

MODERN DRUMMER™

The International Magazine Exclusively For Drummers



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MAY 1985



**ALAN
DAWSON**

THE CARS'
**David
Robinson**
Steve Ferrone
D.J. Fontana
Remembers Elvis

Plus:
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**Barry Keane
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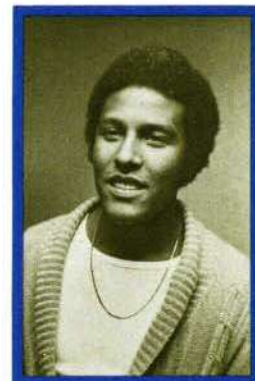


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EDITOR'S OVERVIEW

Behind The Camera



Over the past year, I've mentioned the significant role played by *MD's* Contributing Writers, the Advisory Board and the in-house staff itself in the production of each issue of the magazine. To complete this series of editorials, there remains one more group of individuals that should be given credit, and that's *MD's* talented network of free-lance photographers. These are the people whose names appear in small print next to nearly every photograph in the magazine. With loaded cameras in hand, they venture steadfastly into crowded concert halls, recording studios and smoky nightclubs across the country in search of the perfect shot for *Modern Drummer*. Let's meet some of them.

Drummer/photographer Rick Malkin is from Pittsburgh, and is one of our busiest free-lancers with the most *MD* covers to his credit, including Alex Van Halen, Jeff Porcaro, Larrie Londin, Earl Palmer, and *MP's* cover shot of vibist Gary Burton. Lissa Wales, from Tempe, Arizona, also ranks at the top of our most active list. Along with her tasteful cover shots of Russ Kunkel, Matt Frenette and Stewart Copeland, Lissa is kept quite busy covering the NAMM and PASIC activities for *MD* every year.

The award-winning Ebet Roberts is one of several of our New York-based photographers. Over the years, she's photographed Carl Palmer, Willie Wilcox, Mick Avory, Levon Helm, Carmine Appice and Jonathan Moffett, to name a few. In addition, Laura Friedman (coauthor and photographer of *Jazz-Rock Fusion*) is another New Yorker whose great shots of Jack DeJohnette, Bill Bruford and Peter Erskine have all appeared in the pages of *MD*.

Charles Stewart's photographic talents can be seen on virtually thousands of album covers. Along with his *MD* photos of Les DeMerle, Rashied Ali and M'Boom, Chuck was also responsible for the classic John Bonham shot which graced the cover of our July '84 issue.

Veryl Oakland (Steve Gadd, Tony Williams, Shelly Manne, and Omar Hakim) and Tom Copi (Elvin Jones, Art Blakey and Papa Jo) are two Californians who supply us with a huge amount of our needs in the jazz drumming department. Both gentlemen have had their fine photographs published in numerous jazz and general-interest music magazines worldwide. Also from the West Coast is *MD's* Jaeger Kotos, with Queen's Roger Taylor and *MP's* cover photo of Emil Richards to her credit.

Rounding out our key list of photographers are Paul Natkin of Chicago (Stan Lynch, Ian Paice, and Alan White); Joost Leijen, one of Europe's finest jazz photography specialists; and Michael Jachles, who has taken many of the shots for *MD's* "Where Drummers Meet" and "Who Reads Modern Drummer?" promotions.

Of course, there are many, many more photographers who have snapped literally thousands of photos for *MD* over the years. It's impossible to name them all individually. I do think it's important to point out that a pool of photographic talent is absolutely essential to the success of any music-oriented publication. We're quite proud of our people, and I'm hopeful that you've enjoyed viewing the results of their skillful camera work each month.

RS

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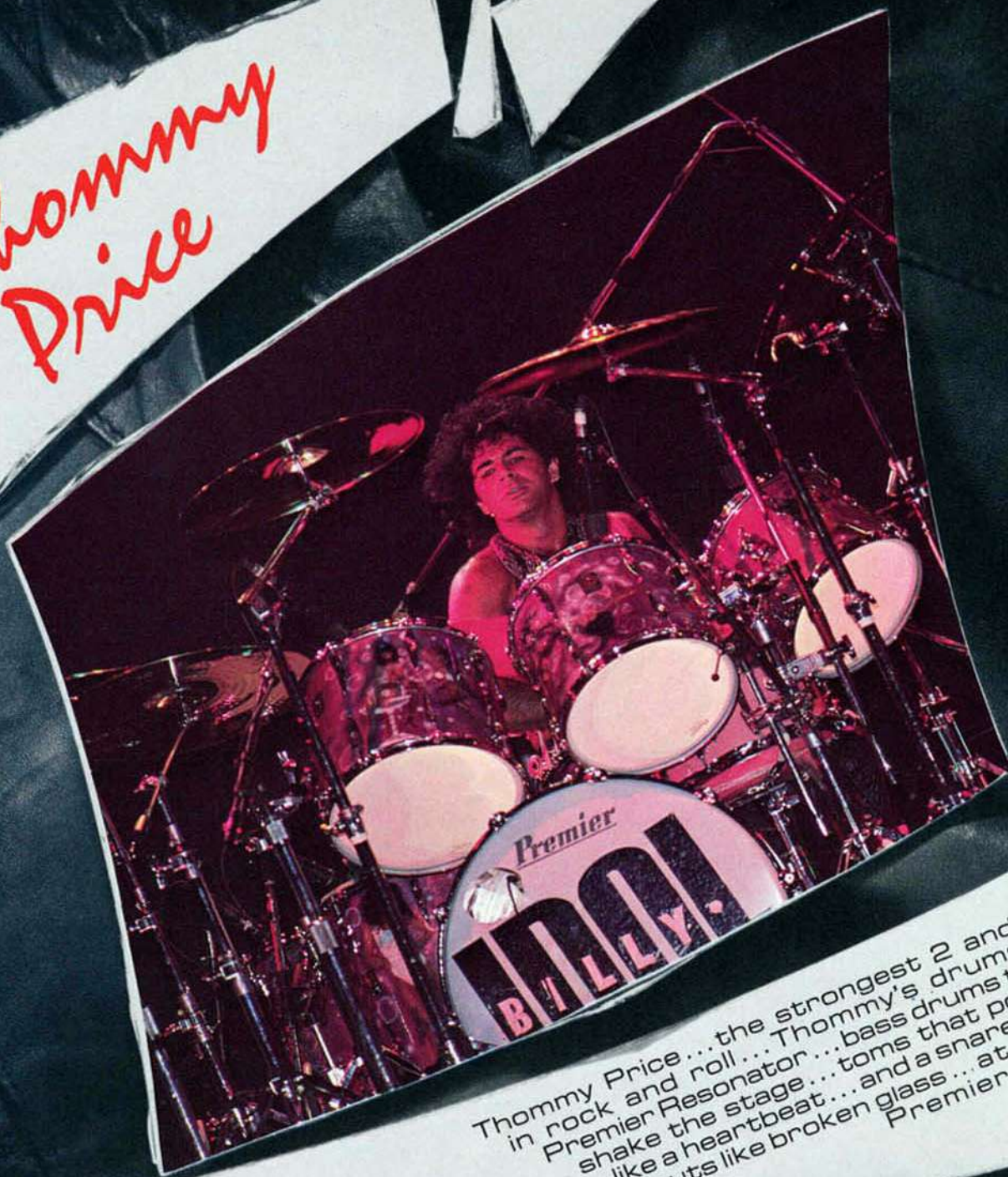
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CONTRIBUTING WRITERS
Susan Alexander, Charles M. Bernstein, Scott K. Fish, Robyn Flans, Simon Goodwin, Dave Levine, Robert Santelli, Bob Saydlowski, Jr., Chip Stern, Robin Tolleson, T. Bruce Wittet.

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READER'S PLATFORM

MEL LEWIS

I just finished reading the in-depth interview with Mel Lewis (Feb. '85), and I want to say that I think it's one of the best I've ever read. As always, Mel tells it like it is. Just like in his playing—straight ahead and swinging. To all the young cats out there: Listen to what the man is saying! It's Gospel!

Phil Hulsey
Westlake Village, CA

I would like to commend your magazine for the fine article done on Mel Lewis by Rick Mattingly. In my opinion, Mr. Lewis certainly knows what he is talking about in all respects, especially the current issue of electronics' involvement with drummers and music in general. The bottom line is, as Mr. Lewis very aptly states, *less work*, and of course, less opportunity to grow from a musical standpoint.

I am quite sure that Mr. Lewis has ruffled a few feathers, particularly those in a contemporary vein. However, if those people would absorb his feelings for their true worth, they will become better drummers for it in the long run, and to borrow Jim Bralower's phrase (in his electronics article), will not be left in the dust.

G. Sirak
Mahopac, NY

While reading Mel Lewis' interview, the Walt Kelly quote: "We have met the enemy, and they are us" came to mind. I just wonder if Mr. Lewis ever thought that his "Don't tell me how to sound, I'm being creative" attitude might have contributed to the popularity of drum machines?

Tom Hamm
Harrisburg, PA

I would like to thank Mel Lewis so much for his compliments on the wide use of the *LinnDrum*. Since most of the employees at Linn Electronics are also creative musicians, I would hope that he wasn't sincere about having us blown up.

Kevin A. Kent
Director Sales & Marketing
Linn Electronics
Tarzana, CA

NIGEL OLSSON

I've been reading your fine magazine since 1981 and have seen Nigel Olsson's name just three times in it: once in a drumhead ad, and twice mentioned by Larrie Londin. Just when I was about to suggest that you make an interview date with Mr. Olsson one of your New Year's resolutions, you came through in the February issue! It is great to see Nigel get the recognition he truly deserves, as he is not just a fine drummer, but an emotional and humble human being as well. His career accomplishments,

along with his attitude, should be an inspiration to all young drummers. His kind words and loyalty to the people around him, both private and professional, give us good reason to be inspired! The humility he displays is a rare quality to be found in today's music celebrities, and more of it is needed in this business. Thanks again to Robyn Flans, and of course Nigel Olsson.

F.S. Monastero
Norristown, PA

MICK AVORY

Thank you for your article on Mick Avory in the February '85 issue. I've remained a great fan of the Kinks and Mick since I began playing drums eight years ago. I hope Mick will again record and perform with the Kinks, and "rock on!"

Mike Gladden
Johnstown, OH

ELECTRONIC PRACTICE

I am writing to give your readers some information on electronic drums. I have been playing for ten years, and recently purchased a Tama *Techstar* electronic drumkit. One aspect of electronic drums that doesn't ever seem to be published is their advantage for practicing, through headphones.

I live in a small apartment, and purchased this kit purely to keep up my practice. Electronic drums have many other advantages, but I don't recommend that everyone go out and buy a set. They do take some getting used to, and a slight change of style is also needed. But if you're fed up with practice pads, electronic drumkits are the answer. I've never before been in such big demand, and I've improved my style greatly by using the added bounce on these kits.

Karl George
West Perth, Western Australia

COMMUNICATION AID

First let me thank you for putting out such an informative magazine. I commend you on your ability to reach not only the more advanced drummer, but the complete layman. I am not a drummer or any type of musician, but the wife of a drummer. I thumbed through an issue of your magazine last year and haven't missed an issue since. Your articles and interviews have given me insight into my husband's chosen profession (a career, quite frankly, I did not relate to very much). My new-found interest and support of his career have truly opened the doors of communication for us. I no longer feel that alienation that comes from trying to compete with his first love—playing the drums.

