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Issue 90

Vinnie Colaiuta

Stan
Levey

Neil Peart
Sound Supplement



Plus: Music Medicine
Touring Europe With Sandy Gennaro
Buddy Rich's "Channel One Suite" Solo

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Features

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VINNIE COLAIUTA

He first came to national attention with Frank Zappa, and since then Vinnie Colaiuta has played with such artists as Joni Mitchell and Chaka Khan, and is currently the drummer on the Joan Rivers show. Although most people consider Vinnie's technique awesome, Vinnie himself wants to revamp it, and in this interview he explains why.
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STAN LEVEY

This innovative '40s jazz drummer, who performed with Dizzy Gillespie, Charlie Parker, and Stan Kenton, discusses the influence Max Roach had on his style, reminisces about the 52nd Street clubs, and explains why he retired from drumming.
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Because drumming is such a physical activity, drummers often require specialized medical care. *MD* spoke with Dr. Emil Pascarelli, Margo Donaldson, Dr. Richard Eaton, and Caryl Johnson about the medical treatment that they are offering to drummers at the Miller Health Care Institute of New York.
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To All MD Readers



Welcome to the May issue of *Modern Drummer*. *May! What happened to April!* Please, before you run to the phone to call us or start to write a letter demanding to know what's happening, hold on so that I can clarify the matter.

We are calling this the May issue, because we're making a slight adjustment in our issue dating. We need to move our dating up by one issue, and this is the best way to accomplish it. We've done this to place us in an earlier time frame for the delivery of newsstand, dealer, and subscriber copies of *MD*. Rather than reach readers at the tail end of the month prior to the cover date, we'll now arrive about 15 days sooner. For example, the June issue of *MD* will now reach its destination on or around May 15.

What happens if you're a subscriber! Well, our computer system has undergone some carefully revised programming, which automatically adjusts all subscriber expiration dates. What this means is that you'll be receiving *one more* issue beyond your original expiration date. If, for example, you started your subscription with the January '87 issue, you'll continue to receive a monthly magazine through January of next year, thus giving you the full 12 issues you paid for. This makes up for the loss of the April issue for this year. Sound confusing? It's not, really, but feel free to contact our Circulation Department if you have

any problems understanding all of this.

Aside from the fact that this change makes us more timely, it was also something we needed to do to accomplish a couple of goals: first, to release (for starters) another 25,000 copies of *MD* around the country, and second, to satisfy the requirements necessary for licensing *MD* to foreign nations. We think it's really exciting that, even now in its 11th year, *Modern Drummer* continues to spread its wings to all corners of the world.

While I'm on the subject of increases, I'm sure you've noticed that our cover price is now \$2.95—up 20 cents. I won't bore you with the obvious economic factors that result in price increases, other than to simply say that, every year, *everything* costs more—from printing, to paper and postage. Unfortunately, there's a limit on how much a company can absorb before passing an increase along to customers. However, I'm hopeful you'll also note that recent *MDs* are expanding in coverage, are now perfect bound, offer more color pages than ever, and contain more and more *Sound Supplements*. We've now had them by Andy Newmark, Peter Erskine, Rod Morgenstein, and, in this issue, the revered Neil Peart. Is that worth an additional 20 cents a month? I'd like to think so. See you in the June issue. Expect to see us around the middle of May.

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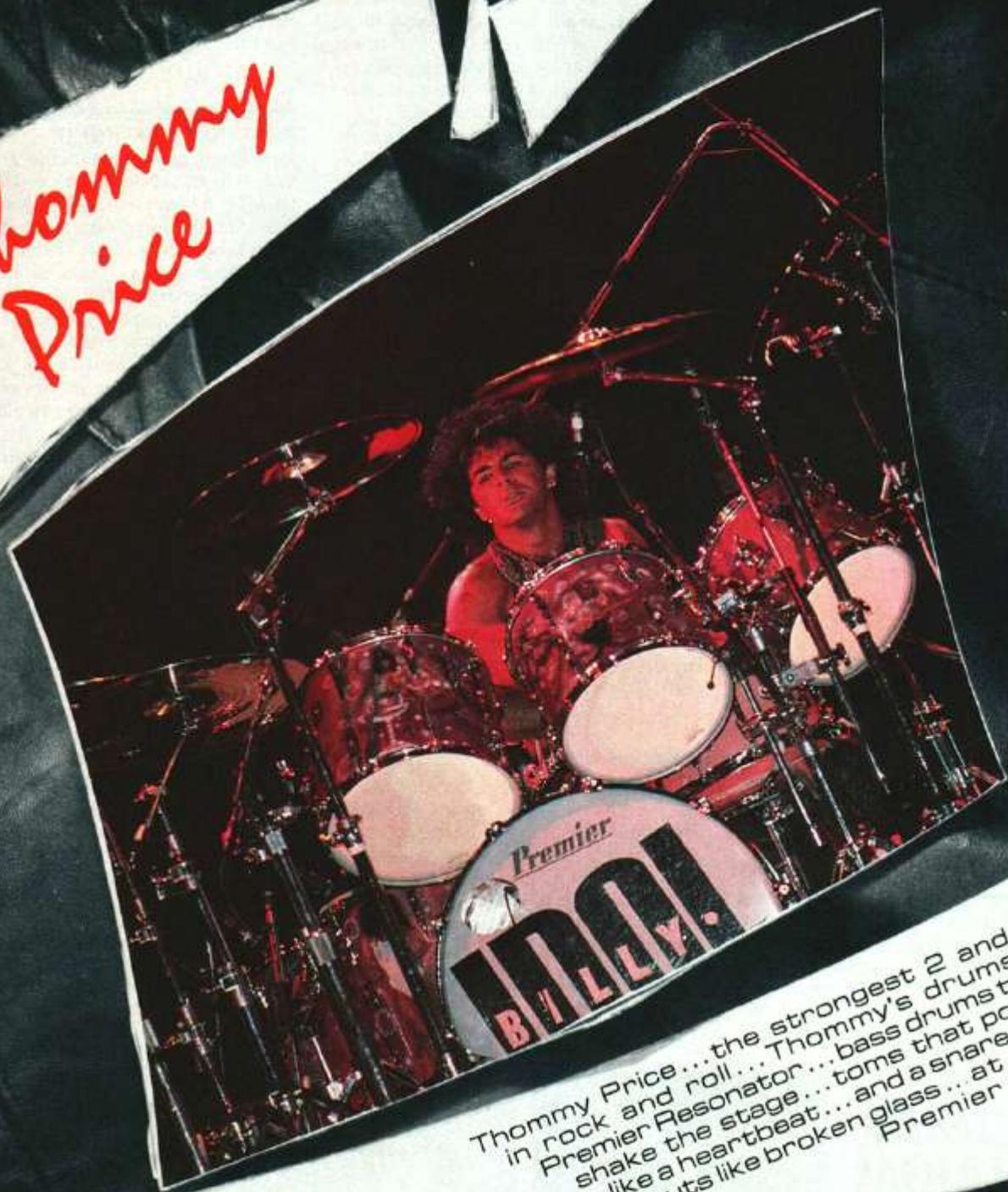
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ISSUE DATE: May 1987

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PREMIER

GREGG BISSONETTE

I have been an avid MD reader for about four years now. I don't play drums, but your interviews are always so interesting and informative. I love 'em.

I just wanted to say thanks for such a super interview with Gregg Bissonette. He is definitely one drummer who has "come into his own." I remember when I used to sit for hours and watch him play in various clubs around L.A. You could tell that he was dying to "cut loose," and I knew that, with his persistence, he would make it. I'm thrilled to see his two biggest dreams come true: to play in a great rock 'n' roll band, and to make the cover of MD. (Gregg, you deserve it!) Thanks for a super magazine!

Michelle Dodd
Music Director, KEZY
Anaheim, CA

As a reader and fan of your magazine since its inception, I found the January '87 issue to be one of your more enjoyable efforts. Gregg Bissonette is a fine drummer who I admire. The only thing I don't understand is why someone who could play with Maynard [Ferguson] would even dream of leaving. Maybe when I'm on MTV six times a day, I will understand.

I really enjoyed your article on Woody Herman's drummers. Dan D'Imperio got a good paragraph. Isn't he worthy of a whole article? He was hot with Maynard and super on Woody's 40th anniversary album. I think an article on him would expose your readers to a fine—but relatively unknown—talent.

Jack Wells
Edgerton, MO

GARY AND ROD

Your interview with Gary Husband was awesome. I was listening to a recording of

Allan Holdsworth's *I.O.U.* album through my headphones as I was reading what Gary had to say about his soloing and about Jimmy's loving to play next to him. It was all so evident in the interview. It was as if Simon Goodwin had constructed the interview around the album. Good job!

Rod Morgenstein's *Sound Supplement*—what a great learning tool. I'll be referring to it and all the available information you people at MD pack into every issue. You're getting better with each one!

Pete Desmond
Huntington, NY

DON BREWER

I would like to thank *Modern Drummer* for the good article on Don Brewer in the January *Update* column. I had the pleasure of meeting Don during his 1983 tour with Bob Seger, and also recently—during Bob's current tour. Don is playing great, and it's easy to see that he's enjoying it.

While I've seen most of the famed rock drummers of the late '60s and early '70s (including Bonham), only Don Brewer could hold the complete and total attention of a full arena while soloing for 15 minutes. To me, he has been the epitome of a true rock drummer. It's time we give the Brew his due! Keep on rockin', Don and *Modern Drummer*.

Ernie "Roscoe" Magness
Charlotte, NC

BRYAN HOLMES

I'd like to thank you for the article on Bryan Holmes of the Producers. It's good to see such a deserving player featured in your magazine. His drumming is very exciting, and he is just as exciting to see live. Some of the syncopation patterns he plays are simply mind-boggling. I highly recommend that anyone who has not seen

or heard this outstanding player do so. Hopefully, we may soon see him on the cover. Congratulations, Bryan, from your #1 fan!

Joe Agerton
Meridian, MS

RESPONSE TO STROUD

Regarding comments made by James Stroud in his recent interview [December, '86MD], it seems that, although his talents as a drummer and producer are vast, obviously his memory is not. Having worked with James for six years as bassist for Malaco Records, and again at Bang Records, it escapes me how he could forget that the band that actually cut [Eddie Rabbitt's] *Horizon* album in six days was indeed Larry Byron on guitars and James on drums, but with Alan Feingold on keyboards and myself on bass guitar. David Hungate was added on some last-minute tracks done in Nashville, while I was busy touring with Eddie Rabbitt. He did not contribute his talents to the records mentioned by James.

I realize that, while doing 90 sessions a month, they may start to run together, but when you are talking about gold and platinum records, let's give credit where credit is due.

Don Barrett
Bassist/writer
Nashville, TN

SIMPLY A DRUMMER

I love your magazine! I started reading MD four years ago, and I'm very thankful for the knowledge I've gained since then. I've been playing drums for ten years, and I'm sure that many drummers can relate when I say that music is my life. To me, it gives life meaning.

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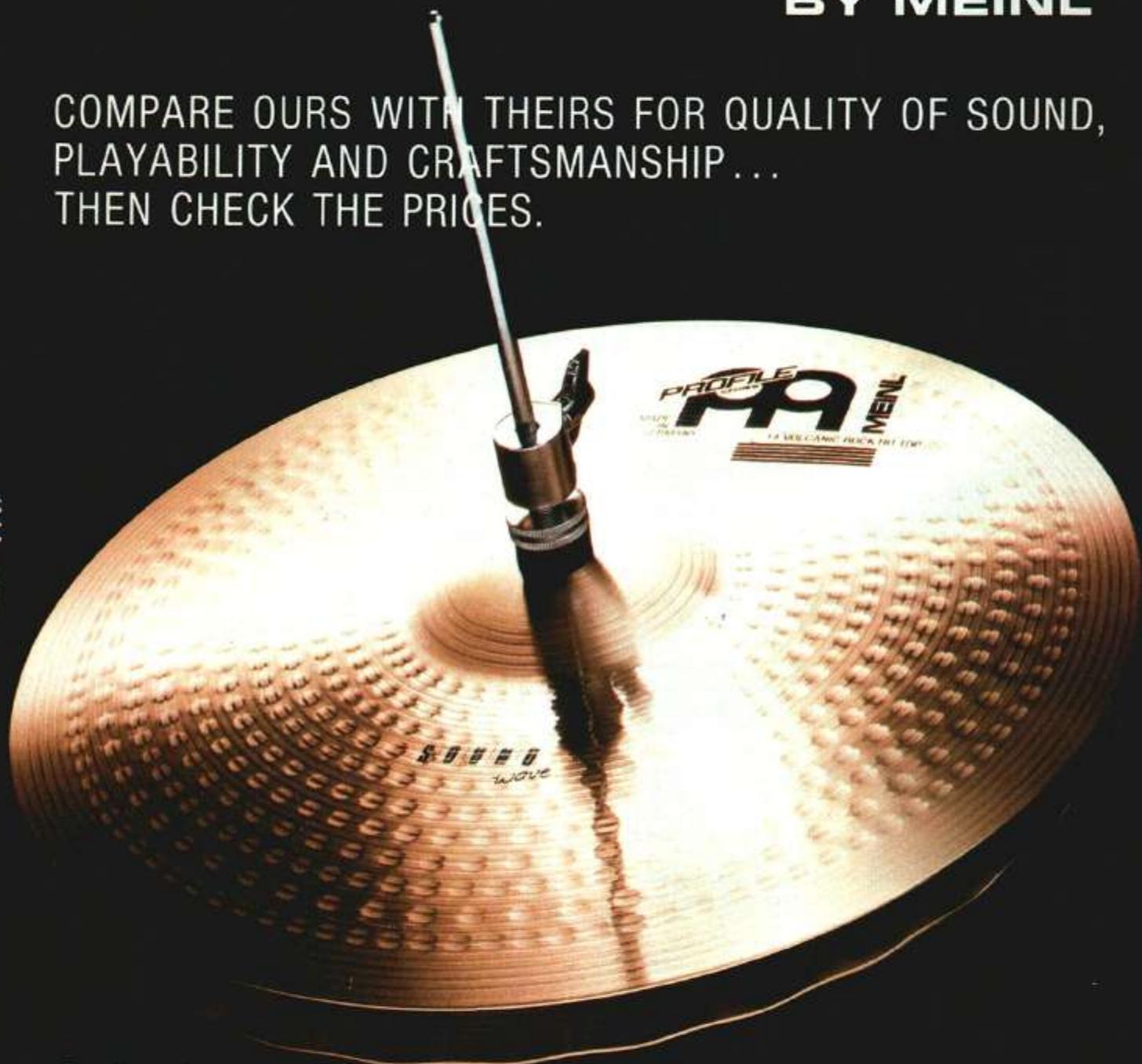
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Photo by Doug Vann



Last July, **Andy Newmark** worked on a jingle in New York City with Billy Preston. It was the first time the two had seen each other since doing the George Harrison tour together in 1974. When Andy asked Billy what he was doing, Preston replied, "I'm doing a TV show called *Nightlife*. How would you like to be the drummer on the show?" In answer to this question, Andy quipped, "How much do I have to pay you?" According to Newmark, "Within 48 hours, I met the producer of the show, David Brenner, and

all the other band members. Billy basically got me through all the bureaucracy, and I was given the job. It saved my life, since the drum machines had cut my income at least by half.

"I love it," Andy continued. "It's the first time in my 36 years that I've had financial security. I was ready for this. I had just turned down an audition with Lionel Richie and another audition with Al Jarreau to go on the road for six months. I wanted to make a living in New York City. I'm much happier being in one place and having a routine. Even though I'm making about one-third of what I would make on the road, it's made a fantastic difference in my life being in New York and knowing that, for 40 weeks, I have this job.

"I love this band. It's Billy Preston on piano, David Spinozza on guitar, Lou Marini from the Blues Brothers on tenor sax, and Francisco Centeno, who was with Ashford & Simpson, on bass.

Harold Wheeler, a very well-known Broadway arranger, is the musical director. I love the way I sound in this group. There are no ego problems in this band. No one is trying to play leader or be a dominating force. Everyone respects and appreciates everyone else. David Brenner and everyone on down are really nice people. It's been fantastic."

In addition to the TV show, the *Nightlife* band occasionally backs up Billy Preston at places such as the Ritz.

According to Andy, "What it comes down to is that we occasionally will do a show on the weekend for Billy. It's just very convenient, because we're all working together every week and we know all of Billy's music."

In addition to the *Nightlife* band, Newmark has also been playing with a group called Big Dog. "Prior to getting the *Nightlife* job, I thought it would be a good idea to put together a band to play one night a week in the City in

order to let people know that I'm around. Big Dog is more Jim Campagnola's band than anyone's, but [bassist] Ivan Elias and I met him, heard his music, and got behind him in order to form the band. Back in June, we started rehearsing Jim's music and started doing one night a week down at the Bitter End in Greenwich Village, and more recently at Mikell's. It's very high energy. We all get to play exactly the way we like to play, and Jim's music is a perfect showcase for me. It hasn't brought the exposure I had hoped it would, but since the TV show came along, that wasn't necessary. I can play with Big Dog just for fun."

Andy has also been working on Bryan Ferry's new solo album, but according to Andy, "The show is the main thing. I'm happier than I've been in years, playing with this band and walking to work every day. It's really made a big difference in my life."

—Susan Hannum



Mark Zonder says that leaving Warlord a couple of years ago was the best thing that could have happened to him. "It opened my eyes to a lot of different things. In the last year or two, I've gotten heavily involved with a lot of electronic stuff—not so much from the point of view of programming, but incorporating it into the playing.

"I did the last 14 or 15 albums for Metal Blade Records as far as drum tuning and a little electronic processing were concerned. Some of

the bands are Fates Warning, Omen, Lizzy Borden, Heretic, and Flotsam & Jetsam. The way this all came about was that the engineer who did all these albums always had a problem with the drum sound. He liked the way I did things, so it enabled me to go in and get the sound. I've done everything from real nice setups where the drummer had it together but couldn't really tune the drums, to someone with tom-toms that were 12", 12", 13", and 13" who wanted them to sound like 8", 10", 12", and 14". It enabled the drummers not to have to worry about that aspect of the drums; all they had to do was play. I really learned a lot."

In addition to tech work, Mark is, of course, playing. One situation with which he is involved is a band called JRG—the Joe Richardson Group. "We both came from 'heavy metal' backgrounds, and now we're doing commercial hard rock. We're going for that less-is-more principle. It's

à la Journey: commercial, but the guys can really play. Two weeks prior, I was drilling with the metronome so I'd be prepared. I used an acoustic kick and an acoustic brass snare drum, and I was triggering an SDS7 brain and a Roland drum machine at the same time. Those tom-tom sounds are the best I've ever done in my life. There's one song that is sort of a drum song, you could say, and it's got a nice rhythm. It's not Warlord slamming down heavy minor chords and talking about the end of the world, but it's me."

Mark is also working with Jack Lee, who has written material for such artists as Blondie and Paul Young. "It's very groove oriented and very different from the other project. I spent six years devoting myself to one thing, and I couldn't do anything else. Now I want to do everything. It all has to have musical substance, but I'm really enjoying doing different things."

—Robyn Flans

It's been 20 years since Deep Purple burst on the scene and the band's drummer, **Ian Paice**, began to shake the world with his distinguished style and immense power. On the band's 20th anniversary this past January, Purple released their newest offering, the *House Of Blue Light*. One thing's for certain: Ian Paice is as solid and consistent a player as ever. Ian himself has barely changed since the first release, *Shades Of Deep Purple*, nearly two decades ago. He still has the muttonchop sideburns, the familiar wire-rimmed glasses, the curly hair—he appears not to have aged at all, amazingly.

But is there a change in the way he approaches his drumming? "There is a major change," Ian begins. "In those early days, musicians were trying to prove what they could do, whether they were guitarists, drummers, or whatever. There's less pressure now to dominate every bit of music you play, and you can actually

continued on page 8

Santana Rhythm Section

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Armando

Raul

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Paice continued from page 6

sit back and create the best thing for the piece of music you're doing.

"Also," he continues, "in rock 'n' roll, the framework that you can work within has been narrowed, unfortunately. Rock tunes have become much more structured than they ever were, and a drummer going crazy all the way through the record doesn't actually fit into the scope of anything anymore. So for me, the major change is that, back then, I felt

I had to try to impress with everything that I did, and I could, at any time, do whatever I wanted. Now, I don't feel the pressure to do that, but if I did want to, I wouldn't be allowed because the songs aren't the same. Everyone functions as part of the band rather than attempting to be the virtuoso."

lan's playing sounds so precise and skillful that one might naturally assume that he's not an "ear player." Yet he maintains that his approach origi-

nated through imitation, and he still hasn't bothered to self-analyze his style after all these years. "I used to listen to records and work out the way things sounded by just doing it," Paice explains. "If it sounded complicated on record, then I'd find a way of making my drums sound similar. And the only way some of those things could be produced was by involving some kind of technique. What the hell that technique might be, I have no idea. There are people who

know more about the things I actually play than I do, but I don't really want to know. For the way I play, it may be a regressive step to analyze it. So basically, it's like mimicking the feel and sound that I've heard. The thing that is amazing to me is that some people think I do have technique. I'm just lucky in two respects: I can create things from what I mimic, and I have a modicum of speed, along with control."

—Teri Saccone

Butch Trucks has traded in his drumsticks for a briefcase. His hair is short and neatly trimmed; it no longer drapes to his shoulders, swinging with the blues-rock rhythms he and Jaimoe Johnson set for the Allman Brothers Band. He's given up the drugs, the groupies, the booze, and the hotel rooms between gigs. He's become an entrepreneur, and he's hoping his small-business idea will make a big noise in the entertainment industry.

Trucks and his fellow investors dedicated the future site of Pegasus Studios Inc. last November—a facility that promises to become the most state-of-the-art multi-purpose recording center southeast of Nashville. "I'm a businessman now," says Trucks, who now calls Tallahassee home. "What I'm putting together, after all my years of experience, is an environment with the best facilities and the best people."

It is the fulfillment of a long-time dream for Trucks. "On every album we did, I was either directly or indirectly

involved with producing," he says. "I decided years ago that, sooner or later, that was what I wanted to do."

Trucks' life has changed since the band's glory days in the late '70s. "I was a hard-drinking, hard-living, hell raiser," Trucks laughs. "I got myself in more trouble . . . I finally met a girl who told me what an ass I was being. I got out of Macon. In some ways, I'm a lot more boring than I was. But I feel a lot better."

Trucks married the woman who turned his life around, Melinda Wadley, 12 years ago. They have two children, Seth, 11, and Elise, 7. Butch is studying classical music—he also plays piano—at Florida State University, while Melinda works on her master's in painting.

Trucks learned that state officials have been seeking ways to develop Florida's film industry. "I discovered that the post-production facilities are not here," Trucks explains. "Producers are coming in, doing their filming, and going

back to L.A. to finish. I plan on being the first scoring facility in Florida."

The state pitched in \$150,000 to help Pegasus take wing. Gadsden County pledged community development funds, and the federal government offered loan guarantees. International Telephone and Telegraph is financing the equipment, and a Florida utility company is offering the property lease. Pegasus could be airborne by the time you read this, Trucks says.

Meanwhile, he'll continue playing with a local jazz group, River Breeze, and will play reunion concerts with the Altaians from time to time, as he did in November at Madison Square Garden. But for the foreseeable future, Trucks' life is his family, his studies, and Pegasus. "I just got sick and tired of the road life. There's nothing better in the world than playing, but the life just wears you down."

—R.L. Steinback

Anders Johansson is getting ready to record Yngwie Malmsteen & Rising Force's fourth album—his third with Malmsteen. "Yngwie's music requires you to be able to play pretty much everything. In other words, you must be versatile. You have to be able to play fast and slow, and very complex double-bass drumming all the time, too. You also have to be powerful. Yngwie is so loud on stage that you have to play powerfully to be heard at all. When we record, Yngwie is pretty demanding, but live, we can pretty much play whatever we feel like. Live is totally different from the records."

The most recent album, *Trilogy*, is much more commercial than previous albums, according to Anders. "My playing is much more basic, but there are a few tracks that are freer. The music required a more basic playing, so I didn't mind, really. It was much simpler and a little easier for everybody."

—Robyn Flans

Doane Perry can be heard on Dragon's new album, *Dreams Of Ordinary Men*, produced by Todd Rundgren. Doane co-wrote the title track and one other song. He also toured with Dragon through last month. While in Australia with Dragon, Doane did a lot of free-lance work for artists such as The Party Boys, Richard Clapton, Mark Edwards, and others. Last fall, Doane toured with Jethro Tull and then worked on a Tull album due out shortly. The album's release will be followed by a Tull tour. Doane can also be heard on Sharon

O'Neill's upcoming LP.

Waifredo Reyes has been working with David Lindley. **Michael Mason** has been working with Brian Wilson and John Elefante, as well as being a MIDI specialist for Michael McDonald's live concerts. Mason also engineered the film score for *House Of The Rising Son*. **Paul Hines** has been doing live work with El DeBarge, as well as producing an artist by the name of Jasper. **Machito Jun.** with Machito Jun. & The Piscean Dreamer Quintet recently finished 53 concerts in 64 days, and looks forward to a sum-

mer tour of Europe and the U.S. **Rick Shutter** recently finished a studio project for Paul Shafer and Jesse Cutler, and another project with the Hello People. **Marvin Kanarek** recorded two sides with the Bone Daddies. He also played on such jingles as Lerner Stores, Nissan Trucks, Del Monte, the California Lottery, the Colorado Lottery, Charlie Brown Restaurants, Coors, Mazda Trucks, Lucky Stores, and Volkswagon. **Danny Gottlieb** recently recorded a live album with Gil Evans. **Rod Morgenstein** has relocated to New York. **Jim Blair** worked

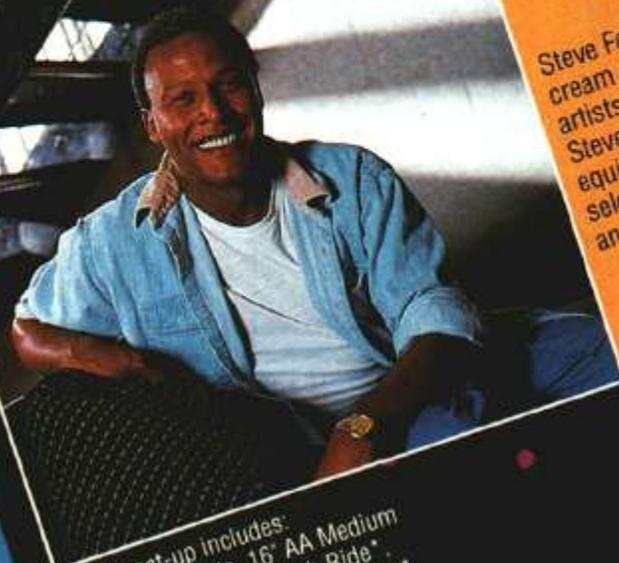
with Howard Hewett toward the end of last year and is currently working on a new Animation album. **Don Henley** is working on a new album. **Jim Keltner** has been doing some work with Elvis Costello, as well as recording with Don Henley. **Jim DeGrasso** recently in the studio with Y&T. **Carl Allen** recently touring with the Terence Blanchard/Donald Harrison Quintet. Carl also appears in a video with Freddie Hubbard for Gilby's Gin. Steve **Ferrera** is now drumming with Suzanne Vega.

—Robyn Flans



A CUT ABOVE...

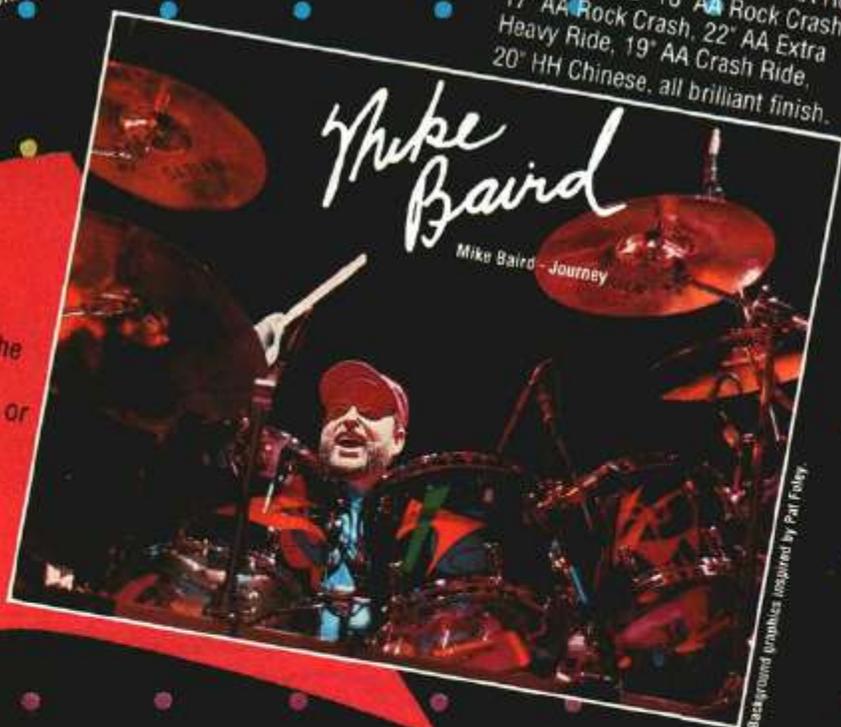
Steve Ferrone
Steve Ferrone - Duran Duran



Steve's set-up includes:
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Thin Crash, 18" HH Crash Ride*,
20" HH Mini Bell*, 10" AA Splash*
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Mike's set-up includes: 14" AA Rock
Sizzle Hats, 2 - 18" AA Rock Crash,
17" AA Rock Crash, 22" AA Extra
Heavy Ride, 19" AA Crash Ride,
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STEVE SMITH

Q. Your drumming has been an inspiration to me; I feel that you are, by far, the best all-around drummer in music today. My questions are: (1) How is the fill in the beginning of "Where Were You?" played, (2) how are the fills between the words "believe" in the song, "Mother, Father" played (especially the first and third fill), and (3) what were the head combinations used on the toms on the *Escape* album?

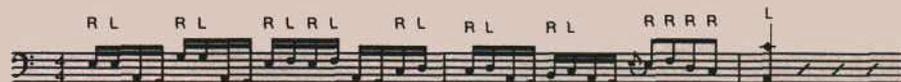
Rob Destocki
Canoga Park, CA



Photo by Rick Malkin



A. Thank you for the compliment; I appreciate it. Let me say first that the drumset used for the songs you have questions about had four rack toms, two floor toms, and two bass drums. Now, to answer your questions in order, first here's the fill from "Where Were You?", from the *Journey Departure* album.

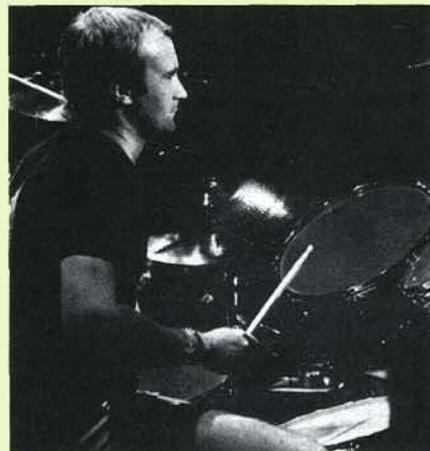


This is the fill leading into the section of "Mother, Father" from *Journey's Escape* album that you questioned. Hopefully, the sticking will help.



Finally, the heads used on *Escape* were all Remo clear Ambassadors, top and bottom.

PHIL COLLINS



Q. I'm a great fan of yours; I think you're an incredible drummer. I'd like your opinion on the proper technique for playing the bass drum pedal. Do you feel that it is better to toe the pedal, with the heel up, or to use the lower leg muscles with the heel on the pedal? Which method do you feel is more effective in trying to build speed? Also, I've seen your colleague, Chester Thompson, in clinic, and have observed a technique he uses to build speed in the left hand: alternating eight beats with each hand. Do you have some technique advice along those lines, as well?

Ben Schilke
Belle Mead, NJ

A. Thanks for the praise; it's always welcome! I have always played the bass drum pedal with the toe only, with the heel up. However, I must stress that obviously this may not suit anybody else. I've been doing it that way for 30 years (I'm only 36, mind!), so it's a little tricky to change now. As for the point of exchanging eights with each hand, Chester and I often warm up together doing just that: eights, then fours, then twos, then single strokes, and then back to eights. Good luck!

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Q. I have been drumming for approximately 11 years now (I am 19 years of age) and have come to a very important decision in my life: Do I go on with drums, or do I go into a job that socially conforms to society? I have chosen to go on with drumming, and I need your help. What are the best schools to go to for learning the art of playing the drumset? My goal is to join or form my own band, and I would like to be the best set player I can be when this goal is achieved.

C.V.
Troy, OH

A. There are several professionally oriented drum schools, most of which have been featured at one time or another in MD and all of which advertise regularly. They include Drummers Collective in New York City, and the Dick Grove School and Percussion Institute of Technology (P. I. T.), both of which are in the Los Angeles area. The Berklee College of Music in Boston is well-known as the alma mater of many top drumset players. Also highly regarded are the music programs of such academic institutions as the University of Miami, North Texas State, and the University of Illinois. There are many fine music programs in schools across the country; it might be worth some correspondence on your part to research the ones near you or any that you might be particularly interested in across the country. The main thing is to determine whether the music program offers a "major" in drumset playing, as opposed to a general "percussion" major which might not offer you the focus you desire.

Q. While cleaning my cymbals recently, I noticed a crack in one of my crashes. The crack isn't long yet—about one centimeter. How can I prevent the cymbal from cracking further?

K.A.
Worthington, MN

A. Stopping a crack in a cymbal is a delicate procedure that requires a bit of skill and a lot of care—and ultimately cannot be guaranteed to work. How you go about it depends on where the crack is.

Stop-drilling is best when the crack appears in the shoulder area of a cymbal, curving with the grooves. The idea is to put a tiny hole at the point where the crack stops on either end. The difficulty is in locating that precise point; cracks often extend microscopically, beyond the point that you can see with your eye. The aid of a magnifying glass is sometimes helpful in this case.

If the crack begins at the edge of the cymbal and extends straight inwards towards the bell, you can sometimes create a V-shaped "notch" from the edge of the cymbal in to a point just beyond where the crack stops. This should stop further cracking, and should also prevent pieces of the cymbal from breaking off, as they might if you just tried to stop-drill the crack and do nothing else.

If the crack is circular in nature, curving around the cymbal just near the edge, it is sometimes possible to grind off a small portion of the edge to a point just inside the crack. You can choose either to do this only where the crack occurs—creating a "flatted" portion on the cymbal—or you may attempt to grind the cymbal down the same amount all the way around—thus creating a cymbal with a smaller diameter. This method has been used successfully by several drummers. You should be aware, however, that the resulting "new" cymbal will have a slightly altered sound from the original. This may or may not prove favorable.

No matter how you approach the job, you should get the help of someone skilled in metal machining. You cannot apply so much grinding force that you create a heat buildup; that heat will destroy the cymbal's temper and ruin its sound. With fairly thin cymbals, it is sometimes possible to do some cutting with sheet-metal shears, ceasing actual grinding and/or smoothing to a minimum.

As mentioned before, in no case can you be guaranteed that

you'll stop the crack for good. On the other hand, not only have drummers been using these methods with success for years, but many have been playing cracked cymbals—cracks and all—for long periods. Just be sure to keep an eye on the crack if you choose to continue playing the cymbal; you don't want to run the risk of the cymbal actually breaking apart on stage.

Q. I have a Tama 14x8 wood-shell snare drum. I decided to see if my bearing edges were true by placing the drum on a flat, level surface. The batter side was perfectly flat, but the snare side had considerable gaps directly beneath the snare strainers. Is this supposed to be this way? If so, what effect would this have on snare "buzz"? This snare seems to "buzz" more than any I've ever had.

K.C.
Hollidaysburg, PA

A. The depressions that you describe on the snare side head of a snare shell are, in fact, the "snare beds" and definitely belong there. Without them, there would be no clearance for the snare holding material—tape, string, etc.—to pass between the drum-shell and the bottom side snare head. The bed should be just deep enough to allow this clearance, but not so deep as to create a problem in keeping the bottom head evenly tensioned.

Snare beds probably don't contribute too much to snare "buzz" in and of themselves. If anything, they may serve to reduce it a bit. That's because it is often the case that a snare head won't be quite as tightly tensioned over the snare beds as around the rest of the shell. Many drummers have found that loosening the snare head tension just at the lugs beneath the ends of the snares—precisely where the snare beds are located—helps to reduce snare "buzz."

Q. I have a seven-year-old set of Pearl drums with the wood/fiberglass combination shells. I'm very satisfied with the sound, but I'd like to get the drums re-covered—or actually, refinished. They are currently covered in pure white, and I'd like them to be refinished in Pearl's piano black lacquer. How can I go about this? Can Pearl do it for me?

M.M.
Atlanta, GA

A. According to Pearl's Al Duffy, Pearl only applies its black lacquer finish to maple shells. He specifically recommends that you don't try to refinish the shells of your drums. As an alternative, he suggests that you consider Pearl's new super-duty, high-gloss black covering material. The material has so much more integrity against problems due to heat absorption that Pearl is now using it on its line of marching drums—which are naturally subject to intense heat from the sun.

Q. Ginger Baker has a new album out called *Horses And Trees*. I can't find it. Can you offer any suggestions?

W.M.
Huntington, WV

A. Ginger Baker's *Horses And Trees* album is on Celluloid Records (Cell 6126) and should be available (or at least orderable) at most major record stores. If not, contact the label directly at 330 Hudson St., New York, NY 10013, (212) 741-8318. Perhaps they can send you a copy or put you in touch with a distributor in your area.

Q. Would you be so kind as to provide me with an address for Milestone Drums, of Canada?

L.B.
Berlin, West Germany

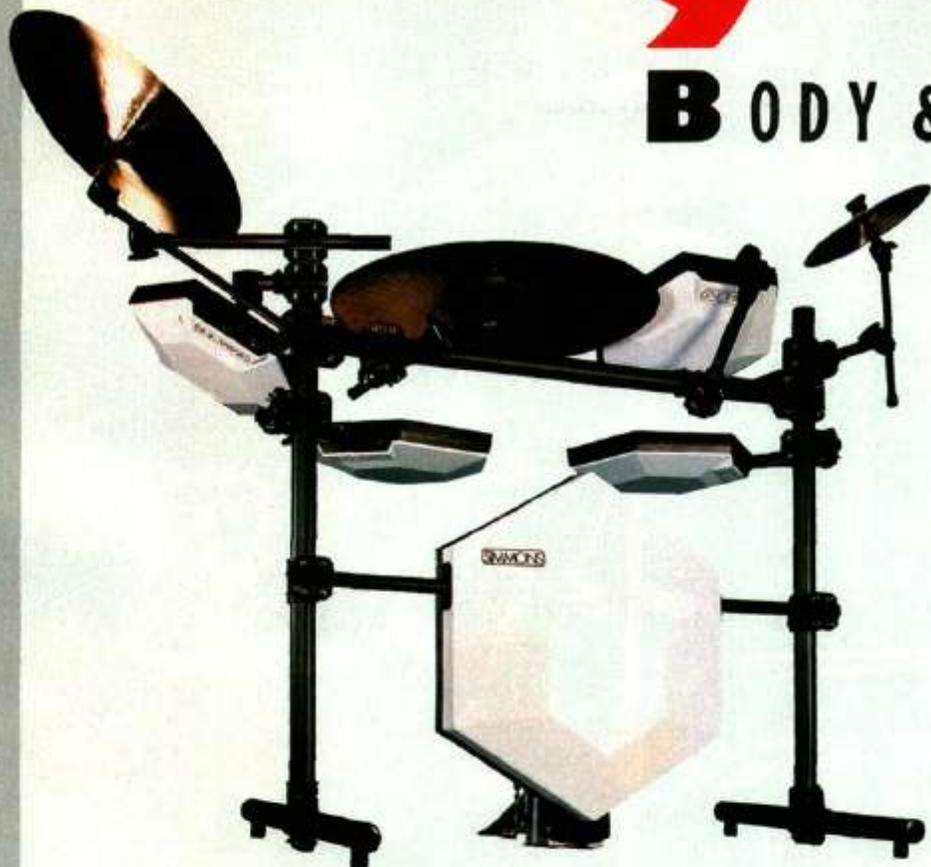
A. The Milestone Drum Company was purchased about two years ago by a new owner and was renamed Tempus Instruments. You may contact Tempus at 3-12320 Trites Road, Richmond, BC, V7E 3R7, Canada.



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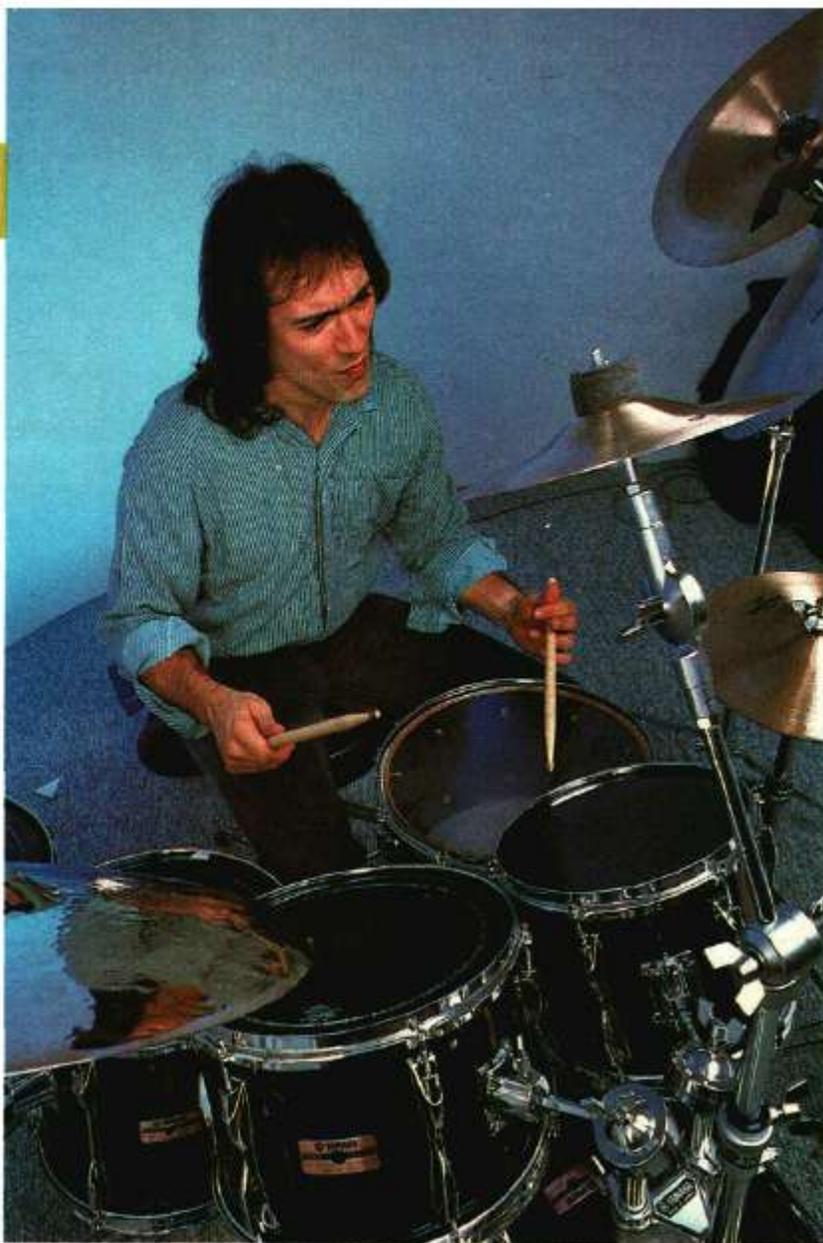
Vinnie Colaiuta

by Robyn Flans

THERE'S Vinnie Colaiuta, and then there's everyone else. I can't count how many times I've heard a drummer say that. Within the last couple of years, I have felt that Vinnie quite possibly is the greatest drummer of our time. That's quite a statement to make, I know, but watching Vinnie, you know he doesn't think like anyone else. He's an innovator, a pioneer, and an explorer—daring to venture into the unknown; willing to go out on a limb without inhibition, although not without some fear. He admits that taking risks can be scary, but knowing he has the facility gives him the confidence to stretch to his limits.



Photo by Jaeger Kotos



Vinnie spent most of his young life in Pennsylvania honing that facility. Besides the normal junior- and senior-high music programs, he took lessons with local teachers and spent his summers at music camp held at West Virginia University. A chance meeting with drummer Steve Smith prompted his enrollment at the Berklee College of Music.

One would hardly think a year at Berklee would be sufficient, but for a drummer of Vinnie's caliber, it was. After two semesters, teacher and supporter Gary Chaffee suggested that Vinnie go to New York. Money was scarce anyway, so Vinnie left Berklee, but he hung around Boston playing top-40 gigs and whatever few jazz gigs there were.

In 1978, Vinnie moved to L.A., and a few months later, the polyrhythms he had practiced in his attic as a youngster came in handy on the audition with Frank Zappa. Playing Terry Bozzio's drums, having never played double bass before, Vinnie won the gig. His work with Zappa is still acclaimed as unparalleled.

He left Zappa in 1981, hoping to get some studio work that would keep him closer to home. With the help of such staunch supporters as bassist Neil Stubenhaus and drummer Jeff Porcaro, Vinnie's name began to spread around town. It's been a slow process, but today, trying to reach Vinnie on the phone is difficult because he's always working. Between his daily gig with the Joan Rivers show and sessions with such artists as Irene Cara, Jennifer Warnes, Billy Joel, Jose Feliciano, Alan Pasqua, The Temptations, Natalie Cole, Bill Myers, Jack Wagner, Barnaby Finch, Robben Ford, Martha Davis, Greg Rollie, Maurice White, Eric Martin, and Bryan Ferry, or such commercials as Western Airlines, Maxwell House, Pizza Hut, Oldsmobile, Kent Cigarettes, 7-up, CMC Trucks, Chevy, Honda Scooters, and Polaroid, or TV shows like Alf, Still The Beaver, New Gidget, Simon & Simon, Crime Story, and Sledgehammer, there aren't enough

hours in the day. And that's when he's in town. In the last few years, he's also taken road gigs with Joni Mitchell, Tom Scott, Chaka Khan, Lee Ritenour, and Dave Grusin to create the perfect balance—or almost. Actually, what seems to create the perfect balance in Vinnie's life is all of the above combined with the anchor his marriage to Darlene provides.

I've seen a maturation in Vinnie in the past four years since I did the last interview with him for *Modern Drummer*. He's still the same warm, vibrant, intelligent, fun person, but there's a stability and responsibility about him. He's less hyper, doesn't smoke anymore, is concerned about his health, and cares about his career. His feet seem to be planted more firmly on the ground, and he's a little more sure of himself.

He still doesn't know, however, how great he is. A few hours after he blew an audience away at the 1985 Percussive Arts Society Convention, Vinnie was talking to some friends about taking lessons and changing his technique. Most laughed, but he insisted that he was serious. Some of us were appalled, so I vowed to obtain an explanation.

RF: You made a comment recently that you would like a teacher to revamp your technique. Could you explain that comment?

