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FEBRUARY '91

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CINDERELLA'S
FRED COURY

RALPH PETERSON

MD'S DRUM
FESTIVAL WEEKEND

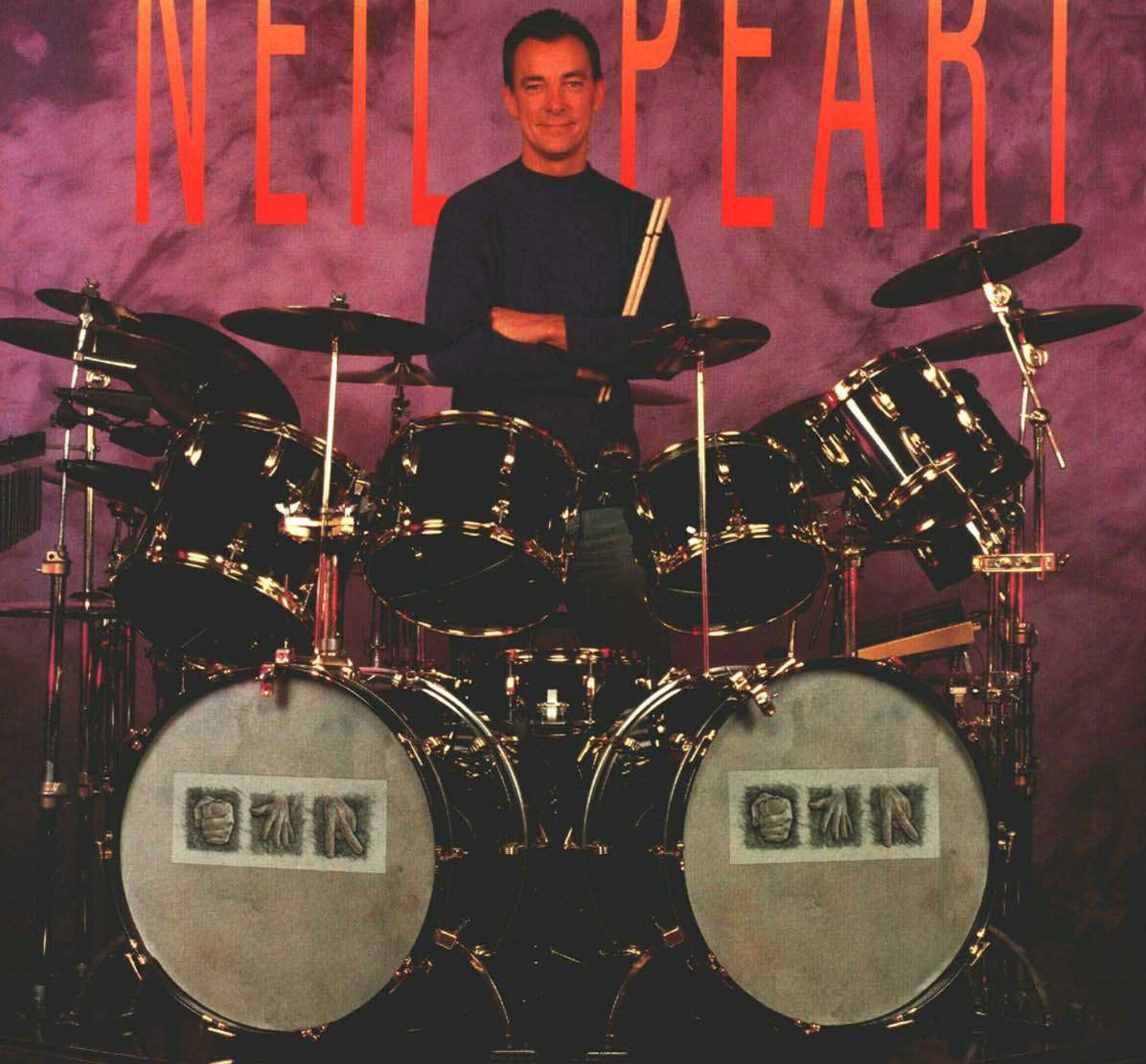
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DAVID GARIBALDI

As the drummer with Tower of Power, David Garibaldi laid down some of the freshest—and most studied—grooves to emerge from a drumset. Here David talks about his Tower days and what he's been up to since—and offers up definitive transcriptions of some of his favorite TOP grooves.

•by Robyn Flans

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FRED COURY

Will the real Cinderella drummer please stand up? Have no doubt—it's Fred Coury, and on Cinderella's latest album and recent tours, Coury unmistakably proves it. In this interview, Fred explains how he's turned embarrassing disappointments into inspiration.

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RALPH PETERSON

The reason bebop is still alive is because artists like drummer Ralph Peterson instill their fire and creativity into it. In this exclusive interview, Peterson tells about leading his quintet and "fotet" and his time playing alongside Art Blakey, and shares some thoughts on the forces that make his music what it is.

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Playing It Straight



The problem of drug and alcohol abuse has become a key issue in our country. And it's no big secret that the problem also tends to be somewhat pervasive in the music business. We've seen far too many incredibly talented musicians of all ages succumb to substance abuse, depriving us all of so much great music that could have been. Unfortunately, I've personally seen the problem completely destroy more than one

promising musical career. And I've known several fine players who came ever so close to losing it all at the peak of their careers, just prior to a rehabilitation program that literally saved their lives.

Over the years, several artists we've interviewed have had the courage to relay their experiences with drugs or alcohol. For most, it proved to be the lowest point in an otherwise flourishing career, and an incredible hindrance to both their personal *and* professional lives.

Substance abuse tends to be a very delicate subject, and yet, as the leading publication among the brotherhood of drummers, we feel a strong obligation to spread a positive influence. So we plan to continue enlightening readers on the potential dangers of substance abuse. For some reason, that seems to hit home most effectively when it comes directly from the lips of fellow drummers who came close to the brink of personal destruction.

You may have also noticed the series of messages that have been appearing in *MD* over the past several months. The "Play It Straight" campaign was developed by concerned members of our industry, and is run as a public service for the drumming community. Since it began, drummers such as Peter Erskine, Louie Bellson, Dave Weckl, Rod Morgenstein, and David Garibaldi have been involved. Other leading players will soon be added to that list. All of these artists have lent their support to the campaign in an effort to impart this important message.

I'd also like to take this opportunity to invite *MD* advertisers and dealers to participate in the program. That could be in the form of using the campaign logo in their advertising promotions and special events, or involving other major drumming figures in the effort. Feel free to call or write us for more information.

This month we're also presenting an article called "The Problem Of Addiction," by Brian Alpert. It's an insightful look at substance abuse through the eyes of a drummer who has seen it damage many a career. We think the article offers a revealing perspective, along with some helpful thoughts on the rehabilitation process.

If all of our combined efforts help even *one* member of our family seriously think about the importance of "playing it straight," then maybe we can all feel that we've accomplished something of real significance.

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Studio Drummers Round Table

The insight I gained from reading your *Studio Drummers Round Table* in the November issue was both illuminating and a little depressing. I learned a tremendous amount, but not all of what I learned was encouraging. There was a lot of agreement among the studio superstars featured in that story—mostly about the musical requirements of the studio scene. But there was also a lot of disagreement over how to approach a given gig, and how cooperative and flexible a studio drummer should be. Mike Baird seemed to take a "love me: love my drumming" approach, while Harvey Mason seemed to espouse a "you pay me, I'll do it your way" philosophy. They both get a lot of work; it's hard to know which might be the better approach to try for an aspiring new player trying to break in.

I was also a bit discouraged by the overall impression that the L.A. studio scene is a fairly closed shop. I mean, the guys sitting there in Robyn Flans' house were pretty much *it*, as far as I could tell. Is there any room for "new blood," and would producers hire new people even if there is? Maybe a follow-up round table with producers and contractors—not so much on what they want from drummers, but how they go about hiring drummers and how new drummers might make their availability known to them—would be in order.

Tommy Froelich
San Bernardino CA

Hang 'Em High

Regarding the letter from Sy Seyler, of Gaithersburg, Maryland (printed in your *It's Questionable* department, November '91), and his desire to rack-mount his 16" and 18" floor toms, we feel compelled to take exception to your answer on two fronts: First, while these larger sizes of floor toms are quite resonant, suspending them makes them even more resonant.

Second, with the increasing use of racks, we were somewhat forced into designing a sturdier way to rack-mount the larger floor toms. Our June 1990 price list includes the 16" and 18" rack-mount, full-circle tom RIMS, which utilize two plates and two arms for stabilizing the instrument while suspended from the rack.

Walter S. Johnston
Vice President
PureCussion, Inc.

Editor's note: MD had advised Mr. Seyler against suspending the floor toms of a Pearl Export kit on the assumption that standard Pearl shell-mounted tom brackets and protrusion-type tom arms would be used, since that was what Mr. Seyler indicated. The use of RIMS did not enter into the discussion at any point.

MD discouraged floor-tom suspension in this case, due to the inherent strain placed on the fairly thin shells of Export drums by such a mounting method. MD also acknowledged that suspension might make the drums more resonant, but mentioned that since floor toms were already very resonant when mounted traditionally, the added resonance gained by suspending them might not be worth the risk of shell damage.

Festival Weekend '90

I attended the *MD Festival* on September 8 and 9, and thought it was just excellent. My friends and I drove eight hours from Pittsburgh to be there. The *Festival* showed me that those eight great artists on stage started at the bottom and followed their drumming dreams—and that I can do the same. I took two pages of notes and got tons of confidence. I learned so much about music, and I'm so grateful. Thanks, *MD!*

Chaz
Aliquippa PA

From New Orleans, North

As a New Orleans drummer misplaced in the Heartland (and the teacher referred to by Johnny Vidacovich in the October '91 *Drummers Of New Orleans* article—thanks, John), I have a comment and an anecdote.

The comment is that any article tracing influences on New Orleans drummers should mention the genius of Ed Blackwell. He was a drummer of stunning invention in the mid-'50s, and an influence on the late James Black and just about everyone who heard his incredible artistry before he left town and joined Ornette Coleman.

The anecdote is about John Vidacovich's earliest approach to sonic drumming. I taught on an old castaway drumset at Campo's Music Store in New Orleans—always hoping my students would execute well, but never expecting a decent sound from the set. To my amazement, from the start young Vidacovich keenly adjusted his touch to the noises that fed back from that awful set. He was, and is—like Blackwell—a sensitive player who treats the drumset as a percussion ensemble with potential for subtle shades of expression. To rearrange an old cliché, "I taught John everything I know."

Charles Suhor
Urbana IL

In Praise Of Kent

I enjoyed reading your interview with Dave Weckl in the September, '90 issue. I particularly got a kick out of his conversation about the Kent snare drum he used on his *Master Plan* album. That brought back a lot of memories. My first kit was a gold sparkle three-piece Kent, bought in 1964. From what I remember, the tom-tom holder did not hold the tom-tom, and the pedals were so cheap that I would spend two hours fixing them after one hour of playing. It was not a high-quality drumkit, but it was mine. I was proud to own my set of Kents, which I bought and

continued on page 87

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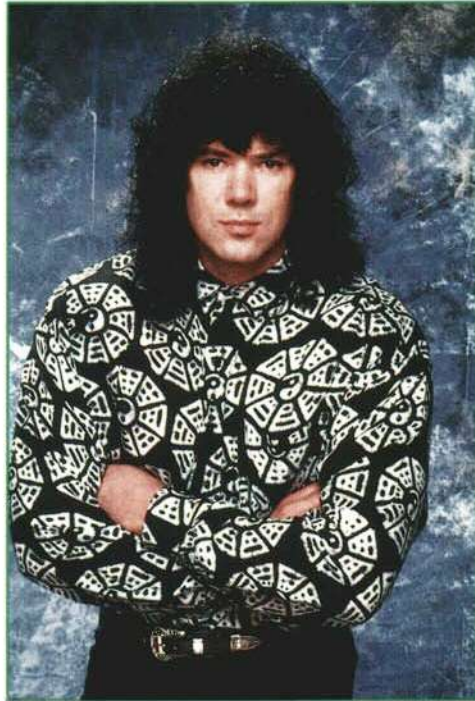
MICHAEL DEROSIER

After working with Richard Marx for about a year (1987-1988), Michael Derosier is pleased to be in a band situation with EMI recording artists Alias. Michael says this new band (comprised of two ex-members of Sheriff and three ex-members of Heart) is more his musical cup of tea than Marx anyway, since it's on the harder edge of rock. In fact, for the first time, he plans on utilizing double bass drums.

"I always played with one bass drum in Heart," Derosier says, "even though I've always had pretty big kits. With this band I will go with two bass drums because live we're going to be a little more

aggressive than the record sounds, and I think the next record will probably be even *more* aggressive.

"I've got a lot of freedom in this situation, so I'll probably be able to solo a little bit," Michael continues. "I'm not going to do the 'big drums falling out of the sky' type of thing, but maybe at the end of a song I'll do something for 20 or 30 seconds. I do a thing where I kind of juggle with the sticks as I'm playing a groove. I've been doing stuff like that for years, but I haven't really been able to use it working for other artists. Also, I don't plan to use any electronics in the live situation. I prefer *natural* drums.



The new album, however, was recorded with pads and triggers. "We really did this

album pretty fast, and the electronics just made getting sounds much easier," Michael explains.

One of Derosier's favorite tracks is "Haunted Heart," "because I like the power of the chorus," he says. "Then there's a song called 'The Power,' which is fun to play live. 'More Than Words Can Say' is a great song, too. We're thinking of doing a couple of old Heart songs in concert, and probably an old Sheriff tune too." Look for Michael and Alias touring in your area soon.

• Robyn Flans

SCOTT ROCKENFIELD

Innovative, progressive, trend-setting, and vital to heavy metal music. Queensryche has earned those glowing descriptions and many others since debuting in 1984. But the band makes no secret of hoping to shake off one label—obscurity—which continues to stick like a thorn.

Despite tickling the platinum sales plateau last year with the *Operation: Mindcrime* album, Queensryche is still fighting for recognition in the big leagues. Drummer Scott Rockenfield sees that changing soon, though, as Queensryche tours in support of its latest release, *Empire*.

"We've been around for six years now, and people are still calling us a new band,"



Rockenfield says. "But we've managed to turn more people on to us with each record, and we have a lot of high hopes for this one—that we won't be this 'unknown' band anymore."

Though Queensryche has undeniably produced its most mainstream music to date with *Empire*, Rockenfield takes advantage of the shift in direction to show off his versatility. He chose from three snare drums throughout the record and puts to use higher-pitched toms, including *Octobans* and timbales, to create moods uncharacteristic of any of the band's previous recordings.

"One thing we did with this record was

pay close attention to the sound," Scott explains. "I always wanted a tight and real percussive sound. The stuff we play is more progressive than a lot of metal out there, and I think we need different textures to make things cut through."

Queensryche spent the better part of 1989, while supporting *Operation: Mindcrime*, under contrasting musical influences—touring with Metallica and Def Leppard. But while Queensryche's following leans more toward Metallica's brand of metal, Rockenfield says that with *Empire*, the band is hoping to cross over into Def Leppard's territory in more ways than one. "We generally draw our hard-core fans, but I'd like to see more women at our shows. It would be great to get people who not only listen to Metallica, but also to Def Leppard—and maybe others who even listen to Paul McCartney!"

• Matt Peiken

STEVE GORMAN

If you've heard the Black Crowes' *Shake Your Money Maker*, or if you've seen the band live, it's a good bet that you've noticed the tight, blues-rock drumming of Steve Gorman. You might assume by the ease with which he plays that he's been playing for many years. In truth, Gorman says that the Black Crowes are his first "real band." "Basically, this is the only band I've ever played with," he says, "and I've only been a 'drummer' as long as I've been with them."

Gorman, 24, has been playing drums for just three years, but he says, "I've spent my entire life waiting to become a drummer, thinking, I'll get around to it eventually." When I was in college, I tried out a friend's kit, so I had played five or six times. I bought a drumkit after that to form a band in Atlanta, but I split after a couple of months and then joined the Black Crowes.

"The Crowes had sent a demo to a record company when I joined, and we were then told to go into the studio to do some more demos. The singer, Chris, told me, 'We're going into the studio.' I said, 'I can't play on a demo,' because I just didn't think I knew what I was doing. I was terrified. You could probably tell if you listened to it now! It was probably the straightest drumbeat ever to be played on tape.

"A lot of drummers see me as playing real simple, and it fits because this is rock 'n' roll with a heavy blues influence," adds Steve, who says he's a big Charlie Watts/Ringo Starr fan. "I don't analyze my drumming too much because it works. I just do what I do."

• Teri Saccone

NANCY GIVEN PROUT

The last year has been an exciting—albeit busy—year for Nancy Given Prout, drummer of Wild Rose. Riding high on their country hit "Breakin' New Ground," they spent quite a bit of time on the road and look forward to playing some 200 dates in the coming year.

Wild Rose's second album, *Straight And Narrow*, was released a few months ago, about which Nancy says, "I was more prepared mentally for this album, and for me, the songs were a lot more fun. We stretched out a little bit more, and it's real up. While we were doing it, though, I wished we had one more shot at it. For everyone else, if they drop a note they can go back and overdub it. But they keep the drums. If you rush or drag a little bit, it's going to stay there."

Wild Rose's first album was produced by fellow drummer James Stroud, and was a new experience for Nancy. "All of my life I had played small clubs where it was always, 'You're too loud. Can you lay back?' We got in the studio, and James was saying, 'Honey, can you hit them harder?' Physically, it was very draining. By the end of the day I would be exhausted, but it was good for me. I think the drums do sound better recorded that way."

Nancy is enjoying being involved in all aspects of Rose's music, getting more and more involved with the writing, as well as singing harmony. "It's difficult sometimes, because I get so much bleed from my snare drum in my vocal mic', but the singing is fun because it makes the country style a lot more challenging. By itself, country is not the most difficult style," says Nancy, whose background is actually in jazz. This month Wild Rose enters the studio to work on album #3.

• Robyn Flans



News...

Russ Kunkel has been working with Linda Ronstadt.

Steve Gadd working with Paul Simon.

Ricky Lawson on the new Whitney Houston LP.

Ian Haughland on new Europe LE

Audie Desbrow on Great White's album.

John Keane on the latest Chicago album, as well as on Glass Tiger's LP (along with **Tony Thompson**).

Mark Williams on the new Cher album.

Mick Brown on Lynch Mob record.

Chris Wetton on John Kilzer album.

Jeff Porcaro in the studio with Bruce Springsteen as well

as out on tour with Toto.

Steve Jordan produced Soul Asylum's *And The Horse They Rode In On*, with **Grant Young** on drums.

Charlie Drayton on a new Divinyls LP.

David Fontana touring with Eddy Raven.

Brock Avery enjoyed a summer tour with Rick Wes and a month with Modern English.

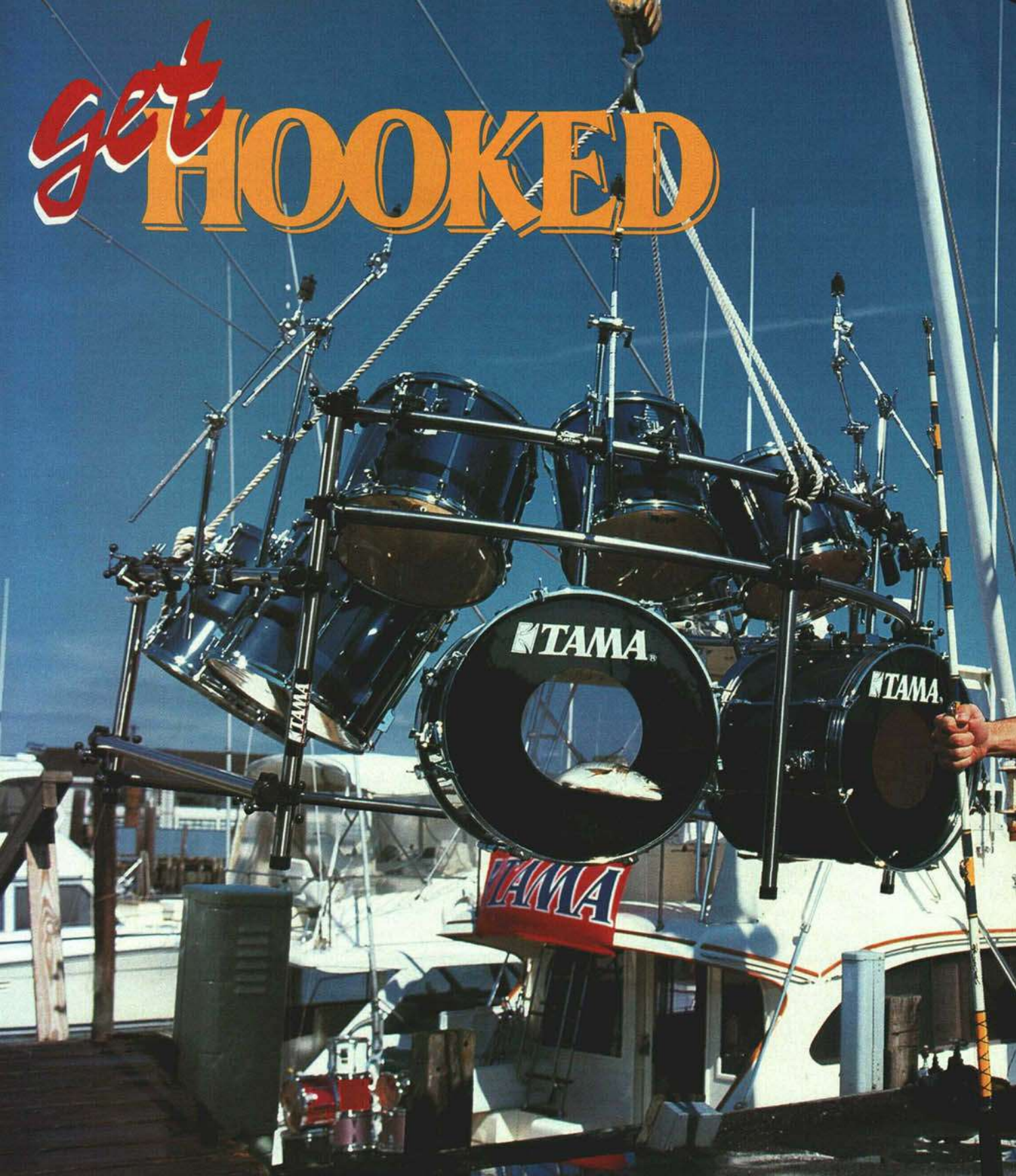
Tony Braunagel on an album for Louise Hoffsten.

Sue Hadjopoulos doing live dates with Joe Jackson in preparation for a new album. She has been playing percussion and traps along with drummer **Dan Hickey**. After the album, a tour will follow.

Congrats to **Bill Carruthers** for winning the Canadian Country Music Association's

continued on page 89

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Dave Weckl

Q Listening to you is always very inspiring, mind-blowing, and also somehow awakening. I dig the concept (or try to), which is unique to me, and also the sound. Could you let me know the kind of miking used on the *Akoustic Band* album and your first record with Michel Camilo? Was there any internal miking used? Did you use Zildjian's *ZMC* cymbal-miking system or conventional overheads?

Daniel Genton
Lausanne, Switzerland

A Thank you for writing, and hello to you in Switzerland! To be quite honest, I don't remember the mic's used on the Camilo recording (which was entitled *Why Not?*). The mic's I use vary according to the style of music, drum size and head combination, the room, and the engineer. Of late—and including the *Akoustic Band*—the bass drum is either a Sennheiser *421* or an *AKG D-12E*. For the snare, a Shure *SM57* is used on top and a Neumann *KM84* on the bottom (or on top along with the *SM57*). Toms differentiate between

SM57s, *AKG 414s*, or Sennheiser *421s*. Hi-hats are either the *KM84* or *AKG 451*. Overheads are usually *AKG 451s*, but I have used *414s*, *C12s*, and *C12As*. I use the Zildjian *ZMC* system for certain live applications, but usually not in the studio. I hope this is of some use, Daniel. Thanks for listening!



Steve "Doc" Wacholz


Q Your drumming is so powerful! It is a great inspiration to me. I have to say that *Savatage* is one of my all-time favorite bands. Could you please tell me more about your drums and how you play three bass drums? What type of pedals do you use? Were they custom-made?

Stan Tetreault
Groveton NH

A Hey Stan...thanks for the compliment. I'm glad I can be an inspiration to you. My current touring kit with *Savatage* was made for me by The Drum Factory, in Tucson, Arizona. The drums are all 6-ply maple, and the sizes include 12", 13", 14", and 15" rack toms, an 18" floor tom, an 8x14 snare drum, and three 20x24 bass drums. All the drums are painted, not plastic-covered. The drum holding system that I'm utilizing was custom-built for me by Falcon Design, in Clearwater, Florida. The Falcon system allows me to keep the drums set up on it full-time, which in turn enables the

kit to roll on and off the truck and stage in one piece. The cymbals are Zildjians, including three 18" A medium crashes, two 17" A medium crashes, a 12" Z splash, a 20" Z *Heavy Power Ride*, and 14" *New Beat* hi-hats. My pedals are DW *Turbo 5000s* with hardened steel sprockets. The sticks I use are Silver Fox *MS* models—along with Acme broom handles. As for the third bass drum, it is used just for effect. If you would like to learn more about my drumming techniques, keep an eye out for my *Dr. Killdrums* instructional series, due out shortly. Keep on bangin'!



A black and white photograph of Rick Allen, the drummer of Def Leppard, adjusting a Scimitar Bronze cymbal. He is wearing a dark t-shirt with 'Def Leppard' written on it. Two other people, a man and a woman, are looking on. The man is holding a drumstick. The woman is holding another Scimitar Bronze cymbal. The background is dark and out of focus.

Rick Allen
Def Leppard

Special Holiday Bonus!

While supplies last...
get a special value package
free worth over \$50 in every
Scimitar Bronze cymbal
set-up pre-pack—Drumstick
bag, 2 prs. Drumsticks, \$15
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cleaning cream.
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Get Serious.

Announcing Scimitar Bronze: The first affordable cymbals with Zildjian quality.

Your first serious decision: You've been playing around on the drums, but now you're going to be a drummer.

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Zildjian now makes that mission possible. With new Scimitar Bronze—a complete spectrum of Zildjian-quality sound, at an affordable price.

Says Rick Allen of *Def Leppard*, "These are serious instruments. I wish cymbals this good had been around when I was starting out." Says Rick Van Horn of *Modern Drummer*, "They offer sound quality that makes them...an absolutely outstanding value."

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IT'S QUESTIONABLE



Q I recently purchased a new Gretsch ten-lug metal snare drum, which sounds great. While tuning the drum, however, I noticed that one of the lugs is misplaced on the shell in relationship to the other nine. It is not an equal distance from the lugs to either side. This causes the tension rods to enter this particular lug at a slight angle. I do not believe this is affecting the tuning, but I am worried that it might cause problems to the lug (such as stripping) or the tension rod (such as bending) in the long run. I have not returned the drum to the shop where it was purchased because I noticed from a recent Gretsch catalog—as well as *Modern Drummer's Equipment Annual*—that this particular model has been discontinued for at least two years. I really enjoy the drum, but I want to be sure I won't experience problems with the lug. Any advice or help you can give me on this subject would be appreciated.

Frank Cianciarulo
Philadelphia PA

A According to Gretsch's Ken Kramer: "The positioning of a drum lug on a shell is dependent on the exactness of the design engineer. Through wear and tear on the lug-drilling machine, the stops tend to become sloppy, resulting in the lug holes not being drilled exactly equidistant—thus causing the tension rods to enter the lug at an angle. The slots in the ears of the hoop are designed to allow for lugs to be 'slightly off.' In Gretsch die-cast hoops, the holes in the ears are round, and therefore do not allow for the lugs to be 'slightly off.'

"This is also one reason why the lugs have springs in them. They're not only there to hold the lug nut in the hole, but also to give the tension rod some flexibility when it is threaded into the lug nut—even if at a slight angle. If this angle is not too excessive, then the lug nut will not strip, nor will the tension rod bend, causing any problems."

Q I purchased a set of Sonor *Phonic Plus Hi Tech* drums. It is a gun-metal grey set, with all black hardware. After several years, I am now upgrading, and nobody can obtain Sonor equipment in this series. These drums were a major investment for me—more than my first car! Now I can't find anyone that can supply me with what I need. Can you help me?

D.B. Couch
Parkersburg WV

A We checked with Sonor's product specialist, Bob Saydlowski, Jr., who told us that although the *Phonic Plus Hi Tech* series—and *Phonic* and *Protec* black hardware—have been discontinued, add-on drums and specific hardware pieces can be special-ordered through the authorized Sonor dealer of your choice. The order process involves an approximate 10- to 14-week waiting period, as well as a 30% "special-order surcharge" from the factory.

Q I build custom drums and will soon be opening my own drum store in the Southern California area. I'm often asked to change the finish of lugs and hoops from the standard chrome to a specified color (white, black, etc.). My question is: How do you prepare chrome to be painted, and what kind of paints and lacquers should I use to assure my client that rimshots and normal transportation conditions will not chip away the finish? Also, do you know if and where I can purchase pre-finished lugs and hoops?

Todd Trujillo
Long Beach CA

Q My drums have a natural wood finish, and I want to have them painted in a candy apple finish. I've asked several different professionals and have received several different answers as to what kind of paint to use. Some advised the use of car paints, such as enamel,

acrylic lacquer, and so on. But others told me that if I were to use a car paint, it would harm the wood and therefore modify the sonority of the drums. So could you clarify that question, namely: Is there a special kind of paint to use for drums, and, if so, where can I find it?

Steer Trish
Vimont, Laval, Quebec, Canada

A For the answers to both these questions, we approached Drum Workshop's John Good. Drum Workshop is heavily involved in custom finishes and specialty drumkit construction. John provided us with the following information.

"In order to prepare chromed hardware to be powder-coated—which is the way colored hardware is created—you have to sandblast the finish. You have to either get rid of the chrome plating, or at least severely rough it up so that the powder coating can adhere.

"As far as obtaining unchromed hardware goes, that would be difficult, because most companies that cast hardware do so for existing drum companies. You'd first have to obtain a release from a given drum company, allowing the casting company to sell you raw hardware castings in their design. That might be difficult. Even if it were possible to obtain such a release, most casting companies would be reluctant to sell raw castings, because they generally produce a certain quantity of castings and then send them—as a unit—to the plater. To break into the production chain and hold back a certain number of castings for sale to an individual would be pretty disruptive. Besides that, they'd need to know what 'raw' stage you'd want them in: completely raw, cleaned-up raw, drilled and tapped raw, etc. There are so many steps and categories that the whole idea is fairly impractical. If you're doing custom jobs in small volumes, your best bet is to start with finished hardware and treat it as I described earlier.

"In regards to refinishing drums, I

continued on page 85

LOOK AROUND BEFORE YOU BUY YOUR NEXT SET OF DRUMS. LOOK ALL AROUND.

Look outside, look inside. Scrutinize, examine, inspect, compare. At DW we think that before you buy a set of drums you owe it to yourself to check them out thoroughly. So, to help you do just that we've put together this list of essential qualities to look out for when you're out looking for your next kit.

□ SHELL CONSTRUCTION & BEARING EDGES

First take the heads off and inspect the shell and bearing edges.

Are the shells made from American Maple and are they relatively thin to resonate freely yet reinforced at the top and bottom to keep their shape and acoustic integrity? When the drum is set on a level surface are the edges even so that the shell can't rock back and forth? Are the edges consistent and are they counter-cut to allow the head to "float" and vibrate at its maximum capacity?

□ TIMBRE MATCHING

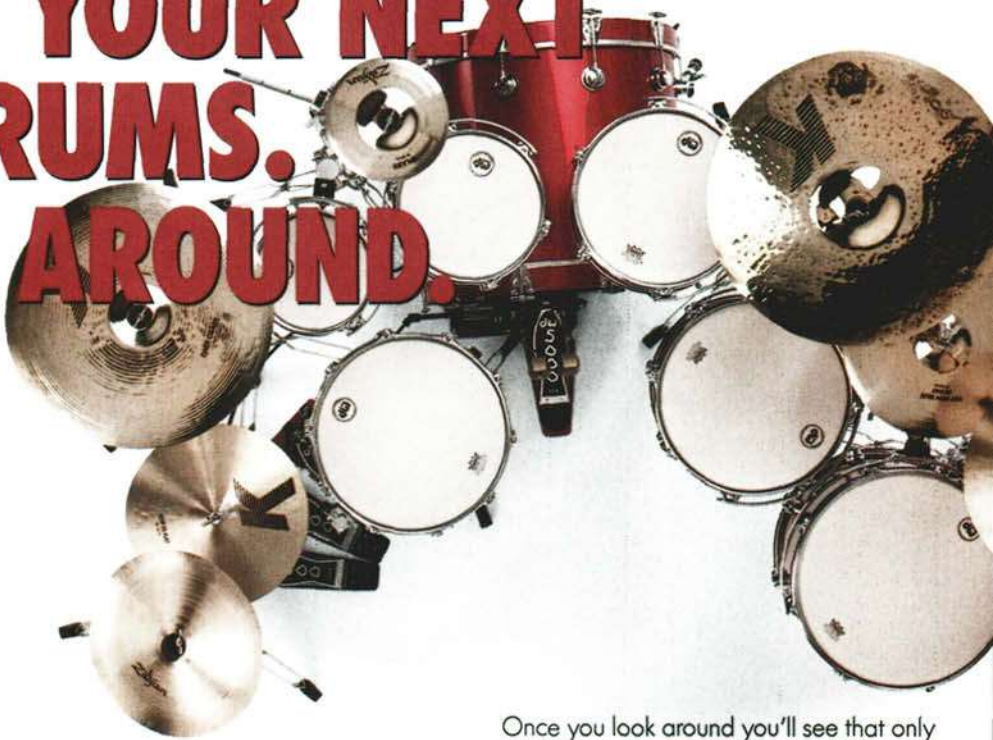
Then, with the heads still off, suspend the shell and hit it with a soft mallet or the bottom of your fist.

Does the shell have a distinctive musical tone and, when all the shells of the kit are struck in descending order, do the pitches of the shells descend? Is the pitch relationship and tonal quality you want from the entire kit present?

□ SOUND QUALITY & VERSATILITY

Now put the heads back on, tune to the timbres of the shells and play the drums to see how they sound.

Tune them up; tune them down. Do all the drums have the quality of sound you'd expect from a professional drumkit as well as the range of sounds you'll need for the kinds of music you play?



□ FINISHING

Finally, take a close look at the finish of the drum.

Is the type and quality of finish on the drum designed to enhance and protect both the drum's natural beauty and its natural resonance? Do you have the choice of over 150 custom colors and combinations?

Once you look around you'll see that only DW Drums give you all these qualities and more, not to mention a list of the world's leading drummers who have already looked around and chosen to play nothing less than a set of DW Drums. So take a good look at a set of DW's before you buy your next set. We don't think you'll find a better made, better looking, better sounding set of drums anywhere. Look around; look all around.

TIMBRE MATCHING:

Selecting the right shell for the best sound.

Timbre Matching is Drum Workshop's exclusive method of selecting a set of drum shells on the basis of pitch, decay and tone color. Timbre Matching is critical in drum shell selection because, due to the organic nature of wood, there can be a great variation in the pitches of shells that are the same size; not unlike the variety of pitches that can occur when several drumsticks that appear to be the same are tapped on a counter top.

By suspending a shell with one finger, lightly tapping on it, listening to its timbre and selecting a set of shells with complimentary timbres, the most musical

performance characteristics of each drum and the entire drumset are achieved.

Generally DW selects shells for snare drums that have high timbres, bass drum shells with low timbres and tom-toms with timbres in the midrange. However, to meet individual players' preferences alternate timbre based selections are possible. In addition to providing a superior method for shell selection, the fundamental pitch of the shell that is determined through the Timbre Matching process also becomes the reference point for the tuning of each drum.



For more information send \$5 for postage and handling to:

Drum Workshop Inc., 2697 Lavery Court, Unit 16, Newbury Park, CA 91320.



Sound Formula Cymbals are the newest addition to our incredible world of professional level cymbals. Created with the discerning cymbal enthusiast in mind, they are made from our exclusive, patented Paiste Sound Alloy.

As such, Sound Formula Cymbals feature virtually the same body, definition, warmth, and musically pleasing characteristics as the now legendary *Paiste* Line (the "Signature Line")—at an astonishing value.

Introduced at the January 1990 Trade Show in California, Sound Formula Cymbals attracted immediate attention and praise from such virtuous and discriminating players as Jeff Porcaro, Carlos Vega, Jim Keltner, Will Kennedy, Mark Craney, Chad Wacker-

Music is Sound. Sound is Vibration.

man, Greg D'Angelo, Ed Mann, Joe Porcaro, Lenny Castro, Alvino Bennett and others who visited and tested them first hand at our booth. Visit your favorite percussion

Vibration is Life. Life is Freedom.

center and ask for a demonstration. You'll be surprised at the top professional musical quality you will be able to incorporate into your arsenal of percussion instruments. Our

Freedom is Music. Music is a Message!

goal has always been to put the best possible cymbal in your hands. With our new patented Sound Alloy there seems to be no limit to what we can offer. Enjoy it.

Please write us, we'd love to hear from you. Ask for our new, free Sound Formula brochure. Write: Paiste America, 460 Atlas St., Brea, CA 92621.



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INVIGORATING SOUNDS

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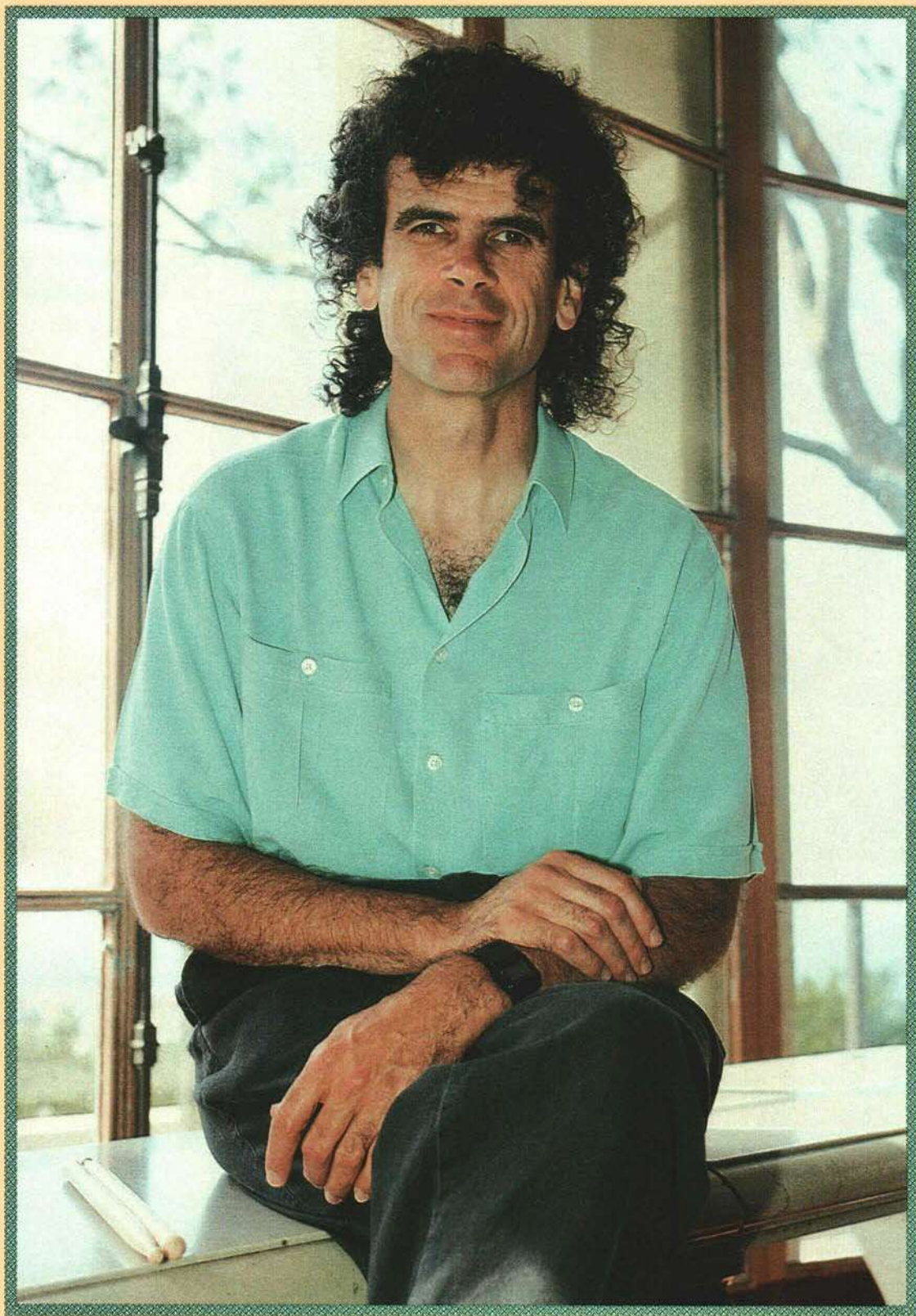


AMAZING SOUNDS



PAiSte
CYMBALS SOUNDS GONGS

David Garibaldi



'Tower of Power set the standard for me for any other band I've been in, as far as what you have to do to achieve a certain level.'

I'm always astounded when I meet with a drummer whose thirst for information is unquenchable and whose quest for growth of musicianship is constant. I am particularly surprised when it is someone whose past is filled with accolades, and whose audience still wants to analyze and dissect his previous body of work. It would be so easy for a player's growth to be stunted after that praise, so tempting to rest upon his laurels.