Lisa Clark
Crestline, CA

LEFT-HAND RIDE

First of all, let me compliment you on the excellent job you are doing. The interviews, articles, and other features of *Modern Drummer* are totally inspirational. One article in particular, titled "The Benefits Of Left-Hand Ride," by William F. Miller (February '85 issue) is, I feel, of tremendous importance to all drummers. I have been waiting for an article like this since I actually began playing left-hand ride patterns about two years ago. At that time, I had just begun playing drums, and decided that incorporating left-hand ride patterns into my everyday practice time would be extremely beneficial. It was, and Mr. Miller's article is right on the money. The versatility of my left hand increased rapidly and, eventually, equaled that of my right. Because of this versatility, rhythms normally difficult for beginners became simple. Now, after only about two years of playing experience, my drum teacher considers me an advanced student, and one of her most able players. I suggest to anyone really serious about the instrument that they take time to at least experiment with the ideas Mr. Miller so intelligently put across.


Dennis Cote
Madison, CT

ON THE MOVE: JOE LONDON

In my opinion, one of the most informative drummer profiles you've ever done appeared in your November issue. Joe London provided us with an objective glimpse into the future of our profession with a commonsense approach to the evolution of the new "digital chip" electronic percussion market.

My job description translates to that of an in-house "drum roadie" here at Walt Disney World. In that capacity, I'm responsible for the "care and feeding" of company-owned equipment being played by over 40 drummer/percussionists. I'm often asked for my opinion as to what the future holds for career drumset players. I can now reply by handing them a copy of Joe's article. I feel that strongly about what he has to say.

Thumbs up to the whole crew at *Modern Drummer* for providing me with the most up-to-date percussion reference library I could ever ask for. If your features editor would be interested in finding the largest assemblage of drummers, per acre, to be found anywhere on this planet, I'd consider it my pleasure to make the introductions.

Fred Edlund
Drum Technician
Walt Disney World
Orlando, FL 

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ASK A PRO

LARRIE LONDIN

Q. The snare drum that you use sounds deep. Is there a special tuning that you use to make it sound so deep on your recordings? Also, how do you avoid sympathetic snare "buzz"?

G. Spelvino
New York, NY

A. I use about seven different snare drums in the studio, but the one I use most of the time is a 6 1/2", either wood or metal. All my snare drums seem to have the same sound for some reason. The tuning I use is as follows: I have an Emperor smooth white or a CS/Pinstripe on the top head, and an Ambassador snare side head. I use 42-strand Duplex snares on the bottom. The bottom head is tuned pretty low; I do most of my tuning with the bottom head. The top head I get reasonably firm, and the bottom head is loose. I detune one lug on each side of the strainer (that's right and left at both ends of the snare strainer), so there are four lugs that I detune, and that keeps the rattle of the snares down from toms and other outside sources. I have the throw-off on my left, so I start there. I start detuning that lug, then the lug on the other side of the strainer, then I go to my right and do the same thing. I may have to readjust some of the other lugs because they loosen up as you detune the first four. I still keep the same kind of tension overall, where it's such that you can

actually push in a wee bit on the snare head.

As far as the top head, I start with it pretty firm, as I said, and I usually use either a piece of old drumhead cut out in a circle and laid on top of the drum, or an external muffler that clamps down. It's kind of like putting your old wallet on the drum. I don't like mufflers coming up from underneath. But if I still have the buzz—even with the head basically tuned so the feel is the way I want it—I detune the two lugs furthest from me across the drum. I create a little ripple in the drumhead, and that helps cut down the buzz. There again, I have to adjust some of the other lugs to take up the slack, and get the feel back on the drum to where it was. I think Remo will love this, because it's not really good for the heads. But I never break heads; I never go through them. Rather, the head just absolutely dies on me. Usually, I can use my drumheads in the studio for about six months. Depending on if it's a real heavy rock date, I might just change a head because I feel that I must have killed it.

I've developed my detuning method out of necessity. You're in a drum booth, and your toms or your cymbals are making the snare roar, or a bass is somewhere near it which causes it to roar. By accident, I've found that tuning, and it really works. It works live, also. You can even bring the drum up



Photo by Lisa Wales

in pitch overall, but keep this detuning method, and it still cuts down the outside ringing of the drum.

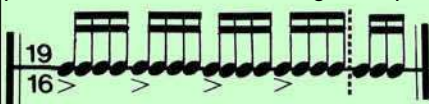
As far as snare tension goes, when I loosen the bottom lugs, the snare sound tightens up. Then, I can loosen or tighten the snares to get the sound I want. If I want a very crisp sound, I leave the snares reasonably tight. If I want that loose, wet sort of sound where the snares sort of "splatter," then I loosen them up and the drum becomes deeper sounding, lean actually do the tuning then by just tightening or loosening the snares themselves.

VINNIE COLAIUTA

Q. I think your ability to play in odd time is tremendous. My questions concern the song "Keep It Greasy" from side two of Frank Zappa's *Joe's Garage Acts II & III* album. What is the time signature that's happening during the guitar solo? How long did it take to record the piece with the rest of the rhythm section? And finally, what's the best advice you can offer for approaching odd time?

Jeffrey Jarboe
Louisville, KY

A. The time signature during the guitar solo of "Keep It Greasy" is 19/16. The way that I subdivided it was 4/4 plus 3/16, as in the following example:

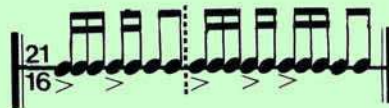


As I recall, Frank came up with the vamp, and told us to play that during the solo. The rest was my interpretation with the rhythm section. There is

Photo by Rick Mattingly



also another short segment in the piece which is in 21/16, divided as follows:



As for approaching odd time, I would suggest picking a time signature and playing it for quite a while, shifting the placement of the subdivisions and/or the backbeat. Then pick another and play that for a while. Then try going between them, and soon, it's like a language. The more you approach it like that, the smoother the transition between thought and execution.

CARMINE APPICE



Q. Can you please tell me what books you studied from in your earlier days?

Michael LaBue
Jersey City, NJ

A. Here's a list of some of the books I studied from when I was taking lessons in Brooklyn: Ted Reed's *Synco-pation*; Buddy Rich's *Snare Drum Rudiments* (in collaboration with Henry Adler); Jim Chapin's *Advanced Techniques For The Modern Drummer*; Charlie Wilcoxon's *All American Drummer*; and the Gardner Method books.



Finding the right sounds is a matter of looking in the right places. —Stewart Copeland

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Alan Dawson

IN the basement studio where Alan Dawson teaches, a concert poster shows Alan dressed in a tuxedo, looking stately on his throne, drumming with Dave Brubeck. Scrawled across the top is a note from Brubeck: "Alan—thanks for the great job at the concert, the newspaper review said, 'Dawson was impeccable in dress as he was in playing!' " Alan chuckles when I point it out, but there is something telling in Brubeck's playful words. Dawson's presence truly does radiate a sense of dignity—a respect for the music he plays.

The high standards of Dawson's art remain more important to him than the commercial aspects. This was apparent when I asked Alan to recall his most memorable playing experience. Rather than citing a grand-scale concert at Carnegie Hall, Lincoln Center or Symphony Hall, he recalled a college gig when the muse smiled on the band. "Yeah," he reminisced, spreading his trademark grin. "It seemed that the exchange between the musicians that night was just right. "His recent recording with Art Matthews, *It's Easy To Remember*, on the independent label, Matra, is another musically rewarding work Dawson seems to treasure above other "more prestigious" album dates.

Alan has earned the distinction of having made a name as both a master player and a master teacher. His playing credits include work with Oscar Peterson, George Shearing, Phil Woods, Sonny Stitt, Dave Brubeck, Teddy Wilson, Jaki Byard, Dexter Gordon, Frank Foster, Phineas Newborn, Quincy Jones, Tal Farlow, Charles McPherson, Booker Ervin, Lionel Hampton, Earl Hines and Hank Jones. His impressive roster of former students includes Tony Williams, Keith Copeland, Steve Smith, Kenwood Dennard, Harvey Mason, Vinnie Colaiuta, John Robinson and Akira Tana.

Alan's busy schedule balances teaching, performing, and appearances as a Ludwig clinician, yet he still finds time to expand his craft. Audiences are currently being treated to another side of his talent. He's unveiled his swinging vibraphone skills to the delight of Boston club-goers. Future projects include a new book to follow up his *Manual For The Modern Drummer* (Berklee Press) and an hour-long video-cassette clinic that climaxes with Dawson's valuable rudiment ritual. The ritual is a workout featuring 70 rudiments played in consecutive four-bar phrases to a steady beat. After working with the video tape and included transcriptions, the viewer will be able to play through the ritual along with Alan.

I arrived at Dawson's home in Lexington, Massachusetts, a suburb of Boston, for our interview and was surprised to find that he was not there at the appointed time. Ten minutes passed, then 20, and then 30. I was certain that something was wrong. A car pulled into the driveway with Mrs. Dawson at the wheel. She introduced herself and explained that Alan had asked her to relay a message to me. She had just driven over from the hospital where she is employed as a nurse. Alan had gone there that morning with chest pains. The doctor, finding that Alan was suffering from angina pains, advised him to play it safe and stay put in the cardiac unit for monitoring until the next morning. Mrs. Dawson expressed Alan's apologies for the inconvenience. (I had driven in from New York that morning.) He was also disappointed, she said, at having to cancel his performance that night with pianist James Williams. Of course, no apologies were needed. I only hoped that all was well with Alan and requested that Mrs. Dawson pass on my best wishes.

Back in New York, a guitarist friend of mine, who was unaware of my interview visit, asked, "Did you hear that Alan Dawson had a heart attack?" I was astonished. The news that Alan was ill seemed to have reached New York faster than I had. "How on earth did you hear that?" I asked. He said that he had been at the Manhattan club, *Lush Life*, enjoying McCoy Tyner's music when the alarming rumor spread quickly among the patrons. I assured my friend that the rumor was inflated, and that there had been no heart attack.

Weeks later, when I returned for the rescheduled interview, Alan arrived at his house pumping his 10-speed bicycle. When I told him of the rumor in New York, he laughed, shook his head and said, "I was instantly deluged with cards from all over—East Coast, West Coast—and here everything was just fine!" "Word must have traveled by telegraph drum," I joked. I wasn't far off, though. Dawson's influence on people's music and their lives made an immediate response to his hospitalization inevitable. His peers, students and former students comprise a vast, far-reaching musical family.

As a former student of Alan's from years ago, it was enlightening to return to his studio and encounter him from the different perspective of being an interviewer. From this angle, I discovered new facets of his musical knowledge. As a teacher, Alan must analyze what he does. Because of this, his philosophies are carefully thought-out and clearly expressed. His warm, assuring voice reflects a touch of the philosopher and the time spent talking with him was, in itself, a drum lesson without sticks.

by Jeff Potter



Photo by Rick Mattingly

JP: Many musicians harbor the idea that one can either be a great player or a great teacher, but never both. The reasoning is that the teacher approaches playing in an intellectual, analytical way versus the player, who takes an emotional, instinctual approach. You've proven that to be wrong, having made a name in both areas. How do you balance the two disciplines?

