

MODERN DRUMMER

The International Magazine Exclusively For Drummers

\$2.75
(In USA)
JANUARY 1987

Gregg Bissonette

ALLAN HOLDSWORTH'S
Gary Husband

THE DRUMMERS OF
Woody Herman

Rod Morgenstein
SOUND SUPPLEMENT

Plus:

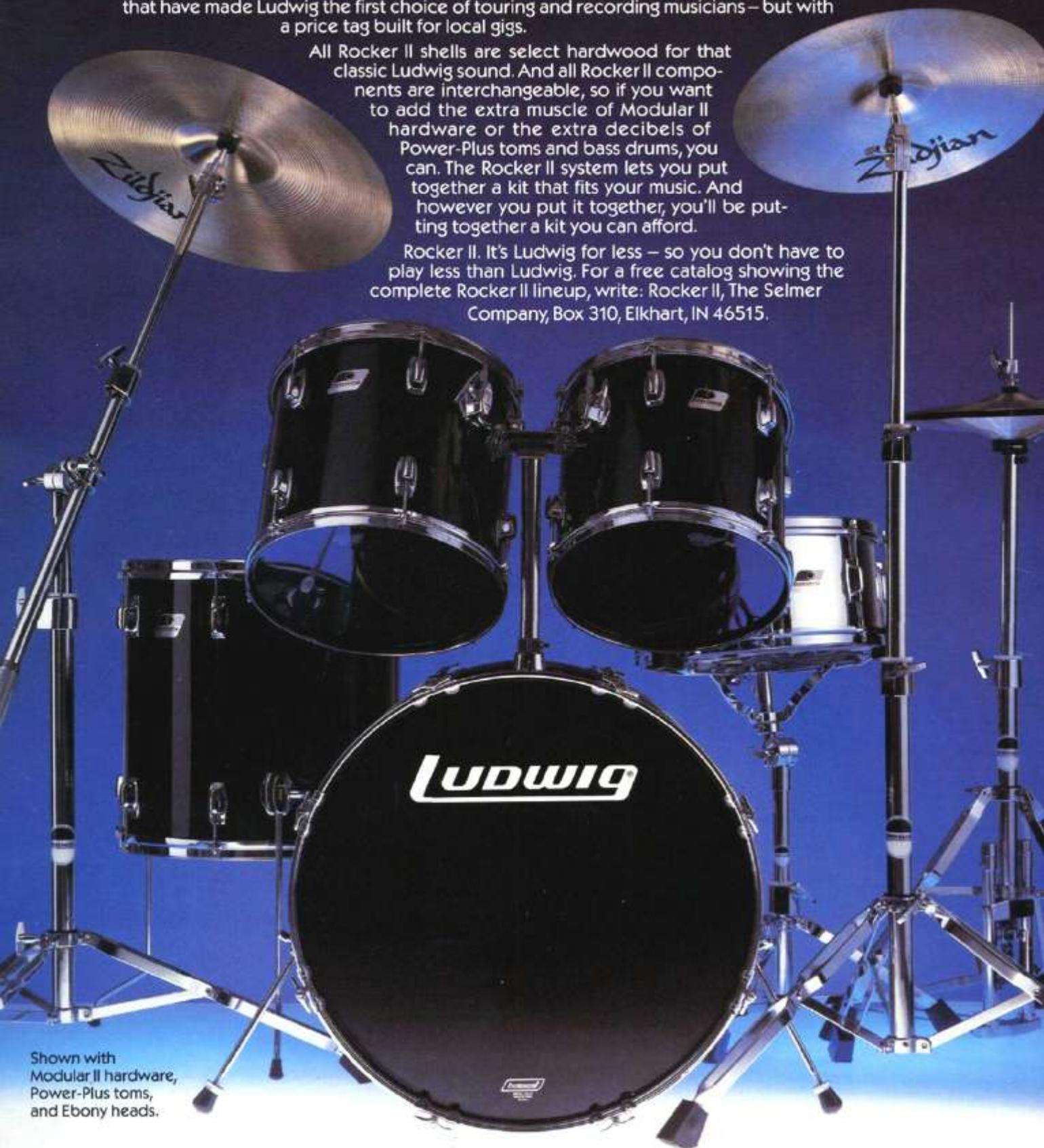
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GREGG BISSONETTE

Although his background includes playing jazz with Maynard Ferguson and Brazilian/Cuban music with Tania Maria, Bissonette reveals why he considers his current rock 'n' roll gig as David Lee Roth's drummer to be his "dream come true." by Robyn Flans 16

GARY HUSBAND

What would enable a drummer to be flexible enough to perform with the '40s-style Sid Lawrence Orchestra, Allan Holdsworth's I.O.U., and the jazz/funk band Morrissey Mullen? Find out in this interview with the very versatile Gary Husband. by Simon Goodwin 22

THE DRUMMERS OF WOODY HERMAN

Over the past 50 years, drummers such as Davey Tough, Shelly Manne, Sonny Igoe, Jake Hanna, Ed Soph, and Jeff Hamilton have filled the drum chair in the Woody Herman Orchestra. We have taken a look at all of Woody's drummers for a revealing glimpse into what it takes to handle a gig with the Herman Herd, by Chip Deffaa 26

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EDITOR'S OVERVIEW



Observations On A Decade

In last month's *MD*, we ran an index that included all the editorial material we've published over the past ten years. We did this to celebrate the conclusion of our tenth year of publishing, but more so to create a simple means of helping readers better use *Modern Drummer Magazine* as a reference tool.

Oddly enough, working at the magazine on a day-to-day basis tends to distort one's perception of just what an incredible amount of material we've delivered since Volume One in 1977. Recently, while away from the fast pace of the office, I took a moment to reflect on that index, and I was able to focus in more clearly on the wealth of information that's been passed along. I'd like to share some of that with you.

We've actually published a total of 86 issues of *Modern Drummer* since 1977. To those who don't recall, *MD* was started as a quarterly publication. Every two years, we stepped up production, first to bimonthly, then to nine issues, and finally to monthly. We've printed literally millions of words and thousands of photographs, on roughly 8,000 magazine pages. We've shared the thoughts of more than 600 drumming artists and industry personalities with you. And we've published nearly 100 feature articles dealing with everything from equipment highlights, how-to articles, and historical information, to health and science features, and articles on business and career.

Our 38 alternating column departments have carried over 700 articles by a myriad of respected drumming authorities and free-lance drummer/writers, not including some 72 *Rock Charts* and *Drum Soloist* transcriptions. With the exception of

86 editorials, *MD*'s Rick Van Horn (*Club Scene*), Roy Burns (*Concepts*), and Bob Saydlowski, Jr. (*Product Close-up*) hold the record for the longest-running columns of all. Here are three quite knowledgeable gentlemen never at a loss for words. We've also reviewed more than 300 records, tapes, and books over the years, and presented an opinion on some 120 various percussion products. Finally, we've printed and distributed all of this information on a total of over 3,000,000 copies of *MD*, reaching drummers in every remote corner of the world.

Throughout the past 50 years, there have been several attempts at the publication of a drum periodical—some very noble efforts indeed, some not. But I'm extremely proud of the fact that *Modern Drummer Magazine* holds claim to the world's all-time record with ten consecutive years of publishing and the presentation of *more* editorial material on the subject of drumming than any other publication of its kind in the world—past or present.

I feel certain that a huge portion of our success stems from the fact that we've always kept our eyes and ears wide open to the thoughts of you, the reader. As always, I encourage you to write to us. Give us your ideas on where *MD* can be of even greater value to you. We need your continual input to keep the magazine on target, for you!

Now, enough about past accomplishments, statistics on editorial content, your valued input, and the general horn-blowing tone of this column! It's now time to move straight ahead towards even greater achievements over the next ten years of *Modern Drummer*. Stay with us!

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MODERN DRUMMER Magazine (ISSN 0194-4533) is published monthly by *MODERN DRUMMER Publications, Inc.*, 870 Pompton Avenue, Cedar Grove, NJ 07009. Second-class Postage paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1987 by Modern Drummer Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited.

SUBSCRIPTIONS: \$22.95 per year; \$41.95, two years. Single copies \$2.75.

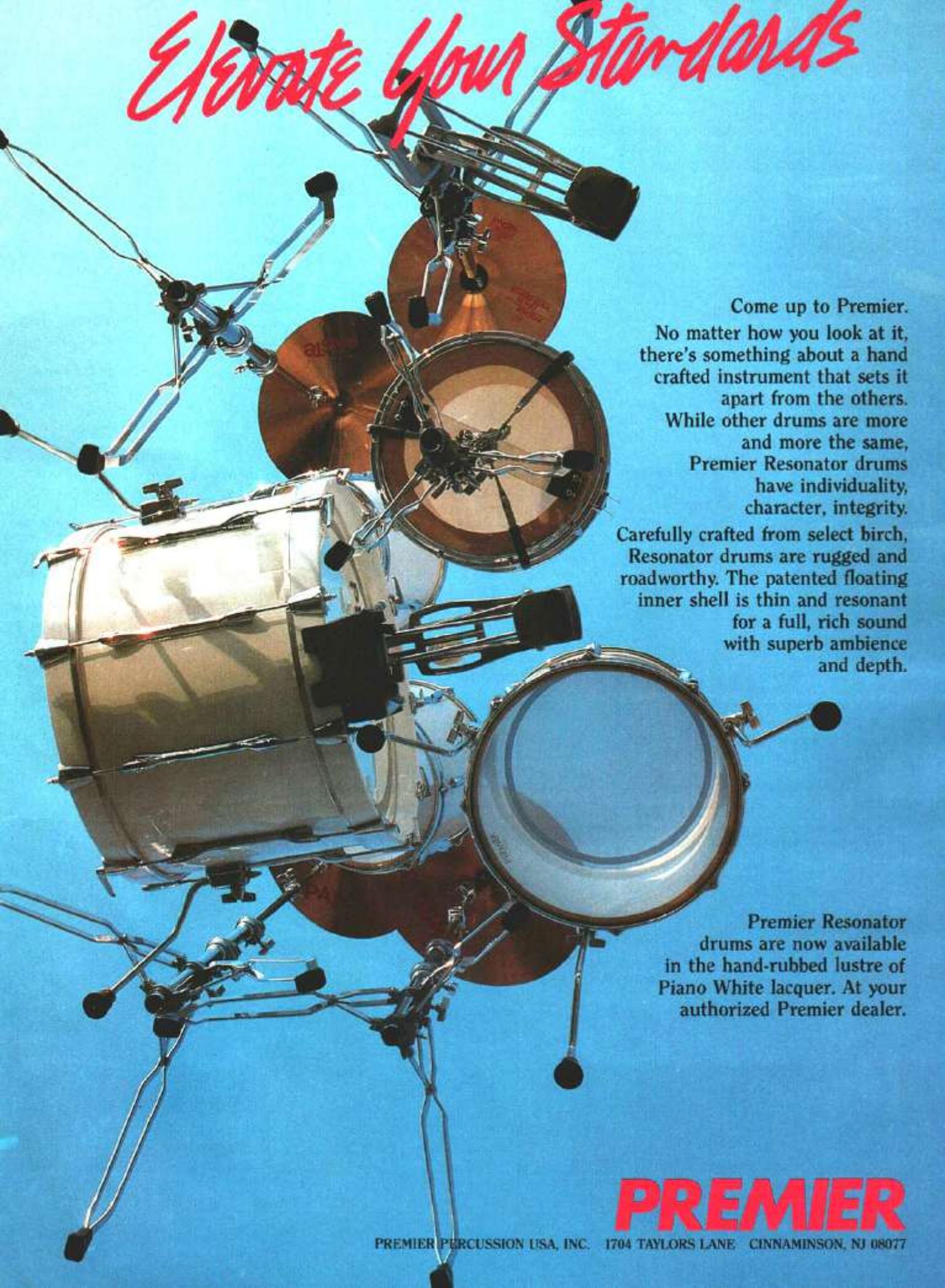
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CHANGE OF ADDRESS: Allow at least six weeks for a change. Please provide both old and new address.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer, Dealer Service, 870 Pompton Ave., Cedar Grove, NJ 07009. Tel: 800-221-1988 or 201-239-4140.

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READERS' PLATFORM

DAVE WECKL

Bravo, Jeff Potter and *MD*, for the excellent article on Dave Weckl! [October, '86 *MD*] He's finally receiving the recognition he deserves. I first heard Dave playing with French Toast. I was amazed! I've since followed him through many shows with Michel Camilo's band at New York City clubs and have always left with the same sense of amazement. I feel especially lucky to have been able to sit up close at MikelPs and watch Dave play. There was magic on that stage, and band and audience alike felt they were part of something special. Congratulations, Dave, and much success in the future.

John Dunne
Brooklyn, NY

A funny thing happened to me a few months ago. I got a chance to meet Dave Weckl after a Chick Corea concert, and with all the things I wanted to ask him, I couldn't think of *one!* Then, another funny thing happened: I read Jeff Potter's interview with Dave, and all my questions are answered! And not in the usual question-and-answer format, but rather in a biographical style, which was refreshing. Keep up the great work!

Matt Curran
Scullville, NJ

BOBBY BLOTZER

I really enjoyed reading about Bobby Blotzer and finding out that he only uses one bass drum in the studio. I had the chance to see Ratt live last year, and Bobby did the most incredible solo I've ever seen. He's great fun to watch play. Keep up the good work on your fine magazine.

Risa Wheeler
Webster City, IA

Thank you for your informative article on Bobby "The Blotz" Blotzer of Ratt in your October, 1986 issue. He is an inspiration to me as a drummer.

Chris Vanacore
East Haven, CT

DEBBI AND BIDDIE

I think it's about time that I commend *Modern Drummer* for its overwhelming commitment to excellent writing. Being a female drummer, I enjoyed the articles on Debbi Peterson and Biddie Freed [October, '86 *MD*]—especially the Biddie Freed article. It really helps to bring the female musicians into the public eye and to make people realize that there are excellent female drummers out there. Thanks for helping thousands of people, including myself, become better drummers.

Mary Taerud
Fau Claire, WI

Your feature articles on Debbi Peterson and Biddie Freed stirred both excitement and gratitude in my heart! Hurrah for you, and hurrah for them. As a little old lady in tennis shoes, proprietor of a mom-and-pop music shop without the pop, and a more or less rabid feminist, I wish I could send those articles to every little girl and every little old lady I know. I'm sure these two women have already inspired a lot of people; the articles about them should inspire more. You ought to get them reprinted in magazines where more women would see them.

Vicki Shult
Manhattan, KS

I just read the piece on Biddie Freed in the October, 1986 issue, and I'm forced to respond. I've been feeling a little down

recently about being 33, thin on top, thick in the middle, and still a struggling rocker. Biddie, you are an inspiration! Good luck to you, and if you're ever in Seattle, I'll be the one in the audience hollering for "Wipeout."

Bish Blopman
Renton, WA

I simply can't tell you how much your article and the reader response to it has meant to me. As a performer, one's main reward is *applause!* But after 50 years of struggling and dues paying, the gratification of being recognized by one's peers is literally the icing on the cake of life. I am so grateful.

I would like to have the opportunity of thanking the readers of *MD* for their warmhearted response. I would also enjoy hearing from any others out there who would choose to write to me. While I have to depend on a forwarding service for my mail, and it takes longer to reach me than most, I will answer any and all letters. I may be reached at the address shown below. Again, my most heartfelt thanks to the readers and publisher of *MD*. All this has warmed the cockles of this old heart (and I haven't had my cockles warmed in a *long time!*) Love and thanks.

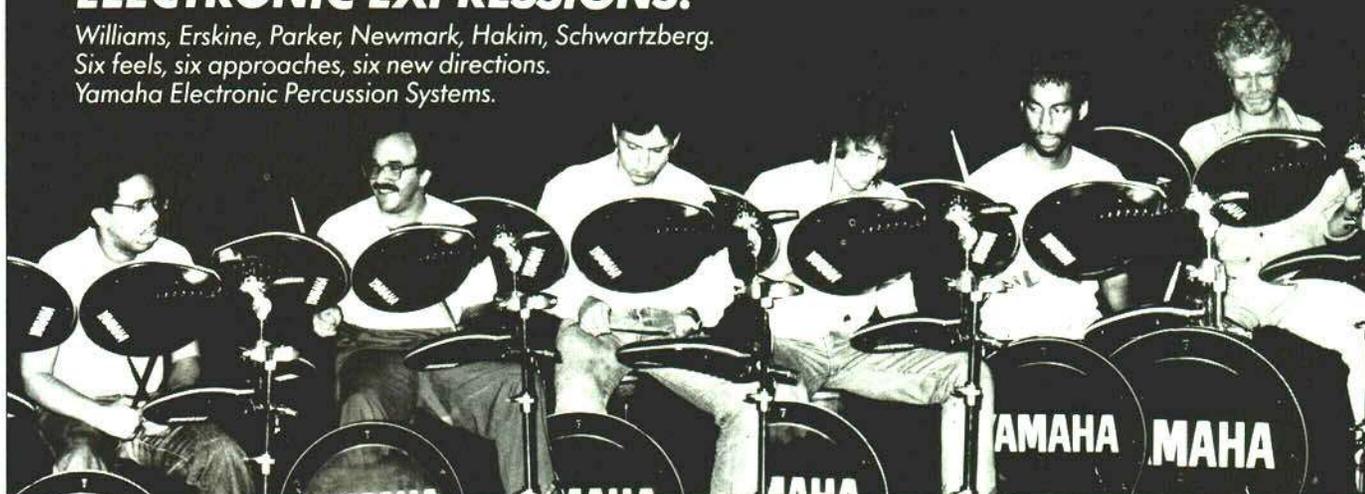
Biddie Freed
c/o Pace, American Management
One Allegheny Center, B103
Pittsburgh, PA 15212
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Your October issue has just hit my drum shop, and I'd like to congratulate you on yet another well-done, informative, educational monthly masterpiece. I am a semi-professional drummer who has been

continued on page 10

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Photo by Robert Santelli

When Craig Frost of Bob Seger's Silver Bullet Band asked old friend **Don Brewer** to audition for the group back in 1982, Brewer knew it was a chance to step out of retirement and back into the music business. "I hadn't really played much since the breakup of Grand Funk Railroad," says Brewer. "Mark Farnner and I tried to reunite Grand Funk a year or so before Craig called, but it didn't work out. So I was glad for the chance to audition for Seger."

Brewer won the job, and toured with Seger and the band in 1983. This year, he was called back to play drums on the *American Storm* tour.

"We're playing multiple shows in most cities, so it's not like we're traveling every day," Brewer explains. "I go home for a couple of days each week. That's important to me because I have a daughter at home, and I really want to keep a relationship going with her. The whole Seger organization, from the band on down, is the epitome of professionalism. If you're going to tour, this is the way to do it."

Brewer concedes, however, that playing with Bob Seger and the Silver Bullet Band is a far cry from keeping the backbeat for Grand Funk Railroad. "In Grand Funk, I was pretty much free to do what I wanted," he recalls. "We were basically writing the material as we did it. Plus, if we wanted to go on stage and do a 15-minute version of a five-minute song, we'd go ahead and do it. It was no big deal back then."

"With Bob, though, everything is very structured. You take what's on the record, work it out with the band, and it's done exactly the same way every night. It was a whole dif-

ferent thing for me to get used to."

Another more complex problem Brewer encountered took more effort to solve than he originally anticipated. "Playing Bob's stuff seemed impossible in the beginning," says Brewer. "He's used many drummers over the years with many different drumming styles. It was really difficult to pick up on so many feels and then play them the way they came across on record. I finally just took what I absolutely needed from what the drummers before me had done, and then inserted my own feel into the songs. It's worked out real well. I think everyone's happy with the way the drums come across on this tour."

Once Brewer's commitment with Seger is over (the tour is slated to run through March '87), the drummer plans to stay active. "I'd like to get into session work and even go back out on the road with the right artist," he says. "I'm really enjoying playing my drums again."

—Robert Santelli



Photo by Neil Zlozower

Alan Waddington HI has been enjoying the growth of the *Unforgiven*. Currently, the group is recording its second LP. He says, however, that it is difficult to describe the band's music. "It's a cross between a lot of different influences. It's basically rock 'n' roll with other flavors, depending on the song. Some have a country flavor to them and some have more of a rock base. Now it's getting to be a song-to-song proposition."

Live, Alan plays standing up. "I started doing it when I was playing snare drum in the junior high band, and we all stood up. When our band started, the singer and I talked about getting two drummers who would stand up on each side of the band. I was probably making too much noise because we didn't need another drummer, but I liked the idea of standing up. Everyone else was standing up, and it made sense."

"Right now I don't have a hi-hat, and I didn't use one on the record. My left foot is kind of immobile right now. I'm trying to figure out how to use it for something other than balancing, which is hard enough as it is. The main adjustment is that I'm riding the floor tom a lot. The guys in the band like quarter-note bass drum parts, so that works out well because, standing up, I can really hammer it. It's really tiring to play this way, but outside of that, everything is pretty much the same."

The group's biggest live gig to date has been Farm Aid II this past summer. "It was great. The day before the show, they had a party that Willie Nelson was supposed to play at, which people were paying \$100 to attend. We went with Vince Neil and Jon



Ben Gramm enjoys a variety of musical experiences. 1986 began with a European tour with Yoko Ono, including playing behind the Iron Curtain. "That was exciting and educational, to say the least. The audiences were really warm and receptive. A picture that will remain in my mind for the rest of my life is her performing 'Give Peace A Chance' with the people in the audience flicking their lighters, while over on each side of the stage there was a platoon of armed men with machine guns."

Due to a lack of ticket sales, however, Ono's tour was curtailed. "I think she's still getting a bad rap from the press, which is totally unjustified. She

treated everyone like family and took us out all the time. She hung around with us, and I became her friend. And the music was exciting to play. The band was great, and we had a great time every night."

He was home for a few weeks when he got a call to audition for Peter Frampton. "I had a tape of the new record, and then I went in. It took me a long time to get the drumkit the way I wanted it. If I don't feel comfortable, I don't want to play. I finally got behind the kit, but I only had time to play one song because it had taken me so long to set up. Peter said, 'There's another guy waiting outside, so I'll get back to you.' I figured I could forget that, but the next day, he called me up and asked when I could start rehearsals. I had gotten the gig. His stuff was great. I liked Yoko's gig, but Peter's gig was more like what I'm used to playing."

Within the next few months, Ben will be recording with both Ono and Frampton, and next

month will be the release of his brother Lou Gramm's record, on which he played. Regarding Lou's first solo record away from Foreigner, Ben says, "The album is phenomenal. The only thing that's going to make it sound like Foreigner is Lou's voice, which really is Foreigner's trademark. But the music is definitely different. It's a little more high-tech sounding and a little more uptempo. And he's got a great producer, Pat Moran, who is very meticulous with sound. He recorded my drumset wonderfully."

"This is the first professional project I've ever done with my brother, which also makes it exciting. We were always in different bands as kids, because I'm a couple of years older and got out playing professionally before he did. The only thing we ever did together was sing Christmas carols, so it was great to do something creative together on a professional level."

—Robyn Flans

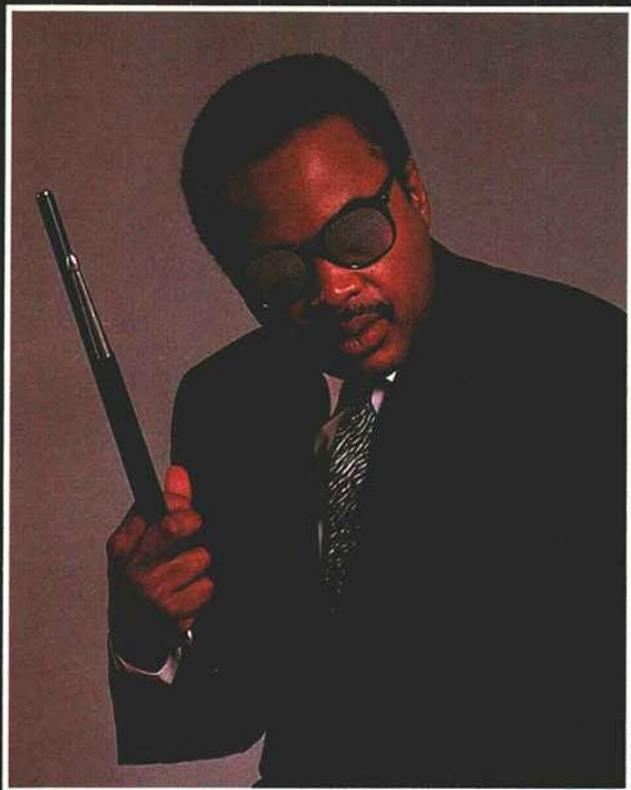


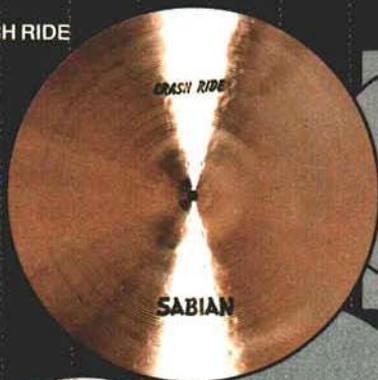
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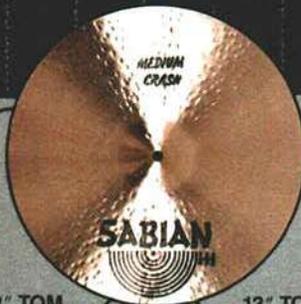
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Bon Jovi, because our management handles those acts as well. Mickey Raphael, Willie's harmonica player who is a friend of ours, came up at around 10:00 saying that Willie couldn't make it. So we put a show together with Vince, Jon,

and Mickey, with the Unforgiven backing them up. So these people were paying \$100 to see Vince Neil singing 'Smoking In The Boys Room.' It was hilarious. David Soul came up to play, which was weird, and then Rick James

got up. It actually went into a real nice thing, finally.

"The next day, we got up early to see Willie's early set and then went to sleep in his bus. Around 11:00, we were told that we were going to back up Vince, Bon Jovi, and Joe

Walsh. Later on, we got to go on by ourselves. By then, we had been through so much that we were very relaxed," he laughs, adding that it was a thrill when Nelson, Joe Ely, and Kris Kristofferson joined them on stage. —*Robyn Flans*



"We did 120 cities on the road and worked our little tails off," **David Alford** says of Rough Cutt's year. "Staying on the road kept the band in the media. Musical trends change every six months as far as radio goes. As far as the fans go, though, nothing changes. They're always going

to rock. You can't kill heavy metal, hard rock, or country & western. They've got their crowds. Radio wasn't exposing very many bands like us, but the fans were still loyal. Our kind of music is something people are attracted to in the live performance area, and it makes the biggest sellouts."

If you see Rough Cutt live, you'll see David's impressive setup: "I have five kick drums, six floor toms, and seven tomtoms. I play single bass but have 22" floor toms. Actually, they're two 14 x 22 kick drums that Ludwig specially made for

me. They have 3/4" hoops instead of 2" hoops, and there are no T-rods on them.

They're mounted side by side, behind me. They're all made with three-ply shells, like the early and mid-'60s kits and they're way louder than most drums because they're so thin. The other two kick drums are on the floor behind me. During half of my solo, I turn around backwards and use those two kick drums along with all my floor toms."

David takes soloing seriously. "A good solo is going to move somewhere. It's not just

your typical, 'Let's play this beat for five minutes and see how many licks we can throw in.' To me, a good solo is going to move you like a song will. It may start one way and end another way, but between those two points, it has to take you somewhere and have some versatility. I try to throw in everything, but I try to do it tastefully and keep it short. I don't drag out a solo to where everybody gets bored, or use a bunch of effects so people say, 'Wow, what was that?' I just play."

—*Robyn Flans*

Jan Uvena feels that Alcatraz's music is misunderstood "I think the idea that it's real heavy comes from the name Alcatraz and also because Yngwie Malmsteen was our first guitar player. The guitar player always influences the music heavily. Yngwie was a really prolific writer. We were a heavy band then, and that came from him. When Steve Vai got in the band, he came

from Zappa—a progressive fusion type band. He wrote songs for Alcatraz that were a little more progressive. It was more Steve Vai. Now Danny Johnson is our guitarist, but \ doesn't do all the writing. He works more with the other members of the band, so our new record is more of a band album—much more collective and commercial. It's not heavy metal."

Naturally, Jan's playing has had to alter with each different situation. "I play to the music. When I played with Yngwie, I saw what it was and pulled out the double bass drum. It was Jan Uvena: heavy metal drummer. When Steve got in the band, things were a little trickier. In a section of 'The Stripper,' there were a few little feel changes, which I think led to our album taking a dive. Peo-

ple who play the music on the radio don't have time for that. On this current record, if you listen to the drumming, it's steady, straight-ahead time. I tried to stay away from any kind of tricky feels, and I wanted to play more commercially—something you can tap your foot to."

—*Robyn Flans*

Craig Krampf can be heard on Lisa Hartman's new project, as well as on an album by Bernie Taupin. On the soundtrack for *Playing To Win*, Krampf co-wrote and produced "Up In Flames," which was also performed by his band, Remember. **Stu Nevitt** is working on the next Shadowfax album. Jim Simpson can be heard on Richard Tandy and David Morgan's solo project away from ELO called *Earthrise*. Simpson is also touring with them. **William Kennedy** has been filling in for Ricky Lawson on the Yellowjackets' dates until Lawson's return from his gig with Lionel Richie. **Marv Kanarek** played drums on the theme song for "The Rock 'N' Roll News," as well as playing on various jingles including Winchells and Century 21. General Public's original

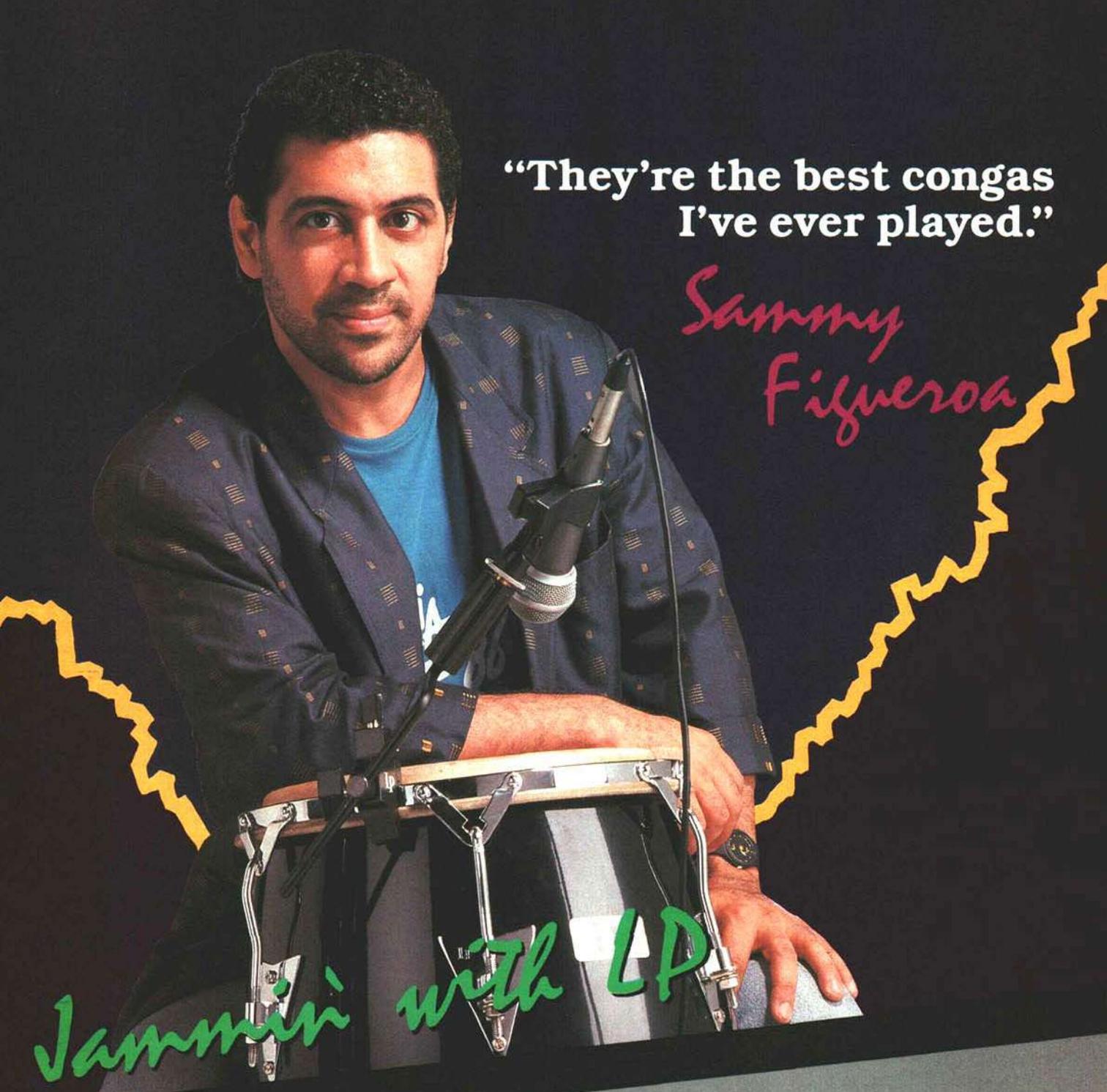
drummer has departed and been replaced by **Mario Minardi**. **Jody Maphis** has been working with Marty Stuart on tour. Nick **Mangini** has been doing dates with Felix Cavaliere. Motorhead's **Pete Gill** has been on the road with the group, supporting the *Orgasmatron* album. **Bonnie Johnson** is currently with the Brandy Band. **Shannon Ford** has been on the road with the Gatlin Brothers and looks forward to a gig in the Cayman Islands next month. **Randii Meers** has joined the band Black Sheep. **Jonathan Mover** recently completed a tour of the U.S. and Europe with GTR, and is currently back in England, writing and rehearsing for the next GTR album. **Bernard Davis** has replaced **Donny Wynn** on the Steve Winwood tour. **Glenn Symmonds** is on the new Untouch-

ables album, *Dance Party*, and is currently on tour with Eddie Money. **Darrell Verduco** has been working in the studio with the KBC Band, a new group comprised of Paul Kantner, Marty Balin, and Jack Casady. **Dennis Chambers** has been working live with John Scofield, as well as in the studio on an album due out this month. **Tony De Augustine** recently concluded a run with Bob Fosse's *Pippin*, as well as having performed dates with Ben Vereen. Manhattan-based drummer **Chris McGinnis** recently completed a three-part TV series for Cable Channel 6 called *Music—It's A Business*. **Cozy Powell** just wound up a tour with Emerson, Lake & Powell. Animation's **Jim Blair** appears in the recent Ramones video, "Something To Believe In," subtitled "Hands Across Your Face," a

spoof on "Hands Across America." **Mickey Curry** and **Jim Keltner** can be heard on Richard Thompson's recent release, *Daring Adventures*. According to a press release from Polygram Records, "Def Leppard drummer #2, who rehearsed with the band to augment **Rick Allen**, was missing from the group's recent gigs at Donnington, England, and at the Monsters of Rock festival. Allen's keepin' time (and then some) just fine, thank you; so their backup banger packed his kit for good. Bravo, Rick! . . ." **Jim Payne** spent the fall touring with the Slickaphonics. **Andy Newmark** gigging around New York City with a band called Big Dog. **David Garibaldi** recently toured Brazil with Wishful Thinking.

—*Robyn Flans*



A photograph of Sammy Figueroa, a man with dark hair and a beard, wearing a blue t-shirt and a dark patterned jacket. He is sitting and playing a set of congas. A professional microphone is positioned in front of the drums. The background is dark with a jagged yellow lightning bolt graphic on the right side.

“They’re the best congas
I’ve ever played.”

*Sammy
Figueroa*

Jammin' with LP

Sammy Figueroa's happen-
ing. While his career began
as a singer with typical
Latin bands, this son of a Puerto
Rican father and Masai mother
has embraced a much wider
range of music. His percussion
credentials have got to be an
inspiration for every aspiring per-
cussionist.

Sammy's worked on three David
Bowie albums, Miles Davis' "Man

**He liked them so
much,
he insisted on paying.**

With a Horn." He's done two David
Lee Roth projects, assisted Chaka
Khan, Blondie, Culture Club,
Quincy Jones, Al Jarreau and is
very active with the dynamic sing-
ing and songwriting duo, Ashford
and Simpson.

Sammy became involved with **LP**
because he liked the products.
Liked them so much he insisted on

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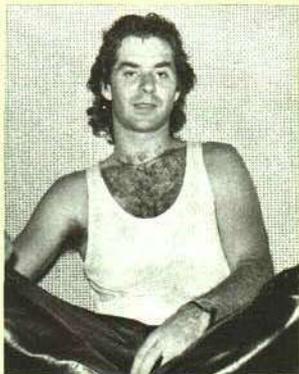


Photo by Rick Malkin

Q. I've recently seen you on the *Late Night With David Letterman* show.

I've been searching for years for a Chinese cymbal like the one you have. Could you please tell me the brand, size, model, and anything else you can about that cymbal?

Tom Flecca
Watertown, MA

A. It's a 22" Zildjian China Boy Low. The particular cymbal I'm using on the show is from Zildjian's Platinum series, which looks nice on TV. I have another, regular-finish model that I use for recording. I mount the cymbal upside-down and use it for crashes, because it's so loud that it tends to blot out everything else if I use it for riding. (But I will ride it occasionally, when things get really steaming.)

GINA SCHOCK

Q. Besides liking your playing in general, I love the cymbal sounds you achieved on the Go-Go's *Vacation* album—especially your ride cymbal. I believe you were using Paiste Rudes around that time; would you please describe the cymbals? Also, I really admire your bass drum playing. What kind of pedal do you use, how is it tensioned, and do you generally play it flat-footed or up on your toes?

Richard Frcho
Willoughby, OH

A. You're correct about the cymbals; they were all Rudes, in the following sizes: 22" ride, 18" crashes, 14" hi-hats, and a China type. I've been very happy with them, and I'm still using them today.

My pedal is the "old faithful" Ludwig Speed King. It was the first pedal I ever used, and although I've tried a million others, I've always come back to it. I like it because it's simple and easy to "fool with." I keep a medium tension on the pedal, and I always play "up on my toes," using the ball of my foot for power.

VINNY APPICE

Q. Could you please explain how you got the low sound from your drums on Black Sabbath's album *Live Evil*?

Sergio Luis Amorim Contort
Rio de Janeiro, Brazil

A. The *Live Evil* album was recorded from a couple of different shows on that tour. The low sound on the drums comes from a combination of the

Ludwig single-head, maple-shelled drums that I used on that tour, and the venues in which we recorded the live shows. I tuned the drums a little lower in pitch than I usually do to give the drums more bottom end. When it came time to mix the record, we added just a touch more low end to the tracks for the whole kit to get a fatter sound.

Readers' Platform continued from page 4

enjoying drums for about four years. I have always admired and respected your fine magazine and its devotion to the art of drumming. I therefore have been a continual subscriber since day one of my drumming life. However, in this particular issue, I ran across an interview of a drummer that left me—to say the least—disappointed.

I would classify myself as a rock drummer. However, I studied under an excellent union musician who helped me open my eyes to the world of rudimental, jazz, funk, and marching styles as well as rock. As a result of this formal training, I think it is safe to assume that I have an open mind to all kinds of drumming and drummers.

Robert Santelli succeeded in doing everything possible to make the Bangles' drummer, Debbi Peterson, look like an acceptable rock drummer. However, the woman proceeded to "do herself in" while answering the well-directed questions. Any drummer who honestly believes that "playing air drums" can aid in actually learning the instrument doesn't exactly garner my respect. Later in the interview she states, "If I don't think about what I'm doing, things just seem to work out much better for me." She is, in essence, saying that it's good not to concentrate. I'm sorry, but this kind of information is a menace to the drumming community, and the pages of *Modern Drummer* should not

be tarnished with such utter rubbish.

Brian Judkins
San Diego, CA

MORE TOMMY LEE

I would like to express my appreciation for the well-done interview of Tommy Lee in your September '86 issue. It's about time he was given credit as being one of rock's greatest drummers. I think you folks have a great magazine. Keep up the good work.

Chris Freeman
Rochester, NH

I've made it a habit to read about every featured artist in *MD*, regardless of my personal musical inclinations, out of respect for those particular drummers who have found a measure of success. However, I also feel that my respect is not merited by artistic success alone. In one case, I would respect the drummer a lot more for showing a little responsibility towards his fans. I'm talking about one of the "bad boys of rock," Tommy Lee. [September, '86 *MD*] It seems that all of the MTV generation of younger musicians has taken to heart (as well as total life-style) the idea that you *must* have a rebellious image in order to be a musician. They couldn't be more mistaken, but it's really no wonder, since they have a band to tell them to guzzle beers, throw the empties at your friends, sleep with as many underage girls as possible, and wear demonic-looking makeup to master the art of being a bas-

tard.

Do we, as musicians and individuals, need all this? Do we need to be told that "you couldn't meet a nicer guy" and then be told in an advertisement in the same issue about his reputation as "rock'n* roll's rudest drummer"? Now what are we to believe? Sure, it's just an image (strictly promotional, no doubt), but do the younger fans know the difference? I think not, and that is what I object to: this lack of responsibility on the part of so many artists to say, "Look, it's only for show." (To which I then must ask, "Why?")

John McNeilly
Lansing, MI

NOTE FROM THE ROAD

Just a quick note, I've been with this publication since the beginning and have every copy. I refer back to issues for my students, for information and inspiration. In this crazy music business with all its up and downs, when I get down I go back to Hal Blaine's great articles. Roy Burns and Rick Van Horn always seem to touch on something that I am feeling. Of course, the feature interviews are always good. Sorry this is so quick, but I don't have much time these days. I'm doing club dates in the tri-state area and performing with Carol MacDonald & The Dirty Blondes (an all-female band), drumming and singing. I just wanted to say thanks and keep up the good work.

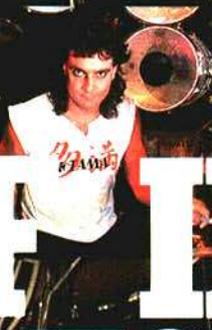
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Jamaica, NY

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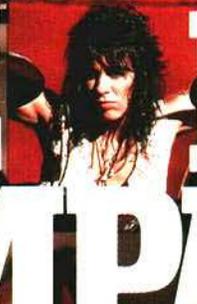
Dave Holland
(Judas Priest)



Wild Mick Brown
(Dokken)



Randy Castillo
(Ozzy Osbourne)



Steve Riley
(W.A.S.P.)

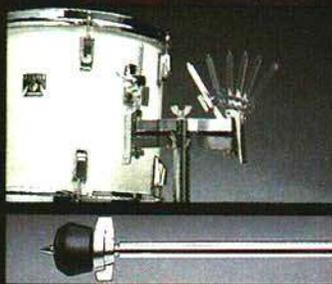


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IT'S QUESTIONABLE

Q. I have a question that is very important for the care of my drums. I own a Premier single-headed maple kit. I am keeping the kit set up in the garage of the house I am renting while I am attending school. The temperature gets as low as 33 degrees. My question is: Would it be harmful to the drums if I kept them set up there through the winter? There is little insulation, but it is safe from water. Also, would the cold be harmful to a set of Simmons SDS8s?

K.F.
Chico, CA

A. *In the case of acoustic drums, temperature per se is not so much a factor as is change in temperature and humidity. Wood is subject to expansion and contraction due to changes in temperature, and is especially sensitive to changes in moisture content. As with any organic material, a certain amount of moisture is necessary, but too much can promote mildew and rot. Dry cold should not threaten your drumshells, but condensation might. Your best bet would be to protect the drums by covering them with a blanket to keep them protected from any condensation and to keep the temperature of the garage as constant as possible.*

According to Simmons, a similar situation exists for electronic drums. While not particularly sensitive to cold, electronic circuitry is very sensitive to moisture. (Extremely high temperatures have been known to cause a "bubbling" on drumpads.) Simmons suggests that you cover the pads with a blanket, just to keep condensation off, and that you wrap the brain in a blanket and also a plastic bag, to keep the temperature constant and prevent condensation from getting inside.

