mean?" Anyway, it got so that I was their top clinician for a while. I think I did more clinics for them than all their clinicians put together for a long time. I'm not doing as many now as I used to, because they're using rock 'n' roll drummers now and I can't blame them. That's what's selling the drums.

I've done a lot of clinics where someone will say, "Can you show me how Elvin Jones plays?" And I'll say, "Do I look like Elvin Jones? I can imitate his style, but I can't play like him any more than he can play like me." See, playing is an individual thing, and boy, I'll tell you, I respect anyone who can play. Anyone who has a reputation has earned it. I'm sure there are people who disagree with my playing, and there are some who think I'm the greatest thing that ever happened. That's what's so great about an art form. It would be awfully boring if everyone played the same. If everyone sounded like me, or like Elvin, or like Max Roach—what a drag. You would only have to own one record. It's individual. You can't like everybody. I certainly don't like every drummer I hear. I appreciate if someone has earned any kind of reputation, but I prefer certain people over others.

RM: I would go so far as to say that one of our basic rights is to like or dislike whomever we want, no matter what anyone else thinks.

JM: Of course, man. People go around saying, "This cat can't play like . . ." Back when I used to travel around, every town had a Joe Morello—someone who could play my style better than I could. There were people who could play just like Max or like Buddy. That's a drag. Buddy has enough clones around.

RM: And I know for a fact that Buddy has absolutely no respect for his imitators. On

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the contrary, he recently praised Mel Lewis by saying that Mel doesn't sound like anyone else.

JM: Yeah, and I respect that. I enjoy hearing Mel do what he does. But then again, wouldn't it be a drag if everyone played like Mel? Elvin doesn't sound like anyone else. Elvin's got that primitive thing. That's his personality, and God bless him. Philly Joe was another great drummer, and he didn't sound like Max or Elvin. Roy Haynes never got the recognition he deserved, but he has his own thing.

RM: Are there any younger drummers that appeal to you?

JM: Sure. Carl Palmer is good. Neil Peart seems to know what he's doing. Bruford is a good player. Peter Erskine is an excellent drummer. I think Simon Phillips does a magnificent job on his bass drums. Of course, for every Simon Phillips there are 500 others.

RM: Wasn't that always true? Weren't there hundreds of drummers playing bebop besides Max, Philly Joe, Kenny Clarke, and those guys?

JM: Yeah, but the thing about those hundreds of drummers was that they were imitators. Max created his own thing. Roy created his own thing. They took things from other drummers, but they used those things to create their own styles. I've taken from Gene Krupa, Jo Jones, Buddy, and Max, but I don't play like any one of them. So the point is that you can't like everybody, but you have to respect what they do.

I've heard people say, "Well, this cat doesn't swing," or "This drummer swings more than that one." Again, I think "swing" and "feel" are individual things. There is not just one way to swing. Shelly Manne had a beautiful feel. That comes from inside. Max has swing; Roy has it; Buddy has his own way. It's a feeling from inside that you project through the drums.

I don't have the end-all and know-all of the drums. For me, it's ever unfolding. There's a lot out there that I don't know, but I'm trying to do the best I can. The main thing is to be original. Stone used to say, "The secret to failure is to try to please everybody." You can't. I went through a period where I tried, and I used to get really upset. After a while, you realize that you *can't* please everyone. Another of Stone's little axioms was, "The secret to success is an unbeaten fool." I asked him what that meant, and he said, "It means you're too dumb to quit." [laughs] You'll be criticized and put down, but you keep coming back and trying again.

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Living With The Machine

No regular reader of *Modern Drummer* could fail to be aware of drum machines, their capabilities, and the arguments for and against their use. If you have decided not to add one to your percussion equipment, it is probably because you don't think it is relevant for the sort of work you do or the style of music you play, you don't want your performance to be controlled by a mechanical device, or you quite simply reckon that the price of a suitable machine is prohibitive. There is, however, an important area of drumming in which a drum machine can be useful and where none of these objections need apply: home practice.

There is a standard of sound quality as well as certain capabilities that a drum machine needs to possess if it is to be used successfully on stage or for recording. If you are prepared to lower your expectations as far as a *drum sound* goes and to dispense with some of the capabilities, it is possible to buy a machine that is suitable for home use for about the same money that you might expect to pay for a good snare drum. Obviously, the quality of sound produced by the machine has to be acceptable to you; if you find it offensive, you will never use it. (The sound of a cheap drum machine has the advantage of making you appreciate the *live* sound of your drums. The same can no longer be said for the quality of the more "up-market" models; the sound quality possessed by some of these is quite remarkable.)

When shopping for a "home drum machine," you can assume that there will be speed and volume controls, but there are other features you must look for. The sounds to expect are bass drum, snare drum, closed *and* open hi-hat (these are a basic requirement), plus one or two extras like an open cymbal, hand claps, or a clave. Tom-toms, bells, congas, etc., are great fun, but you can do without them. Make sure that all the sounds can be programmed independently, but don't expect independent volume and tone controls; that puts you into a higher price bracket and isn't really necessary for home use. If you find that you do require one sound to stand out from the rest, it is usually possible to program an accent onto the notes which that sound plays. Look for a machine with a readout panel on it, as well as step-write programming capability. (I will discuss these in detail later.) Rather than just repeating the same one-bar pattern on playback, it is sometimes useful if

your machine can have different patterns programmed in that it can play back in a sequence. This ability is often referred to as "song-write." You should also expect to get a "tap write" function. This means that you can tap the pads in time to a set tempo and what you have *played* is automatically programmed into the machine. Many of the larger machines have pads that are large enough and sturdy enough to be played with sticks. They can be programmed in this way or even performed on. Again, this represents a lot more money; settle for pads that can be played with the fingertips. Most of the cheaper machines have sufficient memory banks for you to be able to keep your programmed rhythms for a while and write in a few more, but it is another point to check on.

I believe in the philosophy that, if you can get a lot more quality for a little more money, it is worth spending the extra money, but at the time of writing this article, my research has shown that the difference in price between a drum machine suitable for use at home and the *cheapest* one suitable for performance is enormous. You would need to spend five or six times as much to get a "stage" model. This isn't to say that you don't occasionally find people performing with the cheaper machines, but very few self-respecting drummers would wish to do so. (I must emphasize *at the time of writing* with reference to this price gap, because things happen very quickly in the micro-chip industry, and new products often come onto the market that are both better and cheaper than their predecessors. It is worth checking what is available very carefully.)

A Sophisticated Metronome

There are arguments for and against practicing with a metronome, but one that isn't often raised is that it is *very boring*. There is an element of the Chinese water torture about the continuous "tick-tick" or the little flashing light. If, on the other hand, you have a device that keeps a metronomic pulse but can be programmed to play drum patterns, there are some great possibilities.

There are two obvious ways of playing along with a drum machine: Either you play exactly what the machine plays, or you get the machine to play one pattern and you play another. Let's consider the first of these. It might seem rather sterile to copy the machine note for note, but it is an

interesting exercise. If you program in a rhythm and play along with it, depending on its complexity, you can find that certain notes that *you* play do not lie comfortably on the notes the machine is playing. This need not be a problem if you can put it down to your human feel, but on the other hand, you might find that you are not actually playing what you thought you were playing at all!

Getting the machine to play a syncopated rhythm while you play something straight over it, or vice versa, gives you the same benefit as practicing with a metronome but is more relevant to the sort of rhythmic situations you can find yourself in when playing with other musicians. You can get the bass drum on the machine to play the phrasing of a complicated bass line and work out what fits best with it. Another interesting game is to practice playing something like a snare drum accent—delayed—while the machine plays it dead on. Try doing it without the machine, and you can find yourself slipping back to putting the note in the obvious place. But if the machine is doing that for you and *your* note is delayed, there can be no question as to whether you are achieving that delay. When practicing coordination, it is quite usual for drummers to work things out in bits: hands only, one hand/one foot, other hand/same foot, and so on. You can program the drum machine to play the bits that you are not playing, so that you always feel the whole pattern and can test the accuracy of what you play.

All the ideas I have just mentioned can be used with the machine playing a repeated one-bar pattern (unless, of course, you are practicing a two-bar pattern), but by utilizing the song-write (or similar) capability on the machine, you can play duets with it. There are drum books with written duets in them; you can program one part into the machine and play the other part along with it. If you prefer to do something improvised, you can program the machine so that you can play twos, fours, or eights with it. *That* is a test for your timing!

You are bound to be aware of the main danger of *too much* practice with a metronome: You come to rely on it, and when you play without one, your timing falls apart. The same thing applies to a drum machine; it has exactly the same mechanical effect on tempo. But one more advantage it has over a metronome is that the

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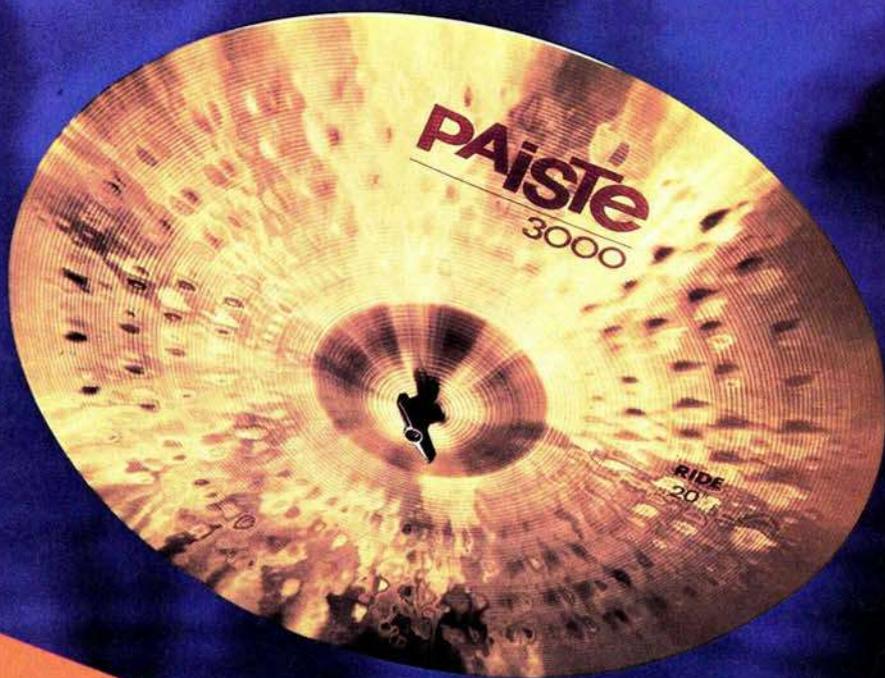
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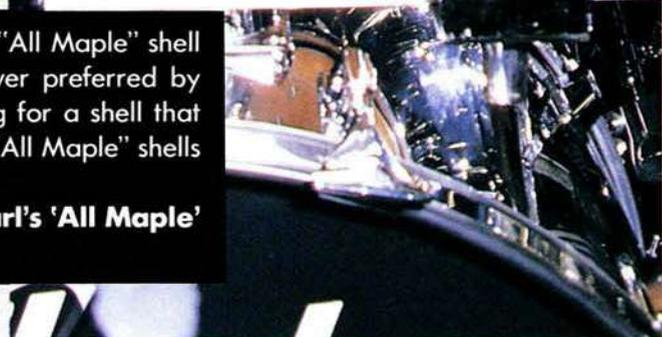


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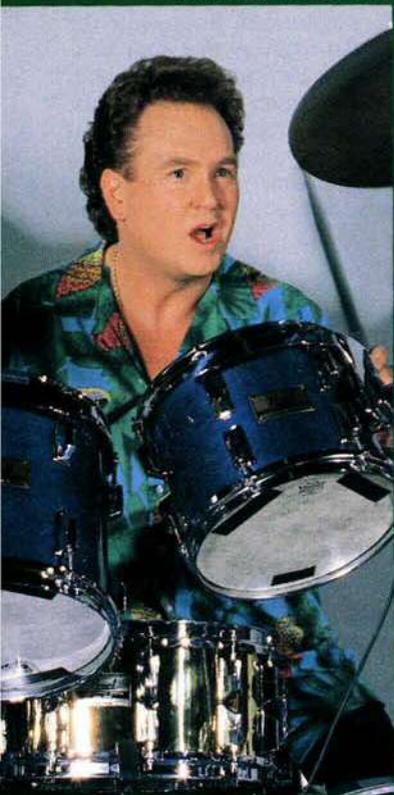
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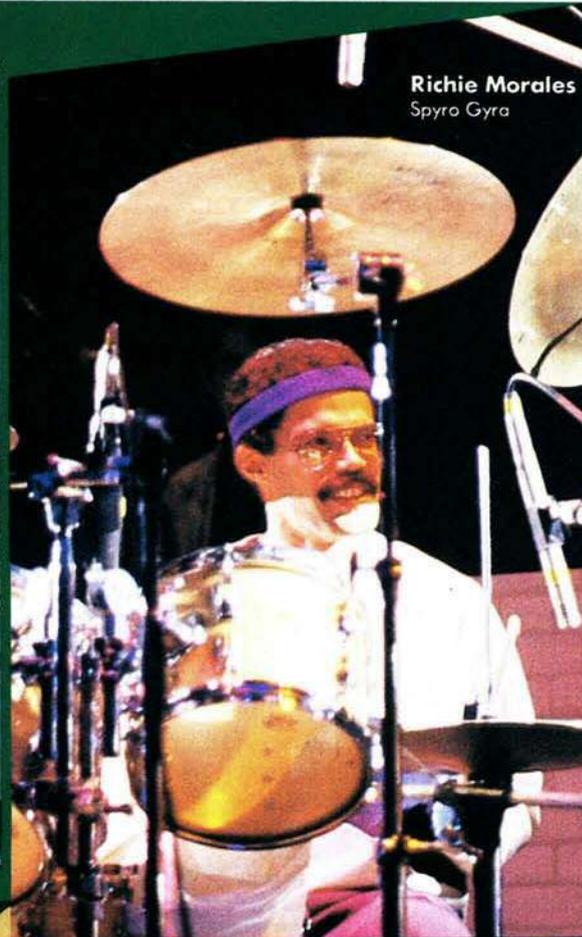


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mechanical tempo is split into different sounds. It is possible to falter while playing with a metronome, pick up on the next "tick," and think that you have recovered well. Yet to do the same thing in a musical context would put you on the wrong beat. A drum machine will point this out to you when a metronome won't.

A Mechanical Music Teacher

Not only can working with a drum machine help your physical development, but it can help your mental development as well. I wouldn't go so far as to suggest that a complete non-reader could learn to read through the use of a drum machine, but programming a machine with a readout on it automatically gives insights into the mathematical structure of rhythms and the relationships between note values.

I do not propose to give instructions on how to program a machine; you get that information from an instruction manual. But I do need to give a brief description of the process, so that anybody who hasn't tried it or seen it done knows what I am talking about. Different models differ in certain details, but I will describe how my machine works, since it is unlikely to be vastly different from any other. The readout panel is "graphic," which means that it is divided up into small squares, like a grid or a piece of graph paper. Vertically, the squares represent the different sounds, and horizontally, they represent the time divisions in the measure. There is a width of 16 squares on the grid, which means that we are dealing in 16th notes. When the machine is switched to "step-write," a dot appears in one of the squares; this dot oscillates like a flashing light. From the line of squares in which the dot is flashing, you can tell which sound is ready to be programmed. If you want a different sound, you press the pad for the sound you require, and the dot will jump to that line. The dot is moved along the line by pressing the stop button. It moves along from left to right and will reappear on the left if you continue to move it when it reaches the end of the row of squares. To program a note, you press the start button and a constant dot will appear in the square that contained the oscillating dot, and the oscillating dot will reappear in the next square. So to program a straight 8th-note pattern on the hi-hat, you press the hi-hat pad to put the dot in the hi-hat line, you move it along with the stop button until it is in the first square (that is, of course, assuming that it isn't in that position already), and then you press the start and stop buttons eight times in succession. The readout panel will now show dots for every other 16th beat. It's as simple as that!

In terms of written music, everything is in 16ths—either notes or rests. This means that a quarter note, when programmed

onto the machine, will appear as a 16th note and three 16th rests. It is straightforward, unassailable, mathematical logic. A small amount of experience in programming a machine like this can train somebody to be able to think in 16ths, and 8ths and quarters should present no problem at all.

You might be wondering what you can do if you require notes that are smaller than 16ths. You have to write your one-bar pattern over *two* bars, so that your 16ths become 32nds. Then you program these two bars onto a "song-write" bank, so that they will be repeated, one after the other, on playback. You will, of course, find that you need twice the tempo on playback as you would for a bar at the same speed that only contained 16ths. (When I first tried one of these machines, I couldn't understand why it was necessary to have so much speed available. Now I know.)

It is possible to have the measure repeating after the time required for 12 notes rather than 16. This means that you can have a 4/4 bar divided into triplets or a 3/4 bar divided into 16ths.

Having the ability to program written patterns means that you can write in tricky exercises from *Modern Drummer* and hear what they sound like when played back. You can vary the speed and try something very slowly before taking it up to tempo. It is surprising how different some patterns sound at different tempos. I have looked at something written down and thought that I could never play it. But after putting it on the drum machine and hearing how it all fits together, it was a case of "Oh, *that's* how it goes. Now I understand!"

When the machine is switched to "tap write" and you play the pads that represent the various sounds, not only do you *hear* them, but they are also *programmed* into the machine. Unfortunately, on the machine that I have, this can only be done one measure at a time, so you can't tap out a solo and then hear it back. The same bar is repeated, so if it goes around once and you tap something onto it, you will instantly see and hear what you have played when the measure is repeated. If you play anymore while that measure is repeating, you will be adding to what is already in that measure. To know what tempo you are playing at and to know where 1 is, it is necessary, when tap-writing, to have a preprogrammed pattern playing on the machine that you can relate what you are doing to. A straight four or eight on the hi-hat is as good as anything; if you don't want it as part of the finished product, you can rub it out using the step-write mode and the stop button.

The educational advantage of the tap-write facility is that you can program in rhythms that you can hear and feel but can't write. Once you have tapped something in accurately (the playback will tell

you whether or not it is accurate), you can see it written out graphically on the panel. Transferring this information to normal musical notation is an interesting exercise. You have to feel the length of each note as you want it to sound, and you have to decide whether, for instance, that is a quarter note, an 8th note and an 8th-note rest, or a 16th note and three 16th-note rests as it appears graphically. This method can be used for working out pieces of phrasing and how they are written. *All* musicians might find this useful, not just drummers. Something that can be done as an academic exercise is to try writing a complicated rhythmic phrase on paper, and then tapping the same phrase into the machine in order to check that your writing and the machine's readout correspond. If you use something on a record for this, you have a further point of reference, and you won't confuse yourself by imagining that you were thinking of different things at the time you wrote it and the time you tapped it.

Amplification

One of the biggest headaches about getting involved with electronic gadgets is that you need to choose—and pay for—suitable amplification to play them through. At the risk of becoming monotonous, I can say that, because of the lower standards of equipment required for "home drum machining," this doesn't have to be nearly so great a problem—or expense—as it would be for performing. The *very most* in the way of amplification that you are likely to want to use at home would be a small combo amp. One of these could probably be picked up quite cheaply secondhand, but even then it might be looked on as a bit of a luxury. You *can* listen to a drum machine by plugging a set of headphones straight into it. Alternatively, it can be played through a home stereo system. If you do this, you will probably need a special (jack to double phono) lead, but the main thing is to make sure that your speakers can handle it. If in doubt, keep the bass control fairly low while listening for signs of distortion, which could cause speaker damage.

A Final Word

You will have noticed that I have avoided mentioning any specific model of drum machine. This is because, by steering you towards a particular machine, I could be doing you a disservice if another one that is a better value has come onto the market by the time you read this article. Also, I don't want there to be any suspicion that this is a case of a *Modern Drummer* columnist being paid to promote drum machines. The message is simply that—if used sensibly—a drum machine *can* be beneficial for home practice.



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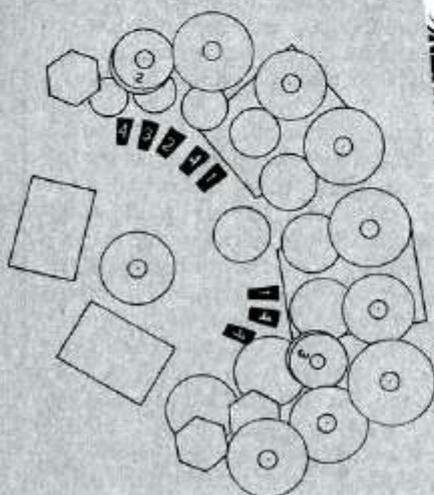
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Working With A Metronome

The definition of a metronome is an instrument for marking exact tempo or steady time by means of regularly repeated audible clicks or flashing lights. The Greeks said it best: "metron momos," which means "control." "Control": what an all-encompassing word—controlling your hands and feet—controlling your musical ideas. This is what every musician strives for: control.

Yet many drummers—and especially drum students—shudder at the thought of playing along with a metronome. They feel intimidated by the fact that the metronome lets them know the moment they are off beat, no matter how slight it may be. You have probably heard many excuses for not using a metronome (and have, perhaps, created an excuse or two yourself). Let me give you a few examples of how the metronome can truly be a helpful tool to any drummer, and how it can be used to encourage a drum student.

The drummer's basic job is no more than that of a human metronome. He or she is the pulse for the orchestra or group. A drummer with a good sense of time can keep the orchestra or band relaxed and swinging. Without a strong, accurate pulse, the group will play very tentatively and will not be able to find the groove. Therefore, the more accurate a drummer becomes when playing to a metronome, the more accurate that drummer becomes when performing his or her basic job: keeping time.

For a student, one of the functions of a metronome is to be a gauge for progress. For example, a student may be playing 16th-note paradiddles at 100 beats per minute one week and, three weeks later, may be able to play them at 116 beats per minute. Over a three-week period, it would be difficult to detect this gradual improvement were it not for the metronome. This gives the student a sense of accomplishment and the incentive to continue to improve. Many times I have found students becoming disenchanted with an exercise, because they had no way of knowing whether they were improving. Using a metronome as an aid to establishing goals to be met (such as setting a timetable for speeds to be reached while playing paradiddles) might make practicing more of a challenge, thereby further encouraging improvement.