AD: I don't find them to be totally different disciplines at this point. But I did experience something like that before. First of all, I never set out to be a teacher. I definitely set out to be a player. So I was a player before I became a teacher. I became a teacher only because various people that I'd run into along the way expressed an interest in what I was doing. They asked if I would show them this and that. I was doing that on an informal basis for many years, starting around 1948. It was basically an informal exchange of ideas.

Around 1954, Clifford Jarvis' father approached me about taking on Clifford as a student. I wasn't teaching at all then on a formal basis, but I said, "Okay, why not?" That was the beginning of the teaching. Tony Williams was the next student. Other students came along, and then that lead to teaching at Berklee School of Music. I noticed, at that point, that the more I got into the teaching, the more I started to analyze everything I was playing. So for a while, I think that my playing suffered a little bit, because I was thinking more in teaching terms and that would carry over to my playing. There was also the thing of being an active player. I was subconsciously saying to myself, "Well, I'll show these students what the basics of playing are: reading, technique and so forth. But I've got to keep my own stuff for me and my playing." [laughs]

"I DON'T THINK THERE'S ANYTHING WRONG WITH PEOPLE PLAYING MUSIC THAT'S A REFLECTION OF THEIR TIME."

There were two things that I found I had to get beyond: number one, the self-conscious part, which was playing and thinking like a teacher; and number two, teaching and thinking, "I'm a player. I can't give out all my stuff." I think that, once I got past that stage, my teaching and my playing improved considerably.

JP: Did you find that, as you continued to teach, you also became a better "psychologist"?

AD: Definitely.

JP: That seems to be half the job of being a good coach.

AD: Oh yes, it certainly is.

JP: You have a genuine rapport with students, and you also establish a comradery among the fellow students. It seems to be a planned ritual of yours to introduce students to each other, and to encourage a respect in them for the music and what they do.

AD: Yes, I think that's very important. In any artistic endeavor, there is bound to be a certain amount of competitiveness. Up to a certain point, it's very healthy. Past a certain point, it can be destructive. It can

isolate people from one another, so that they don't want to hear, or even hear about, what anyone else is doing, but people suffer from the isolation. So, yes, a part of my plan is to make sure that I introduce one student to the next student and so on, so that they won't come in, put their ear to the door and say, "Let me listen to what this other drummer is playing. Oh, I play better than that," or "Gee, this drummer plays better than me, so I feel awful." I try to keep it a family-type thing.

JP: Establishing the drummers' fellowship really starts stu-

dents on the right foot.

AD: I started studying formally relatively late in life. I was 18 and I had been playing a number of years before studying. I studied with Charles Alden. His students would get together and practice. There was that positive type of competition. We would say, "I want to become good because I hear so-and-so playing that nicely," and we wouldn't hesitate to say, "I sure like the way you play that" and help each other. That was great.

JP: Upon moving to New York, I found more of that positive competition among musicians than I had experienced living in Boston. It's funny. The cliché of The Big Apple would suggest that the opposite is true. You're familiar with both scenes.

AD: I do find that very prevalent in New York. You would think it would be strictly dog-eat-dog, and I'm sure there is a bit of that, but I've noticed a lot of very positive vibes in that sense. I have to tell you about a specific instance of this.

Last year, I went to New York to do a concert. My car broke down somewhere in Connecticut. I had to leave the car and take the train. I managed to get to the gig 15 minutes late. Meanwhile, the promoter panicked. I couldn't get in touch with him. So he got in touch with Freddie Waits to be on standby. As it turned out, I got there just before Freddie did. So it wound up that we split the concert, and everything was fine. He played up a storm. He wasn't trying to do me in, and I wasn't trying to do him in. We just enjoyed hearing each other play. Freddie invited me to stay with him in New York. Freddie's car was too small for my drums, so one of the other musicians offered to drive my drums over to Freddie's place. It was just wonderful the way the musicians opened up.

JP: Although New York is considered the jazz center, you have chosen Boston as your home base. What are the pros and cons of the Boston musical scene?

AD: Boston has a great musical scene from the standpoint of the music itself. There are a lot of schools here, so that creates an artistic atmosphere. That's the basic plus. As a teacher, it's good because I can draw upon these schools, and they can draw upon students of mine. My students very often go on from me into one of the schools, such as Berklee or the New England Conservatory, and vice versa. People come to Boston for school and decide to study with me also. The minus is that there are so many student players that it's rather difficult to find a lot of local playing at a decent wage.

JP: Your style features sophisticated, highly developed four-way independent coordination and, above all, subtle control of sound, color and swing. Many of your young students are growing up in a time when the stripped-down, hard-hitting style is in demand. The electronic drum revolution is a result of this. How do you feel about this trend? Are the young students who follow this trend missing out on something, and are they gaining in other ways?

AD: There's no question that technology is a big part of music. It's bound to be assimilated into playing. I think it's great in a way. However, I'm kind of happy that I wasn't born into it. People who have not experienced the part of music that has to do with a more individual sound derived from your own touch and choice of instruments and tuning are missing out on something. I also think that people certainly are missing out when the instrument itself is being tuned and designed strictly for dynamic levels that range from *fortissimo* up. It's a shame that a lot of the playing can't get down to *piano* or *pianissimo*. I'm not at all advocating that a person should play soft all the time. That's just as boring as playing loud all the time.

JP: But beyond the volume factor, let's talk about a drummer's individualism. A listener can say, "That's Max" or "That's Elvin," because of the unique physical touch and spiritual input that those greats can bring out in their instruments. Can high-tech trends detract from that special kind of individual spirit in music?

AD: Yes. The whole music scene seems to have evolved from an individualistic into a group thing. An instrumentalist basically now becomes a spoke in the wheel. The individuality of sound is lost. It's become somewhat like an assembly line. Recording has obviously had quite an impact. Records are seldom done now, as you know, with people playing together, listening to one another, and feeding off each other. A drummer goes into the studio, throws on a click track, and lays down a drum track. They might put some overdubbing on that, and so forth. It becomes a pyramid that's built more by the technicians than by the musicians themselves. The musicians all too often don't have a picture or glimpse of what the overall product is going to be and, therefore, where they fit into it.

JP: Many of them literally never hear the final basic tracks.

AD: Yeah!

JP: Jazz has always had to struggle to survive commercially. As the technology trends have grown over the past years, most major record companies have also snipped back their budgets on the less commercial ventures. Radio air time for jazz is minimal now. As a teacher and "part-time psychologist," what do you tell a talented and frustrated student who says, "My heart is in jazz, and I've been struggling for years. I can't see a way to make it playing jazz."

AD: I've run into that a lot. First of all, I think that all art is something of a reflection of the times. I don't think it's coincidence that certain music has come about—punk rock, fusion, et cetera. I think that they reflect certain things about the turbulence and uncertainties of the times. The music scene is also uncertain. There are so many categories now that I wouldn't be able to define them. For instance, I don't really know what fusion is.

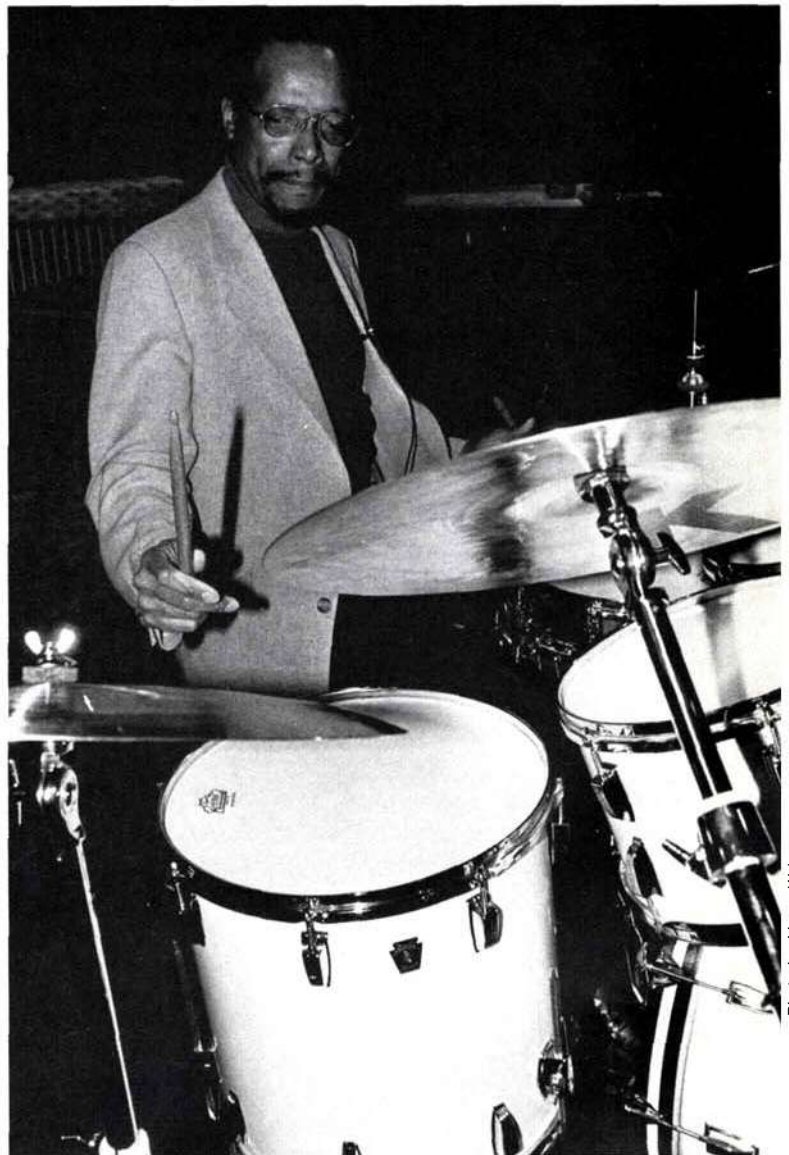


Photo by Lissa Wales



Mel Lewis, Alan Dawson and Chico Hamilton performing at a Gretsch Drum Night in the '60s.

JP: Don't you think the mixing of styles is positive?

AD: Well, yes and no. Mixing styles is fine. Jazz has always taken different styles, but they are amalgamated into something that's identifiable as jazz even when compared to various things that drew upon it. Right now, I hear talk of fusion, funk, reggae, punk rock, and progressive rock!

JP: Are you saying that each genre should have its own purist faction?

AD: I wouldn't use the word purist. That would tend to imply that there isn't any mixture. There is a mixture, but I think it should be identifiable. Once again, that comes back to the individual identity of sound and approach that the use of electronic things can take away from, even though they can be a plus in other ways.

JP: There's something that amazes me when I think of your long list of notable students. Some teachers are specialists. A great funk player/teacher may produce great funk students. However, the style varieties between your students is incredible, such as the difference in style between John Robinson and Tony Williams. Is there a connecting link between these players that comes from your teaching?