Q. I recently purchased three Zildjian Z series cymbals, including a 22" Heavy Power Ride, an 18" Heavy Power Crash, and a 16" Light Power Crash. While I am completely satisfied with the sound, I have noticed that there is a plastic-like "wrap" on the 16" and 18" crashes that is beginning to peel. Is this normal? Or is this a protection put on for shipment that should be removed upon purchase? If the latter is the case, is there anything I could use to take the plastic off without harming or scratching the cymbals?

M.L.
Concord, NH

A. *According to Zildjian's Lennie DiMuzio, there is no "wrap" of any kind put on the Z series or any other Zildjian cymbal. What there is on Z series cymbals and some other lines is a light "misting" of polyurethane that is applied primarily to protect the cosmetic value of the cymbals during shipping. This coating can usually be expected to wear off in six to eight months of normal use. However, it should not be thick enough to appear as a "plastic wrap" that can be "peeled off." If this is truly the case with your cymbals, it might be that you have an unusually thick coating. However, if you are happy with the sound, there is no particular reason to think there is anything wrong, and you may remove the remaining material or just let it wear off naturally. If you think there is any other problem with the cymbals, Lennie suggests that you contact him at Zildjian, and make arrangements to return the cymbals for inspection.*

Q. I would like some information on the Vic Firth Rock Nylon sticks mentioned in the Clyde Duncan sidebar to the Tommy Lee interview in your September, 1986 issue of MD.

R.S.
Edwards, CA

A. *You may obtain that information by writing to Vic Firth, 323 Whiting Ave., Unit B, Dedham, MA 02026.*

Q. Do Ludwig, Tama, Pearl, etc., sell clear drums anymore (such as the gold-tinted clear Ludwig set used by John Bonham)?

M.R.
Farmingdale, NY

Q. I am in search of semi-transparent tinted drumshells—particularly green. Is there a supplier for such a product?

A.S.
Heathsville, VA

A. *Clear or tinted acrylic shells were offered by a number of drum manufacturers in the early '70s. The most famous, perhaps, was the Vistalite series from Ludwig, which offered clear, colored, and multi-colored kits—and even kits with Tivoli lighting inside. However, no drum company currently offers such drums in its catalog. It is sometimes possible to locate used kits in drum shops that specialize in such equipment. You might also check the classified ads in your local paper, in music trade papers, and in MD's Drum Market department for such kits offered for sale—or consider placing your own ad in the "wanted" sections.*

Q. Five years ago, I bought a black, five-piece Apollo drumset. I have been wanting to add on, but the dealers around this area do not supply this drumset. Do you know where I could get some more black Apollo drums, or at least where I could get some more information?

J.S.
Clinton, WI

A. *Apollo was a brand name given to drums manufactured several years ago by the Tafenglong drum company of Taiwan. To our knowledge, that company's drums are no longer being marketed with the Apollo name. However, Tafenglong is now producing drums under the Maxtone brand. You might wish to look into the possibility of adding those drums to your existing kit. Although the hardware design is not the same as on the Apollo line, the drumshells are likely to be very similar, so the sound of the new drums might reasonably be expected to be consistent with your current kit. The exclusive U.S. distributor of Maxtone drums is On-Site Music Group. Contact Andy Esposito, president of On-Site, at 3000 Marcus Ave., Suite 2W7, Lake Success, NY 11042, (516) 775-5510, for further information.*

Q. I've been looking for material to widen my odd-time perspective. I'm going to pick up some books on this, but I'm hoping to find some transcripts as well. Do you have any idea of where I could find these, especially on Neil Peart?

D.D.
E. Machias, ME

A. *Collected transcripts for specific artists are difficult to find. Fortunately, there is a work entitled Drum Techniques Of Rush by Bill Wheeler, which features transcripts of Neil Peart's playing on several Rush hits. (This work was reviewed in the December, 1985 MD.) Contact Warner Bros. Publications, 265 Secaucus Road, Secaucus, NJ 07094. It might also be possible to obtain transcripts of some of Terry Bozzio's, Vinnie Colaiuta's, and Chad Wackerman's playing with Frank Zappa, by contacting Barfko-Swill Publishing, P.O. Box 5418, No. Hollywood, CA 91616. Those should get you started.*



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gregg bissonette

GREGG Bissonette called me from the road after the first couple of gigs he did with David Lee Roth. To say that he was excited doesn't even come close to describing how he sounded on the telephone; deliriously happy is closer. He was choked up as he relayed that he had never played for so many people. There were people everywhere he looked, he said. And that's everything he has spent his life working towards.

Even though Gregg came to some notoriety a few years ago working with Maynard Ferguson, it was rock 'n' roll that really set his heart pounding at a young age. As he recounts, "The first time I ever played in any kind of a band was with Brian Walgrave, who lived on my street. We used to get together and jam. We only knew three tunes: 'Louie Louie' 'Wipeout,' and 'Outer Limits,' and we used to sit there with guitar and drums. We combined our names to call ourselves the Biss-walgrave-nettes and played in the driveway with all the cars going by."

But Gregg never allowed his love for that genre of music to limit his playing experiences, and actually, his musical open-mindedness helped Gregg get the much-coveted gig with David Lee Roth. "Even though playing

te





Gregg with his idol, Gene Krupa, in 1973.

in a rock band was what I wanted to do all my life, I think it's important not to count out other things that come along. Not only does it pay the rent, but it gives you an insight into other kinds of music and introduces you to other players. Every person I did something with kind of contributed to my getting this gig. Myron Grombacher turned me on to Vinnie Vincent. I played with him for a little bit, and he told Steve Vai about me. I had met Steve Smith when I was with Maynard, and he had been doing a record with Billy Sheehan. Steve mentioned me to Billy. Then I was teaching drum lessons in Granada Hills in a drum store where the manager, Jay Rubin, told Keni Richards, the drummer with Autograph, about me. Keni jogs with David every morning, and he mentioned me. So all three of the guys had heard my name from other people. If I hadn't been playing with Maynard, I wouldn't have met Steve Smith. If I hadn't been teaching drum lessons, I wouldn't have gotten that connection, and if I hadn't been jamming with Vinnie Vincent, Vinnie wouldn't have told Steve Vai to call me. It's amazing how the different things you do can just come together."

His musical capabilities and experiences are so broad that, before getting together for this interview, I asked Gregg to make me a tape of recordings he has done that he likes and is proud of. It was an interesting compilation, to say the least, headed off by selections from the most recent Roth album, Eat 'Em And Smile, followed by the Brandon Fields Band, the Pat Kelly Band, and a Maynard Ferguson live album—rock, jazz, fusion. It conjured up all sorts of questions.

RF: I played the tape you made me for my friend the other day, and her comment was, "He's so good at that. Why would he ever want to go into rock 'n' roll?"

GB: When she said "so good at that," I guess she was talking about the fusion or the stuff with Maynard—the technical stuff. I have to think back to the whole reason why I became interested in music to begin with. I can remember hearing "Do You Wanna Know A Secret" on the radio when I was four years old and thinking, "Wow!" I was captured by the fact that all these kids were walking around with balloons that said "The Beatles" and they had just gone to the show. I was thinking, "What is this?" And then I saw The Beatles on the *Ed Sullivan Show*. My first reaction was, "I've got to play guitar. John Lennon is so cool." My dad is a drummer, so he suggested I go down to the basement and check out the drums down there. I told him that I really wanted a guitar, so he bought me one. I tried that for a while, but then I started getting into the drums.

RF: What made you get into them?

GB: The fact that my dad was a drummer, number one. My mom, Phyllis, played piano and vibes, and my dad, Bud, played drums. They met in a band they had with my Aunt Carole. It was really cool; I'd go with my dad to gigs and watch him play. Because I respected him so much, I wanted to do that, too. So back to the reason for wanting to play rock 'n' roll despite having played other styles: That was all I was consumed with as a kid.

RF: Was your dad a full-time professional drummer?

GB: He had another job as a salesman during the week, but on the weekends, he had his own quartet, which went out and played private parties and things like that. I can remember saying to my mom, "Can I go with Dad on his gig Friday night?" I was 12 or 13 years old. It started at 9:00 and ended at 1:00, and they gave me a little mock tuxedo. I'd polish the cymbals and tune the drums. It was great for my dad. He could drive to the gig, go in, and sit with his friends while I was setting everything up. I was the little roadie.

My favorite thing to do was play with records. One of my favorites at the time was *Naturally* by Three Dog Night. The coolest song on that album for me was "Joy To The World" because there was this little boogaloo beat that was so much fun to play. Finally my dad said, "The guys in the band have worked out 'Joy To The World,' and we're going to let you play it. There will be a drum solo in the middle, so you can just take off and play." We were at the Elks Club in Warren, Michigan. I was up there, and it was time to play the song. This lady walked in and said, "It's my Uncle Harry's birthday. You've got to play Happy Birthday." The sax player thought, "No problem," so he turned around and said, "Here we go. 'Happy Birthday' in three." What is three? All I knew was this boogaloo beat. I had no conception of 3/4 time, so I played a boogaloo beat over "Happy Birthday." It was a major disaster. After that, we played "Joy To The World."

RF: Did your folks encourage you to go into the profession, or were you encouraged to pursue music as only a hobby?

GB: My sister, Kathy, my brother, Matt, and I always had a lot of freedom in that our parents never tried to push us to do or not to do anything. They led us into different areas. I remember that, when I was 16, they said, "We know you're in love with music, but there are different ways to make a living in music." At the time, I thought teaching would be a way to make a living, although it wouldn't be my dream come true. They suggested that I pick a school where I could get a degree in education, and I thought that was a good idea.

Back to the original question about the fusion/jazz stuff—through my parents loving Buddy Rich, the Dave Brubeck Quartet, Woody Herman, and Maynard, I grew up respecting and appreciating that kind of music, but my first



Photo by Neil Zlozower

love was always the bands like The Beatles, Led Zeppelin, Cream, Aerosmith, and Chicago. I would practice to Alice Cooper records all day long. When I got into North Texas State, I was into jazz and fusion, but not as heavily as a lot of people there. To move up the ladder to the 9:00 Band and then to the 1:00 Band, you have to get into that heavily. I got into different things like Herbie Hancock, Mahavishnu, and Billy Cobham. That was when the whole fusion thing developed. But I had this desire to get back to playing in bands where the words to the songs meant something and where there was a mystique about the group.

RF: What training did you have previous to college?

GB: I can remember my mom driving me to private drum lessons. My dad never really read music, so he always said, "If you're going to play drums, you're going to learn to read. Not learning to read was a mistake I made." To read is the key to unlock the door. It's the way to gain knowledge. It's important to be able to pick up a *Modern Drummer*, see a transcription, and be able to sit down and figure it out.

I got into studying privately with teachers in Detroit. I remember Bob Yarborough and Myron McDonald. Bob was more of a rudimental drum teacher, and Myron was more of an all-around, classical drumset teacher. We went through the Vic Firth snare drum books. With the rudimental teacher, I would go through and play Mitch Markovich drum solos like "Tornado."

From the time I was 13 until I was 16, I went to this band, solo, and ensemble festival they had in Michigan. I'd take my little snare drum and play "Tornado" with all the back sticking, in front of five judges who wrote on their score sheets, "The flamacue in bar 25 could have been a little tighter, and the buzz roll could have had more crescendo in bars 28 through 30." I'd go home and analyze all these things. It was really cool because it got me to think about dynamics and precision. They would rate us one to four. One was the greatest, and you got a blue ribbon. If you got a two, you got a red ribbon. Every year, we'd go around in our high school shirts with our ribbons.

A lot of my training was from playing in local bands I had, though. I had this band called Grand Circus Park, which was an eight-piece band.

We split it up, so if we wanted to play "Rock And Roll" by Led Zeppelin, the horns would go off behind the stage, but if we wanted to play our Chicago or Blood, Sweat & Tears medley, the horns would come in. My brother, Matt, was in that band. Incidentally, Matt is the bass player I've played with most of my life. We grew up playing together. He's 25, and I'm 27. I remember that, when he first got his bass, we'd play "Smoke On The Water" for hours. Most of my training came from listening to a song, analyzing how it was supposed to go, and working it out with the guitar player. Those are things you can't really get from studying, but you get them from living the music and wanting to figure out the song.

Through high school, we'd have the band, where we'd read the Maynard, Buddy Rich, Thad Jones, Woody Herman, and Stan Kenton charts and play arrangements. I learned to do big band setups. I had a junior high director, Gerry Hasspacher, who would say, "You've got this kick coming on the & of 2. What if you played a triplet fill going into it, with the first note of the triplet being a snare, the second note being your high tom, the third note being the floor tom, and the 8th note on 2 being the bass drum? The 8th note on 2 is going to set up that horn punch on the & of 2." I asked why there had to be setups, and he explained that horn players, instead of having to think about exactly where to come in, like to hear a drum



fill that will show them where to come in. The more I listened to records, the more I realized that wasn't just in big band music but in rock 'n' roll, too. John Bonham played the same triplet fill going into Jimmy Page playing a guitar chord on the & of 2. That's one of the things I started learning at a real early age: It doesn't matter whether you're playing in a big band, jazz group, heavy metal band, horn band, or funk R&B band. The musicality of one gig pertains to the other, and the drummer's role is the same in terms of cuing other people in and keeping the tempo consistent. It's all music.

RF: Why did you pick North Texas State?

GB: I think it was because my parents and my high school band director, Bill Baker, said I should try that school. I went through the four-year program and got a Bachelor of Music Education degree. I felt that, if I ever wanted to teach, I'd have that. I'm glad things worked out the way they have, though. It's been a great education. Just taking a class in tuning a violin or minoring in keyboards really helps songwriting. I learned so many things that wouldn't seem like they mattered when you were playing with David Lee Roth or Maynard Ferguson. But they really do.

Also, one of the big reasons I chose North Texas was because I had a couple of albums that my high school band director gave me of the 1:00 Band and the Lab 75 album with Lyle Mays playing piano and Steve Houghton playing drums. I ended up taking lessons from Steve. He was a real great conceptual teacher. He could say, "Your ride cymbal should feel more like Elvin, where the accent should flow more on the & of 2." He had a lot of the Steve Gadd things down, too. Anyway, I listened to this album of the 1:00 Band, and I figured North Texas was a school where I could play

and meet all these different players. There were these practice quads where you could peek in the window and see some drummer who sounded like Terry Bozzio, or go in the next room and see someone who sounded like Vinnie Colaiuta. You could derive all these different things from everybody. That was the greatest thing about that school. Not only were the teachers and the bands fantastic, but there were so many great drummers. At the time, we were 18 and 19, and we were just figuring out what these different drummers did and how to do it. One drummer would have Ginger Baker

"I THINK IT'S IMPORTANT TO MAKE THE DRUM SOLO SOMETHING MORE THAN THE TIME WHEN EVERYBODY GOES OUT AND BUYS T-SHIRTS OR POPCORN."

down, another would have Tommy Aldridge down, and everybody would figure everybody else out. There was a Steve Gadd clone and a Buddy Rich clone. You could get all these things from everybody else.

RF: When do you learn to stop being a clone and have your own style?

GB: A lot of people say, "I don't want to figure out other drummers' styles exactly because it will make me sound exactly like them, and I'll never sound like myself." It's easy to be a clone of a bunch of different drummers, but it's another thing to take 50 drummers you respect, take a little from each one of them, and then apply it in a situation that works for you. It's in the application that you really get your own style.

RF: Do you feel that your experience at school was essential for your growth, or could you have gone out and gotten a gig with a band straightaway?

GB: I don't think it was absolutely essential. It was just the way I decided to go about it. The way I chose seemed to be a good one for me because I was thrown into an environment with people from all over the world. I think it could have happened other ways, though. I know a lot of drummers who have never studied, but who have listened and played in bar bands all their lives, and they're great drummers. They're setting the world on fire. But this way worked for me.

RF: What happened when you left school?

GB: I moved out here to L.A., because I knew all these bands I really enjoyed listening to were coming out of here. I had read articles in which people said, "I was playing in L.A., and I went to an audition at S.I.R." What was this rehearsal studio people were going to and auditioning for these great bands? It was the golden place.

I have to admit that, when I first got here, there were many weeks of not knowing anyone. I had lists of names from friends of mine who said, "Hey, when you get to L.A., you have to call so-and-so," and a lot of them were very helpful. They had done the same thing themselves, so they could appreciate where I was at. I woke up several mornings with the worst stomach-ache from nerves. Here I had moved to L.A. on my own with everything I had in this car, fresh out of college, and I was going to start my life. And there were just

so many people. I never knew anyone in my life with my last name. I looked in the L.A. Musician's Union book, and there were four Bissonettes. I called people to try to find out about gigs.

RF: Who were you calling?

GB: I had lists of names of people I had seen on albums. I knew there were people

I wanted to get in touch with. I can remember calling Dave Garibaldi when I first got here. Some students I had in Dallas had brought some of the albums I had done over to him, so he said, "Yeah, come on over to the house, and we'll play." I went over there, and he told me that Merv Griffin's show was looking for a new drummer. What a guy! He was nice enough to say I should try out when he was trying out. I called the bandleader and said, "I understand you are looking for a drummer," and he said, "I think we already have it nailed down. Thanks for calling." I thought that these guys were still auditioning and I couldn't understand why I couldn't, so I called him again and he had the same response. But I was real persistent, and I finally went down to the show. After the band rehearsed, I gave the leader a tape. It wasn't that my dream in life was to play for the Merv Griffin Band, but it seemed that it would be a good gig to have for a while. He said, "You sure are persistent, so I'll listen to the tape. I can't guarantee anything because we have some guys in mind." The next day at 9:00 in the morning, he called to say that he had listened to the tape and thought it was good. He asked me to come in and play two shows the next day. They were paid shows. It was sight reading on this TV show with the band, and then some acts like Mary Wells were coming in also. It was great! That was my first big gig on national TV.

That helped my stomachache a little bit, but now what? I paid the rent for that month, but what next? I started playing everything I could possibly get my hands on, which I think was a really good thing to do. Someone would call and say, "I have this little demo recording session of some tunes I wrote. If I sell the tune, we can pay you. Otherwise we can't." It was a chance to meet people and play. I went to a lot of jam nights at various clubs.

RF: How did you pay your rent while you were meeting people?

GB: A lot of people said, "You've got to forget about playing and take a normal job during the day. Then try to pursue your music. Playing Top 40 won't be the answer." I don't agree. I would much rather be playing in a bar six nights a week. At least I'm playing my drums, playing songs, singing, and working on it. Even though it's not exactly the band I want to be in and I'm not doing original tunes, at least I'm playing. And if I have the chance to do an audition or I get called to be in a band, at least I've been playing for the last six months, and I've been working on my time, my groove, and my chops. I went ahead and played in bars for months on end, and during the day, I would play with people and do jam sessions—any type of music you can imagine.

Then I got the gig with Maynard. When my brother and I were going to college together, Maynard came to town. I had sent dozens and dozens of tapes to the management saying, "I'm a drummer, and I would love to play with Maynard's band. Please listen to my tape." I knew the tapes were never really getting through, and there were always people getting on the band through recommendations. If someone can say, "Hey, check out this player," they're going to check

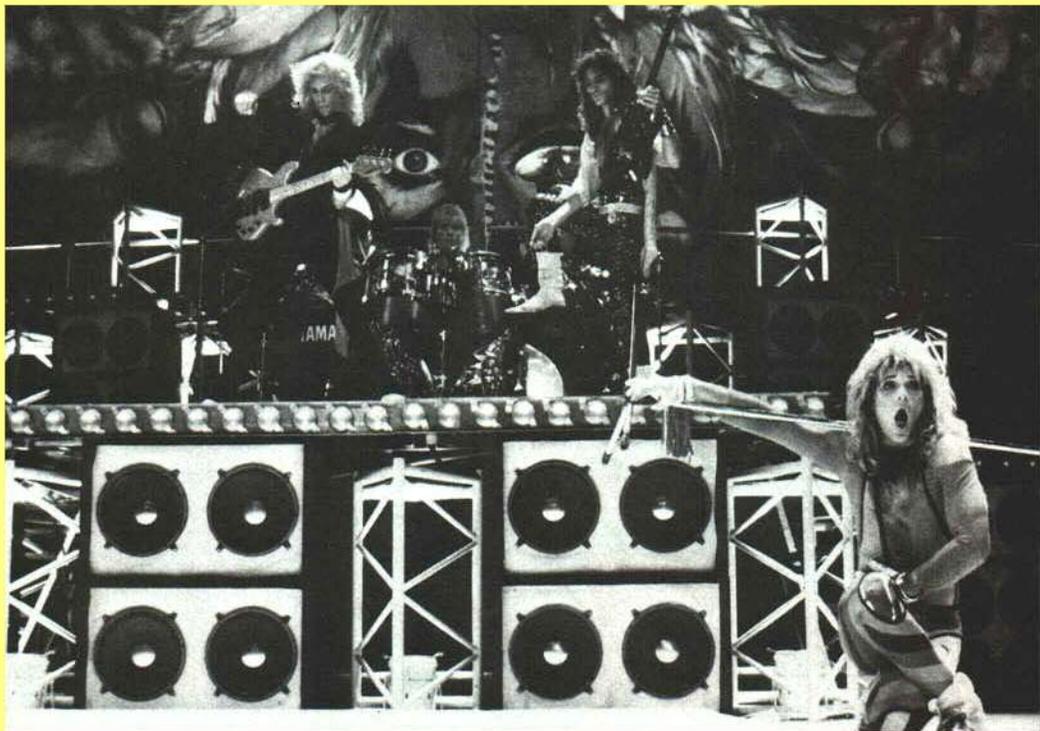
the person out. If the person can play, cool. If not, then it's a different story.

Finally Maynard's band was playing in Denton, Texas, so I called up this hotel where I knew they were staying and asked for Maynard. Stan Mark, his lead trumpet player, picked up the phone, and he asked if he could help me. I said, "My name is Gregg Bissonette, and I play in the 1:00 Band at North Texas. I've always loved Maynard's band, and I'd love to get on the band someday. I know you have a drummer now, but is there any chance that you guys can come out to this bar I'm playing at and hear me play?" I was playing in a band called the Buster Brown Band at a bar called Popsicle Toes. He said, "Well, it's a long way—about an hour's drive." And I said, "That's no problem. I've got four friends with four station wagons who will bring your whole band down to Dallas. You can sit in, and the drinks are on us." He said, "You're really serious about this. We'll be there." That night, the whole band came in, and they sat in. They said they had a great drummer, Dave Mancini, but when he decided to leave, I had the gig.

RF: Why were you pursuing that gig in particular?

GB: Just because, when I was a kid, my parents would always take me to hear his band, and he was the first rock big band. All the other big bands played swing and bebop, which was cool, but Maynard would play Janis Joplin's "MoveOver" or Jethro Tull's "Living In The Past." I thought that was so cool. He could also play swing, Latin, and everything else. I also played trumpet when I was a kid, so he was also a trumpet hero of mine.

Photo by Neil Zlozower



Then the band called me up and asked if I knew of any hot bass players. I suggested my brother, and he got the gig. Once he was on the band, he kept plugging my name. After about four months, I got the call to go out on the road. I had only lived in L.A. for four months in '81 when I got the call to go, and I went with Maynard for about a year.

RF: What was the Ferguson gig like?

GB: One of the cool things about Maynard is that he did play a lot of different kinds of music within his big band. It was a big band, and I had to be concerned with setting up the big band and all that. One of the tunes we played was a Latin Songo. We played a bebop medley, which would go through Charlie Parker tunes and Dizzy Gillespie tunes. Then we played our

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**THE DIFFERENT
THE DILEMMA**

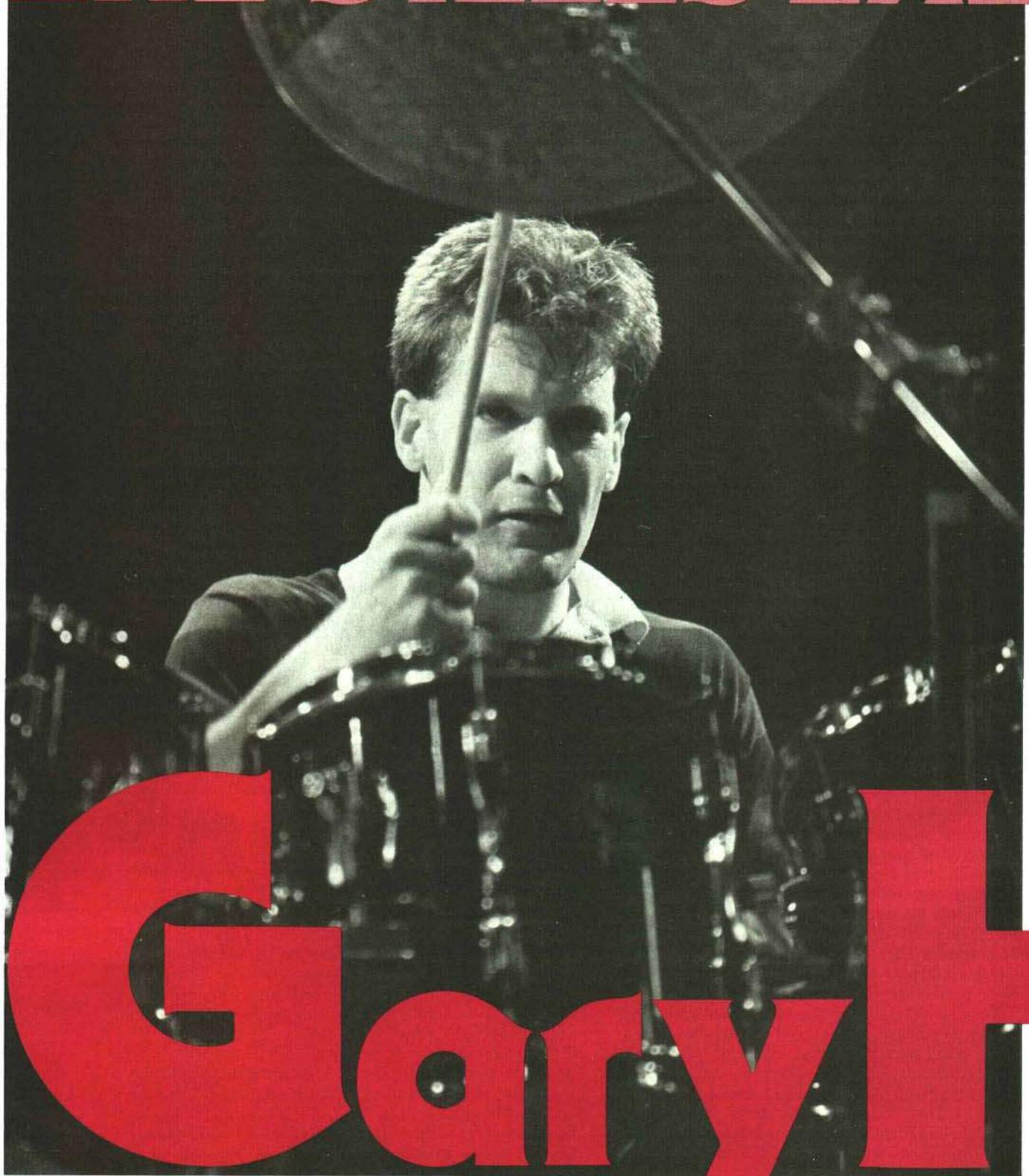


Photo by Rick Gould

Gary Numan

SIDES OF SIDES OF

GARY Husband clicks a cassette into his car stereo. "This is a demo of some material I've been writing," he explains. We hear two acoustic guitars playing some gentle, lyrical, melodic music. "Yes, that is me playing," says Gary. "This was just done on a four-track machine, but I hope to be able to do an album of it. The material is basically for guitar, but I would like to put some piano on as well, in places. Also, some of the numbers are songs, so I'll be getting someone to do some vocals."

It's difficult to equate the guitarist/composer on the tape with the free-ranging, hard-playing drummer from Allan Holdsworth's *I. O. U.* It's also difficult to equate the *I. O. U.* drummer with the big band swinger in the Glenn Miller-inspired Sid Lawrence Orchestra. There again, it's not so easy to equate the '40s-style swing drummer with the drummer in the jazz/funk band Morrissey Mullen. But equate them all we must, because they all are, or have been, Gary Husband.

At the age of 16, Gary left school and became the drummer in a full-time professional big band, in which he was required to reproduce the style and sound of the '40s. "Quite an achievement," you are probably thinking, "but if that 16-year-old had immersed himself in that style of drumming to the exclusion of everything else . . ." But he didn't. For one thing, Gary's main instrument at the time was piano, and for another, much as he loved big band music, his soul had already been touched by *The Mahavishnu Orchestra*. This wasn't a case of a talented young musician who had peaked early in his career. During the 11 years since he first appeared on the professional scene, Gary has shown that he is as adept at creating the music of the present and future as he is at recreating the music of the past. He is a prime example of a young musician who has studied his art from many angles and has a clear idea of where his chosen art form is coming from, as well as the direction in which it is going. His interest in, and respect for, the music of the past in no way detracts from his determination to keep exploring fresh fields of musical endeavor, and keep his talent fresh and alive.

SG: How did you get together with Allan Holdsworth initially?

GH: In retrospect, it looks as if I did a swap with Jon Hiseman; it wasn't planned that way, but that is more or less what happened. Allan and Jon were working on forming a band with Jack Bruce on bass, but I don't believe they were getting much encouragement from the recording-industry people. I was working with Jon's wife, Barbara Thompson, in her band, Paraphernalia. As it happened, I was working out two weeks' notice with that band, and we were doing a gig at Ronnie Scott's club in Soho. Allan came into

the club with Jack Bruce. A friend who was with me was very anxious to meet Allan, so we went up and introduced ourselves. I mentioned that I was playing in the band upstairs, and they came up to listen.

About four days later, Allan rang me and asked whether I'd be interested in getting together with him for a play. So we played together, and then we started working together immediately. It gelled in a way that I had certainly never experienced before with any other musician. So Jon Hiseman became the drummer in Paraphernalia, and I joined Allan.

SG: It seems strange that Jon wasn't with Paraphernalia from the start.

GH: Well, he had had various things of his own going, and Paraphernalia was definitely Barbara's project. Although at the time, I think that Jon was only involved in the experimental thing with Allan and Jack, but I'd been fired from Paraphernalia, so that particular move was due to take place anyway.

I think that the lineup with Jack was destined for failure, because he was an ex-superstar, Allan was moderately well known, and I was virtually unknown. The expectations of the "business" were all wrong. So Jack left the band, and we started looking for another bass player, which wasn't easy. What we were doing at the time with guitar and drums seemed to defy all the rules.

SG: Would you say that the bass player/drummer relationship is as important in your music as it is in something that is more groove oriented?

GH: It is as important to me as the relationship with the guitarist, so to answer your question simply—yes. But it is a relationship that we did have a lot of trouble bringing about. A lot of bass players don't enjoy playing with a drummer who plays the way I do in *I.O.U.*, but there are some who do. Jimmy Johnson enjoys it, which sometimes surprises me. [laughs] I try to put myself in Jimmy's shoes and imagine what it would be like for him. I can't imagine it being an enjoyable experience for a bass player to play with me, but he loves it. We have a great chemistry as a bass player and drummer, and as a three piece, the interaction is clear and focused. I would say that, in any musical situation, Jimmy would be the perfect bass player to be teamed up with me. It all seems natural with him. We have an instinctive feeling for time that allows it all to come together naturally.

The first guy we found who actually enjoyed playing with us was Henry Thomas. He was playing with Ginger Baker at the time. We started rehearsing and playing with him—this was '79 into '80, by the way—and it went well. We did some good gigs in Paris and

by Simon Goodwin

Husband



other places in Europe, but we couldn't get anything in London. Then Henry left to pursue something else, and we were stuck again with no bass player until we found Paul Carmichael. He enjoyed playing with us and the chemistry seemed right, so we started doing gigs again—this time under the name False Alarm.

We didn't do many gigs, and we were having problems. Sometimes we would more or less have to pay to play. The expenses we incurred outweighed our fee. There were things such as having to hire the P.A. On top of this, we were having manager problems. Things weren't advertised properly, so nobody would know. Then we'd find ourselves playing in places where they didn't really seem to want us. There would be specialist jazz places where they didn't want to know about any new music. That seemed really puritanical. Then there were rock venues where the reaction was even worse. We used to get people walking out in the middle of things. I did an acoustic piano solo in those days, and that was the only thing that was accepted. I don't know why.

SG: How were you keeping body and soul together at that time?

GH: Well, Allan was actually reduced to selling his guitars to support his family. I remember a time when he didn't actually own a guitar at all. He would have to play borrowed instruments. My own situation wasn't so bad. I was living in London and working with a few bands. Basically, we were pursuing any direction to try to make money and keep the thing going.

SG: When success came, it was in the States. How did that happen?

GH: The first album we did, which was *I.O.U.* in 1980, was paid for by the band. Our bass player, Paul Carmichael, had an American friend who was interested in managing, had heard the name Allan Holdsworth, and was interested in getting us some gigs. She put together some initial gigs for us in the States, so we caught the first plane out. We took the master tape of the album with us, got it pressed, and got J.E.M. to distribute it. So all the first editions of the *I.O.U.* album were on mail order. I'm not sure whether any of us made any money directly from that.

When we played in America, we were welcomed. It was incredible really—playing to a lot of people who had heard about a band

that Allan Holdsworth was putting together, and wanted to come out and see it. It was great. The band was an instant success. We didn't look back. Allan didn't even come back to England. He sent for his wife and children to come and join him, he worked for his green card, and it just all took off from there. Since then, there has been a certain amount of trial and error, working through different managers, agents, and record companies—trying always to improve the situation.

SG: One would like to think that England has its fair share of discriminating listeners. Why do you think you found instant success in America when it had eluded you here?

GH: I think it was mainly because of Allan's past success with bands like Lifetime, Jean-Luc Ponty, and U.K., whom he had toured with previously in the States. People were curious about Allan Holdsworth, and when word got around that he was starting his own project, they wanted to hear it. His technique and the revolutionary way he plays have attracted a lot of attention. Taking the legato technique to that extent is quite an incredible thing for guitarists to watch—and listen to, hopefully.

Comparing the reaction in America with the lack of it in England, I can only really say that I suppose it is a minority-interest music, and America, being such a large place, contains larger minorities. The people *might* have a different attitude and be more open-minded, but I wouldn't really like to say that. I do think, though, that the wilder side of the music tended to put people off more in England than in America. In the area of jazz, the wilder stuff is more acceptable over there. Also, with the way things are in the English music business, certain people in certain positions seem to be able to determine exactly what people want to hear and what they don't. It's as though people have to search for something they don't know exists, regardless of the musical experience it could give them. This goes against the grain for me, because I regard music as one of the great stimulants and spiritual healers. I can't underestimate people's capacities for getting a positive experience from it.

SG: Let's talk about your earlier career. Your first professional gig

was with the Sid Lawrence Orchestra, and you were very young at the time.

GH: Yes, very young. I was 16, and that was my first professional job. My father played flute. Bless him, he's dead now, but for 13 years, he played in an orchestra in the north of England called the Northern Dance Orchestra [N.D.O. for short]. Sid Lawrence played trumpet in the N.D.O., and he and my father were friends. So I was leaving school and ready to play in any direction, *especially* in a big band because I used to love big bands. At this time in my life, I would have taken any opportunity to play, no matter what the style was, but this was wonderful. It was a blissful experience for me.

I had an audition with Sid, and he seemed to think it worked out fine. I tried to acclimatize myself to the period and the music, and familiarize myself with the techniques of playing drums with a big band. There is a real accent on authenticity.

SG: Yes, we must emphasize the fact that the Sid Lawrence Orchestra isn't just a big band, but a '40s-style big band.

GH: Yes, strictly dance music of the '30s and '40s.

SG: So for somebody of the age you were then to have the right attitude, let alone the ability, would have been most unusual.

GH: I have always found adapting to different musical situations to be fairly easy. I suppose it's because I love all kinds of music and it's natural for me to drift from one kind of music to another. It's instinctive. Big band music was an early love of mine.

SG: Was this your father's influence?

GH: I should think so—that and the way I grew up around music. I used to spend a lot of my childhood watching the N.D.O. recording. [*The N.D.O. was a BBC staff orchestra, so recording for broadcasts was a regular occurrence.*]

SG: Were you friends with the N.D.O. drummer, Bob Turner?

GH: *Oh yes!* I suppose you could say that Bob Turner was my first inspiration for playing drums. It used to kill me when he would play. The way he would push the band was superb. It was something that I very much wanted to do. I think it started then: That was the beginning of playing drums for me. I was inspired to delve into all the old 78s of the big bands in my father's record collection. This, of course, put me on just the right track for playing with Sid Lawrence later on. I could pick up a lot by listening to drummers—phrasing, fills, picking up on the things they all had in common, the way they would kick a big band along. And there is the actual sound; that's important, too.

SG: Playing with Sid Lawrence must have been a heavy reading situation. How had you prepared for that?

GH: *Very heavy, yes.* With Sid, it is almost note for note. But piano was my first instrument; in fact, until just recently, I considered piano to be my main instrument. It just happens that I work on drums. So when I was studying piano, I was studying theory, reading, notation—everything I could possibly learn. I was very studious at the time. I think that reading drum music after reading piano music is definitely a simpler experience.

SG: How did your career develop from playing in a '40s-style big band to the progressive style that you are now known for?

GH: It developed through being influenced by all kinds of music and musicians. I absorbed the expression in various musical forms—even down to the way people looked when they played. Through my love of big band music came the discovery of jazz in all its different forms. I was especially inspired by John McLaughlin's Mahavishnu Orchestra. Now, here was a man who was dedicated to his music, which had such strong emotional content, while all the time encompassing a broad spectrum of styles, as if there were no barriers at all. I still admire him and feel a definite affinity with his musical approach. He is a person I'd love to work with.

SG: Lots of people would like to become involved in things musically, but actually doing it is another thing again. How did you do it? How did you make the transition, in a practical sense?

GH: The Sid Lawrence Orchestra was based in the north of England, and it was very much a northern thing for me. After staying with Sid for a little over a year, I left the band and moved down to

London. I put my name about in all sorts of circles in the hope of finding work—just "being on the scene" as it were. I'd saved a bit of money, so I decided to give it a try.

It was late '75/early '76 when I set myself up in London, and fortunately, I started working almost immediately with Barbara Thompson. Then there were other jobs: various thrown-together bands, and gigs with Morrissey Mullen, The Ronnie Scott Quintet, and others.

SG: Different styles.

GH: Yes, I enjoyed all those challenges for what they were. It's the same attitude I have now. I have a great passion for learning more in areas that will lend themselves to a spontaneous and fresh approach. Now that I am also involved again with playing piano *and* acoustic guitar, I find myself even more diverse in what I hope

'I REGARD MUSIC AS ONE OF THE GREAT STIMULANTS AND SPIRITUAL HEALERS. I CAN'T UNDERESTIMATE PEOPLE'S CAPACITIES FOR GETTING A POSITIVE EXPERIENCE FROM IT.'

to do with each different instrument. I'm going to do some playing in my hometown, Leeds, where I'll be playing popular songs and singing, and I'm really looking forward to that, too.

SG: You had a name as the young drummer from the Sid Lawrence Orchestra. Did you find it difficult to break away from the image of being a swing drummer?

GH: This has happened ever since those days with whatever music I have been playing. I think that, when my name comes up and anybody asks, "What kind of music does he play?" it's difficult to place me. I've been heard in so many different situations, but that's mainly through choice. I enjoy that.

I think that the typecasting tends to be in the minds of the people I play with. Sid Lawrence, for instance, thinks that his type of

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Photo by Rick Gould

THE DRUM WOODY HERMAN

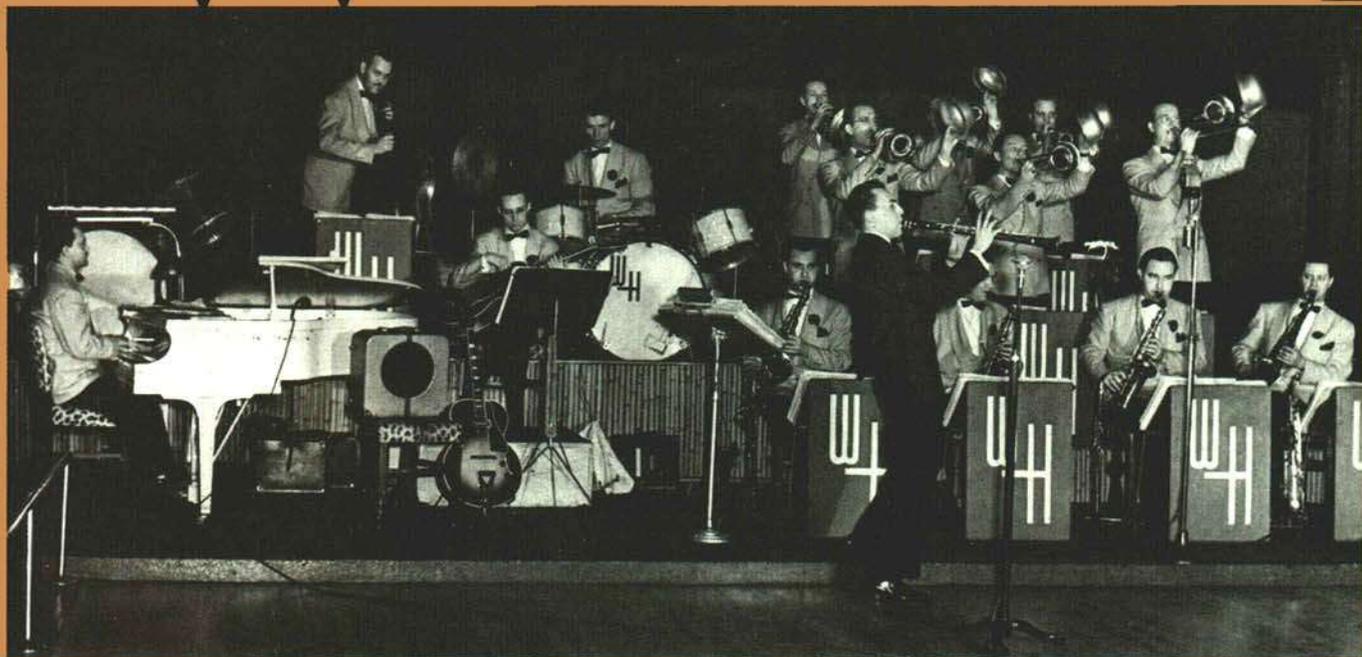


Photo Courtesy of Institute of Jazz Studies/ Rutgers University, New Ark, New Jersey

Frank Carlson, with a pre- "Herd" Herman band of the early '40s.

FOR 50 years—with relatively brief interruptions—Woody Herman has led one of the greatest of all big bands. And not surprisingly, he's had some of the greatest drummers driving his band. From Frank Carlson in the '30s; to Davey Tough, Don Lamond, and Shelly Manne in the '40s; to Sonny Igoe, Chuck Flores, and Jimmy Campbell in the '50s; to Jake Hanna, Ronnie Zito, and Ed Soph in the '60s; to Danny D'Imperio, Steve Houghton, and Jeff Hamilton in the '70s ... the list goes on. And if Herman's drummers of the '80s, such as Dave Ratajczak and Dave Miller, haven't yet gained the renown of their predecessors, well, just give them time.

"You look back and see the guys who had played drums with that band. They were all monsters. They were all masters of their instrument. They all left a mark. And they're all responsible for the way most serious drummers play today," Ed Soph told me. Soph, who first joined Herman in 1968, and who returned to the band on a

half-dozen other occasions in the '70s and early '80s, familiarized himself early on with the old recordings featuring Frank Carlson and Davey Tough, just as some Herman drummers of more recent years have familiarized themselves with recordings featuring Jake Hanna and Ed Soph. Herman doesn't seek out drummers who copy their predecessors in the band. But it sure doesn't hurt to know a bit of the legacy. "When you go with a band like that," Soph noted, "you're not just going on as a drummer; you're going on as part of a continuation of a tradition."