A metronome can be used to help improve both endurance and speed. As an example, starting with the left hand, have

the student play one measure of quarter notes and then one measure of 8th-note triplets at 88 beats per minute. Repeat this eight times. Then raise the tempo to 92 beats per minute, and start again. Continue to increase the speed until the student's left hand and arm start to tense up. Then relax, and start from the beginning with the right hand. This exercise should be done every day and should only take about 15 minutes. Results should be noticeable within a few weeks.

Another suggestion is to play a particular drumbeat at a relatively slow tempo, increasing the metronome speed when the student feels comfortable. When the speed reaches the student's limit, have the student concentrate on playing the beat *cleanly* for as long as possible.

The metronome can be used to help with polyrhythms, such as playing quarter-note triplets with the hands and quarter notes with the feet (three versus two). Use the metronome as one of the constants, such as having the clicks stand for the quarter notes. Let your feet get used to the tempo by playing a few bars of time against the metronome. Now, start counting quarter-note triplets out loud. When you get accustomed to this, start playing the triplets with your hands. Another example might be playing 8th notes with one hand and quarter-note triplets with the other hand (three versus four). Again, use the metronome as a constant. Use the clicks as 8th notes, letting one hand get used to the tempo, then counting quarter-note triplets out loud, and finally, adding the other hand. It's not as easy as it sounds, but the metronome will be of great help.

The use of a metronome can help students that I call "slow-medium-fast" drummers. Those are the students who practice at three distinct speeds. The problem begins when the tempo of a song is slightly slower or faster than one of these speeds. The students have the natural instinct to speed up or slow down (whatever the case may be) to their favorite speed. This problem is not often recognized by a teacher during a lesson, but continued use of a metronome at all speeds will both detect and combat the problem very effectively.

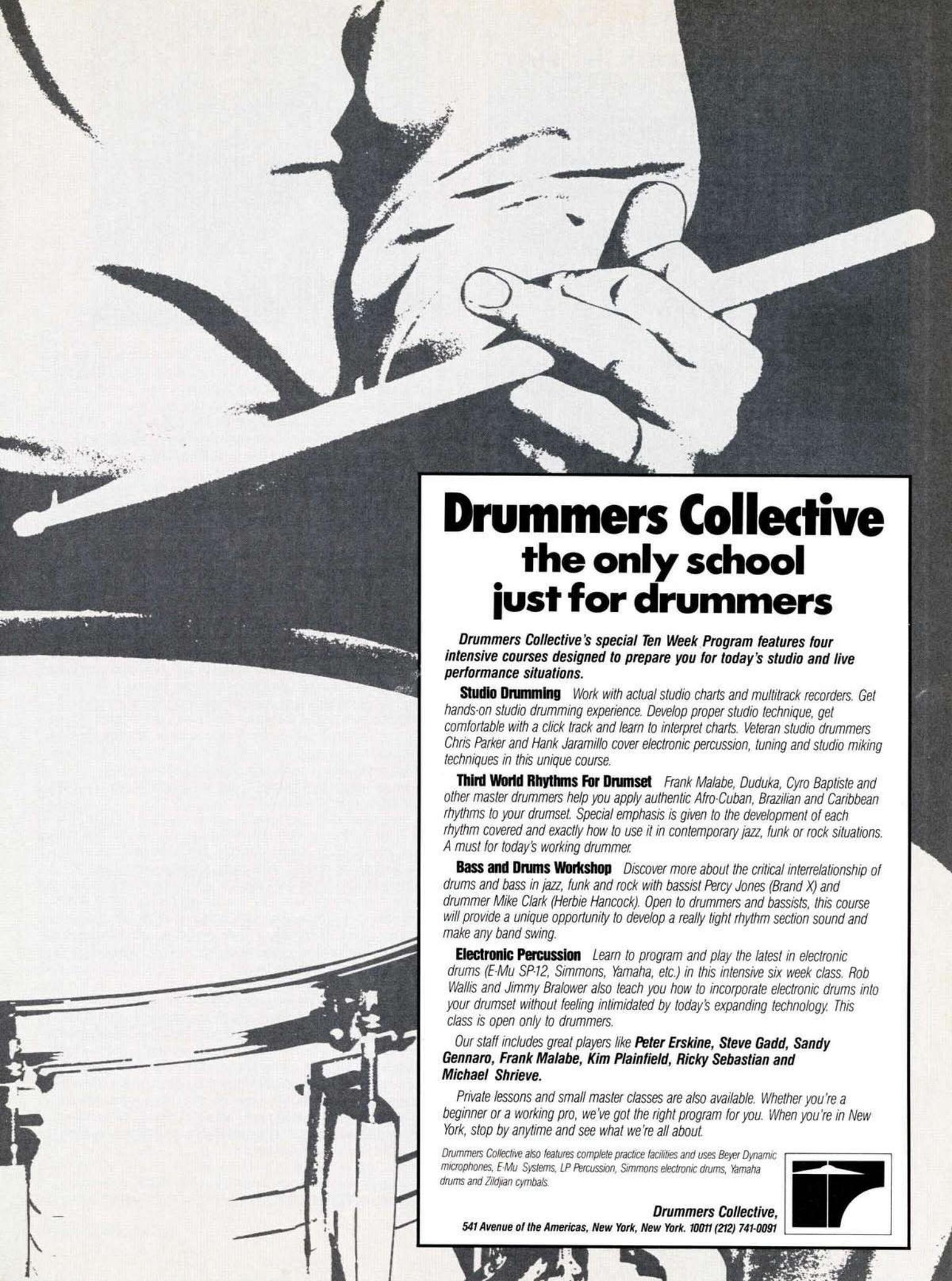
Many students play along with records, which can have some of the same benefits as playing along with a metronome. But records are not a *substitute* for a metronome. When playing along with records, there is a tendency to rely on the drummer

on the record. Have your students try this test: Let them listen and play along to their favorite songs through headphones, and tape their playing on a portable cassette recorder, so that all that is heard on the tape is the students' playing. Now go back and listen to the tape with each student. Most students are amazed at what is recorded. Make sure that your students don't have to rely on anyone but themselves.

The most common obstacle to overcome when using a metronome is difficulty in hearing the click. When practicing on a drumset, there are a few ways to alleviate this problem. First, you can muffle the set temporarily by taping the cymbals or using commercial cymbal mufflers, and by placing towels or practice pads on the drumheads. Secondly, you can amplify the click from the metronome by some method, and listen to the click through the headphones. (Some electronic metronomes come equipped with their own amplifier and headphone jack.) I've found that the *easiest* way (especially when working with a traditional metronome) is to tape, on cassette, different speeds of the metronome, and then play the cassette and listen with headphones. The *best* way, however, is to use a stereo component system as a P.A. system. Simply plug a microphone into the auxiliary jack for taping, place the mic' next to the metronome, set your selection dial to "aux in" or "tape," and listen through the headphones. (This is better than the cassette method, because there is no limit to how long you can run a given metronome setting, and because you can generally achieve a greater level of amplification this way.) You might want to put both the metronome and the mic' in a box—such as a shoe box—to eliminate as much of the drumset sound coming through the mic' as possible.

I have given just a few examples of ways to use a metronome. Of course, you will find many more by using your own imagination. I personally recommend metronomes to all my students, without exception, and use them periodically during lessons. I remind my students that it is an instrument to be used solely as a guide, and that its use should be to *direct* their energies, but not to *dominate* them. You will find that the use of the metronome will add new dimensions to your playing and/or teaching.





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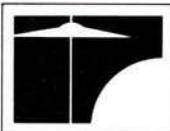
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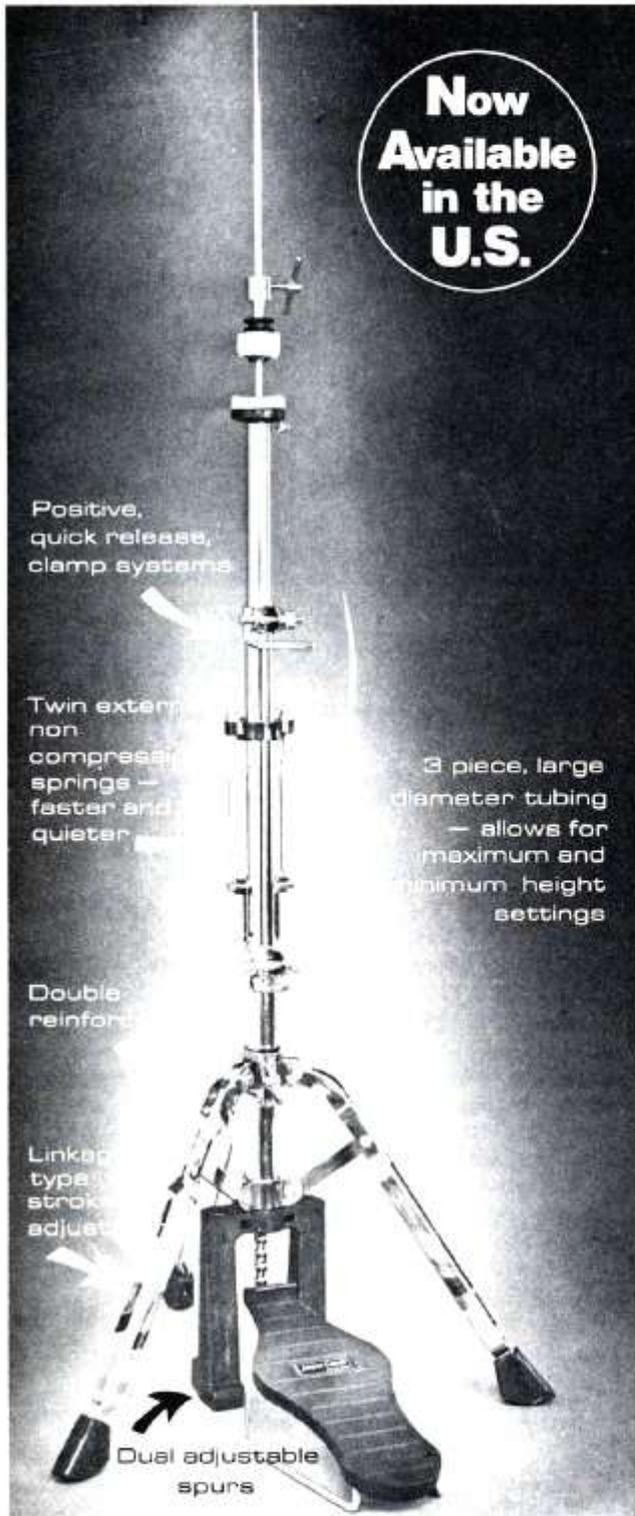
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Uosikkinen

21" Rock ride and 15" *New Beats*. I use a *China Boy* medium on the right, and for "All You Zombies," I use a gong chip. I trigger it off a Tama pad, which is similar to a Simmons pad. I also use an old Japanese snare without the head on the bottom, but with a Ludwig *Rocker* head on top. I tune it up as tight as I can get it, so that it sounds like a timbale. I use that drum on "Hanging On A Heartbeat," and wherever I feel like changing things up a little bit. Instead of using a tom, I'll use this drum.

RS: Did you use this set during the recording of *Nervous Night*?

DU: Well, actually I was using a smaller *Superstar* set. I have the power drums right now, which are a little bit longer and sound a little bit stronger.

RS: What do you listen for when shopping for a set of drums?

DU: That's a good question. What struck me about the set I'm currently playing was the tone of the toms. It's beautiful. They also tune real easily. I go through a lot of heads. But I'm fortunate that, when we tour, they're changed every night. My drum tech is very good, and that helps, too. His name is Drew Parks, and the *Nervous Night* tour was his first. But he can go on stage and tune my drums, and I'll go up later on and make only a few minor adjustments. I don't know if that's the case with every drumset and every drum tech. I get my heads stretched and go around the rims checking everything out. Most of the time there's very little that needs to be done, so I guess I'm fairly lucky. But to answer your question, I look for drums that are also easy to work with. I know some drummers who go nuts trying to get their drums to sound good.

RS: How about when you're searching out a new snare? Is there anything in particular you listen for?

DU: It's interesting that you mention that, because Charlie Donnelly, the drum collector who sells drums to drummers like Carl Palmer and Phil Collins, came out to a few Hooters' shows and brought a couple of drums with him. I've been looking for a Ludwig *Black Beauty*. I'm looking for a 5 1/2" one, in particular. Charlie had a couple of real old drums, including some *Radio Kings*. I've also spent some time with Bun E. Carlos. He has some drums that he's been collecting. I like a real crisp snare drum, but with a lot of sensitivity. I want to know that, if I play it very lightly, it's going to react and resonate well.

RS: And what about cymbals?

DU: Well, I endorse Zildjian cymbals, but I haven't had a chance to go to the factory yet. So what's been happening is that they're sending me cymbals, and I've been playing them and determining which ones I like and which I don't like. Eventually, I find something I really like. The 18" medium crash I use right next to my hi-hat is one I really like. It definitely sounds great. I like relatively thin cymbals. They don't hold up as well, but they sound amazing.

RS: We've talked about equipment. Now, let's talk for a moment about the sound you get from the equipment, and how you work it into the overall sound of the Hooters.

DU: I prefer a real open drum sound, and I think that works best with the Hooters. For instance, I don't put anything on my toms. I don't have any muffling on the drums. It's the same with the snare.

About the only thing I'll do is take a little piece of another snare drum head and put it on my snare head. In the early days, a lot of the old drummers used to put a wallet or something on the snare drum. What I do, I think, gives me the same effect. Actually, my drum sound is built around the "set 'em up, tune 'em up, and go" concept. Also, I've got to credit Bill Wittman, our engineer, with a lot of my drum sound success. He gets a truly great drum sound for any drummer he works with. I remember hearing a Patty Benatar song on the radio. Myron Grombacher was playing drums, but it was a Bill Wittman drum sound. I also have to say that our producer, Rick Chertoff, is an ex-drummer. As a matter of fact, he used to play with Eric and Rob. So I can't mess around in the studio, [laughs]

RS: Your experience in the recording studio is obviously not that of many other drummers who appear in the pages of *Modern Drummer*. Yet I'm sure you've formulated some very definite feelings about playing in a studio as opposed, say, to playing live.

DU: I look forward to the challenge of recording. I find it interesting and challenging. I've never been nervous going in. When we started recording *Nervous Night*, we had a very good feeling about the album. We knew that, once it was done, it was going to be a good one. The thing I found most interesting about working in the studio was that I could be a subtler player if I wanted to. I like the idea of really concentrating on one song, too. Live, you have to concentrate on the entire show, which might consist of 14 songs. You can make mistakes in the studio and get the chance to fix them. Of course, that isn't the case live. I think this allows a drummer to be more adventurous—to try new things. And I think drummers should take advantage of it. The only thing I had some problems with in the studio was going in and cutting tracks with the Linn, like I mentioned earlier. I wasn't against the idea; I had just never done that before. Before we go into the studio to make the next record, I plan to spend some time playing with a Linn so that I'm used to it.

RS: Has playing with a Linn in the studio had any noticeable effect on your live playing?

DU: Definitely. I think about my tempos more because of the experience. I'm a better player, not only in the studio, but also live.

RS: Do you have anything in particular that you do so as to guarantee that your concentration is sharp—be it in the studio or on stage?

DU: Yeah, lots of rest. I know that's hard to do on the road, but I remember when we were recording *Nervous Night*, I'd go back to the hotel each night and get as much rest as I possibly could. Also, a good thing for me to do when recording is to really listen the night before to the song to be recorded the next day. Unfortunately, that doesn't always happen, because Eric and Rob will write a song, and then they'll say, "Okay, let's record this." But if it was in my power to have the material available the night before, when I could really listen hard and concentrate on what I planned to do with the song and link up with that emotional feel we were talking about earlier, I definitely would.

RS: Do Eric and Rob write much on the road?

DU: They write some things. We don't perform any of them—at least we haven't so far. We were the opening act on the Loverboy tour, so we only got like 45 minutes to play. When we started the tour, I thought we'd never get a soundcheck. I figured that the only way I'd be able to prepare myself to play was to work out on the pads I brought along on the road. But Loverboy didn't do soundchecks, so we got the chance to do one each night.

RS: Loverboy didn't do soundchecks?

DU: Not really, no. They did one like every two weeks or so.

RS: Didn't you do a song called "Who's That Girl?" on tour?

DU: Yeah. That's one of the first Hooters songs we ever played. It's not on any record. It's got a Bo Diddley drumbeat. It's a cool song for drummers, and I get a lot of comments about that one.

RS: Do you socialize much with other drummers?

DU: Yeah, I do. I have a lot of drummer friends at home. On the tour, when we played New York, Michael Shrieve came to one of our shows. I hung out with him. That's probably one of the great-

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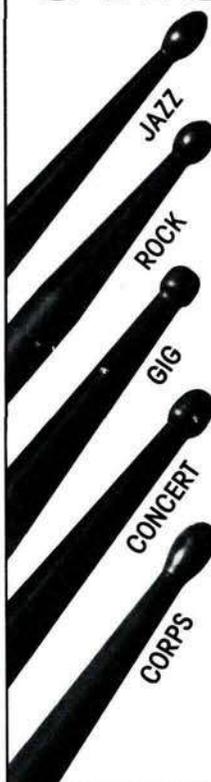
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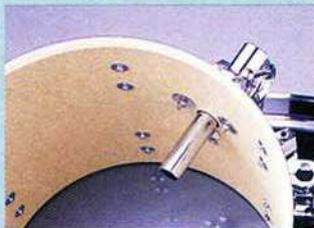
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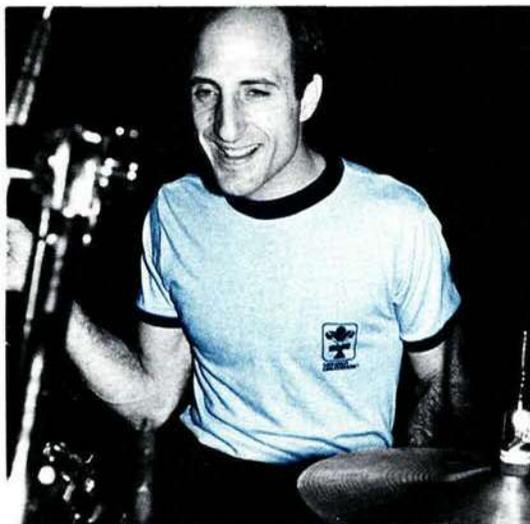
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est things about being in a band that's making some sort of impression in the music scene. To have him come and hear me play was a big thrill. I felt like I should have bowed when I met him. He was in a band called Automatic Man. That band had a big influence on me in the mid-'70s. I listened to the record by the same name over and over again. A friend of mine, Carmine Rojas, who plays with Julian Lennon, turned me on to that record. The stuff Shrieve played on that album was amazing. It seemed like real straight-ahead stuff, but there were a lot of little things going on. He was like an early Stewart Copeland.

RS: Do you consider yourself a protege of Michael Shrieve?

DU: Well, he definitely had a big influence on me as a drummer; I can say that. I remember hearing a song off the *Automatic Man* record called "Fanfare." It was after I listened to that song that I started getting into rock-steady sort of things on my ride cymbal. And instead of playing it just straight ahead, I'd try to do different things with my right hand. Carmine turned me on to a lot of stuff like that.

RS: Were you and Carmine childhood friends?

DU: When I was growing up, there was a place where bands would rehearse up the street from my house. One of the bands was the one Carmine was in. His band was a local band with a great rhythm section. I forget who the drummer was. I had heard all these great rhythm sections on record, yet I had never seen one live up close until this point in time. I'd jam with the group sometimes. Carmine would say to me, "Just lock in with me," and away we'd go. I got a lot of valuable experience that way. It had to have an effect on the way I play drums today.

RS: Rock steady, reggae, and ska all seem to have played a pretty significant role in not only the development of the Hooters, but also of yourself as a drummer. Have you had any association with any Jamaican drummers?

DU: The Hooters played with Steel Pulse. They're not a Jamaican band [they're British], but they play reggae music. I rapped with Steve Nesbitt, Steel Pulse's drummer. He's an amazing person. He came out and watched us play. But he didn't want to talk about drums that much. He's kind of evasive, but he can definitely play.

RS: You and the Hooters have a successful album and a successful tour under your belts. Can we expect to hear anything different from you on the next album and next tour? Do you have any ideas floating around in your head?

DU: Yeah, I do. They have to do with equipment. I'm hoping to purchase a lot of new equipment before we go in to record another record or go out on the road again.

RS: Electronic drums perhaps?

DU: No, I'm not that interested in picking up electronic drums. I'm more interested in acoustic drums, actually. Also, I want to buy a marimba and get involved with that. You know, the band endorses Hohner instruments, which has the melodica. I didn't get a chance to go to the Hohner factory yet, either. But from what I understand, Hohner has all kinds of cool percussive instruments. I'd love to play around with some of them and experiment a little. I don't know if I'd ever get a chance to use any of them live, but I'm sure I could find some use for them in the studio. I'm looking forward to doing this. I'm also dying to get a timpani. I think that's every drummer's dream. I'd like to have one and work it out every once in a while.

RS: When I listen to and study a drummer, I search out what I like to refer to as the technical side and emotional side of the person and the person's playing. I think every drummer has these two sides in one capacity or another. Actually, I think every musician has them.

DU: They probably do, sure.

RS: Give me an overview of your two sides, and tell me, if you can, how they coexist with each other.

DU: My two sides have to go hand in hand, because if the emotional side of my playing isn't right on, my technical side stinks. Physically and mentally, I have to be in tune so that I can play well, too. It also helps to have the material to play, so you'll be inspired to play to the best of your ability. That makes a big difference.

RS: What happens when one side starts to dominate the other? In other words, what happens if your playing is so emotional that you begin to lose control of the technical side of your playing? How do you right the balance?