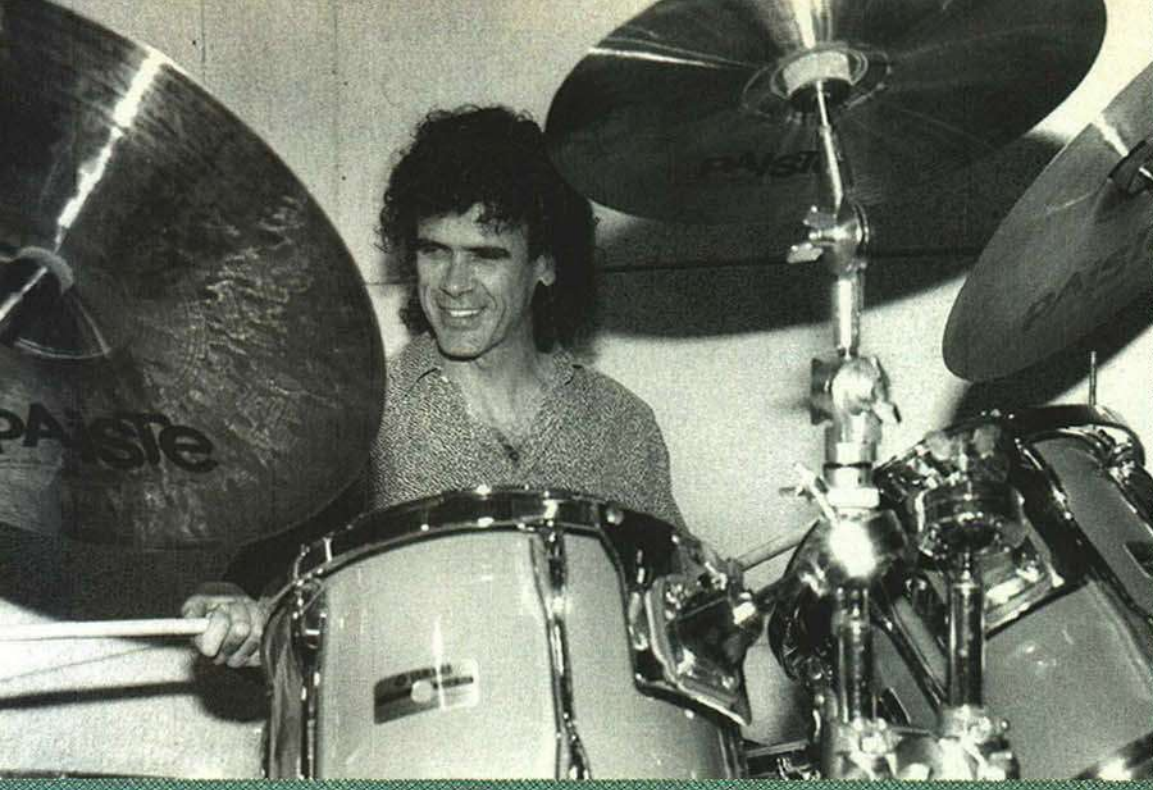
David Garibaldi knows there are too many other levels to seek, and the only way to accomplish his goals is through constant knowledge-seeking and practice. His body of work with Tower of Power is illustrious, but it has never for a moment stopped there for him. For

Garibaldi, music isn't just a career—it's his lifeblood. He studies it, practices it, teaches it, plays it, thinks about it constantly, and seeks new approaches.

According to David, such dedication wasn't always the case. Growing up in the Bay Area, he started out on violin at age nine, and began playing drums at age ten. He stayed with the drums through elementary school and high school symphony, marching, and stage bands, and began playing professionally in a big band at 17. In 1966, at 19, Garibaldi went into the service and played in the symphonic and big bands. But even with all of that experience, he says he didn't *really* get serious about the drums until he was 25....

By Robyn Flans

Photos By Lissa Wales



this was going to help me get where I wanted to be. Since I was 17 years old I had this picture of myself in my mind of the player I wanted to be. That has stayed with me to this day.

RF: What's the picture?

DG: I wanted to be as good a drummer as I could. I wanted to travel the world playing the drums and playing on records, and I wanted to play with the greatest musicians I could possibly play with—and have a lot of fun doing it.

RF: What does it mean to be "as good a drum-

RF: How do you define "serious"? All of that background sounds pretty serious to me.

DG: I mean serious as far as really practicing. You can do something because you enjoy it, but then you realize if you're going to take any further steps, you're going to have to start learning the nuts and bolts of the thing.

RF: How did you realize that?

DG: I got out of the service at 23, and joined Tower of Power about six months later, in the early summer of 1970. All this

time I was playing, having fun, and growing. But then I realized I really wanted to see what I could get out of myself. I met Steve Bowman, who was studying with a guy in the Bay area named Chuck Brown. I had never seen any reason to study privately with anybody, but as I watched Steve's hands and all this other stuff, I started to see a change in his playing. I held off as long as I could, but he kept telling me I should go see Chuck. So eventually I gave in and went to see him. Chuck helped me get serious and disciplined, and he helped guide me in a very positive direction. He didn't really show me anything about the drumset—it was mostly hands and discipline.

RF: Being undisciplined, did you resist that sudden discipline?

DG: No, because I saw that

mer as you can possibly be"?

DG: I have all of these musical ideas that I'm not yet able to do. I've always set goals for ideas that I wanted to implement into the way I approach playing.

RF: Can you be specific?

DG: Now I'm really getting into Latin and Brazilian music, and I'm getting back into playing straight-ahead jazz. I don't know that I'll ever get all those things together.

RF: So you're practicing these days?

East Bay Grooves—and Beyond

Here's a selected discography of albums David Garibaldi has put his touch to.

(Selections in boldface are the albums David would recommend that most represent his drumming.)

Group	Title	Year	Label
Tower of Power	East Bay Grease	1970	San Francisco
Tower of Power	Lights Out	1971	Blue Thumb
Tower of Power	Bump City	1972	Warner Bros.
Tower of Power	Fillmore—The Last Days	1972	Fillmore
Tower of Power	Tower Of Power	1973	Warner Bros.
Tower of Power	Back To Oakland	1974	Warner Bros.
Tower of Power	Urban Renewal	1974	Warner Bros.
Tower of Power	Drop It In The Slot	1975	Warner Bros.
Tower of Power	Live And In Living Color	1975	Warner Bros.
Tower of Power	We Came To Play	1978	Columbia
Tower of Power	Back On The Streets	1979	Columbia
Tom Johnston	Everything You've Heard Is True	1979	Warner Bros.
Deniece Williams	Songbird	1977	Columbia
Gino Vanelli	Black Cars	1984	Dreyfus
Gino Vanelli	Big Dreamers Never Sleep	1987	CBS
David Meece	Chronology	1986	Myrrh
David Meece	Candle In The Rain	1987	Myrrh
The Yellowjackets	Star Trek IV Soundtrack	1988	MCA
Wishful Thinking	Wishful Thinking	1986	Pausa
Wishful Thinking	Think Again	1987	Pausa
Wishful Thinking	Way Down West	1989	Pausa
Ray Obiedo	Iguana	1991	Soundwings Windham Hill

DG: All the time.

RF: How has your practice routine changed and grown through the years?

DG: For the year and a half I studied with Chuck Brown, I would practice between 5 and 14 hours a day.

RF: What did that consist of?

DG: It was all hand technique. He told me I was going to have to do this if I was going to be really good, and I took him seriously.

RF: What did you actually practice?

DG: His practice routine consisted of five or six hours that you could spend easily. Then I would play the rest of the time. I was in Tower of Power, and we'd either be rehearsing or recording or doing a gig, or I'd be jamming with friends or just playing in my house.

RF: When you were practicing the hand technique, did you just concentrate up top and not do anything with the bass drum?

DG: He had a routine for all of the limbs—bass drum exercises to help strengthen muscles and flexibility, a number of calisthenic-type exercises for the hands.... He took all the rough edges off my playing. I started understanding how the concept of good hand technique would help enhance the music I heard inside my head. I'll be forever grateful to Chuck for what he did for me in that regard.

RF: In your *MD* interview in '78, you said you wanted to start studying again.

DG: I eventually did, but I didn't really find the guy I wanted to study with. I wasn't really ready until two years ago, when I started studying with Murray Spivak. What a great guy! What a fabulous thing he teaches. I just wanted to revamp everything, so I waved goodbye to all my Chuck Brown ideas and concepts and put them in a little box in my closet, and I delved into Murray's concept.

RF: Why was it necessary to shelve your previous technique before studying with Murray?

DG: I didn't want it to interfere with what I was going to do with Murray. I didn't want to go in there arguing about what I was going to be learning. I think if you're going to study with somebody, you're going to have to buy into what they're teaching you, otherwise it's a waste of time and money. I had seen enough of his students and heard enough about him to know he was the guy I really wanted to learn from.

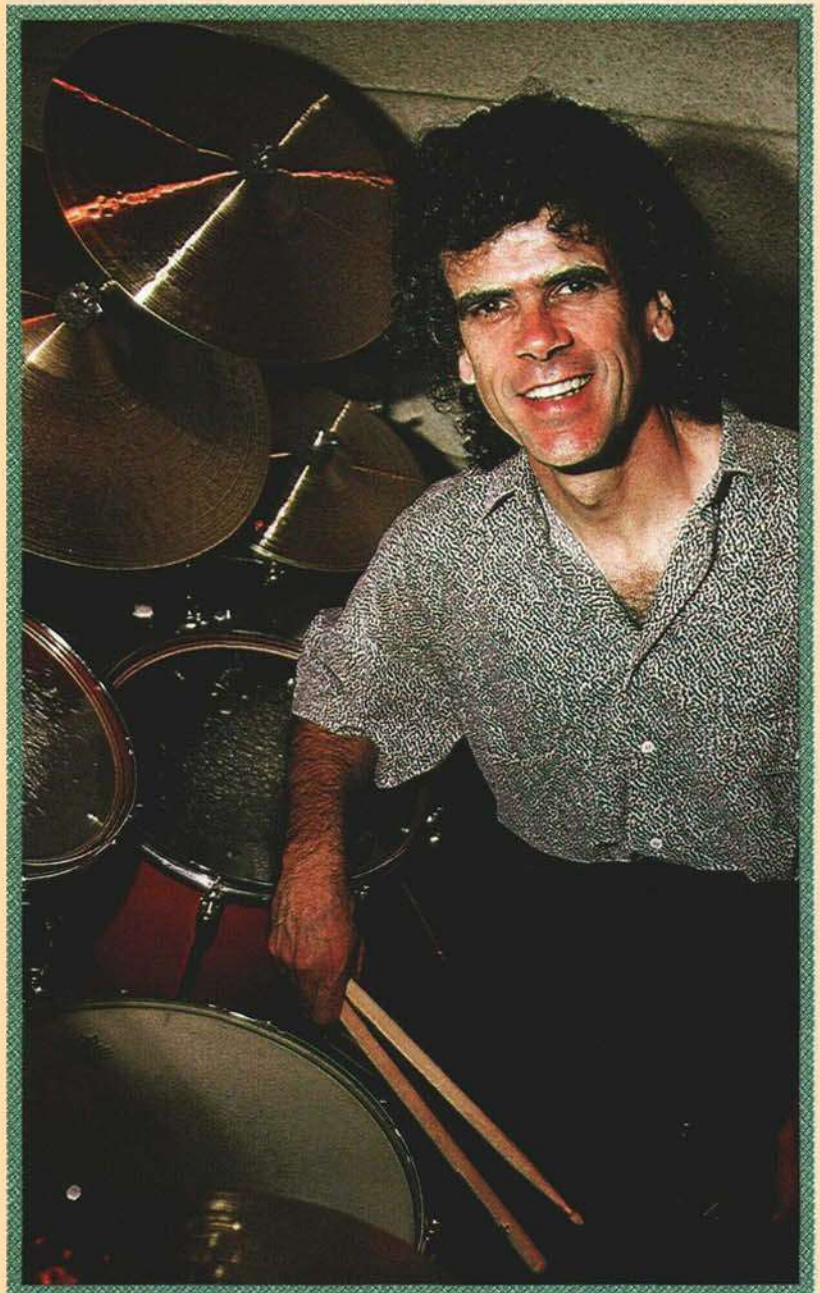
RF: How did that alter your approach? What changed?

DG: I got a lot more relaxed. We studied rudiments, too. He gave me 40 different strokes that I practiced every third day, and I'd practice those along with stick control and roll exercises. I went through the whole *Stick Control* book, which I had never done. It was just fabulous. I just felt real comfortable again—like I did when I had been studying with Chuck. I think having good technique helps you get to square one in your playing. I think you have to

have that. A lot of guys come to me and say they feel uncomfortable sitting at the drumset. I think sometimes that's because they don't have a place to start from. Having good fundamental skills helps you to always have a starting place.

RF: So many people stop their growth at a certain successful point. How did you know that philosophy wasn't for you and that continued growth was of the utmost importance?

DG: Have you *seen* what's out there? I've always been excited by learning. I think that's what life is all about. There's so much to discover. Every time I sit down to play, I find new things. I am always amazed at how much variety there is just in 16th notes. I have stacks of ideas that I could be cranking out daily for the rest of my life. I sit down and practice and I discover all these things, and I write all this stuff down. There's so much to learn, so much to do. The main thing is I'm trying to get the most out of myself that I can. I'm trying to *be* the



David's Kit



Drumset: Yamaha Recording Custom series

- A. Piccolo Snare (or a 6 1/2" metal, 7" wood, or Ludwig 5 1/2" metal)
- B. 10 x 10 tom
- C. 10x12 tom
- D. 12x14 tom
- E. 14 x 22 (or 16 x 20) bass drum

Cymbals: Paiste

- 1. 14" dark crisp hi-hats (*Signature* series)
- 2. 18" dark crash (*Sound Creation* series)
- 3. 14" fast crash (*Signature* series)
- 4. 20" dry ride (*Signature* series)
- 5. 12" heavy hi-hats (*Signature* series)
- 6. 17" full crash (*Signature* series)

Hardware: All Yamaha mounts and stands, with RIMS mounts on toms.

DW 5500 *Turbo* hi-hat and bass drum pedals.

Heads: Remo coated *Ambassador* on batter side with a 1" Noble & Cooley *Zero Ring* for muffling. *Ambassador* snare head underneath. Clear *Emperors* on tops of toms with clear *Diplomats* on bottoms. Bass drum has a Remo *Pin-stripe* on batter side with a black dot and leather patch attached where a DW two-way beater strikes the head. Front side has an ebony Yamaha head with 10" hole.

Sticks: Vic Firth SD 9 with wood tip and SD 8 with plastic tip models.

According to David, "I occasionally use a smaller setup. Often I omit the 12" tom and the 14" crash. For years I played a small kit, and I had forgotten how comfortable it is."

RF: You mentioned earlier that you came from a big band situation in the service. When you went into Tower of Power, how did your approach have to alter?

DG: It's just that I went from playing triplets to 8th notes and 16th notes. That was basically the only difference. It was still a big band, so I approached it in the same way.

RF: How do you approach big band?

DG: You have to learn how to play with the ensemble and set up all the figures the ensemble plays. In a big band setting, you're able to back the soloist in a real exciting, supportive way. You have to be able to play really good time and propel the band. And you must orchestrate the sections of the band on your drumset—complement the high brass sounds with the higher sounds on the drumkit, and the mid-range and lower-end instruments with your tom-toms. The big band concept is really simple. It's just that with Tower, it was more 16th notes and more progressive kinds of grooves, and it was more rock-oriented.

RF: When you first joined the band, you were following another drummer. What was your role in that band at the beginning, and how did it alter through the course of your being with them?

DG: I never thought about it. The first time I heard the band, I knew that I was going to be in it. I went to hear them at Keystone Corner in San Francisco, and they were playing some old soul tunes and some originals. They were fantastic. I was used to seeing bands with horns because it was very popular in the Bay Area. To me it was a dream to be in one that sounded like those guys did.

picture I have of myself. That really drives me.

RF: So how did your 14-hour practice sessions change?

DG: I would stop practicing for a while or I would practice different things. I practiced soloing or playing grooves or fills. I got into a few different books. I studied Gary Chaffee's stuff for a while and spent a number of years trying to get my book going. I think about drums so much anyway. I think you can get a lot of great work done away from the drumset, just by learning to visualize what you're trying to accomplish on the drumset.

I also learned to maximize my practice time. I practice for shorter periods of time, but I think I get more accomplished because I concentrate better. I have been trying to develop that over the years, and now it works because I've been playing for such a long time and I understand the instrument much better. I've always been able to hear something and then sit down and do it, but I seem to be able to do it even easier now.

I was invited to go see them, because they were looking for a drummer, and I met Emilio Castillo, the band's leader. Emilio was kind of upset because the drummer was his brother, and he had to get rid of him.

RF: What was your audition like?

DG: I didn't even look at it as an audition. I just played with them at a rehearsal. It just clicked.

RF: Were you coming in and infusing the music with your own style, or...

DG: I didn't know how else to do it. I had all these ideas, and their music was totally new. To me it was a soul band. We were doing all these cover tunes—"Function At The Junction," "Baby I Love You," "Don't Fight It," Wilson Pickett stuff, plus all these original tunes they had. I just played the tunes the way I heard them. My last year or two in the service I had been checking out different things, like Gregg Errico from Sly & the Family Stone and some of the other drummers around, and I

continued on page 90

Classic Tower Beats

by David Garibaldi

Here are some of my favorite grooves from the Tower of Power recordings that I played on. I enjoyed making those records very much, and the selection of what to write here was easy. Over the course of many performances my patterns evolved to the point where the live versions were somewhat different than the record-

ed ones. These are, to my best recollection, the original parts I played. (By the way, my personal favorite is the vamp out on "Man From The Past.")

During the early years with Tower I used a layered coordination concept that is more dense sonically than the linear style. As my playing has grown over the years I have become quite a bit more linear in my coordination concept. I have found that combining the two coordination styles is very useful in building grooves.

MUSIC KEY	
Open	○
H.H.	○
T.T.	●
S.D.	●
T.T.	●
B.D.	●
H.H.	○
w/foot	×

"Drop It In The Slot" (bridge section), *Drop It In the Slot*.

Musical notation for the bridge section of "Drop It In The Slot". It features a 4/4 time signature with a complex, layered drum pattern. The notation includes various note values, rests, and dynamic markings (accents) above and below the notes.

"Soul Vaccination" (intro), *Tower Of Power*.

Musical notation for the intro of "Soul Vaccination". It shows a 4/4 time signature with a rhythmic pattern that includes a variety of note values and rests, with accents indicating emphasis.

"Soul Vaccination" (instrumental bridge before 2nd intro)

Musical notation for the instrumental bridge of "Soul Vaccination". The notation continues the layered drum pattern with specific note values and rests.

"Soul Vaccination" (main groove)

Musical notation for the main groove of "Soul Vaccination". It features a consistent 4/4 drum pattern with accents and rests.

"Man From The Past" (vamp out), *Back To Oakland*.

Musical notation for the vamp out of "Man From The Past". Above the notation, there are letters indicating hand coordination: L, R, L, L, R, L, R, L, L, R, L, R, L, R. The notation shows a 4/4 time signature with a rhythmic pattern of notes and rests.

Musical notation for "The Oakland Stroke". It shows a 4/4 time signature with a rhythmic pattern that includes a first bass drum note within parentheses, indicating it is played the first time only.

"The Oakland Stroke," *Back To Oakland*. (The first bass drum note within parentheses indicates that this note is played the first time only and omitted when the pattern is repeated.)

Musical notation for "On The Serious Side". It features a 4/4 time signature with a rhythmic pattern of notes and rests, including a first bass drum note in parentheses.

"On The Serious Side" (main groove), *Drop It In The Slot*.

Musical notation for the main groove of "On The Serious Side". It shows a 4/4 time signature with a rhythmic pattern of notes and rests.

"Vuela Per Noche" (main groove), *Drop It In The Slot*.

Musical notation for the main groove of "Vuela Per Noche". It features a 4/4 time signature with a rhythmic pattern of notes and rests.



Photo by Mark Weiss

FRED CINDERELLA'S COURY

"Humiliation is when you're in a band and three million people buy your album—but you're not playing on it."

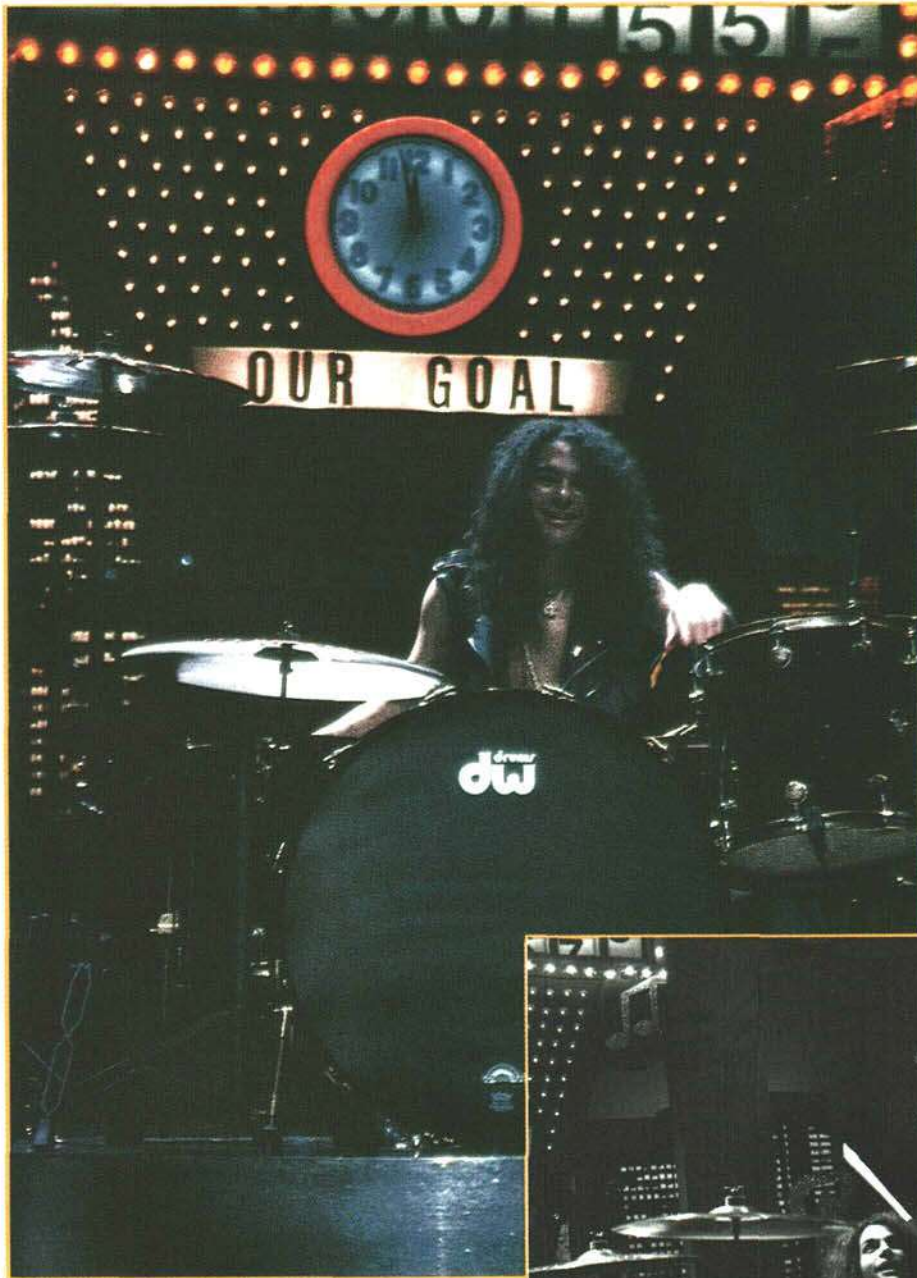
Fred Coury knows all too well of the humiliation he speaks. He has suffered more than his share of self-loathing and embarrassment because of certain factors surrounding the recording of Cinderella's 1988 release, *Long Cold Winter* (the details of which we will cover shortly).

But Coury, still in his early 20's, has turned himself and his drumming around since then. He took the necessary mea-

asures to gain confidence and skill in his playing, largely by woodshedding as much as eight hours a day.

Now Fred has reaped the rewards of his efforts: He makes his Cinderella recording debut on the band's latest album, *Heartbreak Station*. Says Fred: "Everything's twice as strong now, and twice as good. If I hadn't done anything about the situation and hadn't tried to get my playing together, then I wouldn't be here right now. I worked really hard and I prayed a lot. That's what got me here."

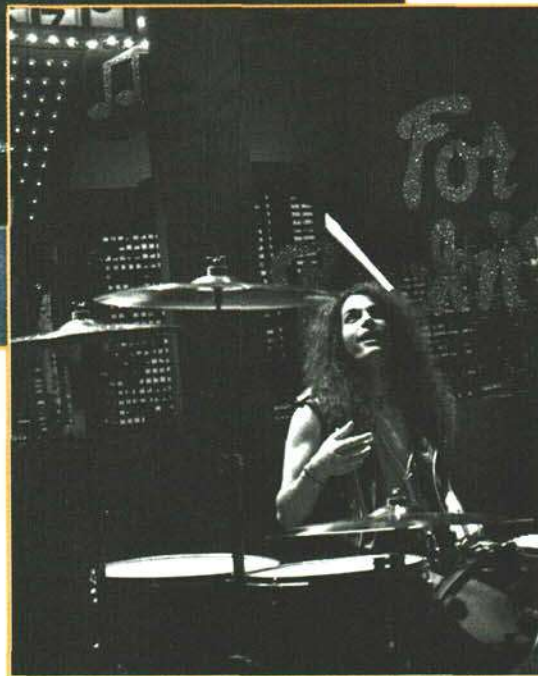
By Teri Saccone



Photos by Jack White

TS: Congratulations! You made it onto a Cinderella album. You must have worked with a different producer rather than Andy Johns [former Cinderella producer].

FC: Yeah, it was John Jannsen, who produced the last Faster Pussycat album. After the last album there were a lot of things that I learned. There were a lot of things that hurt. When you keep telling somebody that they're doing things wrong, as Andy Johns did to me, instead of them being uplifted, they begin thinking they're bad, and they start playing worse. I started believing the things that Andy was saying—to the point where I thought I couldn't play. So later, people would say, "You're great on the road," but I'd say, "No, I sucked." I started believing that I was a really crappy drummer, and that was bad because it touched everything I



did. When you get like that, everything blows. That's what hurt.

TS: Have you decided from that whole experience to ignore other people's opinions of your playing?

FC: No, because in a way, that whole situation helped me. You've just got to pick yourself up and take lessons to learn the things that are not working. There are tons of drummers that I played with who deserve thanks, like Myron Grombacher and Mark Craney. And there was a drummer in New York named Ed Betenelli, who helped me a lot. We sat up at Drummer's Collective for five hours a day for two weeks and just practiced. I just locked myself up there and did it. When I went back to the band, they noticed a big difference. That helped me to start getting my confidence back. On the road last year there were a lot of points where I'd say to myself, "Why the hell am I here?" Then I started playing better, and the band noticed.

I think the real turning point for me came when Guns n' Roses called me to sub for Steven Adler when he broke his arm. At that exact point, I believed I was the world's worst drummer. I thought that was it. I was at the point where I was giving up.

Again, it goes back to Andy Johns, who I still won't speak badly about. The thing is, he came in and told me that I was terrible, and hearing that from a producer can be dangerous. You need the kind of producer who can say, "Come on man, we can get it"—not to lie to you, but not make you feel like shit, either. I figured that he'd worked with Bonzo and Charlie Watts, so he must know what he's talking about.

Then they brought in Cozy Powell, and he told Cozy that *he* wasn't happening. That's when I knew that something wasn't right with Andy. That's when I started to think, "If he thinks Cozy's no good, then I don't have that much to worry about."

You just can't tell somebody like Cozy Powell, who has done so much for drumming and has such a great track record, that

he's no good. Cozy had said something really nice in *Modern Drummer*. He said that when he heard my drum tracks, he couldn't figure out what was wrong with them. He ended up doing my parts exactly the way I had done them. I recorded those tracks myself three times.

TS: Cozy said that he couldn't even tell whose parts—his own, Denny Carmassi's, or yours—ended up on the album.

FC: The whole thing was such a mess. Andy Johns still thinks that I hate him, which I don't. I still have a lot of respect for him. He just made a mistake. But that mistake ended up helping me out, because I'm smokin' now. Not to sound cocky, but I know that I'm good now, and I can hold my own up to any producer.

TS: If you were that bad, why would the band have hired you in the first place—not to mention keeping you in for the last four or five years?

FC: Exactly. If I was really that bad I wouldn't have gotten the gig. But getting back to what I started to explain, when Guns n' Roses called me, I was down in the dumps. When they asked me to play I jumped at the chance and said, "Heck yeah, I'll go." I checked with Tom [Keifer, guitarist] and our manager, and they gave me the okay, and three hours later—after the phone call from Doug Goldstein [Guns n' Roses' manager] asking me to do the gigs on the tour—I was on a plane to Minneapolis. It was great for me because people told me it sounded great—it was the tightest that I ever sounded. It boosted my confidence enough to where I thought that maybe I was good. Without that experience I would have quit the business.

TS: That's surprising, because throughout this time, you kept a pretty high profile—you were seen in magazines, you appeared in equipment ads...

FC: You're right. Out of loads of drummers, I was one of the most seen, even when I was nothing. I remember I was in one of those "Who reads *Modern Drummer!*" ads. Most people were probably wondering, "Who the hell is this guy?" But a lot of people seem to know who I am because of my pictures being all over the place. It's really strange, especially because nobody knows what I sound like on record! It's weird to me: Almost everybody knows my face but not many people know what I sound like.

TS: What do you attribute that to? Is it self-promotion, or something else?

FC: Well, Eric [Brittingham, guitar] doesn't like the camera that much, and Jeff [La Bar, bass] doesn't want to do interviews either. Tom does both photos and interviews, and I also love being in front of a camera. I'm a loudmouth, I'm silly, and I'm funny when I try to ham it up. I also go out as much as I can. I've also become good friends with Tommy Lee, and when I'm in L.A. I live with the singer from Ratt, Steven Pearcy. When I'm not there I live in South Jersey to be close to the rest of the band.

TS: Going back a bit, you grew up in Beirut, Lebanon, right?

FC: I was born in New York, but I went to school there.

TS: So you're bilingual.

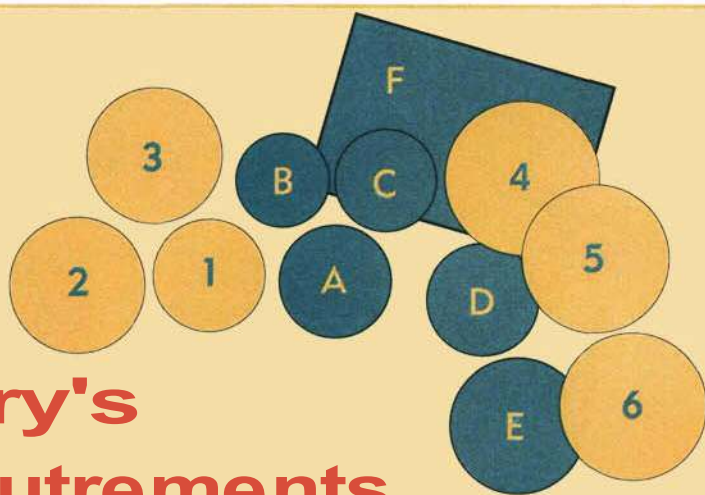
FC: I was trilingual. I used to speak French and Arabic as well as English. Now I don't speak French, but I can still speak Arabic. In fact, English was really my adopted language.

I left Beirut when I was in third grade to come here. But schooling there was so way ahead of here that by the time I was in the seventh grade here, they were teaching what I had learned there in third grade.

TS: Were you learning to play the violin at that time?

FC: My dad was a violinist and my mom was a pianist, so music was part of my family from day one. I guess I used to pick up my dad's violin and try to play it all the time.

continued on page 106



Coury's Accoutrements

This setup describes the kit Fred used to record Cinderella's new album. His live setup may differ.

Drumset: Drum Workshop

A. 4 x 14 snare (Fred used a few other snares, including a few vintage drums.)

B. 9 x 10 tom

C. 10 x 12 tom

D. 12 x 14 floor tom

E. 14 x 16 floor tom

F. 18 x 24 bass drum

Cymbals: Zildjian (Fred used a variety of Ks and A Platinum's in the following positions and sizes.)

1. 14" New Beat hi-hats

2. 17" crash

3. 18" crash

4. 22" Z Power ride

5. 19" crash

6. 20" crash

Hardware: All DW, including a 5500 Turbo

hi-hat stand and a 5002 CX double pedal with plastic beaters.

Heads: Remo coated Ambassadors on snare, tom, and bass drum batter sides. Clear Ambassadors on bottoms of toms and on front of bass drum head (which has a hole).

Sticks: Regal Tip 76 (Fred Coury) model with wood tip.

RALPH PETERSON



Pushing The Limits Of Bop

Fusing time-tested hard bop concepts with his aggressive and raucous drumming and razor sharp compositions, Ralph Peterson is breaking NEW ground on today's global jazz scene. Peterson has an inspired and loyal following in Japan, where his first album, *V*, was awarded the prestigious Swing Journal Album Of The Year Award in 1988. Japanese music polls consistently place him among the top five drummers along with Art Blakey, Tony Williams, and Elvin Jones. His many trips to Japan in the '80s with jazz youngbloods OTB, as well as his role as the other drummer in Art Blakey's dual-drummer-propelled big band, have given him a high profile in Japan. And his subsequent releases, *Triangular* and *Volition* (both now available stateside), have also done extremely well in the Land of The Rising Sun.

Ralph's rambunctious drumming is full of dynamic contrasts and bursts of energy that push and prod other musicians to their limits. Peterson's unique playing can be heard on recordings by Roy Hargrove, Walter Davis, Jr., Branford Marsalis, David Murray, Craig Harris, OTB, Tom Harrell, The Blanshard/Harris Quintet, and Jon Faddis. Peterson face-to-face is much like Peterson in performance: brash, opinionated, articulate, humorous—and candid to the core.

By Ken Micallef
Photos By Lona Foote

KM: Why do you think the Japanese love jazz the way they do?

RP: The Japanese are culture-conscious, and jazz music there is a viable business option. When I was with OTB, some of our records were actually placing on the pop charts. The Japanese have suffered some of the same oppression as African Americans have. There is a sense of connection in the emotion contained in jazz. Although on the surface Japan is not an emotional society—it's very rigid—jazz is an emotional outlet for them. I've seen Japanese businessmen stay up all night listening to jazz, only to be back to work early the next day.

KM: Tell me about your early musical experiences.

RP: Many packs of Newports ago I used to sing, [laughs] When I was learning a song, I'd sing the comping lines, the bass line, the solos, and the rhythmic frame that surrounds them. That way you get a sense of *why* what was played was played.

I've been playing trumpet since the fourth grade. It's still a hobby of mine. Until I was 18, all I

played on the drums was funk. I've only been playing straight ahead jazz for the past nine years. Earlier I was into stuff like George Clinton and Funkadelic. My first transcriptions were of Tower of Power records. Philly Joe Jones made me realize that you can't transcribe a drum solo unless you know the sticking.

KM: You met him while you were at Rutgers, correct?

"A lot of the musicians who jump on the New York downtown bandwagon tend to use eccentricity to justify a lack of swing."

RP: Right. I also studied with Michael Carvin there. He's one of the greatest educators of this music. From Philly Joe I was prompted to ask a lot of questions that Carvin later answered—how many sounds can be drawn out of a cymbal, how to make rudiments a viable, swinging, musical tool, as opposed to sounding like a drum machine. I studied out of the Wilcoxin, Chapin, and Ted Reed books.

KM: Do you think it's necessary to master the snare drum rudiments?

RP: You can't play a solo without playing the snare drum. You've got to know the rudiments. When you play a paradiddle in triplet form, with the hi-hat on 2 and 4, right hand on the cymbal, left hand on the snare, you're playing Elvin Jones. If you're thinking dimensionally, it doesn't sound like four-way coordination, but that's what it is.

KM: Did playing the trumpet affect your drumming?

RP: Something I learned from Carvin was to listen on different levels. When I studied trumpet, I listened to more than just trumpet players. People like Dexter Gordon, Grant Green, and Curtis Fuller display a non-necessity for

ness."

Those cats swung just as hard and made just as valid a statement as Coltrane and Bird and some of the more technical, acrobatic musicians.

KM: You play a lot of notes, but you're not what I would call a "busy" or non-musical drummer.

How do you see the difference?

RP: The difference is what you're placing your busyness on. Do you hear drums—or do you hear *music*? Are you playing time, or are you comping? I don't just play time behind a soloist; I comp the same way a piano player does. I fill spaces, or I don't fill spaces, or I alter the ride cymbal pattern based on bass lines.... This music is spontaneous group improvisation, regardless of whose band it is.

KM: Are you a fan of the New York "downtown" scene and



that style of improvisation?

RP: A lot of the musicians who jump on that bandwagon tend to use eccentricity to justify a lack of swing. Swing exists in any time signature, in any meter—and there's more than one way to swing. Trane's band swung a certain way, Miles' quintet in the '50s swung a certain way, Miles' quintet in the '60s swung still another way, but they all swung. When you hear Herbie, Ron, and Tony now, the basic characteristics are still there, but the manner of swing has evolved.

KM: Did you and Art Blakey play simultaneously in his big band?

RP: Yeah. Art would play a *decrescendo* roll and I'd play a *crescendo* roll, and that's how we'd mix in and out. "Moanin'" was serious business with both of us pushing that freight train! It was a very high honor for me to be playing with him. I still sounded like a puppet, like Tom Thumb next to Art on the bandstand. I've dedicated myself to preserving the message of spirit and concept and approach that Art had as a bandleader. I try to carry it out in my bands.

KM: How did you develop your distinctive, splashy style?

RP: Thank you for saying I have a distinctive style. Carvin taught me that there are three steps in arriving at your own voice: imitation, assimilation, and then a sense of creativity and individualism. For a period of time around '82 or '83 I was emulating Art very directly. I worked through those styles as opposed to wallowing in one or wallowing in another and losing a sense of myself. I'm still working at fusing all those different styles.

KM: Your drum sound is sharp, almost African. Do you spend a lot of time tuning?

RP: I tune my drums high; they really speak. I spend a lot of time on my instrument. An exceptional drummer is the person who you can identify by the sound of his instrument, and who takes care in tuning it. You don't just tune for sound, but for touch and responsiveness as it relates to what you play on a particular gig. Tuning properly could be the one thing that would give a drummer a break, to get the ball rolling. It only takes one gig. But it only takes one gig to blow it, too!

KM: You use a lot of energy when you play. Where does it all

come from?

RP: Carvin taught me to eliminate wasted motion. When I play, until I feel the energy has reached a certain level, I will be very still and focused. Once I arrive at that level, I'll start to respond to the energy. I might rock or sway with the groove.

KM: There's definitely a "grooving" constant in your music.

RP: There will always be an element of unbridled energy in my music. My latest project [a group of four instruments, or "fotet," consisting of vibes, clarinet, bass, and drums] attempts to relate that spontaneity.

KM: *Triangular* sounds very spontaneous.

RP: Unless you're a piano player, most trio dates sound like piano records. I don't think that's the case with *Triangular*,

KM: It took me off guard at first; I didn't like it.

RP: I didn't like Charlie Parker the first time I heard him. Sometimes, if you can't hear what you're listening to, out of lack of knowledge, you won't like it.

Your ego won't allow you to like it. Your ego won't accept that maybe it's something beyond you. And that has a lot to do with the state of jazz today in terms of the black audience. They don't understand where it comes from or what makes it valid.

KM: Your music has a Charles Mingus quality to it.


RP: Paul Jeffries, at Rutgers, taught me composition and arranging. He was Mingus' and Monk's last musical director. So the connection is more than coincidental.

KM: What is the difference between the "fotet" and the quintet that we hear on *V* and *Volition*?

RP: The quintet is neo-traditional bop. The fotet allows me the freedom of not having to force all the different musical directions

that I want to go into one band. Plus, it offers the challenge of writing for clarinet and vibes with no piano. The sonorities are much different, and the way I tune my drums will be different.

KM: You tune differently for each setting?



"I've dedicated myself to preserving the message of spirit and concept and approach that Art Blakey had as a bandleader."

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MD's Festival Weekend '90

Modern Drummer's Festival Weekend '90 once again proved to be an exciting, educational, and entertaining two days of outstanding drumming and percussion performances. For the fourth year in a row, a roster of world-class artists representing a cross-section of musical styles was presented in both clinic and concert performances. The enthusiastic and attentive audience included drummers from across the United States (including Alaska and Hawaii), and from such for-

eign countries as Canada, Mexico, England, Sweden, and Israel! Held Saturday and Sunday, September 8 and 9, at Montclair State College in Upper Montclair, New Jersey, Festival Weekend '90 marked the second two-day version of this annual event.

Blessed with clear skies and balmy temperatures, the audience gathered early on Saturday morning, eager to get the best spot in line. When the theater doors opened at 12:30 in the afternoon, the

audience was met by members of the *Modern Drummer* staff, on hand to collect tickets, offer programs, and welcome the excited throng of drummers to the Festival on behalf of *MD*. The audience was also met with a display of *MD's* new line of *Modern DrummerWare* clothing and accessories. This booth remained busy during the rest of the weekend, with several items selling out within the first two hours of the show!



William Calhoun appeared on behalf of Pearl Drums.

