

MODERN DRUMMER

The World's First International Magazine For Drummers



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MANU KATCHE

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Houghton

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MANU KATCHE

One of the highlights of Peter Gabriel's recent *So* album and tour was French drummer Manu Katche, who has gone on to record with such artists as Sting, Joni Mitchell, and Robbie Robertson. He tells of his background in France, and explains why Peter Gabriel is so important to him.
by Connie Fisher 16

DRUMMING AT DISNEY WORLD

When it comes to employment opportunities, you have to consider Disney World in Florida, where 45 to 50 drummers are working at any given time. We spoke to several of them about their working conditions and the many styles of music that are represented there,
by Rick Van Horn 22

STEVE HOUGHTON

He's known for his big band work with Woody Herman, small-group playing with Scott Henderson, and his teaching at P.I.T. But one of Houghton's main concerns is developing a better relationship between drumset and "serious" percussion,
by Robyn Flans 28

DRUMMERS OF CONTEMPORARY CHRISTIAN MUSIC:

PART 2

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Return Of The Drum Bug

A little over two years ago, I made reference in this column to the bite of the deadly Drum Bug. I listed a group of common symptoms to help determine, if, in fact, *you* might have been a victim of the Drum Bug's bite yourself.

I've received many letters since then - letters from very young drummers, on up to Neil Peart himself! Many recognized the problem and reported on more symptoms not covered in my editorial. Well, I've made a collection of some, so please take note if any of these symptoms sound at all familiar. You may have been bitten by the Drum Bug if you've ever experienced:

1. A strange obsession to use pens and pencils as drumsticks at any moment, on just about *any* playable surface.

2. An unexplainable need to keep a pair of sticks stashed between the cushions of the living room couch - much to the annoyance of other family members.

3. A habit of tapping out catchy little rhythms to the steady pulsation of your car's windshield wipers.

4. A compulsion to engage in "air drumming" in the bathroom mirror - with or *without* drumsticks.

5. The heartbreak of black and blue marks on both knees, the unfortunate result of practicing your flam taps on that easily bruised portion of your anatomy.

6. An odd inclination to play double bass drum licks on any flooring surface that even remotely resembles the feel of a 24" bass drum.

7. A worrisome desire to sit and stare at your drumset from across the room, for no obvious reason

other than to watch the chrome shine and the sparkle sparkle.

8. A gut feeling that life is only worth living when the drums sound great, the chops are together, and the band is happening.

9. A sense of extreme hostility towards the little old lady in the car ahead who's holding you back from getting home to try out your new 18" crash.

10. An inner frustration that would pervade at a Buddy Rich concert, when you were forced to face the fact that you didn't have the slightest idea of *how* he was doing what he was doing.

11. A self-destructive attempt to make the gig, despite your 103-degree fever, an upset stomach, and a very noticeable inability to stand up.

12. Absolutely no aversion whatsoever to hauling your drums to the car in 7" of snow at 3:00 in the morning following a six-hour gig 84 miles away from home.

13. The fact that your final decision on the purchase of a secondhand Ford was based entirely on whether or not your trapcase would fit in the backseat.

14. The first time your irate girlfriend gave you the ultimatum, "It's either me or those damn drums," and you asked if you could have a few minutes to *think about it!*

Does any of this ring a bell? If so, you may have to accept the fact that the Drum Bug has managed to get to you. But don't fret. Nine out of ten readers of this magazine are afflicted. If there's anyone out there with other symptoms, please feel free to send them to me. And by all means, stay tuned to this magazine for further important updates.

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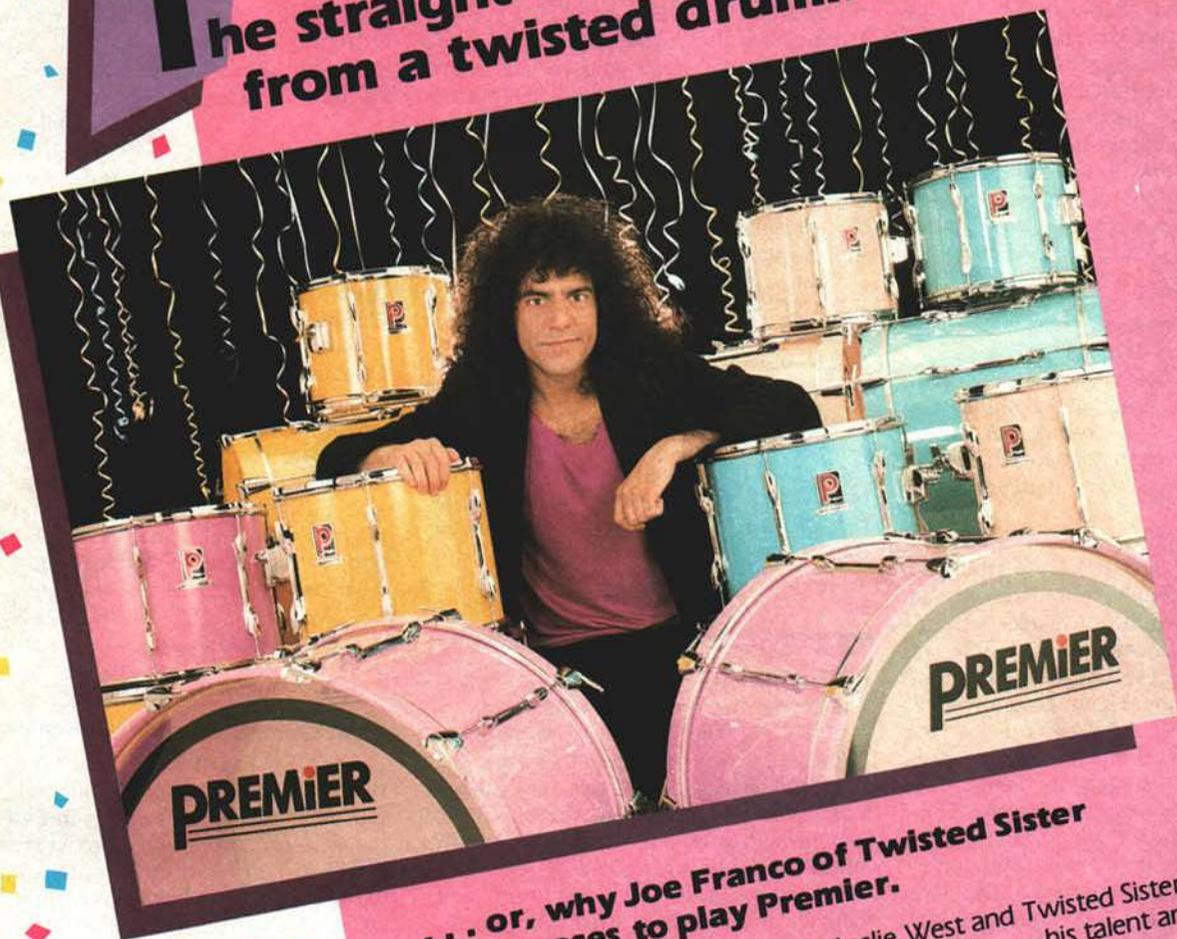
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A Member Of:



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Twisted Sister's Latest
"Love is for Suckers"

READERS' PLATFORM

RICK MAROTTA

Thanks so much for the fantastic interview with Rick Marotta! [September '87 MD] I feel that Rick is an exceptionally prolific drummer. His style and finesse make any song a hit. Furthermore, his attitude and honesty towards playing with the top names in the business show that he sincerely loves his work. In addition, he tells it like it really is. Keep up the good work, Rick, and never compromise your sound or style. They're great!

Eric Fowler
Denton TX

MENTAL TECHNIQUES

I am writing to comment on M. Rupert Walden's article, "Mental Techniques In Drumming: Part 2" in your August issue. It always feels great to read an article that credits us drummers with intelligence and imagination.

For the last eight months, I have been performing with a group that is on the road year-round. Although I play five nights a week, I generally don't have access to my equipment to physically practice different styles of music. In this type of situation, the only practicing I can accomplish is mental. Like most other drummers, I've never found it very difficult to pick up Top 40 songs by just listening to them a few times. But if you properly exercise your mind, it can go much farther than that.

I am not saying that "hands-on" practice is not of great importance. But I've found that, if you know your physical capabilities, your mind can keep your drumming potential limitless. Mr. Walden has done a great service by pointing out this area to young drummers who haven't yet realized it.

James Morris
Poland OH

MIKE BAIRD

The article on Mike Baird [August '87 MD] was very interesting and informative. I remember that, when Steve Smith left Journey, I wondered who they'd get to replace him. I was watching a Journey video when I got my answer. I saw this man who didn't look like the usual long-haired rock 'n' roll drummer and seemed to be older than a lot of the new drummers on the rock scene. So I thought, "Let's see how he plays." The answer was: Great!

Later, when I read your article on Mike, I found out something very interesting. Mike Baird is the drummer who was the first to inspire me and get me interested in drums—and I didn't even know it. When I was in the fifth grade, I heard the song "Jesse's Girl." Something made me notice the drums in that song. Ever since then I've been playing drums, and I'd like to say "thank you" to Mike Baird for getting me into drums.

Rob Unck
Danville IL

BILL LUDWIG

Thanks for the September issue, and particularly for the article on William F. Ludwig, Jr. Not to discredit anyone, but he should have been on your cover. Here is a man who has carried on a family tradition through thick and thin, and who really represents a last stronghold of American drum manufacturing. I'm not sure whether or not Selmer is carrying on the tradition of customer education that used to be connected with the Ludwig name, but we have the Ludwigs to thank for the wealth of drum literature at our disposal. Also, many innovations that we now take for granted began in Bill's father's shop.

Thanks for an interview with someone

who enjoys being in touch with people with questions and ideas. I think that information about where the industry has been is extremely fascinating — as well as being crucial to those who wish to know where the industry is going.

Phil Madeira
Nashville TN

IN SEARCH OF COLLINS

Can anyone help me locate an old friend who I believe is now living in the USA and drumming up a storm? His name is Craig Collins, and I was in a band with him about 15 years ago called The Knack on Queensland, Australia's Gold Coast. I believe he eventually went to England and became the drummer with Manfred Mann. I also heard he has played on several albums. He is originally from New Zealand, and was such an innovative player "way back then." I would love to find him or receive any information on what course his career has taken.

Mary-Anne Sterling
5/27 2nd Ave.
Broadbeach 4218
Queensland, Australia

SCOTTISH CORRESPONDENT

It would be appreciated if you could print this letter in the hope that some of your readers would be willing to correspond with a 38-year-old drummer in Scotland—to exchange news, views, magazines, etc. I encourage anyone interested in this arrangement to get in touch with me.

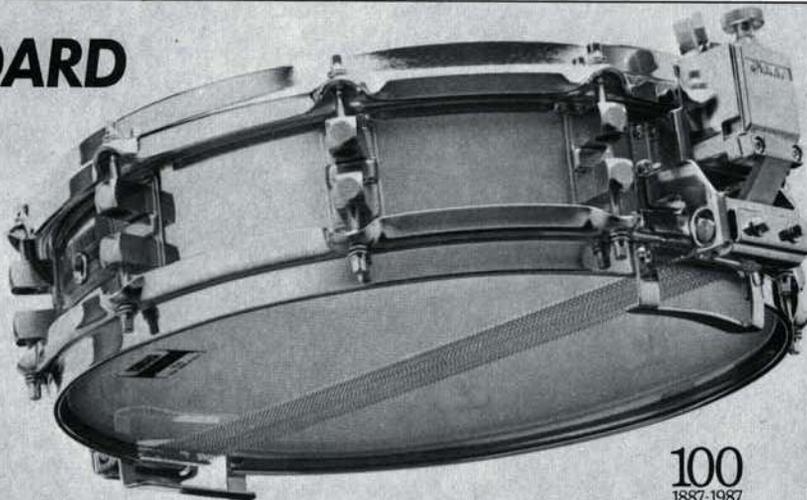
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Special thanks to Glen Kaufman for service beyond the call of duty. Amazing!

Marc Droubay recently finished a European tour with Survivor, and the group is currently in preproduction for the next album. "It's a never-ending cycle," Marc laughs. "Album, tour, album, tour, with a break every once in a while."

The last album, *When Seconds Count*, started in May, 1986, was recorded at eight different studios from L.A. to London. It took until September to finish the album. "With the earlier albums, we just went in and did them. After 'Tiger,' we started getting real studio conscious and picky about things, making sure things were perfect. For me, there was a transition period through the *Caught In The Game* album and into the *Vital Signs* album; I was getting used to working with clicks and things like that. In fact, on that album, we took about two and



a half weeks to cut the tracks. They went real well because Ron Nevison taught me a little trick about playing with click tracks. Previously, we had a click track that would hit on 1, 2, 3, 4. Every time the click would hit, I'd either be hitting the bass drum or the backbeat, so I'd never hear the click unless I was off. With Ron, we set up a *LinnDrum* with an 8th- or 16th-note hi-hat pattern, and I played along with

that. It was just a breeze. Going into this latest album, everyone was apprehensive about whether I'd be able to play with the click, so they booked three weeks to cut the tracks. During the preproduction phase, when everyone would go home after rehearsal, I'd stay and work. I hooked up a little drum machine and played along with it, so when we went into the studio, I cut the tracks in six days.

"On this album, I really worked a lot on the bass drum patterns, so that within any given song, there may be three or four different bass drum patterns that separate the different sections. There are some really off-the-wall bass drum patterns in some of the songs, like 'Is This Love,' which has almost a drum-machine bass drum pattern in the chorus. There's a song called 'Backstreet Love Affair,' which I

was apprehensive about doing because it had some Steve Smith sort of fills. It came off real well, so I am proud of that song. Another one I'm proud of is the one that was done backwards, called 'Man Against the World.' When it was written and demoed, there was a drum machine on it, but the vocal and piano tracks were so amazing that we wanted to keep them. So we decided to overdub everything else, including the drums. We did the drums at the end, which is hard to do, especially on a ballad. It's hard to hit that space. In fact, Ron did another one of his famous deals: We were rehearsing with the track before we cut it, and I wasn't quite nailing it, so he said, 'Don't worry, we can just leave the drum machine on it.' I said, 'Go roll the tape,' and I did it on the first take."

-Robyn Flans

"It was really one of those things of being in the right place at the right time," explains **Boris Williams** about his attainment of the drumming spot in the new music British band The Cure. "I had just finished a tour with The Thompson Twins," he continues "and I had stayed in California. The Cure had just returned from touring Japan, and that band's American tour was coming up immediately, but the previous drummer, Andy Anderson, had to leave the group. So a replacement was needed right away.

"The bass player then was a bloke named Phil Thornalley, who I had known because he had engineered a couple of Thompson Twins albums. He gave me a call, asking me if I would finish up the American tour, and I jumped at the opportunity, really. I figured that it was just going to be a matter of finishing up someone else's tour, but as soon as I started playing with the band, it was like a breath of fresh air."

The Cure's newest release, entitled *Kiss Me Kiss Me Kiss Me*, proved to be a very demo-

cratic project, with all the band members coming up with their own assorted contributions before finally refining all the individual pieces of music into 18 full-blown tracks.

"The new LP brought everyone's ideas together," says Boris. "My ideas were all rhythms and things that I had recorded myself in a rehearsal studio. By the time everyone brought in all the individual bits and pieces of musical ideas, we had a total of 104 different ideas for songs. We played through all the contributions and then marked down on a score sheet what we wanted to use for songs. From there, we whittled things down to 35 worthwhile tunes. We demoed those 35, which were complete arrangements without vocals, and from those, we recorded 26 tracks for the album. There certainly wasn't a shortage of material."

With the exception of a couple of Simmons pads used primarily for white noise and clap sounds, plus an E-Prom blower, Williams has switched over to an acoustic kit. His previous work with the Thompson Twins—a situation



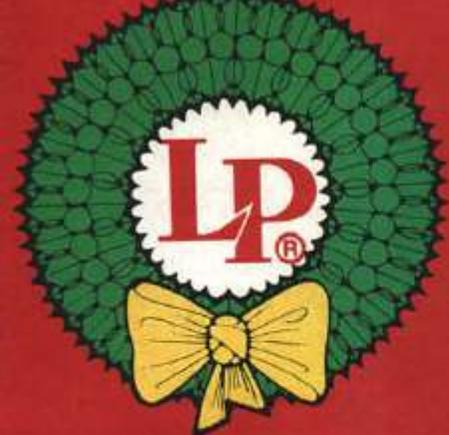
in which he had to function within a totally electronic realm—led Boris to the realization that, for him, acoustics are the preferred choice of drums. "I much prefer acoustics," he asserts, "and I stick with those primarily, especially after my experience in the Thompson Twins where the only acoustic instrument allowed was the snare. In that respect, I got very fed up playing electronic drums, and I feel much happier playing the 'real thing.'"

The Cure has changed formats and approaches rather assiduously. But one aspect of the music that hasn't undergone radical transition over the

years is that of the drums, which are utilized as a basic, bare-bones component of The Cure's quirky, mood-inspiring compositions. But does a drummer like Boris, who is aptly capable of playing in a technically sophisticated manner, find satisfaction in simplicity?

"I've never really been a flashy drummer," he contends, "but there was a time when I got totally into the technique thing. I was playing in a jazz-fusion group in London at the time, and we were into American fusion groups like Weather Report. I got into learning all the techniques of drummers like Cobham. Eventually, although that type of music was immaculately played and well-executed, it started to sound like elevator music. I started to get turned off by that elaborate style of playing and by the approach of playing to impress. But I suppose I'm more of a feel drummer by nature, anyway, and if I can get something across that brings out the very best in a song, then I've accomplished the most important thing."

-Teri Saccone



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What's in a name? In drummer **Bryan Hitt's** case, a bit of irony, perhaps. But, befitting surnames aside (of which, incidentally, Bryan's is not a fabrication), Hitt earlier this year landed the drumming slot in Anglo-American pop band Wang Chung.

Totally dedicated to music, Bryan stubbornly refused to cave in to the pressures of supplementing his income outside of the industry, and it seems as though the results are beginning to pay off. "I've totally done music for the last ten years," begins Bryan, "and that's it. I wasn't going to do anything else, because I figured I would get sidetracked. Plus, in my mind, doing something else would have been admitting failure. I felt I would lose sight of what I wanted to do, even

though there were times—of course—when I felt like saying, 'Okay, this is it...I quit.' But I promised myself that I would quit if I hadn't made it by the age of 30."

A born and bred Texan, Hitt moved with his family to Alaska in his late teens, and then relocated to Los Angeles in 1980 to pursue both an education and a music career. While attending Los Angeles City College, Bryan studied with Ralph Humphrey and Joe Porcaro, while alternately moonlighting in club bands and playing with the prestigious L.A.C.C. Studio Jazz Ensemble.

Hitt eventually broke into the L.A. studio scene, as he puts it, "in a small way," and built up his credentials by working on soundtracks, tele-

vision spots, and sessions for artists such as Ted Nugent, Nick Gilder, Graham Nash, Stan Bush, and Gary Busey. A fortuitous meeting with producer Peter Wolf led to the Wang Chung gig.

"I was working for someone known as the Drum Doctor," explains Hitt. "My job was basically to set up and tune drums for clients like Vinnie Colaiuta, Jeff Porcaro, and Jim Keltner. When I was working on a setup for Jeff, I met Peter one day who had previously produced an album for Jeff. The Wang Chung audition came about through a recommendation by Peter. Previous to getting into Wang Chung, I had been pretty content doing sessions. Right before I got into the band, things were beginning to break

for me a bit, and I was starting to make a living from the session work."

Upon Hitt's recruitment into Wang Chung, the band was committed to doing mostly television tapings for shows like *Solid Gold* and *The Late Show*. However, when the band eventually took to the road this year—touring with Tina Turner during the summer—Hitt says that "things clicked really well. It's the best working situation I've ever been in. Everyone is really easygoing about what is played, so the freedom is great. Like I said, I really enjoy doing sessions, but I've always been a band player, so it's great to be back in a creatively open environment like this one."

—Teri Saccone



While a major portion of **Harry Stinson's** time these days is spent working with Steve Earle, he does not restrict himself to any one thing. An all-around musician, Stinson is also a songwriter with Silverline Publishing Co. "I'm always trying to write a song, which is hard for me to do on the road because there's too much motion happening, and there's really not time to do it. But I soak up a lot of

stun out there, write it down, come home, sift through it, and get inspired, I suppose," Harry says of the process. "One of the things that inspired my songwriting more than anything was playing on other people's demos. I was playing on a lot of songs that I didn't think were very good, so I decided to give it a try. I really enjoy it. It's a different feeling of accomplishment than playing a good session."

Considering that Harry only moved back to his native Nashville (from L.A.) two years ago, it's amazing that he does the amount of session work he does, including sessions with Wendy Waldman and playing on the Nitty Gritty Dirt Band's last big hit, "Baby's Got A Hold On Me." He gets a lot of calls to do background vocal sessions, too, including recent work with Barbara Mandrell and Billy Joe Royal. He sings background live, as well.

"It took a while to get used

to it, but I've been doing it since high school, so now it's second nature. When I'm singing backgrounds and playing the drums, I can actually think of the tempos of songs a lot better, because I know how it's supposed to feel when I sing it. It's a whole rhythm thing. It starts from your heart, and you tune into that and how the song feels. When I'm singing, it actually helps the rhythm of playing."

An association with MCA's Tony Brown brought Harry to Steve Earle's attention, and Harry became a bonafide member of Earle's group, The Dukes. "Steve requires very little from the drums, actually. I keep it as simple as possible, because for Steve's music, the acoustic guitars drive the songs—not the hi-hat. The snare beefs it up and puts us into arena status, but his songs, vocal, and acoustic guitar are everything. On the records, I stay off the hi-hat

completely. I just play the kick and the snare. When I come off stage, I'm not really sweating heavily like Steve is because I'm not really working that hard, but I'm holding it all together. He's driving the band. When I was with Frampton, I drove the band and I would come off wringing wet, but with Steve, it's a whole different thing."

Recently they were in Europe and touring quite a bit. Harry doesn't worry about missing work in town, though. "If you put all that worry about work behind you and go after what you want, it comes. It's that thing where, if you walk away from something, it will follow you. It's worked with me, and I've been very lucky when I've been in town. I played on Lyle Lovett's new record, because Tony Brown sort of held out for me to be in town. I'm really grateful for things like that."

—Robyn Flans

Butch Miles on a European tour with Peanuts Hucko and the All-Stars. **Pete Holmes** in the studio with Black 'N Blue. L.A.'s Jesters of Destiny's new drummer is **Dani Blaze**. **Casey Scheuerell** is working with Katara. **Rick Marotta** recording with Nanci Griffith. **Paul Leim** in the studio with Amy Grant. Drummer and founding member of Overkill, Rat Skates, has left the band. He can be heard on the group's

upcoming live album on Atlantic. **Randii Meers** is helping Dweezil Zappa and Scott Thunes arrange and rehearse songs for Dweezil's upcoming second album. **Gordon Gale** recently worked on Karen Lawrence's upcoming album as well as concert dates with Bonnie Bramlett. Gordon can also be heard on Danny Wilde's release this month. **Alan Kerr** is on the road with Ronnie Milsap. **Bobby Daniels**

is on the road with Kenny Rogers. **Jack Bruno** has been touring with Tina Turner. **Billy Ward** has been working with Ace Frehley. **Pheeroan ak Laff** is leading a new group called Key One. **Steve Jordan** recently recorded with Bob Dylan, and there is a song on the recent Feargal Sharkey album that was co-written by Jordan, Sharkey, and Charlie Drayton. Steve is currently working with Keith Richards

on an upcoming record. **Lionel Hampton** was recently honored in L.A. with a "Lionel Hampton Day" tribute. Among the vibists and drummers who participated were **Emil Richards**, **Tommy Vig**, **Brooks Wackerman**, **Dale Anderson**, **Joe Porcaro**, and **Phil Hulsey**. **Gary Wallis** has been rehearsing for the Pink Floyd tour.



SDS1000M

Simmons Design Brief

To develop a five piece electronic drum set with a wide variety of killer sounds, and access to a whole lot more from samplers and drum machines via MIDI. This kit has got to be easy to program, built to take life on the road, and most importantly, it's got to feel good to play. Pay special attention to the snare drum sensitivity and dynamics.

RICK ALLEN ON THE SDS1000M

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RICK ALLEN

SDS9

Simmons Design Brief

Give drummers an instrument that satisfies the basic requirements for an electronic drum set—great sounds, a high degree of sensitivity, subtle dynamic control, playable rim-shot—and then pack it full with unique features, to create an instrument capable of taking the percussive arts to new levels of innovation.

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BILL BRUFORD

BILL BRUFORD ON THE SDS9

"I've been using a MIDI system with Earthworks for some time. Based around MTM and SDS9, I can trigger percussion and tuned sounds from pads. The SDS9 offers the drummer both digital and analog sounds along with the most comprehensive MIDI specification I have yet to find on a drum kit.

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SLY DUNBAR

SLY DUNBAR ON THE MTX9

"I think it's great 'cause while playing it helps the drummer add extra color. I've been looking forward to something like this for a long time to save carrying a large kit around. So I think all drummers should check it out—it's great."

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ROD MORGENSTEIN

Q. After continuous scrutinizing of your excellent *Sound Supplement* "Spicing Up Beats" [January '87 MD], I'm convinced that you are the hottest drummer today! My question is, although I have pretty much figured out the "kick-tom-hat-kick-snare-hat-tom while dragging the snare" chop just before you hop on the groove in the improvisational section at the end, I still can't quite grasp the lightning-speed fill of the double-bass roll between the "snare-tom" single-stroke roll. Please try to explain this smoke-filled lick. (I hope I've explained it clearly; I only have an 11th-grade chart education.) By the way, your *Supplement* helped me not only in spicing up beats, but also in reading charts. For this I owe you many thanks!

Adam Couture
Glastonbury CT

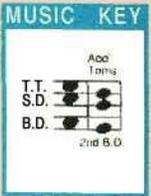
A. I'm glad you found the *Sound Supplement* informative. I think the lick in question happens just before the double-bass beat on the fade-out. The rhythm is as follows:



You can voice this rhythm any way you wish. For example, the *Sound Supplement* rhythm is voiced something like this:



Remember, just because there are tons of 32nd notes doesn't mean you can't practice slowly at first. Take your time and build up to the desired speed. Thanks again, and good luck!



JON HISEMAN



Photo by Rick Malkin

Q. Although I find all your recorded work inspiring to me as a musician, the work on the *Colosseum II* albums affects me more than most. Could you please describe how that music was presented to you (or by you to the other band members), and also describe your drumkit on the albums (sizes, tunings, etc.)?

Randy Flagg
Boston MA

A. Music for the band *Colosseum II* was created by individual band members, particularly Gary Moore and Don Airey, who brought the material to the band as performances worked out on their respective instruments. In other words, nothing was ever written down. We would then meet in a rehearsal studio and gradually develop the arrangements. I also had very strong ideas of how a live show should grow through the evening, and so I had a lot to do with the shapes of the songs and the planning of the concerts. But apart from contributing lyrics, I didn't actually write any of the music.

The rehearsals were long and hard,

since this system is, in many ways, the slowest way to compose. But it means that, by the time you get on the road, you really do know every moment of the compositions and are then pretty free to be creative on the spur of the moment. Thus, the pieces would change as we performed them and were usually "right" by the end of a couple of tours. Following one such tour, we went into a London studio and recorded *Electric Savage* virtually as you hear it, playing almost all of it live in the studio with just a few overdubs here and there. I think it is one of our most successful recordings.

Electric Savage and *Strange New Flesh* were recorded using a maple-shell Rogers drumkit that had a truly superb sound. All the tom-toms were double-headed. By the time we recorded *War Dance*, I had changed to Autotune drums, which were manufactured in Britain. They were fiberglass, had a revolutionary revolving tuning principle, and all the drums (except the snare) were single-headed. This was also a beautiful-sounding kit, since—as Latin percussion players know—fiberglass has very interesting acoustic properties as shell material when manufactured correctly. I had more compliments about the sound of that kit than any other I can remember, and the single-headed toms were quite overpowering. However, the company ceased manufacturing after several years.

I used Remo CS heads on the top of all my toms, a damped Ambassador batter on the snare drum, and CS or

Pinstripe heads on the bass drum. The kits always featured 22" bass drums, 10", 12", 13", 14", and 16" deep-shelled toms, and either 6½" or 8" deep snare drums. On the Autotune kit, I had 6" and 8" toms as well.

There are no rules about tuning drums, and I am continually experimenting and changing, trying always to get the best out of the drum for the kind of music I am performing. These days, there is no question that you change the sound of the drum more obviously by changing the type of head than you do by choosing between different makes of drum. Any good birch or maple shell will give you a high-quality sound that will change dramatically according to the choice of drumheads. If I want a bright, brash, light sound, I use an Ambassador; for a clear, general-purpose sound, I use a CS; for a short, thick, deep sound, I use a Pinstripe.

I can remember very clearly that the tuning on *Electric Savage* was as follows: The bottom head of the 16" tom was tuned as low as it would go while still being under tension. The top head of that drum was tuned a third above the bottom head. The bottom of the 15" tom was tuned to the same pitch as the top head of the 16" tom, and the top head of the 15" tom was tuned a third above that. The bottom head of the 14" tom matched the top of the 15", with the top head of the 14" a third above that, and so on around the kit. The 10" tom became quite high using this tuning, but fills around the kit sounded very musical.

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YAMAHA

Q. My cymbals seem to be heavier on one side, causing them to suspend themselves in one position on their stands. This makes me play in one area on them. I am wondering if this causes uneven wear that I should try to prevent. The cymbals are A and K Zildjians, and I position them at only a slight angle. If I try to swivel them around on the stand, they rest at less of an angle and gradually work themselves back around to the heavier side. What should I do about this situation?

G.N.
Bellingham WA

A. *We checked with Zildjian's Lennie DiMuzio, who replied, "Cymbals that seem to be slightly heavier on one side than the other—causing them to tilt on their cymbal stands—will not suffer any unusual or uneven wear. The condition will not affect the cymbal in any way. However, if the tilting is uncomfortable to the drummer, the cymbal should be returned to the Zildjian factory immediately. This situation can be corrected at no cost at all to the drummer."*

Q. I have a chrome snare by Ludwig that has a nice, loud sound but too much ring. I use a Ludwig coated head. I have to tape a piece of cloth to the surface when I play to eliminate the ring. What else can I do to prevent the ring? Would a different head work, or should I stick to the cloth?

D.D.
Denver CO

A. *There's nothing wrong with using a piece of cloth to muffle your snare, as long as it works to your satisfaction. Any muffling technique that succeeds in creating the sound you want is a good technique. If you wish to experiment with alternatives, you might try heads that have more built-in muffling, such as Remo Pinstripes, Evans Hydraulics, or Compo's Super S Coated snare batter. There are also many external muffling devices, such as Noble & Cooley's Zero Rings, Yamaha's Ring Arrestors, Deadringers from Silver Street, Sound Control Strips from Mechanical Music, and Muff'ls from Remo.*

Q. I recently purchased a five-piece Tama Imperialstar drumkit in Tama's Fire Red finish. I've been wanting to expand my set, but Tama has since discontinued the Imperialstar series. I'm wondering if the Superstar series concert toms are available in the Fire Red finish, and if so, if they would sound good with Imperialstar drums.

T.G.
Seattle WA

A. *According to a spokesman for Tama, add-on drums in the Imperialstar series are still available, even though the series has been discontinued as far as drumsets go. You can ask your dealer to special order the additional toms you want. Tama is making an attempt to meet such special orders within a three-month period.*

Q. Is there any text that acceptably transfers basic Latin rhythms from the myriad Latin instruments to the drumset?

J.B.
Irvington NJ

A. *We can recommend Chuck Silverman's book, Practical Applications—The Drumset With Afro-Caribbean Rhythms. It is a brief, but thoroughly researched, volume that offers parts for the major Latin styles played either entirely on drumset or on drumset in combination with a percussionist. Other information is also included. Chuck Silverman is a teacher at P.I. T. in Los Angeles, and has published his book himself. You may contact him at 1216 S. San Gabriel Boulevard, San Gabriel, California 91776 for price and ordering information.*

Q. I am using a five-piece CB700 drumset with a Camber II ride/crash cymbal and Camber II medium-thin 14" hi-hats. I recently got my first job playing in a small jazz-rock band. I've been thinking about expanding my set, but I can't spend too much. My first choice was buying a drum rack because it is cheaper than buying many stands. I have also thought about buying some extra toms. I've been thinking along the lines of RotoToms, but I have heard that larger, deeper toms are more "in." My set is white, so it's pretty expandable. I'd like your suggestions on how to expand my set to meet my needs. I do plan on playing more in the future in more rock bands, which is why I feel I need to expand. Please give me your advice.

A.T.

Mayfield Heights OH

A. *The type of equipment to use on any given drumset for any given style of music is one of the most personal, subjective choices a drummer must make. As you yourself have already realized, budget must often be a major consideration—especially for the drummer just starting to "play out." It's often best to take the approach of getting "the most for your money" in terms of flexibility and versatility—along with quality, of course. That means that it might be a good idea to concentrate on general-purpose equipment (double-headed drums, for instance) rather than purchasing more specialized items (such as RotoToms)—at least to begin with. Deep-shelled toms are indeed the norm now, for just about every type of playing. Your idea of a drum rack is a good one if you plan to wind up with a kit mounting several drums and many cymbals. It will also provide you with something upon which you can easily expand in the future at moderate cost.*

You might wish to consider expanding your cymbal setup, even before you add drums. A five-piece kit is more than adequate for any type of music today, unless you're sold on a big kit purely for its "image" value. Although that is a serious consideration for many professionals, it might not be wise for you to concentrate on it at this point in your career. (Additionally, many top players today are returning to smaller kits in order to force them to play more musically and creatively.) But one crash-ride cymbal and a pair of hi-hats will not cut most professional jobs. Considering the money that pro-quality cymbals cost, you may find that your drum expansion will have to wait a while in favor of even moderate cymbal upgrading.

Q. I recently got a Remo Encore five-piece set. As far as I know, Remo doesn't have a multi-clamp to use to add another tom-tom. Remo has double-tom stands, but I want to add only one 10" drum. Does Remo offer a multi-clamp for this purpose? My tom arms are the regular ones, not the newer, beefed-up models.

B.J.

Rockton IL

A. *Remo's 1987 Dynamax hardware catalog lists two multi-clamps: a three-way model (catalog number DY-9010-00) and a two-way model (DY-9020-00). Multi-clamps from almost any manufacturer generally will accommodate the hardware of other manufacturers, but it would be a good idea to take your tom mounting hardware to the drumshop with you to check the fit, just in case.*

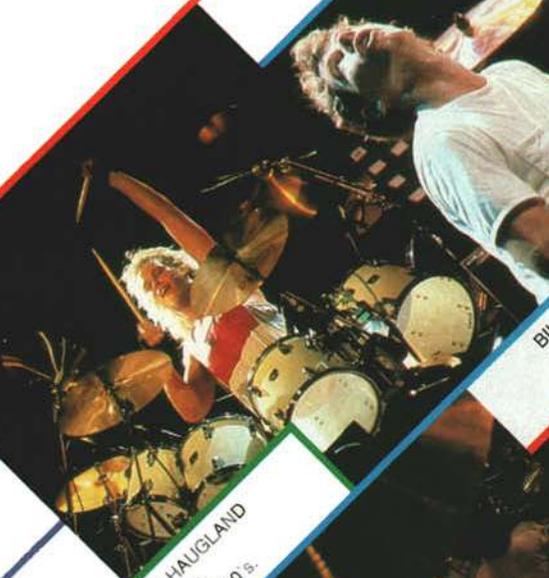
Q. Can you provide me with the address of a company that still sells "rawhide" drumheads?

B.B.

San Diego CA

A. *The United Rawhide Company has recently been advertising the availability of calf drumheads. You may contact the company at 1644 North Ada Street, Chicago, Illinois 60622 for further information.*

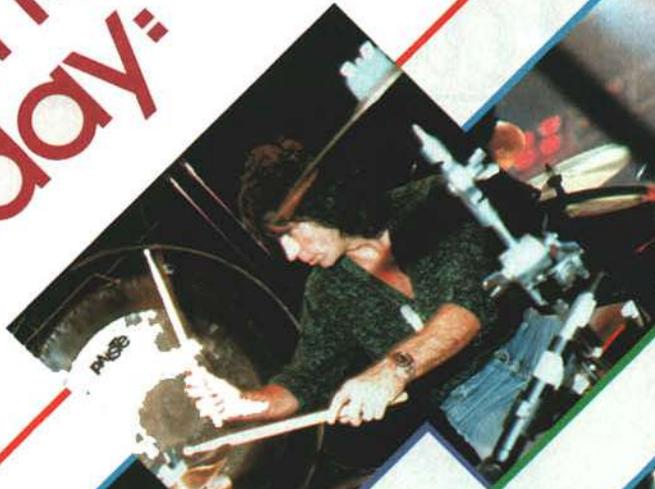
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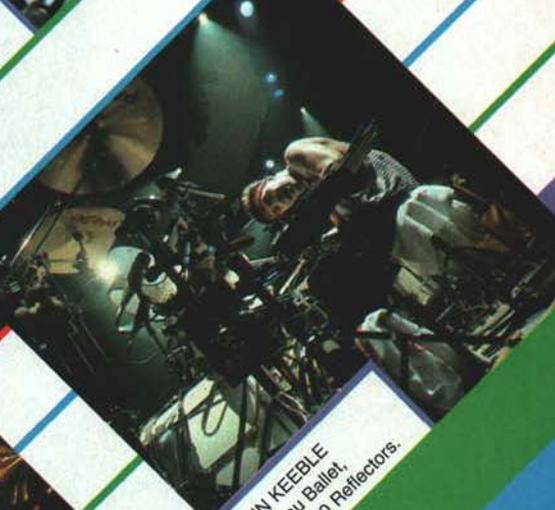
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plays 3000 s.



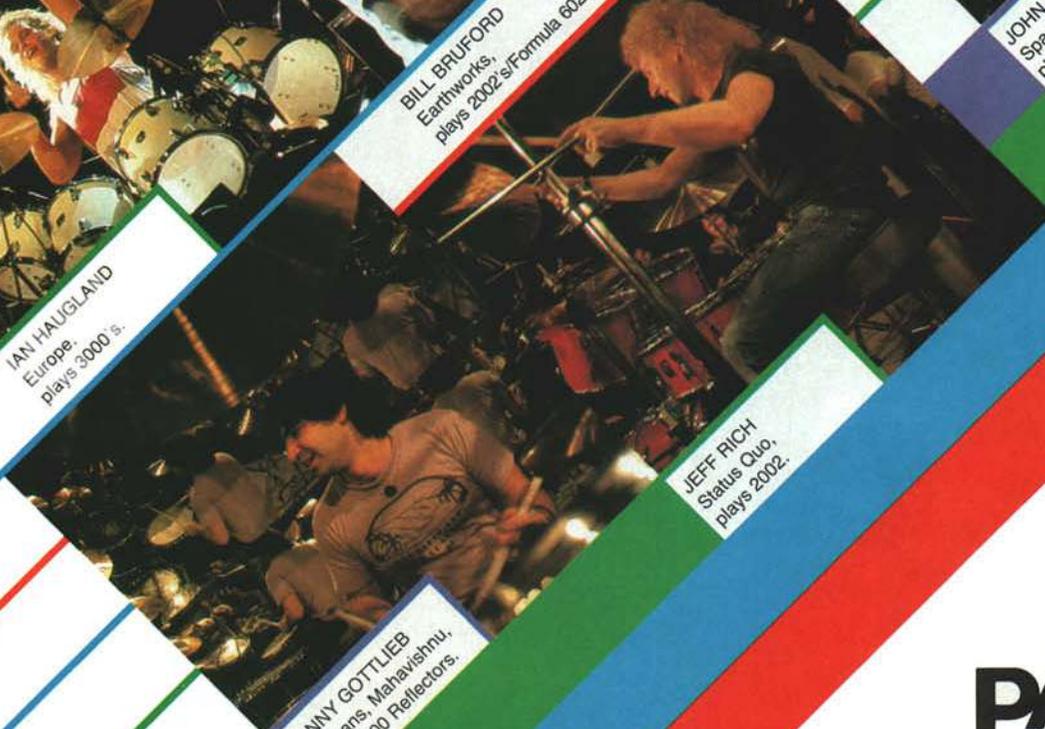
BILL BRUFORD
Earthworks,
plays 2002 s/Formula 602 s.



COZY POWELL
Independent,
plays 3000 s.



JOHN KEEBLE
Spandau Ballet,
plays 3000 Reflectors.



JEFF RICH
Status Quo,
plays 2002.

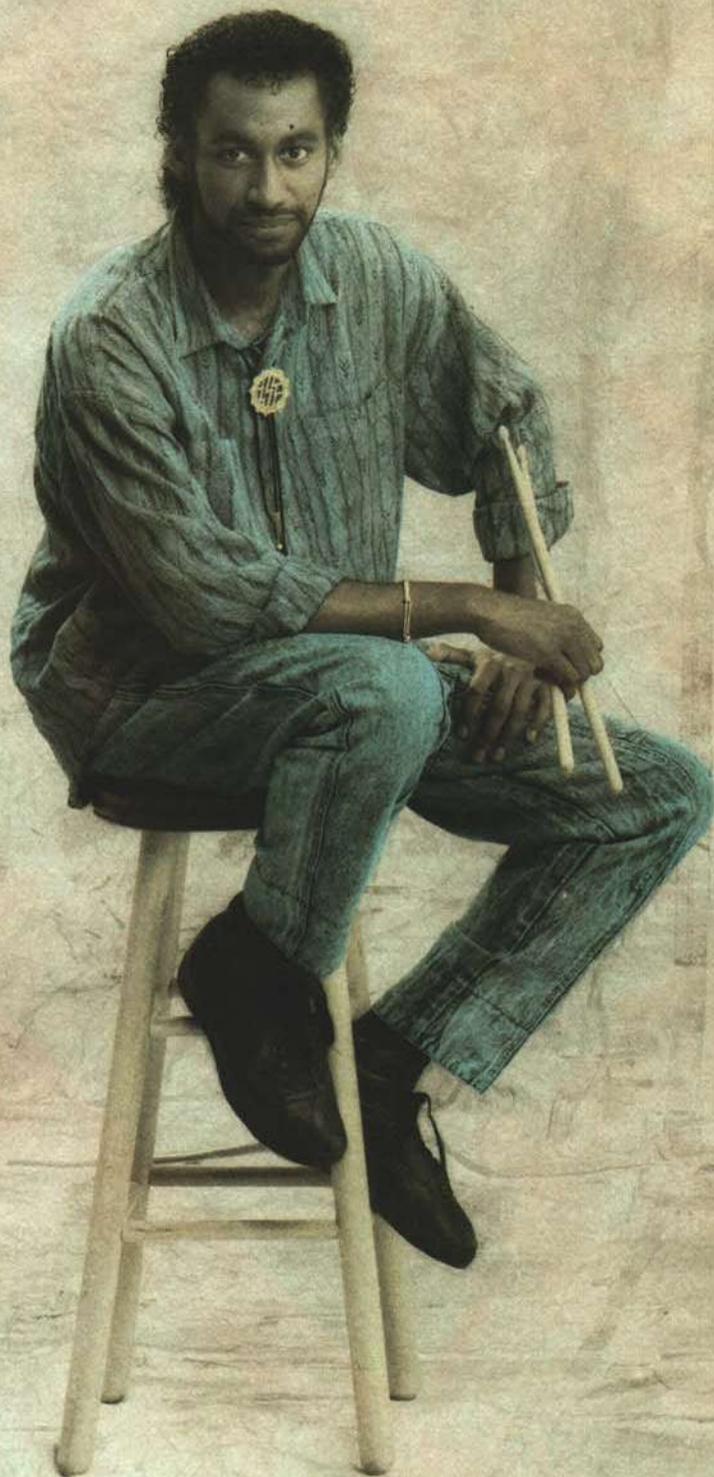
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Being one of today's most respected drummers, Omar has compiled a list of credits that reads like a Who's Who in the music business. Equally at home in either the studio or on the road, it's easy to see why he is considered one of the very best, a true player's player that will settle for nothing less than excellence, from himself and his drums. So what kind of drums does Omar play? The answer is obvious . . .





MANU KATCHE

by Connie Fisher

SAVOIR-FAIRE. *Joie de vivre. Panache. The French always seem to have a name for it. Now they've given us another—Manu Katche. Just to say the name (MAH-NYOO kah-CHAY) suggests the spirit of the drummer --exotic, melodious, original. And Manu Katche is the name that's been blistering the lips of the movers and shakers in the music world ever since the striking Parisian took the stage with Peter Gabriel at the Amnesty International concerts in the summer of 1986.*

Until then, Katche, born in the City of Light 29 years ago, had drummed for the creme de la creme of his country. But the visionary Gabriel, one of the first to integrate state-of-the-art drum-machine technology with time-honored tribal drums, was also one of the first outside France to see Katche's genius at the kit. Manu was his principal drummer and percussionist on the smash hit So album and the man for the supporting tour. The consequences of that choice continue to unfold. Sting, also at the Amnesty concerts, liked what he heard and captured Katche for his new release, Nothing Like The Sun. Now much in demand and slightly stunned by the clamor, Manu is still sorting out his future plans.

Photo by Jaeger Katos



"WHEN YOU SEE MOST AFRICAN MUSICIANS, THEY DON'T HAVE TECHNIQUE. THEY JUST HAVE THE SOUL—THE FEELING—AND YOU CAN'T DO WHAT THEY DO NO MATTER HOW MUCH TECHNIQUE YOU HAVE."

He is a man of culture. Speaking with a voice that smiles, he apologizes humbly if the right word does not come immediately. One guesses that, in French, such apologies are rarely necessary for Katché. He has the eyes of a traveler—constantly observing. Yet he is soon more friend than stranger. On the surface, Manu is classically calm, but an errant right eyebrow arches unpredictably to hint at the wild streak of romanticism that sparks him on stage. Acutely sensitive to life's tragic impermanence, like the artists of the Romantic Movement, he treasures feeling, freedom, and individuality most of all. To Manu, drumming dies without emotion. His live interpretation of "Red Rain" is profoundly passionate—a majestic march that builds with symphonic intensity. Filling the air with flurries of color, he swoops from cymbals to toms to cymbals like a jungle bird.

And what brilliant crimsons, emeralds, azures, silvers, and golds he flashes. He knows and loves the great French masters of Impressionist and Romantic painting—Degas, Monet, Delacroix, and Gericault. Their creative impulse infuses his own. Visualizing a song as a painting, Manu sees himself as the painter, but adds, "I'm in the painting, too." Each stroke at the snare—each splash of the cymbal—covers the canvas of sound. The brooding stage tableau of "No Self Control" is a masterpiece of drumming, as human drummer and drum machine portray the universal conflict of man against machine, light against darkness. The relentless beat of the Linn machine darkens the sound into an all-engulfing tempest. Trapped by the storm, man is lost and without hope. Suddenly, in the dazzling climax, Katché bursts free with fierce, double-edged strokes at the cymbals, becoming a beacon that shines in stark relief against the booming black void of the Linn. Bright and bold, Katché's colors endure. The human heart prevails.

At the drums or away, Manu moves with the fluidity and refinement of a dancer. "Hit" seems too common a word for his motion to the skins; a sim-

ple 2 and 4 is somehow Swan Lake when he performs it. Even the lowly fork becomes an instrument of grace in the Frenchman's hands as he rhythmically twirls his spaghetti in the continental way at a pre-concert supper. His clothing is impeccably stylish, but his sleeves are rolled up in the manner of a man who is at ease with himself. No wine, thank you. He orders a glass of spring water ("without the bubbles"); it's either that or a very assertive espresso. ("American coffee is so weak.") Elegant and innocent as a gazelle, he stands fast—politely—when the tete-a-tete turns to a point of contention. He knows what he likes.

This interview, based on two New York conversations separated by several months, can most easily be characterized as "on the road with Gabriel, before and after Sting." It shows a drummer charting out his course on the grand tour. Fate has taken Manu Katché

beyond the confines of France. There is no turning back. His appeal is nationless—the magnet of a happyface. Listen to him affirm the rhythm of life on Gabriel's "In Your Eyes." With his drums, he speaks music's timeless truth: to rejoice in the moment, despite it all.

CF: Manu, not long ago, you were virtually unknown outside of France. Now, you're drumming in the ranks of world-class superstars, gliding in limos to one sold-out venue after the other. It's got to be a heady experience.

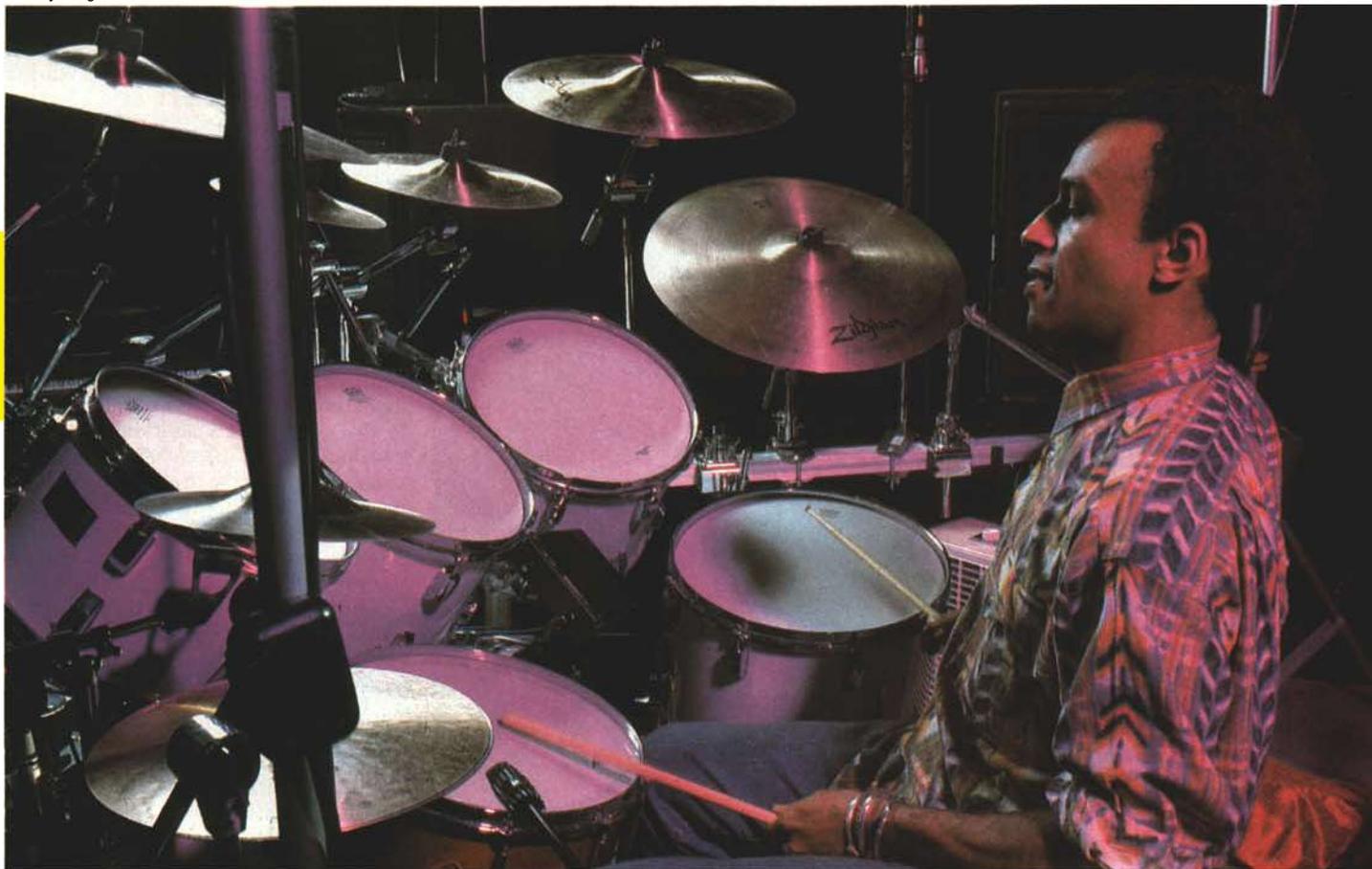
MK: Yes, it's an enormous step, [takes a deep breath] First of all, it's "Thank you, Peter Gabriel—a lot," because he was my first chance. I couldn't have done it without him.

CF: How and when did Peter discover you?

MK: I met him about a year and a half ago through the recommendations of Tony Levin, his bassist, and my friend George Acogny. Tony and I did session work in Paris for a French singer. I was the only French musician who spoke English, so Tony and I interpreted for everyone. And of course, as the rhythm section, we spoke the same language. We worked well together, so he spoke to Peter about this. George, who is Senegalese, took Peter to Dakar to record some percussion and to meet Youssou N'Dour, who sings on "In Your Eyes" on *So* and is touring as the opening act for the *So* tour. George also talked to Peter about me. I had admired Peter for a long time, so to have him call me for his album was unbelievable. I met him first in the studio, and I was scared.

CF: Did you have doubts that you were good enough?

MK: Many. I know I'm a good player, but it's not really a question of being good enough. You have to give something extra, and it happens or it doesn't happen. It's especially difficult when you meet someone like Peter—a huge star in music who is avant-garde with his creation. Every time it's something new. In Paris, people used me always for the same thing, instead of a rhythm box or drum machine. So when Peter called me, I



thought, "What am I going to play?" At first, I didn't think I could do it.

CF: How did you summon the confidence to play well, then?

MK: From Peter—from the way he treated me in the studio. He was so generous and kind, every time saying, "Okay, Manu, go for it. Play what you feel."

CF: Nobody ever let you do that before?

MK: Not in the same direction. With Peter, I could play what I really wanted, even if it was not what you'd expect from a drummer. It was not always just a straight pattern. I could go everywhere and do everything. When he heard something that was good for him, he'd say, "I want *that*."

CF: I imagine it could be intimidating to be the "new kid on the block." Except for keyboardist David Sancious, everyone on the So tour has worked together on stage and in the studio for several years.

MK: Yes, and Jerry Marotta, the drummer before me, was very good, so it was a big challenge. I was apprehensive about Tony, because I knew he was used to playing with Jerry and was one of his best friends. Even though Tony had become my friend also, it was still a little strange. But Tony's a great person; he set me at ease, and good things came. To get ready for the live concerts, we listened to the live performance and studio albums. For example, we'd listen to "Shock The Monkey," and then they'd all say, "With what you just heard in mind—the song structure and the basic rhythm—go for it!" It was just the same as in the studio sessions. I'd keep on trying more new things—all spontaneously and always thinking of people

dancing. Peter would say, "I prefer this," or "I don't like that," but very, very nicely—never authoritarian.

CF: A gentleman.

MK: He's more than a gentleman; he's a great man. And it was very important to me, working for the first time in a foreign country, because as I said before, I had doubts. And if you can't trust yourself, you can't give what you need to give. But I trust myself more because of Peter, and now to be here with him is like it would be if I were with my dad. So I'm not very scared about this huge arena and I wasn't afraid when we played in Giants' Stadium for Amnesty International, because I'm with my dad.

CF: Peter's high opinion of you indicates that you must have had many good chops in you, even if you hadn't used them much in France. There had to be a solid musical foundation.

MK: Yes, I started by playing piano when I was seven.

CF: I had heard you were also trained in dance.

MK: Yes. Before piano, I studied classical ballet.

CF: How did you get into that?

MK: [laughs] It was my mother's idea. I studied for two years and liked it, but I was the only boy and very shy. It was frightening, just me and all those girls!

CF: So you chose instead to make the music that inspires the dancer.

MK: Yes. I took piano lessons for three years and liked it, but I needed to practice too much. I preferred to play football or whatever, like a kid.