AD: I don't necessarily try to get a drummer to play like I play. I have certain convictions in what I like to play and listen to. But as far as dealing with students is concerned, sometimes I'm hesitant to say, "I teach drums," although that's broader than saying I teach jazz drums. But even broader than that, I like to think that I teach music, and the drum happens to be one of the instruments with which to create and communicate musical ideas.

In teaching someone, I want that person first to be a musician. I don't mean that the student has to be able to write charts or even play a melodic instrument, although these things are helpful. I mean that the pupil must have an understanding, appreciation and respect for the music

itself, which is not made up of rhythm alone, although rhythm is probably the first ingredient. The two most basic, important things in all music would be rhythm and melody. Harmony may or may not become a part of that. The basic things I try to stress are rhythm and melody, and how they complement each other in all music of all ethnic persuasions.

So if somebody asks me if I teach funk, I say, "No, I don't teach funk. I just teach how to play music. If you want to play funk, you'll be able to play funk." I don't start out with the idea of developing style itself. If you're exposed enough to music and have enough appreciation and respect for music, I think you will develop style eventually and you will develop style in whatever area you particularly like. In some cases, you might develop style in all types of music.

I find that a lot more people today, surprisingly want to get into the studios. That's amazing, because years ago that was not the case. People who were in the studios were people who had gotten into the technical side of playing and, generally, were not concerned that much about music itself.

JP: Well, there have been great changes in the studio field. The studio musicianship in rock/pop recording has become increasingly demanding over the last 20 years. The playing standards are very high now. Many drummers are finding this craftsmanship very satisfying. Also, studio musicians now are getting due recognition, whereas before they were the anonymous session people on the Top-Ten hits.

AD: Yeah, people like John Robinson, Harvey Mason and, of course, Steve Gadd, who is riding the crest of the wave, are people who, even though they're able to go into a studio and do what is called for without their egos getting in the way, have become identifiable individuals and very versatile players. That's quite a thing in itself. I would think that those who are big in the studios right now didn't start off wanting to be studio players. They just wanted to play. As they played and got recognition, they were able to get into the studios through word of mouth or whatever. But I think that a lot of people need to play in live circumstances before they go into that studio scene. If you haven't developed any kind of personality in your playing when you go into the studio and you're asked to play like Steve Gadd or Harvey Mason, you could then have a lot of musical and psychological problems. You may never find out who you are.

JP: As I worked with your exercises over the years, one overall result emerged. Your lessons gave me the feel of what balance means. Many drummers make the same comment when they see you play—"He makes it look so effortless!" Your graceful balance while playing exudes a strong centering musically and physically.

AD: First of all, I think that everybody who cares about playing and sounds decent has listened to a lot of people, and probably some particular person has been a big influence. I have a very strong feeling about that. When I hear people say, "No, I didn't listen to anybody. I just started playing," I think that has to be a falsehood. In my case, Papa Jo Jones was the person who influenced me an awful lot.

I listened to him for years, and the way he sounded to me is how I had pictured he would look playing. At last, I got to watch him and he certainly did look like that. The posture at the drumset and the relaxation in movements are things I saw and started doing almost subconsciously. I think that I might influence people that way as they watch me play. Originally, I put that forth as a subconscious thing to people. It then became a conscious thing. This relates to balance in sound in what you're playing and trying to bring out with the four limbs.

If you're playing some combination of parts where the snare drum is going to be the line, then you have to think in terms of the other things you're playing—hi-hat, cymbal and bass drum. They have to come down to bring out that snare drum line. You have to think of four voices, and one is the lead voice. It's just like having a four-man reed section. You don't want the second tenor to drown out the lead alto. So that's the idea about balance musically and dynamically.

Then there's also the physical balance when you're playing. A lot of people tend to set up in such a way that they are not balanced physically. They are slouching. That's why I'm always coming behind people and pushing in their backs. It's a simple physical fact that, if you're away from the perpendicular, then you're fighting gravity to keep from falling in the direction you're leaning. That puts a strain on your back and, in turn, on your limbs. I stress physical balance a lot. Once again, that comes from Jo Jones.

JP: The four-way independence exercises really bring this home. Players may practice four different lines in four different limbs, and when it finally comes together, they feel the pulse in the middle of it and then understand exactly where the notes should fall. It's an example of going outside the center to ultimately feel the centering. Physically, you show that in your playing, just as a good dancer extends or retracts for expression but the center alignment is always felt.

AD: Yeah, there are a lot of analogies between dancing and playing. In fact, I use that a lot if I talk about the cymbal rhythm. I always use the vision that the player should have the stick dancing on the cymbal. I think about that as a definite contrast between the approach to dancing and the approach to marching. When you march, you tend to march on your heels. I was in the army, of course. They told you to march on your heels. The reason is that it keeps you from bouncing up and down. When you walk on your toes, you bounce, and that's too nonuniform for marching. But if you dance, you dance on your toes to get that buoyant feeling, rather than clomping around. That, I suppose, is the basic difference between a person having a good beat and a person swinging something and having a buoyant feeling. There's a difference. Having a good beat would be laying the beat down and being definite about it with straight tempo. If that was all there was to it, then a metronome would be better than any drummer.

JP: That's why drum machines and swing don't mix.

AD: Yeah. They're "perfect."

JP: From 1963 to 1970, you were the house drummer at the legendary Boston jazz club, Lennie's. You had to adapt to the various styles and feels of countless jazz greats on the spot, without any second takes. How did you handle such a challenge?

AD: Well, there are some people who would get a hold of two, three, or even twelve records of someone they knew they were going to play with. I never did that. I had heard their records over the years, but I never did cram for these jobs. I felt that, in everything you play, you have to have a personal conviction. It has to come from your deepest, innermost being and feelings, and cramming would not do it.

Instead, I would think about the things I had heard these people play, rather than thinking so much about what their drummers had done. What I pride myself on is listening as intently as possible and, in some instances, trying to transcend the feeling that, "I'm the drummer, and that's the piano player, and that's the bass player." I try to say, "Well now, get in the practice room, and try to get all the technical coordination together." Then when I get on the gig, I throw that out of my conscious mind. I've worked on that enough for it to come across at the appropriate time. And then I forget I'm even the drummer. When I listen to people playing, I try to play some music behind them if that's what's called for, or with them, if that's called for. Hopefully, I will inspire them and drive them. I don't have a formula for that.

JP: That's one of the beauties of the interaction element in jazz. The musicians would probably accept that "Alan Dawson is on the gig, so we want him to play like Alan Dawson." It's quite the opposite scene from our talk of studio trends. Many players express anxiety over the fact that they are constantly told to reproduce exactly the playing of certain other hit-making drummers.

AD: That's it. People are so much into making hit records that they don't explore much new ground. They figure that they will develop a formula. They say, "This is what made it the last time, so this is what we'll go with this time, but we'll change it enough to avoid straight copy."

JP: Then they're missing out on the interaction that you experienced at Lennie's. You play as you play and they play as they play, but being fine, listening musicians, you all make the chemistry work.

AD: Yeah, the chemistry between people is the greatest thing about

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Photo by Rick Mattingly

S T E V E F

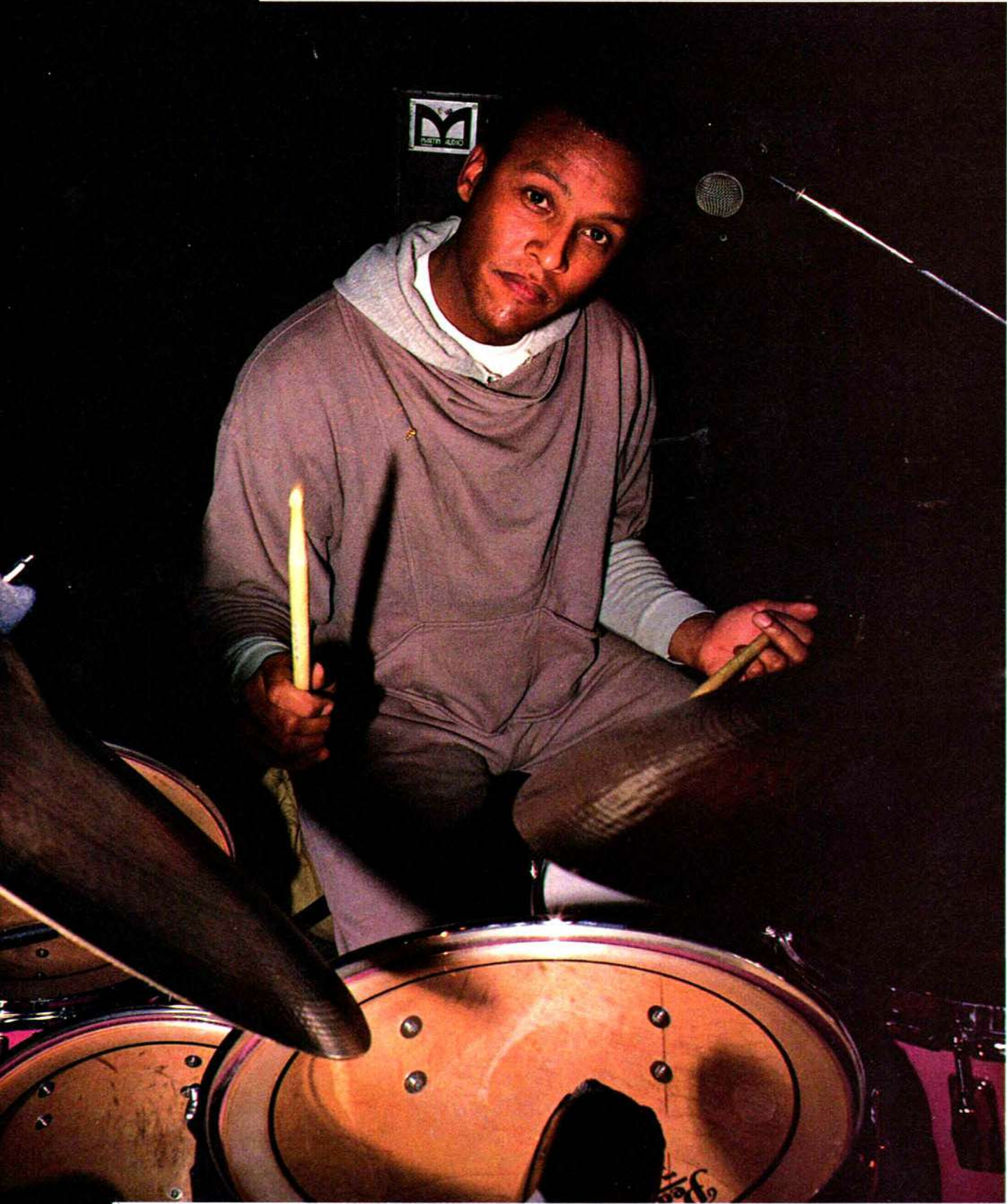


Photo by Jaeger Katos

N O T Y O U R A V E

FERRONE

by Robin Tolleson

It is a bit ironic that Steve Ferrone is still recognized most as being the Average White Band's drummer (and only non-white), after the banner year he had for himself in 1984. He crashed the R&B charts in a big way with Jeffrey Osborne's second album, *Stay With Me Tonight*, and then hit it big again late in the year with Osborne's *Don't Stop*. He got onto the dance charts with Scritti Politti's *Wood Beez 12-inch*, and onto the rock charts on Christine McVie's solo LP. Then the Ferrone beat helped make Chaka Khan's *I Feel For You* a crossover smash. The drummer has put together a track record since AWB's "retirement" that speaks loudly of the respect he has in the industry. People have indeed been listening.