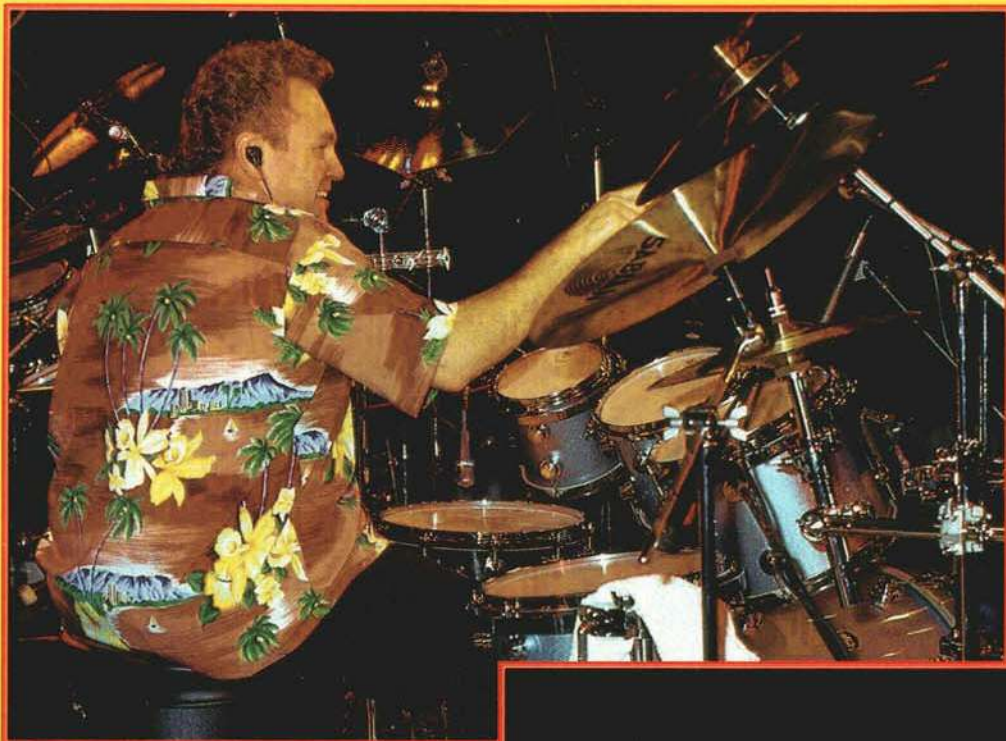
Saturday's show got off to a rousing start with a dynamic performance by Living Colour's William Calhoun. William kicked off his portion of the program with a solo featuring varied feels and rhythms, then snapped on a drum machine and demonstrated how to groove with—or

around—an established rhythm.

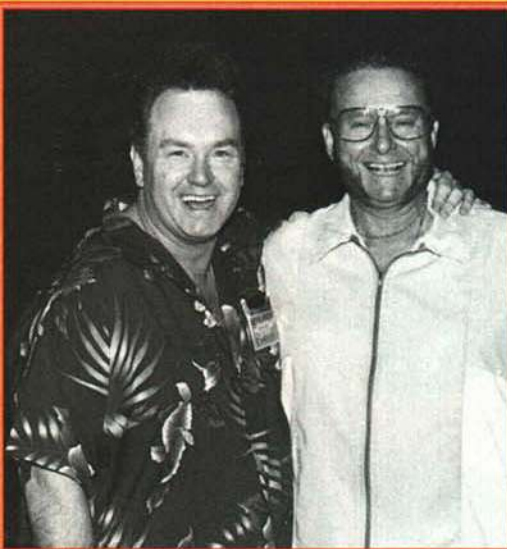
While fielding questions, William gave the assembled drummers something to think about when he stated how important it is for a musician to be true to his or her art—pointing out that as a black man playing heavy rock, he has had to work to

overcome certain stereotypes. William also mentioned the importance of being in the right place at the right time: "You have to go where the players are, and even hang out after hours at the clubs. You never know who might be looking for a drummer, or who might be a producer."

PHOTOS BY
RICK MALKIN &
LISSA WALES



Larrie Londin was co-sponsored by Drum Workshop and ddrum.



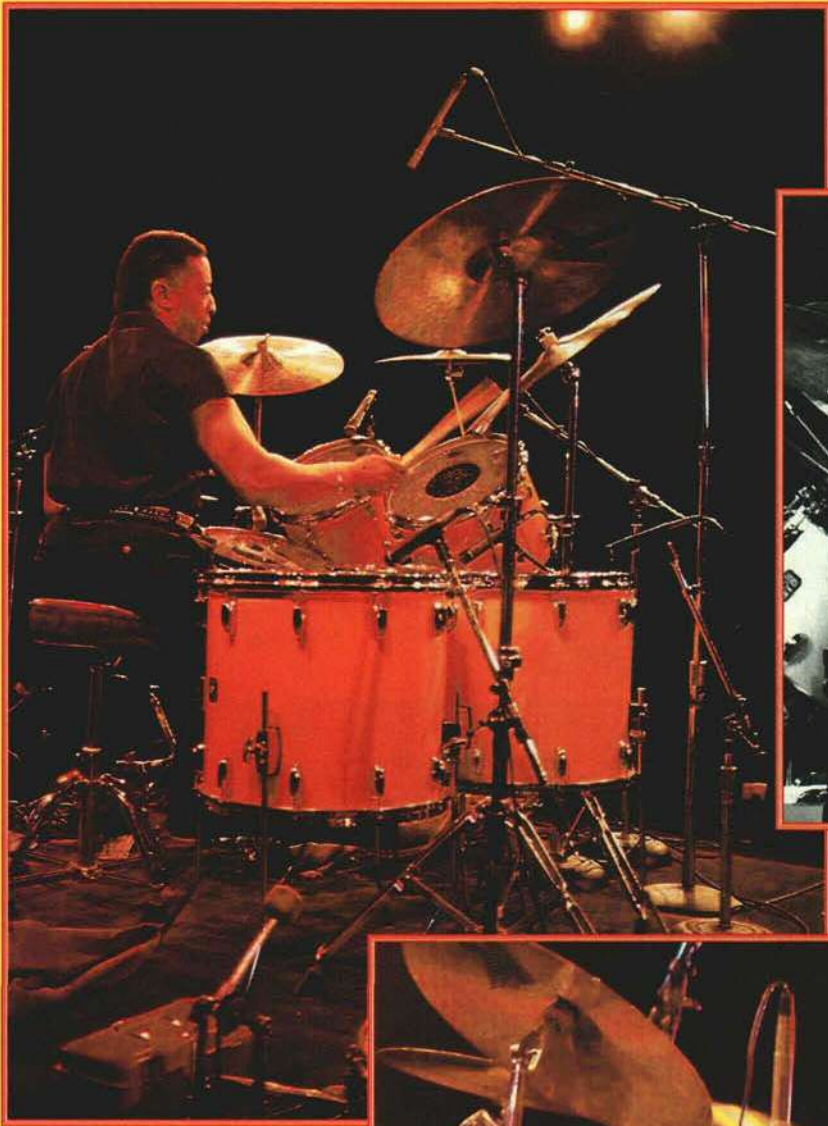
Larrie and Ed Shaughnessy swapped stories backstage.



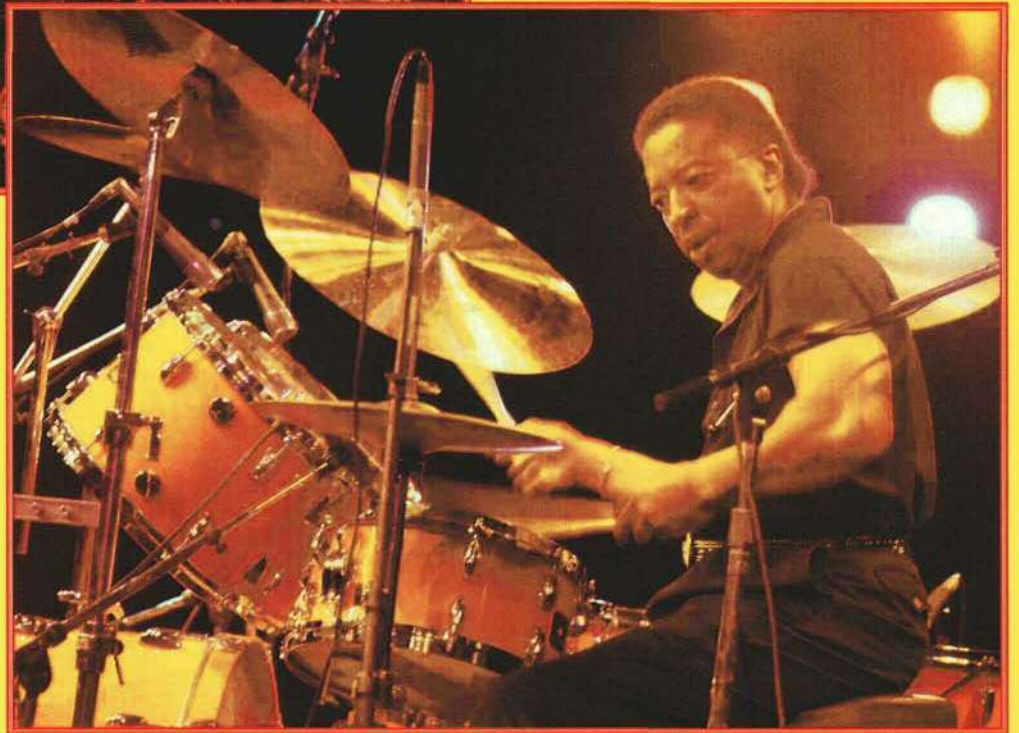
The ever-personable Larrie Londin was up next. After being presented with his *MD* 1990 Readers Poll award in the "Country Drummer" category, Larrie split his performance between a Drum Workshop acoustic kit and an electronic ddrum

kit. He demonstrated his unique skills by playing along with tapes—and nailing the grooves—in rock, swing, country, and other styles. His versatility was matched only by his obvious love for performing, and the audience clearly responded to his

enthusiasm and intensity. Larrie's 30 years of recording and touring with the world's top pop, rock, and country artists gave credibility to his views that a well-rounded drummer will always be a working drummer.



Tony Williams was presented by the Gretsch and Zildjian companies.



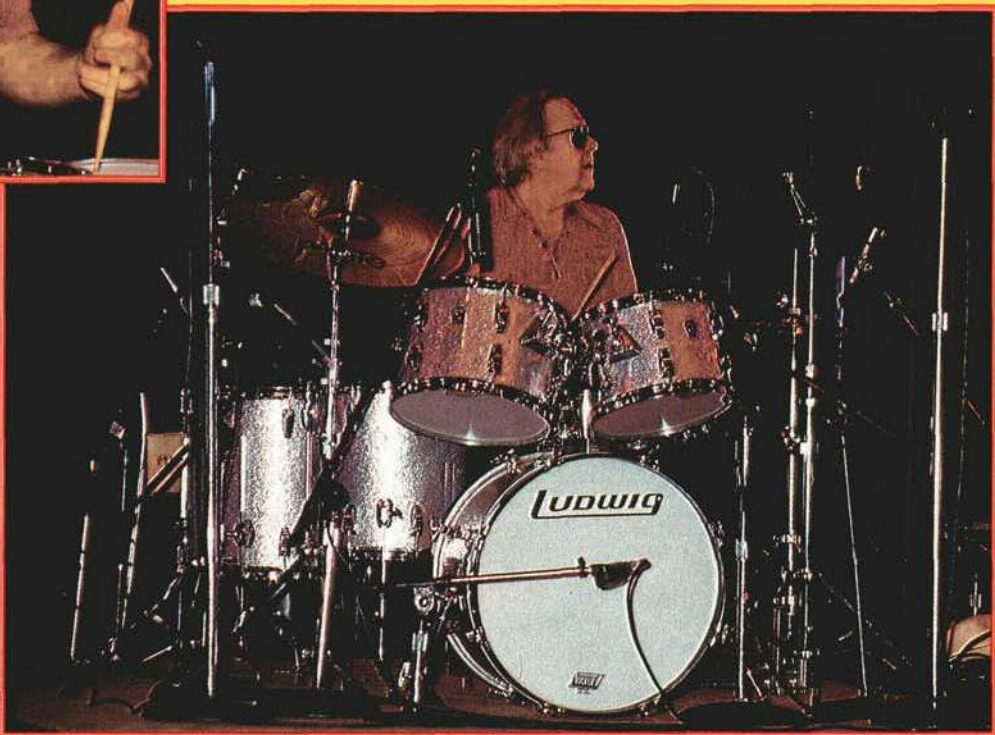
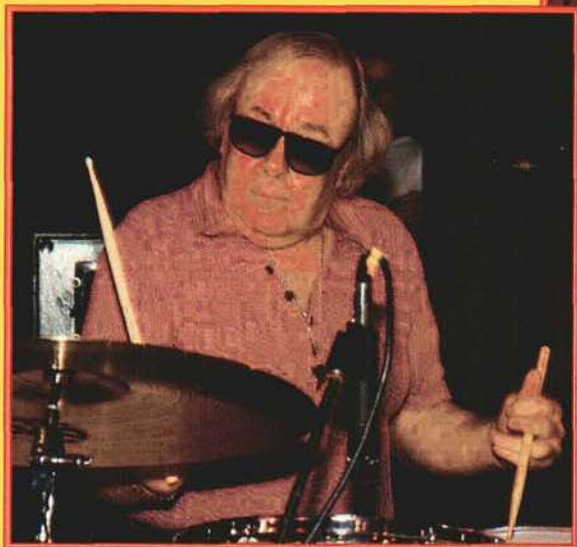
Next up was a rare clinic appearance by the legendary Tony Williams. Met with a standing ovation upon his introduction, Tony opened with a lengthy solo that ranged in dynamics and intensity from a whisper to a roar. When he concluded, Tony told the audience that he had just

come from a late gig in New York City: "I didn't get off the stage 'til past 4:00 this morning...but here I am!" Following the appreciative response, Tony went on to discuss his feelings about playing drums: "They have as much romance as the violin, and as much danger as the guitar."

Following some specific demonstrations in response to the many questions posed by eager drummers, Tony concluded with another solo that presented both the "romance" and the "danger" of the drums. He left the stage following another standing ovation and cries for more.

MD's Festival Weekend '90

Joe Morello and his Quintet were sponsored by Paiste.



Duron Johnson, of Anchorage, Alaska, was presented one of MD's Long-Distance Traveler awards by Ron and Isabel Spagnardi—for the fourth year in a row!

Saturday's show came to a climax with a performance by Joe Morello and his Quintet. A unique contributor to the art of jazz drumming, Joe showed the predominantly young audience his legendary sticking and finger control, along with the

use of brushes—all in a totally musical context. Performing a set of standards, Joe and his group turned the 1,000-seat auditorium into an intimate jazz club, with every audience member feeling as though he or she had a ringside seat. Combining

teaching with playing (and a heavy dose of humor)—and concluding with a solo on the classic "Take Five" that left every drummer in the house incredulous—Joe gave the finishing touch to Saturday's agenda.

MD's Festival Weekend '90



Ed Shaughnessy appeared through the courtesy of Ludwig and Sabian.



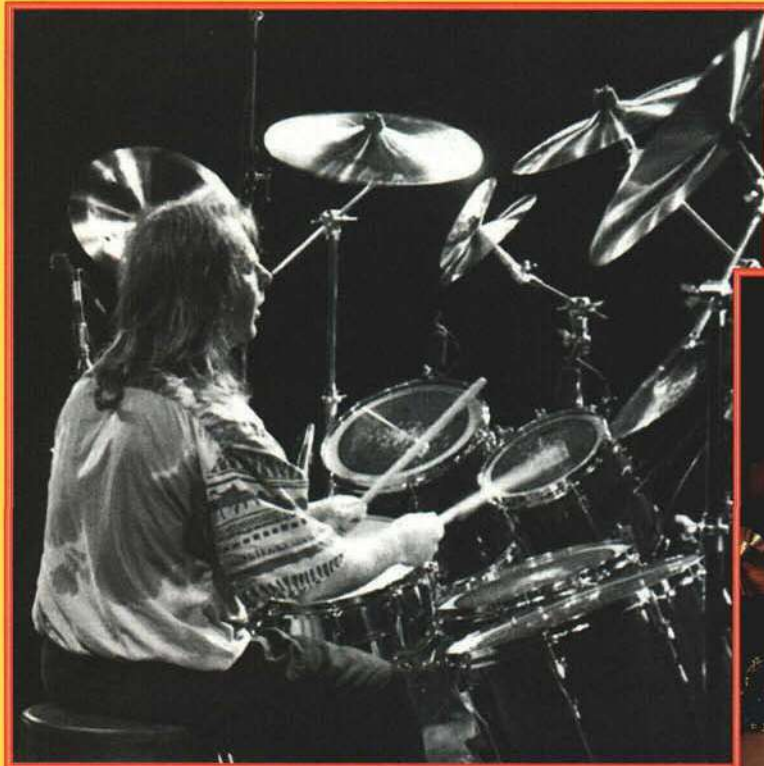
Sunday's show got going with a bang. Following his introduction by *MD* Editor/Publisher Ron Spagnardi (and the presentation of his 1990 Readers Poll award in the "Big Band" category), Ed Shaughnessy kicked into some exciting big-band tunes, accompanied by the Manhattan School of Music Jazz Ensemble. The energy of this group was felt by

everyone in the theater, and Ed's unshakable drive and musicality was amply demonstrated. Following the opening tunes, Ed spent some time discussing his concept of style, explaining the fundamental differences between jazz and rock, and how the way time is kept (via bass drum or ride cymbal) establishes much of the feel of each style. Ed concluded his

set with another band number, which featured Ed in an extended solo on which he played with sticks, mallets, brushes, and bare hands. The audience—many of whom had never seen a live big-band performance—responded with cheers, and Ed spent much of the balance of the day visiting with and signing autographs for new fans.



Anton, Alex Acuna, and Jonathan Mover enjoyed the camaraderie of the Festival.



Anton Fig performed on behalf of Yamaha Drums.



Next up was another highly-visible late-night drummer: Anton Fig. Well-known for his driving R&B drumming with the World's Most Dangerous Band, Anton surprised many in the audience with a prodigious display of fusion-esque chops as he played along with a dynamic pre-recorded tune. Covering a wide variety of feels and catching some incredibly complicated

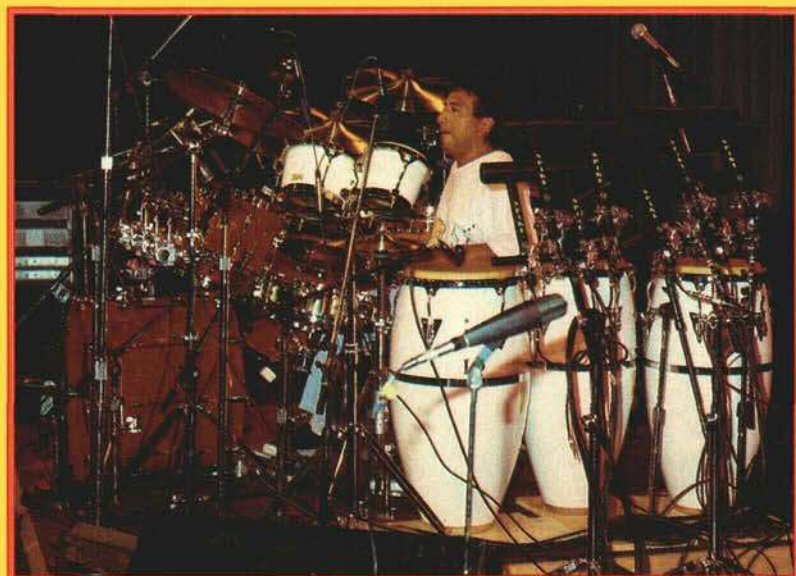
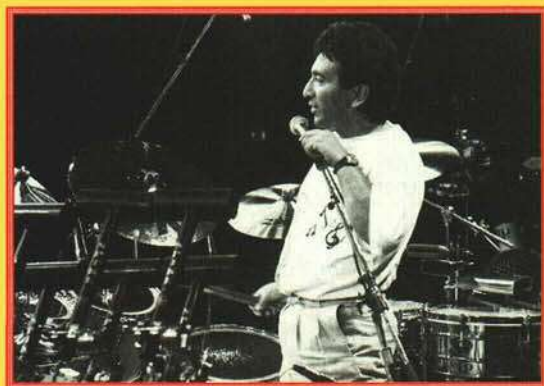
syncopated lines, Anton blazed with an intensity that was inspiring—all the more so considering that he lost the beater on his primary bass drum pedal early on, and had to play right-footed on his double-pedal "slave" for several bars until the beater could be replaced. (For those who were wondering, that's the reason Anton appeared to be sitting "side-saddle" dur-

ing part of his solo!)

Anton went on to share his story of finding success in America: days of long hours and some very tough times. When asked about playing hard, he simply replied that one has to "play strong, but conserve energy." He certainly displayed an abundance of energy throughout his well-played set.



Alex Acuna was co-sponsored by Vic Firth and LP Music Group.



Unique among the performances at the Festival was the presentation by Alex Acuna. After receiving his 1990 Readers Poll award in the "Latin/Brazilian Percussionist" category, the Peruvian-born drummer demonstrated his ability to combine drumset playing with hand percussion—simultaneously playing his drumset with his right hand and foot while playing conga drums with his left hand. Surrounded by a huge array of Latin and other ethnic percussion instruments, and

incorporating an arsenal of electronic triggers as well, Alex never stopped moving during his hour-long performance. His message was clear even before he put it into words: "Play whatever you play from your heart."

Following Alex's appearance, MD Managing Editor (and Festival Coordinator) Rick Van Horn came onstage to present yet another Readers Poll award. Unfortunately, the recipient could not attend the Festival to accept it in person. However,

1990's Hall of Fame inductee did send a thoughtfully worded letter, which stated, "A sold-out Madison Square Garden or a gold album may be nice, but how much more appealing is the message conveyed by election to the Hall of Fame, namely: life-long respect and acknowledgement from that group which is beyond doubt the hardest to please: you guys." After a personal wish for a successful Festival Weekend, the letter was signed, "Bill Bruford."

MD's Festival Weekend '90



Jonathan Mover was presented by Tama.

Completing Sunday's roster was Jonathan Mover (just off a world tour with Joe Satriani). Rounding out the styles of players at this year's Festival, Jonathan came on with an incendiary demonstration of progressive rock drumming. After a non-stop 12-minute solo that had drummers' heads shaking in disbelief, Jonathan took questions from the audience and demonstrated certain aspects of his single-bass-drum expertise. (Many drummers were astounded by this; they had simply assumed he was using a double pedal!) Jonathan's set ended with a 20-minute concert, during which he was

accompanied by Gordon Gaines on guitar and Alessandra Ciucci on bass.

Throughout both days, attendees were given the opportunity to win literally dozens of door prizes totalling thousands of dollars in value, including drums, hardware packages, cymbals, microphones, and a wide variety of accessories. As a continuation of a Festival tradition, *MD* presented its "Long-Distance Traveler" awards to those drummers who had traveled the farthest to reach the Festival. Many of the performing artists—along with other drumming stars who were in

attendance—spent time with the audience—signing autographs, offering tips, and generally sharing the good time that drummers always seem to have when they assemble at MD's annual event.

As has been the case at each previous Festival, the conclusion of the show saw many drummers reluctant to leave. Instead, they gathered at the foot of the stage in the hope of gaining just one more autograph, or getting to shake hands with some of today's top drumming personalities. And as usual, the question most often posed was: "When will next year's Festival be?"



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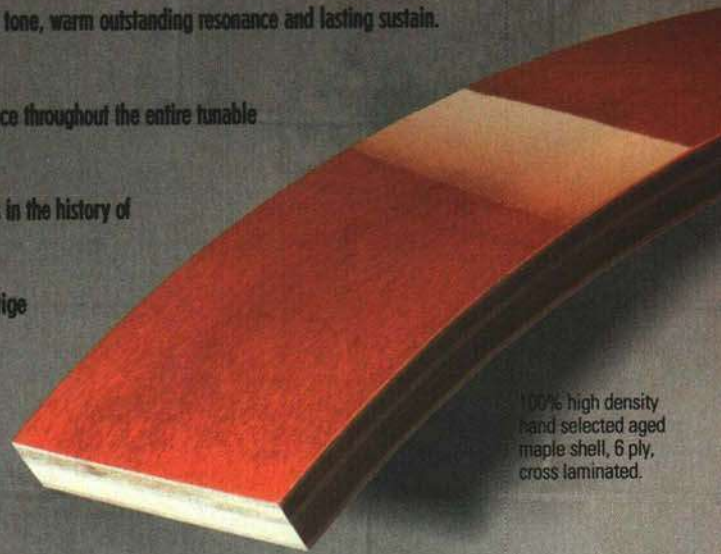
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Ludwig LR-2426 Rocker Kit

■ by Rick Van Horn

Ludwig's recent "Ace of Clubs" ad campaigns for their *Rocker* series drumkits have been promoting the *Rocker* as an affordable kit that a working drummer could be proud of. The company feels that the look, the sound, and the price of the drums combine to offer a viable instrument for the aspiring professional. After spending some time with the LR-2426 model, I have to agree. This is a moderately priced drumkit that will more than meet the requirements of almost any playing situation.

One thing about the LR-2426 kit that's a bit different from most six-piece "entry-level" models is its configuration. It employs two bass-drum-mounted rack toms (9x10 and 11x12) and two suspended "floor" toms (13x14 and 14x15). With this design, Ludwig is attempting to capitalize on the popularity of smaller, suspended toms in the "floor" position, as popularized by Steve Gadd, Dave Weckl, and other notable drummers. (And apparently they're succeeding. Ludwig's Jim Catalano informed me that this kit was their number-three seller out of several models available.) There's no denying that this type of kit is "hip" at the moment, and Ludwig is smart to make one available to young drummers who want to emulate their heroes, but stay within their budget. The kit also includes a 16x22 bass drum and a 6 1/2 x14 snare. Our test kit was covered in a deep red plastic, with the snare covered in a chrome plastic.

Ludwig's *Rocker* drumshells are made with three plies of poplar and one—the inside ply—of maple. This makes them quite light, considering their size, which I see as an advantage for drummers who are likely to be moving around quite a bit—as beginning bands and weekend



warriors often have to do. But I had no impression of any lack of strength in the drums, and certainly no lack of power in their performance. As a matter of fact, although the drums did not have some of the warmth or mellowness of tone that six-ply maple shells would have, I found that they did have a clear, bright character all their own. This tonality served well at moderate to loud volumes with my band, and helped the drums to project clearly.

The toms came fitted with Ludwig's *Rocker Heavy Clear* drumheads. This, to me, is an improvement over the *Silver Dot* heads that used to come standard on Ludwig kits, because the *Silver Dots* produced a very specific type of sound, while the *Rocker Heavy Clears* are a bit more versatile. They also lend themselves well to high-impact playing, without sacrificing tone at lower volumes. I was pleased to find out that this change has now been made standard on all Ludwig kits in all price ranges. In terms of sound, I found that all the toms were extremely punchy, owing to their depth and the character of the shells I men-

tioned earlier.

The bass drum did have a *Silver Dot* batter, along with a black Ludwig logo front head. I'm sure that Ludwig is concerned with durability here, and feels that the *Silver Dot* gives the impact area extra protection. But I felt that the sound produced by this head was just a bit too "slappy." Although attack was clearly projected, depth of tone was not. I experimented by replacing the head, first with a Remo *Pinstripe* and then with an Evans *Rock* head. Admittedly, both are twin-ply heads while the *Silver Dot* is a single-ply, so this might not seem a fair comparison. But my goal was to get the best sound out of the *drum*, and I was successful at bringing out the lower tones dramatically with the other heads. That tells me that the drum has excellent capabilities, and perhaps that Ludwig should consider fitting the *Heavy Clear* head on the bass drum as well as the toms. I should finish this section by saying that the bass drum, even with its original heads, sounded better than average, had loads of volume and projection, and might suit some players who like a

bass drum with extra "cut" just fine.

The snare was equipped with a *Rocker Heavy Coated* batter head and clear *Resonant Extra-Thin Snare* head. I was really impressed with this drum, right out of the box. It's a simple, eight-lug drum fitted with a standard *P-85* throwoff, and it's made of the same poplar/maple shell construction as the other drums. I spent no more than five minutes making sure the heads were in tune with themselves, and then I played the drum. It sounded crisp, clean, and powerful, and had lots of good snare response. Considering that this drum is only priced at \$210 (as a single item), I was even more impressed. This is a far better snare drum than you would expect to find on a low- to mid-priced kit.

Hardware

The six-piece *Rocker* kit is available with a choice of hardware. The version I tested featured Ludwig's top-of-the-line, double-braced *Modular* hardware, with the exception of the double-tom mount on the bass drum, which was what Ludwig designates the *Rocker* mount. The hardware that comes with the kit includes a hi-hat, snare stand, *Modular* bass drum pedal, a straight cymbal stand, a boom stand, and the double-tom stand for the two suspended "floor" toms. Also included is a cymbal boom arm that can go into either the tom mount on the bass drum or the floor stand. That's a considerable amount of hardware, and the *Modular* series is as heavy-duty as any on the market. Once again, this is Ludwig's attempt to give the semi-pro or young professional drummer a kit that he or she can be proud to display on stage, and that will certainly hold up to the rigors of contemporary playing. The *Rocker* tom mounts feature L-posts, rather than the protrusion-style tom arms of the *Modular* series. Personally, I like these better, since they don't require any large holes in the tom shells and seem to me to offer better positioning flexibility. They were certainly more than strong enough to

hold the lightweight *Rocker* drums. The bass drum is fitted with telescoping, fold-back spurs that were solid and secure.

The *Modular* hi-hat is an excellent, heavy-duty unit that performs smoothly and comfortably. The snare and cymbal stands are strong, easy to adjust, and well-made. I can't say that I was knocked out by the *Modular* bass drum pedal. Although it, too, is a top-quality piece of equipment with plenty of adjustment capabilities, I found it a bit massive and unresponsive for my personal taste. Within the Ludwig line, I would prefer a *Speed King* pedal. The two are priced about the same; it might behoove Ludwig to offer the choice of pedals as an option.

The choice of hardware that I mentioned is an option to use Ludwig's *Classic* single-braced hardware instead of the *Modular*. This option would lighten the carrying weight of a drummer's trap case considerably, and I would probably recommend it, were it not for the suspended "floor" tom stand. Even though the drums are fairly light, I'd want a good, heavy tripod to help provide a stable base. We're talking about package kits here, which means that they come with either one type of hardware or the other. (I checked with Ludwig, and was told that it would be possible for a drummer to special-order a mixed collection of stands, but that this would add to the cost of the kit.) However, since the difference in packaged-kit price between the single- and double-braced-stand versions is only around \$85, I'd go for the heavier stands just to make sure of getting the best performance out of the tom stand.

Cosmetics

The covering on the drums was a nice, solid, red color. Some entry-level kits tend toward the garish in their color scheme; this kit looked rich and appealing. I'm sure that Ludwig opted for a chrome covering on the snare drum so that it could accompany kits of any color.

The lugs on the kit are not Ludwig's *Classic* style. Instead, they are rounded rectangular lugs, with no grooves or impressions at all. They are simple, chrome boxes that look clean and attractive—and would be a breeze to keep polished. I wish I could be as enthusiastic about the claw hooks and tension lugs on the bass drum. Unfortunately, the claws seem stamped out of sheet metal, and the handles of the tension lugs are separate pieces that are pressed onto the shaft—a construction method that risks stripping. The handles themselves look old-fashioned—especially as compared to the clean, streamlined look of the lugs and other hardware. If Ludwig could afford to equip this kit with *Modular* hardware, it would seem that higher-quality tension lugs could be fitted on the bass drum. Key-operated lugs at the two bottom tension points of both the front and back heads are a nice, convenient touch.

Another cosmetic point about the bass drum is the wooden hoops. I'm pleased to see them there; I dislike the look and sound of the metal hoops often found on entry-level bass drums. But the hoops are quite thick and wide, giving them a somewhat "blocky" look. This is aggravated by the fact that they are painted a solid black. Once again, I'm sure that this is a cost-cutting efficiency move, since it allows Ludwig to use these hoops interchangeably with any color of drumkit.

Conclusion

I really enjoyed working with this kit. It has a unique sound quality, offers excellent hardware (that could be retained if and when a drummer chose to upgrade the drums), and really could fit the bill for any drummer who needs a quality set at a reasonable cost. So let's discuss that cost: \$1,985 for the version I tested; \$1,900 for the version with *Classic* hardware. That's not cheap, but it is a *reasonable* cost for a drumkit of this level of quality and performance capabilities.

Sabian B8 Pro Cymbals

by Rick Van Horn



Sabian has introduced a new line of "Euro-style" cymbals, using the bronze alloy known as B8—popular for lower-priced cymbals—but employing design, hammering, and lathing techniques normally associated with higher-priced "professional" models. Hence: *B8 Pro*.

"Euro-style" cymbals start life as pressed disks of the B8 alloy. These are pressed into shape, then hammered, lathed, and finished. Sabian has applied top-quality procedures to every operation, and the result is a line of cymbals that impressed me when I first heard it at the 1990 MusiCanada trade show, and reinforced that impression when I got to try the cymbals myself in a practical situation.

I tried a variety of the *B8 Pro* cymbals on my own (fairly loud) rock gig, and also while sitting in with a friend's Top-

40 lounge band. I was able to listen to them both from behind and in front of the kit in this manner. I discovered that the cymbals produced exceptional clarity and high-end. The splashes and thin crashes offered a pleasant, glassy shimmer, the medium rides and crashes provided full-bodied, versatile performance, while the heavier models produced dry, clear ride sounds and explosive crashes.

The Chinas were exceptional. (There's something about the B8 alloy that makes it unusually well-suited for China cymbals.) What was missing—in comparison to Sabian's AA or HH lines—was a certain amount of underlying body. The *B8 Pros* don't have the sustaining power of their cast-cymbal cousins—but they aren't designed to.

One immediately apparent difference in *B8 Pro* cymbals is the flat profile of their bells. This is in keeping with the "Euro-style" design, and has a great deal to do with the quickness of their decay. The *Brilliant* finish (the only one available) also adds to this quality, since the buffing involved in making a *Brilliant* cymbal takes just a bit of the high-end shimmer off. (A good thing, in this case, since high end is the forte of these cymbals, and too much of it could make

them sound abrasive and unmusical.)

Even though part of the "European" concept of cymbal manufacture is that cymbals of a given size and model should sound virtually identical, I found that not to be the case among the *B8 Pros*. There was some variance in tonality and timbre among individual models of a given size. Personally, I like this, because it means that if I don't like the sound of the first

16" thin crash I hear, I might still find what I want in the next one. In lines that employ the "identical sound" concept, that option might not be available.

Speaking of models, I should point out that the *B8 Pro* line is structured very logically, with a limited number of sizes and weights. The line includes 8", 10", and 12" splashes, 14" medium and heavy hi-hats, 16" and 18" crashes in thin, medium, and heavy weights, a 20" medium crash, 20" medium and heavy rides, a 22" heavy ride, and 18" and 20" Chinas. My only suggestion would be to add a third hi-hat configuration combining a medium top and

a heavy bottom. I found that the medium-weight set gave excellent sticking but only an acceptable "chick" sound, while the heavy set gave just the opposite. When I combined the two weights, the resulting sound was an excellent compromise of both sounds.

The beauty of a cymbal line like *B8 Pro* is that it offers cymbals that provide excellent performance—and a viable, professional alternative in sound selection—at an extremely favorable price level. That is to say, these are by no means "budget cymbals," but, rather, cymbals that you could purchase—and be proud to play—on a budget. Priced by size, the cymbals retail at the following prices: 8" - \$45; 10" - \$52.50; 12" - \$59; 14" hi-hats - \$148 per pair; 16" - \$95; 18" (including China) - \$107; 20" (including China) - \$129; and 22" - \$159.

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Axis and Axis-E Pedals

by Rick Van Horn

Every so often, someone comes up with something that isn't so much a new concept as a totally new approach to an old concept. Such is the case with the *Axis* and *Axis-E* bass drum pedals from Engineered Percussion. These pedals don't feature any radically new design; they just offer a significantly different method of construction.

Employing a single-post design, each pedal is made up of several component parts machined from aircraft-quality steel and aluminum alloys. There are absolutely no cast pieces. The various components are attached to each other with alien-head machine screws. All moving parts employ ball bearings. All non-moving parts are only as large as they need to be for strength and function without unnecessary mass. There is nothing extraneous about *any* of the parts; only what is needed is on the pedal. As a result, it is lightweight and easy to work with. From a machining point of view, each pedal is a work of art.

From a playing point of view, the pedals are unequaled by any I've ever tried. That's a strong statement, but the performance of the pedals more than justifies it. And what makes this performance so special is the one element of the *Axis* pedals' design that *is* unique: the linkage system. The footboard is connected to the beater axle by a metal shaft, each end of which features a ball-bearing connection. The shaft is attached to the beater axle in an offset manner, well out in front of the axle itself. This maximizes the use of leverage, while giving a "direct pull" action similar to that of the best hi-hat designs. This leverage is adjustable, since the coupling at the beater can slide forward or back on a short rod called the



"variable drive lever." Adjusting a wing screw allows you to fine-tune the leverage to your own personal taste: Move the linkage forward for a longer footboard action and more beater impact; move it backward for a shorter footboard action and maximum beater rebound.

The top-side placement of the adjusting screw makes it so convenient that it actually becomes practical (to say nothing of comfortable) to make adjustments between sets or even between songs, as your foot gets either more warmed up or more fatigued during a gig. I was able to obtain the feel of any given type of pedal using this feature—from the light, quick feel of a cam-action pedal to the solid, powerful impact of a chain-drive, circular-sprocket model. Darrell Johnston, president of Engineered Percussion, told me that he tailored the extreme end of the leverage range to match Mike Baird's personal favorite, the Caroline ASBA pedal.

In addition to the footboard leverage, beater stroke/footboard angle is also adjustable by loosening a drumkey-operated bolt. The beauty of this is that it works independently from the spring linkage, so spring tension is not affected. The tension of the single spring is adjusted in the traditional way, using a threaded eyebolt pulled downward. The spring itself is surprisingly small, but the

action of the pedal is so light (owing to the ball-bearings at all pivot points) that a larger spring is unnecessary. In fact, the ball-bearing system makes this pedal so smooth and silent that you just don't have the feeling of working with anything mechanical at all.

The *Axis-E* version starts with the basic *Axis* pedal, and then adds an electronic sensor unit and a striker to allow simultaneous electronic triggering along with your acoustic bass drum playing. A threaded, adjustable rod fitted with a spring-loaded plunger strikes a steel plate in the sensor casement to send the signal. A 1/4" phone jack in the bottom of the casement allows you to connect to any given sound source unit or MIDI interface. I tried it with a variety of devices, and found the triggering to be clean and accurate. A special "stop bar" is included to facilitate turning the beater upside-down in the pedal and using it exclusively as an electronic trigger pedal. The action of the pedal remains the same in this configuration.

The only fault I could find with the *Axis* pedals—if one could call it that—is that they can't fold up to fit into a trap case, since the upright post and the heel of the footboard are both permanently attached to the solid baseplate. But many pedals today feature solid baseplates as options, so this is really in keeping with a

popular design. (Apparently, drummers value strength in a pedal as much or more than portability.) Since the pedal is lightweight, carrying it separately isn't much of a problem, and the minor inconvenience is more than offset by the sheer joy of playing the pedal.

The underside of the baseplate is lined with a heavy-duty plastic Velcro-like material that *really grips* any carpeted surface. In fact, it does so to such a degree that you could probably get away with not using your bass drum

spurs! I practically tore the rug off my riser trying to get the pedal off. (I learned later to tip it sideways, rather than trying to pull it straight up.)

As one might expect from devices involving so much machining and construction detail, the *Axis* and *Axis E* pedals aren't cheap. The basic pedal lists for \$245; the addition of the electronics for the *E* version adds another \$100. But while some products make you wonder if you are paying for more than you're getting, I never had that feeling

with the *Axis* pedals. I know enough about machining and metalworking to understand the amount and quality of work involved in each pedal, and the incredible performance of the pedals left me with no doubt that they were truly worth their price. Distribution of the pedals has just begun, so you may not see them in your local store. For more information, contact Engineered Percussion, 23206 S. Normandie Avenue, Torrance, California 90502, (213) 530-7050.

UDU Drums

■ by Ed Uribe

The *UDU* is a clay pot drum based on those created by the Ibo and Hausa tribes in Nigeria. ("Udu" means "pot" in the Ibo language.) This drum came about when some ancient village potters struck a second opening—a side hole—in a clay water vessel and discovered the beautiful sound it produced. (This vessel was used to hold water, grain, etc.) This became the "side-hole" pot drum. The deep, haunting tones it produced were thought by many to be the "voices of the ancestors." They were initially used in religious and cultural ceremonies.

Frank Giorgini is a craftsman with considerable expertise in primitive pottery and ceramic and sculptural clay design, and he is a player and lover of music and folklore. His *UDU* drum (and the newer *UDU Claytone Series*) is a beautiful combination of traditional Nigerian clay artistry and music. These drums are not only beautiful to look at (they've been on display in several prominent museums), but from them you will hear deep bass tones, tabla-like qualities, the tonal variations of the African talking drum, and many other sounds. This makes the *UDU* well-suited to melodic as well as rhythmic articulations.

Traditional Handmade UDU Drums

This set consists of five drums corresponding to the traditional African family concept of drums. Going from smallest to largest, they are called *UDU #1*, *#2*, *#3*, *#4*, and *UDU Abang Grande*. You could think of these in the traditional musical sense as soprano, alto, tenor, and bass instruments, but their possibilities extend far beyond the traditional Western tonal spectrum.