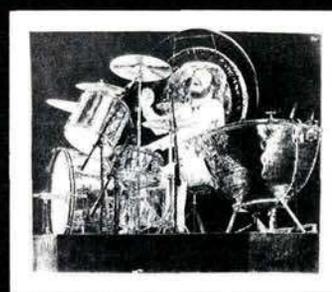
DU: That doesn't happen too often, because the other members of the Hooters wouldn't let it happen. They stay on top of me. We all keep on one another. We have integrity as musicians. When we go on stage, we want to play as great as we can play. So what I'm driving at is, if I should slack off in one way or another, I'm told about it pretty quickly. At the end of each show we sit down as a band, listen to the tape of that night's show, and actually critique it. It's difficult to do this every night when you're out on the road for an extended period of time. But this is a ritual that we go through. It sounds insane, and sometimes it gets a little crazy, but it's a good thing to do.

RS: What you're saying is that band members critique your performance and you critique theirs?

DU: Yeah, that's it. If someone's going to take shots at me, then I'm going to take shots at him! [laughs] I'm only kidding, but yeah, that's the way we do things, and it works. You have to feel pretty secure to do that with each other. Some bands don't listen to their tapes. We do. We all want to be heard and contribute something more to the growth of the Hooters than simply playing our instruments.

RS: I think it's a great idea; I really do. You sound like the kind of drummer who has specific ambitions and goals.

DU: Well, I know my one main ambition as a drummer is to keep getting better and better. That might sound like a cliché, but it's true. I think about it a lot. I've never given much thought to one day becoming a producer or anything like that. I want to play drums. It's funny, because out of all the members of the Hooters, I'm probably touted as the most "un-serious" guy in the group. But there is a very serious side to me, especially when it comes down to playing and getting it right. I enjoy playing music with integrity and not settling for second best.



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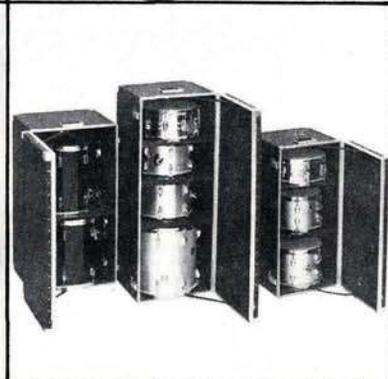
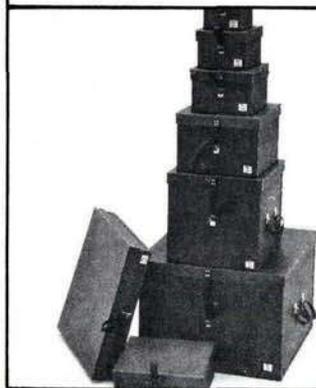
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Playing Around

One aspect of drumming that I enjoy very much is playing around with time. I can remember listening to some amazing lick or passage, and being completely baffled by what I heard. Almost instinctively, I would rush to the turntable in an attempt to figure out note for note what had just transpired, not giving any thought to the inevitable wearing out of the grooves and eventual ruin of the record. These memorable drumming moments are often the result of "playing around with time."

One such method of playing around with time is through displacing a repeating group of notes. For example, take a measure of 16th notes. Most often, they are played in succession with emphasis on the downbeat. My suggestion is to play these same four groupings of four notes, but start them on either the "e," "and," or "ah," rather than "one." In the following example, we have a typical grouping of 16th notes in groups of four beginning on beats 1, 2, 3, and 4. The accents are on the first note of each group.

①

4-note group

When playing all of the examples that follow, try to count and be sure to know where the downbeat is. Also, try to envision the four-note grouping in its new position in the measure, and try to feel how its displacement interacts with the downbeat. The following two patterns shift the time feel by starting on the "e" and "ah" of the measure.

②

③

④

⑤

The next pattern exhibits a lesser degree of tension, because it begins on the "and" of each beat.

⑥

⑦

Keep in mind that, unless you know where you are in the measure, each of the examples will sound identical. The only thing that changes is where you begin the pattern.

Once you become comfortable with playing each of the preceding exercises, different stickings can be used for the same 16th-note patterns. Let's try the patterns using a paradiddle sticking.

⑧

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

⑨

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

⑩

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

Photo by Rick Gould



With Time

⑦

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

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

⑧

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

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

In an attempt to put this entire process to practical use, try playing the following two-measure patterns. They include different accents on different drums that make them more interesting.

⑨

HH TT SD FT BD

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

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

⑩

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

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

⑪

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

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

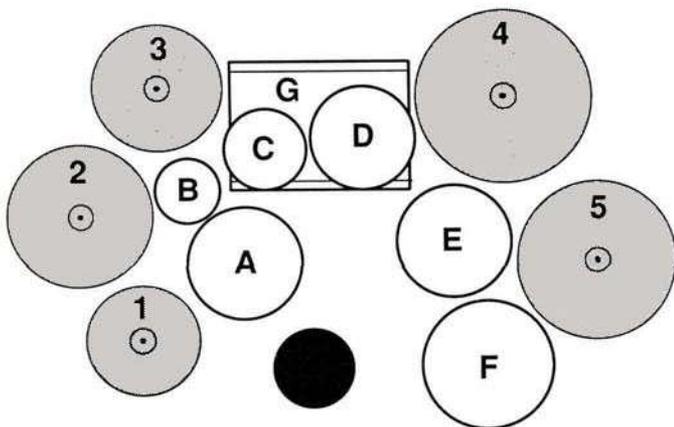
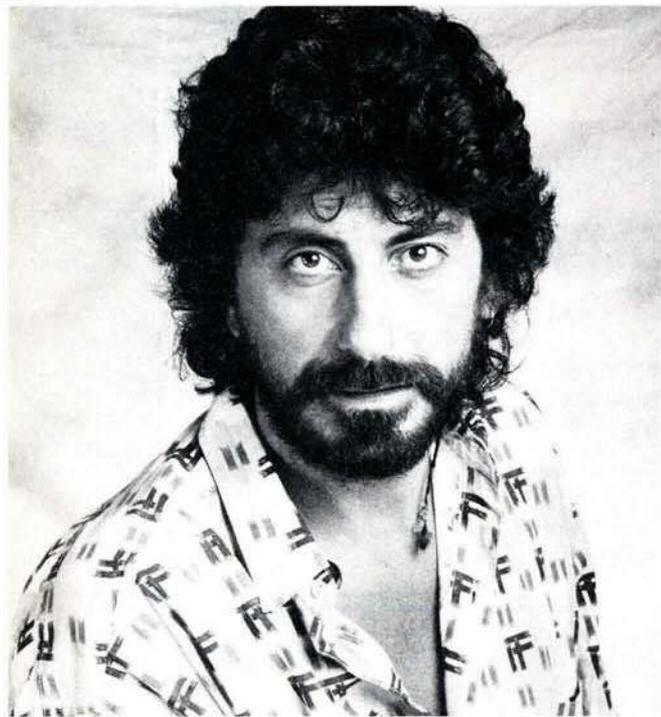
Try experimenting with any four-note stickings, such as RLL, RLLL, or RLLR-LRRL, and work with them the same way we did with the paradiddles. You will find that these different stickings allow you to get around the set in more interesting ways.

As drummers, we owe it to ourselves to be well versed in time and its subtleties. We should always know where we are in the measure, and we should be able to highlight or accentuate any part of the measure with precision and conviction. These exercises, while suggesting a way to play around with time, should also strengthen your concept of time. The goal is to diversify fills and solos by not always accentuating the downbeat, and hopefully these exercises will help you reach that goal.



SETUP UPDATE

Rick Marotta



Drumset: Yamaha *Recording Custom* in black finish.

Cymbals: Zildjian and Paiste.

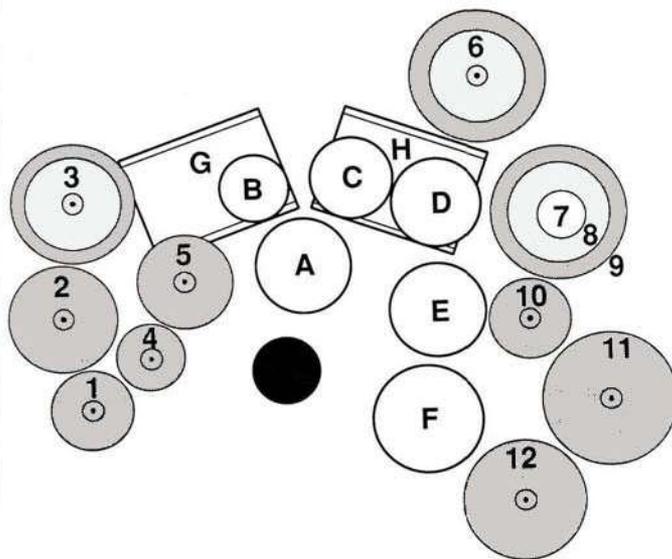
- | | |
|----------------------|---|
| A. 5x 14 metal snare | 1. 14" Paiste <i>Sound Edge</i> hi-hats |
| B. 8x8 tom | 2. 18" Zildjian medium crash |
| C. 10x 10 tom | 3. 16" Zildjian medium-thin crash |
| D. 11 x 13 tom | 4. 22" Zildjian medium ride |
| E. 12x 14 tom | 5. 20" Zildjian <i>China Boy</i> |
| F. 16x 16 floor tom | |
| G. 16x22 bass drum | |

Hardware: All Yamaha 9000 series. Yamaha pedal with felt beater.

Heads: Remo coated *Ambassador* on snare. Clear *Ambassadors* on tops of toms, *Diplomats* on bottoms. Clear *Ambassadors* on bass drum.

Sticks: Regal 5A wood-tip or Dean Markley 5A wood-tip.

Terry Bozzio



Drumset: Remo *Encore* series with black finish.

Cymbals: Paiste (all black *Colorsound*).

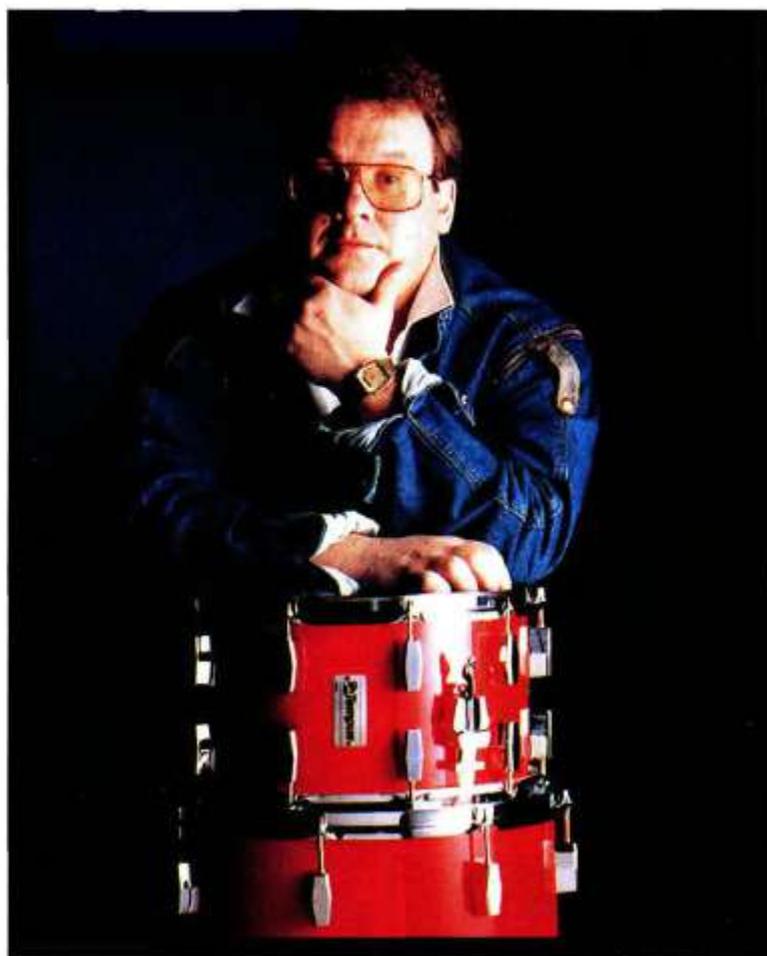
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|----------------------|------------------------------------|
| A. 8x 14 metal snare | 1. 12" crash |
| B. 8x 10 tom | 2. 16" crash |
| C. 10 x 12 tom | 3. 18" China with 14" hi-hat (top) |
| D. 11 x 13 tom | 4. 10" bell cymbal |
| E. 14 X 14 floor tom | 5. 14" hi-hats |
| F. 16 x 16 floor tom | 6. 20" China with 14" hi-hat (top) |
| G. 16x22 bass drum | 7. Wuhan temple bell |
| H. 16x22 bass drum | 8. 15" hi-hats (closed) |
| | 9. 20" China with 20" crash |
| | 10. 8" bell cymbal |
| | 11. 20" crash |
| | 12. 18" crash |

Hardware: Remo cymbal stands and tom mounts. Sonor *HLZ5480* hi-hat stand. DW 5000 bass drum pedals (strap drive) with nylon beaters.

Heads: Remo *Ebony Ambassador* on snare. Remo *Ebony Pin-stripe* on tops of toms, *Ebony Ambassador* on bottoms. *Ebony Pin-stripe* on each bass drum (batter side) and *Ebony Ambassador* on front.

Sticks: Promark 707 wood-tip.





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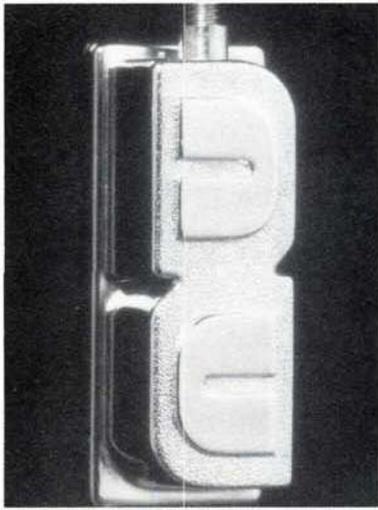
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Staying in Shape continued from page 29

I really don't have any sort of a set exercise routine, either on or off the road. I manage to stay in shape by maintaining a proper diet and doing a lot of physical work around the house. When I'm not in the studio or on the road, I'll actually work out on the drums. I really love to work up a good sweat on the set. It's a great way to release tension and shake off a few extra pounds.



Photo by Rick Malkin

Gregg Bissonette

Physical activity? Well, I stretch before every show, keep good posture to avoid back strain, and walk several miles. Stationary bike riding at a gym is great for burning off calories and building up stamina. And swimming is good for every muscle in your body. I also enjoy racquetball, softball, jogging, and surfing.

My diet includes staying away from dairy products, breads, and sugar, and drinking plenty of purified water. In addition to eating right, I take vitamin pills daily.

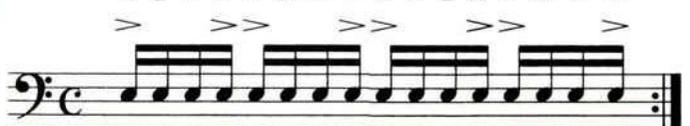
Usually when I warm up, I'll start out playing alternate single strokes on double bass drums, against double strokes with the hands.

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



Another nice pattern I like is the inverted paradiddle with accents.

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



Here are a few hand and foot double bass drum combinations that I use.



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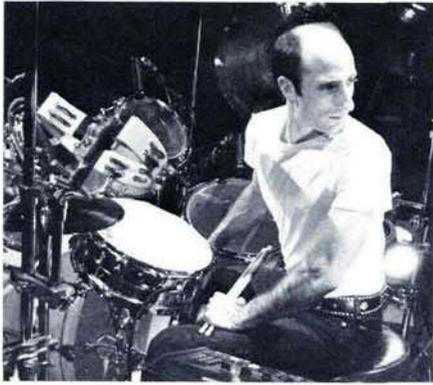
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Photo by Rick Malkin



Kenny Aronoff

Doing a two-and-a-half hour show can be pretty exerting. It made me realize that there are things I *have to do* to maintain a reserve of strength. As a result, I do a lot of medium-weight Nautilus, working the entire body, every other day with lots of repetitions.

I also find it very important to maintain good cardiovascular condition, and I do that by jumping rope, swimming, running, and bicycling. They're all great for building endurance. I also do push-ups, sit-ups, isometric-type exercises, and stretching before and after a performance. It's important to come down slowly. Before soundcheck, I'll usually run a bit and then stretch, being careful not to over-exert cold muscles.

In regard to proper eating, it's extremely important to stay away from sugar, caffeine, liquor, and drugs, and to maintain a good balance in your diet. I like the *Eat To Win* diet, which is geared toward athletes. I try to drink eight glasses of water a day, and I take a vitamin C and B-12 supplement. Getting as much sleep as possible is also essential.

As for drumming exercises, I use the opening pages (Exercises 1-72) of George Stone's *Stick Control* book and work each exercise with a firm grip, using just wrists and arms. I'll play each one at the same volume I'd use in live performance. The exercises are for power and strength, and are practiced only *after* my muscles are adequately warmed up.

Photo by Rick Malkin



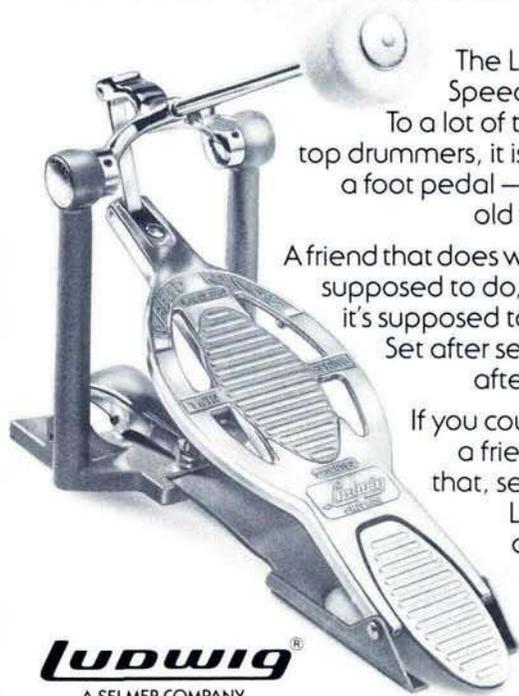
Ndugu Chancler

The exercises I do to stay in shape for drumming are aerobics, softball, racquetball, and jogging. I find that these types of activities improve my coordination and reflexes, and strengthen my cardiovascular system. Racquet sports and softball, in particular, are great hand-and-eye response sports, and they aid in building your endurance level, as well.

Diet is just as important as exercise. As a rule, I don't eat two hours before a performance to avoid any chance of cramps or unnecessary body tension. I also drink plenty of liquids.

I'll generally warm up with a series of wrist twists and body stretches. From there, I'll get on the practice pad and play straight 16th notes on one hand and then the other, for as long as I can. I do

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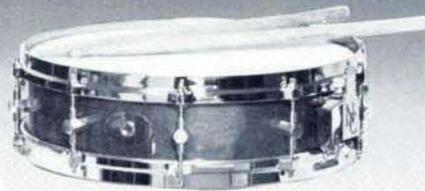
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the same thing with 8th-note triplets, and I'll try to work the feet in also. Then I'll practice some basic rudiments until I'm finally ready to play.



Photo by Charles Stewart

Chris Parker

I have a personal trainer who I meet with two or three times a week, my schedule permitting. He helps me in an exercise program for specific areas of the body through weight lifting and stretching. The program also includes an assortment of cardiovascular stimulating activities, like two to three miles on a treadmill at various speeds, or 15 miles on a stationary racing bike. On the days that I don't see my trainer, I work out at home with sit-ups, push-ups, stretches, and light weights. When I'm traveling, I use this modified program, and augment it with low-impact aerobics and jogging.

None of this is particularly fun, but it's very necessary for me to feel good and strong. What I do that *is* fun is take my wife out Caribbean or Brazilian dancing a few times a month. It's great exercise, I love the music, she's a great dancer, and we have a ball! I'm sure I don't have to stress the important relationship between drumming and dancing.



Photo by Rick Malkin

Jim Keltner

I just recently discovered that walking is a great way to stay in shape. I actually prefer race walking, but I have to do that after dark because it looks so funny! I also try to work out with weights at least twice weekly.

I believe that what we eat is very important. If I'm going to have a day that requires a great deal of concentration, my breakfast will be a bowl of oatmeal with raisins thrown in during the last minute of cooking. Sometimes I'll toast pumpkin and sunflower seeds in a dry skillet, and throw them in with some skim milk. It may sound like bird food to some, but it *works* for me. I also take a lot of vitamin supplements, but every individual should figure that one out for himself or herself.

As far as practice routines go, I enjoy messing around on the practice pad. Here's one I sometimes warm up with:

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

3 > 3 3 > 3



Photo by John Kisch

Tommy Price

First of all, it's really very hard to stay healthy on the road. Between all the traveling and fast moving you do from day to day, a two- or three-day break can be a blessing. However, I do try to swim as much as I possibly can. Swimming is very relaxing for me, and it's a most exhilarating way to keep in shape.

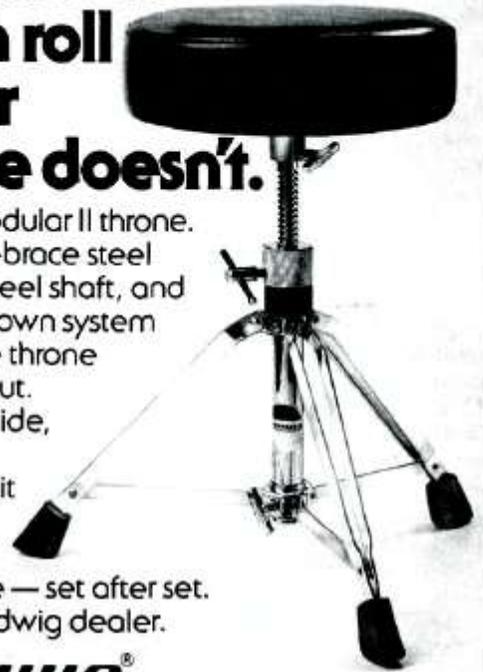
My eating habits vary. When I'm on the road, I try to eat very light because of all the many different kinds of food you run into. Vegetables and lots of protein are very important. Vitamins C and B-Complex are also a regular part of my routine.