CF: Had you seen any drummers by this time? Do you know what made you want to play?

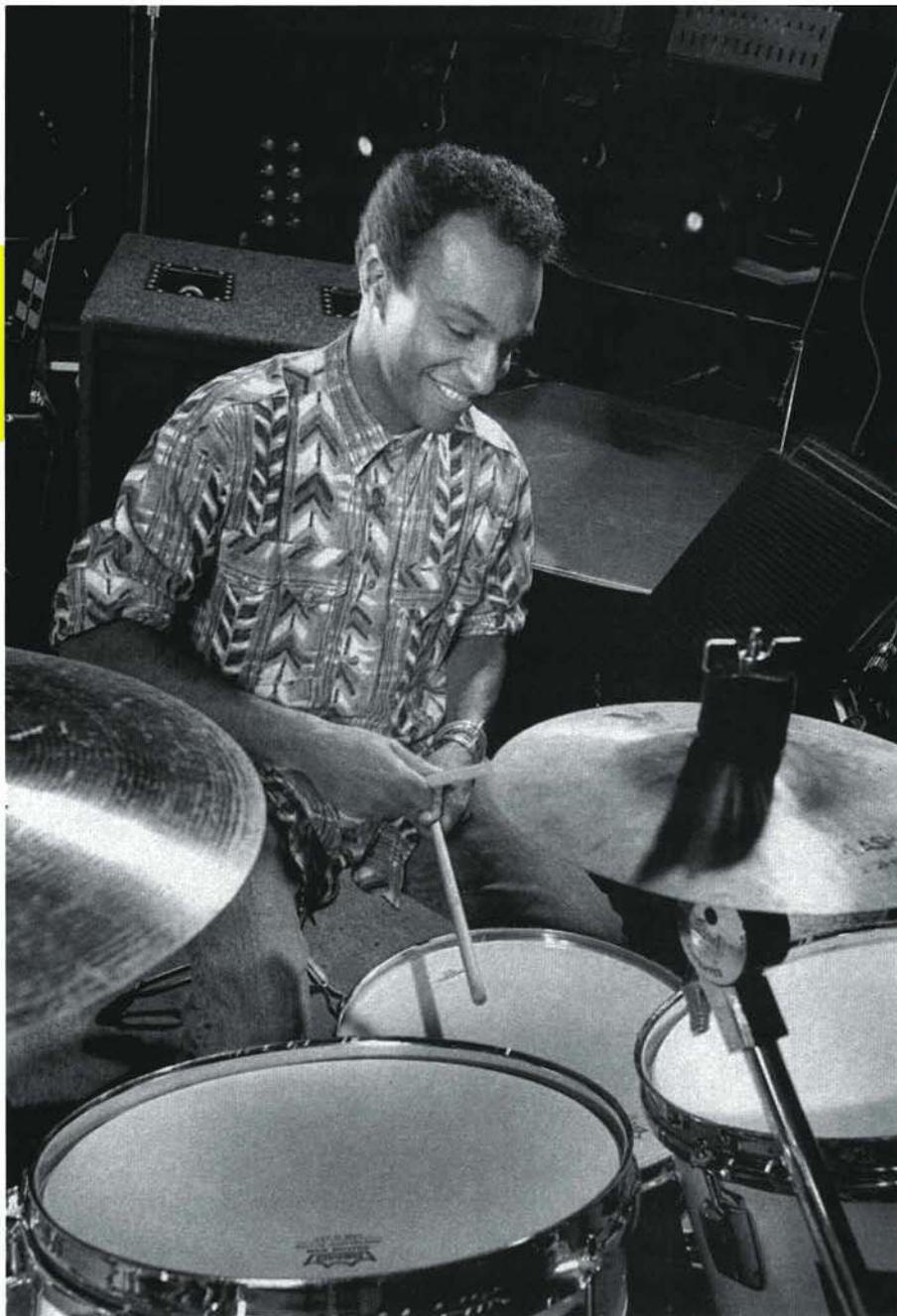


Photo by Jaeger Kotos

"I KNOW I'M A GOOD PLAYER, BUT IT'S NOT REALLY A QUESTION OF BEING GOOD ENOUGH. YOU HAVE TO GIVE SOMETHING EXTRA."

MK: I don't know. My grandmother played classical violin, and my grandfather played accordion—very French music. My mother, I think, did some opera before I was born. My father is from the Ivory Coast; he left when I was two, so I don't know him. He was a drummer and a singer—Gospel. I think the drums were just in me. I think it was a gift. I felt like hitting things and making rhythms. My grandfather took those big containers that soap powder came in, put tape on them, and they became my drums. He took pieces of wood, and they became my hi-hat. I didn't have money to buy sticks, so he made some sticks. Those were my first drums; I was 13.1 was hitting those things all the time, and my mother said, "Maybe you want to play drums."

There was a school of classical music nearby, in a suburb outside Paris, and a friend of mine said, "Manu, there are drums in that school." I said, "Then I'll go." They taught classical percussion—

marimba, vibraphone, timpani—very classical music. I didn't even know what percussion was or where it would lead me, but I started at 15, and I spent four years in that school, seven hours a day. Then my teacher said I was good enough to go to the classical conservatory in Paris, which is equivalent to Juilliard. For admission, it was necessary to take an exam in competition with students from many other music schools. I took it just to please my teacher, and I came out with *le premier prix*—first prize. I was shocked. To go to the conservatory in Paris meant three more years of intense study. After that, I would be a classical percussionist, able to play in symphony orchestras. I didn't really want to do that, because all the time that I was studying classical percussion, I was still banging away on the drums downstairs at my grandfather's house. I told my teacher I wanted to be a drummer instead, and he gave me his blessing. I started playing in jazz and fusion bands, practicing all the time, but playing drums the way I had played percussion, not like a rock drummer. I couldn't hit hard. My approach was classical—a little lighter and more fluttering.

CF: Were you listening to any established jazz/fusion drummers for inspiration?

MK: My first drummer was Billy Cobham, when he was with Mahavishnu. I was very, very impressed by him. He could hit everything on the kit. I suppose that's what got my attention as a kid. When you see someone moving all around and still keeping that strong groove for hours, it's impressive, especially if you've never tried it. After I started to play myself, I began to appreciate Harvey Mason, [smiles] He's the one. I love that solid groove he gets and the way he plays the hi-hat. Nobody plays hi-hat like he does.

CF: What is it specifically that he does?

MK: I don't know; I'd like to understand. I'd like to do the same. I can't.

CF: You've tried?

MK: Oh, yes. It's amazing what he does: big sound, very strong and very clean at the

same time, and always the snare afterbeat and the bass drum. He has a lot of taste and deep feeling in his drumming. He's good. I listen to his old albums—still.

CF: Have you ever met him?

MK: Never. I've got his phone number, but you know, I don't know what to say.

CF: You will meet him.

MK: I'm sure.

CF: Amnesty International's "Conspiracy of Hope" was a great union of world-class drummers—Larry Mullen, Jr., with U2, Stewart Copeland with The Police, Mark Brzezicki with Pete Townsend, and Omar Hakim with Sting, among others. Did you get to meet and exchange ideas with any of them?

MK: I spent much time with Larry Mullen. One night before our set, he asked if he could stand behind me and watch what I did. I was surprised, honored, and impressed by his openness as a

Photo by Ehet Roberts

drummer and a person. I really like him. He's an important part of U2, but he's also a great drummer in his own right. What he plays looks very simple sometimes, but it's not. And he's got power!

And Omar: For three nights, I watched him. He's incredible, and of course, busier, more technical, and more of a fusion drummer. It looks so striking when he plays, since he's very tall and he's got very high cymbals. When he hits, he has a dancer's moves.

CF: Apparently you responded positively to the visual as well as the musical aspects of Omar's drumming. That's important to you personally?

MK: It's *very* important, I think. A singer, for example, who doesn't move, and just stands in front of the microphone and sings is boring. What your body shows is very revealing. It's a representation of *you*. I'm not speaking about muscles or sexuality. You've got a body. You've got a head. You think with your head, and you move with your body. You move in front of other people with your body; it talks for you first.

Whether you're a musician, a singer, or just someone trying to get a job, you make a first impression with your body. If you're not attractive—not sexually, but just in terms of graceful movements and posture—it can turn other people off. And that's too bad, because there might be deep feelings and a lot to give beneath the surface.

CF: What might a drummer do on stage that would be a bad thing, visually?

MK: It's bad if you're not *into* your drums, like you're a person and you're at your drums, surrounded by cymbals and toms, but you're not a part of them. You're just . . . [grins] a human. You know what I mean? A human, and . . . drums. Whether it's primitive African drums or very electronic ones like Simmons, if you're really a part of them, moving with the toms and cymbals, becoming one with them, it's a beautiful thing to see, like a ballet.

CF: A *pas de deux* between the drummer and the drums, if you will.

MK: Yes, I like that! My thing is that I love to play the same groove for hours and key off the musicians around me. It's wonderful, because at a certain point, there are no more drums. The music's in my body, and everyone on stage and in the audience is with me. It's the same thing if I am dancing.

CF: Tribal. African drummers play one groove for hours; it gets you in a trance.

MK: That's what I mean. That's what I want—the trance. I need it. With my drumming and when I dance, I like to get into that repetition, to lock into one rhythm as long as I can. And when I move with the drums, it's not to make a show for the people. It's just because I need to express myself; it's a physical need.

CF: Have you been to Africa?

MK: Never.

CF: I'm surprised.

MK: I'm a little afraid to go there.

CF: Why?

MK: Because if I went to Africa, I'd have to go and

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Peter Gabriel on Manu Katché

Before that first night in the studio, I hadn't heard a note Manu played, but he just sat down and blew me away. I remember him really getting into the music . . . eyes looking heavenward, a big smile on his face. It was magic.

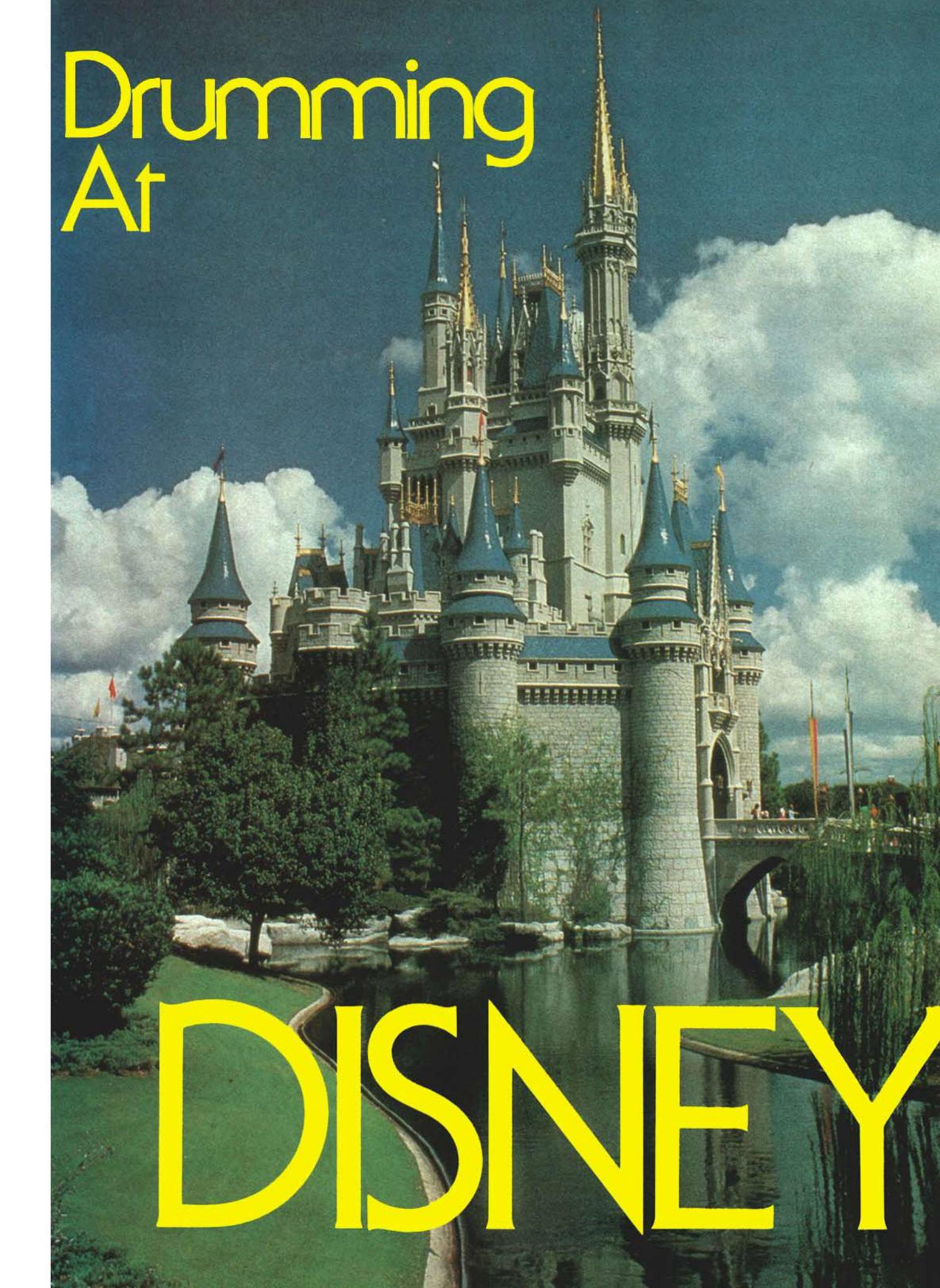
It was really easygoing in the studio with him. Along with Tony Levin, Manu is the quickest learner I've ever come across. He can play a song once, and he'll have it down. His style worked well for So. He has a light bounce and dexterity—very open and warm—that puts more air in the music. With his classical background as well, he's got a good sense of harmony.

I started off myself as a drummer. When young musicians ask me for advice on how to get going, I always say to work on drums. A good drummer can move to any other instrument—to many different directions—but very few other instrumentalists can move to drums.

I think Manu's just starting. He was initially quite nervous about leaving France and cutting off his umbilical cord. But fortunately, with all these people welcoming him with open arms—Sting, Joni, Robbie—he's realized that he's actually got the goods. It's exciting for me to see the way the world is getting switched on to him.

He's a tremendously stylish individual. He makes the rest of us look like scarecrows. Perhaps the other members of the band would resent that remark. Well, certainly he makes *me* look like a scarecrow.

Drumming
At



DISNEY

IN a recent interview celebrating his 50th anniversary as a bandleader, the great Woody Herman was quoted as saying, "To try to live in one place and make a living at music is almost a lost cause." A quick look at the music and entertainment industry's "centers" might tend to substantiate this thought. The studios of New York, L.A., and Nashville are hard to break into. New York's jazz clubs are becoming fewer and farther between. L.A.'s rock band market is the epitome of the "small fish in a big pond" syndrome. The showrooms of Las Vegas and Atlantic City are turning more and more toward prerecorded music or self-contained traveling acts. Where in the world can a musician locate and find steady, profitable work?

The answer just might be: Florida—more specifically, the Orlando area, and most specifically, Walt Disney World. The largest and most heavily attended amusement center in the world, Walt Disney World is also one of the largest promoters of full-time musical entertainment anywhere. The various elements of Walt Disney World (The Magic Kingdom, EPCOT Center, and the surrounding resort areas and hotels operated by Disney) offer patrons musical entertainment of every description and style, including ethnic music, popular music, staged shows, strolling players, marching bands, revues, and specialty acts—all of it virtually non-stop. At any given time, there is some sort of musical entertainment going on in some part of Walt Disney World. As one Disney performer put it: "This is industrial-strength entertainment."

And getting back to our original question, let's not forget that, although Walt Disney World is certainly the focus of tourism in the Orlando area, it is by no means the only major attraction there. Within a few miles is the Kennedy Space Center at Cape Canaveral, Sea World, the Church Street Station complex, and a host of other entertainment/amusement facilities. Naturally, all of these tourist attractions support a thriving hotel/motel industry, along with restaurants and clubs. And only a slightly longer drive away are other Florida residential areas—especially retirement communities—that support major shows by traveling artists. The potential employment opportunities in this area are remarkable. (And, after all, you could pick a lot worse places to live in than Florida!)

But there is no question about the fact that, were it not for Walt Disney World's presence, the area would not enjoy the prosperity it now does. This thriving amusement giant operates as its own independent community. In size alone, it rivals many major cities (45-plus square miles!), and its full-time population of participants—the show-oriented Disney World calls them its "cast," not its "employees"—would certainly fill a small town. And prominently featured in the Disney "cast" are the musicians, singers, dancers, and other entertainers.

What is it like to perform at Walt Disney World? How would a drummer find employment there, and what type of music might that drummer be playing? Are there any special opportunities for young drummers seeking part-time work while still in

school? Are there any special skills or qualities required to work in the world's largest and most popular theme park? These and other questions were among those we sought to answer when *MD* had the opportunity to visit Walt Disney World recently.

Our guide to the musical scene at Walt Disney World was the park's drum technician, Fred Edlund. Fred is personally responsible for the procurement and maintenance of all of the drum and percussion equipment used at Walt Disney World. He is a roadie, a supply officer, an inventor, and a friend-in-need to all of the full-time drummers and percussionists employed in the various musical groups and shows throughout the facility. He is also responsible for any drums or percussion equipment involved with any of the special musical activities that Disney sponsors, such as appearances by top recording acts, the Disney All-American College Marching Band and All-American College Jazz Orchestra, and a host of other acts. And if self-contained visiting bands need an emergency drumhead replacement, Fred gets the call there, too.

Due to the unique nature of the Walt Disney World parks, it's no surprise that the musical acts that perform there have unique requirements. Part of Fred's job is to meet those requirements with imagination and skill. He's been able to do that with remarkable frequency since starting with Disney. For example, the Future Corps drum & bugle corps that performs in EPCOT Center's Futureworld features the only triple-bass-drum rig for a marching player that we know of. Fred created this rig to meet the melodic needs of a percus-

WORLD



Drum tech Fred Edlund is responsible for all percussion equipment used at Walt Disney World.

sion section that could only include one bass drummer, one snare drummer, and one multi-tom player, yet wanted to sound contemporary by current corps standards. Another of Fred's inventions is a mini-drumset—similar in nature to the *Flat Jacks* of years past—that can be carried easily by any of the strolling musical groups that perform in the streets of the Magic Kingdom and EPCOT's World Showcase. Marching snare drummers in several bands have "tom-toms" attached to their snare drums that Fred fabricated from *PTS* drumheads attached by clamps made out of vise-grip pliers! Fred is nothing if not imaginative.

When asked to outline the scope of musical activity at Walt Disney World, Fred replied, "At the present time, we have 208 full-time, professional musicians. That means they get company benefits, including hospital and dental benefits. Then we have 16 musicians who are on our Internship program, which began in 1986. We have another 79 people who are part-timers. When you figure that many musicians whose schedule is based on an eight-hour day, you come up with a pretty large amount of playing time. You have to

account for breaks, of course, but I'd say a good figure to use would be 5,000 hours per week of actual playing time. In terms of drummers, I'd say we have 45 to 50 at any given time. It varies from week to week, because we'll sometimes add an ethnic group at the World Showcase that might add to the total number of drummers.

"On top of those 200-plus full-time musicians, we'll bring in 500 guest marching bands per year, and many other performing acts from high schools and colleges. Disney is totally dedicated to the perpetuation of live music. The park does use a great deal of prerecorded music, but that's generally background music in the attractions. As far as going to a stage and hearing just canned music—you won't. There's always a group there. They may be playing to a click track or a sweetener track, but there are always live musicians."

In 1988, two new "gated" attractions are slated to open at Walt Disney World. The first is to be a joint Disney/MGM movie studio, which will feature a studio tour for park guests. According to Fred, four sound stages are to be a part of that

facility, providing even more potential employment for musicians. It's not known at this time whether any live musical entertainment will be a part of the "tour" portion of the new studio complex.

The second new attraction will be a water recreation area to be known as Typhoon Lagoon. Although this area probably won't involve live entertainment, there is yet another development associated with it—but projected for a little farther into the future—that will. That development is to be constructed a mile away from Typhoon Lagoon, and will be known as Pleasure Island. It is described by Disney planners as "a nighttime entertainment area," and will very likely involve live musical activity.

Working Conditions

The musicians of Disney World are kept busy. The tour Fred took us on covered both the Magic Kingdom and EPCOT Center over a period of two 14-hour days, moving from show to show—and we still didn't see every possible performance!

Employment at Disney is based on a standard eight-hour shift. A drummer with any given act will generally do seven performances per day, five days a week. (Some of the longer shows might run fewer times per day.) Performers "punch in and out" with computerized time cards, the same as any of the other "cast" members employed by the park. This is one thing that many musicians have to get used to when they first begin working at Disney



(l. to r.) Bill Chocianowski and Mike Masessa



Dave Uhrig



(l. to r.) Pat Doyle and Bill Bayers

EPCOT Center features such ethnic musical performers as this Japanese drummer from the Sakura Matsuri troupe.



World. Players used to working in clubs for five hours per night, and only in the evenings, sometimes have to adjust consciously to "opening their show" at 10:00 A.M. under a sunny Florida sky. And as Dave Uhrig, drummer for the World Dancers and Singin', Dancin' USA stage shows at EPCOT's World Showcase, put it, "Our schedule changes during the year. During the summer, sometimes they'll put us on nights, because it gets to be about 130 degrees on the stage during the daytime."

On certain occasions, a change in seasonal schedule will result in a change of performance times, but the eight-hour shift standard remains. During the Christmas season, for instance, when evening shows and activities are scheduled, many of the daytime performances will begin around 4:00 P.M., rather than in the morning.

One aspect of performing at Disney that each player must find his or her own way to deal with is the amount of "off time" between the many shows each day. This can range from 20 to 30 minutes between the longer shows to 40 or 45 minutes between the more frequent, shorter shows. Some drummers told us they use this time to rehearse, to maintain their equipment, or to perform some other work-related activity. Others said it was a good time to catch up on their reading. The Future Corps drum section said they spent most of their off time lifting weights, playing *Hackey-Sack*, or napping. Bill Bayers of the Sons Of Liberty said that he used the

time to go back to school and get a degree in philosophy, and is currently writing a book. As he put it, "You just have to keep your mind open and keep motivated."

Many of the drummers "double" by playing in splinter groups created from larger ones. For example, Warren Sauer and Bill Chocianowski, regular drummers in the Magic Kingdom's World Band, each do additional performances: Warren performs in Frontierland's New Orleans Square with the Steamboat Stompers Dixieland band, while Bill plays in a Latin/swing group that tours Adventureland. Additionally, drummers from one act or group will often cover the off days of drummers in other acts. The scheduling alone is mind-boggling.

One distinct advantage enjoyed by all of the drummers of Disney World is complete technical support. All of the instruments are provided by the park, as are all costumes worn by the performers. (The Disney World wardrobe department alone rivals a small shopping mall in size.) Drum support, again, is where Fred Edlund comes in. Each act is provided with whatever it needs, and performers can make their requests known to Fred. Dave Uhrig

commented, "Fred takes care of us very well. There are 26 drumsets being used on the Disney property, and each regular player can generally get what he or she wants through Fred. In addition, some of us add our own equipment if we need a special sound or touch. A lot of guys think I'm nuts for doing that, but I'm up here to *play*. I want it right. I need real quick crashes for punctuation with the dancers, so Fred got me the cymbals I needed." (In terms of percussion support, Fred's job has been made easier by recent agreements concluded between Disney and the Yamaha, Zildjian, and Remo companies.)

There are drummers working at Disney who are not specifically involved in a single act. These are drummers who specialize in "subbing" for drummers in a variety of different groups or acts. Mike Masessa, for instance, was subbing for Warren Sauer in the World Band on the day we spoke to him. He told us, "I work most of the shows here in the park. I sub for Disney drummers who are on vacation or out sick—in addition to working at other places in town. I do the ethnic shows at EPCOT with the singing and dancing revue, subbing for Dave Uhrig. I also do



(l. to r.) Paul Roehrig, Don Sanderson, and Rob Powell



Greg Barolet



EPCOT's Future Corps, with John "Bubba" Campese on snare drum, Paul Collins on triple-bass, and Mick Heberling on multi-toms.



The Walt Disney World All-American College Marching Band is a popular musical attraction in the Magic Kingdom.

the Fantasy Follies at Fantasyland in the Magic Kingdom. And since I sub for both Warren and Bill in the World Band, I also do both of their breakdown groups—the Dixieland band and the Latin/swing band."

Jorge Murguia has been performing at Disney World for several years, but is not a Disney employee. He's a member of Tabasco, the pop group that has been appearing on the Tomorrowland Terrace stage since the Magic Kingdom opened. Tabasco is a "contract group," which means that the band is booked into Disney World in the same way as any band would be booked into any nightclub. But this particular booking is unique in its longevity, and everybody is happy with it. The band members have chosen not to become full-time employees, because they do like to take periodic breaks and work elsewhere. Yet the band enjoys many benefits of full-time performers, such as rehearsal space and time, costume support, etc.

One aspect of working as a musician at Disney World that is especially unique is the fact that, as full-time employees, performers are entitled to maternity leave, with pay. Beth Radock, who regularly

marches with EPCOT's Future World Brass, recently took advantage of that benefit. Ironically, of the 200-plus musicians on the Disney payroll, only two are female, and both of those are drummer/percussionists. Beth's counterpart in the Magic Kingdom is Barbara Mason, who plays drumset on the Fantasy Faire stage. She recently was able to utilize another benefit generally unknown to full-time musicians—paid sick leave—when she injured her thumb and was unable to play for a short time. (In fairness to Disney, it should be noted that many other performers, such as singers, dancers, and costumed "characters," are female. Disney is an equal-opportunity employer.) Other working conditions that should be noted include paid rehearsal time, research assistance and other resources for specialty or historical acts, paid vacations and holidays, and other benefits normally associated with full-time employment.

Special Opportunities

Working for Disney World often affords drummers opportunities to play special events and shows over and above their regular duties. For example, a recent holiday

concert brought in a top vocalist who needed a backup band. James McKey, who regularly drums with the Kids Of The Kingdom showband on the Tomorrowland Stage, got the call, along with other musicians from various groups in the park. A brief afternoon rehearsal was held to meet the artist and go over the charts, and then the show went on that evening. Once again, the park provided everything necessary for technical support, from the drumset on stage to Jim's black tux for the evening.

Other employment opportunities are afforded by the Disney-operated hotels on the Disney World property. In the Contemporary Resort hotel, a show called Broadway At The Top features a Broadway show-tune review, and uses a sizable live band. Veteran big band drummer Don Lamond has been a regular player in that band for several years, along with former Ringling Brothers Circus drummer Warren Cohen. The Polynesian Village Resort offers a Polynesian revue that includes the playing of many South Seas-style percussion instruments. And the Disney hotels, as well as several other hotels operating on the Disney World property, often play host to conventions requiring entertainment. Many of the Disney World drummers get the call for convention entertainment, since that entertainment is generally arranged through the park's Talent & Booking Office.

Of particular interest to drummers who specialize in noncommercial styles of play-



Warren Sauer with the Steamboat Stompers. Note the "tom holders" created out of vise-grippers by Fred Edlund.



Bob Proctor



Chuck Adams

ing is the presence of several professional acts that incorporate just those styles. Where else, for instance, might you find a full-time, professional drum & bugle corps ... or fife & drum corps ... or drum & bagpipe group? These styles are all represented at EPCOT Center, by drummers who make a good living performing them on a daily basis. EPCOT's World Showcase also regularly features a German beer-hall polka band and a Cockney "Pearly" band. And back in the Magic Kingdom, Greg Barolet is the featured percussionist with the Banjo Kings—on washboard! He's listed in the local union directory as a "gnoistropher," and may be one of the few professional practitioners on his instrument in the country.

Fred Edlund pointed out that many of the acts featured in the various international pavilions of the World Showcase are authentic, ethnic acts brought in as guest artists for short stays. For example, on MD's visit to the park, the pavilions of Morocco and Japan each featured dancers and drummers from their respective countries. Bill Bayers, drummer for the Revolutionary fife & drum corps, the Sons Of Liberty, commented on the value of all this exposure to ethnic percussion.

"It's an asset to a musician to experience all styles of music from all over the world—all the ethnic backgrounds. To do that on the outside, you'd have to travel. It would cost you lots of moolah to listen to drums from Morocco, for instance. I don't know of any other Moroccan drummers in

the U.S. right now. A drummer here has the opportunity to sit down and talk drums with groups like the Senegalese act we had here a short time ago. These guys are talking 2,000 years of drumming. It's incredible!"

Pat Doyle, Bill's drumming partner in the Sons Of Liberty, added an interesting story about "sharing the ethnic experience" with the Senegalese group. "They dressed in a trailer near ours. One day, they ran out of drumheads. Well, the grounds in and around Walt Disney World are sort of like a game preserve—although the Senegalese drummers didn't know that. So they just did what they would have done at home: They ran down a deer—*on foot*—and skinned it to make new heads. They left the skin hanging outside their trailer to dry, and when the tech crew arrived the next morning, they stomped out because it smelled so bad. We subsequently gave the Senegalese drummers some of the calfskin drumheads we use for the Revolutionary drums in the Sons Of Liberty, and they really loved them."

Another opportunity afforded by Disney World's primarily daytime schedule is the ability to work additional "off-property" gigs in the evening. Warren Sauer, Dave Uhrig, Mike Masessa, Paul Roehrig (of EPCOT's T-Bone Brass), Pat Doyle, and Mick Heberling (of EPCOT's Future Corps) all play—or have played—regularly at Rosie O' Grady's or Mardi Gras (entertainment attractions within the

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Barbara Mason

Photo Courtesy of Walt Disney Company



Beth Radock

Photo Courtesy of Walt Disney Company



This group of drummers was part of a troupe of guest artists at the Moroccan pavilion in EPCOT's World Showcase.



Scott Martindale

Photo Courtesy of Walt Disney Company

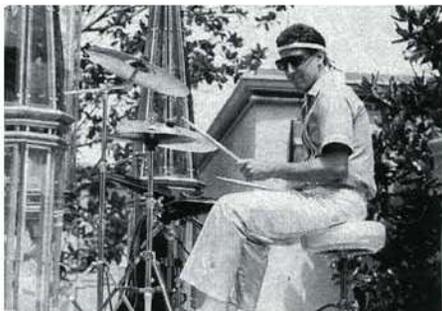


James McKey, shown during a rehearsal for a special guest-artist show.



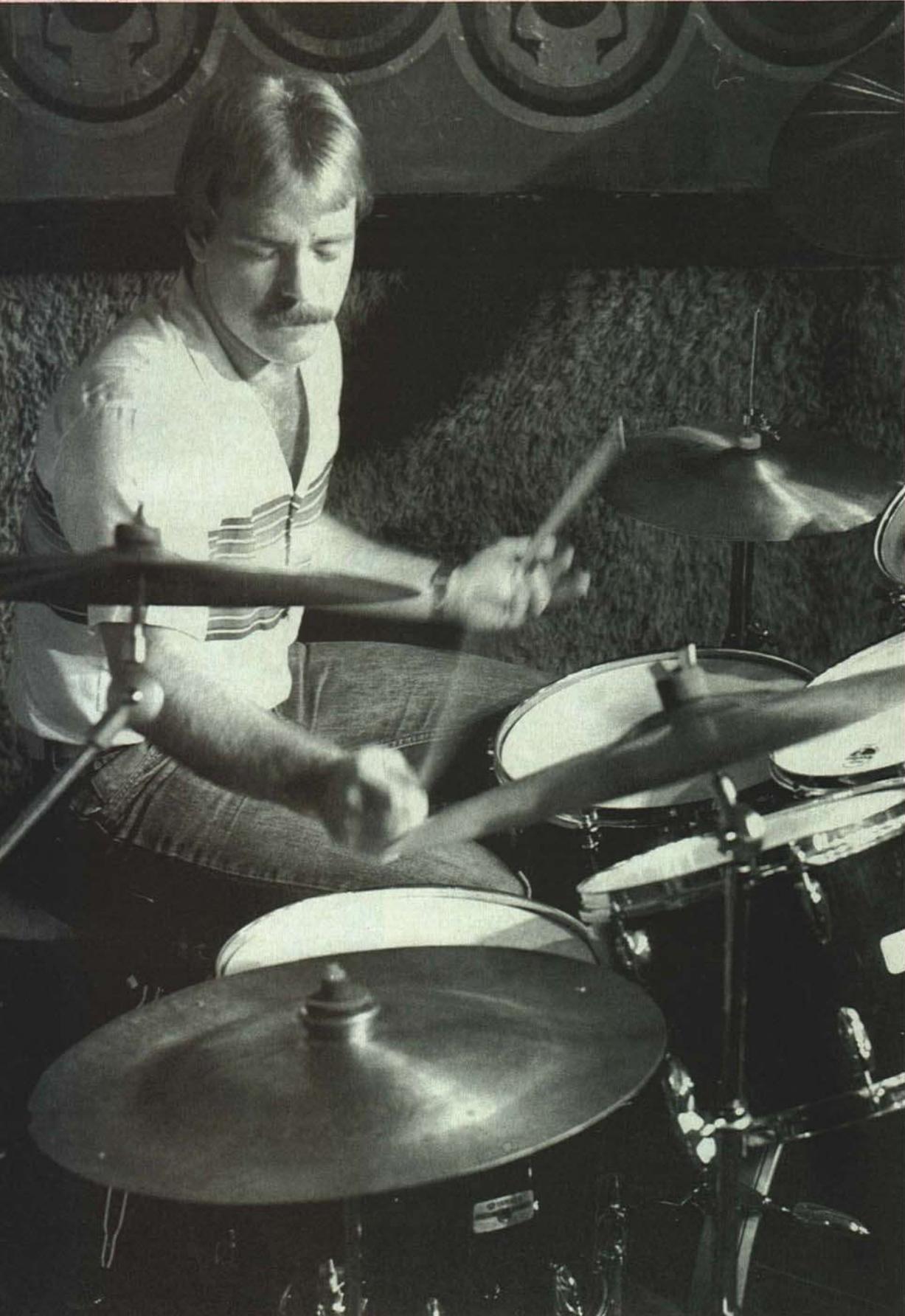
Big band veteran Don Lamond, featured in the "Broadway At The Top" show at Disney's Contemporary Resort hotel.

Photo Courtesy of Walt Disney Company



Mark Goldberg

Photo Courtesy of Walt Disney Company



S

TEVE HOUGHTON

It seems that Steve Houghton has accomplished his goal. He wanted to be an all-around drummer, and there's no doubt that that's what he is. Currently, for instance, he is spending a great deal of time performing symphonic pieces in his commitment to fuse percussion and drumset. At the same time, he can be heard on Scott Henderson's new fusion release, Dr. Hee, and he is also affiliated with P.I.T.—the Percussion Institute of Technology—and is one of the pioneers of its sister institution, W.I.P. — World Institute of Percussion. He also maintains a heavy clinic schedule, as well as doing studio recording for television, movies, and commercials. His past includes stints with such diverse artists as Woody Herman, Paul Anka, and Freddie Hubbard, as well as his own solo album, The Steve Houghton Album, and the writing of two books, Studio And Big Band Drumming and A Guide For The Modern Jazz Rhythm Section. For someone who wants to do it all, Steve Houghton almost has.

RF: How did you get started in music?

SH: My father was a music educator, so my roots are in music education. I was in the school jazz band, the symphonic band, and the orchestra, so I have a total percussion background. In fact, I started with percussion—mallets, snare drum, timpani—and I got into drumset later in high school.

RF: With what goals in mind?

SH: In 10th grade, I decided I wanted to be a professional musician. I didn't really know what area I wanted to be in, although I thought I'd probably be a drumset person. At that point in my life, I didn't really know about studio work. Then the Woody Herman band did a clinic at my high school and changed my life. I really got to spend some time with them and got a real feel for a professional road band. It seemed very glamorous and exciting to me, so I decided that was really where I wanted to spend my energy. Deciding that, I also realized I would eventually have to leave Wisconsin, and go to a feeder school like North Texas, Berklee, Eastman, or Miami—a school that the pro bands get their players from. That set a direction for me, and that's when I decided to go down to North Texas.

RF: Why did you choose North Texas?

SH: Actually, I went to the University of Wisconsin for a year first, and the North Texas Band came to Wisconsin and played a concert. They were so hip, advanced, and professional that I decided I had to go down there. I went there and was fortunate enough to get into the One O'clock Band. I had kept in touch with the drummer

I had met on Woody's band, Ed Soph, and when I went to North Texas, I let him know that. When it was time for an opening on Woody's band, he recommended me. Ed's been a great help.

RF: How long were you at North Texas?

SH: A year and a half. I was there with Lyle Mays, Marc Johnson, and all those guys. In fact, I was in Woody's band with Lyle. Woody used to let our trio play every night, which was really unusual and great fun.

RF: Let's back up for a minute. You come from a background of education. Did you want to be an educator yourself?

SH: I never thought I wanted to be a teacher. I knew I didn't want to be a band director. My father was a band director to start with, but then he became an administrator. So I had a healthy respect for music education and administration. He was a great administrator—organizing departments and making sure that kids got what they should get.

RF: What is that?

SH: A well-rounded education, with quality teachers, quality experience, current music, involvement in conventions and performances, orchestra, band, jazz, vocal, and theory. Lots of people from our high school music program are in L.A. now doing great. That's because of the quality of teaching, and the concept that music is an art and it should get the respect that sports gets. In fact, our music program got more money than the sports program. I do a lot of clinics now, and I don't see departments like that anymore.

RF: What music were you listening to and playing as you were coming up?

SH: My musical interests in high school were big band—Thad & Mel, and Woody Herman. Billy Cobham was just coming on the scene. It was really rather limited in 1971. Then I went to college and North Texas, and I got turned on to Miles and Coltrane, i.e., Elvin, Tony, Jack DeJohnette, and all those guys. That was a new world to me. I look back and realize I had been pretty sheltered, but our record store in Kenosha, Wisconsin, didn't have the stuff. In my first two years of college, I really got into jazz heavily—not fusion, but definitely more jazz.

RF: What was that like coming from big band?

SH: There was a direct correlation. The big bands I listened to were pretty much jazz big bands. I wasn't a "Buddy Richer," but I was into Woody Herman and Thad Jones, so there was blowing involved. North Texas was very small-group jazz oriented,

n With A Mission



although the big bands get all the press. In our spare time, we'd all do small group, trying to emulate those players. We played for four or five hours every night, and then listened for two or three hours. In my teaching now, I ask students what their listening and playing habits are, and none of them do the amount of listening we did. Also, none of them play as much as they practice. I've always been more of a playing musician than a person who sat in a room and practiced. At North Texas, there was a whole contingency of people who practiced technique and chops. Then there were the people, like myself, who just played every night and worked out technical ideas as they heard them. I find that a lot of my students fall into that same trap of being technical players. They don't get the chance to play with real players enough.

RF: What is that trap? Is it just limiting in that they then don't know how to transfer the technique to ensemble playing?

SH: Very good. The trap is that they start building their ideas around their technique versus building technique around their ideas. They're able to play super-fast, so when they go out, they play super-fast, no matter what. Also, musical interaction can't be practiced in a practice room. They can't practice steady time, time that flexes, playing on top or behind, reacting, and all those musical things, in a practice room. I'm constantly trying to encourage my students to play, play, play.

RF: Is it harder today to find situations to play in than it was when you were doing it?

SH: Yes. It was real nice at North Texas. The school provided an



environment to really create and play. Every night, we'd just roll up our truck to a house and play until 4:00 in the morning. I can't imagine doing that in L.A. too many nights without having the police called on you. I lived in New York for a minute and we tried to play there, but it was so hard. Here in L.A., my work scene is such that I don't have any time to just play, ever. It would take a lot of energy on the part of younger players to try to get that happening.

RF: What would you say you got out of the college experience aside from the playing?

SH: Being at North Texas was a direct ticket to Woody's band. It really was the environment, the playing, and being with these great players and seeing a whole different level of player that I hadn't seen before. That's one benefit of a larger school: seeing five or six great bass players, not just one. It was good to a point, but then I really had to move on. A lot of people stay at schools too long. I was only there for a year and a half.

RF: What's too long, and how do you know?

SH: Some people are professional students. They feel very comfortable, because they go to the top of the heap of the school or end up teaching at the school. They're well respected, but they're not challenged.

RF: After North Texas, you were with Woody Herman for a year and a half, and then what?

SH: Then it was going to New York and trying to be a starving jazz musician for two weeks. I didn't make it. I hated the life-style. That's when it dawned on me that life-style is really important and I couldn't live in New York. I went back to Wisconsin, collected my thoughts, and thought, "Maybe I will go back to Dallas and finish my degree." I considered that for a minute. I went down there and asked if I could teach there. They said no, because I didn't have a degree. I said, "But I just spent a year and a half on Woody's band, and you don't have a drum teacher. I really have something to offer the students." They said no, so that's when I totally chucked college, moved to Dallas, and started teaching at Dallas community schools. All the North Texas guys came to me, like Gregg Bissonette. Then I just really got into the Dallas scene, and we had a band down there that was really popular.

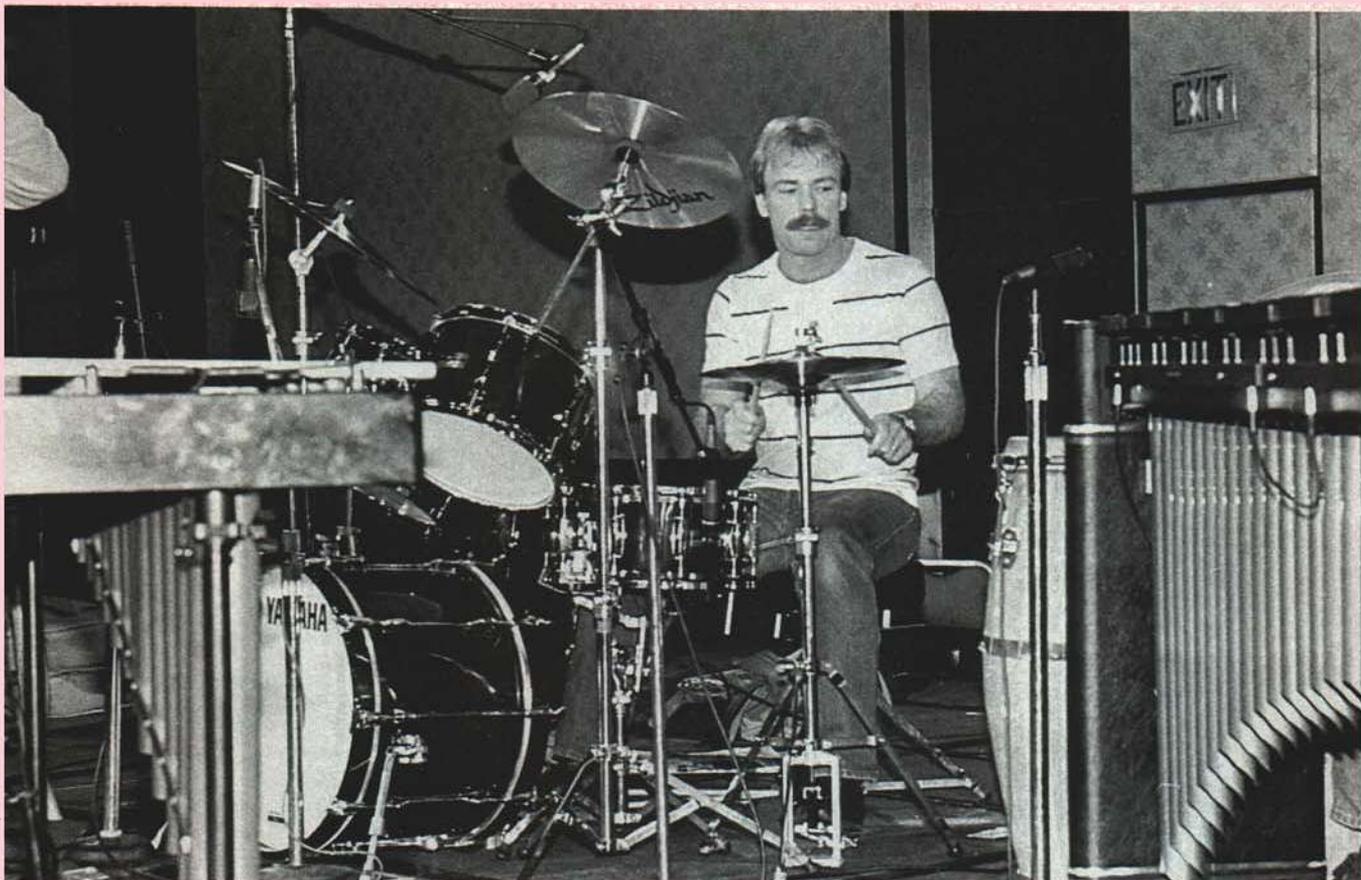
RF: You said that you realized in New York that life-style is really important. What does that mean?

SH: It seems like a lot of people move to a city because they want to make it, regardless of whether they like the city or the area. I think one benefit of having traveled with Woody Herman and different groups I've traveled with is being able to see different cities and the way people live, and also to find that there are great musicians in almost every city. You don't have to be in New York and L.A. to be musically rewarded. I was really going to try it in New York, because I had this image of it being a jazz mecca. Also, I'd always had such fun there on Woody's band, because I'd go there with money and leave four days later. I lived right next to Lyle Mays, and Marc Johnson lived on the other side of me, so we had this great trio, but we only played once during the time I was there. Some people love New York and really thrive on that energy, but I think, because of my Wisconsin roots and being in Texas at school, I really am a much more slow-moving person. I also wanted to have a family, and I didn't feel I could do that in New York. I realized that the music was great, but I had to be happy where I was living.

RF: You didn't want to be the starving jazz musician. You've been fortunate that you've been able to make a living at the music you like to play.

SH: I don't consider myself a jazz musician. There are still people who carry that "starving musician" flame, who refuse to take casuals or social gigs, who won't do a Broadway show because it's hokey, who won't do studio work because it's plastic, and who won't do a Las Vegas road gig because it's boring. I think I take a more realistic approach in that I try to do a lot of different kinds of music, although I do have my favorites and am still able to play the music I love to play.

RF: Was there a point where you were a purist, coming out of



college, and had to make that decision?

SH: That's when it was. On Woody's band, I was kind of a narrow-minded, purist, jazz musician.

RF: What changed?

SH: Hearing Chick Corea, Steve Gadd, and some of those things coming out just then, I realized I was in another world. I was in the iron lung—the bus—just driving down the road, and several styles had passed me by within just six months. My listening habits had changed so drastically from being on Woody's band and not being next to the musicians who were contemporary and who had to grope with day-to-day life. That's when it first changed. The next big change was moving to Dallas and having to get into studio work. I had a lot of friends from Woody's band who moved there and were doing studio work. They said, "We can get you in." Paul Leim moved to L.A. the week I moved to Dallas, so it left a huge void and I took advantage of that. My reputation was good, in that I was a real good reader, and a lot of the writers in Dallas at that time were kind of jazz/big band kind of people, so I fit right in. But I also noticed that I was not up to date on disco and a lot of the things that were big then.

RF: How did you prepare for that?

SH: I did homework. I did a lot of listening to music that I don't really get off on, and I tried to stay contemporary. Syndrums were in, so I bought some Syndrums and started to gear my listening habits more towards making a living. Then when I really wanted to enjoy things, I would listen to something else. That's where I started to structure my life a little differently and started to conceive of myself as more of an all-around working drummer, which I feel much better about.

RF: What about studio application? What did you know about that?

SH: There are a few necessities in the studio. Reading is tremendously important and I've always been a very good reader, so that was not a problem. Playing with a click track just developed by doing it.

RF: Was it difficult at first?

SH: Not really. It was a little uncomfortable at first, as it always is when you have something pounding in your ear, but if you do it for even a day's worth of sessions, you get pretty good at it. Then, getting the right drum sound is important. That was tough and it took some time, but they were patient with me. I asked for a lot of help, and I did a lot of listening to records and sounds and talking to engineers. But as you know, that changes from year to year, so you can never keep truly abreast of that.

RF: What kind of studio work were you doing in Dallas?

SH: All it really was was tons of jingles and religious albums. One of my favorites was Bill Kelly, who used to do all the 7-Eleven commercials. We did all the music for Mariott Theme Parks and a lot of Warner Bros. cartoons, which I played percussion on a lot of. Actually, Dallas was a very important time for me, because I got into studio work and it was great getting the percussion going again. When I got to Dallas, I was just doing drumset and thought, "If I can get all my mallets out again and get that going, I can make more money, have some more fun, and have it be less boring." I started doing a lot of that in Dallas, so when I moved out to Los Angeles, I thought that would be a calling card.

RF: Was it?

SH: Actually, it's been very good, yes. I've gotten a lot of work on percussion and drumset. I do a good amount of jingle work and a lot of awards shows on percussion. I do the Golden Globes, the Academy of Country Music Awards, and some TV shows. I did some drumming on Teddy Ruxpin and different cartoons. When I first moved to town, I was doing *Barnaby Jones* and *The Streets Of San Francisco*, mainly because I knew some of those writers. Everyone has his or her own formula for getting into the studios, but for me, if I know the writers and producers and they like my playing, I seem to work for them. The studio thing has been good, but as of late, my energies have gotten away from that. When you've got a guy like Steve Schaeffer whose whole life is dedicated to that, he can really get into talking about it. It's very hard for me to put my energies into studio work to that degree.

RF: What made you decide to move to L.A.?

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Drummers of Contemporary Christian Music: Part 2

by Stephanie Bennett



Kirk Allen

KIRK Allen has been playing drums for 15 years. The 28 year old grew up as a "PK"—commonly known in the church as a "Preacher's Kid." His main musical influences as a child were Gospel groups that didn't even have drums. Now, as the drummer for a high-powered, electronic rock 'n' roll band called Eternity Express, Allen is forging ahead, keeping a strong beat for the Lord. The band is stationed out of Washington State, and strongly involved in Youth ministry across the country and the world. Recently, the band returned from an extended tour in Israel, where they were invited by the government to play music for the troops.

SB: In the '60s, drums were still very much taboo for Gospel music. The strong back-beat of rock 'n' roll seemed to get in the way of preaching. Didn't it upset a lot of people when you decided to take up the traps?

KA: There is an old adage we used to say years back when people insisted that the devil was in the drums. I'd tell them, "No way. . . . I beat the devil out of them!" I guess it still upsets some people, but we don't see it as much anymore. My rebellion growing up was music. I was never into drinking or drugs—just music. I loved it. The first time I realized that I was interested in drums was at a Blackwood Brothers

concert. Billy Blackwood (now of Andrus & Blackwood) really caught my eye. Seeing a drummer in a Gospel group was highly unusual at that time, but as I listened to the radio more and more, I started feeling the edge and liking it. Certain groups, both Christian and non-Christian, were affecting me. Some of the groups I liked best were Andre Crouch & The Disciples, The Doobie Brothers, and Chicago.

SB: Who do you listen to now?

KA: Simon Phillips is the main guy now. I really respect his playing. Neil Peart, Terry Bozzio, and Bill Bruford also had a positive influence on my playing. As far as Christian drummers go, there are two that I can think of right off the bat. One guy is Dennis Holt. He's a session drummer in Nashville. Also, Art Noble—he's in Nashville, too.

SB: Can you tell me about the style of music that EE is into?

KA: I'd say we're into the techno-pop sound of the '80s. The music is hard-driving and solidly rock.

SB: You must have an electronic set to achieve all the sounds.

KA: The band owns an SDS9 set. With it, I use an extra Simmons kick pad and an extra tom. Altogether, there are nine pads. I personally own a large acoustic Slingerland set with two 24" bass drums,

13", 14", and 15" toms, and 16" and 18" floor toms. I also have four concert toms—6", 8", 10", and 12"—plus, a 5" Slingerland metal snare. I've got a few other neat snares that I change off with in the studio, like my 8" wooden Dragon drum or my old wood Premier, but when we're performing live, it's totally electronic. I don't even bring my acoustic set along.

SB: Do you use a lot of MIDI techniques with the set?

KA: Everything is MIDIed into everything else. The SDS9s are interfaced through a Roland Octapad, and then MIDIed through the Roland brain and the SDS brain. Then, we access sounds from both brains to get the sounds we use live.

SB: So you must use a click track. Does it get in your way?

KA: I use click tracks the entire time we're on stage. To tell you the truth, it's taken an awful lot of getting used to. The Simmons pads come through my headphones, so I've got them on the entire time we're playing.

SB: So how did you finally get used to the constant click?

KA: The big thing is not to fight it. I don't even hear it anymore, so I know that's an indicator that I'm doing it right. The only time I do notice it is when I get off. I've just been flowing with it. When I just see the click as another instrument and treat it that way, it works. I guess I'm still getting used to it, but I haven't been with BE all that long, and I can already see a major improvement in my time.

SB: Can you tell me a bit about your sequencing techniques? I know EE uses sequencing in a major way.

KA: Well, for starters, we utilize a Commodore 64 Computer Music Data software unit. It's totally software expandable. The sampling is a combination of all of us just sitting down and working it all out. I'm not an electronic monster, but Dan and Nathan [Gaub], the leaders of the band, are teaching me a lot.

SB: Since you've been exclusively playing on the electronic kit, have you experienced any painful wrists or other soreness?

KA: Before we got the SDS9 kit, I did notice some pain in my wrists, but not since the 9s. The SDS5s are much harder. They don't give as much as the newer kit. Also, when we had the SDS5 kit, I found that the front of my shins hurt every night. When we got the 9s, it helped. Since I'm not a real hard basher, I had no problem. The 9s kind of give a floating feeling; they're neat. I play from my wrists, so it doesn't bother my arms or my elbows. Also, I haven't experienced the pain in my wrists because of my technique.

SB: It sounds like you have a great deal of options open to you. Is this a challenge?

KA: You bet. Between the Roland drum

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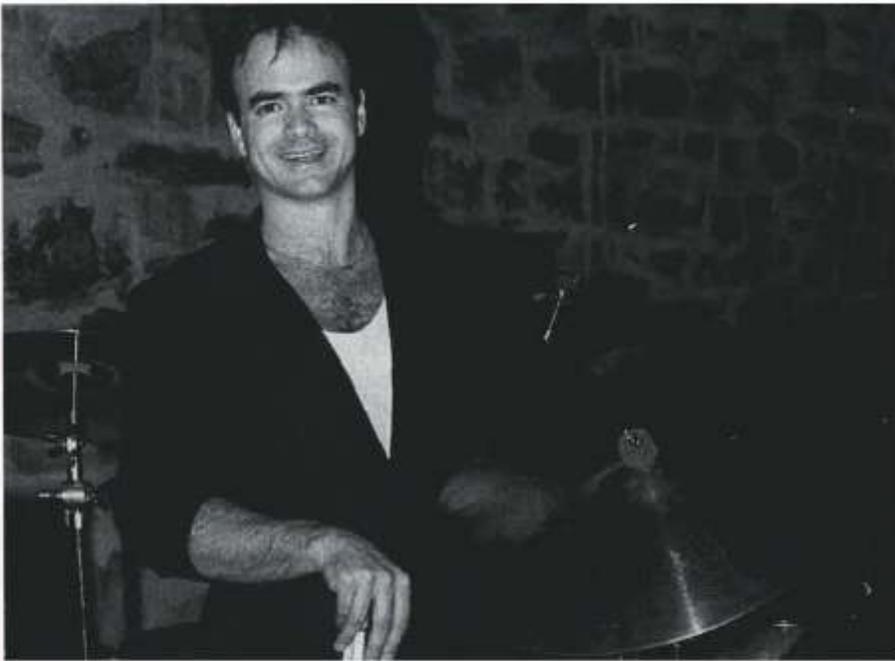


Photo by Todd Kaplan

Keith Edwards

Undoubtedly, the hottest and most renowned contemporary Christian entertainer/singer these days is Amy Grant. As apart of her touring band for the past four years, L.A.-based drummer Keith Edwards has what seems to be the best of both worlds. The 29-year-old musician garners the respect of session players and touring drummers alike, as well as being a part of the immense effect that Amy Grant has had on today's expression of Christian music.