The basic playing technique (very hard to put into words without the visual and aural representation) includes—but is certainly not limited to—playing with the palm of the hand on the side hole while opening and closing the top hole in varying degrees with the other hand (and vice-versa). By varying the type of stroke and the way in which you release your hand from the hole after the stroke, you can coax many different tonal variations from the instrument. You can also strike any part of the drum with your fingers, "slap" it, "slide" rhythms on it, or (carefully) strike it with a soft mallet—although this last technique is not so traditional. You can even put water in it and hear the tone change. Basically it's up to your imagination.

Originally the drum was cradled in the lap as the player sat cross-legged. It can also be played on woven rings and set on the floor. In order to play while standing you can cut a piece of wood the diameter of a snare drum, cut a large hole in the

center, and lay the drum in the hole.

Each drum is handmade by Frank, true to the traditional techniques taught to him by Abbas Ahuwan (a Nigerian master potter and drum maker). The drums are not molded on a potter's wheel; they are pounded, coiled, scraped, and paddled into shape. The forming, drying, and firing of each drum takes about a month. The drums are made only by Frank, and each is signed, dated, and numbered in series. Frank has also made some changes in the area of drying and firing the drums, which have led to the production of stronger, more durable pots with a higher shine than their Nigerian ancestors. Frank informed me that in 15 years of making the *UDU*, not one has ever broken under a player's hand.

This durability is important, because musical originality and hand-crafted quality in an instrument of this nature don't come cheap. The list prices for original handmade *UDU* drums are: *#1* - \$400; *#2* - \$550; *#3* - \$700; *#4* - \$950; and *UDU Abang Grande* - \$1,200.

The UDU Claytone Series

The *UDU Claytone Series* rose out of the high demand for *UDU* drums and the fact that Frank can only make about 30 per year by hand. After much deliberation and research, Frank has succeeded in producing a line of molded drums that combine a special clay formula with modern production methods. The *UDU Claytone Series* consists of five drums:



An original, hand-made UDU drum, surrounded by various Claytone Series models.

The *Claytone Kim Kim*: a dual-chambered, dumb-bell-shaped pot with holes on the top and bottom. The drum is played with the hand and "bounced" off the thigh to produce tones from the bottom hole.

The *Claytone #2* drum: modeled after the traditional *UDU #2*.

The *Claytone #4* drum: modeled after the traditional *UDU #4*.

The *Claytone Udongo* drum: somewhat resembling the bongo shape in that the playing area and the holes are on top, and the chambers side by side facing the player.

The *Claytone Mbwata* drum: a large, dual-chambered drum with a large playing area built around the top hole.

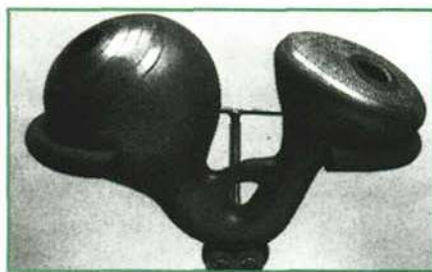
The *Kim Kim* and *Claytone #2* and *#4* are modeled after traditional Nigerian *UDUs*. The *Udongo* and *Mbwata* drums are Frank Giorgini's own design innovations. All of the *Claytone* drums have miking ports built into them. (I'll discuss the miking of these drums later in this review.)

Although not handmade with traditional techniques, the *Claytones* are certainly of a quality befitting their formidable ancestry. They are also much more affordable (1/4 to 1/3 the price)

—not a detail to be overlooked. Hence they are accessible to a wider range of musicians. I see several other distinct advantages to the *Claytone* series—the main one being that there are several designs not available in the handmade *UDU* line. This provides a different repertoire of tonal possibilities and playing surfaces. Experimentation with different designs will generally lead to new and different playing techniques and sounds.

List price information for the *Claytone* Series is as follows: *Kim Kim* - \$100; *Claytone #2* - \$200; *Claytone #4* - \$250; *Udongo* - \$300; and *Mbwata* - \$350.

The Hadgini Drum



This drum (pronounced ha-jee-nee) was my first exposure to the *UDU* clay drum. Several years ago I met percus-

sionist Jamey Haddad in Boston, and Jamey and Frank Giorgini had just developed the Hadgini drum. It takes the traditional *Kim Kim* form and reshapes the neck so that the holes in the main playing surfaces are on top, facing the player, instead of at opposite ends. (This was before the *Claytone* Series was developed.) The *Hadgini* is also handmade. It includes miking ports and can be mounted with a system that was designed especially for it. This system can be put on a heavy-duty cymbal stand base so you can adjust the height and angle to suit your particular needs. This drum—along with hearing Jamey play it that day—absolutely blew me away.

The *Hadgini* Drum costs \$750, but this also includes a hard case, two microphones, a form-fitted stand, a universal clamp, and an instructional video. The drum can be ordered by writing Hadgini Drum, RD 3 Box 3568, Saylorsburg, Pennsylvania 18353, or calling (215) 381-3705.

Miking

All three types of clay drums will need to be miked for performing in amplified situations or recording. The handmade *UDU* is most commonly (and best) miked with two regular microphones placed about 8" from each of the holes. You can also use a small condenser mic' inside the side or top hole (like the lapel mic's worn by commentators on television). There is no special hole for this on the handmade *UDU*, so you have to work something out to secure the mic' cable. You can try putting a little clay putty (the same clay you use to attach the mic' to the side of the drum) on the lip of the hole. This combination will capture the tones of the drum and the air movement inside the chamber, as well as the more intricate hand articulations.

The *UDU Claytone* Series and the *Hadgini* drum actually have holes designed into them for inserting tiny condenser-type mic's. You secure the mic's in the holes with clay putty. Little rubber stoppers come with each drum to hold the mic's, but these kept popping out, so I got rid of them altogether and used a little more clay; this seemed to work better. You can, of course, add regular acoustic microphones to this setup.

The following mixer/audio settings tend to work best. (Optimally you should use two channels.) Pan the high mic' right to about 3:00. Boost the highs and roll off most of the mids and lows. Pan the low mic' left to about 9:00. Roll off most of the highs and some of the mids, and boost the lows. As with the playing,

the audio processing of these drums (with outboard gear) gives you a whole other spectrum to tap for different sounds and effects. Here again, the sky is the limit.

If you've never heard or played one of these drums, get your hands on one and find some recordings that they're on. You don't need any special techniques to get started. Any hand technique (conga, bongo, Brazilian pandeiro, tabla) will have you playing grooves after spending a little time experimenting with the many beautiful tones these drums can produce. Of course, if you want to get serious with them, there is much to learn. (Cassette tapes and videos are available from both Frank Giorgini [for the *UDU* and *Claytone* series] and from

Jamey Haddad [for the *Hadgini* drum.]

Most importantly, don't think that this is just a "color" instrument. The *UDU* is not just another percussion "toy" you can use to add one or two more sounds to your repertoire. These are "stand-alone" percussion instruments, and—like the conga, bata, tabla, Brazilian pandeiro, or frame drums—can be the main (or even the only) percussive source in a composition. Like the other instruments mentioned, the *UDUs* have a deep-rooted cultural and musical tradition to be tapped for learning.

For further information or to place an order for *UDU* drums, contact Frank Giorgini at *UDU* Drum, Rt. 67 Box 126, Freehold, New York 12431, or call (518) 634-2559.

The Premier/ Voelker Rack

by Rick Van Horn

Greg Voelker provides all of the technical details you could possibly need concerning his rack/riser combination units in the following interview. So let me just say that I had the opportunity to examine and experiment with one at the offices of Premier Percussion, USA. I was given free rein to tear down, rearrange, and generally get the feel of working with the system. Here are my impressions.

First off, the system is *solid*. The die-stamped steel clamps at first look smaller and weaker than the clamps used on most other rack systems, but I found them to be every bit as strong, while contributing less weight to the rack. The steel pipes had absolutely no sag or give, even when supporting two cymbal booms, three rack toms, and a bass drum across a 48" span. The riser unit was solid steel, covered with a thin carpet layer. It also felt secure, with absolutely no "give" anywhere.

As is the case with any rack system, the first setup and the subsequent fine-tuning takes a while. But I started from a setup that was totally alien to me, and was able to get one that I could play on comfortably in less than 30 minutes. I was aided by the fact that all of the nuts on the clamps and fittings are oversized and easy to work with, and everything on the entire rack system could be adjusted with a socket wrench and a couple of sockets. Using Premier's tom arms and cymbal booms to support the drums and cymbals, I got everything where I wanted it quickly and was able to keep it there securely.

I was impressed at how much thought had gone into every element of the design, including all the connecting



points and the overall shape of the rack. The bends in the pipes created an attractive look, but more importantly, also created a functional shape from which a variety of kit configurations could be constructed.

As far as breaking down the entire system goes—including the riser sections—I must admit that I would want

some help to do that—especially when it came time to carry everything out. But assuming that a drummer is playing in a band, there should be band-mates for that—even if there isn't a drum tech or roadie. By the time you are playing a kit large enough to warrant a rack/riser system in rooms that can accommodate such a setup, you're likely to have all the help you'll need.

A Premier/Voelker rack is designed primarily for drummers using big kits in sizeable venues, and who are interested in projecting a high-visibility image. The racks are top-quality professional equipment, and as such carry a sizeable price tag. The single-bass/single-tier unit lists for \$2,195 with powder-coating, \$2,495 in stainless; the double-bass/single-tier is \$2,495 with powder-coating and

\$3,195 in stainless. (Those prices include one or two bass drum clamps, two rack tom clamps, two floor tom clamps, and four cymbal/multi-clamps.) Double-tier options include a fully cantilevered upper tier rack and all the hardware necessary to attach to the rack systems; the powder-coated version lists for \$695, the stainless version for \$795.

On The Rack: A Conversation With Greg Voelker

RVH: What got you started as a drum-rack designer?

GV: When I was growing up, I was into metalworking. I was always paying some guy at the shop to customize a bike or a go-cart. When I got into high school, I had a welding instructor named Bob Flutote, who really helped me get started. I had also been drumming since I was a kid. I didn't have a whole lot of money, so I'd build my own cymbal stands. That led me into thinking about complete custom systems for supporting drums and cymbals.

RVH: When did you construct your first rack?

GV: In 1983. Right after that, I did one for Billy Cobham, who was touring with Bobby & the Midnights at the time. I teched with the Billy Cobham Band for three or four months during the year after the Midnights. Right at the end of that tour, Tama came out with their racks. From that point I made a series of one-off racks for several drummers.

RVH: How did you come up with your initial designs?

GV: Well, the first real drum racks were made back in the '30s, and were called "Concertina Rails." I saw some pictures of them at the Professional Drum Shop in Hollywood. Then, in the early '70s, North came out with their curved bar

system for mounting rack toms. And of course, Pearl came out with their rack several years ago. So I had those examples to work from. But nobody had ever really tied a rack into the floor, in the way my system is tied into the drum platform. I always felt that the system should be designed so that everything worked together.

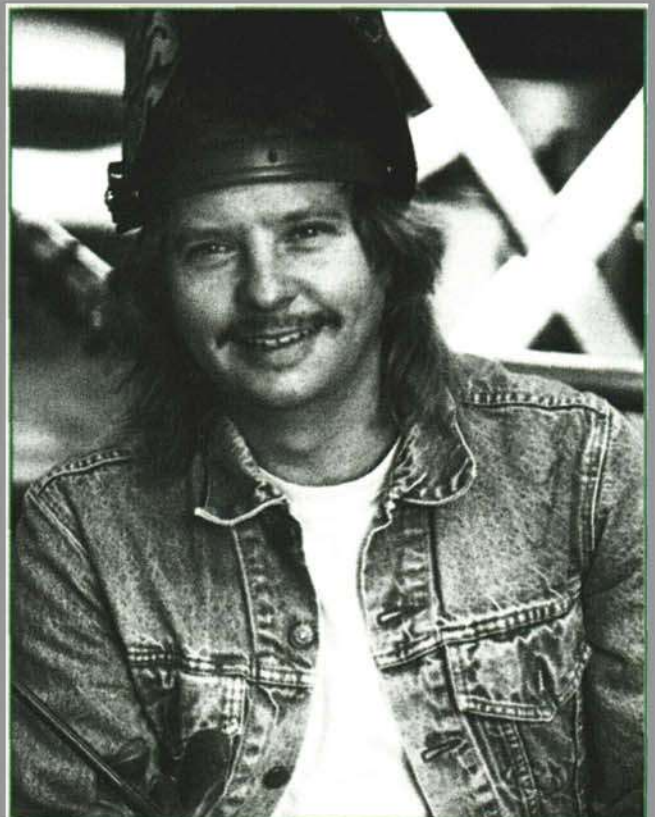
Some of my mentors have been the top guys in race-car design, and a lot of my design influences come from that field. When you're designing cars that go 260 miles per hour, you learn in a hurry what works and what doesn't.

RVH: Did your original design include the suspended bass drum concept?

GV: Yes. Besides the fact that it looks cool, I figured that there was no reason to have any more floor under the drumset than was absolutely necessary. As long as there is a viable structure that connects everything together, the design works.

Portability is another aspect of my design. I've done a lot of playing around in my own bands, and I wanted something that I could put into my truck in two pieces with the drums on it. That's another reason for attaching the

rack to the platform. But when you do that, you open up another big can of worms because of the leverage and the torque factors involved. There are sections of the rack that are solid steel an inch and a half thick. That sounds heavy, but it's really a minimal amount in terms of the weight it supports. By the time a drummer with a ten-piece kit and lots of cymbals gets rid of all his tripod stands, he's not really packing any more weight with the rack. You lose a lot of weight before you start adding any on. A lot of the big rigs I've done travel completely



set up, which gives the road crews a real time-saving option.

RVH: But what about drummers who aren't working at the arena level? Obviously your system isn't the thing for a wedding gig, but would it be practical for the local rock club circuit?

GV: Yes! There are a lot of guys out where I live in the LA area who are just at the level of opening acts, or even playing the rock clubs like the Roxy. They could certainly use my racks. And believe me, back when I worked with Cobham we played a lot of funny little rooms where he wouldn't have been able to fit on the stage if he had had to use regular tripods and stands for his kit. My rig enables a drummer to get more equipment on a smaller stage, and to get it on and off quickly. If a guy is going to have a big set, there is actually less hassle involved than if he had to set up stands every night. And there's nothing for the other musicians to trip on or knock over.

RVH: What about ease of handling? A steel rack-and-riser combination sounds pretty big and heavy.

GV: Not really. I've put a lot of time into research and development to get the platform halves down to about 50 pounds apiece. With all the pipes and clamps, the Premier models weigh between 125 and 150 pounds. That's not an outlandish amount of weight if you've got even one person to help. Most big amp cabinets weigh more than that. Each platform section is a box frame made of sheet metal and covered with carpet. A lot of guys invert the floor sections and load the rack pipes inside, and then carry the clamps, tom arms, cymbal booms, and so on in a trap case. All the clamps are fitted with memories to make breakdown and setup fast and easy.

RVH: How did you hook up with Premier?

GV: I always loved the Premier 252 pedal, and I was always a Keith Moon fan. So I went over to the Premier folks at a NAMM show, showed them my picture book, and asked them what they thought. They said, "We'll call you." I thought, "Right...sure." But six months

later I was on a plane to their plant in Leicester, in the UK. That was in 1986. Development took some time, because we didn't want to go off half-cocked and put out something that wasn't going to serve drummers properly.

The Premier racks are derived from the best features of a lot of the custom racks I've done in the past, so they're actually a lot more advanced than many of them. I've taken input from guys like Rod Morgenstein and Tommy Aldridge and worked that into the catalog models. There's nothing stripped-down about them. There are basically two versions: single- and double-bass. Then there are overhead sections available as add-ons. The dimensions of the double-bass riser are 48"x60"; the single-bass is wider—60"x60"—because the bass drum is more in the middle. The longest pipe sections are about 48"; others are a bit shorter.

Every component is custom-designed. A lot of it was done by trial and error, and I built in a 50% overkill factor: Everything is bigger and stronger than it needs to be. But with all this custom work, one thing I made sure of was that all the nuts and bolts are replaceable from any corner hardware store; there are no parts that have to be special-ordered from God-knows-where. There's no built-in obsolescence.

RVH: Do you do everything involved with the rack construction personally?

GV: I don't do the powder-coating, or the polishing for the stainless. I do everything else on the racks: the welding, bending, and machining. A friend of mine does the clamps for me, although I own the tooling. They're forged out of 11-gauge stainless with the hinge built right into them, and are all multi-clamps that will accept anything from W to 1 1/4 in diameter.

RVH: In the design of the single-bass unit, the pipe that goes around the front and supports the bass drum has two bends in it. How is that done?

GV: That's done on a full-scale tube bender—the same equipment used to bend roll cages for race cars. The pipes

are mandrel-bent, with a plug inside, to keep the pipe round throughout the bend. They aren't done on a funky old muffler bender.

RVH: How large is the pipe?

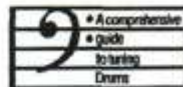
GV: It's 1 1/2" in diameter, .083 in thickness. The ends of the tubes are like bullets of steel—all welded construction. Where the connector points are, each section fits into another so that it creates 1 1/2 of solid steel. It's just for that one little area, to add strength so that when the drummer tightens the massive set screw down, it doesn't distort the material. And if the drummer wants to, the pipes can be drilled and then foam-filled to insulate against any sort of sound transmission.

Everything on my rig is either solid steel or stainless. There is no die-casting anywhere. The racks are available in hand-polished stainless or powder-coating. White or black are standard for powder-coated models, but exotic colors can be arranged. The only limitations are what the drummer can dream up and what the powder-coater can do.



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By Larry Holly



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Tony's Drum Shop, Appleton
Ward Brodt Music, Madison



Developing The "Two Sound Level" Concept



by David Garibaldi



The following study is an expansion of an idea taken from David Garibaldi's book *Future Sounds*. (See p. 61, ex. 9.)

There are three basic sounds in contemporary drumset playing: the snare drum (S.D.), the bass drum (B.D.), and the hi-hat (H.H.). In a contemporary music setting, these drumset components require the most attention, because most drumset music is based on these sounds.

To produce the type of drumset sounds heard throughout today's music, you must develop two sound levels: accents and non-accents. In a *playing* situation there will be more than two sound levels. But for our purpose (building foundational drumset technique), we will be using only two levels.

The "two sound level" technique gives you a place to begin building a consistent approach to striking playing surfaces. It not only deals with what is played, but the way in which the playing surfaces are struck and where they are struck. You will find this technique widely used among the top players today. The following guidelines will help you develop two-level playing.

1. Accents should be played approximately 8"-12" from the playing surface, and non-accents should be played approximately 1/2" from the playing surface.

2. Blend the sounds of the hi-hat and snare drum on the unaccented notes. The snare drum must be played lightly so that it sounds like the hi-hat.

3. The difference in volume between the two levels should be the same as the difference between *forte* (*f*) and *pianissimo* (*pp*). The overall volume will be controlled by the dynamic level of each performance situation, while the relative distance between the two levels of playing will remain more or less the same.

Here are some specific ideas that will help you develop two-level playing on your drumset.

Snare Drum

Accents—Use rimshots for live playing and some studio situations. Strike the center of the snare drum with either end of the stick (the butt-end of the stick can thicken the sound) while the shaft simultaneously strikes the rim between two lugs. This technique produces a slightly lower and thicker snare drum sound.

Non-Accents—Play as an extremely soft, light tap near the center of the snare drum. To do this, all tension must be released except for the amount required to hold the stick while playing a light tap.

Hi-Hat (played with stick)

Accents—Strike the edge of the hi-hat with the shoulder of the stick.

Non-Accents—Strike the top of the hi-hat (not to be confused with the bell) with the *tip* of the stick.

Bass Drum

The two-level concept isn't as critical with the feet, because most of the time the bass drum is playing notes that require accents. The distance between the sound levels played by the feet is less than those played by the hands. In any case, the bass drum must be blended with the hands in order to balance all of the sounds properly. The same rules apply when playing the hi-hat with the foot.

The "Two Sound Level" Concept Reviewed

The "thick" sounds in the two-level concept combine:

- B.D. accents
- S.D. rimshots/accents
- H.H. accents with the shoulder of stick
- H.H. played with foot accents

The "thin" sounds in the two-level concept combine:

- S.D. non-accents (tapping drum lightly)
- H.H. non-accents with the tip of stick
- B.D. non-accents
- H.H. with the foot

Balancing The Two Sound Levels

Balancing the two sound levels is very important. As we said before, there are three basic sounds in contemporary drumset playing. When balancing these three sounds, it's wise to know how drums are mixed on recordings. You can then try to copy that mix when you play. On many of today's records, the snare drum is almost as loud as the lead vocal, whereas 15 years ago, the drums were much further back in the mix.

Today the drums are quite up-front in music, so be aware that "loud" drums are not necessarily out of place. This changes from year to year, so watch and listen carefully in order to stay on top of these current trends, then adjust accordingly. I'm *not* saying that the drums should be loud to the point of being out of place, but loud enough so that they blend in properly with the style of music being performed. Keeping this in mind, when balancing the S.D., B.D. and H.H., the S.D. accent will be the loudest. Next will be the B.D. accent, which is slightly louder than the H.H. accent. It is a more transparent sound, tying the S.D. and B.D. together.

All of the aforementioned techniques are to be applied to the following exercises. Refer to these guidelines as much as possible until they are assimilated into your playing. When applied properly, the use of the two-level concept will give each exercise a musical quality. Read and reread all of this until a thorough understanding of these techniques becomes "your own."

I'd like to make one more point before we get into the exercises. Rhythm without accents is much like speech that is monotone and lifeless. As an example, let's take the single paradiddle. In the

following example, this bar contains no accents, and, as written, would be played at one dynamic level:

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

However, by adding accents and applying the two-level concept to it, the same example sounds much different.

f p p p p p f p p p p p p p f p p p f p p p p p

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

Applying the two-level concept to example 1 would, dynamically, look like this:

1 f p p p f p p p f f p p

mf f mf f

Now try it with the following exercises. When performing them, stay on each one for eight bars, then proceed to the next, in or out of sequence, without stopping until the entire study is completed.

2

3

4

5

6

7

8

9

10

11

12



Art Blakey

by Rick Mattingly

Veteran jazz drummer Art Blakey died of lung cancer on October 16 at St. Vincent's Hospital in New York. He was 71.

Born in Pittsburgh, Blakey began his career at the age of 15 as a pianist. But one night, a 14-year-old Erroll Garner took over the piano bench in the club where Blakey was working, and the club owner ordered Blakey to go sit behind the drums. He stayed there for the rest of his life.

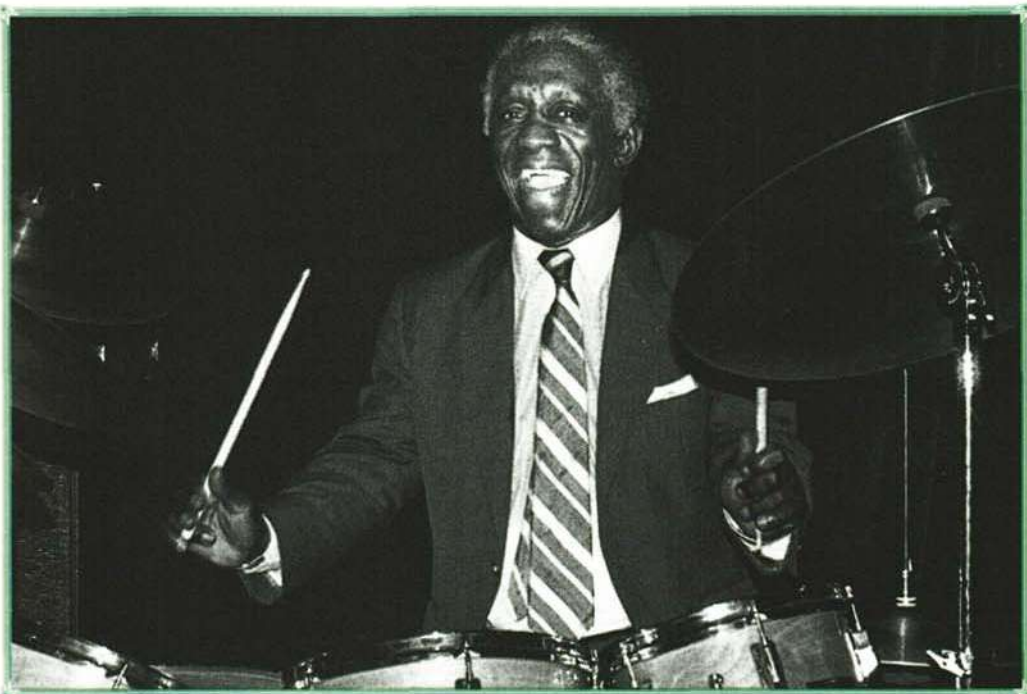
His first prominent gigs as a drummer were with Mary Lou Williams and the Fletcher Henderson Orchestra. Blakey then led his own big band for a short time before joining Billy Eckstine's big band, with which he played from 1944-47. This was a very influential group, being the first big band to incorporate the (then new) style of bop. At various times, the band included musicians such as Dizzy Gillespie, Sarah Vaughan, Charlie Parker, Tadd Dameron, Fats Navarro, Miles Davis, Dexter Gordon, and Sonny Stitt.

When the Eckstine band dissolved in 1947, Blakey started a rehearsal band called the Seventeen Messengers, and also recorded with a smaller group that he named the Jazz Messengers. Blakey spent a year in Africa, studying Islamic culture, and took the name Abdullah ibn Buhaina, from which his nickname, "Bu," came. Blakey then returned to the U.S., where he performed and recorded with such musicians as Charlie Parker, Miles Davis, Clifford Brown, Thelonious Monk, and Horace Silver. In 1955, Blakey and Silver started a group together, reviving the name Jazz Messengers, which featured Hank Mobley and Kenny Dorham. Silver left the band after a year, and Blakey continued to lead the band until his death.

Over the years, Art Blakey's Jazz Messengers became a training ground for a number of the finest jazz players. Among the performers who served their apprenticeships under Blakey are

Donald Byrd, Lee Morgan, Curtis Fuller, Freddie Hubbard, Wayne Shorter, Keith Jarrett, Chuck Mangione, Wynton and Branford Marsalis, and Kenny Kirkland. "He definitely had an ability to spot talent," Horace Silver once said about Blakey, "but once he spotted it, he cultivated it."

While generally associated with bop drumming, Blakey retained a strong sense of swing and a solid, steady bass drum pulse from the big band era. His most prominent trademarks were his ever-present hi-hat on 2 and 4, and a press roll that would *crescendo* from a whisper to a roar as a lead-in for a soloist or section of the music. Blakey's playing contained strong influences of the blues and gospel, and African and Latin elements also surfaced in his drumming.



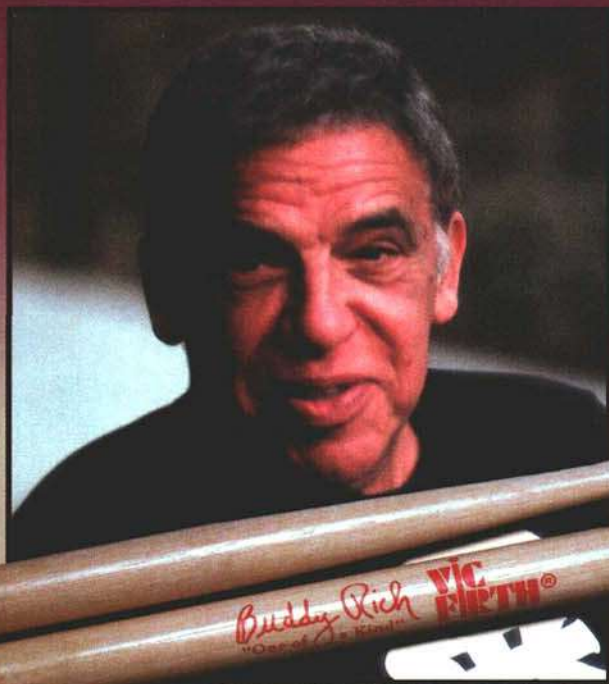
Blakey had recently collaborated on an album called *Bluesiana Triangle* with New Orleans pianist Dr. John and saxophonist David "Fathead" Newman. At the time of Blakey's death, the album was in the top 10 of the jazz charts.

For Blakey, the joy was always in being a band player. As he told Chip Stern in a September 1984 *Modern Drummer* cover story, "I wanted to become a great drummer, but just in the sense of having musicians want to play with me—not be better than Buddy Rich or to compete with someone. I will not compete that way; I'll compete through my band. If musicians have a preference and they say, 'I want to play with Bu,' that just knocks me out. And I'll ask, 'Is there anything I can do to make you sound better?'" My head never got so big that *that* wasn't my goal—to *play with people*."



Vic Firth

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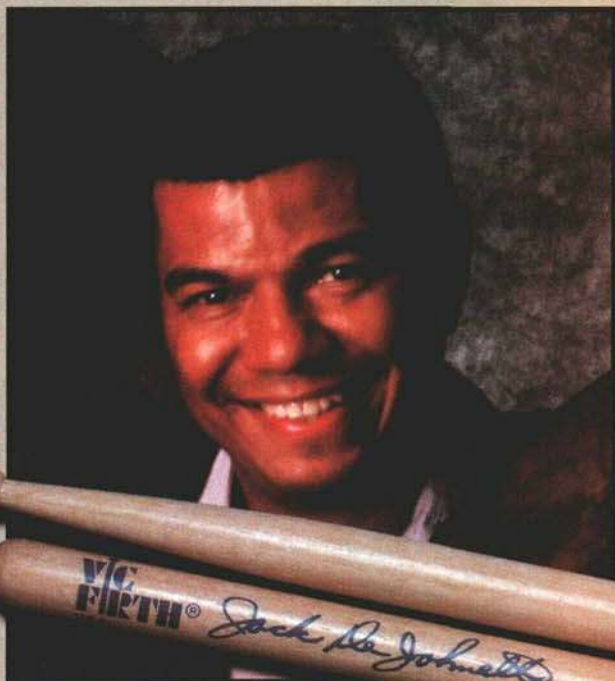


Buddy Rich Signature Stick

We have researched Buddy's taste in sticks and created this model. It is a 5A - Buddy's preferred model - with a larger tip, neck, and shoulder. The profile of the stick is thus a single, curved line, giving the stick added weight and strength. The wood is hickory, and is finished with a white stain and red signature. Overall length: 16 3/8".

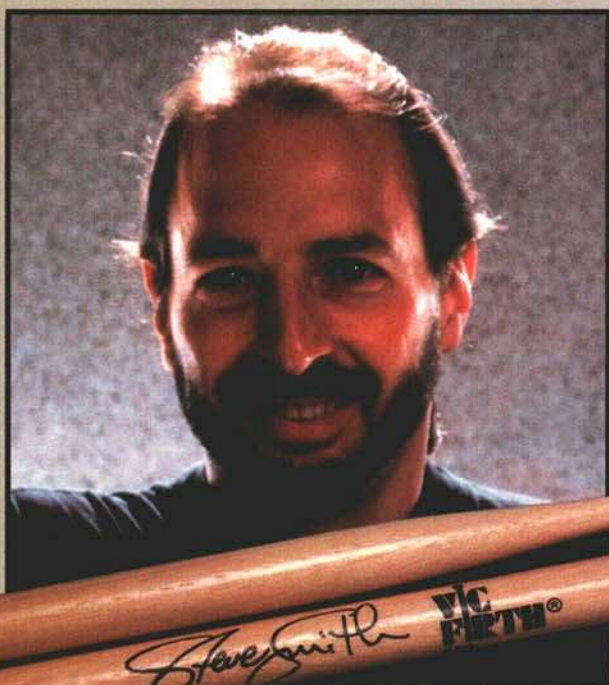
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Drumming with King's X

by Albert Bouchard and Deborah Frost

King's X is an old Texas expression for keeping your fingers crossed behind your back. But this King's X has nothing to hide. While most new metal gods may never pay off debts to Kiss and Aerosmith, King's X (Doug Pinnick, bass and lead vocals; Ty Connell, guitar; Jerry Gaskill, drums) sound as unpredictable as Sly Stone taking Cream on a magical mystery tour. Discovered by keyboard player/manager/producer Sam Taylor (who may have learned a thing or two while working for his cousin, ZZ Top-man Bill Ham), King's X may not be the word in most American households quite yet. But their three Megaforce/Atlantic releases, Out Of The Silent Planet, Gretchen Goes To Nebraska, and the recent Faith Hope Love have received nothing short of royal treatment in the British press and year-best raves from super-musicians like Billy Sheehan and Vernon Reid. And despite Jerry Gaskill's menacing licks and looks—in his trademark black hat and shades—the drummer was as disarmingly thoughtful and quietly reflective throughout the following interview as King's X itself.

MD: Drums and you—how did it happen?

JG: I don't know what it was that attracted me to drums. My dad was quite musical. I guess he grew up more in country & western, but he used to bring home Beach Boys records because he thought we'd like them. Then the Beatles came to America. Everything was the Beatles from then on. I thought, "What else is there to be but a Beatle?" When I was seven years old, I got a band together with my dad on rhythm guitar and my brother on lead. We did all instrumental stuff. Our first gig was for Miss New Jersey—a party welcoming her home. She came up to me and gave me this big kiss and I thought, "Yeah!" Right after that, I got a band together with my brother and a couple of guys from town and we came to New York and did an audition for a *KoolAid* commercial. We called ourselves the Bat Boys. I was still seven or eight at the oldest.

MD: Did you have any formal training?

JG: None at all.

MD: That's interesting, because you sound like a swingy, jazz-grounded drummer who really knows what he's doing.

JG: I have no idea what I'm doing! I never got too involved in the high school band scene. I just played in local bands that did the music I liked: early '70s rock 'n' roll. It was usually a three-piece band with a lead singer. We did a lot of Cream.

MD: So you essentially grew up in the power-trio format. But how did you end up doing it in Texas?

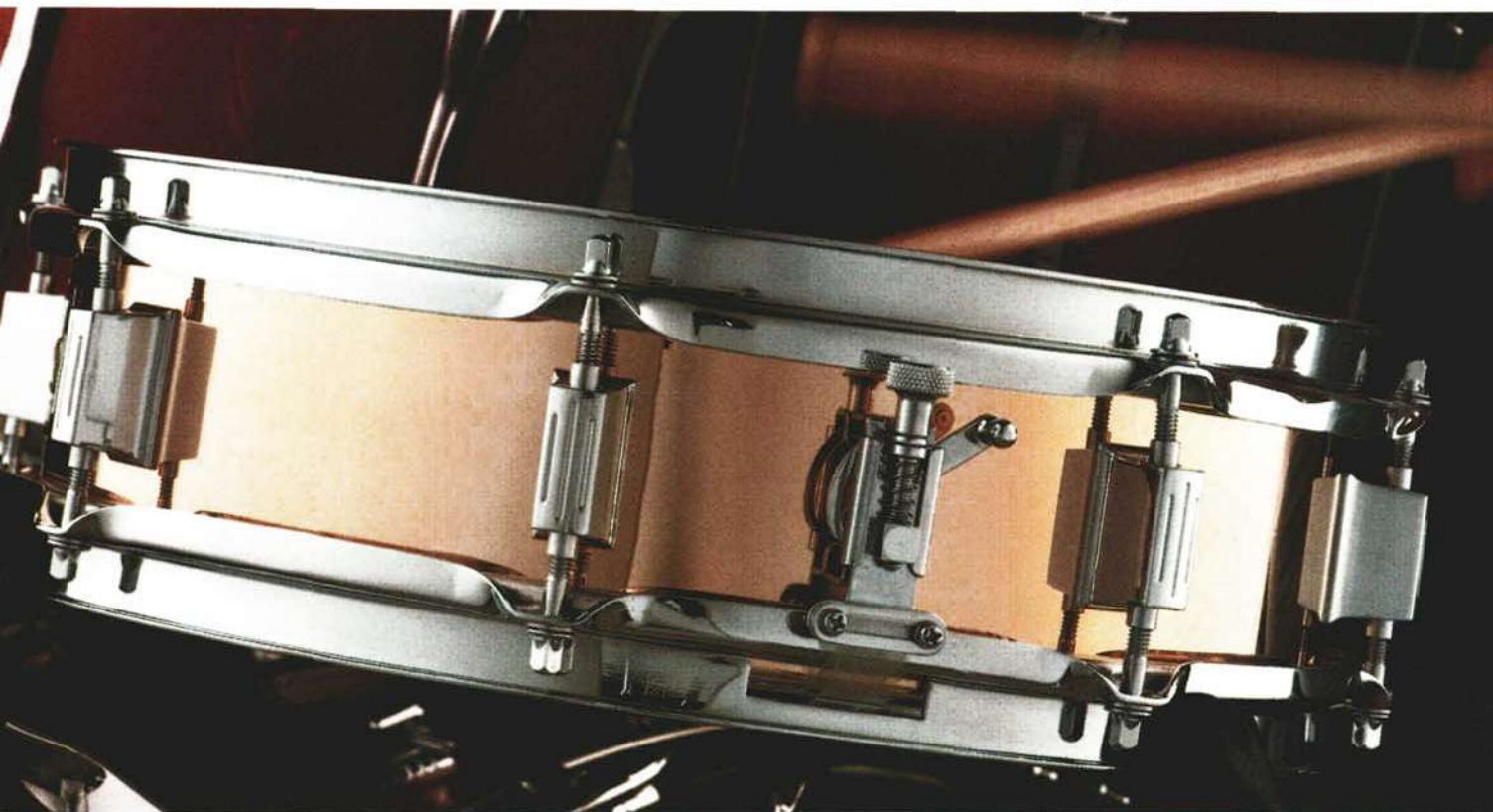


JG: I actually moved to Springfield, Missouri first, to go to college. That's where I met Ty and Doug. I started off there with the idea of going to school, but in the back of my mind I knew I was going to meet musicians. I met a phenomenal guitar player named Phil Keagy, and joined his band. Doug came down to Springfield from Chicago to join that band. We met Ty in Springfield and formed the band there. This was back in 1980. We were called the Edge when we got together. That went on for a few years. We traveled all over the country—any place we could get work. We started off doing all original stuff, but then we got a manager who said, "Hey, I can't get you guys any gigs," so we ended up doing covers. We tried to do classic stuff—Who, Beatles, Stones—to stay in the same vein as what we liked, but we ended up doing some of the current hits. As time went on, though, we realized that this wouldn't take us where we really wanted to go.

MD: Were you making any money doing this?

JG: Sometimes we made money, sometimes we didn't. We had our share of digging ditches, raking leaves, and all that stuff. The people who introduced us to Sam Taylor asked us to come to Houston. They were a small record company who said they had a studio, would get us a deal, and would give us some money we could live on. As time went on, it became clear that they were not going to be able to do what they really thought. So they introduced us to Sam, who by that time had left Bill

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Ham. I guess he saw there was something there, but it was shrouded by everything we'd been taught up to this point. Everybody had been telling us what we were supposed to do: "You've got to have a song that can be a hit...it has to fall into this certain category...you've got to be able to play it with just an acoustic guitar..." all these things—which I guess are nice ideas. But Sam really encouraged us to dig inside of ourselves and bring out what was there in a very genuine way. More than just working with us, he's become a part of us. Sam is as much there in the creative process as the rest of us.

MD: The arrangements are kind of unusual, structurally. You're obviously not interested in adhering to the standard verse-chorus-bridge conventions. How are the songs put together?

JG: It varies. The most common way is for Ty or Doug to have the basic song on a tape that they've done at home. From there we'll rip it apart, with everybody putting their ideas in. But it could happen any number of ways. We could just be jamming together, and an idea will come up and we'll build on that. It's always a building and re-building process. Or I might have an idea. Sometimes the song on the demo is just the way it should be and everybody is happy with that. That's the whole thing—we all have to be happy. We have to feel that each part that we're playing is us expressing ourselves. But we are definitely open to each other. If somebody can't live with something, we're not going to force anybody to do that. We want everybody to put themselves into it, and we find that when that happens, the song becomes much more than we ever imagined it could be.

MD: You've been playing together for years, but it still sounds like a relatively young band in terms of making records. Was the first album, *Out Of The Silent Planet*, done before you brought it to Megaforce?

JG: They heard a demo of four tunes: "Sometimes," "Goldilocks," "New Age," and "Power Of Love." They invited us to New York, heard us play live, and from there on everything was, "Let's do it, let's go, what do you guys want?" I said, "I'm driving a '74 *Duster*." They said, "We'll get you into a '75." I'm still waiting.... But I remember that night in New York. It was very, very exciting to me. I could see something that I had believed in for a long time actually coming to fruition. I knew it was just the very beginning of something—the realization that we could continue with this. It's not just some silly little pipe dream.

MD: Were there points where you got really discouraged?

JG: Well, the whole world is discouraging. But we've always believed in what we do. I believe in whatever it is that's inside of me. That's the way I feel about music and the drums, and I

think the other two guys are the same way. Somewhere in our hearts and minds, all of our lives, we knew that we would meet these people and somehow the band would form and we would do all the things we want to do.

MD: Is it strange to get more recognition overseas than at home in the States?

JG: They do seem to be more willing to take a chance with a band overseas. A new band doesn't fit into the American dream until they've made it.

MD: One thing that really distinguishes your playing on the King's X albums is that it always sounds like a real, live drummer—no samples or machines.

JG: Well, I am really playing! I guess we're kind of conscious of that. When we go in there, we're able to do it ourselves. It's just the four of us and the engineer. We're just going for what we like to hear, and I like to hear real drums.