VC: [laughs] It's self-explanatory. I was looking for somebody who I could sit down with and say, "Hey, look. Here are my hands. What do you think of them?" I'm at a crossroads, where I'm just doing whatever is coming out and not really thinking that much about how I'm hitting the drums. Consequently, I've developed some bad habits, I think.

RF: What kind of bad habits?

VC: My left hand is kind of funky.

RF: How so?

VC: The posture of my left hand is not so good. My sitting posture is weird now. I was going through a little changing thing before. It was a period that had to do with my changing the way I approach the drums, and it changed the way I thought about playing.

RF: Attitude?

VC: Oh yeah, it was an attitude—a concept. It made me feel a certain way, and I just wanted to approach the drums from that angle when I played, which is part of the reason I sat so low.

RF: You're speaking in the past tense.

VC: I've raised my seat height.

RF: Why?

VC: First of all, because I was starting to develop some lower-back problems. One night, I made a move while I was playing, and I was frozen still. I screamed out, and it was horrible. So I've been gradually changing it; I'm still changing it, because I want to get better leverage. My right foot feels weird, which I think is partially because it's still healing since I fractured it.

RF: How did that happen?

VC: I was on a sampling session for Yamaha, of all things. I actually hit the bass drum so hard at a



weird angle that I fractured my heel bone. I had to stand up and hunch over the bass drum, slide into the thing, and pull my leg back off it. I had to do that, because when I sat down to play the drum like I normally do, the producer and engineer said that it was insufficient to produce a good sample. I disagree with that, because I've sampled my drums on records that sound great—Joni Mitchell's album, for one, where I did all the samples. I just smacked the bass drum good one time, and bingo, it sounded great. They didn't like the fact that I bury the beater in the head. I don't pull it back off the head. I leave it in there, which some people think is wrong, but that's the way I play. I was trying to pull it off the head, so I tried playing with the heel down and snapping it up, and I tried to play it with the heel up and snapping it up, and adjusting my seat height. I can do it, but not with the amount of volume that I can when I really stomp on it and lay into the drumhead. Finally, I found a way of doing it, but after half an hour of doing it as hard as I could, my foot gave out.

RF: What a way to learn how *not* to hit a bass drum.

VC: I knew that was definitely *not* the way to play a drum. But I had to go to an extreme to produce a sound *they* thought was right. It was my mistake to be so stupid. I should have just said, "You guys are crazy. I know how to play a bass drum." The guy wasn't a drummer and didn't know anything about playing drums.

RF: What is it exactly that you want to work on?

VC: My grip—trying to make my hands more symmetrical. I don't really think it's possible to be completely symmetrical. Your body isn't symmetrical. It seems that way, but it's not. I'd like to strive for more technical consistency. I'm not even sure right now if there is a middle-ground way of playing that will work for everything. I think my problem is that I'm psychologically affected by different kinds of music, and that causes me to hold the sticks differently and hit the drums differently.

RF: Can't a certain consistency become bland?

VC: Not if it enables you to execute your ideas without any mental blocks. But if you're talking about consistency in terms of it being middle-of-the-road and never having those peaks that everybody lives for, then definitely, that's a bland diet. I mean more technical consistency, because I figure that, if I'm going to be in it all these years, I want to come out of it with something.

RF: What do you want to come out of it with?

VC: A really good ability on the drums in terms of a scholarly approach, which I've always had anyway. But sometimes I get away from it. I want to maintain a good balance on the instrument from a scholarly point of view, so that I really know

the axe, instead of being some kind of stylistic hotshot, if that makes sense. There's so much out there to learn. I can't just lay back and say, "I'm going to slack off, because I've been playing so many years. I don't need to get any better chops or get my time better." You can always improve. There are things I want to do that, if I buckled down and practiced again, I know I would be able to do easier.

RF: Like what?

VC: Like my left hand: getting more even strokes and more control. Sometimes I lose it. Sometimes I go past that threshold.

RF: What pushes you past the threshold?

VC: Lack of self-discipline. I get too lackadaisical. Maybe I'll be playing something I don't really feel like playing and . . .

RF: You just go on automatic pilot.

VC: Sometimes, though, when I'm on these auto-pilot gigs, I start concentrating on my hands. Other times, if it's a real drag, I find myself like a Gumby who is out of control. That's an attitude adjustment, I think. I really need to buckle down. Those are the kinds of things I'm coming to grips with lately. It happens when I get bored too quickly.

RF: Speaking of boredom, I question the challenge and stimulation of a studio gig for someone of your caliber.

VC: Sometimes it is kind of, "Okay, here we go . . ."

RF: Like you said, it's attitude. How do you mentally adjust to that?

VC: It's just a different set of challenges. I figure that, if I look at it fresh all the time, it

keeps me from becoming jaded. People who do shows for months on end develop a mental psyche state of making it seem like it's the first time. I just go in and look at it as fresh as I can. I try to figure that I will get something out of it, or I just feel glad that I'm playing. If I do that, it really helps. It depends on what the situation is. Like with a jingle, I know that I'm going to be in and out of there in an hour, so I can always go home and practice. Sometimes I get bugged when I'm sitting on something all day, and by the time I get home, I don't feel that I've played very much on the drums; I mostly counted bars or something. Then I take something there to read.

RF: Do the jingles make you crazy?

VC: No, because they're fast.

"I GO FOR IT. IT'S NOT RECKLESS, BECAUSE I KNOW EXACTLY WHAT I'M DOING."

They don't push them into the ground most of the time, so I like it. Doing jingles is challenging. You get the stuff fast, and you can usually tell when you peak on it. Just lately, I've been developing the patience to get it better, take after take. I had always been the type to peak in less than ten takes, and then I would be tired of it. "Next." That's a big problem of mine—trying to stay stimulated. **RF:** You didn't grow up with the idea of getting into the studio; you just wanted to play the drums and be articulate on the instrument. But I think some young people might have a false illusion that this array of chops they learned at Berklee will make them successful in the studio. I would think that producers would be very put off

"IT'S NOT NECESSARILY UNHIP TO BE TECHNICALLY CORRECT."

by young drummers coming in and strutting their stuff. **VC:** They could, definitely. First of all, though, let me touch on Berklee and say that Berklee is very different now from when I went there. Now they've got four or five recording studios, and you can get a degree in producing, which was unheard of when I was there. I know what you're saying. When I was there, I wasn't thinking about how I was going to sound on tape or how I was going to play with a click, so I had to make those adjustments on the job. And machines—I've had to learn them on the job.

Yes, the producer can be put off. When I first came to L.A., it was, "Yeah, Vinnie plays great, but I couldn't

use him in the studio." I was playing all my stuff, and I think some people thought I'd play that stuff on a date. I wasn't playing clubs like I would play a track, though. It's a whole other thing. Now that I'm established and have an identity, so to speak, I go in and they say, "Do your stuff."

RF: People had to give you the chance to prove that you could provide what was right in the studio.

VC: Yes, and it's hard to get that chance. Now it's even tighter. There are less people working now, but because a lot of people show up with a couple of samplers, a couple of *DX's*, and all that. I'll tell you, it's techno shock. When that stuff first happens, it usually tends to get overused. Now it's leveling off a bit, even though technology is moving just as fast as it was before. People are adapting to the pace now. Also, I've noticed a lot more people saying, "I want to put real drums on this." People are getting more used to the equipment they're using, and they're getting a perspective on the difference between musicians who can really play and machines.

RF: We were just talking about technique. Can you worry so much about technique that you lose your feel?

VC: Yes, if, when you're playing music, you're just thinking about your chops. Before, I wasn't talking about thinking about my chops on a gig. Don't get me wrong and think I'm saying, "I want to clean up my act on the instrument, and all I need to do is clean up my chops." That's not what I'm saying. I think it's to my advantage to revamp the way I hit the drums, because it makes things a lot easier. But also, I need a little refresher course on things I haven't played in a long time. It's funny how I took a lot of things for granted when I was playing with Frank [Zappa]. I didn't take them for granted, really, but I was so hung up doing them that I didn't realize a lot of stuff I was doing and learning. I haven't played that stuff in a while. Who plays odd times anymore? Once in a while, you hear it in Chick's band or something, but that's it. When that stuff was popular, everybody and his mother did it. You heard so many records where they were doing odd times, but a lot of it sounded corny, too, and that gave it a bad name.

RF: Your mentioning Frank Zappa made me want to ask you this next question at the risk of offending you: I have noticed that Zappa's drummers are traditionally real hotshots, but somewhere along the line, when they first leave his group, their feel isn't there. Do you relate to that personally?

VC: I don't think that happened to me, because I was too interested in playing music on the drums, not just chops. I wanted to get a good feel, because I was listening to a lot of drummers who I admired liked Jeff [Porcaro], who is serious feel. Feel is real important to me.

RF: But when I first saw you after Zappa, although I was blown away by your capabilities, it didn't have a lot of feel. It obviously came together after a bit, but immediately, no.

VC: When I played at the Gib, I was sowing my oats.

RF: How so?

VC: There were tunes I made feel good, but then I'd go for stuff, too. I don't know if I was always keeping the feel while going for stuff. I was overloaded with so much energy, and that was a weird time period in my life. I can't really say I had it together then. I was trying to carve my little spot. I was always pushing myself to my limits, playing that style of music. That was important to me at that time, in order to grow. And I think that it's better to take yourself out as far as you can, physically and mentally, and then pull back. Then you know how far you shouldn't go, instead of not being able to go there.

RF: But now I hear you take things out with feel.

VC: Everybody is saying to me that it is always feeling good. It comes from exceeding that limit, so that when I do it

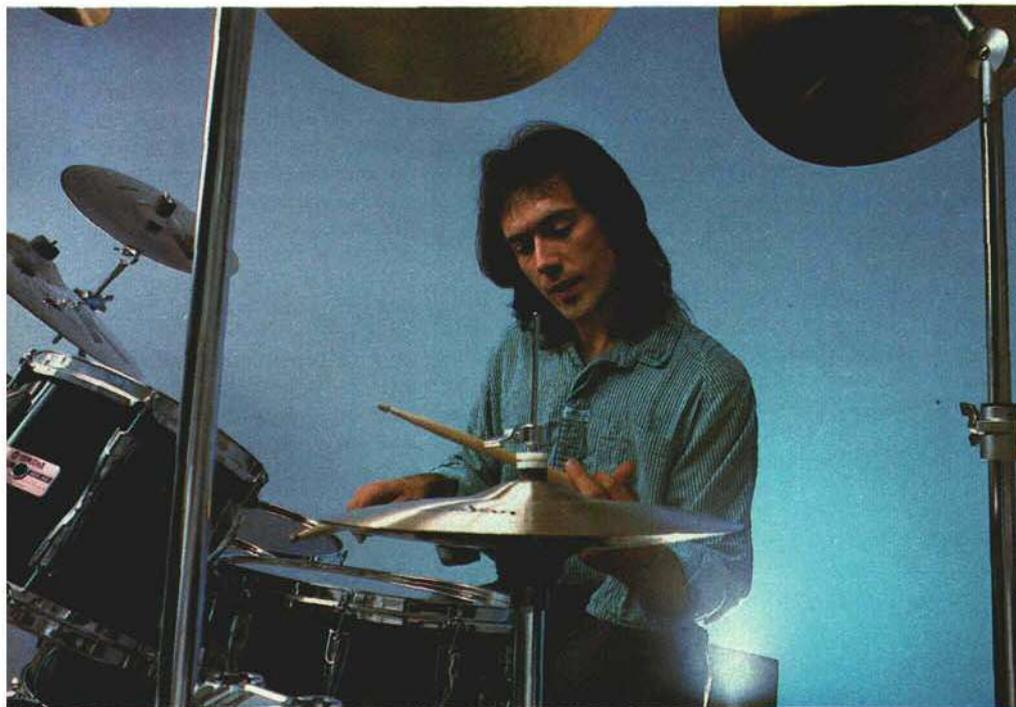


Photo by Jaeger Kotos

now, it just comes out in the way I play. I've taken the chances over the years to go out, and I know what's there. Instinctively, what should happen is, if you have talent, you nurture that talent and develop it. You go out to Neptune, and you should be able to come back saying, "It's cold, the atmosphere doesn't support life, and there are a lot of rocks," so you know you need to wear a space suit and certain shoes. In other words, when you go there, you find out what's there and how to handle it. So if you're going to go out there, you develop it to the point where you're in control of it. Then, if you want to go out to a place you've never been, you're at least brave enough to go there. You can come out of it somehow smelling like a rose, because you can do it in the name of creativity. Besides, one little excursion that doesn't work is not going to make you fall on your face. But if I had never tested it and gone as far as I could go, and I just tried to do it right then and there and keep it relaxed, I couldn't because I'd be unsure of myself. Once you know you can go 180 miles an hour, top speed, it's nothing to cruise all day at 95. And I'm not just talking about speed or chops. I'm talking about the ability to just do things, think things, execute things, and put it all in place. That analogy I mentioned didn't even consider playing the right things at the right times, musically being aware of structure and song form, and the whole gamut of musicality.

RF: Speaking of song structure and all that, what are the things you have to consider when you're playing a date or a gig?

VC: That's a hard thing for me to answer, because on a date, it's a real specific thing. You know exactly what you have to do. You're going to document something forever, so it has to be as right as it can be, depending on the producer's concept of it and your ability to deliver that concept, mixed with your own concept, if you feel that your own is as right as the producer's. You just know that your instincts are right, because you've done that before and it's tried and true.

RF: Isn't that why people hire you—for what you can bring to a session and for your instincts?

VC: Yes, if they want that identity, but so much of it is "identityless" now, what with the machines and all and with what the kids are dancing to today, [laughs] Lots of times, they'll ask me to replace the machine. Obviously, they want the feel better, but they aren't really looking for an identity. But I do find that a lot of times they'll say, "Put some Vinnie in there."

RF: What does that mean precisely?

VC: I don't know what it means, because when they say that, I think to myself, "Oh, they want to see some flashy fills; they want me to go left." A lot of times, I fluff it off with a joke, like, "Ah, you don't want *that*," and we all laugh. But they really do want me to do stuff that I don't think is appropriate, just because they fig-



ure they're hiring me and I'm this nut case who can play anything. Before, I couldn't get arrested for doing that. Now, I get on dates, and they want to hear it.

RF: It seems that your life has changed so much. I remember a time when you never showed up on time. With something like the Rivers show, you have to.

VC: But look what I was into before. I got in with that circle and all the wrong stuff that went along with it. That goes hand in hand with irresponsibility. You come to a realization that you just cannot pull that kind of junk. If you're consistently in an attitude where you don't care, it doesn't work. Let's face it, there were a lot of things going on at that time that a lot of musicians fell into. A lot of people were doing things they thought were hip and cool, and they thought they had to do that stuff to get in with the crowd. I sort of went along with a lot of that for a while.

RF: How did you figure out that you had to get out of it?

VC: I realized it when I felt terrible one too many times. I'd had enough. I realized that it wasn't doing anything for me. It finally sunk in. I don't know if it became apparent all of a sudden, or if it was a gradual awareness that finally clicked in. I found out that it didn't matter if I did that stuff. I'd be hanging out and thinking, "I'm going to get gigs from this, because I'm really in with this crowd," and then I'd never hear from them.

RF: Let's go back to that thing of "put some Vinnie in there." I'd like to get to the bottom of this identity and who you are.

VC: So would I. Right now, I'm going through some changes. One of the things putting me through changes is the electronics. I love all the things you can do with it, but I still love playing acoustic drums. It's such a crossroads now. You could spend your entire inheritance on stuff that isn't going to work for you in six months.

RF: Why does that make you question your identity?

VC: I think it's because I'm kind of% on what to do with the stuff—what to make of all this. In one sitting, I'll think to myself, "Yeah, acoustic drums." Then I'll think, "God, those electronics sound really good. Playing with a machine is really great; you can switch the percussion things on and off, have the pad trigger this, and wow" Then I feel that I'm overloading with so much equipment at once, which I'm trying to assimilate.

RF: What do you have?

VC: The Yamaha FM drums, two Simmons brains, a bunch of effects, sequencers, and drum machines. I've got two 816's, but I don't have sampling stuff. I ran into a guy recently, who, when I said, "I don't have any sampling stuff," said, "You've got to have them sounds," which is true. People get samplers and put all these sounds in them, and you can do with samplers what you can't do with that other stuff. But the new sampler comes out, and this one is noisy and that one sounds better.

The Akai S900 is great for drummers because it has eight outputs, so I thought, "What am I going to do, wait and wait and wait?" With my luck, I'll wait and nothing

will come out. But when I buy something, it's the wrong thing. I was involved with all the Simmons stuff when it came out. I demoed the *SDS9* and the *SDS7*. What I use more than anything is the old *SDS5*. As an analog synthesizer, as simple as it is, it's a dedicated machine, and it does it the best. The filters and the way the 7 sounds on the analog side are not as good as the 5, and the digital chips in the 7 are 8-bit—not good quality. They're noisy, dull-sounding samples. What's a drag is that the 5 isn't MIDIed and neither is the 7. The *SDS9* is MIDIed, but the tom-tom parameters are not as good as the 5's, and the digital samples aren't that good either. So along comes the Roland, which is MIDIed, but it's all software based, so if you can't alter the sample close enough to make it sound like somebody's favorite Simmons sound, you're out of luck. Now the FM Yamaha stuff is different because you're dealing with FM synthesis. It's not analog, and it's a whole different thing. For drums, you can get some different sounds, but it's really hard to program.

RF: In our interview four years ago, you were not very amiable towards machines at all. You say you feel 50/50 now. What does that mean?

VC: That means there is just too much stuff on the market. There are too many manuals to read, but I've got to stay on top of this stuff. It's driving me nuts, though, in a way. I love it—don't get me wrong—but there's just not enough time in the day. I have too much stuff to learn about, and then I don't know if I have enough of the right stuff that people will call me for on sessions.

RF: But people are calling you.

VC: They call me for the way I play, which, hey—I'd rather they do that than call me to hit a pad with a sampled sound on it. If I'm going to go in to replace a drum machine, I want to play my drums. But I love playing with machines. It's good for

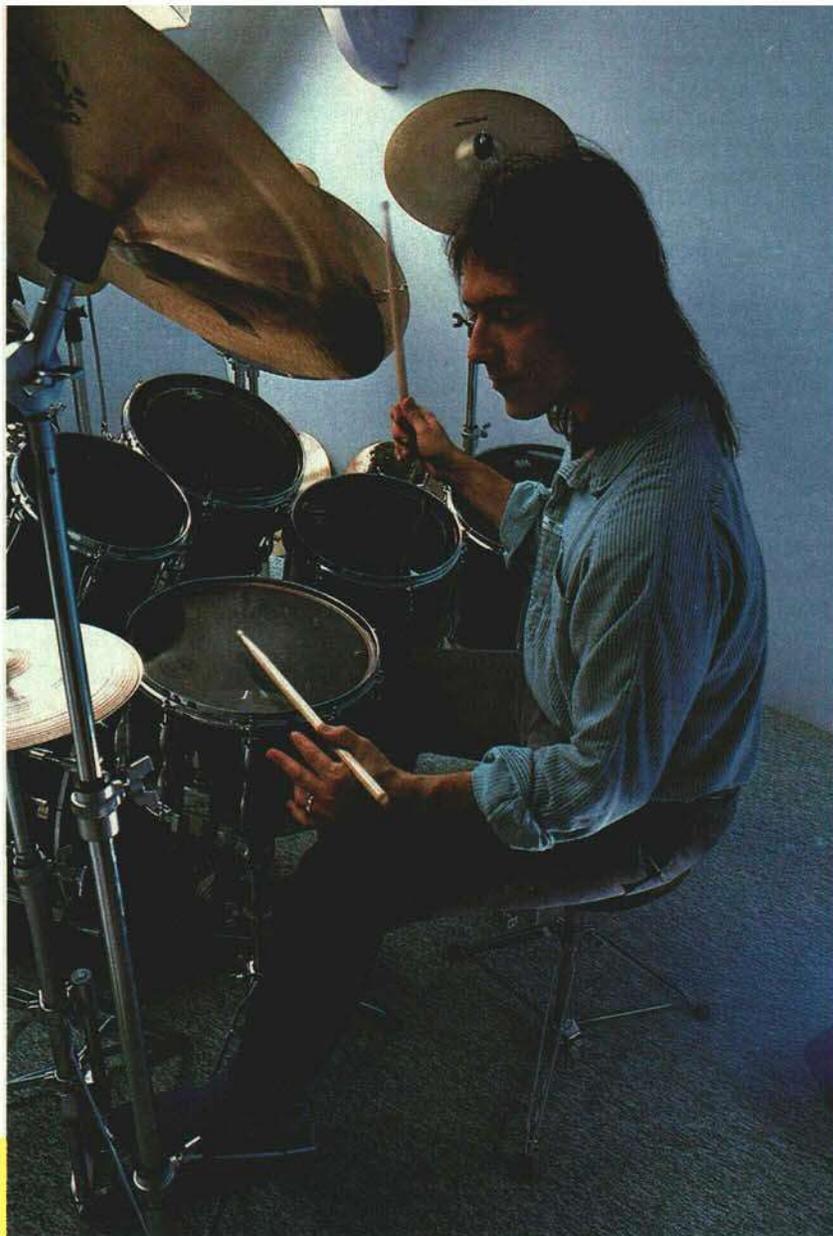


Photo by Jaeger Kotos

your time and all that, too, as long as you don't use it as a crutch. I like it, too, because I can write here at home, and I can do things now that I could never do before, like sequence stuff. Instead of going up to someone and saying, "I've got this idea in my head; here's how it goes," and drawing chords on paper, now I can edit it note by note and put it into the sequencer. I've got a bunch of *DXTs* with great sounds in them, and I can put my idea on tape, put effects on it with a machine, and sequence it all to make it perfect. I may not be able to play it, but I can realize my idea so another musician can hear it and understand it. If I tried to explain it or just jot it down, and some guitar player stumbled over it, it would be crazy. But I put it in the sequencer, and it plays it right, like "Alice The Goon," this one tune I did for a clinic. If I had tried to explain it, the other musicians probably would have thought I was a nut case with no scruples whatsoever. But when I went to Japan with Dan Huff, Neil Stubenhaus, and Randy Waldman, I said, "I have a couple of tunes." I brought a tape in that I'd had transcribed by a copyist. It's not the type of thing with a regular old melody and chord changes; it's a little off center.

RF: A little bit of Vinnie.

VC: Yeah, a couple of cards missing from the deck. So it worked out, and I think it gave me a little more credibility to be able to have the machine do that.

RF: Why do people say someone has cards missing from the deck when they're talking about creativity? Why is that neces-

sarily crazy? Why, when you say, "A little bit of Vinnie," isn't it just special creativity? Why does it translate to crazy? I know you said it tongue-in-cheek, but it's come up a few times now.

VC: We were referring to that stigma I had attached to me. I've done some things that weren't exactly the norm. Speaking of which, I was recently doing stuff and being myself, and I didn't think I was as nuts as I usually am. But people were telling me that it was creative and they liked it. I was wondering if I had matured and my maturity is that I'm not being as crazy; or if I'm making it fit better; or if the stuff that was once really so crazy is not so crazy anymore. Maybe the other musicians are able to assimilate it better, so to them, I sound more mature now, and what I'm doing is not so off-the-wall. That stuff comes out when I'm not thinking about anything, and I just sit down and let it go. That's how my personality is, too. I don't want to stifle that part of my personality so that it doesn't happen on the drums anymore. I hope there's a way to improve my personality without letting it affect my drumming, so suddenly I don't become some inside player who is always predictable and careful. I am semi-worried that, if I alter my personality, it will change my playing.

RF: Why do you want to alter your personality?

VC: Self-improvement. Recently, I was thinking about how I was when I was a kid, learning to play. What came out was me, before I tried to copy how a bunch of people played. Then I tried to do what Tony [Williams] did and understand Elvin [Jones], and out of all that came a new me. But before all that, what came out was purely me, with no input from anyone.

Vinnie's Stuff

by Vinnie Colaiuta

RF: What was it?

VC: It was whiter. I had listened to a bunch of Motown records, so I understood time, meter, feel, and all that, but I was also into Buddy [Rich] and chops. It was before I discovered what hipness meant.

RF: What is hipness, Vinnie?

VC: That's a good question. I don't think I've got the answer to what hip is. To me, [Jack] DeJohnette is still hip. He was hip ten years ago, and he's hip to me now. I think hip can change. I went into a film date and it said, "Hip funk feel" on the chart. I played what I thought was hip, but it didn't coincide with the notes that were written for the keyboard player and the bass player. When I played so that my part would mesh with what they played, it was not hip. It was something that would have been hip five years ago. Hipness is transient. You've got to change in order to continually be hip. On the other hand, there are things that were hip five years ago that are still hip. Maybe it's because they were ahead of their time, or maybe they're just hip. It all depends on your definition of hip, too.

RF: So back to when you were unhip—**BH:** Before Hip. You've said you were blown away by Tony Williams, so how do you take such a strong influence, or several influences, and still remain Vinnie?

VC: I understood where he was coming from, and I was so blown out by it because it opened up a whole new world of rhythmic conceptual understanding. It was textural, musical, rhythmic understanding. Before I tapped into it, I'd been content with being what I was, but now I was no longer content with that. Somehow, over the time of copying it and trying to play that way, it stopped being, "He's playing like Tony." Suddenly, I was playing like Vinnie. The grey area was when I stopped playing like Tony and started playing like me. I

guess I always played like me, but I was striving to imitate Tony. Once I stopped striving to imitate him, the influence was irreversible. It was imbedded in me. It was going to come out whenever I would hear something musically and react to it in a way where my mind would just know, "Those wide-open triplet flams would be perfect right now; it just so happens that I got those from Tony." Finally, I stopped thinking, "This is a Tony lick."

RF: What influence of Tony do you hear in your playing?

VC: Coming out with little surprises. He's fearless. He's also moody. He was always such a creative genius to me.

RF: So how did that influence you? I'm sure you didn't say, "He's a creative genius, so I think I'll be one."

VC: I knew Tony was a creative genius, and I loved the way he played. Somehow I knew I could absorb it, because I could understand it. It's not like you're telling yourself that you're a creative genius who can create that, but you can understand it enough that maybe you can creatively interpret it and have it come out your own way. I could understand Tony intuitively, which is part of the reason I

The Rivers show set is just a bunch of spare drums I had to dig up because I had to leave something at the show. Once I started to throw them together, I began to really like it. They speak well because they're small, they're pretty easy to tune, and the engineer gets a good sound on them. I use a 22 x 14 bass drum and a 5 1/2 X 14 Yamaha brass-shell snare. I use 8x8 and 10x8 rack toms, and a 14 x 14 floor tom. I use clear Remo *Ambassadors*, top and bottom, on the tom-toms. I have one *Ambassador* on the bass drum. On the snare drum, I use a *Diplomat* clear on the bottom and a coated *Ambassador* on top with a real thin *Richie Ring* to muffle it. I put a blanket in the kick drum, but play everything else wide open.

For cymbals I'm using a 20" ride, although I'm going to get a smaller one. I'm using an 8" splash, 16" and 14" paper-thin crash cymbals, a 14" swish, and old 14" *New Beats* on the left and 13" K's on a remote hi-hat on the right.

For live work and recording, I have a whole kit of power toms that I usually use, because they're real round sounding and they have a good resonance. They have a 22 x 16 kick, 10" and 12" rack toms, and on the floors I'll either use a 13" and a 15" or a 14" and a 15" on a stand. That gives it a different sound. Personally, I've never seen anyone mount those sizes of drums on legs. I started using the drums on a stand a few years back when I saw Gadd do it. I thought that, if I mounted them on RIMS, they would resonate more. Then I use a 5 1/2" chrome snare. The cymbals I usually use are a 22" K heavy ride, 17 and 15" K *Brilliant dark* crashes, and 13" *Quick Beats*.

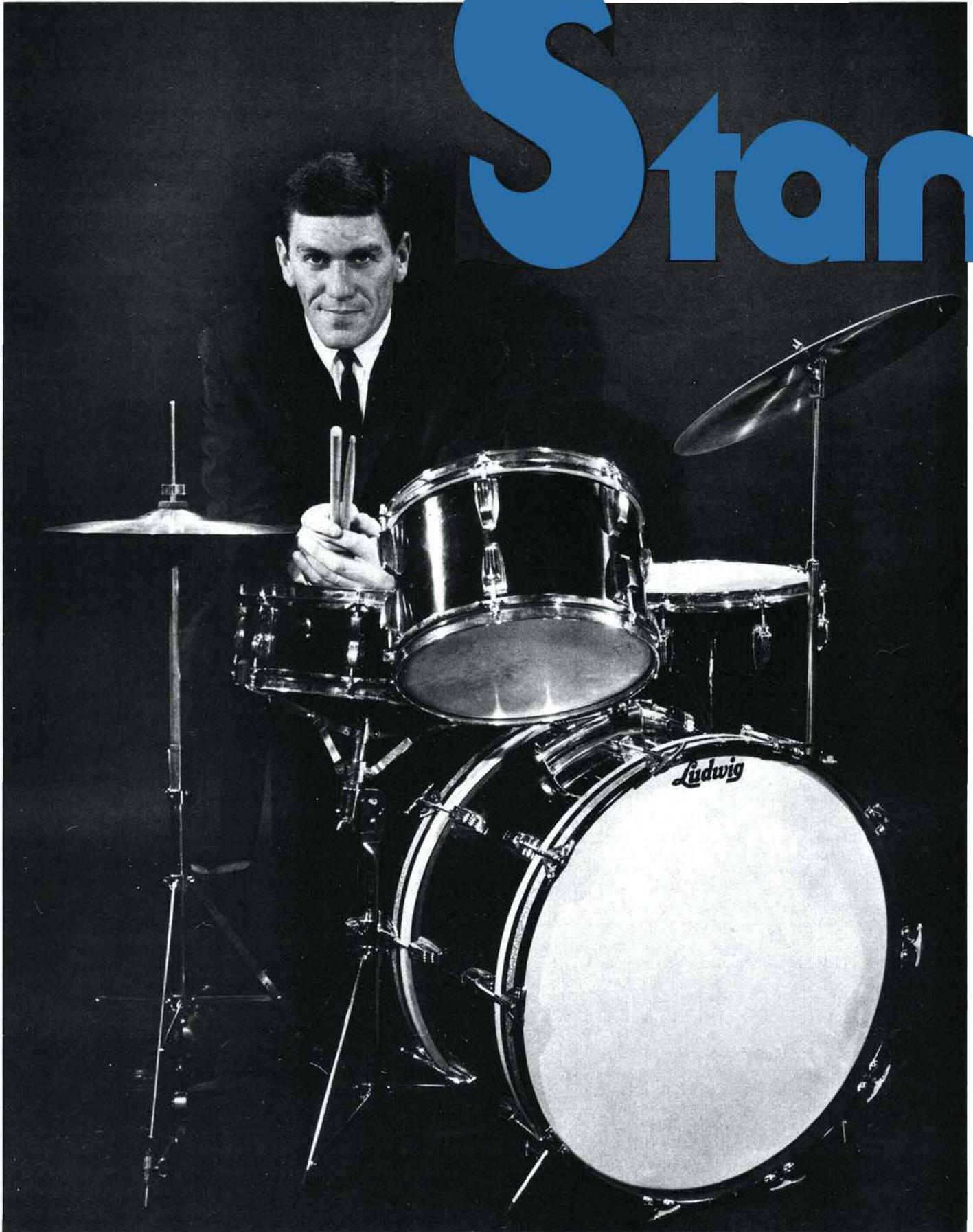
I usually alternate between two kits for recording. It depends on the session and what drums I have available. If I have a television session in the morning and a record date in the afternoon, I'll probably take the power toms to the record date, because they're able to deliver a real contemporary tom sound. The smaller set has a tighter, punchier sound, as opposed to a more resonant sound. Depending on how they're miked, you can get a smaller set to sound pretty big. They have a purer, more fundamental tone. I'll usually use the smaller set for live playing. I've been using the DW double pedal and the double hi-hat. The set is a 22 x 14 kick drum, 10x8 and 12x8 rack toms, and usually 13" and 14" or 14" and 15" floor toms.

I've got various snare drums, including 5 1/2" and 6 1/2" chromes, an 8" wood, a 6 1/2" wood and a 5" wood, plus an old, old piccolo snare drum that I got on my birthday from Darlene. I use it on dates sometimes. It really barks. The 5 1/2" chrome drum is pretty versatile, and I can use that on a wide variety of things. If they want a deeper sound, I'll go for a deeper drum if I can't get out of that drum. For a real bright sound, I'll usually go for a chrome or brass drum. For a warmer sound, I'll go for a thicker wood drum that doesn't have sharp bearing edges and doesn't have a lot of lacquer on the inside of the drum. It depends on what fits the tune and what fits the drumset. I might have the drums sounding great, but by the time I go through five snare drums, I have to tweak the rest of the drums to readjust them to the snare drum. It's a matter of adjusting the snare drum to the drums and the drums to the tune.

With the smaller kit, I'll use different cymbals. I'll usually use a 20" K ride, and the hi-hats are up for grabs. They could be 13" K's, 14" *Platinum Quick Beats*, or 13" *Platinum Quick Beats*. Maybe I'll use a 20" *Platinum* ride, 18" and 16" thin *Platinum* crashes, or an 18" K crash-ride and a 16" K crash. For live stuff, I'll always try to have a China on hand.

I'll take whatever electronics they want in the studio, but I haven't used much live. If I'm somewhere where I can get heads and tune my drums properly, I'd much rather use an acoustic drum. Acoustic drums are much more user-friendly anyway.

Stan



Levey

by Burt Korall

STAN Levey was an innovator. At the very center of the jazz revolution that made the 1940s turbulent and so musically interesting, he took his cue from visionaries of the drums—Max Roach, Kenny Clarke, and Shadow Wilson—and from older creative figures—Jo Jones, Dave Tough, and Sid Catlett—as well. Levey and these inspirational drummers developed new ideas and techniques that modernized drumming and increased its musicality.

In order for the drummer to directly relate to the matters at hand during the dazzling 1940s, to adequately deal with the changes generated by Dizzy Gillespie and Charlie Parker—the primary designers of the music then known as bebop—a revised language for the drums had to be devised. Levey was closely associated with Gillespie and Parker and played with both of them, separately and together. It was clear to him that the old ways and means no longer were serviceable. By moving more and more deeply into the new music, and particularly by listening to Max Roach, he came to realize what had to be done.

Like most other young, searching musicians, Levey became a dedicated disciple of the ideas of Gillespie and Parker. It was his contention that the path to the future had been found. Many older drummers expressed in no uncertain terms their negative feelings about what the younger, more experimental drummers were doing. They felt their approach was wild and crazy. The entire musical establishment fought the new music, declaring it strange and unworthy of attention. "Not many dug what we were trying to do; most came by the Deuces, the Onyx, or the Spotlight [clubs on New York's famed 52nd Street] because they had heard there was some really weird new music being played," Levey told writer John Tynan, adding: "It was a freak show, I guess, and the musicians were the freaks."

As time has proven, the music was the path to the future and valid indeed. Forty years later, we hear ideas stemming from bebop literally everywhere—in contemporary arrangements, commercials and jingles, and even in music played on easy-listening radio stations. The drum style that Levey had a part in introducing is now accepted fully; the techniques that stem from this manner of playing are used, almost without thinking, by young men and women of the drums. They're a part of the literature.

In the mid-1940s, Levey had an almost immediate effect on contemporary drummers. He was one of the players favored by Gillespie and Parker. For this reason alone, young musicians inclined an attentive ear.

I Phil Brown, a drummer who played with Parker later on,

asserts, "Stan Levey was one of the originators—the first white drummer who could really play modern jazz. He had that fluid, relaxed, new kind of time. I loved his time, maybe even more than Max Roach's. A pivotal figure, he just sat down and played, and made the musicians feel good. He didn't overplay. He influenced drummers all over the country. I remember that, when I moved to the West Coast in 1948, the young drummers out there were talking about Max and Stan. They were the guys who played with and recorded with Diz and Bird."

Irv Kluger—another drummer in the modern movement, with a view of the music from the inside—says, "Stan sounded sensational when I first heard him in the 1940s, because the rhythm players at that time didn't know what to do with bebop. The music demanded technique and endurance. If you didn't play correctly and had to fight your muscles, you couldn't deal with the fast tempos that were so much apart of the music. You had to be able to go on for 25 to 30 minutes, playing at those lightning tempos. It wasn't the only adjustment that had to be made to the new music, but it certainly was a major one."

"Stan had no difficulty. He had the ability to play strong but not loud, and not let up or give in. He was a sweet, forceful, energetic, excellent player."

An important musician for over three decades, Levey remained active until 1973. A player of all the mallet instruments, a composer, and most of all, a great drummer who functioned with ease in a variety of musical circumstances, he brought a sense of dedication, love, and innate ability to his work. When he felt he had accomplished all that he had set out to do, he left music, on "the upbeat."

"I felt it was time to move on," Levey says. "I had played with all my heroes; not many people can say that. I had proven to myself that I could do whatever was necessary, no matter what the style of music or context."

"When I made the change, I moved into photography, a long-time interest of mine. I have a good business here in Sherman Oaks [California]. I'm happy; I feel good. But I wouldn't trade my years in music for anything!"

SL: I started playing the instrument when I was about seven years old. I had a natural affinity for beating on things—for drumming. My parents got me a tiny drumset when I was nine or ten years old. The first thing I did was set my drums up by the speaker of the radio and play along.

Radio was so very important to me and to all kids who liked music. If it weren't for radio, and the musical broadcasts through

BOP PIONEER



"I LEARNED SO MUCH ABOUT PHRASING FROM BIRD. THE WAY HE PLAYED SAXOPHONE INDICATED HOW I SHOULD SHAPE TIME AND STRUCTURE MY SOLOS."

the day and into the late evening. I don't think any of us ever would have learned anything. Who did I listen to and like? Ozzie Nelson & the Cliquot Club Eskimos. No kidding. Nelson's wife, Harriet Milliard, sang with the band.

BK: The next step was into neighborhood bands in Philadelphia, your hometown, right?

SL: In North Philly, where we lived, the people interested in music gravitated toward one another. There were little bands in the neighborhood. I became part of one and played dances—school functions mostly. I remember that we played the Temple Youth Club things at Temple University, Tuesdays and Thursdays, 7:00 to 10:00 in the evening.

BK: We all have a first idol and influence. Mine was Gene Krupa. Who impressed you most when you were a kid?

SL: Chick Webb. He was startling—absolutely incredible. I saw him at the Earle Theater, where all the major bands appeared in Philly, with Ella [Fitzgerald]. That must have been in 1937. As you know, Chick was very, very small. All you could see over that 28" or 30" bass drum was his head and those flailing arms.

The guy was a complete departure from anything I had seen or heard. Most of the drummers were just timekeepers. Chick brought much more to the music. He was so inventive and always enhanced what the band played. Certainly you've heard his old Decca record "Harlem Congo." It gives you an idea of how well he played. But really, you had to dig him in person. Because Chick had a very distinctive way of doing things, and because what he played made so much sense, he had a major effect on the way I thought about drumming.

BK: Tell me about how you learned to play the instrument.

SL: It was mostly by listening and watching others play. As I said, I went to the Earle Theater and to Atlantic City. I got an idea of what people like Krupa and Buddy Rich were doing.

I wish I'd had a teacher—a real good one. But there weren't too many around in those days. If you had natural ability, you figured out what you saw and heard, and you ultimately used it in your own way. There was no information about how to hold sticks, or

how to set up and put a drumkit together. Because of this, I started playing left-handed. I'm a right-handed person, but it was easier for me to work my hands from the left-handed positions. When I finally got to see a lot of drummers, I realized I had things ass-backwards. But by this time, I was locked in. It felt good to play left-handed. So I figured, the hell with it.

BK: There were top teachers in New York, like Sanford Moeller, who taught Gene [Krupa], and Billy Gladstone, who worked with Shelly [Manne] and a few others. Do you mean to tell me there was absolutely no one to help you get on the right track?

SL: I did find one or two instructors who took me as far as their capabilities permitted. But there wasn't anyone who really could get deeply into it. I had to rely on my own instinct and ability to pick up things.

I believe in studying. Later, when I became a mallet player and composer, I did a lot of studying. But as far as drumming goes, I feel you shouldn't overemphasize the academic side of things. Learn to read properly. Learn to *interpret* what you see on the paper. Take those black dots—those notes—and make them into *music*. If you combine practice and study with on-the-job training, the results generally are quite good. You develop "chops" while getting close to music and understanding it. There's no better way of moving to the center of the creative process than by involving yourself directly with the music in a band, and participating as it takes shape and comes to life.

BK: Irv Kluger remembers hearing you play piano in a jazz club in Philly called the Down Beat when you were very, very young. But the next time he saw you at the same place, in 1942, you were with Dizzy on drums. Diz was so central to your development. Let's hear how the link was made and what happened thereafter.

SL: The Down Beat Club was near the Earle Theater—on the corner, upstairs. So naturally, I drifted up there. Each time I passed, I could hear the music; it just spilled out of the open windows.

Jerry Gilgore, the drummer in Dizzy's group, was leaving to go on the road with the Jerry Wald band. Diz was looking for a drummer. I just happened to be at the club. We started talking. He said,

"Come on and play." I did. He liked what he heard, and I got the job for \$18 a week. We played six nights; the other guys in the group were Johnny Acea [piano] and Oscar Smith [bass].

Diz was a marvelous teacher and so encouraging. He freely gave of himself to young musicians. I remember that he used to take me aside—as you know, he's a great drummer—and *execute* what he felt should accompany his music. He told me about Shadow Wilson and actually showed me what he did. Diz's drum technique wasn't great, but he got the sounds he wanted out of the instrument and illustrated exactly how to do things. I was only 16 and thrilled with our relationship.

His concept freed the drummer to become a real contributor to the band. Sure he wanted good, integrated time. Most of all, though, he wanted the drummer to make statements, to use his imagination, and play what he heard. He almost forced my talent out into the open.

Diz had so many terrific rhythmic ideas. "Salt Peanuts"—remember how that was put together? The tempo was almost impossible; Diz worked out the patterns and spoon-fed the whole thing to his drummers. After you had played it for a while, it didn't seem difficult at all. But I'm getting ahead of myself.

BK: When did you catch up to Dizzy again?

SL: In 1944, in New York, after he formed that group with Oscar Pettiford [bass], Don Byas and later Budo Johnson [tenor sax], Max Roach, and George Wallington [piano] that worked the Onyx Club and made such an impression on everyone. I stayed on in Philly, following my association with Diz. *I was young!*

Carl Warwick, a fine trumpet player known far and wide as "Bama," encouraged me to make the move. A sweetheart of a guy who went on to play with so many bands—he worked with Diz and Buddy Rich—Carl insisted I pack up and go to New York. "Everything will be alright," he said. "I'll help you." I was a scared little kid and needed the encouragement. So in the summer of 1944, I came to the Apple with another drummer from Philadelphia by the name of Ellis Tollin. We roomed together.

My first work after I came here was with Oscar Pettiford. We went to the Tick Tock Club in Boston. It was a hell of a band, with Flip Tate on trumpet; the tenor man was Johnny Hosfield. It was about this time that Billy Eckstine made his debut with a wild, wonderful band including Bird and Diz, Dexter Gordon and Gene Ammons on tenors, and Art Blakey on drums. Art was beginning to get into a modern groove!

BK: Aside from Dizzy, who helped shape your style, and how did it happen?

SL: One night in 1944, I walked into the Onyx Club in New York, and listened to Max Roach. It was like lightning had struck me. I went crazy. Dizzy had told me what Shadow and Max were doing in New York. But I didn't realize just how different and stunning their ideas were until I heard Max with the Gillespie group.

The ferocity of the playing was new to me. I never heard time split up like that. The approach to the drum was different from anything I had come across. Max used the drums and the *cymbals* in a new way; his playing had *music* within it. What can I say? Max changed the course of drumming. He showed what had to be done. It no longer was just a matter of keeping good time; a drummer had to color and give the music a more well-rounded feeling. He had to offer something extra—be a contributor.

Max was responsible for developing my concept of music. We became close friends. Whenever I could, I got up very close to him in a club and observed. Max was breaking things up between his hands and feet in a manner that, at first, was puzzling. Certainly those techniques had not been used in just that way before. And when you finally caught on to what he was doing, it was a real

revelation! I

I was incapable of playing the way he did. But he had an underlying intensity and spirit, particularly on the up-tempo things, that I endeavored to capture in my own work. I tried to incorporate certain elements of his style in my style—the looseness, the riffs, the fills, the musical sounds he created.

That period in the 1940s was one of the most memorable in my life. The years when bebop was surfacing have few parallels in jazz history, when it comes to creativity and the excitement that goes along with it. Max certainly was a key part of all that.

The music was the talk of the town. But we could barely support ourselves playing it. It didn't matter then, but when you look back, there are a few funny stories.

Max and I shared one drumset when we worked at the same club. We put together a few drums and cymbals, and just played. That's how you learn. Buddy can do that—sit down and play on anything.

Because of the shortage of money, one of us would put his drums and cymbals in the hockshop to pick up some money and enhance the cash flow. A few weeks later, out they would come, and the other guy would hock his set. It was a matter of eating, paying the rent, and having some walking-around money. Then I worked on 52nd Street with Coleman Hawkins, Ben Webster, Erroll Garner, Thelonious Monk, and Allen Eager. I was George Shearing's first drummer when he came from England. I had the privilege of being employed by the great Ellington clarinetist Barney Bigard; his group, with Joe Thomas on tenor and Billy Taylor on bass, was a bit more traditional than the other bands with which I played. But the Street was a melting pot of jazz—all kinds of *offjazz*.

The key guys, as far as I was concerned, were Dizzy and Bird. They were out of this world. Playing with them was the pinnacle. Everything after that was on the down side. I was their drummer at the Three Deuces on the Street in 1945, with Al Haig [piano] and Curly Russell [bass]. There might have been pressure because the musicians were so good and you had to produce. But the love of the music was so great that you didn't feel the pressure. All I wanted to do was play—nothing else.

We went to California with that band at the end of the year for an engagement at Billy Berg's in Hollywood. Ray Brown replaced Curly on bass; Milt Jackson was added on vibes. Bird made the trip but didn't do too much playing during the engagement, because of personal problems, and Diz hired tenor saxophonist Lucky Thompson.

It didn't go awfully well for us. The music was fine, but the people couldn't get with it. Some fans were hostile. We recorded in L.A. for Dial; it helped get our message out. I'm particularly partial to a thing we did called "Dynamo A and B," which also is known as "Dizzy Atmosphere." Bird didn't make the record dates either. When we got back to New York, we again worked on the

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MUSIC



by Rick Von Horn

PERFORMING arts medicine is a new science that combines the concept of total health care for performers with specialized treatment techniques. Some of those techniques have evolved from sports medicine; some were developed for particular art forms. All were made necessary by the fact that being a performer can be hazardous to one's health. The physical and mental demands of performance are such that career-threatening conditions can be commonplace occurrences. And no other performers—at least in the musical field—are faced with as many of those threats as are drummers.