The tradition began in 1936. That was the year that Isham Jones retired from bandleading, and five of his sidemen decided they wanted to keep on working together; they chose Woody Herman, who had been playing clarinet and singing in Jones' orchestra, to be their leader. But they wanted a hotter band than the one Jones had led, and that meant finding a strong jazz drummer. (Jones' drummer, Walter Lageson, was, in the words of

arranger Gordon Jenkins: "real good looking . . . but almost a total loss on getting a beat going.") They found one in Frank Carlson, who had been working around New York. He sparked the new Woody Herman Orchestra when it made its debut in November of 1936, and he stayed on for seven years. A January, 1937 review of the new Herman band by George Simon praised its "terrific drummer . . . swinging away like hell, solid and steady as they come."

Carlson was then playing four beats to the bar on the bass drum, as was the custom of the day. The band's repertoire initially included a good deal of what today would be termed Dixieland numbers: "Royal Garden Blues," "Muskrat Ramble," "Jazz Me Blues," "It Happened In Dixieland," etc., although the band soon moved into more blues and free-flowing swing.

In 1937, a new band from Kansas City—Count Basie's—arrived in New York, playing opposite Woody Herman's at

MEMBERS OF HERMAN

by Chip Deffaa

Roseland Ballroom. Basie's not-yet-famous drummer made a tremendous impression upon Frank Carlson. "Basie came, and of course, Jo Jones was with him," Carlson told me. "Up until that point, I was still banging on woodblocks and all that crap. But when I heard Jo play with the hi-hat cymbals and all that, I thought, 'That's for me.' That was the biggest influence in my life, because Jo was not a rudimental drummer like some people were at that time. He played so loose and free. I used to sit in with him all the time. Between Jo and Chick Webb—those were the two that did it for me."

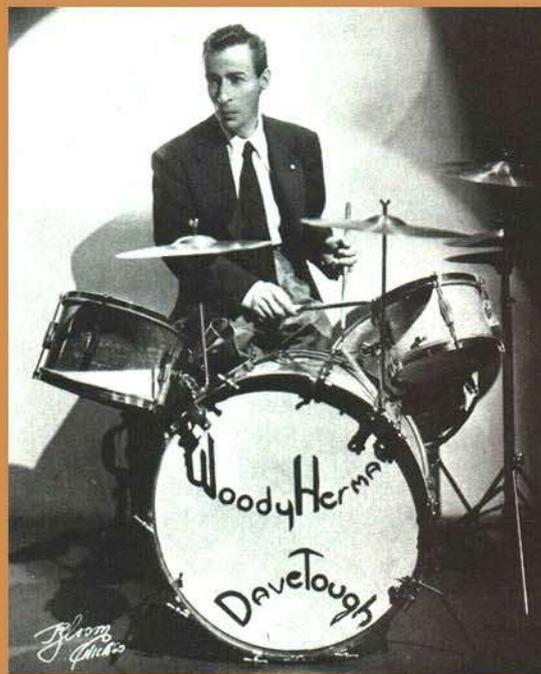
Carlson was basically self-taught. He tried to take lessons once, but when the instructor told him he was playing backwards (using his left hand the way drummers usually use their right) and would

have to switch to drum "properly," he walked out. (Carlson describes himself as a natural "lefty" at drumming, although he writes with his right hand, and he's never switched.) "I used to go to the Rhythm Club in Harlem—I was the only Caucasian in the place—and play drums all night long," he told me. "That was my education in drumming."

Carlson initially used a 26" Slingerland bass drum for his big band work with Herman. He eventually got a second, smaller bass drum, he recalled, for use on numbers by a small group within the band. "And I had lots of cymbals; I loved cymbals," he added. Jones was a pioneer in the practice of playing time on a cymbal, rather than on the bass drum, and Carlson followed his lead, giving his recordings of the early '40s a more modern feel than those of many of his contemporaries. "Towards the last couple of years in the band, I started to play a lot freer than I did in the beginning."

But the Herman band was still in its formative stages. Despite one huge hit ("Woodchopper's Ball," 1939), it remained on the second rung of popularity among big bands, below the bands of Glenn Miller, Benny Goodman, the Dorseys, etc. Carlson drummed on record dates with both Miller and Goodman, but he declined opportunities to join their bands, he said, because he preferred the freedom Herman gave his musicians and the looser feeling of Herman's music. After leaving Herman's band, Carlson went to MGM, where he drummed for some 30 years, before retiring to Hawaii. He told me, "Wow! What I'd give just to sit down with Woody's band today and just play for a while!"

Cliff Leeman came on in mid-1943 and stayed through mid-'44. Herman was making a lot of personnel changes now, moving from "the band that plays the blues" (as his outfit was originally billed) to something more modern, which would become known as "the First Herd" of 1944-46. Leeman was an excellent drummer, as his work with Artie Shaw, Charlie



Dave Tough, "First Herd" drummer from 1944-45, was termed by Herman as "the best timekeeper that ever was."



Cliff Leeman, drummer for the "First Herd" in 1943-44.

Barnet, and a host of Dixieland small groups proves. But he was not the ideal man for the new thing Herman was striving for. Herman's new sidemen—such as Neal Hefti, the Condoli brothers, Ralph Burns, Flip Phillips, Bill Harris, and Chubby Jackson—were moving in a fresh direction. The band was finding a unique identity.

According to Herman, "I never will forget: Cliff Leeman had recommended [bassist] Chubby Jackson, and after Chubby was in the band for a while, Chubby started working on me about, 'Shouldn't we get a different drummer? I don't think Cliff is doing the right thing.' So I said, 'Yeah, I'll get a different drummer, but I'm going to get a guy that I know can handle this and do it beautifully. His name is Dave Tough.' And Chubby didn't think that maybe Dave would be hip enough for what we were into. After about the first night, he found out what I'd already known—that Dave was a giant.

"Dave Tough was probably the best drummer in the country at that point. This



Don Lamond played with both the first and second "Herds" from 1945 through 1948.

guy was probably the best timekeeper that ever was. He had a distinct sound, and he played with such tremendous good taste." Johnny Blowers, who replaced Tough on one Herman V-disc recording session and later subbed in the band for two weeks, told me, "Davey just *detested* soloing." Herman agreed, "A fill was a big thing to Dave. He was not a soloist." Tough said he just wanted to keep the rhythm flowing and that he did.

New Yorker jazz critic Whitney Balliett recently termed Tough one of the three greatest drummers in jazz. Ed Shaughnessy has called him perhaps the greatest cymbal player "of all time." Jim Rupp, one of Herman's most recent drummers, noted, "Woody still talks about Davey Tough. Woody said Dave could just play straight quarter notes, and it would feel like a shuffle. So of course I had to go back and really listen to him. Some of the things he was doing are still so timeless."

In his year and a half in the band (1944-45), Tough played on such definitive Herman recordings as "Apple Honey," "Wild Root," "Bijou," "Northwest Passage," and "Caldonia." And Herman's First Herd became the nation's favorite band in 1945-46. Occasionally, due to ill health or other reasons, Tough could not make a gig. On Herman's hit 1945 recording of "Your Father's Mustache," for example, Buddy Rich (who was then with Tommy Dorsey) subbed for Tough. (Rich gets a sharper sound, and his drumming is more extroverted. Towards the close of that record, he makes the Herman band sound rather like the Dorsey band of that time. Tough's drums had a softer, more distant sound.)

"Then when Dave became not really well enough to continue with us, Don Lamond came in," Herman recalled. (Tough died only three years later, indirectly as a result of his alcoholism.) Lamond had previously drummed for Sonny Dunham and Boyd Raeburn, besides leading his own band.

Lamond told me that, for his first few months on the Herman band (in late '45), he played on Tough's drumset. "And I tell you, I didn't even want to pick up my own drums. Davey had the bass drum tuned in such a way that it blended with the string bass; it sounded as if the bass notes were coming out of the bass drum.

"He was a real adhesive-tape dude. He had one strip of felt on the batter head of the bass drum, which was a 24" bass drum if I remember. It was solid adhesive tape, all the way across it. He also had great cymbals. He had a Chinese cymbal that was the type you can't get anymore. It was made in China, and was hand-beaten for something like a bowl of rice a day. It was paper thin, and he had rivets in it. You didn't hear any of the gong that goes along with it; you just heard the tip beat and the edge, you know—terrific sound. That was really his claim to fame, you know. When the rhythm section would get going with that cymbal, it was on fire. Dave didn't have a lot of technique, but he had that certain something, that beat—you know, that terrific drive. He really had the secret of swinging a big band."

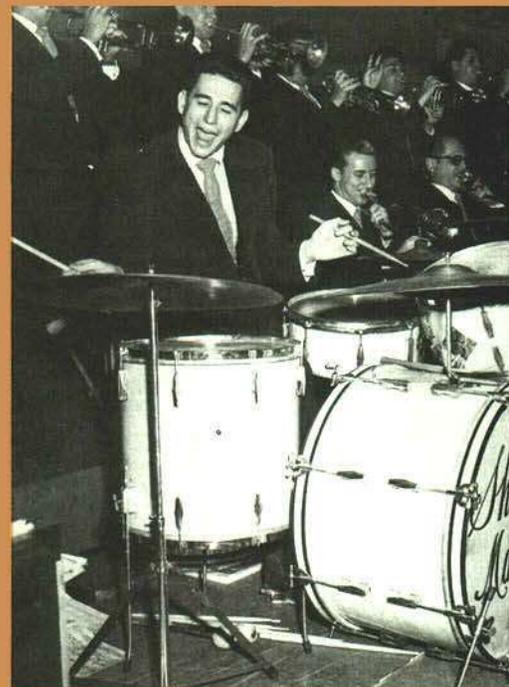
Like Tough before him, Lamond did not believe in tuning his drums too tightly. "The bottom was pretty tight," he recalled. "But it was never as tight on the top. It was almost as tight as on the bot-

tom, but then I would back off about a half a turn. And I would do that on all the drums," he said.

Herman broke up his tremendously popular First Herd, and then formed a virtually all-new, bebop-oriented band (the Second Herd) in 1947, featuring Ernie Royal, Stan Getz, Zoot Sims, and Serge Chaloff. Lamond was one of the few carryovers from the First Herd. With the Second Herd, Lamond really got to shine, on numbers such as "The Goof And I," "Four Brothers," and "I've Got News For You." Drumming had changed, due to bebop innovators such as Kenny Clarke and Max Roach, and Lamond was right on top of the trends. "I think I was more successful with that band than with the first, because there was nothing on that first band that I could have done any better than Davey. The second band was more modern," Lamond recalled.

Herman remembered, "When we started that bebop band in '47, I told Don that I would like for him to play whatever he felt at any time, and we would have the rhythm section work as a unit with him." Lamond stayed on through 1948.

Lamond's influence may be heard at times in the Herman band today. For example, Jim Rupp told me, "You know, we play 'Four Brothers' all the time. And you're setting up the fills. Well, one night Woody said to me, 'You can really let loose on that. Don't worry about being so metric. Just play the fills straight through there; just let the band blow, and don't worry about setting it up so precisely. Listen to Don Lamond play those fills.' So I



A youthful Shelly Manne, who came to the second "Herd" in 1949 after working with Stan Kenton.

got a recording of Don playing it, and I started to do that."

Lamond left the Herman Herd to pursue a career in the New York studios, but periodically reunited with Herman for record or concert dates in later years. A Florida-based big band drummer today, Lamond also plays at various festivals throughout the U.S. and abroad each year.

After Lamond, Herman brought in Shadow Wilson, who had previously

This was a true jazz band, and he had a marvelous feeling for the music and the musicians . . . Woody is one of the most important big band leaders of all time, because he has never sold out in any way."

"When I got Shelly, he had been with Stan Kenton for a long time," Herman told me. "But now he felt like he wanted to swing. He even said in his interviews with different people that it was a great pleasure to be able to be in a band that swings—you

Herman—because he let human beings breathe." McDonald referred to Herman as "the magnet—he drew it right out, man. He inspired guys—not loud—just the way he could do with his head, and that right hand just going back and forth in two. And he'd get that certain gait when the thing was cooking."

Chuck Flores, who handled Herman's drums for much of 1954 and '55, was only 19 and had never played with a name band when Herman hired him. Flores' two biggest idols on the drums were Shelly Manne and Sonny Igoe. He was awed at first at the idea of succeeding his heroes in the Herman Herd. He wasn't always confident that he was as good as Herman believed he was. He recalled, "Several times I wanted to leave the band. Woody was like a father to me. He would always talk to me, encourage me, and just reinforce a feeling of being appreciated, which made me feel very good. . . . I see Woody as a very special person. I put him right up there with the great bandleaders of all time. And one of the reasons I think he's always stayed in the limelight through the years is because he always liked to help young players. You know, it's been 30 years since I drummed with the band, and I'm still getting benefits from it."

Bookings were getting harder to come by for the band in the mid-'50s. At times, Herman cut back to an octet. For a while, Flores recalled, the octet was forced to work a Las Vegas shift from 12:30 to 6:30 in the morning. It was a grueling gig.

After leaving Herman, Flores drummed for Stan Kenton, Tex Beneke, Toshiko Akiyoshi, and others, and became prominent in the L.A. studio scene. He also has a big band of his own today. When we spoke, Flores was looking forward to drumming with Herman once again, as part of a 50th anniversary celebration con-



Photo from the Frank Driggs Collection

In 1950, Sonny Igoe drummed for a small group that Herman later expanded into the "Third Herd."

drummed for Earl Hines, Lionel Hampton, and Count Basie. The Second Herd, at that time, included five or six black musicians, Herman recalled. And Herman soon ran up against racial prejudice.

"Shadow was not in our band too long, because we had a situation in Washington, D.C., which is 'the seat of democracy,' where we couldn't have a mixed band," Herman recalled with some bitterness. "We were booked into the Capitol Theater in Washington, which was an MGM-owned theater. They threatened to cut off my tour of 10 or 12 weeks if I did not show up in Washington with an all-white band—which I think proves something. So overnight we changed the band, bringing in guys from California and everything. And that was when Shelly Manne came in the band. I gave the other musicians a two-week vacation. I sent them all to New York to have a ball for the two weeks while the band played in Washington, and then most of them came back. But I hung on with Shelly Manne, because he really fit the band better."

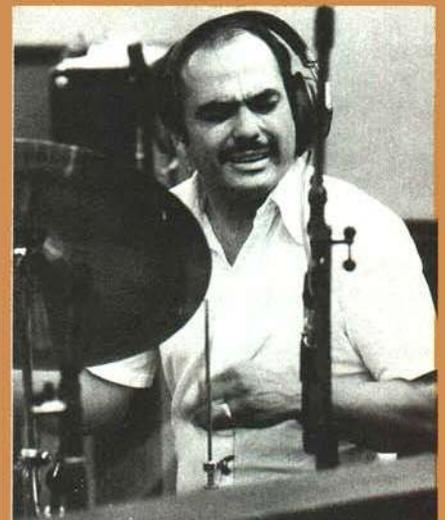
Manne, who was at that time the nation's number-one drummer in the *Metronome* readers' poll, stayed on for a little over a year. Manne told *down beat's* Herb Nolan in 1976, "It was always my ambition to join Woody, from the early days when my idol, Davey Tough, was in the band . . . When the chance finally came to join Woody, in 1949, I jumped at it.

know, instead of a big machine."

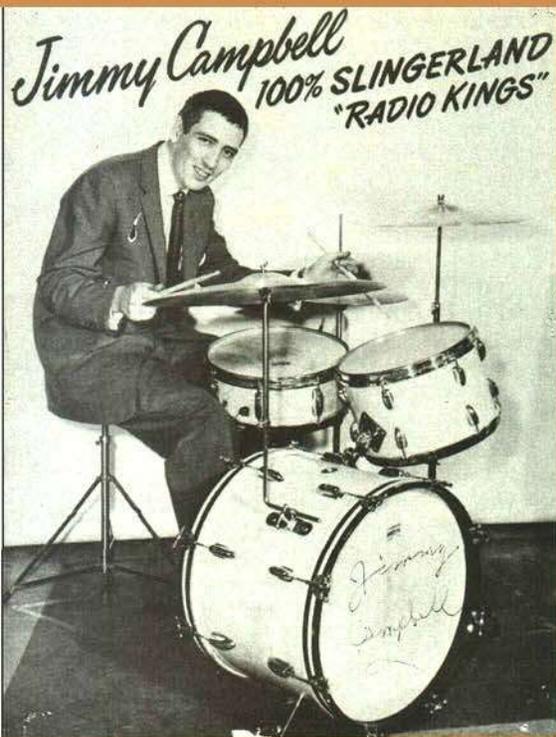
The Second Herd was a critical success but a commercial failure. Herman lost nearly \$200,000 in one year, he recalled. He broke up the big band and started over again in 1950 with a small group. He brought Sonny Igoe, fresh from Benny Goodman's big band, in on drums. He expanded the group into a big band that spring, which became known as his "Third Herd," with Dave McKenna, Red Mitchell, Urbie Green, and others.

Igoe has only fond recollections of Herman. "He would always expect that the drummer would play the right tempo, no matter what he'd beat off. That was the first thing he told me; the first night I joined him, he said, 'I always beat off the wrong tempo. When you know the right tempos, you play the right tempo, no matter what I do.'" A high-spirited, exuberant drummer, Igoe made a big impression right away. He stayed with Herman, off and on, for nearly three years. (Today, Igoe teaches, and with fellow Herman alumnus Dick Meldonian, he also co-leads a big band that has released albums on Progressive Records.) Igoe was followed, for a year and a half, by the late Art Mardigan.

Joe McDonald, who also drummed with Herman in the early '50s, and who is today head of the Boston musicians' union, told me, "You're never going to see it, man—anybody better than Woodrow Charles



Chuck Flores (shown today) was only 19 when Herman hired him in 1954. "Woody was like a father to me."



Jimmy Campbell, who played with Herman during the late '50s, was discovered by Woody playing in a trio at Birdland.

cert in Hollywood.

Will Bradley, Jr. (son of the famed trombonist, who had also played with Herman) came in briefly on drums in '56, followed by Gus Gustofson, who told me simply, "I was just trying to play time; that's what I was there for." Gustofson especially enjoyed working in Atlantic City. "Jerry Lewis would come in all the time and bring his son Gary. The kid would sit in and play drums with the band—on my lap."

Through the years, there were plenty of drummers who worked with the band too briefly (sometimes lasting no more than a single night) to be listed here. And some drummers came in just for recording sessions. Louis Bellson took Sonny Igoe's place, for example, at one 1951 recording session. It is Panama Francis, not Flores, setting the beat on Herman's 1954 recordings of "Castle Rock" and "Mess Around," and it's unmistakably Buddy Rich on Herman's 1955 recording, "Hi-Fi Drums." Don Lamond returned for a rerecording of the 1946 "Ebony Concerto," and a few other things in 1958-59.

Jake Hanna, who was eventually to become one of the greatest of all Herman drummers, didn't work out the first time he joined the band (briefly in '57 to '58). Hanna made one album in that period, and then went on to play with Maynard Ferguson and Harry James. Thirty-year-old Mel Lewis is the drummer with the Herman band on a "live" album recorded at the 1959 Monterey Jazz Festival. Lewis told

me he played at that festival but never toured with the band. Herman invited him to join the band a couple times, Lewis recalled, but he was working for Stan Kenton, which in that period was a better-paying gig. The late '50s was an unsettled period for the Herman band.

The drummer Herman used the most in the late '50s was Jimmy Campbell, whom Herman discovered playing with a trio at Birdland. Campbell joined Herman in 1957 or '58, and stayed with him (with a few interruptions) through 1961. Campbell told me, "Woody didn't have a drum book. Well, he had one, but he wouldn't let me see it; he had it hidden away someplace. He had gone through a couple of drummers that had buried their heads in the book and didn't swing. So he didn't believe in it. Fortunately, I had been following the band so long that I knew most everything anyway. And I'm a self-taught drummer. I'd learned to read off trumpet and trombone parts. So I'd be sitting there, reading off the trombone part, when I didn't know it from memory."

But business was uneven. Herman fluctuated between using a small group and a big band. Campbell went on to work with Stan Kenton, and in Broadway show bands, before resettling in Las Vegas, where he free-lances today.

The great Gus Johnson, who had played with Basie and today is in strong demand on the international concert and festival circuit, was Herman's drummer in early '62. But these were the leanest of times for Herman. He was down to a sextet now and really scuffling to get dates. Johnson's only record date with Herman (January, 1962) was with the new "Woody Herman Quartet." When Johnson had to leave, Jake Hanna was hired to replace him.

Hanna told me that, when he filled in for Johnson in New York the first night, "I was trying to play Gus Johnson's drums, and I couldn't reach his pedals because he was so big. I really couldn't play his drums, and I couldn't read. I sounded pretty bad. Woody said to [pianist] Nat Pierce, 'Is this the guy you recommended? Forget it.'"

But Pierce persuaded Herman to take Hanna. Herman was planning to do one final big band tour of a few weeks, before returning to small-group work for good. The new big band, with Hanna on drums, Chuck Andrus on bass, Pierce on piano, Bill Chase on lead trumpet, and Sal Nistico as the hot tenor man, went out on the road. Everything clicked. Within weeks, the band was booked solid for the next year. One of the most remarkable comebacks in big band jazz was taking place.

Hanna recalled, "Woody didn't intend to have the band very long. He was going to go back to the combo, permanently. But when the band hit New York City, it took off. That was in '62—and it's been working ever since. I had also played with his band

in '57, but that was a bop-oriented band, and it never got swinging." Herman's early '60s band most definitely swung. Hanna had left Harry James to go with Herman this time, he added, "... for a lot less money, but a lot more music and a lot more fun!" Herman soon came to love his playing.

"Woody told me, 'You get carte blanche. You do anything you want to do on the drums. Nobody says anything to you. You can lay out, you can play on the tom-tom, you can play Dixieland—whatever you want to do—because I know whatever you're going to do is going to fit. The other guy I said that to was Dave Tough. And you got it.' Well, that frees you, man. It's like taking a bridle off a racehorse and letting him go."

If some detect a hint of a Davey Tough influence in Hanna's work—well, Hanna will readily admit how much he's enjoyed listening to airchecks of Tough's work. And his equipment definitely helps get a swing-era feel. He plays on a 1937 Slingerland *Radio King* bass drum (trimmed to a depth of five-and-a-half inches). One of his cymbals dates back to 1927; another—shades of Davey Tough—is an antique Chinese cymbal.

Herman commented, "Jake came back in the band in 1962, and it worked out great. Jake became one of my very favorite people, because I got to know him very well." Fans often focused their attention on Nistico's mile-a-minute solos. Herman suggested, "Jake and that rhythm section were the only ones that could have played with Sal."

Hanna left the band in mid-'65, but he never fully severed his ties. When I interviewed him at his hotel room in New York, he was doing an extended all-star gig with Herman once again, and looking forward to touring with Herman in Europe as well. And Herman was introducing him to audiences as: "Jake Hanna, who's been my favorite drummer for many years."

Hanna was succeeded by Ronnie Zito ("who did a great job for the band," Herman recalled) in 1965-67. Zito had been working with top-drawer singers such as Peggy Lee and Bobby Darin, and—like Hanna—he took a pay cut to join the band. "I knew that, if I didn't try doing this thing with Woody, I'd regret it for the rest of my life," he told me. Working with Herman, he added, "was the best music lesson I ever had. Woody taught musicians how not to be intimidated by the printed page. It doesn't become music until you play it. I always got that feeling from him: *Hey, we know how this goes.*" Herman repeatedly threw music at the band cold in the recording studio. According to Zito, such great Herman albums as *My Kind Of Broadway* and *The Jazz Swinger* were basically created in the studio; the band hadn't been playing those charts on the road, prior to the recording sessions. Her-

man's confidence that the band could pull off anything was infectious. Zito said. Zito went on to become one of the busiest studio musicians in New York. "After leaving Woody, I felt like I could apply that attitude towards any other job. Woody had a way of making us feel that *we were going to do it and it was going to swing.*"

John Von Ohlen, who followed Zito in 1967-68, had worked with Ralph Marterie, Warren Covington, and Billy Maxted before joining Herman. He viewed himself, then and now, as a "big band drummer." He worked with Stan Kenton after leaving Herman and today co-leads the Blue Wisp big band in Cincinnati.

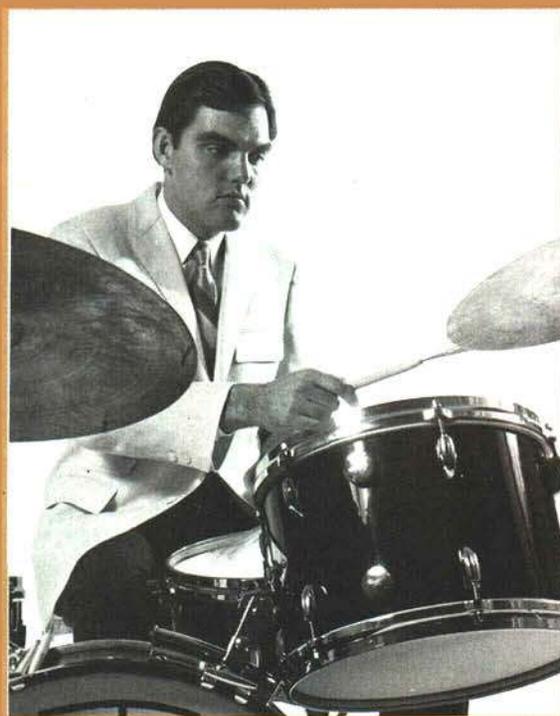
"Woody's the guy who taught me how to play big band drums," Von Ohlen said. "He's a master, you know. It's indescribable. It'd be nice to be able to tell you in print exactly what he does, but it's not like that. When you're on the bandstand with him, it's looks. It's vibes. When the vibes weren't right, he'd look kind of like an old foggy up there. You'd be playing, and he'd be looking at you like—we used to call it the fish eye. He'd be looking at you like, 'What are you doing?' But boy, when it was right, he'd let you know it—just with a look! He never said a goddamn thing. What he does is kind of a subliminal thing.

"In Woody's band, as a drummer, you'd just play time; time was what it was all about. I'd be spanking that cymbal, and he'd turn around, look at me, and give me a fish eye, you know, like the time's not making it. So one night, I was playing time on the cymbals, and I got kind of an inner feeling. I felt this thing and I thought, 'Well, I think I'll go with that.' Right away, as soon as I did, Woody turned

around and smiled. Boy, he was beaming! I changed what I was doing and Woody noticed it right away. He knew exactly what was going on. The first time I saw the light on drums was with Woody. He's a giant. He's the best."

Von Ohlen tended to lay back much more than Hanna. There were some musicians in the band who told him to play more in Hanna's style. Herman, however, made it clear that he believes that each drummer has to be an individual, and that the drummer maintains control.

Ed Soph joined the band, on the recommendation of Cannonball Adderley, the day after he graduated from North Texas State in '68. He was to become one of the most successful of Herman drummers, but his first night, he recalled, felt rather like a trial by fire. "The first gig was in Elizabeth, New Jersey. I got out to the club, and Bill Byrne, who's the road manager, said, 'Well, there's no bass player tonight.' He had gotten drunk and passed out. I thought, 'Holy shit,' " Soph told me. But Soph's night had only just begun. Herman went into his theme, "Blue Flame," and then "Woodchopper's Ball," both of which Soph naturally knew. "But then for the third tune, Woody said, 'Okay, number 36—one, two, three, four!' He gave no time whatsoever for me to get the music up. And he did this all through the course of the evening. Finally, after I'd been on the band for a while, I asked him about that. He said he just wanted to see if I could use my ears. He said he didn't care if I could read and catch everything on paper; he just wanted to find out if I could keep time, listen to the band, and play dynamically.



John Von Ohlen played with Herman in 1967-68, and credits Woody as "the guy who taught me how to play big band drums."

"Woody's band was, as far as I'm concerned, *the drummer's band,*" Soph added. "What really was required of the drummer was extreme skill in accompanying not only soloists, but ensembles as well. The reason Woody went through so many drummers was because the band had a small-group feel to it. It was just like an out-and-out screaming, hauling band. And the time feel was always on top of it—always had an edge on it. And so what Woody really looked for, and I think what he found in the drummers that he liked, was the ability to kick the ensemble but then, when the soloist was out front, to be able to play just as though one were in a good bebop small group." Soph was in and out of the band over the next five years or so. Today, he performs and gives clinics across the U.S. and overseas.

Vince Lateano, perhaps best known for his work with Cal Tjader, filled the drum chair in the summer of 1971, but had to leave due to tendonitis, which sidelined him for several years. He said, "I remember Woody telling me, 'Get your face out of the charts!' The music's only a road map, you know."

Joe LaBarbera was 20 when he joined on the recommendation of Sal Nistico and/or Joe Romano, in 1971. "I grew up with the band, because starting around 1961, when I was a kid, Woody's band was really hot; it was making a comeback." But Herman was never one to stand still. The '70s Herman band was *not* offering the sound of his '60s band. "We were playing an equal amount of dance music, straight-ahead jazz, and some kind of rock or rock-fusion

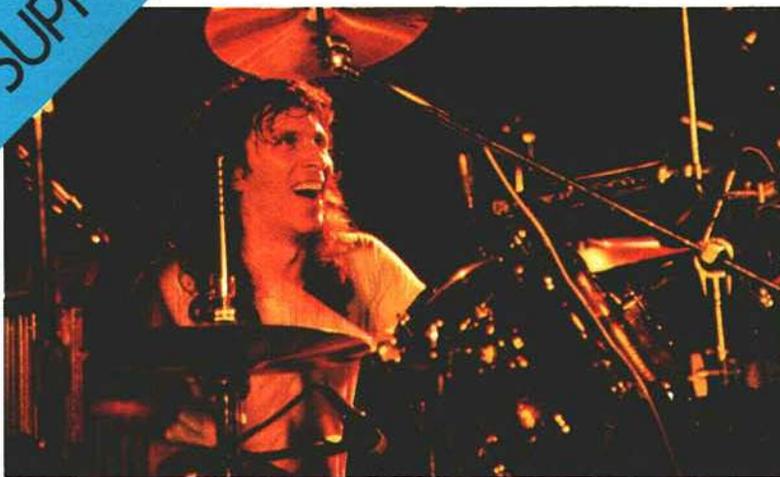
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Jake Hanna left Harry James's band in 1962 to go with Herman, "for a lot less money, but a lot more fun!"

Photo Courtesy of Institute of Jazz Studies/Rutgers University, Newark, New Jersey

SPICING UP BEATS



by Rod Morgenrein

MUSIC KEY

Open	R.C.
H.H.	o
T.T.	o
S.D.	o
F.T.	o
B.D.	o
H.H. w/ Foot	o
	2nd Add'l B.D. Toms

One of my favorite ways to come up with new beats is to start with a fairly basic pattern, and then add or subtract notes from it. So on this Sound Supplement, I'll demonstrate various ways that we can change and spice up an existing beat. That's exactly what I was doing on the pattern that you'll hear at the very beginning of the Sound Supplement. Instead of just playing

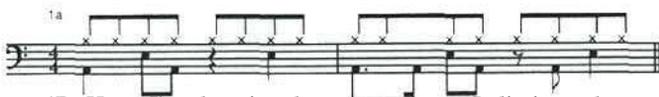
a "regular" bass drum shuffle, I added some ghost strokes on the snare drum, which is a filling-in-the-holes technique that we'll talk about later.

Section 1

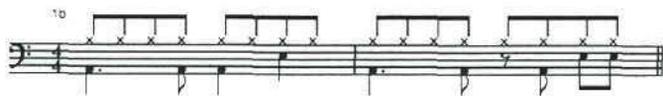
1: Here is the basic beat that we are going to work from.



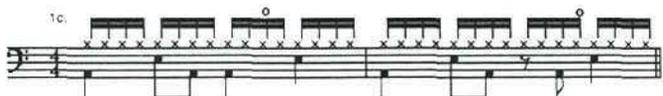
1A: First, we'll just change the bass drum part. In this example, I leave off a bass drum note in one spot, and then I add one somewhere else. Just making that small change really changes the character of the beat.



1B: Here, I'm changing the snare pattern. I eliminate the snare from beat number 2, so that it only hits on beat 4, which really changes the feel. Also, at the end of the second measure, I play two 8th notes on the snare drum. Again, just a slight variation such as this can drastically affect the feel.

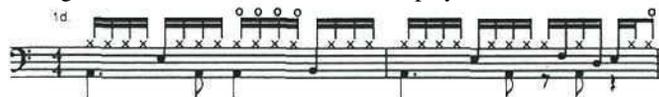


1C: This example deals with changing the pattern on the hi-hat. In this case, I played 16ths instead of 8ths, and also opened and closed the hi-hat in two places. This example uses the original snare and bass drum pattern from number 1.



1D: This example continues with a 16th-note feel, but instead of

straight 16ths on the hi-hat, the pattern is broken up between the hi-hat, snare drum, and tom-toms. The bass drum pattern is the same as example 1, and we still have a strong backbeat on 2 and 4, although the 4 in the first measure is now played on the floor tom.



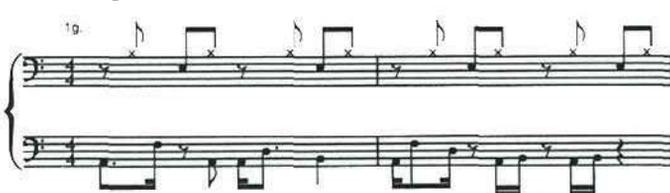
1E: This involves quarter notes on the cymbal, which again has a significant effect on the feel. If you play two bass drums or have a double pedal, here's how you can change the bass drum pattern. I'm still working from the original pattern; I just add to it with some 16th and 32nd notes.



1F: This is a filling-in-the-holes technique using ghost notes—a light tapping on the snare drum. It's basically a hand-to-hand motion whereby I'm filling in almost every second and fourth 16th of each quarter note. (This is similar to what I played at the beginning of the record with the double bass drum shuffle using the ghost strokes.) At the very end of the second measure, the snare is hit on 4 and 4E just to suggest that you don't have to play ghost notes on every second and fourth 16th. By bringing out various notes at random, you might come up with an interesting beat.



1G: This involves playing a two-handed pattern with one hand—in this case, an offbeat cymbal pattern on the hi-hat and the snare on 2 and 4. (If you're a right-handed drummer, you'll play this with your left hand.) This frees up your other hand to play anything you want, such as accentuating different spots with the tom-toms. This makes for some interesting beats. Note that these last two examples are still using the original bass and snare pattern from example 1.



continued on next page
JANUARY 1987

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Section 2

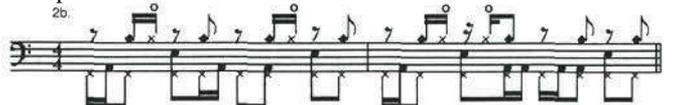
In section 2, we take a slightly funkier beat that's a little bit more rhythmic. Note that the bass drum does not play on the downbeat of these examples, but starts on the second 16th. This makes for some interesting patterns.



2A: Let's start by changing the snare part. Here I play a ghost stroke on the E of the third beat of the first measure, and I displace the snare drum that was on 4 by moving it up a 16th, which makes things even more syncopated. Then, in the second measure, I add a snare drum note on E of beat 2. So I'm suggesting that, by playing around with just the snare drum part, you can add a great deal of interest to a beat.



2B: This example has the offbeat cymbal and the snare drum played with one hand. I'm keeping an 8th-note pulse with my foot on the hi-hat, while my right hand (I'm a lefty!) hits occasional open 16ths on the hi-hat. The bass and snare pattern is the same as example 2.



2C: On this example, the bass drum stays the same as the original; the snare pattern is the same, except that it is replaced by a tom-tom on beat 4 of the second measure. Toms are also included in other spots to give this pattern additional color, while the hi-hat briefly departs from its basic 8th-note pattern.



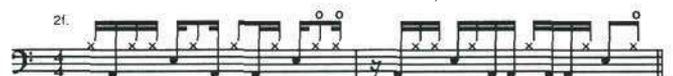
2D: Here, I basically invert the snare drum and bass drum parts, playing the bass drum part on the snare and the snare drum part on the bass drum, except for the second beat of the second measure. Having the bass drum on 2 and 4 completely changes the character of the beat, giving it a reggae feel. I've also changed the hi-hat part by playing a loose, swung shuffle rhythm.



2E: Here is another filling-in-the-holes technique where I start with the original snare drum and bass drum part, and fill in every available 16th on the hi-hat. This gives the beat a linear feel, and the hi-hat is much more syncopated than if it were just playing 8th notes.



2F: Now that I have built up to constant 16ths, let's leave some of them out. That can make for some interesting sounds. I've opened the hi-hat in a couple of places where notes were left out, which tends to fill those holes with a color, rather than a note.



2G: I'm continuing along with the filling-in-the-holes technique. Instead of just using the hi-hat, I'm using the bell of the cymbal, which is on the first beat of each measure, and then I bring in all the tom-toms. This makes for a really nifty beat. Again, everything in this section is derived from the original beat, as in Section 1.



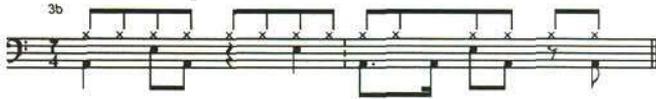
Section 3

In this section, I've taken some of the beats from Section 1 and converted them to 7/4 time. Two measures of 4/4 add up to 8/4, so when you leave one beat off, you have 7/4. So this is an easy way to get into it.

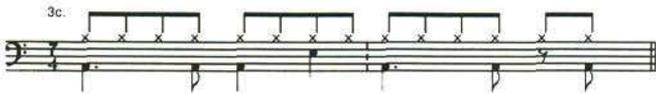
3A: This is taken from beat number 1 from Section 1. It's pretty self-explanatory.



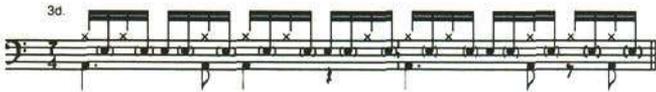
3B is from example 1A.



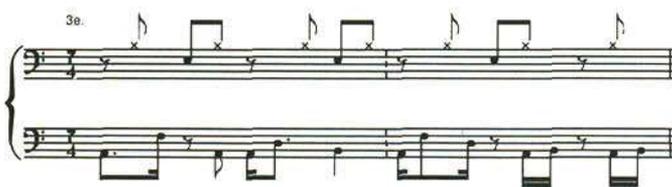
3C is from example 1B.



3D is from example 1F.



3E is from example 1G.



I end the tape with a solo that is based on some of the beats from Section 2. For example, the first beat that I play in this solo is basically the main beat, except that I play open hi-hat quarter notes. For the second measure, it's beat 2A except for the hi-hat part, which is a little bit more punctuated. I fill around a little bit, and then I use a bit of 2F in seven. Next, I go into double bass drum for the fade out.

The thing to stress is that the soloing at the end is in 7/8, not in 7/4. That means that each of the two measures in Example 2 is played by dropping off the last 8th note, as opposed to what I did in Section 3, where I dropped off the last quarter note from two bars of 4/4. So I now have two measures of 7/8.



7/8 version of example 2



I hope that this Sound Supplement has given you some ideas about how you can take a basic beat and develop it, as well as how you can use a 4/4 beat as the basis for an odd-time pattern. Good luck!

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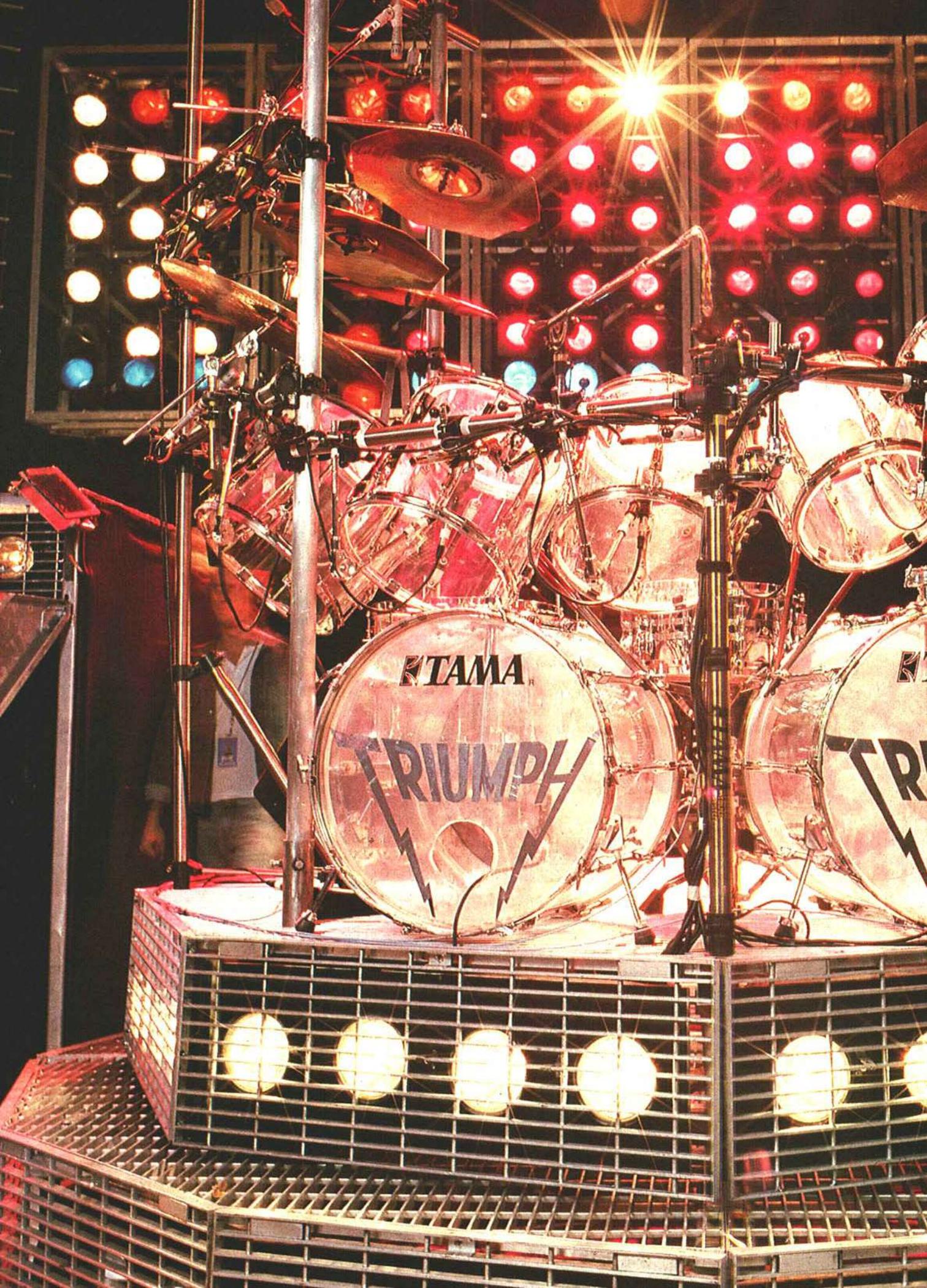
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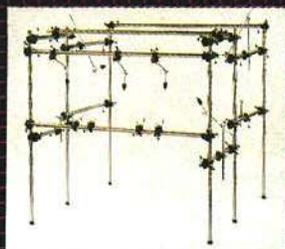
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Walter Keiser And

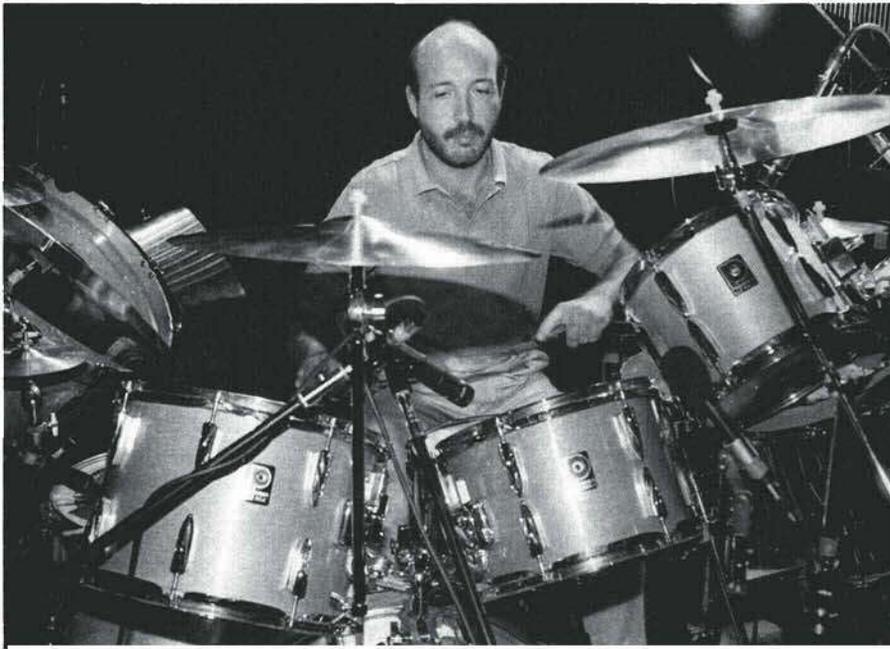


Photo by Lissa Wales

Andreas who? Vollenweider? If you haven't heard of him, it's not likely that you'll know who his drummer and percussionist are, either. The Swiss group, headed by composer and electric harpist Vollenweider, is best selling in Europe (where critical acclaim includes an *Album Of The Year* award in 1984 over the likes of Michael Jackson—not too shabby). And their credits are starting to add up to more than a cult following here in the U.S. (Two New York City appearances in one year, including Carnegie Hall, are definitely not small time, either.) This is a decent achievement for drummer Walter Keiser and percussionist Pedro Haldemann, both in their very early 30's.