MD: You sound very steady. Do you play to a click track?

JG: In the studio I did. It helps you when you're playing live, too, because you realize where you're speeding up and where you're slowing down. I enjoy using it in the studio because I like to know that the time is going to be pretty precise. But at the same time, I'm the one doing it, and I'm going to play it with as much feeling as I can. The three of us basically do the rhythm tracks together. It's pretty much live in the studio. I very rarely redo a drum part, so it's up to me to get it right. If we get a good drum track, we can build on that. I don't know how other people do it, but we want it to sound like a *band*.

MD: King's X always incorporates a lot of psychedelic Beatle-like sounds, particularly on the first album.

JG: There's some Beatle influence. I've always admired Ringo. I think he's a good drummer. He did what he had to do.

MD: What other drummers do you admire?

JG: You can't deny John Bonham. He's as close to the epitome of rock 'n' roll drumming as a person can be. There was something about Bonham's sound that was just so powerful. With one kick drum, he would incorporate all this other stuff—these nice little feels, like on "Black Dog"—some incredible drumming.

MD: Some of the things he did were in between a three and a four feel, like "Whole Lotta Love." That kind of swing is on some of your cuts. But it doesn't sound as if you're imitating anyone. Did you listen to a lot of jazz drummers?

JG: I've always admired jazz drummers. But I really listened to rock 'n' roll drummers who were influenced by jazz, like Mitch Mitchell. I'm a rock 'n' roll drummer. I've come to grips with that.

I'm a
rock 'n' roll
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The Problem Of Addiction

■ by Brian Alpert

A recent survey of more than 1,100 personnel administrators (conducted by the *Washington Post*) concluded that drug and alcohol abuse are more likely to cost a person his or her job than incompetence. Such abuse has affected every area of society; the music business is no exception. Some believe that drug and alcohol addiction is *more* pervasive in show business, while others counter that this perception exists only because of the high-profile nature of the industry. The fact that addiction crops up everywhere suggests that it is an illness particular to human nature, not a specific industry.

There is little solace in this notion, however, when a musician you know becomes difficult to get along with, unreliable or untrustworthy, incapable of performing, or even violent due to their worsening drug or alcohol problem. It would be wonderful if we lived in a world free of drugs and drug addiction, but until that day arrives, musicians may find themselves inadvertently working with others who have become victims of this very serious illness. What follows is some information and advice for those who are struggling with this situation, or those who simply wish to know more about it.

There are a myriad of attitudes concerning drug and alcohol addiction and addicts. (From here on we will refer to persons addicted to drugs and/or alcohol as one group: addicts.) Unfortunately, there are still those who believe this condition to be the result of poor judgment, or perhaps a flawed character. The consensus among modern health care professionals, including the American Medical Association (AMA), is that addiction is a disease. Theories concerning its origins embody the classic "nature vs. nurture" arguments: Does one become an addict because of genetics, or environment, or upbringing—or a combination thereof? What we *can* be sure of is that the origins of addiction are many, and complex.

Cultivating an awareness of this issue begins with the realization that addicts are not necessarily bad people, but rather victims of their illness. Some people have what is known as an *addictive personality*—a predisposition to become dependent on a certain lifestyle or substance. Examples are compulsive

eaters or gamblers, those who accumulate excessive debt, and individuals who become addicted to substances. For addicts, a simple "just say no" is insufficient. The nature of their illness is such that they have not naturally developed the kind of self-control that allows most people to remain free of addiction. Addicts become mired in their habit without realizing that a problem is developing, and they practice *denial* in order to maintain their increasingly fragile world.

Addicts will go to great lengths to deny that their use of drugs or alcohol is the reason for a deteriorating situation. They tend to blame their problems on those around them, including friends, co-workers, and loved ones. Being in a band with such a person is very, very difficult if that person is hostile and blaming, when it's obvious that the drug habit is the real problem.

Most groups will tolerate this situation for a while, hoping that the problem "solves itself" by merely disappearing, or that the addict will respond to suggestions (or even ultimatums) that he or she "clean up their act." Ultimatums may be temporarily effective, but unless the addict seeks true rehabilitation, problems will invariably recur. Sadly, many addicts lose their jobs and are left alone, still denying responsibility and blaming the band member(s) responsible for their firing.

When a musician loses his or her job, it's because the other band members have been forced to make a choice. A band is a unique environment: a third team, a third business, and a third family. It's very difficult to discharge a member of this "family" when the person is in such obvious trouble and pain. And yet, that person is most likely not contributing fully to the team effort, and may actually be severely damaging to the business effort. A band may have to cancel engagements or whole tours if a key member is unable to perform.

The situation becomes critical when the other members' livelihoods, including the ability to feed their families or pay their rents or mortgages, is threatened. Every addict is an individual, and the demands of every band's situation vary. But there are limits to the number of times band members are able to give the addict the benefit of the doubt, and to the number of broken promises a band is able to endure.

The past decade has seen an increased awareness of and concern for addicts, and an increased ability to effectively treat their illness. There are full-time self-help groups—such as Alcoholics Anonymous (AA) and Narcotics Anonymous (NA)—dedicated to providing addicts with help and support. There are many other public and private organizations with similar goals, including those oriented towards helping "concerned persons"—the family, friends, and co-workers of addicts. This type of group is an excellent place for band members to go for help with bringing one of their own to rehabilitation.

"For addicts, a simple 'just say no' is insufficient."



While AA and NA offer free support, private rehabilitation facilities can be very costly. The costs and types of rehabilitation programs vary, however, and the addition of substance abuse to the list of illnesses recognized by the AMA has made treatment for addiction eligible for coverage under many health insurance policies.

In the health care industry, it's believed that in order for rehabilitation to succeed, an addict must sincerely *want* to be helped. There is a natural tendency, in observing a person's debilitating addiction, to try to help the addict with a heart-to-heart talk, to try to "bring them to their senses." As well-intentioned as this may be, most addicts feel they don't *want* help, instead believing that they *have* no problem, or that those outside their situation "don't understand."

It's also possible for a talk of this nature to backfire, leaving the addict alienated and angry with his or her friends. It may be more helpful to have a recovering (rehabilitated) addict—someone who *does* understand, someone who has been there and made it back—talk to the addict. If you don't know such a person, a call to a local chapter of either AA or NA may prove helpful, as these groups are in touch with successfully rehabilitated addicts who are willing to help with these situations. Frequently, however, merely talking to an addict won't inspire any significant change, regardless of who's doing the talking. In order for many addicts to abandon their denial and *want* to renounce drugs, they must first *hit bottom*.

"Hitting bottom" is fairly self-explanatory: The person's life must reach a profound level of unhappiness, with the previously unlimited reservoir of denial having finally gone dry. A person may hit bottom due to a combination of undeniable circumstances, such as failing health, divorce, or arrest for drunken driving or possession of drugs.

The fact that these events are referred to as "sobering" is no coincidence. If an addict/musician you know does hit bottom, and asks for help getting straight, it behooves you to give that addict all the help and support you can. It may be difficult to completely forgive and forget all the transgressions that person may have committed as a result of his or her addiction, but remember: They were incapacitated by a very serious illness. Their previously irrational behavior was most likely not reflective of their true personality—the one finally asking for, and deserving of, your help.

Not all addicts are completely incapacitated by their addiction. In fact, the majority of addicts in society today are called "functional" addicts. They can regulate *when* they ingest their substance(s) of choice, which enables them to function in an apparently normal fashion. The functional addict can hold a

job, make payments on a car or house, even maintain a family life. Amazingly, it's even possible for the addict to keep his or her addiction a secret from his or her spouse! If you are in a band with such a person, you will notice their regular abuse of the substance, their devotion to it, and a tendency to promote its usage. Functional alcoholics are capable of drinking large

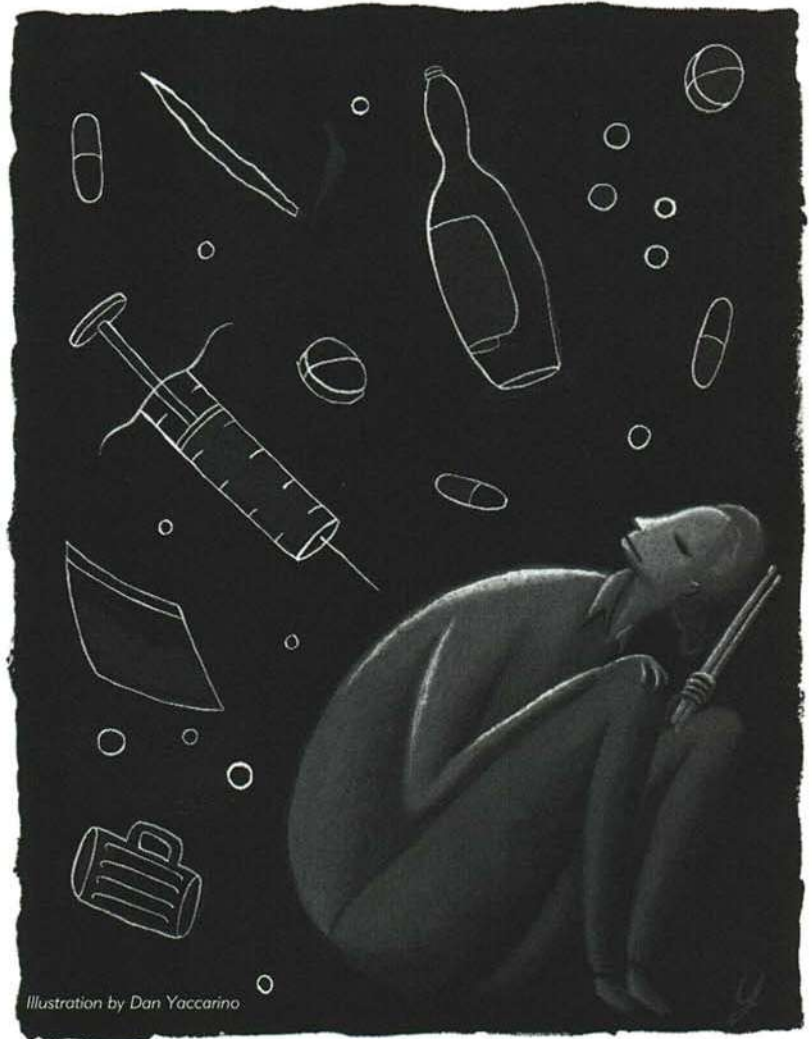


Illustration by Dan Yaccarino

quantities without appearing drunk, because of their increased tolerance for alcohol. Ironically, the ability to drink large amounts is viewed by some as a sign of strength, while it is in fact a warning sign of alcoholism—a long-term degenerative illness.

Coexistence with the functional addict is somewhat more feasible than with the chronic addict, but there are definite dangers. While functional drug addicts are not completely out of control, they are still dependent on their drug, and that dependence is more likely to show itself at times of stress or pressure. In the music business, this can manifest itself at the worst possible times, such as when a group is given an important break and pressure is at peak level. Remember that the behavior of even the functional addict is not necessarily based

on rational thought. Thus, any working relationship with such an individual involves some element of risk. Again, it's a matter of choice: How much risk is acceptable in order to continue to work with a functional addict?

An important part of an addict's denial is the ability to excuse and rationalize his or her behavior. When a band is on the road, an addict will stubbornly maintain that "What I do on my own time is *my* business." The rationale is that as long as they are not at the gig, they are free to do as they please.

This is a flawed and dangerous argument. The road is a 24-hour-a-day work environment; the musician on the road is responsible to the band *all* of the time. Most top organizations subscribe to this policy, and will not tolerate any drugs at any time while on the road. The reasoning is obvious when one considers the illegal nature of many abused drugs, and that a musician's off-stage drug habits can very well affect what happens on stage. It's unlikely that a musician who's been up all the previous night "partying" will perform up to standards on the gig. No top organization can afford to have any member perform below par at any time.

The free-lance musician works in a different context than the band player. Rather than being part of a full-time "family," the free-lancer works with a variety of faces from gig to gig. The dynamics are quite different than those of a band. Band members depend on one another, and the consequences of any member being in trouble with drugs are deeply felt by all. But the independent musician may not consider an addict on the gig a threat to his or her own career. The free-lancer may view the addict's dependency on drugs as "someone else's problem," and take comfort in knowing that he or she was not responsible for a bad performance.

In a world where individual survival is difficult enough, such an attitude may suffice. But it's more likely that the free-lancer, like the band member, will feel the stress imposed upon the work environment by the addict. Attempting to make music with an intoxicated musician is a difficult, sometimes embarrassing experience. It brings a sense of disappointment: Even though the free-lancer can look forward to a different line-up on the next gig, he or she will feel cheated out of the joy derived from playing quality music on this one. The experience also leaves one feeling sad. The community of professional musicians is a tight-knit group, and one need not work in the family environment of a band in order to feel concern for a friend and fellow musician.

Thankfully, many millions of addicts have sought rehabilitation. Upon asking for help, an addict must learn to accept the

knowledge that even if they give up drugs or alcohol forever, they will still be addicted to them—forever. It becomes their goal to live life "one day at a time" by not doing any drugs *that day*, rather than dwelling on staying clean for their entire lifetime (which may seem an overwhelming task). This is a proven

philosophy, and has helped millions of addicts enjoy healthy lifestyles and productive careers.

The addict/musician who seeks help is faced with some special challenges, however. A large number of the opportunities to play occur in places where alcohol is not only served, but encouraged. The recovering addict will be regularly surrounded by people consuming alcohol, which can be very unnerving, especially in the first year of rehabilitation. Those helping the addict may recommend that they eliminate their exposure to drugs and alcohol entirely, which poses a very difficult situation for the musician who makes a living playing in nightclubs.

There is no single solution to this dilemma. Every addict is an individual and reacts uniquely to various situations. Some addicts must severely modify their lifestyle to stay clean, while some are able to continue on the club circuit. If an addict must forgo the nightclub scene, however, he or she need not completely retire from playing. There *are* opportunities to perform in a drug-and-alcohol-free environment, such as the recording studio, a rehearsal band, the orchestra pit, and of course, the concert stage.

Life on the road may conflict with the recovering addict's attempt to maintain a sense of stability in his or her new life. One of the ways

musician/addicts are able to maintain their sobriety while on the road is by seeking the help and support of other recovering addicts. Alcoholics Anonymous and Narcotics Anonymous hold free meetings on a regular basis at their thousands of local branches. At these meetings, the recovering addict can find enough strength and support to make it through the gig and on to the next town. This is a very viable option for the traveling musician.

It is important to note that it's possible for the recovering addict to suffer a relapse—especially if that person was not truly ready to renounce drugs. A relapse is a very traumatic experience for all concerned, and can lead to feelings of hopelessness, and a questioning of the entire rehabilitation process. During this difficult time, try to remember that addiction is an illness, and like many other illnesses, relapse is an unfortunate fact of life. Of the millions of successful recovering addicts in our society, many have had to battle their addiction more than once. Never abandon hope for such a person.

The preceding paragraphs pose a number of very difficult questions about making choices and taking risks. There are no

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Dino Danelli: Groovin'

by Robert Santelli



Back in the mid-'60s, at the height of the British Invasion, the Rascals (or the

Young Rascals, as the group was first called) proved that not all good rock came wrapped in a Union Jack. The Rascals—drummer Dino Danelli, keyboard player Felix Cavaliere, guitarist Gene Cornish, and singer Eddie Brigati—combined their black R&B influences with a penchant for radio-ready pop hooks and came up with a sound that was dubbed "blue-eyed soul."

Along with Mitch Ryder & the Detroit Wheels and the Righteous Brothers, the Rascals helped partially stem the domination of the airwaves by British bands like the Beatles, the Rolling Stones, and the Kinks. Pushed by Danelli's drums, the Rascals meshed black with white and soul with rock to create a catalog of songs that was as exciting as it was fresh.

The Rascals were far more known for their hit singles than their hit albums. They scored three number-one hits in three years (1966-1968), while another six songs made it into the Top-20 during the same time period. The Rascals did, however, record one unarguably classic

album, Groovin'. Released in the summer of 1967, Groovin' defined the band's sound and delivered three Top-10 hits: the title track, plus "A Girl Like You" and "How Can I Be Sure." Unlike the Rascals' two previous albums, The Young Rascals and Collections, both of which were stocked with cover songs, Groovin' showcased the Rascals writing talents. Ten of the eleven songs on the album were penned by the band.

Groovin' was also the last hurrah for the Rascals' blue-eyed sound. Released a month after the Beatles unveiled Sgt. Pepper's Lonely Hearts Club Band during the height of the Summer of Love, Groovin' seemed oddly out of place amid the swirling sounds of psychedelia.

RS: Groovin' came out of a weird time.

DD: That's true. It was a pretty weird time for soul music—at least the kind we did. Yet Motown managed to survive. It's a funny thing, because Atlantic Records, which we were signed to, resisted putting out the song "Groovin'." First of

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all, it didn't have any drums on it. And secondly, it didn't have that hard, driving sound we got on "Good Lovin'."

RS: Why weren't there any drums on "Groovin"?

DD: Well, there is a conga drum. Unfortunately, I was the one who played it, and it was probably one of the worst conga parts ever played on record. I never played the congas before or after the session. It definitely wasn't my instrument. You could tell, too. [laughs] I played the most simple rhythm I could think of. And, believe me, I've heard about it over the years from a lot of percussion players. They would tell me what a dumb part it was. Everybody liked the part because they thought it fit the song. But as a conga part, I think it left a lot to be desired.

RS: Why did you pick the conga to play on the song?

DD: We used to have a great situation with Atlantic. We were able to go into their studio in New York anytime it was not being used. So we were always in

jamming and just playing around. When "Groovin" materialized, Eddie suggested that it should sound like a summer song in the park. Well, in the park I'd see bongos and conga drums, so it seemed to me that one of those would be the natural thing to use on the record. After we recorded "Groovin'," the song sounded like a finished record to me. It sounded like it didn't need anything more, rhythmically speaking, than what was there.

RS: You said that Atlantic didn't want to release "Groovin" as a single. What made the company change its mind?

DD: Well, Murray the K, the disc jockey, happened to come around one day while we were recording the song, and he immediately fell in love with it. He had never heard us play anything like that before. But Atlantic told us that the record didn't sound like a Rascals record and that it would be a big mistake if they released it. But Murray went to Ahmet Ertegun [Atlantic Records' president] and lobbied for us. He told Ahmet that the song would be a big hit and that he

couldn't wait to hear it on the radio. Finally, Atlantic gave in. Murray should get a lot of credit for making "Groovin" happen. He didn't let up with Atlantic until they said yes. You know, that happened with other Rascals songs. "People Got To Be Free," which wasn't on the *Groovin'* album, but followed it, was our biggest hit. Atlantic didn't want to release that, either.

RS: Atlantic must have been very set in what it thought the Rascals should project musically.

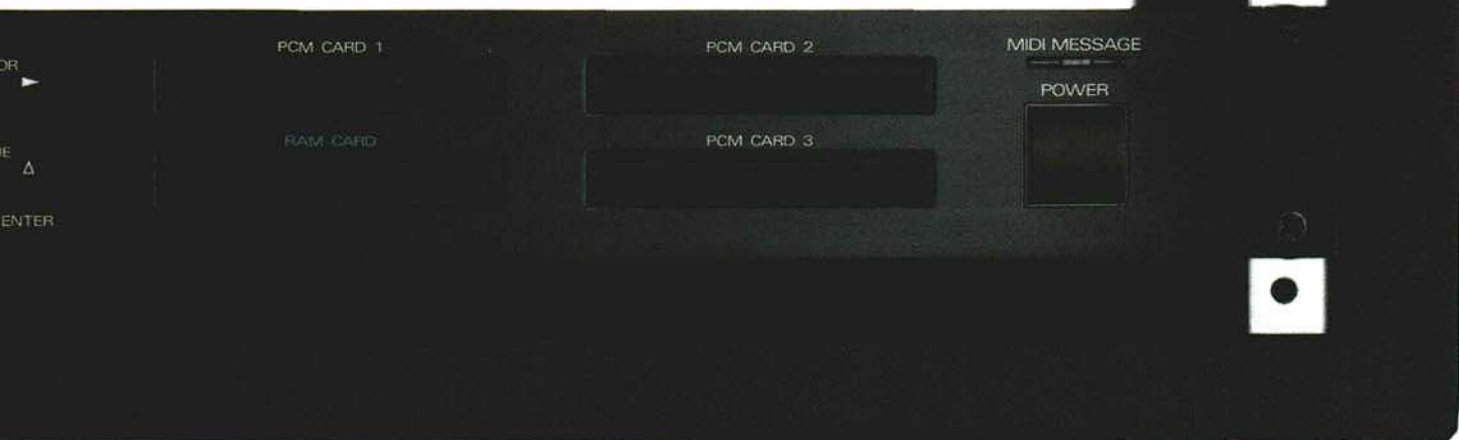
DD: They had a successful stretch with us in 1966 and 1967, and their attitude was, if it wasn't broken, then it didn't need to be fixed. I guess they wanted us to keep formularizing the same stuff. I don't know for sure; I think Ahmet is a little more hip than that. I have to admit that "Groovin'" was really a left-hand turn for the Rascals.

RS: Do you see the album as being one of the highlights of the Rascals' recording career?

DD: Oh, sure. It was during that album

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that Felix and Eddie, the main songwriters in the band, really glued together. In terms of spirit and soul, they were like brothers. And they were writing and singing like that. All the songs that came out around that time were just great.

Everybody was close. It was a great time, because we were such a tight unit.

RS: The Rascals were tagged with the "blue-eyed soul" image. Did you mind that?

DD: I always thought that was a funny thing to call our sound. It was flattering in a way, because in those days, if you were a white musician and you had a black feel in your music and black people appreciated your playing, it was a compliment. So we took the term as a compliment. But, to tell you the truth, I really don't know what "blue-eyed soul" is—not even today.

RS: Once this sound/image was created, did the Rascals go into the recording studio and try to live up to it?

DD: None of the things we created in the studio were ever thought about before

we started recording. There was no pre-planned strategy about sounding one way or another. Whatever force brought us together was responsible for what we did and what success we had, because we were all very diverse people. Felix and I had the closest tastes in music. We were into jazz and loved R&B. Gene was in left field compared to us; he was a white American Elvis Presley fan. Eddie was into doo-wop.

RS: How did your musical tastes influence your drum style?

DD: Well, in those days I played very, very busy. I was like a whole orchestra; I played all kinds of little percussion parts in between the beats.

RS: I know you used to sneak into the Metropole in New York and play with

jazz artists as a kid. How much of your jazz roots can be heard in the drumming that's on *Groovin'*?

DD: Well, on "A Girl Like You," what I played was totally jazz. I remember that I approached that song like a big-band drummer. I guess I had all that jazz influence that still wanted to come out, and that was the place for it. At the time of *Groovin'*, we were starting to experiment in the studio with the great arranger, Arif Mardin. He was on staff at Atlantic. He and Tommy Dowd always helped us in the studio. They encouraged me to play what I felt was right.

RS: Although the Rascals didn't have a bass player in the band, you did use one in the studio, right?

DD: Oh sure. We used Chuck Rainey and Jerry Jermott. Chuck did most of the stuff. We played well together. He taught me a lot and sent me off in different directions—as far as bass drum patterns went—which was great. Will Lee even worked with

us for a while. When we got more into jazz after *Groovin'*, Ron Carter played with us. So did Richard Davis. I played with a lot of great bass players.

RS: The Rascals' first album, *The Young Rascals*, was made up primarily of cover songs. *Collections* had a few originals on it. *Groovin'* was practically all original songs. Was there pressure to become a band that composed its own material?

DD: There was pressure only because there wasn't enough time to write songs. I always remember Eddie and Felix complaining that they didn't have time to write. Fortunately, when a seed of an idea began to grow, everybody just jelled together. Once we were in the studio, the pressure went away. Like I said before, having Arif and Tommy around helped

"Drum-wise,
it's a rather
bizarre
record, but
it worked
for every-
body, and
that was
cool."



continued on page 128



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John Scofield

■ by Adam Ward Seligman

Sco knows drummers. Bo Jackson may have the fancy endorsement deal, but John Scofield—guitar in hand, playing a blistering series of legato notes over a blues-inflected jazz tune—always has the rhythmic foundation provided by a powerful drummer. Whether it was playing in Billy Cobham's band, riding shotgun with Miles Davis over Al Foster's funky backbeat, or playing solo with a series of the more important drummers in jazz and rock, Scofield always knew where the pocket was, and he let the drummer define it.

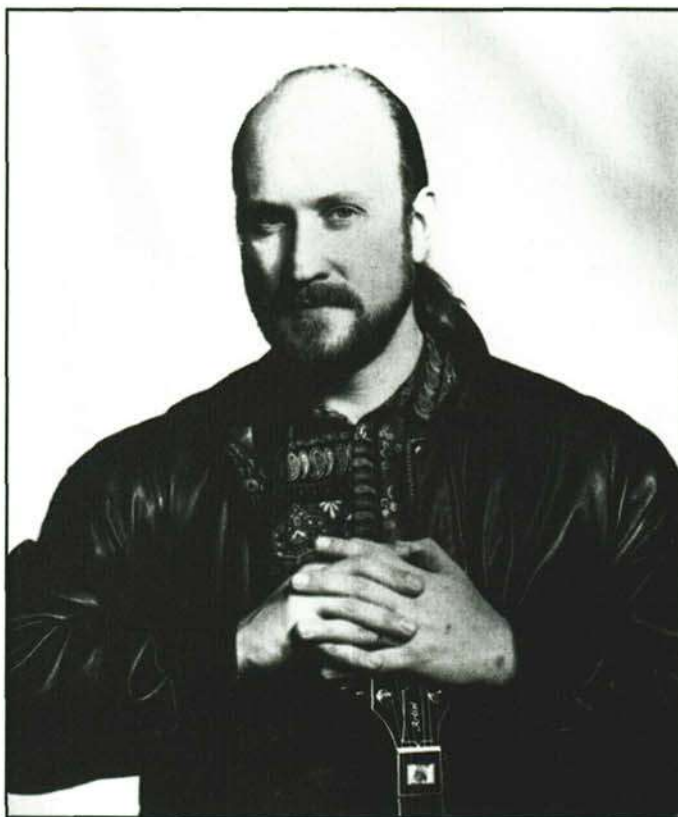
"You want to talk about drummers?" John Scofield says, laughing. "You've come to the right place!"

It was at the Berklee College of Music that John first discovered what he calls "the two approaches to drumming": "The two drummers who taught there, Alan Dawson and Joe Hunt, were great teachers. I loved playing with them. Alan had incredible chops and great technique. Joe was not chops-oriented, but had this swing feel. To me, there were a couple of ways—more than a couple, actually—to play the drums. Technique was one, and feel was the other—just playing the ride cymbal.

"Billy Cobham heard me play on a demo tape that he was producing," John continues. "He thought I played well, so I replaced John Abercrombie, who had left to join Jack DeJohnette's band. I had never played with a fusion drummer before. Billy kind of invented fusion. I mean, the drumming scene then wasn't like it is today, where there are a thousand fusion drummers around. Back then, it was unique. Billy floored me with his power. I was coming from a jazz background, and here was this new thing. When George Duke joined the band and we started doing his tunes, it got into funk. So that also became the first time I played funk. I was just 24 or 25 years old."

Scofield would go on to record several albums with Cobham plus a live recording with the Cobham-Duke Band in Europe. It was an intense learning experience for the young guitarist.

What he learned from Billy Cobham wasn't about paradiddles or chops. It was a lesson in music. "I learned from being around a really heavy musician and seeing how he projected himself—how he poised himself before a gig in order to play. The Brecker Brothers were in the band when I first joined, then George Duke and Alphonso Johnson joined. We did a lot of older songs of Billy's where he invented these great funk rhythms." John sings the bass lines to a couple of Cobham tunes and laughs happily. "We would play 'Red Baron,' and



'Stratus,' and a bunch of George's songs."

Scofield left Cobham's band after three albums because he wanted to move to New York and play jazz. While playing with Dave Liebman's band, he met his drummer, Adam Nussbaum, and recorded the album *If They Only Knew*. Then, while playing with Terumasa Hino, he recorded his first album as a leader, *East Meets West*, with Teru's brother, Motohiko, on drums. "We recorded that record in one day," Scofield recalls. "I loved the way Motohiko played; he was one of the first Japanese drummers to come out of the Tony Williams field."

After that, John started his own band, a trio with bassist Steve Swallow. "I knew Steve from my Berklee days. He was one of my mentors there. There was this young kid I asked him to check out for the trio. It was Adam Nussbaum. We recorded two live albums, a studio album [*Bar Talk*], and a bunch of other dates. The band had to have Adam. He *swings!* I can't define what he does, but music without that swing is just dead."

During this period John also worked with one of his heroes, Steve Gadd, on a Dave Liebman record. "There are a few fusion drummers I really love. Gadd is one of them. I recently played with him for the second time with the Manhattan Jazz Quintet, guesting on a few tunes."

The big break for John came when he joined Miles Davis for three years in the early 1980s. The drummer in the band was Al Foster. "I had played with Al in clubs in New York before the

Miles gigs. In order to play with Miles, Al had to work out a fusion style of his own. You might think from listening to his playing with Miles that he's just a groove player—but he's a great jazz player, too. The open hi-hat sound he developed with Miles is great. He's a beautiful player; he really swings his ass off. Al and I were both coming from a jazz background, and so were the saxophonists in the group."

When John resumed his solo career after leaving Davis, he called on Steve Jordan, who had played on his earlier solo project, *Who's Who?* The new album, *Electric Outlet*, was the first to develop the sound that was to be Scofield's trademark over the next five records: a funk-oriented groove with keyboards and bass in the background, and guitar and drums the center of attention.

With drummers Steve Jordan and Omar Hakim, John Scofield just worked in the studio. "They seemed to understand the music completely," he says of Jordan and Hakim. "They really fit the music, and the music fit them." On the album *Still Warm* (with Omar Hakim), the bass player was Darryl Jones, from Miles Davis' group. After working with Scofield, they joined Sting.

"Darryl had a tape of P-Funk that he had recorded on his *Walkman* live one night," John recalls, "and he told me to check out the drummer."

The drummer was Dennis Chambers. When bassist Gary Grainger joined Scofield's band, John asked him if there were any other musicians like him back in Baltimore. "He told me, 'Yeah. Dennis Chambers.' The thing I like about Dennis is that he has the chops of Billy Cobham, but a really different feel. The way he grooves...."

With Dennis Chambers, the group recorded three critically acclaimed albums: *Blue Matter*, *Loud Jazz*, and *Pick Hits Live*. Chambers' sound became known to a generation of drummers listening to funk/jazz during this period, with double-bass riffs and grooves that relied on unusual accents, time displacements, and sophisticated ride patterns built around funk beats. What was it like playing with Dennis when he reversed a groove during a song? "The time displacement threw me the first few times he did it," John admits. "But if you listen to Jack DeJohnette or Elvin Jones, you hear a lot of that going on in a jazz context. It's all in reaction to what you play—what the soloist is doing. We didn't try to develop a sound; it wasn't calculated on a conscious level. It just happened, and Dennis and I stretched out more and more live. Remember: Sometimes it's what you *don't* play!"

Asked if Dennis reined it in more on the second studio

album, Scofield again says that it just "happened." The tunes demanded a different approach, something more simple. Whether playing a blistering funk song like "Trim," a hip-hop beat on "Blue Matter," or just brushes on "True Love," Dennis Chambers and John Scofield created what many have called a new style of music—a funky mixture of jazz and rock. "Yeah, some people said I created a style with this music. But it just happened. After five albums I wanted to get back to other kinds of rhythms, though, other kinds of playing—something softer. I really wanted to work with an acoustic bass player again. I wanted to go back and play swing. This isn't to say that Dennis or any of the other players in the band couldn't have played jazz; I just wanted to try something different."

The Drummers Sco Knows

Here's a list of some of the drummers John Scofield has worked with on record, and a selected list of the albums they appeared on with Sco.

Drummer	Artist	Album and Label
Billy Cobham	Billy Cobham / George Duke	<i>Live—On Tour In Europe</i> (Atlantic)
	Billy Cobham	<i>Funky Thide Of Sings</i> (Atlantic)
	Billy Cobham	<i>Life & Times</i> (Atlantic)
Adam Nussbaum	John Scofield	<i>Who's Who?</i> (Novus Series 70)
Billy Hart	John Scofield	<i>Who's Who?</i>
Steve Jordan	John Scofield	<i>Who's Who?</i>
	John Scofield	<i>Electric Outlet</i> (Gramavision)
	John Scofield	<i>Still Warm</i> (Gramavision)
Omar Hakim	John Scofield	<i>Blue Matter</i> (Gramavision)
	John Scofield	<i>Loud Jazz</i> (Gramavision)
	John Scofield	<i>Pick Hits Live</i> (Gramavision)
Dennis Chambers	John Scofield	<i>Marc Johnson's Bass Desires</i> (ECM)
	John Scofield	<i>Second Sight</i> (ECM)
	John Scofield	<i>Flat Out</i> (Gramavision)
Peter Erskine	Bass Desires	<i>Flat Out</i>
Johnny Vidacovich	Bass Desires	
	John Scofield	
Terri Lyne Carrington	John Scofield	
Jack DeJohnette	John Scofield	<i>Time On My Hands</i> (Blue Note)

That "something different" was manifested in the jazz album *Flat Out*. That album featured two very different drummers—Terri Lyne Carrington and Johnny Vidacovich. Vidacovich had grown up playing New Orleans R&B, which resulted in some unusual grooves built around snare drum rolls over a walking bass line on Scofield's record. "I love that beat," Scofield says reflectively. "But Dennis couldn't play it. If he worked up to it he could, but it's a real simple rhythm and you have to grow up with it. I think the New Orleans drum sound is like the bossa nova—a groove that is really special."

John had worked with Terri Lyne Carrington in New York jazz clubs. "I love the way she played," he says. "Unfortunately, she moved to California, so I don't get to play with her anymore. But I did get to play on her solo album." On the song "Evansville," Carrington plays one of the most perfect melodic

drum solos since the glory days of Max Roach. Building simply, it evolves into a solo that reflects the introspection of the song without sacrificing any of her technique.

One thing Scofield likes about many of the drummers he has worked with is their sheer musicality. "What makes a drummer really good is good musicianship. What it comes down to is being a dynamite musician. Most good drummers can usually play piano and compose. They know what the other instruments in the group are doing harmonically and melodically. I remember Billy Cobham or Jack DeJohnette playing us songs on the piano, or Terri Lyne singing. When you're playing jazz, you have to understand *music*. After all, a drummer can make or break a band."

Bass Desires, a cooperative ensemble led by Marc Johnson with Peter Erskine and Bill Frisell, is another project where Scofield worked closely with a drummer. "Peter Erskine is one of the few stylists of our time," Scofield explains. "With Weather Report he influenced a generation. He came from a jazz background and had to develop a fusion playing style for Zawinul's music. The grooves he came up with are unique.

On the first Bass Desires record, Erskine tries out Scofield's tune "Thanks Again," which John has also recorded with Steve Jordan and Dennis Chambers. What was a simple 6/8 pattern in Jordan's hands became a jazz waltz in Erskine's. Listening to the three versions and comparing the way each drummer explores the options of the triplet-metered song is a fascinating lesson in how drummers create their own voice.

Scofield worked with Gary Burton for a year in the late 1970's,

but never recorded with him. On Burton's 1988 record *Times Like These*, Scofield worked again with Erskine. Then in 1989, John released *Time On My Hands*, which soared to the top of the *Billboard* jazz chart. Produced by Scofield and Erskine, it marked the first time John used Jack DeJohnette on one of his records. "If I could somehow get to play with Jack more, I would love it," says John. "He has so much to offer. The rhythms he plays can't be called anything; they're between jazz and Latin and funk—real 21st-century music."

When John Scofield talks about drummers, one name keeps on coming up: Elvin Jones. While Elvin is best-known for playing with the John Coltrane Quartet, he created what Scofield calls one of the unique styles in jazz. "Elvin is probably my favorite drummer. I played with him several times. It was a dream-come-true. Of all the musicians I've played with, Elvin is the most intense stylist. Elvin *created* a style; not many musicians have done that. He's coming back from Japan and playing in the States more, so I hope to play with him again."

Scofield just finished producing a record for saxophonist Joe Lovano, which features a new drummer. "Yeah, his name is Bill Stuart. Watch out for him. I haven't met a drummer this good in a real long time.

"You know, it's not fair for anybody to say who's their favorite drummer," Scofield emphasizes. "But there are some guys I'd like to play with who I really respect. Billy Higgins and Paul Motian are giants. Joey Baron is so strong these days. My current drummer, John Riley, is great. I don't know yet what my next record will be or who will be on it, but I do know this—the drummer will be great!"



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Paradiddle Warm-Up

by Casey Scheuerell

MUSIC KEY

C.C.

S.D.

B.D.

This month I'm going to introduce you to one of my favorite warm-up exercises. The concept was originally shown to me by Alan Dawson. It's a way to take a basic rhythm and turn it into a paradiddle-type warm-up. It works very well with Ted Reed's book *Syncopation*, or Louie Bellson's 4/4 text. Better yet, you can write your own structure to work from. All that's needed are a few bars of note values equaling 8th, quarter, dotted quarter, and tied 8th-note combinations. You can also use rests of the same values. (By the way, 16th-note values will not work for this exercise.)

The secret to playing this exercise is the following key.

When You See:	You Play This:	You Say This:
	RL LR	PARA
	RLRR LRL	PARA DIDDLE
	RLRRL LRLRR	PARA DIDDLE DIDDLE
	RR LL	DIDDLE
	RRLL LLRR	DIDDLE DIDDLE

In addition to this key, note values longer than a dotted quarter note have continuing alternating doubles. For example, a half note would be played RLRRLRR.

In this exercise, there is one important rule to follow: Every new note or rest begins in the opposite hand from the one used to end the previous phrase. This way you will never use more than two consecutive notes in the same hand.

I know this might sound a little bit confusing at this point, so let's work through an example to show you what I'm getting at. Let's begin with the following two bars. In the first measure, we see four quarter notes, so beginning with the right hand, play four paradiddles.

The second measure begins with an 8th-note rest, so we use a double stroke in the right hand. The next 8th note is played LR, with the 8th rest played LL. The 8th note tied to an 8th from the "&" of 2 into beat 3 equals a paradiddle (RLRR). The "&" of beat 3 is a quarter note, so we use another paradiddle (LRL). And finally we end the bar with an 8th note, equalling RL. Thus the entire second bar is only paradiddles displaced by the time of an 8th note (RR LRL RLRR LRL RL). You could say, "diddle paradiddle

paradiddle paradiddle para."

For our next two-measure example we will use a dotted quarter-note theme. This can be broken down into three-note groupings and two-note groupings when analyzing the 8th-note pulse. (Each dotted quarter note or equivalent equals the time of three 8th notes, and each quarter note equals two 8th notes.) Hence, our subdivision for these bars is 33332. This gives a very nice over-the-bar-line feel.

In the next example our three-note groupings are broken down in a slightly different fashion, creating a "para para diddle," instead of the previous "para diddle diddle."



Photo by Rick Malkin

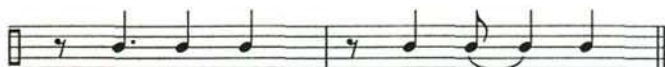


As you can see, any page of 8th-note and quarter-note combinations will work. When first learning this exercise I found it helpful to say "para diddle, etc." out loud to help keep track of the stickings. Eventually you will only need to think in terms of the figures you are reading. When that begins to happen, you have internalized the exercise and it will become a viable musical addition to your drumming vocabulary.

Try to come up with ways to orchestrate the paradiddles on the drumset. You will find the possibilities endless. As a starting point play the first note of each "para" using a crash cymbal/bass drum combination. The remaining notes stay on the snare drum as ghost notes. Keep the hi-hat in time on all four beats. If we applied this idea, the first measure of the first example would orchestrate like this:



Let me leave you with these polyrhythmic bars to apply the concept to. Good luck and have fun!



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More Variations On Stick Control: Part 1

by Joe Morello

Transcribed by Keith Necessary



Photo by Rick Mattingly

The following exercises are variations of the exercises from page 5 of George Lawrence Stone's *Stick Control*. Each exercise rhythmically changes each single 8th note into alternating 8th-note triplets. When there are two or more 8th notes, they also change into 8th-note triplets.

For every right there will be three rights, and for every left there will be three lefts. After mastering this, change each double 8th note into alternating 16th-note triplets. (It's easier than it sounds.)

Start slowly. Set the metronome at about 100 to the quarter note. The author can play it at 186. Play each exercise about ten to twenty times until you feel you have good control of each one.

Play all exercises without accents first. Make sure each stick sounds the same, as though the exercise is being played with one hand. Next try adding accents to the first beat of each triplet. Play each accented note at all volume levels. Try everything from extremely soft (*ppp*) to extremely loud (*fff*).

Finally, try to accent the last note of each triplet grouping. Re-

member to stay relaxed, and don't increase the tempo until you have control with and without the accents.

Other Ways To Practice The Exercises

1. Play all the exercises with brushes. Playing with brushes is a great exercise for wrists and fingers. It will help a great deal to develop the muscles and reflexes and will improve your control with sticks.

2. Try the exercises with your feet using double bass drums or a double pedal.

3. Play accented exercises at the drumset. Play unaccented notes on the snare drum or hi-hat, accented notes on the toms or cymbal / bass drum combinations. Use your imagination. These exercises will help your control, endurance, and speed. Using them on the drumset will expand your flexibility and your musical vocabulary.