Since New York City is a mecca for performing artists in all fields, it's logical to assume that those artists would create a need for available medical treatment of performance-related problems. For many years, New York's St. Luke's and Roosevelt Hospitals had more than their share of such patients. Many of the specialists on the staffs of those hospitals achieved renown for their expertise in treating performing artists. In 1979, both hospitals weremerged into the St. Luke's/Roosevelt Hospital Center—now the fifth-largest hospital in the country.

In February of 1985, with a grant from the Kathryn and Gilbert Miller Fund, the Miller Health Care Institute was founded. It was the world's first comprehensive health care facility dedicated exclusively to meeting the medical needs of performing artists. The Institute's present treatment facility, located at 425 West 59th Street, across the street from Roosevelt Hospital, was made possible by a grant from The Fan Fox and Leslie R. Samuels Foundation, and opened in June of 1986. Dr. Emil Pascarelli is the medical director of the Institute, and Margo Donaldson is its managing director. MD recently had the opportunity to discuss with them what their new center has to offer to drummers.

RVH: How did the Miller Institute come about?

EP: It came into being because of the location of the hospital, first of all. The Roosevelt division of the two hospitals is located near Lincoln Center, Carnegie, Hall, and Juilliard. Because of that, many of the individual physicians got involved with taking care of artists. These were individual specialists, like Dr. Richard Eaton, who now directs the Hand Surgery Center, which, for many years, took care of drummers and all kinds of performers with hand problems. Then we had Dr. William Hamilton, who worked with George Balanchine for many, many years, and also became consulting physician for the American Ballet, City Ballet, and the School of American Ballet. He became very well known. The stage was set for the Institute because a specialty was developing.

RVH: Can you explain some of the specialized areas of treatment that you can offer to drummers who come to the Miller Institute?

EP: We work very closely with hand-surgery people, with orthopedists, and with the department of rehabilitation medicine. In our voice lab, we have a laryngologist, who does evaluations of all people who come in for voice problems. We have a psychiatrist, who is another very important member of the team. Then we have nurse practitioners, who are the backbone of the primary-care system. They see people with all kinds of complaints, from sore throats to specialized problems. We try to do follow-ups on all the patients we see. We try to run a model primary-care facility. It's difficult to get across to people the fact that we offer primary care, but actually, that's 60% of what we do here.

RVH: What is it about the Miller Institute's medical staff that gives them special insight into the needs—the special complaints or perhaps the special treatment—of performing artists as a group? The sports medicine physicians that I've talked to are often out there with the teams—some literally on the team staff. Do your physicians evaluate their patients at the ballet, at rock concerts, Or at Carnegie Hall?

EP: Well, Bill Hamilton spent five years working with Balanchine. He goes to the ballet and to rehearsal sessions. He learned the language of ballet, and he knows ballet inside out and backwards. So he's specializing.

But the point you make is an excellent one. Eventually, we are going to have to go out and do more of that kind of thing in all areas of performance. That's precisely what we want to do with the performance evaluation period. We want to develop a laboratory where we can study instrumentalists and other performers in action. We do have an evaluation room here, and we have already begun videotaping. We have some interesting videotapes of people with problems.

We also want to look into an area that's been relatively unexplored and that is developing norms. What are the proper positions for a drummer? What becomes abnormal? We've seen piano players with very poor position develop tendinitis or nerve entrapments from not playing properly, practicing too long, not warming up properly, and so forth. These are the kinds of things we want to look at. But we need to establish what the norms are, so that when we do get a drummer in, we can be a lot more objective about saying, "He's holding the drumstick improperly." We can base our judgment on our norms. Just as other physicians read an electrocardiogram or an X-ray, we're reading the performance of the person on the videotape. We'll have to standardize positions and all kinds of things.

WEEDS

The Miller Health Care Institute



Dr. Richard B. Eaton, Co-Chief of Hand Surgery at St. Luke's/Roosevelt Hospital Center.

Caryl Johnson, hand therapy specialist at the Hand Surgery Center.



RVH: If I may play devil's advocate, I think you're likely to face a serious problem with drummers. With piano, for example, whether it's a classical pianist or a jazz player, *the piano* is the same instrument. Therefore, the player's relationship to it is something you can evaluate, because the piano is the constant. A drumset, on the other hand, is literally built around the player, and there are as many drumset arrangements as there are drummers. It might prove very difficult to establish a norm.

EP: In order to help the drummer, we'll probably have to focus on certain stylistic components of playing drums: the way the sticks are held, the kind of seat the person is on, the posture he or she assumes in relation to how the foot is used—all these things. That's going to be very, very complex, but we have to start somewhere. I think that, for the time being, we're going to have to evaluate people on an individual basis, employing an evaluation team. One of the members of that team should be a knowledgeable drummer or drum teacher. When we show the videotape, we'll give a history of the patient's condition, and then the orthopedist will say, "Well, there's an obvious problem." The hand surgeon will say, "This is going to cause problems with his hand." The person from physical medicine will say, "The posture is poor." We'll have to be able to focus on those individual characteristics and have the team evaluate it. It's very subjective stuff; that's why we want to ultimately develop ergonomic norms. I'm the first to admit that it may be impossible to develop such a thing for drummers—or maybe we can only get to a certain point. The exciting part of it is that we don't know. This is all new, and these are the areas we are going to explore.

RVH: This gets back to my question of whether any of the people from your staff

or any of the specialty departments actually go out into the field. I don't know if you can get as close to a "performance reality" in your evaluation room with a drummer as you could with, say, a ballet dancer or a violinist.

MD: Are you suggesting that the evaluation team shouldn't see a drummer here, but instead go to a concert?

RVH: Well, it may be necessary. For example, let's take a hypothetical case of a male, heavy metal rock drummer who plays the large drumkit typical of that type of music. He's playing at an incredibly intense performance level, which obviously could create any number of orthopedic problems. He's also playing in sports arenas and concert halls under upwards of 30,000 watts of lights—which can create onstage temperatures of anywhere between 85 to 100 degrees—and his body temperature is going to go up as soon as he starts playing, due to exertion. So you've got heat stroke to think about, which some artists have succumbed to on stage. The decibel level of the amplifiers is slightly higher than a 747 at takeoff, and God knows what substances are in the air our drummer is breathing. And he's probably working in this environment upwards of 200 nights a year. How are you going to approximate any of that?

EP: We can't; that's true. But I think you have to break it down into pieces. We're concerned about total health here, and one of the first things we'd do with that person is a general physical examination and history, and at least try to capture some of the things in our own minds that you talk about. In his case, I think a hearing test would be very important. Also, a psychological evaluation of some sort might be in order because of the enormous stress—and the noise. We'd do a complete physical, paying careful attention to blood pressure, because noise can affect blood pressure. A drummer in an environment such as you describe has to be aware that there is a risk. He also has to be made aware that, ultimately, it may cause a problem, so that some change in career or some preventive measures can be taken—whatever they may be.

Drummers are not alone. We have noise problems in the Philharmonic. It's a very sensitive area, with unions getting involved and that sort of thing. It's a question of how you protect players' ears without impairing their effectiveness as performers. They've tried any number of things—staggering the sections, putting up Plexiglas—probably everything short of putting on earphones and having some control going on the sound. Nobody's developed any adequate protection. Symphony musicians don't like earplugs. They say that they can't play their music if they put in earplugs that are too good. They have to get some feedback, just like recording artists. It's a very difficult prob-

lem.

There are lots of issues here. Ideally, we should be going into the work environment of every patient we see. I'm sure we're missing a lot of diagnoses that could be made on the basis of a person's environmental exposure. But a standard physical examination improves that. We do ask those questions.

MD: The ability of the medical staff to talk to the artists on some kind of overlapping terms is something that we're constantly working on. One of the big advantages of being here in New York is that there are so many performers to be seen. Our counterparts in other cities never would have had 700 patients in a year, as we did in our first year. So although the facility is new, the people that we have—either on staff or within our expanding network of consultants—do have a data bank, based on their own expertise and on what we are learning.

RVH: Have you thought in terms of performing examinations on artists who are not suffering medical problems?

EP: This should be the major thrust of the ergonomic norm research. In other words, let's see how the *best* people perform. When I look at people who play the violin, I look at Itzhak Perlman. He's totally at ease, obviously has no problems, and is somebody who could serve as a norm. We have some excellent videotapes of Wynton Marsalis.

Another idea we had was: Why not take all the new voice students at Juilliard and do a base line voice evaluation package the day they come into the school? Obviously, some stars are going to emerge; we could go back and see what characteristics they had initially that brought them to stardom.

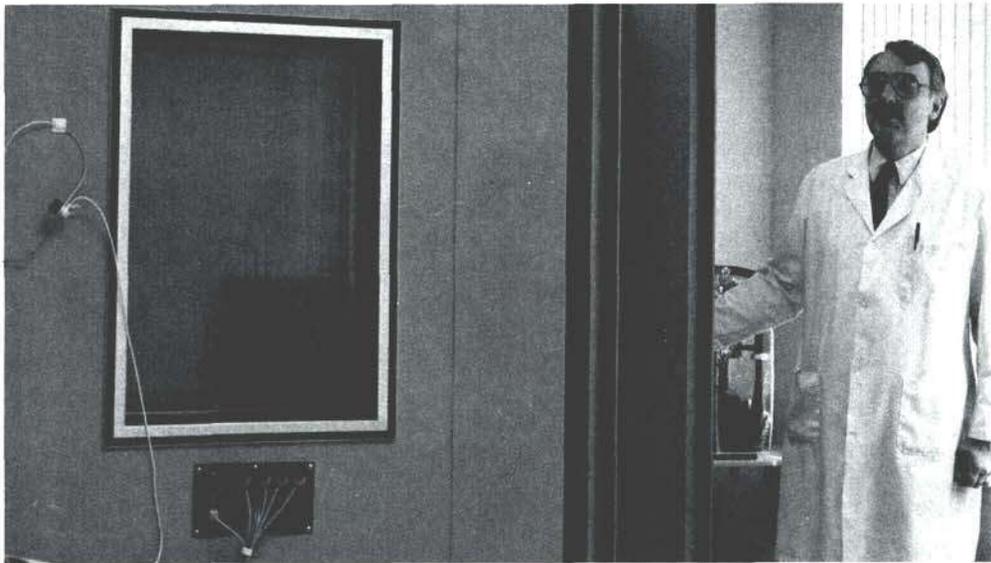
RVH: You could also document the medical changes that took place over a given period of time. A student at Juilliard for two, three, or four years is likely to be putting in a tremendous number of hours. So you're going to get the wear-and-tear factor in a very "evaluatable" progression—with the factor of age thrown in.

EP: We would love to do something like that. Such information could really serve as an indicator in the future for progress or lack of progress—a whole basis for comparison. It's like getting that first electrocardiogram at 25 years of age.

We have a whole research project planned. In the meantime, we certainly make no pretense of being all things to all people—although we're trying hard. We feel that our major contribution to the field at the present time is the general-care idea, and *preventive* medicine. We *can* offer specialized care and do a very good job at it. But we want to *focus* on the concept of good general health care for musicians.

RVH: That way you can catch something before it degenerates into a serious condition.

EP: Yes, because life-style has a lot to do with it. Max Weinberg pointed out that,



Dr. Emil Pascarelli, Medical Director of the Miller Institute, displaying the audio testing booth in the new facility.

after undergoing so much surgery on his hands, he now does a great deal of preventive care. He takes care of his hands, warming them up before and icing them up after a session. He's also very health conscious: He gets enough sleep and really takes good general care of himself. That's what we want to promote here, because that's important.

RVH: Speaking of general health, is a nutritional evaluation part of your examination procedure? Many musicians are notorious for their bad eating habits.

EP: Naturally, the primary-care physician will ask what the patient's eating habits are and about any fluctuation of weight. If the physician feels that there's any kind of abnormality—such as a severe metabolic problem—we have at St. Luke's one of the major obesity and metabolism centers. We also take a preventive approach and will be having sessions on nutrition. We've already given one at Manhattan Plaza.

RVH: One of the big questions that came into my mind when I first saw the literature on the Institute was, "Why would a drummer be better off coming to this Institute than going to a competent private-practice physician?" With your focus on primary care, it could very well be that he or she would enjoy the advantage of your looking beyond the initial complaint.

EP: There's more. We do stress the primary-care approach. But I think our ability to make a sophisticated referral on a fast track is important, too. We can make a referral without taking a shot in the dark, because we know all the nuances of what's needed in terms of making such a referral. In many other situations, time will be wasted or the problem won't even be recognized.

RVH: Do you have any idea of how many drummers you have seen since you opened?

EP: Not many. We'll probably have more now that you're giving us this coverage. It's like voice. Relatively few people with

Margo Donaldson, Miller Institute Managing Director.



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FEATURING

Neil Peart

The Quest For New Drums



Early in 1986, I started to think that it was time for a new drumkit. My red Tamas had been through four or five serious tours, and had been used in the recording of *Signals*, *Grace Under Pressure*, and *Power Windows*. They still sounded and looked great, but were getting a little tired, and besides, every four or five years I just like a *change*—perhaps a different sound and look.

But how to choose? Well, I think people usually buy what they've been satisfied with before, or they buy something that *someone else* sounds good playing. That's okay, I suppose, but this time I wanted to make *absolutely* sure that I was choosing the best-sounding drums available (or at least, the best sounding to *me*).

So I spoke to Neal Graham at the Percussion Center in Fort Wayne, and we arranged to have no less than *six* identically sized kits with the same heads brought together in the same room, so that I could do an objective "road test" of each one. We tried to pick the most resonant shells from each of the makers in which I was interested. There was a set of Tama *Artstars*, a set of Premier *Resonators*, a set of Yamaha *Tour* series, the new Ludwig *Super Classics*, a set of Sonors, and a set of Tempus fiberglass drums from Canada—what I felt would be the best drums from six countries and three continents. (Although I would certainly have included Gretsch in this category, I already have a small Gretsch practice kit at home, so I know they probably sound a bit warmer than I was looking for—plus the company proved surprisingly uncooperative in regard to this test.)

I enjoyed the long drive down to Fort Wayne from Toronto with my wife Jackie, cruising through the heartland in spring. It was lovely winding along the Maumee River in a good car, thinking thoughts of spring—and of having all those *drums* to play with.

But before that, I had to survive the ordeal of my first serious drum seminar(!). I had promised Neal Graham for *years* now that someday I would do my first real clinic for him, though the idea of speaking in front of a crowd seemed a lot more intimidating than just playing drums. But there would never be a better op-

portunity than this, and sometimes I *like* to do things that scare me! Fortunately, it went pretty well, and I felt good about having "survived" the experience.

The next day, we went out to Larry Yager's farmhouse, and I spent the whole day tuning and comparing the different kits, trying to be as objective and careful as I could. I took a walk outside once in a while to give my ears a break, as darkening skies, strengthening winds, sporadic raindrops, and weather warnings threatened my first tornado! I've always wanted to see one...I *think*!

But I do love to see nature in dramatic action like that, and it was nice to walk outside and be whipped by the wind for a few minutes. Refreshed and energized by these natural forces, I bravely returned *indoors*, and tuned and compared some more.

Playing the kits side by side, and sometimes two simultaneously, I was trying to detect the subtle differences between them. Of course, *all* of these are great-sounding drums; any difference I would find would have to be so subtle that only the most careful evaluation could detect it. In fact, I would have been happy to record or tour with *any* of these drums, but I was looking for something special—that extra bit of tonality and "snap."

While I was shopping for snap, Larry was shopping for hardware, comparing the different "shiny bits" for durability, practicality, and good design. We settled on mainly Premier stands, with a few bits and pieces from Tama and Pearl.

It was interesting that the 9x13 tom seemed to be the "acid test" for tom sounds. In each of the kits, the 8x12 and 16x16 toms were "much of a muchness," but there were subtle differences in that 9x13 that really told the tale. It seems to be a critical size.

I also checked out a few snare drums, and was particularly impressed by the new Pearl model with the interchangeable shells. Nice idea! But I'm afraid nothing has taken the place of the old Slingerland yet; it's still number one.

Another interesting discovery was that the Premier *Resonators* were anything *but* resonant! We received permission from the

company to remove the inner shells, and then they sounded quite good—rather comparable to the Yamahas and Sonors in having a warm, very "controllable" sound. I'm sure any of these would make very good studio drums, for getting a good sound with a minimum of fuss.

But I was looking for something a little *edgier*, a little more exciting—something that needed a careful tuning and playing approach to bring it *alive*. And I found it, too, in the *Ludwigs*. The results were surprising, as I must admit Ludwig had been a kind of "dark horse" contender to me. In fact, it was a very near thing between them and the Tamas. I had to take another walk outside, and then compare them again to be sure. (Disappointingly, but perhaps fortunately after all, the tornado failed to appear!)

But there it was: the response, the tonality—the overall *excitement* of the Ludwig sound was just fractionally better. So...I ordered a set!

We were to start working on new material in the fall, and I really wanted to update my electronic outfit as well. I had been watching the progress of digital sampling units for a couple of years, and felt that the time was right to explore that. I spoke with the band's "technological mentor," Jim Burgess, told him what I was after, and he recommended the Akai unit, with a Yamaha MIDI controller. I decided to stay with the latest Simmons pads, as I like the feel of them.

The sounds are digitally stored on those little 3 1/2" computer disks, and once you put them into the Akai's RAM memory, you can edit and change them at will without affecting the original sample. Assigning them to different pads is a simple affair, and you can copy from the RAM to a *new* disk to create new setups and safety copies. With the Yamaha MIDI controller, you can create "chains," which allow you to change programs with the flick of a footswitch. For example, in one of the new songs on which we're working as I write, I play an African drum setup for the verses, and then "click" to a setup of my acoustic Tama drums, sampled from *Grand Designs*, for the choruses. Fantastic! I love it!

I have mentioned before in *MD*'s pages that I do not have a natural empathy with technological things—they often give me a headache—but at the same time I *had* to get into this, because, in the simplest terms, it does what I want! I have an insatiable hunger for new percussion sounds, but there is just no room in my existing setup for any more *drums!* This way, I can have access to *every* percussion sound ever played (and some beyond), and still be able to *reach* them all!

I spent some time with Jim assembling a library of disks: all kinds of ethnic percussion, acoustic drum samples from our *Power Windows* album, paint cans, big sheets of metal, industrial sounds, pipes being struck—you name it! The possibilities are absolutely infinite.

One more decision that had to be made was whether or not to have the *Vibrafibing* applied to the inner shells. My last three kits had been treated by the Percussion Center with this thin layer of fiberglass, which is meant to even out the tonality. In keeping with my policy this time of taking *nothing* for granted, I asked them to do a sample 9x13 Ludwig tom to compare with an untreated one. Once again, it was a painstaking decision; I even took them into "Le Studio" to listen to, since I was in Quebec at the time. I found them to be a little sharper *with* the *Vibrafibing*, and the tonality was a little more focused.

Making a decision on the finish was equally difficult. As much as I loved the Candy Apple Red finish of my Tamas, I just *couldn't* have the same color again! Neal and I discussed a few possibilities, and he did me up a sample with a mix consisting of an opalescent white base, with just a *hint* of pink in it, and a few metallic flecks to highlight the opalescence. (More goodies

from the "hot rod" finishes book!) I stayed with the brass plating on the hardware—because I couldn't think of anything nicer!

Another thing I have been seeking for quite a while is a keyboard percussion synthesizer. I had been playing a marimba quite a lot and really wanted some kind of more portable instrument to use live and (hopefully) in the studio. Once again, Jim did some research and came up with a unit made by the KAT company in Massachusetts.

It is available in modules of one octave and up, and basically consists of a set of soft rubber pads laid out as a keyboard. I decided on a three-octave range, and since the KAT is also a programmable MIDI controller, compatible with the Akai unit, I started collecting samples of marimbas, vibes, tubular bells, glockenspiel, tuned African percussion, harp arpeggios—again, you name it!

Like many percussionists, I had long harbored a secret wish to create a piece of music using *only* percussion instruments, and this looked like the key to that dream! I practiced with the KAT for a few days and then, when I had a free day, recorded a "demo" of a marimba piece I had been working on over the summer.

I began with the marimba part, double-tracked it, and then overdubbed my acoustic drums on top (yes, the new Ludwigs!). I began experimenting with overdubbing different vibe sounds, a bass marimba, a cabasa, castanets, concert toms, metal sheets, African toms, and some highly tuned bongos. (All of this was played with mallets on the KAT unit.) I did use one of Geddy's keyboard sounds, but since it consisted of a marimba with a *human voice* mixed in, I decided that was close enough!

The biggest difficulty was finding a good bass instrument in the percussion library. The bass marimba didn't provide the power in the bottom end that I was looking for, so we experimented with some other things. We ended up using an African drum called a Djembe—transposed to the keyboard—and I played the bass part with *that!* It made me laugh—a new definition of "bass drum"!

The piece is entitled "Pieces Of Eight" because of all the different time signatures it ended up meandering through. I hadn't thought about that too much just playing the marimba, until I had to learn it on *drums!* With only a day to record it all, I didn't really have time to play it more than a couple of times through, so that, too, was a good challenge.

I find it interesting as a drummer to work with a melodic instrument and think melody as well as rhythm. You can really get into some *wild* areas! In a way, I wish I hadn't been so obsessed with drums alone in the beginning and had acquired more knowledge of music theory. But I suppose in this day and age you do have to specialize!

Now, if I only had about two weeks in the studio to work on this thing....

So I've got my new drumkit. Am I happy now? Well, *yeah!* Here I've managed to hang on to the best of both worlds: an exciting-sounding acoustic set *and* an incredibly versatile and "user-friendly" electronic set. Who could ask for more?

Well, how about "Pieces Of Eight" becoming a hit single? *Ha-ha!*

CREDITS

Recorded and mixed at Elora Sound Studios

Engineered by Jon Erickson

Technical Assistance by Jim Burgess, Larry Allen, and Tony Geranios

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Photo by Rick Mattingly

Eli Zig

An odd incident of unfairness to lefties suffered by southpaw Eliot Zigmund turned out to be a fortunate twist of fate. The easy-mannered, bearded drummer explains, "When I was younger and first applying to colleges, I applied to Manhattan School of Music. I had an experience there that might have been one of the major things that turned me off to studying classical percussion. I took my audition, and one of the older teachers there at the time told me that, since I played left-handed, there was no way I could ever play snare drum in a symphony orchestra. He went on to say that, if I really wanted to do it, I would have to change and play righty; otherwise, a conductor would look at me and get confused! That was completely ridiculous. At that point, whatever notions I had about studying classical percussion—which were pretty few anyway—went out the window. I decided to study other things at music school and pursue drumming on my own."

The incident only confirmed what Eliot had already known in his heart. Since his early teens, he had been fascinated by jazz rhythm masters such as Roy Haynes, Art Blakey, Pete LaRoca, Sid Catlett, and especially, Philly Joe Jones. "They were my real teachers," he says. And so, Eliot never entered the Manhattan School, but he did end up touring the globe with several of the jazz world's finest.

Beginning in the fall of 1975, Eliot gained notice drumming for the Bill Evans Trio. His first big international gig eventually earned him a reputation as a player who could not only cook, but could also swing ever-so-sensitively without stepping on the crystalline fragility of Evans' introspective piano-trio format. Currently, Eliot is touring and recording with pianist Michel Petrucciani's trio. The 24-year-old pianist's European tour received rave

reviews, and the trio's latest Blue Note LP, *Pianism*, is doing well.

Reflecting back on his drumming style during those Evans years, Eliot says, "If I had played with Bill at a later point in life, I might have done some things with a harder swing. But back then, I was responding to Bill's moods, and my playing was still developing. One of the Evans albums that influenced me a lot was *Montreux I* with Jack DeJohnette. Jack played much differently with Bill than any other drummer had before—with so much color and raw energy. He played what he is. It influenced me so much that, when I joined the band, I felt I wanted to promote a similar concept in the trio. So, I got into broken time with lots of colors and textures. Now I feel that half of my playing still involves that element—but I also like to incorporate the harder swing."

With Petrucciani, Eliot now has the perfect opportunity to express his two sides. At a recent Village Vanguard date, Eliot and bassist Palle Danielsson superbly complemented Michel's crisp playing—which ranged from moody, shifting harmonies to burning solos that were far more aggressive than Eliot had encountered with Evans. "Bill would play a couple of choruses on a tune at most," says Eliot, "unless it was a feature tune where he stretched out. The chamber concept was prevalent with Bill. With Michel, however, I sometimes feel almost like I'm playing with a horn player. I can play as hard and forceful as I would with a sax player. He has the incredible endurance to play chorus after chorus, so I get a chance to get that rolling, rhythmic thing going, which I never did with Bill."

Evans' trio, which included bassist Eddie Gomez, involved constant coloristic and thematic interplay and response, demanding that each player maintain deli-

cacy without regressing into overcautiousness. "I didn't consciously think about that balance, because our styles locked in so quickly. Also, I tend to be oversensitive in terms of how I feel musicians will react to my playing, [laughs] I listen to tapes of myself and find that I underplay, or minimize, if anything. That's a good quality, but it is also important to be aggressive enough to jump on it when it's your time. That's something I have been learning from Michel in the last couple of years. His whole gear is "fast-forward"—not tempo-wise, but in doing what he wants to do. He really wants to hear the drums. He told me, 'Man, I don't mind if you drown me out, if that's where you're coming from on that particular night or on that particular tune or chorus; just go for it!' With Bill, there were some unspoken restraints. He liked it when you started with brushes and built the energy up, gradually switching to sticks."

"With Michel, anything could happen. He also loves drum solos. That's not a priority for most bandleaders, including Bill. I solo on almost every tune with Michel in some form or another—either trading fours or extended solos. At least once a set, I take an extended solo. It's nice to know that there will be that time. For drummers, it's important to have that time when you're not playing behind someone else—when you can let everything hang loose for a couple of minutes and try out the ideas that you have been working on at home. It really helps your chops."

Born a bona fide Bronx boy (April 14, 1945), Eliot was first attracted to music through his Satchmo-worshipping older brother, who also strummed Jelly Roll Morton tunes on guitar. Eliot also remembers watching the *Art Ford's Jazz Party* series on television and being mesmerized by 'the way the drums looked and the way

by Jeff Potter

ot mund

the drummers looked when they played." Anxious to join in on the fun and play duets with his brother, Eliot decided that "the easiest way to do it seemed to be to buy a snare drum and hi-hat, and start playing."

All good out-of-the-Bronx success stories involve unpretentious, street-level beginnings, so it was only fitting that Eliot got his first training in a laundromat. "There was a guy in my neighborhood who ran a laundromat, and he was the first person I ever studied with. I used to go to the laundromat and practice with him on practice pads. He never was a professional, but he was a good rudimental drummer and had real good chops."

By the time he was 16, the lure of bop brought Eliot on religious commutes to Manhattan. "At that time in New York," he explains, "there were a lot of clubs where you could go even if you were underage. Birdland was one of them. It had a 'peanut gallery' for young fans, so I went there a lot. There were other clubs I frequented, including the Jazz Gallery on St. Mark's Place, and the Five Spot. Being a teenager, I often had to borrow my brother's draft card to get in, or go with him and fake my way in. I heard everybody then. I heard Coltrane a lot, Monk many, many times, and Miles at Vanguard matinees. This gave me the chance to watch drummers like Jimmy Cobb, Roy Haynes, Frankie Dunlop, and many others. In retrospect, that was probably the greatest thing that happened to me at that age."

After the dubious lefty-audition incident, Eliot attended Mannes College of Music as a theory major, and later received his degree from City College of New York. "I did do some orchestral playing at Mannes and City College, but it was something that never really turned me on. I was interested in classical training in order to

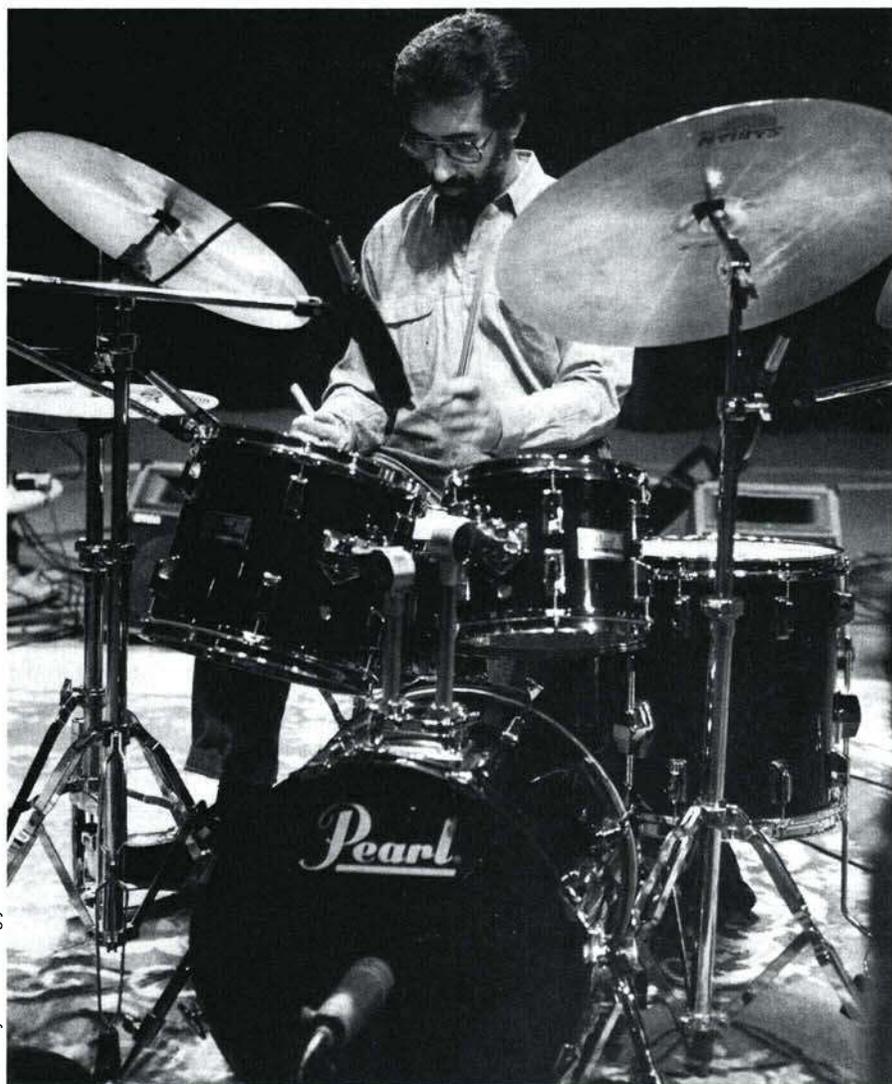


Photo by Rick Mattingly

learn about the keyboard and to learn to read scores. To this day, the thought of playing percussion in an orchestra leaves me cold. It involves a lot of counting and waiting around, [laughs] I have a lot of respect for classical percussionists, but it's just something I never felt like I wanted to do. When playing jazz drums, you get to play all the time, from beginning to end—swinging and cooking. It's just a whole different head."

Summers between college years were spent gigging and jamming in New York and in the Catskills. Following graduation in 1969, Eliot felt the urge to push westward for a change of scene. "I felt claustrophobic in New York. It was a hard and heavy place to grow up in and musicians didn't seem to be communicating well. I needed to get out and see New York from a different perspective.

"When I first moved out to California, in the country, I had no professional aspirations at all. After a year of living kind of like a hippie, the desire to play came back

stronger and stronger. Eliot's locus on a jazz direction evolved when he started working local gigs with notable players such as Ron McClure, Steve Swallow, Art Lande, Mel Martin, and Mike Nock. Live gigs up and down the coast with pianist Vince Guaraldi gave Eliot further exposure. He also backed Guaraldi's famous ambling ostinatos on several *Peanuts* television specials.

After five years of West Coast free-lancing, Eliot returned to New York. While playing shows at the Persian Room in the Plaza Hotel, he heard through the grapevine that Marty Morrell was leaving Bill Evan's trio. "I had been trying to audition for Bill for a long time," he recalls. "I took the initiative and called Bill's manager to set up an audition. The manager liked me, and told me to come down that night and audition during Bill's performance at the Vanguard—which was pretty amazing. I was shaking, [laughs] The music went well, and I could tell from Bill's and Eddie's reactions that they liked

it. After the set, Bill said, 'I liked it, and I will probably give you a call.' It was not definite; it was 'probably.' I hardly slept the next two nights, because getting the gig would be a dream come true. He did call, and the first gig I did with him was a tour of Europe for which we never rehearsed. On the first concert of that tour, the opening tune we played was 'My Romance,' and I had the first solo. We played the head, Eddie and Bill dropped out, and there I was on some stage in Germany with the Bill Evans trio, soloing on the form of 'My Romance'! That wouldn't throw me now. But back then, on my first major gig—out there, cold—boy, oh, boy! I think I did okay, but it was nerve-wracking. I had no concept of myself as an extended soloist up until I played with Bill.

"In all the time I was with Bill, we may have rehearsed at his house once for an album. Most new tunes were introduced right on the spot. He would make up an arrangement, and we would start playing. Bill never discussed the concepts of the music with us, either. It was pretty much up to instinct. I think Bill felt that, if he had to talk about the music with either of his musicians, then they weren't the right people.

"That trio, at its best, was really special. I think the qualities in my drumming that clicked with Bill and Eddie were primarily my feel, my touch, and my ability to let the music float. Also, I had played a lot of

brushes throughout my life, and Bill really responded to that. I also knew Bill's repertoire instinctively."

During his three-year residency with Evans (1975-1978), Eliot experienced a heavy dose of world touring. Albums recorded by the group in those years included *Crosscurrents*, *We Will Meet Again*, *From The '70s* (a compilation of performances by different Evans groups), and Eliot's favorite, *You Must Believe In Spring*, which is often regarded as one of Evans' finest later-period records. "I am very proud of that record," says Eliot. "I think it is an incredible album, because it sustains a mood from the first note of the first tune through the last note of the last tune. I am happy that a record captured that, because—conditions being what they are with record companies—you don't always capture the music at its best."

Leaving the trio was a tough choice for Eliot. Part of his decision was based on his plans to play with Eon, a trio featuring pianist Richie Beirach and bassist Frank Tusa. But the prime motivation was a commitment to growth. "I left because I felt that I had done what I could do with Bill's music, as far as being honest with it and not becoming repetitive were concerned. I also left thinking that, after you play with Bill Evans, you just naturally move on to the next gig. [laughs] But the reality is that there is no 'next gig.' The jazz scene is such that there never is a guarantee—even for

masters." As it turned out, Eon was very short-lived.

A period of New York free-lancing followed. Eliot played with artists such as Don Friedman, Bob Kindred, Chet Baker, Stan Getz, and Lee Konitz, as well as an on-and-off, year-long stint with the Jim Hall trio (which included bassist Harvie Swartz). Eliot notes, "Jim, like Bill, is another great, subtle player. Because he plays at a soft volume, people often miss the intensity of his music. That's because they're so used to being battered over the head."

In 1979, Eliot returned to the Evans trio (with Marc Johnson now on bass) for a few months. During that time, the album, *Affinity*, featuring guest artist Toots Thielemans, was recorded. Eliot departed from Evans again to pursue other musical projects, including a summer tour of Japan with pianist Fred Hersch and bassist Red Mitchell. (In 1980, Bill Evans died, leaving behind a prolific body of work marking him as one of the all-time greats of the jazz keyboard.)

Most listeners associate Eliot only with his light-touched, Evans-era playing. But he has also backed pop performers, such as Stephanie Mills and Dionne Warwick, and in the pre-Evans days, he toured the world with Neil Sedaka. When the Sedaka troupe pulled into a theater with a house orchestra, Eliot sometimes handled conducting chores. "Conducting and playing drums are not all that dissimilar, actually," he points out. Other facets of Eliot's drumming outside of his work with Evans can be heard on such albums as Gary Peacock's *Shift In The Wind*, Keith Greko's *Last Train Outta Flagstaff*, Michel Petrucciani's *Live At The Village Vanguard*, guitarist Carl Barry's *Holding On*, and Eddie Gomez's *Down Stretch*.

An endorser of Pearl drums, Sabian cymbals, and Vic Firth sticks, Eliot currently uses the Pearl *MX Series* of maple-shell drums. "I even have to lighten up on my light touch with the Pearl maple drums because they project so well," he says. "It seems I need to use only half of the energy in my stroke that I previously had to use with other drums." The choices of drum sizes he uses with Michel's trio are an 18x14 bass, 8x10 and 10x12 rack toms, 14x14 floor tom, and a 6 1/2" deep snare. The heads are all Remo *Ambassadors* with varying small amounts of tape on the toms and snare for dampening. His Sabian hand-hammered cymbals are a 22" mini-bell ride with rivets, an 18" mini-bell ride used as a crash/ride, 14" hi-hats, and a 22" China-type. "In the past, I have been really conservative about setups," he says. "I normally have used only four drums. Adding a fifth drum has been a big consideration for me. [laughs] But actually, just that one extra drum does make a great difference for technique and considerations of melodic possibilities."

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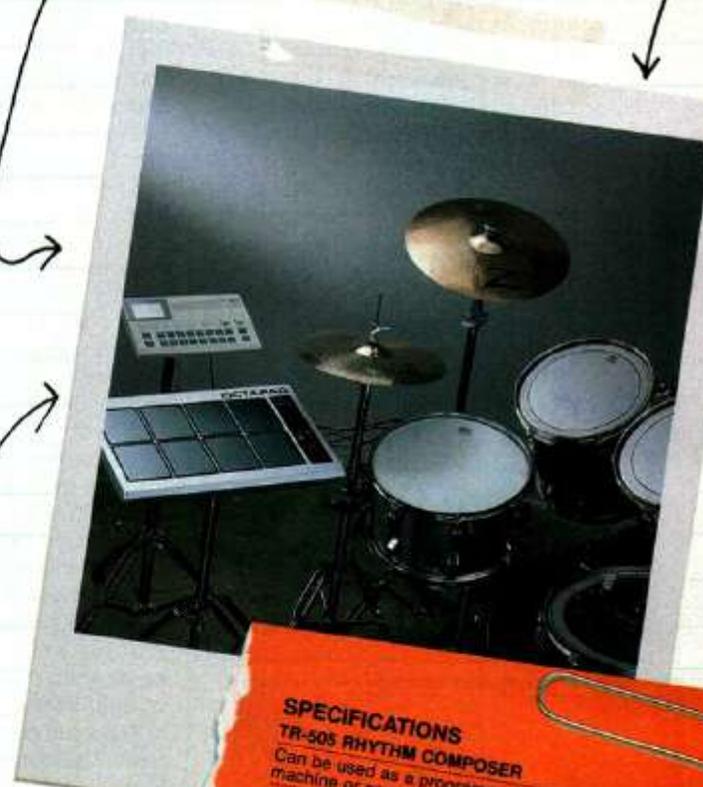
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Being a lefty does change the physical way Eliot approaches the drums: He plays with his left foot on the bass drum and with his right on the hi-hat. Although he has never been concerned that this would "confuse conductors," it *has* caused other problems. "My first drum teacher's first question to me was, 'Are you right- or left-handed?' Then he set up the drums in reverse. Now, I believe that that was a mistake, because it has made it really hard for me to sit in. In the jazz scene, it is important to sit in, because that is how you get heard as a jazz musician. If I had left-handed students today, I would either start them righty—or perhaps lefty if it seemed like they really *needed* to play lefty—but definitely right-footed so that they could

sit in on anyone's drums."

Since Eliot joined Michel's trio in 1984, the group has tracked several European tours and a Japan tour. The modest budgeting of jazz tours and the current high costs of the road present special problems for the drummer who is trekking through long strings of one-nighters. "Getting the drums to sound right on tour is hard, because it's not economically practical to use your own drums in Europe," says Eliot. "In Europe or Japan, they measure every kilo that goes on the plane, and a small set could cost you \$200 a day. I often had to deal with a different rented or borrowed set every night. Sometimes it got pretty funny in Europe. I would show up and find huge, deep rock drums with single heads. Usually, if I at least got a major brand of drums with double heads, I could get some kind of a sound—no matter what the size. When Pearl provides the sets on tour, I don't have to worry about this."

Although he hopes to spend less time on the road in the future, Eliot—like all jazz musicians—is faced with the problem of few steady jazz gigs available in New York. "Ninety-five percent of my creative playing is on the road, and I'm not in that boat alone. Most jazz players I know make their living on the road now. It would be nice to feel like a functioning artist in my hometown but where can you play? Bill Evans used to tell me about playing at the Vanguard and Village Gate for six months out of the year. Now, you're lucky to get one straight week."

Teaching between tours at William Paterson College (Wayne, New Jersey) and New York University gives Eliot a chance to be at home in Brooklyn with his wife, Toba, and their two children. "Teaching college students keeps me on my toes. I give them what I have to offer in my field, but I'll often stop and say to them, 'What is that you're doing? Can I hear that again?' [laughs] I'm not embarrassed to do that, because I am one guy from one generation and I try to keep my ears open to others.

"Some of my students can play rings around me in terms of coordination and certain techniques. It's great to have that facility, but the bottom line is the honesty and spirit of the music—how your music affects people—not how your chops are. So, my advice to younger drummers is to get depth and validity in playing—beyond your technique."

When performing with Petrucciani, long-legged Eliot sits low behind his set and rides the kit with the kind of subtle wrist action that makes fast bopping look effortless. Michel often performs the most standard of standards: "Autumn Leaves," "My Romance," "My Funny Valentine." Yet, the direction the tunes take is hardly predictable.

"One of the things that makes it so exciting to play with Michel is his spontaneity,"

says Eliot. "He will do things like going completely out of the form if he feels it moving in that direction—maybe play an interlude for 24 bars or completely change the tune harmonically—and I don't mean just with substitutions! It adds a surreal quality and depth to playing music that is essentially bebop."

Stretching out and allowing the music to evolve is a process Eliot values as the "natural tradition" in jazz. But attempting to capture that process on record is another struggle. "I still think there is room for this completely natural tradition in the record industry," he contends. "The record producers and business people don't believe it. They often seem to feel that the more natural it is, the less likely it is to succeed.

"Michel's first record with this trio, *Live At The Village Vanguard*, is a double album, and it features only six or seven tunes. As a result of that, the music got no airplay because the business people wanted short tunes. But is that what they told Coltrane when he recorded *A Love Supreme!* I don't mean to compare our trio to Coltrane, but my point is that it is not good for the record business to *always* think this way.

"In a sense, I can understand the business point of view, because I road-managed this trio when it first got together. We weren't making enough to have our own road manager, so I took it upon myself. I was the one collecting money and dealing with club owners. So I started seeing things from the business end—and it's rough. Jazz is just not a big-money proposition. If you are doing it, it is primarily for the love of it. It's not about being a star. The reward is to be able to express yourself. I usually just try to be able to pay my bills and keep playing. For me, luxury is a new ten-speed bicycle." [laughs]

Just as Petrucciani lets his intuition carry the music where it may, Bill Evans was also a player who let his moods speak through the piano. This is ultimately the link between the two pianists, which suggests why Eliot was their choice of drummer. A team player, Eliot has the knack for responding to the ebb and flow of a player's personality at any given moment. On occasion, Evans was known to ease into entire sets of ballads on a concert stage—a risky feat few performers can sustain. Without Eliot and Gomez behind him, the delicate bubble might have deflated. Recalling the magic touch with which Evans could create intimacy through his instrument, Eliot cites a talent for which he, too, can take a bow: "Performers know that they have really arrived when they can just walk out on stage and not feel the tension of, 'What does the audience think?' When you can play as naturally on stage as you play in your own living room, that's when you start to collect on some of the dues you have been paying all your life."

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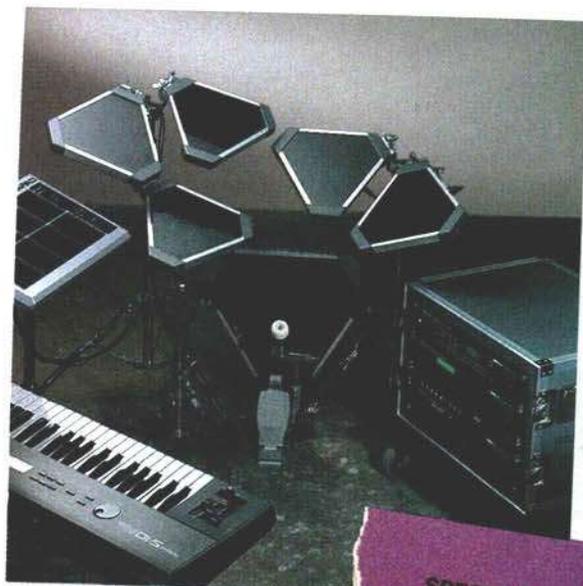
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The Science And Art Of Drumming by Don Telian

To call drumming an *art* seems far too shallow a description when I and others like myself have turned it into a science. We've studied it, analyzed it, classified it, and broken it down to its barest essentials. And yet, all true drummers know they must function as artists *and* scientists; they must be rivers of creativity, flowing on a bed of technique. To reach the highest level of drumming, they should be well-versed in both the art and the science of drumming; they must be "scientartists."

Unfortunately, humans tend to come in two forms: scientist or artist. Having taught over 15,000 private drum lessons, I've dealt with the problem of asking a scientist to be a bit more like an artist, or asking an artist to be more like a scientist. Both types have their own special way of looking at drumming (and life in general) and are not interested. They are even afraid of seeing it another way.

The Scientists

Predominately, drum students and teachers, as well, are scientists because artists are not interested in studying drums; that's too scientific. Let me explain how scientists look at drumming. Standing beside a drumset, they look at themselves and realize they have four limbs available to drum on things with; sitting behind the drumset, they see at least seven different things to drum on. Immediately, they are *overwhelmed* and cannot hit a thing, because there seems to be an infinite amount of possible combinations of limbs and drums. They stand up, frustrated, and realize they must first do some research into exactly what a drummer does. They can look in drum books, watch drummers, or listen to records for clues. But instead, they visit drum teachers who presumably have done all that for them. The drum teachers look at them and say: "You're not ready to strike a drum yet; you must first learn how to hold the sticks." *Wow!* From here they go into a rigorous six-month study regarding where each finger is placed, how the wrist should bend, where the elbows are placed, and so on. In addition, the teachers show them the "rudiments of drumming," which supposedly all of drumming can be broken down into.

If they are serious about their research, they'll eventually get to sit down at a drumset. Now the teachers say: "You must learn to play beats." That's better. The teachers show them a sophisticated set of symbols that represent limbs and drums, and arrange these symbols on a piece of paper so the students can see when to use a certain limb on a certain drum. With

machine-like precision, they learn to keep a beat and find that, sometimes, their right feet must play with their right hands, while at other times, they must play precisely in between two consecutive right-hand strokes. Eventually, they learn how to keep a beat with each limb separately, while the other three add variations that mimic all known genres of music. The teachers now classify all the students' efforts and tell the students they have learned "independence."

If the students are lucky, they get to bring their favorite records to class and have their teachers show them exactly how to mimic the drum parts. If this practice is continued, the students eventually learn how to mimic records precisely, on their own. So they now have rudiments and independence, and can play songs, but somehow they are still *not* drummers. This is the woe of the scientific drummers.