As far as practice goes, I'll usually get out an old rubber pad and heavier sticks than usual, and play along with some of my favorite records. It's sort of like warming up in the bullpen—with two bats!



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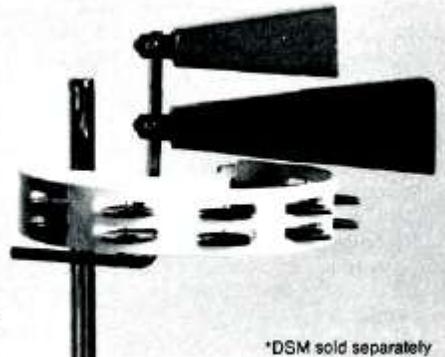
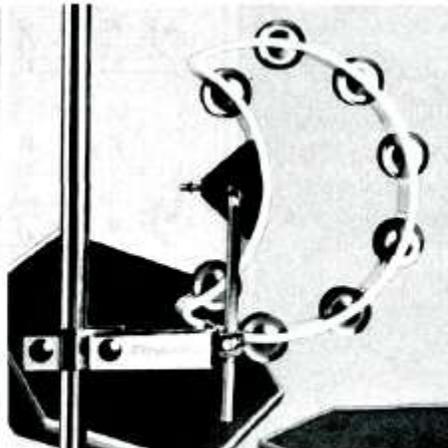
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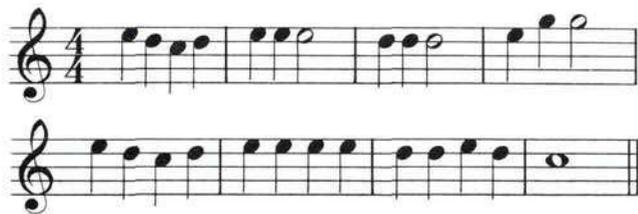
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A Melodic Approach To Soloing *by Stanley Ellis*

Today's drummers are becoming more aware of building melodic solos. The drum solos that are most interesting to listen to are those that are based on some melody or musical phrase. Many drumming greats, past and present, base their soloing concepts around melody. Max Roach, Shelly Manne, and Chico Hamilton are just a few of the giants who develop solos in this way.

The first step in building a melodic solo is to have some type of melody to base the solo on. Many drummers solo by singing a "standard" to themselves, and just applying the rhythms, dynamics, and feel of the tune to the drumset. The approach that I use to teach soloing melodically is based on the classical method of theme and variation. At first, I give the student a theme or recognizable melody that is simple and short—usually eight measures in length. The student must be able to sing the melody and know the relationship between each note. A simple melody to start with is "Mary Had A Little Lamb." It is known by most people, it is short, it has only four notes in the melody, and it is easily sung. Let's examine the melody for pitch relationships.



Now that we have looked at the melody, let's transpose it onto the drumset. I start with the snare drum as my first melodic note, the small tom as the second melodic note, and the floor tom as the third. The highest pitch of the melody will be played on the cymbals.



The first drumset example is meant to be a simple melodic statement or theme. The following variations gradually introduce different elements and become increasingly harder to play. With any variation, the basic melody should still be discernible, if only slightly. Try to sing the melody along with the variations.



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R L LRLRR

3 3

L RLL

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

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

LLRLLR

R L LRLRR

3 3

L RLL

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

R R L L R R L L R

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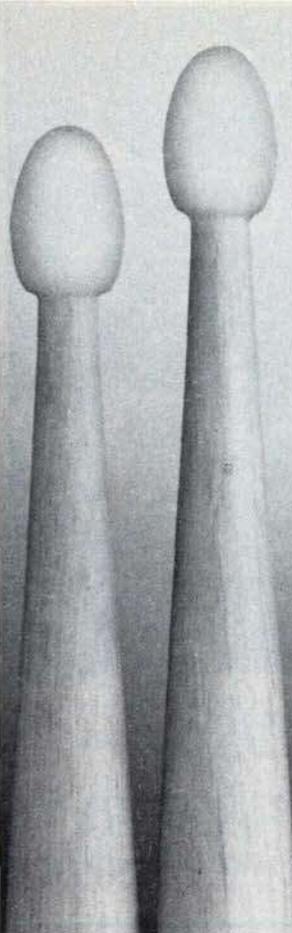
R R L L R L L R R L R R L L

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

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

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

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

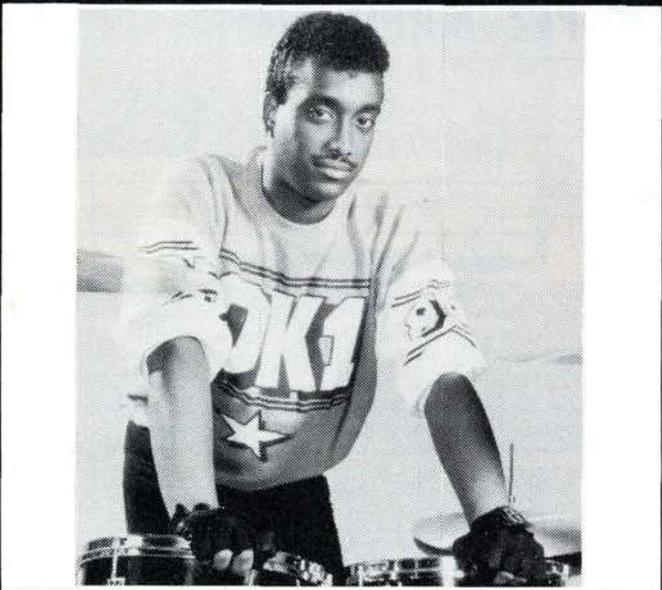
R L L R L L L R L L L R

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

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

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⑤

These examples should give you an idea as to how melodic solos are constructed.



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Barlow continued from page 33

bright, and I think we should all do something about improving our personal education—not just musical—to make the world a better place.

TS: That's a pretty subjective opinion.

BB: I know it is. I'm not saying that you have to agree with it.

TS: I just don't think it's fair or accurate to generalize. There are some great heavy metal players and bands, just as there are some inferior metal musicians and bands.

BB: Yeah, there are some ace players in a select few bands. Yngwie is a great player—an incredible player—but he's completely wasting his time. He fills every bar with 1,000 notes. But then again, there was no one more guilty than I was of filling every bar with something back in the early days. So I understand that.

TS: I guess you might rationalize that approach by saying that it was appropriate for Tull's music. It complemented the music rather than dominated it.

BB: I suppose so. Ian would have preferred me to leave more space, but for myself, I felt, "If I'm going to leave more space here, there had better be something else hot happening." And if I didn't think there was anything hot happening, I'd be inclined to fill it.

TS: Obviously, your playing has gone through some transitions over the years, resulting in a more pared-down style. It's especially evident on Yngwie Malmsteen's *Rising Force* LP.

BB: That's because Yngwie got such a shitty drum sound on that.

TS: Well, one of my questions pertains to what it was like for you to be produced by Yngwie, so maybe you could elaborate on that now?

BB: Well, not only was Yngwie—at 20 years old—producing *Rising Force* as a first-time producer, but it was his first solo album as well. Now I've never liked any of Ian's [Anderson] production work, but Ian was far more experienced than Yngwie. I am still full of admiration for Yngwie and his talent, but Yngwie was lost and it comes out on the sound of the album. That LP doesn't compare with the majority of other albums it had to compete with soundwise, and Yngwie is the first to admit it now. It's sad, because I know all the parts that were recorded on that album and you can't hear them! You can hear every guitar note. It's like that with the Tull albums; whenever Ian put a tambourine on something, it would drown out everything else because Ian was doing it, which is a bit of a piss-off.

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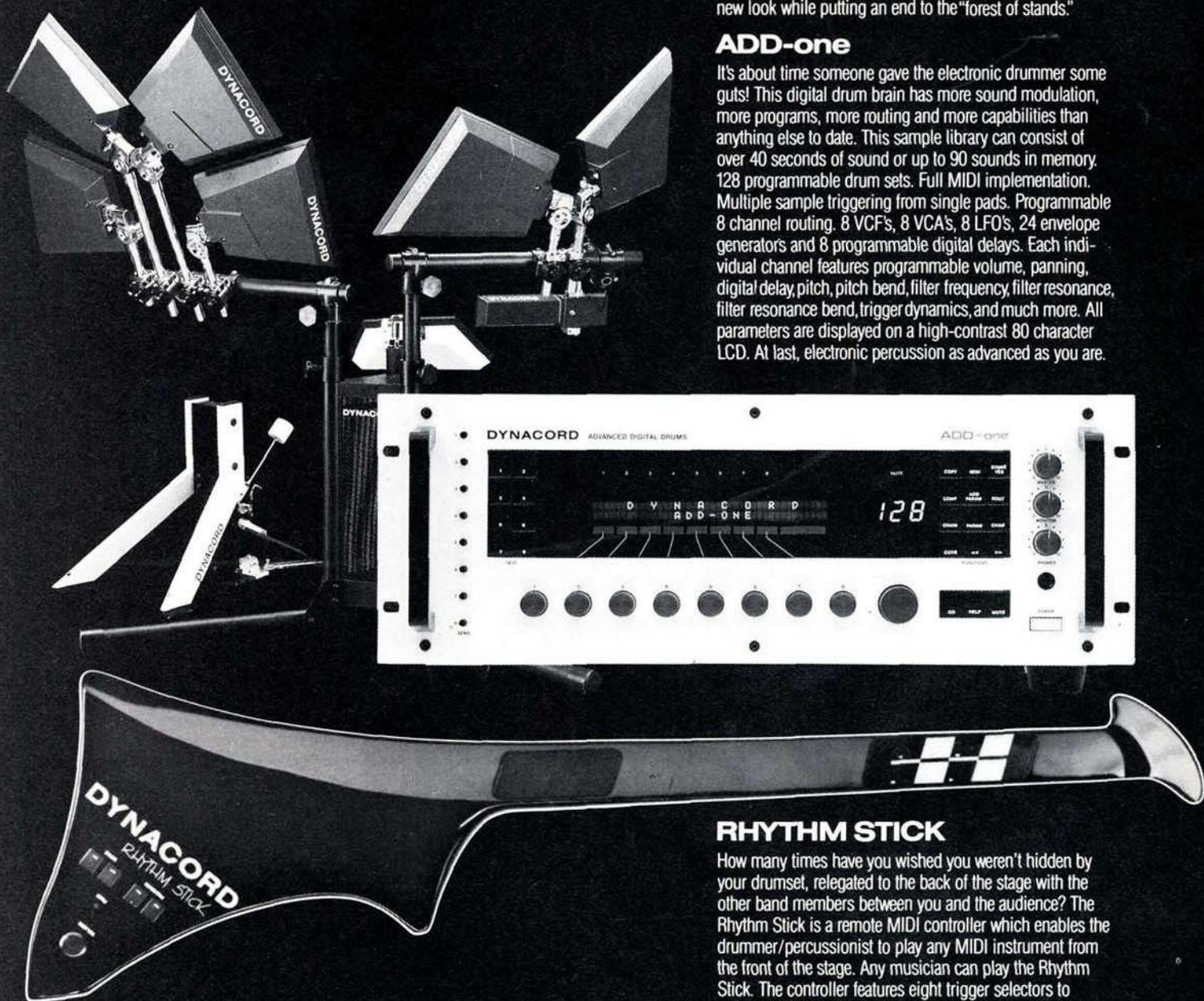
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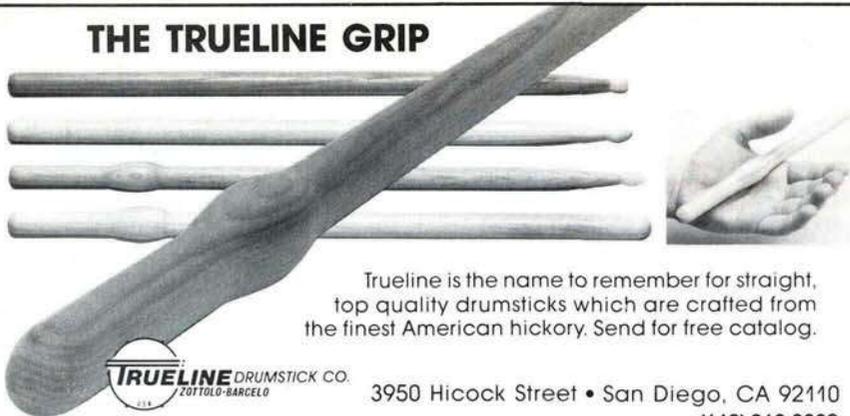
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Yngwie because that material would probably sound better live, and it's *very* challenging music. I think, in about three or four years, Yngwie will be incredible—incredible as far as the material he'll be capable of producing. Success seems to be synonymous with how many units are moved. Well, it doesn't mean that in my book. Success is what you're capable of doing and what you actually accomplish. The fact that a given album doesn't sell more than 1,000 copies is irrelevant; if it's a great album, it's a *great album*.

TS: Would you consider involving yourself in a band situation at some point in the near future?

BB: Well, I'm actually in a band at the moment. It's the John Miles Band, and we just got back from Germany where we've been playing. We recorded the album *Translation*, which was supposed to have been aimed at the American audience, and the playing is all the things that I'm knocking. Anyway, I really respect John as a multi-instrumentalist, and we've even written a couple of things together.

TS: Let's talk about writing for a minute.

BB: Well, I started writing with Tandoori Cassette, and even with Tull I had a thousand ideas.

TS: Did those ideas ever see the light of day?

BB: Oh yes, we used a stack. In fact, one of the things Ian said about me in probably the one interview where he didn't knock me was that I was the only guy in the band, other than himself, who actually added anything musically, other than playing the actual parts. He was referring to the arrangements and that sort of thing.

I'm not just a drummer. I don't just sit there and play the drums. I used to be that way, but now that I've started writing and playing keyboards—my daughter started teaching me how to play keyboards—I'm sort of a very poor man's Phil Collins.

TS: Do you consider yourself a musician first and a drummer second?

BB: I don't know. I was one of the first people to use Simmons drums and utilize the machinery to program drums. I've been doing that for such a long time, and now that I've begun writing, I don't see the separation. Because of all the technology, I see it all as people writing music. Today, a guitarist can easily write a drum part due to all the available machinery. Now this is great for music, but it's tough for drummers. I think a drummer has to be capable of programming, and that's part and parcel of writing. That's where my head has been at for the last four years or so because

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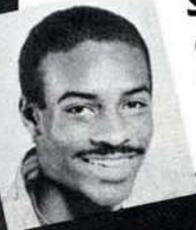
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all the single-stroke rolls, how fast you can play the bass drums, and that business has all been done. Simon Phillips, among others, can do all that *expertly*. What's most important to me is the total thing: what the instruments are playing, what the voices are doing, and what the lyrics are saying.

TS: I had heard that you were beginning to work on a project with John Entwistle last summer.

BB: All the things I said before about musical direction applies to this; it wasn't really the right thing for me. I didn't feel too inspired by the music I heard—the form of the music, the structure—that he was about to embark on. John wanted to

form a band—to start all over again—but I'd rather form a band with a bunch of young kids, basically. Half of me feels very mature, but the other half feels very young, and when I'm playing, I feel like a young kid. I still get the same buzz out of it as I did then. In fact, there's a whole new movement of young players that I think are really very good.

TS: Who, for instance?

BB: That drummer with Big Country is great—Mark . . . the guy with the completely unpronounceable surname.

TS: Brzezicki?

BB: That'll be his downfall, I'm sure, [laughs] He should change his name to

Smith or something. I saw a really good young drummer a couple of weeks ago named Mitchell Archer, who's playing with a band called the Alliance. There are a lot of musicians in general who are coming up that I like.

TS: In your last *Modern Drummer* interview [79], you expressed a strong interest in electronics. That was during the time when electronics were beginning to emerge as an entirely new option for drummers, and you said that you intended to become more involved with that end of the music.

BB: Well, it's true. I have gotten more involved in that.

TS: It's apparent in your work on Plant's *The Principle Of Moments*.

BB: That was very tame compared to Tandoori Cassette.

TS: What combination of electronic drums were you using—a drum machine as well as Simmons?

BB: Yes, drum machines were triggering Simmons, plus playing on top of that, so it was like playing with another drummer. You know exactly what the other "drummer" is going to play, so you can play in and out of that, which is super.

Many drummers still think that the rhythm machines and click tracks are a threat, but I think the best way to consider them would be as your best friend: They're reliable; they're always there. You can still get a lot of feel as well. If there's just a machine recorded, then it's very static, but if you have the combination of both, you can hold back, lay back the snare drum beat just a fraction, and still make it swing. That's nothing new for me to say. It's no revelation; it's happening every day. But I don't think that heavy metal thing makes use of this sort of approach.

TS: It provides an alternative form of music. If everything was on the same level and of the same quality, it would get pretty boring.

BB: Absolutely, yeah. But I consider most heavy metal to be the same; it's as boring as some of the mindless disco music. That's why I consider synth bands like Tears For Fears and Depeche Mode so refreshing to hear.

TS: So that's basically the type of music you're into these days?

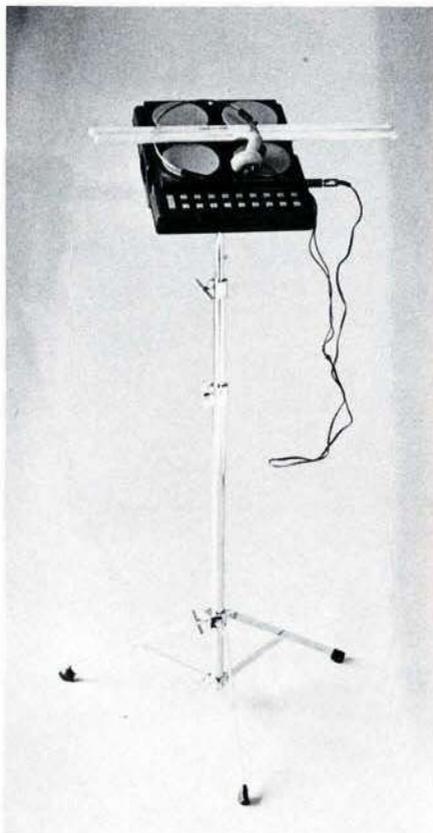
BB: Well actually, I've listened to synth music for so long that I've started to appreciate guitarists a lot more—rhythmic guitarists, like Zal Clemons. He's the best guitarist I've ever worked with. I tend to judge people on their ability to tap their foot in time, regardless of what they're playing on the guitar. If, while doing a fast run, a gui-

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tarist's foot goes out of time and starts tapping along with the fast run, I know it's going to be hard work playing with that bloke.

That's sort of a personal judgment of mine. I think that, whatever instrument you play, you ought to be able to play the drums—at least to be able to hear where the beats and bars fit. I think American musicians are more like that anyway, because of the whole gutter feel inbred in American musicians. When I say American, I'm referring to New York and L.A. musicians. I think a lot of midwestern musicians—at least the ones who are playing that sort of pompous stuff in the Tull vein—don't mean anything to me. That's

not to say that I'm not very good friends with Kerry Livgren [keyboardist, Kansas]. I did his first solo album, and that was great—really good.

TS: That midwestern, post-progressive, art-rock type of music has definitely seen its day. It seems to be a rehash of what all the '70s classically and technically oriented British bands popularized.

BB: Absolutely, yeah. That's the whole point. You've got to go for something new. I think Terry Bozzio would echo many of my sentiments, and he's definitely succeeded in doing that with Missing Persons. I think there's a bit of a question mark as far as the sound goes on Missing Persons records, because what Terry is

capable of playing doesn't come across on record. That's due to the production.

TS: Could you expand a bit on the value of the right type of production work with respect to drums?

BB: Okay. When you design a part—no matter what the instrument is—I think you ought to have an actual sound color in mind when you play that part. When you hit that bass drum at a particular point, rather than it just being a bass drum sound happening, I think you ought to have in mind a sound and a color inside the whole song that that particular note is playing at that time. Peter Gabriel looks at music that way. I admire him very much. He's getting good *sounds* as much as anything.

TS: Do you think the key is spending the required time obtaining the right sounds?

BB: Sometimes it is, yeah. I mean you can't just harness that. It is more important in many respects than the actual musical content, because you get great sounding records where the musical content is zilch.

I think the production value is very important. I don't know all the answers; if I knew all the answers, I'd be making those kinds of records and enjoying the success of those records. I dearly wish I was a part of a situation that's innovative and happening, and that the heavy metal bands would stop ringing me up. [laughs]

TS: Some of your comments would indicate that you're often unwilling to compromise yourself for the cash. Since you feel so strongly about being involved in tasteful and exciting musical formats, have you tried your hand at producing? That seems to be a direction that many drummers choose.

BB: Yes, I do have an interest. I've coproduced some things, and I produced an album for a guy years ago. I think the reason why drummers go on to become producers—this is my explanation of that phenomenon—is that drummers tend to look at music as a whole. Remember when I referred to the way Ian used to come in and assign parts to different people, and by the time they had learned their parts, I knew the whole thing? Well, I think that's true of many drummers, and one of the greatest arts of production is the ability to detach yourself from the music and listen to it as a whole. Drummers can do that because they're not involved with the harmonic thing.