SB: Did you always want to be a drummer?

KE: Always. When I was six years old, I heard Aretha Franklin on the radio, and I distinctly remember saying to myself, "Hey, I want to do that. I want to be a part of what's happening there."

SB: When did you actually begin to play?

KE: Well from then on, I'd bang on anything. I drove my mother crazy until finally, when I kept begging her for drums, she bought me an old used snare that was being held together by rubber bands. I just beat the heck out of that thing. If anyone touched it, I thought I'd die. I was playing then. Shortly after that, she realized I was serious, and bought me a Ludwig snare and a hi-hat. By the time I was in the sixth grade, I had a whole kit, and I was playing in a band with my buddy Jonathon Brown. He and I have been playing together ever since.

SB: Were you interested in Christian music at that time?

KE: Oh, no. For the next few years, we did all kinds of weird things—things that had nothing to do with the Lord.

SB: Well, what made you change? You're on so many Christian albums that you must have gotten into Christian music at a fairly young age.

KE: Well you see, Jonathon's dad took us to church every Sunday for years, and we heard the message of Christ over and over. He was the one booking us at high school dances and frat parties, so we kept going to church with him, but we were really unaffected until we were about 15 years old. At that time, I just got sick and tired of being weird and getting high. Plus, my poetry teacher at school was trying to get me involved in Transcendental Meditation, and I just knew that was wrong. I felt the need to change, so I did. I really got serious about my relationship with God—and then everything with my drumming started coming together.

SB: Can you explain? Exactly what happened in your drumming career?

KE: Well within two weeks, I ended up in Israel doing Christian concerts with a band named Seth. We cut two albums with that band, and they're still playing them over there.

SB: So you were doing sessions while you

were in high school?

KE: Yeah, well, we cut a couple of tracks with Seth, and I started being around the studios more often. That was in Oklahoma, and that was just at the time I started meeting all the musicians who are now apart of Koinonia: Harlan Rogers was playing keyboards, Billy Maxwell was on drums, Hadley Hockensmith played guitar, and Fletch Whiley was on the flute.

SB: Those guys were playing together back then, too? Was this about '70 or '71?

KE: Yeah. They were in a band called Sonlight, which was probably the best early Christian band around. Up until then, Christian music was almost exclusively country or black Gospel. Most of the newly forming bands at that time didn't even have drummers.

SB: So when did you really become engrossed in recording?

KE: Well, when I moved to L.A.—around '77 or '78—I was doing sessions solidly for about five years. I was working quite a bit with Abraham Laboriel, Hadley, and Harlan. I would consider myself strictly a session player.

SB: Why did you get out of it?

KE: I was bored. Just around that time Ron Tutt called and asked me to go on the road with Johnny Rivers. I toured with Johnny for six months, and then—boom—I was touring with Amy. I went from being strictly a session player to being strictly a touring drummer.

SB: How did you get the gig with Amy?

KE: Mike Blanton called me up. He knew me from some work I had done with some of his people—Kathy Trocoli, David Meece, and others. He said that he was putting a band together to back Amy Grant, and asked if I would come and help them out. I thought, "They want *me* on this acoustic gig?" At the time, Amy had never had a rock band backing her. She'd sit up there on stage with her acoustic guitar and strum tunes that she wrote. But I was challenged, and after I met Amy and her husband Gary, I could see that they were super people. So I joined, and now we're a real smokin' rock 'n' roll band.

SB: What kind of kit do you use when you're with the band?

KE: Well, I have several kits, but on her gig I use one of my rosewood Yamaha sets—the *Recording Series*. I've got a 24" kick, 10", 12", 14", and 16" toms, and a 6½ x 14 snare. Alongside of that, I set up an *SDS7* set and a *LinnDrum*.

SB: How about cymbals?

KE: I use Sabian. I've got a 16" and an 18" crash, a 20" ride, 14" hi-hats, and two inverted pang cymbals—a 20" and a 21".

SB: How particular are you about muffling the drums and tuning them?

KE: I've been tuning my drums the same way for a long time. I don't put any padding at all on them. I just tune them so they ring and get the fattest sound possible. I

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Louie Weaver

With nine internationally distributed albums that have consistently topped the charts, and over 1,450 concerts that have drawn record audiences and ticket sales in the last 13 years, Petra, a five-man Christian rock band, is a household name among CCM fans. For the past six years, drummer Louie Weaver has been keeping the beat and entertaining the crowds. With raves from parents and teenagers alike, Petra enjoys a clean-cut, high-ministry image, and a respect for their work from both Christian and secular audiences. Born and raised in Nashville, Weaver is 35 years old. His journey to success is paved with what many would call luck, but Weaver insists that his patience, determination, and the power of prayer have been much more than coincidence.

SB: Petra has been touring internationally for some years. Is there much glamour and glory in being a part of one of the biggest Christian rock bands on the charts?

LW: I didn't get into this to be famous or for the glory of it. A long time ago, I was shrugged off by a drummer that I really held in high esteem, and I told the Lord then that, if I ever got the opportunity to be in the limelight, I would give other people a better opportunity to speak with me than that guy gave me. Sometimes it's tough when I'm really beat after a concert, but I respect people, and I try to care when-

ever I'm approached. Plus, my music gives me so much more joy. I have a sense of fullness when I know that God's using it for His glory. There's meaning in it, you know? There *could* be glory and glamour with all the people cheering and the fans, but we put out more effort to talk with people and give them the words they need. We don't act like stars. There are some kids who, when they meet you, meet you with stars in their eyes, and they're scared of you at first. I tell kids all the time, "Hey, I'm just a regular person, just like you. My name's Louie. What's yours?" When you try to be accessible, it kind of wipes out the mystique and the glamour of a big rock 'n' roll band. The other thing is, being Christians and rock musicians, we live in a fishbowl. People are always watching and looking into our lives, and I don't think there's anything glamorous about that.

SB: How would you describe the type of rock 'n' roll that you play? I've heard that Petra's music is similar to that of Rush.

LW: Basically, what we're trying to get across is just solid rock. I think it's more similar to Journey and the other bands like that. It's very progressive. Johnny [the keyboard player] and I kind of give it that flavor. We both came from the rock 'n' roll/jazz-type background.

SB: Are there any times when the drums are featured during a concert?

LW: We've got what we call a "Praise Medley," where at the end of it, everyone takes eight bars, and at the end, I take as long as I want. I just go off—probably for no more than a minute—do my solo, and then I come back into it and we go into our rendition of the "Hallelujah Chorus."

SB: Pretty classical for rock 'n' rollers.

LW: Yeah, well, as I said, it's a Petra rendition.

SB: The sounds you guys get in concert and in the studio are heavily synthesized. What kind of electronics do you use on your set?

LW: Well, I have a Roland electronic snare and four tom-toms that I use with my acoustic set. I also use a *LimDrum* quite a bit. I set them up with my Yamaha Black *Custom Recording Series* kit. I use six toms—all deep shells—8", 10", 12", 13", 15", and 16". Right now, I'm using an 8" Yamaha snare.

SB: What about cymbals?

LW: I used mainly Paiste, but I have a couple of Zildjians stuck in there with them. I use a Paiste 20" *Power ride*, an 18" *Rude* crash, a 16" *Rude* crash, a 13" medium crash Zildjian, a 14" Zildjian swish, a 20" Zildjian swish, and a 14" *Rude Sound Edge* hi-hat.

SB: How do you like the *Sound Edge*!

LW: I would not change . . . ever. Especially for rock, they just cut so well. I didn't always use them, but what happened was that I borrowed a set from Joe English, I used them for a couple months [laughs], and finally I just had to get a pair of them. They really bite, and they just cut better.

SB: Tell me, what made you choose the Roland set?

LW: It was a big decision because I was using another electronic set for a long time, but I found I just couldn't do much with the analog. The Roland came out with better presets, and it's a lot easier to function . . . for my purposes. When it came out, I went bonkers; I got the first set that came into Nashville.

SB: How did you find it easier to work with? Can you give me an example?

LW: Definitely. During one of our tours to Australia in 1986, I accidentally dumped the whole cartridge just 20 minutes before the show. We were having problems with the electrical system the night before in the building, and I just wanted to make sure I didn't lose my programs. Well, either I did something wrong, or it had been lost since the previous night. Whatever—it was 20 minutes before show time, and everything was gone. Now, I'm not electronically inclined, but I reprogrammed *everything* from scratch, all in time for the concert. That says something for the Roland.

SB: How do you work things out in the studio? Didn't you just finish a new album?

LW: Well, our latest album out—the fifth one I've worked on with Petra—is called *Back To The Street*. Dino and John

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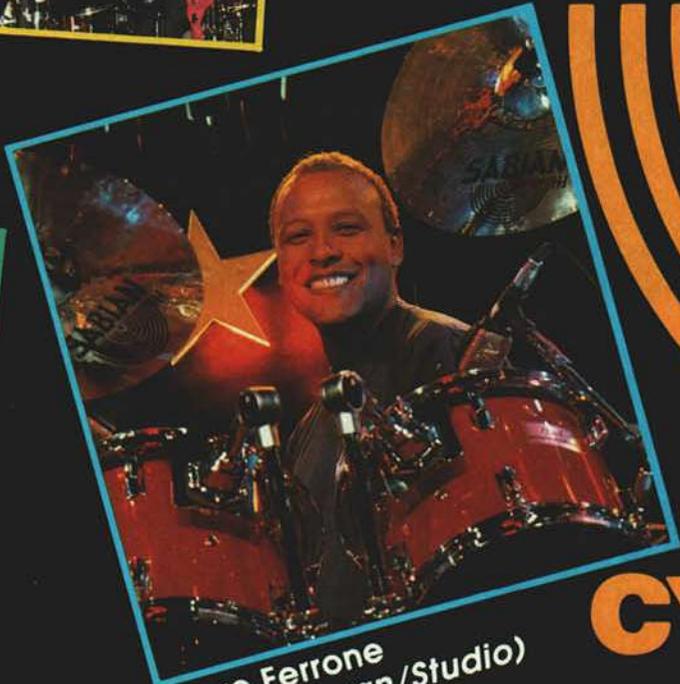
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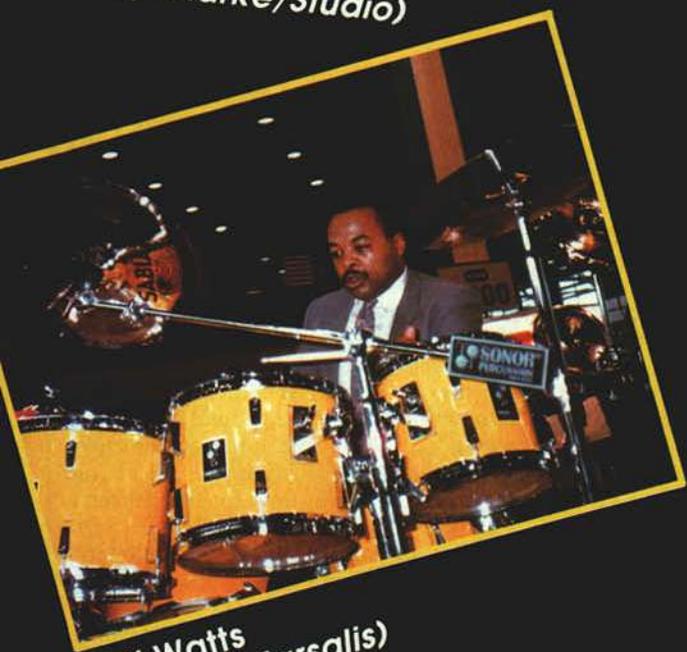
Carmine Appice
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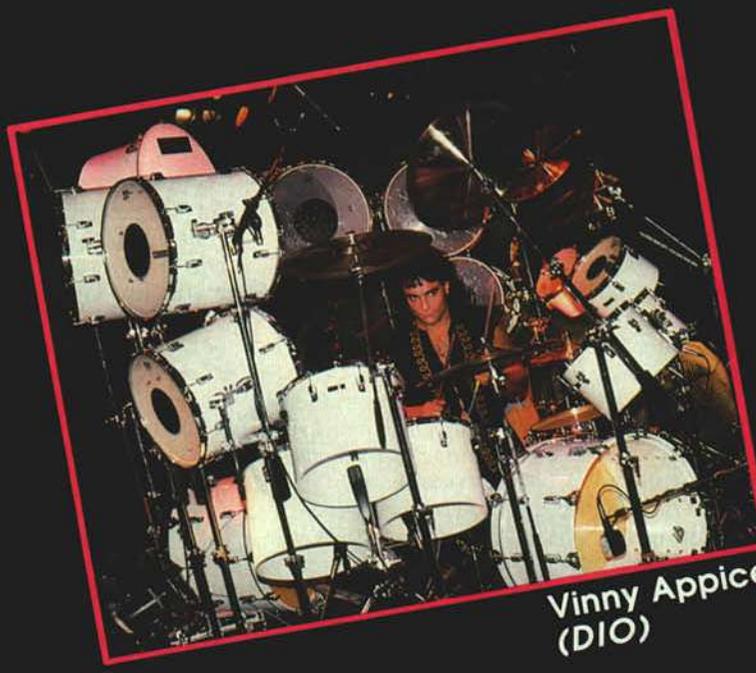
Steve Ferrone
(Duran Duran/Studio)



Gerry Brown
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Jeff Watts
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Vinny Appice
(DIO)

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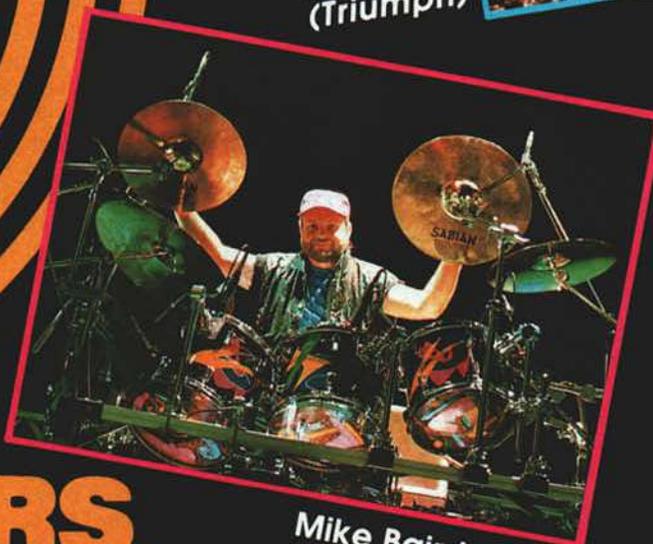
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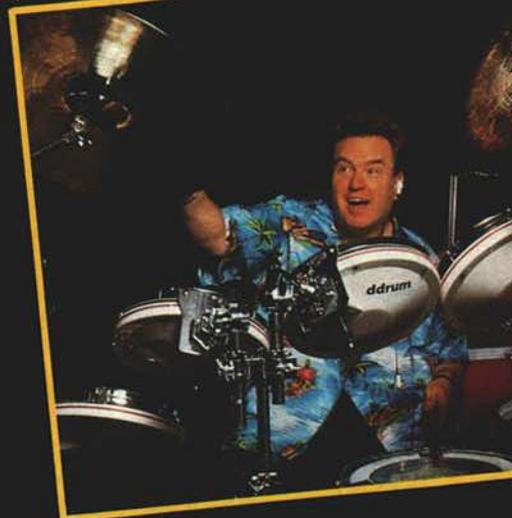


Gil Moore
(Triumph)

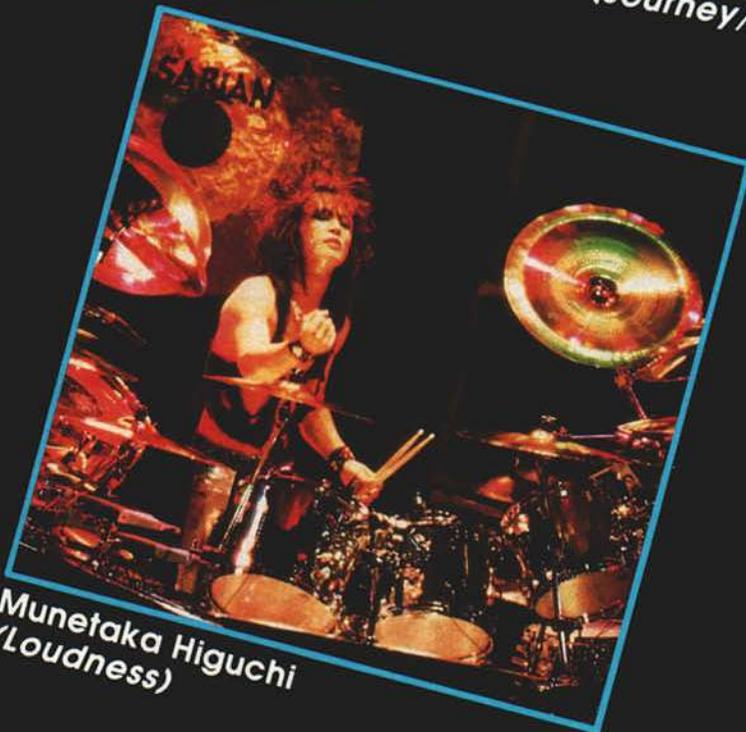


Mike Baird
(Journey/Studio)

Larrie Londin
(Everly Brothers/Studio)



Phil Collins
(Genesis/International Solo Star)



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by Craig Krampf

Drumheads And Recording



Photo by Jaeger Kotos

Last month, we looked at doing a few demo sessions on a small-scale basis. The main point was to learn from these sessions, make improvements, and do better on a musical level. Like I've said in the past, getting a "great" sound is tough at this level, so don't be too discouraged if it wasn't "the drum sound of doom." I've also mentioned the word variables. Well, there are so many of them that now it's time to begin discussing a few to give you a better understanding and a better chance at achieving the sound you've dreamt about.

Remember that the basis of your sound in the studio is at the source itself—*your drumset*. It's an obvious fact, but believe me, it's often ignored or misunderstood at the beginner level. I've been called in many times to help an inexperienced drummer get his set together for recording. I watch the young drummer's face as I walk in, and I always see a lot of myself in another time zone.

I was with a band called the Robbs during the '60s, and Steve Barri and P. F. Sloan were brought in to produce our third single. Steve told me that he really didn't want to hassle with my live drumset, and that he'd arrange for one of Hal Blaine's recording sets to be sent over. I had mixed emotions about this. After all, my set was "great." It was part of *our* sound; why did he think it wouldn't record well? Irregardless, the set Steve got was coming from Hal Blaine—the master drummer of hit records at the time.

The first things I saw come into the studio were the cases, stenciled with the words *Hal Blaine—Set #3* on them. Wow! This guy has more than one set—pretty cool! They were blue sparkle Ludwig drums. The tom heads had a few pieces of tape that appeared to be strategically placed. The snare was metal with a small piece of toweling taped to the head. The bass drum had no front head, and a pillow was stuffed into it. "So this is a recording set," I thought. I sat down and played, and was blown away by what I heard. The toms had a rich, warm tone. The snare cracked without being too dead or too live. The bass drum had a powerful thump without any of the crazy overtones of my two-headed bass drum. It was quite an eye- and ear-opening experience. So when I see the looks on other drummers' faces when I

appear—looks that say, "What is this guy going to do to my set?"—believe me, I understand their feelings.

The heads on your recording drums are one of the most important things you'll have to deal with. First, there's no way I can tell you to use *these* heads, tune to *these* notes, and there you go. Once again, too many variables come into play. I do believe, however, that the heads should be *new* or relatively new. Unless you're a collector or have some sentimental reason for keeping them, I see nothing romantic or appealing about old drumheads. For me, they have about as much appeal as a set of worn-out guitar strings. You can't keep a guitar in tune with old strings, and you can't get a big, clear-sounding tone out of a head that's full of dents.

Dents add weird overtones to a drum's sound when you attempt to tune it. When a head is old and worn, wonderful tonal qualities have been literally beaten right out of it. Remember, the microphones that pick up the sound of your drums are extremely critical—sometimes more critical than your own ears. With new heads, you're starting at ground zero, and you'll have a much better chance to get a good drum sound.

The selection of a drumhead is a very subjective thing. Personally, I have a hard time liking the sound of *Pinstripe* heads. I'd much rather have a wide-open tone that I can completely control and, if necessary, dampen to the degree I like. Yet, I've heard recordings done with *Pinstripes* that have sounded just great. The same holds true for *Hydraulic* heads. They just don't work for me. More often than not in the studio, I'll see *Ambassadors* (or equivalent in Ludwig) on the batter head, either clear, coated, or *Ebony*. I also see more clear *Ambassador* bass drum heads than any other on studio sets. They sound great and also have a visual advantage; the bass player can *watch* your beater hitting the head if he needs to tighten up with you.

When I was starting out, I used heavy *Emperors* on my toms, because I couldn't afford to change the heads very often. They lasted longer, but they really didn't speak very well. Like I said, it's a personal thing. The best thing you can do is read the articles about your favorite drummers in *MD* and check out what they're using. It may not work for you, but at least you can

try their favorite head setup. Alter all, it did help contribute to the sound you may have heard on the record.

I also feel that, unless the toms are some sort of specialty drum (concert toms, timbales, etc.), they should have two heads in recording situations. There's a richness and fatness that comes from two-headed toms, and that brings us to the importance of bottom heads. Since the bottom head isn't being struck, it's easy to forget that they get old and worn also. I tended to forget that myself until about seven years ago. I had heard that Mick Fleetwood changed his bottom heads almost as often as his batter heads. When I heard that, it struck me that my bottom heads had been on for a few years! I changed them for the next session, and the improvement was very noticeable. I now change them about three or four times a year, which works out very well for me.

I also periodically experiment with different head combinations. Clear *Ambassadors*, *Ebony* series, and clear *Diplomats* have all been given a shot recently. For me, *the Diplomats*, which are thinner, vibrate a little more. They may be a little harder to tune, but they fatten and lengthen the sound more due to this vibration.

I started playing before plastic heads. I can remember a drum shop owner telling me, "Plastic is the future—no more soggy-ness in hot, damp weather. They stay in tune." I also remember someone telling me that Ringo's bass head was calfskin. Come to think of it, I'm not really sure what Hal had on the set that I used. There's *another* experiment that could be fun to check out.

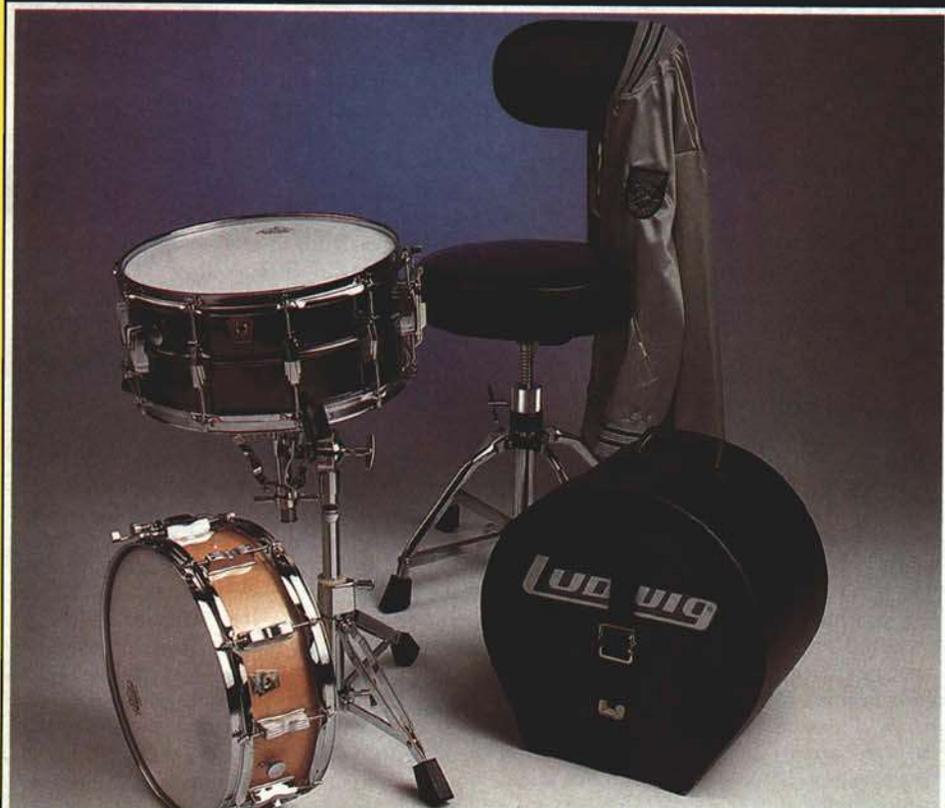
I usually carry about nine snare drums to sessions with a varied array of heads on them. Each drum serves a specific purpose and has its own personality. I'll be covering all that in a future article.

I understand it can be tough financially when you're starting out, because new heads are costly. But if your band is saving up money to do some demos, see if you can't get them to realize the importance of this and maybe help out with the costs in the budget. *Everyone* benefits when the drums have a better chance of sounding good on the finished recording.

Next month, we'll carry on with another extremely important variable—the subject of tuning. *See you then.*

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- 2) Your entry must be postmarked by January 1, 1987.
- 3) You may enter as many times as you wish. All entries must be mailed individually.
- 4) Winners will be notified by telephone. Prizes will be shipped promptly, direct from the manufacturer.
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HERE'S THE QUESTION:

Who played drums on the original Beatles recording of “Love Me Do”?

Mail your entries to: **MD Trivia**
870 Pompton Ave., Cedar Grove, NJ 07009

by Vincent Dee

Get Involved

The days of using only an acoustic kit on a job are drawing to an end. The technology that has been introduced over this past decade has truly astonished us veteran players, as well as the younger drummers of today. It appears that every few months the industry introduces products that make everything else seem obsolete. A good and safe approach is to get involved, learn as much as you can, and not worry so much about always having the newest or the most expensive equipment. Jump in, get your feet wet, and use what you learn. It's a lot of fun to start participating in this new technology.

Touring with Brenda Lee offers me the opportunity to play various styles of music, ranging from powerful ballads to '50s and '60s rock N roll. In order to meet the musical needs of Brenda's show, and also to provide the best, most contemporary drum sounds, I'm using the following equipment:

Drumkit: (Ludwig) 16x20 bass drum, 10", 12", 14", and 16" power toms, and a 6x14 bronze-shell snare.

Cymbals: (Sabian) 14" HH hi-hats, 17" and 18" AA medium-thin crashes, a 16" *Sound Control* crash, a 20" AA medium ride, and an 18" China type.

Electronics: E-mu *SP-12* drum machine, Yamaha *SPX-90* digital effects processor, Garfield *Drum Dr.* MIDI unit, *Drum Bug* triggers, Crown *D-75* headphone amp, Koss *Pro 4X* headphones, and Peavey *701R* mixer.

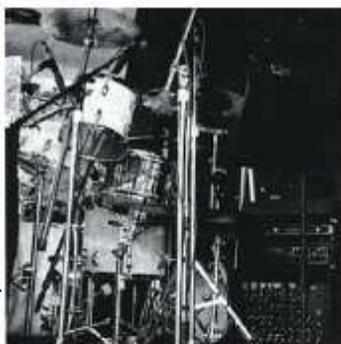


Photo by Rick Van Horn

Incorporating The Electronics

In the opening songs of our show, I've programmed the *SP-12* with hand claps, sampled acoustic toms, and two electronic snares. We also have the *SP-12* time-sequenced with a Yamaha *DX-7* keyboard (used by one of our keyboard players) via a Roland *MSQ 700* sequencer. This allows

us to add a great deal of sound to our opening, getting the show off to a powerful start.

The Yamaha *SPX-90* effects processor is used primarily on my acoustic snare. (When available, a second unit is used as a noise gate on the toms.) The *SPX-90* is used throughout the show to fatten the snare sound and to lengthen its delay on the ballads. There are four altered presets that I use quite regularly. (Keep in mind that the *SPX-90* already has 30 preset programs, some of which may be just perfect for your playing situation.) For example, on our up-tempo songs, I use the #16 Gated Reverb program. However, we vary the parameters of Delay, Liveness, and Room Size to suit the venue. It seems better to me to alter a given setting so that it will be consistent with the type of room I'm performing in. (It's also smart to be prepared with versions of your program one step larger and one step smaller than your regular one—stored in memory for recall, if needed. That way, you're covered for most situations and can avoid having to change the parameters of your main program on every job.) I try to have a gate setting such that, if we are playing very softly, the snare gate will not be activated. As the dB level in the song goes up, so does the degree of snare gate.

Brenda performs her ballads dramatically; the songs start quietly and build to a strong finish. To facilitate this on the drums, I'm using a #3 Vocal Reverb setting on the *SPX-90*, altering its Balance parameter according to the actual acoustic effect of the snare in the room. The end result is a fat decay on the snare drum at the climax of the song.

On occasions where you are using a 5 1/2 x 14 snare and you need a deeper snare drum sound, you can call up #21 through #23 Pitch Change programs on the *SPX-90* to add a note a third or fourth below your tuned snare drum pitch. This can really fatten up a regular snare drum—enough to sound like an 8" drum in some cases.

The *SP-12* sampling drum machine has three banks of eight sample sounds to use, and also has a fourth bank for sampling and storage. The *Drum Bug* triggers I use are great for accessing those programmed sounds from the acoustic kit. Instead of assigning different channels of preprogrammed songs out to the house and playing along with those tracks, I can trigger



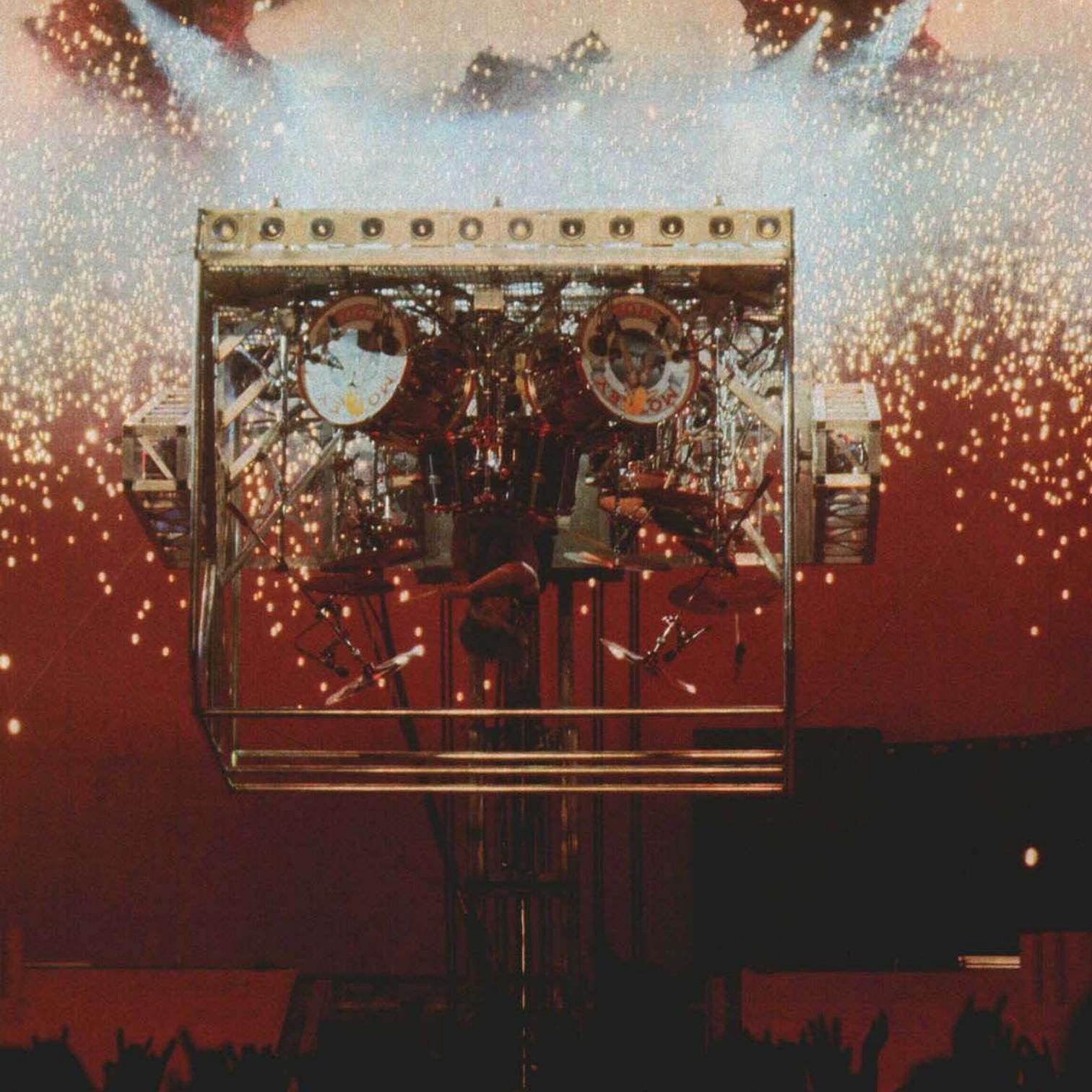
Photo by Rick Van Horn

the sounds I want from the drumkit by use of the *Drum Bugs* and the Garfield *Drum Dr.* MIDI interface unit. As an example: I wanted a quick clave sample sound. I sampled the sound of Silver Fox models *RX1* and *HR* sticks being struck together into the #1 program of the *SP-12*, using a Balance setting of 22%. Another idea I've had is to sample several of my Sabian crash cymbals into the *SP-12*. These samples will offer alternative pitch choices along with my "live" crashes to answer with on the show.

At several points in Brenda's show, I'm playing along to certain preprogrammed drum patterns and rhythm tapes. In these situations, I need a strong headphone amp and a good pair of headphones. That's where my Crown *D-75* amp and Koss *Pro 4X* headphones come into use. Both are run through the Peavey *701R* mixer (which I also use to self-mix my acoustic and electronic sounds for the main board). Sub-master channel A carries the electronic drums, while sub-master B carries the acoustic drums. In this way, there are only two sends out to the house, and I'm not using up unnecessary channels on the house board. I can also hear what I've programmed through the headphones at a comfortable setting.

Electronic rack setups can run into many thousands of dollars. Unfortunately, this can discourage the hopeful first-time buyer. But remember that a great deal of what I've described could be approximated with just a reputable MIDI drum machine and a four-channel mixer—at least to start out with! In lieu of a whole set of triggers, just start out with a couple to keep the initial cost down to a level you can handle. The main idea is: *Don't put off* at least *learning* what's out there. It's our chance, as drummers, to catch up with the keyboard players and guitarists. The new breed of musical drummers who are into electronics has arrived! The technology is available to you. Shop wisely, and just *get involved!* You'll be glad you did. 





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by Dave Samuels

In Search Of Time



Photo by Rick Melkin

As improvisers, we spend years learning our musical vocabulary so that we can better express ourselves. In general, this vocabulary is enhanced by as much playing as possible, learning tunes, studying harmony, and composing. One area of this vocabulary that is generally underdeveloped is rhythm. It's true that we all have to be able to play in time to be able to express different types of feels, but few players really use rhythm as an improvising tool as much as they are concerned with the choice of notes. Let's explore what some of the rhythmic choices are.

A lot of rhythmic stagnation comes from always expressing a given pulse via the quarter note. A tune is counted off—one, two, one, two, three, four—and everyone starts playing with that quarter-note pulse as being the generator of the time feel. One way of breaking that pattern is to think in whole notes rather than quarter notes. Take a look at the following progression (or you can look at any standard tune).

Now, if you set the metronome so that it's marking out quarter notes, you'll play in your usual style. Set the metronome so that it's marking whole notes. With this setting, you can play through these changes in a number of different ways. Try playing it once in 4/4. Then try playing it in 3/4, and then in 5/4, 6/4, and 7/4. The whole-note pulse is exactly the same no matter what time signature you're playing in. The purpose behind this type of practicing is to get you to expand the way in which you express the time. Even though the rhythm section may be playing straight-ahead 4/4, you might be playing in 3/4 (thinking in one—the whole note). You will be playing in the same pulse as everyone else, except that you'll be expressing the time differently. This same approach will also help you to negotiate playing very fast tempos, by thinking in one (whole notes) rather than in two (half notes) or in four (quarter notes).

You can also use this approach in arranging tunes that you want to perform. You might want to play a standard in 4/4 and take the solos in 3/4, or vice versa. You may also want to arrange the rhythm so that the rest of the band is playing one type of time feel while you solo over a different time feel, all with the same pulse. The possibilities can be very interesting.

Another useful approach is to think about the rhythms that you play above a constant pulse, more like a rubber band that contracts and expands. What I mean by this is that rhythms don't have to be metronomically perfect, and playing slightly ahead of or behind the beat offers the improviser another tool. Most rhythms that are played are normally thought of as equal subdivisions: Half notes are two even divisions of a whole note, 8th notes are even divisions of quarter notes, etc. There is, however, rhythm between these subdivisions. The even subdivisions are the resting point where you land in order to lock in with the other players. The space between these subdivisions is what creates rhythmic tension (playing ahead of or behind the beat).

Look at the following example.

Set the metronome at whole notes, and play this 16th-note pattern. Now, play it again, and start to gradually slow down until you're playing the same pattern as quarter notes rather than 16th notes. Do this until you can comfortably slow down the pattern. Now reverse the process: Start the pattern with quarter notes, and then gradually speed up until you're playing 16th notes. What you should be experiencing while playing is a very gradual speeding up or slowing down of the rhythm until you've locked into an even subdivision. The rhythms that you're playing between the subdivisions create rhythmic tension, which is resolved when you finally lock into an even subdivision.

Try this approach with other types of patterns moving between different note values. As you start to apply this new approach to your playing, you should also listen to players like Paul Bley, Art Lande, Bill Frisell, Jan Garbarek, and Keith Jarrett, to give you examples of this concept.

REPORTING FROM THE ROAD: PETE DEFREITAS ON GRANSTAR



E

very so often a band emerges as a major musical force in the context of British New music. Perhaps, no other band of recent times has been able to lay claim to this achievement more than Echo and the Bunnymen.

The driving force behind the Bunnymen—drummer Pete De Freitas. Pete's aggressive, intelligent style of drumming has played an important role in establishing the band's sound. Pete's drums? Another important part of the Bunnymen's sound—Tama Granstar!

We caught up with Pete at the Jones Beach Amphitheater to see how the tour was going.

- Tama: Pete, how's the tour so far?
- Pete: Fantastic! It's been a lot of fun this time 'round. After we finish up here in the States, it's back to Europe and then off to Australia and Japan early in '88.
- Tama: Any comments on your drums?
- Pete: Simply brilliant! The hardware is very easy to deal with and it looks rather good too. The drums themselves sound great . . . and they really stand up to the way I belt away at them every night. That's very important to me. Plus, the Gun Metal finish looks good.
- Tama: I notice you're using two snare drums.
- Pete: Right. The one (a Bell Brass) I'm using as a kind of timbale and the other (an Artwood) I'm using as my main snare. Sometimes I change them around, depending on my mood, but the Artwood, mostly, has been my main snare.
- Tama: Any ideas or suggestions for improvements?
- Pete: Hm . . . (long pause) . . . not really. I'm exceptionally pleased!



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by Norman Weinberg

New Sounds For Your Old Machines

When you first brought home that new drum machine, the sounds were so good, so clean, so fresh, and so new. But now that it is several months later, those same sounds seem a little old. You just can't get that snare drum as fat as you want, or maybe the crash cymbal doesn't ring for as long as you need it to. While the 24 to 32 sounds that came burned into the memory of your machine seemed like a whole new world of choices, now there seem to be only two or three that you still like. It would be great if you could get the sound of a hot, reverse-gated snare drum the size of a small planet—but your machine just doesn't have it. If this situation sounds familiar to you, there are several solutions to your problem.

First, you could trade the old machine in and buy a new unit. But a possible problem might be that all the sequences and songs that you spent so much time programming into your old machine could go to digital heaven. And how about all that time you spent to learn your machine inside out? You're going to have to learn to work with

an entirely new machine, and that may slow down your productivity.

Second solution: If your machine is one that uses replaceable chips to make its sound, you can spend a lot of money for new chips. It might be cheaper in the long run to buy an E-PROM blower and a handful of blank chips, and burn your own sounds into the machine. But then you're going to shell out several hundred bucks and have to play around inside your machine. In a live performance situation, this would be just too much hassle. The bottom line here is: Even if you buy 100 blank chips, you are still going to be limited to 100 sounds. If your machine (like mine—the E-mu Systems *SP-12*) doesn't allow you to change chips, then this solution isn't even a viable one.

The ultimate solution, which is available to everyone who owns a MIDI drum machine, is a sampler synthesizer. Much has been written about samplers, so I won't go into them too deeply in this article, except to say that true-to-life percussion sounds can only be synthesized with a sampler. Except for a few hand drum sounds or maybe a bongo or conga drum, no current synthesis technique can create real, clean drum sounds over a broad spectrum of the different families of percussion instruments. If you want to be happy with your drum sounds, get a sampler! Now that we've gotten that out of the way, let's continue.

I bet that you're thinking that a sampler is going to cost you a whole lot of money, and you just can't see how it is going to pay its way. But consider the cost of a new drum machine, new chips, and an E-PROM blower, or even just your lost time while you learn to use a new machine. While the sampler *will* cost you more money up front, it's going to pay for itself by the time you reach your second disk of drum sounds. Disks are the main advantage of sampler units. When the machine runs out of memory, you can store those sounds on a disk and regain your sampler's memory for more sounds. By the way, depending on your type of sampler, disks cost between one and two dollars, and can store from 20 to over 100 sounds each. The other two solutions may cost less in the short run, but if you've grown tired of 20 or more sounds already, what makes you think that you won't tire of your next 20 sounds? A sampler opens up an unlimited supply of sounds—past, present, and future.

Let's assume that I've talked you into it. What should you look for in a sampler that is going to serve as a storage vault for your drum machine sounds? Three main items will determine if you're going to like your machine. These items are split points, sample rate along with resolution, and memory.

The ability to split your sampler into many different parts is the most important consideration. This means that you must be able to place a bass drum sample on C-1, a cowbell sample on C#-1, and that special snare drum sound on D-1. If your sampler only allows a few splits, then you are going to be drastically limited in the amount of sounds you can play at any one time. You should be able to split the keyboard into as many sounds as you currently have on your drum machine. If your drum machine sends 48 different notes through MIDI, then look for a machine that can make 48 splits.

The higher the resolution (8-bit, 12-bit, 14-bit, or 16-bit), the better. The faster the sample rate (from 10k to 40k or more), the better. As a reference, you can consider the compact disk. A CD is sampled at 44.1k samples per second with a resolution of 16-bit linear A/D conversion. If your sampler can work at these levels, then you will have CD-quality samples for your drum machine.

The other main consideration is memory. The amount of memory determines how many different drum sounds you are going to be able to access at one time without calling up a different disk or a different preset on your sampler. If your sampler only has 2.5 seconds of memory available at any one time, then you are not going to be able to play very many sounds along with your long cymbal crash.

Other than these three basic items, look for a machine that you can afford (many great samplers are available in the \$1,500.00 to \$2,500.00 range, and prices seem to be coming down all the time) and a machine that will offer you some other features as well. Flexible digital controls to make sampling easier (such as looping and truncation) and analog controls like envelopes, filters, stereo placement, etc., are becoming more common on sampler units.

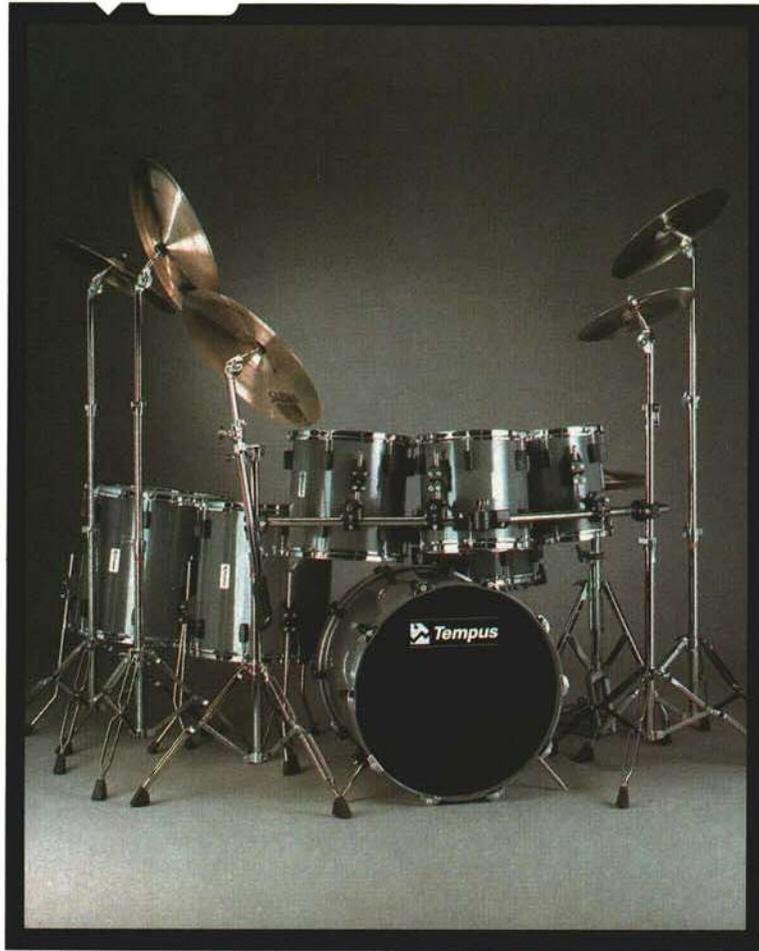
Now that you've picked up your sampler and have it home next to your drum machine, connect the "MIDI Out" from the drum machine to the "MIDI In" of the sampler. Next, make sure that the drum machine is sending on the same MIDI

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channel that the sampler is set to receive. If your drum machine does not support a "local on/off" switch (a feature that will send the MIDI information out of the machine without playing the internal sounds), all you have to do is turn the volume of the drum machine down as far as it will go. When you start playing your buttons or a song or sequence that you have already programmed, you will hear the new sampler playing those pitches. But wait, you still might have a problem.

Drum machines usually send a very short note-on command through MIDI. If your sampler sounds have a slow attack envelope, you may not hear anything. It is important to have the envelope for your sampler set so that the attack is as quick as possible and the release is as long as possible. Your sampler owner's manual will show you how to set the envelope controls to achieve this. These settings will allow the sound to play through completely, even though it is receiving a very short note. Your next step is to get the sounds that you want into the sampler and to "map" them to the proper location. Try starting with the sounds that are already in your drum machine.

The drum machine owner's manual should have a chart showing which pitches are actually being triggered when you play a certain drum sound. As an example, most drum machines have the bass drum sound sent as a C-1 (MIDI note number 36). Sample this bass drum sound, and place it on the sampler at note 36. After you do this with all of your sounds, you will have a "map" of your drum machine on the sampler.

Most samplers will come with a few disks of factory sounds that show off some of what the machine can do. Next, try making a new map of drum sounds by using some of the factory drum sounds. After you have made this new map of your drum machine, it's a good idea to make some sort of overlay (cardboard works well) that can be set on top of your drum machine to show which buttons now will trigger which sounds. (Your bass drum button might now be a timbale rimshot.)

There are a few things to keep in mind at this point. The first is that your drum machine brain is really a very sophisticated sequencer. All of your drum machine features, such as auto-correct, dynamic buttons, step-time programming, chaining segments into songs, etc., will all be retained when driving the sampler. Also, remember that our sampler's special features will still operate. You can use the pitch-bend wheel on your tom-tom sounds, pan your mono drum machine snare from left to right stereo channels, or even try the arpeggiator!

You might even want to try recording the drum machine sequences from the keyboard of the sampler. If your drum machine supports real-time programming,

simply reverse the MIDI cables, set up the drum machine to record, and drive the drum machine with the keys on the sampler. There may be some occasions when recording segments will go faster this way. By the way, as a helpful hint, did you know that many drum machines that support real-time programming can record from any MIDI device? For those drummers who really feel more at home with sticks in their hands, try recording your sequences from a Roland *Octapad* or from a MIDI drumset. It is a whole lot faster, and you will get the dynamics right the *first time!*

Here is another helpful hint: If your drum machine sends a variety of MIDI note-on velocities (two at least—like the Roland drum machine accent buttons) and your sampler allows you to "layer" two sounds on one key with a velocity cross-fade (example: low agogo bell on D-3 with a velocity of 1-64, along with a high agogo bell on D-3 with a velocity of 65-127), you should have flashbulbs going off inside your head. Yes, you can have two different sounds for each button on your drum machine. This turns a 32-button drum machine into a 64-button unit. There is a limit to all of this: At some point, you are going to run out of memory. I am using the E-mu Systems *E-Max*, and even with a memory storage time of about 19 seconds, if you try to map 64 sounds on the keyboard, each sound averages out to only about 0.3 seconds. It can be done, but you need to use your memory in a very efficient manner. Even if you do run out of memory, remember that you can just load it off to your disk and start over again.

Depending on the features of the sampler that you choose, you can even make one sample sound like five different instruments, either by spreading the pitches to different keys, or by using some sort of filtering to cut out some of the highs or lows. If you really want to get fancy, you can buy a computer and a visual editor for your sampler. A visual editor allows you to actually see the waveform of your sound and redraw it to your liking. It is the equivalent of a word processor for sounds: cut, copy, paste, merge, splice, loop, or even print out a picture of your sound.

As you can see, the possibilities are astounding. By getting a sampler, you not only turn your drum machine into a virtually unlimited "memory unit," but you can open up a new world of sounds that have never been heard before. Sample the bells at the church across town, your own acoustic drums and cymbals, or the click you make on the bottom of that plastic cup from Burger World. You can design your own snare drum based upon a merger between a Sonor piccolo snare and a Yamaha field drum. The sampler will cost you more money in the short term, but if you get one that sounds clean and has the features you want, you will never outgrow it.

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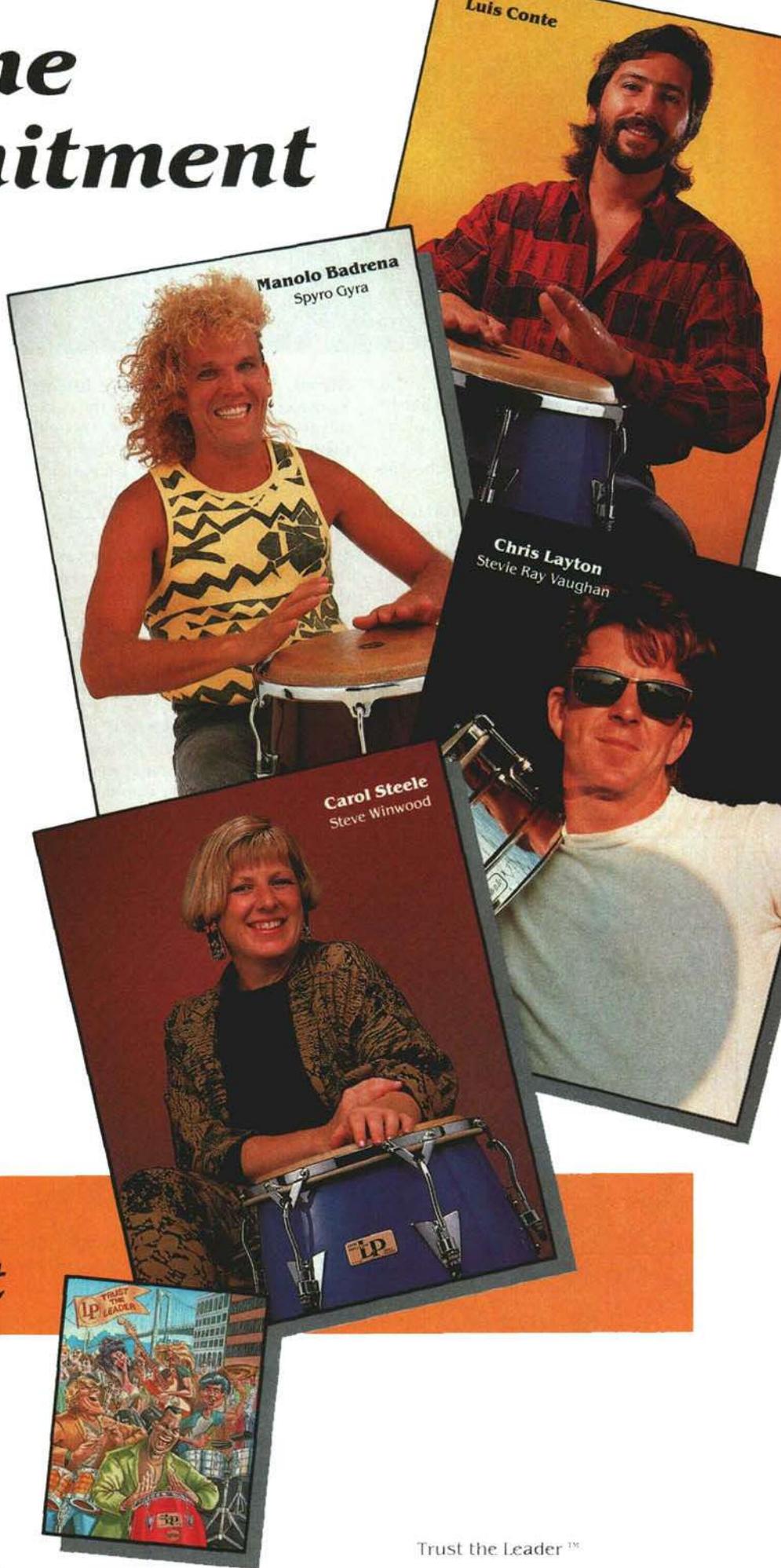
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Katché continued from page 21

see my father, and I don't know him. I'm afraid, but I think I will go. I would like to meet him, but it's scary. He *is* my father, but I don't know him at all.

CF: Well, maybe he gave you enough—the drum.

MK: I think so. That's a lot. As for going to Africa for the music, you must remember that in France we are much closer geographically to Africa than, say, the United States. Also, there are many native Africans in Paris, so the influence is strong there, if you're sensitive to it.

However, I'm very French and European in my thought and way of life. I was born and raised with French people. In my mind, I'm very different from African people, even if I share the same color. Culturally, we don't really understand each other; we are strangers. Musically, we are

friends. For example, I have listened to Youssou and his band many times during this tour, and after the show, I would tell them it was great, but that would be all I could say. I can't say more because I know we have been raised in two different societies, under different rules. I let the music talk.

CF: You just spoke of body movement as the first impression on stage. I remember the first time I saw you, which was for only a four-song set with Gabriel at Giants' Stadium. I didn't know who you were or anything about you, but when I saw your gestures, even very far from the stage, I thought, "timpani." Your movements were big, grand, and classical.

MK: Yes, I was of course taught to play that way in the beginning, and I carry it with me. And the way I hold the sticks is

with the thumbs up, as I would play the timpani.

CF: That's the way African drummers hold their sticks, too.

MK: Yes, that's exactly right. As you noticed, many things about the way I'm playing now are influenced by my beginnings in percussion and piano. I don't know if I think like a drummer. And even when I was in the school for classical music—even when I played in a big orchestra with timpani, vibraphone, and marimba—I was thinking always of dancing. When I played Beethoven or whatever, I thought mostly of dancing, instead of really concentrating on counting the bars or reading the notes.