The Artists

While the scientific drummers struggle with their teachers, the artistic drummers stay at home. After bringing their drums home from the store, they realize they don't know how to set them up. But that doesn't matter, as long as they can sit in one place and reach everything. In some ways, the artistic drummers are smarter than the scientific drummers because they realize they don't need to know *how* to hold their sticks. They find they can grab the sticks like clubs and hit everything in sight just as well as anyone else. And hit they do! After trying various combinations, they eventually stumble onto some kind of "beat," much in the same way the first caveman did. They practice their beats because this not only sounds right, but it *feels* right. They put on their favorite records and thrash away while the neighbors go crazy. But much to their surprise, these drummers eventually start to sound good. On and on they thrash, but they still are *not* drummers. 'Tis a sad, sad tale: the tale of the artistic drummers.

The Conflict

So on and on both types struggle. Eventually, the scientific drummers achieve excellence in independence and precision, while the artistic drummers achieve excellence in sound and feel. Yet neither type meets with much success, so each looks to the other for answers. Unfortunately, they have no way of understanding each other, even though each one has what the other lacks. The scientists pull out their hieroglyphic-looking symbols (which the artists have no interest in) and say, "You must

understand how what you're doing fits together; you lack precision." They are right. If they were to record the artists, the artists would realize they sound sloppy; they never learned to play their right feet *exactly* in between two consecutive strokes of their right hands. "And besides that, you hold your sticks like clubs!" This time, they realize the scientists are right, because they've never been able to play some of the quick patterns real drummers play. However, they have never been able to sit patiently and learn where each finger is supposed to go. So they get angry and yell at the scientists, "So what? You play fast, and that's *your* whole problem!"

Yes, technical proficiency *is* the scientists' problem. They are sticks of dynamite loaded with technical virility, ready to explode into every second of open space in a song and, consequently, sound horrible—and the artists know it. All along, the scientists have been too hung up with the underlying form of what they're doing to hear how they *sound*. And nine times out of ten, what they play does not *fit* the music. The artists continue, "You've got no groove and no feel. You're not in the pocket!" Groove? Feel? In the pocket? These just are not very scientific terms, so at this point, the scientists decide that the artists are crazy and shut them and their ravings out. This is too bad, because now the artists are right. The artists know that, although the scientists can play what's on any given record, note for note, they are not real drummers because they play each note too mechanically: They have *no feel* for what they're doing—just notes.

The Scientartists

I've made reference many times so far to a mysterious category called the "real drummers." Who are they? What's their secret? Obviously, they are the ones who can *combine* the science of drumming with the art of drumming: They are the famed "scientartists." Their playing always sounds right and fits the music, because they know how to listen to themselves and to others. They are well-versed in the underlying form of drumming, and consequently, what they play is precise and does not sound sloppy. They are masters of technique, yet they keep it in its place, preferring to play *music* rather than *technique*. Realizing that they don't play just notes, they concentrate on the overall feeling that those notes collectively should convey. They are masters, and I should add that these are the qualities of each and every *successful* drummer I know.



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ARTSTAR II

Being Prepared

You've probably cursed at, or cried over, your drums many times because of broken parts or missing pieces. You're cool, so you don't make a spectacle of yourself. Instead, you promise to do something about it. Here are a few tips any drummer can use to prepare and protect equipment.

Maintaining Equipment

At some point in their lives, all your stands had little rubber tips on their legs. Either replace the missing tips or remove all of them. Otherwise, your stands will be off balance. Sooner or later, you're going to set up on an uneven floor, and over it'll go. This may be part of your act in a heavy metal band, but it won't go over very well in a classy supper club. Replacing worn rubber tips always looks best. Drop some Elmer's *Glue-All* down in the tips, and stick them on. They'll stay put for sure.

Most cymbarstands have a sleeve up at the threaded portion. The stock rubber or plastic sleeves tend to pull off with the cymbal. They also wear through rather quickly. Find some neoprene rubber gasoline hose to replace the stock parts. Cut it to the appropriate length, and slide it on. Your cymbals may have to be worked on and off the stands, but the new rubber will last for years. Also, you won't have to worry about them flying across the room and disappearing in a dark corner every time you tear down.

Did you just spend over \$100 for a new foot pedal? Great! Now do yourself a favor and *oil it*. Squirt a shot of good grade, light machine oil on all pivot points, work the pedal vigorously for a minute or so, and wipe off the excess oil. New metal must wear evenly at its friction points, whether it be in a car engine or on a bass

drum pedal. Your new pedal will break in quickly, have a smoother action, be as fast as it's supposed to be, and last longer. An older pedal may pick up some life, too. Also, don't overlook that hi-hat.

Whenever you decide it's time to change drumheads, be sure to check for loose nuts and bolts inside the drumshell. *Lock-Tite Stud 'n' Bearing Mount* will keep the nuts from sneaking off. Available at most automotive stores, it's a semipermanent locking agent that will help keep your equipment hassle-free. But use it sparingly, as it dries hard.

Are your sticks cracked? Do the beads have a flat side that's worn or chipped? If so, get rid of them. Don't play a pair until they splinter in your hands. Blood is still out of fashion on most gigs.

Cleaning Up Your Act

An old cymbal, with a long build-up of tarnish, will actually lose much of its tone. *Brasso* is the traditional cleaner, but there are alternatives. One is *Drummers Cymbal Cleaner*, a white powder that must be magic. It's more expensive than *Brasso*-type cleaners but worth every penny. There are other powder-type cleaners on the market by cymbal manufacturers that you can also check out.

A good automotive polish will make those shells shine. Use chrome polish on chrome, of course, and follow the directions on the can. Be careful not to scratch the finish. Rusty spots may require the use of steel wool, but elbow grease is the main ingredient.

Armor-All really makes rubber and vinyl shine. It's also an excellent preservative. Wipe it on all those little rubber pieces, and they'll turn from flat to glossy black. Be sure to treat your vinyl seat covering, as well. It'll be less prone to hardening, tearing, or cracking. *Scotchguard* works well on cloth covers.

What about those funky looking heads? An abrasive household cleanser like *Comet* will turn rough-coated heads white again. Use a liquid, all-purpose cleaner like *Formula 409* or *Fantastic* for smooth heads. Try to avoid getting any on the chrome or your shell finish. If you do, wipe it off immediately, as spotting may result. Sometimes, especially if a head is particularly dirty, you may find yourself with restored response and tone quality. Oftentimes, a heavy layer of crud will actually

muffle a head

Ready For The Unexpected

It's never a bad idea to carry a small but heavy rug that can be folded to lay on and around the snare drum in your trap case. You're going to need that rug on slick floors to prevent sliding, and you'll forget it every time if it's not packed and ready to go.

A small toolbox full of necessary tools and spare parts is always a good idea. Keep an assortment of screwdrivers, some pliers or wire cutters, and a 6" or smaller adjustable wrench. A longer wrench won't fit inside small drums and may give you too much leverage. Sometimes a file, a set of *Vise-Grips*, or even a W drive socket set may prove useful, budget permitting.

Don't forget extra drumkeys and special tools peculiar to your setup. You'll also want to include your *Lock-Tite*, Dr. Scholl's *Moleskin* self-adhesive squares as replacements for those pads on your bass drum head, and duct tape or masking tape, whichever suits your needs. Pack that *special* string that holds the snares onto your snare drum, and be sure to carry an array of felt pads and washers, metal washers, nuts, bolts, wing nuts, wing bolts, and whatever else you may feel is needed.

Be sure to leave your toolbox in the car until you need it. Otherwise, it's as tempting as a chest full of gold to the rest of the band. You can be sure that, if your tools are left out for community use, they'll rarely be put back and always be laid down wherever they're used, never to be seen again.

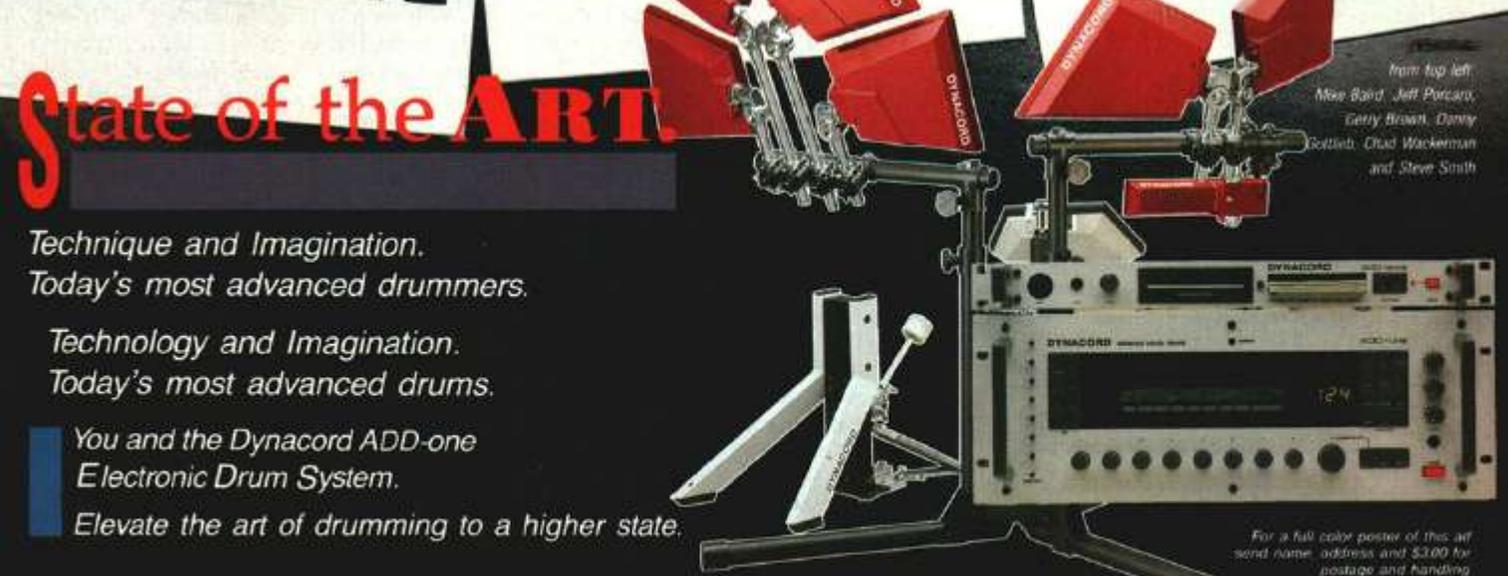
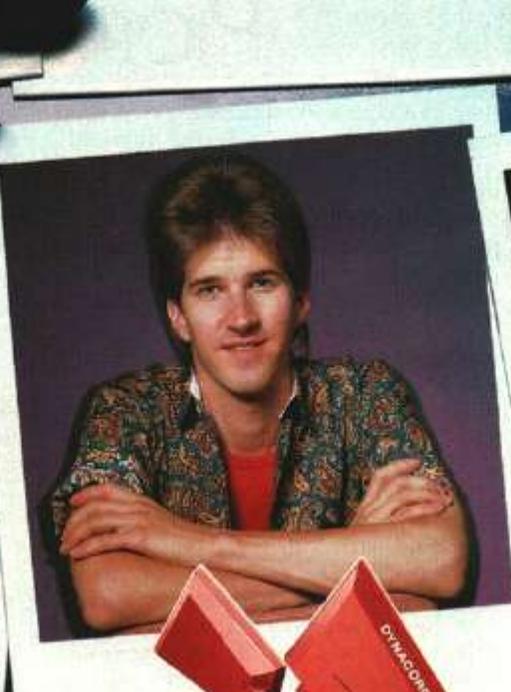
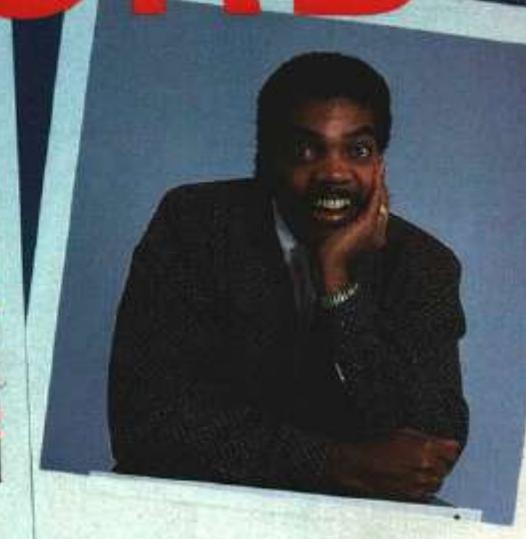
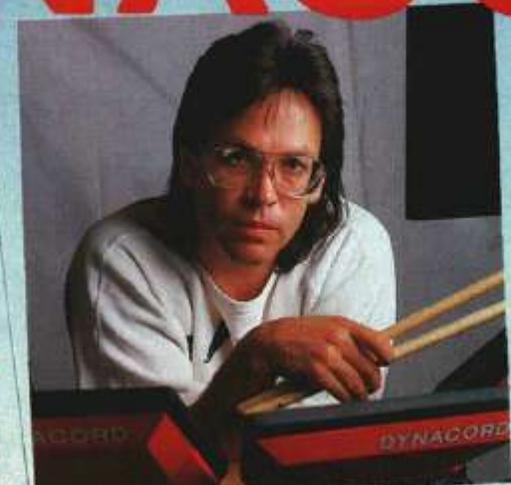
When you do set up, make sure your hardware is tightened down and sturdy. *Do not use pliers*. Those screws and wing nuts were not designed to withstand huge amounts of torque. And be careful not to choke down your carefully cleaned cymbals by putting a handful of felt washers on top. You might as well be putting tape on the bell. Finally, go through your trap case and toolbox at least once a year, and throw out the junk. There's no use in having a box running over with broken or obsolete parts.

Having useful tools, spare parts, and equipment that's ready to go will surely leave you more freedom to enjoy yourself, and be creative on the gig. Plus, you're the one the other band members count on, so don't let them down.

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by Rodman A. Sims



John F. Williams: Studio Pioneer

Greatness in music is greatness in character. No more fitting epitaph could pay tribute better than this statement on the loss of drumming great Johnny Williams. But the death of an outstanding musician often causes us to pay tribute exclusively to the musical man, rather than the total man. This unfortunate and all-too-common tendency among the chroniclers of music limits our perspective of the very thing that sets these individuals apart from the rest of the musical world. Johnny Williams not only possessed the skills necessary for musical superiority, but also maintained a philosophy of learning that complemented his life.

Williams began his musical life as a drummer in his high school band in Bangor, Maine. During one evening's performance, he was asked to fill in for the drummer of the University of Maine band, which happened to be performing on an adjacent stage. The young Williams' drumming talent was enough to impress the music director, and he was immediately offered a permanent position in the band. His stay at the University of Maine, however, lasted only a year. Williams knew that his career depended on his ability to make contacts in the music business. He felt that the best way to achieve this would be to study privately with the eminent George Lawrence Stone in Boston. This afforded him both the musical training he needed and the opportunity to work as a musician in a major city. During this

time, Williams also attended the New England Conservatory, believing that this would round out his formal musical training.

He continued to work as a drummer and percussionist in Boston for six years, under the direction of many prominent conductors of this period. Among these were such notables as Leo Riceman, Jacque Reynard, and Jack Miller. It was also during this time that he met then trombonist—and later comedian with Bob Hope—Jerry Colonna.

After marrying his wife, Esther, in 1929, Johnny Williams was off to New York City. He began working with Joe Herlihy's band and later with the Raymond Scott Quintet. The Scott Quintet became commercially successful, playing lively upbeat melodies in the early swing tradition. The group later was featured on *Saturday Night Swing Club* broadcasts with top jazz musicians of the day and also was featured in numerous films. Perhaps Williams' most memorable contribution as a member of the group occurred when he was called upon to instruct Shirley Temple on the basic rudiments for a playing sequence during the film *Little Miss Broadway*. The lessons given to Shirley Temple made the headlines and paved the way for yet another facet of Johnny Williams' musical career—teaching. Besides teaching Gene and Allan Estes, who are both prominent Los Angeles studio artists, Williams taught drumming great Gene Krupa how to read music. In the years that followed, Krupa became a good friend of Williams, and the two of them shared their experiences often.

Besides being a gifted player and teacher, Johnny Williams was a devoted music listener. He loved Count Basie and

Fats Waller, and during those more prejudiced times, he used to take them into "whites only" bars and order their drinks for them. Williams' kindly gesture of friendship was not without risk of a backlash and can only be described as daring for the time.

During his New York years, Williams became the most "in demand" drummer during the early days of radio. He played with such notables as Tommy Dorsey, Artie Shaw, Benny Goodman, and Frank Sinatra on the *Lucky Strike Hit Parade*. As a staff musician, his drumming sounds were heard regularly on the *Kraft Music Hall*, *Hallmark Hall Of Fame*, and the *Bell Telephone Hour* shows. He also recorded with Fred Astaire and Ethel Merman. Perhaps most important was his work with Kate Smith, which would culminate in his playing on the original recording of the American classic "God Bless America."

With such a feverish playing schedule and obvious talents as an established musician, studying privately during this time would seem impossible—even unnecessary. But Williams was not fond of surprises and preferred to stay one step ahead of the current trends. Besides studying general percussion with Gus Moeller at this time, he also began taking classes at Columbia University's engineering department.

Williams eventually emerged with his degree and transplanted himself to the West Coast in 1947. His desire was to remain in music, but he had prepared himself to make a living regardless of the outcome in California. Fortunately, he did find work and soon became a permanent fixture as a staff musician at Columbia Pictures. He also did free-lance work at Universal under conductor Stanley Wilson.



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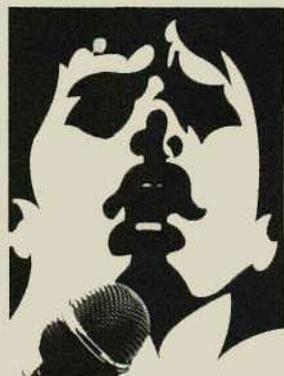
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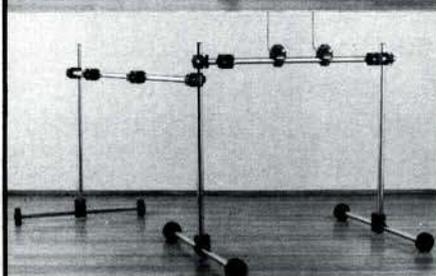
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His prophecies about the music business proved to be correct, as radio and recording technologies soon began sending many of the musicians that made up the New York scene to the unemployment office. It did not take long for the technology of New York to migrate west and cause the same massive unemployment for West Coast players. This marked the "end of an era" of the full-time staff musician, and "on call" soon became the method of finding musicians to work in the studios.

While many fine musicians took to the streets during the late 1950s to protest the inevitable, Johnny Williams accepted it as change and applied to Bendix Aviation in Burbank to begin his new career as a draftsman. For most, the predictable 9-to-5 routine of a draftsman working at Bendix might have been the beginning of a slower pace and a time to reflect on an already full life. But Johnny Williams didn't believe in looking back—always ahead. While others were content to speculate about the adoption of a future hobby or interest, he valued performance over talk.

In his remaining years he became an avid outdoorsman, fishing the seas and hunting game. He became an expert marksman and won many national championships in pistol competitions. As age slowly forced Johnny Williams to develop more sedentary interests, he discovered oil painting and woodcarving, and studied it diligently at the Los Angeles Art Center. A voracious reader, Williams surrounded himself with books and dictionaries to quench his thirst for knowledge.

Williams saw to it that his children all learned an instrument. The question was never, "Would you like to learn music?" but always, "Which instrument?" Johnny Williams didn't believe in forcing his children to play professionally—only to make music an integral part of their lives. His son Jerry is a free-lance studio drummer in Los Angeles and Las Vegas. Don is the staff drummer at The Schubert Theatre in Los Angeles, playing for Broadway shows such as *Cats*, *A Chorus Line*, and *Sophisticated Ladies*. Both sons perform regularly with the Glendale Symphony. Another son, John T. Williams, conducts the Boston Pops Orchestra and has provided America with some of its most memorable music in films, television, and specially commissioned works. Daughter Joan majored in music at U.C.L.A. and is herself an accomplished pianist.

It is clear that Johnny Williams believed in making every moment of his life a productive one. In doing so, he set an example not only for his family members, but also for all those who knew him. Most mortals feel life is fleeting, but Johnny Williams proved that one life is plenty if we respect each moment as it comes. He was a great drummer, as well as a marvelous human being.



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Colaluta continued from page 23

was so knocked out by mm. He hit me on a gut level so hard that I would just crack up listening to the guy. If I couldn't have understood it like that or have been moved by it, then I might have doubted my own creativity. On one of his earlier records, *Spring*, he played a solo drum piece called "Echo," which exhibited so much maturity. He was light years ahead.

RF: Speaking of soloing, I'd like to discuss what you think about when you solo.

VC: I think, overall, I'm just trying to say something based on what has already happened and how it's affected me emotionally. If it hasn't affected me, or if it's affected me in a way that I'm not exactly sure of, or I feel so much has been said by the time it comes to my solo, then it's no comment.

RF: What do you do when it's no comment?

VC: If I can't make a statement off of any-

thing, I'll just start from scratch. We're talking last resort, but overall, I'll try to work off of what has just affected me. If I have to just play, like at a clinic, usually it's good to have a few ideas and a sketchy form. It's going to start, have an "A" section, a "B" section, and a "C." Sometimes I might have a sketchy form, but I'll never hit "C." Once it gets to "B," it may go somewhere else, which is good. That means that at least I have enough momentum to let my creative flow take over. Or else I may try to draw from the muse—anything. I'll just try to be blank and let whatever comes out, come out. That, to me, is sometimes scary.

I think there must be others who can relate to the fact that a lot of times it's hard to just go there blank because it's scary. Not only is it scary, but it can go against the grain of, "I've learned so much; I have to think about something. How can I go out there and think about nothing after I've learned my instrument?" That's what Charlie Parker said, too. You learn all the stuff, and then you just break the rules. It's scary, but if you can overcome it, who knows? I'm not saying it's good to do it, necessarily, but I can understand why it is scary. I'll get all uptight and pressure myself: "What am I going to play?" If I just think, "Who cares? I don't know what I'm going to play," I'll go out there and things will come out. I realize it's okay. It was there anyway, but I was afraid of the unknown.

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RF: That's where having the arsenal of facility comes in handy, so you can draw from those resources.

VC: Absolutely, if you've got the technique. But have you ever noticed that, sometimes, people who don't have technique just sit down and play? And they may play stuff you would never think of.

RF: That's back to the BH.

VC: Right, Before Hip, and the illusion of the first time. That whole attitude can keep things fresh.

RF: So how do you go back to BH when you have all this AH—After Hip—stuff in your capabilities?

VC: I can't speak for everybody, but part of the process may be, "Hey, I need some New Hip: NH." You can forfeit some of your technique and try something new. It depends on what you need. If you need something so fresh that it means holding the drumsticks like clubs and just bashing, then that's what you need. If you need something else that all that After Hip stuff is not giving you, it may mean going back. For me, it's meant going back to a technical approach of how I approached it before I found out what hip was, and being able to execute hip things with the Before Hip technique. Once I found out how to play hip, I thought that the technical approach I had learned was unhip. Now I'm finding out that it's not necessarily unhip to be technically correct if you can *think* hip. That's what I'm going through right now. I had learned this one way, and

then I thought the reason I was playing corny was because of the way I approached the drums technically. Now I'm finding out that that's baloney. That's part of what has given me a new freshness. Another thing is trying to convince myself, "Don't be afraid; just let it happen," and having a new attitude. It's a combination of things for me. For someone else, it may be different. All of us have our own different revelation points. Sometimes it's seeing someone who just blows you away. Herbie [Hancock] and I once had a conversation about how, when people get in wrecks or go through certain things, their lives change. That's how it is in music. That makes me question whether or not the musical person and the person person are different.

RF: I feel that who you are as a person has to come through the music.

VC: So does Billy Cobham. But then again, you could have had the worst disaster of your life but not take it on the bandstand. I saw Steve Gadd play at the Country Club with Chuck Mangione once, while Steve's wife was in the hospital after something horrible had happened that day. He played unbelievably.

RF: I saw the same show, and he played really emotionally—passionate and full of fire.

VC: It was some of the best drumming I've heard in my entire life.

RF: I don't say it has to affect your technique or your facility, but there might be

an emotional fire, which might be the effect of something that happened.

VC: On the other hand, it's almost horrible to say that he played so well despite that.

RF: No, it's not.

VC: Why—because he channeled it well?

RF: Yes.

VC: Okay, I'll buy that.

RF: I don't think you can divorce yourself from the music. Who you are, Vinnie, makes you go to Neptune.

VC: I can understand that. I *am* kind of out there, anyway. Now it makes sense.

RF: You go for stuff that people haven't heard.

VC: Maybe so, or in a way. I don't know if I consciously try.

RF: That's what happened at the PASIC in Los Angeles two years ago.

VC: But all that comes from my influences, too, like Jack [Dejohnette].

RF: What do you hear of Jack's in your playing?

VC: I'm not going to say I hear a lot of Jack Dejohnette in my playing in general. But when I heard a short segment of the PASIC performance, I thought of Jack, because I heard this velocity of notes being executed on certain sound sources that reminded me of some of Jack's things. I knew it came from hearing Jack on *Live Evil* and those records when he was with Miles. I admire that about Jack.

RF: Can you recap what happened at the PASIC in '85?

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VC: Tim [Landers] and I played along with some stuff that we put on tape to play with, and we just took it out. I played really intense.

RF: Why do you think everyone was really blown away?

VC: I really don't know. Maybe because they just couldn't figure out where I was coming from.

RF: Why not?

VC: Just because I was playing so much densely packed stuff, and rhythmically, it was pretty hard to decipher.

RF: People want to know how you do things, and you always say, "I just do it."

VC: It's really hard for me to explain. I think teaching helps, but that's different

than my explaining it right now, because then I've got to deal with the students' specific problems, their mental blocks, and their talent. I might not be able to explain something to a student, but I can play it and the student might wonder, "Why didn't I think of that," because he or she understands it instinctively. Some people just hear things. I remember telling some kid how to subdivide and he understood it, but he didn't know how he would be able to hear it. I said, "You're just going to have to play it and think of it this way until you can hear it." Hopefully, he'll be able to make the transition from math to music. The whole time that it's math, the music is in there. You just have to get it out. If

you've got that ability to hear it, even while it's math, it's music. You're just nurturing it. In our last interview, I remember talking about a guy in Frank's band who didn't know what the stuff was, but he could feel it. He just heard it. You didn't have to tell him about no math. Theory makes it easier for you to communicate that stuff to somebody else or to put it on paper. Your interpretation—your ability to make music with it—is another thing.

RF: So why were you thinking about being a kid?

VC: Because then, I wasn't going through the hang-ups of my sticks not being comfortable in my hands. I played, I felt comfortable, I executed things in that one way I knew how to do it, and everything was okay. It was easier. I had my one way of playing, and I did it. I remember that, when I went to Berklee and heard all these other people, it was, "Gosh, I can't play that way, but I like what they're doing and I want to be able to do it. I can't play that way if I'm technically executing things this way and my ride cymbal is down here" So I changed. I learned to execute things in order to be hip and conceptually do things. But my pure technique kind of suffered a little bit. And to this day, it's suffering a little bit. That's why I want to get back to, not Before Hip, but the comfort that came with BH. I want to be as comfortable with all this After Hip stuff as I was when I only knew that one way of doing it.

RF: Do you have any idea of how to get back to that?

VC: Just by trying to reconstruct my technique a little bit, and making myself believe that there's a way to find some kind of middle ground and let it apply to everything I play. I'm not so sure that it's going to physically happen as much as it is just a way of changing my thought a little bit. I don't even think it's all that major. I think everybody goes through it at different stages. In order to stay fresh, you have to change how you look at drums and music.

RF: Is there a reason why you do the live work? Is that something you need to do?

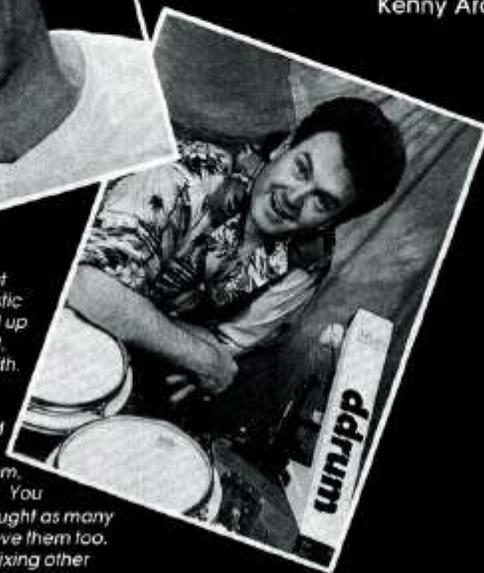
VC: I couldn't just play in the studios all the time. No way. It's such an artificial environment. When you play live, it's a continuum. You're playing. In the studio, you start, stop, start—it's not even real. But it does give you a whole other mind set, like your time and how to adjust little things that you're going to hear. Some people still think it's sterile. The reality of it is, if you go in and play a rock track, you have to slam it just like you do live. The energy difference you're going to hear on tape somehow comes across. You can hear it. You can't just go in and say, "I'm going to play light, and it's going to sound big." To a certain extent, you can add ambience and reverb on the drums, but when you put that extra however-many percent out, the tape hears it and so does everybody else.

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RF: You have to be concerned with pegging that needle at the same place, though, **VC:** As far as pegging the needle goes, that's just recording the stuff real hot and hitting real hard. You want to hit it at the same consistency every time, even when you're slamming rimshots, or you can hear it. I noticed on tracks where, if I'd just move a little bit, I'd hear a bad snare hit in the playback. I don't know if that's because my ears are real discriminatory. The other night I did a track where I said to the engineer, "Do you hear it on beat 4?" He didn't hear it. I think on playbacks my ears get super critical. Listening is such a weird thing.

RF: I was wondering if that has anything to do with confidence. Although it was somewhat tongue-in-cheek, you once said to me that sometimes you listen back to a record you played on and it sucks, and the intimation was that it sucks *because* you were on it. Is that a basic lack of confidence or general musician paranoia?

VC: I can't say if it's general when it's my own psyche being my own worst enemy. If you're a perfectionist, you might think it stinks, and someone else might like it. Objectivity can be colored by your psyche. A lot of people who say that kind of stuff, myself included, could be insecure. They could be confident, but there might be

something in conflict with that confidence. It's a psychological thing. My attitude is a little different now. Maybe I'm a little more relaxed about it.

RF: I see a confidence in you that didn't exist four years ago. Maybe it's because you've done so much more and you've begun to trust your instincts.

VC: Let's face it, there have been some changes in my overall life-style. Since I got married to Darlene, that's helped shape my mental facility as well.

RF: How so?

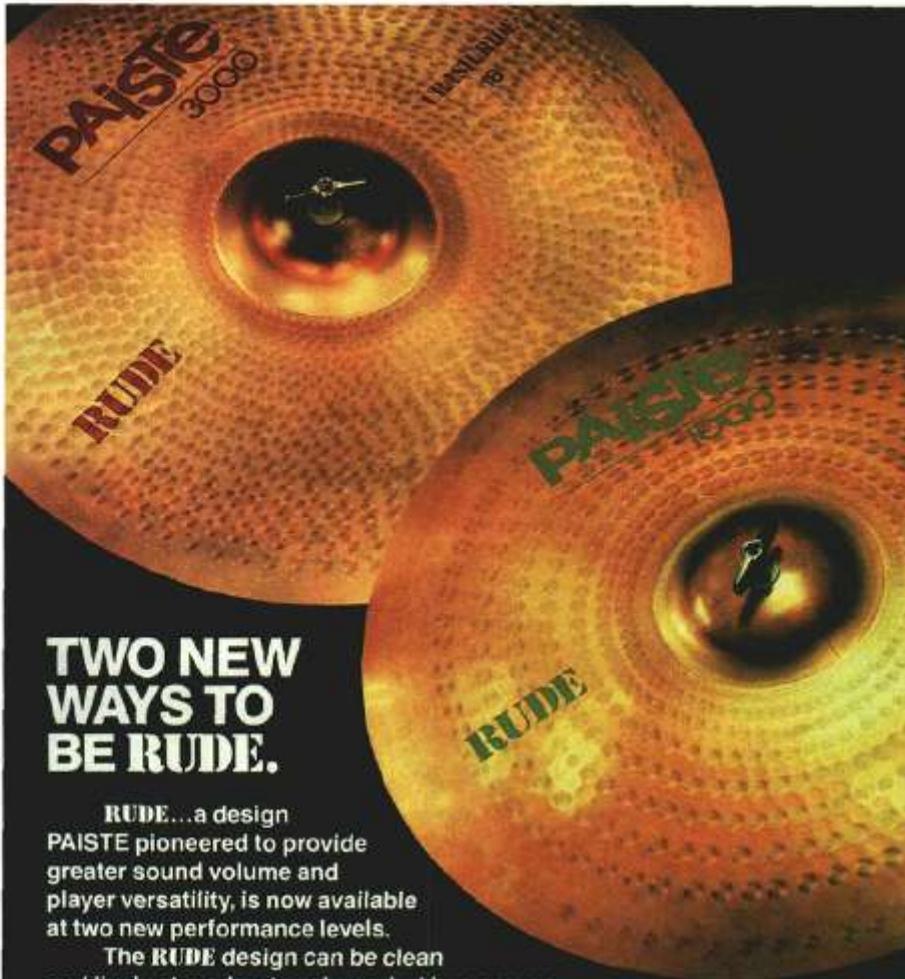
VC: In terms of confidence. She's real confident, so that rubs off on me. It helps me strike a balance, and she keeps me together. Plus, when you feel more stable, you can feel more confident, too.

RF: We started to talk about live playing, and we got sidetracked. What was the Joni Mitchell experience like?

VC: It was great, because it was a small band—real intimate. The monitor mix sounded like the best studio. It was great. All my buddies were playing the gig: Michael Landau, Larry Kline, Russ Ferrante, and me. What a band! Those guys are great.

RF: How did you feel about her album where you mostly dealt with machines?

VC: On *Wild Things Run Fast*, it wasn't like that. It was like live, which was great. *Dog Eat Dog* is the one you're referring to. I sampled stuff and I played on a few things, and the rest was a Fairlight. She took a different approach. Cutting *Wild Things* was great, though. There are some things I played that I didn't like in retrospect, which I wish I could change. I felt like I heard the tempo get funny on one of



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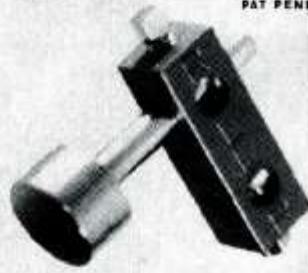
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the tunes. After I did it, I thought, "I know the reason that happened. I was unsure of the tempo. It felt like it wanted to go somewhere else, and I let it happen."

RF: But everyone else liked it, right?

VC: I know, but to my ears, it sounds horrible.

RF: How free was the Joni situation?

VC: It got pretty free for a while, and then we had to put the brakes on. It started getting too rambunctious. She and Larry mentioned it. By the time we hit Japan, which was the first leg of the gig, we were screaming. Mike and I started playing like it was Van Halen, taking it left. So we

pulled back a lot and then came back up where we were still doing it, but we knew where to do it. There was actually a lot of freedom, in that it was real musical. I think it was good that she put the brakes on, we pulled back, and then came back up. It was great. As far as freedom is concerned, I didn't have to play the same way every night, and it was a great challenge to play sensitive and really take it home—play colors and play grooves. Then there were a bunch of parts for horns and backup singers, and it was like jazz in that respect, but with rock 'n' roll money. It was a great musical experiment—one of the best.

Then I did a bunch of live playing with Tom Scott for a few tours. I got to blow a lot on that gig, too. It was more like R&B grooves, though. We had some sensitive moments, but it was a different style. I had freedom, and it was a lot of fun. I did his record, too, so it was great.

RF: What about Chaka Khan?

VC: That was different. It was a groove-oriented gig. But it was hip grooves and Jimmy Haslip was on it, so it was great playing with him. We really got to cook. It wasn't real improvisational or anything, but musically it was great. When I say something about being musical, I mean that you don't know when something is going to happen spontaneously. Chaka's thing was more structured, whereas with Joni's thing, I didn't know what was going to happen. I knew I was going to play a similar kind of groove, but I could shape and sculpt it more. Chaka's thing was real funky, and it was great. I love funk.

RF: What about Lee Ritenour?

VC: That's great, too. It's structured, but I get to blow. But this is occurring at the time period now where I'm at this crossroads, so I'm not feeling real efficient on that gig a lot of times.

RF: Why?

VC: I don't know why. That's the head set that I'm in. But Lee's gig is real musical, and I really like working with him.

RF: Do you feel you've fallen short?

VC: Yeah, to me. I'm not satisfied, although it's my own personal thing.

RF: What would make you satisfied?

VC: Just to feel that I've improved and covered some new ground, gone to my limits of creativity, and made a statement instead of playing the same old stuff. I can't say I've been really doing that on Lee's gig, but once in a while, I feel that. I love playing with him. And playing with Dave Grusin was great. I always wanted to play with him. He's so musical. He just moved me so much. And so mature—he's one of the big boys, if you know what I mean. Everything he played was right. Even when he took chances, it was never something that let the music suffer. I have so much respect for that guy. And Dave's brother Don is fantastic, too. He's fun to

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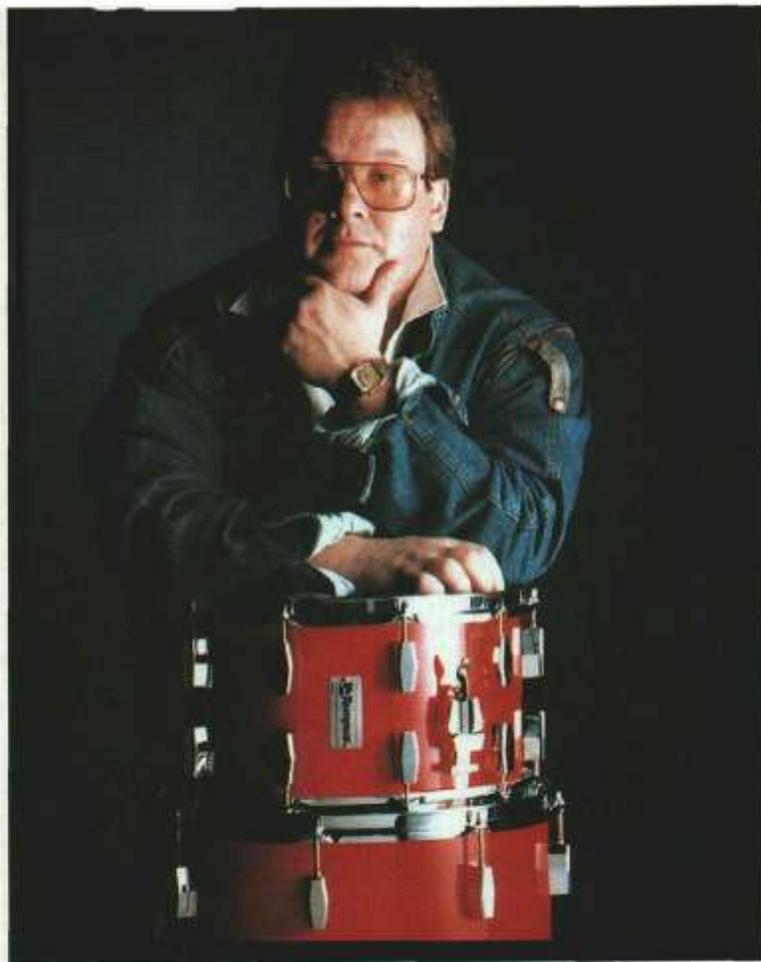
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play with. He's so unpredictable. He's coming from a different place, too, and it's real right. He's a real unique, musical personality. Playing with Lee got me to do some live playing, which kind of put me out there again.

RF: Are there any other playing situations you've enjoyed of late?

VC: I'll tell you one thing that was a big landmark in my life: getting to be on national TV playing with Herbie Hancock and Abe [Laboriel].

RF: Why was that a landmark?

VC: Because, to me, Herbie Hancock is one of the most brilliant genius musicians of all time. He's always been my favorite. I

have so much respect for him musically. That's one reason. Secondly, to have the public be exposed to that music on such a huge level is amazing. He let all his stuff rip in three minutes. He was blowing some serious stuff, and to see that spontaneity happen and have the public be exposed to it is wonderful. And we were reading!

RF: How did the Joan Rivers show come about for you?

VC: Randy Waldman called me. I thought about it for a while, because I didn't want to get cookie-stamped into a mold of a TV guy. I thought, "Well, I'll try it, but if that happens, I'll cut it loose." It hasn't happened.

RF: Usually the more people in a band, the less one person can play, but you do really get to play stuff.

VC: I just do my stuff. I go for it. A lot of people would consider that reckless abandon, but baloney. It's not reckless, because I know exactly what I'm doing. My attitude may sound reckless, but that's what gives it the spark it needs. As far as the content goes, I know every little strike of the drums that I'm doing, to the "T." People say, "You really take your chances. You go out, but it sounds so right."

RF: What would be the ultimate in a playing situation for you?

VC: Right now, I want to do my own thing.

RF: Which is what?

VC: Something I have control over. I don't mean I want to be a tyrant, but I would like to see what it's like to have that kind of creative control. I'm not sure how much music I have in me to go out and do that with, though.

RF: Would that be a lot of drum-oriented stuff?

VC: I don't think so, necessarily—just music I really love. I love all kinds of music. I like free music, but I don't like it if it's so free that it has no structure. That gets boring after a while. It just meanders. It can sound self-indulgent. People play free and do weird things, which has got a nice effect, but after 15 or 20 minutes, it might not grab me anymore. It's got to go somewhere else. After a while, I've got to hear some rhythm or something. I don't want it to be boring, straight, monotonous stuff either. It's hard for me to tell you about it, because lately, I haven't had the time to work on it. The kind of stuff I've been playing at my clinics gives you an idea of what I want my music to say, though.

RF: What other goals do you have?

VC: There are a lot of things I'd like to try. I really would like to write some music I'll be happy with and feel that I made a statement and that I fulfilled some kind of purpose on this planet, musically and as a human being. It might be nice to produce a record, but it would have to be for the right reasons. I think a lot of people just want their identities to shine through as producers, instead of helping nurture the artist and the music.

RF: That's the difference between a good studio player and just a player.

VC: If I thought there were artists I could nurture, great.

RF: To help them make *their* statement.

VC: Exactly. I want to see if I can do the writing and be an artist, too, and be able to have that creative expression and nurture it. I just want to always feel fresh and not get tired of things. I want to stay healthy enough to do it, too. Those are musical goals. As for personal goals, I hope Darlene and I can always stay happy and healthy, and that life treats us good.



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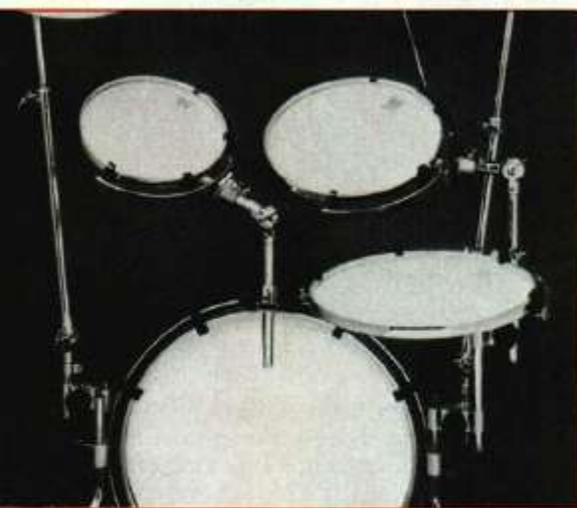
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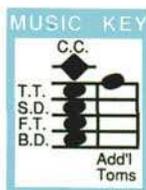
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Going Solo



In our performance, I get the opportunity to be featured on a nightly basis. The question that I am approached with most often is, "How do you gain ideas for solos?" In this column, I'll talk about a few guidelines and give you a solo exercise that may open up some creativity for you in playing a solo. The following is a list of guidelines to keep in mind when preparing for a solo.

1. Choose four basic rhythm patterns that you are comfortable in executing on the set. Be selective in choosing your patterns. The rhythms should sound musical to the ear. These patterns can either be rudiments or just copies of familiar patterns that you've heard from records. In the solo that appears at the end of this article, I used four basic rudiments that I like playing. The rudiments are the single paradiddle, the paradiddlediddle, the flam, and the triplet.
2. Know your patterns well! By this I mean that you should have the ability to execute the rhythms on any drum and also when moving from drum to drum. This will be helpful in gaining confidence with the patterns and in your ability to perform them in front of an audience.
3. Play each rhythm pattern once. Alternate with the pattern one bar of simple time or 8th notes. Later on, you can add interest to the rhythms by adding accents to make up similar answer-type rhythms. The measures of accented 8th notes also give you time to prepare for the next fresh idea or pattern you would like to present.
4. Practice at home first! By practicing at home and getting your ideas organized, you may be able to invent new ideas.
5. Apply a variety of stickings to the same patterns. This will offer new sounds and colors to the same rhythms.

Now that you have a few basic ideas on how to approach a solo, let's take a look at how I have applied these ideas to the solo exercise that appears at the end of this column. To keep things simple, the bass drum should be played on the counts of one and three (except where notated), and the hi-hat on the counts of two and four. With this in mind, let's now look at the four rudiments that I've chosen for the solo and some different ways to apply them.

Paradiddle And Paradiddlediddle

The basic idea here is to play a consistent rhythmic pattern and alter it by changing the sticking pattern using singles and doubles (paradiddles and paradiddlediddles). If you split up the rhythm by

using each hand on a different drum, a new musical sound emerges from the same rhythm. This forms patterns that are more musical to the ear and brings interest to the audience. Play a bar of simple 8th notes for one measure:

Now, play this same pattern with a compound-stroke sticking and various accents to the same one-bar rhythm:

By adding accents and moving them from the single to the compound strokes, the sound of the pattern will begin to change. The slightest change of accents on a simple pattern can offer a variety of new sounds to the same rhythms. Your library of ideas will begin to grow.

Flams

The flam is a very short-sounding rudiment. The grace note making up the flam can also be played on different drums, as shown in measures 24 through 28 of the solo at the end of the article. This presents the primary note in a stronger manner. The flam can also add strength and punch to an implied accent.

Triplets

Triplets can also spice up a melodic solo. They are easy to play and sound usually much faster than they really are. In measures 32 to 42, the triplets are distributed from drum to drum. In measure 38, a couple of different stickings are applied to present a building effect. Using this same idea and changing the flam triplets from drum to drum causes a climax or finale to the solo. For the more advanced player, change the bass drum from straight time to only on the accented notes of the exercise.

As you play through the following solo, take note of the different ideas I've mentioned and where they are applied in the solo. There are many other ingredients in creating a finished solo. These ingredients can include dynamics, showmanship, and speed. Try to keep all of these things in mind.

Vincent Dee is currently touring the world as the drummer in Brenda Lee's backup band. Besides crisscrossing America, the act recently played in Japan and also appeared on television's Austin City Limits. Prior to working with Brenda, Vincent was a member of the Jump 'N The Saddle Band for several years. He made a number of recordings with that group, including the hit single "The Curly Shuffle." 