TS: I think the objectivity you are referring to was more valid in the past, when drummers were almost exclusively drumming—just laying down the drum tracks. The current trend seems to lean towards drummers

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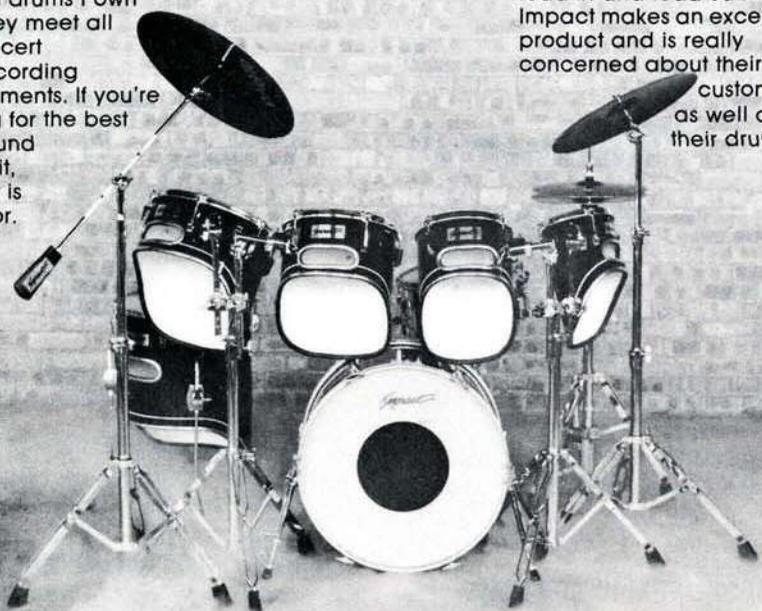
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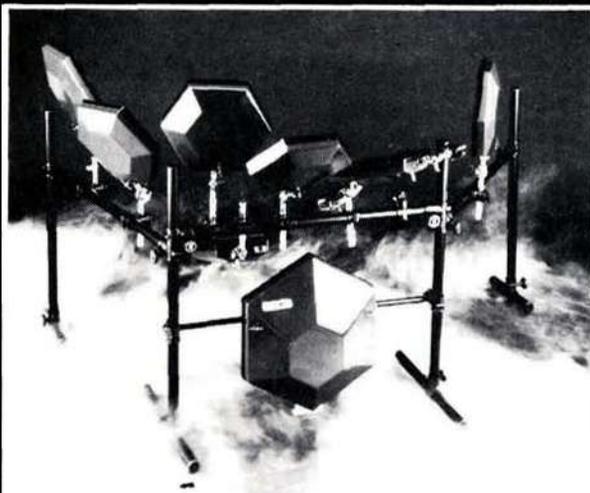
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becoming more well-rounded musically—certainly a lot less isolated than they were in the past. I think other musicians are beginning to realize the influence and importance that a good drummer wields in the studio, as well as on the total musical picture.

BB: Maybe; I don't know. I do know that, in this day and age when you have total recall in computer mixes, I don't think it's that hard to be objective.

TS: Well, you've got your own studio right here. [Barrie's studio is a converted barn adjacent to his home.] What do you primarily use it for?

BB: It's a writing suite, really, and a pre-production studio. I, as well as my friends,

use it to get ideas and arrangements ironed out very cheaply before going into a big studio, which costs an arm and a leg. That's where Tandoori Cassette wrote all the music. It's a 16-track—no big deal—but it's got a great room for getting live bass drum sounds. I started it off about five years ago, and I slowly built it up. But as soon as I get some piece of equipment, I always want something better.

TS: Since you brought up the subject, do you want to discuss the type of equipment you use when playing?

BB: zzzz . . . [feigning a snore]

TS: [laughs] I'm sure a lot of your fans would be interested.

BB: [laughs] Okay—a combination of

acoustic and electronic drums.

TS: Any particular types?

BB: I play anything that sounds good.

TS: What does your primary kit consist of?

BB: Believe it or not, I haven't got a complete kit at this point.

TS: That doesn't surprise me at all, since you're in the habit of sending various pieces of your equipment to your friends!

BB: Yeah, I have gotten rid of quite a few things. But when Simmons first came on the scene, I got rid of all my acoustic drums, apart from an old *Vistalite* Ludwig kit, because Simmons was all I wanted to know about. I lived and breathed Simmons drums for three years, and I went through 14 bass drums because they kept breaking on me. And I used a Ludwig snare drum—thank you very much, Bill. Now that everybody's using Simmons, I've come full circle, and I'm using half and half.

TS: Can you make any references to sizes?

BB: Oh boring!

TS: It's just that some drummers are into the specifics.

BB: I was the same when I was a kid, I suppose—reading all those drum catalogs in bed at night.

TS: What about your cymbals?

BB: Paiste.

TS: What particular type, or sizes of your crashes, for instance?

BB: [laughs] Get out of here! . . . [pauses] Actually, I've got Paiste, Zildjian, and Sabian cymbals, and there are good ones by all those brands. The sizes are picked according to the job I want them to do at that particular time. I just pick out what will work well, regardless of the sizes or the brand that's painted on them.

TS: You once said that you had a tendency to be rough on your equipment, and that you broke a lot of your cymbals.

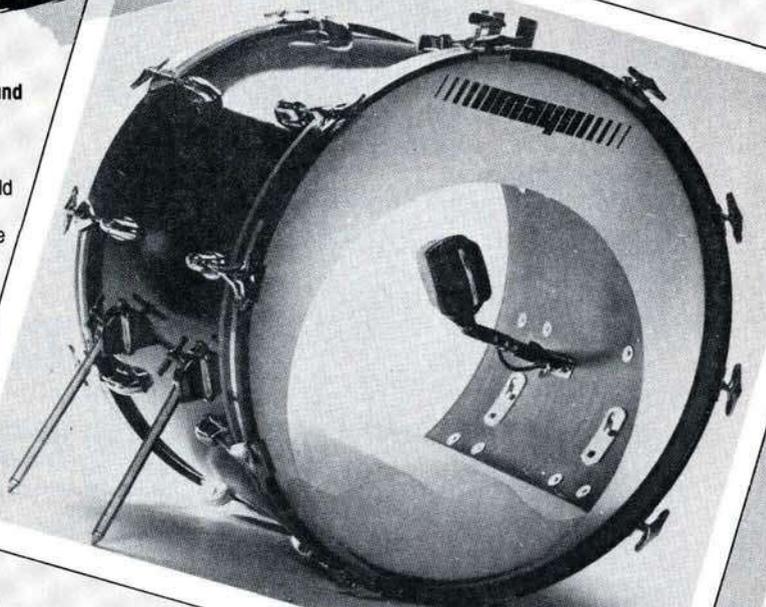
BB: I do, plus my bass drum pedals. I rehearsed with Robert Plant for about three weeks, and I broke 200 pounds' worth of drumsticks, but that was on the old Simmons. But talking about all that is boring.

TS: I also remember your mentioning that you had an affection for exotic instruments, like the glockenspiel.

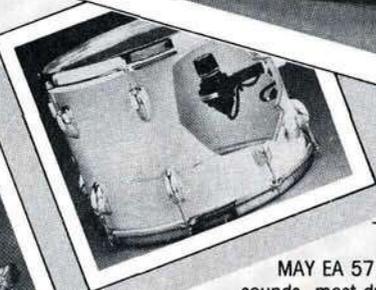
BB: You can sample all those sounds these days. During the last sessions I did, I MIDied up my drums to an *Emulator*, which had prerecorded sounds. The advantage is that you can get all those analog and digital sounds, but you can play them so you get all the feel as well as getting all these incredible sounds, all clean. You don't have to mike anything up. You can play it from the keyboards if you want.

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TS: You just mentioned working with Robert Plant. I'd like to touch on your work on *The Principle Of Moments* LP. The two cuts you played on were really the most adventurous and experimental tracks on the album. That's partly due to the innovative drumming, and also because the songs sound as if they were constructed around the rhythms. You threw in some odd-time signatures here and there as well. The track "Stranger Here Than Over There" is reminiscent of Tull's "Sea Lion," where you also played totally unexpected and unpredictable rhythms.

BB: I don't know where those parts and patterns originate from. They're not contrived. It's impossible to explain how those things come about. They just come out of thin air, and when they come, you just extemporize on them. I guess ideas like that are drawn from your experience to date.

TS: Maybe "Sea Lion" was not structured on your playing, but it certainly sounds as if the rest of the band is following *your* moods and timing.

BB: I think the string parts might have been done that way. That's very astute of you to pick that track out. I remember the string arranger at that time, David Palmer, who was also the director at the Wahl Academy of Music, didn't know what the hell was going on with the song. Everything that I played just came out of thin air; it was the first thing that came to mind.

TS: You must have had something to do with the writing of "Stranger Here Than Over There," although you weren't credited on the album. It seems that happens often with drummers. They often play a vital role in the ideas and arranging of the music, but they rarely get acknowledgement.

BB: That's right, I didn't get any credit for that. It seems that, of all players, drummers are always getting the raw end of the deal. You know, in my opinion, drummers are the one type of musician who plays just for the love of playing. It doesn't matter if they're playing in a pub or in Madison Square Garden; with drummers, it doesn't affect them. They *love* it, and that's the whole point. Because of that, they'll stand for being shat on left, right, and center. I've been taken advantage of, and just about every drummer I know has also been, with the exception of two drummers—Ian Paice and Phil Collins. But in early Genesis, even Phil never got any of the writing royalties, and with that sort of music, what Phil was playing was just as

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big a part of the writing as the bloody lyrics and the top lines. Since he never got credit for that, I imagine that strengthened his resolve to go out on his own and do it for himself.

Ian Paice always gets his just rewards. The fact that he holds out may make him a bit unpopular, but he's very together—very business-minded. He's also a great drummer. He's *the best* European rock drummer.

TS: You've just got to look out for yourself. After all, this is a *business*.

BB: That's right. But I find it hard to be like that.

TS: I guess that's because you're basically a ...

BB: Real nice guy. [laughs]

TS: We were just discussing your playing. There's more than just a touch of jazz influences in your particular style, especially in mid-'70s Tull material.

BB: Well, I admire the jazz players, particularly the drummers. I think it's the most technically demanding of all drumming, and for that reason alone, I admire it tremendously.

TS: Which drummers do you admire?

BB: Tony Williams. I mean, there are *so* many great jazz drummers. In general, jazz music goes along with what I was saying about Artie Tripp and Michael Giles—penniless innovators who, in my opinion, haven't reaped their just rewards from the business. And you get the heavy metal bands driving around in Cadillacs, you know? Sadly, it's always going to be that way.

TS: What about the strong suggestion of jazz in your playing? Did you listen to much of it, growing up in England?

BB: Yeah, because there really wasn't anything else to listen to, and I'm really that old. [laughs] Like many other players, I learned a lot by buying all sorts of records and copying from them. Before Jethro Tull became "Jethro Tull," I played with the group when I was a teenager, and it was all blues, jazz, and swing music—the sort of Jimmy Witherspoon thing, so the bebop side of playing was part of that music. And I used to buy all the Buddy Rich albums thinking that he was incredible, and he is absolutely incredible.

I like music that has everything in it: melody, rhythm, harmony—the whole thing. I won't actually allude to any particular artist or person. It's just certain things that I like. I certainly do admire and feel intimidated by the technical prowess of those great players though.

TS: In your last interview, you said that you've never been satisfied with your own

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playing and that you thought you never would be. Are you now more content with what you've accomplished over the years?

BB: With some of the things I've recorded, yes, I think my playing is okay, and with other things, I don't know. With all the criticizing I do about everything else, I should be able to constructively criticize my own performances, but I feel the least qualified to do that. I leave that to other people. But I've been more relaxed about things, certainly, since leaving Tull.

TS: What are some of the personal goals that you have concerning your career?

BB: I'd love to play with Stevie Winwood. I've met him a couple of times, but I've been so overwhelmed by his presence that I haven't felt like saying, "How about letting me have a play with you?" I actually belonged to the same Boy Scout troop as he did in Birmingham. I think he has a fabulous voice. I'd also like to do some more work with Robert. But really, I'd like to be able to compose my own things from start to finish—innovative, reasonably commercial music—and I'm working towards that. That's the ambition. I'd like to be the master of my own destiny, and also work with people that I admire.

TS: You strike me as the type of person who has interests outside of music. Is there anything else that occupies your time and energies?

BB: I think being a father is the biggest thing, really. I consider being a parent and guiding my children a great responsibility. That's why I try to be aware of the world; kids ask you questions and you try to give very balanced answers. So when I'm not playing, I spend my time with my kids, trying to guide them.

TS: It's great that you have the type of career that affords you the flexibility to spend time with your children.

BB: That's right. But sometimes I'm away a lot. With Tull, in ten years, we did 17 American tours, six European tours, a couple of Far East tours, and ten albums. Occasionally, I did little sessions in between it all, so I missed a lot of my kids' earlier years. But I do consider myself fortunate to be able to make a living doing what I like doing most, so that's great. Then again, I can also find 1,000 complaints, can't I? [laughs]

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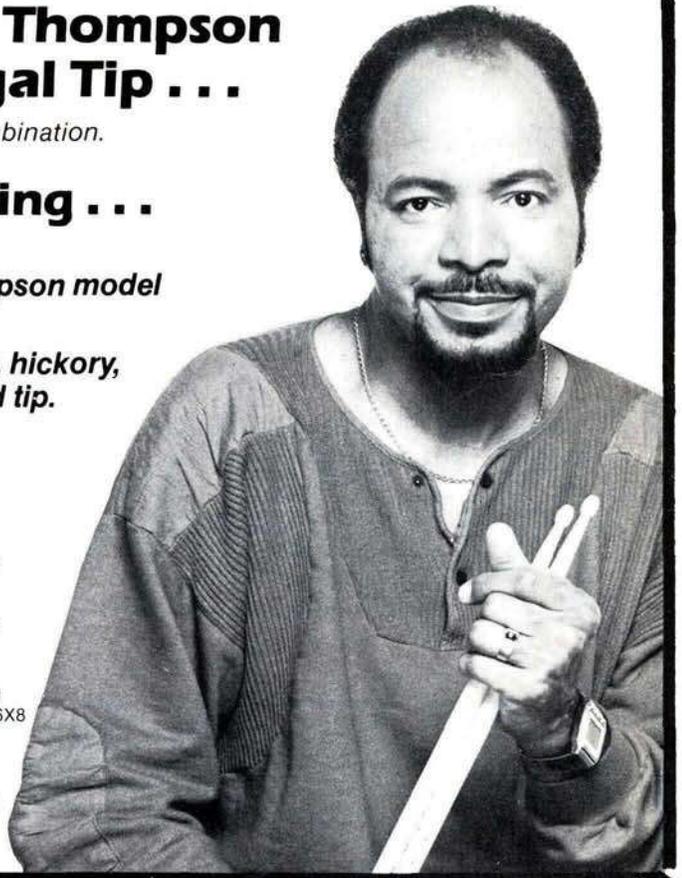
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Transcribed by Andy Rankin



Mel Gaynor: "Alive And Kicking"

This month's *Rock Charts* features MD's 1986 Readers Poll Up & Coming award winner, Mel Gaynor. "Alive And Kicking" is from Simple Minds' 1985 release, *Once Upon A Time* (A&M SP 5092). Mel makes his presence felt with a heavy groove and a distinctive sound.

Open \circ Cr. Cym
1/2 Open \circ R Cym

HH TT
SD FT
BD HH
w/foot

First musical staff, bass clef. It features a complex rhythmic pattern of eighth notes with 'x' marks above them. The staff is divided into two measures by a double bar line with repeat dots. The first measure contains a half note, and the second measure contains a quarter note. A fermata is placed over the final note of the second measure.

Second musical staff, bass clef. It continues the rhythmic pattern from the first staff. It is divided into two measures by a double bar line with repeat dots. The first measure contains a half note, and the second measure contains a quarter note. A fermata is placed over the final note of the second measure.

Third musical staff, bass clef. It begins with a half rest, followed by a quarter rest. Then, it features a series of eighth notes with a crescendo hairpin starting under the first note and ending under the last note. The notes are marked with a dynamic of *p* at the beginning and *f* at the end. A fermata is placed over the final note.

Fourth musical staff, bass clef. It begins with a square box containing the letter 'C'. The staff features the same rhythmic pattern as the previous staves. It is divided into two measures by a double bar line with repeat dots. The first measure contains a half note, and the second measure contains a quarter note. A fermata is placed over the final note of the second measure.

Fifth musical staff, bass clef. It continues the rhythmic pattern. It is divided into two measures by a double bar line with repeat dots. The first measure contains a half note, and the second measure contains a quarter note. A fermata is placed over the final note of the second measure.

Sixth musical staff, bass clef. It continues the rhythmic pattern. It is divided into two measures by a double bar line with repeat dots. The first measure contains a half note, and the second measure contains a quarter note. A fermata is placed over the final note of the second measure.

Seventh musical staff, bass clef. It continues the rhythmic pattern. It is divided into two measures by a double bar line with repeat dots. The first measure contains a half note, and the second measure contains a quarter note. A fermata is placed over the final note of the second measure.

Eighth musical staff, bass clef. It continues the rhythmic pattern. It is divided into two measures by a double bar line with repeat dots. The first measure contains a half note, and the second measure contains a quarter note. A fermata is placed over the final note of the second measure.

First staff of music, bass clef. It features a complex rhythmic pattern in the upper voice with many sixteenth notes and rests, and a simpler bass line. There are two circled notes (accents) at the end of the first measure.

Second staff of music, bass clef. It features a rhythmic pattern of eighth notes in the upper voice and a bass line. A circled note (accent) is present above the first measure of the second measure.

Third staff of music, bass clef. It features a rhythmic pattern of eighth notes in the upper voice and a bass line. There are several circled notes (accents) above the upper voice.

Fourth staff of music, bass clef. It features a rhythmic pattern of eighth notes in the upper voice and a bass line. There are several circled notes (accents) above the upper voice.

Fifth staff of music, bass clef. It features a rhythmic pattern of eighth notes in the upper voice and a bass line. There are several circled notes (accents) above the upper voice. The staff ends with a time signature change to 6/4 and a measure with a fermata and the number 8.

Sixth staff of music, bass clef. It features a complex rhythmic pattern in the upper voice with many sixteenth notes and rests, and a simpler bass line. A circled note (accent) is present above the first measure.

Seventh staff of music, bass clef. It features a complex rhythmic pattern in the upper voice with many sixteenth notes and rests, and a simpler bass line. There are several circled notes (accents) above the upper voice.

Eighth staff of music, bass clef. It features a complex rhythmic pattern in the upper voice with many sixteenth notes and rests, and a simpler bass line. There are several circled notes (accents) above the upper voice. The staff ends with a dynamic marking: *p cresc.-----f*.

First musical staff, featuring a complex rhythmic pattern with eighth notes and sixteenth notes, including accents and a fermata.

Second musical staff, continuing the rhythmic pattern with accents and a fermata.

Third musical staff, featuring a complex rhythmic pattern with eighth notes and sixteenth notes, including accents and a fermata.

Fourth musical staff, featuring a complex rhythmic pattern with eighth notes and sixteenth notes, including accents and a fermata.

Fifth musical staff, featuring a complex rhythmic pattern with eighth notes and sixteenth notes, including accents and a fermata.

Sixth musical staff, featuring a complex rhythmic pattern with eighth notes and sixteenth notes, including accents and a fermata.

Seventh musical staff, featuring a complex rhythmic pattern with eighth notes and sixteenth notes, including accents and a fermata. The instruction *(fade out)* is written above the staff.

Eighth musical staff, featuring a complex rhythmic pattern with eighth notes and sixteenth notes, including accents and a fermata.



Chrisman continued from page 37

quit playing for about a year in 1972.

RF: What did you do?

GC: I just got a daytime job at a collection agency for a while, and then I went back working for a commercial air-conditioning filter company I had worked for years before.

RF: That's unbelievable. You had just finished playing "In The Ghetto" and "Suspicious Minds," and you were working a day job?

GC: I was crazy back then. I'd had about all I could stand for a while. After about a year and a half, though, I started coming up here to Nashville to do sessions.

RF: Did that year and a half away un-crazy you? Why did you go back into it?

GC: You can't get out of it once you've been in it. I think it did me good to get away from it for a while, though.

RF: Did you find Nashville less crazy?

GC: I think the late hours took it out of me more than anything else. It's not so much like that here in Nashville.

RF: How did you get back into it again after working your day job?

GC: I think Chips did some stuff up here, so I did some sessions with him. Then Fred

Foster called, so I did some stuff with him and Larry Gatlin, and some people he produced. Then Alan Reynolds called, so I started doing some stuff with Crystal [Gayle], like "Half The Way" and "Talking In Your Sleep." I was going back and forth so much that, in '79, I finally decided to move up here. I was the last one of the bunch to do it. I just hated to move, but I'm glad I did.

RF: Memphis had a whole different sound than Nashville. How did you feel about making that transition from R&B into country?

GC: I can still play on records and put that feel in it. A lot of times, I might not play verses or something like I would an R&B-type song. In country, you might play a rim on the verses and go to a backbeat on the chorus or something, but when you hit that chorus, it's still going to have that good, driving rhythm. It's just that you've got different feeling instruments that are going to play over that than what you had in Memphis. It might not be as heavy, although the way the country records are going now, they're getting there. R&B is more of a groove feel, where country is not like that. It might groove on a chorus or bridge sometimes. Now Dan Seals' "Bop" is like an older type rock 'n' roll thing. You can just get into something like that and whack all the way through it.

RF: Are you on "Bop"?

GC: No, that's all Synclavier.

RF: So you really don't feel that your approach is that different now from the way it was in Memphis?

GC: Not a whole lot.

RF: But that R&B thing is so often slightly behind the beat—that laid-back, lazy kind of feel—and a lot of country is . . .

GC: On top of the beat, yes.

RF: Was that difficult to get used to, or did you feel like you were losing your feel?

GC: Maybe I did for a while, because I had been off so long and I came back to something that was a little more on top. I had to adjust to it, but I still like a song that lays good. Then it feels good to me.

RF: How did you learn to be a recording drummer?

GC: I really don't know.

RF: What kinds of things do you feel a recording drummer has to know that you learned along the way?

GC: Well, for one thing, it's good to know where your verse starts and where your chorus starts. When I first started playing, I used to make a chord chart. I would write a bunch of I's and put the little accents in. But now, after playing so long, I can hear most of the chords, and I write a chart just like the rhythm players write. If it's got an accent somewhere down in the chorus that I need to know about, then I'll know where it's at instead of trying to guess.

RF: What about time?

GC: That's the main thing to me—where the tempo lays. I've seen a lot of good

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records hurt when everybody would be feeling a groove and somebody would say, "That's too fast," or "That's too slow." I guess I concentrate more on tempo—that and the feel—and trying not to do too much in a record. I still like that laid-back feel.

RF: Do you mostly cut live, or do you do much overdubbing?

GC: I've done some overdubbing, but most of my overdubbing is percussion stuff. Recently, I overdubbed ten Marty Robbins songs they had recorded for a Christmas album back in '74 and '75, when he was alive. Something had happened to the bass drum track, and instead of just replacing the bass drum, I replaced the whole kit. It took me about three-and-a-half or four hours to do the whole album. It was really great, because I had never worked with Marty Robbins.