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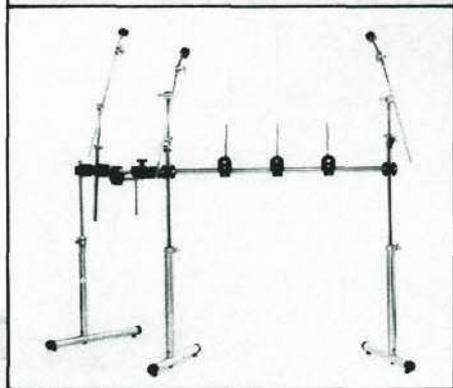
MK: That's right. I spoke to my teacher about it and he said, "That's very good; you're the first one to tell me that you can feel classical music by moving your body." I did Xenakis and Boulez—all that very strange contemporary classical music where you don't have conventional charts. It's incredible. There were 20 of us percussionists on stage, and people would lie down on the floor, with no lights—very avant-garde music.

CF: You seem to have a positive attitude toward the classical influences on your playing. Do you feel they restricted you in any way?

MK: I don't think so. The training is especially valuable, because I think for today's

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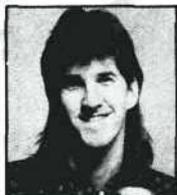
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music, as opposed to music from the '70s, you need a classical foundation. Music now is more of a mixture of a lot of different cultures and styles. There's more sophistication. In the past, rock 'n' roll was more straight ahead. That's still around, but it's not what we're doing. "Sledgehammer" is straight ahead for Peter Gabriel, but listen to the keyboards. Or if you listen to Sting, you might hear 2 and 4, but there's a lot more going on besides.

I think the classical training gives a drummer an edge. If you are trying to teach yourself, at a certain point, you reach a ceiling. To break through that ceiling, you need outside help—books or a teacher. Even if you go to a drum teacher, that's a way to learn, but I think it's even better to work with classical percussion, because that way, you learn to read for, and play, piano. You learn different keys and understand what the other musicians are playing. You see the whole picture. Classical training sharpens the ears to hear the notes as well as the rhythms, and gives drummers more confidence in themselves.

CF: Going back to the Amnesty tour, what stands out in your mind as the high point?

MK: Well, I remember how deeply involved the musicians and singers were in the cause of Amnesty International. They were talking about it *all* the time—on the bus, on the planes—not only on stage and to the media. I think everyone believed in what they did for the prisoners. There was a real sensibility to the cause; it was not just the fun of making music.

Also, there was a strong sense of unity among all the musicians. This was new for me. In France, I participated in Ethiope, which was a benefit like your Live Aid. At that, each singer performed with his or her band for a while, and then at the end, all the singers sang together. But the supporting musicians were not allowed on stage at the finale; if I had wanted to go on stage at that time—no way! But when I did Amnesty, the first night Peter came to me with the words for Bob Dylan's "I Shall Be Released," which was the closing song. I'm no great singer; I did not think I belonged there, but Peter said, "No problem." So there I was, singing with Peter, Joan Baez, Sting, and everybody. Every musician from each band was there, too.

CF: And that was symbolic to you of a difference in attitude toward supporting musicians?

MK: Yes. I think over here, it's a big family, but in France, it's not. In France, it's all egoistic—people with big heads. You know—"I'm the star"—big fish in a little pond. And I was bored with that. Until two years ago, I was the drummer for Michel Jonasz, who's a very good French singer, influenced by American soul. When musicians or people in the business would talk to me after a concert, they might say it was good, but I could tell it



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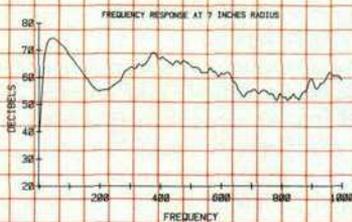
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wasn't necessarily sincere. Yet, at the Amnesty concerts, people would come and encourage me, and I could tell it was coming from the heart. It was not just, "Give me five, and yeah, you're good." I never met people like this before. In France, not all musicians, but too many of them are living for themselves alone and want to be number one. I don't think anyone can be number one. You can be one of many. That's all. You try to be the best you can.

CF: It seems like you're saying that, the higher up you go, the less you find musicians with ego problems.

MK: That's what I'm learning. On the Amnesty tour and on this tour with Peter,

it's like I'm in school. I'm learning the way of being a musician. Even when I'm not speaking to them, I just observe people like Peter, Tony, David Rhodes, or David Sancious—the way they act, the way they play in front of the audience, the way they speak to the media, and the way they treat the technicians and the backstage crew. English is not my native language, but it's all I hear from morning until late at night, so I listen and concentrate very hard.

And what I'm learning most is humility—to respect myself and others equally. Peter is humble; he respects *everything*. Sometimes it's not easy to be him, but he never complains. He gives you every time

the good things—never the bad things, even if he's thinking about them. And that brings out the good in everyone around him and makes everyone better. I think that's the way to be. It's difficult because people want to bother you or they're not always kind, but that's still the way.

What was scaring me when I was in France was that I was becoming—is that correct?—like an asshole. I was complaining about everything. I think the situation was making me that way. I felt trapped. I was saying unkind things to technicians or even to fans. Most of the time, I was in a bad mood; I didn't even like to play drums. I was spinning my wheels—doing the same thing and getting nowhere.

CF: You were unaware that there was anything better than that.

MK: Yes. Then I met Peter, and I could say that's someone I'd want to be like. Everything changed. It was open, fresh air, and I said, "Hopefully, it's not the end of my life, because now I see some light," because just before that I was thinking of doing something else—produce, take singing lessons and try to be a singer, and maybe play drums just for good friends. But the drums—that's part of me.

CF: I know you did a great deal of session work in France. With all the negative feelings you were experiencing, how did you still manage to get jobs?

MK: I *tried* to be nice; I know the importance of selling yourself in that situation. I was smiling, but I was depressed inside at the studio, and *more* depressed at home. Studio time is very expensive, and it's important to support the singer, but even if I tried to give something, I thought those people didn't understand what I had to give or to say. So I spit in the river, and that's all. You know what I mean: It went for nothing.

CF: But now you're in the ocean with the big fish.

MK: Yes, and it's very exciting for me because I'm French and I think there aren't enough French people around here! [laughs] And because I'm French, I have to carry the flag for France. There are some very good musicians in France—not a lot, but some very good ones.

CF: Although you were frustrated in France, do you see it as an asset that you matured somewhat before you jumped into the pressure-packed environment that surrounds a superstar like Gabriel? I've talked to other musicians from remote areas who were glad they didn't come to the "big time" until they were ready for it.

MK: Yes, I agree, because I learned to be a drummer in France; it must have gotten me where I am now. What I did on stage and in the studio was very important to me, and I'm not putting that down. And if I had been born in the States or had come here ten years ago. . . .

CF: You would have been coming up against drummers like Billy Cobham or

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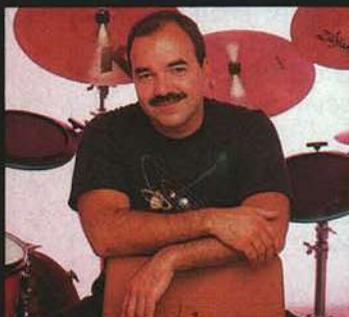
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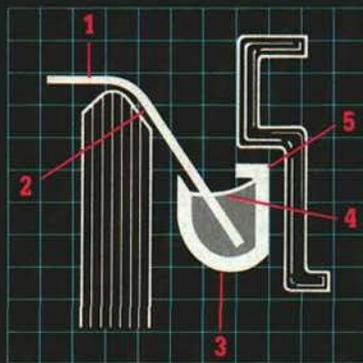
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Harvey Mason.

MK: [laughs] Yes! Why those two? Give me a chance!

CF: Why aren't more French musicians in the rock and pop field known worldwide?

MK: Well, many have the American dream, but they feel it's impossible for one of us to make it, and I don't think the producers and the other people in power really respect their own countrymen that much. Producers in France think it's better to fly an American musician to France and use him on session work instead of a French musician, because he's American or he's got an international name. And if he's black, too, that's perfect.

CF: You've been doing quite a juggling act as a sideman during breaks on this tour, including drum work for new albums by Joni Mitchell and Robbie Robertson. As your exposure to world-class musicians increases, do you see changes in your drumming technique?

MK: I don't know. To tell you the truth, I don't think about it. Some nights I feel the drums; some nights I don't. I've never worried about my technique. I know what I have, and I know my limits. It's important to know what you're going to do, what skills you will use, and which hand or foot will do what, but that's not the point. When you see most African musicians,

they don't have technique. They just have the soul—the feeling—and you can't do what they do no matter how much technique you have.

CF: It's instinctive.

MK: Yes, and what I'm talking about is very difficult to make some people understand, because they don't want you to play like that. They want you to be like everybody else—to imitate some other drummer's technique. It's easier that way.

My thing, when I'm playing with big, big people like Peter, Joni Mitchell, and Robbie Robertson, is that I try to give something of myself—something of where I've been in life. Playing drums is life. If I have troubles, I'll play one way. If everything's going great with my girlfriend and I'm meeting nice people, I'll play differently. I think I *can* give something to music, but it takes time, and you have to let your life follow its own rhythm.

CF: You talk about feeling the drums; I imagine it must be very emotional for you during Gabriel's traditional concert-closing tribute to the South African martyr "Biko." You're the last one in the semi-darkness on stage, beating out a funeral cadence on the toms as the crowd joins in with a mourning chant.

MK: It's a good, and at the same time, a very strange feeling. The special lights we have in the show swing over and shine right down behind my back, and I feel their presence and hear the people in the audience screaming as the lights come in on me. I have to concentrate very hard to maintain the tempo and the dynamics on that floor tom. Usually, I'm so involved that I don't see or hear anything else, but last night my eye caught one guy in the lights, and he gave me a "thumbs up" gesture. That was good. I thought, "This person likes what I'm doing," and I felt really good. But even so, after the show, I thought I could have done that part better. I'm listening to the cassette every night.

CF: And do you change things, then?

MK: Yes.

CF: Is it a give-and-take discussion with the rest of the band, or do you change your playing on your own?

MK: I do it just by myself.

CF: Everybody else in the band is happy with what you're doing?

MK: I think so, yeah. When I change things, the other band members just look at me and smile, so that's good, [laughs] They're free enough that it doesn't disturb them. But each time I hear myself playing on stage or on records, I'm never happy with what I've just done.

CF: You're *never* happy?

MK: Never. I mean, I'm happy because the gig was great and the audience was pleased, but I'm always thinking I could have done something better. When I listened to *So*, I always thought, "Why didn't I play that part differently?" I'm happy that I got to play on that album, but

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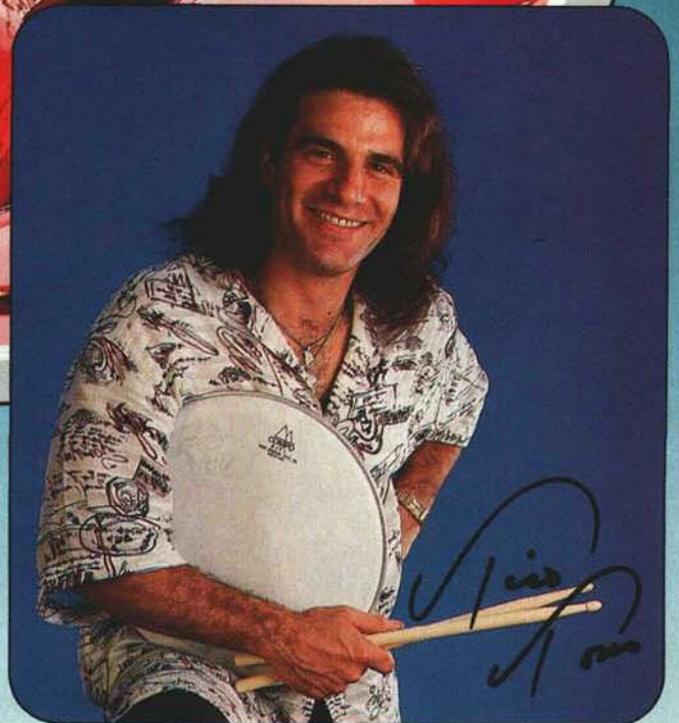
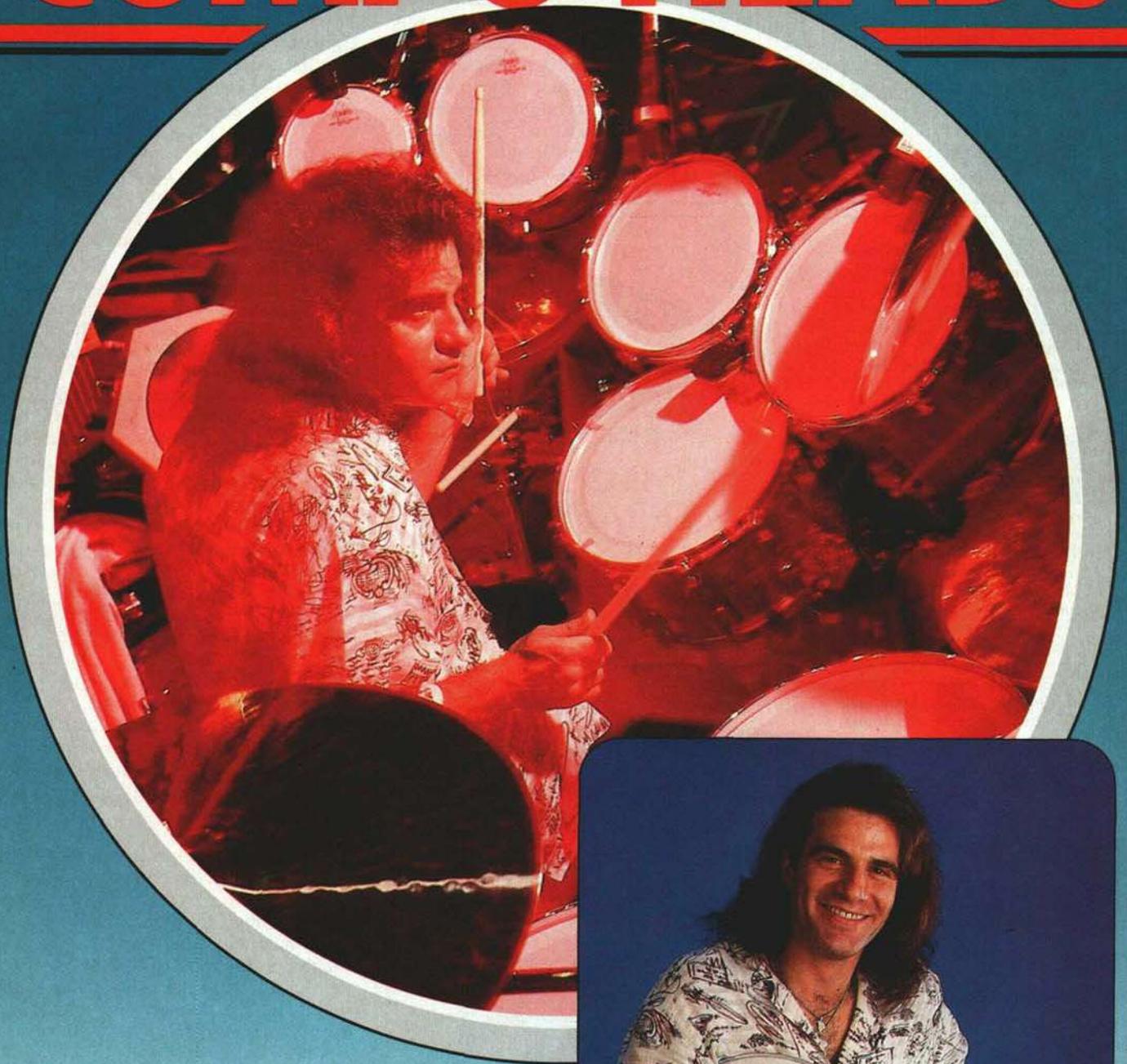
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I could have been so much better. It doesn't matter if anyone else thinks it's good or not; I don't care. It was the same with every record I've done in France.

CF: Every one?

MK: [laughs] Every one. And I know that, when I listen to what I've done for Robbie and Joni, I'm not going to be happy, because I'll think I've made some evolution from when I recorded those albums and I'll think of something better for his guitar on that part, for her voice on that part, and so on.

CF: I suppose that kind of perfectionism is typical of a good musician.

MK: Sometimes it's painful, because I get

very depressed.

CF: Speaking of Joni Mitchell, tell me about your session work with her.

MK: While I was rehearsing with Peter for the Amnesty tour, Joni was there and she did a duet with Peter for the soundtrack of a movie, *Secret Place*. She said she was looking for a drummer for her next album and someone said, "Manu's here; why don't you use him?" She listened to what I'd done on *So*, and since she's into percussion, talking drums, unusual sounds, and Peter's music in general, she asked me. I did the *Secret Place* track and another called "Number One." I'm a big fan of Joni from way back. I've got *all* her

records.

CF: She's a great musician and an exceptional lyricist.

MK: Yes, and what I really liked about her was this: I couldn't understand *every* bit of her lyrics, so she would take the trouble to explain the lyrics to me before we'd play. She's an artist. She paints very well, and she paints pictures with her words, too. Especially for the soundtrack, she would describe to me a car whizzing by, the camera sweeping from the top to the bottom of a hill, or two lovers kissing. It helped me a lot.

CF: Other drummers have remarked on the helpfulness of visualizing a song.

MK: Yes, I think it's that way for many musicians. When you play keyboards, guitar, or drums, or when you put music on paper, you've got images—pictures in your mind. If you're sad, you see rain or darkness—whatever. For me, when I'm playing music, I always see pictures first, whether I've got lyrics or not. And when I build the rhythms in the song, I can't just think 2 and 4. That means nothing. It's a picture in my mind—an atmosphere that surrounds me—and my drums and I are part of the colors. It's hard to put in words. It's like I'm the painter. But I'm in the painting, too, and no longer the painter. I can see his face, hear his voice, feel his touch inside the painting, and that becomes the music. I can see where the drums are going to be—the blue, or the gray, or the green.

CF: You literally see the colors?

MK: Yes.

CF: What colors do you see most?

MK: Green. And a lot of white.

CF: Life and light-giving colors. That, I suppose, is what gives you so much freedom when you play. You're not really thinking about the time; you're responding to those pictures.

MK: Yes, it's like that playing live, but it's more difficult to do in the studio. There you've got the headphones, the click track, and the window with people looking at you and expecting you to be a genius. You're going to do something amazing *right now*, and that's impossible to do every time. It's very hard to find the same feeling in the studio, because on stage, you've got space, lights, and vibes from the audience—a totally different thing.

CF: Tell me about your experiences in the studio for the *So* album. Were any of the songs done live?

MK: Just "Sledgehammer." Everybody was there for that—Peter, David Rhodes, Tony, and me. Peter was singing as well as playing keyboards. We did it in two or three takes. The other songs were mostly finished when I added drums to them—the bass, guitar, some keyboards, and a vocal guide were on the tracks. I think Jerry [Marotta] played before me on at least two songs, and I think they used a lot of drummers on each song. After listening, they

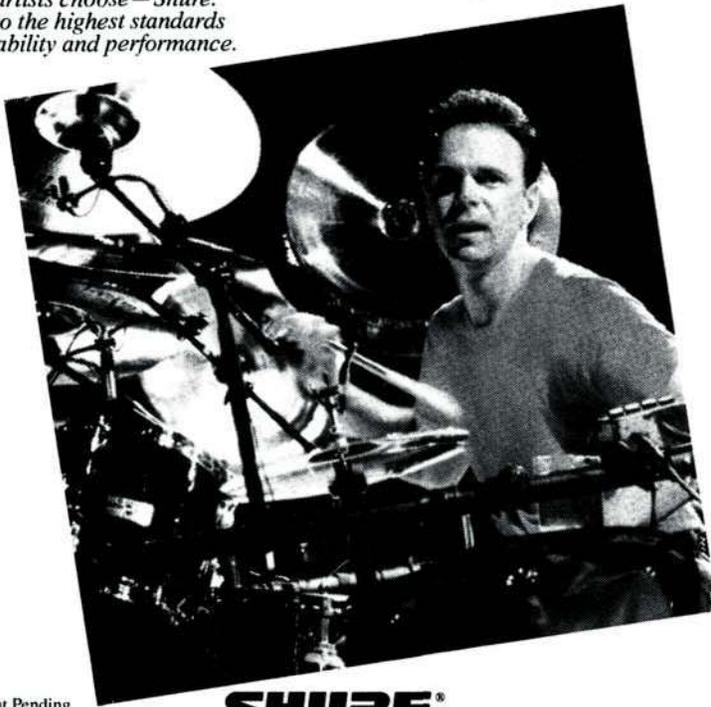
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CF: In other words, they might have kept Stewart Copeland's hi-hat, as they did on "Red Rain."

MK: Yes, and Jerry's the rest of the drums. On "In Your Eyes," I do drums and percussion, but Jerry's got some drum sounds on it, too. On "Big Time," they've got Stewart's hi-hat, a Linn kick, and I think the snare's Jerry, [grins] That's interesting. That's great.

CF: There's nothing wrong with that.

MK: Not at all. You can't be threatened by things like that.

CF: Perhaps, though, you had more confidence than you thought to be able to step into that situation. That could be tough on the ego.

MK: [chuckles] Maybe.

CF: Your talking drum work on "In Your Eyes," particularly in the EP version, adds a soulful touch. Is the talking drum difficult to play?

MK: Yes.

CF: What's the secret to being good at it?

MK: I don't think I'm good on the talking drum.

CF: You don't? Who's the best?

MK: I don't know, but this guy on stage with Youssou N'Dour is great. His name is Assane Babacar. I haven't been playing the talking drum long. I just feel it—just let it float on the groove; I don't bury it. I hear notes from the music, and I tune it to the music. I do it by intuition, and again,

that's from my background as a percussionist.

CF: What other percussion instruments do you play on *So?*

MK: On "In Your Eyes," I play surdo, the big tom from Brazil. It's close to the timpani; I had played it before in my classical studies. You play it something like timpani—on the side of the head, not in the middle. When you want to stop the sound, you press on the skin with your hand, and most of the time, it makes a loud squeak. That's okay when you're playing in a symphony orchestra, because there's a lot of sound around to mask it, but when you're in the studio, you use a cloth to muffle it. Also, I played the marimbas on, I think, "This Is The Picture." That was funny, because in the studio, they were playing the tape for "Picture." I had just done some talking drum, and I was in the room right next to the control room. There was a little xylophone there, so I started to play it, and Danny Lanois, the coproducer, came up, put headphones on me, and said, "Go for it. Keep on playing!" They recorded it right then.

CF: Both Gabriel and Lanois are known for their innovative use of drum sounds and unusual effects on their recordings. Did you learn anything from them in the sessions?

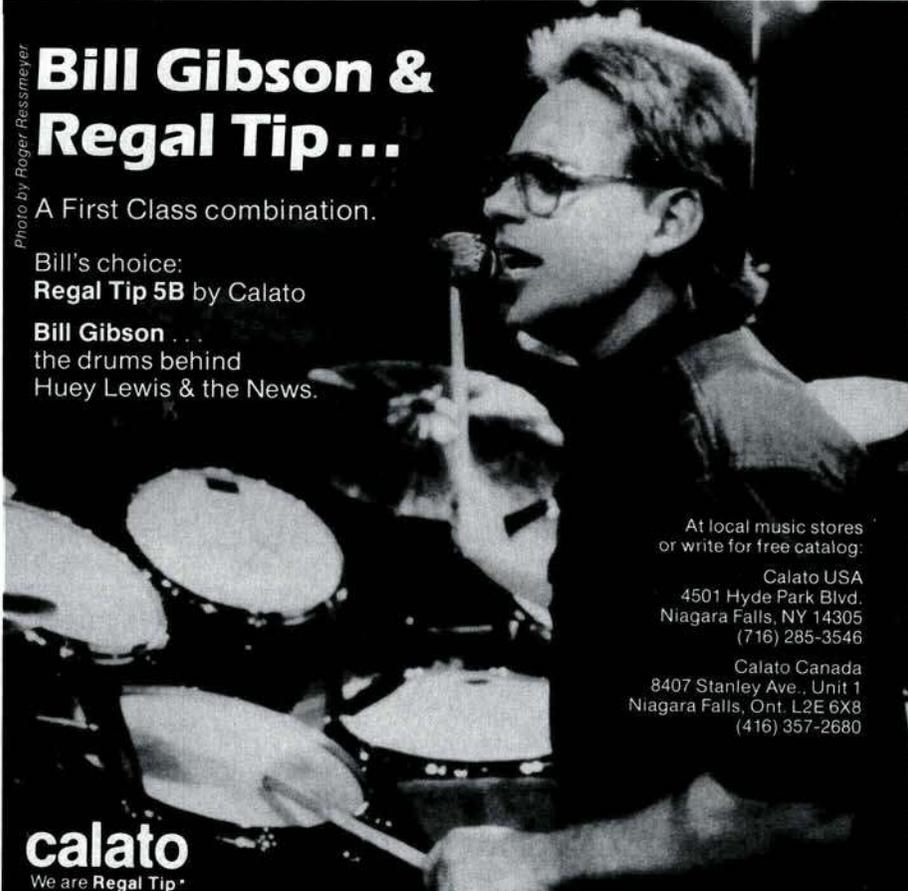
MK: A different way of playing the drums—more than playing percussion. Percussion work is intuitive for me; that's easy. For example, if you listen to "That Voice Again," every time on the chorus, there's a flourish, like a big band fill—Count Basie, maybe. We used that like a pattern. Never in my life did I try that fill before, but they really liked it. If I were all alone in the studio without Danny and Peter, I don't think I would have come up with that pattern—with that fill. They encouraged me to stretch.

CF: Are you comfortable with drum machines?

MK: Yes, when they're used in the right hands, like Peter's. Also, in France, many times there were drummers who were so busy that they lost the groove. The drum machine got them in line. I've always had that regime—the click in sessions and the metronome when I was in school. Now when I have a drum machine on stage or in the studio, I don't think about the time. I'm not *listening* to the drum machine; I'm just hearing it. There's a difference between listen and hear. I know some drummers hate it. I spoke a little to Stewart Copeland, and he hates it. He says he can't play with it.

CF: No one uses the Linn with more taste and artistry than Gabriel, but nevertheless, there *are* a lot of programmed drum sounds in his concerts. Does it stifle your spontaneity at times?

MK: I understand what you mean. Yes, sometimes it's hard, because the patterns he programs are very complicated—very



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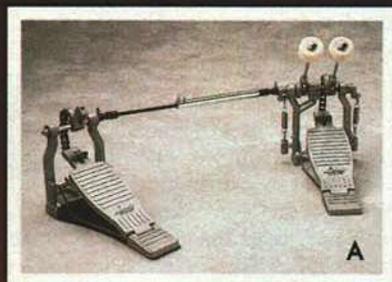
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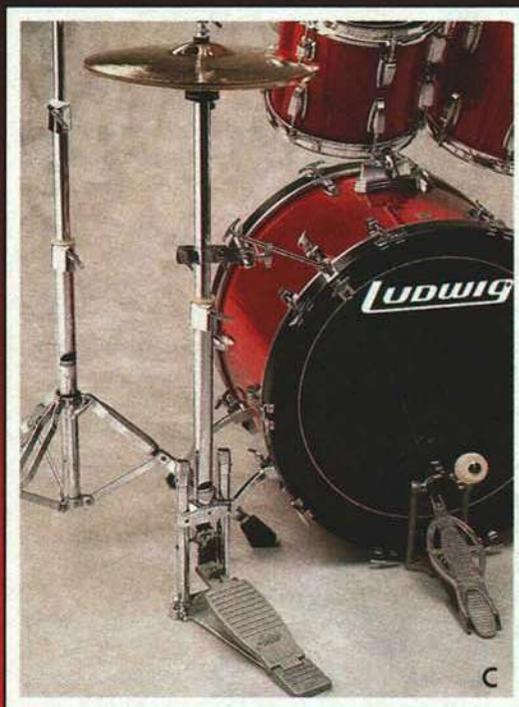
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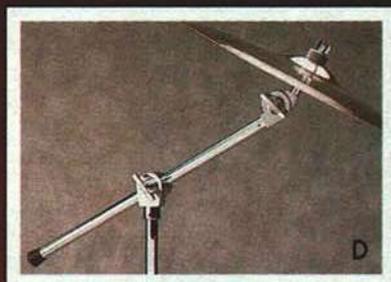
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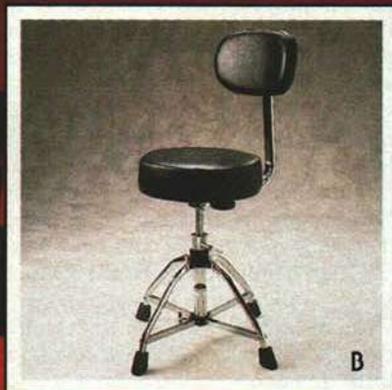
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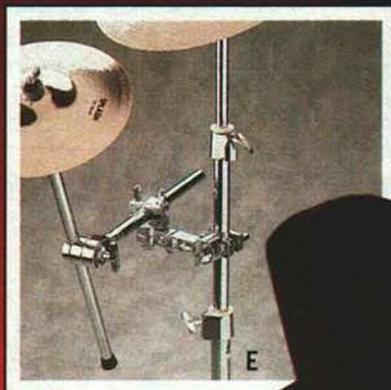
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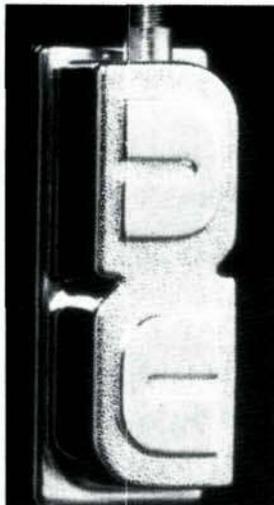
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dense—and there's not always much room for drums, even if you do just 2 and 4. I'm glad for all the experience I've had, because it helps me find rhythms that cut through the drum machine sound and work with it. Without that experience, I'd be lost.

When we rehearsed for the tour, I asked Peter to take out some of the Linn. "Red Rain" was first done with the drum machine, but then we killed it. "In Your Eyes" has just a cowbell and a sample from an African song, and that's all. That's enough. But for instance, in "Shock The Monkey" and "No Self Control," it's very, very busy with Linn effects, and it's hard.

CF: As you say, harder for the drummer to find his space.

MK: Yes, and I'm handling it, but sometimes it could be better without it. For "Big Time," I tried to kill the drum machine. We rehearsed without it, but it was decided to do it like it was on the record. However, the stage is not the studio. But Peter talks with me; he takes the drummer into consideration.

CF: It's not "ivory-tower" programming, then.

MK: Not at all. There's always give and take.

CF: How do you get that powerful torn sound on stage for "Biko"?

MK: For the album, Peter created that African drum sound with many different

effects, and using just the toms on stage can't match it. What Peter and our drum technician, Dave Taraskevics, did for this tour was to take the sound on the record and sample it into an AKAI S900. That one sampled sound was doctored to three subtly different tunings, which were overlaid together to make one fuller sound. Then that sound, tuned differently for each head, is put onto the kit through triggers near the tom rims, and on the bass drum kick that runs through a Roland *Octapad*. For the first few shows, the sensitivities weren't right and sounds were triggered at the wrong times. So we added a Garfield *Drum Doctor*, which masks out other frequencies that could trigger sounds by mistake—a loud bass, ambient room noise, whatever. It also has sensitivity settings and a dynamics setting, which is important because in "Biko" I start off playing just the tom rims, which triggers the sampled sounds; then halfway through the song, I'm also playing the heads, which are reverberating and could possibly trigger that thing at the wrong time.

We use different sampled sounds on four other songs that I play. On "Mercy Street" and "This Is The Picture," I'm playing some sounds—even a tugboat and a triangle—on a Dynacord *Rhythm Stick*. Dave has a whole book of cues to change the programs during the set; you can't do a show like Peter's without first-class people like him.

CF: Describe your drumkit setup.

MK: My drums are Pearl: 22" bass, 12", 13", and 14" rack mounted toms, and a 16" floor tom. [*Katché has since switched to Yamaha—same drum sizes.*] My snare is 7½" deep, handmade by Noble & Cooley. It's a very full, deep snare sound.

Cymbals are all Zildjian: one ordinary and one K 18" crash, a 20" *Rock Ride*, and one 10" and two 8" splashes.

CF: Your work on the splashes gives a distinctive touch. It exemplifies the "painting" approach to drumming you describe.

MK: I love the little cymbals; I've used them a long time. It's funny. Stewart used them, too, at Amnesty, and we were speaking about that because I don't think a lot of drummers use the little splashes. Stewart's the one who's used them so well.

Several months later: *Manu's life is getting a bit complicated. He's still on the road with Peter Gabriel, but he's found time to cut Nothing Like The Sun with Sting and is the first choice for the drummer's chair on Sting's world tour in '88. Not only that, but he has wed French actress Sophie Duez; they are perfect soul mates. Professionally and personally, the world is his right now. He speaks of a dinner gathering the night before.*

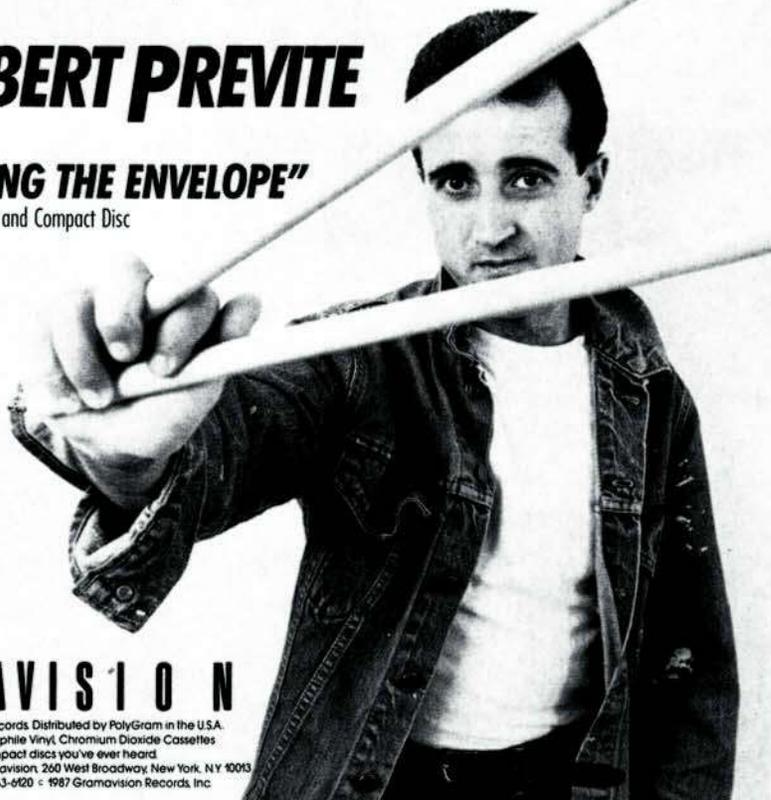
MK: It was Peter, Sting, Lou Reed, Sophie, me, and Mary Daly from Amnesty International. We were talking about the plans for the Amnesty tour in the summer of 1988. Peter and Sting will both be on

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that tour again. The big joke was when Mary looked at Peter, Sting, and me with this amused manner and said, "So, Sting, when you tour, aren't you going to have a problem?" And Sting just answered, "Too many people are touring."

CF: The dream scenario would be for you to do the drumming for both Gabriel and Sting on that tour.

MK: Anything's possible. Who knows?

CF: How did you get the album gig with Sting?

MK: We had lunch together on the Amnesty tour and he said, "I want to steal you." Then at the Gabriel concert in L.A. last December, he was there and said, "I

want you for my album," so his manager asked mine if I was free.

CF: It's a wonderful but strange situation to be the drummer for two big stars, simultaneously. Do they understand?

MK: [softly] I don't know what feelings they have about it. They don't say. You know, they are both English—more reserved. I don't think Peter is jealous or Sting is jealous. I think they're just very talented, sensitive musicians, and they want to use for their music whoever they think will be the best at the time.

CF: There really is the potential for serious conflict for you.

MK: [sighs] Yes, although so far, it's

worked out okay. This tour is ending soon, and Sting's tour will probably start in January; it will be a long one. But last night, I saw him and he was very understanding. He said he didn't want to crowd me about it now and that I need a rest because I've been on the road a long time with Peter. After I rest, then we'll talk. Sting is very, very fair, and he has a lot of respect. I love his music and I'd love to be involved in it more, but for now, I can't make a commitment. I need to go home and get a little sleep.

CF: If it becomes necessary to choose between the two, do you feel an obligation to Peter?

MK: Not an obligation, but an appreciation. Before him, I was not *nothing*, but everything that's happening now—all the people who want me to work with them—comes from the trust Peter first gave to me. I can't say for sure what will happen, but I will not forget what Peter did, and I am always glad to play with him.

CF: Do you feel awkward about succeeding Omar Hakim, whom you admired so much at the Amnesty concerts? Do you wonder why Sting replaced him?

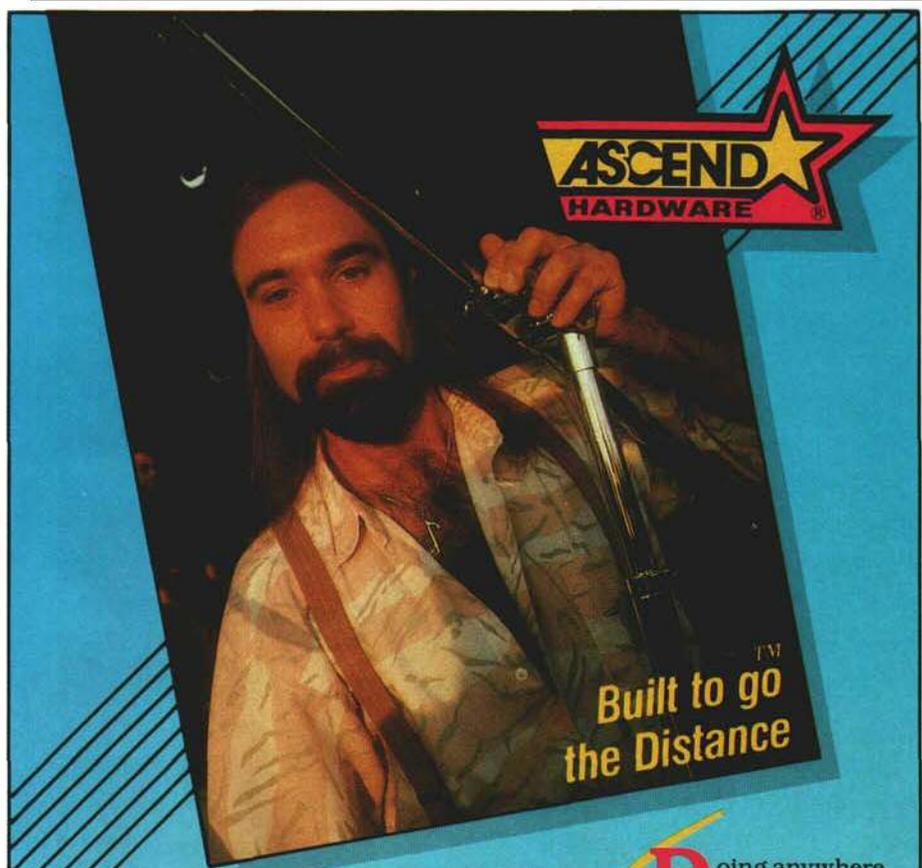
MK: I don't want to know about it. If somebody has to tell the reasons, it's Sting or Omar, not me. It's not my business; my business was to play well on the album. Whatever happened doesn't affect my opinion of Omar. He's right at the top. And you can ask Sophie: When I knew I might be doing the album with Sting, I said, "What can I do after Omar? Why me?"

CF: With the exception of drums and percussion, Sting has essentially the same musicians on *Nothing Like The Sun* that he had on his last album, so once again, you're the new guy. It's getting to be a habit.

MK: I like to be in that position: the outsider. I have to be very, very good—not to prove myself necessarily, but I can't get lazy. And maybe I'm freer because people are not expecting things from me. When you work with people a long time, you become maybe too comfortable—too afraid to go farther and try something different. Here, nobody knows me. It's liberty. Maybe that's what Sting was looking for—somebody who's not used to playing *the way he wants*.

CF: How would you describe Sting's studio work methods with his drummer?

MK: Very free. He did some demos with the *Synclavier* and sent me those, saying, "Use these for inspiration, and play like you are." We only had five days of rehearsal in New York before we cut the album in Montserrat. Sting works fast. We did 15 songs, maybe seven or eight takes on each, in ten days. There was great comradery and fun—mornings on the beach, then music until midnight. Every song was recorded a different way—no set patterns. I'm very happy that the album is not a



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I found Peter and Sting to be very much the same in some ways and very different in others. Peter works carefully with each individual part of the song, and Sting takes the song more as a whole, going for the song's groove, even if you don't go deeply into every little part. He doesn't care. He wants just the whole thing happening. Maybe it's the difference between a bass player, who's rhythm and groove oriented, and a keyboard player, who feels the textures and layers of melody. Peter told me that he composed a whole year for So, working out that vision that he had inside. But whether it's Peter, Sting, or whoever, to come in as a session player and interpret on your drums the vision that the leader has carried in his or her mind for a whole year is not an easy thing. But that is what you must do every time, so you must listen very closely to hear the sound they hear in their minds and make it real for them.

CF: What with Gabriel, Mitchell, Robertson, and now Sting calling you into service, I imagine there have been others.

MK: Mr. Mister asked me to do just percussion work. I like them a lot, but I said no, because although I feel comfortable laying percussion down over my own drum work, I don't think I'm good enough to do percussion alone. Maybe they think I am good enough, but I don't, and I have to be true to my own feelings. Bryan Ferry asked me to do his album, but there were problems in flying me to L.A.—budget problems, I think. Also, I was supposed to do an album with David Sylvian, produced by Robert Fripp, but it was not possible.

CF: When you're hot, you're hot.

MK: [laughs] I don't know; I don't analyze it at all. I just do it for fun. And maybe tomorrow there will be, as you say, a new hot drummer, but I really don't care. All my life I wasn't afraid if the phone was not ringing—never. And most of the time in France, I said no to a lot of projects. I will be able to play the rest of my life—I know that—but if nobody says, "He's the best one," I don't care. Even if it's over tomorrow, I had a great time.

But I think I'm really beginning my work here in the States. I did it for a long time in France, but now it's a new life, with no limits—no boundaries.

CF: A renaissance.

MK: Yes. I'm a new drummer, and I must go one step at a time, with still many tests to pass. Maybe I will change more; maybe I won't. I've always worked like this: one

step at a time. And each time I go one more step, I can look back and see where I've been before, and what I find in that one step becomes a real part of me. Then one day I know when it's time to take another step. I'm sure of it.

CF: You've taken many big steps this year, including the one down the aisle.

MK: Yes, and now my life is changing again! At first, I wanted only to come here and work and learn, and I did all that. But now I want to be with Sophie and have a good time together, too. I don't want to be on tour for a year while she's in Paris.

CF: I've seen those long tours stress out a marriage—the whole backstage atmosphere, groupies. . . .

MK: Groupies have never been my thing! But to live alone is a very sad thing. To me, to be an artist, in music or any field, you must live for something—for somebody. Then you've got the faith. Your personal life is very important for your balance. I lived for a long time without knowing that to have a wife and family is a good way of living, and the music is part of it. I'd like to be a good father as well as a good drummer. Sophie knows this; she was on part of the So tour with me, and she came to Sting's rehearsals. I *need her* to be there.

CF: She told me earlier that she wants to be your muse.

MK: That's right, and she is. She sees things that sometimes I can't see because I'm too close to my playing, and after a concert, for example, we discuss what she sees. She doesn't observe from the viewpoint of a musician, but she is very wise about many other things. She's got another eye, and it's opened me up to many things about myself as a drummer.

CF: Give me an example.

MK: Sometimes I would think like a technician about the music I play. You know—"working the footpedal fast in the fill in the second bar after the bridge"—whatever. Sophie knows none of this, so she would tell me, for example, that she liked the way I danced with the drums at one point. I was never aware of it before, consciously. But she saw the essence. She saw what I was trying to communicate when I played, and she could put in words what I was feeling in the music.

CF: Music as language.

MK: Oh, yes! And we can communicate on a high level in this way. She can read my feelings from my drumming, and it's a wonderful thing to do this with your drums. I think it's what we all try to do: to explain ourselves to others—to the world—through our drums.

And it has to be *vital*. Do you know what I mean by *vital*? It's a very important word in French. It's hard to translate, [pauses] Your life depends on this. You need it to live. So you go to the edge, because tomorrow is never certain. Every time when I'm playing, that's maybe the last chance, you know? So I have to do it. That's all.

ddrum

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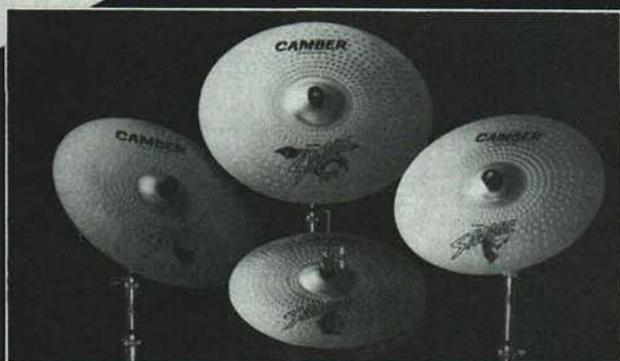
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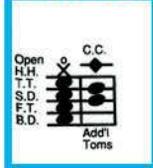
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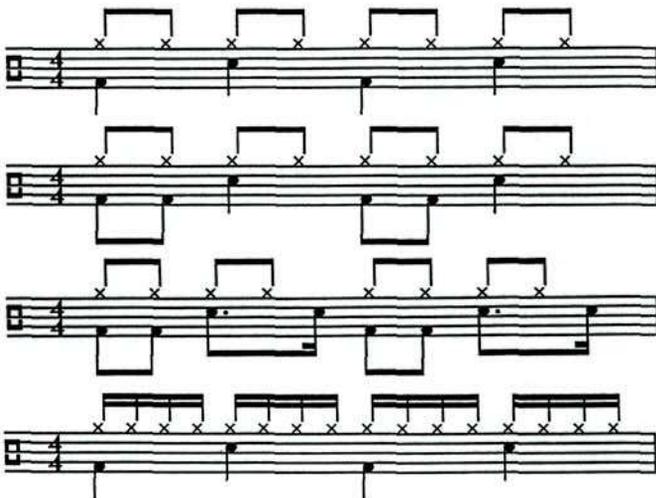
MUSIC KEY



During the final period of the Beatles' career, the group released four albums: *The Beatles* (known as "The White Album"), November 1968; *Yellow Submarine*, January 1969; *Abbey Road*, October 1969; and *Let It Be*, May 1970. Each album was very different from the others.

The Beatles had a lot in common with *Revolver*, in that each member of the group experimented in his own way, producing a very diverse collection of songs. Some of the styles represented on this album included country & western ("Rocky Raccoon" and "Don't Pass Me By"), folk ("Blackbird," "I Will," and "Dear Prudence"), old-time rock 'n' roll ("Back In The USSR"), English blues rock ("Yer Blues"), hard rock ("Birthday" and "Everybody's Got Something To Hide"), Indian ("Long, Long, Long"), acid rock ("Helter Skelter"), music-hall vaudeville ("Honey Pie"), '40s Hollywood ("Good Night"), jazz big band ("Savoy Truffle"), avant-garde electronic ("Revolution 9"), and quasi reggae ("Ob-La-Di, Ob-La-Da"). This double album was like a pinata filled with different musical prizes. It's amazing that this album was recorded only one year after *Sgt. Pepper*, but it was so different.

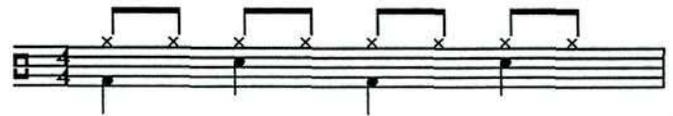
Throughout the album, Ringo adapted to the different writing styles of Lennon, McCartney, and Harrison. His playing was very basic but very supportive. For example, on the song "I'm So Tired," he used four simple beats, but used them in a way that made the song build.



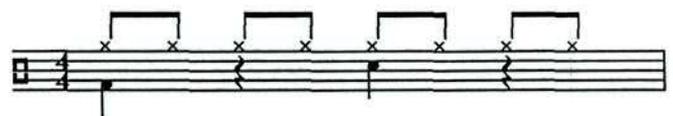
He created a similar effect on "Rocky Raccoon." First, he played only the hi-hat on beats 2 and 4. Next, he played 2 and 4 on the snare drum with brushes. Finally, he played a double-time beat with bass drum and brushes on snare, and he added fills to create more energy and excitement.

A few songs on the album went back and forth from straight time to half time. Not only did the tempo do that on "Happiness Is A Warm Gun," but in the choruses, the rest of the band went into 3/4 while Ringo continued playing in 4/4. Listen to the bass against the drums in that section to hear the different time signatures.

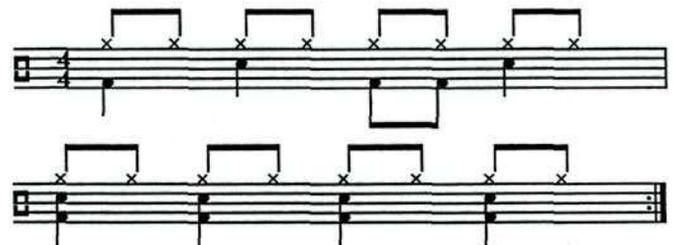
Intro/Verses



Choruses



On the songs "Birthday," Ringo played a two-measure beat.



He then played a breakdown that set up the bridge. It was very basic, but it was perfect for the song and worked well with the song's basic beat.



For the bridge, he used just the first bar of the original two-bar beat.

Three months after "The White Album," the Beatles released *Yellow Submarine*. This was a movie soundtrack, and it only had four new songs on it. The rest of the album consisted of two songs from a previous single ("Yellow Submarine" and "All You Need Is Love") and several instrumentals by Beatles producer George Martin.

The next album that the Beatles recorded was *Let It Be*. The Beatles were attempting to get back to their roots and record in a live fashion, but they had lost much of the live sound and attitude from their early years. There were also a lot of bad feelings between various members of the group at that point, and so *Let It Be* ended up being very disappointing. The group members were not happy with it, so it was not released until after the group had actually broken up.

One of Ringo's most distinctive beats on *Let It Be* was on the song "Get Back." As usual, it was a simple pattern, but it gave the song a unique feel and personality.



After the disappointing sessions for *Let It Be*, the Beatles wanted to make a great album again, so they went back to what they did best. They returned to the studio with producer George

The Later Years



Photo by Rick Malkin

Martin and recorded *Abbey Road*. As on *Sgt. Pepper*, the Beatles experimented with sounds and studio techniques, and the band seemed to be more unified than it had been on some of the other projects.

One of the new things on this album was a drum solo! Ringo had never played one on a Beatles album, but the time was right. He kept steady 8th notes on the bass drum while he played tom-tom fills on top. The sparse phrases going up and down the toms made the solo very musical.

An interesting beat on this album was the one Ringo played on "You Never Give Me Your Money," which featured an open hi-hat on 2 and 4.

In the B section, he changed the beat to this:

In the bridge section, he used a combination of the verse and release beats.

One of Ringo's most unique approaches to a song was demonstrated on "Come Together." The beat he played on the intro became like a hook line to the song.

On the verse beats, Ringo played straight 8ths on the floor tom instead of the hi-hat, and accented all four beats with his snare drum.

These three articles have given just a few examples of Ringo Starr's drumming with the Beatles. Their music and Ringo's creative input are well worth listening to. In a very short period of time, The Beatles gave the world a tremendous amount of music to enjoy and be influenced by. Ringo approached the songs more like a songwriter than a drummer. He always served the music.

I want to thank Glenn Gass for his help and enthusiasm while I was writing these articles on Ringo Starr and The Beatles. Glenn is an Associate Professor at Indiana University School Of Music, where he teaches a class on Rock History.



by Ed Mann

Percussive Sound Sources And Synthesis



Photo by Jaeger Kotos

Author's note: The following contains much talk about synthesis in general, as well as functional references to specific items. This is designed to provide you with a general knowledge and better understanding of the medium. Design specifics may vary greatly.

In the beginning, there were only acoustically generated sounds. At an undisclosed time, it occurred to someone that it may be possible to mechanically shape implements that could produce sound. That event resulted in what we now refer to as the "musical instrument." The first drummers probably stretched animal skins over holes in the ground in order to produce a controllable sound (i.e., big hole + big skin = big sound, etc.).

Since then, in an effort to further shape and control acoustic phenomenon, humans have created thousands of musical instruments, each designed to produce a

different sound and divided into convenient family groups such as woodwind, brass, etc., and of course, percussion. The truth as we know it is that the percussion family is endowed with the greatest number and variety of acoustic sound sources, as evidenced by the generations of drummers and percussionists who have eagerly sought out and introduced these sounds into their setups. As far back as the early part of this century, when the concept of the "traps" drummer was still a relatively new idea, photographs reveal that many drummers included temple blocks, gongs, chimes, bells, triangles, timpani, and various other percussion instruments within their "drum" kits—the idea being to have as many sounds at their disposal as was necessary or practical, whichever came first.

The practice of including alternative sound sources within drum and percussion setups continues to this day, with a new twist: the use of electronically generated sounds. There is a good reason for this. With the use of electronic devices, one can create sounds that are not available from acoustic sound sources.

There are three basic areas to be aware of when thinking in terms of electronic sound generation: synthesis, sampling, and processing. In addition, you can create entire libraries of sounds and processing effects, store them in memory, and recall them at any time. Through the use of MIDI (Musical Instrument Digital Interface), you can combine individual sounds and effects in order to create entirely new voices, all of which can be accessed quickly from the same playing area. This is, of course, more material than we can cover in one sitting, so for the purposes of this article, we'll zero in on synthesis and related MIDI information.

Synthesizers use various combinations of tone generators, filters, modulators, and envelope generators to create sounds either from "scratch" or a given default setting. One important feature that makes a percussion synthesizer different from a typical keyboard synth is its ability to provide multiple sounds at the same time, just as most drum or percussion setups include a combination of different sounds. So whereas a keyboard-type synth may be able to have one or two sounds available at the same time, percussion synths can have

one to sixteen or more distinctly different sounds (voices) up at one time. Since each sound must be generated by its own set of electrical components or program data, this is like having up to sixteen or more separate synthesizers packed into a single unit.

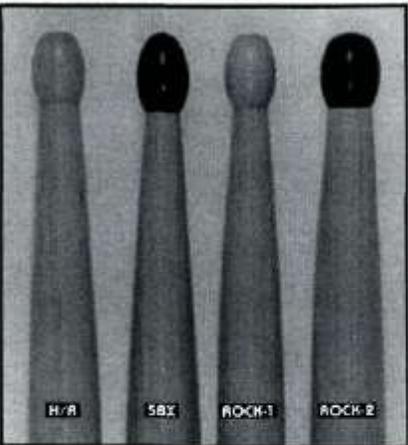
The earliest drum and percussion synthesizers appeared in the late 1970s and early 1980s. Like keyboard synthesizers, early percussion synths were analog machines. An analog synthesizer is constructed of a series of separate hardware components (potentiometers), each of which affects a different part of the overall sound (pitch, timbre, filter, envelope, vibrato, etc.) The degree to which each component affects the overall sound is controlled by the amount of voltage it is given.