The Brighton, England-born Ferrone first came to the United States with Brian Auger's *Oblivion Express* in 1973. He recorded *Straight Ahead* with Auger, and then *Live Oblivion*, which was taken from a Los Angeles *Whiskey A Go Go* performance. Ferrone took over the Average White Band's drum chair in 1974 for their *Cut The Cake* album, following the untimely death of drummer Robbie McIntosh. Ferrone had earlier followed McIntosh in the French group *Piranhas* and in Auger's band.

The rhythm section remained one of AWB's strong points, with Ferrone easily settling into the funky mood McIntosh had created. His off-beat hi-hat work became something of the industry standard in the mid-'70s. Ferrone recorded ten albums with his Average White Band-mates Hamish Stuart (vocals, guitar), Alan Gorrie (bass, vocals), Onnie McIntyre (rhythm guitar), Roger Ball and Malcolm Duncan (saxes), the earliest of which were classic and effortless blends of gritty R&B, pop, and instrumental facility, which made R&B fashionable again for white rockers. But as the AWB began to lose control over and interest in their own records, Ferrone began branching out to record with the likes of George Benson, George Duke, the Brothers Johnson and Rick James.

Now 34, Ferrone has made his home in New York for the last ten years. Lately, he has been enjoying the drumming of Terry Bozzio and Chad Wackerman, and says two of his favorite groups are *Talking Heads* and *Oingo Boingo*. "There are a lot of musicians who have just fallen by the wayside," he says. "They just aren't around anymore. Through death, drugs or unemployment they just got back to doing a regular job, or have gone into A&R or something. I'm very fortunate to still be here and still be playing."

As long as the drummer continues to put out solid and sizzling tracks, he will not be unemployed. What is his secret for hanging onto that groove? "I listen to my heartbeat instead of my brain."

SF: I started playing when I was 12. I used to tap dance before that, but when I saw a drummer I said, "Well, I can do that." So I started doing it. I played with local bands until I was about 15. This was in Brighton, England. Then, we started going over to France and playing on American Air Force bases on holidays and at times like that.

RT: Was the money good?

SF: Not really. The money was awful, and we stayed in these horrible hotels. But it was a lot of fun. Then I went back to Brighton and wanted to get another drumkit, so I took a job and saved my money.

RT: What did you get?

SF: I got a "Loodwig," or Ludwig as you call them, [laughs] I started playing with a band called the Scatellites. We were doing gigs all over the place. Then I met this band that was going over to Rome, and decided I would go with them. We played there in a club for two weeks. An American named Ronnie Jones was living there. He asked me to stay and play with his band. I agreed. I didn't fancy the train trip back, so I stayed for three years.

RT: Santana vocalist Alex Ligertwood said he played with you in a band called *Piranhas* around Europe.

SF: Yeah, that's right. Alex and Robbie McIntosh were in a band called *Scarlet*. Robbie, Alex and I used to stay in the same hotel. Then Robbie went back to England to join Brian Auger. The *Piranhas* picked me up and I started working with them. Then they went to Nice to do a residency, and I was at the point where I wanted to study some drums for a little bit. I didn't know how to read, and I didn't really have any technique. I knew how to play but I didn't know any rolls or rudiments. So they had this residency at a casino in Nice, and there was a conservatory there. I got to work for three years and go to the conservatory as well. They let me into the school on the condition that I teach the young kids how to play modern drums. I said, "I don't know how to teach." The guy said, "Well, you know how to play. Just show them how to play modern drums." These young kids didn't want to sit around and play classical stuff all the time. They wanted to play like Charlie Watts or somebody.

After three years, I was about ready to leave Nice, and I always wanted to come to the States. One day I got a phone call from Brian Auger in England. He said, "Do you want to come with me to the States?" And I said, "Oh yeah, terrific!" Then he said, "You've got three days." So I had to get rid of my car, get rid of the apartment, get rid of all the stuff I didn't want to or couldn't carry with me, quit my job, and get a replacement, all in three days. And I did it. The next thing I knew, I was in the States. Then came *Bloodstone*, and after that AWB.

RT: What kind of music had you been listening to as you were coming up?

SF: In the first local band, it was Chuck Berry, R&B, 12-bar blues. In another local band, it was an organ trio. They were into Jimmy Smith, so that gave me a look at something else, you know. Next, there was a reggae band, and I learned a lot about reggae. Then, people started telling me about Coltrane and stuff, and I started getting into Tony Williams and Elvin. I just tried to play it my way. So I wouldn't say I studied any one sort of style. There are people who I love to listen to. I remember the first time I heard Bernard Purdie playing on "What Is Soul?" I'd never heard anybody play like that, but I liked it. I don't know if I even have any one particular style. I mean, I am called an R&B drummer, but I like to play anything. I think it comes down to whether or not the song is real good and you can play it well. I've never been much for fusion. I mean I like Billy Cobham's playing and Simon Phillips. But that's out of my style, I think. I will play it, but I like to play it my way because I can't play it the way they play it. It's too much like hard work.

RT: Playing with Brian Auger was kind of fusion.

SF: Well, I suppose. There were a couple of different elements in there, so it was a fusion. Yeah, there's what I call the soft fusion, like the Cannonball Adderley way of fusing music together. He's got the real bebop and funk thing, and I think Brian was more in that sort of vein. He didn't have everything written out with the precise placement of notes. It was a very loose band. One of the nicest times I've ever had playing was with Brian Auger. He plays his butt off. I used to love the way he comps with chords with his left hand. That's real fun to play with.

RT: You would try to fit in with some of that?

SF: Yeah, I got used to the way he played and just did it. It was a good band. We did two or three good tours in the space of 18 months.

RT: I saw you with the Average White Band in Greenville, South Carolina, in 1974.

SF: I remember when we did that tour. I think that was our first tour of "the South," as you call it. Afterwards, we decided we weren't going to go anywhere that ended in "ville." [laughs]

RT: You guys got an enthusiastic response.



Photo by Jaeger Kotos

SF: Oh yeah, it was just some of the situations that AWB used to find themselves in in those days. The band used to go through hell, man. First of all, most people turned up expecting us to be a black band. Then, when they saw the band, it was like, "Well, convince us." And the band used to do it so well. AWB wasn't anything that was contrived to sound like anything. We were all about the same age, and we all grew up listening to Marvin Gaye and the Motown Sound, and the Stax Sound. That was what we liked. When we started playing, we decided to emulate that. White people used to hate us because we sounded black, and black people used to hate us because we sounded black—not everyone, but we used to run into that. There were some out things that went on. Basically, though, AWB was a great band. I really enjoyed that band.

RT: You guys were incredibly tight.

SF: Oh yeah, it was a tight band. I think the downfall of AWB came when we switched record companies, and went to Arista. Clive Davis tried to make AWB into a top-ten pop band, which is something that it never was. We used to do covers of songs, like "If I Ever Lose This Heaven." If we heard a song and really liked it, we'd give it an AWB treatment. All of a sudden, Clive was coming up with these like Barry Manilow rejects. We'd go into the studio and say, "Well, this is what we've got to do," and just do it. We had no interest in it.

RT: Just looking at those Arista album covers, it looks like they tried to Hollywood-ize the band.

SF: Oh yeah, man, and it never was that. It was much more than that. And even now, in the few weeks I've been on the road with Jeffrey, I'm constantly asked, "What's AWB doing?" I just say we made so much money that we retired, [laughs] It's incredible how popular that band was. It really made a big dent. You either liked it or you didn't, but it had an impression, which is the main

thing. But by the time it got down to all that stuff with Arista, the band had just gotten lost, man. We weren't thinking like a band anymore. It was this sort of divide-and-conquer way of going about it that Clive Davis had.

RT: You mentioned, "If I Ever Lose This Heaven," on AWB's live album. You do some great bass drum licks at the end of that tune.

SF: Oh yeah, one foot, [laughs] Just cop the nerve and the right spot on the pedal, and you can keep going until dawn.

RT: Was that a lick you had planned out to do?

SF: No, because at the end it's wild. You can do anything you want. It was this whole thing where Alan would be singing over the top of it and going crazy, like a vocal and drum thing just like a big chord, and it would fade out. Usually when I'm doing stuff like that, I'm playing all sorts of stuff with the bass drum.

RT: It's also nice at the end of "If I Ever Lose This Heaven," where you're just playing the bells of the cymbals real lightly as it fades out.

SF: Well, you see, when I play I try not to do the same thing every time. You get little bits that you'll do because you like them, and you'll keep them. It becomes mechanical. Some nights it would go good and some nights it would go bad. Some nights it would be really happening, and some nights it wouldn't. The whole thing about that live album—we recorded it at three concerts over the space of a year: one in Philadelphia, one in Pittsburgh, and one in Cleveland. The bulk of the album came out of the concert in Cleveland. So when we got around to doing "Pick Up The Pieces," everybody had their little solo at the end. I liked the one that I did in Cleveland, but everybody else liked a bit of their solo from Pittsburgh, and a little from Philadelphia. So we chopped up the whole thing and put it together. It was amazing. The whole thing just

slotted right in there.

RT: I love the way Hamish introduces you on the live album before your solo. "Give the drummer some, Steve Ferrone!" That's kind of a classic.

SF: That was the thing with AWB—some classic moments happened. Even in the studio, there were a lot of things that we used to like. The main thing that happened was when we stopped liking what we were doing. But I just figure that through all that, AWB was a real good vehicle for me, because through that band, with Arif Mardin, I started to do a lot of dates and stuff. I think it was during Chaka Khan's first solo album that Onnie came over to meet me at the studio. We were going to have a drink at this bar that we hang out at in New York called Eamon's. Richard Tee, Phil Upchurch, Anthony Jackson, and a whole bunch of great musicians were on the date. By then I had gotten real blase about it. So we finished the date, and Onnie and I got in my car to drive to the pub. Onnie turned to me and said, "Do you believe who you just played with?" And it struck me. If somebody had told me that I was going to do that two or three years before, I would have been all butterflies. But I had become sort of blase about it. It's not that it wasn't a great thrill. But you just learn so much from playing with people like that. They just make everything so easy. You can sit back and just rock.

RT: Did the training you received in Nice come in handy when you got into the studio?

SF: Oh yeah, man. I'm still not the world's greatest reader. I still rely a lot on my ear. One of the hardest things for me is to have charts that are real hard. I used to play in this band called French Toast. Anthony Jackson, Lew Soloff, Peter Gordon, and Gordon Gottlieb were in it. The harder it is to read, the more Anthony loves it. Anthony asked me if I could do the gig, and he said, "But it's very hard." So he brought around the tapes and the charts. I just stayed in my basement for two days with the tapes. Sometimes I'd start listening to what was going on, and what I was hearing wouldn't make any sense with what I was supposed to be seeing. So I had to learn it, or I had to stop and just read it. I tend to follow my ear a lot. If I've got a part and I'm playing it, and somebody else is doing something that's great, I tend to go off and do whatever it is, whereas with this music, you're supposed to do what you have written there, and nothing more or less.