Switzerland might well be worlds away from the music world we have come to expect as standard here in America. (Vollenweider's gentle, flowing music is one clue to that.) But the views of his percussion players provide a more dramatic example of how a career in music can be different from the "fight-your-way-to-the-top" syndrome that is an integral part of the competitive American way of life. Keiser and Haldemann are still good musicians and savvy professionals, adept at fulfilling the recording industry's requirements in order to sell records. As one of the following statements reveals, they've done it their way; it just turned out to be a commercial success (ahh, the artist's dream of having his passion be a salable one).

Walter and Pedro are two very warm

individuals who happen to be a driving force in some top-class music. Have a look at their world.

JS: How would you classify the music you play?

WK: Pop music.

JS: Do you consider it commercial music? Is it money-making, as opposed to artistic?

WK: It's a kind of commercial music. For me, that means it's not only "musician" music. It's music that people who don't make music like. They can listen to it. In this way, I think it's commercial, but it's honest.

PH: It's not done to be commercial. It turned out to be commercial, but the intention was a different one.

JS: It's too pop for jazz and too jazzy for pop. That leaves you somewhere in the middle.

WK: Yeah, even the record company's always in trouble about where to put it!

JS: It's been called mood music.

PH: That's a good word for it.

JS: How popular is Andreas in Europe? A lot of people don't know of him here.

PH: It depends on which place you're talking about. For example, in Germany and Switzerland, the group is quite popular; in France, it's not so popular.

JS: Didn't the album win Germany's *Audio Magazine* award for *Album Of The Year*?

WK: Yes, and also the Edison Prize, in 1985. That's a prize given in Holland every year for the best record.

JS: Does your background include formal study?

PH: I studied in a Swiss jazz school: drums for two years, and then I changed to percussion. I had private teachers, besides going to school.

JS: Did you study ethnic music in particular? It's obvious that there are Latin, Brazilian, and African influences in your playing.

PH: I played in a Latin band for three years. I've also been in Argentina, Brazil, and northern parts of South America.

JS: How about your study, Walter?

WK: I studied by listening to records from America actually. I was taught for one year by a friend of mine, but we mostly talked instead of played. The other things I learned from listening.

JS: How did all this come together as a group?

WK: Switzerland is so small that everyone knows everyone. Pedro played in a band called Ojo, which was almost the only Latin band in Switzerland that played Latin music like it should be played. I heard about the band and met him. We played together before joining Andreas.

JS: In what sort of bands?

WK: Mostly studio gigs—commercials, TV.

PH: The country's so small that, most of the time, we were together.

WK: He's the only percussionist-player in Switzerland! Really!

JS: I can't imagine knowing *all* the players in the country.

PH: Yes, but Switzerland has less people than New York City. It's hard for you to understand how small it is.

JS: How about some people who influenced your style of playing?

PH: Oh, I could tell you lots, but not just one—some Latin players, some African players. A big dream of mine is to go to Africa. I want to stay in Nigeria, for example, and get into the Yoruba mentality and play one of these monster sessions they have. They play for 16 hours and have about 50 drummers there.

JS: How about you, Walter? You should have some American names for me!

WK: Sure. I really like Steve Gadd.

PH: Me too!

WK: Since I saw him playing live, I'm sure he's the best drummer I ever saw. He plays the way I try to play, and I thought, "Yeah, I'm on the right track." I don't play the stuff he plays, because that's his style. I try it sometimes, for myself. But the real influence for me, I have to say, is

edro Haldemann

Russell Kunkel. He is one of my absolute favorite drummers, because he plays so simple, and so straight and on the point. That's absolutely the way I like to play. It has something to do with the age you are. Years ago, I tried to sound like Billy Cobham. I like him, too. Now I like to sound like Steve Gadd. And I like Jeff Porcaro a lot. He plays very on the point. I was at a country festival in Switzerland where I was watching John Ware on drums with Emmylou Harris. I thought it was the greatest how he played drums. He just played so straight, and he played just the right thing. I listened to these guys, playing from the ground up, and they can count. For a rock 'n' roll band, it's just very important. I have the chance with Andreas to play in this direction. But what is very good is that I also have the freedom to play more out than in a usual rock 'n' roll band.

JS: It seems like you do have a fair amount of freedom. How much participation does Andreas allow you in the actual construction of the music? Does he have charts?

WK: A little bit. He has some ideas, of course, since he plays the bass line on the harp. We try it his way, and sometimes it works perfectly. At other times, it doesn't sound right, because he is not a drummer or a percussion player.

JS: Are the percussion tracks laid down at the beginning, middle, or end?

PH: All three. Usually, we start with the three of us doing basic tracks. This is the main part of it. Afterwards, we do the overdubs.

WK: On the recent record, *White Winds*, we did one alone, without Andreas. I won't tell you which one.

PH: We did the basic track alone, and Andreas did the overdubs. We practiced the whole day on it, and he was tired, because the harp's very hard to play; the fingers get really sore. He uses electric tape on them. In the evening, he was tired and told us, "Let's make it tomorrow." We said, "No, today!" We were on the point, and on the first take, we had it.

JS: So things are worked out in a group situation and evolve over a period of time?

PH: Yes, and we have an incredible amount of freedom. That's because, when we started, we were playing a lot of times with only the three of us: Walter, Andreas, and me. It was a very good situation, because he was the only one who had to care about harmonies, and we were playing the rhythms. This is a perfect combination.

JS: It's interesting that there are three har-

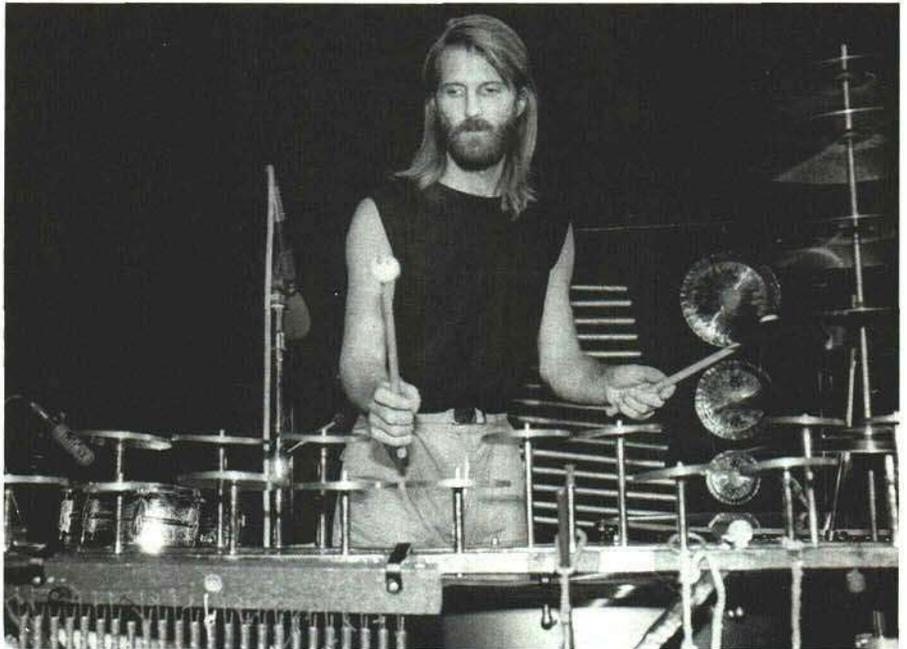


Photo by Lissa Wales

mony players in the band now: guitar, harp, and synthesizers. I was wondering how they avoided stepping all over each other.

WK: It was a lot of work. We did work on it, so it really sounds together. It's heavy.

JS: Were you both in the band that played in Montreux that included Andreas and four percussionists?

PH: Yes, with John Otis, and Bobby Reveron, a Puerto Rican from New York. We keep trying to reach him now, but we can never get in touch with him. We also did a gig in Detroit with the same band. But four drummers were a little too much, because each one could do only "ping," and then you had to wait until the time when you could do your next "ping."

JS: That's one thing I notice between you: Walter is so sparse that it allows for interaction between you and gives you both space.

PH: That's because we love each other so much! [laughs]

JS: You definitely have fun on stage. In New York, which is a city of technique priorities, it's refreshing to see.

WK: Yes, a friend of mine is living here, and he told me that the people here are starving for something like what we did yesterday. Normally, when drummers do solos, they go crazy. I *can* do that, but I don't *want* to do it.

JS: The quiet section of your solo was beautiful. The crowd was almost reverently quiet, and you took it all the way

down to brushes and fingertips.

WK: It's fun. If you can do that on stage in a theater like this [Beacon Theatre], it's fantastic. It becomes very small—a very friendly atmosphere. I do that because, if I bring it down and down, everybody comes together somehow. It's such a nice feeling.

JS: Okay. How about equipment? Can you give me a rundown on what you were playing last night?

WK: I am an endorser for Premier and Paiste. I'm very happy with them, actually.

JS: How about your drum sizes, including that little snare drum up on the left?

WK: That is a child's snare for education. I saw it in the Premier catalog, and I thought, "I have to have that." I imagined the sound high-tuned. And it does sound incredible—really nice. I have specially made drums, including six toms: 9x8, 9x10, 9x12, 10x14, 14x16, and 14x18. There is also a 20" bass drum suspended in the rear. The regular bass drum is 14x22. I have an 8" deep snare drum and a deep 12" military snare drum, also up on the left. With this music, I sometimes need a really deep sound—a soft, long sound with a lot of bass. At other times, I need that "pink" high sound and then sometimes just a usual sound. So I thought, "Since I have some room up here, let's use some snares."

JS: Pedro, can you tell me about some of those little "toys" you have hanging around—especially the long parallel hang-

ing tubes?

PH: Those I did by myself. I went to a metal factory, and asked a worker if I could have one, about a meter long, because they sound great. He looked at me funny and then cut a one-meter length. He held it like this [grasped] and hit it, and it wouldn't sound. But you have to know *where* to hold it because of the overtones. I held it on the right point, and it made a nice sound. He freaked out! This guy was working for ten years and didn't realize that they sounded just so. Then he showed me the whole manufacturing process. They're aluminum, and they are not like what you can buy in the shops. They're clearer in sound; others are not so warm.

JS: How about the rest of the percussion instruments?

PH: The timbales are Premier timbales.

JS: Are you also an endorser for Premier?

PH: No, I just bought them because I like them. I like brass material, and these are like the brass. I'd like to have old brass timbales, but I could never find them. My congas and bongos are by LP; I've got a lot of LP stuff, as well as Paiste.

JS: How many octaves of crotales do you use?

PH: Two and a half.

JS: And weren't you playing those with spoons?

PH: With ice cream spoons! I couldn't find hard enough mallets. They were always too soft.

JS: Are the brass bell mallets too awkward for the quick things you play?

PH: I don't feel comfortable with them. They are too heavy.

JS: You used the spoons on the xylophone, too. Is that a Kelon?

PH: Wooden.

JS: Aren't the bars worn?

PH: Yes, but I got it cheap from a drummer who wouldn't play it. I really love it. It's amazing how it lasts; it's the third year, now.

JS: And are the spoons stainless-steel or silver?

PH: [Laughs] I got them during our first rehearsal, from a woman behind the bar in a restaurant in Switzerland. We were rehearsing in a big room in the rear of the restaurant. I said that I needed them, and

she said, "You can keep them." They're perfect!

JS: Are a lot of the sounds you use with Andreas manipulated in the studio?

WK: With the drums, not a lot—only with reverb, and they use the Lexicon digital-delay unit. Most of the "manipulation" things are done with the percussion, and with the water and other "nature" sounds.

JS: How do you do those nature sounds in the studio?

PH: Well, for example, at the beginning of "Caverna Magica" there's the sound of water drops, which most people think is synthesizer. It's just this [taps cheek with fingers] played with the spoons!

JS: That's your *face* on the album?

PH: Yes! It sounds electronic, but it's not.

JS: What about the other water sounds, such as the diving sound at the end of "Pace Verde"?

PH: Some were off tapes of water waves. But that dive really happened. They taped it in a public bath in Zurich. Somebody jumped in the water, and they put some mic's on it. Also, some underwater sounds were taped in the middle of the night in the lake near Zurich.

WK: We heard it right after Andreas did it. It was so fantastic! The imagination: to let down a microphone to hear what's going on under there.

JS: A lot of the bird sounds were actually whistling that you did yourselves. I was amazed at how real they came out on stage.

PH: Most of the time, that's the responsibility of our soundman, who is really a genius at getting everything. It's an incredible technique. Most of the time, we have little mic's directly on the drum skins—which get the high-pitched sounds—in combination with the overhead mic's—which get a full sound. The little ones are Countryman mic's, only an inch long. The xylophone, for example, is miked with only one Countryman mic', inside the frame. They can also be used inside the snare drum.

JS: I noticed that the overall volume level of the band was not loud.

WK: We really care about that. If it's too loud, then you don't hear everything; you don't hear the difference between the instruments. Sometimes it has to be loud,

but then we *play* it loud.

JS: At some loud points, I noticed that the drums actually backed off to make room for percussion and synthesizers.

WK: Yes. If the drums are too loud, it's not nice or friendly. It's a very aggressive instrument. I play it aggressively when I play a backbeat, but I back off when it's not needed. Then Andreas and Pedro do most of the synths.

JS: You do the synthesizers, too?

PH: Some of them. It's hard to get all the natural sounds in the right tuning, so we usually have to work with the speed of the tape. Or we change the xylophone two octaves higher, for example. This gives a very glassy sound, just to double a line.

JS: The whole band seems to be a blend of acoustic and electronic sounds, but I didn't notice anything electronic among the percussion.

WK: No. I have electronic drums and a drum machine at home. I use them only in studio work. My brother is doing a lot of TV jingles and composing. I leave him my machine, so he can practice with it and make demos. When I come home, I just sit in and play what he needs.

JS: Have drum machines reduced your work opportunities? That's a big worry here.

WK: I think that, if you don't want to be pushed out, you have to work together with these machines. I try to find really new rhythms—very modern, very pop. Sometimes I go into the studio just to do programming. I get the same money. Most keyboard players can't program a drum machine. I've heard some drum breaks from keyboard players, and they don't sound right, because a drummer would never play it like that. You hear this nice groove, and then the tom breaks completely push you *out* of the groove. It's because they're not from a drummer. Then I program a new drum break, and you can hear that it still sounds electronic but it also sounds *good*.

JS: Are you tempted to use this sort of thing with Andreas, since his music involves a lot of repetition?

WK: I used electronics for four hits on the beginning of "Pace Verde." I made that deep "whomp" with a Simmons pad. But I would only do that in the studio. For this music, we can't use electronics because of the dynamics of the drum sounds. They've tried to make it. Tama has a very good sound at loud and low, but it doesn't compare with a real drum. Maybe you know of Dynacord, a German machine. They have a very nice machine with everything you could want: 50 or 60 chips that you can change, from deep bass drum sound to racky snare. You can push one in and—"whop"—it sounds perfect. But when you go down in dynamics, the chip sound doesn't change. A real drum doesn't sound the same if you change volume. The sound, the tuning—everything is different.

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PH: Up to now, there is no synth that makes the natural sounds so that they come out sounding natural. Even if you sample it digitally, once you go two or three overtones away, it sounds different.

JS: It's said that digital is exactly the same sound.

PH: No, absolutely not. That's ridiculous. To use information for dynamics, plus and minus, and go back to the sound and reproduce it, is impossible. I tested analog—which is not perfect—and digital, using the same tape. You can hear a big difference if you compare the two directly. Analog sounds like "ahhh," and digital . . . , after a time, you think, "strange."

JS: Does it have a cold or dry sound for you?

PH: Yes, somehow it does. We wouldn't tape digitally. It's not in our interest, for the reason I just mentioned, and also because of some technical reasons to do with the varied tape speeds we use.

JS: Do you ever use click tracks on Andreas' songs?

WK: We have once or twice. On other occasions, I did the hi-hat before everything, but not often. We only do that if we have something that has to have the same tempo at the end as at the beginning and has some breaks in the middle.

JS: What's next for you?

WK: I'm going home to care for my lady, take some vacation, and start to work in a school for body-building training.

JS: No kidding?

WK: That's what I'm doing for the next half-year. I work with Nautilus. I can do this only if I'm sure there's no touring coming up, so that I can go into it wholeheartedly.

JS: What do you see in the long run for your drumming?

WK: I really don't know. I like to play like I play with Andreas, and I also like playing in the studio. Before we left for this tour, I got together with the guitar player of Yellow, a Swiss disco band that's very famous in Europe. I did that record, and I look forward to its release. I don't want to play with other groups on stage too much. I have a '50s-style rock 'n' roll band at home. We play once a month for fun. I had someone ask me to go to Montreux, but I didn't want to go.

JS: So the studio supports your career?

WK: I don't see my career as being too much in music. If it comes, okay; if it doesn't come, I'm now interested in something else: this body-building. Maybe I'll make a career there. There are some other things besides drums for me. Sometimes I really have enough of drums.

JS: How about you, Pedro?

PH: I will go home and go in the studio for one day with a guitar player, just doing

overdubs. I hope he's finished the demos! And then, I plan to go to school, too, to study herbs. Actually, I'm studying them now on the road, because this is a world that interests me incredibly.

JS: Do you hope to support yourself through the studio, too?

PH: No, no. I play with Andreas, which is a lot of fun, and I'll play other gigs if they come. But I wouldn't want to be a professional musician.

JS: That's a contrast to the American way of life and competition.

PH: You can *hear* that, too. If I listen to the radio, most of the time the music speaks for itself. It has to do with hustle and fight instead of being relaxed. Maybe that's because, in America, there are too many people depending on that profession.

WK: That's a difference between America and our country. If you decide to be a musician in New York, then you have to practice *hard*. I saw a drummer on the street corner yesterday. I didn't like the way he played, but he played his ass off. If you want to do more than play on the street, you have to practice hard. But in Switzerland, I don't have to be a musician to survive. That's the nice part of Switzerland. I find work everywhere, and if I don't have bread, it's no problem to do something else. I don't want to get involved with the pop record industry. When I talk with someone from a record company, I some-

times feel like a child. Those people *treat* you like a child.

JS: They're business people, not musicians.

WK: I don't need that.

PH: Nowadays, as musicians, you have to ask yourself very early what the commercial trip is for you. Somehow, I don't like the kind of thinking that I encounter here. Everyone wants to be a studio musician.

WK: America has a lot of very good musicians—especially drummers. But watch out. There is more to it than only playing fast. I sometimes see American college bands in Montreux with wonderful drummers. But they are so *nervous*, and they play ten times too much. Maybe in New York you come to play like this. But the people who *never* listen to music like us, and that's a very nice feeling. Andreas has a great band to play with.

JS: It sounds more like a family than a group.

PH: We *are* all a family, even the crew. It's important that we all feel happy for those two hours that we are on stage.

Shortly after this interview took place, percussionist John Otis rejoined the Vollenweider band. Pedro Haldemann wished to concentrate more on keyboards and tuned percussion, so John handled most of the hand percussion for the band's performances on its most recent tour. John has also played on several of the group's albums.



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Setups For The Left-Handed Drummer

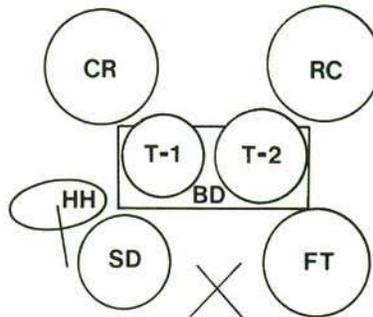
Let's talk baseball! When I throw a baseball with my right hand, I can pitch a real zinger. It's not good enough for the big leagues, but adequate for some local pickup game. However, when I try to throw with my left hand, it's comedy in motion. My arm just doesn't know what to do, so the ball sails erratically and lands about ten feet away from me. If I were forced to play baseball left-handed, I'd have to quit the game.

What does throwing a baseball have to do with playing the drums? Whether you are playing baseball, playing the drums, or pursuing any other activity that uses the hands, you must be able to do it in a way that best uses your strong hand. The usual setup for a five-piece drumset works great for a right-handed person, but it can keep the left-handed drummer out of the musical ball game.

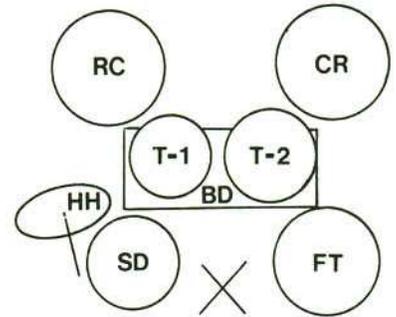
Most drummers begin their learning on the snare drum, where it doesn't matter whether they are right- or left-handed. Alternating the sticks is part of building coordination, and the rudiments are to be played starting with either hand. But the drumset is assembled in a manner requiring the snare drum to be played with one hand while the other hand plays the ride cymbal. The most common arrangement of a five-piece set is designed for "righties." The snare is placed on the left side of the kit. Ride patterns are then played on a cymbal to the drummer's right or by crossing the right hand over the left hand to ride on the hi-hat (placed to the left of the snare drum). This came about because ride rhythms are usually the most intricate parts the hands will play. In the standard setup, the more adept right hand plays the ride while the left hand keeps the beat on the snare. This works just fine—as long as you're right-handed.

But when "lefties" sit down at such a setup, they often have problems. They can't play ride rhythms as well with their right hand—their weaker hand—as they can with their left. Also, a new problem appears: the feet! Most people are also right- or left-"footed," a genetic quirk that means one foot can usually do more than the other (most often matching the strong hand). Right-handed drummers play the bass drum better with the right foot while the left foot plays the less active hi-hat lifts. So the usual setup works best for the right-handed/footed drummer.

STANDARD SETUP



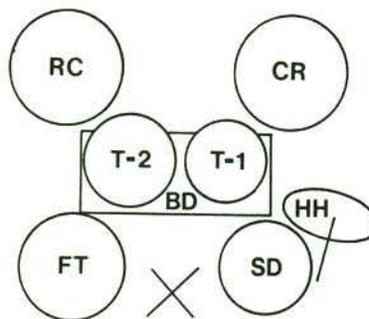
OPEN ARM LEFT



A good teacher must be able to teach both the right- and left-handed/footed student. Over the years, I have developed two setups that work better for my "lefty" students.

The Total Reverse Setup. This system works best for the left-handed/footed drummer. As the name implies, this version arranges the kit exactly opposite from the usual setup. The snare, crash cymbal, and hi-hat are on the right side of the kit; the floor tom and ride cymbal are on the left. The ride is played on the cymbal or by crossing the left hand over the right to ride on the hi-hat. The snare is played with the right hand. The left foot plays the bass drum while the right plays the hi-hat.

TOTAL REVERSE LEFT



The Open-Arm Setup. This kit arrangement has been effective for my left-handed students who can play the bass with their right foot with no loss of mobility. It eliminates the crossing over of hands by placing both the ride cymbal and the hi-hat on the left side of the kit. The snare and crash cymbal are played by the right hand. (This setup is also popular with right-handed or ambidextrous drummers who play in the left-hand-lead style.)

When I begin teaching left-handed students, I try out both setups to see which one allows them to play in the most comfortable and efficient way. But that is just the beginning of designing a program of study for them. Technique exercises, books, and song charts must be altered, since most are written for the right-handed/footed setup. This can require some extra work for the teacher. One of the hardest tasks I faced was switching Steve Gadd's riff from Paul Simon's "50 Ways To Leave Your Lover." It is played in an open-arm stance on a right-handed setup. Switching over to Reverse Setup not only meant switching all the sticking, but also introduced the "Open-Arm Reverse Setup," which asks the lefty student to play ride open-arm style with the right hand on the right side hi-hat. Whewww! Are you still with me? Now imagine being a right-handed/footed teacher (like me) trying to play this reverse style to show the student how it's done. Double whewww!

A teacher must teach all types of students, and if it is extra work to keep the lefty in the musical ball game, then so be it. Do *not* try to force a left-handed drummer to play on a right-handed setup just for the sake of ease or conformity. That could cause frustration and a loss of interest for the student. (Actually, by helping my lefty students, I have increased my own coordination, and have also become aware of some new and interesting ways of playing.) I strongly suggest that you experiment with these setups to find which is right (uh, I mean which is *best*) for each of your students.



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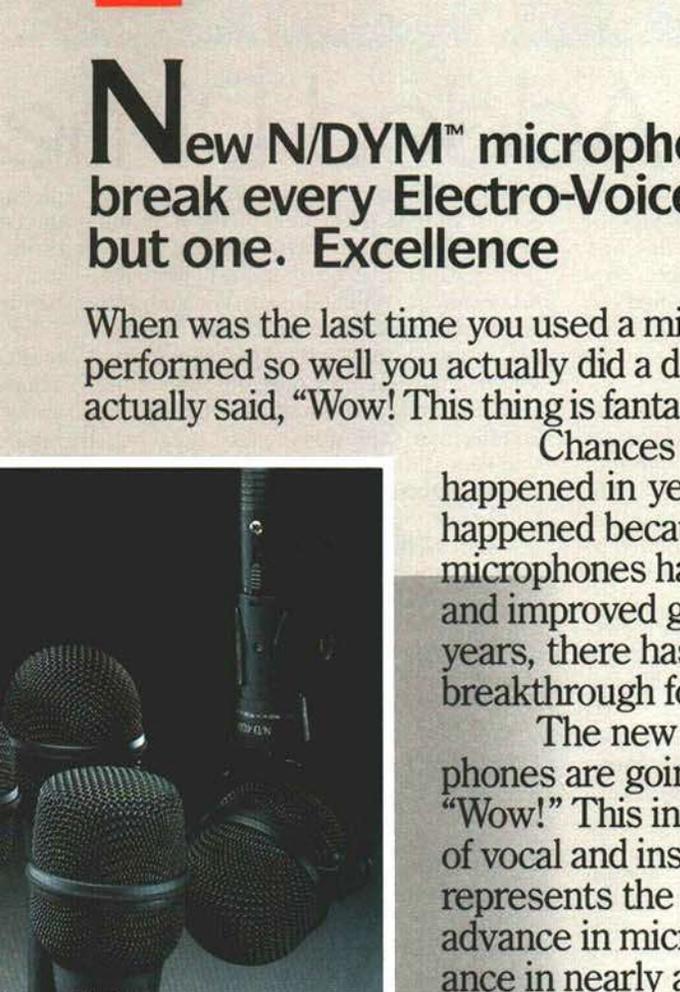
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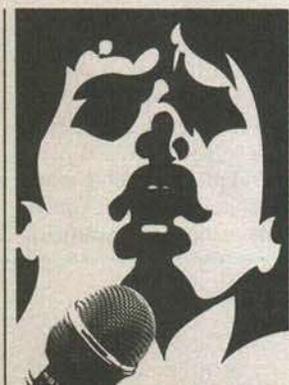
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The Added Dimension

Electronic drums have added a totally new dimension to drumming. All styles of drumming have been affected by the new technology. Besides the complete electronic drumsets available on the market, there are several units that are designed to add various new sounds to an acoustic drumset as well.

Many factors have led to the widespread popularity of electronic drums. Features such as consistent sound, sound variability, no mic' bleed-through, and less weight to carry around are all important to drummers. A drummer can take advantage of many of these conveniences without switching totally to electronics.

There are two basic ways to use electronic drums with acoustic drums: add-ons or interfacing. Add-ons are pads that can be easily incorporated with an acoustic set. Interfacing—electronic sounds triggered by acoustic drums—is a second alternative for achieving extra sound potential.

Add-Ons

Many manufacturers produce add-on electronics that are available in single-, double-, and four-pad units. Some add-ons use analog electronics that offer a variety of easily obtainable sounds. Other units available use digital technology; many of these utilize changeable EPROMS (chips) that give you a complete library of sounds. These units produce more acoustic sounds or realistic reproduction of special effects. Analog and digital electronics each have advantages. Either can fit your needs, depending upon your playing situation.

Before choosing any add-on electronic drums, decide how they will be utilized. To add an electronic sound to an acoustic setup, an analog unit is probably your best choice. Using analog add-ons, good electronic tom sounds, snare sounds, noise bursts, and other sounds often associated with electronic drums is simple. These units add completely new sounds to a drummer's arsenal, giving that drummer an unbelievable new freedom. The sounds on analog add-ons are adjusted by six or more sound control knobs that easily change the sound produced by the unit. The length, pitch, bend, and noise of the sound can be adjusted. Used in the right context, the fat electronic tom and snare drum sounds can add energy and originality to a drummer's overall sound.

Digital electronic add-ons have the ability to offer a drummer nearly any sound imaginable. Now you can record a sound on an EPROM and recall it whenever nec-

essary. Most digital units will hold one sound at a time. The sound on the chip can be slightly altered to better suit the situation in which it is being used. (The main *disadvantage* of digital electronic add-ons is the time needed to replace a chip in order to change the sound.) By using these units, sounds that were previously unobtainable to drummers can finally be achieved. Sounds like explosions, glass breaking, slap bass guitar, screams, and much more give drummers unique and creative possibilities.

Some of the add-on electronic drums offer a run generator—a timed pitch change—which can be used to simulate a complete row of toms with only one drum-pad. The length and amount of the pitch change can be adjusted.

Interfacing

The second alternative for the drummer who wants an acoustic/electronic blend is interfacing. This combination offers a great sound that remains consistent from club to club, is simple to access, and is variable—all while you're still playing on an acoustic set. There are several different ways to interface electronic drum sounds with your set. The simplest method is to use a microphone or a pickup to trigger an electronic drum brain.

Microphones are usually the simplest method to use for triggering. Internal mic's, like the MAY-EA system, give you isolation and prevent false triggering. When using an external microphone, you must adjust the sensitivity to assure that a sound will only be triggered when the proper drum is struck. It is important to try the mic' and control board that you want to use together before purchasing anything. Remember that all units are not necessarily compatible.

One of the biggest advantages in using mic's to trigger your drums is that it allows you the capacity to produce acoustic sounds, electronic sounds, or both at any given time. By using a "Y" cable on a microphone, one signal can be routed directly to the mixing board while another is routed through the electronic drum unit. This gives the sound of a miked acoustic drum as well as an electronic drum sound. The versatility offered by this type of setup makes it possible for a drummer to achieve any sound needed in today's music.

An alternative to using microphones as triggering devices is to use standard pickups. There are several pickups being made especially for drums, and many are touch-sensitive. Methods used for mounting

pickups to drums include sticking them directly on the head or on the side of the drum. You must weigh the advantages of a mic' versus a pickup and decide which will best fit your setup.

By using a standard electronic drum brain, a large variety of sounds can be achieved. As with the add-on units, there are two different types of electronic drum brains available for interfacing: analog and digital.

Analog electronic brains produce a larger variety of sounds, which are generally more electronic. Therefore, analog sounds are usually preferred when used in conjunction with the sound of a miked set. This will give a drummer the ability to have both acoustic and electronic sounds out of one drumset.

Digital electronics are the way to go for a great drum sound that is consistent in any playing situation. Units from Dynacord, ddrums, and others offer awesome acoustic sounds that are simple to achieve. If you want the acoustic sound of digital *with* the variability of analog electronics, try units such as the Simmons *SDS7* and J.L. Cooper *Soundchest II*; both provide a mixture of analog and digital sounds.

The use of a single-voice electronic drum unit interfaced with a specific drum can make it easier to achieve a quality drum sound. By using electronics on specific drums that are difficult to mike, you can have a great drum sound no matter where you play. This is particularly helpful on bass drums, because a digital, single-voice electronic unit triggered by your bass drum mic' will easily produce the ultimate bass drum sound.

The most elusive factor when interfacing acoustic drums and electronic drums is touch sensitivity. Playing dynamics are very important in most working situations, yet many electronic drum units and triggering devices lack dynamic range when used together. However, there are several devices on the market today that can add sensitivity when used in an acoustic/electronic drum setup. This makes nearly any electronic drum controller-and-triggering system combination compatible.

The evolution of electronic drums is constantly putting new sound possibilities within a drummer's reach. And with the advent of triggering, it is no longer necessary to go *totally* electronic in order to take advantage of the many available conveniences that electronic drums offer. It is important that you are not scared of the new technology. Electronics will make you sound better!



How to go from Acoustic to Electronic

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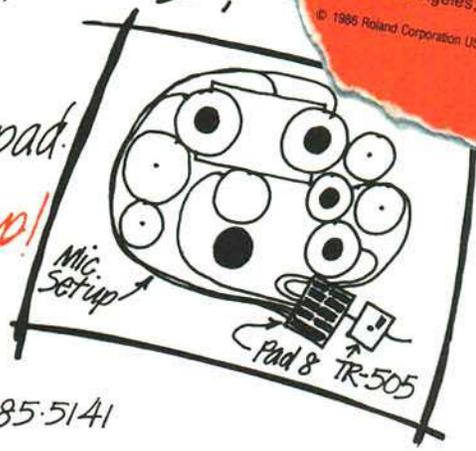
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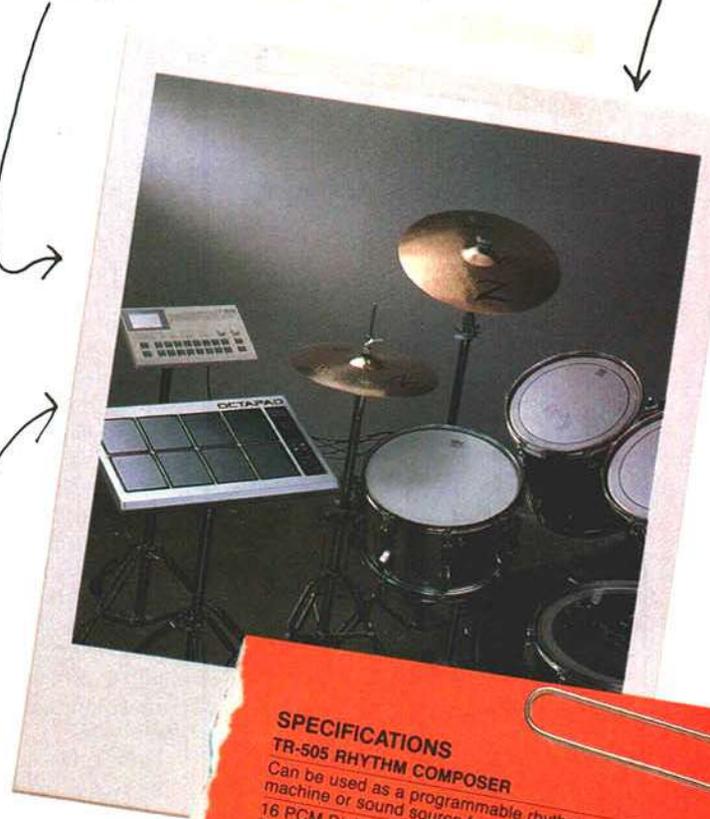
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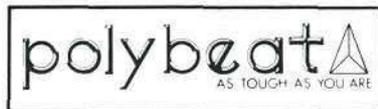
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Photo by Rick Malkin

Bissonette continued from page 21.

favorite rock songs, which we'd arrange for big band.

RF: Listening to the tape you made for me was interesting, because while everyone says your history is so different from what you're doing now, it was obvious that David Lee Roth's "Shyboy" wasn't so vastly different from your past in a lot of ways.

GB: I think that, through playing different types of music, I can relate to playing a song like "Shyboy" where it's just a different attitude but still requires a lot of the same musicality. It's real good to be able to draw from other experiences. With the David Lee Roth Band, we'll play "Ladies Night In Buffalo," and there's a little cowbell thing that we'll do in there. I think playing different styles of music like funk and Latin can help in getting a feel with those kinds of things. Yet, playing with my old rock 'n' roll and heavy metal bands back in Detroit helped with getting a feel on songs like "Elephant Gun," "Shyboy," "Bump And Grind," and "Big Trouble." I think all those experiences can add up to achieving your optimum goal with the songs you're doing.

RF: Getting back to Maynard, I've heard he's sometimes difficult to work with.

GB: That's wild, because Maynard is not at all difficult to work with. He was one of the coolest guys and greatest friends I've ever had. I have so much respect for him as a person and a player. Musically, he'd never come out and say, "This tune was too fast," or "This tune was too slow." He would allow me to make mistakes, and if I counted off a tune too fast, he'd play the whole song too fast. That night in the bus, we'd listen to the gig tape, and I'd say, "That tune is really too fast. Tomorrow night we have to play it a little slower." He knew the best way with me was to listen to the tape instead of saying, "This was too fast . . ." To me, the sign of a really great leader is allowing you to make mistakes. David is the same way. He doesn't say, "Do this. Do that." He gives us a lot of chances to play it over and over again, and to realize ourselves what works best for that tune. One thing about Maynard was that, for a long time, he was doing records that were Maynard and the All-

Stars, whereas I think he really wanted to play with his own band that he had been traveling with for a long time. The last couple of records he's made have been his band, the way he wants to do it as opposed to having to record with the top studio musicians.

RF: You did do some recording with Maynard.

GB: We did an album in San Francisco at the Great American Music Hall. We did it live to two track, so there was no overdubbing. Jeff Weber was the producer on that, and in fact, I did a lot of other projects for him in town. One was for Grant Geissman, which was done about two years ago, and Pat Kelly did a record with Jeff that I got to play on. Vinnie Colaiuta played on a couple of the tracks, and John Robinson played on a couple of the tracks. That was a real fun project, because when I first moved to L.A., that was one of the bands I went to listen to all the time with Vinnie on drums. It was great to get to play some of the tunes Vinnie played, because he was always one of my favorite drummers.

RF: A few minutes ago, you brought this up: playing songs with words. What's the difference between that and playing with Maynard? How does your approach alter?

GB: When I'm playing jazz, the whole thing is total interaction with other players. It can be different every night, and one of the things about total improvisation is that you're on the spot to create at that moment. That can be good, but sometimes, if you're not in the right attitude to go into a club and totally create every night, it might not be as good. In a way, there's more pressure, but in another way, it's really cool to be able to do your own thing. But the reason I started playing music was because I loved listening to the radio, and I had a real adoration for songs.

RF: Why did you leave Maynard?

GB: Because I wanted to pursue something with my brother. We wanted to start our own rock 'n' roll band, so we left together. We wanted to come back to L.A. and write together, because there were people we knew at different record companies who felt they could help us.

At the same time, though, we had to make a living, so we did every possible

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kind of playing we could do to make a living. During that time, I remember playing jingles, a Fourth Of July telethon for Muscular Dystrophy, and a TV series, *The Master*, with a producer named Les Hooper. Every week, we'd go down to Paramount Studios with a 50-piece orchestra. There was a big screen in the background, and we'd read different cues and play down the chase scene. It would say on the chart, "Go to Simmons drums." I'd walk around the drum booth and play the Simmons drums for the Ninja fight scene. The next chart would say to go to acoustic drums, so I'd go back to the drums and play the car chase scene on the acoustic

drums. Then there was the romantic scene where I'd play something with brushes or with a mallet. Even though I knew that wasn't my life's goal, it was a great way to make money so I could go in the studio to record with my brother.

Then I got to tour with Tania Maria, who plays a wide variety of music: Brazilian music, Cuban music—all with her own touch. That was a good learning experience. Then there was an audition in town, and I got the gig with Gino Vannelli, who I did some local gigs and TV shows with. I can remember Gino wanting to go in to do another record instead of another tour, but I got called to do the audition with

Dave and it worked out like clockwork. I told Gino this thing had come up with Dave, and it was really what I wanted to do. He was real cool about it.

RF: What was the audition like?

GB: It was actually a lot of fun. I knew of Steve from his having played with Zappa, and I knew of Billy from Talas. I respected them very much as musicians. I knew it wouldn't just be one of those auditions where you walk in and they don't know what they're looking for. We hit it off right off the bat. First, I got to play about a five-minute drum solo, and the next step was to play with them. It was a lot of retention. They would play through the three-minute song, and then they'd say, "The verse goes like this and the chorus feel is like this, but there's an intro that starts off with this kick. Remember this kick here, and we play this figure here, and the second time we play the verse, it's only half as long, and we go into the chorus ..." just to see who could retain the information. It was really neat. From writing songs with my brother and listening to songs, I had a good idea of song structure, which really helped, so that part of it went real well.

The audition was at S.I.R., so they said, "We really like the way you play, so we want you to come to Dave's house to meet him and play with him." Here's where reading music is important: I asked them for a tape because I knew they had about 15 songs already figured out, and I thought that, if I could try to learn them in a night, it would really help going in the next day. By writing out little "cheat sheets," I was able to write out the feel of all the songs they had worked out. I went in the next day, met Dave, and we played through all that stuff. It was just like magic. We all got along really well. I remember that, the night after I had the audition with Dave, we went out to eat, and there was just a chemistry among all of us while we were sitting around. I felt so at home. Any apprehension I had about the big audition or about meeting Dave left. We were sitting at this Mexican restaurant having a great time. I never laughed so hard in my life. From that minute on, it's been a lot of great times and a great chemistry. I can remember being up in New York recording at the Power Station. Afterwards, we'd walk back to the hotel, all of us together, and we'd start singing a song a cappella from our past, like some old R&B song from 1961. We'd all know the words. We'd all listened to the same kind of songs.

RF: There's a whole different attitude in rock than in jazz.

GB: That's really true. I remember so many times playing for musician and critic crowds, at so many fusion gigs, and it's a very uptight feeling. It was like I was under a microscope. I can remember playing rock 'n' roll at the high school dances, and all of my peers were there to have a good time. I can remember that, in college, peo-

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ple would go to a concert with a pen and paper, and sit there waiting for you to make a mistake. At a rock show, people are there to be rocked and to enjoy themselves. That's the reason I started to play drums. I didn't start to play drums so someone could sit down with a pad and pencil and say, "That energy on the samba was really good, but when it went into the half-time section, it seemed to lag. Don't go quite so far down in the dynamics."

RF: Is there a difference between soloing for Maynard Ferguson and soloing for David Lee Roth?

GB: The difference comes in the fact that you have to think about the crowd you're

playing the solo for. A lot of the real intricacies of playing in a small club are going to be lost in an arena. Dynamically, there's really no sense in playing that soft because they might have a noise gate on your snare drum, and if you hit the drum at a soft level, it's not even going to read. It's neat to be able to play a solo in an arena for people who want to be entertained. You don't have to feel that they're going to be bummed out if you don't pull off such-and-such lick. They want to be able to see you up there having a good time, and you want to convey that you're having a good time. Getting up and jumping around or whatever you want to do is cool because

it's you. A lot of times, that wouldn't go over in a small club.

RF: Is there a difference conceptually?

GB: I love playing loud. That's not to say that I don't like playing with dynamics, but conceptually, if I played as loud as I wanted to in a small club, I'd kill everybody's ears, whereas in an arena, it's like letting the animal out of the cage. There are no rules.