The two most popular of the first wave of percussion synths were Syndrums and the Simmons SDSV, manufactured by Syndrum and Simmons Electronics Ltd., respectively. Although Syndrums and the SDSV were both analog synthesizers, they were drastically different in their sound, structure, and function. The Syndrum was capable of creating wild, beautiful, and heavily modulated sounds, but they were scary and otherworldly, and apparently without much commercial appeal. However, there was one Syndrum sound that had entirely too much commercial appeal: the now familiar "d-d-doon" (with a downward pitch bend) sound. This sound was abused beyond redundancy, which pigeonholed the Syndrum as sort of a hood ornament for disco music—not an elegant fate.

The Simmons SDSV represented a completely different design and was able to provide enough sonic beef to drive a band. Its sound quickly became a new standard for use in pop, rock, and "related" (for Bill Bruford) musics. Instead of having identical sound modules (as Syndrums did), each module was dedicated to a specific function, such as bass, snare, tom, etc., while still remaining programmable for fine-tuning purposes. Indeed the "Simmons sound" became so much of a sonic icon that, for a time, "Simmons Drums" (meaning the SDSV) was used as a generic term (like "Xerox" is used to refer to a photocopy, etc.) for all electronic drums, including those of other manufacturers.

Since that time, digital technology has

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become available on a consumer level, and today, most percussion synthesizers include some form of *digital synthesis* within their sound-generation capabilities. What an analog synth does with potentiometers and voltage, a digital synth does with computer circuitry (chips) and program information (software), with all values (or amounts) expressed in *numbers* (digits) instead of voltage.

Various discussions have occurred about which form is "better," but let us just say that analog and digital synthesizers sound different. While analog synthesizers are revered for their "warmth," digital synths are capable of great clarity, which extends into the upper harmonic regions. This makes digital synthesizers ideal for (among other things) creating the type of transient spike that is desirable in many percussive-type sounds. In truth, one form of synthesis doesn't replace the other. Many times, the most resonant sounds are obtained by creating digital and analog versions of the desired sound, and then playing them simultaneously via MIDI.

For example, suppose you wanted a synthesized substitute for a deep thud/high-impact bass drum. Analog synthesis may yield the most desirable bottom end, while digital synthesis could be used to create a sharp attack, which would simulate the sound of the beater hitting the head. Together these two sounds may have a more significant effect than either one alone. This is a very subjective area, and it's best to let your ear be the judge, as this general comparison of analog versus digital sounds is not set in stone, and a good programmer can achieve a wide range of results from either type of synth, depending upon specific design factors.

The design of drum and percussion synthesizers continues to evolve, and a wide array of units are available, from mallet keyboard synthesizers and tuned digital expanders to hybrid drum and percussion units that contain analog and digital sound generation. These machines usually contain preset information, which can then be altered (pitch, pitch bend, envelope, harmonic content, delay, etc.) by the user and stored away in memory for later use.

You can think of electronics as a way of efficiently adding whatever types of sounds may be desirable in order to sonically balance a given setup. Many units are dedicated, meaning that they are designed for a specific function (such as drums, etc.). The key is to find those units that can supply the sounds you need. Here are three working examples:

Situation #1: You are a drummer who has a standard acoustic drumkit, but you are hearing Latin and other types of percussion sounds in your head that you would like to include in your playing. However, you don't have the space to

include all the items that make these sounds, and it may be clumsy to put down a stick and reach for a hand instrument, such as claves or a shaker.

Solution #1: Add a suitable electronic percussion expander, a few trigger pads, and/or a MIDI control source. (MIDI control sources exist in the following forms: [a] a MIDI *interface* unit, which accepts the leads from traditional trigger pads and, in turn, delivers MIDI information, and [b] an arrangement of *playing pads* and MIDI control circuitry, which is built as a *single unit*, much like a *keyboard*.) Later on, when you decide to include some tuned percussion sounds, such as marimba, xylophone, etc., you can add another expander module that is dedicated to that purpose and "trigger" it via MIDI, without having to add any extra pads or playing surfaces.

Situation #2: You are a rhythm percussionist who finds it necessary to have bigger and more explosive sounds available; however, you have neither the space nor the inclination to include a bunch of acoustic drums and large sheets of metal—especially when they aren't programmable.

Solution #2: Add an electronic drum expander module that is capable of providing the necessary stomp and hammer—once again, playable from a few trigger pads and/or a MIDI control source. Eventually, you also develop the desire to include some tuned percussion sounds and add an appropriate expander, which is playable immediately via MIDI.

Extreme Situation #3: You are a mallet/multi-percussionist who prefers to include a full complement of tuned percussion instruments as well as gongs, batterie, accessory percussion, and several keyboard synthesizers within your ever-swelling setup. Difficulties arise whenever the setup has to be moved, packed into a vehicle, or fit onto a less-than-auditorium-sized stage, for obvious reasons. It's just too darn big. The amount of set-up time required is staggering, and in having to go back and forth quickly from the keyboards to the tuned percussion instruments, the mallets often fall on the floor.

Extreme Solution #3: At the first opportunity, you condense your setup by using a chromatic MIDI mallet synthesizer to recreate or otherwise control your fine array of percussive and synthesized voices. The sounds of your huge and unwieldy sets of acoustic instruments now exist electronically in the form of synthesizer patches and samples. In fact, since converting to electronics, you now have more sounds available than ever before—the result of each unit's capacity to retain multiple sets of program information.

Next time, we'll discuss sampling, processing, and as always, more about MIDI. In the meantime, have fun, and be careful about touching two wires together.



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Breaking In

by Karen Ervin Pershing

Hey ma, what am I going to do when I grow up? For every percussionist, the time comes when that question has to be answered. You've spent four years going to a college or music school. All that time, you've been studying and practicing hard. You've just given (or are about to give) the best senior recital in the history of old Glixman U., and graduation is only a couple of months away. You can no longer postpone asking yourself the ominous question: *Now what?*

Of course, you've been thinking about it for some time, so you know something about your options. You could try for a job in a major symphony, only no one seems to be holding auditions this year, and even if someone were, you know what the odds are—hundreds of people going after one job!

Maybe you could get a gig playing vibes and hand percussion with a great fusion band—fame and fortune just ahead! Only you know the odds aren't too great on that either, particularly since your improvising could still use work. Maybe you should stay on in school and get a master's or even a doctorate, and then look for a college teaching job, except you'd really rather play, and the college teaching market isn't exactly wide open, either. So maybe free-lancing is the answer.

The first step is to decide whether the area where you live and go to school can support the kind of career you'd like to have. If you're attending good old Glixman U., located in a college town with a population of 20,000, then the answer is probably *no*. Many musicians think they need to move to New York or Los Angeles and break into those highly competitive work markets. 'Tain't necessarily so. There are plenty of other cities to consider: Boston, San Francisco, Washington D.C., Atlanta, Dallas-Ft. Worth, and more are all major population centers where musicians are earning a living.

But Glixman City, you've decided, won't do. You can't survive on the four concerts presented each year by the local symphony. So maybe you're thinking that Glixman U. was a mistake, despite all that you learned. That's not necessarily true. Of the 24 percussionists I interviewed, 15 went to school in L.A., and nine did not. *All are working in L.A.*

Naturally, there are advantages in going to school in the area where you hope to make a career. Teachers and fellow students can help you get those first professional jobs. But there can be disadvantages

as well. As Greg Goodall, who went to UCLA, explains, "As a student, you're going to make mistakes . . . not just wrong notes, but mistakes in attitude and in the way you deal with people. It's going to put a bit more pressure on you, because you can't leave those mistakes behind if you're going to school in the area where you're hoping to work."

Even those who do attend school in a major population center sometimes find they haven't made the most of their opportunities. Several people commented that they wished they'd spent more time investigating what goes on—attending concerts and shows, visiting recording sessions, hearing other musicians play, and asking questions.

As Marie Matson puts it, "While in college, try to pick everybody's brain to find out what's out there. I didn't do enough of that. I was practicing and doing whatever came my way without exploring, 'What does it really mean to be a musician?' or 'What does it mean to be a soloist?'"

In any case, you *are* in school at good old Glixman U., and in order to free-lance, you're going to have to make a move to a larger population center. So you do it. After graduation, you pack up your van with the instruments you've managed to accumulate and head for the big city. If you're lucky, you know someone there in the music business who can help you figure out how things work. (For instance, in L.A., free-lance percussionists *must* own their own instruments; in New York, instruments are rented by the employer. That's a big difference and an important one to be aware of.)

On the other hand, the only person you know may be your mother's great-aunt Gertrude, who doesn't know a flugelhorn from a bell tree. Now what? Why, set yourself up in an apartment or in Great-Aunt Gertrude's spare room, and wait for the work calls to come pouring in, of course. Only it rarely happens.

As Bob Fernandez explains, "I figured things would happen in the natural course of events and that people would hear about me. I finally realized that that *could* happen, but it usually *doesn't*. So you have to get out and do something—call people, get your name around."

You may have noticed that I haven't brought up the question of how good a player you are. Nor was it discussed in any of the interviews. The underlying assumption is that you *are* good, and that you have the skills, the reading ability, and the musi-

cianship to do the kinds of jobs you're aiming for. If you're not certain, then you may need to do some honest self-assessment. Go to rehearsals, concerts, and recording sessions. Ask yourself whether you can do what's required on those jobs. If not, more lessons and practice are in order. If you're serious about music, that means you have a deep need to improve your skills constantly.

Marty Jabara explains, "I have a friend who says, 'Success is when preparation meets opportunity,' and I believe that. If you're not ready when the opportunity comes along, then you're *not ready*. So that either means you go back and get ready, or you go on and do something else."

So here you are, either new in town or fresh out of a school in the area. You're ready musically to start working. How do you let people know? One approach is to get in touch with contractors. The local union will give you a list of people to whom you can mail resumes and tapes. Most of the percussionists interviewed said they had tried this approach; most also said that, as far as they could tell, it didn't do a bit of good. On the other hand, it doesn't do any harm. You may even get lucky. It's possible that a contractor may have an emergency; the dumbeg player for that educational film score may have canceled out at the last minute, and he'll dimly recall your resume mentioning dumbeg.

Two weeks or a month after you've mailed tapes and resumes, it's wise to follow up with a phone call. This can be daunting. Some people—the gregarious, outgoing types—may find it relatively easy. But for most, the mere idea of calling complete strangers can produce sweaty palms and heart palpitations. Nonetheless, it probably *has* to be done. According to Alan Vavrin, "You just have to try everything, because you never know what's going to work. It's important to reach out, take a chance, and not question it. *Just make that call!*"

How you view those calls can make a difference. As Kevin Willmering explains, "There's a mental attitude you have to develop. You have to get over the idea that you're just a musician and that's all you do. You must have confidence and business skills, so you can approach people who can do things for you, and do it with a confidence that says you're an equal. A lot of musicians, when they ask people for jobs or references, feel as if they're begging. And it's not really begging at all. It's



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What you say in those follow-up calls is also important. Terry Schonig describes his approach. "I make it clear that I'm not trying to step on anyone's toes. I let people know that I understand they have their regular players, and I respect that. But if there's a day when the regular guys are busy, I'd be happy if they'd stick me on the list."

Of course, you have to deliver. A contractor friend tells, with bitter laughter, of a musician who did everything imaginable to get work: tapes, resume, phone calls, even an invitation to lunch. When the contractor finally called this person for a job, he showed up to the first rehearsal—late! Be on time and bring a pencil is still good advice.

One possible way of meeting people when you've moved to a new area is to attend school, perhaps for a master's degree. If it's something you might genuinely like to do, adding to your education can broaden your musicianship and develop your abilities. It will also help you meet people who will become colleagues and who may eventually help you break into active musical life. This whole business of developing a network of colleagues seems to be absolutely essential. Almost all of those interviewed said that their first playing jobs, as well as the continuing

growth of their careers, was owing to referrals from fellow percussionists.

But maybe you already have a master's degree, or you don't particularly want one. How, then, do you make those vital contacts with fellow percussion players? By getting on the telephone . . . again! Somehow, find out who's playing the kind of music you think you'd like to be doing. Attend a concert or a show, and check out the percussion section. Maybe you can stop backstage after the performance, or drop by the pit at intermission and introduce yourself. If that's not practical, then look up the percussionists' phone numbers in the union directory and start dialing.

Once again, your attitude is crucial. Arrogance—even as a mask for insecurity—will put people off. So might cringing insecurity. But an open request for information usually yields positive results. Tell the person that you're new in town and you'd like to find out how things work. You may both know that you're trying to make contacts, and it's okay to say that, too. A few people may be protective and defensive, but most will at least be willing to talk to you. If you hit it off with any of the people you talk to and feel you would enjoy getting to know that person better, then follow up on it. Suggest lunch or duet reading, or whatever seems appropriate.

Failure to follow up can be disastrous. Scott Higgins tells of meeting a percussion-

ist who was working a long-running show at a major L.A. theater. This player said, "If you'd like to sub for me sometime, give me a call." Scott figured it was equivalent to the meaningless, "Yeah, let's get together sometime," so it was three months before he finally made that call. As soon as he did, he began subbing in the theater, which eventually led to the regular work that has formed the backbone of his career.

There are other people you can contact besides contractors and fellow musicians. When Larry Vaught first moved to L.A., he got a list of all the recording studios in Los Angeles, complete with a description of the kind of work being done. He visited every studio that was fairly close to his home and asked if he could observe sessions. "I kept a journal," he says. "If they said they were busy and that I should come back in a week, I *went* back in a week." The result was that Larry acquired valuable knowledge of the recording process and eventually picked up some work.

Another ploy is to study with a busy player, in the hopes that person will pass some work along. None of those interviewed had tried that tactic, but some knew people who had. Generally, it seems not to work, for the teachers solicited see the ploy for what it is and may find it amusing, or extremely annoying. However, in a major population center, there are bound to be a number of percussionists you genuinely admire and from whom you can learn. It can be worthwhile on several levels to study. You refine your skills or develop new ones, and in the process might make a few contacts as well.

A word about developing new skills: Almost everyone interviewed, when asked to give advice to the percussionist still in college, said first and emphatically, "Diversify."

Scott Higgins explains, "I ended up in a completely different place than I thought I would. While I was in school, I studied to be an orchestra player. I didn't learn anything about jazz or Latin, or any other of the ethnic instruments. Then I got out of school, and all of a sudden, I had to learn all this other stuff."

Erik Forester takes it a step further, advising, "Become aware of as many different kinds of music as possible, even music you don't like—*especially* music you don't like—because if you don't like it, it probably means you don't *understand* it. As a percussionist, you never know what kind of music you'll be playing."

Right after mentioning the importance of diversity, most of those interviewed stressed how essential it is to become "visible" as a player. "At the beginning," Theresa Dimond points out, "you have to play everything that comes your way, regardless of the pay or the prestige." And Bob Fernandez adds, "In that transition, going from school to the outside world,

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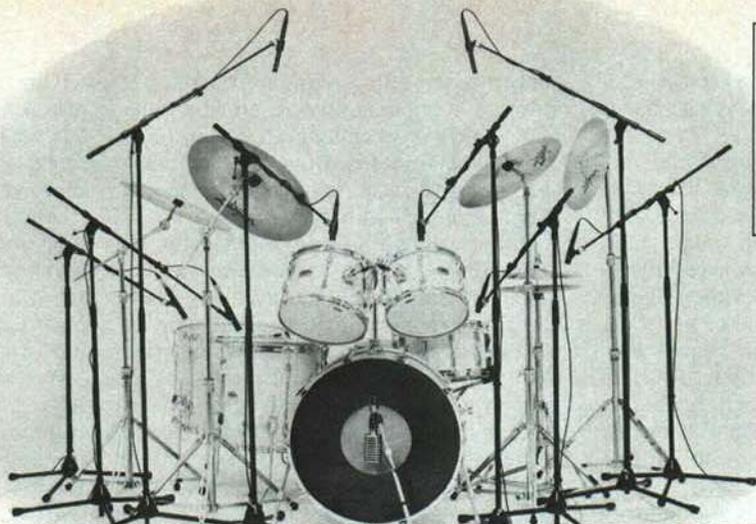
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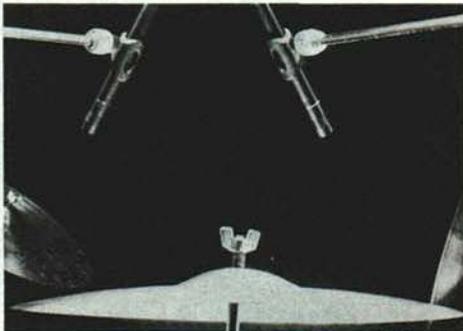
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you have to do everything you can, even if it's small things like accompanying a dance class or doing a demo tape."

Some of those opportunities for visibility you can manufacture yourself. "One basic thing is to *look* for places to play," says Erik Forrester. "There might be a church with a concert series where you can go to play on a Sunday afternoon. There might only be 30 people there, but it's a chance to perform and be heard. You might send fliers to people you'd like to have hear you play. They might not come, but that flier will identify you as someone who's playing, not someone who's sitting at home waiting."

Approaching composers is another way to promote your own visibility. If you're interested in playing new music, valuable exposure can come your way by performing on contemporary concerts. Others have made a point of being helpful to composers, either by playing their works or by coming up with specific sounds a composer may be seeking. Those composers may just become active and important, either within the contemporary music framework, or in TV and motion pictures.

Forming groups is another means of getting a chance to play music you like, strengthening friendships, and getting work. Ten of those interviewed have been involved in a percussion ensemble at one time or another. School concerts, small

concert series, and contemporary concerts all provide opportunities to an ensemble. Leon Milo has taken it another step. He is one of the founders of a contemporary chamber group that is putting on concerts, commissioning composers, etc.

Doing something—*anything*—can be better than sitting at home whimpering quietly because the phone never rings. Better still is to have an organized plan of attack, using many of the means suggested above, as well as inventing new ones of your own. Marty Jabara advocates focusing on your goals and then "developing a strategy—perhaps a timetable for getting there. It's just like writing a paper; it's a lot easier if you have an outline."

There are two books, both published by Writer's Digest Books, which include helpful suggestions on self-evaluation, plotting goals, and taking steps to break in. One is *Making Money Making Music No Matter Where You Live*, by Jim Dearing, and the other is *How You Can Make \$30,000 A Year As A Musician Without A Recording Contract*, by James Gibson. Both are somewhat slanted toward the jazz/rock musician, but both include valuable help for any musician searching for ways to assume some degree of control over his or her career.

Obviously, there is no magic formula for success. All the percussionists interviewed had somewhat different stories to

tell and slightly different points of view. It also is not easy. There are *no* guarantees. "It's a gamble. It's a crap shoot, and they ought to know that," Brian Miller says bluntly.

And the process of breaking in may be a long one. "You have to expect being poor and having doors slammed in your face," says Kevin Willmering. "If you're not willing to wait, then don't even think about it."

Yet, even now, with the music business in a state of flux, people do manage to begin careers. According to Greg Goodall, it may boil down to attitude: "I think the number-one thing is commitment. People will say, 'It can't be done. The music business is terrible.' That's a fact of life. Yet, obviously, some people *are* able to do it. It seems to me that the one overriding feature common to people who are successful is simply commitment to themselves, to the project at hand, and to their friends. I don't want to sound Pollyanna-ish, but I feel that commitment to life—to *positiveness*—is essential."

Commitment, a wide variety of skills, a willingness to take chances, attempting to make contacts, making yourself visible, and of course, striving for musical excellence—with all of these, the odds improve that you *will* manage to *break in*. 

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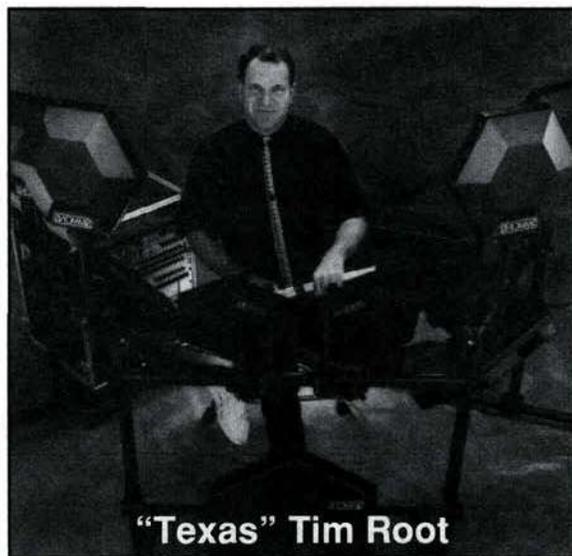
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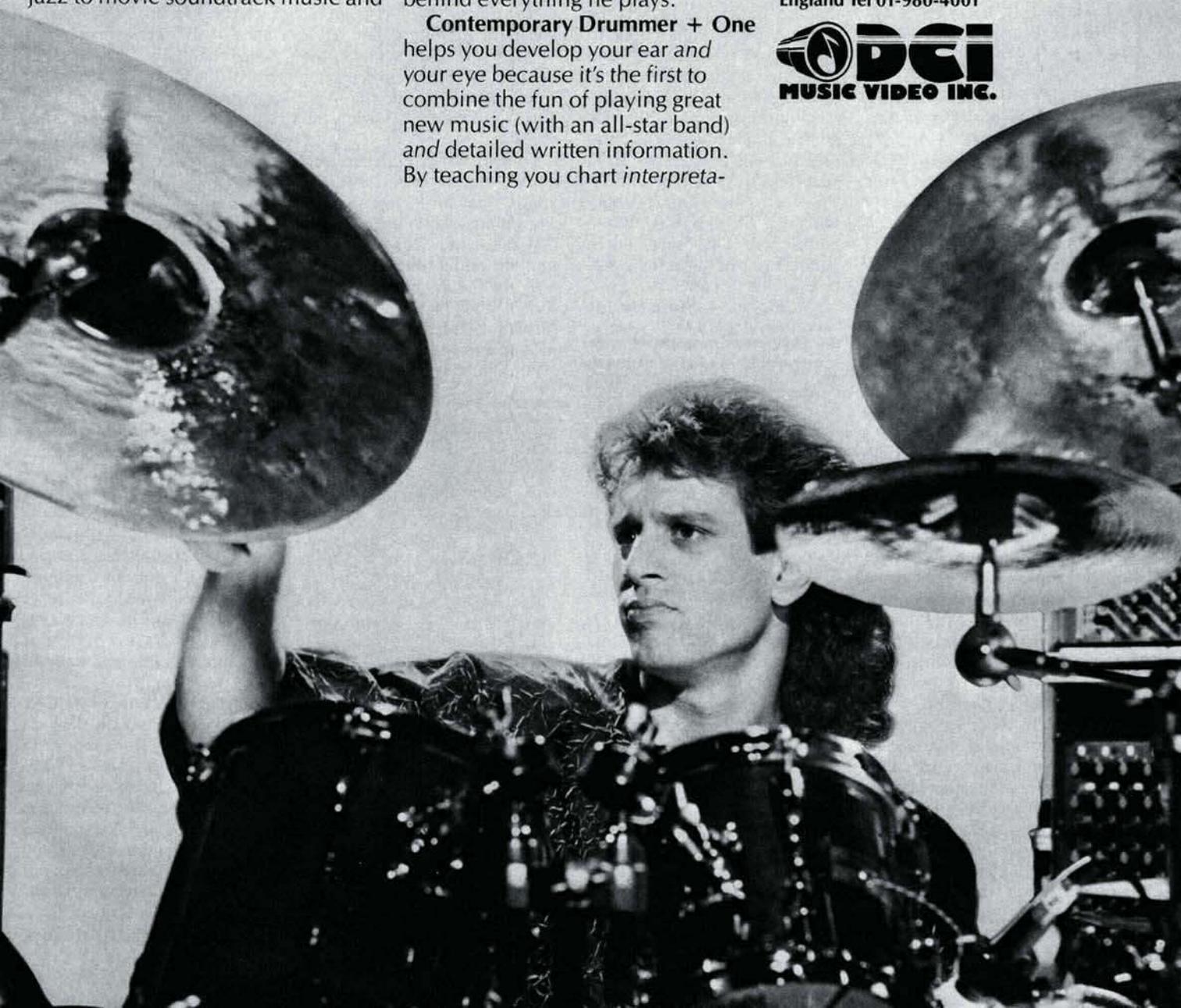
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THE TONIGHT SHOW BAND—Volume II Amherst AMH 3312. D. Severinsen, J. Audino, S. Young, C. Candoli, M. Harris, A. Vizzutti: trp. T. Newsome, B. Perkins, J. Barnbridge, P. Christlieb, E. Watts, D. Ashworth: wdwnds. G. Falco, B. Paulson, E. Tack: trmb. R. Tompkins: pno. P. Woodford, B. Bain: grt. J. DiBartolo: bs. Ed Shaughnessy: dr. *In The Mood / The Jersey Bounce / Georgia On My Mind / The World Is Waiting For The Sunrise / Airmail Special / April In Paris / Stardust / Take The "A" Train / Do Nothing 'Till You Hear From Me / Serenade In Blue / Hump's Boogie Woogie / Jumpin' At The Woodside.*

Trivia question: Who became one of the most well-recognized big bands in the country without doing one-nighters, rarely recording, and hardly ever appearing in concert? Answer: of course, The Tonight Show band led by virtuoso trumpeter Doc Severinsen.

Here's a band of 20 of the finest musicians on the West Coast (or any coast for that matter), who have been holding down the nightly musical chores for TV host Johnny Carson five nights a week for a lot of years. But the problem's always been that fans of the band hardly ever get an opportunity to hear very much of these guys—that is, other than their precision performances behind guest singers and those brief romps that occur during commercial breaks (of which viewers hear about five seconds) that leave us drooling for more. Well, after all these years, Doc has finally taken the boys into the studio to lay down a set of 12 joyously uninterrupted tunes, likely to

get every fan's foot stomping within the first two minutes.

All the performances on this LP are slick and polished, just as you'd expect from musicians of this caliber. The album offers a nice selection of updated arrangements on a set of big band standards. Most of the charts are by Tommy Newsome, John Bambridge, and veteran arranger Bill Holman, and each one is handled in that good old, down-home straight-ahead style.

Ed Shaughnessy handles the drum chores on this project with his usual style and class. He masterfully weaves his way through the charts, setting up figures, phrasing with meticulous care, dropping in fills, and keeping rock solid time throughout. You always know that Ed is there, and yet, the man has a remarkable ability to stay out of everyone's way and to let the band breathe. In an area of drumming where overplaying runs rampant, this is a great example of seasoned, mature playing that comes from years and years of experience.

Tonight Show fans, Severinsen fans, Shaughnessy fans—be advised: This is top-notch stuff. Don't hesitate for a second to pick this one up.

—Mark Hurley



MARVIN "SMITTY" SMITH—*Keeper Of The Drums*. Concord Jazz CJ-325. M.S. Smith: dr. S. Coleman: al & tn sx. R. Eubanks: tbn. M. Miller: pno. R. Moore: tn sx. L. Plaxico: bs. W. Roney: trp. *Just Have Fun / Miss Ann / Love Will Find A Way / A Song Of Joy / The Creeper / Now I Know / Thinking Of You / A Simple Samba Song.*

Here is a strong debut solo album from a drummer with a

bright future. Smith wrote all of the compositions on *Keeper Of The Drums*, and his writing draws heavily from the bop traditions of the past. As for his drumming, Smith plays with great confidence and directs the band in a commanding way. Like his writing, Smith's drumming draws from the past, yet there are contemporary influences as well.

The opening track, "Just Have Fun," involves a syncopated piano/horn part in a swing feel, which Smith burns on. He displays a lot of technique on this one. "Miss Ann" is another excellent track featuring an up-tempo, Latin-tinged feel. "The Creeper" is a medium-swing piece that Smith really grooves on, and his brushwork on the ballad "Now I Know" is tasty. In a few places on this album, Smith is a bit busy behind the soloists, not always giving them enough space. However, for the most part, he works well within the group.

Up until now, Smith has been known mainly as an excellent young sideman in jazz circles. This album shows a lot of potential for him as a composer and drummer/bandleader as well, in the tradition of Max Roach and Jack DeJohnette. Marvin "Smitty" Smith is a musician to keep an eye on.

—Frederick Bay



JACK DEJOHNETTE'S SPECIAL EDITION—*Irresistible Forces*. MCA/Impulse! MCAD 5992. L. Plaxico: bs. Jack DeJohnette: dr, kybd. G. Thomas: sx, fl. G. Osby: sx. M. Goodrick: grt. Nana Vasconcelos: perc, vcl. *Introduction / Irresistible Forces / Preludio Pro Nana / Herbie's Hand Cocked / Osthetics / 47th Groove / Sil-*

ver Hollow / Interlude / Ponta De Areia / Milton / 3rd World Anthem (CD only) / Conclusion.

This is one of Special Edition's most interesting lineups, with Mick Goodrick's guitar adding some harmonic interest that was lacking in previous incarnations of the group. DeJohnette's songwriting is strong and has the advantage here of better orchestration than on some of his former albums. But it's still his drumming that drives the band. He seems to be relying a little more on the ride cymbal and less on explosive tom fills, yet the intensity is as strong as ever.

Brazilian percussionist Nana Vasconcelos is always a welcome guest on a record, and he and DeJohnette complement each other beautifully. *Irresistible Forces* offers further evidence that Jack DeJohnette is one of the most honest-to-God jazz drummers out there.

—Rick Mattingly



JON HISEMAN—*About Time Too!* TM Records TM 8. J. Hiseman: dr. *Solo Berlin / Ganz Schon Heiss, Man (Brig) / Ganz Schon Heiss, Man (Mannheim) / Solo Hanover.*

Jon Hiseman's self-penned liner notes for this record open with " 'An album of drum solos?' I hear you cry. 'Crazy! Who would ever buy such a record?' " Well, I would, for one, and I think you should, too.

Selected from tapes of over 60 1985 concerts with Barbara Thompson's Paraphernalia and the United Jazz & Rock Ensemble (who appear very briefly on the album), this recording is a compilation of solos that feature a combination of rock and jazz feels. And there is plenty of serious, "legit" technique dis-

played, too! On all of the cuts—but most notably on "SoloBerlin"—Hisemandonstrates his ability to thoroughly establish and explore a theme, and then to move on to something entirely fresh and exciting—just when you thought he was out of ideas. A 16-minute drum solo is a risky endeavor; Hiseman more than meets the challenge. All the other solos are equally musical and innovative, and each has something different to offer.

There's a lot to be learned from this amazing English drummer, and it's all out there in the open on this recording. The record is available in the U.K. from TM Records, P.O. Box 141, Sutton, Surrey, SM2 5JU, England. Contact the label directly for ordering information, as distribution in the U.S. may be very limited.

—Rick Van Horn



TONY WILLIAMS—*Civilization*. Blue Note BT 85138. W. Roney: trp. B. Pierce: sx. M. Miller: pno. C. Moffett: bs. Tony Williams: dr. *Geo Rose / Warrior / Ancient Eyes / Soweto Nights / The Slump / Civilization / Mutants On The Beach / Citadel*.

This is more of a showcase for Williams' composing than for his drumming. In a positive sense, it means that Tony is more concerned with serving the music than he is with displaying his chops, so the result is a somewhat subdued Williams. But that is not to say that he doesn't play with spirit. In fact, his drumming (and his ride cymbal in particular) injects plenty of energy into this music without a lot of pyrotechnics. The tunes are all mainstream, giving Williams a chance to go back to his roots for some of his most straight-

ahead playing since his Great Jazz Trio days.

The negative side of this album's focus on Tony's compositions is that they are all very similar in style and feel. When drummers are in charge of a group, you can usually count on a variety of feels and tempos, as drummers often get bored playing the same feel on every song. But here, all of the tunes are straight-ahead swing, and the tempos are all similar. It would have been nice if at least one of the tunes had been really fast, another one really slow (with brushes, perhaps), and another one with maybe a Latin feel. Williams has made great progress as a composer, and I don't mean to overlook that. But Williams the composer could benefit from a little more input from Williams the drummer.

—Rick Mattingly



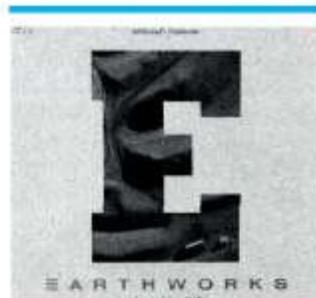
KAZUMI WATANABE—*The Spice Of Life*. Gramavision 18-8706-1. K. Watanabe: gtr, gtr synth. Bill Bruford: dr, elec dr, perc. J. Berlin: bs. *Melancholy / Hiper K / City / Period / Unt / Na Starovia / Lim-Poo / J.F.K.*

Japanese guitarist Kazumi Watanabe has used many excellent drummers for his past solo albums, including Steve Jordan, Omar Hakim, and Sly Dunbar. For the progressive-rock tunes on this album, Watanabe brought in Bill Bruford, which turns out to be an excellent choice. The compositions bring out more of Bill's "rock" drumming abilities. In fact, certain tracks are reminiscent of Bill's earlier career. "Melancholy" and "Lim-Poo" sound like his work with the last incarnation of King Crimson (very electronic sounding with the en-

tire kit used in pattern-like drumming). A few of the tunes sound similar to his work with his own late-'70s band, and Jeff Berlin's presence here makes the comparison even stronger.

Many of these tracks are good examples of progressive-rock drumming. On "City," Bill demonstrates some burning "fusion-esque" technique. "Unt" involves some intricate melodic phrases that Bill smoothly plays through, and he overdubbed some nice percussion as well. Much of this album features a heavy 2 and 4 backbeat feel, but Bill approaches it in a creative way. Also, hearing Bruford and Berlin together again reminds one of what a great rhythm section they are: Berlin's extremely busy bass playing melding perfectly with Bruford's accurate-yet-sparse drumming. If you're a fan of Bill's more rock-oriented playing, check this one out.

—William F. Miller



BILL BRUFORD'S EARTHWORKS—*Earthworks*. Editions EG EGED 48. Bill Bruford: dr, perc. I. Ballamy: sx. D. Bates: kybd, trp, hn. M. Hutton: bs. *Thud / Making A Song And Dance / Up North / Pressure / My Heart Declares A Holiday / Emotional Shirt / It Needn't End In Tears / The Shepherd Is Eternal / Bridge Of Inhibition*.

Here's a new twist: After all of the groups where everyone is electrified except the drummer, *Earthworks* is a primarily acoustic group with an electronic drummer. Not that Bruford only uses electronic drums; rather, he blends them with acoustic drums, percussion, and "whirled instruments" to provide a variety of colors and textures in addition

to "the beat."

Earthworks is Bruford's "jazz" band, and while the improvisatory spirit and instrumentation do suggest jazz more than any other label, this music has a sound of its own, with echoes of everything from King Crimson ostinatos to Max Roach ride cymbal. Interestingly enough, it's the "old guy"—Bruford—who brings most of the rock influences to the group. Ballamy, Bates, and Hutton are all members of Britain's young jazz scene, who would probably never have gotten this kind of exposure if Bruford hadn't invited them into his band. If he continues to spotlight young players this way, Bruford could eventually become a modern English version of Art Blakey—not a bad fate for a drummer.

—Rick Mattingly

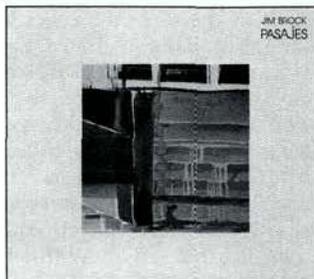


PETER ERSKINE—*Transition*. Denon 33CY-1484 (CD); Passport PJ 88032 (vinyl and cassette). Peter Erskine: dr, perc. J. Abercrombie: gtr. M. Johnson: bs. J. Lovano, B. Mintzer: sx. K. Werner: pno, syn. D. Grolnick: syn. P. Gordon: fr hn. *Osaka Castle / The Rabbit In The Moon / Corazon / Suite: Music From Shakespeare's King Richard II / Lions And Tigers And Bears / The Hand Speaks Hold / Smart Shoppers / My Foolish Heart / Orson Welles*.

Erskine's second solo album is a good example of his musical sophistication. Whereas Peter's first album contained fairly standard head/solos/head jazz tunes, the compositions on this recording (several written by Peter himself) are more substantial. For the most part, they are written in a jazz style, but range from straight

ahead to free, giving Peter the opportunity to display his drumming expertise in several areas. While the album shows the musical maturity that Erskine has gained over the years, I suspect that the title, *Transition*, is a good reflection that he is still moving forward. It will be interesting to see where he goes, but for the moment, this recording is a good indication of where he is now.

—Richard Egart



JIM BROCK—*Pasajes*. Mbira Records MRLP-1001. J. Brock: dr, perc. D. Oatts: Indian fl, fl, sxs, pno. G. Mayone: pno, vbs, kybds. D. Floyd: syn. D. Hawthorn, R. Brendle: bs. T. Gordon: fl. A. Kaufman: mar, pno. T. Hayes: sx. V. Sachs, J. Sharp: gtrs. H. Ulaki: ob. E. Friesen: cello. P.

Thompson: fl. Mel Lewis: dr. *A wakenings / San Marcos Pass / Come Back As A Flower / Banana Ragg / Ode To A New York Cab Driver / Red Bud / Pasajes / Reunion / Pavas' Dream*.

This is an exquisite album of shifting moods and musical impressions. Brock, as drummer, percussionist, and leader, never loses sight of the fundamental, supportive role of the drums in the music. But he also knows how to exploit the capability of percussion to color the tunes. There are lots and lots of percussion instruments featured on this album—hand "toys," berimbau, Latin and other ethnic drums, bells, shakers, etc.—but Brock uses all of these with consummate taste and appropriateness. The percussion is *evident* throughout but is never obtrusive. The title tune has perhaps the most distinctive use of multiple percussion sounds to create an ethereal atmosphere.

The music is hip, too: a nice selection of compositions and styles ranging from Latinesque jazz to pop ballads, along with a few more esoteric "mood" pieces. Mel Lewis appears on

drums on several cuts, including a drumset/percussion duet with Brock ("Reunion") that was created spontaneously in the studio.

A fine achievement by Brock—both as a percussionist and as a leader—this album should be part of any drummer/percussionist's collection. Current national distribution is limited; if you can't find it in your local record store, the album may be ordered directly from Mbira Records, 1616 East 35th Street, Charlotte, North Carolina 28205.

—Rick Van Horn



BOB MINTZER BIG BAND—*Camouflage*. dmp CD-456 (CD and cassette only). M. Stamm, R. Brecker, L. Frink, B. Millikan: trp. C. Seiter, B. Smith, K. O'Quinn, D. Taylor: trb. B. Mintzer, L. Feldman, P. Yel-

lin, B. Malach, R. Rosenberg: sx. D. Grolnick: pno. Z. Katz: bs. Peter Erskine: dr. Frankie Malabe: perc. *Techno Pop / Mr. Fone Bone / A Long Time Ago / After Thought / Camouflage / One Man Band / Truth / Hip Hop / In The Eighties*.

Peter Erskine has had so much success as a small-group drummer that one tends to forget that he first emerged as the drummer for Stan Kenton, followed by a stint with Maynard Ferguson. This recording returns him to his big band roots and offers a nice contrast to his other recent recordings. Basically, because the drummer's job in a big band is to hold a large number of musicians together, the drummer has to keep the playing tighter and more basic than in a small-group situation. Erskine handles the job well, and the crisp, simpler playing reveals a strong sense of groove that is not always as evident in some of his freer small-group work. Mintzer's compositions are good, and there is a nice variety of tempo and feels. The sound is excellent, and the CD is highly recommended.

—Rick Mattingly



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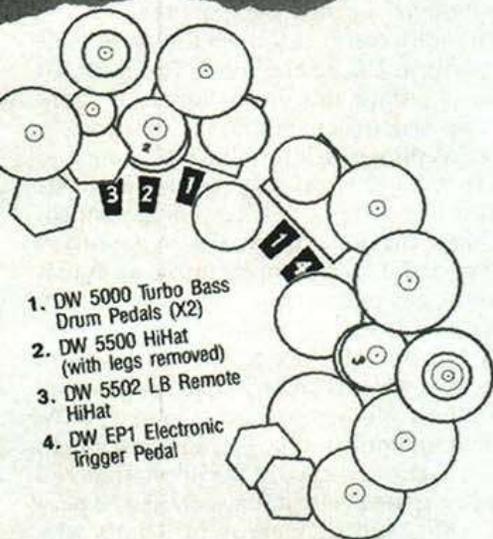
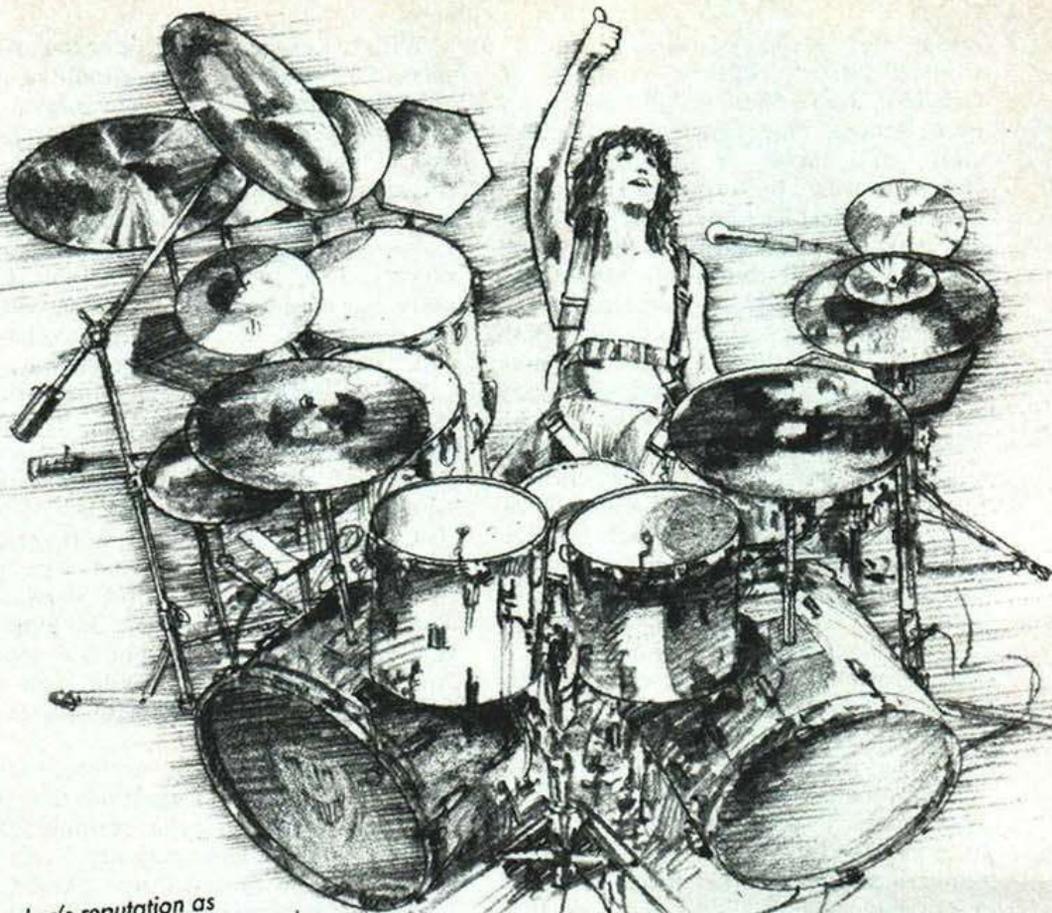
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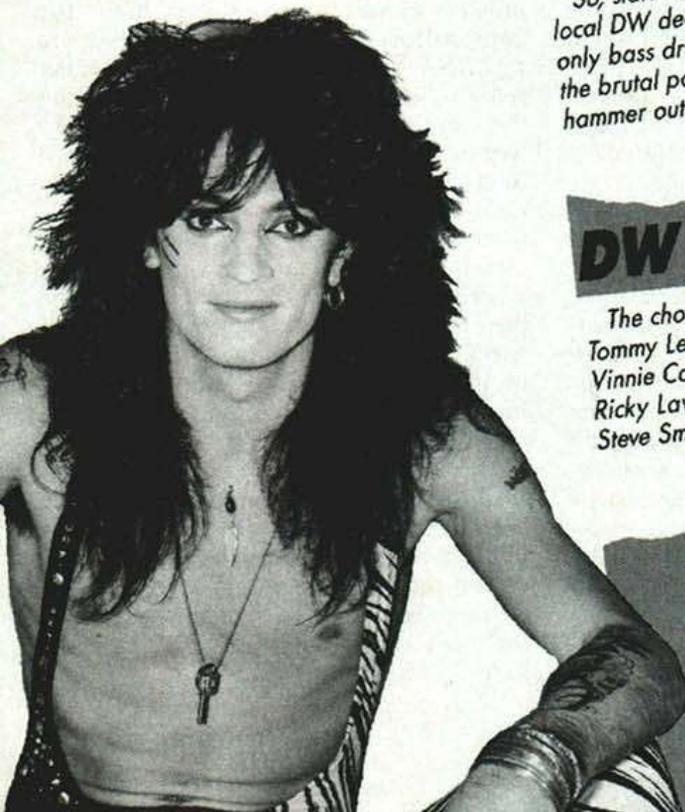
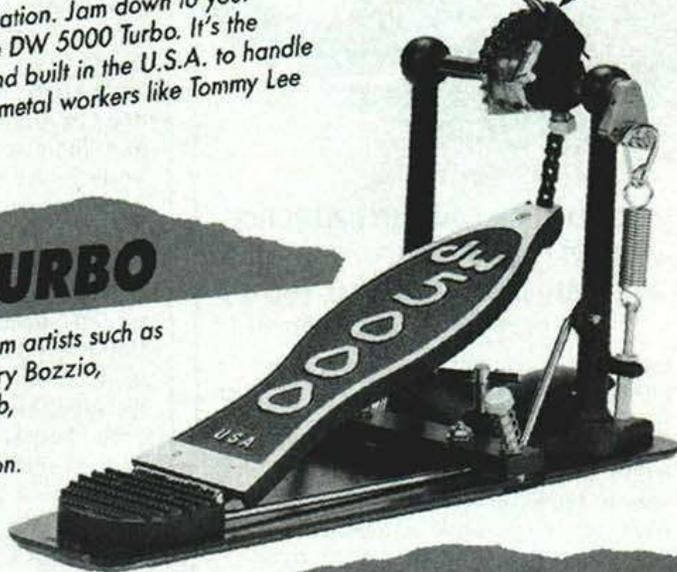
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Disney World continued from page 27

Church Street Station complex in Orlando). James McKey, Bill Bayers, and Beth Radock play conventions, outside clubs, and shows in and around the Orlando area. Beth pointed out that Orlando is ideally situated in central Florida, making it possible to play shows—and even "whirlwind tours"—in the state's coastal cities. Florida is home to several communities that specialize in what Beth calls "retirement shows." For example, in recent months she has played with Tony Bennett, Myron Floren, and the Lennon Sisters.

On the other hand, the daytime schedule offers drummers an almost unheard of chance to stay at home with their families in the evening. Chuck Adams, drummer for The Pearly Kings at the England pavilion in EPCOT's World Showcase, prefers to take advantage of this opportunity, and restricts his playing to his Disney performances.

Requirements

What does it take to be a drummer or percussionist at Disney World? What kind of musical training or background is required, and what other special qualities might be needed? Well, much of that depends upon the specific act or group. But in general, a high level of musical skill is a necessity, and a talent for interaction with people is a definite plus.

With few exceptions, most of the drummers in the various acts are school-trained. And although a given drummer might only play drumset or even single snare drum in any one particular act, the ability to double on other percussion instruments is considered a plus, since so much "subbing" and "covering" goes on among the various players. Also, when special events take place—ground-breaking ceremonies, visiting dignitaries, etc.—drummers may be called on to play orchestral percussion.

For the drummers playing the various stage-type shows, versatility is a must. Dave Uhrig, for instance, plays a wide variety of ethnic music for the World Dancers show, including Greek, Scottish, Mexican, Flamenco, Hungarian, French—music from just about any country represented in the World Showcase. Then, on weekends, he plays the Singin', Dancin' U.S.A. show, which features American music from the Wild West and the Gay '90s, and continues into jazz and rock.

Drummers performing in more specialized acts often have backgrounds that correspond to those acts. For example, each member of the high-energy drum section from EPCOT's Future Corps (Paul Collins, triple-bass drums; John "Bubba" Campese, snare/cymbal/hi-hat; and Mick Heberling, multi-toms) has a substantial background in drum & bugle corps activity. (Mick played for a period with the well-known Racine Kilties.) Beth Radock, snare drummer for the Future World Brass marching band, is classically trained, but also marched with the Spirit of Atlanta. Bob Proctor, snare drummer with the pipe-and-drum trio performing in the Canadian pavilion, is actually Scottish, and has been involved with pipe band drumming from a very early age.

Perhaps the most dramatic demonstration of versatility, however, comes from Scott Martindale, who performs with the polka band at the beer garden restaurant in the Germany pavilion. In addition to playing drumset, Scott also sings, dances, yodels, and plays both an Alpenhorn and an ethnic European form of xylophone (at incredible speed, and *blindfolded*).

Scott's multiple talents bring up the subject of performance abilities. As mentioned earlier, Disney takes the attitude that everything that takes place in the park is part of the overall "show." Consequently, every person coming in contact with the park's "guests" must be a full-fledged performer. In the case of musicians performing in the shows—and especially with the various street groups—this means that it isn't enough to play their instruments well. They must also be able to interact with the audience, and project the energy, excitement, and friendliness that Disney is famous for. A great representation of this is EPCOT's T-Bone Brass (featuring drummers Don Sanderson, Rob

Powell, and Paul Roehrig), which is a pop/comedy-oriented marching unit not unlike the Stanford University Marching Band in attitude.

Bill Bayers, of the Sons Of Liberty fife & drum corps, commented on audience interaction: "You're right in the middle of them; there's really no separation. You are surrounded by the audience. You therefore tend to want to be a little more a part of them, and them a part of you, with not too much distance. The whole environment is a stage." And does that ever cause any problems? Do audiences ever interfere with the act? Said Bill, "There have been one or two rare instances, but not usually. There's something about this place that causes people to drop all animosities when they walk through the gate. They're not here for mischief, and so they make way for the acts in order to enjoy them."

In many cases, drummers must be able to perform "in character." The Sons Of Liberty parade in Liberty Square in front of the America pavilion several times a day, keeping a strict military bearing and performing historically accurate music and drill routines. Bill Bayers explained, "That's the job. We make it a fantasy thing, and I think not even on an intentional basis in our own minds. When you put on a costume to perform a park show, you fall into the era of whatever you're reflecting. The Disney people have choreographers and writers who prepare specific scripts for you, and they try to teach you to relate to the audience in the idiom that you happen to be performing. I think the people see it, and they enjoy it. That's why they keep coming. I don't think it's totally for the rides. The people in the acts here really make a go of it."

Breaking In

As might be expected, it's not easy to get work at Walt Disney World. The level of musical expertise required is high, the competition is tough, and openings are few. (Not surprisingly, with the excellent working conditions found at Disney and the wonderful environment of Florida to live in, drummers who work at the park tend to stay there for long periods.) However, there is a certain amount of change-over, and new acts are added periodically, creating a need for additional players.

Drummers currently employed at the park obtained their jobs in a variety of ways. Many were working at outside jobs in the Florida area (several in circuses home-based in Florida), and were able to come into the park first as "subs" for full-time Disney drummers. This is generally considered by the drummers we spoke to be the best method of "breaking in," since it affords an opportunity to learn the parts for all the various acts, and also affords Disney the chance to "make sure you're the type of person they want around here," as Rob Powell put it.

Other drummers attended Disney's regularly scheduled annual auditions—held both locally and at various sites around the country—and were chosen in response to projected needs. Bob Proctor was performing in a pipe & drum trio that was "discovered" by Disney and invited to audition when the park first decided to feature such an act at World Showcase.

Still other drummers came to the park first in a non-professional status, and were subsequently invited to audition for a full-time position at the conclusion of their non-professional activity. Such activities include the Aii-American College Marching Band and Aii-American College Jazz Orchestra sponsored by Disney each summer. Musicians from all over the country are chosen by audition to form these two performing units, which then play regularly in the park throughout the summer months. Beth Radock got her start at Disney in this manner.

In 1986, Disney initiated an internship program, in which talented students could spend a lengthy period working as paid "cast" members, performing regularly in the park while also attending seminars, clinics, and other instructional sessions arranged by the Disney staff. Top artists were brought in to conduct these seminars and clinics, while the interns had the additional opportunity to work regularly with the Disney choreographers, directors, con-

ductors, etc. At the conclusion of the program in early 1987, drummers Mark Goldberg and Mark Smith were invited to re-audition for full-time status, and were subsequently made members of the Disney "cast." They are now performing in the new Castle Connection show in the Magic Kingdom. At press time, Disney was still considering whether to repeat the internship program.

Special Performances

In addition to all of the full-time or part-time paid performers, Walt Disney World has a program known as "Magic Music Days," which features entertainment by groups from all over the country. Arranged via an audition process involving video or audio tape cassettes, marching bands and other performing groups of all descriptions are selected to come to the park for a one- to three-day stay. In return for their performances, the groups are provided with discounted accommodations, access to the park's attractions, and other considerations. High school, college, and community-sponsored bands have been taking advantage of this program for many years, to the delight of Disney audiences.

Disney also presents several "Competition Weekends" as part of Magic Music Days each year. Marching units compete in a parade competition in the Magic King-

dom or a freestyle competition at EPCOT Center. Awards are given for the outstanding units of each Competition Weekend, and a special "Spirit Of Disney" award is given to the outstanding band of the series. That award includes an all-expense-paid return trip for the group the following fall to kick off the next competition season.

As if all of this were not enough, Walt Disney World also sponsors special concert events several times during the year. During *MD's* visit, a holiday concert was presented, featuring no less than six top recording acts on five different stages around the Magic Kingdom—all operating simultaneously. The logistical arrangements alone were staggering, but the event was handled smoothly by the efficient Disney operations staff. Here was yet another opportunity for drumming to take place before an enthusiastic—and extremely sizable—audience.

Between the musical activities within Walt Disney World itself, and the potential for lucrative employment the park has helped to create at other locations in the general vicinity, it may just be that today's "Major Music Markets" should not be restricted to L.A., New York, or Nashville. In fact, if you're an ambitious drummer, you might want to consider researching the Orlando entertainment community "when you wish upon a star."



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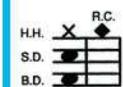
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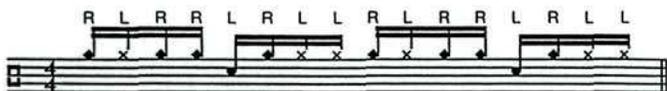
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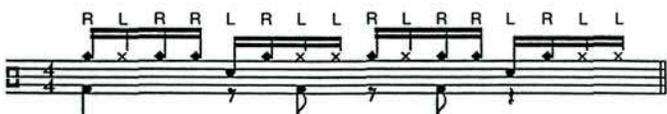
Last month, we discussed two-surface riding using alternating single strokes. Let's see how we can apply rudiments in this same manner. The first rudiment we will use is the paradiddle:



Take the sticking pattern from the paradiddle, play the ride cymbal with the right hand, and play both the hi-hat and snare drum with the left hand. The resulting sound is rhythmic and interesting to listen to.



Now, add the bass drum.



Now, let's try the same process with a double paradiddle.



Just like the paradiddle, play the ride cymbal with the right hand, and play the hi-hat and snare drum with the left hand.



Now, add the bass drum.



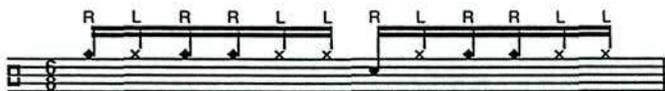
Due to the six-note configuration of the double paradiddle, it works nicely as sextuplets in 4/4 time.



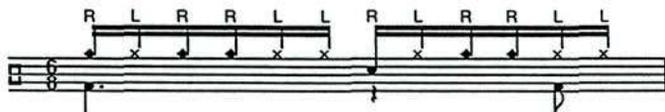
A paradiddlediddle is another six-note rudimental pattern that can be used effectively in two-surface riding.