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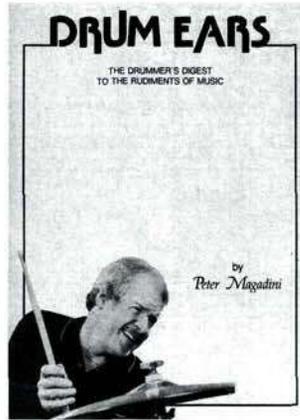
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DRUM EARS
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In the forward of the book, the author states, "To be a musical drummer and a better musician, this book will attempt to carry the musician through the basic elements of music, form, beat, rhythm, harmony, theory, and ear training, and afford a familiarity with the keyboard and guitar." That seems to be a lot of material to cover in just one book. However, this information is essential to any musician, and the way Mr. Magadini has tailored it for drummers is a great idea.

So many topics are discussed in this book that it makes it difficult to address them all in this review. The book is divided into ten sections. The first section, "The Elements Of Music," discusses items such as notes and rests, bar lines and measures, time signatures, the staff, analyzing the notes of a keyboard, major scales and key signatures, the circle of fifths, and much more. The second section is about intervals. Section three is about chords and triads. The fourth section of the book is about the guitar. Section five is called "Rhythm Essentials For The Drummer." Section six is called "Reading The Drum Chart—The Basic Rhythms." Section seven is on form. Section eight is called "The Drummer Is A Listener." The last two sections are glossaries: One is on electronic terms, and the other is on musical terms.

All of the information is clearly presented, although at times, the explanations are a bit brief. Overall, this is an excellent book, and it is worth much more than the cover price. This is the kind of book that a musician, once he or she has learned the material within these pages, will refer to again and again.

— William F. Miller

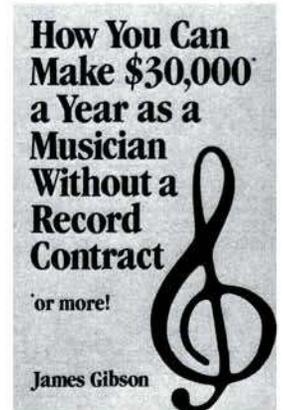
The approach of the book is to develop a certain proficiency with the hands and then to transfer that level to the drumkit. As the snare drum exercises become more difficult, the corresponding drumset exercises also increase in difficulty. The advantage for the student is that he or she can get to the drumset sooner in his or her studies, as opposed to many books that don't consider the drumset until the hands are developed to a certain level of proficiency. This book also contains many helpful photos, which clear up any questions the student might have. By the time students have worked through this book, they will have developed their snare drum reading, their rudimental technique, and their ability to transfer those techniques to the set.

— William F. Miller

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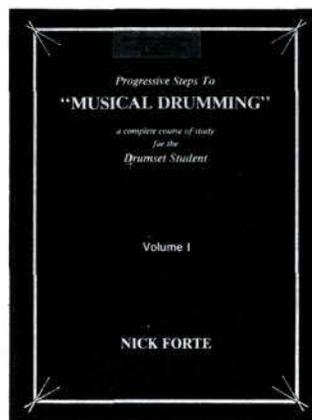
This book may not help you play better, but it may give you a few ideas on how to make a living in this business. According to the author, there's a huge market for the musician's talents in almost any community, and breaking into it depends not on lucky breaks, but on hard work and strategy. The author has many excellent ideas for finding work, as well as suggestions on how to work with agents, how to sell yourself, how to work with contracts, how to write resumes, and many, many other ideas. The book also contains six appendixes of helpful information, including a music publications list, a helpful book listing, a music-related business listing, and others. Check this book out; it could help your career. The book is available in bookstores or from the publisher.

— William F. Miller

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In this 52-page work, Mr. Forte has come up with a very sound approach for the developing drumset student. The book progresses from a very beginner level to an intermediate level of difficulty. The first chapter begins with a very clear explanation of the grip, basic counting, and basic drumset as well as musical topics.

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As recently as the late '60s, brushes were considered important enough that every new drumset came equipped with a pair of them, as well as a pair of sticks. But as music got louder and jazz evolved into fusion, fewer and fewer drummers bothered to master the subtle effects that brushes could create, with the result that brush

playing is often viewed today as a dying art.

Perhaps one of the problems has been the fact that the true art of brush playing was difficult to teach through books. It isn't a matter of merely writing down rhythms; it's the *sound* and the *movement* that are important. Various people over the years have attempted to deal with movement through the use of diagrams, the most successful of which was probably Philly Joe Jones' book, *Brush Artistry*. But as good as that book was, you still were not always sure exactly how the different patterns were supposed to *sound*.

Contemporary Brush Techniques solves that problem by combining a book and a cassette. Diagrams, text, and music are contained in the book, and you can hear what it's supposed to sound like on the tape. This approach takes a *lot* of the mystery out of brush playing—especially for those who haven't had the opportunity to hear the great brush players such as Philly Joe, Kenny Clarke, and Jo Jones.

Briefly, the book begins with Conventional Brush Strokes (left hand swishing while right hand plays jazz ride rhythms); Right and Left Hand Accents; 8th- and 16th-Note Triplets; and Variations on the Conventional Stroke, including Accented and Unaccented Swish Movements. For me, this material (which takes up the first half of the book) is the most vital, as it documents the classic jazz style of brush playing that Louie Bellson learned firsthand from the masters (and which Louie, himself, is a master of). Hearing Louie execute these patterns on the tape is helpful, as well as inspiring.

The book continues with sections on Latin Brushes (bossa nova and samba), Special Effects (most players do these things, but I don't recall ever seeing them in a book before), Solo Exercises, and Rock Beats. Although the last couple of sections are not demonstrated on the tape, the tape does conclude with a ten-minute solo, in which Louie puts to rest any ideas that brush playing is limited (providing that you take the time to master it).

Drummers of the '80s seem to be more concerned than ever with sounds; unfortunately, too many of them depend only on electronic devices to get those sounds. Material such as this might help encourage drummers to take matters into their own hands and explore the varied sounds of brush playing.

—Rick Mattingly

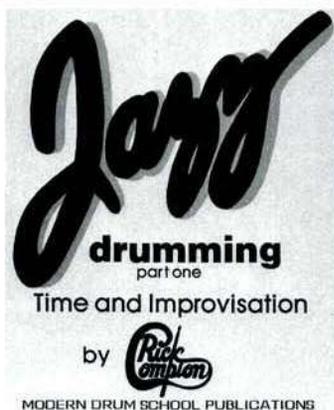
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Price: \$7.95

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—William F. Miller



drum- mers

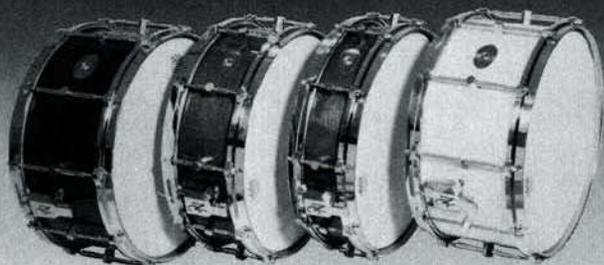
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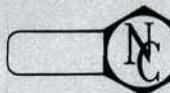


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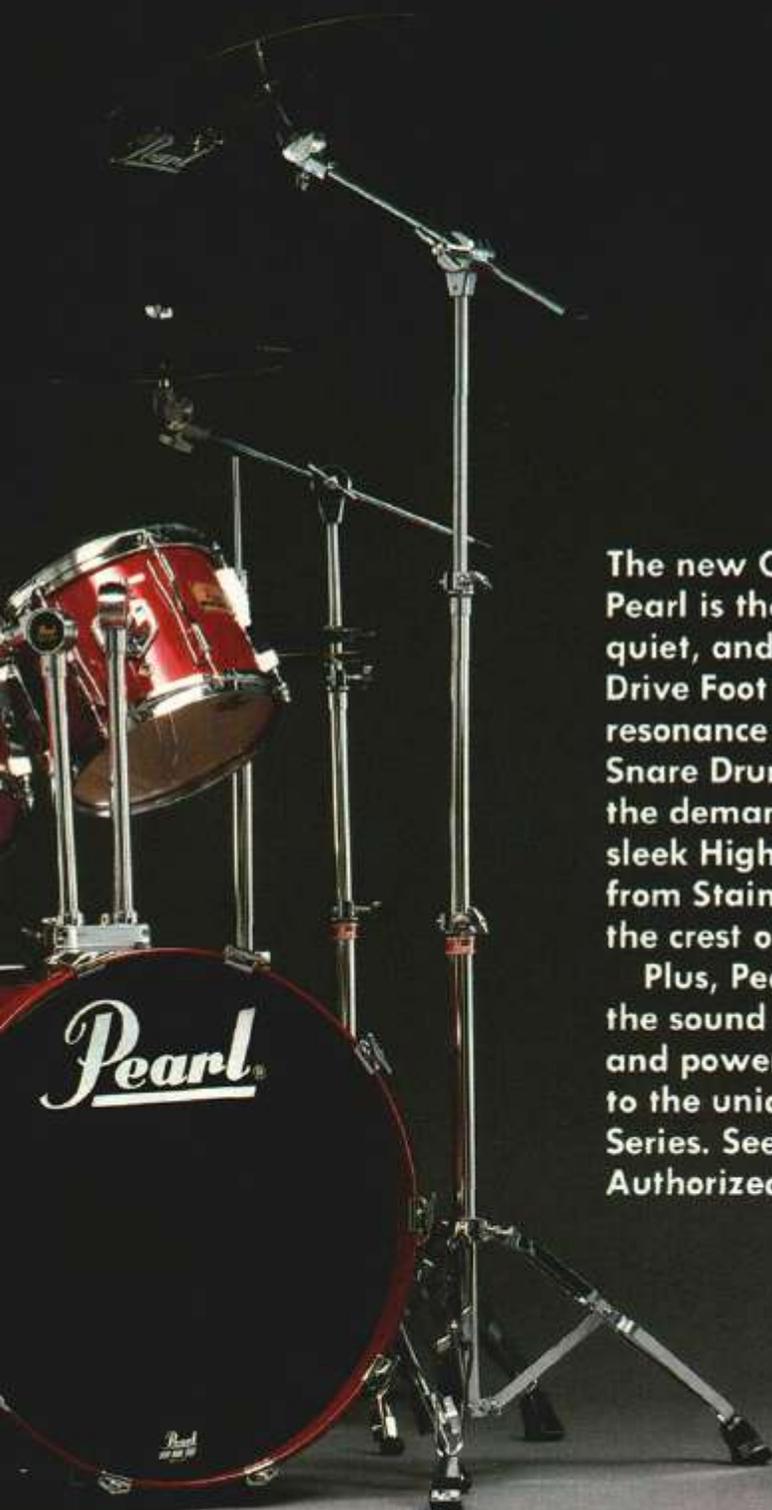
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The Kidnapped

In 1947, while studying music at Ohio State University, I founded the Jazz Forum to provide weekly jazz concerts. At first, we featured jam sessions that were quite disorganized. Anybody with an instrument was welcome to play, and sometimes only trumpets showed up.

Whenever name bands played in the area, I persuaded them to visit the campus. One summer alone we had Elliot Lawrence, Ray Anthony, Charlie Spivak, Jimmy Dorsey, Stan Kenton, and Norman Granz's Jazz At The Philharmonic.

When Gene Krupa's band appeared at nearby Buckeye Lake Park, I telephoned Gene's manager, Ira Mangel. He agreed to send Krupa over to speak at a Saturday afternoon jam session two weeks later.

Our Jazz Forum staff decided to go all out for this particular occasion. We proclaimed "Gene Krupa Day" on our posters (every bandleader received this honor to ensure his appearance), passed out handbills, and sent news releases to newspapers and radio stations. Artist Glenn Wasserman, a student in Roy Lichtenstein's college class, created a special backdrop for the stage at University Hall.

Admission to our concerts was by membership only, and the card expired right after the performance. This was one of the clever ways our student attorney, Jerold Zwelling, arranged to avoid taxes. (His professor, William B. Saxbe, later became Attorney General of the United States and then Ambassador to India.)

The day before Krupa's appearance, I called his manager to remind him and also to explain our plans for a grand parade on campus. "What the hell are you kids doing?" he demanded. "Gene can't make it. He has an important meeting with Billy Goodheart."

I was stunned and furious. "But you promised," I said.

"I promised I'd try, but I didn't guarantee anything," he replied, hanging up.

Now I was numb with fear. We had sold 1,200 seats, and a cancellation would mean the end of the Jazz Forum's credibility for delivering a name personality.

Billy Goodheart was an executive with Music Corporation of America, the largest booking agency for bands. I knew that he spent his weekends on his farm in nearby Eaton, Ohio. I thought that perhaps a call to him would help persuade Krupa not to cancel.

"Gene Krupa?" I heard a voice ask the operator. "He isn't here. He's up at Buckeye Lake. Who's calling?"

I gave my name and asked the operator to inquire if Mr. Krupa could be reached there tomorrow. "No," said Goodheart. "I don't expect him until next week."

The band manager had lied. But why? That didn't matter. I needed a quick solution. After several hours of walking around the campus, I had the answer: Gene Krupa would have to be kidnapped.

The next morning, we had a caravan of antique cars lined up for the planned parade—along with our own Jazz Forum ensemble. I explained to the entourage that, instead of waiting for Gene Krupa to arrive at the city limits and then escorting him to the college, we were going to drive the 30 miles to Buckeye Lake and surprise him.

Everybody cheered their approval, not suspecting what I really had in mind. So away we went. I rode in the limousine reserved for the King of Drums, surrounded by six college beauties. Queen Ronnie Denune listened carefully as I explained my game plan. She and her court were to "capture" Mr. Krupa quietly with their feminine charms, and then lead him safely back to the car for a quick return to Columbus.

We arrived at noon (our concert was scheduled for 2:00 P.M.), and our six cars formed a circle outside the Lake Breeze Hotel. With banners reading "Gene Krupa Day at Ohio State University" waving and the band playing "When The Saints Go Marching In," we created the necessary excitement and diversion. Guests appeared at windows, and the hotel staff came running outside—including the owner, who demanded to know what was going on.

I shook his hand vigorously and con-

gratulated him on the fine job he was doing for the music industry. Meanwhile, our coeds found the bell captain and persuaded him to use his passkey on Krupa's room, explaining that they had a surprise birthday greeting for him. (Those days were without suspicions or security guards!)

The ladies performed beautifully. They found Krupa in his room, smothered him with hugs and kisses, and half carried him to the wrong car: a 1930 Essex convertible. I jumped into the backseat with Krupa and two of the queens. Driver Jimmy Ruffner started driving, with the other cars behind. As I looked back, Ira Mangel was standing in the circular driveway waving his fist at us.

Krupa, wearing a white suit, was baffled. He remained silent as I explained what had transpired with Mangel and Goodheart. "And so I figured the only way to save the situation was in this fashion," I concluded, "bringing you personally to OSU."

"I didn't know a thing about your damn concert," he said quietly. "Furthermore, I don't intend to speak or play before your Jazz Forum, because this just isn't the way I do business."

We drove on in silence. I urged Ruffner to go faster than the 40 miles per hour I observed on the speedometer. Ruffner pushed the old car to 55, and there was a loud *pop!* Rust-colored water from the overheated radiator squirted over all of us—completely ruining Krupa's white suit. The caravan halted, and everybody gathered around in dismay. We had 45 minutes until our concert was supposed to start, and we needed that much time just to get there.

Bassist Glenn Roberts was wearing a track suit, which he elected to let Krupa wear in exchange for a blanket on one of the car seats. Krupa went into the bushes to change, while the Campus Queen and her court stood by—in case he decided to do a little running. I took this opportunity to call University Hall on a nearby pay phone and alert our backstage crew that we were

by Alan Abel

Day I Krupa

going to be late. They advised me that we had a full house, and that the Lockbourne Air Base Jazz Band was already warming up for the first half of the concert.

The journey continued on in silence and without further mishap. We reached the stage door of University Hall amidst the sounds of some great big band jazz. I led Krupa to a private dressing room, and he motioned for me to come inside. "I told you I wasn't going out there, and I truly mean it," he said angrily.

I decided to try a final pitch, because it was now or never. "Gene, that day at the Paramount Theatre in New York, when you rode up on the band elevator with Tommy Dorsey's Orchestra and electrified the audience . . . Well, I was there and just as thrilled. You have a similar situation here today. Everybody out there knows about your trouble in San Francisco, but they don't know the truth. I understand you were urged to plead guilty [to possession of marijuana] and avoid a sensational trial. The district attorney promised a suspended sentence, but the judge gave you 90 days in the slammer. If you are unwilling to appear on stage, our audience will assume you're ashamed, and perhaps guilty by default. They know you're here. How can you let them down?"

Krupa studied me curiously before replying, "Right now I'm thinking of taking legal action against you, your Jazz Forum, and the college, not to mention a federal charge of kidnapping. While I'm figuring out what to do, why don't you go out there and introduce me?"

I bolted for the stage and stopped the jazz band right in the middle of a rousing arrangement of "How High The Moon." "And now, ladies and gentlemen, the incomparable *Gene Krupa!*"

As Krupa headed towards the microphone, still dressed in the sweatsuit, the entire audience rose to its feet and welcomed him with sustained applause and cheers. For nearly 40 minutes, he explained his philosophy of good jazz and its effect on people throughout the world—

regardless of language or custom. When someone shouted for a drum solo, the curtains parted to disclose Gene's own drums—and his *entire band*—set up on risers. He looked at me standing in the wings, shook his head in disbelief, and smiled. (One of my staff members had stayed behind at the Lake Breeze Hotel and summoned Gene's musicians for a surprise session "to celebrate Krupa's birthday.")

Starting off with "Drum Boogie," Gene Krupa played like a demon possessed. He segued into "Sing Sing Sing," and that tore the house apart with dancing in the aisles. From my position on stage left, I was a bit startled to observe Ira Mangel on the opposite side snapping his fingers and grinning broadly. It was just like the happy ending in all the old Judy Garland/Mickey Rooney movies.

Afterwards, Krupa was surrounded by well-wishers and musicians offering congratulations and seeking autographs. He shouted at me above the confusion, "How would you like to manage my band someday?"

I appreciated the compliment but was more relieved that everything worked out so miraculously. Gene and I shook hands, and even manager Mangel expressed his view that this had been one of the most exciting musical experiences in his life. Talk about going full circle!

Subsequently, when I graduated from college and located in New York City, I occasionally met Krupa at the Metropole Club, where he fronted an ensemble. The first thing he did was look around in all directions—hoping, no doubt, that there might be six beautiful coeds ready to abduct him again. Then, he laughed heartily at the memory.

The legacy of Gene Krupa, with Benny Goodman and with his own fine orchestra, remains. His contribution to big band playing has inspired all the great drummers. Along with his showmanship and unique style, Gene was also a gentleman.

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Electronics In Teaching:

In my last article, I focused on how students could gain valuable, job-related skills by learning to work with the various components of an electronic studio. Programming drum machines, sculpting sounds on electronic drums, and using computer-based sequencing software are all new skills that today's students are anxious to learn. And by learning these skills, students are forced to examine their own playing styles in a new light. In this article, we will see how the electronic studio can be used to improve a player's technique and control of time, tempo, and rhythmic accuracy.

One of the qualities that turns a good player into a great player is control. By control, I mean that dynamics, tempo, phrasing, and a hundred other aspects are done in a certain way—not by chance, but because the player *meant* to do it. I'm not going to try to tell you that adding electronic drums to your teaching studio is going to transform your students into the next Steve Gadd, Keiko Abe, or Cloyd Duff. Electronic drums won't solve all your teaching problems, but they can be used to correct many common faults that arise from the student's lack of control. Some of these problems are dynamics, balance of hands, tone production, and rhythmic timing.

The Drum Machine As Metronome

If you could design the "ultimate metronome," what would you desire? Would you like it to make a different sound on each division of the beat and measure? Perhaps you would want it to click in less common meters than two, three, four, and six (just what the doctor ordered for those Boulez tunes)? How about a "reverse metronome" feature so that you could simply tap the tempo and have it tell you the speed you're going? Just let your ideas flow, and the drum machine will do all of this and more.

All drum machines have several different sounds built into them. The machine I am using, the E-Mu Systems *SP-12*, contains 24 different sounds that can be altered in pitch to create well over 100 separate colors. When using the drum machine as your ultimate metronome, you have the choice of different sounds, pitches, dynamics, or any combination of these contrasts to signify the various divisions of the measure.

Mixed meters and odd meters are two of

the biggest drawbacks of a standard metronome. If you have ever tried to use one for a passage in 7/8, then you are well aware of the "first bar is on the beat, second bar is off the beat" problems that arise. With a drum machine, you can program just about any type of measure that you desire. A measure of 17/16 is just as easy to set up as a measure of 4/4 time.

Measures that have less common subdivisions can also be programmed into the drum machine. An 8/8 bar that is phrased 3 + 3 + 2 can be easily demonstrated by using one sound for the first beat of each division and another sound color for the weaker parts of the division. As you can see, the choices and possibilities are wide open. Most drum machines allow you to create many different patterns (in some machines, up to 100 or more) that are then saved into the memory of the machine. It's a great idea to program just about every type of measure that you can think of, assign all of them to different memory locations, and then save the entire memory onto tape or disk. Once they are off-loaded, you can put them back into the memory in a very short time. A handy reference chart could be used so that you know where certain patterns are located. For example: 8/8 as 3 + 3 + 2 is pattern 20, 8/8 as 3 + 2 + 3 is pattern 21, 8/8 as 2 + 3 + 3 is pattern 22, and so on.

Some students have trouble dealing with the musical concepts of *ritardando* and *accelerando*. Either one can be an even metrical change over a certain period, a change in tempo that is more subtle at the beginning and more apparent toward the end, or any number of different variations. You can program the *SP-12* to change tempo up to plus or minus 99 beats per minute over a time span of up to 32 beats. Longer time spans and more drastic tempo changes are possible, but need to be programmed in two or more steps. Changing the tempo is a very simple matter, and allows students to hear how different types and degrees of tempo change affect the mood and style of the piece being performed. Again, the desired goal is to have students play what they feel is going to sound the best for the particular passage, not just change the tempo to whatever happens. ("I *meant* to do that! Yeah . . . sure . . . *that's* the ticket.")

Most drum machines permit the user to combine different patterns and save them into memory as songs. Mixed meters or

combinations of different meters are then the very simple process of creating a song by "chaining" the different patterns together. These songs can be either programmed to repeat for a specified number of times, or to play one time through and then stop. Songs can be custom-designed for a specific etude or excerpt, and placed into memory along with the patterns. Song number 1 might be etude 21 from Cirone's *Portraits In Rhythm*, while song 46 might be the "Dance Sacrale" from *The Rite Of Spring*, and song 62 might be the glockenspiel part to Messiaen's *Exotic Birds*.

Other Drum Machine Applications

Obviously, you are not going to shell out several thousand dollars for a sophisticated drum machine simply to use it as a very fancy metronome. In order for the expense to be justified, there must be other uses for it as well. The most apparent one is to program not just the metronome for the particular passage or work, but to program the entire rhythm as well. In addition to programming the rhythm, you can add dynamics, accents, tempo changes, pitch, different instruments, or fermati. In essence, this will give you a "metronome" that will play the piece, note for note.

There are two situations when this might be useful. One is to have students simply listen to a "perfect" performance of the passage. The other—possibly more beneficial—is to have students play along with the programmed performance. This would allow them to compare (in real time) every stroke of the passage. We all know that, when playing with a metronome, it is possible to make adjustments so that the beats fall with the sound of the click while the subdivisions may still wobble around. With all of the strokes sounding on the "metronome," students will be able to hear any weakness in their sense of time at a much finer level.

I have had much success programming the drum machine to play a passage and then having students play the same passage on the electronic drumset while it was turned off. This lets them imagine that their own strokes are producing the sounds they are hearing. While this may appear rather weird, it seems that the students are not involved with a comparison of two different sounds, but instead are relating a body movement to the sound that that particular movement should be producing. Perhaps students have an easier time judg-

by Norman Weinberg

Part 2

ing the differences that occur between the stroke and the immediate sound that they have always expected. Whatever the reason might be, this has proven itself to be an extremely valuable aid for fixing rhythmic wobbles in complex passages.

Sometimes, you may not want the total "perfect" performance. Perhaps, just the accent patterns can be programmed to help students realize that all accents in a passage should be at the same level, or it might be helpful to leave the accented notes out of the program and let students listen to the inner rhythm of the non-accented notes. You can even create your own "music minus one" studies.

Adding a Computer

With the addition of a computer into the system, many more possibilities are created. Electronic instruments communicate with computers in a language called MIDI, which is short for Musical Instrument Digital Interface. An explanation of how it works might be useful at this point. When electronic instruments are played, their keys or pads send certain information to the machine's brain, which in turn produces the sound. With MIDI, these same commands can be recorded on a computer disk and then played back into the brain to achieve the exact sound. The brain really doesn't care whether the command came from a drumpad, a keyboard, or a toaster. It simply receives the command and acts upon it. Because of this, when you record with MIDI, you are not really recording sound; you're recording information. And that recorded information can be edited and altered by a computer with a great deal of accuracy.

The device that connects the instruments to the computer is a MIDI interface. One of the programs I work with is called *Total Music* by Southworth Music Systems. *Total Music* comes with its own interface that permits two MIDI inputs and four MIDI outputs. With this interface, it is possible to record the MIDI information from two sources at the same time. This makes it possible to record a student's performance while he or she is playing along with the drum machine. The student then has the opportunity to go back and listen to what was just played, and can compare the two versions, side by side.

While a simple tape recorder might be able to record the "perfect" performance along with the live performance, the com-

continued on next page

Example #1

		Track-3			
Key→	Time	Pitch	On	Off	Duration
	1 1 000	♩C4	164	164	0 0 000
Data→	1 1 000	♩C4	155	164	0 0 088
	1 1 088	♩C4	149	164	0 0 052
	1 1 140	♩C4	141	164	0 0 068
	1 1 208	♩C4	154	164	0 0 072
	1 1 284	♩C4	147	164	0 0 052
	1 1 336	♩C4	143	164	0 0 048
	1 1 384	♩C4	161	164	0 0 092
	1 1 476	♩C4	153	164	0 0 056
	1 2 052	♩C4	142	164	0 0 036
	1 2 088	♩C4	148	164	0 0 076
	1 2 164	♩C4	146	164	0 0 052
	1 2 220	♩C4	139	164	0 0 100
	1 2 320	♩C4	178	164	0 0 160

Professional Performer, by Mark of the Unicorn, lists out the MIDI data of a nine-stroke closed roll. The data information is as follows: The first column (time) shows the exact time of the attack as bar/beat/tick. The second column (pitch) indicates what pitch is recorded. The third row of numbers is the "on" velocity (volumes from 1 to 128). The next number is the "off" velocity. (Drum machines do not send off velocity and use the standard number of 64 for all notes.) The last column is the duration of the event, also stated as bars/beats/ticks.

In this particular example, each hand movement produced three bounces. By looking at the "on" data, you can see that each stroke of the bounce is softer than the note before it. The velocity of 78 for the last stroke indicates the accent that ended the roll. With 128 different levels of dynamics available in MIDI, small differences of less than about six numbers are not too obvious to the ear.

This roll was recorded at quarter note equals 250, and at this speed, there are 2,000 divisions during each second of time. Again, small differences are not too obvious, but several things can be learned from this example. Notice how the stick takes longer to rebound back to the drum after the initial attack (88 ticks for the first note, versus 52 and 68 ticks for the bounced strokes). Another interesting aspect is the expanded length of time between the last bounce stroke and the accent that ends the roll. This space of 100 ticks is so much longer than the other durations that the ear will notice the difference. Once these problems are discovered, then specific exercises can be used to help correct them and improve the sound of the roll.

Example #2



This is the printout resulting from a simple rhythm that has not been quantized.

Example #3



This is the same rhythm as that shown in example #2, after the recording has been quantized. The end result is much closer to what is desired.

continued on page 72

puter can enhance that recording in several ways. The two individual instruments can be heard at the same time, or either part can be turned off or on again during the playback. The mix or volume of the two parts can be adjusted so that one is more prominent than the other. But the most exciting aspect of controlling the playback with the computer is that the tempo of the performance can be adjusted without affecting any of the other parameters.

Much can be learned about how something sounds by placing it under a type of "aural microscope." Some passages—which might sound pretty good, but not quite great—may contain rhythmic differ-

ences that are hard to hear as they happen but are quite obvious when replayed at a slower tempo. One of the best examples is the roll. A roll is the performance of many short attacks so close together that the ear is fooled into hearing the sound as a single, sustained tone. Any slight accent or difference in the volume of a stroke will cause the ear to pick it out of the texture and assign it a rhythm. Any slight deviation of time between attacks will also draw the ear away from the desired impression

With the computer and the electronic drums, a student can play a roll and then listen to it at a much slower speed. In addition to hearing the roll, the student can see

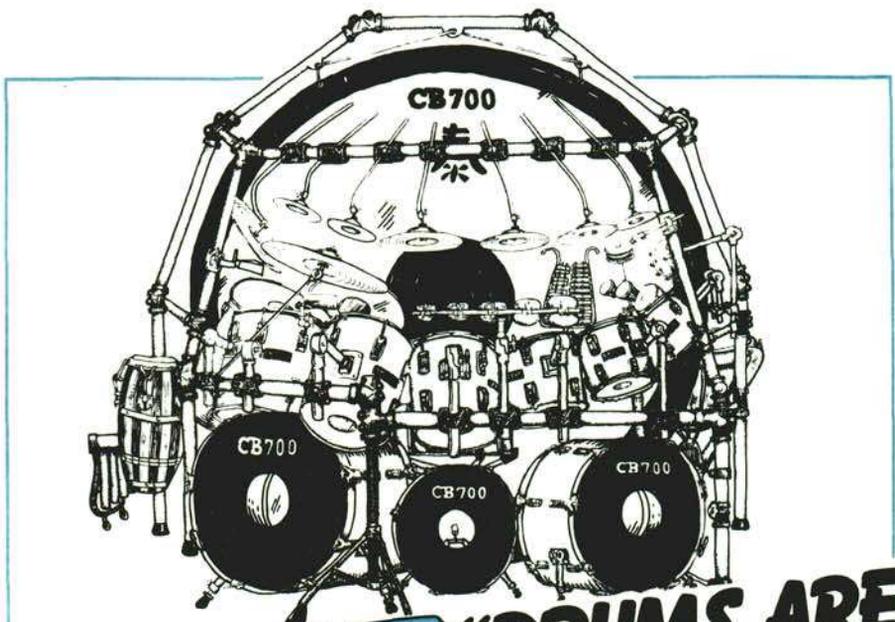
the various lengths between strokes and the various dynamics of each stroke. Example #1 shows the computer's recording of a pretty good (but not great) sounding roll in real time. Once a problem is discovered by the student, the solution is much easier to achieve.

Using Computer Graphics

Perhaps the biggest advantage of using electronics with the computer in the teaching field is that of automated notation. It is possible to play something on the drums and have the computer's program print it out in standard musical notation. This is probably the biggest single advance in music since the printing press. When you add notation to the system, the educational value is increased dramatically.

Students can actually *see* what they have just played! This is another type of feedback that students can use to analyze their performance. Not only did it feel right and sound right, but it also *looked* right. Unfortunately, the notation is not perfect. The complexity of the program and amount of memory that would be required for absolutely perfect notational transcription is beyond the scope of personal computers at this time. But even in its developmental stage, it is incredibly useful. A student can perform an etude and then see the printout of the notation. Problem areas can then be discovered by comparing the original written page to the performed written page.

So that you don't get the wrong impression, let's look at two limitations. First, the system will not add the proper dynamics to the printed page automatically. All dynamics will be reproduced during *playback*, just not in the *notation*. Dynamics can be added, but they must be added by the computer keyboard, not the musical instrument. The second limitation is that of resolution. Not a lack of resolution—instead, the computer is often more accurate than you would like it to be. The two different programs that I'm using with my system are *Professional Performer* by



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Mark of the Unicorn and *Total Music*. These two programs use different "tick" rates, which are quite fast (480 beats to the quarter note in *Performer* and 96 in *Total Music*), and this highly accurate resolution can create some mind-boggling headaches.

Unless the recording is quantized (auto-corrected), the resulting notation will look like absolute garbage. If you want to see some very tricky rhythms, take a look at example #2! No player on earth has a strong enough control of time to play an 8th-note triplet exactly on division number 160. However, the computer will try its best to print that crazy rhythm even if you happen to play on tick 167. This is where the quantization of attacks is necessary. When you quantize, you are telling the computer to round off all attacks to the nearest specified note value. If the computer is told to quantize to the nearest 32nd-note triplet, then the resulting notation will look a little better and still give you a very fine line of resolution. Example #3 is what example #2 would really sound like to normal humans rather than to computers.

Once the art of quantizing is learned, you can teach such concepts as "laying back" on beats two and four, "leaning forward" into a syncopated accent, or even playing a very loose style of Dixieland. It is possible to really see the second and fourth beats delayed by a small amount. While these concepts may often be difficult to explain in words, they become easier to understand when they can be heard and seen.

This process can also be reversed. By using a program like *Professional Composer* by Mark of the Unicorn, the notation of the desired feel can be entered on the computer, and then read and played

back by *Performer*. This can allow the student to first hear passages that might even be too tricky to create on the drum machine. Very complex polyrhythms, such as example #4, can be programmed and heard in just a few minutes.

By using these notational capabilities, the teacher can write exercises individually tailored to each student in about a quarter of the usual time, even during lessons. If the exercise is quite simple, it only needs to be played on the drums, quantized (which takes all of about eight seconds), and printed. If the exercise is more complex, then a certain amount of editing might be required. However, even the most complex notational problems can be solved in just a few minutes. With the addition of an inexpensive MIDI synthesizer, bar percussion exercises are just as easy to create.

Additional Benefits

If all of these wonderful teaching aids do not convince you to "go electronic," don't forget that you will also have a very powerful computer in your office. Your productivity will increase in many areas. Word processing will help you write that article that you've been thinking about. Database programs will help you control your inventory of music and instruments. Also, the notational capabilities of this system can make it easier for you to get your own musical ideas down on paper, performed, and maybe even published in much less time.

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The Machine Shop Sidebar continued from page 69

Example #4

A complex polyrhythm like this can be programmed in a very short amount of time. This rhythm can be played back through the computer, the drum machine, or the electronic set. It can be played back as slow as 20 bpm or as fast as 400 bpm. Notice that all rhythms are automatically aligned to their proper position by the computer.



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Street, with Leo Parker, on baritone sax, in place of Bird.

BK: Let's hear about Bird, Stan.

SL: The man was a pied piper. He literally attracted musicians. When I first played with him I guess it was 1944 he had just come off the Billy Eckstine band. He looked like a used pork chop so bad it was ridiculous. You never saw anything like him. None of his clothes fit. His horn was all rubber bands and cellophane. But when he began playing, everyone who heard him responded! He was just terrific.

We met at the Down Beat Club when he was sitting in with the Coleman Hawkins group. One night, the drummer, Denzil Best, was late for the job. Because Parker and I had such an affinity for each other when we were introduced, he asked me to come up and play. During the first number, he just kept looking back. He gave me that grin. You've seen it. He liked what I was doing my time and the freedom of my approach.

We were like pancakes and syrup. I had no difficulty with Bird's fast tempos. I could play that sort of time pretty easily. I don't know why. I never practiced. I didn't listen to music when I wasn't working. I didn't own a record player. I didn't train. I guess the way I played had a lot to do with my attitude. I was determined, man determined to make a contribution and do my job well.

As time went on, Bird got some gigs on 52nd Street. We usually were hired for the off-nights, Mondays and Tuesdays: Bird and me, and either Joe Albany or Hank Jones on piano. I learned so much about phrasing from Bird. That may sound funny coming from a drummer. But the way he played alto saxophone indicated how I should shape time and structure my solos. Every time he played, he gave me a lesson.

BK: Wasn't he responsible for your musical philosophy?

SL: Bird and Max were responsible for the way I thought about music. I came to realize that being "musical" on drums was the most important thing: honesty; no bullshit; no frills; get down to the basics of drumming; do what you're supposed to do; no show biz; no theatrics; just sit down and do the job; play time and make other players feel good.

I turned away from certain kinds of drummers. The bangers: They were machinery hardware. I wasn't interested in players whose pulse didn't flow. There had to be a smooth sense of motion. I didn't want to plod through four beats of each bar just to get to the end of the tune. I wanted everything to swing. When musicians looked back and smiled, I knew I was doing it. That was my style *helping, contributing.*

One thing, while I'm thinking about it, is that I'm a big one for simplicity. Unfortunately, a lot of drummers go into overkill when there's a short solo to be played or a space to be filled in a chart. I believe in keeping things pretty straightforward. You tend to be more efficient that way. Mel Lewis is a good example. He plays uncomplicated things interesting sounds and rhythms. The music moves better if you do that. There's no need to throw a whole career into a break. It's really very distracting; it slows the momentum of the band and doesn't enhance the swing in any way.

BK: Looking back to that crucial segment of your career, are there any other experiences that have remained with you?

SL: One thing I'll never forget is my first record date in 1944. I was 18 years old. I had been around New York for only a short time when I got a call from Leonard Feather, the writer. He was putting together record dates for different companies at the time. He said to be at this studio on 57th Street; he gave me the time to be there and the studio number. I showed up a bit early to set. Before I go on, you must realize my age; at 18 you're quite tender. I didn't have that much playing experience. I'd worked with Dizzy in Philadelphia and had a few things around New York.

Anyway, the first thing I saw when I walked in was the king of kings Art Tatum! I literally froze in my tracks, because this was "the man" on piano. As it worked out, he was on the date with a number of other luminaries tenor saxophonist Georgie Auld, both Joe Thomas the trumpeter and the tenor man and guitarist Chuck Wayne. It was an all-star date. How I got in there I don't know. I was certainly delighted but, at the same time, very,

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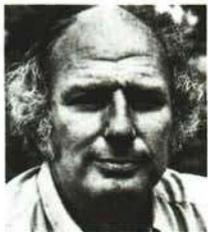
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very scared.

I was afraid to offend Art in any way, because I thought he was the greatest! So I just *listened* and used the brushes real easy. Afterwards and I'll never forget this Art came over to me. He sensed it was my first time out, I'm sure. He put his arm around me and told me how much he had enjoyed working with me. "Keep up the good work. You're going to be fine," he said. It made me feel so good! That was one of the nicest things that ever happened to me. Art Tatum was a beautiful man as beautiful on the inside as his music was on the outside.

BK: I know your stint with Woody Herman's First Herd in 1945 was another of those great times for you.

SL: One of my idols, Dave Tough, was in and out of that band. But he was around enough to make all the great records and to turn around an entire generation of drummers. Many nights when he didn't show up at the Cafe Rouge of the Hotel Pennsylvania that's on 34th Street in New York I'd go down and play. Sometimes it was as much as three times a week.

It was a wonderful band trombonist Bill Harris, trumpeters Sonny Berman and Pete Candoli, Flip Phillips on tenor sax, with Ralph Burns and Neal Hefti writing those great charts. I was around the band for a while, and spent three or four months with it on the road. That's why I missed out on making those recordings with Diz and Bird. Sid Catlett was on the ground-breaking sessions in '45 when they cut "Salt Peanuts," "Shaw Nuff," and "Hot House."

I remember flying out to Indianapolis at one point when Dave had to make the complete break with Woody. There was a terrible hole when he left. But the band was a great learning experience for me. It really was the first big band that I had played with. I seemed to fall into it okay, and the guys gave every indication that they liked me. Woody was great. Having that experience made it possible for me to work in other big bands during the next few years. I spent short periods with Charlie Ventura, Freddie Slack, and one of those fine bands led by Georgie Auld.

BK: Before we go on to more of your story, perhaps you can answer some questions that have to do with your taste. Aside from Chick Webb, who are some of the other drummers who have been influential on you or others?

SL: Sid Catlett. He was a big baby doll about 63", 250 or 260 pounds and just as sweet a man as you'd ever want to meet. He encouraged young people. You didn't find too many people like that, back then. He'd show you anything you wanted to see, and he'd talk about things he couldn't do.

Sid was a most mature musician a thinking and listening drummer. He was very open to what was going on in the front line and very sympathetic to all music. He was a beautiful class

Dave Tough very simpatico a listener, timekeeper, swinger. He could move a band and get it in gear. He had it all.

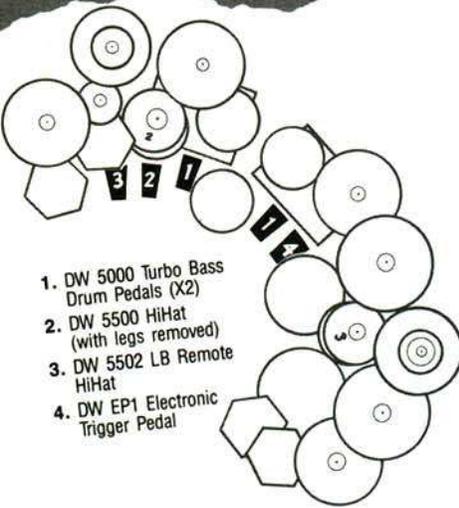
Buddy Rich: When I first saw him with Artie Shaw in 1939, I wasn't impressed. As you know, he was good, even then. But later he changed. It seems like he became more conscious of his surroundings. He always had this fabulous technique. But then he matured musically. Today Buddy is incredible. He was a great influence on me. But I wasn't aware of how good he was until later on when he really got it together.

Gene Krupa turned everything around visually. He also was an excellent player very advanced for his time. He brought the drums and drummers to the attention of the public. He was a great showman and an innovator when it came to the drumset itself.

Louie Bellson: Early in his career, I had the same feelings about Louie as I had about Buddy. He, too, matured later on. He was always a good musician but became more musical as he got older. Today he's doing fabulous things as a writer and a bandleader and just growing all the time. Louie is a great influence on many, many drummers, and that's as it should be. He's a great talent.