For instance, John Serry is an arranger-composer in Los Angeles, who writes everything out for you. With his music, it's like, "Forget about everything that's going on around you. Just read the chart." I find that pretty hard to do. I hate that, because I'll be sitting there, playing, and looking at my chart. Then, I'll hear somebody playing something great, and I'll look at that person, [laughs] I'm not a super reader. I get by mainly by my ear, but my eyes aren't that bad.

RT: You knew Robbie McIntosh before replacing him in Average White Band. Did you stick close to his parts or just play? What was the feeling from the band?

SF: I just played. Robbie was really good. That was a big loss. I was tied up with Bloodstone then and couldn't get out of it. They started auditioning drummers. Stix Hooper and I went down to watch the auditions, and there were drummers lined up around the block to play with AWB. It was getting more and more depressing. Finally, the manager came up and put a strangle hold on me. [laughs] I wanted to do it anyway. It was a question of lawyers and stuff. I'd never had to do anything like that before. So we went through that. But it was a great band—terrific.

RT: You mentioned Arif Mardin a minute ago. Who would be on your list of producers you've loved?

SF: Arif, of course—he's a gentleman. AWB made some great albums with him. Russ Tittleman—[Christine McVie] and George

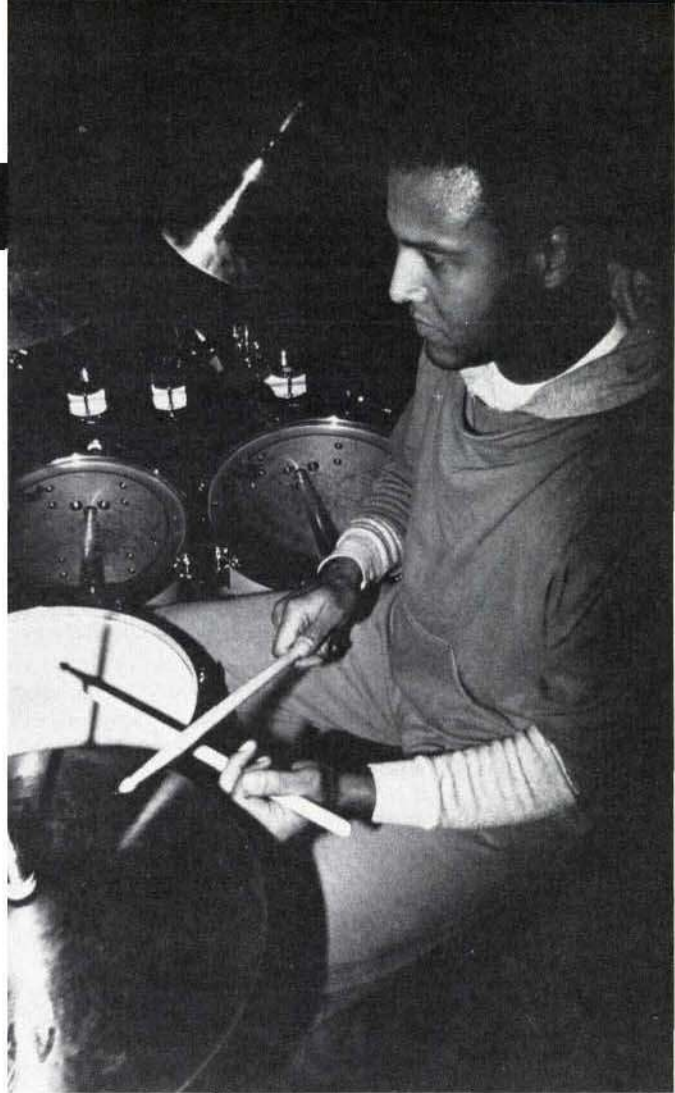


Photo by Jaeger Kotos

Duke—a monster. They sort of let you play. They manage to bring the best out of you. Sometimes I'd be sitting there saying, "I don't know about that. I'm not sure about that." And they'd say, "It's great. Take our word for it. It's great." After a while, I'd listen to it and really like it. When I came up with that little thing on the bridge of McVie's "Got A Hold On Me," I didn't know if I liked it or not. So we did it and they said, "Oh, that's great, man." I said, "Well, maybe we ought to redo it, or take it out." And they said, "No, we'll leave it. It's fine." I still wasn't sure, but they said it was going to be the first single. I love it now.

RT: I guess playing with Christine was a little bit different for you.

SF: It was very different for me. With Arif, the way we did the "Feel For You" thing [Chaka Khan] and the Scritti Politti stuff, I'd go into the studio and it would be me. That would be it. They'd have a click track and a drum machine, and I'd have my chart. I'd just sit there and play through it. Arif would say, "Just imagine you're playing with the band. Here's your part." And I wouldn't even know what the song was. I'd be told, "There's your part, just go for it." So then I'd start playing, and I'd be told that I wasn't hitting the drums hard enough. Then I'd think of Clive Davis and tear into the drums. [laughs] Sometimes we'd do a whole day of drums. We'd get the track done and patch up this, or he'd like it if I played something else a bit further on in another chorus. Then we'd do tom overdubs. It would be a day of nothing but drums coming at you in the can. It's not like when you're playing with a guitarist and a keyboard player, or even just a piano. Most things are just like a groove, with an A section, B section and a bridge. Even if somebody just plays a keyboard, you can hear the next section coming, so you don't even have to look at the chart. You can just hear B coming and look at the chart to see what to play. But without the keyboard, you've really got to concentrate on

DAVID ROBINSON

"**T**HERE are a lot of things I want to accomplish as a drummer. There are a lot of things I want to work out and put down on tape where my ideas can take some real form," says David Robinson of the Cars. "I'm rolling with ideas." On the surface, Robinson's statement isn't what one might consider profound, or even unusual. Most drummers who are serious about their craft, industrious, and a bit creative could easily claim those exact words. But when they run out of Robinson's mouth, it's almost as if they are slipping on ice, or worse, shackled in chains.

Robinson's work as the Cars' one and only drummer speaks for itself. Beginning in 1978 with the richly received self-titled debut album, on to the equally acclaimed follow-up, Candy-O in 1979, then Panorama in 1980, Shake It Up in 1981, and finally last year's excellent Heartbeat City, Robinson's precise, terse drumming represents some of the most consistent playing in all of rock.

And therein might very well lie the problem. By his own admission, Robinson possesses a drum style that is remarkably simple and succinct. More important, however, is the fact that it is unflinchingly on the mark. When you're the right person for the job (as Robinson obviously is) and you're all too efficient at it, well, people sometimes tend to treat your talent as something more or less routine.

But that is only part of it. Add this to the fact that being the Cars' drummer doesn't allow much in the way of significant artistic expression anyway, and you have a working environment that can become downright frustrating, especially for an ambitious drummer like Robinson.

In spite of all this, David Robinson is undoubtedly a loyal member of the Cars. He's also one who certainly knows where his bread gets buttered. Nevertheless, Robinson does speak out and, in the process, vents much of his frustration about his limited role in the band, like very few drummers ever do in print. In doing so, not only does he explain how he copes with his situation, but he also reveals a vastly interesting glimpse into the inner structure of the Cars, one of America's most successful pop-rock groups.

I had never spoken to David Robinson prior to our conversation over the tele-

phone. Yet, for some reason, I expected different answers to the questions I posed to him. I must also say that, when I suspected a hint of uneasiness, I probed as deep as I could in order to bring out Robinson's true feelings on the subject at hand. Robinson, the gentleman and professional that he is, answered all my questions without complaint.

RS: So many groups that began in the late '70s with the Cars have since disbanded or else are long forgotten. Has the huge success of the Cars surprised you?

DR: Actually, it's been so long since we started that it's difficult to remember what kind of impression I first had about the group, and if I thought we were going to amount to anything. I do remember that we packed a lot of confidence when we began the Cars. We probably would have been surprised if it hadn't worked. We thought we finally hit the right combination of people for it to be a sure thing. I don't think we dwelled too much on how successful we'd be in terms of records and record sales. I can say this: I don't know what I would have done if things hadn't worked out the way they did. I mean, every piece of the puzzle was completed, musically. The only thing we weren't sure of was whether or not people were going to like the stuff we were coming up with.

RS: You were the last piece of that puzzle, right?

DR: In a way, yeah. The other guys in the group had all played together in the past, at one time or another.

RS: It seems that, whenever one reads or hears about the Cars, it's Ric Ocasek's name that automatically jumps to the forefront. How do you personally relate to that? Is it frustrating not to see your name mentioned as well?

DR: Well, that's been happening kind of steadily for about the last three years. I'm not sure how the whole thing started, either. It was probably because he's the frontman for the group and writes most of our songs. But also, for a time, it just seemed easier for the people who set up interviews and things like that to just use one person. Now, it's just gotten out of hand.

RS: You don't sound too happy with the arrangement. Would you rather it be another way?

DR: I can only speak for myself, but I'd

rather have it be more of a group thing. I feel that way not only for the public's sake, so they could hear what other members of the Cars have to say in interviews and such, but also because it affects the music. It's not always the situation where everybody gets to contribute their fifth, which is the way it really used to be before.

RS: And that bothers you.

DR: To some extent, yes. But it's been going on for quite a while, so I'm used to it.

RS: Is there any hope for a change in the future, or is it to the point where it can't be changed because of the public's perception of the band, with Ocasek out in front of everyone else in the band?

DR: Well, I think it can be changed, especially the perception of the band in the public's eye. But I don't know about the other aspects changing. I hope, however, that they do change.

RS: What would you say is your role in the Cars, aside, of course, from that of drummer? Do you have any other specific responsibilities?

DR: Gee, at this point, not too much. I just play drums pretty much. You know, I also do the work that we all do together with arrangements and things.

RS: But didn't you also have a hand in designing the LP cover for Heartbeat City?

DR: Yeah, well I started to design the whole cover at one point. But that somehow sort of got lost in the shuffle of working on the record and trying to be the art director for the cover at the same time.

RS: So the final artwork that appears on Heartbeat City isn't really yours?

DR: Well, not really. To work with a whole group of people is hard, especially in a situation where everybody has some sort of censorship over it, and that was really how it got lost. Too many got involved with it. The only part of it that came out right was the painting on the cover and the lettering on the front. But those were both laid out wrong anyway, so it was pretty much totally lost. The inside was supposed to be a collage of photographs and images, and that just didn't happen. I'll just save that idea for another cover.

RS: Are you actively interested in graphic art and album-cover design?