Notice that, due to the sticking of this rudiment, the right hand moves between the ride cymbal and snare, while the left hand remains on the hi-hat.



Now, add the bass drum.



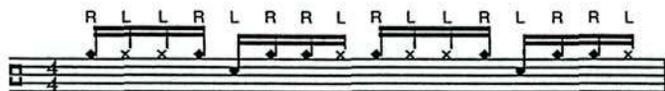
Just like the double paradiddle, the six-note paradiddlediddle can be played as sextuplets in 4/4 time.



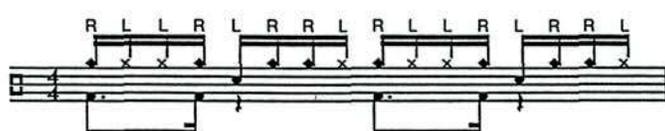
A great way to come up with patterns of your own is to "play around" with the rudiments by changing their Stickings a bit. The following pattern is some kind of inverted paradiddle.



Instead of the traditional single stroke/single stroke/double stroke, the above pattern is single stroke/double stroke/single stroke—still four notes long, and containing two singles and one double. On the drumset, it looks like this:



Now, add the bass drum.



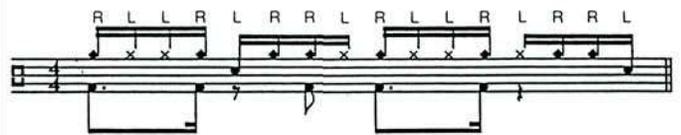
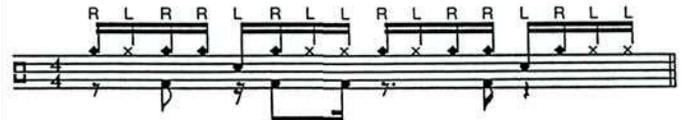
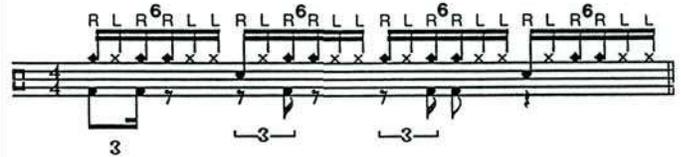
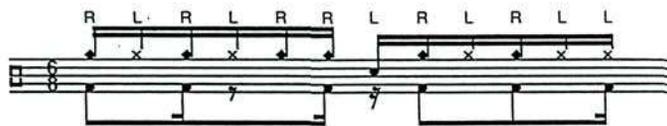
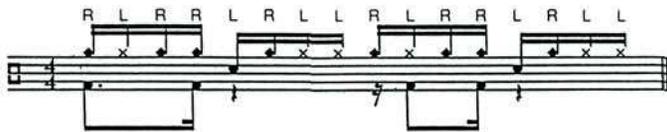
ing

by Rod Morgenstein

I used this inverted paradiddle on a recent recording in a half-time feel groove. Notice how, in this beat, the right hand moves over to play the snare drum on beat 3, while the left hand stays on the hi-hat.



The following beats use the above rudiments and inversion.



Notice that, in the last example, the snare drum adds a bit of rhythmic edge by sounding on the "ah" of beat 4 (the last 16th note) instead of right on beat 4.

To sum all of this up, we've applied single strokes (last month) and rudiments to the drumset in the context of "two-surface riding." The idea is quite simple, yet the overall sound can be very exciting and unique.



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George Gutekunst is a fascinating individual. He's a businessman—the owner and operator of a top-quality machine shop in the Philadelphia area. At 64 years of age, he's an energetic and enthusiastic drummer who performs regularly in a contemporary C & W club band. A keen observer of musical trends and attitudes, George is also a man with creative vision.

As a businessman, George does a lot of traveling—including a lot of air travel. Sitting on an airplane affords a good deal of time for thought, and it was during a flight home from a business trip around six years ago that George first thought about a new design for a drum. As he puts it, "It wasn't something that I had an idea about and worked on for a long time thereafter. It actually came to me full-blown, in a complete picture. I saw every detail of the design in my head. I knew what it should look like and how it should be made."

With the advantage of having a machine shop to work with, George was able to realize his vision. He built a drumset that ultimately conformed exactly to the concept he'd had on the airplane. Each drum employed a unique design: customized "barrel-staves" specially shaped and then glued together to create a solid-wood shell. The contour of each separate "stave" was designed so that the finished shell would

include a ring of wood at the top and bottom, just below the bearing edge. These rings would accept special lug bolts—also of George's design—in order to facilitate head tensioning. Absolutely no holes would be drilled through the shell into the interior of the drum for any reason (other than a single vent hole). With these double rings on each shell, George deemed it fitting to dub his creation "Saturn" drums. MD recently had the opportunity to visit George's shop, examine his unique drums, and discuss their design and construction in detail.

RVH: What type of wood did you use to construct your original set?

GG: It's all black walnut.

RVH: The individual "staves" of the set seem to alternate light and dark. Did you select boards that were lighter or darker, or did you just stain them that way?

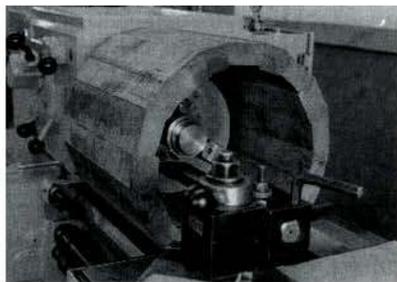
GG: Honestly, that's just how it came out. It's because I used sapwood, which tends to vary in its color. All the pieces were glued together and then each shell was machined, and these different shades came up. But what blows my mind is that that's what I originally saw when I first imagined the kit, and I didn't know anything about sapwood. I didn't know what it was.

I'm the first one to admit that I'm not an expert on wood. I'm a tool-maker, not a carpenter. But I have done some experimenting with different types of wood to help me learn. There's one snare drum over there that's made out of maple, pecan, and I think there are even a couple of pieces of cherry in it. Then I have another one that's all sugar pine, which is a very soft wood. I made a sugar pine drum for a young friend of mine and gave it to him for Christmas. When I heard it, I thought, "Man, I've got to make one of those for myself." So I made another one

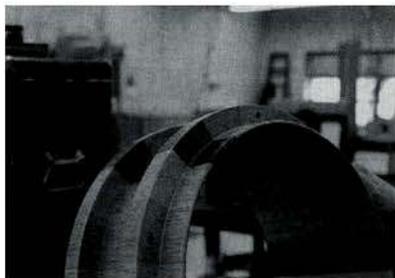
out of sugar pine. The hard woods are really crisp, and they cut. That sugar pine drum cuts, but it also has a real warm sound.

Because they're solid wood, these drums are heavier than most conventional-type drums, but they're not street drums. They're not a parade drum. When I first started to make them, I kind of envisioned them being used in symphony orchestras, universities, or music schools. That's where I kind of envisioned these things being—not some tour. I just didn't picture them being utilized in that manner. I'm running the risk of sounding like I'm blowing my own horn, but I could kind of imagine that you could leave that kit set up in your living room, and your wife might even wind up polishing it for you when she's doing the furniture. With my other drums, my wife's always asking me, "Can't you put those damn things somewhere else?" To me, they're an instrument that you would have to take care of—that you wouldn't want to abuse. I've got a standard type set that I use on the job. I don't even put them in cases. I just pick up the bass drum with mounted toms and all and put them in the back of my van. I don't take the cymbal stands apart. I have a drawer across the roof of my van with hooks, and I hang my cymbal stands. I can get in and out of a place in nothing flat. With a Saturn kit, if you wanted to keep the drums looking like they look, you would have to take special care of them. I can't imagine somebody with a Stradivarius skimming it along a stage floor like I do with my snare drum sometimes.

So I don't know whether that would be a drawback, but I never envisioned them being used in any other than a professional way. I kind of pictured a situation where, say, Genesis was in town. "We would like



Saturn drums begin with pre-cut blocks of solid wood, glued together to form a rough cylinder and then shaped on a lathe.



The "rings" that give Saturn drums their name are formed when the shells are given their final shaping.



A tapped and threaded bolt serves as the receiver for tuning lugs, and eliminates the need for lug casings.

um Drums

to have a set of Saturns for the concert, and who the hell cares how much they cost?" If that's what they want to use—if that's going to make the show better in any way, shape, or form—okay.

RVH: People who will have the financial resources to become customers for this kind of customized drums are no doubt going to appreciate their value and do what's necessary to care for them. As you say, when you get something that is that special, it just cries out to be treated specially.

GG: That's what I meant when I first said that Saturn drums weren't for everyone—that they were for *players*. When I said "players," I meant the whole picture, because I think taking care of your instrument is part of being a player.

RVH: Do you put a finish on the drums or leave them with just the natural wood?

GG: There is a urethane finish. I toyed with the idea of just having the natural finish with a wax, but a friend of mine—who knows a lot about woodworking—suggested that I put the urethane finish on there. It doesn't really look like a finish in the sense of a gloss—it's sort of flat—and yet the wood is sealed and protected against weather and problems like that. The first thing you think about when you look at it is that it looks natural. For one thing, you can see flaws in the boards—little things that don't affect the structural or acoustic qualities of the set, but make it cosmetically interesting.

RVH: Do you also urethane the inside of the shells?

GG: Yes. There's just as much effort put into the finish on the inside as there is on the outside. I have worked with other finishes, by the way. For instance, on that red sugar pine drum that I have, I have bar varnish, and it's made a difference in the

sound. That drum's a lot harsher than the others, even though it's made out of sugar pine.

RVH: Let's go over the process of constructing a Saturn drum.

GG: It starts with blocks of the wood that we've chosen to use. We saw them up first and then run them through the planer out back. Then we smear the wood glue on the sections, join them, and wind up with a thick wooden "doughnut." That's how the shells originate. After the sections are glued together, I put a series of hose clamps around the shell to tighten it up. All the excess glue oozes out, and we know we have a good, rock-solid joint that way.

RVH: How long does it normally take for the gluing process?

GG: I usually let the shells set up for a couple of days before I machine them. I probably could start the very next day—or maybe even the same day—but I don't. I just let them set. I leave the clamp on there for a while.

After we have the doughnut, the shell comes over onto the lathe, where the configuration for the outside is turned on and the inside is bored out. Basically, we're talking about a solid wall that starts out at roughly two and a half to three inches thick. Then that wall is milled down to create the rings, top and bottom, and to create the final inside shell dimension.

The final shell diameter is fixed, of course, depending on what head diameter you're using. But the wall thickness . . . we can machine that down to any desired thickness by boring the inside out. That would totally be up to the individual consumer. You could get down very, very thin, because you're still maintaining rigidity and strength from the rings on the outside.

RVH: How is the head tensioning mecha-

nism designed?

GG: We've got tapped bolts that serve as the whole tuning/receiving mechanism. The bolts are threaded into the wood rings at the top and bottom of each shell. The hex head of each bolt kind of bites up into the wood. That keeps the bolt from rotating. Then the lug bolt is threaded down into a hole drilled through the center of that tapped bolt, and pulls up against it. A flat washer and a nut fit on each lug between the rim and the top of the wood ring. When you have the drum tuned, you tighten up on these nuts—why the drum companies never did this, I don't know—and it's going to stay there. You don't have to worry about the lugs dropping out on the floor by the third set, which I'm sure you've experienced. I know I have.

RVH: It's just a lock nut principle.

GG: Right.

RVH: What type of rims are you mounting on the drums?

GG: Ludwig die-cast rims—the all-round design. I like them, because conventional rims with "ears" for the lug holes just do not look right on these drums. The single circle of Ludwig's rim matches up with the rim of the drum. It gives a better look.

RVH: I noticed one snare drum that is put together a little differently than the drums on your set.

GG: Well, that's not as deep. The lug bolts go through the top and bottom rings into a central threaded tube. They're both pulling against that same tube. If you were to take the two lug bolts out, the tube would just fall out of there. It isn't attached to the shell at all; it's sort of the "free floating" idea.

RVH: Would it be possible to recess the bolt heads into the wooden rings, to make them disappear—thereby reducing even further the amount of visible hardware on



A finished Saturn snare drum.



A prototype tom mount, demonstrating how the hardware would attach to the "rings" rather than penetrate the shell in any way.



Bass drum hardware differs slightly from that used on the toms, but still involves only the "rings" and does not penetrate the drumshell.

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the drums?

GG: I kind of like the machined look of having the bolt heads exposed. By the same token, it might be kind of interesting to recess the bolts, just for the mystery of it. It would certainly be possible, and it would underscore the "Saturn" idea—the rings, with nothing else to show what's going on.

RVH: Your drumkit features gold-plated hardware. Combined with the light and dark wood, that's quite a striking look.

GG: I kind of envisioned an old pirate's chest.

RVH: The tom mounting hardware is also of your own design, right?

GG: On this particular kit, it is. But for other customers, I would mount whatever kind of hardware was desired. I simply attach the mounting hardware to a block of wood that is attached to the shell between the rings, using glue and bolts through the rings themselves. Again, there would be nothing actually penetrating the shell.

RVH: The fittings on the bass drum are a bit different from those on the other drums.

GG: The bass drum fittings are machined here in our shop. They're threaded into the external ring, but again, not all the way through into the shell.

RVH: Did you make the counterhoop on the bass drum, too?

GG: Yes, and it's made a little differently than the shells. The pieces are lapped in a circular pattern, rather than being butted together side-by-side. When that hoop was made, it started out about three inches thick. It's still thicker than an average hoop. It has a recessed edge for the claws, and then becomes much thicker in order to match up with the rings on the shell. The hoop is also counterbored on the underside, so that the head fits inside. That way, the hoop of the head just disappears. You don't have anything extending beyond the circumference of the drum.

RVH: How many drums have you completed up to this point?

GG: Seven snares, plus the set. I'm making a 15" floor tom to add to the 16" one already on the kit. By the way, the mounts for the floor tom legs are also attached to the rings, so no bolts go into the shells. That's the key element of my design: There's absolutely nothing going into the inner shell at all. All hardware is involved with the outer rings.

RVH: I noticed that, of the two rack toms, the shallower one has the lower sound. That's kind of interesting.

GG: That's because I experimented a bit with sizes. The shallower tom has the bigger diameter. It's 13" in diameter by about 9" deep, while the 12" diameter tom is between 10" and 11" deep.

RVH: Besides just wanting to take care of the drums, a drummer would have to have some *serious* cases for a Saturn kit. I mean,

cases that could take the weight.

GG: Well, a lot of things could be lightened up. The hardware I machined for myself is of one-inch solid brass. Regular production hardware from a drum company wouldn't be nearly as heavy.

RVH: If someone is interested in having you make a drum, what would that person need to tell you? What kind of information would you need in order to provide what that individual wanted?

GG: I would need to know the desired size—diameter and depth—the kind of wood it should be made of, how thick the shell should be, and what kind of heads should be on it. I'd also need to know what kind of hardware the customer wanted, because I'm not in the business of manufacturing hardware. Not that we couldn't, if it warranted it, but at this particular point in time, we're not involved in hardware.

RVH: Do you have a particular setting for your bearing edge, or is that something you could be flexible with?

GG: Of course, the radius of each shell matches the radius on the inside or underside of the head. As for the bearing edge, I'm currently using a 45-degree angle, but I could put any angle on there that the customer wanted.

RVH: Let's just talk about a snare drum, since that would probably be your most likely initial sales item. A potential consumer would probably be most interested

in cost and delivery time. Can you give any estimates at this point?

GG: Well, if someone came to me tomorrow and asked me to make a snare drum, I could probably have one finished in a couple of weeks. That's assuming I could get the materials together. If the customer wanted something exotic, it might take longer. But if he or she wanted something I could go to most lumberyards and purchase, two weeks should be enough. I would imagine that even rosewood and teak and things like that must be available somewhere. I've got all of metropolitan Philadelphia to draw from. But let me stress that I'm talking about right now, when my machine shop isn't too heavily occupied. If the shop got involved in the middle of a big production job, I'd have to put drum production on hold for a while. Of course, I'd love to get to a stage where I had so many drum orders that I'd have to say "Delivery in six months!" [laughs]

As far as cost estimates go, there isn't any way I could quote a figure. Each drum would have to be figured on the basis of materials cost—including wood and hardware—special design elements, time involved, etc. Each order would be a custom job. But I could guarantee that the customer would get his or her money's worth, in terms of quality of workmanship, unique sound, and a lot of love and care built into each drum.



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Thoughts On Tom Tuning

by Neil Peart



Among the letters I've received lately was one from a person who asked how I tune my tom-toms to get the sound I do. I replied that getting a particular tom sound is not altogether a matter of tuning. Perhaps this is too obvious, but to me, it's more a matter of choosing the drum, the batter head, the resonant head (if any), what sort of damping (if any), the angle at which the drum is mounted, and especially, how the drum is *struck*. Thus, it's much more than a "turn of the screw." Since this is an often-asked question, it occurred to me that it might make a good subject for an article.

So here I go, ready to offer some thoughts, but with the forewarning that any thoughts on a matter as *subjective* as drum tuning must necessarily be very personal and possibly controversial. So with the usual editorial proviso that "the opinions expressed in this article are not necessarily those of anyone else," I'll get on with it.

Tuning

There are some things about tuning that are generally true. But there's also a good witticism that says: "All generalities are false—including this one!" Wise words. Generally speaking, I believe in the "criss-cross" method of tensioning, that is, working diagonally back and forth around the drum to get an even distribution of tension. I think this is important in producing a pure sound, and to avoid "rings" and "boings" without resorting to damping.

With a little practice, you'll start to feel the tension, starting with your hand pushing down on the center of the loose head, then by resistance to the drumkey, and finally, by pressing your thumb into the head near each lug. Having done it a few thousand times, I'm confident that I could tune my drums from scratch by *feel* alone—without even hearing them.

I also think you can fine tune very accurately by tapping lightly around the circumference of the head, listening for the differences in pitch at each lug, and evening them up as you go around. What

you're trying to do, of course, is get the head in tune with itself. I think that's important in getting the most *note* with the least *noise*. This is a very critical distinction. If, however, the aim is to have *less* tonality (can't imagine why!), then it's probably true what some studio players say—that loosening off one lug will "flatten" the sound somewhat.

I know many people have different ideas on the relationship of the batter head to the resonant head. It seems logical to me, and my experiments have shown, that it's best to tune one to the other as closely as possible—again if you want the purest tonality the drum can produce. Yes, it's certainly possible that you'll get an interesting sound by tuning one above or below the other, and your own experimentation will determine what you like best. But it seems to me that you want the whole drum in tune with itself. I don't suppose this makes much difference, but I tune the bottom one first and then tune the top one to it.

Two Heads Versus One

First, I'll say that I think two heads *are* better than one. Then I'll duck behind a barricade until the storm of invective passes. Then I'll poke my head up and say it again. I've used both ways over the years, even on the same kit for a long time, and certainly both sounds have their uses. Until recently, I used open concert toms together with closed rack toms and thought they worked well together. In my recent mood of re-examining everything about my setup, I decided to try some small double-headed toms in place of the concert toms I've had for 11 years now. I truly didn't believe they would do the same job, but I'm taking *nothing* for granted these days.

Having recorded all the demos for our *Hold Your Fire* album with the open toms, I then put up the closed ones when we got into the studio. To carry it even further, I tried both setups one after the other, to hear exactly what the difference would be, playing a part that was designed for open toms. To my surprise, the closed ones

sounded appreciably better. They had just as much attack as the open ones, but their increased tonality gave them *more* presence. Ironically, this was one experiment I hadn't expected to work. I just wanted to satisfy my curiosity, but once again, I was confronted by the evidence of my own ears. I don't argue with that.

I used to think the choice between the two sounds was for more *attack* in the open drum or more *tonality* in the closed drum. Now I'm not so sure. It seems to me that a well-tuned, well-played closed drum will do anything an open drum will do—and more. The choice between the two—and I stress the word *choice*—is certainly a matter of taste and preference, but I hope I can get away with saying this much.

I think hardly anyone would argue with the statement that a single-headed tom has *one* sound. It doesn't matter how you hit it or where you hit it. It has one voice—one pitch to offer. Therefore, hardly anyone will argue with the position that a double-headed tom has *many* voices, and quite a wide range of possible pitches depending upon how hard it's struck. You can work from the rim to the center of the drum, changing the sound and timbre as you go, and you can hit from softly to thunderously hard, changing the pitch and effect as you go. The sound can range from the shallow attack of a timbale to a rich, throaty voice, if, once again, that's what you want.

For some people, especially in the studio, it's consistency and definition that count. They only want one good sound out of the drum. Fair enough. Or back in the days when I was playing live, without the benefit of microphones, it was certainly easier to hear the drums acoustically with the bottom heads off. Even with microphones, it's faster and easier to get a decent sound happening, especially in the studio. Thus, some engineers prefer this approach.

To be fair, I know from talking to engineers that this often occurs as a result of drummers who come into the studio not knowing how to *really* tune their drums.

Playing in clubs and basements, one can get away with approximate tunings, rings, dissonances, and boings, but you can't have any of that in the microscopic world of the studio. So the engineers are obliged to take the quick, safe route to get a good sound as they can. That means single heads and/or damping.

Damping

Damping is kind of a nasty word to me when applied to toms. I don't use any at all on mine, though I used to use little strips of gaffer's tape. In retrospect, I can see that, as I learned to tune better and developed my ear to hear fine discrepancies, I used less and less damping, and finally none at all.

At the risk of offending someone, I can now say that I don't have to use it anymore, because I don't have to *hide* anything. Of course, it's always easier (and gives you a feeling of spurious superiority) to look back and say, "I didn't know any better." Hardly anyone will admit a thing like that at the time. I certainly wouldn't have. If someone had said to me, "You only use that tape because you can't tune properly," I would probably have replied with something witty and unprintable.

There is one good damping tip I picked up from Peter Henderson, for someone who wants to use a *bit* of damping without affecting the drum's sound too much. If you make a little pad with some weight to it and then hinge it with some tape at the rim, when you hit the drum, the pad will bounce off the head and thus won't interfere with the sound on impact, but it will still cut off any lingering overtone.

Since we're inviting controversy, what about the good old question of tuning your toms to notes? This is another thing that you hear a lot of people pontificating about, both for and against. But it seems as if *most* drummers reject the idea of painstakingly tuning to piano notes, and just tune to what sounds good to their ears. Of course, it can be argued that you're still tuning to notes, and naturally that's true. Of course, it doesn't make any difference where you get the note—from a piano or your imagination—as long as it's a *good* note!

I know there's a set of intervals in my head that I tune to—something like the melody of "Ebb Tide," I think. It's funny; when I was working with Jeff Berlin, with Ronnie Montrose producing, I was using a rental kit, and as I went through and tuned the toms, Ronnie sat at the piano and figured out the note on each drum. Sure enough, they formed a chord: an F* 7th suspended or something—but still a chord. So there you go. "All generalities are false—including this one!"



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SH: I got to a point in Dallas where it was no longer challenging. I had done the same kind of jingles for four years—30 seconds, 60 seconds—and we had gone as far as we could with this group we had called High Rise.

RF: What kind of music was High Rise?

SH: Fusion. Not L.A. fusak, but fusion with more of a jazz thing and lots of blowing. We worked every night in Dallas and it was fun, but I had loftier goals. I wanted to play with more jazz acts. I wanted to play TV and movies, and expand my studio work. So I wanted to come out to L.A. and experience parts of the music business I hadn't experienced, pursuing this versatile drummer image I had. I wanted to work with more jazz big bands. I wanted to play with a Freddie Hubbard, do Bill Evans, and do a big-time show like Paul Anka or Tom Jones.

RF: So what happened?

SH: I kind of did all of it. The week I got out here, Peter Donald quit Toshiko Akiyoshi's band, and they were going to go to Europe in a few weeks. Gary Foster, the saxophone player in the band who I had done clinics with, recommended me. I went down, played a rehearsal, and they asked me to join the band. I did her band for two years. It was a nice way to come to town. I came to town with nothing, except that I knew a lot of players from Dallas, North Texas, and Woody's band, so I had a network of people. My studio work was going along at the same time, and after a couple of years with Toshiko, I wanted to experience some other things, so I had a chance to get with Freddie Hubbard from Larry Kline. That was great, and that was really where I started to feel like I was growing.

RF: Why?

SH: Freddie is a crazy guy, but what he taught me was intensity. When I would think I was intense behind him on a solo, he would take it to a whole other level. I'd have to reach down and pull out some more intensity, and he'd do it again and again. He just kept bringing me to new levels of performance. He had a really good grasp of drumming. He would say and sing things, and do move-

ments that would make me do things on the drums. He taught me a tremendous amount without really saying anything or yelling. He'd split and let me do a solo, and then come back ten minutes later, so he expanded my solo vocabulary.

RF: What to you is a good solo?

SH: For his band, there were a couple of different kinds. One was playing on the form of the tune. I'm not a flash soloist, but I do consider myself a musical soloist. That group was a perfect solo vehicle for me, because I felt I could play off the tune and play on the form of the tune, or there'd be an open solo where I would just create sheets of sound or colors or pictures. But it was always in the jazz framework and the framework of the evening—the whole vibe we tried to create. We weren't called upon to do flashy crowd-pleasing things. I could do a cymbal solo or a real subtle brush solo. There were really no rules or preconceived ideas, and it really opened me up to try absolutely everything—mallet solos, brush solos, stick solos, a solo that just roared from beginning to end, and a solo that was very subtle with lots of space. Every night I would try to make it a little different, and every night there were five or six long ones."

I would like to do more of that. Unfortunately, the work was scattered and Freddie uses different bands, so I couldn't depend on it too much. I had to find other things, at which point I found Paul Anka. It was real weird because I was balancing the two groups at the same time. The day after my wife had our baby, I went to Hong Kong with Paul Anka and played "She's A Lady" and "Puppy Love" for ten days. I came back, saw my baby at the airport, and left for Seattle with Freddie Hubbard for ten days. That night, I was playing "Intrepid Fox" and all that.

RF: Well, that's exactly what you wanted, isn't it?

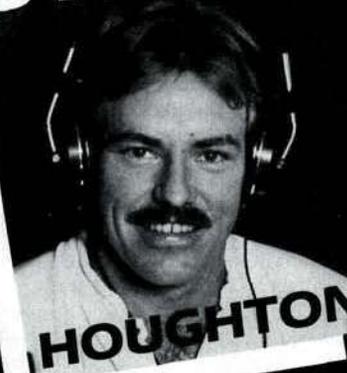
SH: Exactly. I thrived on trying to be the right guy for Paul Anka and trying to be the right guy for Freddie Hubbard.

RF: What was the right guy for Paul Anka?

SH: Just not to be too hip, to try to fit in and play the style of those tunes, and to be a bit showy.

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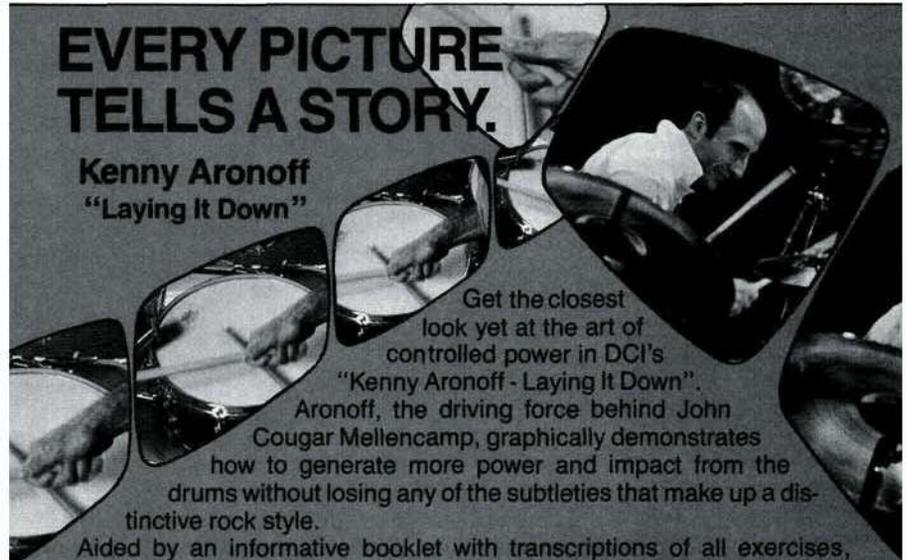
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RF: What did you know about that style when you hadn't had any of that?

SH: No, I hadn't. I just listened to tapes of past drummers, and the guys in the band helped me. Your musical senses take over.

RF: How did you get the gig?

SH: Ralph Humphrey recommended me. Actually, Steve Schaeffer did it right before I did, and I listened to him do the show before I did it. That was just before he really popped in this town. Finally, Freddie phased out and Paul Anka phased out, because he goes through players quite a bit. He's a rather uncompromising man, although it was great fun and great experience.

RF: Uncompromising in what way?

SH: He just gets whims of what he wants out of his band, and he'll change his whole band or have the book rewritten. He's rewritten his book four or five times, thinking that rewriting it will change things, but it doesn't. The music is still "Puppy Love" and "She's A Lady." But it was nice, it was good money, and I experienced that high-class road gig, which was fun. I couldn't do that again, though. We were gone too much. It was at that point where I started to change again and realized I had been getting away from my clinic scene, which I had always really liked.

RF: What actually happened when the Anka and Hubbard things ended?

SH: I decided that these leaders were a little fickle and sometimes hard to deal with. So why not invest energy into my own thing? At that time, I had some pieces written, and I realized I had never played percussion outside of L.A. I was just doing mallets and timpani in the studios, and when I'd go out on the road to do a clinic, it was always drumset. So I thought it would be nice to have some pieces that incorporated percussion and drumset. Les Hooper was the first writer to write a piece of that type for me about four years ago, and that started a whole new career for me. I phased out the sideman-type groups, took charge of my own thing, and started doing concerts with symphonic bands.

RF: How did you prepare for something like that, and what was your approach to symphonic playing at that point?

SH: I studied percussion all my life, but I was never what you would consider an orchestral player. I don't know how well I would do in a symphony orchestra, because I don't know, frankly, that I have the patience to sit and wait 300 measures for a triangle hit. But I enjoy playing mallets and timpani. I also knew that, in colleges, they never connected drumset with percussion, so it was almost like a mission. I felt like a pioneer bringing the two together. My approach was simply to have fun, and show whoever heard me play it that a percussionist could, in fact, play drumset well, and turn around and play mallets and timpani well, and have fun doing the whole thing. I wanted to show percussionists that drumset is not a bastard instrument, and I wanted to show drumset players that mallets aren't for wimps. I've been doing that now for four years, and I've since had a concerto written by Billy Childs, which was marvelous, because string players are a little hesitant when they see a drumset. They ended up loving this piece. It starts with four-mallet marimba, then it goes into vibes, and the third movement is double bass drums—a very intense Stravinsky-like piece. Then Billy wrote me one for symphonic band, and the major portion is on timpani. I'm doing a lot of Percussion Days put on by the P.A.S., like in Utah, where I played my concerto, and the second half of the concert, I played with the jazz band and gave a drum clinic. I'm coming off as a percussionist, a contemporary drumset person, and an educator. I'm real comfortable with that combination.

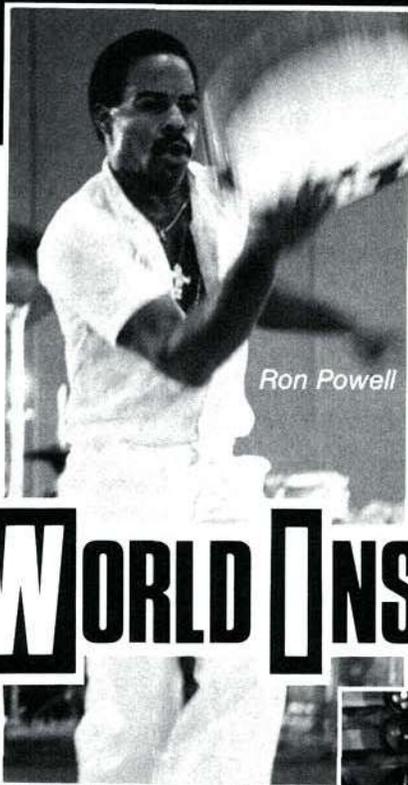
RF: Playing devil's advocate for a moment, how do you feel about the statement that those who can, do, and those who can't, teach?

SH: I'm sure there are people who fall into that category. There are also the great players who can't teach and great teachers who can't play.

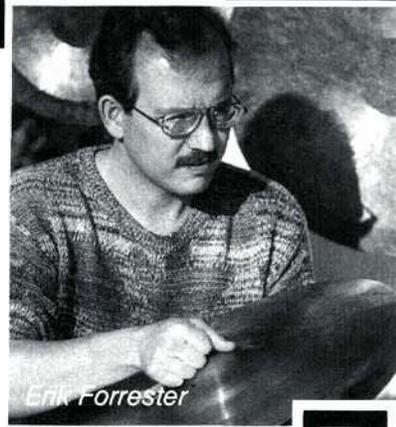
RF: What's a great educator to you?

SH: You can be a great educator without being a great player. It's someone who can relay material to the students on their instrument and teach them musical concepts. I think mostly, though, that

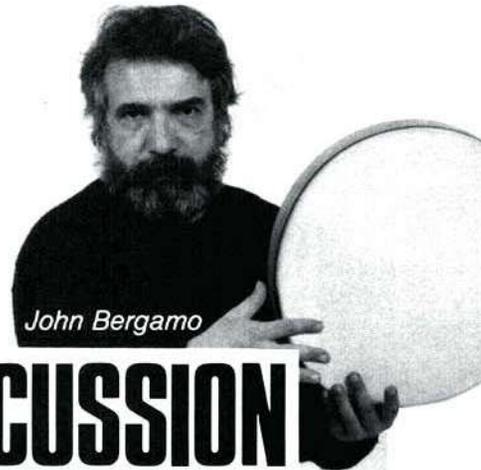
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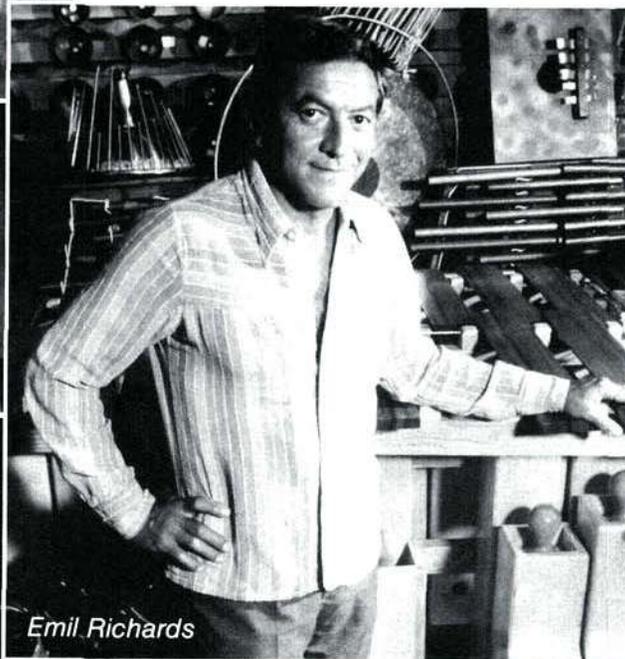


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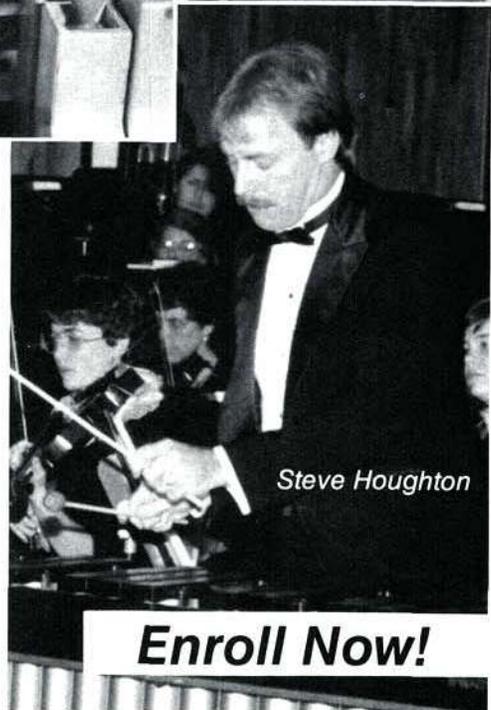
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great teachers will inspire students and teach them how to enjoy music. They won't teach them how to *play* music, really, but they'll give them tools to go out and find out what's happening. I think a lousy teacher is one who doesn't inspire and one who is very nervous about giving away his or her secrets. At P.I.T., we're finding out a bunch of things about these great players who come in and do seminars for us, but who can't say what they do really. At the same time, it's a little unfortunate, because the students would really like to know how they do it.

RF: Can you put musical ideas into words?

SH: Oh yeah, especially in drumming. There are some things in drumming that are just plain technical, like what someone did with his or her foot or hand, and some players can't even explain that. The main thing is that some players come in and don't inspire the kids. A student will say, "Wow, that was so hip. How did you do it?" The musician will say, "I don't know, man. I just did it." The individual isn't a hero anymore.

RF: How did you get into the education part?

SH: I trace it back to high school with my father, but doing clinics with Woody Herman was my first taste of actually being able to do it. Then with my association with Yamaha during the past ten years, I've really refined it, and every year I do more clinics. What makes me happy is to do percussion and drumset clinics for them. Now, I do a lot of residences, where I'll go to a place like Northwestern University and stay there for a week. I'll rehearse with the wind ensemble for a couple of days. I'll lecture the composition department on how to write drum parts. I'll talk to the music students about the music business. I'll work with the jazz band and the combos. I'll give master classes and percussion lessons. At the end of one week, I'll know I've had an effect on almost everyone at the school in some way.

RF: In regards to musical development, is education right for everybody?

SH: I've probably had more education than one would need. If you look back on all of Freddie Hubbard's drummers or Woody

Herman's drummers, or certainly David Lee Roth's drummers, you can't trace where they are with education. Probably most of Woody's or Freddie's guys didn't have formal education. Who knows or cares what Tony Williams studied or where? Bissonette is unusual, being in David Lee Roth's band. I think it's wonderful. I would guess that some of the schooling I've had doesn't pertain to some of the other drummers of heavy metal bands at all. I'd never force it on them. At P.I.T., we get people who come for every reason imaginable. Some come to get away from their families, some come to become rock stars, some come there because they don't want to go to college, and some come there to learn drums. They all come there to learn, but they don't all come there to learn studio and ensemble drumming from me. I teach them how to read charts, play studio charts, and play in big bands and shows. A large majority of the school takes advantage of what I have to offer. My material has no relevance to some of the students, and that used to hurt me because I want to reach everybody, but I'm realizing now that it's okay. If they don't get what I have to offer, they're probably still going to make it through life pretty darn well, and half of them will be big stars who will be able to buy and sell me.

RF: When did you get involved with P.I.T.?

SH: About five years ago, right about the time I was getting off of Paul Anka and P.I.T. was just getting rolling. I was doing some subbing for Ralph Humphrey, and then they asked me to take an active interest in it when they decided to put together a faculty and have everybody write a curriculum. I did that, and it's really been great. The atmosphere is energetic, and the kids just keep you on your toes. They come in with ideas and questions every day, so I really grow a lot. I've probably worked with about 600 to 700 drummers, which gives me a pretty good perspective when I go out and do these clinics.

RF: You just said a good teacher can explain what he or she does, so how about telling us about each kind of music you play and your approach? First, talk about big band.

SH: My approach to big band has always been one of serving the

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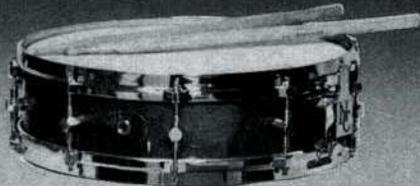
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other people in the band, i.e., the lead trumpet player. When I'm in a big band situation, that is the person I key in on. My concept is always to do what's right. When the whole saxophone section is playing, there are things I click into that will sound good for that situation. When there is ensemble work, there is a whole array of techniques and concepts I use to really support and excite the band. When a soloist is playing, I'll try to key in on the soloist's needs and weaknesses. If it's an intense solo, I'll go to an intense cymbal. If it's a light solo, I have light cymbals. The whole thing in big band is just not being in your own little world. It's being a total ensemble drummer. It's playing behind a section of the band, or it's being a small-group drummer. When you throw in the different styles, like Latin, rock, and swing, the demands of a big band drummer can be pretty great. My concept there is to do what's called for. But one word that keeps coming in is articulation. I try to articulate on the drumset. When a lot of drummers I hear play a figure, they don't articulate it with their cymbals or their setups. But if a band plays a long note and a short note, I need to do that on the drumset. You have to have a whole knowledge of how horns phrase things. This is the whole study of music and my whole North Texas background. I think my strong point is phrasing on the drumset. I can phrase exactly like a lead trumpet player, without hearing that musician play. By looking at a piece of music, I know how the other musicians are going to phrase. That's the strength of a studio player as well, and that's why big band techniques I've learned at school carry right over into the studio and into shows. It's really doing what's appropriate, phrasing, articulation, and being musical and not hot dogging.

RF: Jazz.

SH: A word that comes to mind there is interplay—interplay with the soloist. My main concern is how I can support the soloist, give that person what he or she needs, and create excitement for the band. What Freddie Hubbard needs, Bill Evans doesn't need. There are different soloists who have different needs. Lyle Mays needs a different kind of treatment under his solos.

RF: Specifically, what does Freddie Hubbard need?

SH: Freddie Hubbard needs a lot of energy, a lot of interplay, and a lot of dialogue between him and you. If you just sit back there, it won't give him enough. Bill Evans needed interplay, too, but was of a lighter trio approach, with a lot of brushes. There's that whole Bill Evans style of playing. Lyle Mays doesn't need interplay behind his soloing, because he is very free with his solos. He's using long, long phrases that go way over the bar lines—5's and 7's—things that you can't exactly meter out. So if you try to interplay with Lyle, it's going to be chaotic. That's why Paul Wertico provides what I would call a pad underneath Lyle. In my jazz playing, I try to psyche out the situation, whether it's intense Freddie Hubbard, subtle trio Bill Evans, or ECMish pad-like playing. I try to bring in the right cymbals for the right thing. I have my ECM cymbals, my Freddie Hubbard cymbals, and my big band cymbals.

RF: Can you be more specific?

SH: Flat rides, sizzles, very clean-sounding cymbals for ECM. Trashier K rides for Freddie Hubbard—darker sounding. For big band, I want a cymbal in there that can get a Mel Lewis sound, a large China with sizzles, and different crashes. I really try to fit the situation.

RF: Fusion.

SH: I've been doing a lot of that lately with Scott Henderson's group, and that's fun, too. Again, there my concern is getting the right sound—more of a contemporary drum sound. Really, the concern there is not so much interplay as with the other styles, but more groove oriented with the bass player. The player and I are trying to spend some time working on some different grooves and interacting a little bit, but more just varying on the grooves at phrase points. The fusion stuff is as much fun as the other, but it's a different kind of fun. Scott Henderson's group is not fusak. There are some creative things happening there. And I get to play a little mallets there as well. But we're getting into drum machines. We use sequencers. What's kind of fun is that we cue the drum machine and play with it. I kind of approach it from a jazz perspec-

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tive where the drum machine is my constant, and then I'm free to create over the drum machine. That allows me a great freedom where there really shouldn't be freedom with sequencers and all that. With Scott's group, we're coming up with some different feels that aren't conventional—not reggae, but kind of reggae, and not salsa or songo, but kind of songo. It's a lot of fun, but you've got to do your homework with that, because there are a lot of players around with the latest in beats and drum sounds, so that takes some energy.

RF: Symphonic.

SH: I try to play the instruments musically, but I'm not an orchestral player. My whole approach is just to have fun, get good sounds out of the instruments, and to show that drumset and percussion are one. I do a little improvising on the vibes. I'd like to be Dave Samuels, but I don't have time to get that together. I'd like to be Leigh Stevens on marimba, but I don't have time to get that together. So I just do what I can do, which is okay. It's professional, but I really just try to have fun.

RF: What is this new situation you have going with Emil Richards?

SH: In my traveling, I have run into a lot of students who want to go to P.I.T. On the other hand, I've run into a lot of percussionists who say, "Do you teach mallets and timpani up there?" I always have to say, "No, it's just drumset." This has happened more and more, so I thought maybe we should have a school for percussion. I found that Emil Richards had the same ideas and, in fact, had approached Pat Hicks [President of P.I.T.] about it ten years ago, but they never did anything with it. Now we have W.I.P., the World Institute of Percussion. It's part of M.I., Musicians Institute, but it's a separate school. You can't go to P.I.T. and W.I.P. It's one or the other. Emil and I are the curriculum coordinators, and our faculty is incredible. We've got Emil teaching mallets and studio percussion. Raynor Carroll, timpanist in the symphony, is teaching timpani. John Bergamo is teaching African and Indian percussion. Ron Powell is teaching Brazilian percussion. Michito

Sanchez is teaching Afro-Cuban. Kobla Ladzekpo is teaching African percussion. Erik Forrester is teaching orchestral percussion. Efrain Toro is teaching electronic percussion. I'm teaching ensembles, and we're going to bring in guests. Every facet of percussion will be taught.

RF: That's on the teaching side of things. On the playing side of things, what do you want to do?

SH: On the playing side, I'd like to continue to play with some more high-quality jazz acts.

RF: As a sideman?

SH: As a sideman. I'd love to do a Chick Corea thing if Weckl ever decides to bag. Playing with someone of that stature would be a fun thing to get under my belt. I'd like to see Scott's band really do something. That's a real energy thing for me. I don't want to have my own group, but I like being a sideman in a group I can really contribute to. With this orchestral thing, my real goal is to start soloing with major orchestras. I have a composer, Fischer Tull, writing me a concerto for orchestra. I hope that work, with the other things I've done, will be a springboard to major symphonies, because that's a tough nut to crack. They're really nervous about bringing in a percussionist, but there's nothing like what I'm going to offer. So the question is: Do they want to take a chance and groove a little bit? That's my real goal. If I lose any sleep, it's over how to crack that symphonic orchestral thing.

RF: Why is that so important to you?

SH: I don't know. It's just important to me to bring the drumset on the big stage in a classy manner and to promote new literature. I see the effect it has. Everywhere I play these pieces, the whole vibe is real nice. I think it's a relevant alternative to subscription concerts. How many piano players and violinists can one bear to hear every year? I'd love to see percussion on more of a forefront in symphony orchestras as a solo vehicle, and I'd like to be right up there in front doing it.



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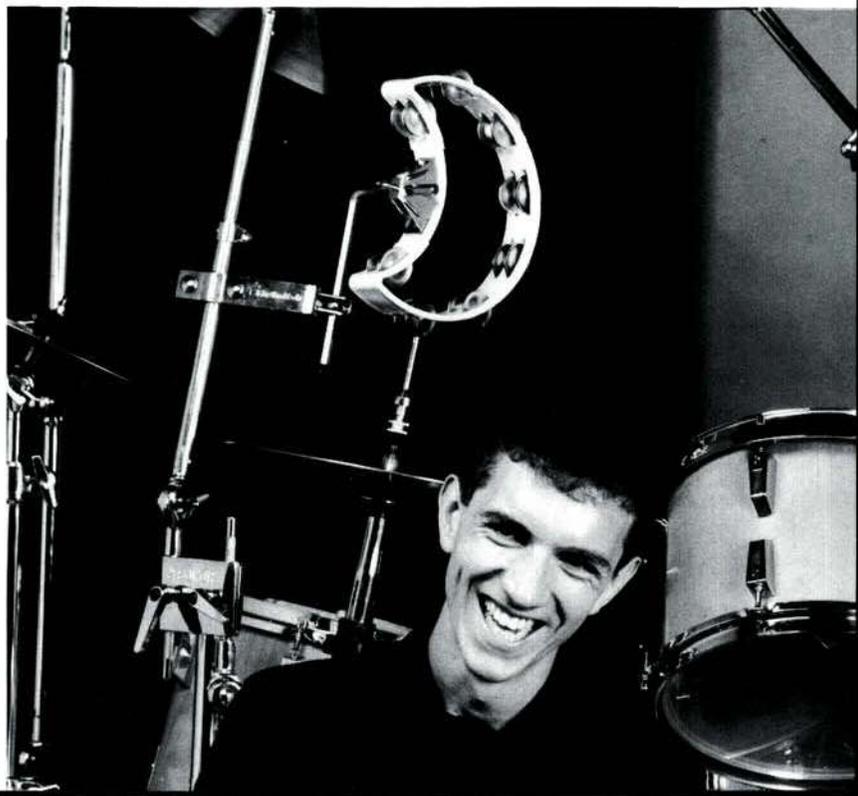
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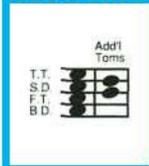
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by Hank Jaramillo

Studio Chart Interpretation

MUSIC KEY



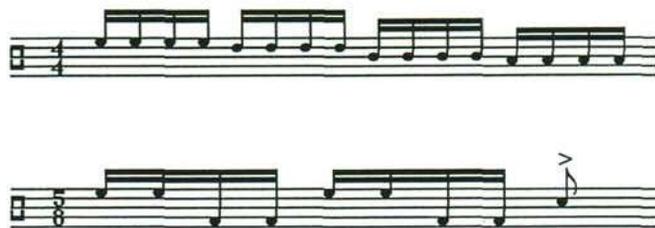
I was recently in the studio for a jingle date consisting of three 30-second TV spots for the Chrysler Automobile Corporation. The music for all three spots was identical except for tempo, number of measures, and a few changes of meter. The chart that we will look at this month was the first of the three we recorded. We did all three spots in about 50 minutes.

Most drummers experience a great deal of anxiety when dealing with the interpretation of a chart. A drum chart does not usually tell you precisely what to play, and you can't always get a clear answer from the leader on a date. One thing to keep in mind when interpreting a chart is what the spot is about. Since this was for a car commercial, I thought it would be nice if the music could have a feeling of movement. Now, how can this be accomplished? As you can see, the chart specifies 16th notes. The first thing to do is play what is written, and decide whether or not it works.

In this case, it does work. The tempo, derived from a 10-5 frame

click, translates roughly to 138 beats per minute. At this tempo, the 16th-note "groove" will provide a nice feeling of propulsion. By the way, because of the 5/8 meter in bar ten, the click was stopped at the end of bar number nine and left off for the remainder of the spot.

Now, take a look at bar number nine. It indicates that the drummer should play a fill for the entire bar as a lead-in to bar ten. This is what I played on the first take for bars nine and ten:



Musically, it worked very well. However, the client from the ad agency said that there were too many accents on the drum track in bar nine. Since I hadn't played any accents in bar nine, I realized that the client had something else in mind, but what? I thought for a moment and then said, "I know what you want. I'll fix it in the next take."

This is what I played for take number two:



The client said it was perfect because the car begins to move at bar nine. He wanted the drum fill to sound like a new car, not an old wreck. Think about 16th notes played on a drum at 138 beats per minute: It sounds more like a lawn mower than a new car with fuel injection! Always try to match musically what is happening in the commercial.

One other thing to keep in mind when playing a jingle is that, once you find a solution that works, use it. Don't try something different on every take. Make up your mind as soon as possible.

Hank Jaramillo is one of New York's busiest drummers. His session work includes jingles and movie scores, and he has also played drumset in the orchestra for A Chorus Line since the show opened almost ten years ago! In addition, Hank has been a member of the faculty of Drummers Collective—teaching studio techniques and chart interpretation—for the past nine years.

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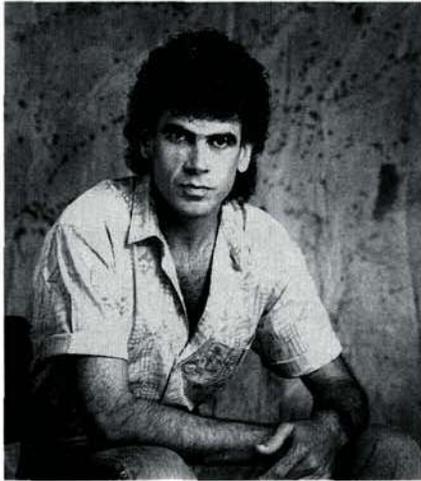
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Three Solo Intros



David Garibaldi

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H.H.	●		
T.T.	○		
S.D.	●		
F.T.	○		
B.D.	●		
H.H.	○		
W/ Foot	X		

This month's *Drum Soloist* features three excellent drum-solo intros in three different styles from three different drummers. The first solo intro is by David Garibaldi, playing with Tower Of Power. This solo intro is from the tune "Squib Cakes" and appears on that classic funk album *Back To Oakland*. All of the snare drum beats are played with the left hand, and those not accented are "ghosted."

♩ = 126

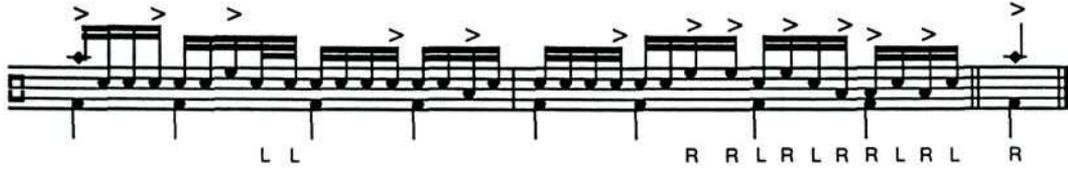


Andy Newmark

The second solo intro is by Andy Newmark, on a Latin tune called "Sudden Samba." This solo is taken from Neil Larson's album *Jungle Fever*.

♩ = 120

Photo by Doug Venn



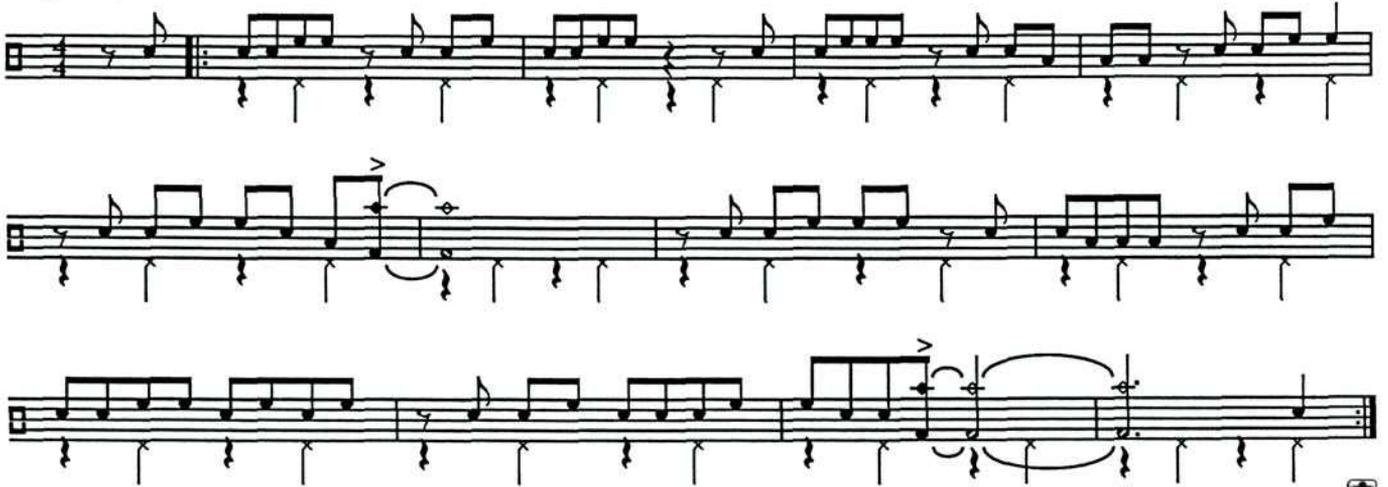
Frankie Capp

The third solo intro is by Frankie Capp, on an arrangement of the jazz tune "Straight No Chaser," from a Bob Florence album called *Here And Now*. Frankie played this solo with brushes, and he cleverly introduced the chart by implying the melody of the tune on the drums.