Jo Jones was an original who changed the sound of the cymbals. He had a beautiful, floating hi-hat sound. The sound was perfect for the Basie band. I think it was a great gift to drummers. Jo changed the flow of the beat. He took the choppriness out of it and

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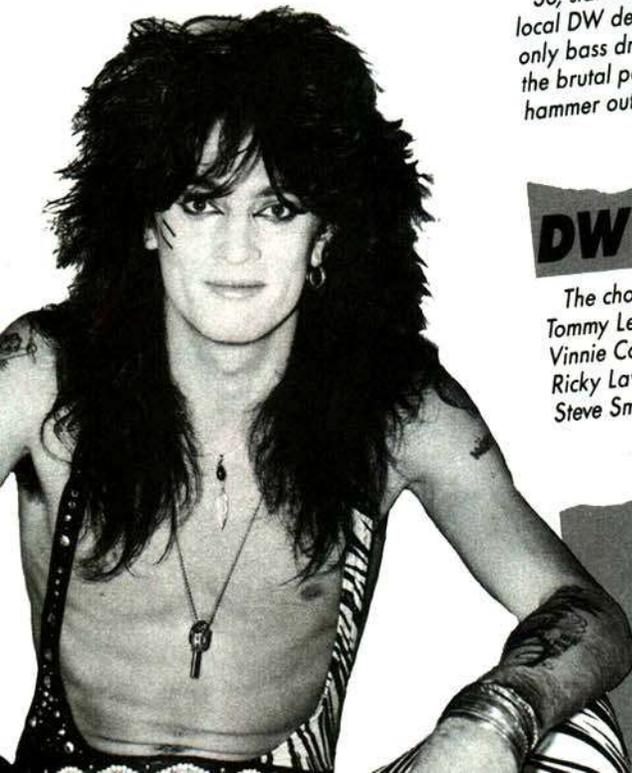
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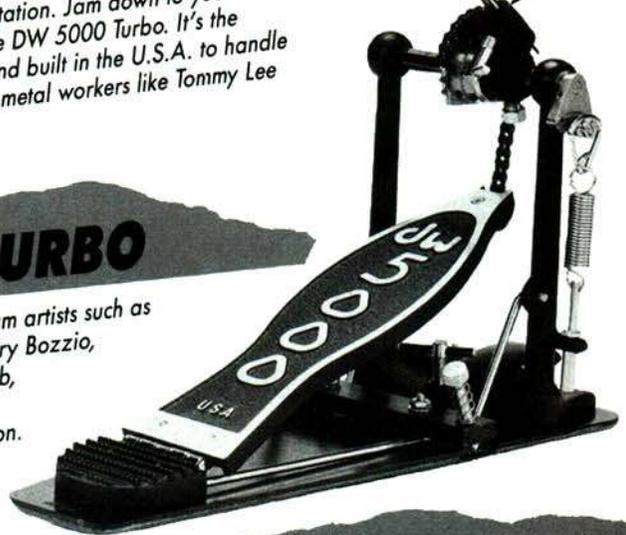
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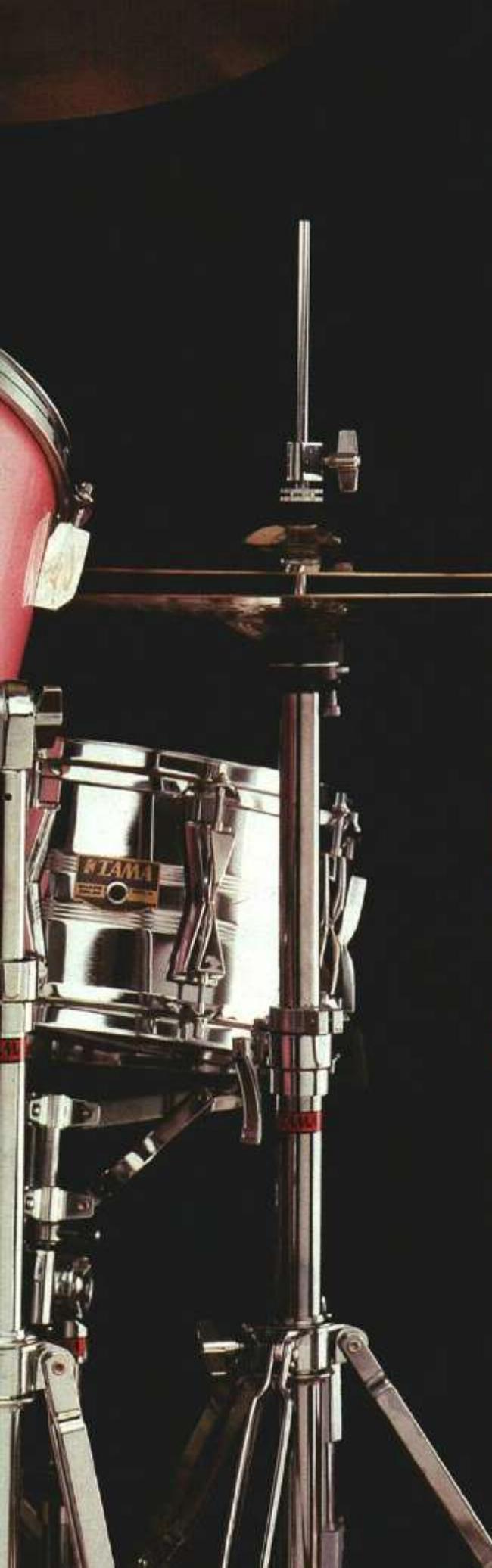


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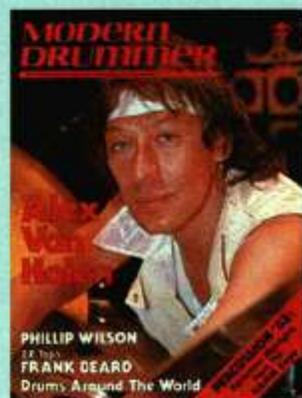
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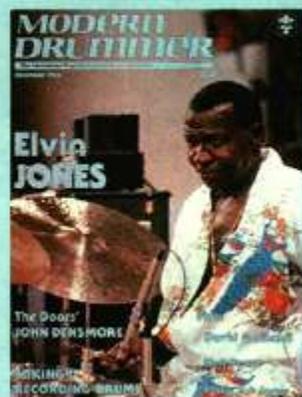
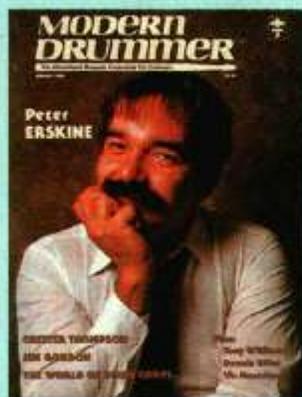
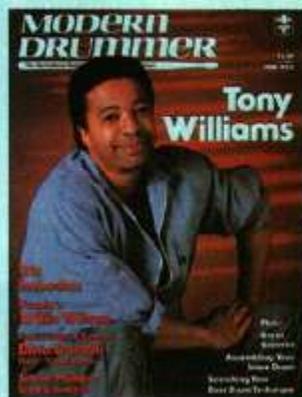
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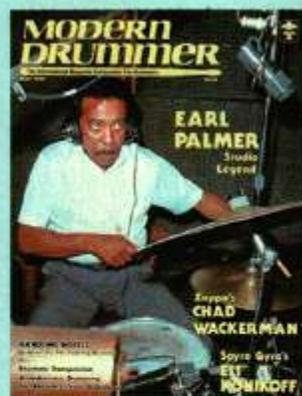
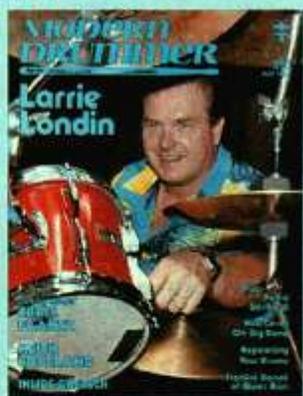
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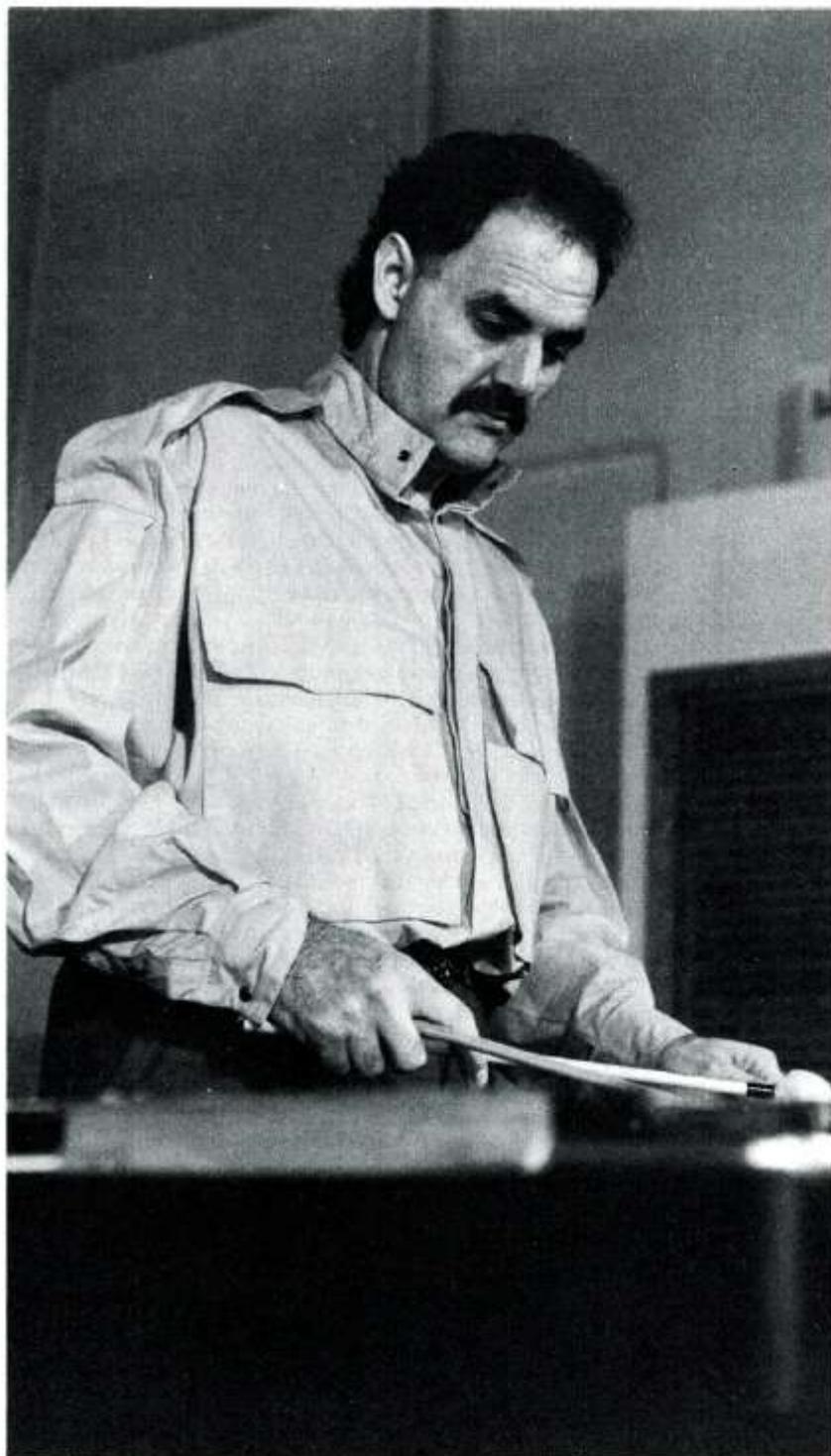


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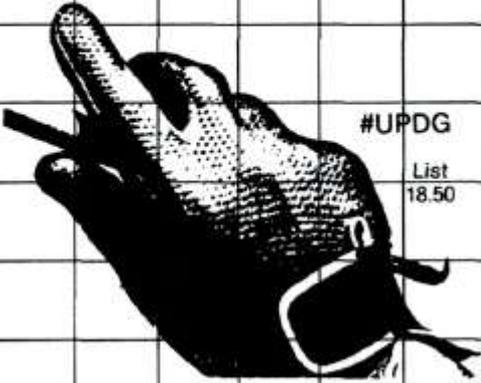
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taught drummers how to really swing—a great, great innovator and a hell of a soloist.

Shelly Manne was another innovator. He had an original style, and made a whole bunch of interesting, provocative sounds that enhanced the musicality of any band, group, or singer with whom he played. Just before he passed, he was playing better than ever. Shelly was a fine drummer and a fine guy.

Mel Lewis is one of the really great big band players. He takes control—keeps a band in line. He lets the band sit right down on him. He has the talent to make it all work.

Roy Haynes and Philly Joe Jones have to be on my list. Another guy I really like is Jimmy Cobb, the drummer who was with Miles [Davis] for so long. Jimmy has everything I like in a drummer. He has good ears. He's simpatico, swinging, never overplays, and adapts to his surroundings beautifully. Cobb takes care of business and does what a drummer is supposed to do.

BK: How about younger drummers?

SL: The young drummers are miraculous. Some of them have great reading ability and an unusual amount of technique. The reasons are not difficult to find. There's more music available to them on records and tape. Most important, there are more instructional institutions and written material. In my day, we had to wait six months for a good drummer to come through with an interesting band.

The kids today are brighter and quicker; they're better and definitely younger when they get into music. I like John Guerin, who by today's standards is an old man. He must be 38 or 40. I knew him as a kid, and he had great ability to play jazz and cross over into pop and rock. He's very good. Victor Feldman's son, Trevor, plays very well, too.

BK: How about equipment? What was your setup like? Do you approve of what youngsters use today? Some of the kits are terribly ornate—so many drums and cymbals.

SL: I generally had a setup that included a 20" ride cymbal, a 15" cut cymbal, 13" hi-hats, two tom-toms—one on the bass drum and another on the floor—bass drum, and snare. Yes, they're using more drums and cymbals these days. But they're *using* them. It's not just a matter of cosmetics. The number of cymbals and drums that make up a set today is apropos of young players' technique and ability.

Just a side comment: I have a son who plays drums. He's studying to be a doctor. At the age of 15, without any instruction—a little bit from me—he was able to sit down and do things. Within six months, he could get around the drums faster than I could—play rock better than the old man. It's just what's happening out there. The young people have had so much more opportunity for growth.

BK: What are your feelings about small and large bands? Which do you prefer and why?

SL: I like small groups—you know, trios, quartets, quintets, whatever. They're great fun. You can stretch out a bit and make statements. With a big band, you're limited by the chart. You've got to play the arrangement, and there's only so much you can do with that.

In a big band, your job is to *tuck in the ends*. I'm sure you're wondering what I mean by that. Well, I always visualize the drummer sitting more or less in the center of a big band, and trying to control and unite this bunch of musicians. Some of the players are not easily guided and slip out of your grasp. These are the ones who give me this mental picture of tucking in the ends. You're always trying to whip people into order. Here you are trying to establish a good feeling and move the band, and you have to be big daddy as well. It may sound strange, but that's how I see it.

So, as far as I'm concerned, it's small bands, hands down. You can do things—experiment. Of course, your sound has to be less wide-ranging—softer and more concise. But there are so many built-in advantages in small bands. They're for flying. Big bands, by comparison, are for walking—and sometimes with difficulty.

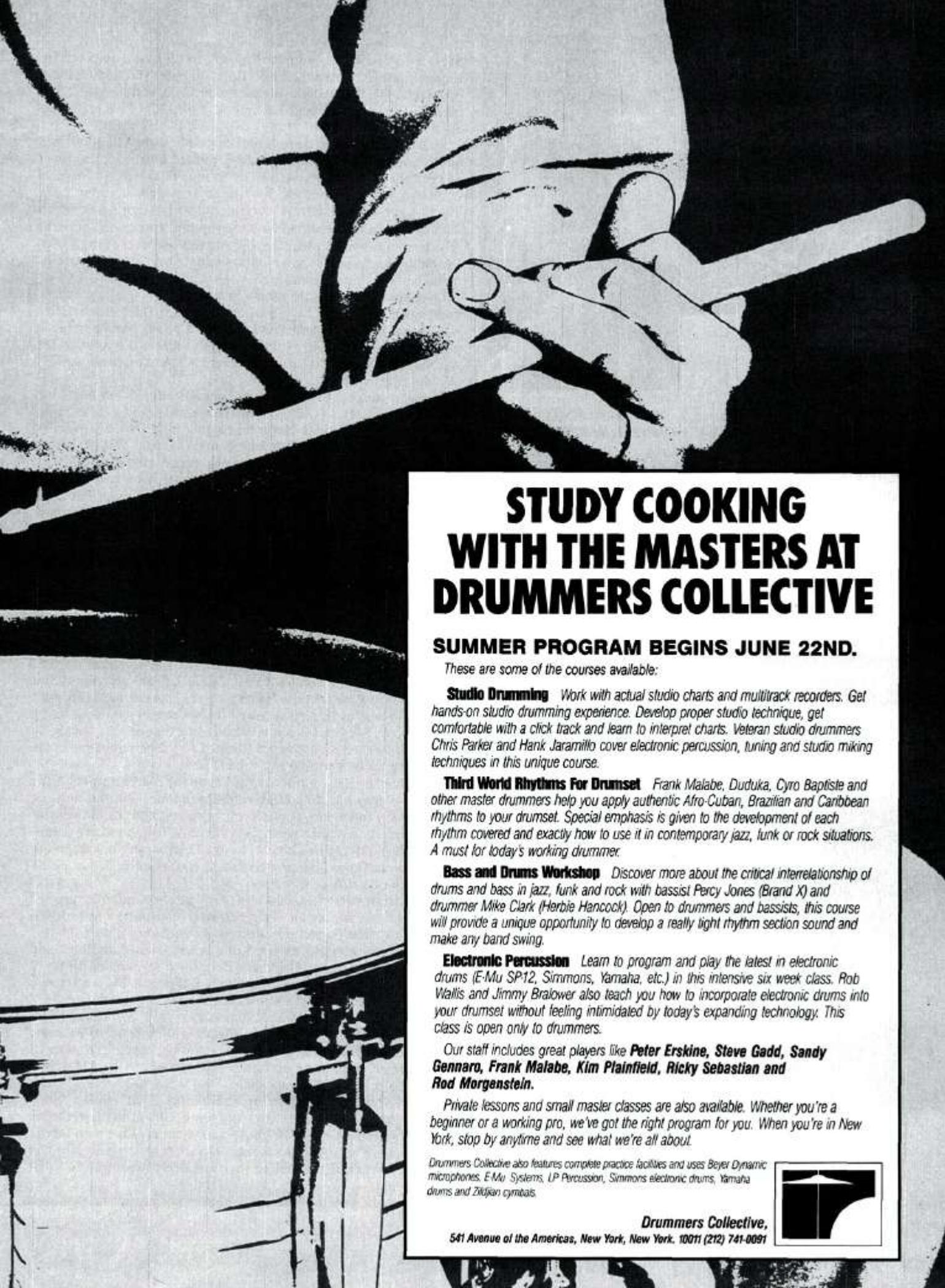
BK: As it turned out, your next key job was with a big band: the Stan Kenton colossus. What was the year you joined that orches-

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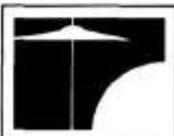
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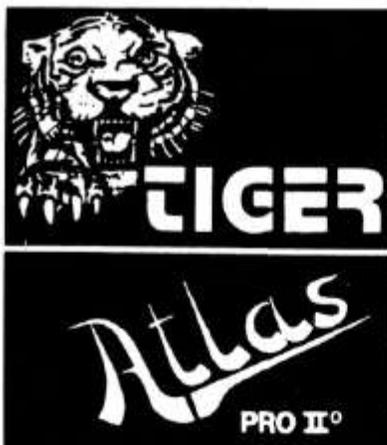
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tra?

SL: That was 1952. I had my own band in Philly a quartet with Richie Kamuca on tenor, Nelson Boyd on bass, and Red Garland on piano. We worked the Rendezvous Club and several other places in town, alone and backing acts like Ella Fitzgerald and Sarah Vaughan.

Stan came into town and played a big club. Conti [Candoli] and all my friends were in the band. Stan wanted a stronger drummer to hold things together, and he hired me. That was a very loud orchestra very ponderous. I never came across anything quite like it. I almost had to start working out with weights to keep up with it. I wasn't too thrilled with the rhythm section. I'm sure the guys were more than adequate, but the section never really jelled. Probably the band was too overpowering; you couldn't move or maneuver the thing too easily.

Over and above that, Kenton was a very open guy; he'd experiment and allow each of his musicians to live up to his potential. In a way, it was an avant-garde band. That was good. And so were the people in the band. Bill Holman and Bill Russo did a lot of the writing. Zoot Sims and Lee Konitz were in the saxophone section. We had good players!

It was a tough, very demanding physically demanding job for a drummer. But I did get some very good reading experience. The arrangers wrote in different time signature 7/4, 5/4 things like that. It was a step up in learning, and that part of it I enjoyed.

Just a little sidebar on the Kenton thing: I used to break very large Zildjian cymbals regularly. They were anywhere from 22" to 24" cymbals. That's how loud I was playing at the time. The Zildjian people told me they were very happy when I left the band and retired to quieter work. Yes, I used to crack them pretty good. And it got expensive, I'll tell you that!

All in all, it was a very interesting experience. I was sad when Stan passed; I miss him. He was a good man.

BK: Let's talk about what happened after the two years with Kenton.

SL: I went with the Lighthouse All-Stars. It was Howard Rumsey's jazz group at the Lighthouse, a club in Hermosa Beach, CA. I stayed six years and played with so many great players on that bandstand: Victor Feldman, Conti Candoli, Frank Rosolino, Bud Shank, Sonny Clark, Marty Paich . . . That was a lot of fun. And the gig allowed us to stay in town L.A.. that is and do a lot of studio work. Six years is a pretty long time on one job, but that's the way it worked out. Howard Rumsey was very innovative as far as looking for new people and sounds went.

After leaving the Lighthouse, I went on the road with singers for a while Peggy Lee, Ella Fitzgerald, Pat Boone. This was more or less a means to an end. It was show business, and the money was good. One show didn't seem too different from another; redundancy was built into this kind of work. There wasn't much growth musically, as far as I was concerned. It was a matter of just doing the show and getting the money.

BK: The studio work entailed a lot of preparation and study, right?

SL: You have to play all the percussion instruments in order to work in TV, motion pictures, and on certain kinds of recordings. I had to become a mallet player. I dug in and studied marimba and timpani, among other things, and developed my reading ability. I was in my garage woodshedding much of the time. My teachers on the instruments included Emil Richards and Earl Hatch.

A lot of the time, I worked things out on my own. Reading all kinds of music duets, trios, Mozart violin concerti on my instruments was a primary activity reading, reading, reading! I even studied composing and orchestration with Albert Harris. I wanted to be a complete musician.

I moved pretty deeply into the studio scene. That's called "making a living." I did more than okay financially at the Lighthouse and in the studios. I made eight LPs as a leader one with Dexter Gordon, another with Max Roach. On some of the club jobs and records, I retained the feeling that first drew me to music that excitement.

BK: When did you think about getting out of music and making a

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new life?

SL: The work I was doing in the studios was difficult. After about eight years, it was just uninteresting. It was not musical at all what I had started out to do. It seemed to get older and older, and weirder and weirder. It soon merely was a way of making money.

Don't misunderstand: There were rewards. I worked with Sinatra at ABC on a weekly show. I recorded with just about everybody: Mancini, Nelson Riddle. He was a taskmaster, but I knew better ways to make money.

I began a business in 1973 that incorporated my great interest in photography. I have five people working with me. We do videos and lots of still work. We have our own color lab and do our own color printing.

BK: Are you happy?

SL: Yeah. I did what I wanted to do and put it behind me in a peaceful way. What is more important is the fact that I packed it in on the upbeat. Things were still going well; I was getting an awful lot of work when I got out.

I didn't want to start sliding. There are too many people I know who are really fine musicians and great players, but wind up not doing as well as they should. I didn't want to end up wearing an old shiny blue suit and doing club-date work that I really hated. I saw that happening 10 or 15 years ago to guys a little older than me who were great musicians. It was appalling. The music business, like some other businesses, throws you out as soon as you get older and better, instead of giving you respect and a good job. It's a discard business.

BK: What was some of the last work you did in music?

SL: I did the *Mannix* series at Paramount. My very last job was composing the music for five short movies for Walt Disney. I went out on a nice note, doing those films for director/producer Phil Abbott. I felt very good about the work. And when you think about it, that's about everything for a musician—the sense of excitement, the satisfaction.

Stan Levey has left behind on record a number of revealing examples of his work. *Dizzy Gillespie: The Development Of An Artist, 1940-1946* (The Smithsonian Collection) contains tracks Levey made with his mentor in California in February 1946 that illustrate his taste, the flow, and the modern aspect of his playing in the midst of the bop period. Excellent recordings from this period and these include both Parker and Gillespie, with Levey on drums, Ray Brown on bass, and Al Haig on piano were made for V-Discs. If you can find any of these anywhere, grab them!

The 1949 Prestige quartet sessions with tenor saxophonist Stan Getz, including "Preservation," "Crazy Chords," "Indian Summer," and "Long Island Sound" (Stan Getz DR 24019), further establish the feeling and creativity of Levey's time behind other players. He was not a drummer much involved with technique, like some others; if he used his technique, it generally was in a highly functional manner.

His work with Stan Kenton can be found on the now out-of-print *The Kenton Era*, a four-LP set. His playing on a live performance of Bill Holman's "Zoot," showcasing the late Zoot Sims, is exemplary—a little loud but quite moving. Other Kenton albums you might investigate include *Kenton Showcase The Music Of Bill Holman And Bill Russo* (Creative World), *The Creative World Of Stan Kenton: The Fabulous Alumni Of Stan Kenton* (Creative World), and *Stan Kenton: Artistry In Jazz* (Capitol Jazz Classics, Volume II).

The final period of Levey's career is well-documented on *Stanley The Steamer Featuring Dexter Gordon* (Bethlehem) and *Drumming The Blues* (Liberty). On the latter, Levey is co-leader with Max Roach. These recordings, indeed all the records featuring Levey at the drums, emphasize his straightforward, rhythmically communicative approach. He plays wonderful time and develops breaks and solos that simultaneously are simple, well put-together, colorful, and meaningful.

He was a drummer who listened to and supported his colleagues. What he played was helpful and relevant.

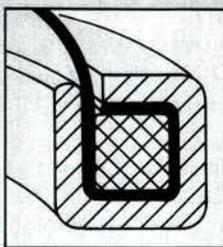


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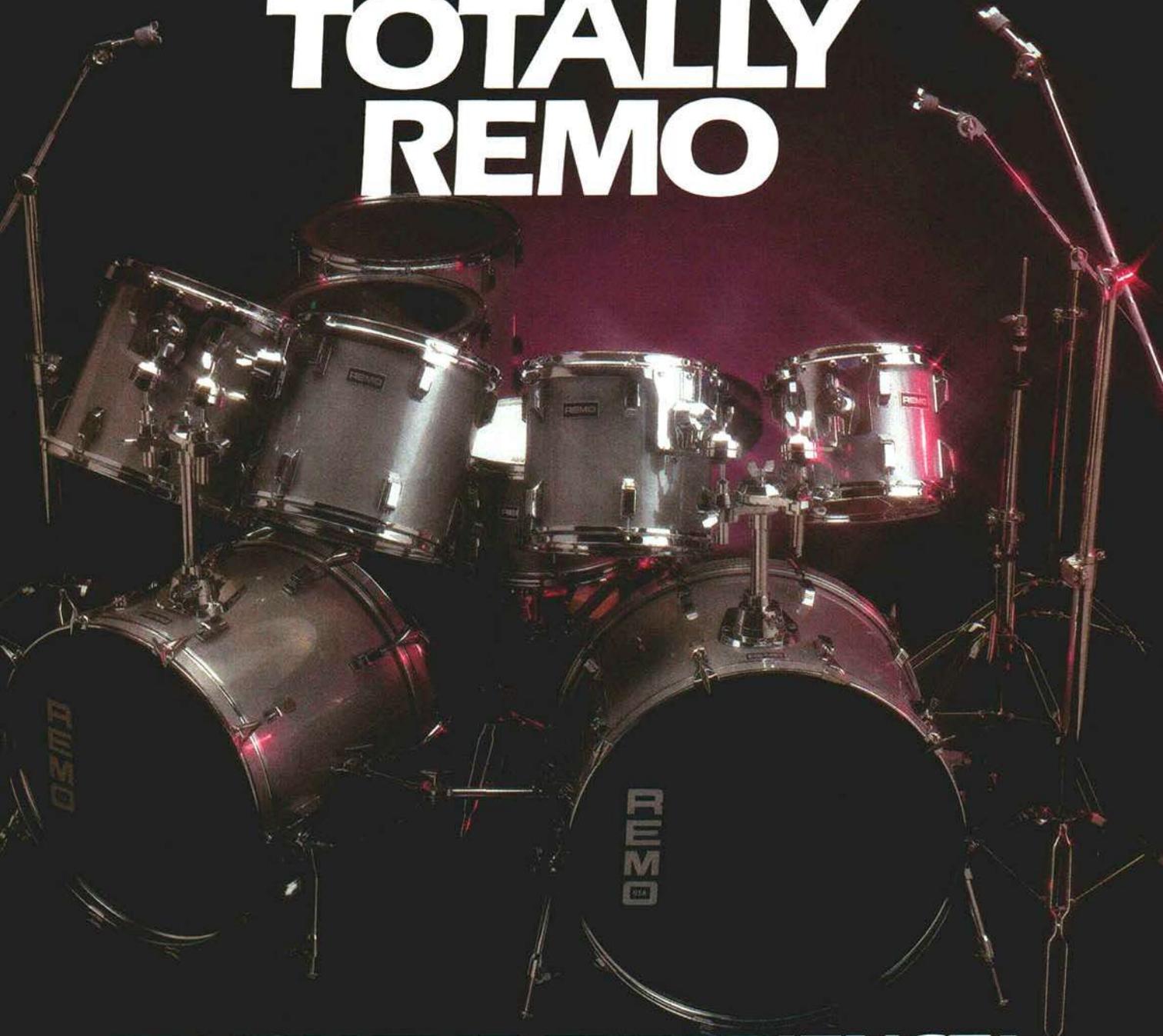
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Touring

Recently, I was engaged in a three-month European tour with a band called Craaft. We were the opening act for Queen, and our itinerary took us through Sweden, East and West Germany, Hungary, Belgium, Holland, Spain, Italy, Switzerland, Austria, England, and France. The venues consisted of soccer stadiums and arenas. Apart from the Queen tour, Craaft appeared on several TV shows and made two promotional videos. I also spent some time in Europe while touring with Cyndi Lauper in 1984.

What follows is some advice on how to prepare for an upcoming tour of Europe, what to expect (and not expect) once you arrive, and some helpful hints on dealing with the different life-styles, cultures, languages, and attitudes of the European people. The contents of this article including any opinions expressed are based on my experiences in Europe and may be different from your own.

Before You Go

The key here is to allow plenty of time to prepare for the trip abroad. Make daily lists of things to do, and adhere to them. Running around in a frenzy the day before your departure produces stress, apprehension, and a fear of not accomplishing all that is necessary for the tour. This is not a good way to start a journey to an unfamiliar, faraway place.

"Your Papers Please." Apply for your passport and all applicable visas as soon as possible. Passports can take up to several weeks to process. Presenting your airline ticket stating a foreign destination, along with your passport application, expedites the processing considerably.

Regarding your equipment, a list of all items is required, case by case, along with their serial numbers and approximate value. This is called a "Garnet," and it enables customs officials to determine whether any gear was bought or sold while you were in Europe. I urge you and/or your band's management to contact the local immigration office for further details. Another option is renting equipment over in Europe. The length of the tour and your budget will determine which way will be the most cost-effective.

"Drop Your Pants, S'il Vous Plait." Be advised that your credentials will be checked at all airports and border crossings in Europe. Most times, all that is required is the validation of your passport.

But on occasion, further "investigation" occurs. My personal belongings have been thoroughly searched by customs agents and sniffed by police dogs several times. Upon entering Sweden, after a detailed search of my luggage, I was taken to a private room and was told to remove all my clothing right down to my birthday suit. The agent even took the innersoles out of my Nike's! It was quite an experience. I've heard of situations like this happening at other borders as well, so *don't even think* of bringing contraband into any foreign country. (This is especially important in light of the tension that exists as a result of world affairs today.)

Monopoly Money. I highly recommend that you become familiar with the currency exchange rate of each country that you are going to. A list may be obtained from your bank or the business section of any major newspaper. While in Europe, avoid exchanging money at airports, border crossing, and hotels. Their rate of exchange is usually less than that of a local bank within a city.

You tend to feel a little foolish when, while paying for a purchase, you extend your money-filled palm to the cashier, as if to say, "Take what I owe you please!" When you leave a tip and the waiter enthusiastically exclaims, "Thank you, you're very kind," it's time to familiarize yourself with the local currency.

"No, a 5B is not a bra size. Its a drum-stick." Be certain to bring plenty of sticks, heads, cymbals, and any other spare parts you might need. Adequately stocked music stores are few and far between in some parts of Europe. Erratic business hours, unforeseen local holidays (when shops are closed), and the language barrier can make things even more difficult.

If you endorse any products, obtain the name, address, and phone number of the European representatives of the company whose product you endorse, in case an unforeseen emergency should arise. Avoid having equipment shipped to you from the States; it probably won't get there in time, and the customs duties can be quite costly.

Regarding electronic equipment, be sure to store all your programs, sounds, etc. on cassette, floppy disc, or RAM pack (depending on the format your gear employs). I made two copies of my programs, and then gave one to my drum tech and kept one myself as a safety.

I'd like to publicly thank my drum tech,

Bob Oyler, for a fine job of staying on top of my elaborate setup while maintaining a sometimes grueling schedule. You're the best,"Bobbo!"

How not to melt your hairdryer. Electrical current is different in Europe. You're going to need converters that convert 110 volts (USA) to 220 volts (Europe) in order to use your hairdryer, cassette recorder, electronic percussion, etc. Be aware of the wattage rating of your appliance when buying a converter. I also recommend bringing spare batteries for any battery-powered item you are taking with you. At the same time, purchase varied wall plug adapters; European sockets are different, too.

"They dont make house calls." Before embarking on any long journey, it's advisable to receive a complete dental and physical exam before you go. Although health care in most of Europe is excellent, that isn't the case in every country. Besides, it's awkward trying to find a doctor on short notice anywhere. If you do require medical aid, however, most major hotels can assist you in obtaining it.

"What's that smell?" Take along a supply of personal hygiene products you are accustomed to. I found that most Europeans pay less attention to personal hygiene than we do, and as a result, their products are, in my opinion, substandard. I tried one brand of deodorant in Germany that made me smell like "Refrigerator" Perry's laundry bag! I was better off going without any deodorant at all.

I also recommend you bring along a product like *Woolite* to hand-wash socks, stage clothes, etc. Coin-operated laundries are hard to find, and valet service in hotels is quite expensive.

Alleviate boredom. For those idle hours in hotels, airports, and tour buses, take along reading material, a camera and film, playing cards, a practice pad, a metronome, sticks, a cassette player and tapes, or anything else you enjoy passing the time with.

Tips on packing. Always pack in accordance with the climate of your destination. *U.S.A. Today* has an excellent weather section with temperatures and forecasts for every major city in the world. Refer to it before deciding what type of clothing to bring. Don't over-pack. It's better to bring a minimum amount of clothing and launder it often than to haul five or six suitcases around Europe.

Europe

Something for your band to consider is the purchase of a wardrobe case to contain the stage clothes of all the members. This case then travels with the band gear and is waiting for you in the dressing room when you arrive at the gig. These cases are available from most of the better-known tour case manufacturers. (Make note: It's up to each band member to make sure his or her clothes are cleaned *often*. Otherwise, the wardrobe case can turn into a biology experiment!)

The language barrier. If you are going to be in any country for a substantial period of time, pick up a travelers' guide to the language of that country. Such guides are very helpful when ordering in restaurants, when asking for directions, while shopping, etc. I wish I had had one in Spain. While in a store in Madrid, I brought to the checkout counter what I thought was foot spray. The cashier asked, in very broken English, "Is this for you?" I answered yes, and pointed in the direction of my feet. She laughed hysterically, and then explained to me that what I was about to purchase was feminine hygiene deodorant"

The language barrier can get quite frustrating after a while. But with patience, the creative use of sign language, and studying the above-mentioned travelers' guides, you'll be just fine.

"What's an 'autoban' anyway?" It is very helpful to employ a road manager (the person responsible for getting the band from place to place) who has previous experience traveling in Europe and/or is willing to invest the necessary time to plan the route from city to city, hotel to gig, etc. It's also advisable to hire a driver who is experienced with European roads, driving regulations, languages, etc. And always allow more time than you think you'll need for travel within Europe.

By the way, the "autoban" is the European equivalent of the American interstate highway system. The difference is that rarely do they have speed limits.

Once You Are There

Some important facts: (1) Europe is from five to seven hours ahead of our Eastern Standard Time, depending on the time of year. (2) The metric system is used for measurement. (3) Temperature is measured on the Celsius scale. (4) Europeans use the "military" method of telling time (1 P.M. = 1300, 2 P.M. = 1400, etc.).

Hotels. Generally, European hotel

rooms are about the size of a large closet. That's an exaggeration, of course, but they are a lot smaller by comparison to your average American hotel room. A "single" contains one twin bed. (No queens or kings here!) If you are sharing a room with one of your band mates, what you will find are two twins, or one twin and a "daybed." The daybed is nothing more than a couch with removable back cushions. Don't be surprised if your feet hang over the edge of the bed. The beds are that small.

The elevators, or "lifts," as they are called, are also smaller than we might expect. Occasionally, it took two trips to the lobby to get my luggage up to my room—and I only had three bags! These lifts are also very, very slow.

The first thing I looked for, when I entered my assigned room, was whether or not the bathroom had a shower curtain. You will usually find a tub equipped with a hand-held shower nozzle and no curtain. Undoubtedly, after a long shower, the bathroom will resemble Lake Michigan. (Please keep in mind that these are not "flea-bag" hotels I'm referring to; they are what's considered to be middle-class accommodations!)

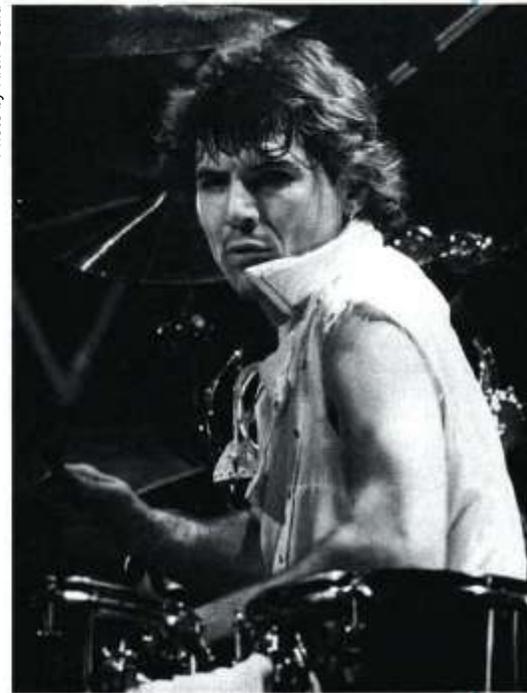
Most of the time, your room will have a TV. However, there are generally only two or three stations, and obviously the shows are in a foreign language. Unless you like watching reruns of *The Flying Nun* in German or whatever, you'd better figure out how to make constructive use of your leisure time. (I'll offer some suggestions later.)

Calling your loved ones back home from your room can be quite an adventure. It's also *very* costly. To save money, I suggest you place the call from a public phone near the hotel, leave the hotel and room number, and have them phone you back in your room at a specified time. Another option is using the AT&T credit card. However, a lot of hotels simply are not equipped to handle credit-card calls. (You cannot employ MCI, Sprint, etc., to call the States from Europe.)

I recommend that you carry your own travel alarm for wake-up calls. I sometimes received late wake-up calls—or none at all. Hardly ever will you find air-conditioning in hotels, restaurants, clubs, public transportation, or dressing rooms. (Remember what I said about bringing your own deodorant!)

Restaurants. The key word here is

Photo by Rick Gould



"patience." This is mainly due to the slow service and the lack of menus in English. There were times, when ordering, where I actually stood up and imitated a chicken or a fish! (I don't eat red meat.)

If you like your beverage with ice, you have to ask for it. Ice isn't served automatically. If you are a beer lover, expect it to be only slightly refrigerated, if at all. Be sure to check your bill before leaving a tip. It's the policy of some restaurants to add a "service charge" to the amount of your check.

Leisure Time. If you like to sightsee, Europe is a great place to be. In major cities, you can visit all the world-famous tourist attractions. In the small towns, you can get a glimpse of European life as few foreigners have the opportunity to experience it.

Most hotels provide free of charge pamphlets outlining points of interest in that particular area. Europe possesses some of the most magnificent, well-maintained architecture in the world some dating back to the 12th century! Don't squander what could be a once-in-a-lifetime opportunity to see and learn about a foreign land. Experience all you can.

I went "exploring" every chance I got. With camera in hand, I'd walk for miles in the vicinity of the hotel or take public transportation to historic points of interest. Most cities have electric "trolleys" or "trams" instead of buses. Their subways (referred to as "the underground" or "the metro") are quiet and very clean.

continued on next page

I personally made a point of visiting the local cathedrals. Their magnificent grandeur and amazing architectural detail never failed to take my breath away. They are also perfect places to spend some "quiet time" thinking and reflecting in the midst of a rock 'n' roll tour. I found this to be very refreshing and stimulating like a breath of fresh air. Europe also contains some of the most beautiful parks and gardens you've ever seen. They are impeccably manicured and very, very clean. (You can see why it's always wise to carry your camera wherever you go)

I'm not very fond of writing letters; instead I recorded "cassette letters." I brought my portable cassette recorder along on my sight-seeing explorations and would describe what I was seeing and experiencing. At times I would "interview" local people on the street, inquiring about points of interest, directions, etc. Sometimes I'd ask if they would say hello to my loved ones back home in their native language. I'd get an occasional bewildered look, but usually I'd come away with amusing if not hilarious results. My friends and family back home loved these cassette letters. Imagine the fun it would be to listen back to these tapes years from now!

If you are affiliated with a record company, the company's local representatives in each city can provide helpful information regarding restaurants, clubs, and points of interest coinciding with your budget, preference, and schedule.

One last word of advice. It's advisable to carry your passport with you at all times for identification purposes, especially in Spain, Germany, and any Eastern Bloc country.

While walking along a street in Barcelona, I was stopped by Spanish police requesting my passport. I didn't have it with me, so they "escorted" me to my

hotel room. After briefly examining my passport, they mumbled something in Spanish and left. The same type of incident occurred in Budapest, Hungary. This time it was frightening, because the police in Communist countries carry machine guns. While I was producing my passport, I was staring down the barrel of an Uzi automatic! *Don't ever wisecrack* to a European police officer or customs agent. They don't have a sense of humor, especially given the current state of terrorism and world politics.

Final Thoughts

Traveling and playing in Europe can be a very exhilarating and memorable experience. But as in life itself, it's what you "make it." I tried to see and absorb all I could of European life-styles and customs. Whenever possible, I'd converse with English-speaking locals. In that way, for instance, I learned much about life behind the iron curtain. And I always tried to maintain a positive attitude, reminding myself that a smile transcends all language barriers.

A special feeling occurs within you when, while you're 7,000 miles from home, 80,000 "foreigners" jump to their feet to applaud your drum solo. Music is the universal language. I am very thankful to have been given the health, talent, and resources to be able to communicate to all people regardless of race, language, or political beliefs.

Touring Europe has broadened my horizons and heightened my appreciation of life itself. However, upon my arrival home, as the wheels of the 747 made contact with the runway at Kennedy airport, the first words I murmured to myself were: "God bless America!"

Other Voices Of Experience

Here are some additional observations

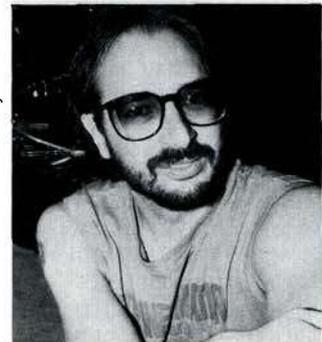
from some of my colleagues, based on their experiences in Europe.

Photo by Paul Naitkin



Rod Morgenstem. Europe has many fascinating discoveries awaiting the first-time tourist/musician. One of them is no ice. How can you drink *Coca-Cola* without ice? Each country seems to have its own unique foods. If you're a person who is very set in your eating habits, it might be a good idea to prepare yourself for a slight change of menu. That is, of course, unless you just *love* white frankfurters! By the way, I love touring Europe."

Photo by Rick Malkin



Steve Smith. "I always love going to Europe. The audiences are great; they clap in time! There are a lot of interesting sights to see, the food and beer are happening, and I get to see my friends at Sonor. The things that usually give me heart failure,

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though, are: (1) Passport. I usually can't find it before I go, or when I do find it, it's expired and I have to rush out to renew it. (2) Work Visas. Many times I've gone to Germany for the 'Music Messe' (Europe's version of the NAMM Show) with no work visa. Before I go through customs, I start to freak—especially when I see those machine guns the officials are carrying. Should I tell them I'm there on business or for pleasure? How do I explain my cymbals and sticks? I've never had any problem, regardless of what I've told them, but I feel much more comfortable when I have a proper work visa. (3) Receipts. When returning home, I sometimes forget to

keep the receipts for goods I've purchased in Europe. This can be a problem, because I've found the U.S. Customs harder to get through than the European ones. Be prepared to pay some import duty."



Max Weinberg . "Make sure you eat dinner when you can, because the restaurants don't stay open all night."

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Myron Grombacher "Because Europe contains many different countries in a relatively small land mass, I was amazed at the change in life-style, customs, language, and food after only traveling a distance of, let's say, 50 miles. The audiences are great. It might take a few songs for them to warm up to you, but once they do, they are very enthusiastic. It proved to me that, once you hit the stage, all language and culture boundaries break down.

"You won't find an extremely well-stocked drumshop like the major ones in America. However, you tend to run across some pretty unusual and antiquated percussion instruments. For example, a store might not have a 5 1/2" snare, but you'll be able to purchase a 200-year-old tabla!

"Be aware that the European perception of politics is different than ours. Some Europeans might look upon Americans the same way we look upon Russian citizens, for instance. Also, the European hotel rooms are very small. Now I know what inspired John Lennon to write the line "... I crawled up to sleep in the bath . . . !"



Michael Shrieve. "I recommend using a pocket calculator to determine what you

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"Touring Europe can be a once-in-a-lifetime experience for you, so make the most of it! Learn all you can by visiting museums and famous places of interest, or even just by exploring in the area around your hotel. If none of the members of your band want to go, go yourself! It might be more fun doing what you want to do, when you want to do it."



Photo by Deborah Feingold

Danny Gottlieb. "Touring in Europe is a wonderful experience. It's so much fun to meet people from other countries and get a taste of life in different areas. It's an opportunity not to be missed.

"When traveling in Europe, try to take in the sights as much as you can. I advise getting tourist guide books and reading about the places you will be going to. My sight-seeing days usually go something like this: Rome, Italy, five hours before we leave the city. Let's see . . . how about the Sistine Chapel? Great! Two hours later, we find it. 'Sorry, closed on Mondays. Okay, how about seeing the Pope at the Vatican? Sorry, he gave his sermon two hours ago. Okay, group, let's look around the Vatican awhile and then get back to the hotel; we leave for Florence soon!

"It's also worthwhile to become familiar with the languages at least the commonly used expressions. While in Paris during a tour with Pat Metheny, Mark Egan and I decided to visit the Louvre. Neither of us spoke French, but we attempted to ask for directions anyway. After nodding unknowingly to the Frenchman, we got on the metro [subway]. We traveled for an hour, and then realized that the stop we had gotten on at was right near the Louvre and now we were on the other side of Paris! We took the metro back, ran in, admired the Mona Lisa for two minutes, and then had to go to soundcheck. That was the extent of our sight-seeing in Paris.

"The following are words of wisdom drawn from my experiences in Europe: (1) Don't trust your band mates who speak a foreign language when they offer to teach you a few words. You might think they

taught you how to say, 'Can I see a menu?' But in actuality, what you learned was, '#*@\$!'. (2) Don't buy a sheepskin coat from the guy at the Italian border. It's not real sheepskin . . . I know from experience. (3) Don't argue with your girlfriend, long distance, from your hotel phone; it costs a fortune. Ask her to kindly call you back; it's much cheaper. (4) *Don't* forget your passport and work visas. (5) If you are a baseball fan, don't go to Europe during the World Series. It's not telecast there.

"Most of all, have a great time in Europe. I have wonderful memories of the 20 trips I've made there. Seeing the world is one of the great joys of being a musician, and we're so lucky to be able to do it!"

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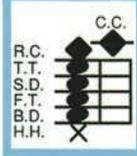
Transcribed by M. Rupert Walden



Photo by Christ Carter

Buddy Rich: "Channel One Suite"

MUSIC KEY



This month's *Drum Soloist* is a transcription of Buddy Rich's solo on "Channel 1 Suite," from his *Mercy, Mercy* album (World Pacific Jazz, ST20133). The bass drum and hi-hat part notated in the first bar is repeated throughout, unless otherwise indicated.

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

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

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

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

R L **6** L R R L R L R L R L R L R R L R R R L L R

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

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J.R. Robinson with his Beyer Percussion Mics, photographed on his studio kit. Kick – M 380, Snare – M 422, Rack toms – M 420, Floor toms – M 20L, Hi-hat – M 422, Overheads – MC 713 (2).

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

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

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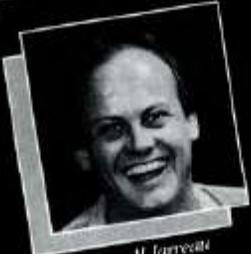
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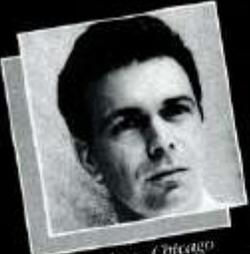
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Music Medicine continued from page 31

voice problems have come here, because each one has his or her own ENT guru. But we're hoping that, with the specific knowledge that we are constantly gaining - along with our high-tech testing facilities - we'll soon have more people.

RVH: Well, it's a tremendous opportunity for artists with medical problems. I'm not aware of any similar facility that is so complete in terms of the Miller Institute itself and the referral network in the hospital.

MD: We aren't either. We'd love to hear about others. But currently, what we do see is "lone ranger" doctors who take a personal interest in treating performers. A lot of those doctors are themselves avocational musicians, so there are pockets of interest and expertise. But I don't know of any that have the dedicated facilities that we do here.

RVH: You encourage people to enroll in the Institute as their primary-health-care facility. How do your fees here compare to those of a private-practice physician or clinic?

MD: We're far cheaper. The basic office visit, which includes examination to the extent that your complaint warrants, is \$50. The complete physical is \$100, and that's a lot cheaper than the head-to-toe charges anywhere else. People with no insurance and no income whatsoever can be seen in the hospital clinic, which offers a sliding scale that depends on our resources.

EP: A lot of musicians go to our HMO. It makes a lot of sense, because New York's Musicians Union local 802 is one of the subscribers.

MD: We haven't turned anybody away for lack of funds. But one of the things that we had to overcome was an initial expectation that the Miller Institute would be a free clinic. So those who were not used to going to doctors were surprised that there were even moderate fees. I'm glad to get the word out that we cost less than you would otherwise be paying. If people really have difficulty, we try to work out a payment schedule that they can live with, rather than to have them go without treatment. We see a lot of people who *can't* earn a living unless they get better.

Dr. Richard Eaton

Dr. Richard Eaton is associated with the Miller Institute as a member of the Advisory Board. He is also the director of the Hand Surgery Center at Roosevelt Hospital, which serves as a consulting referral facility for the Miller Institute.

Dr. Eaton received some drum-related publicity recently, when he performed several operations on the hands of E. Street Band drummer Max Weinberg. Max credits Dr. Eaton with saving his career as a result of those operations and the ensuing program of therapy and education that Max has undergone.

RVH: After drummers have gone through the initial examination at the Miller Institute and have been diagnosed as having a problem relating to your field, where would you take them from that point?