DR: Yeah, you might say that. I do that on the side. I do layouts and different things,

DRIVING THE CARS

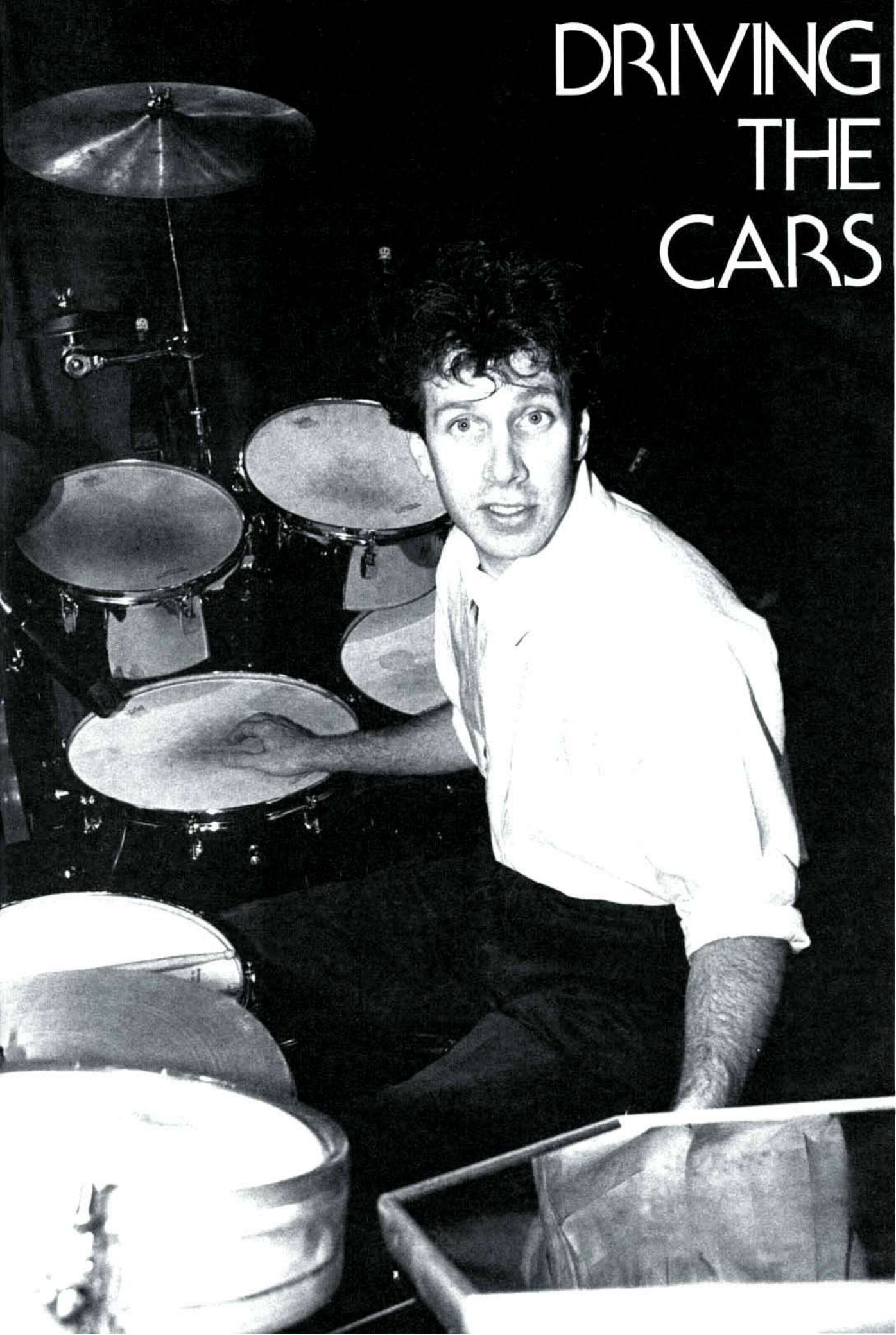


Photo by Ebet Roberts



and have been working with photographers doing some ads for magazines here in Boston.

RS: Are you formally trained in this sort of thing?

DR: No, not really. I started to do it out of necessity to help the bands that I was in. I had a lot of ideas, so I kept them all throughout my band years. Now I can apply some of them to other things.

RS: Before you joined the Cars, which was in 1976, you'd been a member of the Modern Lovers, the Pop, and DMZ. How did you go from these groups to the Cars?

DR: Well, I was in DMZ, and Ric used to come to see the group perform quite a bit. He knew who I was from my days with the Modern Lovers. The Modern Lovers and Ric's old band used to play in the same club all the time. Ric was into the Modern Lovers and knew my drumming style.

RS: Did he ask you to join the band, or did you confront him with the idea?

DR: He approached me. I guess you could say that I was scouted out.

RS: What sort of band was DMZ?

DR: DMZ was sort of a punk band out of Boston. I don't know how to describe the band, except to say that we were really wild. Back then, people would have called the group a punk group; now people would probably consider DMZ as possessing the wrong sort of political attitudes. DMZ was totally wild—really fast songs, falling off the stage, screaming, yelling, bleeding, dressing crazy, that sort of thing. I joined DMZ because I couldn't find a band that looked like it would be long-lasting. So, at the time, DMZ was the band that had the most fun. I used to see all of its shows before I joined and just loved the group. Those shows were great. Then someone in the band asked me to join one day, and so I said, "Yeah, I might as well be a part of

it." So I did that for a while—maybe not even a year. And from DMZ I joined the Cars.

RS: What group—the Modern Lovers, the Pop, or DMZ—was most rewarding in terms of playing drums?

DR: With DMZ it was mostly fun. It wasn't all that rewarding as far as drumming goes. I mean, half the time you couldn't even hear me. It was real physical; all I tried to do was play fast, which I must confess, I really wasn't very good at. But it was fun. As for playing with the Modern

"WHENEVER I WORK ON A PART FOR A CARS' SONG, I GO AS FAR AS I THINK I CAN GO, AND THEN CUT IT IN HALF."

Lovers, it was during that gig that I realized I had a certain drum style. And that was really forced on me, because the music was so simple. We were really influenced by the Velvet Underground. We wanted the drums in our group to be in the same vein that the Underground used them in—very primitive and simple, not fancy, but still emotional. That's really where I pulled back and played as little as I could play. I played only two drums when that was all it took.

RS: Would you say that your drum playing today still follows those ideas of simplicity and minimalism?

DR: Philosophically speaking, it's defin-

itely the same. Whenever I work on a part for a Cars' song, say, I go as far as I think I can go, and then cut it in half. I try to bring it down so that every bar is sort of packed with whatever it is that I want to accomplish in the song. I won't feel like the song is done unless I really strip it down as far as it can go.

RS: In essence then, what you do is build up, and then break down the drum part for each song you record.

DR: Yeah, that's pretty much it.

RS: When did you begin playing the drums?

DR: Let's see, when I was 15 or 16—the pre-Beatles era.

RS: Why did you choose the drums?

DR: Well, actually, I wanted to play the guitar. There were a couple of drummers in my neighborhood in Boston. Like all my friends, I wanted to be in a band. I wanted to take up the guitar and take guitar lessons; it was a hip thing to take lessons back then, even though we all wound up teaching ourselves to play. Still, it was something I wanted to do. But lessons were too expensive, and my parents didn't want to pay for them. I was really depressed about it, so, to cheer me up, they found a friend who was a 65-year-old wedding drummer. He was a good drummer, but he was old. So my parents asked me if I would like to play drums instead of guitar, and I said, "Okay, I'll play the drums." At the same time, I think I would have said yes to any instrument. If they had known a sax player rather than a drummer, I think I would have taken up the saxophone. The thing was to play an instrument and join a band.

RS: Who were some of your early influences on the drums?

DR: Well, the way this man taught me to play drums was to insist that I play along with records at home. The only records I could find, in which I could hear the drums clearly, pick out what the drummer was playing, and pick out different beats, were records from my parents' record collection.

RS: Big band records?

DR: No, totally commercial background music. It was so simple that it was idiotic. I also, however, listened to Ventures records. All my rock records had the same drumbeats, so to find 3/4, I had to go through my parents' collection.

RS: Did you ever consider a career outside of music?

DR: Not really, no. It was the kind of thing where people treated the drums like it was my hobby, but I thought it was going to be my vocation. Since I wasn't all that successful early on, I tried to sort of go both ways with it. If people said to me, "Drums are great, but you should get a serious job," I'd say, "Oh yeah. Well, I'll do that." But then I'd talk to my musician friends and it was another story altogether. I had jobs other than those playing drums, but none of them meant anything. The

only jobs I had were right after high school, and they were in the music business—working in record stores and with record distributors, that sort of thing. Actually, looking back, the experience I got working there was good for me; I learned a lot about that end of the business during the three years I did that.

RS: Was there ever a time where you nearly gave up playing the drums?

DR: Oh yeah, lots of times.

RS: And the reason or reasons?

DR: Money.

RS: That's a good enough reason. On record you come across as being a very controlled drummer. It's as if your role behind the kit is very well-defined and tailored for you. Would that be somewhat of an accurate description?

DR: Yeah, I'd say so. In the Cars' music, the drums are always important, up front, and loud. But many Cars' tunes are not what you might call rhythm songs. The impression they make, at least to my ear, is caused by a lot of things going on at once, not like, say, a dance record that you hear these days, and that's all drums or 90% drums. I mean, if you didn't have the drums, there'd be no song. Hardly any of our music is like that. I think the music sort of requires my style of drumming.

RS: While doing research for this interview, I read a rather interesting quote along these lines. I believe the writer claimed that much of the Cars' music is fairly simple pop, with different shades and degrees of avant-garde ideas thrown in. If that's true, then your philosophy concerning the drums does indeed fit right in with what Ric Ocasek has in mind when writing Cars' songs. But do you ever want to be more ambitious and do more on the drums?

DR: Yeah, that happens. On the last album [*Heartbeat City*], for instance, we worked on the drums and recorded them last. So there was some frustration over the



fact that I couldn't really place the importance on some of the drum parts that I would have had we done things a little differently, or if I had more input at the beginning, before we recorded the songs. There are also lots of things I want to get out to people, but the ideas are totally out of context with the Cars' music.

RS: What do you do to satisfy those creative urges?

DR: Well, I let them out by working with other people, or on my own, or on a drum machine. I recorded about six minutes of an African drumbeat for a movie soundtrack that a local filmmaker put together recently. My drum machine is full of dance rap drumbeats, some of which I intend to put into songs. Some ideas I could use with the Cars, but they have to be changed to fit the style of the Cars' songs.

I've taken things that I thought were really inappropriate—beats that I had planned for other projects—and took the straightest part of the beat, and used that in a Cars' song.

RS: All the Cars' LPs prior to *Heartbeat City* were produced by Roy Thomas Baker. *Heartbeat City*, however, was produced by Mutt Lange. In terms of drumming and drum sounds and styles, did Lange's approach and ideas differ from Baker's in a significant fashion?