RF: What to you is a good solo?

GB: It has a definite beginning, a definite middle, a definite climax, and a definite end. Anything you do in between has to go for what type of a crowd you're playing for and what you want to accomplish. A good solo with a fusion band might be a lot of playing over the bar or taking it out. I really love soloing over a vamp. If there's a choice between playing a drum solo while no one else is playing or playing a solo over a vamp, sometimes I prefer to play it over a vamp. That way, if I want to leave space, I can do that and let the solo breathe a little bit because there's a vamp going on underneath. Also, with that vamp going, I can play in a different meter or juxtapose another time signature over it, and it will work. For a good solo that's not over a vamp, it's better to keep it in some kind of a framework that's real tangible.

I think that, if you're playing in a framework of a drum solo that's by itself, it's good to think of phrases. A lot of times, drummers don't think in phrases. It's easy to ramble. I'm not saying that the solos that are completely free are bad, but I prefer to play within a time framework and to use phrasing, because I think that helps people who don't know anything about music to get what you're doing. I also think a good solo has a little bit of repetition. If a lick goes by one time and nobody gets to grasp that lick and remember it, it's okay, but I think it's better to play a pattern again so they can remember it. They can relate to it because they've heard it before. Those are some characteristics to consider if you're not just playing for musicians, so people can understand it. I think it's important to make the drum solo something more than the time when everybody goes out and buys T-shirts or popcorn.

RF: Coming from Maynard Ferguson, is it difficult to get into the vibe of David Lee Roth?

GB: Not at all, because Maynard is a great showman, and unlike a lot of other jazz artists, he's very concerned about how to come across to an audience. I can think of a lot of jazz gigs I could have done where, if I twirled my sticks, it would have been looked down upon. When I decided to twirl my sticks with Maynard, he loved it. I can remember one time in Indiana when I was in a magic shop and I saw some flash paper that would catch on fire for a second. I took it to the gig one night and taped a little bit on each stick. In the middle of

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my drum solo, I clicked the sticks together, and for a second, there was a flash of fire. Maynard was completely into it. And now, particularly, there are no rules. I play the first half of my solo from behind the drums, but for the second half, I climb on top of the bass drums and straddle the toms. Then I jump over the toms and play the rest of the solo while standing on the bass drums. Dave calls it an "exterior drum solo."

RF: Was it your idea to suspend the cym-

bal on stage?

GB: That was Bill Sheehan's idea. So we asked one of the lighting guys to hang it up there, and it's great.

RF: Speaking of Bill Sheehan, you grew up with a bass player, so you must have a very definite idea of what you like in a bass player.

GB: It was great the first minute I played with Bill because we have a lot of the same tastes. We can sing Three Dog Night songs forever, and we both know all the words. It's really neat. I felt an immediate sync-up between the two of us. We don't really have to talk about things to work them out. It's an unspoken connection.

What I like in a bass player is, number one, good time and good feel. Bill has both of those. It's very comfortable to play with him because his meter is very steady. If I want to go out on a limb and do something, I want to make sure I don't throw someone off. Bill has a great conception of drum fills, so I don't ever feel I'll throw him off. A lot of times, if it's time for a drum fill—say it's a fill between the toms, the bass, and the snare—all of a sudden we'll look at each other, and we'll both play the same fill. He's got the technical ability to be able to play 16th-note triplets at 140 beats per minute. So if I want to play 16th-note triplets around the drums at 140, he'll be right there playing it with me. It's a great feeling to know the sky's the limit.

Steve is the same way. A lot of times,

we'll orchestrate things around all three instruments. We'll say, "In the guitar solo in 'Big Trouble,' why don't you play the 32nd-note run with me on the toms?" To have that freedom is really great. There are no limitations technically, and at the same time, we all have enough taste so that we won't overplay.

RF: You mentioned freedom. Everything about David Lee Roth is big. He fills a room. Watching you guys work, I noticed that you all seemed to take charge of your own space. But do you ever feel that big person is intimidating? Is there room for more than David Lee Roth up on that stage?

GB: Definitely. Beyond a shadow of a doubt, there is. And he wants it to be that way. He enjoys working off other players, and it's a real band effort. He doesn't want to be backed by three nameless guys in tuxedos. He wants to interact with players who came up with parts when we were writing songs together and interacting performance-wise. He's always been in a band, so this is normal for him. I never feel like I'm going to overstep my bounds. Whatever you want to do is what you do in this band, even in the recording situation.

I had heard so much about Ted Templeman, but I had never worked with him. I started thinking, "Gee, I'm recording the David Lee Roth album. How am I going to approach this? Am I going to walk in there, and Ted's going to tell me how it is



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going to be?" It wasn't like that at all. I went in and said, "How would you like to cut this tune? Shall we play with a click, or do you want a drum machine shaker underneath?" And he said, "No, I don't record that way. I record totally human. We're not going to use a click track. We're not going to sync up with any other kind of a track. You're not going to trigger any electronics on this album. You're going to play real drums with your real feel. If you speed up or slow down, I'll tell you, and we'll do another take. I like the way you play, and it's going to be great. We're just going to capture the moment." I think that's what rock 'n' roll is about. The rhythm tracks were cut live and Dave sang with us. Sometimes he even kept the vocals that were cut, and it was a very creative live environment. We'd rehearse the song, so by the time we went to record, we knew what we wanted the song to sound like, and Ted was really great at capturing that. He is a drummer, and once in a while he'd throw out a suggestion, but all his suggestions were really open, creative, and spacious. I had a lot of freedom to come up with my own part. We all work together, and there are no ego trips. It's just a real fun thing.

RF: Tell me about your equipment.

GB: I'm using Zildjian cymbals. I always have. My dad always played Zildjian, and it was all I ever considered. I'm using some of the Z series and some of the *Platinums*. I

have a 22" Z ride cymbal. I'm using 18", 19", and 20" crashes, which I vary every night. Sometimes I use the Z's, or sometimes I use the *Platinums*. Sometimes I even use the regular A Zildjian crashes. I carry about six sets of cymbals with me on the road, so if one night I'm not hearing enough overheads, I can ask my drum tech to put on the Z's so we get more of a cutting sound. I have two 20" *China Boys*, and I also had Zildjian make up some little band cymbals that I think are cut from marching band cymbals. They're anywhere from little 6" band cymbals to 14's. I can just use them for bell sounds. I use the 14" Z series hi-hats, and once in a while, I'll put on the 15" *Platinums*.

I'm using Yamaha drums—the *Recording Series*. The finish was done by Pat Foley, who is just fantastic with that kind of stuff. We got together and discussed the concept, and everyone in the band got in on it. We decided that we wanted to do a trashed-out look finish, like they were Armageddon drums. Pat is the guy who can make something like that happen, and he got them to look just the way we wanted them to. As for sizes, I'm using 8", 10", 12", 13", 14", 15", and 16" rack toms, and two 18" floor toms. I have two 24 x 32 bass drums that are extra long on the floor, and then I have two regular 16 x 22 bass drums suspended up above. I call them gong toms, and they can be played from in back. I put mirrored heads on them. I'm also

using *EP-1* trigger pedals, which are made by Drum Workshop. They enable me to trigger any kind of a sampled sound, any digital Simmons sounds, or whatever I've been fooling around with, such as the Emulator drum machine or the *SP-12*, and just sample different sounds. I do, at times, trigger different electronic samples. A lot of the sound just calls for real acoustic drums, though.

RF: During your solo, you use electronics.

GB: I play the acoustic drums for a while, and then I stand up on the drums and have my drum tech push a button, so the drum machine starts. That's the *SP-12* drum machine or the Yamaha *RX-11* drum machine playing a double bass drum beat. That's just when I'm walking on the drums, just to give it an interesting effect. I

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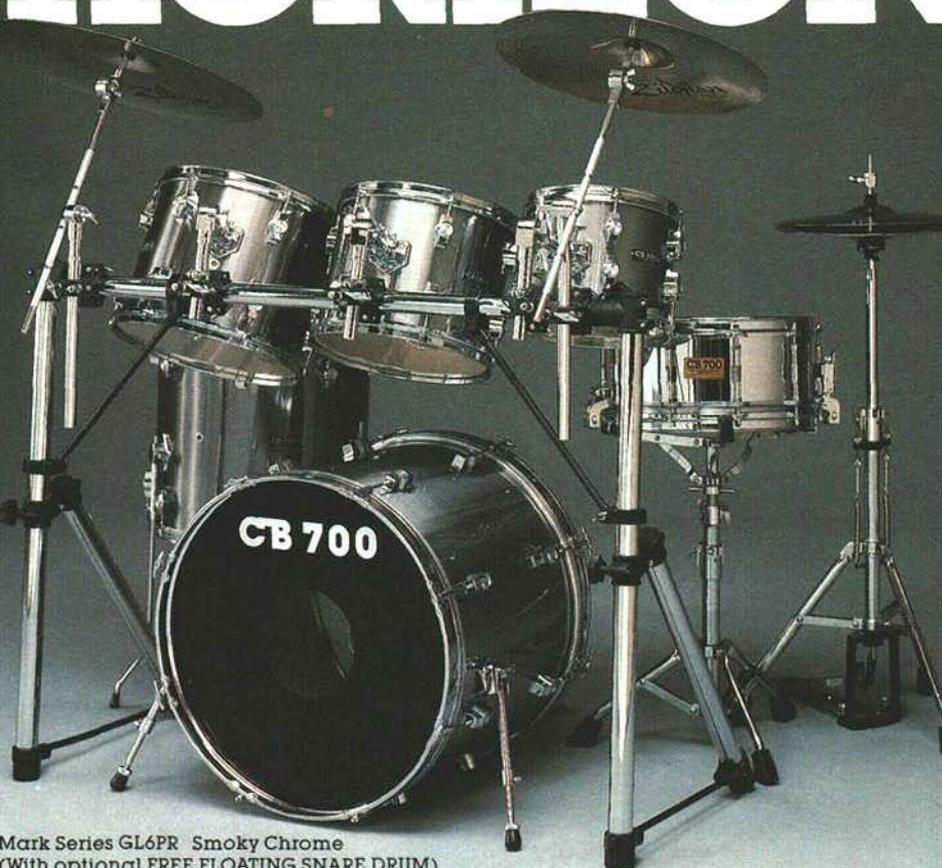
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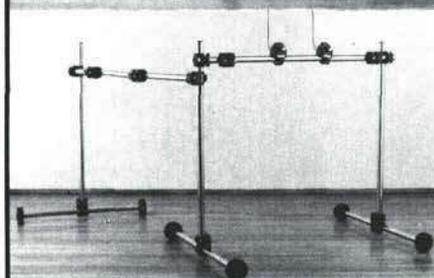
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thought it added some excitement, and it's the only time in the show we use a drum machine.

RF: Let's talk about playing double bass.
GB: The first time I played double bass was when I was 13. I started off playing that Zalmer *Twin* double bass drum pedal on a single bass drum. From there, I liked the feel of two bass drums, so at 15, I got two bass drums and began to work on playing a double-bass kit. Certain times when I couldn't carry two bass drums, I would use the *DW-5002* double pedal, like when I was with Maynard. That was real good, but I do enjoy playing double bass and fooling around with different concepts. When I first started playing double bass, I used the concept that my hi-hat is usually playing on downbeats or 8th notes when I'm playing most beats, so why not just lead with the left and let my right foot follow? So I'd be leading with the left and playing 16th-note patterns. But in the last five or six years, I've been working on trying to break it up, and lead with the right foot *and* with the left foot, do hand-to-hand combinations, and play right-left on top and left-right on bottom.

RF: How can you learn to play double bass, and I do mean *play* it, as opposed to having it for show or power?

GB: I think one way is to realize that anything you can do with your hands you can break up and do with your feet. A lot of times, you tend to play doubles—like right-right—with your feet. In an arena rock situation, it'll come off more powerful if you play right-left between two bass drums, so why not try four up on top and four on the bottom, like *le&a* on the snare and *2e&a* on the bass? Break up patterns, and instead of doing a whole measure of 16ths between the toms, do the first set of 16ths on one tom and play the second set of 16ths with the feet, and then two up, two down, two up, and two down. Divide it any way you want to divide it. Start thinking up and down instead of all horizontal.

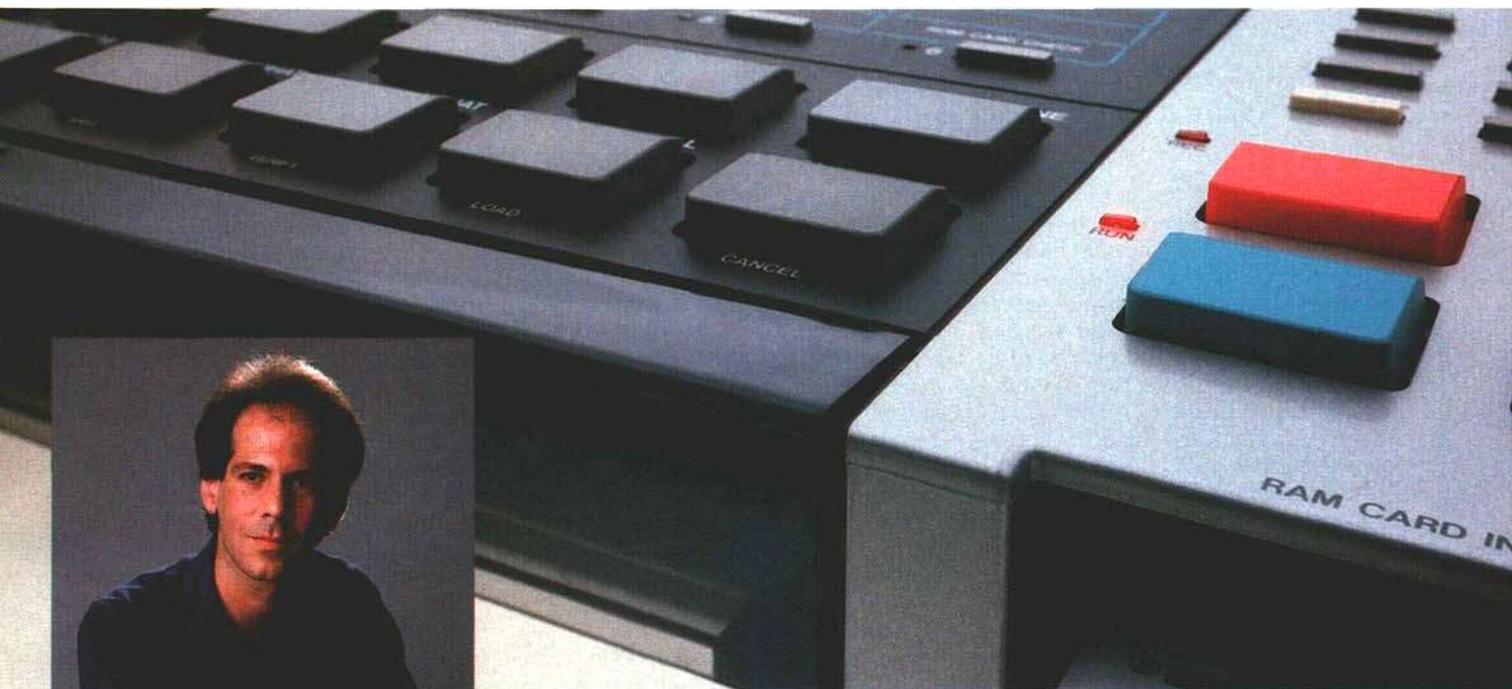
If I named all the double bass drum players who have influenced me, it would be a very long list, but for the last year, I've been living in a house with Mark Craney, who is one of my favorite double bass drum players. We sit in the garage and just play. I've learned a lot just playing duets with him. We have guys come over to the house, and we call it the Woodland Hills Drum Club. There are three kits always set up in the garage. I think drummers are more apt to do that than any other type of musician. They really love to get together, exchange ideas, and play duets. There really seems to be a comradery with drummers.

RF: Is this the epitome? What do you see for the future?

GB: This is my dream come true: being in a popular band and having creativity. A year ago, I said to myself, "I'd love to be on MTV!" Now I can turn on MTV and see us six times a day! It's everything I've been saying prayers for since I was a kid.



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Taxes And The Working Drumm

There are many aspects of the business side of music that a musician must deal with. Though they may not be the most pleasant parts of being a working musician, they have to be acknowledged whether you're in a steady group, do occasional weekend dates, or work in a studio. You're considered a professional if you receive money for your work. With these paid gigs go certain problems and responsibilities. One of these responsibilities is to pay income tax on the money you make. The problems occur when you're not sure what your income was or what expenses you incurred.

It's not my intention to explain the intricacies of tax accounting or tax law, but just to give you the working knowledge you may need for your own career. One must only do some *minimal* record keeping to have the correct information to do a tax return or to have it done by someone else. And it *is* a good idea to consult a professional when you're ready to prepare your

taxes, as the tax laws frequently change.

The tax system in the United States allows self-employed persons to deduct any legitimate business expense. These expenses include tangibles such as drums, heads, and sticks, and intangibles such as travel expense and meals, which are deductible within certain limits. The I.R.S. allows these deductions because they encourage investment and considers them costs of doing business. Drummers are allowed to deduct sticks, as carpenters may be allowed to deduct hammers and tools.

There *are* some basic tax rules that you may apply to your individual circumstances. First, you must ask the question, "Is music my business or hobby?" It may seem odd, but tax considerations are different for business and hobbies. If you're a full-time drummer playing four to seven nights a week, you can consider drumming your business. If, however, you play on weekends, or a few times a month, it may have to be considered a hobby for tax purposes, depending on the amount of money you make.

The criteria for business are: (1) showing a profit in two out of five years, (2) whether or not you have other income and how much that income is in relation to your playing income, and (3) seeking to make a profit in the activities and not just indulging for recreational purposes.

If your drumming activity is deemed to be a hobby, your expenses are deductible only to the extent of your income. This means that, if you make \$1,000 playing for one year, you can only deduct up to \$1,000 in expenses. Non-hobby drummers can deduct more than their income for the year. They should remember, however, that they must meet the two out of five year profit requirement.

Next, one must consider expenses. Every drummer knows that heads and sticks do not have an indefinite life. Therefore, it has been my experience to group all these expenses as one deduction. More specific documentation may be required for higher-priced items like cymbals, drums, and percussion instruments. These items, in certain circumstances, have to be depreciated over a number of years (usually five). Whether or not you must depreciate your instruments depends on different factors. Drums are almost always depreciated, but cymbals (if broken frequently) can be directly expensed.

Automobile usage, hotels, and meals are

also legitimate deductions. In general, all of these expenses are deductible for exactly what they cost. Transportation expenses can be hard to determine because gas, oil, and tire wear are difficult to monitor, especially when some personal use is involved. These factors led the I.R.S. to allow a 20 cents per mile straight deduction for the first 15,000 miles of travel and 11 cents per mile after 15,000 miles. Computation is simple and much easier than keeping actual car-care records. An accurate account of business mileage (to and from playing dates) must be kept to substantiate a deduction. For example, if you drove 20,000 miles a year in your car and had records of business travel of 14,000 miles, you could take a deduction of \$2,800. Toll fees and paid parking are not considered part of this deduction, but depreciation, repairs, licenses, and insurance are.

Travel expenses are expenses incurred while away from home, and in pursuit of a trade or business. Meals, hotel, laundry expenses, and other incidentals are all deductible for the actual prices paid. These expenses must be incurred while away from home for a period of time longer than a usual working day.

Assuming you earn \$400 or more, it's important to know what taxes you will be responsible for. One of the most important taxes, besides your income tax, is the FICA or Social Security tax. If you receive weekly or monthly payroll checks from your band, chances are you have this tax taken out. But if you're on a cash basis or receive untaxed checks from recording jobs, you're required by the I.R.S. to pay a self-employment tax on your income. These payments are usually made quarterly. If you earn *less* than \$400 annually, you need not file. Also, if you're self-employed and do not have federal taxes taken out of your wages, you should file estimated tax forms if you'll owe over \$300 quarterly. Estimated tax forms are very easy to fill out and help eliminate the chance of paying penalties.

Other taxes you should be aware of are state, local, and municipal taxes. One of the good aspects of these taxes is that they're deductible on your federal return. The rules for paying these taxes are usually much simpler, and the amounts are a good deal less than federal taxes.

For a working, traveling drummer, proper record keeping can be time-consuming, but if you keep a few items in

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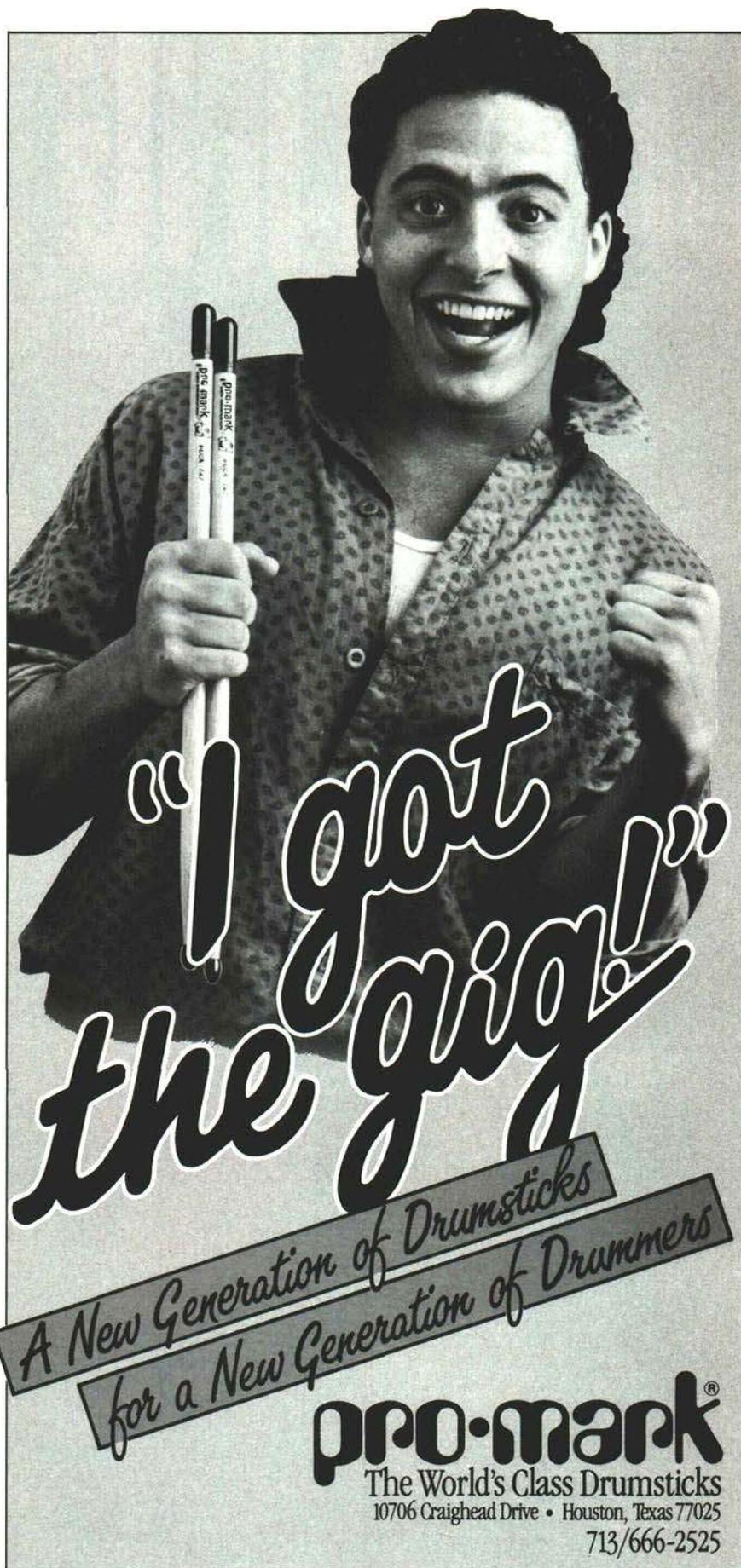
er

mind, you need not work as hard at year end. It's *essential* that you keep any and all receipts you get. No elaborate filing system is needed, and you don't need a full-time bookkeeper to keep all your records. An easy thing to do is to keep an old shoe box or a large envelope in your car, and put all your receipts in it. This way, when you go to a music store or restaurant, or get that hotel bill, you can file it right away. When your box becomes full, simply empty it into a file at home.

Keeping track of mileage and dates is very important, but just as easy. Simply record every day you work, and write down information on total distance traveled, location, and the name of the place you play, along with how much you receive for playing. These notes can prove invaluable when tax time comes around, or when an I.R.S. agent wants to check your records. I recently helped a friend with his taxes. He gave me a fruit basket full of receipts and a battered calendar book as his documentation. Unorthodox, yes! But more than enough information to fill out a proper tax return. Without proper documentation, the deductions will not be allowed if you're audited. It's a good practice to get into, and takes a minimal amount of time and effort.

When the end of the year finally rolls around, you'll be ready to attempt your income tax forms because all your information is with you. It's important to read specific tax instructions that apply to you. If for any reason you have questions, you may call the I.R.S. at no charge, and your questions will be answered. If, after a valiant attempt at your taxes, you're ready for the men in white coats to take you away, *don't panic*. There are other alternatives. The local tax preparer will gladly help you for a fee (which is deductible), or you may fill out a partial tax form and let the I.R.S. compute your tax for you. If your band has an accountant, by all means, utilize his or her knowledge and skills. He or she should be doing your return.

This article is only a basic guideline to keep your business running smoothly. The information may not apply to you *now* if you do not earn money from playing. But if and when you *do*, you'll have to declare it to the government. If you're prepared, tax time will always pass easily.



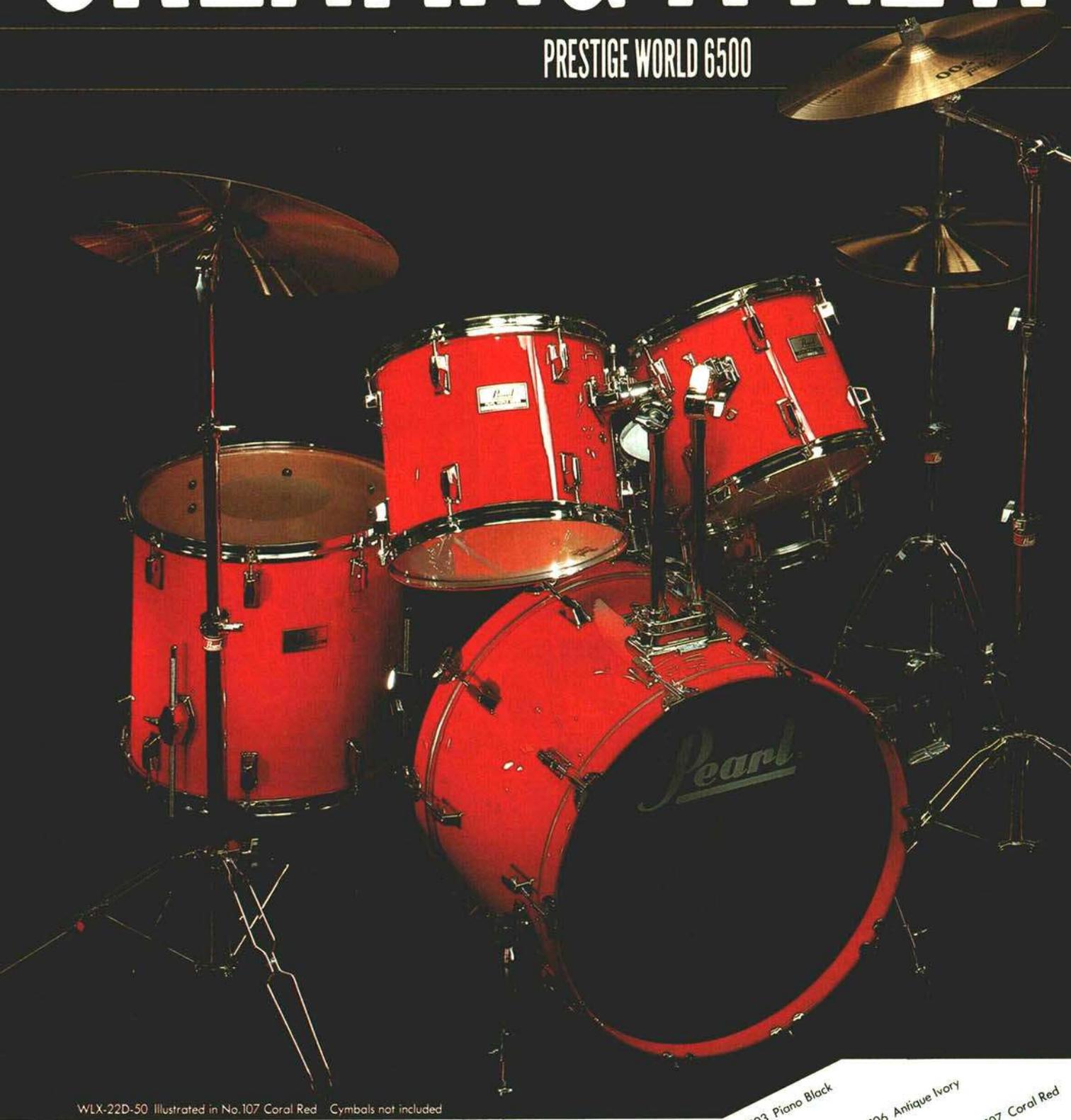
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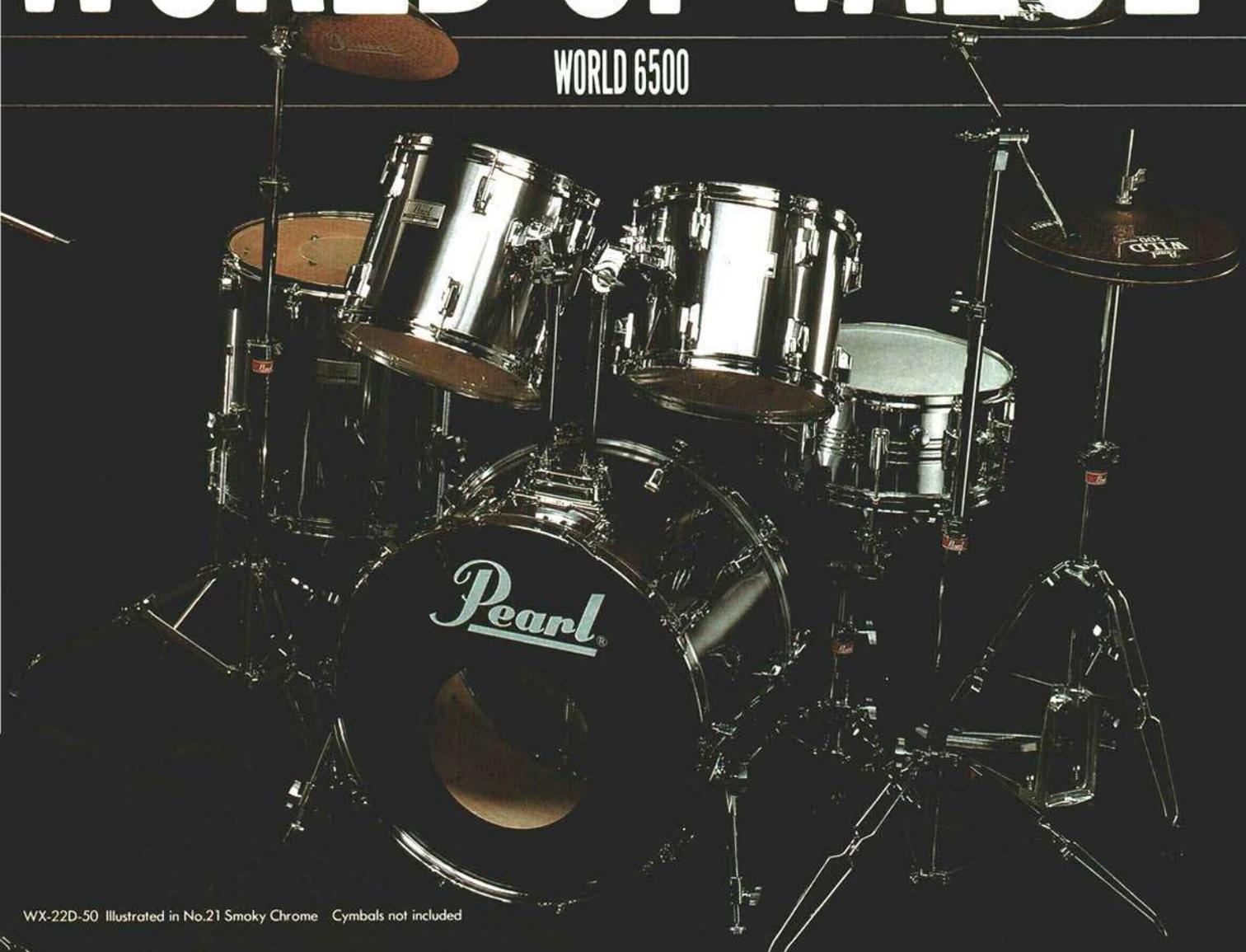
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DRUMMERS: MASTERS OF TIME

by Steve Davis

Publ: Aebersold Publications

1211 Aebersold Drive
New Albany, IN 47150

Price: \$8.95 (book and cassette)

Here is a good concept for drummers interested in improving their swing playing. This book contains transcriptions of drummers performing different styles of swing with a small group. Each transcription is accompanied with an explanation as to the type of tune, the song form, the tempo, and what things should be listened for. The accompanying cassette contains sections of the transcribed tunes, with the drummer's performance isolated on the right stereo channel, and the bass, piano, and occasional sax on the left channel. This allows you to hear exactly what the drummer is playing and compare it to the written-out information in the book. This gives you a revealing look at how drummers interpret this style of playing.

There are 17 transcriptions in the book, and some of the drummers performing include Billy Higgins, Al Foster, Ed Soph, Bill Goodwin, Adam Nussbaum, and Marvin Smith, to name a few. On the cassette, Side A includes all 17 transcriptions of selected sections written in the book. Side B contains four entire songs from start to finish. Side B is not transcribed in the book. The author states that this allows the student to experiment with transcribing and/or playing along. The book ends with an "essential listening list" of drummers on record to check out to improve your playing. All of the information in this book is clearly presented, and it is easy to follow from the cassette to the book. I recommend this book/cassette to anyone with an interest in jazz drumming.

— William F. Miller

ULTRA ROCK DRUM METHOD

by Jim Dinella

Publ: Brass Ring Enterprises

P.O. Box 1312
Toms River, NJ 08754

Price: \$9.95

The author has included "16th-note rock, Latin rock, fusion, jazz-rock samba, slow rock, fills, fusion funk, back beats, extended reggae section, and more" in this 76-page book. The book begins with five pages of accented 16th notes played hand to hand on a closed hi-hat. Next, 24 open hi-hat sounds are added. The book moves on to 84 bass drum rhythms played against 16th notes on the closed hi-hat. Then, 52 exercises for movement between the closed hi-hat, snare drum, and small tom-tom are presented. The next 11 pages combine the techniques from the previous pages to form 16th-note rock beats. The author titles the next seven pages "fusion funk beats," using the same hand patterns but adding bass drum rhythms used to create a funk feel. The author builds the next three sections of this book in the same way as the first section. The sections differ in the style of rhythms presented. They are: 8th-note rock (referred to as "slow rock" by the author), quarter-note rock, and "slow triplet rock" (12/8 feel). The number of rhythms and variations presented in this book should provide the student with sufficient material to develop good control of these musical styles.

The book concludes with fill-in exercises written for snare drum, small tom-tom, and large tom-tom. The rhythms used are triplets, 8th notes, quarter-note flams, and 16th notes. The 16th-note section is preceded by a page "showing various sticking patterns for playing 16th notes fills." Five "advanced fusion funk beats," five "advanced rock beats," a page of reggae, three "Latin-rock fusion" beats, and 12 "jazz-rock samba" rhythms complete the book. This book is recommended for intermediate-level students with a desire to increase their library of rhythm texts.

— Glenn Weber

FUSION FUNK FOR TODAY'S DRUMMER

by Jim Dinella

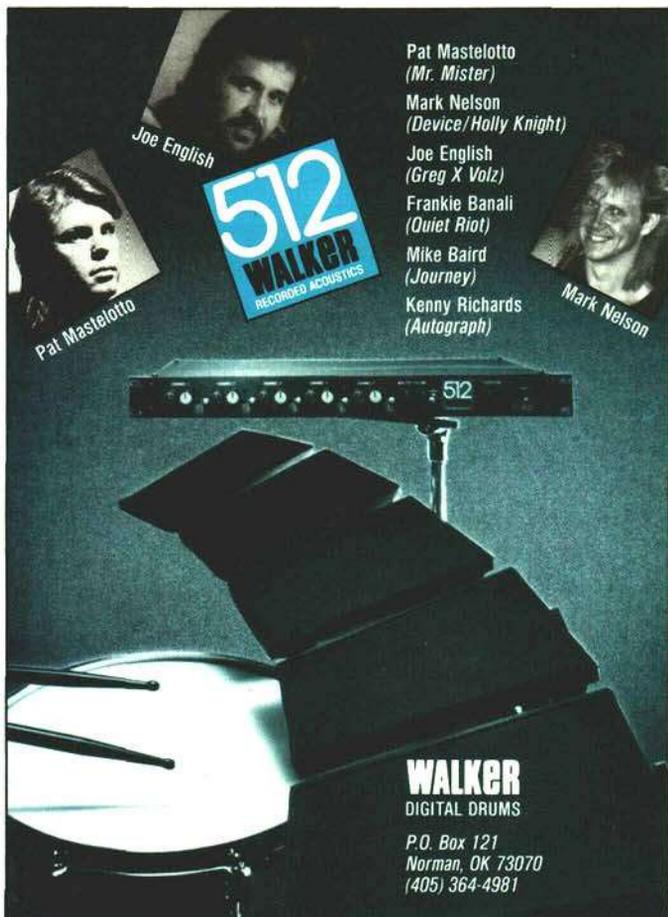
Publ: Brass Ring Enterprises

P.O. Box 1312
Toms River, NJ 08754

Price: \$7.95

This book is based upon 24 rhythms. Each rhythm has 60 bass drum variations. All the rhythms are 16th notes played on a closed hi-hat with movement to the snare drum. Each rhythm changes the position of the snare drum notes within the measure of 16th notes, while the 60 bass drum patterns are the same for each rhythm. The author also recommends that the student play the 16th-note pattern with one hand on the bell of the cymbal and the other hand on the snare drum. Three hi-hat patterns are suggested: on beats two and four, all four beats, and on the 8th notes. The rhythms range from very basic to advanced. The not-so-common rhythms will take some work before they become comfortable. The intermediate to advanced player will benefit most from this book.

— Glenn Weber



ONE SURFACE LEARNING

by Roy Burns & Joey Farris

Publ: Rhythmic Publications

P.O. Box 3535

Fullerton, CA 92634

Price: \$9.95 (cassette is an additional \$5.00)

Roy Burns and Joey Farris have come up with a great idea for a drum book. The concept of the book is so simple, yet it is extremely effective. To quote the authors, "any rhythm that can be played on the snare drum can be applied to the drumset." That's exactly what the authors have done. Each page contains a basic sticking pattern to be played by the hands. Next, a simple bass drum pattern is added to the hand pattern. Then, all of this information is transferred to the drumset, using different combinations of hi-hat, ride cymbal, snare drum, toms, and bass drum. Finally, a more complicated bass drum part is added.

Once you work through a single page of this book, you have improved your hand technique, as well as your drumset coordination, and you have been rewarded with an interesting drumset pattern as well. There are 78 sticking patterns in this book developed this same way. These patterns involve funk, swing, Latin, and rock styles, and they are simple to understand, yet challenging and rewarding to play.

A cassette tape is also available, which contains the examples from the book. For each example, the sticking pattern is played, then the basic pattern and bass drum pattern, and finally, the completed pattern. The tape serves as extra motivation; hearing how good these patterns eventually end up sounding on the drums is good motivation. Burns and Farris have come up with an excellent concept, and you should definitely add this book and cassette to your study materials.

— William F. Miller 

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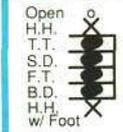
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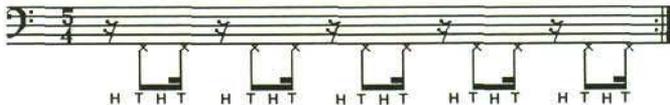
by Chuck Kerrigan

Funk In Five

MUSIC KEY



In this article, we will develop some funk patterns based on the following left-foot hi-hat pattern. Use the "rocking" heel-toe method (in the music, H = heel and T = toe).



Once this heel-toe pattern is established, playing it becomes automatic and requires very little thought. This allows drummers to focus their attention on the other limbs.

In the first group of patterns, the ride cymbal part has straight-8th notes, while the bass drum, tom-tom, and snare drum have some interesting variations. Be sure to pay close attention to all accents, because they are very important to the "feel" of the patterns.

①
②
③
④

The next four patterns have the right hand playing all of the &'s on the bell of a cymbal.

⑤
⑥
⑦

⑧

In the following group of patterns, the left hand plays on the hi-hat, while the *right hand plays all of the notes* written for the snare drum and tom-tom.

⑨
⑩
⑪
⑫

The last four patterns use the hi-hat as the ride source, while the other limbs play variations.

⑬

The next pattern has a four against five feeling due to the bass drum part.