RE: Well we give them a basic hand evaluation like any new patient would get. We want to find out how the condition began, how long they've had it, if there were any injuries they might have sustained either recently or in the past that might be related to it, etc. Drummers are unique when compared to some of the other musicians we see, because they are more violent with the use of their instrument. We try to understand their style, which enters into the pathology creating the injury. Then we apply basically standard treatments to the diagnosis. And we treat it conservatively first. Musicians have a great feeling for their hands and how important they are, so they are not particularly anxious to be operated on. On the other hand, many of them come here realizing that maybe they do need some surgery they've been around, they've seen other doctors so they are more ready to accept surgery if it is pointed out that that *is* what they need. Their only other options would be to stop playing or to dramatically change the way they handle their sticks and that's hard for them to do, because they've developed a style and have certain things that are expected of them.

We've had several professional drummers here over the course of the years. There was a drummer back in the early 70s named Bobby Ramirez, who was with Edgar Winter's White Trash. He had a problem that was really unique. He played with drumsticks that were bigger around than my thumbs. He literally left the floor when he played, coming down with all his weight on both hands. Eventually, he developed a line of very strange-looking skin between his index finger and his



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thum, and the feeling in his fingers would begin to get a little fuzzy and tingly after he played awhile. There was a question that he might have had a tumor of some kind although that was unlikely, with the logical problem being the direct pressure there. But it got to the point where he was not reluctant to take the suggestion of surgery. We did operate and found that it was an internal callus around the nerves. Once that was freed up as much as was safe, he was okay. Max Weinberg told me later that Bobby had been killed in a barroom fight sometime in the middle '70s, which was a tragic thing.

Max himself also had an overuse problem. He developed a tendinitis that was located specifically in the pulley system of his fingers, and he had pain, stiffness, and clicking. He had been trying to make himself heard above all the other instruments, and would just beat all the harder and hurt his hands all the more. When it got to a point where Max's condition was irreversible, it came to surgery - and he got to be a veteran at that. But Max learned. He went through quite an evolution involving how he played. His recoveries for each successive set of operations were dramatically shorter, because he knew better how to deal with them and what to do with his hands.

RVH: If a drummer comes to you with a problem and you determine that some sort of therapy is indicated - as opposed to sur-

ger is that still handled through your department?

RE: Yes. Caryl Johnson is our hand therapist, and almost every musician that we see eventually goes by her. She's a Juilliard graduate herself, and is very understanding of the special problems musicians have. So they will usually go to work with her. They'll be placed either on some kind of medication or on a new program of playing. If this becomes intractable, they have the option of whether to consider an operation or not. Probably the majority of the drummers I've seen have come to surgery, where violinists and pianists rarely do. Sheer impact is probably the reason for that, although we're treating a European drummer whose condition may well be the result of some childhood injury he had almost forgotten about. Sometimes there just isn't any conservative treatment, although, as I said, we bend over backwards to be conservative.

RVH: You obviously have a sensitivity to the feelings and requirements of drummers. Other than what you've learned from the patients you've seen, have you done any research on the medical problems of drummers per se?

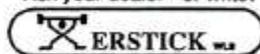
RE: No. I used to drum a little bit myself, so I have some understanding. We are hoping to develop a data base. I'll say again that drummers' problems are different from other musicians' problems. There are standard problems we see with machinists,

typists, etc. They're overuse syndromes just the wear and tear hands get in the course of a day. But drummers' problems have been pretty unique, related mostly to those weapons they carry in their hands. And then there are the repetitions - when you play a drum roll there are millions of

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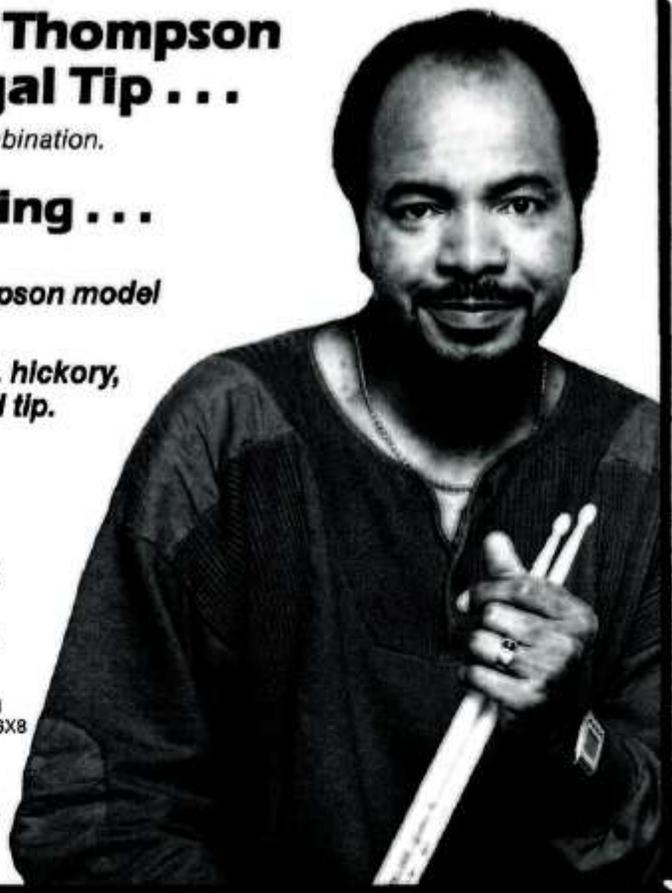
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little beats and the continued need to control those sticks and the resulting microtrauma that the hands suffer. Such things really do add up over time.

RVH: Do you see more drummer/patients from the rock field due to the impact problem or from the symphonic field where microcontrol and concentration can cause a tension problem?

RE: I would say more in the rock. I've seen one of the drummers with either the Philharmonic or the Metropolitan Opera who plays the kettle drums and the snare drum. He had a triggered finger which was what Max had but it never came to surgery. I don't think symphonic drummers play with the violence or for the duration that rock drummers do. Max's group is notorious for how long they play. No symphony or opera goes for four hours. There are breaks. And of course, the timpanist is not playing constantly in the symphony setup the way a drummer does in a rock band.

RVH: When you think about someone like Max, his is a very dramatic situation indeed. But the average professional club drummer who may be playing at the Holiday Inn or the local rock 'n' roll club five or six nights a week, five and sometimes more hours a night could potentially be subject to even greater wear and tear over a period of time.

RE: They get interruptions. That helps. If they're keeping constant tone in their fingers, the circulation does come back although such protracted playing will probably impair a certain amount of the tendons eventually. If drummers can stop and just not do anything for two or three minutes, the circulation has a chance to come back.

Gary Johnson

Caryl Johnson is the hand therapist at the Hand Surgery Center. Her specialty involves the evaluation of problems, and the creation of therapy and rehabilitation programs as part of a patient's recovery from surgery, or often as an alternative to surgery.

RVH: If a drummer comes in with an injury or condition for which therapy, rather than surgery, is indicated, what do you do?

CJ: I begin with an evaluation of where the problem is. This often involves going where the drummers are, because I need to see what they use, how it's set up, and so on. I think that's very important, because if you don't see drumming "in the field," you really don't get a picture of it. The same thing is true for classical percussionists.

Next, I try to go back and look at what might have caused the problem, because whether it's a playing-related injury or not is significant. I'll look at patterns of movement, ways of holding the sticks, ways of standing, positioning of the instrument all of which are frequently matters of

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choice, but are also sometimes matters of technique. As you know, a lot of drummers are largely self-taught. They often learn by watching somebody else play. But what they see that person doing may not be ideal for their *own* physique. Trying to determine where their problem came from involves seeing them at their instrument, and taking a look at where their weaknesses and strengths lie. So evaluation is sort of the step-off point.

If they are in an acute stage of their problem, frequently they're going to have to go through a rest period. Sometimes, one of my responsibilities is to make a splint out of plastic that will rest the affected area, and not let the patient move into a position of pain. That's a good opportunity to spend some time evaluating what he or she may be doing at the instrument that might be causing the trouble. It's an anxious time for performers. With an injury, they can't work; they can't even practice - maybe for some time. So one constructive thing they *can* do is look at the way they play and try to reevaluate their whole approach to making music. We try to film performers on their instrument when we can. Then we start a program of non-resistive exercise - sometimes even with isometric exercises. A lot of times, problems occur because of a muscle imbalance that has resulted from an unanatomic way of playing - or a way that maybe is just too tense. There are many

ways of using a stick to make a big noise. You can do it with a minimum of tension - letting the stick do most of it and having the power actually come out of your back - or you can whack the thing *hard*, tensing the muscles in your arm and taking the impact all the way up. You can get everything from an impact entry at the wrist to sort of a chronic tension/resistance kind of pattern in your arm. So that's another thing that has to be looked at.

Some people get themselves into problems that affect their nerves, and it's usually a combination of things. There's one nerve in your arm that's frequently very exposed, right near your "funny bone." Some people have more problems with this nerve than others, because it lies nearer to the surface. If you position yourself to play so that everything you're going to hit is placed close to you, that puts your arm in flexion all the time. Every time you hit, it rides that nerve back and forth. Some people can get away with that; others can't at all. So we need to look at better positions for that player: perhaps sitting higher, or farther back, or a combination of both. We have to find out how we can deal with the problem as a functional situation that we can do something concrete about.

A way of exercising while you can't do traditional exercises is to do isometric exercises. So I try to put together a program involving any muscles that need strengthening but that can't be moved. When you

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pull on a muscle, it pulls a tendon and there's a tightening. Then it moves the appropriate body part. Well, if the part it moves is sore, then you can't do that. But if you block the part and tighten - which is what isometrics are all about - that's a safe way of maintaining the muscle tone and health without further aggravating the problem.

Another thing that I emphasize a lot is a matter of total body tone, because you don't just play with the extremities. You also need to look at posture and how the back muscles are being involved. If any muscle group is underdeveloped or out of balance with another, you're sort of an injury looking for a place to happen. I also do a little examination of life-style. If you play only on weekends, you're also an accident looking for a place to happen. Being a drummer is very much like being an athlete.

RVH: The weekend-warrior syndrome.

CJ: Right. You've got to stay in shape. If you know you're going to play over the weekend, then all the rest of the week, you should be getting ready to do it. Another of my functions, I think, is to encourage the performer to "back off." A lot of times, drummers - particularly - are kind of driven. This makes good music, but it's better to be driven, yet able to be apart from it sometimes, than to be driven and helpless within it. Sometimes, a hand injury is the thing that backs people off and makes them say, "Hey, how much of this could I do without? How am I going to manage my playing schedule and my personal life schedule?" Everything fits together. I spend a good bit of time with each person - looking at how he or she plays, how he or she can play safely, how he or she can get stronger safely - then trying to put the pieces back together.

RVH: What do you base a diagnosis of poor technique or poor posture against?

Some of the finest drummers playing today sit as low as a drum stool can go, with their knees practically under their chins. Yet, they are very comfortable and they play brilliantly. On the other hand, just as many marvelous drummers sit very high and "dance" on their pedals. Then there are the rock players who play from their waist and jump up and down How do you establish the norm?

CJ: Much of it has to do with what works for each person But we do try to get each player to take a look at his or her style and say, "Am I doing this because I saw so-and-so doing it and I like the sound *he* makes, or am I doing it because it really feels good to me?" Whenever we work with musicians, we're up against the teachers, we're up against the person's self-image - we're up against a lot of things, all of which, in a sense, are not our affair.

Our whole focus is to get the person back to his or her instrument. So, for instance, if we have a patient with a nerve injury or tendinitis, we have a progressively resistive program on the instrument. I put together a "back to your instrument" timetable and work that through with the patient, which I think is important. It's not just a matter of "Go back and play." It's: "Let's see which techniques are best to start with first and which would be better to avoid until you get to a certain level of improvement." I have a lot of resistive equipment - everything from putty to a machine that fully resists you doing just about *anything*. I like pocket exercise things that are simple but that resist you enough. I figure it's better than worry beads, [laughs]

RVH: A lot of drummers are paranoid about developmental exercises: "I'm going to get muscle-bound. I'm going to get stiff. I won't have the suppleness." As a result, they underdevelop rather than overdevelop. That probably leads to more injuries than the other way.

CJ: That's where the kind of preventive consultation that we do comes in: "Here's what you could do when you're away from your instrument that would keep X, Y, and Z muscles strong, because *not* doing that is

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a real good way to get a problem. But you can't just overdo one thing; you can't abuse one element."

I think that kids should have an elementary sense of anatomy. Everybody should know what tendons do and what you shouldn't ask a tendon to do. People should know that your shoulder works *this* way and that your elbow will only work *that* way. Most of us see our bodies as a black box: "Ooh, what's going on inside my wrist?" If it hurts, drummers are either afraid to say *anything*, or the moment it twinges, they panic. There's no in-between.

For instance, there's a lot of misunderstanding about "tendinitis." It's a term that gets bandied about, and is sometimes right and sometimes wrong. When it's the correct diagnosis, it's certainly something that a player doesn't want to just put up with. He or she needs to make some decisions about how to change things so it doesn't become a chronic issue. On the other hand, occasionally the diagnosis is incorrect. I've even heard teachers say, "Well, I guess you must have tendinitis," for everything from a nailed finger to a pain in the shoulder. But it is one of those words that strikes fear in the heart of musicians.

Musicians really need to become comfortable with their bodies, because after all, that's their *real* instrument. If it acts on something external such as a musical instrument like the drums they don't want it to act in a way that's going to damage the *original* instrument. I started out as a musician. I taught piano and theory at Juilliard for many years. I know where musicians are coming from, and I understand the panic they can feel. It's an awful feeling to do something to your hand.

RVH: How did you get to your current position at the Hand Surgery Center from being a teacher at Juilliard?

CJ: I was volunteering in the medical field, because my husband's a physician. I got interested in the occupational therapy end of it. The head of the program pushed me to go back to school. When I got into the training for the hand stuff, I thought, "Oh boy, I've just found myself a niche." I

really enjoy the "making" part of it. All of the splinting is intriguing for me.

Frequently, my training really amounted to putting a name on something that I had dealt with in teaching. But now I know *why* whatever it was worked. When you teach and you don't know what goes on inside, you make up ways to describe it and hope that will be what clicks with the student.

So anyway, I am a medical specialist. The Hand Surgery Center is a wonderful place to be, because we see so many really amazing kinds of things.

RVH: And you're building up your data bank as you o..

CJ: That's right. For instance, I'm trying to get enough musicians in here to establish norms for grip strength. The medical profession has all these norms for grip strength for the "man on the street," and you can tell if somebody's slipping from that. Grip strength for drummers has to be different from that for cello players, horn players, and so on. I'm trying to create a set of norms from some of the standard evaluations that we do.

Another advantage to working here at the Hand Surgery Center, and working in conjunction with the staff at the Miller Institute, is that we're able to put all we learn together by seeing such a large patient volume and so many variations on a theme. You learn much more that way than if you were working by yourself.



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Bassist

There's an old joke about the four-piece band that says, "We've got three musicians and a drummer," but the joke would never have started if the band had Will Lee in its rhythm section. The former drummer turned studio bassist "wanted to be a



musician, so I became a drummer. Drums are a natural instrument for a kid to bang on." Though he traded in his kit for a bass, Will Lee never stopped banging. Despite his reputation as a first-call studio bassist (and vocalist), there are rhythmic elements in Lee's style that come straight from his boom-tap background. "I'm like a Great Dane that was once a puppy and doesn't realize he's grown up. I still think I'm a drummer when I play bass," says Lee, who can pound out a percussive riff with enough crash to make you wonder when his bass sprouted Zildjians. "I'd call the rapport between the drummer and bassist a marriage," he adds. "When those two people are listening to each other, they can make the whole groove swing."

If there had been more bassists in Lee's native Miami, Florida, in the early '60s, he might still be playing drums. "No one played bass then," he explains. "All the bands were just guitar, drums, and vocals. Young kids then had no concept of the foundation that bass gives you. I switched to satisfy a harmonic need. I wanted to bang, and I also wanted to play notes. The band I was in needed a bassist, so I got someone else to play drums, and I picked up a bass."

Ever since Lee was literally called out of class to join the Brecker Brothers' band Dreams, he's had a kinetic rapport with drummers. "I've played with a lot of people, and I've never disliked any of them." Right now, he's in three bands, plus his regular gig in Paul Shaffer's band on the David Letterman show. None of the drummers he works with are alike, which gives Lee fresh sources of creative inspiration in each session.

Who It Is, rapidly becoming one of New York's best offers in the way of R&B funk, features Lee on bass, David Sanborn (sometimes) on sax, Cornell Dupree on guitar, Richard Tee on piano, and Dave Weckl on drums. "Dave Weckl is a heavy technician. He's got a rock-solid feel," Lee reveals. "He's real crisp. He's only 27 years old, but he plays like he's been playing drums for 20 years. Chris Parker, from Joe Cool, has got a great, rolling kind of feel. His groove is kind of round. Peter Erskine, from the Don Grolnick Band, plays with a happy feeling. It's impossible to describe or write down in words. Then there's Steve Jordan, who was in Paul Shaffer's band, and who plays with unbe-

lievable confidence what an amazingly precise drummer. Each one is easy to play with for different reasons. There are a couple of people I haven't played with yet, like Fred White from Earth, Wind & Fire, and Steve Smith, but I'd like to play with those guys sometime."

You'd think Will Lee would miss drums and wish he were a drummer again, with his old attachments to the percussive beat coming across so strongly on bass. "I don't miss playing professionally," he says, "because there are so many people who can do it better than I can. I'm just happy to play when I feel like sitting down and banging. My left foot my hi-hat foot isn't too great, but the other three limbs are killers. I just like to have a lot of fun. My biggest challenge is playing simple; that's what I really like. My favorite drumbeat is just boom-tap, boom-tap, boom-tap. On top of that, you can play and sing anything."

When he feels like sitting down and banging, Lee has a lot of equipment to bang on. "My collection is almost entirely gifts from friends," he explains. And with friends like his, who are constantly upgrading and experimenting with new pieces, he is heir to a virtual museum of drums, cymbals, and toms. "I got a Simmons SDS8 for Christmas from my girlfriend. It sounds really great. Chris Parker gave me a hi-hat, a bass drum, and a bass drum pedal, and Steve Jordan gave me a tom-tom and a floor tom. Chris Butler just recently gave me two more tom-toms, and Peter Erskine gave me a cymbal. Steve Ferrone gave me some old Zildjians, and Ronnie Zito gave me four single-headed tom-toms. I've got everything set up in my house, and I've also got a Roland TR-707 machine that I haven't mounted yet. I'm still reading the manual."

When he wants to use his hands, Lee has a collection of bongos, shakers, and toys. "Triangles are my favorite," he adds. "I don't play mallets or congas though. I used to hang out at Frank Ippolito's Professional Percussion Center and look at every new thing that came in. That was a while ago." His collection sounds more than complete, but Lee thinks he's due for a new set of double-headed tom-toms, "and I might also get a second snare drum so I can do fills on it. Then I might get a set of timbales to add to the kit."

Maybe one reason Will Lee doesn't miss

Will Lee

his drum playing days is because he gets a chance to pick up the sticks every now and then. Back when Steve Jordan was the drummer on the Letterman show, he and Will would sometimes switch places. "Sometimes I'd switch with Steve or Charlie Drayton, and have more fun playing drums than most drummers. They'd have more fun playing bass, too. I think it's because I don't *have* to play; it's just for fun. Drummers are great listeners, too. They'll listen carefully to what a non-drummer will play. They can get a lot of ideas from that. Likewise, drummers notice that I listen intensely to them, and that makes for a good relationship. We're always playing and talking to each other giving out ideas and playing off those ideas."

Another factor in the drummer-bassist relationship comes from the "bass being the step between guitar and drums," according to Lee. "It's the most natural thing for the two to be so closely connected. Just the time feel is enough to unite them. I think the bass drum and the bass are music's common denominator, helping you feel the groove. And once you can feel the groove, you've got a good foundation for entering any genre of music."

"A bassist should trust the drummer let his or her groove take you where it wants to go," Lee urges. "If that's not the destination you had in mind, either the drummer's having a bad day or your in the wrong place."

Several of Will's preferred drummers Peter Erskine, Charlie Drayton, and Dave Weckl, to name a few agree that the close connection between drummer and bass is an important one. "Will and I get things from each other," explains Drayton, who plays with Lee in Hiram Bullock's Band Of Doom. "Will tends to play to make somebody else look really good. Most people don't extend themselves to that extent. We had a friendship long before we had a musical relationship, so when we finally played, it was more of a spontaneous feeling. We both strive to build a song without getting in each other's way and make something happen together. There are times when one of us has a bad day and might have to give a little more for the other one. If I'm feeling down and Will plays something extra-special, he can get me to play at that level of emotion, too."

Playing with Will is different from play-

ing with other bassists, according to Drayton. "Will knows what makes a drummer lock into a groove really fast, because he has a sense of what a drummer would do. He's the best at sounding like anyone he wants to sound like. He can capture any style, too. But it's easy to slack off because he's such an amazing guy, and he makes it seem like you sound great. He's the only bass player I know that I'll never have any problems with. One thing that makes him play so great is the feedback he gets from everybody. He picks up from what other people are playing around him. Every time he plays with someone different, he executes a different feel."

When Peter Erskine hears that he's going to be playing with Will, he can relax. "Will's about the greatest bass player in the world to play with. He finds the best and simplest groove, and then builds on that, which is the most musical and logical kind of thing. When he starts playing, you're right there with him. When I find out I'm going to be playing with Will, I can't wait until we hit it. It's important for a bassist not to play too busy. A beat has to have a lot of transparency, as if air and sunlight could come through it. You want strong pillars, but you don't want to dominate all the time. It's like conversation. You have to make a statement and let someone digest it. Will has that ability to support without dominating."

Dave Weckl agrees that, if the rhythm support isn't there, drummers and bassists can have problems. "I never have a problem with Will, but some bass players have a difficult time adjusting to where the feel lies. If the bassist and the drummer don't agree, it can really throw the whole thing off. If a bass player has a concept of the time being behind the beat, while the drummer's concept is on top of the beat, then there's a problem. If neither person is willing to compromise, it's a real battle. Will and I never had any question as to where that feel was, whether it was a straight-ahead tune or a funk tune. We've never had a concept problem. He's very conscious of every note he plays. It's always in the right place in the beat, without inconsistencies. Will always comes up with something different - something that makes a lot of sense and that really grooves. He never has to search for anything. We always seem to be on the same wavelength in terms of locking in on the

same time and groove. When I play bass, I get to see what a bass player has to go through if the drummer isn't laying it down right. I can hear what should be going on in the drum part, and that perspective is valuable."

Weckl not only agrees with Lee that a bassist should have a sense of what the drummer is doing, but he thinks that anyone with "some knowledge of the drumset is a real plus in terms of rhythm concept and time feel. There's something so precise about hitting a drum note. A lot of people don't pay attention to the exactness of getting every note down perfectly, but with Will, every note he plays is usually perfect. He plays like he's thought about it. We work together a lot on jingles and record dates, and even with a click track, there's no problem. It's always fun to play with Will. You never have to wonder if the bass player's going to make it."

For Lee, getting to work with the finest drummers in the business is a constant joy. "I've played with a lot of great people, including Omar Hakim, Vinnie Colaiuta, Jeff Porcaro, Carlos Vega, Yogi Horton, and Harvey Mason, who's played on practically every record cut in L.A. Those are some of my favorite drummers, but there are still a lot I haven't played with yet that I'd like to work with sometime, like Kenny Aronoff, Dave Garibaldi, Jonathan Moffett, Tony Thompson, and Chad Wackerman."

It isn't only drummers that Will Lee is emulating these days. "I wanted to get happening expand my style," Lee explains. So during a recent vacation, he picked up some keyboards. "No one that I know of so far makes a great trigger for a synthesizer that feels like a bass, so I've had to play keyboard to get those sounds. I still have a long way to go, though. So far, I've been happy just to play some bass parts on the keyboard. I've got to get my dexterity together before I can play fancy chord parts. I've got a lot to learn. What I aim for is that the note will come out somewhere in the vicinity of what I hear. That's what I'm working on."

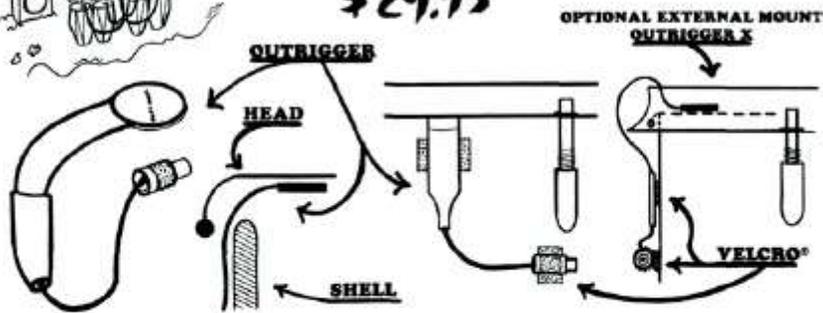
If Will Lee is working on it, chances are good he'll more than master the technique. As he says, "I'm a competitive guy. I'm always competing with the drummer."





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Readers' Platform continued from page 4

Although I am a female drummer, every time you print an article on a female drummer I am bothered by the response from the readers. Whether a reader is agreeing or disagreeing with the views of a featured artist, I feel that the fact that the artist is *female* should not be an issue.

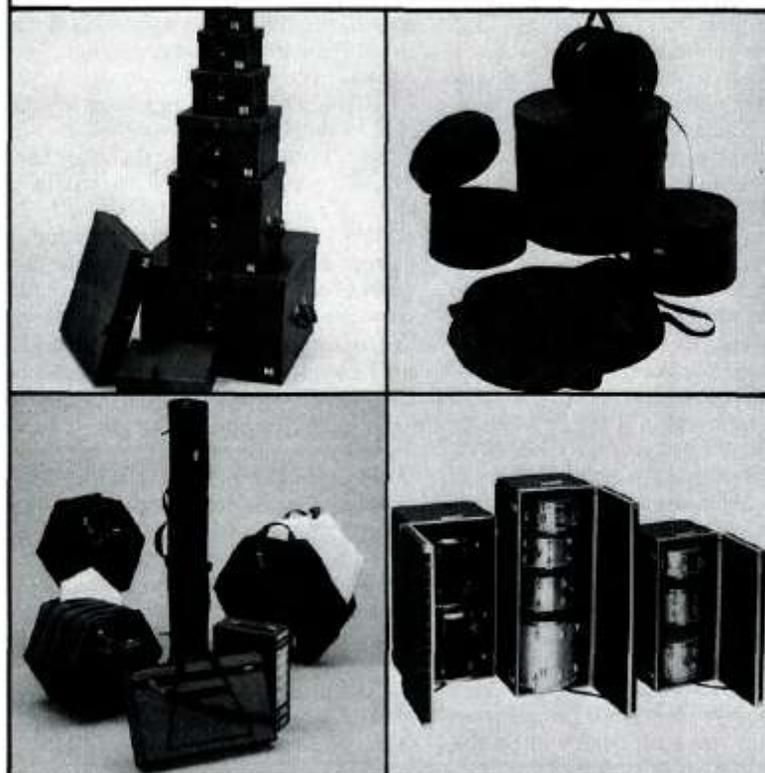
Female drummers write in and state that we don't get enough recognition, and that we aren't accepted as drummers. Sometimes this is true, and we are forced to prove ourselves. But I don't believe that that is much of a problem nowadays. Personally, I haven't run into any problems. I don't *consider* myself an "outcast." I'm a very good drummer, and I conduct myself in a professional manner. I feel that the key to being accepted is all in my attitude. I don't create problems for myself, as some female drummers do, by making a big deal over nothing at all. I am, simply, a drummer.

Lynn DiCicco
Hooksett, NH

THE DREAM STAND

I just finished reading Rick Van Horn's "Dream Stand" article in January's *MD*, and could not believe it! Yes, Rick, I also use both grips regularly, and I'm faced with the same problem angle and height of the snare drum. I think your solution regarding height is excellent, and your solution to angle is practical. But I'd like to

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offer another solution to the angle problem, based on what I use.

I have a slightly "customized" snare stand. (It's not exactly hi-tech.) It comes in two sections: The bottom half is an old cymbal stand that has a tripod base, with a distance from leg to leg of about 12" (give or take an inch). It also has the lower part of the cymbal stand shaft that telescopes into the tripod base. The upper half is an old-fashioned snare "basket" the type most often used with the lightweight, flat-based stands. What I did was insert the "basket" (which has a 16" rod attached underneath it) into the "cymbal stand." When I did this, it was a slightly snug fit but not too snug. The result is that the "basket" section (and the snare drum on it) actually pivots on top, while the tripod base remains stationary. I simply tilt the drum from left to right as though I were playing jazz with the traditional grip. Then, if I'm playing rock with the matched grip, I give the drum half a turn. Suddenly, the drum is facing towards me, which makes it physically easier to play with the matched grip.

The drum turns easily by hand (or knee), yet does not budge during any playing conditions due to the aforementioned "snug fit." This method has proved very practical; I can have the desired angle on my snare in half a second.

Brian Mikulich
Golden, CO

Editor's note: Chip Deffaa's feature on the Drummers of Woody Herman [January, 87 MD] inadvertently omitted Jim Chapin. Jim performed with Woody's band from September of 1951 through the end of that year, subbing for Sonny Igoe while Sonny's wife was expecting a baby. Jim played with the band in such venues as the Roosevelt Hotel in New Orleans, and is featured on a few "bootleg" albums recorded during the latter part of 1951.

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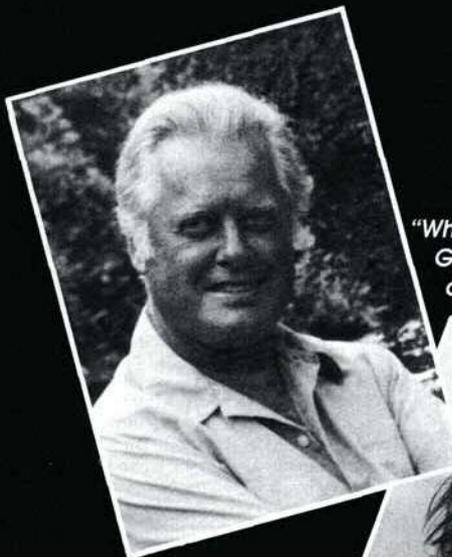
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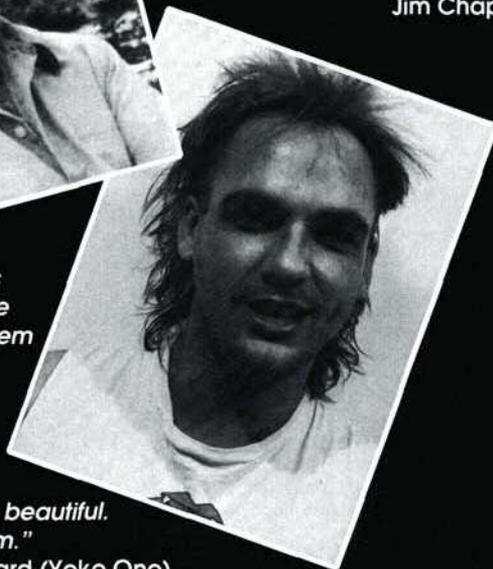


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I will never forget the time a friend of mine and I squeezed into the bar of a large nightclub to hear a famous drummer and his group. The club had a heavy cover charge just to get in. My friend and I were standing and straining to see, because to sit at a table was pretty expensive. However, we had saved up for this, and we were very excited as we anticipated some great music and some great drumming.

The group played about three songs. The drummer, who was the leader, launched into a drum solo. After about a minute, it was apparent that something was not right. The drum solo suddenly began to fall apart. At this point, the drummer jammed his sticks tips down through both drumheads on the snare drum, and stopped playing. He then grabbed a mic' and said to the audience, "You probably didn't like that, but I feel a lot better. Good night!" He left the stage, leaving everyone in the club including his group on stage in a shocked and stunned silence. My friend said, "That's it? Who's kidding who? This wasn't worth the price of admission."

Naturally, my friend was right. In fact, that drummer and his group never worked that club again. I suppose I could say that this particular incident was the most "unprofessional" thing I had ever seen. I found out later that the drummer in question had had an argument with the leader of the group playing opposite him. It had something to do with who finished the show or whatever. At any rate, because of a personal disagreement, a lot of paying customers were not only short-changed, but were insulted as well.

The late, great Louie Armstrong was perhaps the ultimate professional. A pianist who worked with Louie told me the following story. The group was traveling by bus and got caught in a blizzard. They

arrived at the concert hall, which seated around 600 people, over two hours late. However, 12 people had braved the snowstorm and had waited patiently for the great Louie Armstrong and his group. When Louie realized this, he told his manager, "Hurry up and set up the instruments and the stage. We're doing our show." When they were set up, Louie approached the mic' and said to those 12 people, "If you wanted to hear me and my group enough to wait, we are going to play for you."

Louie and the group did their regular two-hour concert in a virtually empty hall. There were almost as many people on stage as there were in the audience. Afterward, people cried as they thanked Louie and the group. My friend, the pianist, said, "Louie taught all of us a great lesson that night. He was a giant, not only as a musician, but as a human being as well. He showed everyone in the hall, including the band, what being a true professional was all about."

I went to a drum clinic recently to hear and see a very famous drummer in person. After waiting for an hour and a half, I left. I had other commitments and couldn't wait any longer. Later, I discovered that this was not unusual for this drummer. In fact, he was late more than he was on time.

Being on time is perhaps the first thing to learn about being a real professional. If you are doing studio work, you have to live by your watch, because each date is at a different time. You can't sound good if you are not there. It's true that accidents do happen such as the snowstorm I mentioned. But if they continually happen to the same person, the word gets around fast. Once you get a reputation for being undependable, it is hard to overcome. Remember, bad news travels fast

I went to a club to hear a famous trumpet player, now no longer living, perform with his group. The group started, and the trumpet player was soloing. However, as he played, he began, ever so slowly, to lean forward. By the end of his solo, he had leaned over so far that the trumpet was actually between his knees. As the player attempted to stand upright, he fell off the stage, landing on a table. To say that the

people sitting at the table were startled would be an understatement. I later heard that this great musician died of a drug overdose at a very young age.

The late Cozy Cole was not only a great drummer and personality, but he was also a real gentleman. My first job in New York was subbing for Cozy for two weeks. Later, I worked opposite him and got to know him very well. One night we got a bit confused on a new arrangement, and our group nearly fell apart. I was really embarrassed, because Cozy and his group were on next. As I came off the stage feeling terrible Cozy put his arm around me and said, "Roy, the next time that happens, play a roll and wait for someone to do something. Never stop playing." Then we both laughed. He really had made me feel a lot better. He put the situation in perspective: We all make mistakes. Don't dwell on them. Just get on with it, and play better on the next set.

Being a professional means playing your best, even if you don't feel your best. It means playing as well as you can even if you are tired from traveling, a bad cold, or lack of sleep.

Being a professional means being considerate of the musicians you work with. A positive attitude from the drummer can change a group's performance for the better. When the drummer lets down, the entire group lets down.

Being a professional means being responsible even in difficult situations. It means not taking your personal frustrations out on your audience or those in the group.

Being a professional means being alert and flexible. If there are problems, keep cool and address them at the end of the show or at the end of the night. Don't let problems spoil your performance on stage.

Last of all, being a professional means loving what you do. It means loving music, drumming, and performing. It means being grateful for the opportunity to do what you love to do and being paid well for it. When you think of it, few people really get that chance. If you are one of the fortunate ones, be respectful of it. Be a professional.



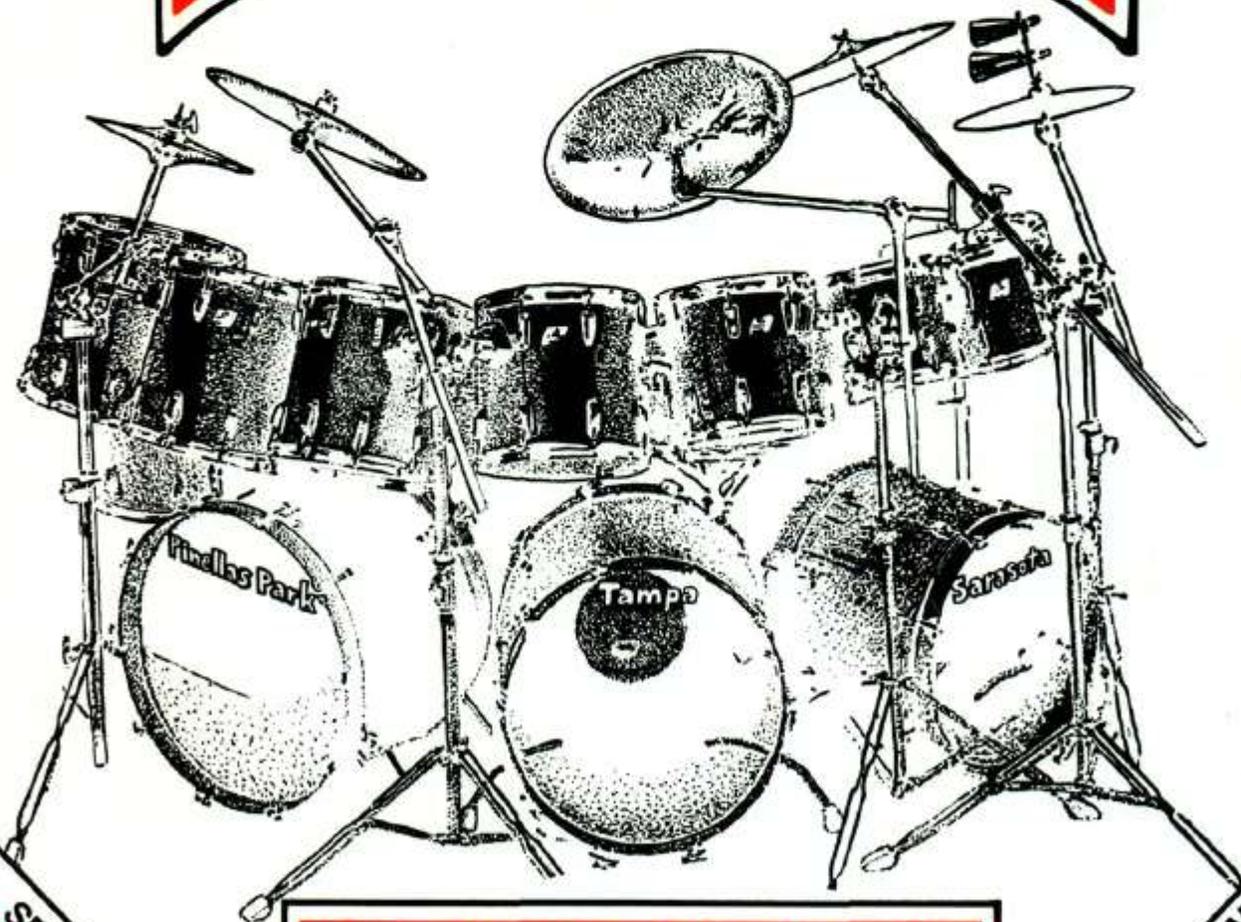
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When Things Go Wrong

It's been my experience that, more often than not, things go pretty much the way they're planned to go on a gig. If your group is prepared, professional, and experienced, and your audience is of a reasonable size and is at least moderately enthusiastic, the night can be expected to go pretty well.

However, as we all know, there are those occasions when some element in the equation isn't right, and the outcome is anything but "normal." In some cases, the "problem element" may be under your control; in other cases, it may not. In any case, it's up to you - individually and/or as a group - to deal with the problem in such a way as to get through the night as successfully as possible.

I don't mean to imply that every single gig you ever play must turn out like a debut at Carnegie Hall or a sellout at Madison Square Garden. Some gigs are "really hot," while others are simply "another decent night." But there should be a certain standard below which you must not allow your performance to fall, no matter what. Let's take a look at some examples of the kinds of "problems" I'm talking about, and what you might do to overcome them.

Technical Problems

No band is immune to technical problems, and the more sophisticated your equipment, the greater the potential for such problems to arise. It's important that difficulties with equipment should not be allowed to disrupt the flow of the performance any more than absolutely necessary.

Recurring, seemingly uncontrollable feedback is probably the single most common technical problem that bands experience. Unfortunately, it's also the problem most obvious - and most annoying - to your audience. It must be dealt with quickly and thoroughly. If you have equalization on your system, and feedback occurs during a song, *don't* try to fine tune the EQ at that point. Make your best guess as to which frequency is the problem, and kill it entirely. After the song is over, make

some brief apology to the audience for the problem, fine tune the EQ as quickly as possible, and get going again.

With systems that don't incorporate equalization, feedback is an even more common problem - and one that's harder to deal with. Speaker placement vis-a-vis the microphones, overall volume, tone settings, and effects (especially reverb) can individually or collectively cause feedback problems. Generally speaking, the best quick-cure for feedback in a song is to back off from the mic's, reduce the overall volume, or turn the P.A. speakers away. Again, try to do only what is immediately necessary during a song, and then deal with the problem in greater detail at the first appropriate opportunity.

Equipment failure, such as an amp that goes dead, is always a possibility. I was on one gig where the lead guitar player's amp died, and the guitarist simply refused to play through anything else. Instead of recognizing the fact that this was an extraordinary situation and plugging into a spare channel in the keyboard amp, this player chose to take a "prima donna" attitude: "If I can't get the right tone settings and sound, I shouldn't play at all." I can't condone this behavior. It only served to create a further problem for the band. The night had to be completed, so the guitar player had to be "convinced" to "suffer the indignity" of playing through a different amp. I prefer to take a "Let's do what we have to do for the benefit of the group" approach. In the case of equipment failures, you just have to do whatever you can to carry on and make the best of it. It may not be fun, and it may not sound "right," but there's no sense in making things worse by exhibiting a negative attitude. Besides making your band mates miserable, such an attitude will quickly be projected to your audience. You're already working under one handicap; why give yourself another one?

Specifically with drum equipment, the most disruptive failures generally involve broken heads. (Sticks are expected to break, and most drummers keep spares within easy reach.) Broken tom-tom heads can usually wait until the end of the regular set, because most drummers have several toms and can simply avoid hitting the broken one. Broken snare or bass drum heads, on the other hand, require immediate attention. I don't think there's a more miserable feeling in drumming than losing the bass drum. One *can*, if forced, keep a

decent backbeat going on a small tom if the snare head breaks. But there's not much to substitute for the fundamental beat of a bass drum. About the best you can do is pound your lowest floor tom in place of the bass drum and suffer through the rest of the song. Then, politely inform your audience that you need to take a brief break to take care of the problem and will be back on as soon as possible. (If this unforeseen "break" occurs near enough to your regular break to get away with it, just make the repair period your regular break, and don't say anything to the audience. If the problem occurs within the first few songs of the set, however, you'll have to explain the problem.)

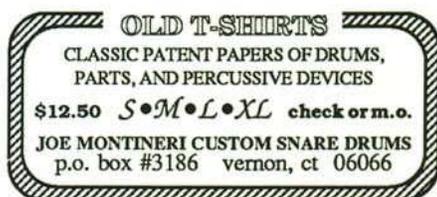
No matter what the equipment problem might be, deal with it calmly, quietly, and as efficiently as possible. If it's something that the audience is obviously aware of, you might want to make some comment to them - either a brief apology or some light remark to make the situation humorous. There's nothing wrong with including the audience; sometimes it gains you a bit of "sympathy" and reduces the amount of aggravation.

Personal Problems

There are those nights when - for some inexplicable reason - things just aren't going well with your playing. You just can't seem to manage to play parts that you've been doing perfectly well for months. Drums that haven't moved a fraction of an inch for six weeks suddenly seem to be in all the wrong places. Fills that you should be able to play "in your sleep" come out sounding ragged and amateurish. In short, you're having what's commonly called a *bad night*.

What do you do? I know several players who generally grit their teeth, gird their loins, and tell themselves: "I will *not* allow myself to have such a night. I will overcome this. I will now play *brilliantly!*" They then proceed to attempt fills that they would normally find challenging on even the *best* of nights. They usually fail at these, creating even more frustration and leading to even more futile attempts to play well. The evening is lost in a downward spiral of trial and error - mostly error.

I've mentioned before that a great deal of club playing can often be done on "automatic pilot," when your concentration needs to be involved with other things. In the "bad night" situation, it's some-



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times possible to let that automatic pilot take over. There is something that I call "negative concentration" that can sometimes occur with almost all players. Basically, we hear something that doesn't sound right in our playing. That causes us to focus our attention more tightly on the playing, which, in turn, creates a sense of anxiety. We become hypercritical, and nothing seems to meet our standards. We're trying too hard.

The solution is simply to sit back, relax, and let the months of rehearsal and hundreds of nights of repeated playing come to the fore. Just play the gig! Don't think about every beat you're playing or every nuance of every song. Don't reach for unusually intricate fills; play what's necessary to get the song across. If it's the same fill you played last night, don't worry about it. It worked fine last night, and it'll work fine tonight. Just get through the set, and get yourself back on track. Concentrating on the problem generally only compounds it. You *know* what to play and how to play it. Just do that nothing more or less and you'll be fine.

The other side of this coin is when you aren't paying *enough* attention to the gig. Even the "automatic pilot" must be present and operating in order to get things done. You have to have your mind on your work to the degree necessary to play competently and be entertaining. You owe this

to both your band mates and your audience. You also owe it to yourself.

Audience Problems

Now we get into some problem areas over which you may have little or no control, but which have a major influence on your performance. Club bands rely a great deal on the rapport created with their audience for the creation of the "vibes" in the club on any given evening. If that rapport cannot be established or is disrupted, the night can very easily be "blown."

Probably the most common problem with an audience is the *lack* of one. There's nothing more depressing than playing to a nearly empty room. But how a group handles this is a major indicator of its professionalism. I've seen many groups who simply cannot relate to a small crowd, and lose all interest in playing. They take and very obviously convey the attitude that "there aren't enough people here to make playing worthwhile." Other groups take a different approach: "Well, there aren't many people here, so we'll just fool around. There's no sense busting our butts." Often, these groups will just jam, ignoring the regular, rehearsed material. The result is that they sound loose, sloppy, and unprofessional. They are boring, and what audience they do have is very rapidly alienated.

What alternatives does a group have?

Several. The first, and easiest, is to simply go ahead with the planned sets, and play them as energetically and competently as on any other night. The people who are in the room be they 15 or 1,500 have a right to your best work. It doesn't take any special effort on your part to play the same gig you play every other night. That's actually the easy way out.

Another alternative, which is more difficult but perhaps more interesting for you, is to bring your audience into the performance. There's nothing wrong with being a bit informal or unconventional in your approach to the evening, as long as you do it with forethought and with taste (and as long as the act itself cues, segues, intros, etc remains tight). If you have a small, intimate gathering of people out there, get them involved, and make it a more intimate performance. Speak directly to the audience, and see if there's something you might do for them that they'd especially like to hear. Take requests. It's alright to attempt songs that aren't in your repertoire, as long as the audience understands that they aren't and that you're trying the songs just to honor their requests. In a lot of cases, this will give you the opportunity to try material that wouldn't normally be in your style which can be quite refreshing. Just don't be haphazard about these attempts; do them as well as you possibly can. Even if you can only do a part of the song an audience member requested, that person will likely be flattered that you made the attempt on his or her behalf. You'll have made a friend.