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Example 1 (exercise 5 from page 5)

R L R R L R L L | R L R R L R L L

becomes:

R L R L R L R R R R R R | L R L R L R L L L L L L

then becomes:

R L R L R L R L R L R L R L R | L R L R L R L R L R L R L R L

Example 2 (exercise 3 from page 5)

R R L L R R L L | R R L L R R L L

becomes:

R R R R R R L L L L L L (three times)

then becomes:

R L R L R L R L R L R L | L R L R L R L R L R L (three times)

Example 3 (exercise 13 from page 5)

R R R R L L L L | R R R R L L L L

becomes:

R R R R R R R R R R R R | L L L L L L L L L L L L

then becomes:

R L R L R L R L R L R L R L R L | L R L R L R L R L R L R L R L L

If you have any questions, you can contact Joe through Modern Drummer.



!!! **WIN** !!!

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IT'S QUESTIONABLE

continued from page 14

have dealt with all kinds of different finishes to arrive at the one DW uses now, which is polyester. That's a very touchy thing to do. It's a very toxic substance, and you have to use the right equipment and follow specific regulations. I don't think it's the best material for someone who wants to do custom drumkit refinishing on a small scale.

"There are several ways you can approach refinishing a drum. First, it has to be sealed with whatever sealer is compatible with the substance you're going to be using for the top coat. There are several choices for that, including polyurethane, acrylic lacquer, or nitrocellulose lacquer. You then have to choose compatible paints for each of these finishing materials. If the sealing job is done properly, you shouldn't have to worry about how the paint will affect the drums themselves, since it won't actually be coming into contact with the wood.

"I would suggest that someone who's going to want to hand-rub or buff the kit use polyurethane, because it's easy to move around and buff. The *easiest* material for making a kit look good quickly is nitrocellulose lacquer, but it's not as durable as urethane. What will happen to it—and this happens quite commonly to finishes that you use lacquer thinner with—is that it will never really dry. It may be dry to the touch; you may be able to polish it and make it smooth. But it actually takes a period of many months to bleed out of the surface. It leaves a void behind it, into which the urethane or lacquer shrinks. That leaves those little lines that we call shrinkage.

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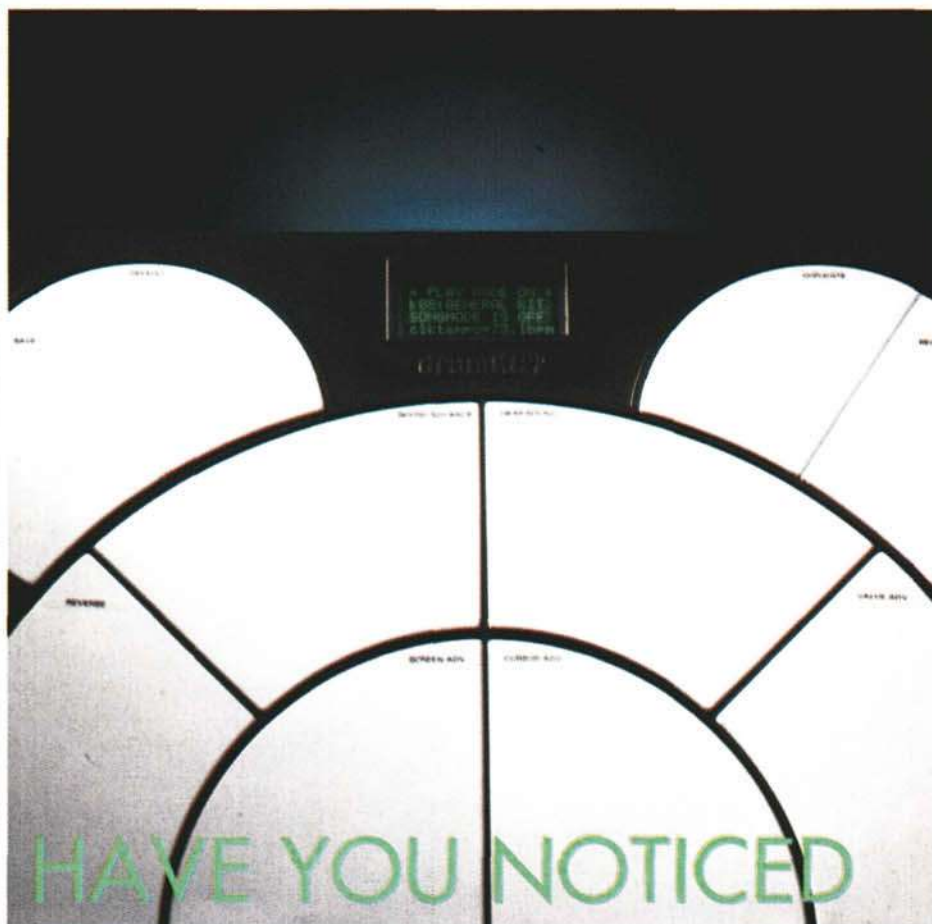
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READERS' PLATFORM

continued from page 6

maintained myself when I was in my early teens.

I have gone through some top-quality sets since those days (Dayton-built Rogers, Pearl *World*, and now Sonor), and Kent Drums could hardly be thought of as a great drum company. However, I also know that if it weren't for Kents, many drummers—including myself—could not have afforded to buy that first set to begin developing our styles and techniques. As "cheap" as these drums may have been, I believe Dave Weckl's use of that ugly, zebra-colored snare drum was a grand tribute to a drum company that made it possible and affordable for many of us to start.

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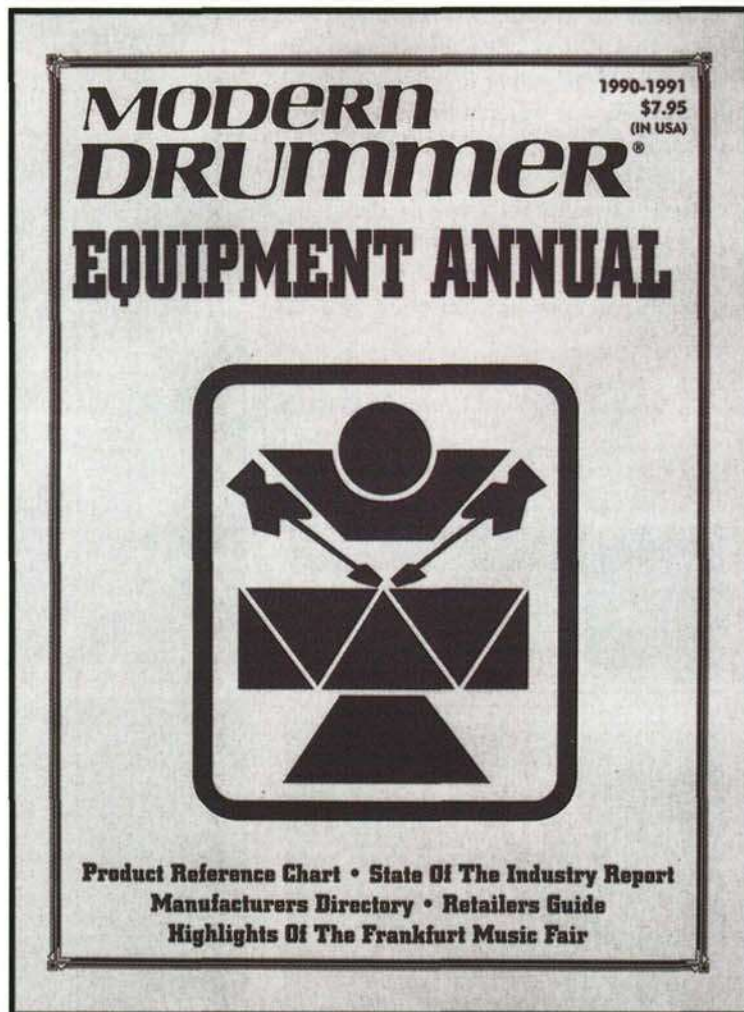
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Drummer of the Year award.

Ian Paice on the new Deep Purple album, *Slaves And Masters*.

Jimmy Lowe touring with Pirates of the Mississippi.

Ringo Starr doing some tracks for Nils Lofgren.

Larrie Londin on albums by Vince Gill, Aaron Tippin, George Strait, Randy Travis, Kenneth Copeland, Louise Mandrell, K.T. Oslin, Robin Crowe, and Reba McEntire, a Mark Knopfler and Ronnie Milsap collaboration, as well as producing Jerry Reed, doing various clinics, and playing some live shows with Larry Carlton, Albert Lee, Chet Atkins, and Leo Kottke.

Harry Stinson has recently done sessions for Emmylou Harris, Jann Brown, Marty Stuart, K.T. Oslin, Randy Travis, Marry Balin, and Earl Thomas Conley. He is also the house drummer for the TNN show *American Music Shop*.

Emil Richards was one of the featured musicians at the International Jazz Festival in Cagliari, Sardinia. In addition to performing at the festival, Emil also performed clinics in Rome, Florence, and Vienna.

Kurt Wortman is on new releases by Peter Maunu, Colin Chin, and Nona Hendryx, as well as recently completing a U.S. tour with Mark Isham.

All of us at *Modern Drummer* would like to wish famed British drummer/teacher **Tommy Cunliffe** a full and speedy recovery from a recent illness. We hope he's back teaching and playing soon.



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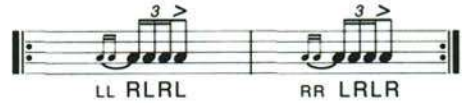
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started getting into that kind of playing. I was sort of there already anyway because of listening to James Brown and being influenced by that music, and then hearing all the 16th-note stuff.

The first guy who was really doing it hip was Gregg Errico. What a drummer! I took what I heard him and others doing, like what I heard from Joseph Modeliste—Zigaboo—Sonny Payne from

the Count Basie Orchestra.... Bobby Colomby from Blood, Sweat & Tears was playing 8th notes with his left foot on the hi-hat while he was playing time—like Tony Williams—and I liked Pete DePoe, who played with Redbone. He was really inventive. They had a song called "The Prehistoric Rhythm Of The King Kong Beat," and he would play this really cool stuff on the bell of the cymbal. Then I got into Bernard Purdie, who I loved and admired. So I took all the things I was

hearing those guys doing, and I just made *me* out of all that.

RF: This was happening while you were in Tower?

DG: Just as I was joining them. And then I had the opportunity to play any way I wanted.

RF: On the original tunes there wasn't a precedent already set?

DG: Emilio just let me do whatever I wanted to do. I will just love the guy forever. He was such a fabulous leader. He had a bunch of guys whose talents he knew how to pool together. Today they call the skills Emilio used to keep the band running "management skills," and they give seminars on it. He really knew how to do it.

RF: What were some of the original tunes that were already written when you joined?

DG: All the stuff that was on the first record they did—"The Skunk," "The Goose," "The Fly," "Knock Yourself Out," "Social Lubrication." I just took them and did my own thing with them. Then we did *East Bay Grease*.

RF: When the music started being written with you in the band, that had to change something.

DG: Well, yes. I had a real dominant playing style, which really directed where the band was going, because I couldn't play any other way. That was the way I heard the music. We would build the music kind of around the rhythmic thing that I was doing.

RF: So the grooves came first.

DG: Sometimes. On the song "On The Serious Side," which we did on the *In The Slot* record, Emilio came in with the song. There were no drums or anything else. It was, "Here's the groove, here's what I want it to be." Then I just made up a drum beat to it. But then with "Oakland Stroke," that was a drum beat first. We were rehearsing at Emilio's house one evening and jamming on that, and we were so excited about it, we just kept practicing it and messing around with it. We had it almost a year before we recorded it. On the *Back To Oakland* record, we needed one more song, so we put that together in the studio. Then it became more of a tune with a hook and a horn arrangement. We didn't have anything finished on it before we went in.

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We only had the basic groove with no horns or any of that stuff. So we said, "Let's start the record with it and end the record with it, like quotation marks—the Oakland sound."

RF: What kinds of other things happened experimentally?

DG: Everything was experimental. I can remember the rehearsal where we put together "Soul Vaccination." That's like a picture in my mind. I can remember where I was sitting at the rehearsal. The door was open and the sun was coming

in, and we were playing this tune and coming up with all these weird grooves. We were just knocked out!

For a while I got into this thing that I call "playing backwards." The basic idea of it was instead of playing the bass drum on 1 and 3 and the snare on 2 and 4, I would play my snare on 1 and 3 and my bass drum on 2 and 4. I would take some of the cover tunes and play the beat exactly backwards. I'd play a fill, and instead of coming in on 1 on my bass drum, I'd come in on 1 on my snare. I

pissed everybody off so much, but Emilio let me do it.

RF: Who did it piss off?

DG: Well, the horn players and the other guys in the band were bitching because it wasn't the way they were used to having it played. But Emilio loved it and let me go for it. From the couple of gigs where I started developing that, I came up with this idea of playing where I didn't have to really play a beat that always had a 2 and 4 in it. It could just be a repetitive rhythm pattern. James Brown does that too. He would play one beat and the band would nail it for five minutes, and the time wouldn't move. That's how all those guys would play, and they'd stick it right in your face.

RF: Tower was your first recording experience ever. What was that like?

DG: The band just played live until we got some takes.

RF: Was there a lot of rehearsal beforehand?

DG: We always rehearsed. Tower of Power set the standard for me for any other band I've been in, as far as what you have to do to achieve a certain level. People have no idea what it takes. We used to rehearse constantly. If we weren't rehearsing, we were writing. Or we were talking about it. And if we weren't doing any of those things, we were doing gigs. It was seven days a week, like a steam roller. The only thing I see today where there is that kind of discipline is Chick Corea's band. They are great individual players, but they also work together in that group. That was how it was with Tower. Not every spot in the line-up was filled with a killer guy, but it was a guy who could do his thing, and we all fit together.

We didn't use clicks either, which is something that happened when disco started happening. The time was always real even, and on a lot of those records you were listening to the band playing live.

RF: Was the studio intimidating to you at first?

DG: Absolutely not. I wanted to be like Bernard Purdie; I wanted to be like all those guys I was listening to. The only way to do that is to do what they do.

RF: Did you have to alter anything in your approach in the studio?

DG: I learned how to get a drum sound

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in the studio. It used to take me days to get a good drum sound. We had a lot of money to spend, and of course money went a little further in those days, but it still took me a long time to get a sound. Now my drums are always ready.

RF: Take us back to "Oakland Stroke" and the sessions for the *Back To Oakland* record. Any recollections of recording that album?

DG: There were two problem tunes on that record. One was the ballad "Just When We Started Making It." We

couldn't play the whole song all the way through. The music was too hard, and we couldn't make it happen, so it's two versions spliced together.

RF: What was hard about it?

DG: We just couldn't get the thing to really flow from beginning to end, because it's very long. There is a lot of ensemble stuff in there, and then there's this jazz organ solo at the end that builds into more horn ensemble as the tune goes out. We couldn't get the transition that goes from the beginning section of

the tune to the keyboard solo. We'd get the first half to be killer, and then the second half was lame, or vice versa. There's a drum roll that goes into the keyboard solo, and at the point where the keyboard solo starts, it's spliced. The other problem tune on there was "Can't You See." I have a whole other way that I was playing the tune on tapes at my house, but I couldn't get that to work in the studio. I remember Bruce Conte saying, "Man, it's not grooving, it's not working," 50,000 times. Finally I got pissed off and said, "Okay, here it is," and I played it differently, and we got it recorded in 15 minutes. It was just, "Here's a part," and that was it.

When we did "Squib Cakes," it was the most exciting session of that whole record. I had this idea to try this stuff with my hands over my feet during the keyboard solo, and I never really had an opportunity to practice it. When we played the tune and got into that middle section of the solo, it just felt like we were in a 747—we just took off. I can't even describe it. We just locked, and I started playing that pattern.

RF: Can you tell us specifically what that is?

DG: I'm playing the hand pattern to "Soul Vaccination" over the top of this samba bass drum pattern. Then I'm leaving certain notes out so that it makes odd-time bars over the 4/4.

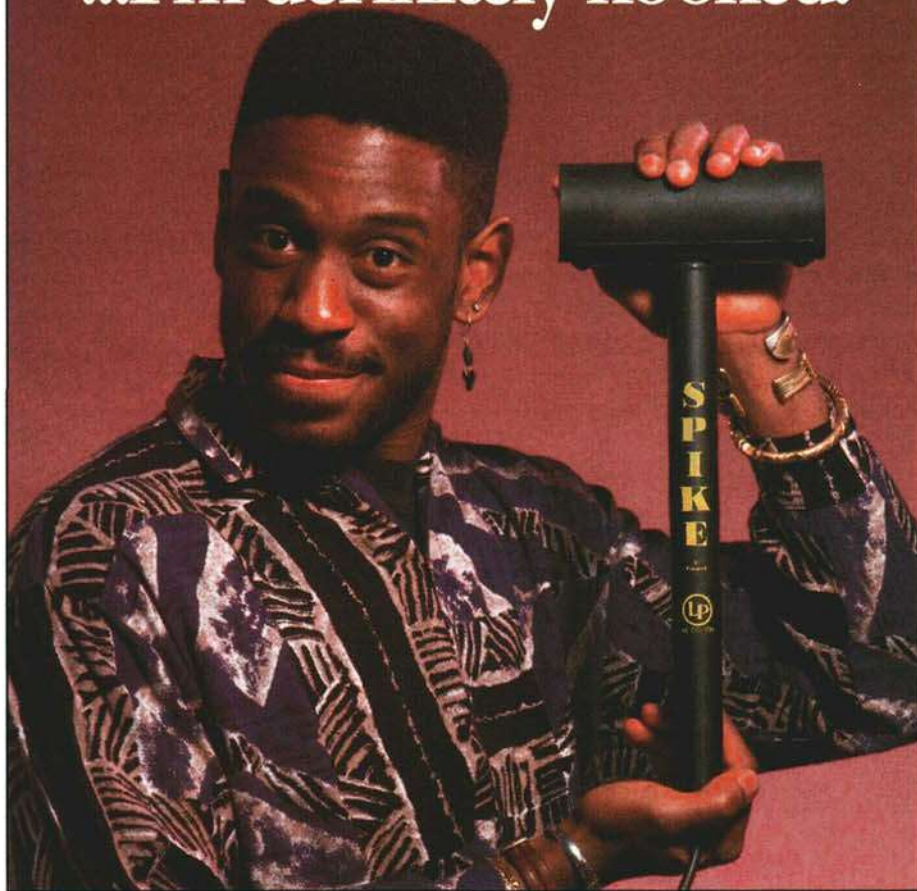
RF: Can you think of any other magical times in the studio?

DG: When we did the *In The Slot* record it was kind of fun and weird at the same time, because we were doing that record during the week and the live record during the weekends. When we rehearsed tunes for *In The Slot*, the horn arrangements weren't to the rhythm section arrangements, so I took a lot of the horn scores and put them up on a music stand, and then we redid the rhythm section stuff. I just built all my parts off of this horn score that I was reading.

RF: Tell us about "Knock Yourself Out" off the live album. Was that a spontaneous performance, or did you always play it like that?

DG: A lot of the performances on that record were spontaneous, because every night we'd jam. We recorded several nights, and what ended up on the album was not the best stuff. The best stuff is

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in a vault somewhere, and I have no idea why that particular selection of songs was released. There were some other things that were really outstanding.

"Knock Yourself Out" was something that I changed all the time. I tried a lot of different things on it pretty regularly—especially on the intros to tunes. I would play a 7/8 sort of groove over the top of the intro, and sometimes during a solo I would play that over 4/4.

I remember after doing it for several weeks and trying it a couple of different

ways, I told the guys that's what I was doing, and everybody freaked out. So it became my practice after that *never* to tell the rest of the band what I was doing. You can get away with a lot of stuff that way. I made that mistake in *Wishful Thinking*, too. I was excited about some of the things I was doing and told them what they were, and they freaked out.

RF: What about some of the studio stuff that wasn't done live? Did that destroy some of your approach at all?

DG: No, because I've never had a prob-

lem with what's in the room. If I know what the music is about and we've rehearsed it, you could have me in there by myself and it will be alright, because I hear it. *Back On The Streets* was the horrible CBS record that we did with two outside producers. CBS didn't trust us, so they wouldn't let Emilio produce the band. I recorded my parts at Studio C at the Record Plant in Los Angeles with just a click and Chester Thompson playing scratch keyboard parts. Most of the record was built like that, and I thought that really sucked.

That wasn't a good period in the band's history anyway. The producers who worked with us didn't understand the concept of an East Bay funk band. I remember we decided at that point that we were either going to go in the direction the record eventually did, or we were going to go even further out to funk, like we had with some of the other records. I have an "Oakland Stroke Part 2" on tape at home and some other stuff that we did that's pretty interesting, but that we never recorded because we went more into that commercial direction the record company wanted. I have some great tapes from all the years of gigs. There were always tape recorders running, and I'd just pick the tapes up.

RF: Can you learn from listening back to yourself?

DG: You know, I've started thinking I should do more of that again. I used to do that all the time, and it was really valuable. Tony Williams said in an interview once that it's a good idea to listen to yourself back on tape, because how you think you may sound is different than how you actually do sound. Listening to yourself back really helps you understand what you're doing. I've been so down on my playing in the last few years that I haven't really wanted to listen to myself. Everything felt so uncomfortable, and I haven't wanted to hear myself.

RF: Why uncomfortable?

DG: My personal life was not that great, and I was living in Los Angeles, where I felt really out of place musically. I was there for 12 years, and right from the beginning I didn't really get a lot of acceptance for the way that I play. But I came to Los Angeles because I wanted to do more studio work. I thought that was where everything was going on, because

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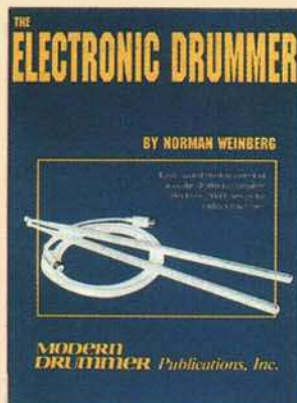
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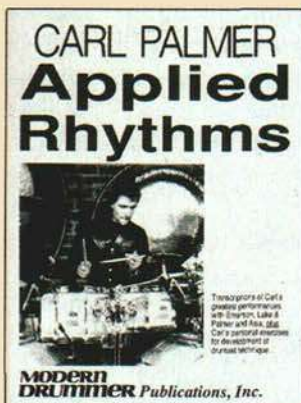
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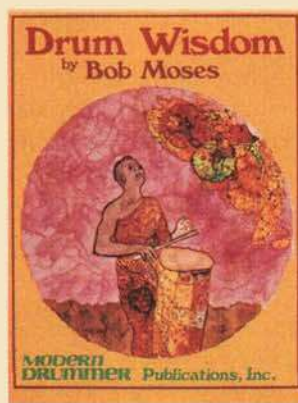
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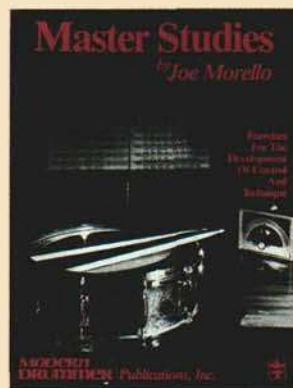
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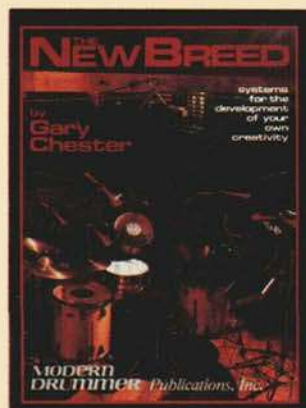
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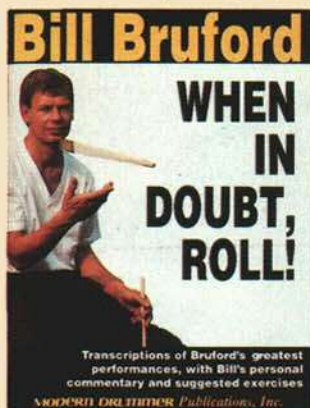
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there was nothing going on in the Bay Area. The big music scene there was kind of drying up, so it was time for me to make a change.

It's a tough business. I remember coming to Los Angeles and calling all these contractors to let them know I was in town and interested in working. One famous contractor—whose name I won't mention—said to me, "Well, we know who you are, but you're not happening until somebody says you're happening." That was the first week I was in LA., so

I was thinking, "Oh no, do I want to be here or not?" Things changed a little after that, but I never really felt I was getting acceptance for the way I played. I have a pretty distinct playing style, and all my efforts to change that during the years I lived in Los Angeles—to make it more generic—just screwed me up because I just started getting confused.

RF: You actually said to yourself, "Okay, now it's time to approach it more commercially" ?

DG: I tried that, and I was a fish out of

water. It didn't work. With all my efforts to be generic, I've never been able to do it.

RF: Is that bad?

DG: Well, actually no. I thought it was bad for a while when I wasn't able to get some of the gigs that I wanted. Now, at this point in my life, as I'm getting back in touch with a lot of different things, it's cool. I always sort of basically felt that anyway, but the issue got a little clouded. So much of my playing had to do with Tower of Power that when I wasn't with them, it was a really devastating sort of thing, because I loved that music and I wanted to be in that band for the rest of my life.

RF: So what were the circumstances surrounding your leaving?

DG: There were a lot of problems because of drugs. The business got screwed up, everything got screwed up—all because of drugs.

RF: That was toward the end of your being there?

DG: Well, there were drugs throughout the history of the band. People always say, "It's too bad you guys never got the recognition you deserved..." The band probably *did* get what it deserved because of the activity that was going on—which was unfortunate. It's much different now; the guys are all together. I did some gigs with them recently, and everybody was really cool.

RF: Did that feel like you were going backwards, or did it feel like you were going home again?

DG: Musically it didn't feel like home. It did feel good being with Emilio, Doc [Steve Kupka], Rocco [Francis Rocco Prestia], and Greg [Adams], because we go back a long, long way. Now that there's no drugs, things are much different between me and those individuals. When we sat down and talked, it was a lot more comfortable. But musically it was very uncomfortable because I'm a much different drummer today than I was then. I think about the drums kind of in the same way, but the way that I play is different.

RF: How so?

DG: I use my bass drum in a whole different way—a lot less today than in those days. I voice things on the drumkit a lot differently. If I were in that band again, I would play all the tunes differently; I'd

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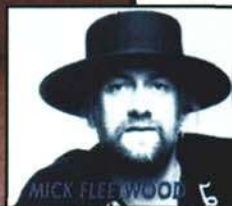
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put different beats and grooves on them. If someone says, "Play a funky beat," I do it differently today than I would have then, because things evolve. I want to hear things differently. I'm inspired by music that's around me, and if you get influenced by all those things and you do a lot of playing, your playing changes for a variety of reasons. In Tower of Power, if you are playing "What Is Hip," you're playing a song that was recorded in 1972. It's 1990 now, and things are a little different.

RF: A minute ago we were talking about how, when you came to LA, you tried to change your style, but you really needed to be true to yourself and your roots. But now you're telling me that you would change all of that.

DG: I'm just a different drummer today. If I were to play in Tower of Power again, I would revamp it because I would want it to be representative of where I'm at as a musician today. I'm honored that people still look at that stuff with the respect that they do and ask me about it all the

time. But if I have to go back and do it the way it was originally done, it's just hard because there's a lot associated with it—the memories of all the people, what it was. It's like a relationship you have with somebody where you really loved the person, and for one reason or another it didn't work out. You know you loved each other at one time, but it's different now. The relationships with the people are different.

RF: And your relationship with your instrument?

DG: A few years ago, I started getting into this concept where I split the drumset in half. I play the right side of the drumkit with the right hand and the left side with the left hand. I'd use a second hi-hat, for instance. This was quite a few years ago, and I've continued to develop that over the years, so now I've really started to get into that. When I was in Wishful Thinking, that really gave me an opportunity to play that way and solidify a lot of those concepts, because I saw how valuable that approach is; If I were to play those Tower of Power songs, that's how I would approach them. So just by the nature of that and all the other musical influences I've had since Tower, it would change things.

RF: What about Wishful Thinking?

DG: It was a great band. We did three records, but it just didn't work out because, honestly, the leader wasn't an aggressive person.

RF: Business-wise or musically?

DG: In both aspects. He had a great line-up of guys, but when Chris Boardman, who was the keyboard player and one of the main writers in the band, decided to leave, to me, the band was done.

RF: What was it like working in a smaller band as opposed to Tower?

DG: Well, I look at it the same way as I did playing with Tower. I had free rein, I could play however I wanted to play—as long as it fit the tunes and nobody said anything.

RF: We were talking about roles before. Would you say you were more of an instrumentalist as opposed to a time-keeper in Tower?

DG: Absolutely. The drums were a very important part of that music. But, a drummer always has to play really great time. I think that today a lot of young

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kids miss that point. I think a lot of young drummers just want to be in a band and go on tour and play fast. Nobody wants to play in the pocket. That's the main thing a drummer has got to be able to do.

RF: Aside from a pocket player, you have a reputation for being a technical kind of guy—one of those players who drummers would listen to and say, "What the heck was *that*?" with the odd time stuff going on and all that.

DG: I never was an odd-time player like

Ralph Humphrey. I never viewed it like that, and I could never play odd times really well, because I never liked it that much. What I like was taking the odd meters and playing them in 4/4. That, to me, worked much better for the way I like to play drums. When I do a record, I try not to repeat myself from track to track. I started that thinking in Tower of Power. There was so much music we were doing, and I didn't ever want to repeat myself, which forced me to think. I would go from each section of every

tune, trying to make it different. That came about from having to think about it. I would take parts that my hand was playing and put them on my foot. I realized it doesn't have to be a formula for it to work. Unfortunately, what happens in LA. so much is that there *is* a formula. Instead of, "Let's just play some music and see what happens," you get bogged down with this formula stuff. That's not necessarily bad, but sometimes it's a little overdone.

RF: Let's talk about your work with Gino Vanelli. Which albums did you do?

DG: I did *Black Cars* and *Big Dreamers Never Sleep*, plus there's one that is just coming out now. On the *Black Cars* record, I just did the title track. Gino is fabulous. He's a genius of a composer.

RF: I've heard he makes you redo things a million times.

DG: He does, but I mean, how good do you want things to be? If you want things to be really, really good, you don't mind doing them that many times.

RF: It doesn't ruin the spontaneity for you?

DG: But that's what he demands of you—that you be able to do it as many times as is required, but still be as spontaneous as the first time. *He* can do it, so why can't the people he hires do it? That's why he has the reputation of working with only a few people. Those people can give him that kind of performance all the time.

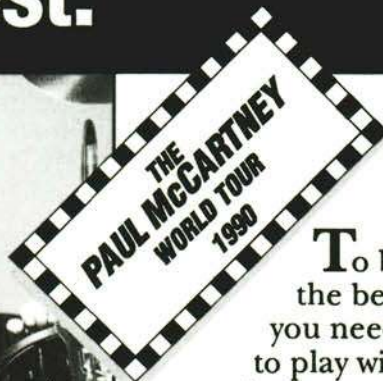
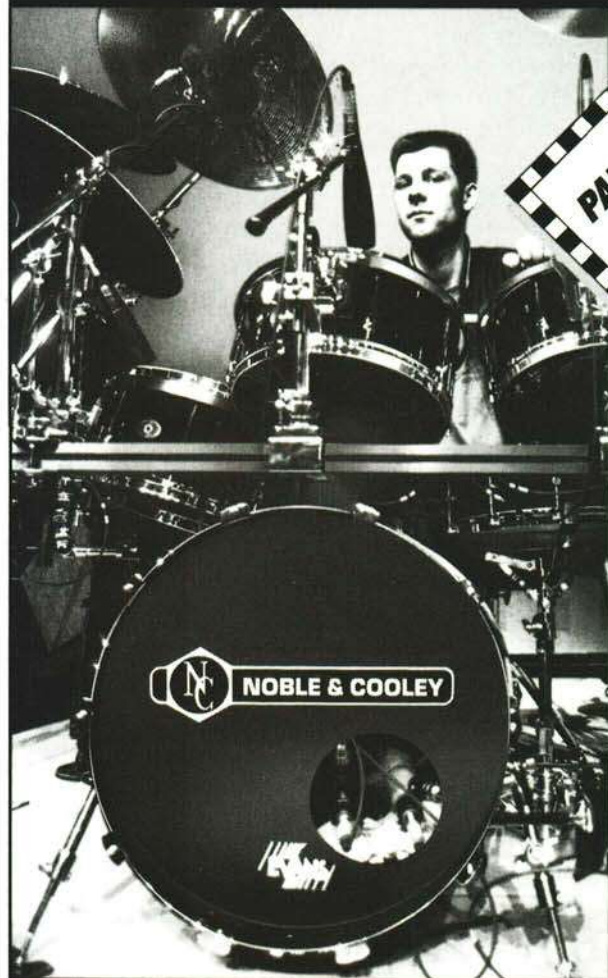
RF: How did you hook up with him?

DG: For my audition with him, they were doing the *Black Cars* record at Joe Vanelli's house, and they had it almost finished. A friend of mine told me these guys might be interested in a drummer, so he hooked me up with him. I went out to their house, they played me all the material they had, and then they said, "Well, let's hear you play." We went into the next room, where they had a drumset and two chairs. They sat in the chairs, and I sat at the drumset, and for about 20 minutes I just played. He'd say, "Try this kind of beat," or "slow this down," or "speed this up," and I would do it. He liked it, and the next day he called.

RF: Was that an uncomfortable situation?

DG: It was actually very cool. I'll tell you what *was* uncomfortable—auditioning for Rickie Lee Jones. She required me to

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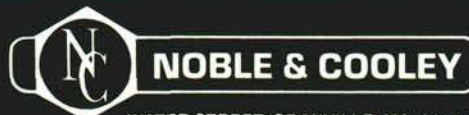


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be there for three days. She had been telling people since the first day that she liked me and that "this is the guy." I ended up not getting the gig because I think I expressed my displeasure of the situation on the third day, and she heard me. To me, that was far more uncomfortable.

Paul Anka brought me to Vegas once to audition for his band, and the whole orchestra was on stage. I thought *that* was really uncomfortable too, because the horn players were there tapping their

feet, waiting for me to get through. That was very impersonal.

To me, working with Gino was a very spontaneous kind of thing, and they were very pleasant. The *Big Dreamers* record was fun to do because that was all drum machine programming.

RF: You liked that?

DG: I liked it a lot. It was a challenge, and it was really exciting. I've actually done a lot of that. Gino told me after the *Black Cars* record that he was looking for a drummer who could play funk but

who could also get into all the electronic stuff. They didn't want to do any more live drums at the time, so I started getting into it because I wanted that gig.

RF: Where do you stand with that now?

DG: I've got MIDI gear and sampling and all that stuff. I never got into it with the giant rack, triggering from my drumset. I didn't really feel I had the need to do that. I just got the things that I needed. I do some of that in the Bay Area as well now.

RF: Can you tell us what gear you're using these days?

DG: This producer I've been working with, Andre Johnson, has his own sounds, so I've been using his sound sources. I have the Roland *Octapad* and another Roland trigger pad called the *PD31*, and I have two Drum Workshop trigger pedals. So I've been using his sounds with the Roland *R8* and two Alexis machines. In my own gear, I have an Akai *S900* sampler and a Yamaha *RX5* drum machine, which I use mostly for percussion sounds and sometimes as a click.

RF: What else are you doing in the Bay Area?

DG: Lots of live playing and some recording. I worked on Ray Obiedo's record, *Iguana*. He's a great guitarist and writer, and Andy Narell was his producer. I did two live drum tracks and overdubbed drums on two drum machine tracks. I think they threw one of those out, but they're keeping the live drum stuff.

RF: You feel there's enough to keep you busy up there?

DG: It wasn't even a matter of that. I went there because I needed to get away from L.A. I needed to change a lot of things in my life and get back to myself—what are my reasons for doing what I do? It's been thoroughly enjoyable. I've taken this last year to get myself established there again.

This next year I'm going to really get back into some serious practicing and playing, and work toward finally having my own group. Eventually I'm going to have to do that instead of worrying about why some people don't hire me. Maybe I should just do my own thing.

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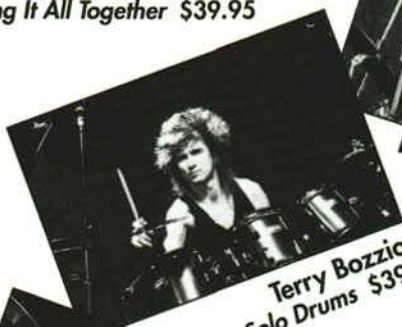
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There Are No Shortcuts

by Roy Burns

Every so often, a well-known drummer says something like, "I don't read music. I don't practice. I just play!" But everyone has to learn. It's just that there are a lot of factors involved in the process. It's not simple, and it takes time.

I've never understood how someone can brag about what he or she cannot do. If you don't read music, or can't read music, okay! But don't talk about it as though it is an asset. It's just one skill that you have not developed. It doesn't make you a bad player, but it doesn't necessarily make you a good one, either.

Many young players are in a hurry to develop their ability as fast as possible. There's nothing wrong with this attitude. It's part of being young and it's part of the burning desire to play music. However, if this desire leads to the concept of taking shortcuts, let the young drummer beware!

For example: If you can't read music, you can pretty much forget about studio work. This is not to say that you can't make an album with a group, because that happens all the time. However, if you can't read, you won't be the drummer on the *Arsenio Hall Show* or the *Tonight Show*. Chuck Morris and Ed Shaughnessy are both excellent readers as well as fine drummers. Yet even with their success, both are open-minded, both are still learning, and both still have the desire to keep developing musically.

So don't think you can "save time" by not taking the time to learn to read.

Sooner or later, you'll run into a situation where being able to read just might get you the job. (Or, if you can't read, it just might cost you a job.)

Another so-called "shortcut" is the "radical practice" approach, such as practicing on a pillow.

A friend and ex-student of mine, who is a well-known physical therapist, feels that because of a pillow's lack of response, a certain tightening of the muscles is necessary to make the stick move. In his opinion, continued practice in this way would lead to a rather stiff technique, with an undue amount of tension as a result. My personal point of view is a more simple one. The purpose of playing a musical instrument is to produce a musical sound. Any form of practicing that does not take into account the sound being produced is for the most part a waste of time. So I still contend that, although practicing on a pillow won't necessarily hurt you, it won't do you much good either.

Yet another "shortcut" is the use of "metal" practice sticks. The theory in this case is that you will build up strength fast, develop muscles quickly, and become a faster, more powerful drummer in less time. But some metal sticks are extremely heavy. The danger in this case is the possibility of a severe muscle strain. Also, the bounce and movement of a metal stick is nothing like a real drumstick. Plus there is the danger of developing a bone bruise, which can take months to heal and keep the drummer completely out of action.

A similar approach is to use oversized sticks for practicing. Huge marching-

style drumsticks are recommended by some teachers. But for one thing, if the student is young, he or she may have difficulty holding the stick properly because of its size. Again, the additional weight may also cause some problems. Strength takes time to develop as you practice.

I've also noticed that extra-large sticks actually prevent the development of a proper grip on the drumstick. This is especially true for drumset players who use a somewhat smaller stick for playing. My rule is, practice with the same stick that you play with. If you have doubts, start with a good 5A or 5B size and stick with it. Avoid extremes and you will be better off in the long run.

It seems that only drummers think in such "physical" terms. They continually come up with unusual ideas to develop strength, speed, or stamina. Weighted sticks, overly large foot-pedal springs, or practicing on pillows may be interesting to some, but they fail to address the real problem. Drumming is not an athletic event. It is—or should be—a musical event.

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Vinny Appice is as powerful a drummer as I have seen, and he developed his strength over a period of time, by practicing and studying. He didn't try to do it in a month. He didn't take shortcuts.

The only shortcut that I know of is simply to realize that there *are* no shortcuts. You get out of something exactly what you put into it. You have to practice, learn, play, and develop—and this takes time. Remember, what you don't learn today, you may have to go back and learn tomorrow!

"I've never understood how someone can brag about what he or she cannot do."



continued from page 27

TS: Was he a classical violinist?

FC: Yes, and that's what I played. Some of it was really cool. I was practicing four to five hours a day after school; I basically had no social life.

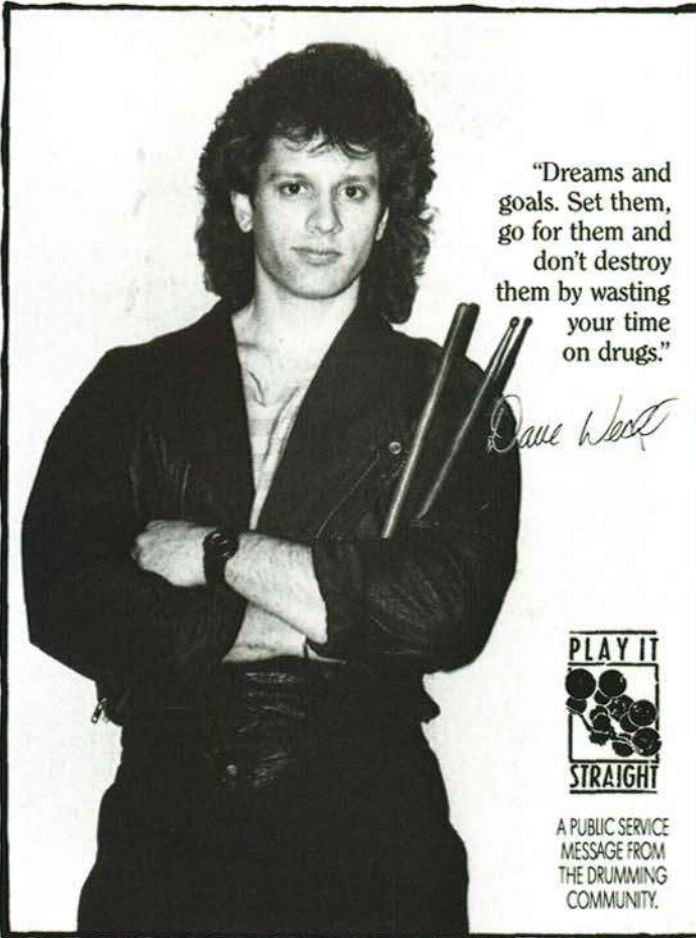
TS: Was that a hardship?