Photo by Tim Timmermans

♩ = 208



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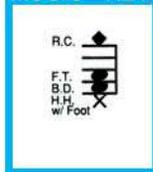
by Peter Erskine

Fast And Slow Tempos



Photo by Rick Malkin

MUSIC KEY



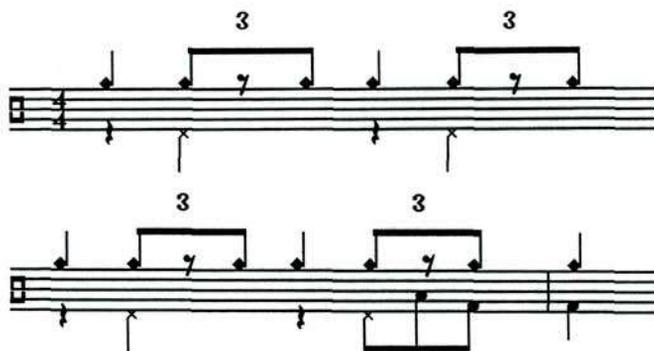
Scene: a drum clinic. "Any questions?" An uncomfortable silence follows, with some mild squirming by the audience and clinician. Finally, a hand goes up. The young drummer in the fifth row asks, "How do you play fast tempos?" The clinician sighs to himself and wonders, "Why doesn't anyone ever ask how to play a *slow* tempo?"

Perhaps it's natural for youth to be preoccupied with speed, be it racing cars, "Wipeout," or perhaps even "Cherokee." And fair enough, it's necessary to be able to handle those fast tempos—with, hopefully, some grace and aplomb. But let's not forget the challenge in playing slow.

The best advice that I can give for playing either fast or slow is to play *relaxed*. In the case of the fast tempos, playing relaxed is the only way to go, because to tighten up your muscles will only constrict your flow and movement. For the slow (and ultra-slow) tempos, relaxation is equally important, from the physical point of view as well as from the psyche's (or musical) point of view. That is, you must trust that the notes you are playing are correct, and that the space in between each note gets its full measure. In other

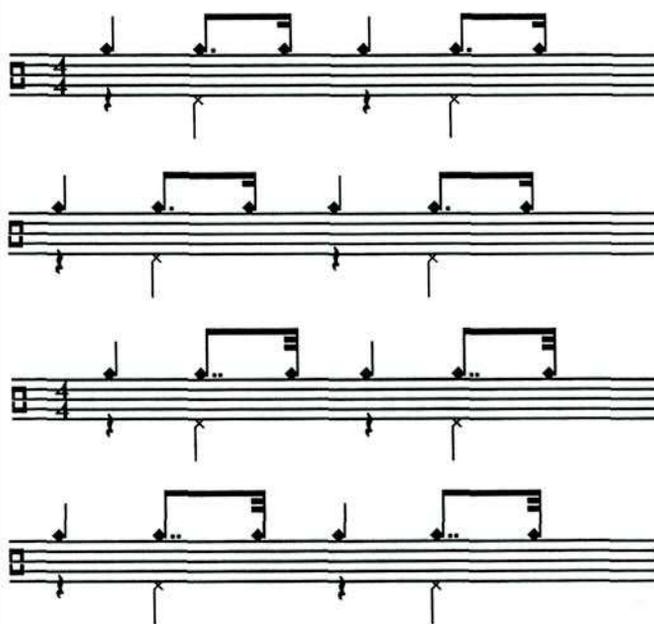
words, the "silence" is as important as any note that you might play.

Play the following ride-cymbal pattern. Be sure to phrase the triplet as a triplet.



When you play such a slow tempo, it is important to concentrate. Consistency counts for a lot. I think of the bass player's fingers plucking the next note on the string when I play something like a real slow blues. You may want to think of it as a walk in the country. . . . *Enjoy the scenery!* It's not necessary or desirable to fill up all of those spaces in between the notes. Play relaxed and with conviction. It will sound good.

Compare the triplet phrase to the following dotted 8th/16th note, or double-dotted 8th/32nd note, phrase.



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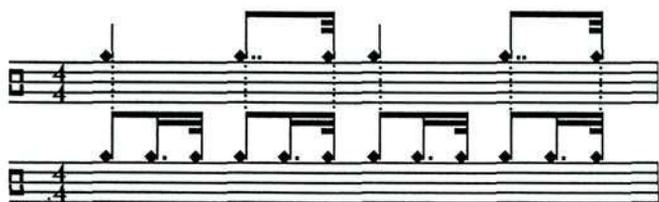
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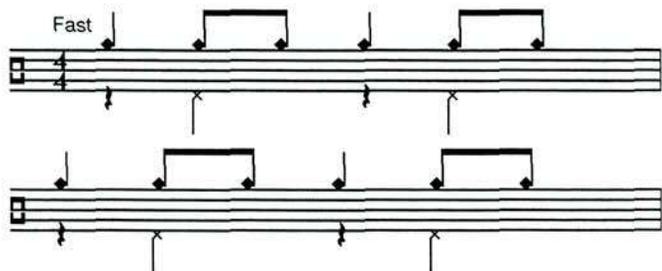
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Be aware of the difference! When I was young, my father told me to "say what you mean, and mean what you say." So my advice to you is: If you're playing a slow tempo and don't mean to imply a double-time feel in the middle of a tune, then don't do it.

The faster the tempo gets, the straighter and straighter the swung 8th note will get. There is no metronomic line of demarcation for this. You may wish to play the ride cymbal in an "8th-notey" fashion at a moderate tempo. I occasionally like to swing the 8th notes well up into the tempo arena. It's up to you. However, beyond a certain point, the tempo will be too fast for there to be enough space in between the notes to play the ride cymbal pattern any other way than this:



Find the tempo (metronome marking) where you can most comfortably play a fast ride-cymbal beat. Make note of it. Practice up-tempo timekeeping every day, starting with just the ride cymbal and the hi-hat—and increase the tempo a little bit each day. Your ability and endurance should grow. Work on this carefully and slowly! Watch for bad habits (fingers awkwardly sticking out, unbecoming facial expressions, rigor mortis in the right arm, etc.).

Keep it simple! Remember: There's not as much room in fast tempos for all of the time-marking (I sometimes think of it as "doggie-paddling") fill-ins on the snare drum. Think lean, clean, and light on your feet. Make it dance. And since your consistency has no doubt improved because of your practicing basic timekeeping, now's the time for you to break up the ride-cymbal pattern: A little change-up here and there can relieve your muscles from their constant chore. (It can also serve to open up the texture from the drums.)

Whether you are playing slow or fast, keep your movements *efficient*, and don't engage in too much "air-drumming" (bringing your sticks way up in the air between strokes). You won't have enough time to do that in the fast tempos, and during the slow tempos, that habit will hamper your consistency. Use a metronome for practice (preferably one with a headphone output) or a drum machine, and keep track of your progress, both up and down the tempo spectrum.

One final word: When you practice, be sure to practice at *different* tempos, not just that medium tempo that you love so much. Bandleaders or conductors are liable to count off any tune at any tempo, and you'd better be able to make it feel reasonably good. Even if you're working with the same people night after night, you'd be surprised at the effect a good meal—or too much coffee—can have on a count-off.



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Allen continued from page 33

machine, TR707 and the TR727, the computer, the sampling, and the MIDI patch set, I've got *too* many options sometimes. To tell you the truth, sometimes I've got options anxiety. You can have so many options at your fingertips that it starts to get to you. You can become overwhelmed.

SB: So how do you deal with this?

KA: The whole group talks about sounds. It's really a group effort. Before I told you that the keyboard player knows so much about the technical end that I defer to him quite often. I'm learning a lot about the technical aspect of drumming. It's just a question of getting totally immersed and going all the way with the electronics. As

well as a challenge, it makes the gig very interesting. There's never a dull or boring moment.

SB: If I understand correctly, Eternity Express is on the road approximately 11 months a year. Why so much work? Does it ever get to be a drag?

KA: It's really interesting about Eternity Express. We don't wear out on the road like other bands, because we live on the bus. Touring is the natural habitat of the musician—especially if you really want to be a success. I guess I'm just sick enough to like it.

SB: All of you live on the bus, all the time?

KA: Yeah, we're like family, really. There's real bonding there. Also, you can't

minimize the factor of God's calling on your life. If He's called you to minister in music, you are compelled to do it. A lot of people glamorize this kind of life, but although I guess there's a tinge of glamour, there's a lot more hard work and dedication than normal. Let me tell you—the kind of life I'm talking about is this: The percussionist had a baby on the tour bus on our night off. Dawndi [Dan Gaub's wife] was back on stage the next night playing keyboards! You know, kids will come up to me after a concert and say, "Oh, I want to be in a band like this so badly." What many of them don't realize is that you can't have a white-picket-fence life and also stay on the road. It takes commitment and dedication.

SB: Your road show is very visual. Does that ever get in the way of people hearing the message that you're singing about?

KA: Not at all. Some people believe that, if you are very professional and have showmanship, these things negate the effect of the Gospel. This is simply not so. We just want to do the very best that we can. We know the Lord wants us to do the best we can also. Let's face it, much of what we're attracted to, as human beings, is visual. Some people are offended by this fact. Not me. I'm attracted to drummers like Louie Bellson and Ed Shaughnessy because they put on a great show. They've got great technique, of course, but they're also very entertaining. I like many of the rock 'n' roll drummers and heavy metal drummers, too. I hate the heavy metal image, but they really know how to put on a show! Look at Terry Bozzio: He plays with *such* intensity. I enjoy watching drummers who are good, but if they're *not fun* to watch, they're not worth it. As for the visuals getting in the way of the Gospel message—not at all. Our main priority is ministering the Gospel, but it cheapens the Gospel to even put it on a list of "What is more important?" To me, ministering God's truth and love is the goal; it's not even on a list of priorities; it's above the list. Everything we do, including the big show, is to make Jesus known, to show people how much He cares about them, and to show people how much He wants to heal them, touch their lives, and make them whole. I'm not in the forefront of the preaching, but my heart is in that goal.

SB: Are there ever any times during a performance that the drums are really up front and you get to have some fun?

KA: During the finale, each person takes a break. I get an extended solo. It's a fun time for me. At first I didn't like it, to be honest. All the other musicians were putting their two cents in on my solo. As I listened, though, the stuff they suggested worked, so I love it now. A drum solo is just plain old entertainment. People love it. Since joining the EE gig, I've learned to listen to others, and it's paid off in my playing. I think growing, progressing drum-

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mers need to open their ears, and I never want to stop growing and getting better.

SB: How did you get into the band? Were you playing much before that?

KA: I was working as a janitor for two years before I joined the band. I was somewhat discouraged after several attempts to put Christian bands together and some scattered studio experience, but everyone kept saying, "Hang in there. Be faithful where you're at." It's taken a long time for me to get to where I'm at. Looking back, I am in awe of God's work in my life. I can now appreciate the journey getting here. You know, a musician's life is so iffy. It's here today at 12:00 noon, and gone by 1:00 P.M. I'm just trusting God to keep me where He wants me. I feel so at home with Eternity Express and behind a kit. It's like it was meant to be. When the opportunity opened up for me to play with them, I had two days to listen to the live concert with Daryl Sutherland at the drums. Then I was in the saddle, because he had other commitments. So I just jumped in, and it's been really good. One of the best things about the gig is that it's just where I'm at musically. Ten years ago, Eternity Express consisted of a Gospel-singing family ministry. Since that time, the group's style has been completely revamped. They were always *very* talented, but I'm just not into that southern Gospel style music. I'm in

the right place at the right time, and it feels good. This past year, we've played over 250 dates. We've been to Israel to do a concert tour, and the opportunities just continue to open up daily.

Edwards continued from page 34

make sure that the snare and all the other drums have the same texture. You know, I just hate it when one tom sounds like it doesn't even belong to your kit. I get a lot of brightness on the heads.

SB: What kind of heads do you use?

KE: *Ambassadors* top and bottom, always, except for the floor tom and the snare, on which I use the *Ambassador* white coated. Jim Keltner's the one who turned me on to doing the floor tom that way. He's a real good friend of mine and a real solid Christian. He pointed out that, when you have a plastic head that big—like on your 16" floor tom—it gets a little bing in it when you hit it, like a beach ball. With a coated head, real floppy and loose, it doesn't do that; it just sounds real good. Another thing I do is use RIMS on the 10", 12", and the 14". On the floor tom, I just set two of the legs on small pieces of foam.

SB: What does that do for the sound?

KE: It just gives it a lot more sustain. I don't know why, but it does. It makes a big difference.

SB: But you don't use duct tape, paper towels, or muffling techniques like that?

KE: *Never.* I'm a practical kind of guy, and if something doesn't work, I just don't use it. I've heard many guys and technicians say, "Hey, if you just put a little piece of duct tape on this part of the head, it will sound great." For the life of me, I can never notice any difference with that stuff.

SB: You mentioned Jim Keltner. Is he someone who taught you a lot about drumming, or are you just good friends?

KE: Well, I didn't study with him. We're just real good friends. Most of my good friends are drummers. I really was self-taught. I developed my style mainly by putting on records and playing along. I think someone who taught me a lot about playing was the keyboard player with Koinonia. Harlan Rogers showed me that it wasn't necessarily all the chops you could play, but if the song felt real good—you know, made you feel good—then it was cooking. That's what I tried to do, and he was the one who probably taught me more about drumming than anyone else. He loved me and he took time with me, and he said, "Look, don't worry about all these

fills because you could play fills all day long, but if you can't play 2 and 4 really well, you can forget it." He made me concentrate more on feel than fills. He taught me how to concentrate without striving. He showed me how to become one with the total sound of the band, rather than concentrating on letting *my* part shine.

SB: What other influences were there on the development of style?

KE: There are quite a few drummers that I listen to, and I'm just awed. There are those that I have listened to that have really influenced my playing. I don't know. There are a lot of them. I can't help learning something whenever I hear them.

SB: Can you tell me a few of them?

KE: Sure. I *always* admired Russ Kunkel for his ability to play really solid, and David Garibaldi was king for me when I first heard him play. Jeff Porcaro can play 2 and 4 until you drop, and he plays with this feel that is just magic. I think everybody knows that. Let's see, Rick Marotta, Bernard Purdie . . . there are others, but these guys were the ones that I listened to often. There are some Christian drummers that have had a positive effect on me. Jim Keltner, Ron Tutt, Billy Maxwell, and Liberty DeVitto—he plays for Billy Joel—I admire all these guys very much. Bill Maxwell has been a very, very big influence on me, for many years. He's from Oklahoma, too, and there's a real heavy funk groove thing that comes out of that state. That was a big influence. One of *the* greatest drummers of all time has got to be Vinnie Colaiuta. He just blows me away. My strength is to play groove and to play rock solid, but Vinnie can play, in three songs, everything that can be done on drumset—literally. He's a crazy player, but everything he does works.

SB: So what's on the agenda for you in the coming year?

KE: Right now I'm working with Gary Chapman on an album project he has going. We're opening for Bruce Hornsby & The Range on a few dates, plus, I've got some session work cooking.

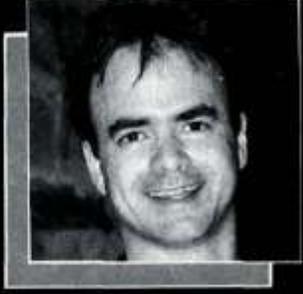
SB: Will you be touring again this year with Amy Grant?

KE: She probably won't be going out again this year. She's taking a break, because she and Gary have been on the road almost the whole time they've been married. When the tour starts up again, I plan on going.

SB: When working with Amy, you play live, exclusively, right? Doesn't she have someone else to lay down the album tracks?

KE: Yes. Brown Bannister [the record producer] uses his own people for sessions. A few years ago, when they were getting ready to take an album into the studio, Gary and Amy told me they would be using Paul Leim. At the time, he really did a better job than I could have done. He was at the forefront of all the electronic stuff that was happening, and I wasn't quite into it

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yet. Paul is an excellent drummer, and he really cut the stuff. Actually, I was glad that they chose someone who was on top of the electronic stuff. The album needed that, and they really should have the best. I would have been insulted only if they had chosen someone who wasn't at least as good as me.

SB: So how does the concert producer deal with having two different drummers for the live work and the sessions? Does he expect you to cop all the album licks exactly, or does he sometimes give you the creative go-ahead?

KE: We change whatever we want. Brown Bannister produces the concerts, too, and after he does an album, sometimes he digs what we come up with more than what's been done on the record because we have more time to think about it, play it, etc. I've worked with Brown on a lot of albums, so he respects all of our opinions, not like we're just some bunch of young kids who don't know what they're talking about. I mean, we'll come up with stuff that makes him stop and say, "Wow—that's great." So, yeah, we get to do whatever we want in the concerts. Another thing we do is tape every concert and then listen to it. There are some things that you may not notice on stage, but after you've listened to it, you can make more creative adjustments and talk about it as a band—you know, where you want to go with it.

SB: How has your playing changed since you were a kid, besides the fact that it's obviously matured?

KE: Drum machines. I'm using drum machines a lot now, and that's really affected my playing. Also, I've gotten more into tuning my snare drum tighter today than I ever have, because it's just the way music is going. I think the David Letterman show has influenced much of the tight snare sound. It's like the first time across the nation that people have heard the New York drummer scene, you know,

because those guys crank it up. When Steve Jordan was on the show, I heard many drummers out West comment on that tight snare sound.

SB: How have the drum machines changed your playing?

KE: I'm getting more into Latin feels, kind of. That's because of hanging around Abraham Laboriel and Alex Acuna. He's unbelievable. What feel!

SB: You've done a great many sessions, and had a lot of on-the-road experience with secular and Christian acts as well. What keeps you involved in CCM? Many people in your position move on to bigger and better things.

KE: Well, as I mentioned before, the degree of sophistication and the money spent on tour with Amy is just like any of the biggest secular bands, and in many cases better. In CCM, I personally find that there are great musicians with great attitudes. It's much more enjoyable. I don't have to put up with some kind of wild and weird drug scene, or somebody's ego hang-ups. It's just easier to work with Christians. Another factor is that God has really been guiding me, right up to the present. If it wasn't for Him, I would be in Oklahoma playing in a club somewhere, but when I decided to give my life and my talent to the Lord, He started to use me right where I was at. I can maybe take a teeny-weeny bit of credit, just for the fact that I get my butt out of bed occasionally and practice. Other than that, God has put me on a carpet ride, and I'm the luckiest guy in the world to be able to work with Amy and Gary. They're super people. Yeah, I have to say, as I followed God and put my talent in His hands, He multiplied it. He's made a little talent go a long way.

SB: The people I've been speaking with all mention your name when they talk about an outstanding player. I hear things about your playing like, "solid as a rock. . . . The guy can really groove."

KE: That's what I mean. Those things are my strengths. I feel that the Lord has really helped me to excel and put me where I'm at.

SB: Well, I heard you on a Kathy Troccoli album called *Stubborn Love*. Some of the licks you pulled out and the fills you played

on the ballads were outstanding. It sounded like a lot more than good groove.

KE: [laughs] Thanks.

SB: One last question: The Amy Grant Band has been breaking ground the past two years or so crossing over onto A&M records. So now she's on a secular label, yet she remains a Christian artist and still sings songs that mention the Lord. Do you see yourself as being a part of this breaking away from the stereotypes in Contemporary Christian Music, and are you happy about the change?

KE: Yeah, I feel a part of it, and I'm glad. Although I respect the bands that are still trying to play strictly Christian songs with an altar-call format at the end, it's not fresh anymore. It worked great in the '70s, but there's a need for something new. That's one of the biggest reasons that Gary and Amy aren't interested in doing just totally Christian music anymore with the big ministry-oriented thing. You see, back then—15 years ago—you could do it, and it really worked. Now it's old. There's room for a new approach. Amy just wants to do good music. People like hearing her sing, so she keeps making albums. And she doesn't care if people say, "Why aren't you evangelizing and doing the traditional preaching thing?" It's not what she's called to do. I mean, she loves it if someone gets saved from her ministry, or moved, or blessed, or encouraged. She just loves that, but she doesn't see herself as God's spokeswoman to the world. See, if you get someone who's a Christian, who's in the limelight, and who's really talented, there's a tendency to put all kinds of expectations on that person. Amy's just a real person. She's as honest and wonderful as she seems. The media likes to get a hold of good people, and destroy them and make them trip on their words. I just left Amy and Gary a couple of hours ago at a friend's house. They were up to their elbows in paste, helping a mutual friend wallpaper the bathroom. She doesn't see herself in a false light. She's just a natural. That's why I love working with the band, and I'm very happy about the new trend that is beginning in Contemporary Christian Music.

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Weaver continued from page 35

Elephante were the engineers on the record. You may recognize John's name from Kansas. He used to be with Dave Hope and Kerry Livgren. I'll tell you, he and Dino were the easiest—hands down—engineers/producers that I have ever worked with, simply because, in the studio, they are very low key, and they let you know up front that they believe in you. We'd sit there, I'd play something, and we'd throw it around. We'd talk about it and try things until we got what we wanted. It was never a pressure thing there. We got such a great sound on my drums in the studio. Then we took the snare and re-triggered some of the Linn sounds with it, and even with my bass drum sounds on the album. We sampled those sounds from my kick and another sample that they had in the studio, and used the electronic drum so that the bass drum sound would be very consistent the whole time.

SB: Do you always use just one type of head?

LW: At home, I use *Ambassadors*; on the road, I use *Emperors*—clear and coated for both. I used *Pinstripes* for such a long time, and then I got tired of that dead sound. In Australia, every drum that would show up had a *Pinstripe* head on it, and I was just about pinstriped-out! I got so frustrated, because it wasn't the sound I wanted; it wasn't the sound the engineer was used to. We'd see the head night after night, and we'd just roll our eyes after a while. You'd see the head, and it would have 10,000 pieces of duct tape on it, for the deadiest sound any drummer ever heard. I just don't like that. I think, in the end, tape is a crutch. With good EQ and the know-how of tuning a drum, you don't need it.

SB: Well how do you like your drums to sound?

LW: I like them to sound bright and have a lot of tone. I also like to hear the ring. To get the full-bodied tone of the drum, you've got to hear some of that ring.

SB: Did you study with anyone, Louie? Tell me how you developed your style.

LW: First, I would go to my drums and practice anything I heard that I liked. I majored in percussion while at Truvec-

Nazarene College here in Nashville, but what I know on the traps and what I know of rock 'n' roll came from listening to other drummers. I really think I derived my style from listening to a combination of all my favorite players. In high school, I was very influenced by Buddy Rich and Danny Seraphine—also, Billy Cobham. To date, the drummer I'd rather listen to more than any other drummer is Rod Morgenstein. I have a lot of respect for his ability and the way he plays. When the Dixie Dregs weren't known by anybody, they'd come to Nashville and play. I'd go see them every time they played, and I'd always go up and talk to Rod. He played in one of my all-time favorite bands! There are also a few Christian drummers that I'd listen to, even if I didn't know them—Greg Morrow, of Degarmo & Key, Joe English, who used to be with Paul McCartney & Wings—he's now doing his own albums—and Art Noble and Keith Edwards. All these guys are definitely worth listening to.

SB: How about your previous playing experience? Did you do much work before joining Petra?

LW: I was raised in a Baptist church all my life, and I played with the teen choirs. During my first year at college, I tried out for this summer music ministry. We went traveling all over, and through music and preaching, we'd prepare kids to tell others about Christ. At that point, I really dedicated my life to the Lord, and I could feel that God was preparing me for something really special. You know, up until that time, I always thought I was a Christian, but it wasn't until then that I changed and said that I'm living my life daily for Christ. During that time, I also played in some club bands, and after college, I played some clubs. After college, I fully pursued music. I lived on about five dollars a day.

SB: So how did you end up in Petra?

LW: I was in a band in college when Petra's first album was released. We used to do some of Petra's songs. They came to town to do a concert, and the band I was with came on stage first to open up the show. Afterward, we took the guys over to a practice room and played one of their songs for them; they loved it. They were so excited that someone was doing *their* songs. So, it was then that I met the guys,

and we hit it off. When they moved to Nashville two years later, we got real close. We would borrow equipment from them, and we developed a real good relationship. Between 1976 and 1980, I had a real strong desire to play for Petra. Something in me knew that, although it wasn't God's time at the present, I definitely would be in their band one day. I just kept playing with the Christian band that I was with at the time; we were called Good Grief. In '81, Bob called me up and said the guy in town who usually covered their gigs for them when they were in town wasn't available, and asked if I knew any drummers who could do these two concerts. Well, I told him that I didn't know anyone at the moment but that I could fill in if he wanted. So I went to Detroit and to someplace in Indiana, and played two gigs with them. The second night, Bob and Greg came into my hotel room and asked me to stay with the band. I was so excited.

SB: That sounds pretty exciting.

LW: There have actually been two times that this situation happened to me. When I first started in a CCM band, we played alongside Randy Matthews' band. When I heard him, I had a real desire to be in his band. I just told the Lord I wanted to be his drummer one day, and I got to do that.

SB: When did you play with Randy Matthews?

LW: From '78 to '81.

SB: So, what do you tell kids when they come up to you at concerts and ask you how they can break into CCM? Do you tell them to wait and pray?

LW: Here's what I tell the kids who "desperately" need to talk to me about this. First of all, I ask them, "Has God called you to be in a band like I am?" If He has, then I tell them to wait for the right opportunity. Practice, know your instrument, don't sit around and wait and expect your playing to improve miraculously. I really think God prepared me. I went to school, and I always wanted to be a drummer. If God wants to use you, nobody is going to stop you. He'll use you for His glory. I'm not into competition, especially with other drummers, and Petra is not in competition with other bands. We just want people to hear about Christ.

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When Buddy Rich was in the hospital, drummers rallied around him. Cards, letters, and phone calls were never-ending. When Buddy changed rooms, the next person to occupy the room said, "Who is this

man Buddy Rich? The phone has not stopped ringing!" I responded, "One of the world's most famous drummers." Drummers pull together when things get tough.

Mark Craney is a young drummer in need of a kidney transplant. Since he is a diabetic, he cannot get medical insurance. Recently, a number of his friends decided to do a benefit for Mark to raise money for his medical bills. A number of famous drummers devoted an afternoon to play at a monster drum clinic/extravaganza at the Guitar Center in Hollywood. Among the players were Myron Grombacher, Vinnie Colaiuta, Gregg Bissonette, Vinny and Carmine Appice, Terry Bozzio, Rudy Richman, Michael Fischer, and Steve Smith. A number of other players also sat in during a rousing finale of rhythms and sounds.

Billy Sheehan, the bass player from David Lee Roth's band, was present at the benefit. He looked around—visibly impressed—and said, "Only drummers would do this! I can't imagine bass players getting together like this." I can't say what bass players would or would not do, but I do understand Billy's comment. Drummers stick together. It's a special club, and only by playing the drums can you become a member. (Those of you who wish to can make a contribution for Mark Craney by contacting the Haber Corporation, 16255 Ventura Boulevard, Suite 401, Encino, California 91436.)

A young man wrote to me recently from prison. He said, "Roy, tell all the young players not to take the drums for granted. It's tough to keep your spirits up in here. But I am still practicing and playing. That's what keeps me going." He didn't volunteer how he came to be in prison, and

I didn't ask. However, I understood his point. If you are healthy and you have the opportunity to play the drums, feel fortunate. You might also take a little time out to help someone who is less fortunate.

Jimmy Monroe is an accomplished rock drummer from Southern California. Not too long ago, he was putting gas into his car at a gas station. Suddenly, the car that was waiting in line surged forward, pinning Jimmy's legs between the two vehicles. Most of the damage was to Jimmy's left leg. After some heavy surgery and a lot of pain, Jimmy is playing again, but it wasn't easy. The encouragement that he received from other drummers no doubt helped Jimmy resolve to come back.

Drummers are a very competitive lot. After all, there are surely more drummers than there are bands to play in. Drummers often act unimpressed when hearing or discussing other drummers. They have their preferences and their pet peeves. Drummers like to talk about drumming—seemingly at any age. I've met drummers in their 60s and 70s who are as enthusiastic about drumming as a young student.

I have a friend by the name of Len Droste in Billings, Montana. I don't want to reveal his age, but he is retired. However, he is not retired from teaching. He gets a big kick out of seeing his students progress. He has that ageless enthusiasm that is reserved, it seems, only for drummers. He's always ready to talk drums, listen to drums, and play the drums. When I spend time with Len or when I read some of the very sincere letters I get from MD readers, I know that drummers have something special. It is like a friendship for life.

What we can't take for granted is our health. An accident or sudden illness can change everything. When one of us is ill or in trouble, it brings out the best in the rest of us. We help each other. At the benefit for Mark, more than one drummer said, "This is a beautiful thing. Our industry needs more of this." After viewing the crowd at the clinic, observing the friendship among the featured players, and seeing the look on Mark's face when he arrived in a wheel chair, I couldn't agree more. There were no managers, no hassles, no arguments, and no showboating. Everyone—including many people who donated products, time, money, and prizes—felt lucky to be there to help out. At such times, I am really proud to be a drummer.

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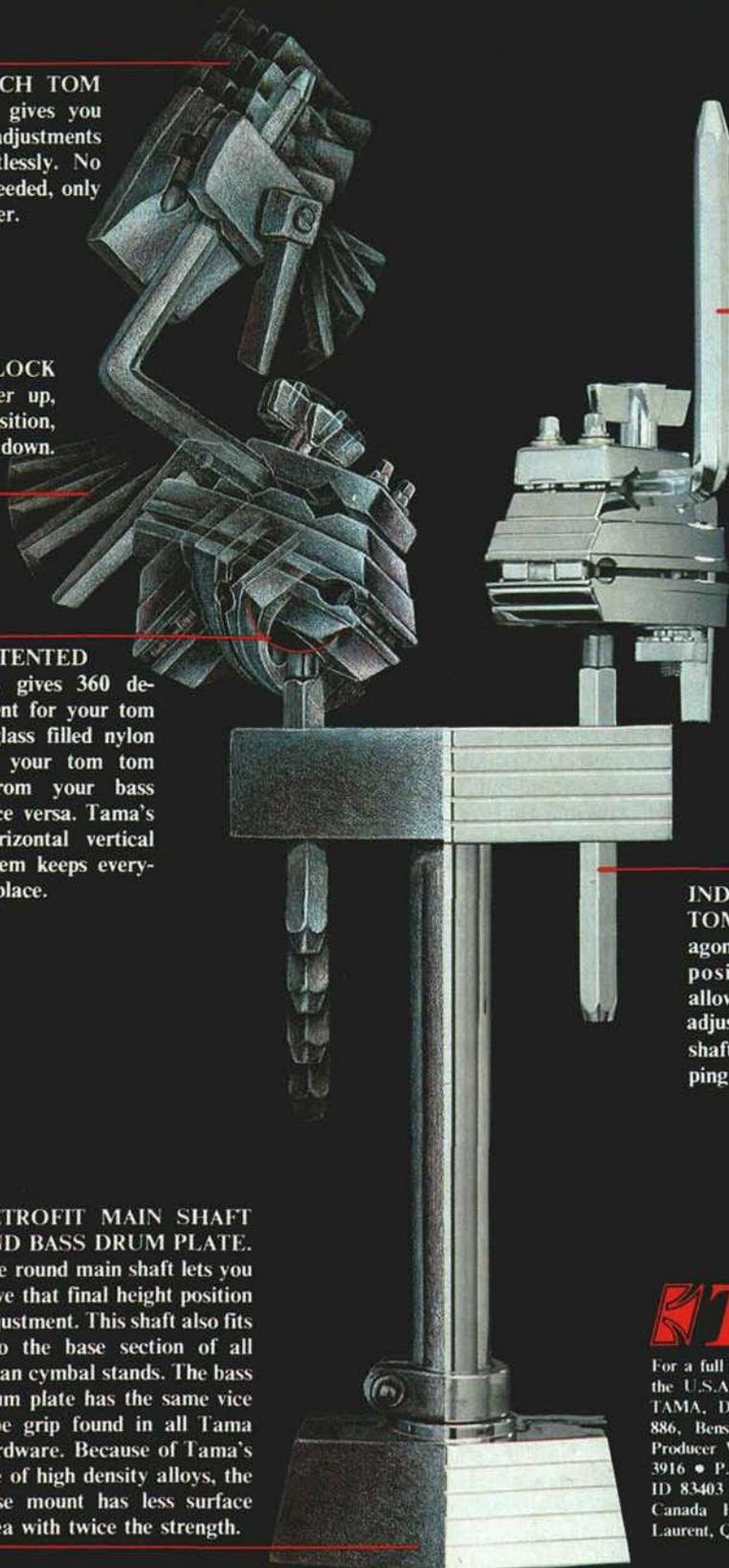
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by Rick Van Horn

Photo by Rick Mattingly

Thunderstick MX



The Thunderstick *MX* is a special-effects unit combining a powerful light source, the science of fiber-optics, and a pair of translucent synthetic sticks. The result is brightly illuminated drumsticks that can be quite effective as a theatrical device when soloing.

The Thunderstick is unlike any other "lighted" stick idea I've ever seen or tried. As opposed to sticks with chemically treated coatings or battery-powered bulbs, the *MX* sticks themselves do not contain the light or the power for it. They simply act as transmitters for light generated in a remote power box. That light is created by a powerful (21 volt, 150 watt) projector lamp and is then carried to the sticks via two fiberoptic cables. The cables are covered with black rubber insulation, so they are invisible in the dark. At the end of each cable is an exposed length of the fiberoptic material that inserts into one of the hollow synthetic drumsticks. When the switch on the power box is turned on, a brilliant light is transmitted through the cables and into each stick. That light may be colored by means of small plastic color filters that can be inserted at the point where the cables connect to the power box. With the unit we



tested, blue and red filters were available. Using no filter produces white light, but the sticks looked slightly greenish, due to the pale green color of the synthetic material.

In order to get an accurate picture of the Thunderstick unit, some dimensions are necessary. The power box—which contains the light source, a fan/motor unit, and a sizable transformer—is 11-3/4" long by 6" wide by 8" high (including its rubber feet). It weighs in at a hefty 16 pounds! (Designer Les Sasse informed us that the transformer, which is the main source of the weight, is necessary to achieve the correct level of power required for the light and the fan.) The box itself is, quite literally, a steel ammunition box similar to those found in government surplus stores, and often used as tool or tackle boxes. The model we tested was chrome plated; Sasse has informed us that future models will have a flat black finish to reduce visibility on stage and also to reduce cost.

The sticks appear to be made of fiberglass and are 16" long. They are only about 1/2" in diameter (kept thin to project light well), but feature 6-1/4" long vinyl grips that are 11/16" in diameter to facilitate a comfortable and secure grip. The tips of the sticks are acorn shaped and very large: 5/8" long by 9/16" in diameter. The synthetic nature of the sticks makes them fairly heavy, but quite durable. They are also replaceable, since the actual light source is not permanently attached to the sticks, but, rather, is inserted into their hollow centers. In this way, according to Les Sasse, a drummer is actually buying a special lighting effect designed to last for years, not just a single pair of lighted drumsticks that might only last for a few weeks.

The most unusual feature of these sticks—from a playing standpoint—is the cables connecting them to the light source. The cables themselves are about 1/4" in diameter, and not particularly light or flexible. It definitely takes some practice to get comfortable with drumsticks attached to such cables. Elasticized terry-cloth wristbands (similar to tennis-style sweatbands) are attached to the cables to take the strain away from the sticks. The cables supplied with our test unit were 4' 9" long, which

proved to be only marginally adequate. I had to put the power box up on a case directly behind my drum stool in order to have enough cable "play" to reach my higher cymbals. Les Sasse has informed *MD* that longer cables will be standard in the future, since visibility is *everything* with these sticks, and hand-crossed cymbal crashing is a particularly dramatic effect.

While field-testing the Thunderstick *MX* with my band, I discovered a few problems. The sheer size and weight of the overall unit made it a bit difficult to carry around. The sticks-and-cables portion could easily be stowed in a trap case, but there was no way that a 16-pound steel box could. It just made for one extra item to carry separately.

As I mentioned, the fairly short cable length made it necessary to place the power unit directly behind me, on as high a box or case as I could find. This made it awkward to reach the off-on switch on the power supply. Longer cables would not only make playing a bit easier, but might also make it possible to put the power supply in a more convenient and accessible position.

The threaded plastic inserts that connected the cables to the base of each stick turned out to be a major problem. The threaded portion was actually a plastic tube, about 1/2" long and 3/8" in diameter. The remainder of the connector was a knurled cylinder the same diameter as the vinyl grip. This connector presented two separate—but equally aggravating—problems. First, the threaded insert portion wasn't very durable. The second time I tried the sticks, one of the connectors broke, allowing the exposed portion of the fiberoptic cable inside the stick to slide out while I was playing. The other problem I had was with the knurled surface of the outer part of the connector (which actually formed the real "butt end" of the stick). The knurled surface was very irritating to my hands when I played.

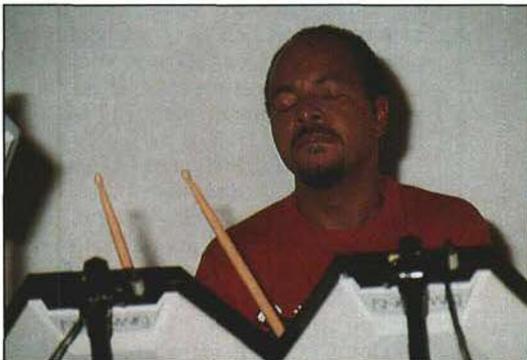
Apparently, this particular part of the Thunderstick *MX* has been a problem for other drummers, too, because the company has informed us that future models will use a metal component at this critical point. That should add strength to the connection and prevent any future "escape" of the light transmitter from the sticks.



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However, the new connector will be knurled on the outside in the same manner as the previous plastic one, so the hand-irritation problem may still exist for drummers who hold the sticks right at the butt ends.

The wristbands generally did a fine job of taking the strain of the cables away from the sticks—provided that the cables kept enough slack that they didn't pull taut through the wristbands. When this did occur, the sticks became almost unplayable, as the weight of the cables prevented free stick movement. Les Sasse suggests, however, that once a player has determined the spot on the cable at which the wristbands should be placed for optimum performance, they actually be glued to the cable at that point. This sounds like a sensible and effective idea. I do wish to point out that, although the cable-connected sticks seemed awkward and bulky when I first tried them, I was able to get to a point where I could solo effectively with them, as long as the cables remained slack between the sticks and the wristbands.

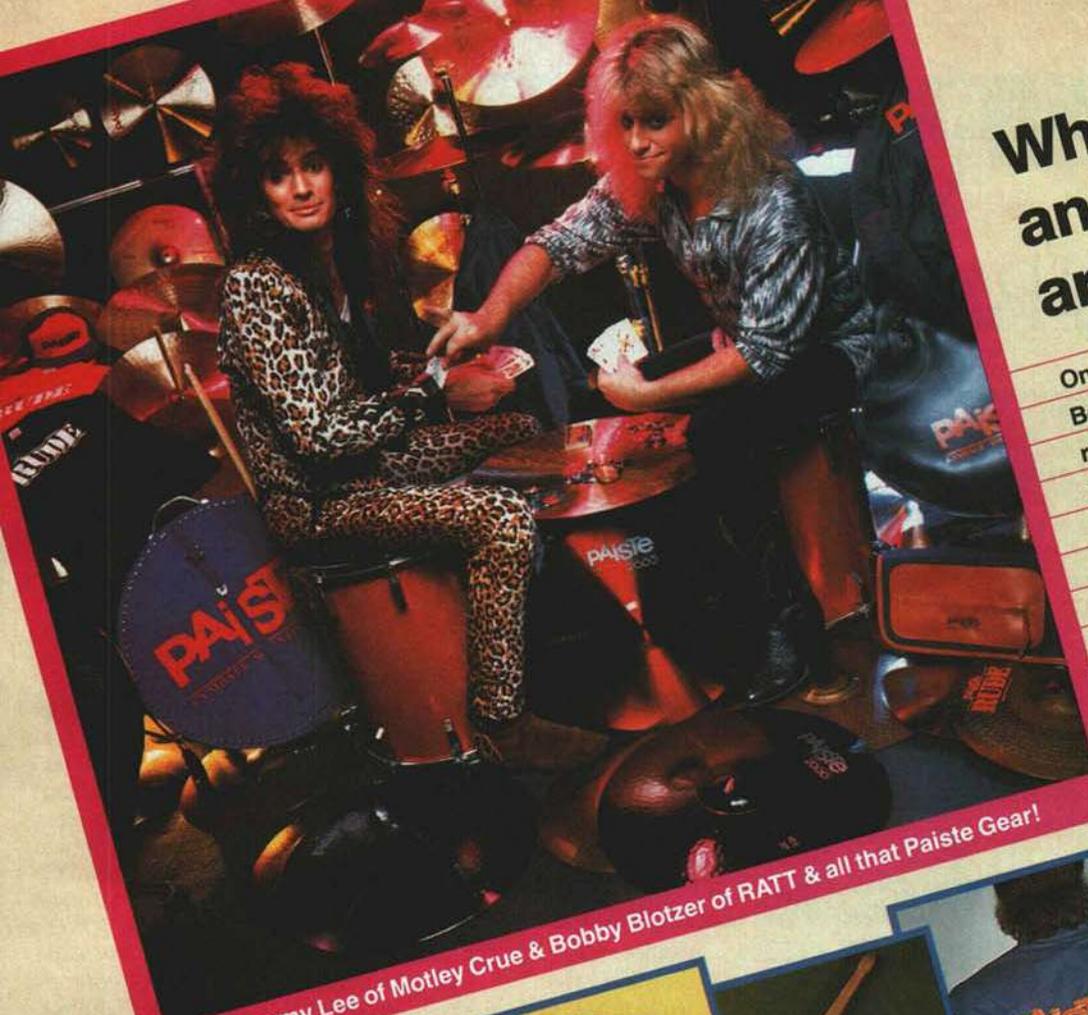
Elaborating on playing technique with these sticks, I will say that they are designed exclusively for matched-grip playing. The sticks are heavy, the tips are massive, and the cable connection makes it necessary to play pretty much with wrists and arms only. There isn't much rebound, and finger technique is out of the question. Remember, however, that we're talking about a special effect here—something that might be used for only a few moments once in an evening's performance. These are not sticks you'd want to play with all night long.

Given all my reservations, I must say this about the Thunderstick *MX*: Its effect on an audience is nothing short of *amazing!* And mind you, I put these sticks to a difficult test. I wasn't using them in a concert performance where all eyes and ears were on me to begin with. I was using them on club gigs, in places where the band is lucky if 25% of the crowd is paying any attention at all at any given moment. When I went into my drum solo and the stage lights were cut, *everything stopped!* The shouts and cheers attested to the fact that I had everyone's undivided attention. Admittedly, I was doing a theatrical solo, with a lot of stick waving, cymbal crashes, and rack tom fills in order to keep the sticks visible. (In other words, I wasn't using a lot of fancy technique.) But the excitement that was generated was impressive. The Thunderstick *MX* is undeniably effective at what it purports to do: It wows a crowd.

For those drummers seriously interested in special effects or theatricality in their performances, the Thunderstick *MX* is an effective tool. It doesn't come cheap; current list price is \$595.00. You can find the *MX* in selected retail drum shops, or you may contact Thunderstick, RR2, Blue Earth, Minnesota 56013 for ordering information.

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Yamaha RX5

Digital Rhythm Programmer



It's amazing how many different instruments can be called "drum machines." With most instruments, after you learn to use one of them, you can probably figure out the others pretty fast. But with drum machines, you can't take very much for granted. True, you can assume that each one will contain some sort of drum sounds and that it will allow you to program drum patterns. But beyond that, you might be dealing with anything from a simple "rhythm box" to something that can function as a full-fledged MIDI controller or sequencer.

The Yamaha RX5 Digital Rhythm Programmer is definitely one of those units that does more than record drum patterns. Perhaps its most notable features are the amount of control it gives you over its sounds and its ability to include so many different sounds in a single pattern. And the sounds themselves are so good that the RX5 is already becoming popular as a tone generator for drumpads. This is a very versatile piece of equipment.

The Sounds

At its most basic level, the RX5 offers access to 64 sounds. There are 24 sounds in the machine's internal memory, another 28 sounds in a ROM cartridge that is included with the unit, and 12 more sounds that are available through the Copy function. The sounds range from traditional bass drum, snare drum, toms, and cymbals to percussion sounds such as timpani, marimba, and congas, and include a few

special effects such as a gunshot, breaking glass, and a human voice shouting "Hey." These are not synthesized sounds but, rather, 12-bit digitally recorded samples of actual instruments.

The sounds can be assigned to the 24 Instrument Buttons on the RX5—already more options than you get with most machines, which have fewer buttons. But here's the best part: After you have recorded a sound into a pattern, you can then put a different sound on the same Instrument Button without losing your original sound in the pattern. What this means is that, even though you can only work with 24 sounds at a time, you can ultimately use all 64 sounds in a single pattern.

In fact, you can use more than 64 sounds. There is a function called Multi Voice that lets you put a single sound on all 12 of the RX5's top row of Instrument Buttons, and then assign different pitches to each one within a two-octave range. You could first use the Multi Voice function with the electric bass sound and enter a bass line. Next, use the marimba or clavinet voice, and enter a melody. (Hell, use both of 'em, and get some counterpoint.) Then enter your drumset pattern, and throw in some percussion colors.

The RX5 is capable of up to 12-note polyphony. That simply means that, at any given time, up to 12 voices can sound simultaneously. So there is a limit to how thick your orchestration can be, but still, 12 voices at a time should give you enough

to work with in most situations. And you can still have more than 12 voices in your pattern, as not every voice will be sounding at the same time. As a quick example, you would not have an open hi-hat and a closed hi-hat on the same beat. By the same token, you might have a total of ten different bass notes in your pattern, but only one will be sounding at a time.

So far, everything I've described can be done just using the RX5 itself, but now let's take advantage of the MIDI implementation. First of all, each sound has its own MIDI number, which means that you have access to all 64 sounds from an external source, no matter which sounds happen to be assigned to the 24 Instrument Buttons at a given time. In fact, if you wanted to MIDI a keyboard into the RX5, you could have all of the sounds at once. You could also, obviously, use the RX5 as a sound source for drumpads, a Roland *Octapad*, a *Rhythm Stick*, a KAT controller, or any other MIDI controller, and you would be able to access any of the RX5's sounds from it without having to touch the RX5 itself.

You could also use an external instrument to record patterns into the RX5. Many drummers would rather use sticks than push buttons, so this gives you the option of entering your patterns through a drumpad. And for those bass and marimba patterns, you might want to use an actual keyboard.

Using an external controller can increase your options in a couple of ways. First of all, a limitation of the RX5 is that the Instrument Buttons are not velocity sensitive, which means that you cannot control dynamics by how hard you strike the button. The machine compensates for this by having two accent buttons, each of which can be set to different values. That gives you a total of three possible dynamic levels at any given time. But even though the RX5 itself is not velocity sensitive, it will respond to velocity information from another MIDI unit. That means that you can MIDI a velocity-sensitive MIDI controller into the RX5, and by entering your pattern through the controller, you can get all of the dynamics you want.

Using an external controller can add yet another option. A moment ago, I described the Multi Voice function, which lets you assign a single voice to 12 different buttons so that you can have different

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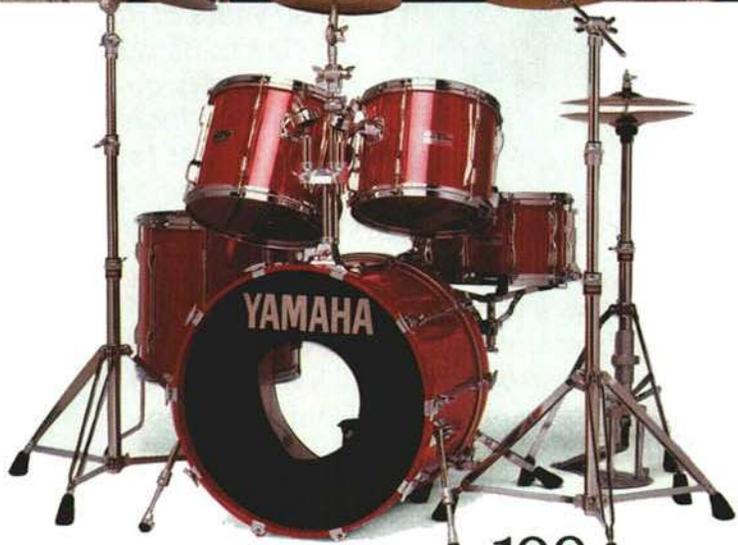


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pitches. Well, in MIDI mode, there is a function that lets you assign a single voice to a five-octave range. That means that you can MIDI a keyboard into the RX5 and have a five-octave marimba, a five-octave timpani, or a five-octave gunshot for that matter. With a voice like the clavinet or marimba, you could actually use a great deal of the range. With timpani, only a little over one octave would sound natural. But some of the effects you can come up with are quite interesting. I assigned the cup (cymbal bell) sound to this function, and some of the lower pitches produced some very exotic sounds. Again, you can record any of these altered sounds into a pattern on the RX5, and it will keep them.

So between the sounds that are in the machine and the extra pitches that can be produced with either the Multi Voice function or external MIDI controllers, the RX5 gives you a lot of sounds to work with. And then you can edit them.

Voice Editing

The RX5 is very good about letting you control its sounds, and there are two different places to do that. One of them is part of the Key Assign mode. The first option you have is assigning a voice to an Instrument Button. The RX5's 24 buttons are grouped in 12 pairs, which correspond to 12 output channels. Each pair of keys will have five or six voices assigned to it from which you can choose. That will take care of most sit-

uations, but if you did happen to need all five or six voices from a pair of buttons at the same time, there is also a function that lets you assign any voice to any key. I found that to be useful when I wanted to blend two snare drum sounds together. While up to 12 sounds can be played simultaneously, each one has to be on a different channel. With the factory presets, all of the snare drum sounds are on output channel two, so even though I could have two different snare drum voices on the pair of buttons that correspond to channel two, they would not sound simultaneously. However, by using the Output Channel Assignment function, I was able to reassign one of the snare drum voices to output channel three, and then I could have it sound at the same time as the snare voice from channel two, giving me, in effect, a new voice with characteristics of both.

The next function of the Key Assign mode is Parameter Assignment. This lets you set the pitch, level (volume), attack, and decay of each Instrument Button. Note that this function controls the *button*, not the voice. In other words, let's say you use this function to raise the pitch of a certain Instrument Button. The pitch will then be automatically raised on any sound you subsequently assign to that button. (There is a way to set these same parameters for each voice. That will be discussed when I get to the Edit Voice mode.)

The next two functions are Multi Voice

and Multi Step. I've already explained that this lets you assign a single voice to the top row of Instrument Buttons, and then change the pitch of each voice to get a scale. In addition, you can change the level, attack, and decay of each key on a sliding scale. The nice thing about this function is that you can set all 12 buttons with a single command, rather than having to adjust each one individually. The Multi Voice function is one of the strong points of the RX5.

The next function is the Accent Level, which works in conjunction with the two Accent Buttons. As mentioned before, each button can be individually adjusted to give you as much or as little accent as you need. You can even program negative values, so that holding down an Accent Button will give you a softer note instead of a louder one. That's a nice touch (pun intended).

The next two functions allow you to Save and Load key data. You can have three different "setups" in the RX5, which can be called up immediately. By "setup" I mean the voices that are assigned to each Instrument Button along with parameters and Multi Voice assignments. This function can save you a lot of time when it comes to calling up different sets of voices.

Finally, the Key Assign mode lets you copy a voice into the internal RAM. That lets you move the voice to a new location, and also allows you to edit a voice without losing the original. This is useful if you want to play two different versions of the same voice simultaneously. For instance, in the Multi Voice function, even though you can assign 12 pitches to the same sound, you can't play more than one pitch at a time because it is all coming from the same voice. But by copying a voice to another channel location, you could then edit the pitch of the copied voice and play it simultaneously with the original.

The other mode that lets you alter sounds in the RX5 is called, appropriately enough, Voice Edit. This is where you can fine tune each voice as little or as much as you want. And there is quite a range of possibilities. Obviously, you can do little things such as raise or lower the pitch and adjust the sustain. But you can also go to such extremes as altering a China cymbal sound to the point where it sounds like a meteorite zooming through space.

Looking at the Edit Voice functions more specifically, after you have chosen a voice to edit, your first adjustment is pitch. The RX5 has a range of +24 to -36 semitones, and the pitch can be adjusted to 1/100 of a semitone.

The next function is Envelope Edit. This is similar to the adjustable parameters discussed above in the Key Assign mode, except that Envelope Edit applies to individual voices rather than Instrument Buttons, and it has more parameters that can be adjusted. Those parameters are: attack



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rate, decay 1 rate, decay 1 level, decay 2 rate, release rate, and gate time. There is not enough room in this review to explain how each of those parameters affect the envelope of a voice, so suffice to say that being able to adjust all of those elements gives you a significant amount of control over each sound.

The next function is Bend Rate/Range, which lets you bend the pitch of a voice either up or down. You can control the amount of bend as well as the time it takes to get from the original pitch to the final bend value. You can get some nice tom sounds with this function by using a little bit of downward bend.

Voice Level is the next function, and it lets you adjust the basic volume of each voice. This might also be a good time to mention that the *RX5* has 12 Instrument Volume Faders—one for each channel—so that you can mix the sounds after they are recorded into a pattern or a song. There's also a Master Volume Fader. Between the level control in the Key Assign mode, the other level control in the Edit Voice mode, the two accent buttons, the individual Volume Faders, and the Master Volume Fader, you should have no trouble getting each sound at the proper volume.

Next is a function called Loop On/Off. Looping is a means of expanding a digital voice by repeating the end of the sound with gradual decay. With some voices, looping is quite effective, but sometimes it can sound very artificial. Back in the Envelope Edit function, you could cause the looping effect to kick in if you tried to extend a sound past its original sample. This function could then be used to turn the loop off, which would result in the sound having a sharp cutoff.

The next few functions are useful. First is the Store command, which lets you save your edited voice. But just in case you decide that you want to return to the origi-

nal voice, there is a function called Initialize Voice that instantly restores it. In other words, you never have to worry that you will lose the original voices. Those voices are permanently stored in the *RX5*'s memory, and you can always get them back without having to completely re-edit them. There is also a memory backup function called Restore Edit, which covers you if you edit a voice and then forget to store it. Finally, there is an Edit Compare function that lets you compare what you have edited to its previous sound.

There are two other buttons that affect the sounds. One is Reverse, which plays a sound backwards. It might not be one of the more practical functions, but it does give some interesting effects. The other button is Damp, which lets you cut off a sound. It is especially good for choking a cymbal sound.

Patterns And Songs

As I mentioned at the beginning of this review, pattern recording is one of the few things you can take for granted with a drum machine, and in that respect, most of them work about the same way and have the same features. So, briefly, the *RX5* lets you record up to 100 patterns in either real time or step time. You can set the top number of the time signature to anything from 1 to 99; the bottom value can be set to 2, 4, 6, 8, 12, 16, 24, or 32. A pattern can be from 1 to 99 bars long.

When you record a pattern in real time, there is an audible click. Its volume can be adjusted by means of a fader. The LED display also lets you know which bar you are on. The click on the downbeat of each bar is a slightly higher pitch than the other clicks. You can also adjust where the click sounds. For example, in 6/8 time you could set the click to sound on every 8th note; you could set it to sound on 1, 3, and 5; you could set it to sound on 1 and 4; or

you could set it to sound only on 1.