I'd much sooner play to a room of 12 "friends" than to a club full of people who are ignoring my band completely. I think that is probably the most frustrating situation that can occur in club playg.. The sad fact is that there's no way to *force* people to be enthusiastic. All you can do once again is play your gig the best way you know how and hope that some people will get into it. Find a table of people who *do* seem to be into it, and play to them. Once a nucleus of people who are enjoying themselves has been created, the "vibes" will usually spread. But for heaven's sake, *don't* try to browbeat or "cheerlead" your audience into a false enthusiasm: "Hey, put your hands together out there . . . !" And don't beg: "Boy, we sure would like to see some dancers on the floor Your audience will respond in whatever way they feel like responding, no matter what you do. Don't be bitter, and don't give up halfway through the night. Do your best, and give a performance that you know is worth responding to.

When it comes to dealing with almost any kind of problem, the bottom line is: Do what you need to do to get through it, and go on from there. (And remember, the bright side to any problem is that you generally feel so much better when you've solved it!)



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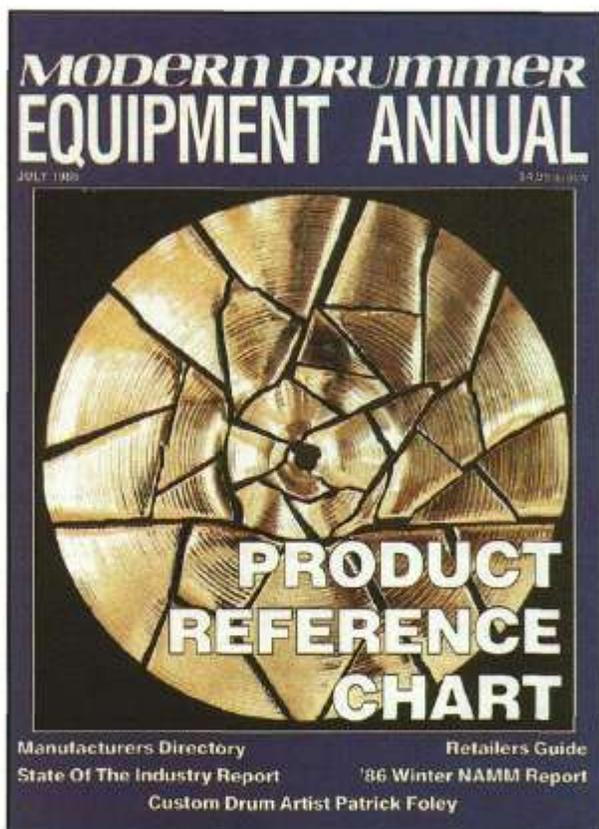
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by Bob Saydlowski, Jr.



Sonor Performer Plus

Sonor currently has five different drum lines, ranging from the costly *Signature Series* to the lower-end *Panther Series*. The *Performer Plus* is a step above the *Panther* and regular *Performer* lines. Components of the PPK-225 *Performer Plus* kit are: 16x22 bass drum (9-ply beech), 10x12 and 11x13 tom-toms (6-ply beech), 16x16 floor tom (6-ply beech), and 6V2X14 steel-shell snare drum. The bass drum and toms feature a lacquer finish.

Bass Drum

The 16x22 bass drum has 20 lugs with large T-handle rods. The two rods at the bottom of the batter side are slotted key rods, which makes for easier pedal mounting. Sonor did not fit them onto the audience side's bottom (and I wonder why). The drum has channeled chrome metal hoops. A rubber strip is inserted into the batter side hoop for flush pedal mounting. Two felt damper strips are included, and there is a single venthole at the bottom of the shell.

Sonor's spurs are bent into a curved triangle and fitted into prism blocks. The spurs move freely for angle setting and are then locked in position by a T-screw. Drum height can be set, depending upon the radius at which you set the spurs. Each spur has a convertible rubber/spike tip, and the curvature of the spurs allows for fold-away packing. (Nothing passes through the shell.) The spurs really stabilize the drum; there is no creeping whatsoever.

The drum is fitted with a transparent batter and an *Ebony* front head (with a white Sonor logo). It has good depth and

punch, but personally, I'd cut a hole in the front head to disperse some of that air more quickly.

Mounting System

The Z5513b double tom holder is the same model as is used on Sonor's other kits. A massive, chromed square block is mounted on the bass drum. An extremely long down post passes through the block and into the drum. It is fixed in place by an angled T-screw, which closes a piece of spring steel in on the tube. The post tube has a finely ribbed surface and a memory ring. The ring fits flush into a slot on the base block, assuring no slippage or twisting.

Atop the post tube is a large triangular prism clamp, with holes for each tom-tom arm. Faucet-type levers operate the separate prisms to adjust arm height and spread. They work just beautifully and arrest any unwanted movement.

The arms themselves are capped and use ratchet angle adjustments. They, too, have memory lock rings that mate with slotted guides on the tom-tom brackets. Again, an indirect T-screw is utilized on the bracket to hold the drum. All in all, Sonor's holder is faultless. It seems to be quite strong and is very stable at all points.

Tom-Toms

The 10x12 and 11x13 toms have 12 lugs each; the 16x16 floor tom has 16 lugs and three legs. All use Sonor's slotted key rods and have external clip-on dampers. Sonor's dampers use spring steel clips to fit onto the batter hoop and have round felt pads. (The floor tom's is larger than the

others.) A wing screw adjusts the degree of pad pressure on the batter head. I've discussed the benefits of external dampers before, and I still say it's the best way to muffle your drums if you have to.

Prism clamps are used to hold the floor tom's legs firmly in position. The drums are all fitted with transparent *Ambassadors*, top and bottom. I found that the toms all had a round, warm tone with good depth and volume.

Snare Drum

A 6 1/2x14 ferro-manganese steel-shell snare drum comes with the *Performer Plus* kit. It has eight double-ended lugs, a center strengthening bead, 24-strand wire snares (attached with cord), and a side-throw strainer with fine-tune knob. Once again, an external muffler is supplied.

Simplicity is what makes this drum work well. Factory-fitted with a coated *Ambassador*, it has a crisp, powerful sound though it can be sensitive when needed. No problems with choking up, even when played at a loud volume.

Hardware

The Z5365 bass drum pedal has a hinged-heel footboard, a single, tensionable expansion spring, and a hard felt beater. A black fibre strap wraps around a large round axle hub for pedal linkage. This hub has several holes in it, enabling you to relocate where the strap connects, thus changing footboard angle. Beater angle can be independently set via a threaded collar on the axle. Loosening the collar enables the beater housing to ratchet-set itself against the serrated side

MD BACK ISSUES

of the round axle hub a *great idea*. I wish more manufacturers would incorporate this!

The pedal clamps to the bass drum by means of a long T-screw on the left side of the pedal, which pushes down efficiently on a jaw plate. This pedal's action is smooth and streamlined with easy adjustments.

The Z5467 hi-hat has double-braced tripod legs, a hinged-heel footboard matching the bass drum pedal, steel strip linkage, and a non-adjustable internal spring. Two sprung spurs are at the base. The top rod is hexagonal, as is the hole on the cymbal clutch. This definitely keeps the cymbal from turning (but also makes it difficult to use any other brand of clutch). One great feature on this stand is Sonor's unique bottom cymbal cup. Made of plastic, it's in two pieces, and is designed in such a way that, as you rotate the top piece, the angle of the bottom cymbal automatically changes and will stay there. I found this a welcome innovation and a relief from those tiny set screws. The hi-hat has firm, smooth action. One small complaint I have is with the metal bottom-cymbal sleeve, which could cause some unwanted metal-to-metal contact. A nylon sleeve would easily correct this.

Two cymbal stands are in the hardware package. The Z5262 stands have double-braced tripods, two adjustable tiers, and ratchet filters. They extend to average height and do their job fine.

The Z5567 snare stand also has a double-braced tripod base and holds the drum in a basket. A screw goes through the center (from the bottom) to close and open the basket arms. A thin, swivel sandwich clamp is used to adjust drum angle. The stand sets up low enough to accommodate the 6 1/2" deep snare easily.

Cosmetics

The *Performer Plus* kit is available in red, black, or creme lacquer finishes (on the exterior only). The kit I saw was flawless—a lot more care goes into the application of a lacquer finish. (The regular *Performer* series has standard-size, covered shells.) Each drum has an adhesive chrome tape logo badge surrounding its venthole. An add-on tom-tom pack is available as optional equipment. It includes 9x10 and 12x14 drums, a double-tom floor stand, and a cymbal boom arm, and lists for \$650.

At \$2,275 retail, this kit may not be in the range of some casual players. But the quality and craftsmanship make the *Performer Plus* a good drumkit for many pro players and for this, the price is warranted. *MD's 1986 Consumer Poll* voted Sonor #1 in Quality and Craftsmanship, and this drumkit is proof of why Sonor deserved that award.



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Ludwig Industries has extended its highly successful rock tour clinic program featuring Alan White of Yes and A.J. Pero, formerly of Twisted Sister. Commenting on the '86 series, Bill Ludwig III, Ludwig Artist Relations Manager, stated, "Our 1986 tour covered 16 cities in 12 states, and featured high-energy clinics and performances sponsored jointly by Ludwig Industries and our fine network of dealers." Locations for the 1987 tour are now being formalized.

When asked to comment on the Ludwig tour, Alan White replied, "Well, it's been absolutely an experience. I'd always thought I'd like playing with another drummer both playing at the same time. I did it once before in Joe Cocker's band, and realized that, when two drummers are playing together, it makes a lot of difference. A lot more excitement can be drummed up! Working

WHITE AND PERO TOUR FOR LUDWIG

with someone like A.J. has been a great success. We've really enjoyed bouncing off each other and showing the two different styles of drummers from two different bands."

A.J. Pero added, "In a lot of the clinics you see, they have two drummers, but they're not actually playing together. They take turns. Alan and I go out and play together. Then I walk off and he stretches out. He does his talk and takes some questions. Then we have a raffle. After that, I come back out and do my thing, talking and taking questions. And then we come back together for a finale. We try to show the kids that two drummers can play together in harmony in unity which a lot of the bands and a lot of young people today seem to neglect. There's too much competition out there; everybody's always out to cut everybody else's throat. Alan and I come from two different fields, yet we showed that we can play together."

What kinds of questions did these artists field from their audience? A. J. replied, "Everything from 'What salary do you make?' to 'How do you do this

fill?' to 'Who's your favorite bassplayer?'"

Alan White added, "Basically, we had very intelligent questions. There are a lot of intelligent drummers out there who want to know how to get on, and we try to provide them with the information to help them get farther."

One aspect of this tour that Ludwig is especially proud of is that it took the artists to many small towns unused to events of this nature. Alan White commented, "We went to places where they don't see clinics much, and I think that the kids really appreciated the fact that we came there."

Added A.J., "It's easy to do a clinic at Sam Ash in New York or Guitar Center in L. A. for press or for prestige. But we're not in this for prestige. We're in it to share what we know with the people out there who *don't* know it. We've been through the experience of working seven or eight hours a night in a club, doing five sets for minimal pay. Many kids think that, if you have a couple of albums out, all of a sudden you're a multimillionaire and you *dit* have to do anything.



A lot of them don't realize that it does take a lot of hard work and a lot of drive. What I talk about in my clinics a lot is the ego-versus-confidence thing. Trying to separate ego from confidence is a very thin line. When a kid comes up to me after the clinic's over and says, 'Man you inspired me. I'm going to go home and work,' that means a lot."

Bill Ludwig III concluded, "We at Ludwig are pleased and proud to be able to associate with such drumming artists as Alan and A.J., who use our products and are so eager and enthusiastic to work with serious drummers throughout our dealernetwork."

The 1987 tour is scheduled to include locations in the Northeast, Midwest and California. For more information regarding Ludwig's rock tour clinic program write Jim Catalano, Ludwig Marketing Manager, Ludwig Industries, c/o The Selmer Company, P.O. Box 310, Elkhart, IN 46515

CALZONE EXPANDS OPERATIONS

The Calzone Case Company has expanded operations in both its Bridgeport, Connecticut, and Dallas, Texas, manufacturing facilities. "We have geared up both factories to

meet the high demand for our various models of cases. Our dealers feel very comfortable knowing that their cases can be manufactured at either factory to expedite their orders and

keep freight costs and ultimately consumer costs to a minimum," noted Vincent J. Calzone, vice-president for sales.

Recently, Calzone released an eight-page color brochure

detailing its products. Contact your Calzone dealer, or write Barbara J. Honeycomb, Calzone Case Co 225 Black Rock Avenue, Bridgeport, CT 06605-1204.

ENDORSEMENT NEWS

Gretsch Drums has recently added three new artist endorsers: **Alvino Bennett**, **Dennis Davis**, and **Jack Gavin**. Bennett is currently playing with Chaka Khan, and has performed with Natalie Cole, The Temptations, The Four Tops, Mary Wells, and Cheryl Lynn. Davis, currently working with Stevie Wonder, has also played with David Bowie, George Benson, James Brown, and Jermaine Jackson. Gavin is now drumming for the Charlie Daniels

Band, after performing with the Establishment Band, Toy Caldwell, the Mike White Band, and Mel McDaniel & Oklahoma Wind... In another multi-drummer agreement, Sabian has announced seven new artist endorsers: **Blair Cunningham** (The Pretenders); **Bobby Rock** (Vinnie Vincent Invasion); **John P. Molo** (Bruce Hornsby & The Range); **Munetaka Miguichi** (Loudness); **Dan Atherton**

(Billy Idol); **Joe Bonadio** (Chuck Mangione); and **Tony Newman** (Crystal Gayle) Drum Workshop has announced that master session drummer **Jim Keltner**, whose prolific career has included recorded work with John Lennon, Steely Dan, and Ry Cooder, is now playing Drum Workshop drums. **Anton Fig**, drummer with *Late Night With David Letterman*, is currently using Drum Workshop bass

drum pedals and hi-hat stands exclusively. The Zildjian cymbal company has announced that **Brian Brake** (Whitney Houston), **Bernie Davis** (Stevie Winwood), **Manu Katche** (Peter Gabriel), **Sterling Campbell** (Cyndi Lauper), **Fred Coury** (Cinderella), **Jim Blair** (Animotion), **Rikki Rocket** (Poison) and **Debbi Peterson** (Bangles) have all joined the Zildjian family of endorsers.

continued on page 126

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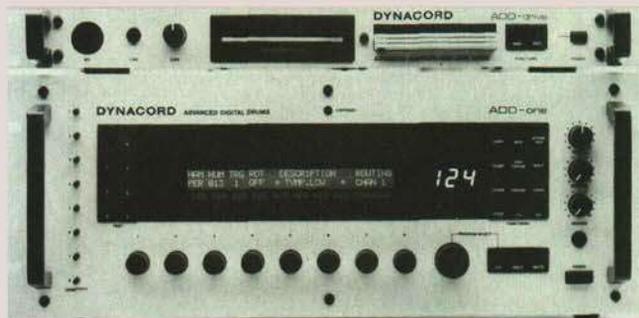
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To expand the sound and memory storage capabilities of the *ADD-one* electronic drum system, Dynacord Electronic Drums has introduced the *ADD-drive* digital sampler and disk drive unit. Due to the *ADD-one's* advanced design, all the *ADD-drive's* programming and sampling functions are controlled from the *ADD-one* drum brain, allowing studio quality sampling and extensive sound processing, programming, and memory storage via the *ADD-one's* onboard micro-processor and 80-character LCD.

The *ADD-drive's* 768K bytes of memory can be used for up to 30 seconds of sampling per disk. Disk memory space can be divided into one long sound, many short sounds, or any combination of lengths at a user-selectable sampling rate of either 25 or 50 KHz. In addition to sample rate, sample length, pitch default settings, naming of sounds, editing start, and end of samples, looping and assignment of a variable start based on dynamic tracking are all programmable in the unit's "sample" mode.

In the "disk" mode, control

over selective or complete program data transfer to and from the *ADD-one* is possible. Besides using the disk to store externally *ADD-one* sound and program information, the *ADD-drive* will be extremely valuable for studio musicians, because with the *ADD-one/ADD-drive* combination, players can program their personal drum sounds into their own *ADD-one*, store the information on a disk, carry only the disk to the studio, load the program information into another *ADD-one*, and easily achieve identical sounds.

Dynacord's new *ADD-drive* is housed in a single-space, rack-mountable unit that includes XLR and 1/4" phone-jack inputs, input-level adjustment, 3 1/2" disk drive, disk/sample mode switches, on/off power switch, disk-storage slot, data transfer cable, power cord, and *ADD-one* expansion board. The *ADD-drive* is distributed in the United States by Drum Workshop at 2697 Lavery Court, Unit 16, Newbury Park, CA 91320, 805-499-6863, and has a suggested retail price of \$1,195.

CASIO SOUND STICKS



Casio recently announced the *SS-1 Sound Sticks*. The sticks retail at the suggested price of \$99.95 and have built-in sensors that produce drum sounds without ever touching a drum. The user simply plugs them into a compatible Casio keyboard, and then hits any surface—

hard or soft. The Casio *SS-1* snaps to life with an array of sounds. Snare, bass, rimshot, hi-hat—whatever sounds the keyboards offer, the Casio *Sound Sticks* deliver. For further information, contact Casio, Inc., 15 Gardner Road, Fairfield, NJ 07006.

LP DRUMSET TIMBALES

LP Music Group is now offering timbales specially designed for drumset use. The drums feature ribbed shells offering structural improvements over all predecessors that produce a brighter sound. The new models also initiate a higher degree of cosmetic treatment that now

goes into the finishing of *all* LP timbale models. The drums feature standard drumlug/drum-key tuning for easy incorporation into a drummer's setup. For more information, contact your LP dealer, or LP Music Group, 160 Belmont Avenue, Garfield, NJ 07026.

SABIAN SOUND CONTROL CYMBALS AND FIRST VIDEO

Continuing experimentation by Sabian's research and development group has resulted in a new line of redesigned "Flange" cymbals. Called the *Sound Control* series, these cymbals offer drummers and percussionists dramatically enhanced sound characteristics. Drummers who have tried the cymbals describe the sound as full, pure, rich, sonorous,

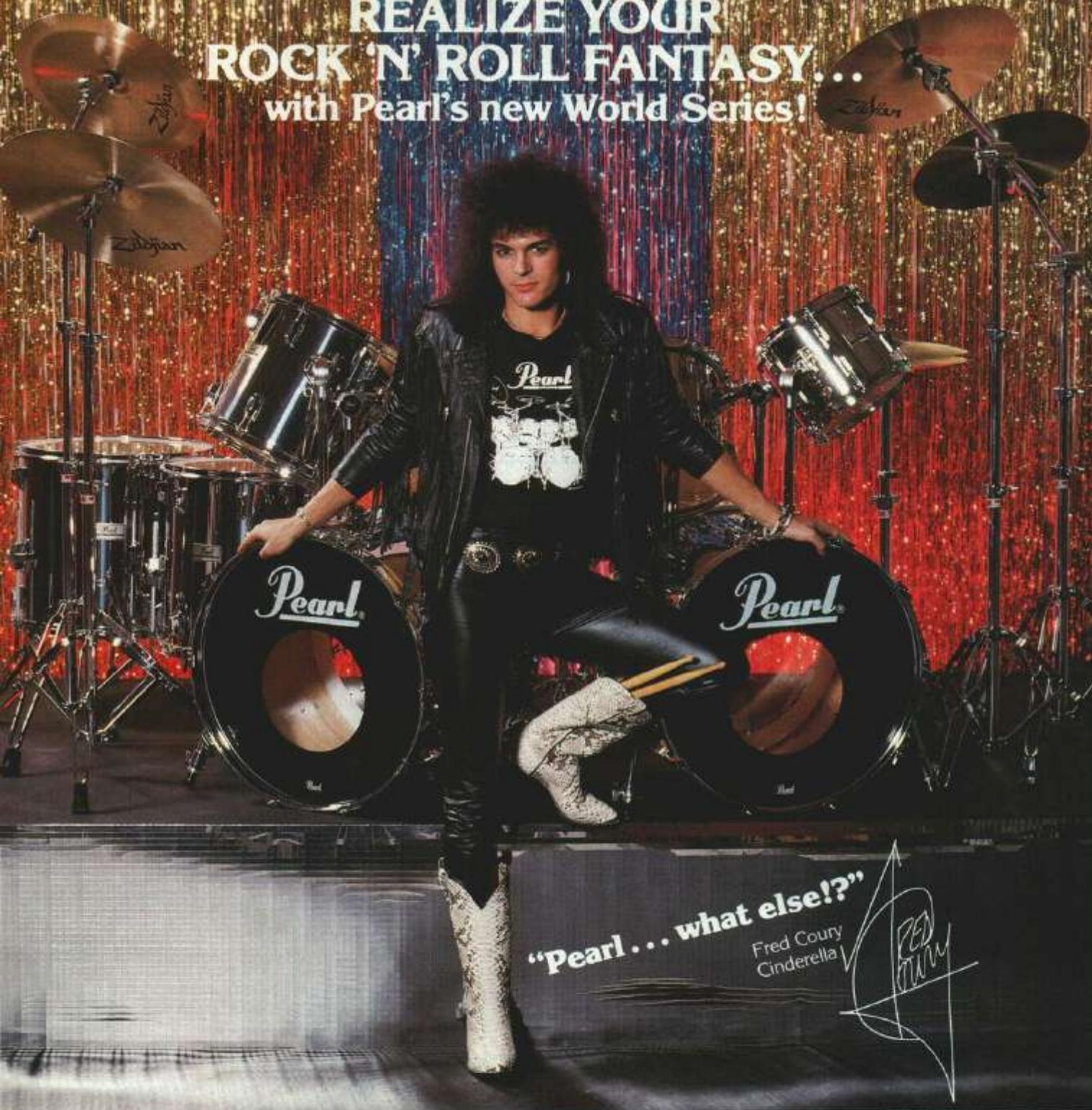
and warm. The new series is available in either of Sabian's AA or HH lines, in 12", 13", 14", 15", and 16" crash, 18" crash-ride, and 20" and 22" ride sizes. The crash cymbals offer a full, pure crash sound—"all crash" with no harsh or discordant overtones. The rides are said to be extraordinarily clear and shimmering, with controlled overtones and minimum

spread.

As an additional product, Sabian has just released a 60-minute, live clinic video entitled, *Gerry Brown—Live In London*. The video was shot at Logan Hall, the University of London, on February 25, 1986, and features Gerry Brown and also English drummer Geoff Dunn (currently drumming for Feargal Sharkey.) Both drum-

mers are featured in performance and in discussion as they give their views on a wide variety of drumming techniques and equipment topics. The video will be available through local drum shops. For further information on any Sabian product, contact David McAllister, Sabian Ltd., Meductic, New Brunswick, Canada EOH 1L0, (506)272-2019.

REALIZE YOUR ROCK 'N' ROLL FANTASY... with Pearl's new World Series!



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Cinderella

WX22DW-9 Illustrated in No. 38 Stainless Steel. Cymbals not included.

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In United Kingdom: Pearl Music Ltd., Dept. WS, 11 Garamonde Drive, Wymbush, Milton Keynes, England MK8 8DF

Pearl[®]

SIMMONS SDX

Simmons has recently released its new *SDX* Computer Percussion System. The company feels that this is "the ultimate instrument for the recording and performing drummer." The unit combines real advances in three key areas of musical technology: sound quality, player control, and ease of operation. Specific features include drumpads that incorporate "Zone Intelligence," which lets them sense both how hard and where the pad has been struck. This detailed information is used to control complex crossfades and filter envelopes to reproduce the subtle playability of acoustic drums. Striking different areas of the pads will thus pro-

duce different sounds, as would striking the corresponding areas of acoustic drums. A ten-pad kit (bass, snare, four toms, and three cymbals) is standard for the *SDX*. The unit is MIDI-equipped.

The *SDX* is also a 16-voice sampler with 16-bit sample resolution. The sampling rate is variable, with the maximum being 44.1 KHz. Memory capacity is expandable via a variety of methods. The unit can store up to 88 seconds of drum and cymbal samples at full frequency bandwidth. Drummers can sample sounds, manipulate and combine them with other samples and play them from a choice of different "surfaces." A "surface" deter-

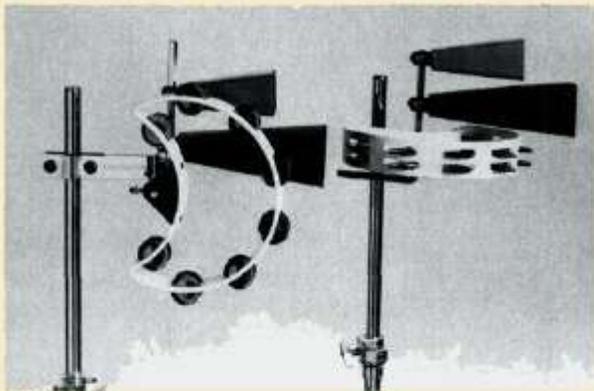
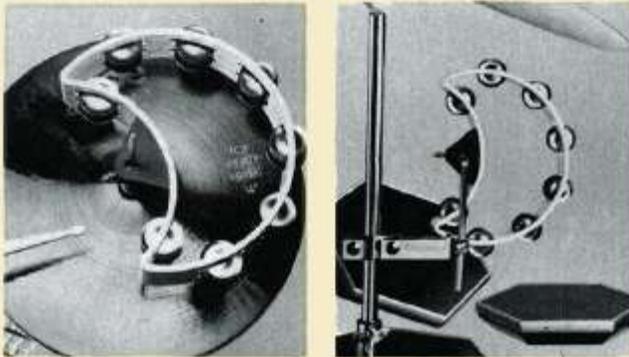
mines how the sound of the drum or cymbal responds to the player how the sound changes as the Zone Intelligent pad is struck harder or softer, nearer the center or nearer the rim.

An integral VDU screen tells drummers everything they need to know about the functions and settings of the unit. A tracker ball provides for the selection or editing of sounds. Helpful information can also be called up on the screen. Sixteen dynamic key switches provide a variety of services: sound triggers, function switches, etc.

A sound library of drum discs for the *SDX* has been created, featuring sounds produced by some of the world's leading drummers. Two sys-

tem-expansion packages are under development for release later this year. The first is a digital recording package that will allow drum parts to be recorded in real time, called up onto the screen, and edited at leisure. The track can later be synchronized with other sequenced or recorded music via SMPTE. The second package is a waveform analysis package that will allow the advanced manipulation and editing of samples. For further information, contact Simmons Electronics USA, Inc., 23917 Craftsman Road, Calabasas, CA 91302, (818) 884-2653.

RHYTHM TECH DRUMSET TAMBOURINE



The Rhythm Tech *DST* is the first tambourine designed specifically for the drummer. It mounts in a variety of ways all over the kit. Mounted on the hi-hat, the *DST* allows for maximum stick room on the top cymbal. The patented Rhythm Tech shape literally gets out of your way to provide the full hi-hat playing surface. With its corresponding hardware (the *DSM* Drumset Mount), the

DST can be mounted in either a vertical or horizontal position on any stand, so that it can be played easily with a stick. The *DSM* also accommodates up to two Rhythm Tech cowbells. The *DST* is available in either black or white, and is equipped with nickel or polished brass jingles. For more information, contact Rhythm Tech, 5111 Center Avenue, Mamaroneck, NY 10543, (914) 381-2279.

K ZILDJIAN CUSTOM CYMBALS

The Avedis Zildjian Company has announced a new addition to the K Zildjian line of hand-hammered cymbals. "The new K *Custom* cymbals are exceptionally sophisticated cymbals designed to meet the requirements of today's most versatile and talented drummers," commented Lennie DiMuzio, Zildjian's Director of Artist Relations. "Over the past year, we have been working in the Sound Lab with some of our most respected artists to customize a particular cymbal sound to meet their special needs. David Weckl, who is currently playing with Chick Corea, provided us with much valuable input. He took various cymbals on the road and into the studio for evaluation. The result was an instrument of extreme sonic complexity, yet tremendous beauty and warmth."

Mr. DiMuzio explained that

these unique cymbals evolved from combining the hand-hammered tradition, established by generations of Zildjians, with some of the new control technology of the modern Zildjian plant in Norwell, Massachusetts. Designed to be used predominantly as a ride cymbal, the K *Custom* is available in 16", 18", and 20" sizes. "The unique sonic properties of this cymbal make it clear and 'pingy' to carry a ride beat that cuts through in electronic settings, yet it is also able to 'open up' enough to produce the dry and trashy crashes that characterize the K Zildjian sound," said Mr. DiMuzio.

For further information, contact Colin Schofield, Product Manager, Avedis Zildjian Company 22 Longwater Drive, Norwell, MA 02061, (617)871-2200.

DAUZ DESIGNS TRIGGER PADS



Daz Designs manufactures a custom line of *DT* triggering

controllers. These pads feature a 6.5" solid rubber playing surface, suspended spring system, 1/4" input jack, and standard L-post type mounting brackets. The compact pads are ideal for hybrid acoustic/electronic drum setups. Available only from Daz Designs, 5533 Atlantic Avenue, Long Beach, CA 90805, (213) 422-2871

SUPERB

(no other cymbals required.)

"I play in so many different surroundings with so many different people that I need as many different sounds as I can get. I use Sabian cymbals because they cover every situation with superb quality and sound. It's as easy as that!"

Phil Collins

Phil Collins

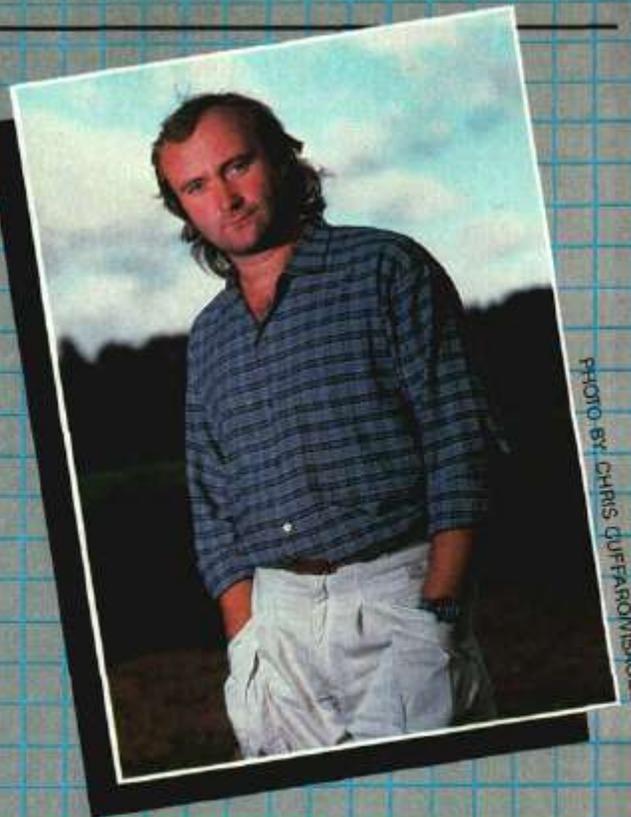
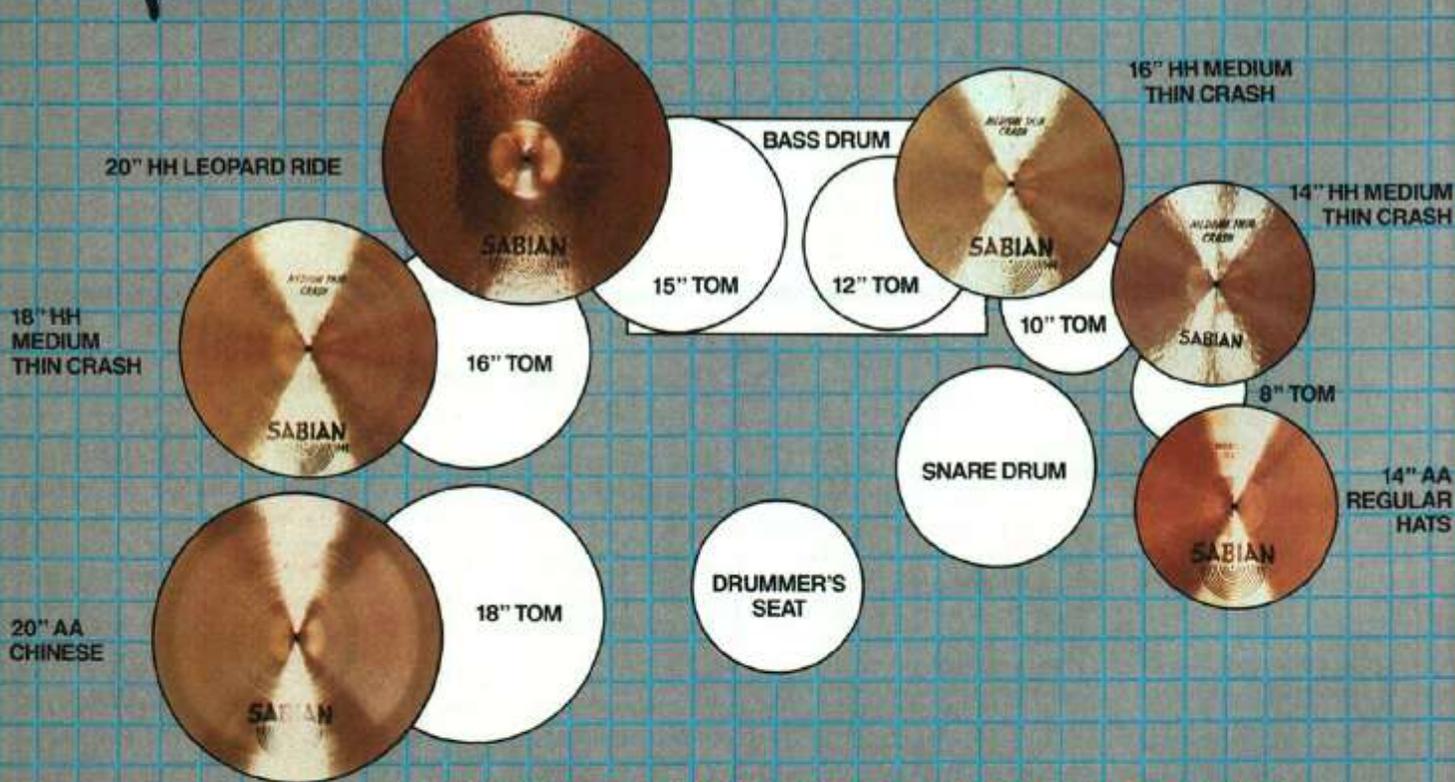


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PHIL'S FRIENDS ALL AGREE!



Harvey Mason
Session Master



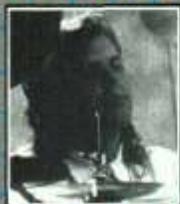
Gerry Brown
Lionel Richie



Jamie Oldaker
Eric Clapton



Stephen Ferrone
Session Master

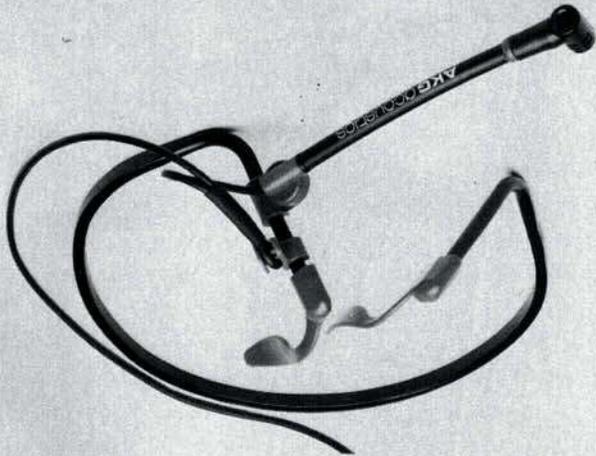


Pat Mastelotto
Mr. Mister



Gary Mallaber
Session Master

NEW HEADSET MIC' FROM AKG



AKG designers have produced a hands-free microphone the *C410* - which is worn much the same as eyeglasses. Over-the-ear temple pieces connected to a behind-the-neck band support a lightweight microphone mounted on a durable plastic boom, which is adjustable up and down as well as toward and away from the mouth. The unit barely weighs one ounce and can be comfortably worn for hours without notice.

The *C410* is equipped with a prepolarized condenser capsule

with a cardioid pattern, and has a working distance of two inches so that the voice alone not the surrounding instruments is picked up. The frequency range (20 to 20,000 Hz) surpasses the quality of other mic's much larger in size. The mic, addressed across the top of the capsule, is virtually "pop free." A detachable windscreen is included. For further information, contact AKG Acoustics, 77 Selleck Street, Stamford, CT 06902.

NEW PRO-MARK MODELS

Pro-Mark Corporation recently announced two new additions to its drumstick line. The new *747B Super Rock* is 15 millimeters in diameter (*SB* thickness) and 16 3/4" long (as opposed to the standard *747*, which is 14 millimeters in diameter and 16 W long). It is available in wood or nylon tip, and is perfect for those drummers who want a longer stick for extra "reach," coupled with long-lasting oak wood.

The new *Billy Cobham 767*, previously made with a wood tip only, is now available with a nylon tip. The *767*, which measures 16 millimeters in diameter and 16" long, features a short taper (thick neck), which makes it a very durable stick. It is available in white oak only. Contact your Pro-Mark dealer for further information, or write Pro-Mark, 10706 Craighead Drive, Houston, TX 77205.

SHURE SM91 MIC' FOR KICK DRUMS

The Shure *SM91* unidirectional boundary-effect condenser microphone has been found to be exceptionally useful as a kick drum mic' by sound engineers. Initially intended for surface-mounted applications where a high-quality mic' was needed, the *SM91* was first used in concert applications on the lid of a grand piano, and later under the piano strings. Later, experiments with placing the mic's inside kick drums in combination with pillows, drum mufflers, and other types of padding allowed consistent, opti-

mum placement of the mic' where other, traditional large kick drum mic's might prove awkward or inconsistent. According to sound engineers who have used the mic's in this application, the *SM91*'s frequency response and directionality lend themselves to kick drum reproduction with a minimum of equalization and a maximum of natural sound reproduction. For further information, contact Shure Bros., Inc., 222 Hartrey Avenue, Evanston, IL 60202-3696.



Industry Happenings continued from page 120

SIMMONS ANNOUNCES NEW CORPORATION

Late in 1986, an agreement was signed by Glyn Thomas, President of Group Centre, Inc., and the directors of Simmons Electronics, Ltd., manufacturers of Simmons electronic drums in St. Albans, England. The agreement was to form a new corporation, Simmons Electronics USA Inc., to more actively promote and distribute the expanding line of Simmons products in the U.S. Group Centre, headed by Bob Styles, will form a new distribution network for the sales and promotion of the Stepp guitar.

Simmons USA is a wholly owned subsidiary of Simmons Electronics, Ltd. and is still being headed by Glyn Thomas. The staff of Group Centre forms the nucleus of the new organization. Immediate plans for expansion include a technical sales team to visit dealers on

a regular basis, a staff clinician dedicated to performing workshops and dealer staff training seminars, and an in-house customer service department providing information to dealers and musicians on all aspects of playing and interfacing Simmons products. There will also be an artist relations department ensuring maximum visibility for Simmons drums at a professional level, and an office in New York, targeted for the summer of this year, providing more localized sales and technical support to East Coast dealers and consumers.

Simmons USA joins the new organizations in Germany and Japan to form an international distribution network dedicated to promoting the most innovative electronic percussion at the highest possible standard.

DRUM WORKSHOP TO DISTRIBUTE DYNACORD

Klaus Maerzluft, export manager of Dynacord Electronics of Straubing, West Germany, has announced the appointment of Drum Workshop, Inc. as distributor of Dynacord Electronic Drums in the United States. "We feel that dealer support and consumer service are vital parts of expanding our range of professional electronic drum products in the U.S. market," Maerzluft said. "Drum Workshop's reputation in these as well as other areas is unsurpassed, and we are excited by the opportunity to work together with them."

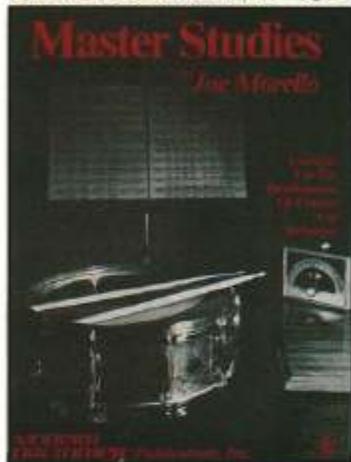
In addition to providing Dynacord with an established distribution network, the com-

bined efforts of DW's expertise in drum hardware and Dynacord's expertise in electronics will also result in future product developments geared for the practical needs of the contemporary drummer. Said DW president, Don Lombardi, "In today's music, the drummer must be proficient in both acoustic and electronic drumming. The addition of Dynacord electronic drums to our existing product line complements our philosophy of serving the drummer's complete needs by making Dynacord's state-of-the-art electronic drums available along with our state-of-the-art hardware and acoustic drums."



THE MD LIBRARY

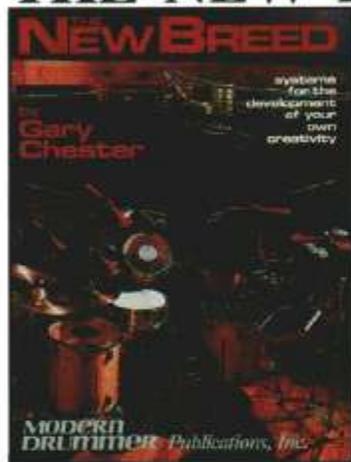
MASTER STUDIES



by **Joe Morello**
The book on hand development and drumstick control. **Master Studies** focuses on these important aspects of drumming technique:

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- single- and double-stroke patterns
- control studies
- flam patterns
- dynamic development
- endurance studies
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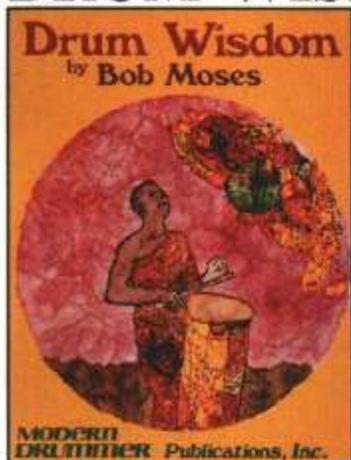
THE NEW BREED



by **Gary Chester**
 This is not just another drum book, but rather a system that will help you to develop the skills needed to master today's studio requirements. Through working with this book, you'll improve your:

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- Coordination
- Right- and left-hand lead
- Awareness of the click
- Concentration

DRUM WISDOM



by **Bob Moses**
 Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time. You'll read about:

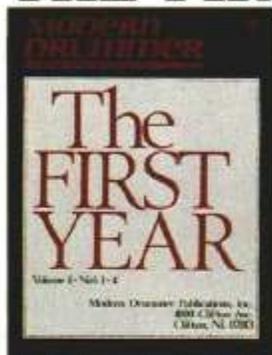
- thinking musically
- internal hearing
- playing off of melodies and vamps
- the 8/8 concept
- resolution points
- drumming and movement
- the non-independent style
- ...and much, much more.

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If you missed out on any of the issues of *Modern Drummer's* first year, now you can have all four of the rare, out-of-print issues from cover to cover - even the original ads. This collection has been reprinted in a handy, specially bound edition.

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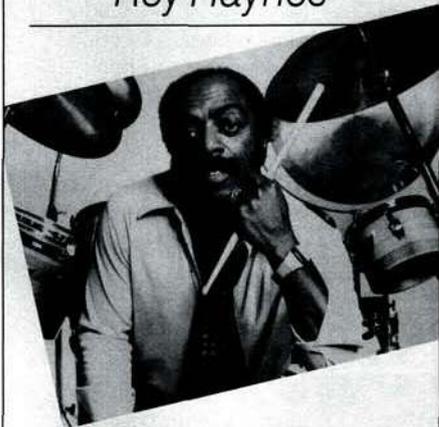
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Profiles in Percussion

Roy Haynes

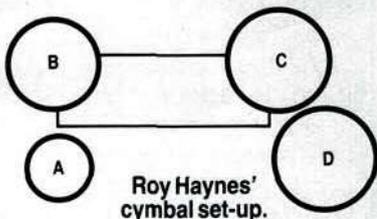


He is one of the most outstanding jazz drummers in the world. And his unique playing style helped to modernize the established method of playing drums in the jazz of the 60s. Today, Roy Haynes continues to challenge accepted concepts and innovate new approaches.

His contribution to music is best illustrated by mentioning the artists who chose Roy to play and record with them: Lester Young, Charlie Parker, Thelonius Monk, Sarah Vaughan, John Coltrane, Billie Holiday, Stan Getz, Sonny Rollins and Miles Davis.

Roy plays with some of today's great artists - Chick Corea and Pat Metheny. And also headlines his own group. He performs regularly at the most prestigious jazz festivals around the world.

As a testimony to Roy's influence on music, the Boston Jazz Society set up the Roy Haynes Scholarship Fund in 1978 at the Berklee School of Music.



Roy Haynes' cymbal set-up.

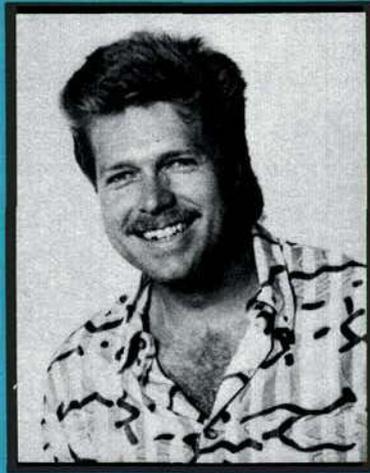
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It's no wonder heavy hitters like Randy Castillo of Ozzy Osbourne and Gregg Bissonette of the David Lee Roth Band play Zildjian Z's.

"They're so powerful. So loud. They really cut. The Z Power Crash—I call it the beast. It's wonderful," says Randy Castillo.

"Z's are great for hard rock music—big rock," adds Bissonette. "I like the way they cut through a wall of amps. With the Z Ride you can have your stick off the bell and it will still sound real piercing, real definitive. And they're loud. You can feel the sound. Z's make you shake."

Z Series cymbals are hammered in carefully designed patterns to produce a variety of specific sound characteristics. And they're highly buffed for a dazzling visual effect. But what

drummer Randy Castillo likes best about the Z's is that they're made for hard-hitting rock'n roll.

"I used to go through cymbals like chewing gum. The style and volume of music I play with Ozzy demands something that takes a lot of punishment. But it's got to have the sound. The Z does both. It has everything I want in a cymbal. It looks great. It sounds great. And it takes a beating."

Gregg Bissonette has played Zildjian cymbals for as long as he remembers. So when we introduced the Z Series, he didn't hesitate to try them. "For me, it's always been Zildjians and nothing else. I've checked out the others, but nothing comes close. You won't break a Z. It's very heavy duty, but it's also very musical, with a lot of warmth and texture. I think you'll love Z's."

Castillo agrees, "They're the best. It's a simple fact of life. Z's open up the door to new sounds."

If you'd like to experience the power of Zildjian Z Series Cymbals, stop by your Zildjian dealer. And tell him you want to catch some Z's.

Zildjian®

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