FC: No, I really loved it. Then I also started playing trumpet, and once I started to get into that, it was a matter of trying to get away from violin. Soon I started to get into the drums, and I was digging that when I was in the school band. So when I was in the jazz band and the drummer couldn't figure out a pattern, the band director would ask me to do it. I started to get a real interest in drums, and I finally became a drummer—or tried to. [laughs] I was about 13.

TS: How did you negotiate the move to the drums with your classically oriented parents?


FC: The deal was: "If you practice your violin for another hour a day, then we'll buy you a drumset." So one day I walked into a music store where I was taking violin lessons, and I said, "Mom, can I ask them to set up a drumset for me?" I had never played a kit before, but I played the kit that they set up. This guy in the store came over to my mom and asked her how long I'd been playing. When she told him that I had never played drums, he said, "You should buy him this kit now." She said "Okay" and bought it right away—\$150, red sparkle. That was it, that was the love of my life.

But I was into classical music most of my life. I never knew



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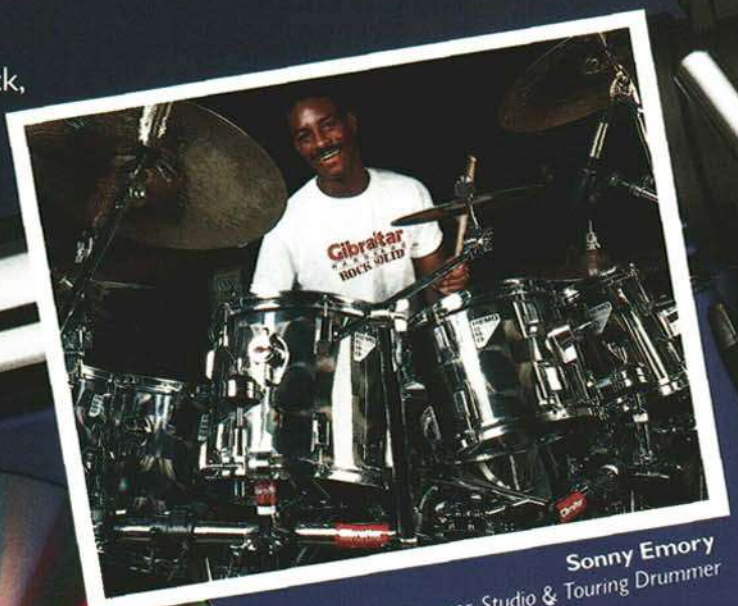
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about Led Zeppelin. It wasn't until 1980 that I started getting into a little bit of the rock 'n' roll thing. I went to see the Who in Toronto at the stadium. I was there for hockey camp because I was going to be a hockey player. I went to the show by myself, and I thought, "This is it. This is what I want to do." I pushed myself up to the eighth row and thought, "Someday I'm going to play here." Five years later we played the place, and eight years later we headlined there. That was a dream come true; I had told myself—and my mom—that I was going to be in a rock band someday and play that place.

TS: Your mom seems to have played a large part in helping your career along.

FC: Without her getting behind me, I don't know where I'd be. No matter what I wanted to do, even if she didn't agree with it, she would support me. I always had manners and I did what she told me to do, to a certain point. Of course I was rebellious for a while—smoking cigarettes and running around with my friends and being bad. But she told me to get it together, and I eventually did.

TS: When you started playing, did you have favorite drummers that had been particularly influential to you?

FC: Mickey Curry. He's my all-time favorite drummer. In fact, when I'm on stage sometimes, I'll pretend that I'm him: I'll sit there and play like him—his hand positions and body movements. It's cool because you start to feel like you are that person up there. I'm still the biggest rock fan in the world.

TS: Let's get back to the band for a moment. Another drummer played on the debut album, which was before you joined the band, correct?

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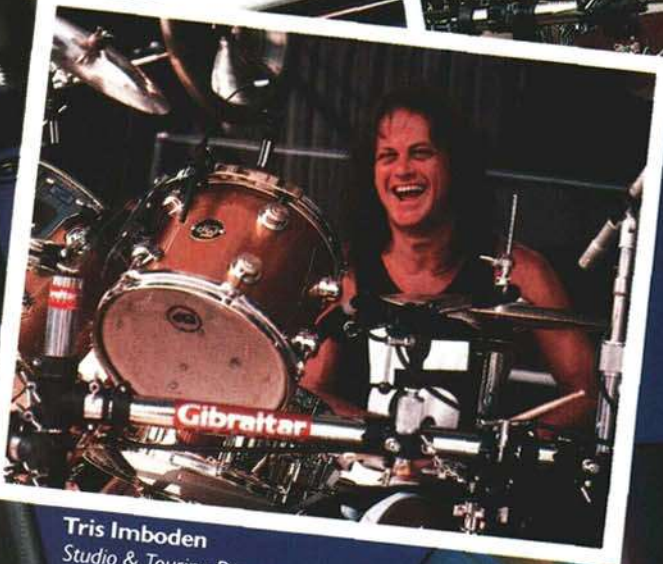


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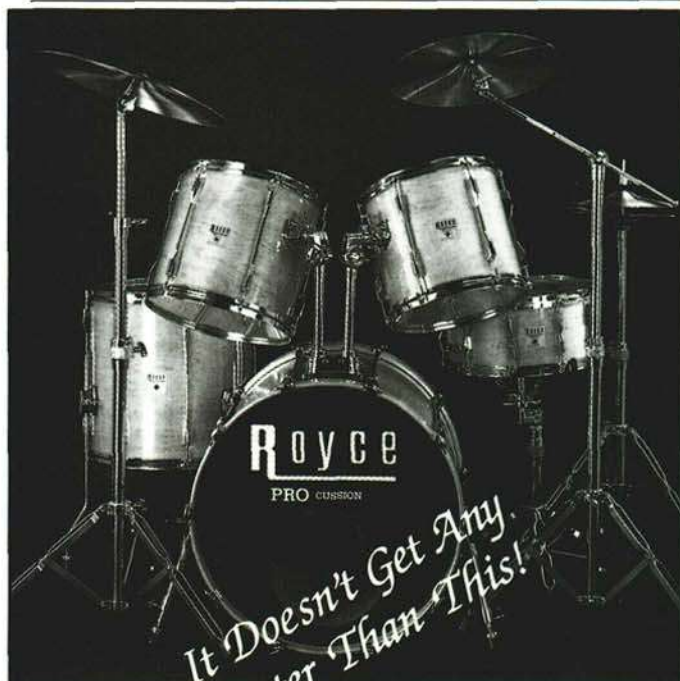
FC: The first drummer in the band was Tony Destra, who was also in Britny Fox. The next one was Jimmy Drmc. But before I continue telling you about how I got in the band, I want to say that everything I've been through with Cinderella has been about paying dues. I started playing drums, and within a few years, I did an album with Chastain, then I did a stint with Ozzy, and it started moving. I never slept in cars or ate out of trash cans; I never had a job. I've been a musician since I was five, and music has been the only thing that I've ever known. The dues that I had to pay to get in a band like this came *afterwards*—by not doing the last record and suffering some humiliation from people. I got a lot of, "Hey man, you didn't play on your band's record, so you're a loser." People would say that to me right to my face, out of anger that I had the gig, like, "Why is this guy here when I'm better than him?"

TS: You came into the band after the last drummer, Jamie Cortez?

FC: Right.

TS: Wasn't Eric Singer instrumental in helping you get the gig?

FC: Eric Singer got me my gig. I had played with Ozzy already—I did the pre-production on the *Ultimate Sin* album—and I had done the Chastain *Mystery Of Illusion* record. After the Ozzy thing I was playing with the band London. Everybody was in that band: Nikki Sixx, Izzy from Guns n' Roses, Blackie Lawless—a bunch of people. I have some advice for young guys who are looking to make it in this business: Join that band for a month, and then quit. You've got to



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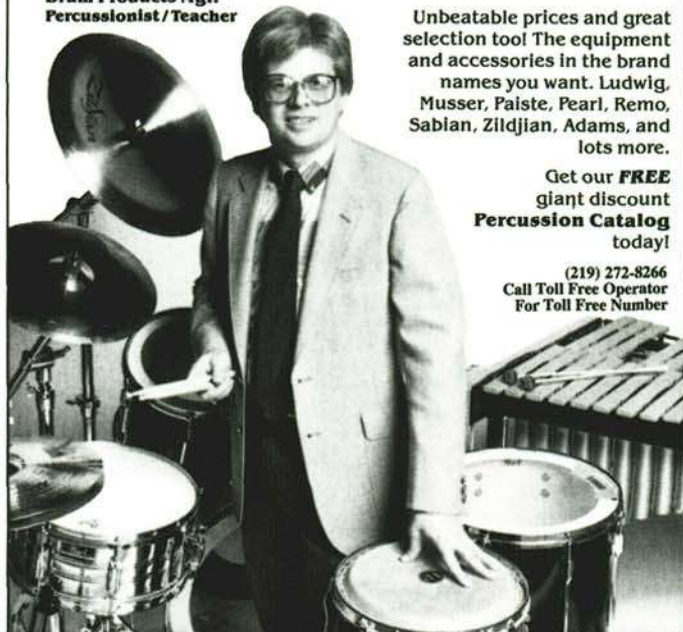
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quit, though. [laughs]

Anyway, I was doing that gig, and Eric came up to me one night and told me he was the drummer with Lita Ford. We kept in touch after that, and when I came to New York, I called him up in LA and asked him to help me find a gig. He told me who was looking for a drummer, and Cinderella was one of the bands. Out of the four names, I said, "Give me the other three numbers first, not Cinderella's." He said, "You should really check out that one. I haven't heard it, but everyone is saying that the music is great." I said, "I don't want to be in a band with a girl singer." [laughs]

But I eventually sent them a tape. Then they asked me to learn four songs off the *Night Songs* album and come down in a week. I pretty much charted out all the songs and called them up the next morning and told them that I learned the whole album. Eric [Brittingham] didn't believe me, but he said, "Okay, come down and let's try it." I went down, and they were blown away. We were so tight together that it sounded like we had been playing together for months. They called me a week later and said, "We have some bad news: You got the gig." I freaked. And the rest, as they say, is history.

TS: I'm not clear as to why they fired your predecessor and brought you in.

FC: For the same reason as my not playing on the record: Andy Johns. He did the same thing to that guy that he did to me, though that ended up being my lucky break.

TS: How did things go after you joined Cinderella on that first tour back in '86?

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FC: After I joined the band, we played clubs for four months. Then we went out with David Lee Roth. It was just amazing. Everything happened so fast from that point. We went gold, then platinum, then double and triple platinum before we knew it. We never had the chance to realize what was going on. If the process had been slower, if we had sold 30,000 copies of the first album, then 100,000 of the second, and a million of the third, then we would have known what was going on. This way, we nailed it so quick the first time—three million copies—that it was no big deal.

TS: How did things go with the new album?

FC: This is by far our best record. It's the first Cinderella record "as Cinderella." A lot of our fans have been with us from the second we came out as this line-up, and this is the first album that we've done as this line-up. It's almost the re-debut of this band.

TS: Did you take some time off after the *Long Cold Winter* tour before starting work on this record?

FC: We got off in October, started working in pre-production in April, started cutting in May, and took about two months to complete the album.

TS: Aside from participating as the drummer, what other areas did you contribute towards?

FC: Oh, I contributed a lot. I think I played a cowbell part on the last album. I moved from that to singing all over this record—backups, too—plus playing drums and percussion.

TS: Did you use any electronics?

FC: We didn't use any electronics at all; we don't believe in

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them for the studio. You'll freak when you see my drum solo this year, though—it's *all* electronics. But in the studio, there's no electronics or samples. We're back to that '70s type of vibe: Just go in and get the drum sound. Also, most bands will do their drum tracks in a week, then their guitars for five months, and it takes away from each song. We did one song at a time, in its entirety, all the way down to vocals.

We also did the album at four different studios. First we went to Bearsville and cut three songs. Then we went to Philadelphia and did two songs there, then to Louisiana, where we did three songs. And we just completed the last two in New York. So instead of having a bunch of basic tracks now, we've got nine songs that are completely done, ready to mix. It's great, because you focus in on one song at a time, and you do that song the way you feel it at that time. That's how Zeppelin used to do it.

TS: Did you discover that any one of these studios was preferable over the others insofar as cutting your drum tracks?

FC: I liked the rooms at every studio, because I was new to the whole thing. The Power Station has a really good room, but I'd say my overall favorite was the one in Louisiana because the people around the studio were so great, and the studio itself was so beautiful. No matter where you stood in the control room it sounded amazing. You didn't have to be between the speakers. The vibe was great, and for some reason, I found the drum tracks easiest to do there. Kansas had recorded *Left-overture* there, and they're one of my favorite bands, so I was pretty excited about recording there.

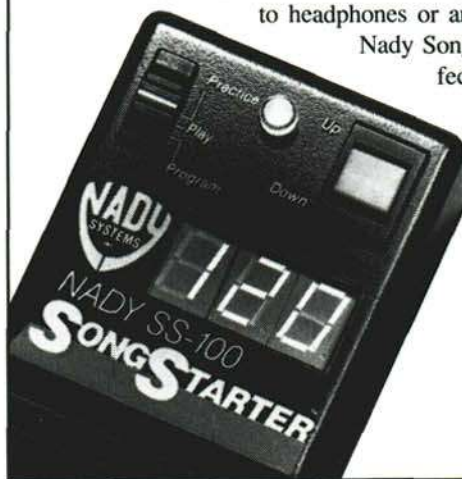
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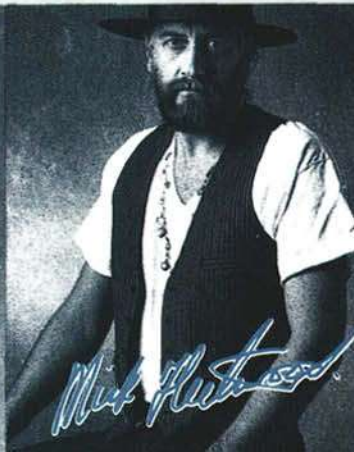
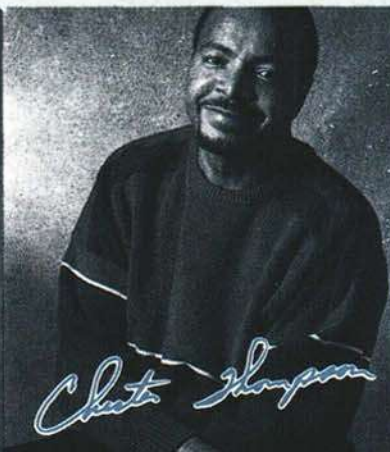
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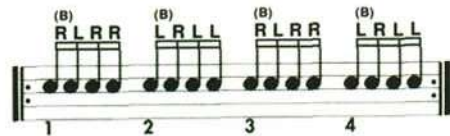
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TS: You mentioned earlier what your soloing is going to be like on the upcoming tour. You did a solo on the last tour, too.

FC: A lot of people complimented me on my solo, but it was really the light show. I would be playing double paradiddles; my right hand would be on the bell of my ride cymbal and I'd accent my snare drum. Randy Castillo taught me that beat. But I'd be doing that and the kids would go nuts because there would be this strobe effect with the Vari-lights. I'd do the same thing for six minutes, and people would say, "Great drum solo." What they were really digging were the lights.

TS: Do you prepare yourself physically for the long tours that Cinderella does?

FC: It's so hard for me to keep in shape. In fact, when we come off the road we all gain lots of weight. But I'm starting to get in shape again, riding my bike a lot from now until the tour. I also cut down on my eating. I eat salads and limit eating cheese and stuff. I practice a lot, so my arms and legs are in shape. I don't drink at all, so that helps. I've always had a weight problem, so I have to watch out.

TS: Have you been doing any work aside from Cinderella?

FC: I've been working in my studio. I bought a 24-track studio for my house, and I've been writing songs with my friend Johnny Angel, who's the guitarist with Michael Monroe. It looks like I might get my own publishing deal, so I'll get my songs done by other people.

TS: What kind of stuff is it?

FC: It's real rock 'n' roll. Tom [Keifer] loved one of my songs so much, he said, "Let's demo this thing." But we already had 11 songs for the record, and we never demo more than we need.

TS: It must be encouraging to know that he wanted to use it.

FC: Exactly. And it's been a help being in my own studio, writing, singing, and playing drums on this stuff. Having a friend involved is helpful too. Hopefully somewhere down the road Johnny and I can get something together. I'm gonna get behind him 100%. We write well together. So that's my project after this tour, and I'll probably have him out on the road, writing with me. I'm really looking forward to that.

TS: You said earlier that you got help

from drummers concerning some of the problems you were having. Can you elaborate on who they were?

FC: Everybody in the happening bands out in L.A. helped me. Besides Myron and Mark Craney, Randy Castillo, Bobby Blotzer, and Tommy Lee also helped me out. I got to know these people, and when I got together with some of them—especially the guys in Motley Crue—I was moaning about the situation. But they said, "Stop complaining, and let's play together." Myron also helped me by telling me to lower my hi-hat a little and a few other tips. Mark Craney said, "See how your foot is bouncing on the kick drum pedal? Be more solid, just lay into it." Little things like that I'll never forget. If I had any questions, they gave me advice. I owe a lot to everybody who helped me through this.

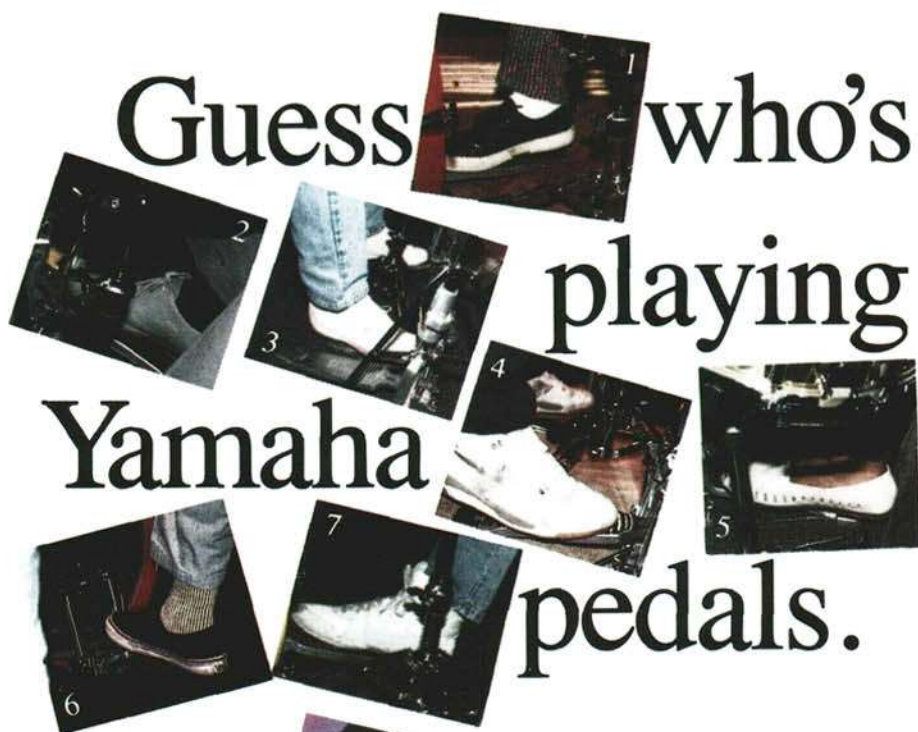
TS: What was some of the best advice you got when you were having trouble with your playing?

FC: Number one, you have to believe in yourself. Also, playing with a click sound is hard; playing with tambourine and cowbell sounds is better. That's what Tommy Lee told me to do. If you have the percussion going on in the background you can play with more feeling. I've found that people I jam with in bars have noticed that my meter is solid. I haven't noticed it as much as other people have, but that's a big thing. Just make sure that your snare and kick drum are on the click and everything is real tight.

TS: Do you go out and jam with bar bands a lot?

FC: Yeah, I love to do that and play with other drummers. I just show up at a bar, and sometimes people will say, "Aren't you in Cinderella?" I'll say, "Yeah," then they'll ask if I want to go up and jam. I try to go out and do that because I like it so much, and it's good to play with other people.

The thing is, with the last album, I wasn't playing really well, and this all goes with playing with other people. We only played half an hour a day on the road, and I never practiced because there's no place to practice when you're an opening band. After 15 months of playing on the road for the first album I wasn't going to play drums during my



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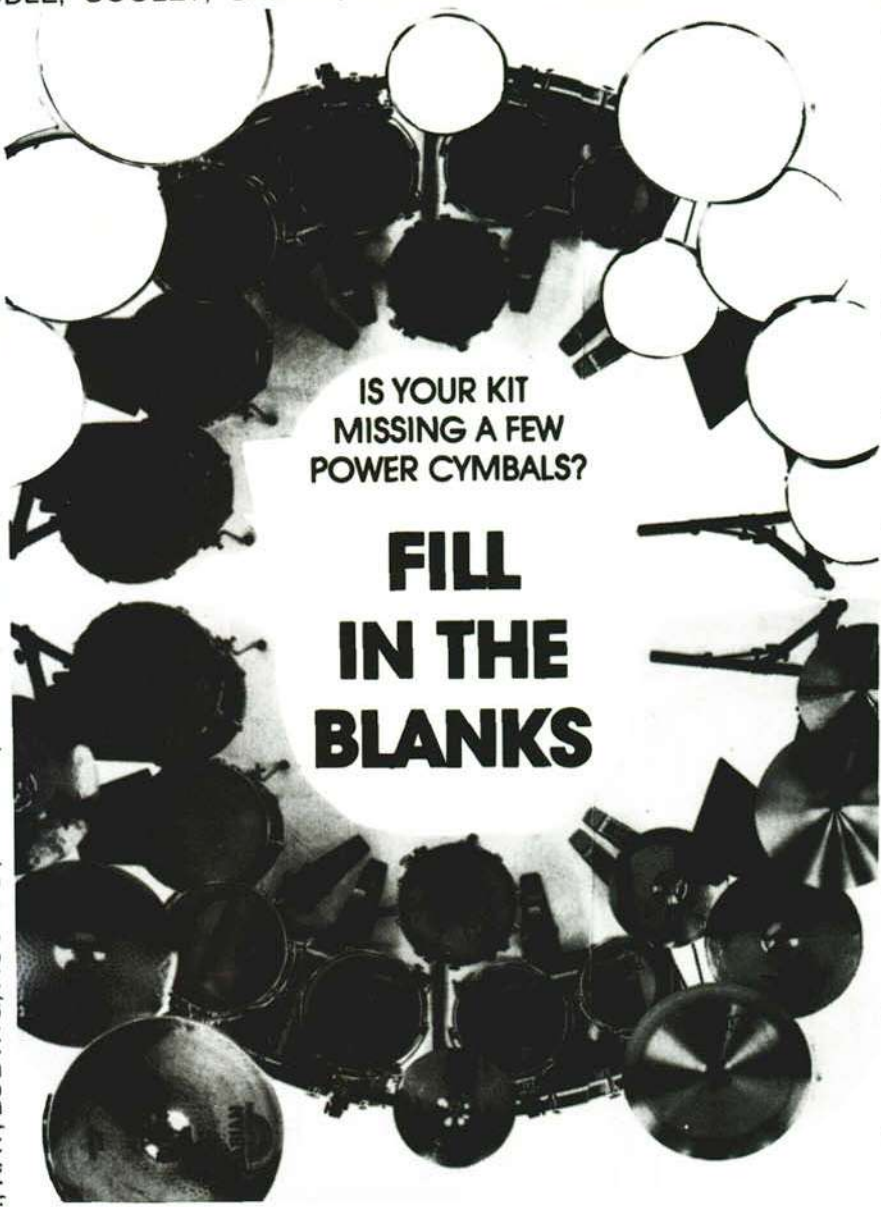
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month off. So we went into pre-production for *Long Cold Winter* right after that, and I had no chops to speak of. We went into the studio and I tried to be great, but it didn't happen. And I can't blame anybody but myself. I wasn't as good as I was when I went out in the beginning of that tour, which was in '86.

One time Tom and I got in a big fight in our manager's office. He said, "Man, you got worse!" And I stopped and thought, "He's right. I did get worse. But I'm gonna get it back." And I did, and now everybody in the band loves me. [laughs]

But, to be honest, I was completely paranoid going into the studio this time, even after getting my playing together through the touring, the woodshedding, and the lessons. I was shaking for the first three tracks. Up until the last two songs I was thinking, "Am I going to finish this record?" When the band you're in becomes huge, and then you realize you're worse than you were before you got in that band, you lose more confidence than you ever had in your life. And there's always going to be that insecurity to some degree in my life. I'll always wonder whether I'll be in the band after the next tour or the next album. I know now that I can play, but I have to keep that up and I have to practice a lot. I guess if I felt I was too comfortable it could be bad for me, so a little paranoia will keep me on my toes. For the most part, I practice every day, and I practice hard.

TS: Are you happy with the job you did on this album?

FC: Oh yeah, I'm blown away. I can't even believe it's me. But I would like to point out that it was my band that stood behind me through everything and didn't want to see me go. And our manager stuck behind me when the chips were down. It's a real fair band. Whenever somebody has an idea, no matter how stupid it is, we still try it out. Tom coproduced this album, but we all had as much say as anybody else. I couldn't ask for nicer people to work with. It's a really sincere band, and I think people can see that. I'm very protective of that.

But getting back to the album, it's just the best thing we've ever done. There's a lot of blues, which we've been known for. But there's also a great funk number

with a horn section. We've got soul singers singing background, we've got a huge string section that John Paul Jones brought into the Power Station for two songs. And there's a reggae-country-rock song. So the album is really different, and there's tons of different styles on it. And practically every song has a different drum sound on it. The DW drums allowed us to change the drum sounds so quickly. We had the drum sounds in ten minutes. We just went in, set up the mic's, and hit them.

TS: This was really your first long haul in a recording studio. It must have been a great chance for you to absorb the recording process.

FC: Oh yeah, it was, and that's how Tom came to produce these last two albums. You learn from every experience: from great things, like working in the studio this past summer, and from bad things, like the situation last time. You just look at it all as a learning experience. A stupid man is one who keeps babbling on and takes in nothing. The wise man is one who keeps his mouth shut and just takes in everything as knowledge. Sometimes I'm a stupid man, but sometimes, I'm wise.



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12-Bar Exercise

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continued from page 31

RP: Sometimes for each tune. On "In Step" from *Volition*, I tried to have my drums tuned around the tonal center of the piece. It was a blues, the type that, if you picked the right notes, you could play the same notes over all the changes.

KM: Do you tune for sound or for pitch?

RP: I tune first for a live sound, where the drum is vibrating freely and the sound is resonating in the shell. Then I see what kind of pattern is established—musical patterns, combinations, playing around the set. I'm listening, not only rhythmically, but to what's happening tonally. So I might want to hear a pattern, and I might want to hear that pattern for the night.

Sometimes I set the high tom higher than the snare drum, where most cats tune from the floor tom all the way up. My way, everything you would play from snare to tom now sounds like tom to snare. I'm into exploring the possibilities. That's what it's all about—trying to use as many options as I can and all my

assets.

KM: Do you change your playing approach depending upon whether it's the trio, the fotet, or the quintet?

RP: I play according to the idiom—whatever details are unique and indigenous to the particular situation. There are different traditions. If you're going to be a sought-after drummer, you've got to be able to play and honor the different stylistic principles.

KM: In jazz improvisation, how does a drummer get past merely mimicking the rhythmic or melodic phrases of the other musicians in the band?

RP: The first thing that has to be done is to change the way one is listening in the context of their playing. If you only relate to what comes to you as rhythm, then you're keeping yourself from the number of resources there are to take from in terms of ideas. But if you relate to pitches, either harmonically or melodically... even in terms of chord changes—cymbals can do a lot to change color and have impact on the sound of a chord. What you're putting on top of it is more over-

tones—overtones meaning the pitches that come off the cymbals.

Cymbals are tempered the same way a piano is tempered—on the same basic overtone series. If you have a certain chord and you play the wrong cymbal, you can destroy the nature of the chord harmonically. You have to be aware of what effect each of your cymbals has on the sound.

KM: What is your current cymbal setup?

RP: I use a K Zildjian 22" Light ride. But I tape mine up. I do that because there's a certain sound or timbre that's not available anymore because of the change in metal alloys. I use all Ks—a 20" ride, a 16" crash, a 20" China-type with a rivet chain. I stopped drilling my cymbals to put rivets in them, because every time I drilled the sound would change. It wouldn't be the same cymbal I was in love with.

You remember back in the old days they had these sizzlers that were in arms, and the arms were jointed and you could fold them up? What's on the market now is cool, but the older models were hip 'cause you could flip the arms up with your sticks and not have to stop playing.

KM: Do you use the sizzle often? I don't hear it on the records.

RP: There's no sizzle on my 22". I got to the 20" [with sizzle] quite often to build as an anticlimactic cymbal—it allows the music to settle. It's lighter than my major ride. Quite often I play it during piano solos. On a trio gig or with a singer it's my primary cymbal.

KM: How do you change your approach, or level of interaction, from group to group?

RP: The first thing is to know all the music the best you can. At that point, a lot has to do with the particular band-leader you're working for—whether he has a clear vision of what he wants, and whether he has the ability to articulate it. I can usually give a leader what he or she wants. Then it becomes a matter of whether the leader has called you for how much your contribution is going to be considered, and the effect it's going to have on the music.

KM: Is this something you literally discuss?

RP: Well, I'm beginning to have to talk



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about it with leaders when we play. I think it's good for musicians to talk about this stuff in general. I make the gig and do what the bandleader wants, but I also try to bring something to the table that maybe the bandleader hasn't heard in his or her music. I expect that from my sidemen—offer a different point of view, another approach.

Not too many leaders are secure enough in their leadership to allow it, but I've been fortunate enough to work with several who are—like David Murray. Leaders don't always know what they want.

KM: Is New York City still the place to be for straight-ahead?

RP: It's the place to be because what's happening here is the music. It's hard to get gigs everywhere. There are more clubs here, but there are also more musicians. What is here, and what everybody's here for, is the music.

KM: But it seems like all the jazzers are in Europe rather than here.

RP: That's necessary for survival, man. Reality is about survival.

KM: Are you happy with your current status musically?

RP: I'm real happy. I'm not satisfied, but I feel I've attained a measure of accomplishment or competency. I'm trying to create a tradition out of which other musicians can get the opportunity to have the same outlets that I had.

KM: There is a lot of tradition in your music.

RP: I've learned from all of the many great teachers that I had that one of the most important values is conviction. That's knowing what you want and sticking to what you do, and realizing that you can't do anything else better. To compromise is only to show your lesser abilities.

KM: Did you practice a lot to develop your swing chops?

RP: My practicing consisted of playing a lot. I went the play-with-records route.

KM: Straight-ahead records?

RP: Yes. The same way you would play along with funk records. When I made the transition over to being a straight-ahead player, I used the same basic fundamentals and methods.

KM: What records did you play with?

RP: Early Art Blakey, Clifford Brown.... The records from the late '50s and

onward are much easier to hear. Those cats gave me a clear-cut path to follow.

KM: Isn't it harder to groove along with a ride cymbal than a funk beat?

RP: It's not easy. It's something you have to develop. I'd try to capture the feel and listen to what's played—and where it's played. When you play with the baddest records, you're also swinging with the baddest timekeepers. To me, although all human beings may alter time a small amount, sometimes the music takes the time. The energy in the music can take the time forward or pull it back. However, it's very important to have a knowledge and sensitivity of doing that. It's great to be able to lock time like a metronome, but if it's not swinging because you're fighting against somebody who pulls against your perfect time, then it don't mean a thing.

KM: Let's talk about your equipment. You use a floor tom for a bass drum, correct?

RP: No, what I'm using is a 16x18 shell, a power tom. It just happened to have had a previous life as a floor tom!

[laughs]

KM: Why those dimensions?

RP: I felt that in the range that I tune my tom-toms, it would be better to have a bass drum that sang like a tom-tom does. But that drum's fundamental, lowest pitch has to sound, and the depth of the note comes out of the length of the shell, as opposed to the diameter of the head.

To match the bass drum, I use a 12x15 floor tom and 9x13 and 8x12 mounted toms. I prefer a deep, wooden-shelled snare drum. With the quintet, I use a 20" bass drum. This is an experiment I'm trying. After the next fote recording, I'll try a 20" because of the difference of timbres in the two bands.

KM: It's obvious that you've thought long and hard about all the options available to you in matching each drum to the music of each one of your bands. That's a rarity among today's players.

RP: I have no choice. This is not just what I do for a living. This is what I am. My being centers around the drum and being a musician and a drummer. I can

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only relate to it as detailed as I relate to everything else in my personal and musical life.

KM: What do you think about when you solo?

RP: The piece of music I'm playing, whether it's a vamp of some type, its changes, what's being played around me—these will all have a great impact on what I play. I'm out of the Jazz Messenger tradition, which believes that all solos are actually interlocking. You need to be listening to what the cat played before you, so that when he finishes his solo, there is a sense of continuity.

When the drum solo starts, it's not like, "Okay, here's the drum solo—out the window with form and all musical aspects of the piece."

KM: Tell me about the current status of the quintet.

RP: The thing about the quintet is that people have no idea of the level of the band now. It's one thing to do a record, but it's another thing to get out there and really get into the music—explore the possibilities of a tune like "Back To

Stay" [from *Volition*] for nine, ten, or even fifteen minutes, as opposed to seven. *Volition* is a more recent record in the States, but we have a whole new record of quintet material ready to go. We may record it live in a club setting if the right offer comes along.

The difference between the fotet and the quintet is that in the quintet we deal with more neo-traditional bop, while with the fotet the feeling is lighter, it's more open-sounding. I try to deal with the basic bebop concepts and expand on them in my own way.

KM: What do you listen to lately for inspiration?

RP: Ornette Coleman's *The Shape Of Jazz To Come* has been on my turntable and in my tape deck recently—that's a powerful musical statement. The advent of the fotet very much comes out of Ornette's tradition. I've also been listening to the eternal triangle—Dizzy, Sonny Stitt, and Sonny Rollins.

KM: Were you into Shadow Wilson?

RP: You kidding? You study with Michael Carvin and you'll learn the

whole tradition—Specs Wright, Red Wallcott, Clifford Barbaro, Roy Brooks, Art Taylor, Charlie Persip....

KM: Earlier you were saying you studied trumpet. Do you compose on the trumpet today?

RP: Sure. Sometimes ideas come out while I'm fiddling around. The piano has a visual advantage in that you can see the melodies—it's linear. The trumpet is more like a voice, like singing.

I conceived "Enemy Within" [from *VJ*] on the trumpet. Most of the tunes for *Triangular* I wrote at the piano. "Volition" is a piano piece. The voicings, the harmonies are parallel. Whatever the distance between each note is in the chord, the same distance is between each note all the way through the melody.

KM: To get away from the actual making of your music, do you ever get tired of the politics involved in being a musician?

RP: It's the music *business* that we're in. You can't forget the importance of the word "business." Art is a pure thing, but artists have to make a living in a capitalist society. I do what I have to—whatever that calls for. I try to take a lot of time to figure out what that is, and to have as clear an idea as possible of what is called for—and then the courage to deliver it.

If there is a message to be sent out to anyone who is interested in seeing my music played live, it is to let your local clubowner know. Exercise your influence as a patron.

My band hasn't appeared in certain New York venues due to the opinion that the band is too loud. But we're not as loud as some other drummer-lead bands. So loudness, per se, is not the real issue.

KM: Do you like being known as an aggressive drummer?

RP: I'm not ashamed of what I am as a drummer or what people may perceive me to be. As long as they know what they're getting when they call me. It's like the old adage says, "Be careful what you ask for, you just might get it!"

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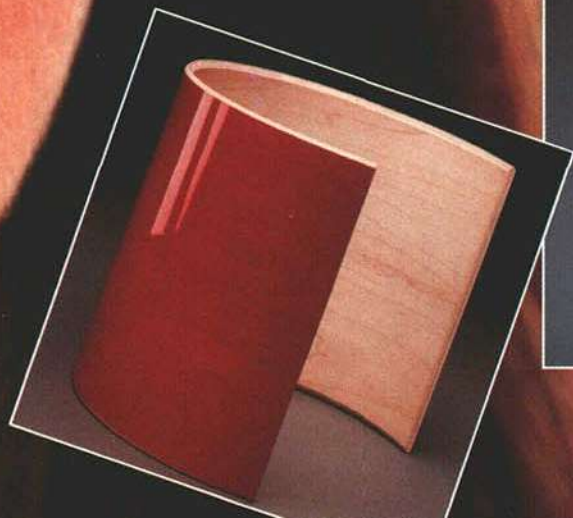
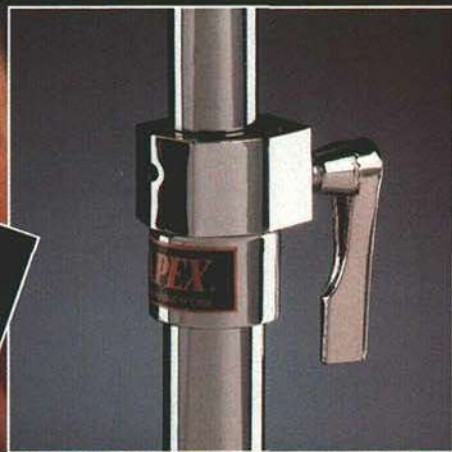
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continued from page 62

MD: How do you see your role in a power trio?

JG: Each one of us is very powerful in his own right. Doug can fill areas that I can't, and Ty can cover up areas where Doug can't. I grew up playing with my brother, who's a guitar player. There were just the two of us, so I do have a natural tendency to follow the guitar player. If the guitar player is going "til dil dil ee ump," a part of me wants to do that, too. When I met Doug, he always wanted to play with the kick drum, so I got into doing that with him. John Bonham and John Paul Jones did that, and I think it's very powerful.

MD: King's X has some weird time signatures—on "The Burning Down," from *Gretchen*, for instance.

JG: That was a tune that Ty had recorded on acoustic guitar on the tape he brought to us. I just started playing what I felt should be in there. It's real subtle, I think.

MD: On the latest album, *Faith Hope Love*, you're singing lead for the first time. How did "Six Broken Soldiers" come about?

JG: I've got a lot of songs. We all do. That one happened to be right for the record. I guess there are a lot of different reasons it never happened before—mostly insecurity reasons. We all feel like "Nobody's going to like the song, so I'm not going to play it for anybody." I wrote it on guitar. We were in rehearsal one day, and Sam just started fooling around with the riff on the organ. It was just the right time to do it. We rebuilt it in the studio. Things like that usually end up getting a communal writing credit.

MD: You sing a lot of background harmonies, too. The prevailing trend now is toward using a harmonizer or samples both in the studio and live. But that doesn't seem to be the case with King's X. Your lines are a little too complicated to be machine-made.

JG: They're all real harmonies. We actually go in there and sing what you hear however many times we have to. We all work together; we all decide if we like something or not. There wasn't too much yelling and screaming this time. In

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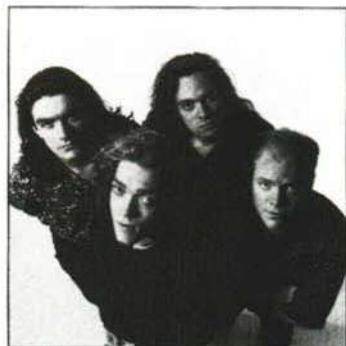
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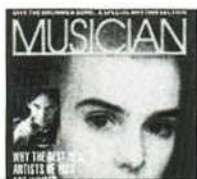
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some ways, this was the most relaxed record for me. I guess that's because of the way our relationship has progressed. We all have to trust each other. We each listen to our own instrument, naturally. But our ultimate goal is to get it *all right*. And it looks like it's just going upward, not falling apart. That's a good sign.

In other ways, this was the hardest album for me, personally. Until I listened to the final mixes seven times, I'd go back and forth between being very excited and thinking, "Oh no, this is never going to work!"

MD: Is it hard to sing and keep the feel going while you're playing?

JG: I've been dreading rehearsing *Faith Hope Love* to tour because we've never sung and played these songs at the same time. It's kind of scary. But once it locks in, it just becomes second nature.

MD: How about playing very slowly, like you do on the title track—is it difficult to keep it interesting and rhythmic?

JG: I guess it would seem that way. Most drummers don't want to play slow. It's so much easier to play fast. I've done my fair share of showing off. When you're young and you're kind of immature, your arms and feet just want to *move*. But now we all just want to play what fits the song. We know what we can do, and there are spaces where we each can stretch out. There's always one spot, like on "I Can't Help It," where there's nothing but drums. Or "Six Broken Soldiers"—I have fun with that.

MD: Do you have a drum endorsement?

JG: I like the idea, but I don't want to give myself to a company and say, "If you give me this and put my picture in every magazine, I'll do whatever you say." I would like to play equipment that I *want* to play, and have the companies want me to play their gear because they believe in us, too. Ty and Doug have quite a few companies making them guitars for no other reason than, "Hey, we believe in you guys and we would feel good if you played our instruments—no obligation." That sounds like a good working relationship, 'cause if you enjoy playing the instrument, you're going to endorse it. You're going to say, "Yeah, I like this," without having to merchandise yourself.