You can record a pattern at any tempo you want, and then play it back at any tempo. Tempo is not memorized as part of the pattern, so you have to adjust it for each one.

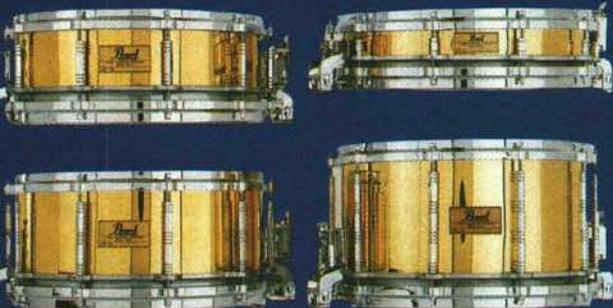
There is a Clear function that lets you erase an entire pattern at once or just erase a single voice from the pattern. One thing that the owner's manual did not seem to mention was the ability to clear a single note from a pattern, except by going into Pattern Editing (which will be discussed below) and setting the level of an individual note to zero. However, I discovered another way to delete a single note. Remember the Damp button? By turning on the Damp function, you can cut a voice off short by hitting the same voice button immediately after the voice sounds. (You have to be in Real Time Write mode to do this.) Well, by hitting the voice button at the same time, you effectively erase it.

Next is the quantize function, which will automatically correct your playing to a predetermined value. You can correct to the nearest quarter, 8th, 16th, 32nd, and the respective triplets of those values. You can also turn the quantize off, which actually puts you in 96th-note resolution. That will let you be pretty sloppy, but it will not accommodate certain odd subdivisions such as fives or sevens. A nice feature of the *RX5* is that you can change the quantize while you are entering a pattern. For example, if you are going to be playing straight quarters on the bass drum, you can set the quantize to quarter notes while you put in the bass drum part. If you then want 16ths on the hi-hat, change the quantize to 16th notes while you enter that part. Then, if your snare drum part only involves 8th notes, put the quantize back to 8ths. That feature is especially useful in step-time writing, as it can save you from having to enter a lot of rests.

THE FFS SNARE

It's the only snare drum with no holes for hardware thru the shell and nothing touching the shell except the heads and the snare chassis. And the Pearl Free Floating System Snare Drum is available in 3½", 5", 6½" and 8" depths to meet the needs of every drummer. So if you like brass or steel shells for live gigs and a maple shell in

the studio, now one drum does it all and changing to another shell takes no longer than replacing a head. Check out the most innovative snare drum on the market at your local Pearl Dealer and see why we say . . . nothing matches the projection, attack and response of the FFS.



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And then there's the ubiquitous Swing function, which no self-respecting drum machine would be without. The *RX5* has values of 54%, 58%, 63%, 67%, and 71%. To understand this, you have to think of 50% as being no swing, as the beat is divided exactly in half. With that in mind, 54% displaces the second half of the beat only a little, while 67% gives you the effect of the first and third notes of a triplet. Except for the 67% value, I've never found much use for the others, but some people seem to feel that the Swing function can help drum machines sound less rigid.

After you have programmed a pattern, you can copy it, or you can add it to the end of another pattern by using the Pattern Copy/Append function. Copying it can be useful if you want to make a small change to a pattern without losing the original and without having to start from the beginning. Being able to hook two (or more) patterns together can make it faster to build different patterns that might share some common bars, and it can also save time in Song construction.

One thing that the *RX5* will not let you do is remove a measure from a pattern. With some machines, if you have a two-bar pattern, you can delete the second bar by adjusting the Number Of Bars control. But with the *RX5*, you can only set that control before you record anything. Once you put a pattern in, you can't reduce the number of bars. It would be nice if you

could remove any selected bar from a pattern. Drum machines in general could use more pattern construction options, such as the ability to add or subtract beats from a bar, i.e., changing a 4/4 bar to 5/4 or 3/4.

But although you don't have many options for changing the size of a pattern, the *RX5* does have a Pattern Editing function that allows you to fine tune the voices after they have been recorded into a pattern. You can alter the pitch, level, attack, decay, and the reverse function of individual notes. You can also change one voice to another voice, which could be useful if, for example, you decided that the snare drum voice you used did not cut through the rest of the instruments well enough. Rather than trying to adjust the pitch, level, etc., you could simply substitute a different snare voice—yet another way that the *RX5* gives you to control its sounds.

After you have recorded your patterns, you can link them together into Songs. You can assemble up to 20 Songs, and each Song can have up to 999 parts. The tempo can be set as part of the Song, and it will be retained in memory. You can also have tempo changes within the song. The Song construction has a lot of the features that pattern construction does not, such as the ability to insert and delete patterns at any time and at any place within the Song. There are also Copy and Repeat functions that can save a lot of time when you are constructing a Song. Another interesting

function is the Volume Change, which allows you to increase or decrease the volume at any point in the song. Two other typical functions are Copy, which lets you copy an entire Song, and Clear, which lets you erase an entire Song in one step. A very useful function is one that lets you mark a specific location in a song and give it a name. With this, you can instantly locate this part of the song. (For example, you might want to be able to get to the bridge section of the tune.) Finally, you can give the entire song a name, which will be visible on the LED readout.

After you have your patterns connected into Songs, you can then connect your Songs together into Chains, which could come in handy on a live performance. The *RX5* will hold three Chains, each of which can hold up to 90 steps (with each step being a Song). You can only have 20 different Songs in the *RX5*, so building a Chain of 90 steps would involve some duplication.

MIDI

MIDI is another thing that you can't take for granted. Even though MIDI is a standard that all of the manufacturers have agreed on so that different products can be hooked together, not every device that has MIDI capabilities has *all* of the MIDI capabilities. The *RX5's* MIDI implementation is pretty good, though.

As already stated, although the *RX5* itself is not velocity sensitive, it will respond to velocity data from other MIDI devices. Not only will the velocity data affect the volume of the sound, but it will also affect the Envelope parameters of attack and decay.

Also, as mentioned above, the MIDI numbers correspond to the voices, which gives you a lot of control from other MIDI devices. And what's even nicer is that you can reassign the MIDI note numbers, and even give more than one voice the same number. You might want to reassign the MIDI numbers in order to place a certain sound in a certain spot on another MIDI controller—one whose numbers are not assignable. And if you want to trigger more than one sound at the same time from a single source, you will appreciate the ability to assign the same number to more than one voice. As an example, I mentioned earlier that I was able to blend two snare drum sounds together by moving one of them to another channel. But at that point, I had to hit two Instrument Buttons to get my blended sound. By assigning the second snare drum sound to the same MIDI number as the first, I was able to get both sounds together by striking a single MIDI drumpad that was set to trigger that MIDI number. In case you suddenly need to return all of the MIDI numbers to their original positions, there is an Initial function that lets you do that.

It's beyond the scope of this review to

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explain how all of the MIDI functions work, so I'll just run through some of them quickly to give you an idea of what the RX5 is capable of. You can set the channel(s) on which the RX5 receives MIDI messages, and you can also assign each of the RX5's voices to one of the 16 MIDI channels for transmission. Gate Time can be set to control the length of notes that are sent to external MIDI devices; this is what sends the Note On/Note Off messages. System Exclusive Data, including bulk data, can also be transmitted and received on a specified MIDI channel. The back of the RX5 contains MIDI In, Out, and Thru ports (one each).

Other Functions

The RX5 has four different sync modes: Internal Sync lets the RX5 run from its own internal clock; MIDI Sync allows it to be controlled by the clock of another MIDI device (such as another drum machine or a sequencer); Tape Sync allows the RX5 to be controlled by a tape sync signal; and External Sync allows it to be controlled by a non-MIDI device that transmits a gate-type clock or trigger signal.

You can save Pattern, Song, Chain, and Voice data on either a RAM cartridge or cassette, which protects you against accidental loss and also effectively increases the memory capacity of the RX5. You can also save setup data on cassette.

Finally, there is a Utility mode that has some useful features. First, there are functions that let you check the amount of remaining memory in the Song and Pattern modes. There's nothing worse than doing a lot of programming and then finding out that you don't have enough memory left in the machine when you try to save your work. This function can help prevent that problem. Another function is Memory Protect, which helps prevent accidental erasure of Patterns, Songs, Chains, or Voice Edits. Next is the Change Voice function, which lets you replace one voice with another voice in either a single pattern or in all patterns. And last are two Clear functions that let you clear all Patterns or Songs at once.

Summing Up

It takes a while to discover everything that the RX5 will do. Many of the controls are multi-functional, and while that ultimately cuts down on the number of buttons that the machine needs, it also keeps the RX5 from being quite as user friendly as some of the other drum machines that I've used. Yet, I can't really fault the layout or the owner's manual, as they both obviously have a lot of thought behind them. I think it's just that the RX5 does so many things that you have to expect to spend a certain amount of time learning it.

I spent a couple of weeks with it before I started writing this review, and even then, I was still discovering new things. At one

point I had written a couple of paragraphs complaining about a feature that the RX5 didn't seem to have, only to discover that the machine did, in fact, have that feature. I even saw a review of the RX5 in another magazine, in which the reviewer complained that you could not assign any voice to any Instrument Button. I understand why the reviewer made that mistake, as I thought the same thing at first. But it just goes to show that you have to spend some time with it, and you have to read the manual.

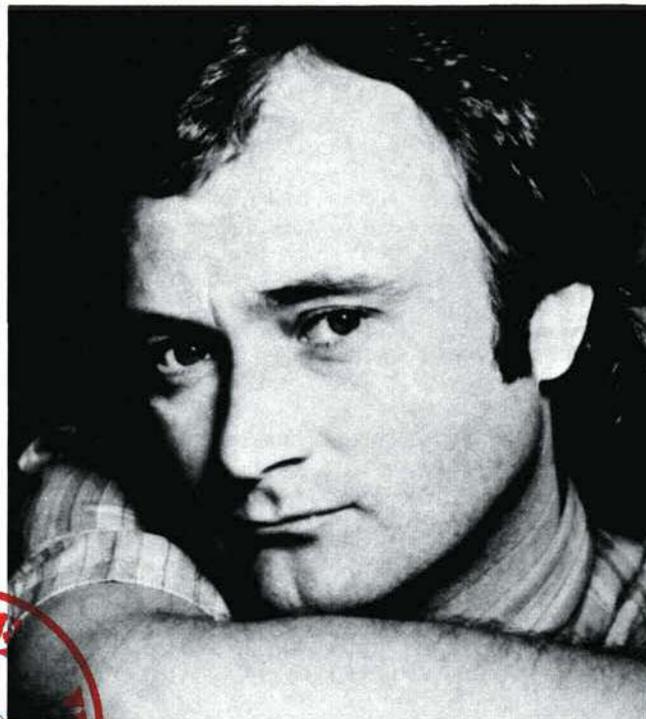
One thing that helps is a user's-group magazine that Yamaha puts out called *After Touch*. When you buy a Yamaha electronics product, you can send in a card

to get a free subscription. Several recent issues have had articles on the RX5, all of which I found helpful and/or interesting. In fact, the RX5 that I received for review had the March and April 1987 issues of *After Touch* packed in the box with it, and those two issues are especially valuable. If you have an RX5, you should try to get those two copies of the magazine.

Despite the fact that it takes some time to learn, the RX5 is essentially fun to use. The sounds are good, and you have a lot of control over them. And considering everything that this machine will do, the list price is quite reasonable: \$1,195.00. I would rate this as a "best buy" when it comes to drum machines.



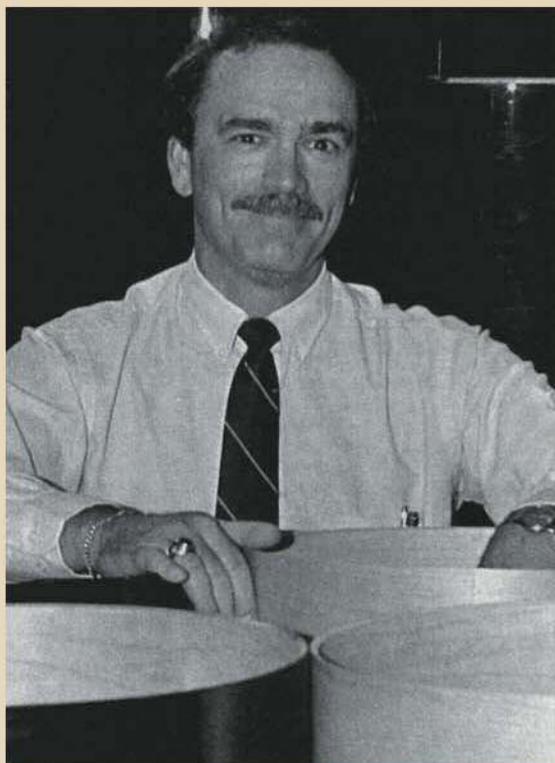
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KRAMER NEW GRETSCHE MANUFACTURING DIRECTOR



Ken Kramer has been appointed Director of Manufacturing for Gretsch and Slingerland Drums, according to an announcement made by Fred Gretsch, President of Fred Gretsch Enterprises. In this position, Kramer is responsible for production, quality control, component purchasing, and production staff for the Gretsch and Slingerland lines.

According to Ken Kramer, "For me, this is a special occasion. I went to work for Gretsch back in 1969 as a customer service/purchasing agent. I progressed through the company to warehouse manager for western sales in Chicago, then

to sales manager for the Midwest out of St. Louis, and ultimately to the Gretsch factory—then in Booneville, Arkansas—as a production coordinator. I spent six years in that production spot, from 1974 through 1980, acquiring a great amount of experience in manufacturing drums, guitars, and banjos."

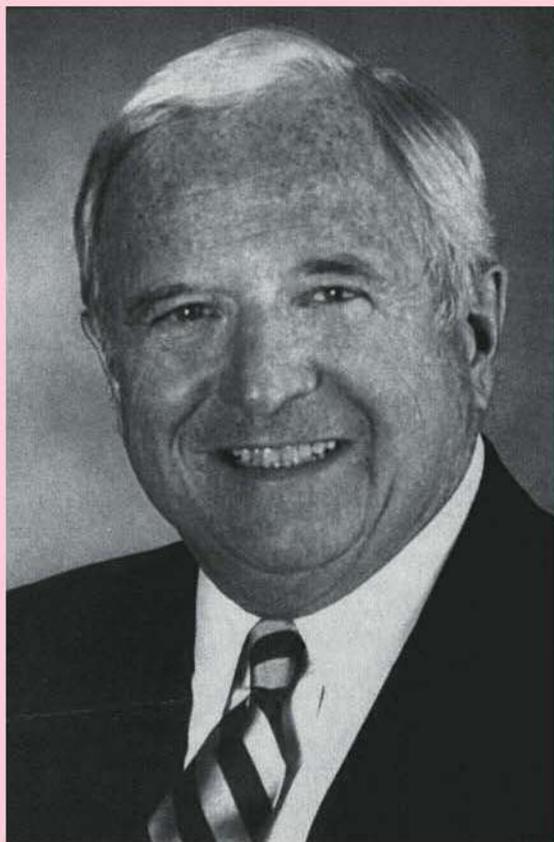
In February of 1981, Kramer moved to Yamaha International Corporation as that company's first full-time drum production forecaster. He then became a percussion sales and marketing specialist with Yamaha until his departure to rejoin Gretsch.

SIMMONS ESTABLISHES CONSUMER HOTLINE

Simmons Electronics USA, Inc., has recently established a toll-free customer service hotline, which, according to Simmons spokesman Geoff Howorth, is proving very popular. Says Geoff, "Any drummer experiencing technical problems, in need of advice about

programming and interfacing, or just interested in finding out more about electronic percussion is invited to call 1-800-TEC DRUM. Furthermore, we've improved our service policy with a 48-hour turnaround on repairs, and we pay freight one way on warranty repairs."

LUDWIG RECEIVES HONORARY DEGREE



William F. Ludwig, Jr., received an honorary doctor of humanities degree from Capital University of Columbus, Ohio, at that school's commencement ceremonies earlier this year. Mr. Ludwig was honored with

this degree in recognition of his outstanding leadership in the music industry. He is recognized today as one of the leading authorities on the manufacturing and history of all types of percussion instruments.

MARIMBA PRODUCTIONS SOLICITS GUITAR TRANSCRIPTIONS

Keyboard Percussion Publications, a division of Marimba Productions Inc., announced recently that the publishing company is soliciting guitar transcriptions for possible publication. The company is planning to publish a series called "The Ten Best Guitar Transcriptions" for marimba. Transcribers should submit a neat score and, if possible, a cassette copy of a reading or performance of the work. In

case of multiple entries of the same work, the company will consider the quality of transcription along with any additional educational or performance material (historical notes, Stickings, etc.). Other factors being equal, the company will choose the earliest entry. For further information, please contact Marimba Productions, P.O. Box 467, Asbury Park, New Jersey 07712, (201) 774-0088.



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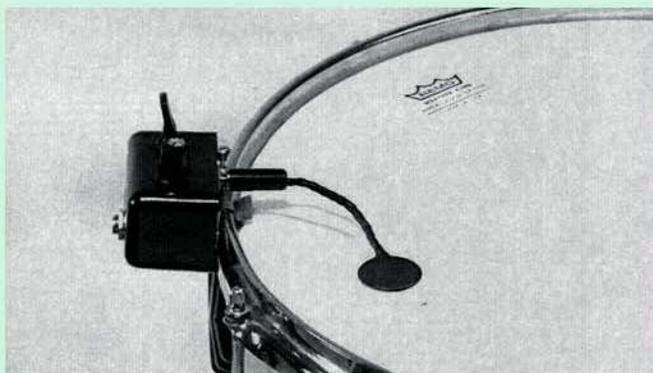
ZILDJIAN MAKES SPECIAL HI-HAT COMBINATION AVAILABLE



The Avedis Zildjian Company recently announced the availability of its "special K/Z hi-hat combination." These hi-hats consist of a 13" K Zildjian hi-hat top and a 13" Z Series hi-hat bottom specially matched together at Zildjian. According to Zildjian's Director of Artist Relations, Lennie DiMuzio, "In the past, 14" hi-hats have generally been the most popular. However, the K/Z combination produces far more dramatic results in the 13" size. A lot of drummers have turned towards 13" hi-hats recently, after realizing that they're eas-

ier to handle and give a higher pop and brilliance. Consequently, we decided to make the 13" K/Z readily available 'off the shelf.' It is, without doubt, the most versatile and musical sounding hi-hat setup I have ever heard. Also, the combination is proving to be spectacularly popular. Never have I known so many top artists to all choose the same hi-hats." For further information, contact Avedis Zildjian Company, 22 Longwater Drive, Norwell, Massachusetts 02061, (617) 871-2200.

TECHTONICS BEATMASTER TRIGGERS



The Technics Company has just released the new *Beatmaster* line of electro-acoustic drum triggers. The *SDT* (Standard Drum Trigger) and *BDT* (Bass Drum Trigger) versions each come with a control box that clips to the drum rim and has an on/off switch and sensitivity adjustment, so that each trigger can be set at each drum to the player's needs. The pickup plugs into the control box and may be unplugged for easy removal of

the units for safety during shipping.

The trigger is highly sensitive, which allows for superb tracking. The sensitivity adjustment eliminates false triggering problems. The on/off switch gives the player maximum versatility over the interfacing of acoustic and electronic music. For additional information, contact The Technics Company, 719 Longfellow Avenue, Hermosa Beach, California 90254, or call (213) 374-8872.

SANTAMARIAS CUBAN STYLE CONGAS

The Cuban Style Conga Shop, owned and operated by Jose Garcia, has announced the release of a new series of congas designed for, and endorsed by, Mongo Santamaria. The new line will be known as "Santamarias" Cuban Style Congas. They are made of fiberglass for strength and beauty, with an added material to produce the sound of the finest wood. The hardware, welded for strength, uses no rivets so as not to detract from its sleekness. Sizes available currently include

11-1/2", 12", and 12-1/2", in red, ebony, ivory, and eggplant purple colors. Padded, custom-fitted cases are also available. Drums will sell in sets of two or three. "It will be a while before we can mass-produce them," claims Jose Garcia. "We won't compromise the quality or the standards of the 'Santamarias.'" For more information, contact Cuban Style Conga Shop, 2700 W. Evans Avenue #20, Denver, Colorado 80219, (303)934-3045.

NEW ROLLOR PEDAL

Rollor USA, maker of *The Balancer*, will introduce the *Rollor Pedal* at the NAMM Winter Market in January of 1988. The revolutionary pedal—which Rollor is calling "the pedal of the future"—utilizes rack-and-pinion construction, so that the shaft carrying the beater rolls toward and away from the bass drum. The unique, patented design gives a totally new striking action. Peter Smith, inventor and owner of Rollor USA, says,

"The pedal rides with the foot better than conventional designs, and has a more direct stroke for easier playing and more control. The pedal also allows the beater to strike the bass drum head in a more vertical position. This results in a solid attack and helps to eliminate the infamous 'dent in the center of the head.'" For more information, write to Rollor USA, 5731 Newcastle Avenue, Encino, California 91396.

NEW PERCUSSION PUBLICATIONS

Alfred Publishing Company has released a beginning snare drum text entitled *Alfred's Drum Method, Book 1*, authored by Sandy Feldstein and Dave Black. The book contains 80 pages of sequential snare drum instruction, including 23 solos suitable for contests and actual drum parts to Sousa marches. Each solo reinforces concepts presented in previous lessons to ensure proper overlapping and review of each new idea. The book also includes rudimental, roll, and reading studies, bass drum and cymbal techniques, and the care, maintenance, and tuning of drums. A 60-minute instructional videocassette is available featuring lessons with the authors. Each solo is performed by renowned percussionist Jay Wanemaker. Contact Alfred Publishing Co., Box 5964, Sherman Oaks, Cali-

fornia 91413.

Pulsar Music Publications is now offering several new compositions for percussion by Sigmund J. Rothschild. These include "Concerto" (for solo percussionist and wind ensemble), "Suite For Percussion And Piano," "Pulsar" (for percussion quintet), and "Concertino" (for solo percussionist and 13 winds). For details, contact Pulsar Music Publications, 4861 E. Speedway, Suite #20, Tucson, Arizona 85712, (602) 323-0337.

As part of the 21st Century catalog owned by jazz guitarist Al DiMeola and now distributed by Hal Leonard Publishing, Airto's *The Spirit Of Percussion* is currently available. Information on the book may be obtained from Hal Leonard Publishing, P.O. Box 13819, Milwaukee, Wisconsin 53213.



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EVANS DEVELOPS NEW CAD/CAM DRUMHEAD HOOPS

Bob Beals, President of Evans Products, Inc., has announced a major breakthrough in the production of Evans drumheads, which applies high-tech advances to performance-proven acoustic drumheads. Utilizing computer-assisted design and manufacturing processes, Evans has developed a new CAD/CAM metal alloy drumhead hoop that is available on Evans' *Rock*, *Uno 58*, *Resonant*, and *ST* snare drum and tom-tom batter heads.

"We will continue to offer our classic composite hoop for those players who want it," Beals said. "But we feel that the new CAD/CAM hoop offers players several advantages over

other heads on the market. For one thing, it has the quickness and bright, open sound that today's drummers prefer. Also, the computers allow us to guarantee consistent size and fit to a degree that hasn't been possible up to now. Plus, we've been able to formulate a strong, space-age resin, an invisible internal clamp, and a unique flanged edge on the hoop that virtually eliminates head distortion or pull-out even under extremely high tension levels."

Evans' CAD/CAM heads are available in all standard drum sizes from 6" to 20". Contact Evans at P.O. Box 58, Dodge City, Kansas 67801, (316) 225-1308 for details.

NEW ROLAND PRODUCTS

Roland has recently released three new percussion-related products. Those are the *PM-16* Pad-to-MIDI Interface, the Boss *MPD-4* MIDI pad controller, and the *TR626* Rhythm Composer.

The *PM-16* converts trigger signals from pad controllers like Roland's new *PD-11*, *PD-21*, and *PD-31* into MIDI information, enabling drummers and percussionists to play any MIDI instrument with drumming technique. The unit provides 16 trigger inputs, a wide variety of control parameters, patching flexibility, patch memory, and other functions.

The Boss *MPD-4* MIDI Pad is a small MIDI percussion controller for anyone needing a compact system. A hit on the *MPD-4* activates any MIDI-controlled sound source, transmitting all changes, no matter how subtle. Two different MIDI note numbers can be assigned individually to the *MPD-4* pad. Up to three external pads (such as the Boss *BP-1* Pad Controller) can be connected to the *MPD-4*'s three external pad jacks, allowing the drummer to custom-design a setup. MIDI merging capabilities allow the connection or chaining of the *MPD-4* in larger

systems with a variety of alternate MIDI percussion controllers.

Roland's *TR-626* Rhythm Composer features 30 tunable, built-in sound sources and eight individual outputs. The sounds include a full five-piece drumset with two variations per drum, Latin percussion sounds, and a variety of cymbal sounds. The unit has an internal memory of 48 preset and 48 programmable rhythm patterns. Patterns for up to six songs (up to 999 measures in length) may be created and stored by combining the 96 total rhythm patterns.

The *TR-626 K* equipped with extensive MIDI functions, Song Position Pointer, Tape Sync, and a programmable Trigger output for linking various effects units. Programming and editing functions are numerous and wide-ranging. In addition to a tape interface, an optional *M-128D* Memory Card offers double the capacity of internal memory for storage of performance data. For more information on any of Roland's new products, contact RolandCorp US, 7200 Dominion Circle, Los Angeles, California 90040, (213) 685-5141.

UPBEAT DRUM COMPOSING SOFTWARE FOR MACINTOSH

UpBeat is an "intelligent" software package for use with the Macintosh computer and any MIDI-compatible drum machine, synthesizer, or other sound source. The software makes rhythm programming simple and flexible, through the use of a wide variety of graphically represented control parameters, and the added capability to "intelligently" add random accents and fills of its own to basic rhythm tracks.

The program features extensive 32-track graphic editing capability, recognition of instrument and note assignments, stored device setups that are remembered from session to session, MIDI Sync In and Out for synchronizing with an external device, and other programming and data storage functions. For more information, contact Intelligent Music, P.O. Box 8748, Albany, New York, 12208, (518)434-4110.

DYNACORD ADD-SOUND ELECTRONIC DRUM AMP SYSTEM



Dynacord Electronics has added the *ADD-Sound* Electronic Drum Amplification System to its expanding range of electronic drum products. The *ADD-sound* system includes Dynacord's *Gigant V* eight-channel, multi-effect power mixer and *FE 15.3* three-way speaker cabinets. Developed as the perfect companion for Dynacord's *ADD-one* Electronic Drums, the *ADD-sound* is excellent for rehearsal, stage, and studio applications.

The *Gigant K* mixer features individual channel adjustments for high, mid, and low active EQ, as well as control over muting, input gain, volume, panning, and dual effect sends. There are also master volume and EQ controls, a headphone jack with separate volume control, and stereo LED output level displays. The unit is powered by a reliable amplifier that provides 200 watts (RMS) per channel and has an adjustable stereo crossover for up to 400 watts of bi-amping power. Perhaps the most practical and unique feature of the *Gigant V*

is its on-board digital effects section that includes three digital delays, stereo chorus, stereo flanging, and two echo effects with control over panning, tone, intensity, and regeneration. The unit is rack-mountable, has a variety of output options, and carries a two-year limited warranty.

Each Dynacord *FE 15.3* three-way speaker cabinet includes a 15" bass woofer, a 10" midrange tweeter, and a high-frequency horn, which have been configured for clean, undistorted reproduction of the full range of electronic drum sounds. The speakers have a nominal power rating of 200 watts and frequency response of 30 Hz to 20 KHz. The cabinets have been designed for durability and portability, and feature a three-year limited warranty. For further information, visit your nearest Dynacord dealer for a demonstration, or contact Drum Workshop, Inc., 2697 Lavery Court, Unit 16, Newbury Park, CA 91320, (805) 499-6863. 

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RIMS fit most acoustic drums 6 to 18 inches in diameter and are compatible with Gretsch, Yamaba, Slingerland, Pearl, Ludwig, Tama, Premier, Rogers, DW and Remo hardware. Shown above using the Tama Power Tower Drum Rack to suspend Tama drums.

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RIMS are the perfect complement to your acoustic drums. They're a revolutionary new method of drum suspension that allows you to inexpensively and noticeably improve your drum sound without replacing your drum set.

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

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

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

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

See your local RIMS dealer for a demonstration or contact:
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Minneapolis, MN 55416
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Gary Chester

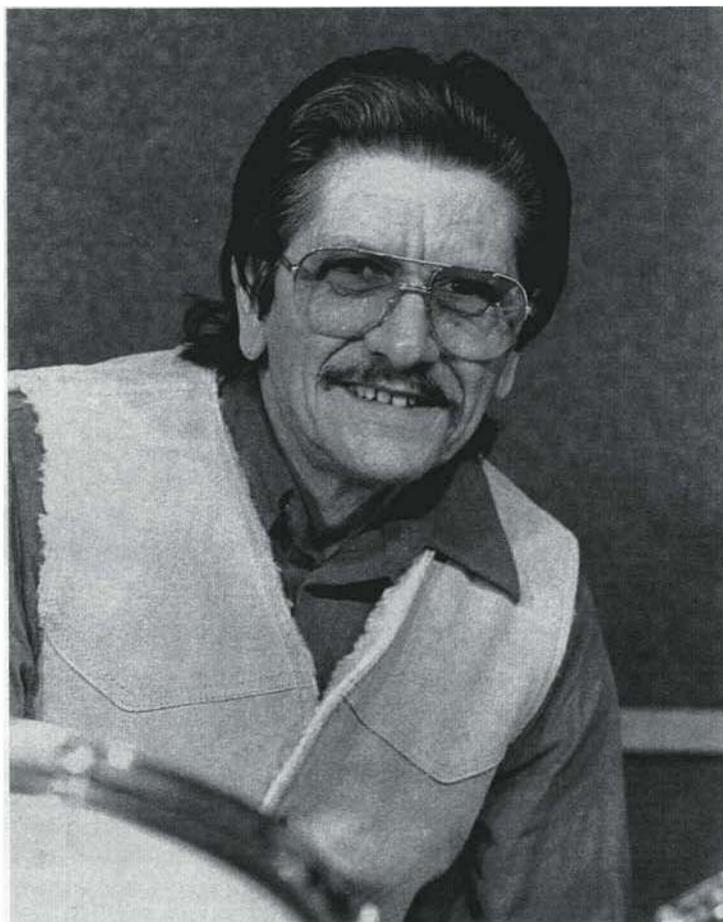


Photo by Rick Mattingly

On August 17, 1987, an entire family of drummers lost their mentor. Gary Chester was that miraculous individual who, out of love for what he did, gathered such a huge *breed* of people called the Gary Chester Family.

Not many people had the opportunity to really know Gary. Many people heard him play, but few had the chance to talk with him. But the fact is that you really didn't need to speak with him to know him. Just listen to any record he ever cut (his favorite was "Mr. Bassman" by Johnny Cymbal), and his personality will appear. In every groove, you can hear the love and enormous compassion delivered from his soul.

Gary was a natural-born innovator. He was also the most honest person I ever met. He would express his opinion of you to your face, whether you wanted to hear it or not. His inner peace and security gave him the ability to take chances and really create. Gary also had a tremendous sense of humor, and he used this as a tool to make people feel comfortable with him.

Gary Chester was the prime example of a perfect drummer. His enormous love for his instrument combined with his talent allowed him the flexibility to fit into any playing situation. Gary was just as happy recording a soft maraca part with a sand-filled ashtray as he was playing a complex drumset part. He could do anything, and there was no ego involved.

His time was remarkable. He used to say that he had a built-in quarter note. One time we were sitting outside, and he showed me how to keep time to the chirping of birds.

On top of this was his incredible love for mankind. He took pride in figuring out why people felt the way they did. He understood the way people reacted to situations, and he used that knowledge to get the most from them—or sometimes just to have a good laugh.

All of this is what made Gary such a fantastic teacher. He made it his business to get inside of every student's head. He got involved with everything: their families,

religious beliefs, hobbies, girlfriends and boyfriends, investments, money management, and even their sexuality—the things that were most important to them. He believed that these ingredients within people's lives *directly* influenced the way they sounded on their instrument. Gary believed that your instrument was an extension of yourself. If any part of your life was screwed up, you wouldn't sound good on the drums, no matter how good your chops were. Feel, to him, was everything to a drummer. If you didn't feel right—if you were mad, jealous, upset, afraid—it would show in your playing.

I once went into a lesson smiling and grinning, and really anxious to play. I had only played about two bars when Gary stopped me and said, "What the f*** is bothering you?" He was so tuned in to me that he guessed that I'd had a fight with my girlfriend before the lesson. Gary got very involved with everyone's personal life and was always there to talk to when you needed him.

Gary also demanded respect from every player. There was no jealousy or envy allowed among his students. The 15-year-old high school students were just as important to him as the heavy studio cats he taught. Because of this, the students constantly socialized, shared gigs, and exchanged information about the business with each other. Every year, Gary threw a party with all of his students and friends. He'd buy the beer and food, and help set up the drums. His "children," as he called us, would play his systems, trade solos, tell jokes, and have a great time together. We would all sit around him, and he would talk to us about the true meaning of success. Gary would explain that success was simply the product of working hard, loving what you do, and being the best that you possibly can be.

There was not one student who did not feel a terrible loss when Gary died. We all refuse to accept the fact that Gary is gone, and we have vowed to immortalize his teaching by continuing to learn from his systems and share this knowledge with others.

—Corey Christopher Roberts



Stanley Spector

Students and friends mourn the passing of Stanley Spector, noted drum teacher who founded the Stanley Spector School of Drumming in New York City and taught drummers throughout the world. Stanley died on July 24, 1987; he was 61 years old. He is survived by his wife Astrid, whose support and devotion aided him in his extensive teaching enterprise.

At 16, Stanley received a scholarship to play in the youth orchestra at Tanglewood under Serge Koussevitsky. The following year, while still in high school, he toured with the Boston Symphony Orchestra. After three years in the West Point Band during World War II, Stanley performed in his native Boston in a variety of classical, jazz, and musical theater settings. He also earned his Bachelor of Music degree from Boston University. It was from his growing teaching practice, though, that

Stanley discovered his life's work. Uniquely gifted in perceiving how people learn, he observed countless students practice the rudimental system and attempt to adapt it to the drumset. He saw students grapple with the notions of "swing," "improvisation," and "time." This led him to develop a process of learning involving the student's attention in rhythm and time, without what he called the "fragmentation" of playing technique and rote exercises. Stanley's concepts impressed Billy Gladstone, who encouraged him to expand his teaching practice to New York. He split his time between the two cities, eventually moving to New York in 1966. His work was endorsed by Gene Krupa and Shelly Manne, and some of his notable students included Jake Hanna, Joe Cocuzzo, and Ray de Roche. His home-study course established a learning process where students received instruction and mailed their recorded perform-

ances to Stanley for feedback. He taught accomplished drummers in Canada, England, Scotland, Sweden, Spain, and Australia. Regardless of whether drummers studied with him in person or via tape, they always commented on how much more relaxed they felt behind the drumset, and that their confidence and time improved.

Stanley Spector was an outspoken man who never shied away from debating issues in music education. At times, critics focused on what they considered the heresy of his not teaching rudiments. Long-time students understood that the benefits of his lessons were an individual experience and, therefore, not easily summed up in one explanation. Stanley's confirmed individualism was not only a breath of fresh air to everyone who knew him, but it was also the guiding principle in a lifetime devoted to helping people discover their own unique talents.

—Raymond Bruce

Gary Driscoll

In early June of this year, tragedy took the life of drummer Gary Driscoll, who was found murdered in his Upstate New York home. At the time of his death, Gary was 41 years old.

Although Driscoll gained prominence through his work on the very first Rainbow album in 1975 (*Richie Blackmore's Rainbow*), he started his professional career as a member of Ronnie Dio & The Prophets 20 years ago, an opening band for the Rolling Stones American tour in the summer of '67. Along with Dio, he formed the band Elf—which eventually became the nucleus of the original Rainbow—and can be heard on three Elf albums.

After his stint with Rainbow, Gary played with a group called Dakota and progressive rock band Starcastle, before

co-forming the band that he was ultimately the most happy about, but also frustrated by, Bible Black. According to close friend (and ex-Bible Black guitarist) Andy "Duck" MacDonald, Gary was trying to re-form the band at the time of his death. "All Gary wanted to do was to get back to playing again," reflects MacDonald. "That was what he lived for. Right before he died, he was working hard to put Bible Black together again, because that was the music he loved the most and he really believed in the future of the band.

"What made Gary so great as a drummer, was that he played very melodically. He approached the drums in the way that a singer would sing a song. He would pull the bass drum with the bass player and snap the snare with the guitar player.

When you play alongside a drummer who does that, then as a guitarist, you can lay anything you want on top of it and it will work."

Driscoll's last recorded performance was on the *Thrasher* LP project, and although the drummer was forced to take a job outside of music to support himself, he still kept playing the odd session whenever he could. Besides his dedication and abiding commitment to drumming, he was truly regarded as a fine human being by all those who played with him and who knew him personally. "He was the sweetest guy I ever met," offers MacDonald. "He transcended all the bullshit of the music business and just *played*. He was a special musician, as well as a very special person."

—Teri Saccone

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MODERN DRUMMER'S 1987 INDEX UPDATE

INTRODUCTION

In our continuing effort to maximize the value of Modern Drummer as a reference tool, the editors of MD are pleased to offer this 1987 Index Update. The listings presented here are a guide to virtually all of the biographical, educational, or special-interest information presented in Modern Drummer in the past year. This Update is offered as an addendum to MD's Ten-Year Index (which was presented in the December 1986 issue), and will be a regular year-end feature in the future. The format for the index varies somewhat, according to the information being presented. For example, the names on the Artist Reference List and Industry Personality Reference List are presented alphabetically, followed by coded information showing where any biographical or educational information pertaining to each person named might be found. In other words, you should be able to look up your favorite drummer and immediately see where anything MD published about that drummer in 1987 may be located. You'll also be informed as to whether that drummer has written any columns for MD, and if so, in which column departments you should look them up.

Unless otherwise noted in their headings, the column departments are indexed alphabetically by the author's last name. In this way, you can check out "everything written by" your favorite columnist in 1987. Notable exceptions are Drum Soloist and Rock Charts, which are indexed by the artists' names—as are the reviews in On Track and On Tape. Product reviews—regardless of the column in which they appeared—are listed alphabetically by manufacturer or product name in the Product Review Columns section. In this way, you can quickly find out what our reviewers thought of any particular piece of equipment simply by looking up the item by name.

It is our hope that the manner in which we have organized our Index Update will make it easy to use, so that you can have quick and easy access to the wealth of information presented in MD's pages over the past year.

KEY TO SYMBOLS USED THROUGHOUT THE INDEX

The parenthetical abbreviations indicate where information on (or authored by) a given artist may be found. (In the case of the Product Review Columns, the abbreviations indicate where information on a given product may be found.) With the exception of (F), all abbreviations refer to column or department titles.

(A) = Ask A Pro

(F) = Major Feature Interview

(IM) = In Memoriam

(JDW) = Jazz Drummers' Workshop

(RJ) = Rock 'N' Jazz Clinic

(U) = Update

(B) = Basics

(FP) = From The Past

(IS) = In The Studio

(P) = Portraits

(RP) = Rock Perspectives

(UC) = Up And Coming

(ER) = Electronic Review

(IH) = Industry Happenings

(JD) = Just Drums

(PCU) = Product Close-Up

(SU) = Setup Update

ARTIST REFERENCE LIST

—A—

ALFORD, David (U) Jan. '87
 ALLEN, Kirk (F) Dec. '87 ("Drummers Of Contemporary Christian Music: Part 2")
 ANTOLINI, Charly (F) Jul. '87 ("The Drummers Of West Germany")
 APPICE, Vinny (A) Jan. '87

—B—

BAIRD, Mike (F) Aug. '87 (co-cover)
 BALDWIN, Donny (U) Nov. '87
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 BELOW, Fred (F) Mar. '87 ("Blues Drummers: Part 2")
 BENNETT, Alvino (U) Aug. '87
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 BISSONETTE, Gregg (F) Jan. '87 (cover), (A) Aug. '87, (A) Sep. '87
 "Blues Drummers: Part 2" (F) Mar. '87 (Below, Grady, Layton, Leary, Olson)
 BOGGS, Jeff (U) Oct. '87
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—C—

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—D—

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 DROUBAY, Marc (U) Dec. '87, (SU) Sep. '87
 "Drummers Of Contemporary Christian Music: Part 1" (F) Nov. '87 (Gates, Noble, Thibodeaux)
 "Drummers of Contemporary Christian Music: Part 2" (F) Dec. '87 (Allen, Edwards, Weaver)

"Drummers of West Germany, The" (F) Jul. '87 (Antolini, Eurich, Von Bohr)

—E—

EDGE, Graeme (F) Mar. '87 (cover)
 EDWARDS, Keith (F) Dec. '87 ("Drummers Of Contemporary Christian Music: Part 2")
 EHART, Phil (U) Mar. '87
 ERSKINE, Peter (F) Jul. '87 (cover) [author: (JDW)]
 EURICH, Michael (F) Jul. '87 ("The Drummers Of West Germany")

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GALE, Gordon (U) Feb. '87
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OLSON, David (F) Mar. '87 ("Blues Drummers: Part 2")

—P—

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—W—

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INDUSTRY PERSONALITY REFERENCE LIST

This list contains names of individuals known primarily as teachers or manufacturers.

Ludwig, William F. (F) Sep. '87
Pace, Ralph (P) Sep. '87
Spector, Stanley (IM) Dec. '87

MISCELLANEOUS FEATURES

Business/Career Features

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Health And Science Features

"Music Medicine"—May '87

Historical Features

"Drum Festival '87"—Jul. '87
"Drum Patents"—*MD Equipment Annual*, Jul. '87
"Drummers Of Woody Herman, The"—Jan. '87
"*MD Index Update*"—Dec. '87
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MODERN PERCUSSIONIST'S INDEX

INTRODUCTION

From December of 1984 through September of 1987, Modern Drummer Publications published *Modern Percussionist Magazine*. This magazine was devoted to non-drumset aspects of the percussion world, including Latin and ethnic percussion, classical and symphonic percussion, mallet keyboard percussion, and marching percussion. *MP's* last issue was released in September of 1987. In the ensuing months, much of the percussion information that had been carried in *MP* will now be presented in the pages of *Modern Drummer*.

With that in mind, we thought it would be helpful to our readers—both of *MP* and *MD*—if we were to index all of the information that was offered during *Modern Percussionist's* three years of publication. This should enable regular readers of *MP* to find information readily within their own collections, and should allow *MD* readers unfamiliar with *Modern Percussionist* the opportunity to discover new and interesting information from a heretofore unknown source. Although *MP* is no longer in production, back issues are available for those interested in any of the articles referenced in this index.

The format of this index is the same as in the *MD Index Update*. The key to symbols used in the *Modern Percussionist's Index* is shown below.

(AW)=Around The World
(B)=Bulletin
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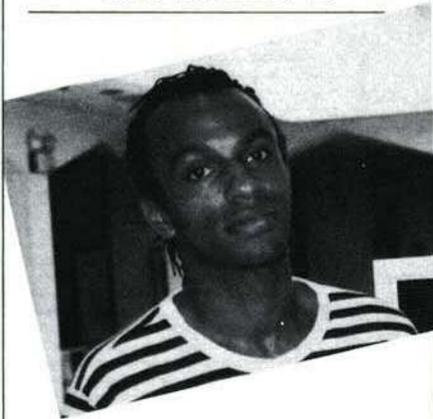
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Profiles in Percussion

Manu Katché

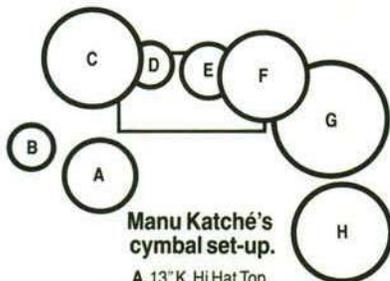


Manu was the number one studio musician in Paris, France before coming to the attention of Peter Gabriel.

His playing was a major contribution to the feel of the "SO" album and certainly was the heart of the sound of the hit single "Sledgehammer."

Manu's approach to the drums is refreshingly creative and unaffected by any technical preconceptions.

Now his unique sense of time and groove is getting him noticed by top artists and producers around the world. Between tours with Gabriel, he has recorded with Joni Mitchell, Robbie Robertson and most recently with Sting.



Manu Katché's cymbal set-up.

- A. 13" K. Hi Hat Top
- 13" Z. Dyno Beat Hi Hat Bottom
- B. 8" K. Splash
- C. 17" K. Dark Crash
- D. 8" A. Splash
- E. 10" K. Splash
- F. 16" K. Dark Crash
- G. 20" A. Medium Ride
- H. 17" K. China Boy Brilliant

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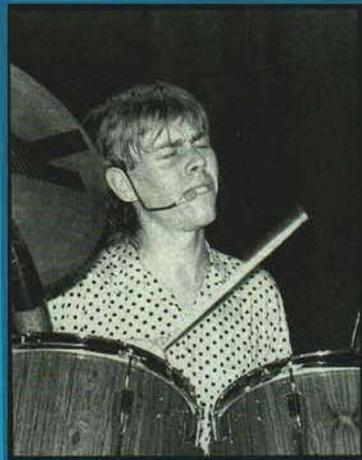


Photo by Rick Malkin

PHIL GOULD

also

Spyro Gyra's

Richie Morales

The Legendary

Chick Webb

plus:

Drumming and Relationships

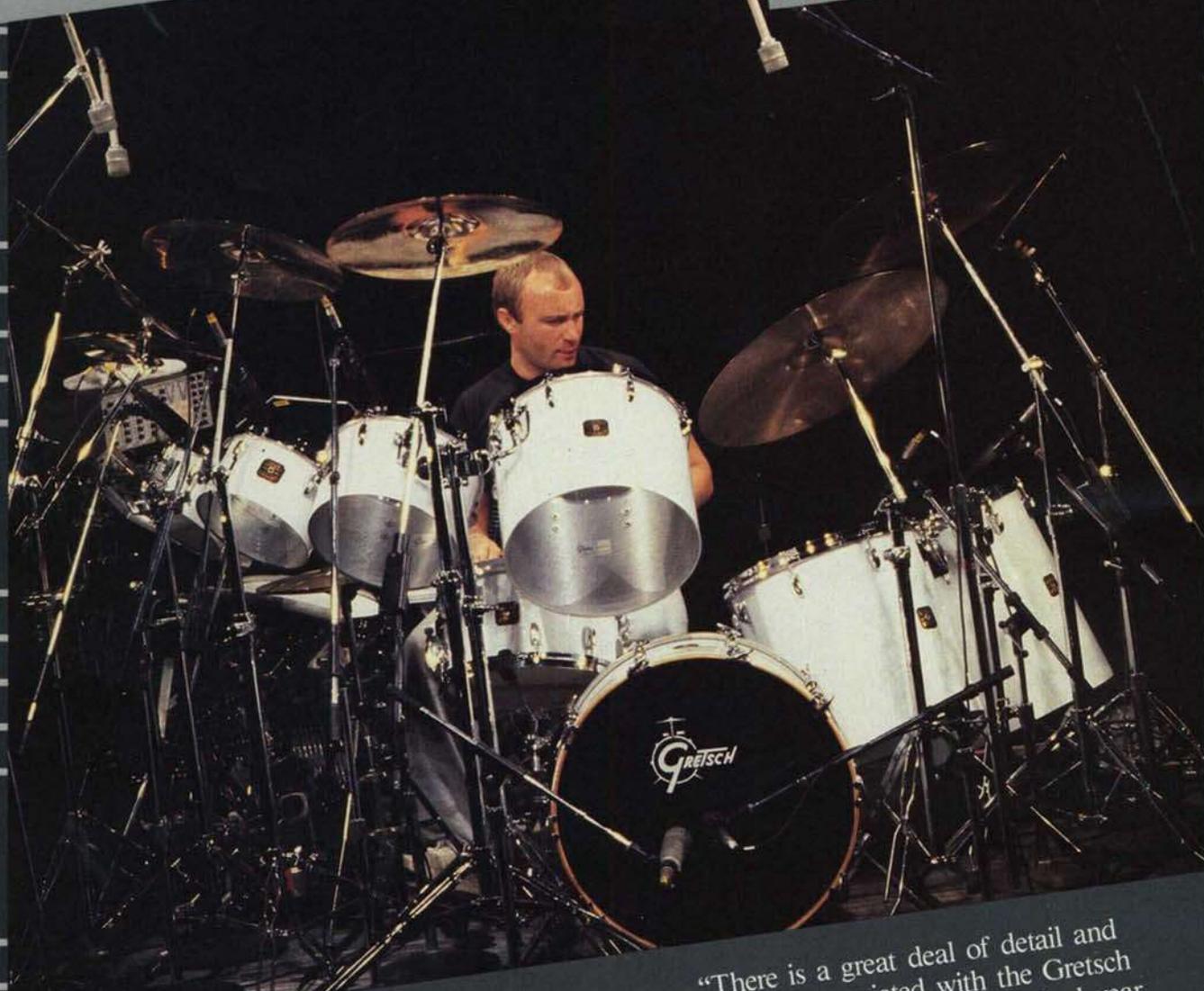
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Why do I play Gretsch?

Phil Collins
Genesis, producer & solo artist



"When I was about fourteen or fifteen years old, a good friend of mine who played drums in Joe Cocker's grease-band was playing Gretsch. I persuaded him to sell me his kit. From that moment, I was a Gretsch player. I still own that kit and it still sounds great today."

"Gretsch has always been 'a drummer's drum' and when the opportunity developed allowing me to play Gretsch again, I jumped at the chance."

"There is a great deal of detail and sophistication associated with the Gretsch product, name and over one-hundred year heritage. Sometimes I wish I did everything as well as they do."

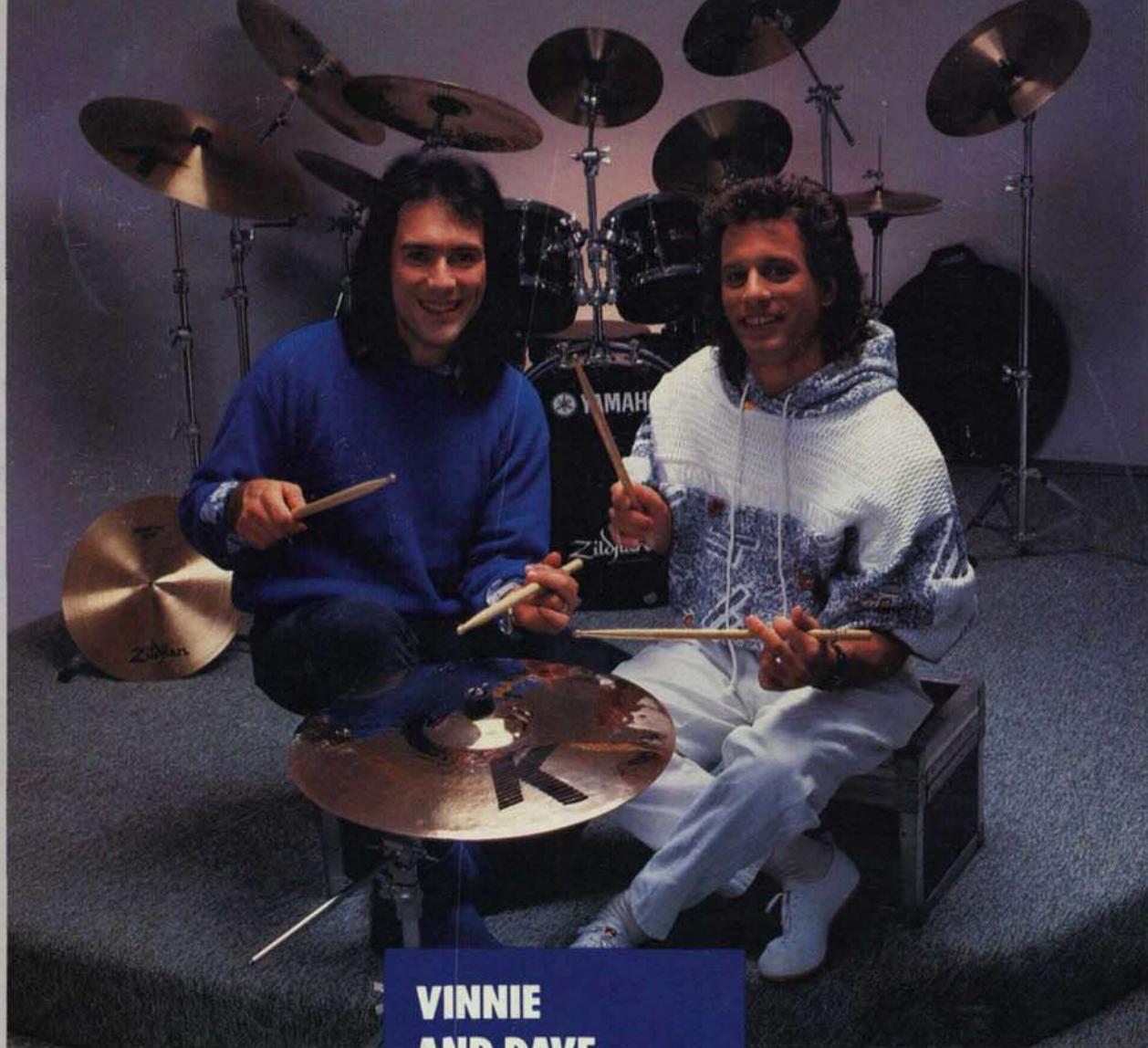
"How do I like my new drums? They're beautiful in sound and looks...And most important, they're Gretsch."



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**VINNIE
AND DAVE—
TWO VIRTUOSOS
ON THE VIRTUES
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CYMBAL.**

How does a 360-year-old family of cymbal makers keep up with the demands of modern drummers and today's music?

At Zildjian, we listen to innovative artists like Vinnie Colaiuta and Dave Weckl. And turn their ideas into new sounds and new cymbals.

"Zildjian is really tuned in to the needs of the drummer. Their people are out in the field listening and doing research, asking drummers what they want in cymbals," says Vinnie Colaiuta, L.A. studio drummer who's played with Frank Zappa, Joni Mitchell, Gino Vannelli, Tom Scott, Chaka Khan and The Commodores.

Dave Weckl, currently with Chick Corea, explains. "I told Zildjian I wanted the perfect ride cymbal for all occasions. One that had just the right amounts of brilliance and attack, but not too pingy. Sort of a dry definition that would allow me to carry out the emotion of the music."

"So I actually worked in the Zildjian factory, experimenting with new designs. We combined "A" machine hammering and "K" hand hammering, no buffing and buffing. The result is what is now the K Custom."

"The K Custom is a nice, warm, musical ride cymbal with a clean bell sound, yet it's not too clangy. I can turn

around and crash on it without having to worry about too many uncontrolled overtones. It blends perfectly," says Colaiuta.

Zildjian continues to play an instrumental role in shaping the sound of modern music—by working closely with leading-edge drummers like Vinnie and Dave.

"I'm always looking for new sounds and so is Zildjian. In fact, that's how we came up with the idea of mixing a Z bottom and K top in my Hi Hats. The K gives me the quick, thin splash characteristic I like. And the Z provides that certain edge. They really cut through," says Weckl. "Which is important because of all the electronics that I use."

"Zildjian's really hit upon a winning combination in terms of delivering new concepts. They're creating cymbals that have a musical place and make a lasting impression," claims Colaiuta.

"Zildjian is as sensitive to the needs of drummers as the drummers are towards their instruments," concludes Weckl.

If you'd like to learn more about Zildjian A, K or Z cymbals, stop by your Zildjian dealer. And discover the virtue of listening.

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