RF: What did you do with the Oak Ridge Boys?

GC: I worked on some of the *Bobby Sue* album, although not that particular song. I worked on the "American Made" single and "Thank God For Kids."

RF: "Thank God For Kids" is a long way from Memphis. What are you concentrating on when you cut a song like "Thank God For Kids"?

GC: I'm more or less listening to how the song is laid out, what the other instruments are doing, and trying not to get in their way. Sometimes it's not easy to do that.

When I feel everybody is going to lay into it, then that's when I'm going to lay into it. When everyone else lays out, I'm going to lay out. Of course, in R&B, most of the energy is started right off, while something like "Thank God For Kids" starts out mel-low and builds.

RF: What about working with different producers? That can be difficult.

GC: Sometimes it is, because you don't really know what they want. I might get in trouble for saying this, but a lot of them don't know what they want.

RF: How do you deal with that?

GC: You just try to go with them and do what they want, because they were the ones who called you and wanted you to work the session. I've talked to many musicians who feel the same way.

RF: Are there many times when people actually ask what you think is right for a song?

GC: Sometimes, but not often.

RF: What, to you, makes a great session?

GC: I think the best thing is picking the right players, getting a good song, and letting the musicians create the material. And good producers will let you know that. They'll have their ideas, but producers will let the musicians have most of the input themselves.

RF: Had you worked with Mel McDaniel before?

GC: Oh yes. In fact, Jerry Kennedy is one of my favorite producers, because he lets

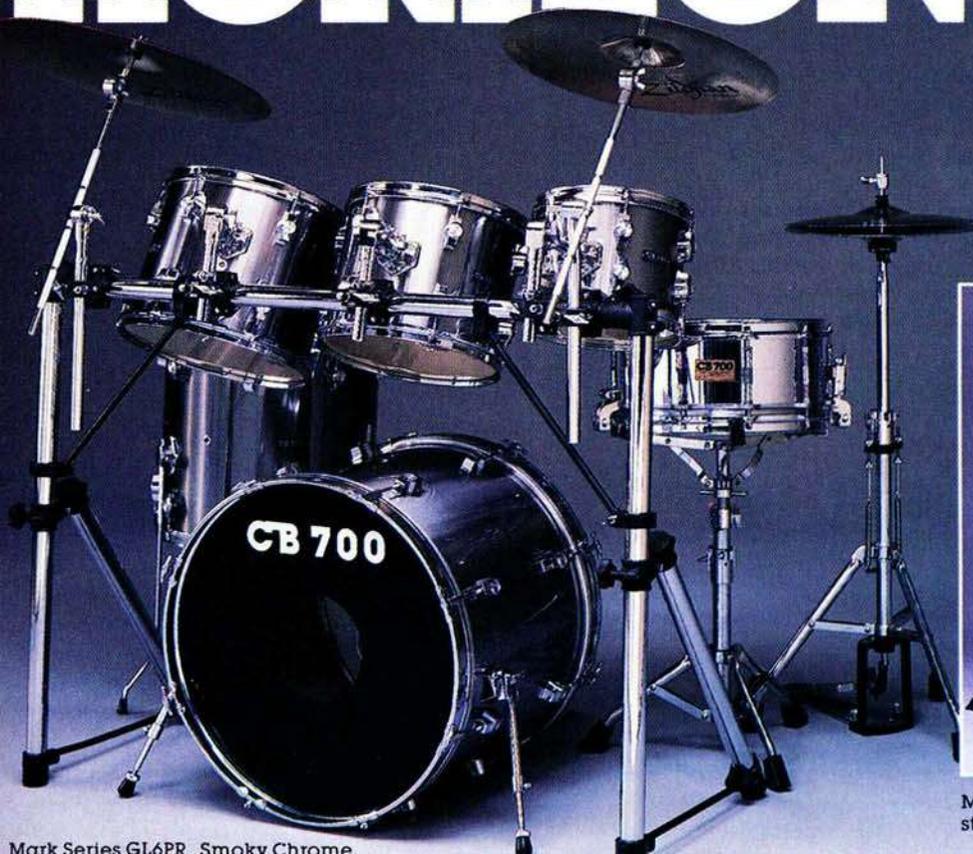
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the musicians create themselves. He's got his ideas, but I've never known him to get in the way of ideas that we cut. For me, that's a good producer. He's simple and to the point, and he sells records.

RF: What of Mel's have you done in the past?

GC: "Stand Up," "Let It Roll," and "Shoe String." I started working with him after "Baby's Got Her Blue Jeans On."

RF: "Baby's Got Her Blue Jeans On" was a big hit for Mel McDaniel, and a lot of people have the attitude that they want the same musicians back again who cut the big hit. Was there a lot of pressure on you when you came in after that?

GC: Not really, because I had worked with Jerry before when he was working with Reba McEntire, the Statlers, and different artists. He's not a pressure producer. He's really laid back and fun to work with. You know you don't have that pressure on your back. You never know what people do and don't like. I've been in that position you were talking about where I played on number-one records—two in a row maybe—and then I wouldn't hear from those people anymore. You don't know what goes through their minds.

RF: You have to learn not to take it personally.

GC: You can't take it personally. You just have to go day by day, and it'll work out. I've learned not to worry about it. I figure that, if this one doesn't use me, somebody else will.

RF: Did you ever worry about it?

GC: I did at first. Of course, when I first moved to Nashville, it was slow, and I'm not one to go out and politic. If somebody wants me, I'll do it. If no one wants me, I'll stay at home, work in the garden, or go play golf. I'm not one to go up to somebody and say, "I've got a tape I played on . . ." I'm not going to do it. I just can't.

RF: Has equipment changed radically through the years for you?

GC: It never quits. I remember when I first got a set of drums. The hardware was terrible. It was some of the worst junk I have ever seen in my life. One thing I've enjoyed more than the drums themselves is the hardware, because back in the early days, I'd hit a cymbal and the whole thing would fall over, the bass drum pedal would fall apart, and the wing nuts would come off

and go through the bass drum. The hardware and the drums, too, are so much better than they used to be. The hardware used to give me fits.

RF: You've never had an equipment endorsement, have you?

GC: No, I never have. I was just never one to pursue that kind of thing. It seems like something may work out with that soon, though. But if it doesn't, I've got two sets of drums, and I can only play one at a time, anyway.

RF: How do you feel about the electronic stuff that's out?

GC: It's okay. It's good on certain things. I've got a set of the Pearl electric drums, and I like them. They have their place, but they're not something I'd want to use on everything. Sometimes they kill the groove of a song. I like a song that moves here and there—just a chorus or bridge that goes up a little bit and comes back a little for the verse. Something that stays constant drives me nuts.

RF: You don't like a click track then?

GC: I hate a click track.

RF: Do you ever have to play with one?

GC: Just on jingles, which I don't do a lot of. They're okay, but I'm not crazy about them.

RF: What do you do when you have to play with a click track?

GC: It's not usually for that long. I can sometimes stand it for 30 seconds, but it would be better if there were something else like a shaker that I could give a little with, instead of playing with a constant clacking in my ear. I runs me crazy. I'd rather play with a tambourine, off of a Linn or something, which makes a difference. A constant click is terrible. I'd quit before I'd get into click tracks.

RF: Do you miss live playing at all?

GC: Not really. I do it every once in a while. I've done some of the New Country Shows, but as far as getting out and doing a live show goes, I don't think I'd like to do it again. I'm just not really into shows as much as playing records. I think I've got all that behind me.

RF: What have been some of the highlight sessions you've done through the years?

GC: I think one of the first sessions I can remember doing that I really enjoyed was with Dionne Warwick. That was back somewhere in '68, and we cut "You've Lost That Loving Feelin'," "Hey Jude," and the songs on that album. What I remember about her is that she'd put her vocal down, we'd go into the control room to listen to the playback, she'd go back and put a second harmony vocal on, nail it the first time, put a third harmony vocal on, and nail it. She's amazing. Working with her was one of the highlights.

I enjoyed working with Joe Tex when Buddy Killen used to come to Memphis. Joe was just so up all the time. I'll never forget: Every session I'd come in, and we'd have that Kentucky Fried Chicken and

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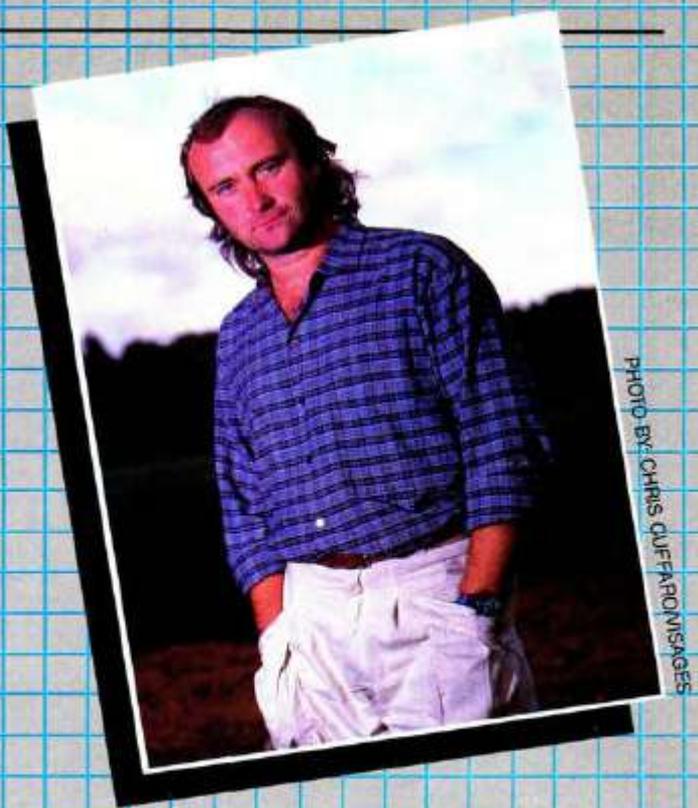
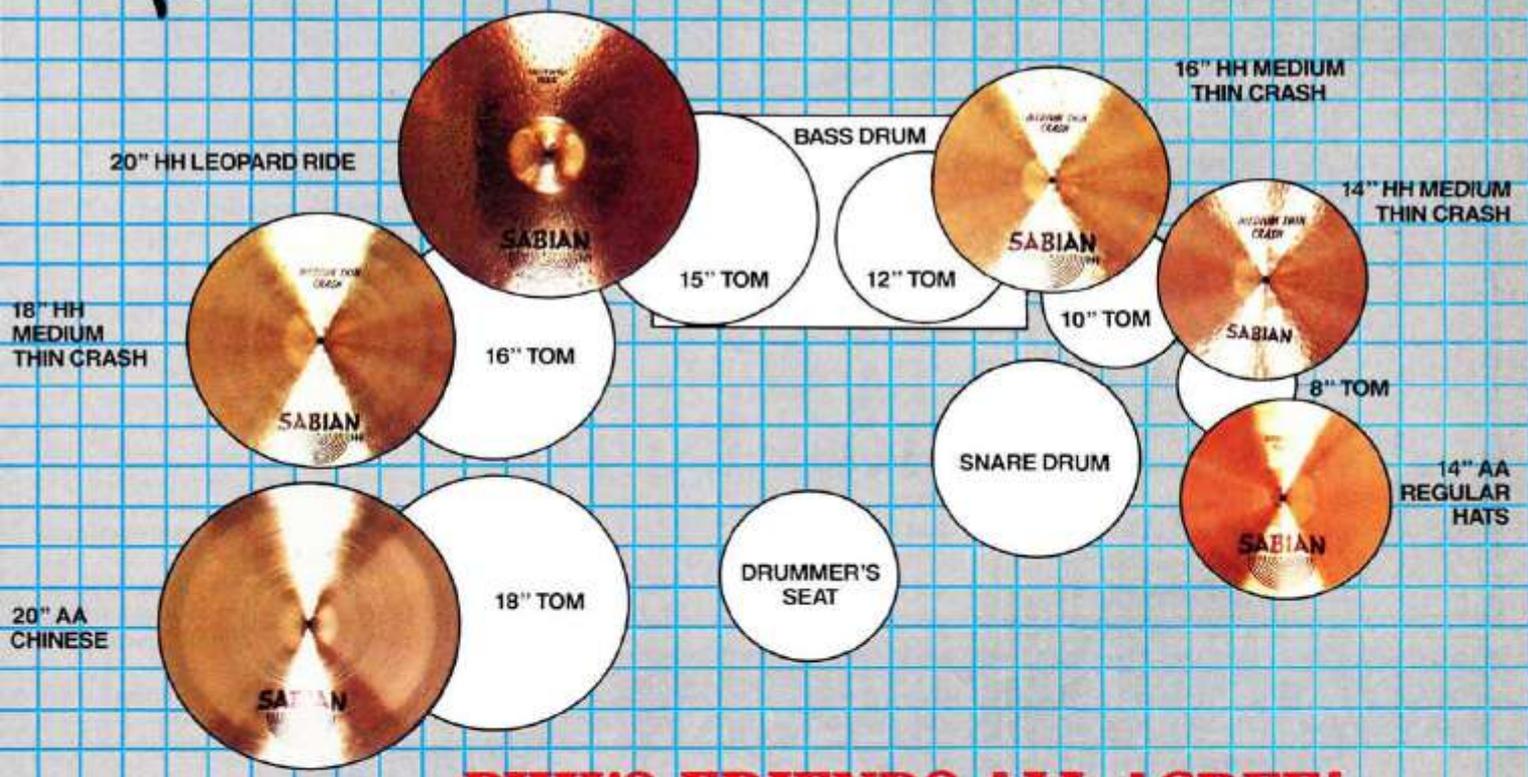


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orange juice. He was fun to work with. He never did a song the same way twice. You just had to go off the feel of him. It was great. I loved the R&B stuff we did.

King Curtis was great fun. I just loved the saxophone. It's a little different to play on instrumentals than with vocalists. I enjoyed Herbie Mann, too. I'll never forget cutting with the air conditioning off in the studio. Everybody was burning up, and I think some of the tracks lasted 13 minutes. *Memphis Underground* stayed number-one jazz album for over a year. It wasn't really jazz, but more R&B, but that's how they classified Herbie. We spent crazy days there.

I can't remember who we did. It seems that sometimes we'd run through them like hotcakes. I did enjoy doing Neil Diamond. That was fun. He was just kind of laid back. I liked "Brother Love" right off. He didn't want to do one of the songs. I can't remember if it was "Holly Holy" or "Sweet Caroline," but he didn't want it to come out. I guess the producers overruled.

Bobby Womack was another guy I enjoyed working with. I remember "Fly Me To The Moon." In fact, we're just about to cut another album with him in Memphis with Chips.

RF: Do you think those days can be recreated?

GC: Probably. The whole group still sounds good working together, like Willie and Waylon. I did "Poncho And Lefty" with Willie and Merle, and that same session is where "Always On My Mind" was cut. We went down to Austin to cut Willie and Merle, and while Chips was there, we cut it at the last minute. I also did the *Highwaymen* with all of them, and "Women Do Know How To Carry On" and "Just To Satisfy You"—two of Waylon's. I did "City Of New Orleans" with Willie, and it was the same group from Memphis—the same five players who do all the stuff: Reggie Young on guitar, Mike Leech on bass, Bobby Emmons and Bobby Wood on keyboards. Actually, Tommy Cogbill was on bass first, and they took turns.

RF: What is it like working with Willie?

GC: He's a jewel to work with. Sometimes he cuts something just once. "Always On My Mind" was one take.

RF: Was he singing along with you?

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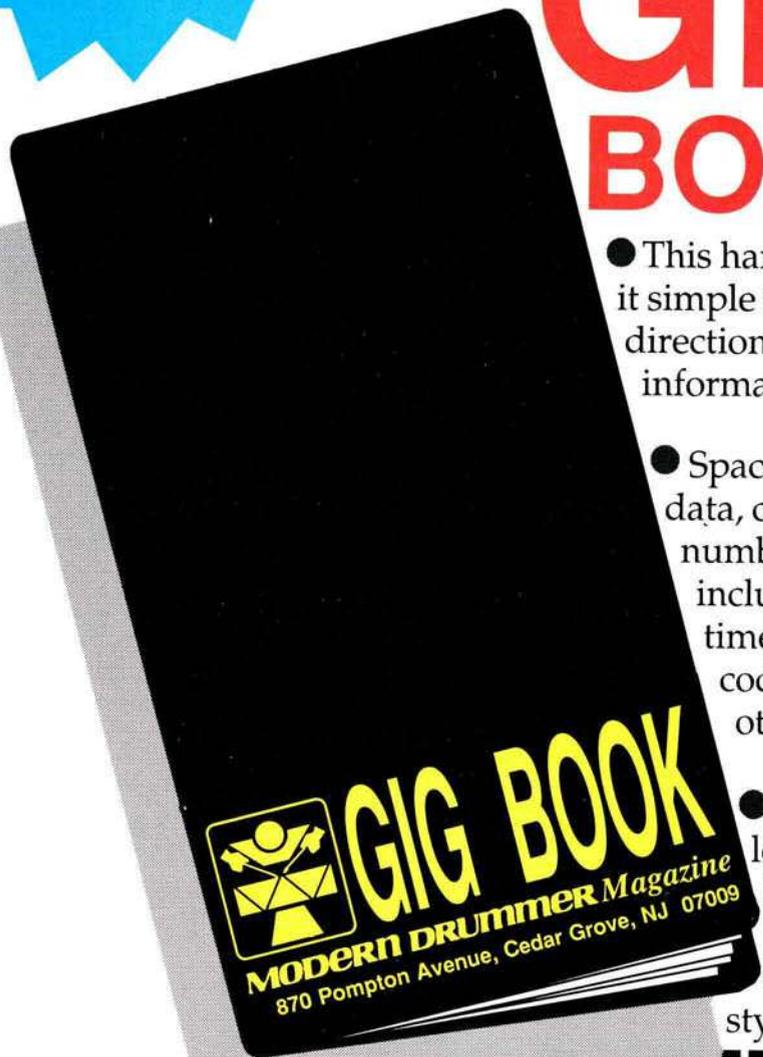
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GC: Yep.

RF: Would you consider going back to Memphis?

GC: Not moving, but I imagine we will go down there and cut. So now I'm here in Nashville, and I commute back to Memphis.

RF: Tell me about the *Highwaymen* sessions. Were Nelson, Kristofferson, Jennings, and Cash all there at once?

GC: Yes, they were all there. Usually when Chips cuts, whoever he's cutting is going to be there, especially when you've got four guys and you have to know how you're going to lay this song out.

RF: How was it cut? Was everyone singing and playing?

GC: I can't remember all of them singing. I

think it was one or two at a time, which guided us on how we were going to do it. We'd put a track down, and they'd get amongst themselves and figure out who was going to do which part where. I don't remember if I was there for all the vocals on *Highwaymen*, but I was there for "Welfare Line."

Then we went to Memphis and cut this *Class Of '55* album last September with Jerry Lee, Roy Orbison, Johnny Cash, and Carl Perkins at the old Sun Studio and the old American where we used to work way back. Dick Clark Productions videotaped it. Johnny Rosen brought his truck down, and David Cherry, Chips' engineer, engineered it in the truck. It went real well. I enjoyed going from one studio to another

one. Ricky Nelson, The Judds, and John Fogerty came in on the finale with some others.

RF: You've been amazingly busy recently, and you've been doing a lot of Gospel. Is that different from cutting country records?

GC: Not a bit. The southern Gospel, which I do a lot of, has more of a dotted feel. I don't do any contemporary Gospel. To me, it doesn't have feel. A lot of it is like rock, and I hate rock music with a passion.

RF: Some of the country music is getting to be like that.

GC: I know it, but I think that's why a lot of it is not selling. People seem to really love the more traditional music, like George Strait, Reba McEntire, or Ricky Skaggs. Country people like country music, which is why they show up at the Grand Ole Opry, and come out to see people like Roy Acuff and Ricky Skaggs.

RF: Players say that the usual span of success is five years. You've had a long career. It may not be as busy as it once was, but it's been pretty consistent. Do you ever worry about its end?

GC: Not really. I'll tell you, over the years I've paid my dues. As long as I'm able to do it, I'm going to do it, because I enjoy it. Sometimes you don't always enjoy *what* you do, but overall, it's great. I wouldn't want to get out of the music business. If I were ever to quit drums, I'd have to stay in it somehow, maybe in production. I'd get some good players and let them do the creating, because I know how it feels when you put a monkey on musicians' backs and try to chain them down. It doesn't work, and you can usually tell it on the record. For now, though, I'd just like to continue doing what I'm doing, because I enjoy it. It's still a thrill to play on number-one records.

RF: Are you surprised you're as busy as you are?

GC: At my age of 46, it does kind of surprise me, because a lot of the players my age are not working.

RF: Why do you think that is?

GC: I really don't know. I guess I have tried to stay up with what is going on with equipment and styles. You have to stay with the sound of the day. A lot of people don't do that.