⑭
⑮
⑯

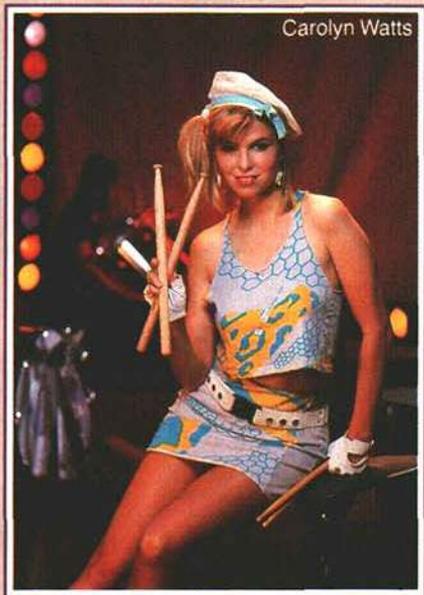
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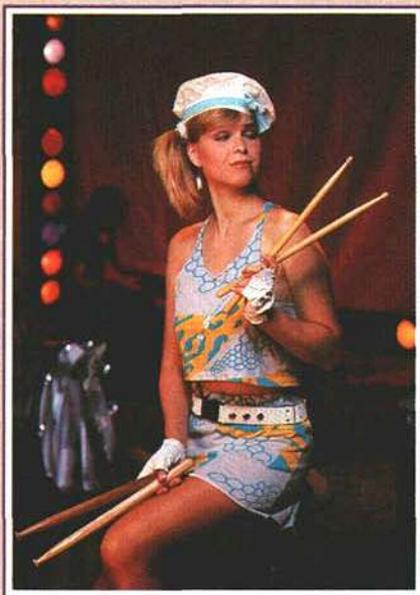
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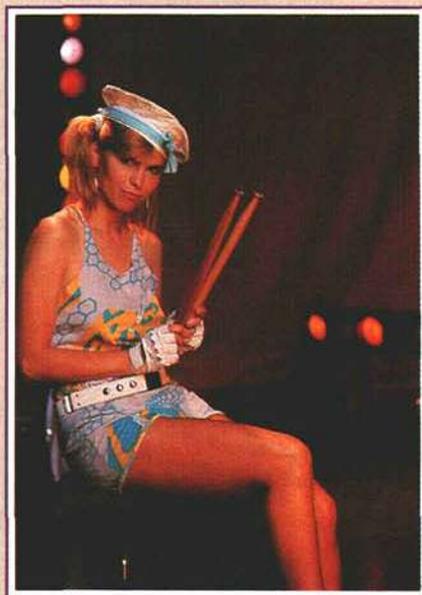
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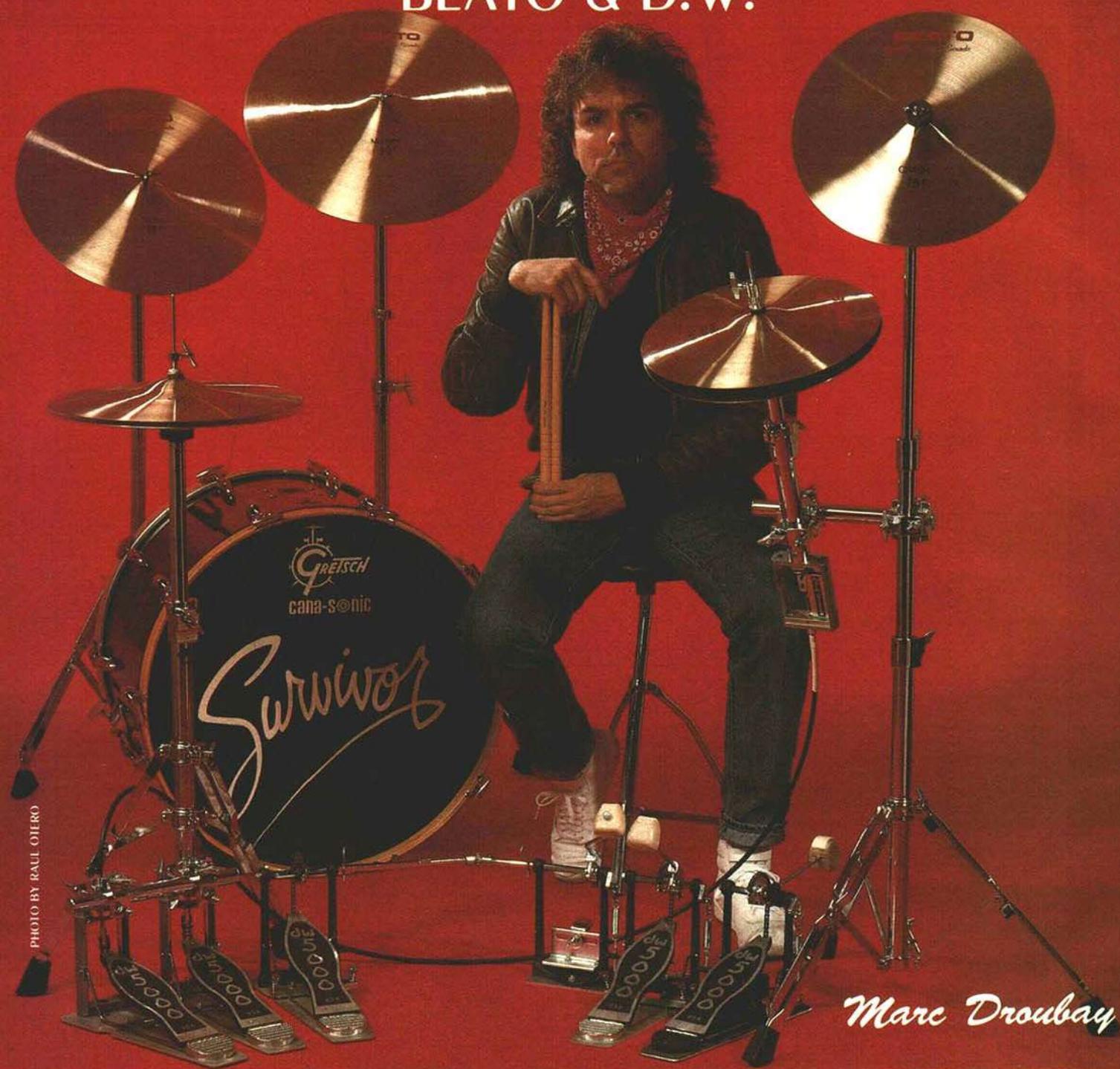


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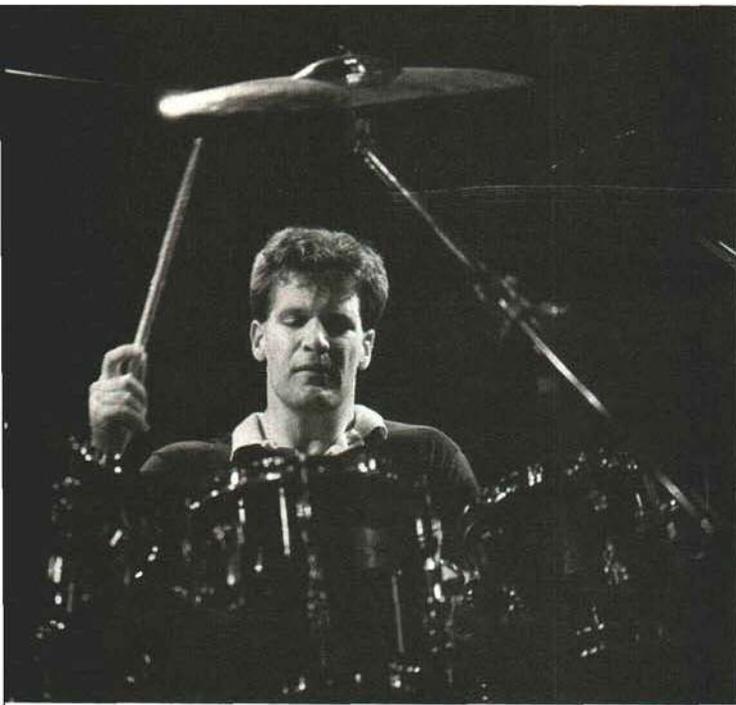
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Husband continued from page 25

music is the style that I excel in. He can't picture me being suited to any other way of playing. As far as I know, he has never listened to any I.O.U. records. He would probably be appalled if he did! [laughs]

SG: You've played with Gil Evans. How did that happen?

GH: That was through being around at the right time. I was playing in Simon Phillips' spot in a group called RMS with Ray Russel and Mo Foster. At that time, they were also part of the English edition of The Gil Evans Orchestra, so I got roped in for some of those concerts. There was a possibility of doing two weeks at Ronnie Scott's with the orchestra, but sadly, that didn't materialize.

The freedom in that band is incredible. It's the other end of the spectrum from a band like Sid Lawrence's. Coming from my background, I was thinking "Wow, how can this possibly happen?" I was just waiting for everything to fall apart. But somehow, with Gil there, it doesn't. It's a magic *he* has that holds it all together. He seems to control everything without doing anything at all. It's

really quite incredible!

SG: The first I.O.U. album—the one you did all by yourselves—is basically a three piece, and yet there are some incredible sounds on it. Was Allan using guitar synth at that time?

GH: No, there wasn't any synth. It was all guitar. You'll have to read his interviews, because I don't understand it either. [laughs] The setups he uses are quite incredible. So it's just guitar on that album with, of course, the bass and drums, although there are some vocals by Paul Williams, and my bit of acoustic piano on "Temporary Fault."

SG: Had you been performing this material before recording it?

GH: Yes, we had been performing that stuff for a good year before actually putting it down on tape. We don't tend to work like that anymore. We record things, and *then* we go out and perform them.

SG: You must find that the material develops in performance.

GH: Yeah, lots of strange things can happen to numbers after they have been performed a few times. Bits get stretched. Sometimes the whole feeling of a number can change. *And* they get faster, but what band doesn't get faster towards the end of a tour? The way Allan composes and plays has a very abstract rhythm, but it is based on a steady pulse. So there is room to change the placement of things if he is feeling them differently.

SG: How do you develop your drum parts for his compositions?

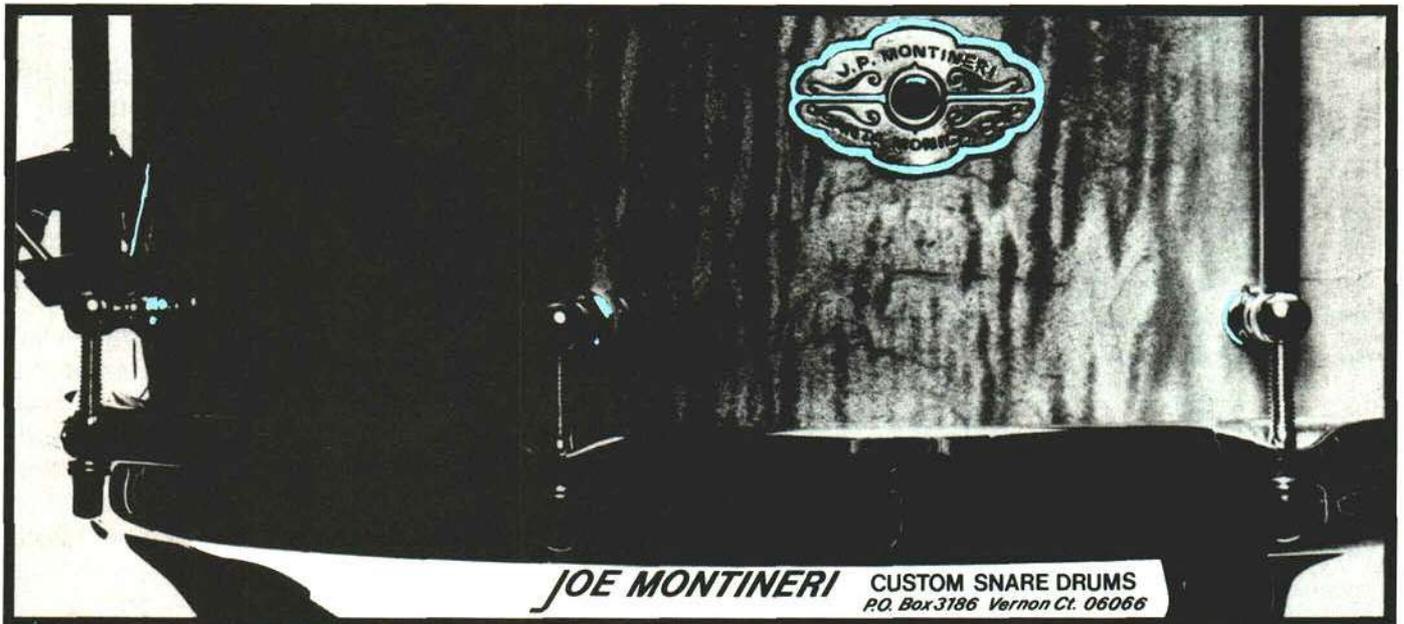
GH: I get demos from Allan that are usually finished pieces. By that I mean that there is a guitar part and a foot tap—something like that—which demonstrates the entire structure of the piece. Sometimes it is so free that it's up to me to find where the pulse is. We seem to be able to feel things in the same way and to connect on ideas. I work on these things, and it does sometimes happen that I get the completely wrong idea of where the pulse is, but he likes it, so we go ahead with it like that. It's a pretty strange way to do things, I suppose, but it seems to work.

SG: Do you mean that Allan fixes the main shape of the composition before the band gets to work on it, and it doesn't change?

GH: For the most part, yes, but he is open to suggestions. For instance, on "The Un-Merry-Go-Round" [Metal Fatigue—'84] there was a time relationship that I was very fond of, which was basically a new, but related, pulse taking off on the quarter-note triplet of the old pulse—and vice versa. It's extremely effective in music, and something that opens up a lot of logical rhythmic improvisation. That was my idea, and I think that Allan was pleased with it.

SG: "The Un-Merry-Go-Round" features an extended solo from you. How do you go about constructing a solo of this sort?

GH: Well, for a start, I certainly don't have any preconceptions of



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how it is going to materialize. I merely try to concentrate, while relying on accumulated knowledge in the subconscious, and on being clear and articulate about the way it happens to go. It's almost totally instinctive; it feels as though the music just flows through me and out through the drums. Strong discipline and concentration are also important when constructing solos. It is something I regard as a statement or a story that is only relevant to the mood and inspiration of the moment itself. So I follow my feelings and try not to think about it.

SG: You left I.O.U. for a while and rejoined halfway through the recording of *Metal Fatigue* in '84. Why was that?

GH: There was a lot of turmoil in my life in 1982. My father had just died, and there were problems about my being in America, which I've since sorted out. Without anything actually being said, the band broke up. Paul Carmichael and I returned to England. Allan reformed with Chad Wackerman and Jeff Berlin. There was, however, always the possibility of my rejoining when I had things sorted out. Allan said that I played drums the way he heard them.

SG: Why did the later editions of I.O.U. feature keyboards?

GH: After three years of having no harmonic movement under him while he was playing solos, I think that Allan was finding it a little wearing. He welcomes having that harmonic movement as well as there being another soloist. I think he enjoys being able to relax occasionally. It's hard with a three piece, especially for him. I also think that it makes it easier for the audience to relate to the composition when there's another instrument there. When Allan takes a solo with just the bass and drums behind him, there is an element missing—even when there is a bass player who is as good with chords as Jimmy is. It doesn't always work, and there is so much more pressure on him in a three piece than with four. However, I can't help feeling that the band was more accessible and musically balanced when we had my good friend Paul Williams, the singer, with us. Brilliant as Allan is with the heights he reaches, I often feel that the music could be more effective if it were condensed a little in terms of the instrumental "band show."

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SG: The title track on *Atavachron* has a fairly straight feel to it. How do you go about developing a different drum part to something like this, in which a standard sort of rhythm would fit?

GH: I would call that drum composition—trying to compose a drum part that is a rhythmic countermelody to what the band is playing. I am given the freedom to do that, and I really enjoy it; it's something I feel I am good at. I spend a lot of time in planes, trains, and cars, and I can turn my mind to certain beats and how they might be employed in a musical setting. You start hearing the pulse, and then you hear lots of things around it. I end up using a lot of these beats with Allan's music. They just fall into place, or I can change them very slightly. It's nice. I can give birth to them in a setting in which they really sound good. I like beats that seem to trip and make you catch your breath. The one on "Atavachron" is like that.

SG: Why did Tony Williams play on "Looking Glass" instead of you? There is a different drum sound, but to me, the styles are very similar.

GH: I am very glad that Tony plays on that track. It's ideal for the way he plays and the looseness he has. In many ways, that tune is a better vehicle for Tony than for me. We were going to try it with me as well, at another time, but when that was due to happen, Allan got ill. So there was no question: Tony's version went on the album. With the way Allan works, he welcomes different personalities for different pieces. I can never be sure what's going to be on there when an album comes out.

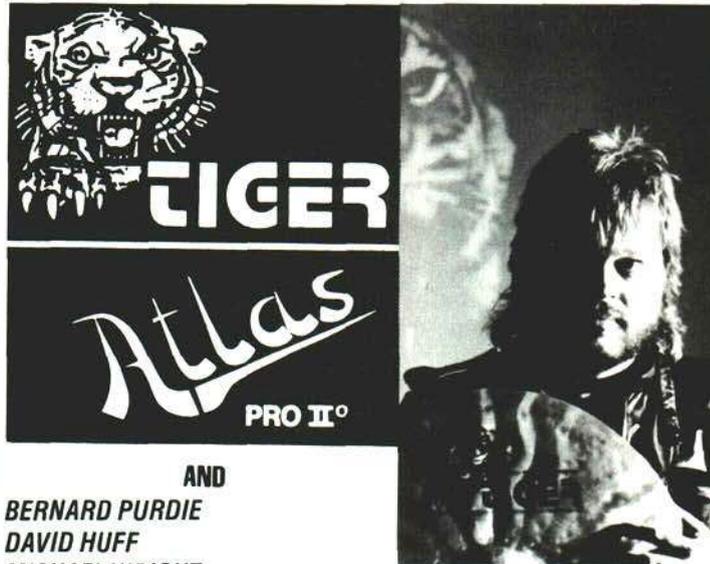
SG: There is a drum machine on "Dominant Plague." Were you involved with that at all?

GH: No, I wasn't even there. Allan did all that with rhythmic sampling.

SG: Did you then reproduce that on stage?

GH: We didn't do that piece on stage. It sounds better with electronic drums, and at the moment, I don't have any of that sort of equipment suitable for use on stage.

SG: What is your attitude towards electronics? Do you intend to



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use any in the future?

GH: Although it's a little late, I am very interested in getting into electronics. I'm fascinated by the possibilities. I have an idea for playing basically in the same manner as I do with acoustic drums, but using electric drums. I haven't heard many people do that, and I think the results could be quite staggering. Unfortunately, I haven't had the financial means to start experimenting with these things yet. Another reason why I've been hesitating over electronics is that I hate the idea of mixing electric and acoustic pieces together as one instrument. I love cymbals, and I haven't yet heard an electronic cymbal that sounds like a cymbal. White noise, yes, but not a cymbal. But I still think there's a lot I'd like to be doing on those drums.

SG: Since we have gotten onto the subject of equipment . . .

GH: In the States, I have a Tama endorsement. The kit I've gotten from Tama is an *Artstar* comprising: 9 x 10, 11 X 12, and 13 x 14 hanging toms; 16 x 16 and 16x18 floor toms; a 22" bass drum; and a 5 1/2 X 14 snare drum. I use *Pinstripe* batter heads on the toms with clear *Ambassadors* underneath. For the bass drum, I use a variety of different things depending on the situation. I like to use two heads and no damping. It's difficult, but when it works, it's great. I enjoy working at something like that and getting results.

I had a six-piece Gretsch kit—the one on the *I.O.U.* album—which I kept for use in England for a long time, but I will be getting another kit from Tama to replace it. My cymbals, by the way, are all Zildjians. I use a 22" ride, two 18" crashes, and a 16" crash, which are all *Brilliant K's*, with 14" K hi-hat cymbals.

SG: Using Gretsch and then *Artstar*, you seem to be in favor of thin-shelled drums.

GH: I particularly like the South American cordia wood shells on the *Artstars*. They seem to have the right chemistry. They are similar to the Gretsch in some ways, but there are differences. But yes, I do like drums of this type. They have a very good response for the extremes of dynamic playing.

I like to have extreme tonal differences between the tom-toms:

going from very high to very low, in the space of five drums. The smallest tom is cranked up so that it is in the tonal region of the snare drum, and the large floor tom is almost down to the register of the bass drum, so it is an acoustically balanced kit.

SG: What sort of miking do you use on stage with I.O.U.?

GH: I use the *May EA* system with internally suspended microphones in each drum. I also have a mic' on the hi-hat and one, or if possible two, overheads to pick up the sound of the cymbals.

SG: What about monitors?

GH: We don't carry our own P.A., so we have to use different things in different places. Sometimes we just have to make the best of it. But ideally, I like to get a stereo setup behind me of drums and guitar. I can hear the bass and keyboards sufficiently well acoustically. When we play the bigger places, I sometimes can't really *feel* my own playing because I am hearing so much bass; so having the drums in the monitors is very helpful to me.

SG: I wonder whether an electric jazz band that depends on interaction between the players has a different set of problems from, on the one hand, the jazz band that plays acoustically, and on the other hand, the rock band whose parts are more or less set?

GH: I would say that we probably have fewer problems. When I've played in rock groups, I have usually had trouble hearing myself, and with acoustic jazz groups, I've had *horrendous* problems trying to get a monitor system for an acoustic piano, for instance. Those things have ended up much more nightmarish than anything I've experienced with Allan's band. It usually works pretty well for us: the way we set up and the way we go about getting what we want from the monitors.

SG: Have you always used matched grip?

GH: No, I started out using the traditional grip, but I found that the matched grip made things more accessible: the type of drumkit I was playing, the cymbal positions, and so on. Also, it was crucially important to me to develop an ambidextrous approach, so that in sticking terms, I'd be able to come out of certain things and not have to worry about which hand I was coming out on. I used to



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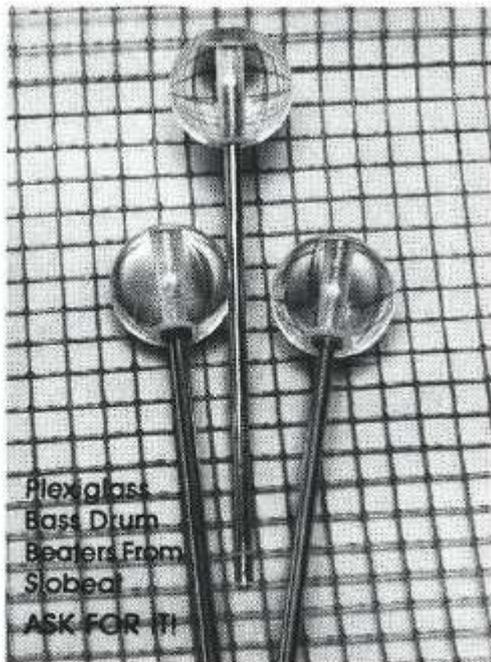
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enjoy doing what Billy Cobham was doing: putting the ride cymbal over on the left and playing that way.

It's an attitude that different people have about having a right hand and a left hand. I remember reading that Tony Williams said he really likes the feeling of two hands working in different ways. One is driving along and the other is supporting it. I'm not sure that I'm quoting him accurately, but that's the general idea. I can understand the feeling, but it doesn't work so well for me.

SG: Are you very technique conscious as a player?

GH: No, quite the opposite, in fact. I'm fairly indolent as far as any technical preparation for playing is concerned. I sometimes feel guilty because I should do more actual physical practice. However, I do a great deal of thinking about drums and listening to drums. Without actually moving my limbs, I can feel myself playing beats or moving around the drums working things out. It's all in the mind, but I still call it practice. On the physical side, it's just a matter of warming up before gigs and generally trying to keep myself in shape.

SG: Your approach to the drumkit seems to be that it is much more than a rhythm instrument.

GH: Yes. I've always been fascinated by Indian percussion. The mathematics in Indian music is quite incredible, and it's not something that I can claim to understand properly. There is a freedom that they have within odd-time signatures. They can stretch things but know exactly where they will fall. That and the fantastic different rhythms and tones they have certainly influenced me along the way.

Another thing is that I like to incorporate the whole set into the beats I play, rather than simply using the tom-toms in a standard way just for fills. I'm interested in what I think of as "effect playing": having sudden rises and falls—being surprising, or almost shocking. It makes people sit up and take notice and say, "What was that?"

SG: There are standard drummers' tricks, such as doubling up the tempo, superimposing triplets, and so on, but you take it further.

GH: What I do is more relentless—more exaggerated. It's incorporated into the whole style of playing. One of my ambitions, using this approach, is to try to refine these ideas and focus them so that they will become a lot more accessible to people. I would like to bring these ideas out, so there can be no mistaking them when they happen. That way, they mean more. They are part of what's going on—not something accidental, or a technical trick for its own sake.

As a drummer, I've always been very conscious of the need to be very clear about my own ideas and making them sound that way to other people when they hear them. To be able to play these things, I think it's important that you can *sing* them first. You can liken that to the Indian approach. If you can sing something, you can play it. It is necessary to equip yourself with the technique and knowledge of what you are trying to do. When I play on stage, I have to concentrate on what I am achieving—the end result, not the technique. Otherwise, I'm likely to fall apart. This is why the mental practice is so important to me. It's all there in the subconscious, and I can just draw on it.

SG: How do you see your career developing in the future?

GH: I would like to see myself involved in a variety of projects that would all be relevant to the way I feel about music. It could be drums, piano, or guitar. I would certainly like to continue a crucial and unique musical relationship with a guy named Steve Topping, who, although he is at present unknown in America, is a force for the future as a guitarist and composer. Eventually, I would like to have a band of my own, featuring my compositions as well as my playing. I'd like it to be accessible as well as meaningful, with lots of room to grow and to be spontaneous. Most of all, I think of music as an especially powerful force and influence, so I'd like to make people feel as moved and as stimulated by something I do as I have been through other people's music.



by Rick Van Horn

The Inflatable Drumkit

The past few years have seen a tremendous amount of innovation in the design and production of percussion products. Development in the field of electronics has been staggering and has perhaps captured most of the media attention. But there has also been some significant experimentation and innovation in acoustic percussion with products such as Remo's *PTS* drumhead and *Acousticon* shells, Noble & Cooley's solid-wood-shell drumkit, fiberglass shells from Impact and Tempus, and the *RIMS Headset*. Recently, a new drumkit design from Australia has been introduced to manufacturers in the U.S. This design *sounds* like the kit that every drummer who has ever had to load and carry a drumset has always dreamed of: an *inflatable* kit—one that can be collapsed and packed away easily, quickly, and lightly. Of course, that "dream kit" has always been somewhat of a joke—until now.

The Inflatable Drumkit, as designed by Stephen Shier, of Adelaide, Australia, is certainly no joke. It is a carefully designed, acoustically sound concept that combines modern technology and some simple principles of physics to create a practical and extremely portable musical instrument. The design was entered under the category of "Inventions Relating To Teaching Aids And Instruments Of The Arts" at the 9th International Competition for Inventors held in Geneva in 1985. Even in that broad field, the drums were awarded a silver medal and special diploma.

Mark Meallin, owner of Drum City in Melbourne, Australia, (and Stephen Shier's friend and former employer) was in the U.S. recently to "shop" the Inflatable Drumkit design to U.S. manufacturers. As he puts it, "No one in Australia can really manufacture the kit; they're just not equipped for it. There's only one major drum factory in Australia, and it has a very limited production. I told Stephen that we needed to take the design overseas."

To understand the prototype that Mark brought to the U.S., one must first do away with the concept that "inflatable" drums are literally blown up like a beach ball. That isn't the case. Only the "shell" between the top and bottom sub-frames (which receive the tuning lugs and provide the bearing edges for the heads) is inflated. That shell is created by two layers of heavy-gauge vinyl-like plastic with a very

small space in between. It is only that space that is inflated, to give an amount of "rigidity" to the drum's shell.



The drums are then further strengthened by metal "struts" that separate the top and bottom rim structures (on the outside of each shell). These struts are removable, which allows each drum to be deflated and collapsed down to less than 1/4 of its original depth for easy portability. The plastic shells are electronically sealed to prevent any air leakage, and are highly durable and puncture-resistant.



Mark Meallin explains, "The kit's design has been patented throughout the world. The prototype I've been showing features aluminum sub-frames and regular lug casings, but that's the old design. Stephen has now invented a plastic, injection-molded sub-frame. The new design will be threaded to receive the tension lugs, so no metal lug casings will be required. This will help to reduce cost, because cast metal parts are very expensive to make.

"The vinyl 'shells' will be attached to the plastic sub-frames at the top and bottom of each drum by means of a large, industrial-style hose clamp, which will allow the user to use the same sub-frames, but change the depth or color of the shell at will. The idea is that, with the cost of the material for the shells being so low, a drummer can afford a selection."

How exactly does the Inflatable Drumkit operate? Again, Mark Meallin explains, "When you blow the drum up, the pressure forces the drum 'into' itself. That is, the ends tend to come in toward each other. This pressure, in turn, helps hold the 'struts' in place and gives the drum its overall structural strength without a lot of additional hardware. The bass drum takes four struts; each of the toms takes three.

"It just takes a few puffs of air to get each drum inflated, because the amount of air space within each shell is quite small. Each rack tom takes about three puffs, the floor tom takes four, and the bass drum takes six. Then the hardware is put in place, and the kit is ready to go. Once a drummer is used to it, the total set-up time will be really quick: about four to five minutes."



What happens if you do puncture a shell? "Well," says Mark, "because it's vinyl plastic, you just have a little patch kit along, like you would for a bicycle tire.

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You put a little glue on it, slap on the patch, and away you go again—at least until you can get to the drum shop and buy a new 'shell.' And because it's plastic, a new shell will be very cheap."

A major consideration with any new drumset is how it *sounds*. So just how would drums with inflated vinyl shells sound? According to Mark, "They've tested out quite well in all the various applications in which we've tried them. Because the walls have a little 'give' to them, they absorb quite a bit of the overtones of the drum, which has made them popular with some studio engineers who helped us to test them. Several name drummers in Australia have also tried them and have given very favorable comments."

And does the amount of inflation—or "tension," if you will—within the shell have any bearing on the drum's sound? "A little bit," answers Mark. "Three mouthfuls of air are not very much. If you let out a mouthful it will reduce the shell tension a little. But if you are consistent with the amount of air you put into the drums, you'll get the sound you like all the time." (As an experiment, when Mark demonstrated the kit for *MD*, we played it first with the shells fully inflated, and then with them fully *deflated*. The tension rods kept the top and bottom heads in place. The only noticeable effect from deflating the shells was a slight reduction in the resonance and projection of the drums. Some drummers—especially in a studio situation—might find the *deflated* sound quite appealing. The availability of such a quick and easy method of changing the acoustic properties of the set is intriguing.)

The design of the Inflatable Drumkit also lends itself to another important consideration for potential consumers: economy. Mark puts it this way, "The most important element of the kit is its portability, but the cost will also be quite low. It's

made almost entirely of synthetic materials, including the vinyl, the plastic sub-frames, etc. There are very few machined metal parts, which helps to keep manufacturing costs down. We think that the drums could be made a bit cheaper than most of the Taiwanese kits imported into America and could probably come with a case for the same price. We figure it could be marketed with two cases: one for a normal snare drum and all necessary hardware, the other for all the other drums to fit into. Because the kit collapses so much, and because the plastic sub-frames are so light, shipping costs can be quite a bit lower than those for a conventional kit. The complete kit could be shipped in one or two boxes, which would be a big plus for a manufacturer or distributor. In terms of consumer potential, the kits might very well appeal to kids, based on a number of factors: first, the low cost (which will actually appeal more to moms and dads). Then, there's the low weight; the kits will be easy to handle. The capability to make quick color or size changes will also be a good thing. The kits could conceivably be marketed with interchangeable sizes of shells in one package!"

Mark stresses that the drumkit he has been showing to the American drum industry (and the one that is shown in the photos accompanying this article) is a prototype. "A lot of the details of the kit would be improved by the ultimate manufacturer, and we have some ideas of our own. For example, the final production model will involve the plastic sub-frame and normal drumkey-operated tension rods. Also, the tom-mounting system we have in mind for the final design is more of a 'bridge' arrangement that attaches at four points—two on each of the bass drum sub-frames—which will give more stability to the whole drum assembly. And since we can electrically seal around a hole in the

vinyl shell, a tom-mounting tube can extend down into the bass drum cavity if need be.

"Although the sizes of the drums in the prototype kit include 13" and 14" rack toms, a 16" floor tom, and a 22" bass drum, the concept is what is being marketed. The size of the drums could be almost anything."



Because the drumkit shown here is in the concept/prototype stage and has been made with hand-machined materials, it consequently lacks the finished look of a production model and might even appear somewhat humorous. However, the concept is a sound one, and the amount of thought put into the elements of acoustics, manufacturing advantages, shipping costs, consumer/retail cost, and portability for the final user represents a refreshingly new approach in drumset design. The possibilities are quite intriguing, and the potential market for a highly portable, low-cost acoustic drumkit certainly exists.

Drummers interested in more information on the Inflatable Drumkit may contact Mark Meallin at Drum City, 591 Glen Huntley Road, Elsternwick, 3185, Melbourne, Australia.



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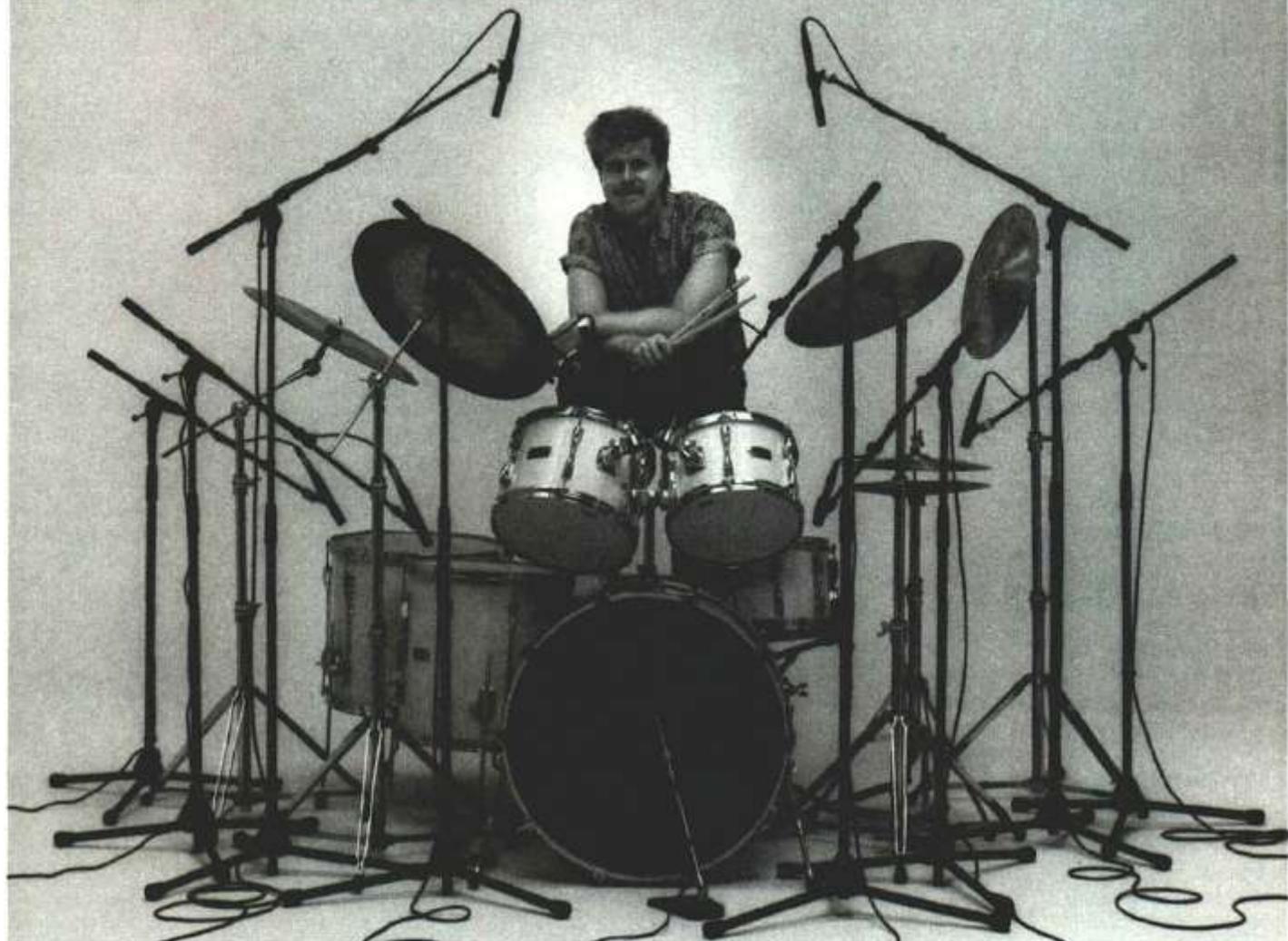
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by Michael Mccauley



The Producers' Bryan Holmes

Bryan Holmes plays simple, effective, driving pop/rock drums with The Producers. Based in Atlanta, The Producers are a new breed of southern band. They have recorded two albums on CBS as well as a third, independently produced album. In addition to touring nationally, they have created a substantial following in the Dominican Republic.

But Bryan is more than just the drummer for The Producers. He handles the business for the band, including the road managing and some of the booking. He sings, writes lyrics, and arranges. He also owns Powergrip, a no-slip drumstick wrapper company. Here Bryan discusses his drumming influences, his early career, and his role in The Producers.

MM: What inspired you to start playing drums?

BH: My mother used to let me stay up late and watch the *Tonight Show* for the first few minutes or so. I was always intrigued by Ed Shaughnessy. I thought, "That's what I want to do." I saw Buddy Rich a few times on the show, and that completely sealed my fate. I was only eight or nine years old. My mother was booking bands for high school dances, so I was seeing a lot of rock bands, too.

MM: Did you have any formal training?

BH: I started out playing trombone in the fifth grade. I could read music, but I didn't enjoy playing. I wanted to play drums in the first place. When I was in seventh grade, I got my first drumset. I figured it was time to change over. I got kind of kicked out of the high school band because I didn't want to march. I had better things to do on a Friday night than run around on a football field. I was already in a rock band by that time.

MM: What were your early drumming experiences?

BH: The first rock band I was in was called the Harmony Grits. It was kind of a country/rock band, and all the guys in it were between 20 and 25. I was 15. I felt really strange playing with those guys. To be quite honest, drumming never really

opened up for me until I was about 17. Until then I was frustrated and inhibited, and I had a bad inferiority complex.

I played in a lot of commercial rock bands, but I wanted to do something more. My best friend and I always jammed, playing fusion-type stuff; that was what we wanted to do. So we rented a house out in the country and moved in. We formed a band called Forecast. We ate oatmeal sandwiches for two years, but we played what we wanted to play. We played the local college circuit, traveling around in my old beat-up station wagon.

Then I moved to Atlanta, and I tried to get a job with anybody I could. I wound up playing country music with a band called The Nashville Express in one of the premier dives in Atlanta. I made just enough money to eat and pay a modest rent. Since I had been playing the most demanding fusion music, this was a humbling experience, and it opened my eyes a lot to this business. I got realistic real fast.

MM: How did The Producers get started?

BH: I started doing free-lance studio work, but my reading skills were so minimal that I didn't last too long in that. I would sit in with bands for a week or so to make enough money to get by. There was a band called Cartoon. They were playing lounges to make money while rehearsing in the daytime and writing original material. I saw them play, and they asked me to play with them. They said, "We don't have a drummer right now. Just fill in for two weeks." So I went out there and had a great time playing. They were incredibly good musicians. They played some of their original material for me and it sounded real good, so I decided to join the band. We started doing the original stuff, and moved out of the lounges and into rock clubs. At that point, we formed The Producers.

MM: So you came in as the drummer for Cartoon and wound up being the leader of The Producers?

BH: Well, I don't like to call myself the leader. What happened was that we

became disillusioned with both of our managers. So I've taken over the job of putting into effect a lot of things that the band mutually agrees on. I handle all the money, make all the phone calls, and do a little bit of the booking. But it was more from necessity than from the band having said, "We think you are the person to do it." I think the band felt that I was the most levelheaded, so maybe that was the reason that it happened this way. The Producers are democratic. I make the business contacts, but I'm by no means what I would consider the leader of the band.

MM: When you are playing drums, do you ever have a problem with your concentration drifting away from the drums toward business?

BH: Sometimes I do, and it irritates me. I'll tell you what I do when it happens: I start playing as hard as hell. I just take it out on my drums. I do find it frustrating to think about business, drumming, and maybe the fact that I have to drive all night after the show—all at the same time. Sometimes my playing suffers, and I don't like that a bit.

The band would eventually like to have a full-time manager. I can handle the road managing, but we would all like to be able to relax and let somebody else take care of all this stuff. We have to concentrate on so many things at once that it's not good for our performance.

MM: Being the band's manager, do you get much time off?

BH: It's really nuts. I like to practice drumset, but because of the fact that I'm taking care of all the business—and also the fact that I have a family—I don't get to practice much. I try to go to soundchecks early with the road crew. I sit down and play my drums for 20 minutes during soundcheck. I try to get in that much practice each day, at least.

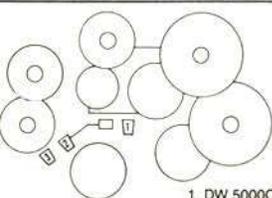
I feel real robotic playing in a pop band. I play the same songs every night. There are a few songs that are structured so that I can stretch out, but for the most part, I play just about the same thing every night.

★ ★ ★ DW NEWS ★ ★ ★

ANTON FIG GIVES DW A LATE NIGHT TV SWEEP

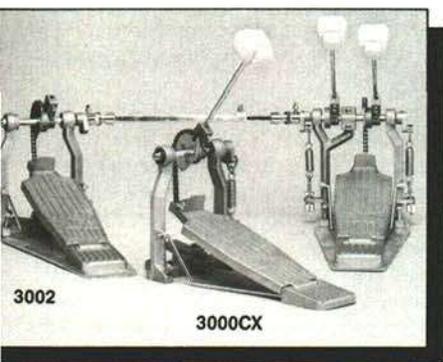


Anton Fig, drummer on "Late Night with David Letterman", is using "Pedal Plan #2" joining other DW artists Ed Shaughnessy (Johnny Carson's "Tonight Show") and Vinnie Colaiuta (Joan Rivers' "Late Show") to give Drum Workshop a virtual sweep of the "talk show super drummers." These extraordinary studio players can all be heard using DW pedals last-to-coast 5 nights a week.



1. DW 5000CX Bass Drum Pedal
2. DW 5002 Double Bass Drum Pedal
3. DW 5500TURBO HiHat Stand

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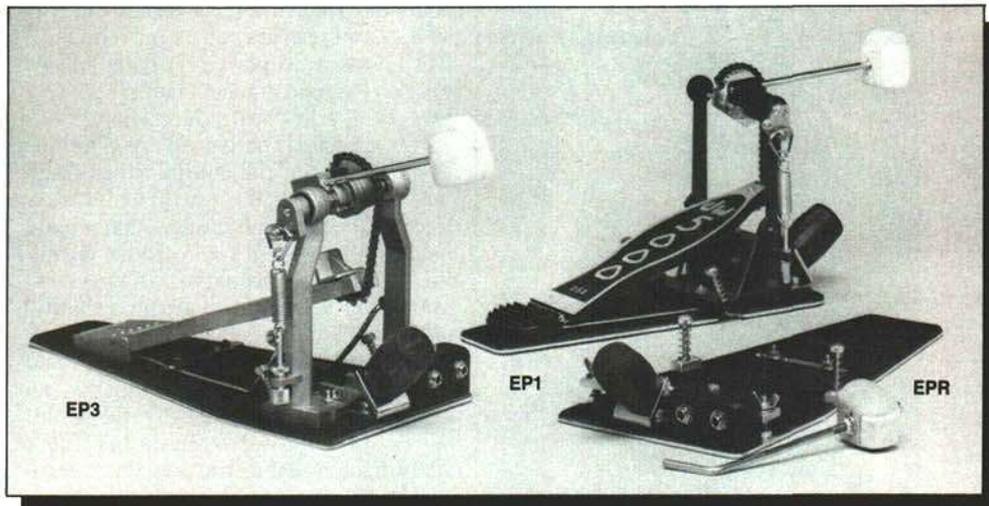


DW's totally new 3000 Series Bass Drum Pedals combine outstanding value with many of Drum Workshop's top-of-the-line features including the Patented Chain & Sprocket. There are a lot of imported pedals for young drummers and semi-pro's to choose from, but these are the only import pedals with DW's reputation for reliability and service. The Patented design of the 3002 Double Bass Drum Pedal allows double plate stability, smooth motion and includes both primary and auxiliary pedals. The 3000CX Bass Drum Pedal features DW's legendary fast action, a removable toe-stop and a newly designed DW footboard. The 3000 Series—a great way to start your pedal plan!



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DW EXPANDS ELECTRONIC PEDAL LINE



Expanding on the "current" success of their EP-1 Electronic Trigger Pedal, Drum Workshop recently introduced 2 new versions of the revolutionary pedal: the EP-3 and EPR. Both new products utilize DW's advanced electronic technology to provide an efficient, dynamic triggering device that has the feel of playing on an acoustic bass drum.

The EP-3 features the same triggering mechanism as DW's EP1 with a modified 3000CX Bass Drum Pedal mounted on it. The EPR is a non-skid electronic

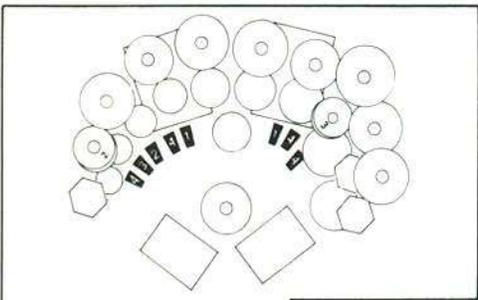
pedal plate which can be used to convert most existing bass drum pedals into electronic trigger pedals. The EP1, EPR and EP-3 are compatible with most electronic drums and drum computers.

DW's original EP-1, like all of Drum Workshop's innovative American-made drum hardware, is already being used by many leading studio and touring drummers such as Larrie Londin, JR Robinson, Ron Aston, Danny Gottlieb, Paul Wertico, Jim Keltner, Casey Scheuerell and Danny Seraphine.