I've just developed a relationship with

Paiste. They've got a line called the *Paiste Signature* series. The first time I hit those cymbals, it was like, "This is the cymbal I always wanted to hit. These cymbals are real different." The reason I endorse Pro-Mark is because that's the stick I like. I've been playing them for years. I use Pro-Mark 5B nylon tips. I use the tip side. Is that unusual? I hate using the butt end; it ruins your heads.

MD: What are the sizes of your drums?

JG: A 22" kick, a 14" rack tom, and 16" and 18" floor toms. They're all power toms. I like having only one rack tom. There are certain advantages to having toms all the way around you, but I'm not really into that. It's easier to get to the ride cymbal with that open space.

MD: What do you use for a snare?

JG: An old 5" Ludwig chrome. That's what I grew up playing. Somebody gave me a deep Slingerland snare once, and I got a deep Yamaha when I got this Yamaha *Recording* set. I went into a studio to do a demo with this guy and he said, "Try this Ludwig again," and I liked it. I've never really taken the time to find what drums I'd really like, though I should.

MD: You need a drum tech. By the way, what sort of configuration are your cymbals?

JG: I use 14" hi-hats, a 16" crash on the left front, a 16" power crash on the right front, an 18" power crash to my right, and a 20" ride. I just go for the heaviest cymbals possible because I break so many.

MD: Do you tighten them down?

JG: I don't like them when they're just flopping all over. It would probably be better on the cymbals, but I don't think I could play them that way. It's funny, but in my entire career I've never broken a hi-hat cymbal. That's what I hit most often, and I keep them real tight.

MD: What about pedals?

JG: I've used a *Speed King* for as long as I can remember.

MD: You seem to be pretty traditional. Do you ever use double bass? On a few King's X cuts, there's some pretty fast bass drum.

JG: On everything I do, it's all one kick drum. I like that idea—the John Bonham idea.

MD: When young musicians or drum-

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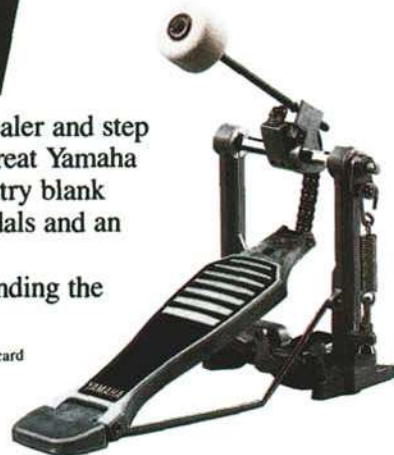
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mers approach you, what kinds of things do you tell them?

JG: I tell them just what I believe: You need to do what you feel in your heart, not try to be like me or anybody else. Of course, it could be that what you're feeling or wanting to do isn't necessarily what is best for you to do. You might be trying to be this *thing*, when what's really right for you might be to work with computers. So I don't usually encourage people—especially without even hearing them. I just tell people that if they can find whatever it is they want to do, they should just get in there and do it.

We get tapes quite a bit. Some people have good ideas, but it's not too often we get a tape from a band where everybody is equal and there is something that they can build upon. There are some bands here in Houston that I think are really great. They tell us we're their inspiration, but the truth is we've all inspired each other. But it's hard when you get tapes on the road. You want to give them all a fair chance. When people give you a tape, they're so excited: "You gotta hear this, and tell us what you think." I don't really know what we can do or what they want us to do. Maybe they just want our opinions.

It takes an awful lot of work to be in a band and make it what you want it to be—not necessarily what everybody else wants it to be. So even when a band has potential, we don't really have the time to give them what they need. They have to find somebody to work with them. We struggled for years and years just to get everything in the right perspective.



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continued from page 66

easy answers to these questions; they are left to the individual. Working in a band or free-lance situation with one or more addicts can be a frustrating, confusing, even heartbreaking experience. But regardless of how difficult a situation might be, and how debilitating an addict's illness might become, there is always hope. Anyone who has witnessed an addict's hitting bottom and subsequent rehabilitation will also bear witness to the elation and rejuvenation of that person. Recovering addicts have enormous energy, as well as renewed feelings of clearheadedness and self-worth. It is a great joy to regain a friendship that had been disabled since the person's addiction took over, and to witness the return of artistic prowess that had been buried for so long. In an imperfect world, full of imperfect people, this is the one silver lining found within the cloud of drug and alcohol addiction.

Note: Alcoholics Anonymous and Narcotics Anonymous have numerous local branches. You can find local AA or NA listings, as well as other sources of information or help concerning drug and alcohol addiction in your local phone directory.

The author would like to thank Ellen Friedman, Maryann Price, and Michael Sweetman for their help with this article.



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continued from page 72

us, too. They were smart enough not to direct us too much. I remember times when I thought that I did really stupid things on the drums or made mistakes. Tommy would say to me, "Don't change a thing. It's okay. It's going to work." I remember trying to get my drum sound more clean. But Tommy would say that it might be better with that rough edge. He knew what he was talking about.

RS: How much of a role did you have in the studio, as far as incorporating your ideas into the songs that eventually made it onto *Groovin'*?

DD: Everybody just played what they thought should be played. If somebody was very opposed to someone else's part, he would voice his opinion, but not demand it. We were delicate with one another. We might suggest something to play rather than demand it. We gave each other plenty of freedom.

I have to say, though, that right after *Groovin'*—when guitars started taking over the world—we did start to have problems. Gene didn't make the change. And this is all documented, so I'm sure Gene doesn't mind me saying this. He

was interested in things other than what, say, Jimi Hendrix was doing. We could never really take the band in the direction we wanted to after *Groovin'* because we didn't have the killer guitar player. Gene was more of a rhythm player. What he did, he did well. Looking back, we should just have added a lead guitar player to the band.

RS: What about you as the drummer in the Rascals? Rock drumming was changing too. With drummers like Keith Moon and Ginger Baker bashing away, didn't you feel the urge to follow their lead?

DD: No. At that period in my life, I was heavily into art. I was getting myself away from trends. As for drumming, I wasn't into extended solos. I liked to do short little pieces, but nothing like Baker was doing. On the album *Freedom Suite*, I did a drum solo. I think it's the only one I ever took. I loved Ginger's playing and I loved to listen to solos, but with our music, even later on, solos never really fit. I didn't want to solo because it was trendy to do so.

RS: What are your recollections of "How Can I Be Sure"?

DD: I was in turmoil over that song. I remember fighting in my head over

whether I should play a 6/8 funk or a waltz. I liked it both ways. Somewhere there exists a tape of that song in 6/8, which was cool. That's the way I play the song now. But back then I chose the waltz just for a little diversity. The melody pretty much dictated a waltz. The song was so beautiful, and the melody was so gorgeous that I didn't want to be a weak link in the song.

RS: Do you listen to *Groovin'* often?

DD: No, I don't like to listen to a lot of the Rascals stuff.

RS: Why's that?

DD: I'm very critical of my own work. I don't think there's a track on *Groovin'* in which I'm satisfied with what I played. I'll always listen to "Groovin'" because it's such a great song, but I'll have to swallow the conga part. And I have over the years.

RS: What about "You Better Run"?

DD: Come to think of it, that might be the only other song I can listen to off *Groovin'*. Somehow that holds up. Maybe it's because I was very influential in putting that song together. I played a straight four. I was playing this particular figure and Tommy Dowd was listening. I don't remember what I was doing with

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my pedal, but the beat happened afterwards. I did that a couple of times, and Tommy thought that was great. But I didn't know that. I told him that I would fix it later on. He told me to keep it, so I did.

RS: What made you switch to a shuffle in the chorus of the song?

DD: I don't know. We came to the chorus and the idea of going from a straight four to a shuffle just came through my body from somewhere. Drumwise it's a rather bizarre record, but it worked for everybody, and that was cool.

RS: What kind of drums did you use to record *Groovin'*?

DD: Back in those days I was playing Ludwig drums. I remember my set had a 24" bass drum, a 14" snare, and 8x12 and 16x16 tom-toms—your basic kit.

RS: How long did *Groovin'* take to record?

DD: I think it took about two and a half months. But it was a weird situation. We would go out and play shows on weekends and then come back to New York to record during the week. It definitely wasn't the way to record an album if you compare it to the way things are done today.

RS: What was the most fun about making *Groovin'*?

DD: That we were a band. That, plus the interplay that went on in the studio. We were very serious about what we were doing, musically. I know I was. I was ambitious. I always wanted to learn new things, to play new things. And that's the way we thought about the music. We didn't want to repeat ourselves. On *Groovin'* I remember trying to blend my jazz and R&B drum approaches with more white rock.

RS: Are all your memories of that record and those days positive?

DD: Yeah, I think so. I mean, I never like to dwell on dark days or dark memories. That's just my makeup. There were good days and there were bad days. At one point drugs became very prevalent in the band. Between that and not making the guitar change so we could bring our music up-to-date, we pretty much signed our own death warrants.

But I always seem to remember the good days. The Rascals' success was something that a lot of drummers don't get to experience in their careers. It was a wonderful thing. There are some great moments to keep fresh. I'll always

remember a concert we did in Central Park here in New York with Jimi Hendrix. I had jammed with him years before in some funky New York club on 54th Street—before he had gone over to England and became well, *Hendrix*. There are a lot of those kinds of memories. I'm glad I've got them, because they're forever.



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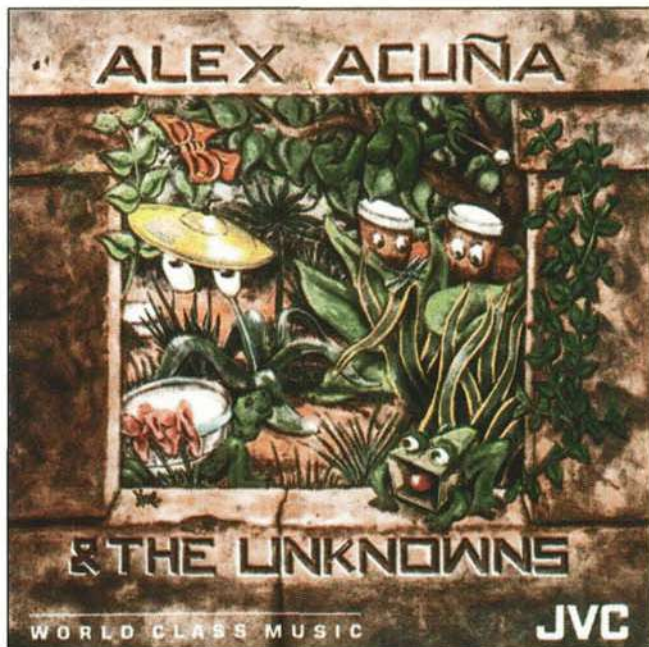
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TAMA

RECORDINGS



ALEX ACUÑA—*Alex Acuña & The Unknowns*. JVC JD-3322. A. Acuña: dr, perc, vcl. Efrain Toro: prog, perc, dr. O. Ruiz: kybd, vcl. R Eustache: fl, wnd synth. R. Stagnaro: gr. J. Pena: bs. C. Arbe: kybd. D. Acuña: vcl. C. Santana: gr. D. Lozano: fl. B. Fields: sx. A. Laboriel: bs. L. Pardini: vcl, pno. D. Young, Tiki: vcl. Paulinho Da Costa, Luis Conte, Michito Sanchez, Rudy Regalado: perc. *Teamo / Joe's Red Eye / Marionettes / Hoppin' It / Nice / Cocho San / Van Nuys Jam / Thinking Of You (Pensando En Ti) / Psalms / Ten O'Clock Groove*.

Solo albums by drummers tend to fall in two categories. At their best, they consist of a selection of tunes with a variety of feels and tempos, and the drummer is given an opportunity to display a wide range of his abilities. At their worst, drummers' albums are an excuse for endless drum solos and shameless chops displays. Happily, Alex

Acuña's first album as a leader is of the former type.

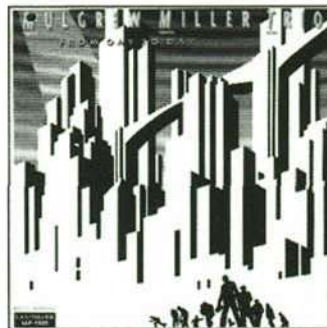
The emphasis here is on feel. When it comes to groove, Acuña takes a backseat to no one, and this album offers abundant proof of that. He combines his Peruvian sense of rhythm and color with some decidedly contemporary backbeats to produce drum/percussion backings that have more rhythmic interest than those by typical American drummers and more funkiness than the average Latin player.

Acuña is also quite willing to sublimate his own identity and go for a group sound. Several tracks feature a mix of drums and percussion, and several prominent players are listed in the credits. However, the liner notes do not give individual credits for each tune, and so one is not always sure just who is doing what. Suffice to say that Acuña was the man who brought these players and this music together,

and the results are such that one only wonders why someone who has been on the scene as long as Alex has never made a solo album before. But the important thing at this point is that he not stop now. This album has left me wanting more.

• Rick Mattingly

MULGREW MILLER—*From Day To Day*. Landmark LLP-152S. Kenny Washington: dr. M. Miller: pno. R. Hurst: bs. *La Chambre / What A Difference A Day Made / From Day To Day / Playthang / Farewell To Dogma / One Notch Up / More Than You Know*.



RALPH MOORE—*Furthermore*. Landmark LLP-1526. Kenny Washington, Victor Lewis: dr. R. Moore: tn sx. R. Hargrove: trp. B. Green: pno. P. Washington: bs. *Hopscotch / Monk's Dream / 310 Blues / Phoebe's Samba / Girl Talk / Into Dawn / Line D*.



Veteran jazz producer Orrin Keepnews has been recording some of the most important voices in modern mainstream jazz on his Landmark label since 1985. Two of those major talents, pianist Mulgrew Miller and tenor man Ralph Moore, have concurrently released fine albums as leaders, and it is to Kenny Washington's great credit that he was chosen to grace both discs with his drumming.

Since breaking onto the jazz scene in the late '70s with Lee Konitz and Betty Carter, and later with Johnny Griffin's quartet, Washington has made consistently good music. With such a deep track record, this fine drummer deserves greater recognition.

Always a team player, his clean, accurate technique and driving time feel can really keep a band popping, as heard on Moore's burning "Hopscotch." On Miller's version of "What A Difference A Day Made," Washington also proves that a totally minimalist brush stroke groove can swing *so hard* when phrased correctly. Kudos also to drummer Victor Lewis for his superb performances on four of Moore's selections.

Each disc offers fine examples of Washington's work, and both represent a good overview of his drumming in varied jazz styles and band formats. Even if the public is slow in catching up, the serious bandleaders know who's hot.

Jeff Potter

SCATTERBRAIN—*Here Comes Trouble*. In-Effect 88561-3012-2. T. Christ: vcl. G. Cummings, P. Nieder: gr.

G. Brogna: bs. Mike Boyko: dr. *Here Comes Trouble / Earache My Eye / That's That / I'm With Stupid / Down With The Ship (Slight Return) / Sonata #3 / Mr. Johnson And The Juice Crew / Goodbye Freedom, Hello Mom / Outta Time / Don't Call Me Dude / Drunken Milkman.*



Call them the Madcaps of Metal. The Funnymen of Funk. The Jesters of Jazz. The Barrel-of-Laugh of Blues. The only thing serious about Scatterbrain is the musician-ship.

Wrapped around wacky tongue-in-cheek lyrics is some of the tightest, most intense, and most deceptively intricate playing to come from any new "rock" band in years. Scatterbrain weaves blues, jazz, and classical stylings into a foundation of funk, thrash, and metal to produce an intoxicatingly bizarre album. Drummer Boyko holds down the fort throughout, showing off his versatility simply by playing a part in every diverse tune.

Crisp double-bass riffs and time and tempo changes on the lead track set the stage for things to come. Boyko lays down a great funk groove in "That's That," a piece much in the style of the Red Hot Chili Peppers. On "Goodbye Freedom, Hello Mom,"

Scatterbrain moves from a straight rock beat to a heavy swing section, with Boyko employing a double-bass beat a la Alex Van Halen's "Hot For Teacher."

"Don't Call Me Dude" abruptly shifts from a '50s-ballad opening to a metal section, to an aggressive thrash climax, and then back to the '50s feel, proving Scatterbrain to be one of the few bands that can be humorous with its music as well as lyrics. And in "Down With The Ship," a name-that-riff piece, Boyko not only covers the notes, but also the drum sounds and licks from artists such as John Bonham, Phil Collins, and Nicko McBrain.

A lot of bands that try to brew a similar kind of soup end up with broth. But Scatterbrain's clean musician-ship makes this record that much more humorous. And Boyko, without playing busily, shows he can go with the flow in virtually any musical domain—a must in the wild, whimsical world created by Scatterbrain.

• Matt Peiken

MICHEL CAMILO—*On The Other Hand*. Epic EK 46236. M. Camilo: pno. M. Bowie: bs. Cliff Almond: dr. M. Mossman: trp. R. Bowen, C. Hunter: sx. K. Cysik, D. Dyson: vcl. *On The Other Hand / City Of The Angels / Journey / Impressions / Silent Talk I / Forbidden Fruit / Suite Sandrine Part HI / Birk's Works / Silent Talk II.*

I tend to pay attention when Michel Camilo hires a new drummer. After all, it was a Camilo album that first showed me (and a lot of other



people) what Dave Weckl could do. And after Weckl left the group, Camilo found Joel Rosenblatt, who filled the vacancy with aplomb. So when I saw Cliff Almond's name on this CD, I was interested. I knew nothing about him at all, but I figured if Camilo thought enough of Almond to use him in his band, then he must be worth a listen.

He is. Camilo's music is fairly demanding for a drummer, requiring a knowledge of Latin rhythms, straight-ahead swing, and odd time signatures. All of those elements are in evidence here, and Almond proves himself capable in all areas. Further, he displays an especially nice touch with brushes, and reveals a strong melodic sense in his drum breaks on "Impressions."

Much of the album was done in a trio format, which gives Almond plenty of space to play. Here and there, he gets a little busy for my taste, but it comes across more as unbridled enthusiasm than as a show-off type of chops display. And in an age where a lot of energy and spontaneity is smothered under over-production, I'm happy to hear a guy who is being allowed to go for it, and who more than rises to the occasion.

•Rick Mattingly

VIDEO

RICKIE MORALES HITTING THE GROOVE

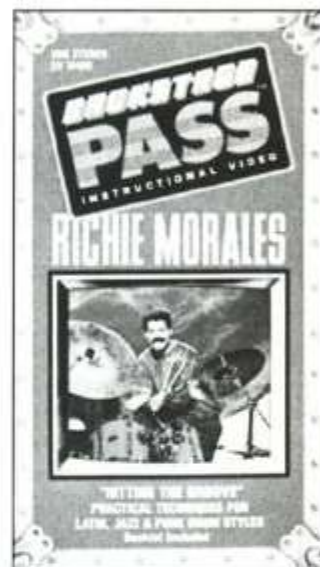
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About two-thirds of the way into this video, Rickie Morales sums up its essence. He explains that he is a product of the aural tradition; his learning came from listening to and watching the great drummers, as opposed to learning from books. That is essentially what this video provides: an opportunity to listen to and watch a master drummer perform. Yes, there is a booklet enclosed that notates a few of the basic rhythmic patterns, but those only scratch the surface of Rickie's playing. Repeated viewings allow one to really get inside his drumming and learn from it.

The playing on this tape is oriented towards grooves and timekeeping. As Morales explains, his gigs with such

musicians as Dave Brubeck, the Brecker Brothers, Gato Barbieri, and Spyro Gyra were the result of his abilities to play different types of feels, not because of amazing chops. So the bulk of this tape deals with mozambique, songo, Afro-Cuban 6/8, and funk grooves. There is a short solo section in which Morales proves that he does have considerable chops as well, which makes it clear that he isn't just concentrating on grooves because that's all he can do. He plays that way because he believes in it, and that's why his drumming has so much conviction.

As much as I like the playing on this tape, there are a couple of things about the production as a whole that I found fault with. First, some of Richie's spoken text seemed a bit unprepared and rambling, and I found myself wishing that he would stop talking and get back to playing. Second, at times I couldn't hear the drums as well as I would have liked. This occurred in sections where Richie was playing with a band or with a drum machine. The balance is probably okay for general purposes, but for an instructional drum video you expect the drums to be mixed a little up front, so that you can hear every nuance. Also, at times I wished that the camera had stayed on Richie more instead of showing the rest of the band so much.

Still, this is a tape I'll be going back to, in order to try to cop some of those feels. After explaining the basics about each one, Richie and the band play a composition in

that style, and they play long enough that you can really get a good sense of it and hear how to apply and vary the basic patterns. There is a lot of information here that working drummers—or those who *want* to be working drummers—can benefit from.

• Rick Mattingly

BOOKS

AFRO-CUBAN RHYTHMS FOR DRUMSET

by Frank Malabe and Bob Weiner

Publisher: Manhattan Music, Inc.

541 Avenue of the Americas New York NY 10011

Price: \$24.95 (book and cassette)

More than just an informative book/cassette combination, this package is an important contribution to percussion musicology literature. Malabe and Weiner, two respected performer/teachers, based this book upon the courses they teach at New York's Drummer's Collective. The authors set straight the historic/cultural background of the rhythms, discuss some of the traditional instruments, and illustrate several authentic patterns and the relationships between them. The title suggests "For Drumset," yet that's shortchanging the full potential of this authoritative work. Better yet, the title could boast, "Afro-Cuban Rhythms From The Roots Up For The Benefit Of All Rhythm Section Musicians."

Although drumset is not heard in the traditional forms of this music, the authors explore the possibilities and

also pinpoint some contemporary examples as heard in African pop, songo, and fusion. The wisdom of this 64-page book's organization requires that the reader first absorb folkloric patterns and work on internalizing various clave patterns and their interrelationships before tackling "songo drumset variations" or a mozambique duet for two drumsets. The authors perform on the 72-minute tape with percussionist guests, clearly breaking down and then rebuilding each pattern example.

The whole package is presented with a studious respect for its topic and is enhanced by the well-researched historic information, as well as a helpful glossary, a discography organized by style, and a bibliography for suggested further reading. While some "genre" books are content to merely throw out some catchy, hip transcriptions, this package offers readers a well-rounded *understanding* of the rich foundations of Afro-Cuban music.

• Jeff Potter

FUNKIFYING THE CLAVE: AFRO-CUBAN GROOVES FOR BASS AND DRUMS

by Lincoln Goines and Robby Ameen

Publisher: Manhattan Music, Inc.

541 Avenue of the Americas New York NY 10011

Price: \$24.95 (book and cassette)

Strictly for advanced players, this 63-page book/90-minute audio cassette package is one serious project. Bassist Goines and drummer Ameen

are leading rhythm section authorities on the application of Afro-Cuban grooves into contemporary music.

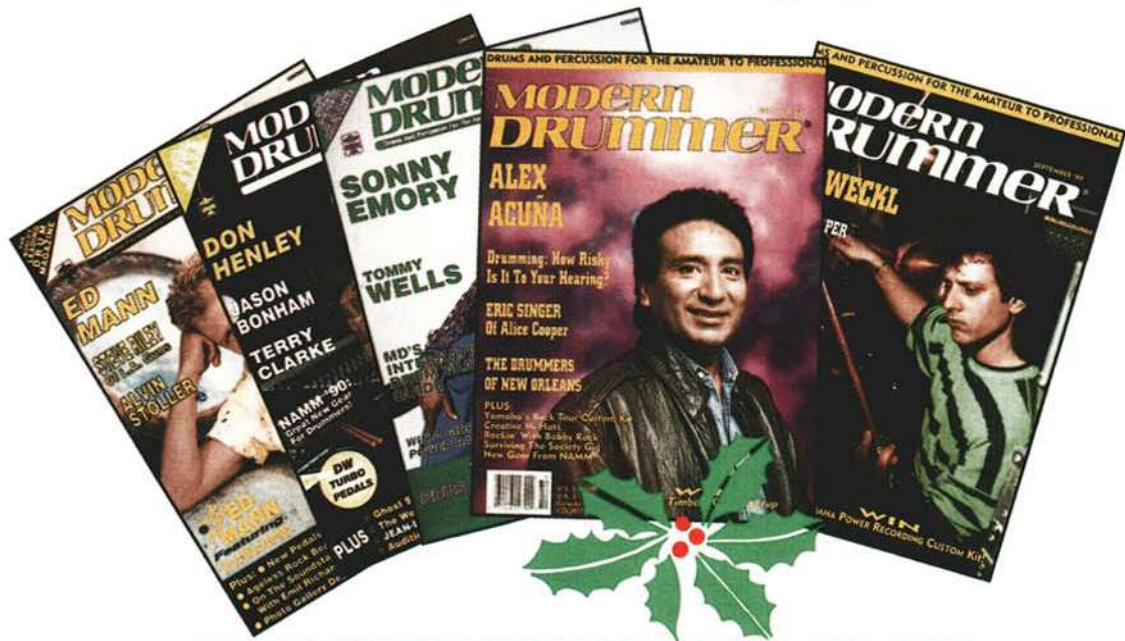
The package serves as an ideal companion follow-up to Frank Malabe and Bob Weiner's book, *Afro-Cuban Rhythms For Drumset*. Whereas the Malabe/Weiner book concentrates on understanding the traditional roots of this music, Goines and Ameen focus on the modern, cutting-edge applications of these rhythms as heard in jazz/funk/fusion.

Along with the new, the old is not disregarded, however. Historical commentary and transcriptions of traditional instrumental roles (especially in relation to modern salsa) are touched upon. Due to the nature of this music, which demands seamless rhythm section interlocking, Goines's bass commentary and transcriptions are also valuable to drummers.

The text reviews the roles of the clave and tumbao, and then dives into more advanced territory with variations in songo, guaguanco, Afro-Cuban 6/8, cha-cha (the real stuff), and mozambique patterns. The tape, featuring the authors with guest artists Mike Stern, Oscar Hernandez, and Bill O'Connell, includes six hot band tracks, which apply the styles detailed in the book. Fully detailed charts for each track are included. Side A of the tape contains the same six tracks minus bass for play-along purposes, as well as the bass pattern examples from the text, while side B provides the same service for the drums.

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• Jeff Potter

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This is a terrific little builder's manual for a perfectly functional do-it-yourself drum riser. The title may seem a bit cutesy, and the self-published book (or rather, booklet) itself is neither glamorous nor high-tech. But the information is excellent, the

presentation is clear and simple, the diagrams are helpful rather than confusing, and the basic premise is met. Using the materials suggested and the step-by-step procedures outlined, you *can* build a riser—customized to your own needs and desires—for around \$100.

We get a tremendous number of inquiries each year regarding sources for drum risers, and there are at least two companies right now offering very fancy (and very expensive) riser/rack assemblies. Drummers are becoming more and more aware of the importance of being elevated in order to be seen. But most of them would like to achieve that goal without having to take out a second mort-

gage on their house.

Mr. Stockwell's design isn't the *only* way to build a do-it-yourself riser, but it is a viable and *economical* way, and anyone with a minimal amount of carpentry skills (or help from someone who has them) and some basic tools should be able to manage it by following Mr. Stockwell's instructions. (He even includes an addendum for expanding on the basic design if a larger drum-kit requires it.)

This book definitely answers a need for many drummers; it might be worth a \$12.95 investment to see if you are among them. Highly recommended.

• Rick Van Horn

DRUMMIN' MEN: THE HEARTBEAT OF JAZZ, THE SWING YEARS

by Burt Korall

Publisher: Schirmer Books

866 3rd Ave.

New York NY 10022

Price: \$24.95

Drummin' Men, documenting a lifelong fascination with the great swing drummers, is, to quote the book's publisher, "an oral history told by the drummers themselves, their friends, and contemporaries." As a privileged member of these last two groups, Burt Korall, Director of Special Assignments at Broadcast Music, Inc. (BMI) and noted jazz writer and drummer, brings both personal experience and thoroughgoing scholarship to this book. It not only communicates the joy and excitement of the swing era, but also informs, enlightens, and inspires.

Written in a lively style for a

large audience (the author is careful to define any word that might be unfamiliar to a non-musician), this 432-page volume goes far beyond nostalgia and earns a place in any complete music library.

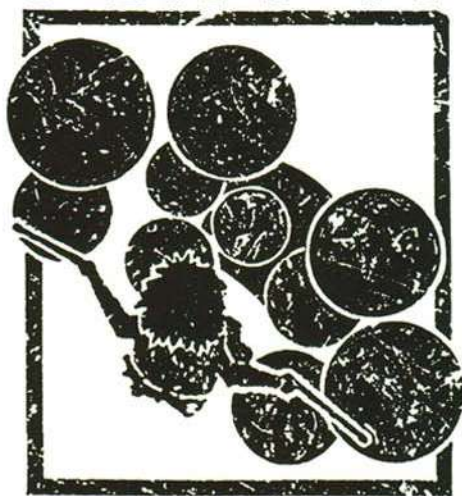
Following a preface about the evolution of the book itself and a concise introduction to the swing period (roughly the 1930s), Korall devotes a lengthy and detailed chapter each to the powerful Chick Webb, the pivotal Gene Krupa, the tastefully supportive Ray McKinley, the innovative Jo Jones, the gentle giant Sid Catlett, the brilliant and tragic Dave Tough, and the one and only Buddy Rich. Shorter but equally broad discussions of other major figures (Sonny Greer, George Wettling, Cozy Cole, Jimmy Crawford, O'Neil Spencer, Cliff Leeman, and Ray Bauduc) are followed by an epilogue, which neatly summarizes the musical, social, political, and economic changes that brought an end to the swing era and pointed toward bebop, pop, rhythm and blues, rock, and country.

Sixteen pages of photographs, extensive notes, a player-by-player discography, a list of interviewees that embraces the very history of jazz, and an index round out a book that is as useful as it is readable. *Drummin' Men* is at once affectionate and objective, personal and comprehensive, friendly and noble; it is the magnum opus of a fan who grew up without growing old.

• Harold Howland



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A PUBLIC SERVICE MESSAGE FROM THE DRUMMING COMMUNITY.

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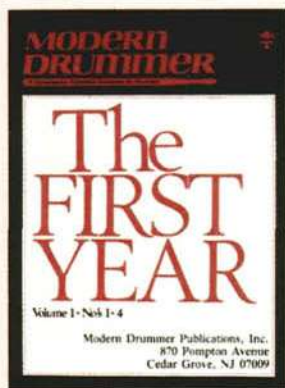
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MD Trivia Winners

Tim Leseman of Minneapolis, Minnesota is the winner of *MD's* August 1990 Trivia Contest. Tim's card was drawn from among those who knew that **Martin Chambers** was the drummer who had not appeared on a Pete Townshend album, out of a list that also included **Mark Brzezicki**, **Simon Phillips**, **Clem Burke**, and **Kenney Jones**.

For his correct answer, Tim will receive a Gibraltar *Power Rack*, complete with two T-Clamps, four Multi-Clamps, six Memory Locks, and two Cymbal Booms (courtesy of Kaman Music Corporation).

The winner of *MD's* September Trivia Contest is **Fred House**, of Rutland, Vermont. Fred's card was drawn from among those who knew that **Anton Fig** was the South African-born drummer who once played in a band called Spider. Fred will receive a complete five-piece

Yamaha *Power Recording Custom* drum kit.

Congratulations to Tim and Fred from *Modern Drummer*, Yamaha, and Kaman!

Drums On TV

If you're in California, keep your eyes on your cable program guide for a new show called *Drumst6: Drumming Concepts With Rick Steel*. Steel, who is a player and teacher in Los Angeles, is hosting a weekly 30-minute program featuring several segments that should interest drummers within the projected 44-county viewing area.

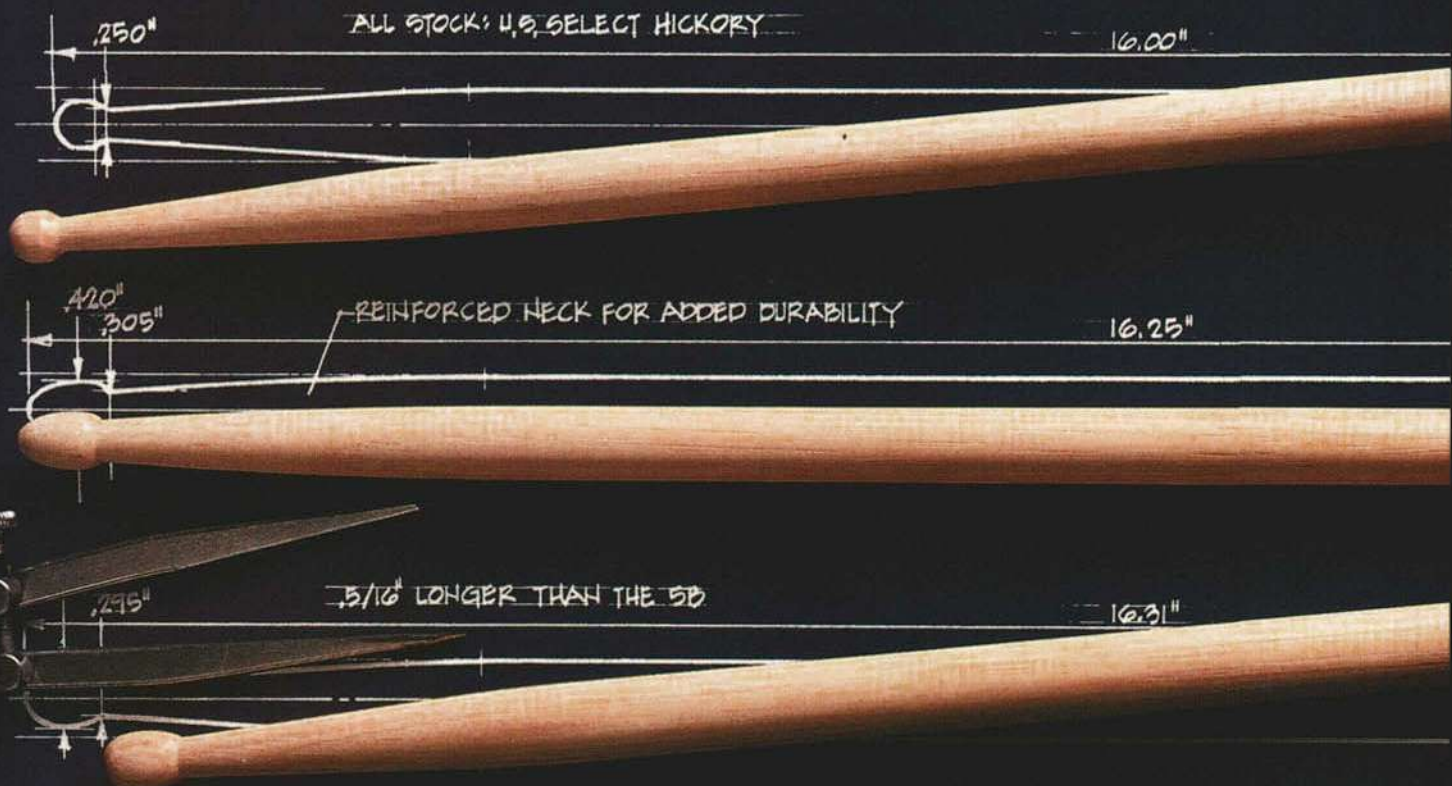
In segment one of the show, called the Video Clinic, Steel covers many pertinent drumming topics. "Just for example, I may talk about an 8th-note groove," Rick explains, "then I'll talk about a fill that will relate to that. At the very end of the show, I'll play them together." In the segment called Bill's Corner, Bill Detamore

of Pork Pie Percussion hosts a three- to five-minute discussion on "drum woes," featuring solutions to anything from scratches to broken snares.

The largest portion of *Drumst6* is devoted to interviews with L.A. and Bay Area drummers. Those already confirmed include Casey Scheuerell, Bill Ward, and Stu Nevitt. Other segments of the show feature product reviews, MIDI concerns, and Video Want Ads, in which drummers introduce themselves and explain the type of gig they're seeking.

Since this is a non-profit project (sponsored in part by *Modern Drummer*), the service Steel provides is really a labor of love. "I'm from northern California," explains Rick, "and I was always out of touch with things in L.A. But that's where the new things are happening. I thought it would be great to have a show based here so that drummers in, say, Weed, California could get the information, too."

BEFORE YOU DEVELOP 3 NEW STICKS,



For those interested in being guests on *Drumst6*, contact Rick at (213) 392-7499.

Robyn Flans

This past August 14th, the Aspen Percussion Ensemble performed the premier of Christopher Rouse's *Bonham*, his tribute to the late Led Zeppelin drummer. The Percussion Ensemble, directed by Jonathan Haas, is comprised of students of the Aspen Music School, who perform a wide-ranging repertoire. For

information on the Aspen Music School and the Percussion Ensemble, call (212) 581-2196, or write the Aspen Music School at 250 W 54th St., 10th Floor East, New York, NY 10019.

Aspen Ensemble Honors Bonham



Indy Quickies

Jerry Donegan has been promoted to National Sales Manager with the Avedis Zildjian company.

Martin Cohen, president of Latin Percussion, was honored in appreciation for his support of 52 People For Progress. 52 People is a grass-roots group that reclaimed a derelict play yard in the South Bronx and constructed an outdoor theater dedicated to preserving Latin music in the neighborhood. Cohen has also been named the first honorary chairperson of the group.

Berklee College of Music president Lee Eliot Berk recently bestowed upon **Jack DeJohnette** an honorary doctor of

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music degree at the college's Entering Student Convocation exercises.

In related news, Berklee Percussion Department chairman **Dean Anderson** has been invited to be a consulting member of Pearl's Education Development Board of Directors. Joining Anderson are new appointees **Thom Hannum and Ralph Hardimon**.

Chris Ryan, formally of ddrum, has joined the staff at KAT, Inc. Also new to the company are **Rod Squire and Maria Brennan**, who have joined the company as (respectively) technical support manager and executive assistant.

Al Drew Acquires Export Inventory

Al Drew's Music in Woonsocket, Rhode Island has acquired the pre-1990 Pearl Export inventory, consisting of Pearl's

double-lug design. Sizes include 8x8, 8x10, 12x14, 16x16, and 16x18 toms, and 16x22 bass drums. Also in stock are *P-750* pedals, *T-800* stands, and *B-800* boom stands. For more information contact the store at (401) 769-3552 between 1:00 and 9:00 P.M.

PAS Drumset Contest

If you can scrape up \$15, are between the ages of 16 and 23 and a member of the Percussive Arts Society, and have the will to win what the sponsors are calling "the biggest and most exciting drumset contest ever," perhaps you should read on.

The Percussive Arts Society is planning their 1991 Drumset Contest. The contest includes participation in local, state, regional, and national events and will be divided into two divisions: ages 16 - 18,

and 19 - 23. Participants must play a required solo commissioned by PAS specifically for the event, as well as a solo of the contestant's own choice (published, original, or improvised). Contestants will also be asked to show their skill in a variety of other settings, including (but not limited to) sight-reading, basic time-keeping concepts, and varied styles.

All contestants will receive a Certificate of Participation, and prizes will be awarded to winners of the state and regional contests. Five finalists from the regional events will be invited to the 1991 PAS International Convention in Anaheim, California, where they will be judged by a panel of celebrity drummers and show business personalities. Arrangements are being made to feature the national winner in a variety of settings granting nationwide exposure. The national winner as well as the runner-ups will receive product prizes.

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From top left: KENNY ARONOFF, DOM FAMILARO, DANNY GOTTLIEB, LARRIE LONDON

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For more details, contact Dave Black, PASIC '91 host, c/o Alfred Publishing Company, P.O. Box 10003, Van Nuys, CA 91410-0003.

Endorser News

Gregg Bissonette, Buddy Miles, Tom Stephen, Eddie Tuduri, and Barbara Burton have joined Roc-N-Soc's artist roster.

Bias Elias, Frank Vilardi, Herman Mathews, Tal Bergman, Paolo Nonnis, Kevin Ricard, Mike McGuire, James Cornwell, Derek Organ, and the Santa Clara Vanguard have all joined Sabian's International Artists' program.

Lenny Castro, Richie Garcia, Van Romaine, Paulinho Da Costa, and William Calhoun are now using LP gear.

Troy Luccketta, Blas Elias, and Will Kennedy using Electro-Voice mic's.

Michael Thomas is using Calato/Regal Tip sticks.

Jonathan Moffett and Dave Weckl using Bag End modular Sound Systems.

John Tempesta, Ron Wikso, and Mike Boyko playing Sonor drums.

Chris Frantz and Bruce Martin using Vic Firth sticks.

Van Romaine, Joey Nevolo, and Eric Nilla using Cappella drumsticks.

New to Paiste's artist roster are: Jerry Kroon, John Tempesta, John Gardner, Lynn Williams, David Huff, Frank Briggs, Gumbi Ortiz, Johnny Fay, Larry Bright, Anthony Jackson, Steve Distanislao, Jamey Haddad, Tom Walsh, Charlie Adams, Alice Urquhart, Chuck Bonfante, and Abe Laboriel, Jr.

Russ Kunkel, Steve Ferrone, Lee Levin, Steve Gorman, Jim Scotland, and Jeff Stallworth are all using Pro-Mark sticks. And Pro-Mark endorsers George Honea, Phil Fisher, and Fred

Young are all members of Country Music Award-winning groups.

David Rockeach playing Remo drums.

Bryan Hitt, Nick Menza, Bobby Blotzer, Eddy Anderson, Matt Sorum, Gilson Lavis, and Jerry Marotta using PureCussion RIMS.

Rick Allen endorsing Hart Systems' Acupads.



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