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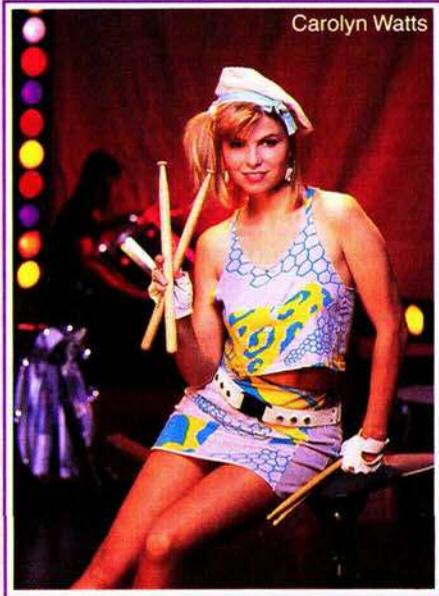
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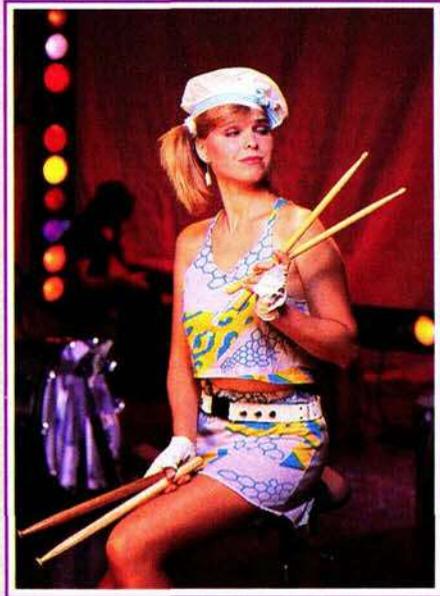
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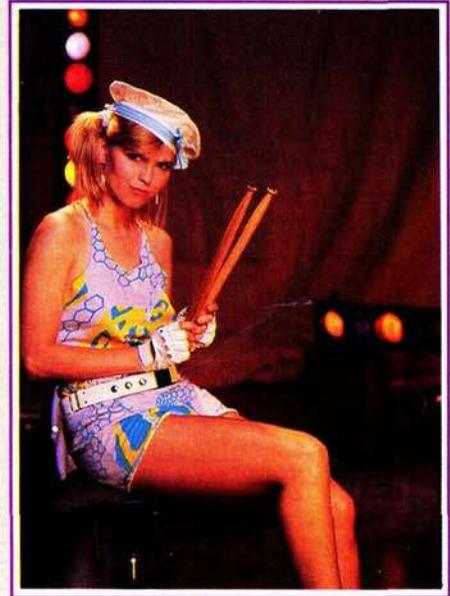


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by Roy Burns

Getting Unstuck

I have a few students who are accomplished, professional drummers. I always ask them, "Why are you here? You play well, and you're working. How can I help you?" In almost every case, the response is, "I just feel stuck. I feel as though I've stopped improving. I feel as though I'm up against a brick wall and I can't get past it."

My understanding of this predicament is that, sooner or later, we all seem to have a dry spell. This is because the ideas that help us get to a certain point in our careers become obsolete. Practicing from books that we have been through many times usually doesn't help much. Reviewing old warm-up exercises or "going back" to the rudiments is not effective. A new approach is needed.

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In some cases, the student may not be able to read music. By developing and/or improving reading skills, a student's understanding of rhythms can be expanded. Learning new rhythms gives the student the foundation for developing new ideas. Rhythmic combinations are endless. New ones can inspire the student to begin creating again.

Playing with the same group for a number of years can also be a problem. You see, hear, and perform with the same people day after day, week after week, year after year. This can be a good experience because great rapport can be developed amongst the players in the group. But it can also make you stale.

One way out of this situation is to play with other people. Go to a club or rehearsal, and sit in. Play some different music with different people. There are many ways to play music and many ways to play the same style of music. Each person has something special. If you don't believe this, think about what happens when your group gets a new bass player. One person can have a powerful effect (good or bad) on any group.

Some players get stuck in a style. If all you are playing is rock (or jazz, or Top-40), you are probably playing the same stuff over and over. Even if the music is great, it may not stimulate you as it once did. In this case, I recommend listening to some different music. Buy some big band records from the '40s, and listen to the older drummers. Listen to drummers from

Brazil, from India, or from Africa. Those players will inspire you. Buy a record of the Swiss Rudimental drummers; they will surprise you. Let some new music into your mind; it will be like a breath of fresh air.

Go to clubs, and listen to other drummers in person. You can learn from anyone and everyone. Each successful drummer does something that is unique. Enjoy the differences in style; it's great fun.

Most of my students are working, professional drummers. Sometimes, just sitting and talking is the most productive part of the lesson. Finding out that you are not the only one who gets stuck from time to time is usually comforting. It's something we all go through.

If you are traveling, seek out some of the well-known teachers in each city, and take a lesson. Sometimes you'll pick up some really great ideas; sometimes you may just spend an interesting hour. You also may be disappointed, but you'll never know unless you try. In the long run, you will benefit just by picking up some new ideas.

Another way to look at the problem of continuing your growth as a player (and as a person) is to "update your ideas" from time to time. Sit down and evaluate yourself. Make a list of your goals, and then make a list of what you are or are not doing to accomplish them. Discover the areas in which you need to improve. Then make a list of ways in which you may be able to bring about improvement. I've offered some suggestions, but there are many ways to look at the problem—and many ways to improve the situation in which you find yourself.

Most people, when they find themselves stuck, will continue to do the same things but will work harder at them. This usually yields few, if any, positive results. If you are stuck, try something different. You have nothing to lose but your old ideas.

I've had the experience of meeting old friends after ten years or so. If they are still talking about the same things, doing the same things, and playing the same things, I feel for them. They are the same as before—only older. I find this to be sad, because it indicates a lack of growth. Learning, growing, and developing do not have to be agonizing and painful experiences. Just get some new ideas, stimulate yourself, have some fun, and get "unstuck." Go around, through, or *over* that brick wall. It's up to you.

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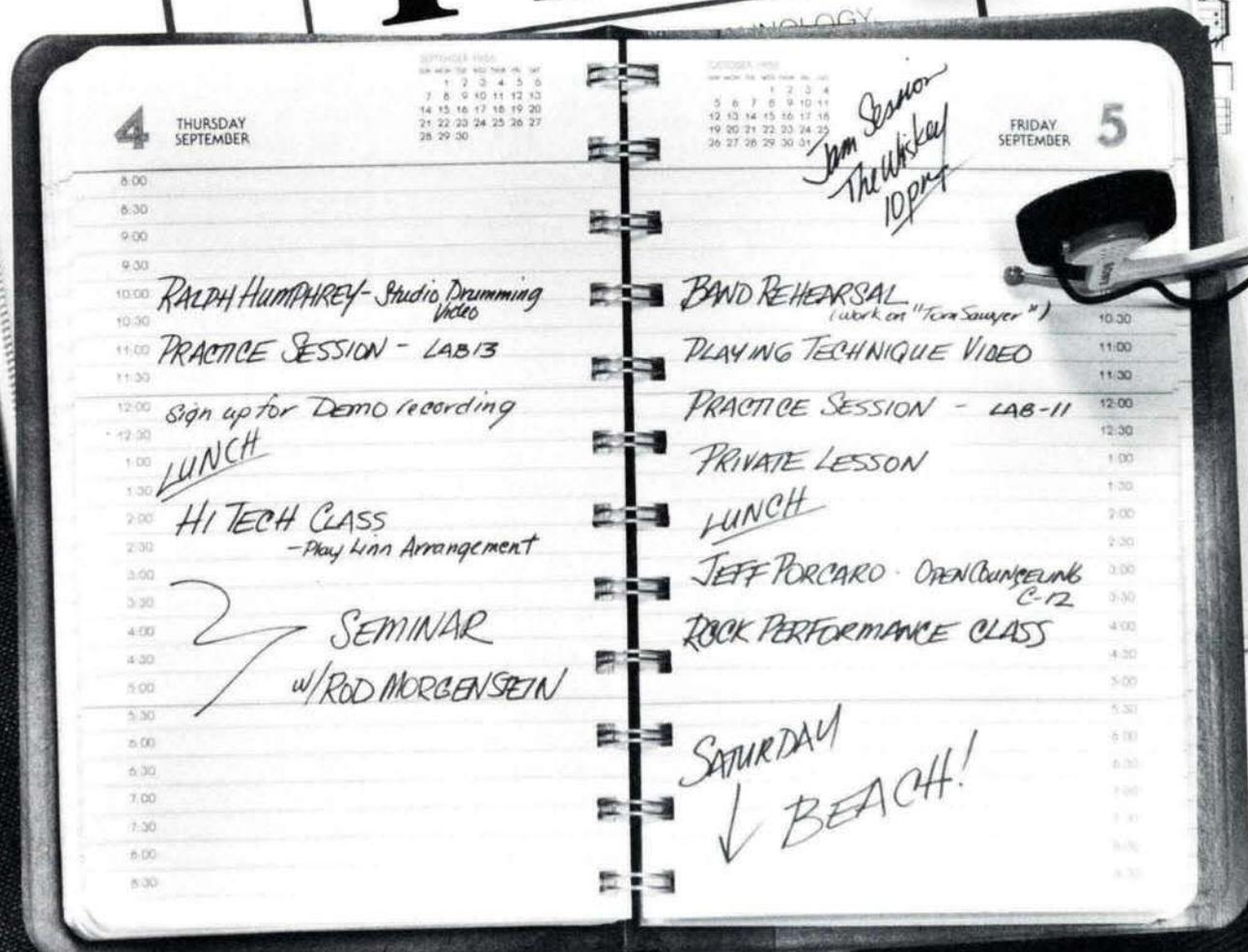
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by Rick Van Horn



Hearing Aid

It isn't often that I devote a column to one particular piece of equipment. In fact, the last time that it happened was when I described the Shure *SM-10* headset microphone and what it had to offer club drummers who doubled as vocalists. In order for me to recommend something in this column, it has to offer features that are especially valuable and appealing to club drummers. It also has to live up to its own advertising and be priced so as to fall within the budget of a working club musician. With all of the above in mind, I'm devoting this column to the Gallien-Krueger *200MV* Vocal Monitor, which is quite simply the greatest "hearing aid" for club drummers I've ever seen.

Way back in the February/March '81 issue of *MD*, in a column entitled "Tips For The Singing Drummer," I described a personal monitor system that I had created for myself by taking a signal from my band's P.A. board and running it into a small Vox guitar amplifier. The advantage of this system over the standard floor monitor or *Hot Spot* type of personal monitor was that I had my own control over volume and tone, rather than having one monitor speaker in a jointly controlled "chain" of speakers.

The disadvantage to my system was that a guitar amplifier is not designed to accept a signal with the voltage level that most P.A. boards put out of their "monitor send" channel. Such signals are usually in the 1-volt range, whereas the signal from a guitar is measured in millivolts. The end result, in my case, was that the "monitor send" signal was overdriving my amp. I tried putting a potentiometer into the line to reduce the signal strength, but this met with only moderate success. As long as the amp could be at some distance from me, I didn't have too much problem. But when the amp had to be close to me, the overdriven signal was very prone to feedback. When I stopped working full-time in larger clubs and started working weekends in very small clubs instead, the problem became acute.

Luckily, I recently saw an ad for Gallien-Krueger's monitor amplifiers. This is an entire series of monitor amp/speaker combinations with individual designs for guitar, bass, keyboard, and vocal use. The features and specs shown for the *200MV* Vocal Monitor led me to investigate it. After having done so—including rigorous field testing on my gig—I can state unequivocally that it offers advantages to the

club drummer/vocalist that are absolutely unparalleled.

The *200MV*s by no means the only personal monitor on the market. I've already mentioned the familiar *Hot Spot*, which is a compact speaker designed to receive a standard monitor speaker signal; it has no power of its own. There are several similar models from various manufacturers. There are also one or two powered monitor amp/speaker units, but they generally are fairly low in power, and the ones I've seen feature only volume and tone controls. The combination of features offered by the *200MV* is unprecedented and—as far as I've been able to determine—unique. So let me list the advantages offered by this unit, along with a brief description.

1. *Compact size.* In order to fit easily on or around a club drummer's kit, a monitor speaker must be small. I've never cared for the "wedge" type of floor monitor, because there usually isn't much floor space around my kit that isn't immediately obstructed by some part of the kit itself. In other words, there's no place to put a "wedge" where I can hear it. I prefer smaller speakers placed higher up, somewhere near ear level. The *200MV* measures 13 3/4" wide by 9" high by 7 1/2" deep. (For a quick reference, you might keep in mind that that's only about the size of a four-slice toaster!) The unit has a mounting bracket as an optional accessory, which allows it to be placed on a standard mic stand. (The bracket can also serve as a tilt-rest for placing the *200MV* on the floor or other flat surface.) It's conceivable that, with a little ingenuity, this same bracket could facilitate mounting the unit right onto some portion of the kit's hardware. You should be aware, though, that although small, the *200MV* isn't light; it weighs in at 22 pounds without the bracket. This is due to the weight of the magnets in the two high-efficiency 6 1/2" speakers, and the amount of electronic components packed into the amplifier section.

2. *High power.* The problem with any monitor system I've ever used, powered or not, has always been that I had to run the system at too high a level in order to hear it. This generally was due to a lack of power from the monitor amplifier and/or poor speaker efficiency. There's no lack of either with the *200MV*. The amp puts out 100 watts into a 4-ohm load (which is what the internal speakers provide). There is also a provision for connecting external

speakers. The internal speakers are very efficient and provide clear, crisp sound—as well as surprisingly good low end. The combination of these two elements provides a tremendous amount of headroom; I've yet to run the unit above a 50% gain level. (I've generally run it considerably lower.)

3. *Control.* The most important features of the *200MV* are its flexibility and the amount of control over your monitor sound that it offers. There are several methods in which to design your monitor "signal path," and several ways to process the sound along the way.

The standard "signal path," as described in the owner's manual, is to put your mic's signal into the amp through either the high- or low-impedance input. That signal is then "split" by the amp: It goes into the internal amp (where it is subject to modification that I'll describe later), and it also goes to a "direct out" jack. From that jack, you can continue the signal—totally unchanged by the *200MV*—directly to your P.A. board. You then bring the "monitor send" signal from your P.A. back into the *200MV* through an "aux in" channel, which has volume, treble, and bass controls. The theory is that you can mix the signal of your own mic' (as amplified and processed by the *200MV*) with the overall band monitor mix (coming in through the "aux" channel) so as to be able to hear yourself in the best possible way. The modifications I mentioned are made by a graphic EQ that controls seven frequency bands over ten octaves, giving you the ability to bring out the frequencies in your own voice that you need to hear and/or to reduce those frequencies that are subject to feedback.

I found that a slightly different arrangement worked better for my own personal use. I'm not so much concerned with hearing my own voice louder than everyone else's; I'm more interested in hearing the actual vocal balance of the band as it's going out through the main P.A. speakers. I'm also more concerned with being able to modify the monitor signal from the whole band in order to reduce feedback (since quite often it's not my mic's signal that's causing the problem). I didn't feel that putting the band's monitor signal into the *200MV* through the "aux in" channel was satisfactory, since that channel was not subject to the 7-band EQ. So I wound up running my mic' directly into our board, rather than through the *200MV*'s input

stage. I then brought the monitor signal from our P.A. board into the high-impedance input channel on the 200MV. Since this channel has a maximum input level of 2.4 volts, it was more than capable of handling the 1-volt signal from our board's "monitor send" channel (whereas my Vox had not been). This now gave me the capability of EQ-ing the monitor mix of all the band's voices to suit myself. And since any modification done on the 200MV affects only the output of that amp, nothing that I do affects the mix heard by the other band members in their monitors.

4. *Other features.* The fact that the amplifier is transistorized makes it possible to position it in any way in order to place it on the kit. As a matter of fact, for my purposes, standing it on one side worked best. This took up the minimum possible amount of "floor" space (I actually had it stacked on a nearby speaker cabinet) and put the two speakers in a vertical configuration with one virtually at my ear level.

The amp is not only capable of delivering sound through its own or remote speakers, but also through a headphone jack. This feature offers several interesting possibilities. You could use the 200MV on stage with headphones, to seal out all unwanted sound and give you only the monitor signal. You could also put a sequencer or drum machine into the "aux in" channel, and play to that signal without it necessarily being heard by the rest of the band or the audience. As a practice tool, the amp could increase the volume level of drum machines and metronomes, which often cannot self-amplify a headphone signal loud enough to practice with on a drumkit. Finally, by using the combination of channels available (there are also "line out" and "aux out" jacks), it is possible to record vocals or drum parts while listening to prerecorded music.

The 200MV is AC-powered and is supplied with a detachable cord. Besides the mounting bracket, another available accessory is a road bag. Considering the quality and craftsmanship involved in this unit, I'd certainly recommend obtaining the road bag or providing some other form of protection for the amp. That's especially important when you consider that the list price for the 200MK is \$599.00. I'm aware that that's pretty steep, but I've examined the other, less-expensive versions of personal monitors on the market, and they simply don't compare in any of the areas I've described in this article. And when you consider that many of the pro-sound shops where this unit is likely to be sold very probably have a discount policy, the sting may not be quite so great. But this is one of those rare occasions where I'm recommending that you save your pennies and pay the price; with the Gallien-Krueger 200MV, you get what you pay for and more.



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by Bob Saydlowski, Jr.



SDS1000

It seems that, every year about this time, I'm reviewing yet another new Simmons product. And every year, Simmons continues to outdo itself. The newest addition to the Simmons line is the *SDS1000*, which could be termed a stripped-down *SDS9* (see MD: Nov. '85).

The *SDS1000* is a five-piece pad set with a rack-mountable control brain, capable of storing a total of ten different drumkits: five factory ROM preset kits, and another five user-programmable kits. All drum sounds are created in the same manner as in the *SDS9*: The bass drum is software-generated, the toms are analog, and the snare is a digital PROM. The *SDS1000* has four on-board selectable/variable snare sounds: Tight, Rock, Gated Ambient, and Electric. These can be modified quite a bit when programming your own kits. The pads are of the recent series. The small ones have floating surfaces, while the bass pad is piston-loaded at the impact area. (You should use a very soft beater, so as not to get a loud acoustic impact sound.)

Since the five factory kits are in ROM, they cannot be modified, but there are another five kits that can be. The *SDS1000* comes with the user spaces programmed with kits. If you choose to program your own in their place, they're lost for good. (There is no facility for tape dumping or loading.) The available parameter controls for the *SDS1000* are: Filter, Pitch, Bend, Decay, Noise/Tone Balance, and Click. It should be pointed out that not all five voices can use all these controls. For example, the Filter control will work with your tom-tom voices, but not with snare or bass.

As on the *SDS9*, there is a programmable "second skin" option for the toms, which adds in a sub-harmonic tone, giving an approximation of a double-headed drum sound. The same knob, when used with the snare, is the selector switch for all

Simmons SDS1000 And Rack

four snare samples. Rotating the control allows switching between the PROM sounds. The sampled sound you want can then be modified by using Pitch, Bend, and Decay. By the way, the snare pad itself is only single-trigger, so the *SDS1000* will not produce rimshot sounds, like the *SDS9*.

Each drum voice has individual pad sensitivity and level controls. There are also controls for master mono and left-right stereo levels. A headphone jack is included as well. The rear of the *SDS1000* has separate "A" inputs and outputs, as well as stereo/mono master outputs and a footswitch socket. An optional footswitch connects directly to the Select button, allowing kit selection to be made while playing.

Programming the *SDS1000* is remarkably simple: Select the kit number you want via the "Select" button. (The burnt-in factory kits are numbered 1 to 5; the programmable kits are also 1 to 5, but have a *dot* after the number in the display). Pressing another button enters the Program mode, and you then select the voice you want to program, and make use of the manual parameter controls. You can then, at the push of a button, store your new kit in memory, either temporarily or permanently. An LED will light up when the unit is in Program mode, and each voice has its own selection LED. *Easy!*

Not so easy is the process by which kits are selected. When selecting, you have to cycle through all the factory kits to get to the user kits. If you're in a hurry, this may be a bit inconvenient, since to go from F1 (factory kit #1) to U5 (user kit #5) takes nine separate pushes of the button. Another complaint I have is the lack of contrasting position markers on the parameter dials, which makes reading the dials very difficult in dim lighting!

Simmons does not include the *SDS9*'s time-saving "Copy Tom" feature, and, as far as I can tell, it's pretty impossible to

change the snare PROM. The *SDSWOO* does not have onboard MIDI capability, but it can be linked with Simmons' new *TMI* (Trigger to MIDI Interface). This would then allow it to drive the new *SDE* percussion voice expander or any other MIDI-controlled devices.

As always, Simmons' sounds are very good. If there's something you don't like, you can always form your own preset sounds in the user section. The unit is quite capable of producing many of the now "popular" drum sounds. (It is rather odd that the bass drum in the factory preset kits never changes. I would think that an "ambient" snare would call for a companion "ambient" bass drum! Oh well . . .)

The *SDS1000* retails at only \$999, which, I think, is quite a bargain, considering the sound quality and quantity. Look for these kits to be popping up everywhere!

Simmons Rack

Simmons now manufactures its own *Rack* for mounting its pads. Like an *Erector* set, you build it up from black steel piping, and connect it with black plastic T-joints. The bass drum pad does not need spurs, as it is also held upright in the *Rack*, making for an extremely sleek setup. The *Rack* is very sturdy and only measures 37" across, which is enough room for at least four pad holder clamps, and maybe even a cymbal holder or two hanging from the pad arms. All connections and holder clamps are drumkey adjusted, and the whole thing tears down to pack in a canvas carrying bag. The retail price of \$215.00 includes four tom arms. Also, if you want to mount the *SDS1000* brain closer to you than on a separate 19" rack cabinet, Simmons makes a *Rack* extension arm, plus a holder tray to mount the brain onto the *Rack* frame. Check with your dealer about availability and price for that option.