GREGG BISSONETTE STILL SMILING ON DAVID LEE ROTH TOUR



Gregg Bissonette and his 8 pedal DW "Pedal Plan" are continuing their incredible, world-wide "Eat 'Em And Smile" Tour with the David Lee Roth band. Along with Tommy Lee, Frankie Banali, Bobby Blotzer, Tico Torres, Kelly Keagy and the rest of Power Rock's top drummers, Gregg relies on DW bass drum pedals, hihat and electronic trigger pedals exclusively.

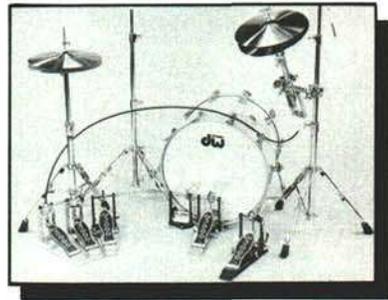


1. DW 5000 Turbo Bass Drum Pedals (x2)
2. DW 5502 LB Remote Hihat (w/3' cable)
3. DW 5502 LB Remote Hihat (w/8' cable)
4. DW EP1 Electronic Trigger Pedals (x4)

CHAD, JOHN AND BROOKS WACKERMAN SELECT DW PEDAL PLANS

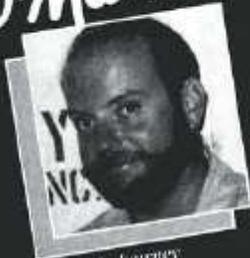


Chad, John and Brooks Wackerman have each selected a DW "Pedal Plan" to suit their individual musical styles. Chad (Frank Zappa, Allan Holdsworth) is using DW's 5002+CX Double Pedal set-up, 5500T Dual Leg Hihat, 5502LB Remote Hihat and EP-1 Electronic Trigger Pedal while brother John (Maynard Ferguson, Bill Watrous) plays with 2-5000 Turbos and a 5500 Hihat. Younger brother Brooks (age 9) has a Pedal Plan that includes the 5002 and 5000CX Bass Drum pedals and 5500 Hihat.



For a DW T-Shirt send \$8.50 along with your name, address and zip. Specify S, M, L or XL. To receive DW's latest "Pedal Plan" catalog send \$2.00 to cover postage and handling.

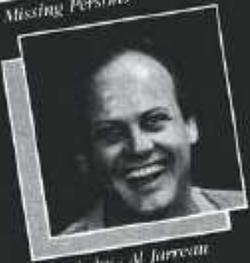
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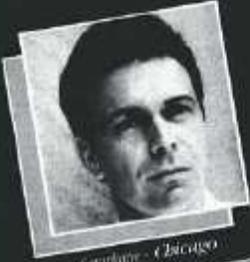
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I miss practicing, and I miss playing with other musicians in different situations. If this band ever breaks up, I'm going to have to really woodshed for a while to get out of the stuff I've been playing over and over. I miss practicing, and I miss leisure time.

MM: How much are you on the road?

BH: Last year, we played 180 dates, but we were on the road maybe 200 days.

MM: Where do The Producers play?

BH: It's definitely nationwide. We've done a lot of what I call the chittlin' circuit—and that's getting old. We also do a lot of colleges in the fall and spring. That's good money, and it's a good, receptive crowd. We're a college-oriented band.

MM: You released an album recently, didn't you?

BH: Yes. It's called *Run For Your Life* and it's on Marathon Records, which is an independent label owned by the band. We've also got a video out on MTV, but we're fighting against a prejudiced business looking at us on an independent label. We're doing a pretty good job of convincing them that just because we're on an independent label shouldn't make any real difference.

MM: Do you sing?

BH: Yes, I sing background vocals. I don't consider myself a lead vocalist at all.

MM: Did being able to sing and play at the same time come naturally?

BH: I've always enjoyed singing. You have to have solid meter to be able to sing and play drums. You have to be able to keep that groove going instinctively while you sing. It has to become *one thing*; instead of thinking about singing *and* playing drums, you have to think of just *making music*.

MM: Who writes The Producers' material?

BH: Our biggest songs off the first album were "What's He Got That I Ain't Got," "I Love Lucy," and "What She Does To Me." I wrote "What's He Got," and came up with the idea for "I Love Lucy." Vann Temple [guitarist and lead vocalist] wrote the lyrics on it. Vann wrote the lyrics to "She Sheila," but I came up with the words, "she Sheila." It's one of our most popular songs.

MM: What are your favorite songs to play?

BH: Presently, off the new record, a song called, "Friendly Fire" is my favorite. It's got a nice tempo and groove to it. Of our older songs, I really enjoy playing "Chinatown" and "Dear John."

MM: Describe your equipment.

BH: It's a real hodgepodge. I have a 22" Ludwig stainless-steel bass drum with a real high-end bite to it. It matches up with the electronic stuff I use more than a wooden drum would. Right now, I've got two snare drums: One is a Ludwig hand-hammered bell brass 6 1/2 X 14 that I use most of the time. I use die-cast rims and *Lug-Locks*. I've also got a snare drum that was custom-made by a guy named Dale Flannigan in Cleveland, Ohio. His line is

called Fortune drums. The snare is really incredible. It's got all Yamaha hardware on it. I use a Drum Workshop *Turbo* pedal. I've got two Simmons *SDS5* mounted toms; the floor tom is also Simmons. I trigger a Simmons snare module with the acoustic snare. I touch the bottom snare head to a mic', and it creates an impulse that goes right into the brain. It doesn't trigger it very accurately, but it adds distortion. I just set my EQ to make it sound good. I've got a couple of Ludwig stainless-steel concert tom-toms: a 6" and an 8". My cymbals are 16" and 18" black Paiste *Color Sound* medium crashes, a 10" Zildjian splash, a 20" Zildjian *Earth* ride, a 20" black Paiste *Color Sound* heavy ride, and a 20" Rancan China cymbal. I use 14" Zildjian *Quick Beat* hi-hat cymbals.

I run everything through a Peavey *701R* seven-channel mixing board with five-band parametric equalization for each channel. I run the entire kit through an *MXR 01* digital reverb. That creates my drum sound.

I use Powergrip stick-wrapping tape on all my sticks. Powergrip is my company. Unfortunately, right now the company is really going out of business because I don't have time to run it. Oddly enough, although a lot of great drummers are using my tape—including Omar Hakim, Ian Wallace, Billy Hart, and Paul Young—it's not selling well. But I think I've figured out why. When these guys go out and do tours, they break three to ten sticks a night, so they use a lot of tape. The market I try to *sell* it to is mostly 15- to 20- year-olds who have their drumsets in their basements or maybe play in bands on weekends. They only *own* two pairs of sticks! I'm currently trying to sell the business to a larger company that could put a lot of time into it.

MM: Who are some of your favorite drummers?

BH: It's hard for me to say. I love Tony Williams. I think Phil Collins is an incredible drummer. Bill Bruford has been a long-time influence on me, as has Steve Gadd. I think Terry Bozzio is unbelievable. I admire the hell out of him because he's so modern. He's not afraid to step out and take some chances. I like Stewart Copeland a lot, too. There are just so many.

MM: You are a runner. How much do you exercise?

BH: I don't run as much as I used to. I was running marathons last year. I do three miles a day, three or four days a week.

MM: Does that give you more drumming stamina?

BH: Absolutely. I play *much* better now than I did four years ago, when I smoked cigarettes and stayed out all night. I would recommend that any drummer—especially one who plays strenuous rock music—should stay in shape. If you're *not* in shape, you're not going to be able to cut it—especially if you play like I do. I play with sheer muscle.

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Gregg Bissonette: "Shyboy"

MUSIC KEY

R.C.	◆	Chinese
T.T.	◆	C.C.
S.D.	●	
F.T.	●	
B.D.	●	

2nd Add'l
B.D. Toms

This month's *Rock Charts* features Gregg Bissonette on the David Lee Roth album, *Eat 'Em And Smile* (Warner Brothers WB 25470-4, recorded 1986). On "Shyboy," Gregg propels the up-tempo, double-time feel with some driving double bass drum playing. Check out the "falling rocks" double bass drum combinations at the opening and closing sections of the tune.

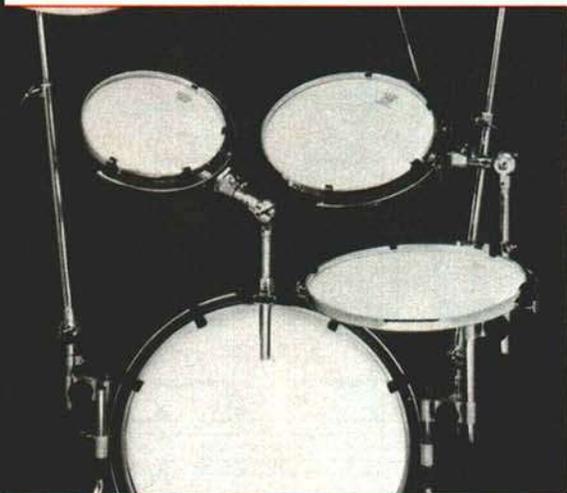
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This page of musical notation is for a bass instrument, likely a double bass or electric bass. It consists of ten systems of staves. Each system has a single bass staff with a grand staff (treble and bass clefs) below it. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings (accents) and articulation marks (staccato). A double bar line with repeat dots is present in the second system. A 2/4 time signature change occurs in the fourth system. A triplet of eighth notes is marked with a '3' in the fourth system. The piece concludes with first and second endings in the final system.

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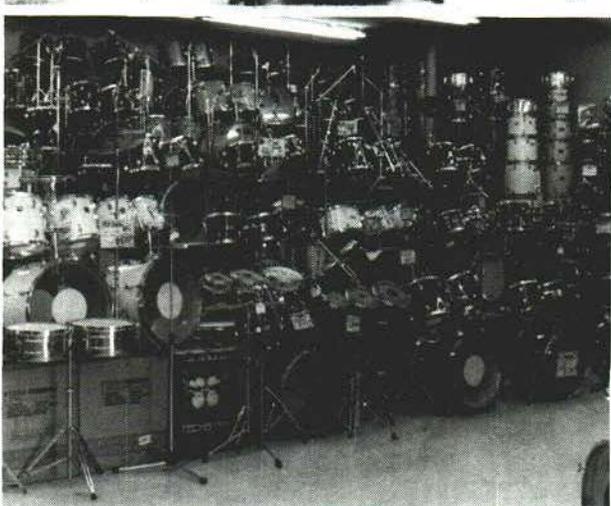
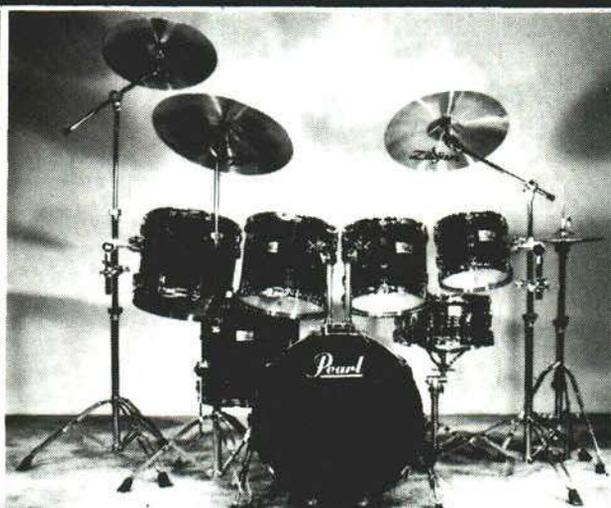
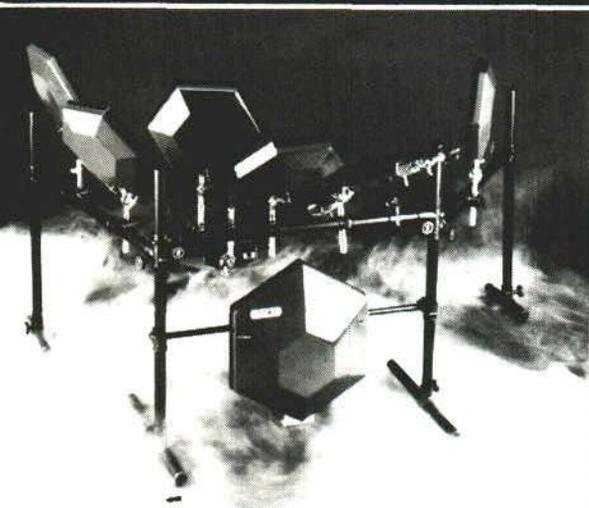
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This page of musical notation is for a double bass instrument. It consists of ten systems, each with a single staff and a grand staff of two staves. The notation includes various rhythmic values, accents, and dynamic markings. The piece concludes with a double bar line and repeat signs.

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The image displays a page of musical notation for a piano piece, consisting of eight systems of staves. Each system is composed of two staves: a treble clef staff (top) and a bass clef staff (bottom). The notation is primarily in black ink on a white background. The top staff of each system contains a melodic line with various note values, including quarter notes, eighth notes, and sixteenth notes, often accompanied by accents (>) and slurs. The bottom staff of each system contains a rhythmic accompaniment, typically consisting of a steady stream of eighth or sixteenth notes. The final system includes a sixteenth-note triplet marked with the number '6' and a triplet of eighth notes marked with the number '3'. The page is framed by a blue border.

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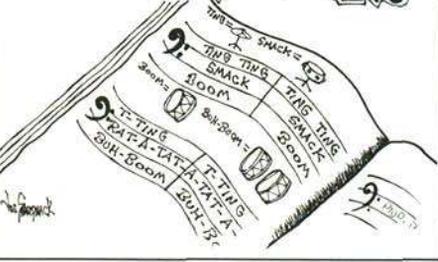
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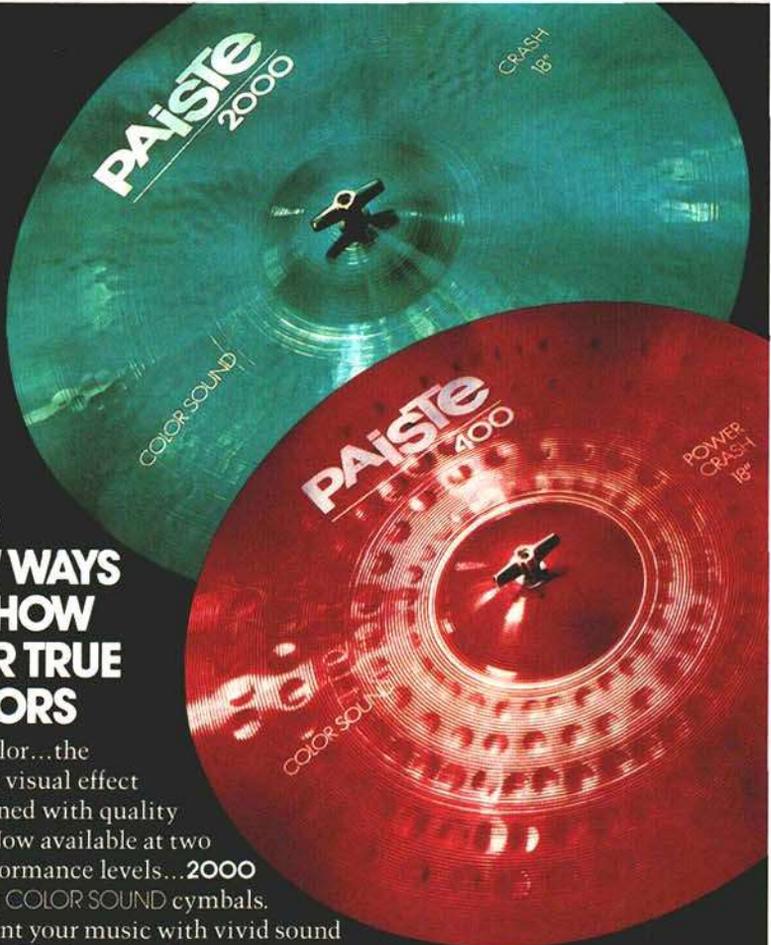


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Herman's Drummers continued from page 31

stuff. I was comfortable with the music," LaBarbera noted. From this period onward, Herman's drummers had to be able to spark rock-inflected charts no less effectively than the straight-ahead jazz charts that their predecessors had dealt with. After leaving Herman, LaBarbera went on to work with Chuck Mangione and then Bill Evans, before connecting with Tony Bennett, with whom he tours today. "I still get to work with Woody a few times a year," LaBarbera noted happily, "when Woody does dates with Tony Bennett."

Ron Davis, today the drummer in Doc Severinson's road band, followed Ed Soph (who had returned to the band after LaBarbera) for six months in '73. "What I learned on Woody's band was the stuff that you don't learn in school, like how to hold a big band together and how to keep the customers satisfied. If you go to Berklee or these other colleges, you play jazz charts. But when you get out on the road with a big band like Woody's, it's a certain style of playing that you don't really learn in school. You don't learn how to really bear down and play really good strong 2 and 4 in school, and a really good, solid beat, so that the band can play off of that. With the band, you're not really too concerned with the inside stuff with the left hand or mixing up the cymbal beat. At certain times with a big band, you've got to really lay it down solid," he told me. "On 'Woodchopper's Ball,' you can't play stuff a la Elvin Jones. You've got to play the style of 'Woodchopper's Ball.' And that's with the stick across the snare drum on the fourth beat of every bar. When you play the old things, you have to play in the style they were originally performed in, because that's what made them what they were."

Jeff Brillinger, who today free-lances in New York, was Herman's drummer from February '74 through June '75. He said that Joe LaBarbera and Ron Davis were major influences on him. He commented, "Woody doesn't care for the typical big band drummer so much. The Louis Bellson-Buddy Rich kind of drummer would not really make it in Woody's band. Woody definitely needs somebody capable of a small-group, modern kind of sound, as well as being able to comply with standard big band stuff. Guys like Ron Davis, Joe LaBarbera, and me bring a small-group kind of bebop playing to the big band, as opposed to what is thought of as typical big band playing. Ron Davis and Joe LaBarbera before me used small drumsets that are associated with small groups or bebop jazz: 18" or 20" bass drums—basically like four-piece drumsets, as opposed to a big bass drum or even double bass drums, or something like that associated with Louis Bellson or Buddy Rich. And the sound of the drums is more of the small-group sound, as opposed to someone who might be like a Buddy Rich

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fanatic, and copy Buddy's setup with no tilt on the cymbals and like a heavy 4/4 on the bass drum. That kind of thing just does not make it for Woody. A drummer who's influenced by Mel Lewis would fit better with Woody than a drummer influenced by Buddy Rich."

(Many of Herman's recent drummers told me, as Brillinger did, that they strove to play with a small-group feel when musicians in the band were soloing. John Riley suggested, "It would be a more interactive kind of playing, rather than just being strictly a timekeeper and letting a soloist play on top of that, as the older drummers would do. It would be more of a conversational style.")

Brillinger started with a basic bebop set featuring an 18" bass drum, and then moved to a 20" because he felt he needed more sound. The 20" bass drum seems to have become the most common on the band in the '70s and '80s. Jeff Hamilton initially used a 22" bass drum when he played with the band in 1977, but switched to a 20" on his subsequent returns to the band. "You have to be a small-group bebop drummer on the solos," he said. "There's a lot of blowing, and the guys don't want as tubby a sound as the 22"." Dave Miller has worked quite effectively with a 22" bass drum in the '80s, but he noted that he put enough foam padding in it to keep it from being obtrusive.

Brillinger added that any article about

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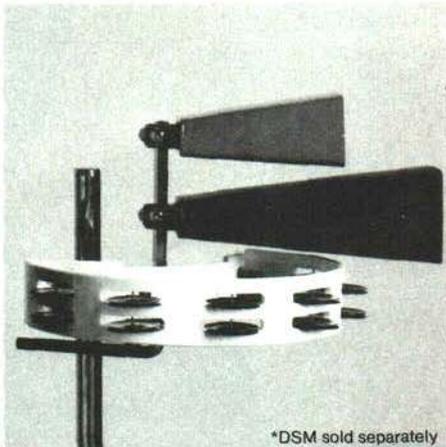
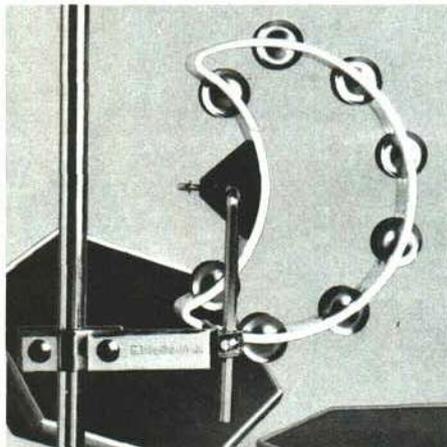
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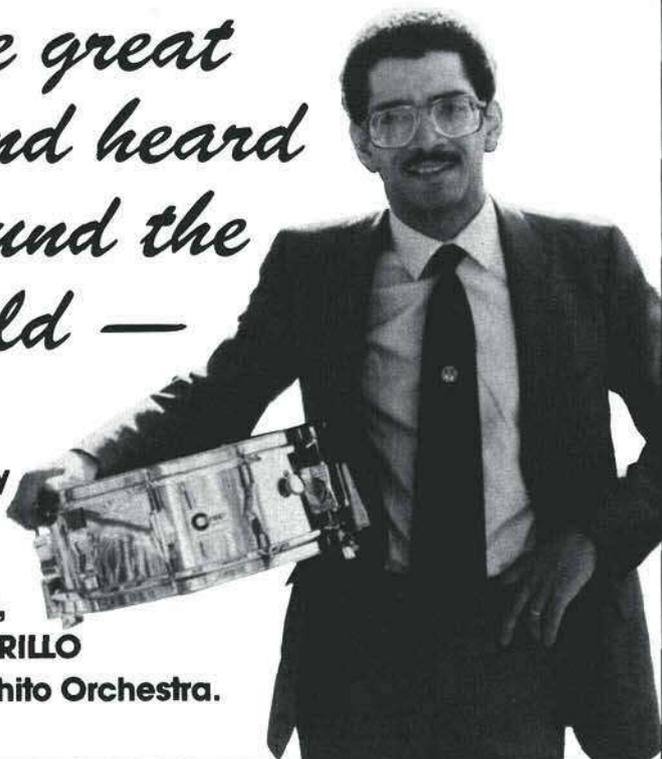
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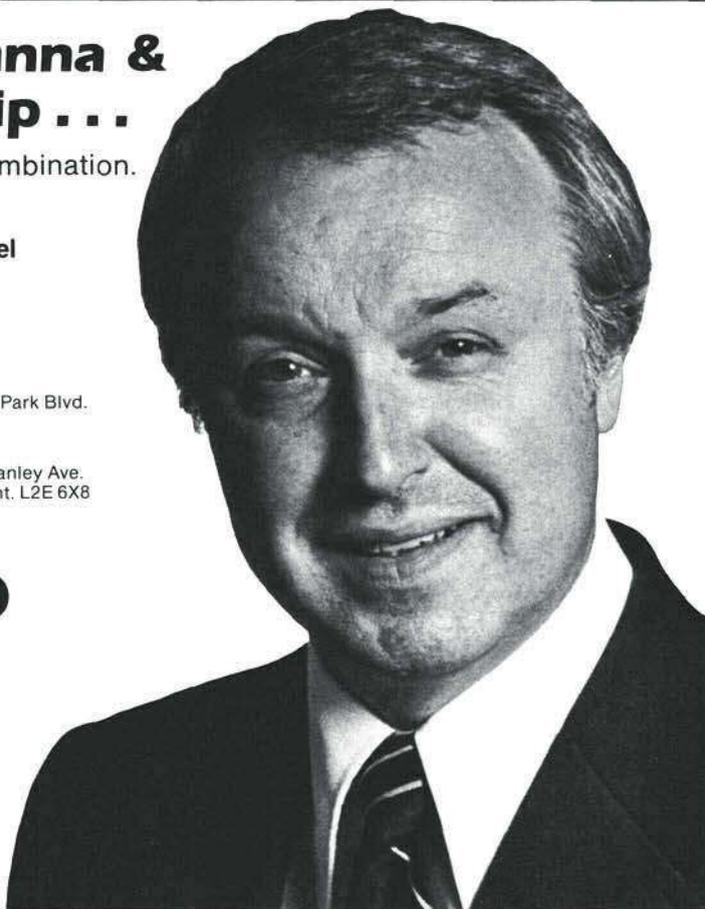
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drumming with Woody Herman should also describe honestly the pressures inherent in the job. "Touring with a band is a very hard life. It's just incredible traveling dues. You're on a bus all day, and then getting to a gig, you're tired and hungry and everything. There isn't enough time to sleep, eat, and get cleaned up. I remember one European tour we did where we had 21 plane flights in 18 days. You have to be able to play under those conditions, just dragging your suitcase around all the time. And you come into the band without rehearsals. You've got to sight-read everything and try to make it swing. And there's a certain excitement level Woody always wants to maintain," he noted. He added quietly, "There are always drummers after the gig, too."

Brillinger was surprised when Herman decided in mid-'75 to replace the band's entire rhythm section with one from North Texas State University, after hearing the North Texas Band at a jazz festival. So three musicians were suddenly out of the band, and pianist Lyle Mays, bassist Kirby Stewart, and drummer Steve Houghton were in. Houghton told me he figured Herman must have "heard a real cohesiveness in the way that we played as a section." Houghton added that getting into the Herman band had been his goal ever since the band had played at his high school in 1972. He had met Herman then and had stayed in touch with Herman's drummer Ed Soph. Houghton named Soph and Joe LaBarbera as two drummers who influenced him most.

"When I was on Woody's band, at first I was trying things that I'd used in college. I didn't really have the maturity that you need," Houghton said. "Mel Lewis pulled me aside in New York one time and straightened me out. He said I wasn't using enough bass drum; my playing lacked the bottom end. And I was approaching the older tunes like the newer tunes. He suggested that I do a little more research and treat the older tunes more in the older style. It was tremendously valuable advice." (Mel Lewis told me, "Many of the younger drummers today have a hard time on the older numbers. They can play [Chick Corea's] 'Spain,' but they can't play 'Four Brothers.' ") Houghton went on to play in Toshiko Akiyoshi's band and then Freddie Hubbard's band. And like many of Herman's better drummers, he has returned on occasion to pinch hit with Herman's band.

Danny D'Imperio, who had studied with Sonny Igoe, handled Herman's drums from '76 to '77, after having done the same for Buddy De Franco's Glenn Miller Band and Maynard Ferguson's band. He noted, "Woody didn't want to hear about sore chops. When players seemed tired or hung over, he would use a gesture of a violin player, as though he were crying for you while playing the vio-

lin." D'Imperio went on to sub for Buddy Rich in Rich's band, when Rich was sidelined by a heart attack, and then became house drummer at Eddie Condon's club in New York. Today, he leads his own hard-bop group, The Metropolitan Bopera House. Jim Rupp named D'Imperio as one of his strong early influences.

"Woody's book is, I'd say, *the* hardest big band book to play," commented Jeff Hamilton, who joined the band in 1977, after working in the Tommy Dorsey Band and Lionel Hampton's Band. He has also subbed in the Basie Band and is a member of the L.A. Four today. "It's the hardest because there are so many styles. You've got to play Chick Corea, you've got to play a little rock 'n' roll, you've got to play some funk, you've got to play 'Four Brothers' from the '40s, and you've got to play 'I've Got News For You' like Don Lamond did. You've got to know all those styles of the band." He said that, when he joined, he had done his homework. "I knew what Don Lamond did, and I knew what Jake Hanna did. I had loved the band for years. Woody's band had always been one of my goals, since I was a teenager."

What had Hamilton picked up from listening to previous Herman drummers? "Davey Tough was just relentless groove. He didn't have the chops to pull off some of the things that Jake did, but he could swing the band into bad health. What I liked about Don's playing was that he was just carefree and kind of crazy with his drum fills. It was like bombs dropping. In the middle of a tune, there'd be this chaos for two or four beats. And you wondered if the band was ever going to come in again, but it always did. It was right on the money, and Don always had the time going through his head. Jake kind of put everything together. He did some bomb dropping of his own. He had the technique to do some things that other guys hadn't been able to do, and the band was swinging. In my eyes, the greatest band Woody had was that one in the early '60s."

After Hamilton got comfortable in the driver's seat, he began bringing the band in on final chords and cutting the musicians off, the way a leader customarily might. And—echoing Sonny Igoe's recollection from 35 years ago—Hamilton said there were times when Herman expected the drummer to set the pace. For example, when Herman would count off "one, two, three, four" on "La Fiesta," Hamilton said, "his four beats had nothing to do with the tempo; that was just four beats to get you started. The rhythm section would have to settle in." But there *were* limits. Hamilton recalled the night in Seattle when Herman started counting off "Apple Honey" at a medium tempo. "He counted 'one, two'—and I turned around to Alan Vizzutti, the lead trumpet player, and said, 'Let's take it up! Let's kick it up!'" The rhythm section kicked the tempo way up,

he recalled. "Woody just stood there in complete shock." After about 16 bars, Herman walked up to the drums and told Hamilton quietly, "They can't play it this fast, *pal*." The tempo was too fast for Herman to execute his clarinet solo comfortably, too. Hamilton added, "Woody came up to me after the tune and said, 'Take my tempo tomorrow night on this, alright?' But he was still okay about it." Indeed, Hamilton became one of Herman's preferred drummers. He was with the band six months in '77 to '78, but has returned periodically throughout the '80s.

Hamilton uses a standard four-piece Gretsch set. His 24" K, which he still plays when he returns to the band, became some-

thing of a "band cymbal" for a while, since he loaned it to Paul Johnson, who drummed with Herman for the first three months in '83, and to Dave Miller, who drummed with Herman, off and on, from late '83 to '85.

But not all of Herman's recent drummers have been Herman aficionados when they joined the band. For example, John Riley, who joined Herman for seven or eight months in 1978 (and has returned on various occasions since, most recently in 1986), had never seen the band and had only heard one album when he was hired. (New drummers are customarily mailed a tape of the Herman band playing its current repertoire, but in Riley's case, the tape

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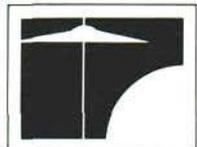
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did not reach him until after he had gone to join the band.) "So I went on pretty cold," he recalled. "Your first night is your audition. You don't rehearse. You just kind of go, and you have to be able to figure what it's all about. One difficulty is that a lot of the music is 20, 30, or 40 years old, and the parts have been altered over the years. But a lot of times, you're reading from the original part. They may have all kinds of pencil markings on them and be kind of tattered, so it's a little hard to figure out from the part exactly what is required of you. In addition to that, a lot of the tunes will kind of come to a grinding halt, and then there will be a short drum fill and then a chord. But that wasn't notated on the

part. Take a tune like 'Four Brothers.' There's a stop-time section, with the saxophones playing. They're like trading twos or fours or something. And then they play a couple of bars together. As they finish that, there's a short drum fill. It doesn't say this on the music. And then there's a chord. The hard part, on the first few nights, is getting Woody to have some sense of what you're going to play, having his confidence that you have some idea of what's appropriate, and having him have some idea of when you're finished, so that he can cue the band for the chord. It doesn't say play a certain type of fill; it doesn't say *anything*. I don't think it even tells you there's a fill there. And there are a

number of charts like that."

According to Riley, to drum on something as complex as "Suite For A Hot Band," a 15-minute piece in the Herman repertoire at the time, "you had to have an overall sense of where it was going in order to play it. You couldn't play it bar by bar." Riley spent free hours listening to the tape of that number.

Jeff Hirshfield, who drummed for a year in '79 and '80, noted that he joined Herman's Herd after playing in Mose Allison's blues trio, "which was about as soft a gig as you could play." He had to learn a different approach, while working with Herman. "Woody wanted the music to really be out front. We used to call it 'playing in his face.' He really liked you to play strong. I was doing a good amount of bashing on the band, especially at concerts. I broke a lot of old K's—some really great cymbals," he remembered with a laugh.

Today's Woody Herman drummer has to be ready to play just about anything. If a member of the band comes up with a new chart, be it swing, funk, or reggae, Herman will try it out on a gig. Jim Rupp observed, "You really never know what Woody's going to call. The book is like four inches thick. He'll pull a Steely Dan chart, if somebody asks for it. It keeps you on your toes."

Dave Ratajczak, who played with Herman from 1980-82 and has also periodically returned for brief stints, noted that a drummer in the band today has to compromise, to some degree, in equipment or tuning. If you go for the drum setup and tuning that you consider ideal for the newest funk charts, you'll find that you won't be able to swing effectively on the Herman classics. You have to be ready to cover all of the bases, whether you're playing Al Jolson's "Sonny Boy" or a new Steps Ahead tune like "Pools."

Ratajczak (described by Bill Byrne, Herman's road manager for the past 20 years, as "one of the best drummers we've had") suggested modestly that Herman probably took a liking to him because he's "more of a timekeeping drummer than a soloistic kind of drummer." A busy free-lancer in New York today, Ratajczak was drumming for the soundtrack of the forthcoming film *Brighton Beach Memoirs* the day I interviewed him.

If Herman likes a drummer, chances are the drummer will be called back to the band for short stints after he's left the band. Jim Rupp, for example, no longer wants to tour full-time; he's married and raising a family. But since first touring with the Herman band in 1982 (after drumming with the Glenn Miller band and Maynard Ferguson's band), he's been back with the band at least briefly every year since. "Woody will say he's got an important festival coming up, and he doesn't want to break in a new drummer right

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before it or something," Rupp explained. "Two years ago, somebody left and they had the Monterey Jazz Festival coming up. I agreed to go back for three weeks. The band was so good and it was so much fun that I stayed on for three months." Rupp cited former Herman drummer John Von Ohlen as a primary influence on his playing. "He's got that big, wide trough of a groove that you just kind of flop into," Rupp said.

At the end of 1982, Tim Froncek became the drummer in the Herman band. "It's an honor," he said at the time. "The best thing is the caliber of the musicians. Many of them have degrees in music, and they're top-notch."

Dave Miller, who drummed with Herman in 1983, '84, and '85 (and will be glad to return in the future, if the opportunity arises), commented that young drummers aspiring to get on the Herman band should familiarize themselves with the band as much as possible. Miller began listening to records of big bands such as Maynard Ferguson's (with whom he was touring when I interviewed him) and Woody Herman's back in high school. But Miller had never actually seen Herman perform live when he joined the band. And that led to a funny incident.

"My first night on the band, we played 'Caldonia,'" he recalled. "We finished and Woody looked at me; he turned around and said, 'Catch me.' I said, 'What?' He said, 'Catch me!' So I got up

from behind my drums and walked around front, ready to catch him if he fell." But Herman, who has been performing nightly since he started as a boy singer in vaudeville in 1922, was not concerned about falling. What Herman wanted was for Miller to "catch him" on the drums as he made certain movements, the way a vaudeville pit drummer might instinctively have done. "You see," Miller explained, "on 'Caldonia,' he always does set kicks. He sticks his elbow out, and you're supposed to hit that with your cymbal. He kicks his foot, and you're supposed to hit with the bass drum. There are four or five things that he does at the end of 'Caldonia.' He wanted me to kick with him, on the drums. It's a set thing. But when he said, 'Catch me,' I walked around front to catch him!"

Miller also encourages would-be Herman drummers to "keep listening to jazz. Don't just go with the times and just get into rock. Listen to swing music. Woody suggested that I go back and listen to the greats. Davey Tough, Sam Woodyard, and Gus Johnson are some of the people he told me to listen to. I did, and I think it helped. I picked up more of where swing came from. That's what I got from the band, more than anything—just to really swing."

And that's pretty much what Herman's looking for. He's not seeking any particular *type* of drummer—just so long as the drummer *swings*. In 50 years, he's seen drummers with widely varied styles all

work well with the band. He doesn't ask new drummers to copy their predecessors on the band. As long as they can keep things cooking, he gives them plenty of freedom.



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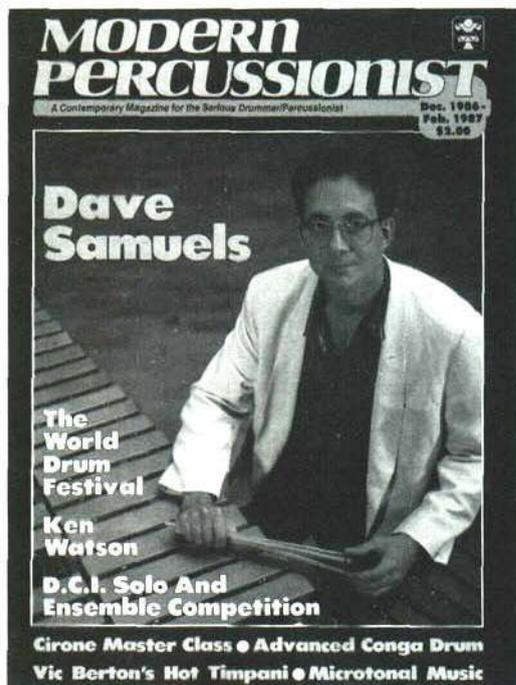


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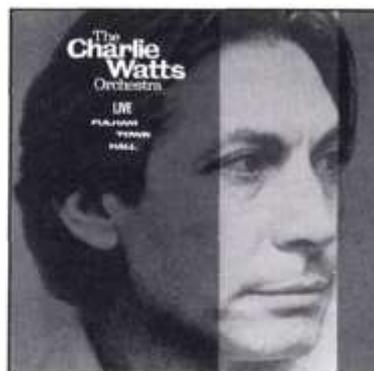
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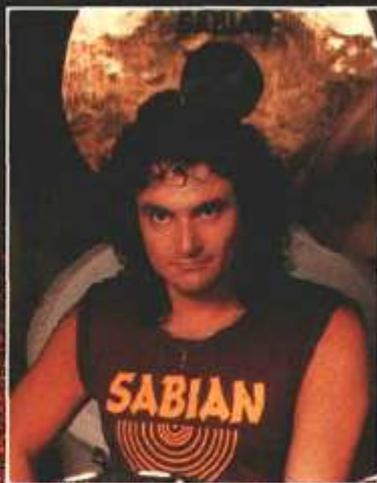
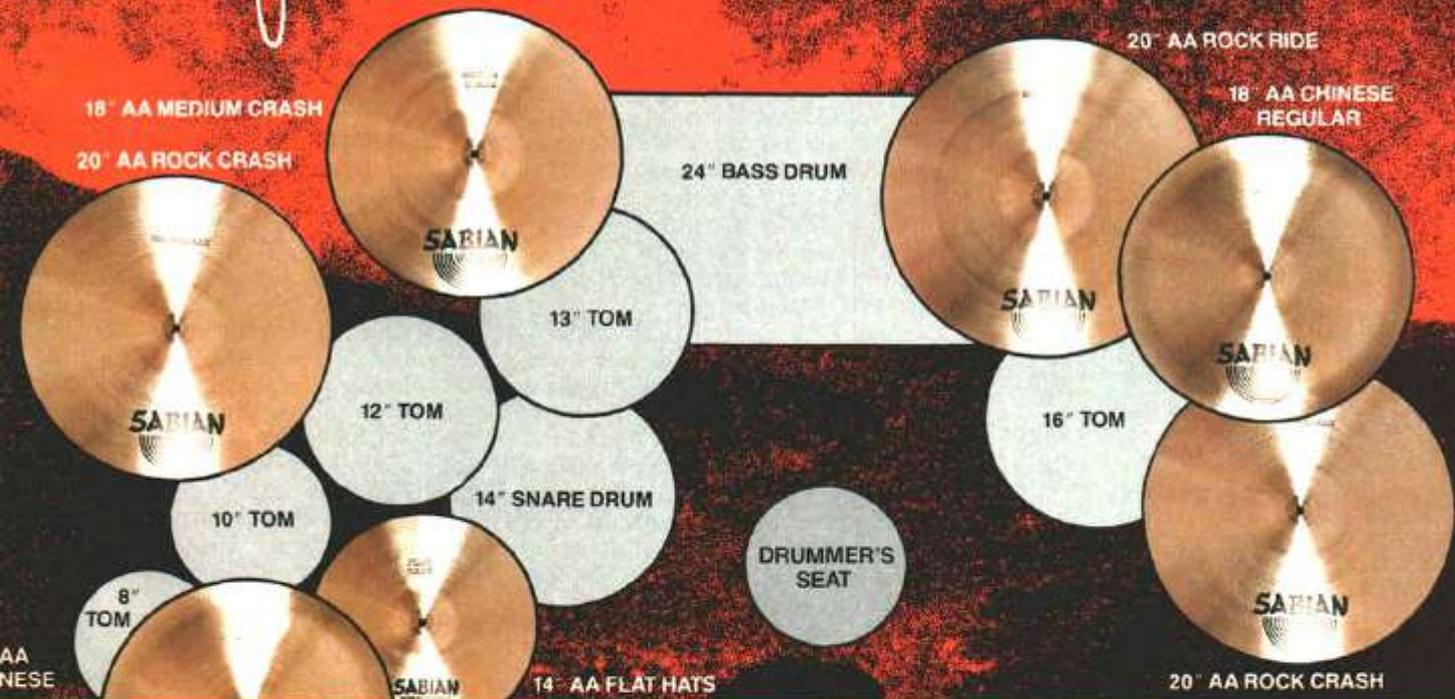


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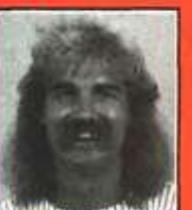
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The Dream Stand

As a member of the *Modern Drummer* staff, I wasn't eligible to enter an idea in MD's "Dream Product" contest last year. But I do have an idea for a product I'd like to see someone make, and this is as good a time as any to share it. As a matter of fact, I'd like to get some feedback from drummers out there about it. The idea is basically my solution to a problem I'm experiencing on my club gig, and I'd like to know if anyone else has the same problem. Let me start by describing that problem.

The Problem

As I've said many times before, the key element to a club drummer's gig is versatility. If you're like me, you are very likely to be performing a wide range of musical styles over the course of one evening. This can sometimes call for certain adaptations on your part. In the past, I've suggested changing sticks from song to song, having different sizes and weights of cymbals, using a compromise tuning on the drums, and doing other things to maximize the flexibility of your playing. I've also men-

tioned changing grips to effect a change of sound or to facilitate certain patterns around the kit. And this is where I'm now running into trouble.

I'm a drummer from what I call the "transitional period" of drumming. That's the period during which the "traditional-versus-matched" grip controversy came about. I was taught to play drums using the traditional grip, and I spent nine years with a snare drum slung over my shoulder and swinging on my knee in a marching band, so that grip was appropriate for me then. I also received my first drumset instruction from a "traditional-grip" teacher, so I developed my basic drumset technique using that grip.

However, as I progressed on the drumset (and at the same time began to get involved with more and more rock-oriented playing), I found that I could get more power and speed around a large kit by playing with the matched grip. I was pretty open-minded, and didn't feel that I *had* to stay with the traditional grip simply because I had been taught that way. So for a few years, I switched almost exclusively to the matched grip.

"What has all this to do with your product idea?" you ask. Bear with me; I'm coming to it. On my most recent gig, I've found that, due to different volume requirements, different types of patterns on the kit, and various other considerations, I'm finding myself playing about equally with *both* grips. And while my set is arranged with the toms and cymbals angled so as to be played easily with either grip, I'm having a problem with my snare drum position.

In a nutshell, my physical problem is simply that the "traditional" snare drum positioning for playing with the "traditional" grip is to have the drum at the level of the belt buckle (or higher) and generally tilted slightly down from left to right, and often slightly towards the rack tom. On the other hand, the most common position when playing with the matched grip is to have the drum considerably lower and generally tilted down straight toward the drummer. Obviously, the dilemma for a drummer who switches grips is: "How do I set my snare up so that I can use *both* grips comfortably?"

Up to now, my solution has been a compromise position: The drum is just at the level of my belt buckle and set up virtually flat. This works fine for matched-grip playing when I reverse the stick in my left hand (as I often do for simple backbeat playing)

but makes for a slightly awkward striking angle if I try to play with the tip of the stick forward. Similarly, the flat surface works adequately for a simple backbeat played with the traditional grip, since I can lower my left hand slightly and strike the drum with a "flat" stroke. But when it comes time to do some tricky sticking that requires maximum rebound and top-form wrist action, I'd like the drum to be tilted a bit to accommodate the increased stick angle that would work better for me. I'd also like the drum to be a bit higher.

(Let me add at this point that I am not prepared to debate whether or not I should simply teach myself to play with one grip exclusively. I'm comfortable doing certain things with each grip, and I would sooner ponder the technical difficulties of creating a piece of equipment to solve my problem.)

The Solution

Okay, finally we get to my product idea. From the above description of my problem, it seems obvious that what I need is a snare drum stand that can be adjusted quickly and easily by a drummer seated behind the drums. The adjustability must include drum height and drum angle, and the drummer must not be forced to reach down under the drum to effect these adjustments. How might this be possible?

My idea combines existing drum hardware technology with a bit of hardware borrowed from the mechanical side of photography. You've probably seen the "hydraulic" style drum thrones offered by a number of companies. The height of these thrones is adjusted by means of a lever that extends out from under the seat. The drummer merely has to stand up—so that there is no weight on the seat—and operate the lever, and the throne instantly rises to its full height. The same system operates in reverse: With the drummer seated, the throne will lower when the lever is operated. Any adjustment in between is possible, simply by raising or lowering one's body while the lever is released.

I would think it could be possible to use the same principle on a snare drum stand. Obviously, the resistance would have to be much less to accommodate the lower weight of a snare drum. In fact, because a drummer might have more than one size of snare drum, it would be best if the resistance could be adjustable in some way. But the technology is there. The same handle that extends from beneath the seat of a drum throne could just as easily extend from beneath the bottom of a snare drum,

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so as to be readily within reach of the drummer seated behind the snare. This would allow that drummer to adjust the height of the snare literally from song to song, if desired.

As for the question of angle, there are already several snare drum stands using a ball-and-socket system that provides infinite adjustment of the amount and direction of snare drum angle. All that is required is another lever with a rotating lock device (similar to those found on camera tripods). Rotate the knob on the lever, and the snare drum is free to move in any direction; lock the knob, and the drum is held in the newly set position. (It would be especially convenient if this locking device could be built into the same lever that would adjust the stand's height, but that isn't essential. A small lever coming out from under each side of the snare drum would be no more difficult to handle than a snare throw-off on one side of the drum and a tone control on the other, and these features often appear on drums today.) With the recent advent of "touch-locking" stands that no longer require the rotation of a large wing nut to secure the stand, a quick-locking snare drum angle adjustment seems well within the realm of possibility.

I realize that a device such as I've described would probably be a fairly expensive, high-tech item and might have a limited marketing appeal. And yet, I wonder just *how* limited. I know that there are a *lot* of club drummers from my generation who are faced with the same grip dilemma as I am. I tend to think that they would welcome the opportunity to put both grips to the best possible use, while at the same time maximizing their playing comfort. I'd like to hear from drummers out there who fit into that category. Maybe we can make a case for a stand such as I've described and make our "dream product" a reality.



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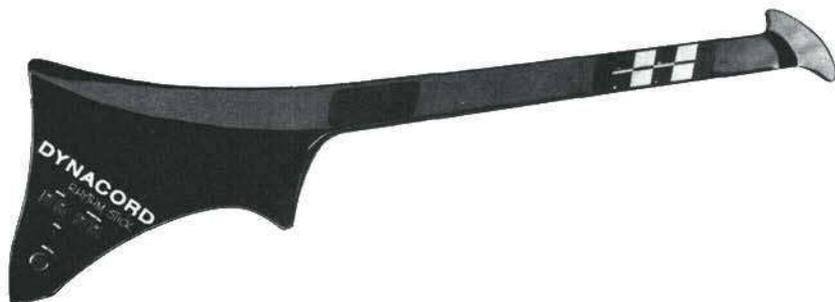
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The *Rhythm Stick* has eight trigger selectors near its "head," each for a separate voice of your external percussion unit. It also has two slap sensors, connected in parallel on the "neck." So, like on a guitar, your left hand selects the voices; your right hand plays the rhythm. The unit is four-voice polyphonic (meaning that any or all of the voices can be triggered simultaneously), and is dynamically sensitive (allowing you to reproduce all the natural expression in your playing). The click-on/off volume control is actually the control for sensitivity value. A separate power supply connects to the *Rhythm Stick*; the five-pin socket for MIDI hookup is located

on the power box.

With the *Rhythm Stick*, it's possible to program various trigger selector/voice combinations and recall them during performance via two push buttons near the bottom of the body. Certain programs are preset by Dynacord for use with such instruments as the Simmons *SDS9*, Yamaha *DX7*, *RX15*, Linn *9000*, Roland, etc. There are also nine available "modes," all selectable by another two push buttons. Both the Program and Mode buttons have numeric LED read-outs.

Switching from "guitar feel" mode to "drum feel" enables you to generate trigger pulses on the selector pad, without having to hit the slap sensors. Up to four pulses may be generated this way, and when these pulses are combined with the two slap sensors, there's the potential for some complex rhythms.

Mode 3 allows the locking of Selector Five in order to hold a constant voice throughout, no matter what other instruments you're triggering. For example, you

could lock in a running hi-hat pattern while manually triggering snare and bass. Mode 4 assigns notes via MIDI on the 16 user programs. Mode 5 selects the MIDI channel for outputting *Rhythm Stick* data. Mode 6 adjusts the intensity of pulse volumes, and Modes 7 and 8 are merely displays of velocity values and MIDI factory preset note settings.

The modern hi-tech world seems to be getting more and more outrageous (and complicated, too). The *Rhythm Stick* definitely takes some getting used to in order to master it. Depending on where your voices are assigned, you sometimes have to rearrange your thinking about what you're doing completely. The unit is set up for right-handed people, which could be a bit of a drawback for lefties.

I can't really imagine a band using the *Rhythm Stick* in every song they play. But in terms of visual value and enhancing a given performance, the *Rhythm Stick* is certainly unique. (The unit could also be used by keyboardists, MIDIed through a keyboard synth set up for drum sounds. This is a little strange when you consider it, but it just serves to demonstrate that there are lots of possibilities with the *Rhythm Stick*.)

It's important to remember that the *Rhythm Stick* is not a synthesizer or sound generator of any kind in and of itself; it is merely a triggering device for external sound-generating equipment. The quality of sound produced will depend entirely on the quality of the unit being triggered.

Although perhaps not for every drummer, the *Rhythm Stick* certainly opens a lot of doors for those drummers and percussionists who've felt "grounded" up to now. The unit retails for \$895.00.



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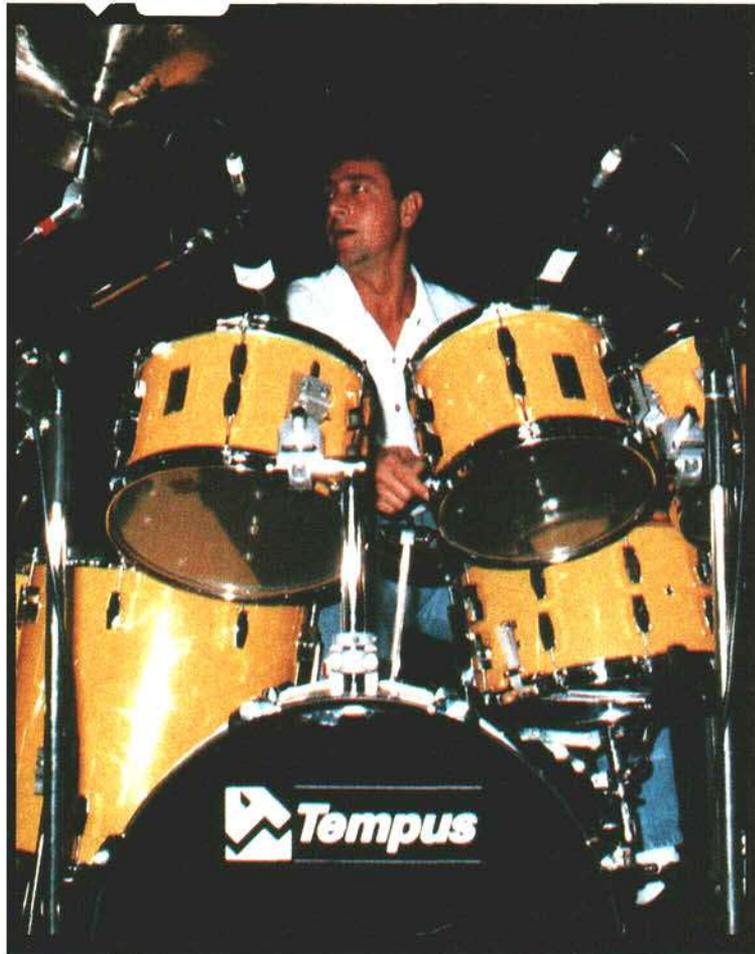


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Remote Hi-Hats

Drum Workshop Remote Hi-Hat



Drum Workshop makes two remote hi-hat stands: the 5502 and the 5502LB. The 5502 has a double-braced tripod base with rotating legs for closer positioning to the rest of your setup. It has a hinged-heel footboard, mounted on a support plate that has ribbed rubber on its bottom. The frame base has adjustable/convertible spurs, which slide down the length of the base and lock with thumb screws.

The stand uses cable linkage to the footboard, as well as for driving the remote section. A rubberized, flexible cable comes out of the stand tubing to connect with the remote portion of the 5502. It is secured in yet another pull assembly by four all-n

screws. This assembly drives the pull rod on the cymbal holder for opening and closing the hi-hats. A knurled wheel in the assembly allows for tensioning. The remote section is telescopic for height and has a memory clamp. There is a bottom cymbal tilter screw as usual and a locking top-cymbal clutch.

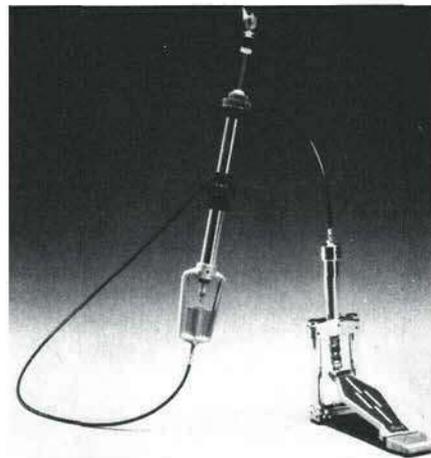
Two large four-way *Mega-Clamps* with spring hinges are included with the 5502, as well as a single 12" capped mount tube, which has memory locks at both ends. One of the clamps fits onto your separate cymbal or tom stand post tube, and connects to the mount extension. The other one clamps the remote hi-hat assembly to the opposite end of the extension tube. The *Mega-Clamps* allow for full angle adjustment and hold everything tight.

Available cable lengths range from 2' to 8', so you can position the hi-hat practically anywhere on your drumkit. The 5502 will also serve as a tilting hi-hat on its own base by use of a special base extension tube and a 2' cable.

The 5502LB is identical to the 5502, except that it has no legs and the bottom of the support plate is Velcroed. The 5502LB (LowBoy) is ideally used for close multiple-pedal setups. The pedal section comes with a small extension bar to clamp onto the base of the regular DW hi-hat stand for anchoring.

The DW 5502 and 5502LB retail at \$289 each. Both have a good feel, no delay in response, and are very quiet. I have no complaints with either of these!—*Bob Saydlowski, Jr.*

Pearl Remote Hats



The Pearl *RH-800 unit* works on exactly the same principle as the DW; the top portion of a hi-hat is attached to the pedal with a cable, enabling the player to position the hi-hat cymbals almost anywhere but still have the pedal in the usual position. These units are generally being promoted as auxiliary hi-hats, but there's no reason why a remote unit couldn't serve as someone's one and only hi-hat. Double-bass players in particular will appreciate the free-standing pedals, which can be positioned almost anywhere, as there are no legs to get in the way of other pedals or stands.

As for this particular unit, starting at the bottom, the pedal has a hinged-heel footboard mounted on a support plate. The plate has rubber on the bottom and two sprung spurs that are set at an angle. I had no trouble at all with the pedal sliding. Of the three available remote hi-hats, the Pearl unit has the smallest pedal, measuring 10" from the toe stop to the end of the heel. The pedal's compact size did not cause any problem for me when playing, however.

The pedal is connected to the cable with a chain linkage. If I used a rocking-foot technique, with my toe coming completely off the pedal, the front of the pedal would make a noticeable noise against the chain. I had a similar problem with the DW remote unit, except that the noise was at the other end, underneath the bottom cymbal, which caused a ringing sound in the cymbal. Tama's chain made a little bit of noise but was the quietest of the three when using the rocking-foot technique. I spoke to someone at Pearl about this, and he informed me that their engineers are looking into the problem. In the meantime, I



Left to right: Drum Workshop, Pearl, Tama.

found that wrapping a couple of layers of duct tape around the chain reduced the noise significantly.

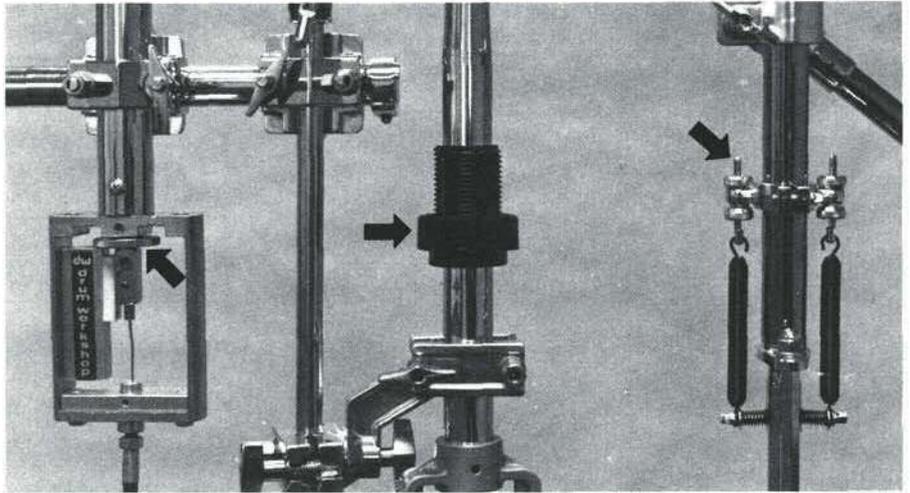
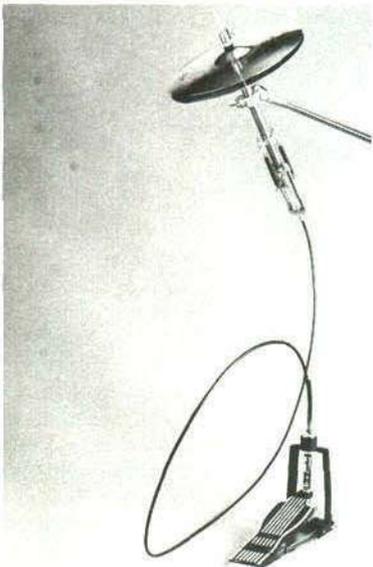
Moving up to the cable, the Pearl unit has a 6' rubber-coated cable that is permanently attached to both the pedal and the top section. The only problem here is that, when it's time to pack up, not being able to detach the top section from the cable makes the unit harder to fit into a compact space. On the other hand, the cable itself is very flexible. That not only helped in packing it, but also in positioning it around the drumset in such a way that it didn't get in the way of anything else.

The top section of the unit is, again, the most compact compared to the DW and Tama units. The spring is internally mounted and is adjustable by means of a large, plastic collar that is conveniently positioned. Not only was it easy to adjust the spring, but there was a fairly wide range between the loosest and tightest settings.

Another nice feature of this unit is that, like the DW, the bottom cymbal is held in place with a flat nut rather than a wing nut. With most hi-hat cymbals, a wing nut isn't a problem, but if you happen to be using a bottom hi-hat cymbal that doesn't have a bell (such as Zildjian *Quick Beats* or Sabian *Flat Hats*), you'll appreciate that flat nut. (If you are using the hi-hats in an upright position, you won't need to bolt down the bottom cymbal. But if you tilt the unit at all, bolting it down is a necessity.) The unit also contains the traditional tilter for the bottom cymbal.

Overall, I found the Pearl *Remote Hats* to function very well. The action is very smooth, and the construction is solid. The list price is \$290, which does not include a mounting clamp. Pearl recommends its A X 25 ratchet-clamp for use with the *Remote-Hats*. —Rick Mattingly

Tama Cable-Hat



Left to right: Drum Workshop, Pearl, Tama. Arrows indicate spring-tension adjustment.

The Tama 8895 *Cable-Hat* functions exactly the same as the other two units, in that the cymbals are connected to the pedal by means of a cable. These remote hi-hats are definitely the answer for players who prefer to play hi-hat with the right hand and snare drum with the left, but who do not like having to cross their hands to do so.

Tama's pedal is the largest of the three, measuring 12 1/2" from the toe stop to the end. Like the others, it has a hinged footboard mounted on a metal plate. Unlike the others, there is neither Velcro nor rubber on the bottom, so the only protection against slippage comes from a pair of sprung spurs, which are set vertically. I had to extend the spurs most of the way out to keep the pedal where I wanted it, but once I did that, it stayed put. The pedal is connected to the cable with a chain linkage.

The unit that I tested had an 8' cable; Tama informs us that a 4' version is on the way (and will probably be available by the time you read this). From working with different units and different cable lengths, I would advise that it's better to have too much cable than too little. In order for these units to function smoothly, the cables cannot be bent at too sharp an angle. The longer the cable, the more options you have for winding it around your setup in such a way that sharp angles are avoided.

Getting back to the Tama unit, its cable was more flexible than DW's, but a little stiffer than Pearl's. The Tama cable also had a 5" spring wrapped around it at the point where the cable is joined to the pedal. I presume that this spring is there to help prevent the cable from being bent too sharply. One feature that I liked was that the cable can be removed from the top unit with a drumkey (DW requires an allen wrench; Pearl's cannot be removed). That has nothing to do with the playability, but it can be helpful when you're trying to fit

the thing into your trap case.

The top section of the Tama unit features two springs that are externally mounted. Each spring can be adjusted individually, or both springs can be adjusted together with a drumkey by moving the metal collar that they are attached to. Compared to the ease of adjustment on the DW and Pearl units, Tama's adjustment is awkward.

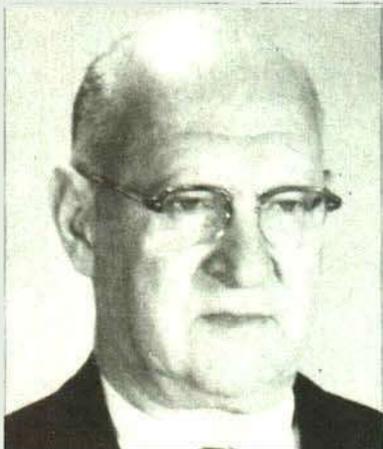
I have mixed emotions about the bottom cymbal rest/sleeve on the Tama unit. It is made of some sort of nylon, which is good as it prevents metal-to-metal contact between the cymbal and the sleeve. On the other hand, I found myself taking extra time to thread the wing nut onto the sleeve, as the nylon threads seem as though they could easily strip. Perhaps Tama could come up with a nut made of the same material. Other than that, the normal tilter and clutch were present.

One of the best features of the Tama unit is the extension arm that is mounted to the top section on a ratchet. When used with any good clamp, that arm gave me more flexibility for positioning than I had with either the Pearl or DW units. Another positive feature of the Tama *Cable-Hat* is that it was the only one that came with instructions, which were helpful when it came to attaching the cable to the top unit.

I felt that the Tama unit was somewhat sluggish compared to the DW and Pearl units. But a friend of mine tried all three pedals and felt that he had more control with Tama's, due to that slight resistance. The moral here is that everyone's technique is different, so it would be a good idea to try out all three pedals and choose the one that feels best to you. But be sure to try them *with* hi-hat cymbals; that has a big effect on the action. The retail price of the Tama unit is \$299, which does not include a clamp. Tama suggests either its Model 66 *All Purpose Clamp* or Model 6 *Multi-Clamp*. —Rick Mattingly



IN MEMORIAM—HASKELL HARR



Haskell W. Harr, noted author and teacher, passed away on September 24, 1986. He was 93.

Often called "the father of percussion," Harr was known around the world for his expertise in teaching, playing, and writing for all types of percussion instruments. During his professional career—which spanned 65 years—he earned his reputation from the orchestra pits in vaudeville to the classrooms of elementary schools, high schools, and colleges across the nation. He was best known for two texts, *Beginning Drum Student, Book One*, which he created from his own classroom percussion lessons at VanderCook College in Chicago, and *Beginning Drum Student, Book Two*, containing instruction in playing the drum rudiments. Published in the late 1930s, these books went on to be the foundation for literally hundreds of thousands of drum students and are popular to this day. In addition to those two books, Harr wrote many other method books—as well as solo and ensemble pieces—for a multitude of percussion instruments. The Percussive Arts Society, which inducted Harr into its "Hall of Fame" as one of five charter members, stated, "More young students have been started on the road to their percussion studies through the method books of this teacher than any other."

Over a period of 60 years, Haskell Harr held positions as band director and/or percus-

sion and band instructor for many schools, as well as for several military organizations. Upon retiring from active teaching, he joined the staff of the Slingerland Drum Company as a consultant and Educational Director. His personal honors, in addition to the PAS "Hall of Fame," include a "Medal of Honor" from the National Band and Orchestra Association for contributions to the field of music education, and an honorary Doctor of Music degree from VanderCook College.

Mr. Harr remained an active observer of the percussion scene in his later years. While residing in a rest home in California, he enjoyed corresponding with drummers all over the world. He made a public appearance at the PAS convention in 1983, and was gratified by the acclaim with which he was met by drummers of all ages.

A memorial service for Haskell Harr was held at VanderCook College last November. Drummers wishing to honor his memory are invited to make donations to the Haskell Harr scholarship, c/o VanderCook College of Music, 3209 So. Michigan Avenue, Chicago, IL 60616.

Editor's note: MD would like to acknowledge the assistance of Mr. James Cantley and Mr. Victor Zajec, Dean of the Graduate School of VanderCook College, in preparing this notice.

GRETSCH ACQUIRES SLINGERLAND

After almost a full year of conflicting rumors concerning the status of the Slingerland Drum Company, an announcement was made recently by Fred Gretsch, president of Fred Gretsch Enterprises and the Gretsch Drum Company. Gretsch informed *MD* that his company had purchased all of the assets of Slingerland on October 9, 1986. The ensuing months have been spent in transferring all of the existing inventory and production equipment from the previous Illinois location to Gretsch's facilities in Ridgeland, South Carolina. Production of Slingerland drums will be separate and exclusive from Gretsch drum production, and a 22,000 foot warehouse has already been dedicated to the Slingerland operation (which will be known as Slingerland USA, Inc.).

According to Fred Gretsch, "We plan to continue to make the products that have been made in the past, to the same specifications, and with a particular emphasis on the march-

ing and drumset lines. We're giving top priority to things like the *Radio King* solid-wood snare drums, and other quality items that Slingerland has been known for over the years. We will also continue to supply parts for the timpani, and mallet instrument production is under consideration at this time. It's going to take us a little while to get this all sorted out and on the shelf, but by the time this announcement reaches publication, we'll be well along the way towards that. We'd like to assure all of the loyal Slingerland players that the brand and the product will continue, and that they'll be able to get the parts and the new drums that they need for the future.

"We're very pleased to have a second major brand with us and to keep it an American-made product. That's really a good deal of the motivation for adding the Slingerland company to Gretsch, Inc., to begin with. Slingerland is just too good a name to see it disappear or turn into an imported drum."

HIGGINS PLAYS FOR JAZZ IN THE CLASSROOM



(Left to right) Billy Higgins, Herbie Lewis on bass, and Mark Levine on piano.

Billy Higgins recently celebrated his 50th birthday by playing for an enthralled audience of kindergarten through sixth graders at Longfellow School in Oakland, California. The performance was part of the "Jazz In The Classroom" program directed by teacher and KJAZ disc jockey, Barbara Hackett. Founded by Hackett and husband Ron Pelletier, the

program started in south central Los Angeles in 1978. Billy Higgins has participated in the program since its inception, along with Max Roach, Don Cherry, Abbey Lincoln, Pete Escovedo, and Randy Weston. Future workshops will bring Chico Freeman and Famoudou Don Moye to the young Oakland students.

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DRUMMERS INCORPORATED

Drummers Incorporated, an organization dedicated to the advancement of the drumming profession, has been created recently in England. Director Tony Bingham states that his organization is "Britain's leading active society for drummers." Drummers Incorporated publishes a newsletter four times a year, offering advice from top pros, a buy-and-sell column for equipment advertisement, a mail-order service offering members discounts on equipment, and an insurance program for equipment coverage. The group also

stages drum clinics and factory visits for members. In addition to Bingham, the board of officers includes Honorary President Simon Phillips, and Vice Presidents Brian Bennett, Robbie France, Lloyd Ryan, and Roger Horrobin. Although based in England, membership in Drummers Incorporated is open to American drummers as well, at an annual fee of \$12.00. For further information, contact Tony Bingham, Drummers Incorporated, 20 Checketts Close, Leicester, LE4 5EU, England.

ZILDJIAN HOSTS PIT GRADUATES

Graduating students from Hollywood's Percussion Institute of Technology (PIT) recently attended a dinner and educational presentation at the Avedis Zildjian Company's Los Angeles headquarters. PIT's new department head, Steve Houghton, arranged the visit as part of PIT's continuing inter-

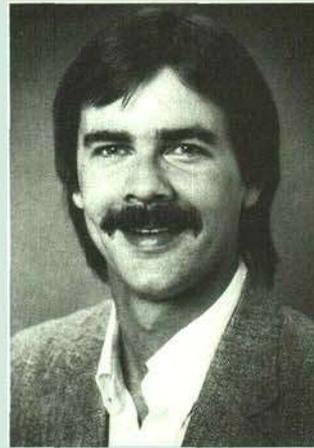
est in the ongoing education of its students. Zildjian West Coast Regional Sales Manager Steve Turpack, and Promotions Manager Mike Morse, combined an hour-long lecture with hands-on demonstrations and rock videos of key Zildjian-affiliated percussionists in action.

AUSTIN, RHODES JOIN PEARL

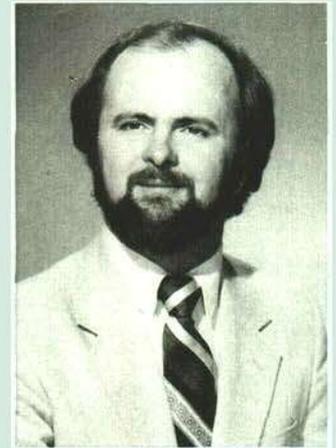
Ken Austin has joined Pearl International, Inc., as Artist Relations Manager, operating out of Pearl's West Coast branch in North Hollywood, California. According to Walt Johnston, President of Pearl International, "Ken's rapport with players of all genres and his business sense have already proven beneficial to this sensitive segment of our business. We are delighted to have a person of his professional playing background and percussion industry experience filling this most important managerial position."

At the same time, Larry Rhodes has joined Pearl's staff

as Advertising Manager. He will develop Pearl's ad concepts, create and organize nationally advertised promotions, organize and coordinate trade shows, and create and develop the dealer/consumer educational newsletter, the *Pearl-A-Diddle*. Prior to joining Pearl, Larry was editor of a Nashville-based entertainment and arts magazine. He is a former member of the entertainment department of the Times-Herald and Daily Press newspapers in Newport News, Virginia, and as a free-lance writer has contributed to numerous music-oriented publications.

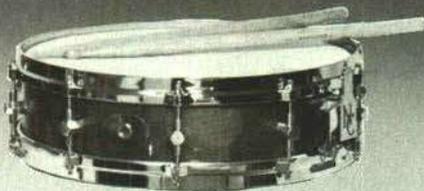


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ENDORSEMENT NEWS

Charlie Morgan and **Jodie Lynn Scott** are currently touring with Elton John, using Premier percussion equipment. Morgan supplies the band's beat with his *Black Shadow* kit with Premier's new *CL Series* heads. Percussionist Scott switches from her *Projector* kit to Premier *Elite* timpani, concert chimes, and other miscellaneous Premier percussion instruments throughout the show . . . Pro-Mark has recently added **Bernard Davis** to its artist roster. Davis is touring with Steve Winwood, and has an extensive background play-

ing jazz, R&B, and Gospel, as well as experience in TV and jingle recording. Meanwhile, Pro-Mark endorser **Luis Cardenas**—drummer for Renegade and also a solo artist—has just been included in the latest edition of the *Guinness Book of World Records* as playing the largest drumset in the world . . . **Ricky Lawson**, drummer for the Yellowjackets and currently on tour with Lionel Richie, is now using Drum Workshop bass drum, hi-hat, and electronic trigger pedals exclusively.



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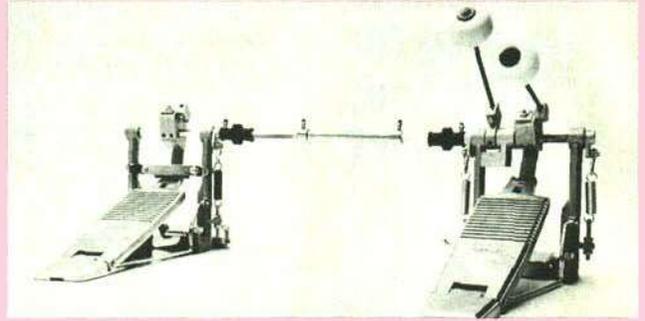
CB-700 EXPANDS INTERNATIONALE LINE



CB-700 recently expanded its Internationale drumset line with three new drumsets. The new *D Series* kits include the *IS700D* (seven-piece power set with four mounted power toms, power bass drum, 16 x 16 floor tom, 6 1/2 X14 chrome snare, and new *Quick Flick* quick-release hardware), the *IS800D* (all of the above plus a 16x18 floor tom), and the *IS802DB* (which features two 16x22 bass drums and one

16x16 floor tom). All new Internationale *D Series* kits include *Power Port* front bass drum heads and *Quick Flick* hardware, and are available in two new colors: midnight blue and mirror wine red. For more information, contact Dave Patrick, Manager of Percussion, Kaman Music Distributors, P.O. Box 507, Bloomfield, CT 06002, (203) 243-7872.

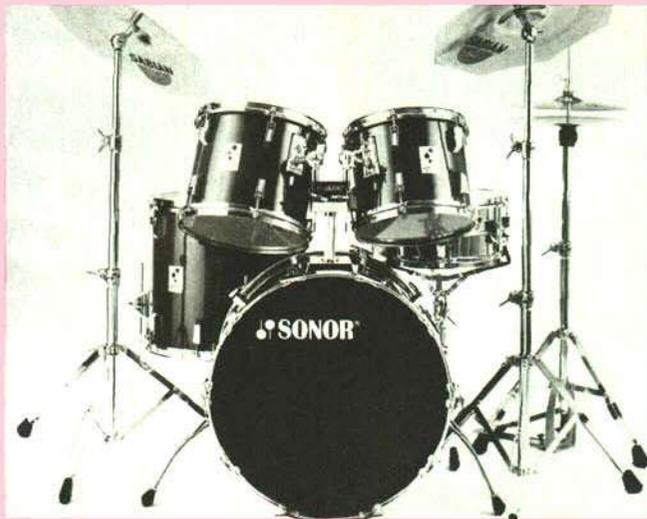
YAMAHA DOUBLE BASS DRUM PEDAL



Yamaha International Corporation recently announced the introduction of its *FP-710W* double foot pedal. Similar in design to Yamaha's *FP-710* single pedal, the new unit features a right foot pedal with two beaters. The angle of the additional beater is separately adjustable with a locking bar on the left foot pedal, allowing fine adjustment of the left pedal travel. For added stability, the left foot pedal of the *FP-710W* pair is supplied with a removable metal base plate contain-

ing two retractable, angled spurs. The pedal system employs two rubber-sleeved universal joints and a rigid, extendable connecting rod. These allow the left foot pedal to be placed near the hi-hat, while accommodating a wide range of distances and playing angles. The travel of the left foot pedal is also independently adjustable. For further information, contact Yamaha International Corporation, 6600 Orangethorpe, Buena Park, CA 90620, (714)522-9011.

HSS PERFORMER PLUS DRUM SERIES



HSS (Hohner, Sonor, Sabian) recently introduced the *Performer Plus* drumkit series from Sonor, designed for young drummers looking for a beginning set with the performance and quality of a professional set. The new series is available in creme, red, and onyx black finishes, and features newly designed, 9-ply all-

wood shells. The kits come equipped with Remo *Ambassador* heads top and bottom, and with a black resonator head on the front of the bass drum. The bass drum is fitted with ten tension lugs. For more information, contact your local dealer, or write HSS, P.O. Box 9167, Richmond, VA 23227.

BLACK RIMS FROM PURECUSSION



Purecussion, Inc. has announced the introduction of Black Finish RIMS. Available in standard lug configurations only, the new black RIMS offer the sound improvement features of suspension mounting while providing a unique visual appearance without any increase in cost over the already popular original chrome RIMS. Inventor Gary Gauger states, "We had gotten a lot of

requests from drummers for a finish that would give their RIMS more visibility, so we developed the black finish. Now a player can either contrast or complement the look of his or her drums and hardware with a choice of RIMS finishes—and still greatly enhance the kit's sound." Contact Purecussion, Inc., 5957 W. 37th St., Minneapolis, MN 55416, (612) 922-9199.

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NEW PRODUCTS FROM MAY INTERNATIONAL



Randall May International, maker of the MAY EA Drum Miking System, has recently introduced a new item within that system, as well as a totally new device for rapid drumhead removal or tuning. The MAY EA miking system has been expanded to include a Non-Drill Adapter for mounting the internal microphones within each drumshell. Without drilling holes in their drumshells, and without sacrificing any of MAY EA's exclusive features (such as shock mount and 180-degree rotation adjustment), drummers can now easily install MAY mic's themselves. The Non-Drill Adapters use existing lug nuts and tension rods, and require only minutes to install on most drums.

New from May International is the Torque Adjustable Powered (TAP) Drum Key. This power tool can be used for quick drumhead removal, fast,



automatically even head mounting, and manual fine tuning of all types of drums. Clockwise and counterclockwise rotation for tightening and loosening tension is possible at the touch of a switch. The unit's unique torque adjustment can be set to engage an internal clutch when desired head tension is achieved, so that uniform basic tension is automatic. A conveniently located clutch-lock allows manual fine tuning without changing keys. The TAP Key is compact and cordless, and comes with a recharger and standard-size, square-head tension rod drumkey socket. (Availability of other implements is pending.) For further information on any Randall May International products, contact the company at 7712-B Talbert, Huntington Beach, CA 92648, (714)536-2505.

NEW MOUNTING HARDWARE FOR SHURE SM98

Shure Brothers' new A98MK Drum Mount Kit makes it possible to mount an SM98 microphone on virtually any drum rim and to position the mic' to suit any miking concept. The A98MK features a flexible gooseneck section, adjustable height and angle, and matte black finish. According to Sandy Schroeder, Shure's Marketing Manager for Sound Reinforcement Products, "The SM98 has become recognized as one of the finest small condenser mic's available. With the introduction of this new mounting hardware, it has become one of the most versatile, too." For further information, contact Shure Brothers, Inc., Customer Services De-



partment, 222 Hartrey Avenue, Evanston, IL 60202-3696.

CAMBER SAVAGE CYMBALS



Out-Front, Inc., distributor of Camber cymbals, has unveiled a new addition to its Camber line: the *Savage* series. This new selection offers price value and is designed for the rock drummer by combining the sharp, modern looks of fierce logos with the heavy, hammered sound that delivers the ultimate

punch. The new cymbals are available in 14" matched pair hi-hats, 16" crash, 18" crash-ride, and 20" ride sizes, and are available individually or in pre-pack sets. Contact your Camber dealer or Out-Front, Inc., P.O. Box 807, Lynbrook, NY 11563, (516) 887-3531.

BOSS PERCUSSION PADS



BOSS has entered the world of electronic percussion with the introduction of three BOSS *DRP Doctor Pad* self-contained dynamic percussion pads. Each pad offers six different PCM digital sound sources and various control functions. *DRP-I* has two snare drums, tambourine, hand clap, cymbal, and timpani; *DRP-II* has two bass drums, electronic tom, steel drum, gong, and

star chime; *DRP-III* features smashing glass, cowbell, timbale, scratch, quijada, and gong. Any of the six digital sound sources in each pad can be dynamically controlled by tapping the touch-sensitive pad. Tuning the sounds is as easy as turning the pitch control. Since the pad is touch-sensitive, the pitch can also be determined by the strike force: the harder the pad is struck, the higher the pitch will sound. Delay and sweep controls are also featured, as well as a "trigger in" jack for using the sound sources with a rhythm machine, and "audio in" for mixing several pads together. An optional pad holder allows two units to be used with a standard tom floor stand. For more information, contact RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040, (213) 685-5141.

EVANS RESONANT HEADS

Evans *Resonant* heads are the first to have been developed exclusively for use on the bottoms of tom-toms and fronts of bass drums. *Resonant* heads are medium-gauge, single-ply heads that work well in combination with any single- or double-ply batter head to produce the bigger, more open drum sound that is preferred by many of today's top recording and touring drummers. The heads

can also be used as "finish" heads for exciting visual effects. They are available in white, clear, black, blue, and red, in all popular sizes. *Resonant* heads feature Evans' specially selected plastic film, exclusive 45-degree precision-formed collar, and composite hoop. See and hear the heads at your local drum shop, or write Evans Products, P.O. Box 58, Dodge City, KS 67801.



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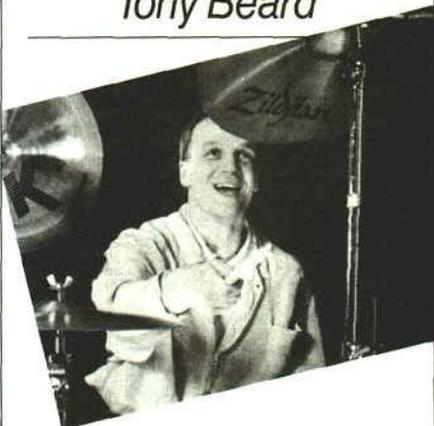
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Profiles in Percussion

Tony Beard

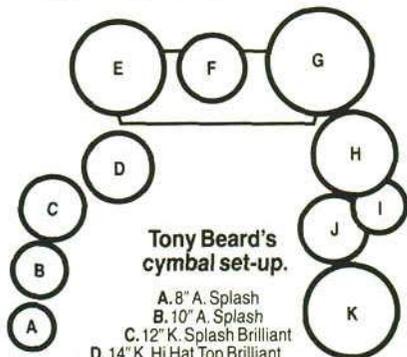


He's one of a new generation of studio musicians who helped shape the sound and feel of modern music. He's explored the newest electronic technologies. And established the hippest of playing styles—one that's punctuated the rhythm tracks of many hit records.

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."



Tony Beard's cymbal set-up.

- A. 8" A. Splash
- B. 10" A. Splash
- C. 12" K. Splash Brilliant
- D. 14" K. Hi Hat Top Brilliant
- 14" Z. Dyno Beat Hi Hat Bottom
- E. 18" A. Thin Crash F. 13" A. Thin Crash
- G. 20" K. Ride H. 16" A. Thin Crash
- I. 10" A. Splash Brilliant
- J. 13" K. Hi Hat Top and
- 13" Z. Dyno Beat Hi Hat Bottom
- K. 19" K. China Boy

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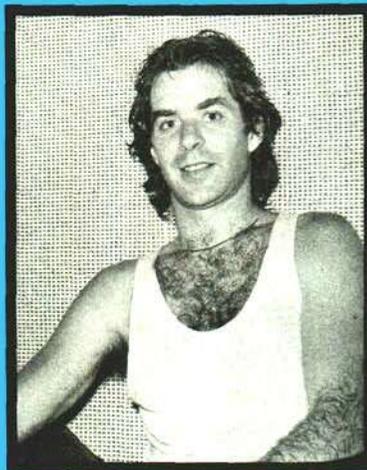


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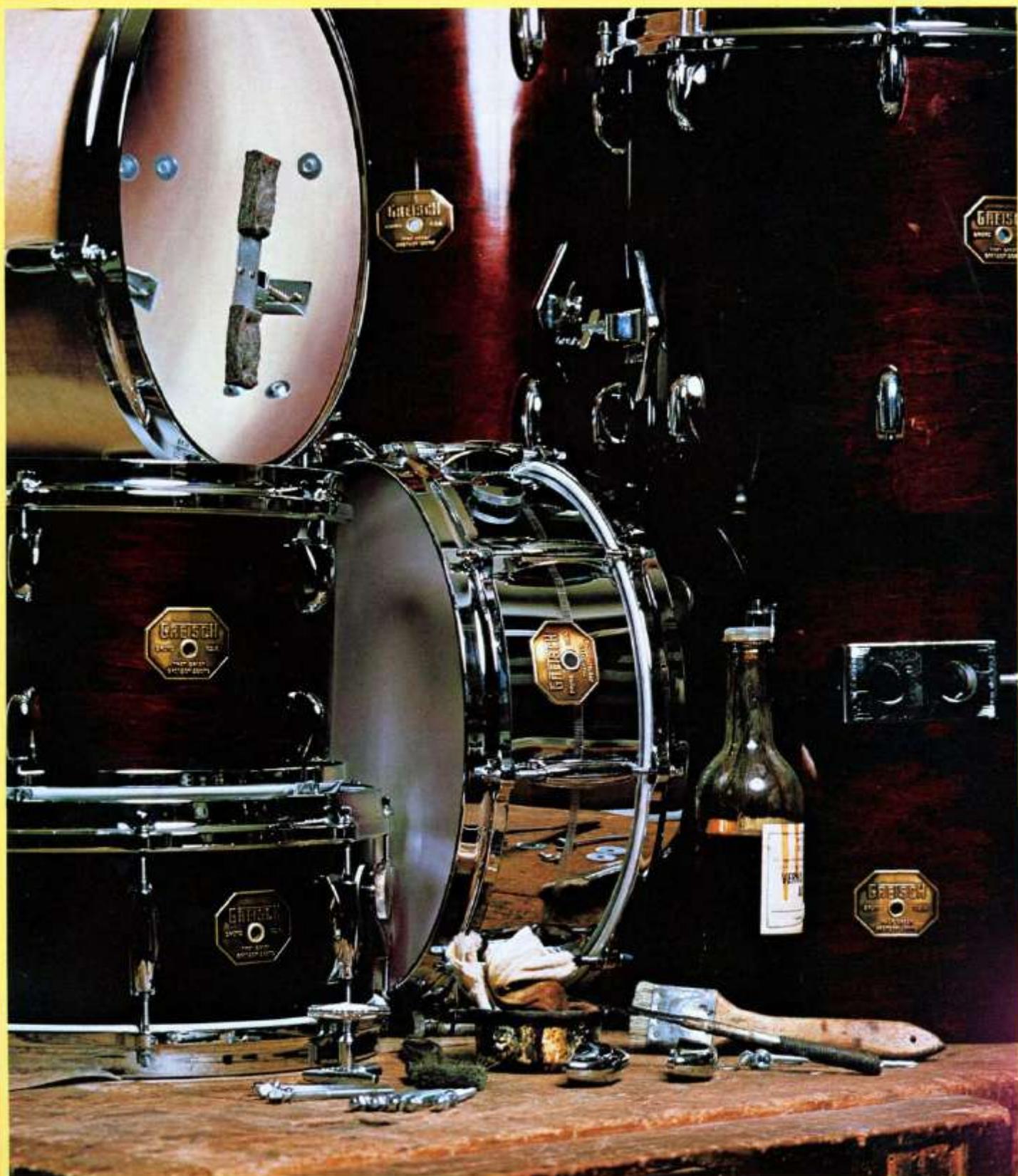
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A close-up photograph of Steve Gadd, a renowned drummer, looking directly at the camera with a slight smile. He has dark, wavy hair and a beard. He is wearing a blue t-shirt under a dark vest. His right hand is resting on a Zildjian cymbal, which is the central focus of the image. The cymbal features the Zildjian logo, a stylized 'Z' composed of horizontal lines. The lighting is dramatic, highlighting his face and the metallic surface of the cymbal.

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