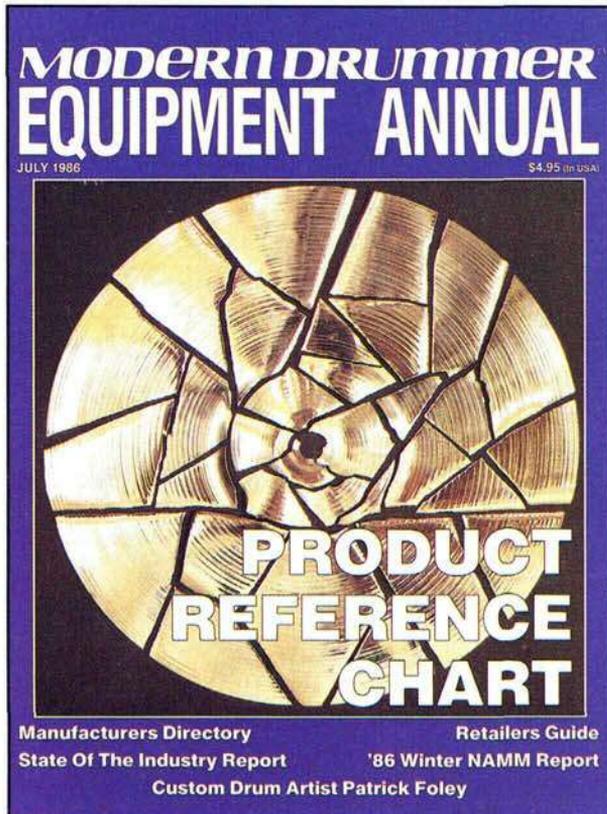


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INDUSTRY HAPPENINGS

CALATO/REGAL TIP HOLDS PERCUSSION WORKSHOP

Calato Manufacturing recently held a day-long percussion workshop for secondary-level music educators from Western New York and Southern Ontario. The day started with a guided tour of Calato's manufacturing facilities in Niagara Falls, New York. From there, the music educators moved on to a mini-trade show where Calato's sales force was on hand to demonstrate products Calato now distributes, including Remo, Sabian, Drum Workshop, Danmar, Mike Balter, Lug Lock, Aquarian, and Regal Tip. After lunch, three top-notch music educators were on hand to discuss teaching techniques. Cosmo "Gus" Barbaro, a DCI judge and instructor of percussion at Edinboro State College, discussed the selection of sticks and mallets for marching per-

ussion. John Beck, head of percussion at Eastman School of Music, gave a demonstration of techniques for a variety of percussion instruments ranging from the concert bass drum to the vibraphone. Saul Goodman, formerly of the New York Philharmonic and Juilliard School of Music, covered the instrument for which he is best known: the timpani. Naturally, Saul was asked by the audience to relate some of his experiences while working with the great Toscanini. Judging from the comments and enthusiasm from the educators, "Calato's Day of Percussion" was a booming success. The company is planning another similar program for the fall. According to Calato's president, Joe Calato, the next seminar will emphasize jazz bands in the high schools.

MUSIC FAIR FEATURES PERCUSSION FINALE

The first annual San Francisco Music Fair, sponsored by the San Francisco chapter of NARAS (National Academy of Recording Arts and Sciences), was held over the June 27-29 weekend, and closed with a percussion performance by a group of the Bay Area's top drummers and percussionists. Among the notable players who combined their talents for this unique event were Michael Shrieve (Santana, Novo Combo, solo artist), Greg Errico (Sly & The Family Stone, Santana, Weather Report), Michael Carabello (percussionist with Santana, Herbie Hancock, Chick Corea, Al Jarreau), Kwaku Dadey (percussionist with Buddy Rich, Dizzy Gillespie, Quincy

Jones), Zakir Hussain (one of India's top tabla players, performed with John McLaughlin), Narada Michael Walden (drummer with Jeff Beck, John McLaughlin; producer for Aretha Franklin, Whitney Houston, Clarence Clemens), Buddy Miles (Buddy Miles Express, Electric Flag), Steve Smith (Vital Information, Journey), Bill Gibson (Huey Lewis & The News), Michael Barsamonto (percussionist with Jean-Luc Ponty, Freddie Hubbard, Peter Wolf, Rolling Stones), Prairie Prince (The Tubes), Babatunde (percussionist with Stan Getz, Van Morrison, McCoy Tyner), Keith Stafford, and Greg Gona-way.

HALL APPOINTED TO BERKLEE

Noted percussionist Alan Miguel Hall has been named to the faculty at Berklee College of Music, as announced by Berklee President, Lee Eliot Berk. Hall, who will be Instructor of Percussion at Berklee, has recorded with famed guitarist Larry Coryell, and has performed with such other

luminaries as trumpeter Dizzy Gillespie and saxophonist Nick Brignola. He has also appeared with the Santa Clara, California Pops Ensemble and the San Jose, California Symphony, and has earned a reputation as one of the Boston area's most in-demand studio musicians.

GADD GOES HOLLYWOOD

Nearly 1,000 drum enthusiasts packed the Musicians' Union auditorium in Hollywood, California, recently to see and hear Steve Gadd in his first Hollywood clinic appearance. Sponsored by the Professional Drum Shop and Zildjian Cymbals, Steve's demonstration of technical and musical abilities was balanced with good-natured humor as he deftly fielded questions from his appreciative audience.

"Don't worry about technique so much," he suggested. "You might better spend your time getting a groove." With questions about practice routines and favorite drummers, Steve was very direct: 'Practice

with other people always felt like fun to me. You should do it as often as possible. And I listen to *everybody*."

Pro Drum Shop owner Bob Yeager was greeted with a standing ovation as he came on to introduce Steve. He appeared quite moved by this tribute, and said, "I'm very glad to be here"—a reference to his recovery from a recent illness. Bob has been presenting drum clinics in Hollywood since 1960. As usual, he presided over the distribution of several thousand dollars' worth of percussion equipment donated by the sponsors as prizes to lucky ticket holders.

—Tracy Borst

JEFF PORCARO JOINS PIT

Jeff Porcaro, drummer for the Grammy-award-winning group Toto, has joined Musicians Institute as an instructor for its Percussion Institute of Technology (PIT). Porcaro, the son of one of L.A.'s busiest studio percussionists, Joe Porcaro, and a studio giant in his own right, will instruct at Musicians Institute between his busy schedule with Toto. At PIT, he'll be showing students how to get "inside" a song, how he handles the psychological factors of making meaningful



Photo by Rick Malkin

music, and how he combines technique and feeling to make great music. Jeff will be joining other noted percussionists on the staff of PIT, including Ralph Humphrey, Joe Porcaro, and Steve Houghton.

ENDORSEMENT NEWS

The Avedis Zildjian Company recently announced that **David Weckl** is now using Zildjian cymbals exclusively. Dave is currently a member of Chick Corea's Elektric Band and has been touring throughout the world in support of the band's new album . . . **Vinnie Colaiuta** is now using Drum Workshop bass drum pedals and hi-hats exclusively . . . **John "J.R." Robinson** is now using the Caroline/ASBA bass drum pedal made by Capelle and distributed in the U.S. by Paul Real Sales. John is currently on tour with John Fogerty. . . .

Ratt's **Bobby Blotzer** and the Scorpions' **Herman Rarebell** have both recently signed as Pro-Mark endorsers . . . Jazz great **Barrett Deems**, "The World's Fastest Drummer," has recently joined Pearl as an artist endorser. Barrett gained fame as a sideman for Louis Armstrong and Jack Teagarden. Joining him as new Pearl endorsers are **Alan Jackman** of The Outfield (currently touring in support of the group's new album, *Play Deep*), and contemporary jazz drummer **Marvin "Smitty" Smith**.



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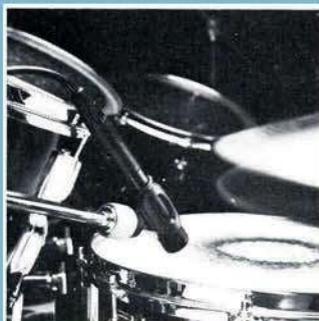
J U S T D R U M S

YAMAHA ELECTRONIC PERCUSSION SYSTEMS

Yamaha International Corporation recently introduced its Electronic Percussion Systems. The current Electronic Percussion System includes the *PTTI* velocity-sensitive Percussion Pads, the *PBD1* Bass Drum Pad, and the *PMCI* Percussion MIDI Controller. The *PMCI* converts trigger voltage signals from the pads into MIDI data to control Yamaha *TX816*, *RX11*, and other tone-generation systems. All pads have been specially designed for stick (or beater) rebound and "feel." Sensors are isolated via a suspension system to prevent mistriggering. The Controller's MIDI implementation lets

drummers select up to 32 program memories and organize them into footswitchable chains for easy access during live performance. Up to five notes can be assigned to each pad, producing polyphonic or polytimbral textures with a single stroke. The Dynamic Note Shift function allows the player to play different notes by striking the pad harder or softer. MIDI A and B outputs can be assigned to each pad independently. For further function details and information, contact Yamaha International Corporation, 6600 Orange-thorpe, Buena Park, CA 90620 (714)522-9011.

BEYER PERCUSSION MIC' GROUP



The Percussion Group of microphones from Beyer Dynamic includes five models, each with specific physical and sonic characteristics that lend themselves

to different roles in recording and live reinforcement of drums and percussion. The group is comprised of four moving coil dynamic microphones: *M 420*, *M 422*, *M 380*, and *M 201*, along with an *MC 713* condenser. Various features of these microphones have been tailored to make each particularly suitable for a specific type of drum or percussion instrument. For specifications and further information, contact Beyer Dynamic, Inc., 5-05 Burns Avenue, Hicksville, NY 11801.

CABLES-AWAY CABLE TIES



Cables-Away is a durable neoprene and velcro strap that stretches to fit any size cable in order to bind it for storage. These ties are recommended for drummers who incorporate electronics and/or miking into their setups, and need to pack away large numbers of patch or mic' cables. Bright colors make the ties easy to spot, while the reusable velcro provides low cost and time-saving convenience. It is available exclusively through Playback, Inc., 3504 Eighth Street, Charlestown, MA 02129, (617)242-1833.

NEW PRO-MARK STICK MODELS

Pro-Mark Corporation recently introduced several new models to its drumstick line. Included were: the *747 Super Rock 1/2"* longer and 1mm larger in diameter than the standard *747 Rock* stick, available in wood and nylon tip; Japanese oak and Texas hickory models of the *737SG* with nylon tip; and a new, nylon-

tipped version of the oak *Billy Cobham 767*. Also new are *Multi-Rods*, which provide a very unique sound and are especially suitable when a stick is too much and brushes are not enough. For information, contact Pro-Mark Corporation, 10706 Craighead Drive, Houston, TX 77025, (713) 666-2525.

DRUM BUG TRIGGER/MIC'

The newly developed *Drum Bug* can trigger a drum synth controller from an acoustic set of drums (eliminating the need for additional pads) and can also be used as a microphone, directly into the P.A. board. It will drive high- and low-impedance lines, and will dispose of phasing problems that occur with close miking. According to the manufacturer, using the *Drum Bug* will give back "head room" lost from open mic's in a sound system (and will totally isolate each drum for independent equalization) by eliminating "bleed through" common with microphones. Setup time is also shortened and clutter is

reduced, since stands and booms around the set are unnecessary. A special seal is used for durability, making the *Drum Bug* tough enough to withstand the occasional hit with a stick, while damping the unit to keep it from "false-triggering" when sensitivities are set correctly on a synth controller. A special double-sided acrylic tape, used to put truck bodies together without rivets, serves as the mount, and allows for removal without damage to the drumhead. For more information, contact J.T. Enterprises, 6924 W. Arrowhead, Kennewick, WA 99336 (509) 735-7430.

NEW PEDALS FROM PEARL

Pearl International recently introduced its new *P-800* and *P750* foot pedals. The *P-800* is specifically designed for speed by using Pearl's exclusive "wheel-drive action" mechanism that quickly responds to even the lightest touch. Both the spring tension and beater angle are independent and fully adjustable. The *P-750* employs

an adaptation of the "wheel-drive mechanism," and features a player-designed foot-board. It offers smooth, quiet, and fast action with extreme durability and low cost. For more information, contact Pearl International, Inc., P.O. Box 111240, Nashville, TN 37222-1240, (615)833-4477.

UPSTAGE E-Z RISERS

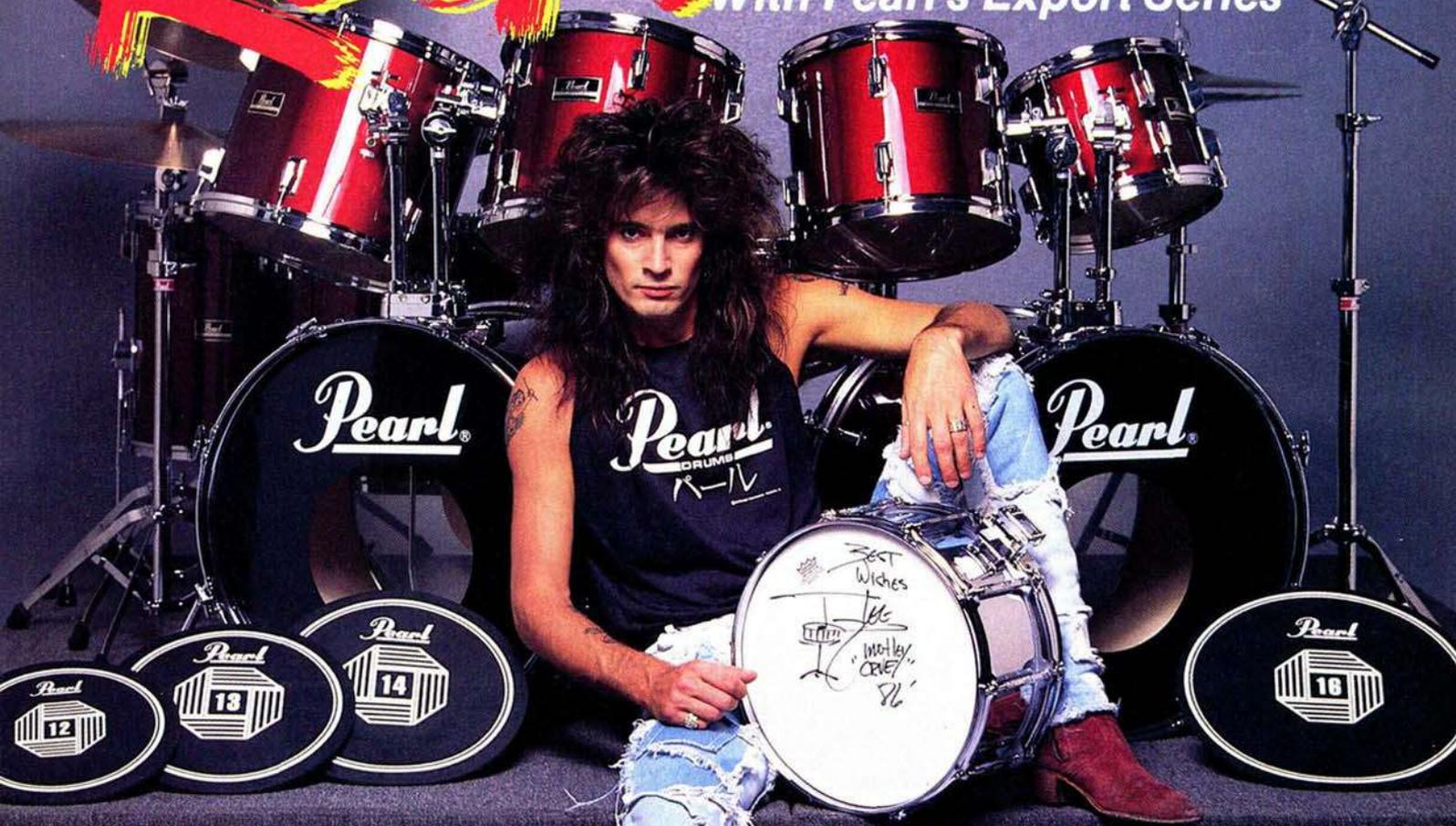
Upstage Staging has developed a riser design that is both portable and imaginative. Now drummers can have that "custom-made" look they've been searching for. Made of tubular steel, the *E-Z Rizer* can be assembled and disassembled in minutes. The unit also comes with attachments for easy mounting of PAR lights along

the frame. Both the frame and the waterproof skirt are available in a selection of colors. Sizes available are 6x8, 8x8, and 12x8. Upstage also offers the *Octagon 8* and the bi-level *12/8*. For more information (and a free color brochure), contact Upstage Staging, Inc., P.O. Box 1774, Wichita Falls, TX 76303, (817) 723-5949.

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EX-22DW-9 Illustrated in No. 66 Wine Red. Paiste Cymbals not included. Tommy Lee wearing a modified Pearl Muscle Shirt.



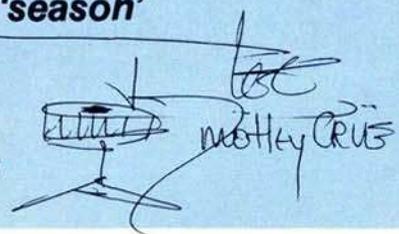
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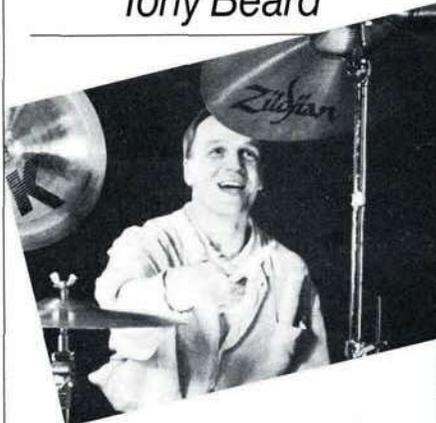
Offer good on purchases made October 1 through December 25, 1986 in U.S.A. only.

To qualify for the drawing, all receipts must be received by January 24, 1987, at Pearl International, Inc., Dept. DRR, P.O. Box 111240, Nashville, TN 37222-1240.

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Profiles in Percussion

Tony Beard

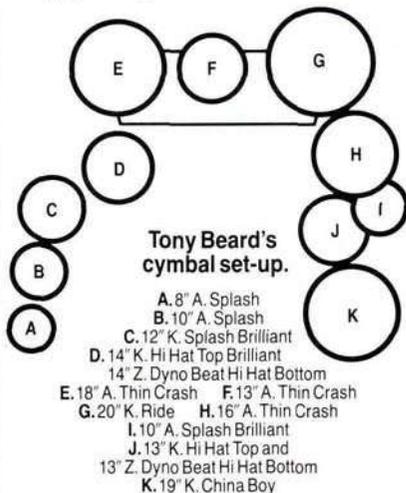


He's one of a new generation of studio musicians who helped shape the sound and feel of modern music. He's explored the newest electronic technologies. And established the hippest of playing styles—one that's punctuated the rhythm tracks of many hit records.

He's Tony Beard. And he's one of the most sought-after drummers on the studio scene in the pop music capital of the world, London, England.

Although he's rarely tempted out of the studio, Tony did tour the USA in 1985 as part of the super-tight band behind the chart-topping act "Go-West."

Recently he's been recording with Jeff Beck. And he's just completed Daryl Hall's new solo album, "Three Hearts in the Happy Ending Machine."



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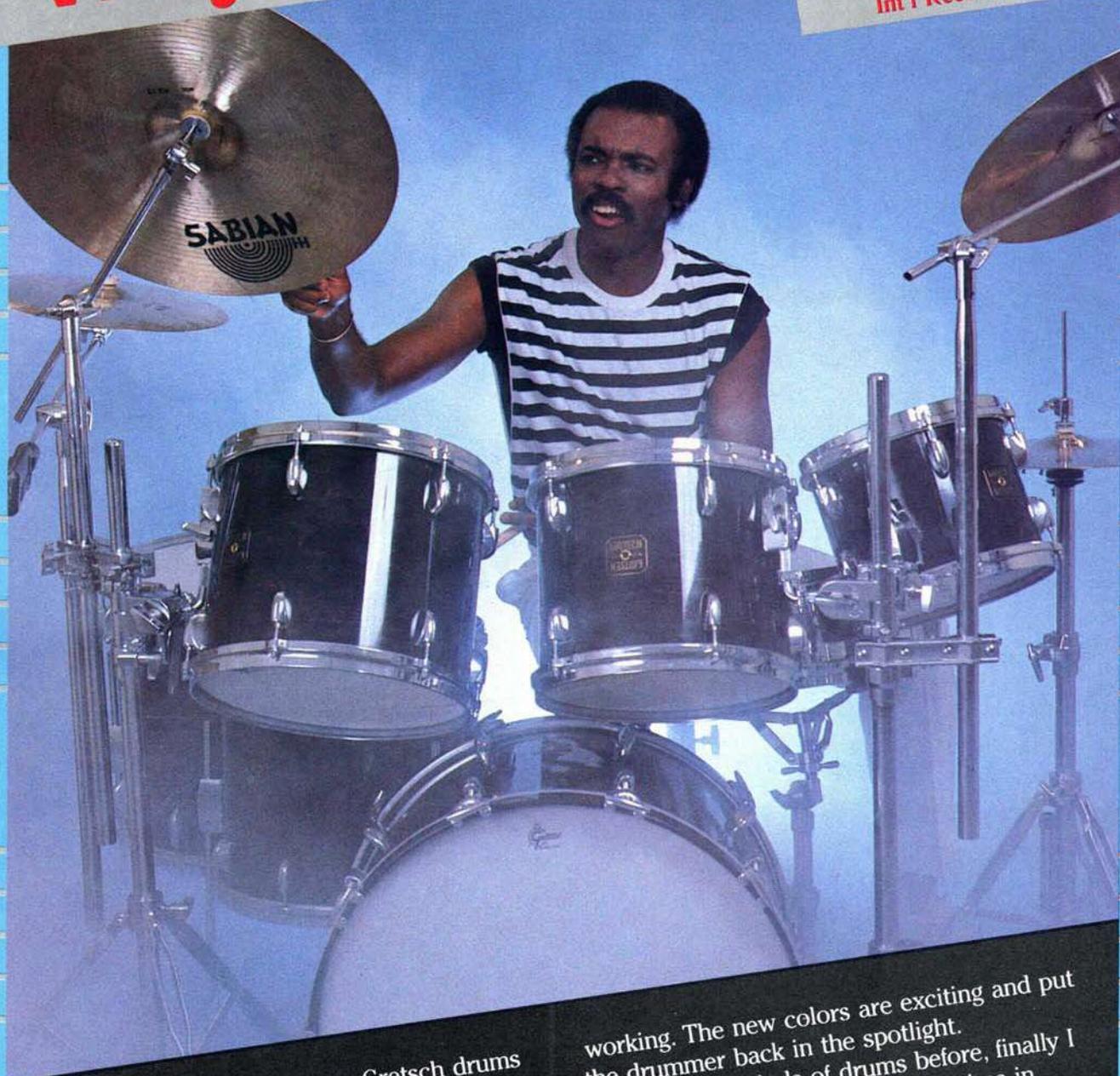
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A close-up photograph of Steve Gadd, a renowned jazz drummer, playing a Zildjian cymbal. He is wearing a blue t-shirt and a dark vest. The cymbal is the central focus, with the Zildjian logo and name visible on its surface. The lighting is dramatic, highlighting his facial features and the texture of the cymbal.

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