DR: Yeah, I think so. Roy would just about always let me play whatever I wanted to play, and I never expected, because of that, for things to be any other way. But Mutt has real definite ideas about what *he* expects to hear. And he's not very compromising.

continued on page 68



Photo by Lynn Goldsmith/LGI

reminiscing with



D. J. FONTANA

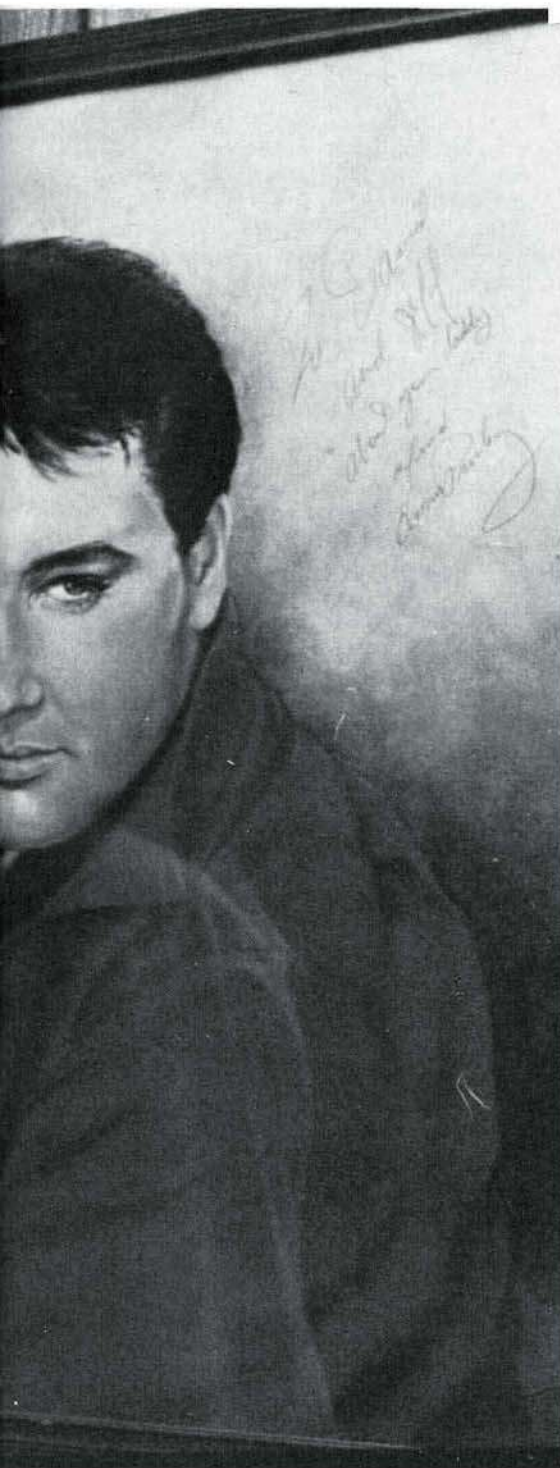


Photo by Rick Malkin

I knew Elvis was different by his clothes and his actions on stage. I said, 'The boy's got something. What it is, I don't know.' The first show at the Louisiana Hayride was kind of lukewarm. It was a country-oriented crowd, and they weren't quite used to what he was doing. They weren't ready for it. After the second or third time, that changed and we had kids coming in. But it was a gradual thing. We didn't really know it for a couple of years. We knew we were getting bigger crowds, but we didn't know exactly how big he was. I don't think he knew, because we were always going from one town to the next. We didn't have the chance to hear any critics, although we knew the security had gotten tight. But we really didn't know that he had become so famous. We didn't pay attention to it, because we were there every day. We were all still traveling in a car, and it wasn't any big deal to us."

Whether it was a big deal to D.J. Fontana or not was unimportant; Elvis Presley was a big deal around the world. From his music—that unique blend of blues, country, and rock 'n' roll—to his persona and the sensuality he evoked at the mere wiggle of his hips, Elvis satisfied the dreams of millions.

In 1954, while a staff drummer for the Louisiana Hayride, D.J. Fontana came in contact with Presley. He worked the show with Presley, guitarist Scotty Moore and bassist Bill Black, and was then asked to join the band. To D.J., it was a decent playing job. Little did he know that Elvis would go on to be dubbed the "King of Rock 'n' Roll," and that the drum chair he occupied would become one of the most coveted in all of musical history.

It was after the initial Sun sessions Elvis did that D.J. joined, going on to supply the backbeat on such classics as "My Baby Left Me," "Hound Dog," "Don't Be Cruel" and "Jailhouse Rock." D.J.'s memory is hazy on the recording of specific songs, but he easily recalls anecdotes about life with Elvis, and certainly has his share of observations and impressions of the man and his music.

DJF: Elvis was a nice man. He was sick for the last few years. It's a shame that nobody would take enough time with him to try to help him, but Elvis was the kind of guy you could not help unless he wanted you to. You couldn't tell him anything. You had

to suggest things and plant them in his mind, so he'd think about it for two or three days until he thought it was his idea.

RF: Did he do that musically too?

DJF: No, he knew exactly what he wanted there. You couldn't tell him anything about that. He had a keen ear for songs. He knew what was commercial, I guess. That's the way he cut them.

RF: I recently watched the HBO special of Elvis' 1968 TV special, and what hit me the most was Elvis' sense of humor.

DJF: The man had a fantastic sense of humor. People don't know that. People thought he was serious all the time, but he wasn't. He'd pull something on you or you'd pull something on him. You'd think he'd forgotten about it, and six months later, he'd get you back.

RF: Do you remember the very first time you met Elvis and what you thought?

DJF: Yeah. It was 1955, down at the Louisiana Hayride. That's really where he got his first show. I had heard the records, because I had gone down there to talk to the management of the station and the booking agent. They played his records and said, "We're thinking about bringing this kid in. Listen to this record and see what you think." I heard it and I thought it was great. The sound was so raw that you knew it was real. It had that tight echo. The guitar was echoed; everything was. It sounded like it was five or six pieces, but it was only three pieces. I said, "My God, those guys are really good. What they're doing is great." They came into town. Scotty Moore, who was the guitar player, was kind of like a road manager. I was like working staff, but back then they didn't use a lot of drums. It was a country show, so very few of the country acts would even use me. When Elvis came in, he and Scotty asked me if I'd work, and I said, "Well, I've heard your records, but we need to go into the dressing room and talk about it a little bit." It was a little guitar, Scotty had his Echoplex and Bill had his bass. They said, "Let's go out there and try it." Just by chance, it worked. They had used some other guys in Memphis while they were working some small clubs, but it just didn't work. It's one of those things. After I heard the song once or twice, I thought, "They've got such a unique sound, so why clutter it up? I'll just get in the back, play a backbeat and stay out of their way." Even

by Robyn Flans

back then, Elvis wanted you to catch every leg movement, so you'd have to play like you were working a strip act.

RF: Which you had done.

DJF: Right. That probably made it easier for me. I would just catch everything—whenever he'd move his arms, fingers, legs

RF: What would he want when he moved his arm?

DJF: A cymbal crash; a tom-tom—something noisy. He never did *say* that's what he wanted, but when he did it, it hit me automatically that he wanted me to underscore that with him. I just tried it and it worked. He'd look around and say, "That's good." So I was just lucky to get with him. I happened to be there.

RF: Obviously, you had something he wanted.

DJF: I guess so. I hadn't been playing that long, so maybe that's the reason.

RF: How long had you been playing?

DJF: Probably two or three years. I had been working cocktail lounges with trios—bass, drums, and piano or organ. It was mostly popish material, with a small amount of jazz-type tunes—not the heavy jazz, but jazzy. I started at those clubs, and of course, worked the strip joints. I was about 15 then. As a matter of fact, I wasn't even supposed to be in the clubs. I had to join the union and that was a biggie, but the cops never bothered me and nobody ever said anything to me. I just did it. I'd get off about 3:00 in the morning, which made it hard at school the next day.

RF: What prompted you to take up the drums initially?

DJF: I had a cousin in Shreveport who played drums. I'd go to his house where he'd have the drums set up, and he'd play along with the records. I thought that was really something! I'd go just about every day after school. I was hardly playing then, but I was watching. He had a fantastic sense of time, which is the basic thing I was amazed at. Of course, in the late '40s they were listening to Kenton, Woody Herman—the big band stuff. Every time there was a big band in town, we'd run and see them, and just watch people. I guess that's how we learned how to play.

RF: Were there any lessons?

DJF: I was in the high school band and took lessons back then. We had a teacher, J.B. Mullins, who was the damndest guy I've ever seen in my life. He played all the instruments, but drums were his thing. He could just drop the sticks and they'd move. It was mostly in his fingers. You hardly ever saw his wrists move at all.

RF: What kinds of things did Mr. Mullins teach you?

DJF: The basic rudiments—which I've forgotten—how to hold the sticks, to read a little bit. I've forgotten that too. Back then you had to play in the concert band. Then during football season, you played in the marching band. I was in the ROTC

band—the drum & bugle corps thing. Every day we'd bring down the flag and play "Taps." It was good training.

RF: Did you practice a lot at home?

DJF: Back then I did. I was really into it.

RF: Did you have a set?

DJF: No. Mostly I practiced on my pillows. You can play on the table, but the stick gets a natural bounce. On a pillow, you have to do it with your hands and your arms. That's what he taught us. He said a practice pad was fine, but with the pillow you have to do it.

RF: Were you just totally into big band at the time?

DJF: At that time, yes. I'd only listen to big band and Dixieland. I wasn't into country until I started at the *Hayride*. I had to learn that. That's a different thing all together.

RF: How did that differ for you? What did you do to learn that?

DJF: I just listened, played and stayed out of the way, basically. Country things are simpler. You don't have to play any fills because that actually throws the singers off. They are used to rhythm guitars, a bass player, maybe a lead guitar and a steel guitar, but they're not used to hearing a lot of drums. So I had to play as simple as I could, with a stick and a brush—just real simple.

"YOU CAN PLAY EVERYTHING ON ONE LITTLE SNARE DRUM OR A GUITAR CASE IF YOU HAVE TO."

RF: After playing big band music, was playing country frustrating to you at first?

DJF: No, no. You learn from all of them. I don't care what kind of music it is. You'll still learn something. It taught me to play cleaner and, again, to stay out of the way. If they wanted a solo, they'd say, "D.J., play one." But they were singing a song, so I learned to stay out of their way and just complement them, basically.

RF: Tell me about the *Louisiana Hayride*.

DJF: It was in Shreveport, Louisiana. At one time, it was a 50,000-watt station and they had a Saturday night show, like the *Grand Ole Opry* does now. In fact, most of the stars that were on the *Hayride* eventually ended up in Nashville. I worked with Jim Reeves for a while, Jim Ed Brown—the Browns—and Bill Carlisle. Slim Whitman, Webb Pierce and Faron Young were there for a while. They all eventually moved here because this is a bigger market. The *Grand Ole Opry* was the biggie, and the *Hayride* was the second biggest one. So

they'd do one or two records, and then they'd all move up here. But at one time or another, everybody was on that *Hayride*. It was a jumping on and jumping off spot. It got to be a big show. Sometimes I'd go out on the road with a performer from the *Hayride* who would book little clubs or fair dates. The *Hayride* is still going on, although they've moved it. It's still live, but with real local acts. At one time, they were thinking about bringing a bunch of guys in who live here now and doing a reunion show, but they've never gotten it together. I'd like to do that.

RF: How did you hook up with the *Hayride* originally?

DJF: I knew a lot of the musicians because we were all in the same small town. They decided the *Hayride* needed a drummer and they had heard my name from the other musicians. So they called to ask if I wanted to work there. I said, "Why not?" I wasn't doing anything. At first, they didn't really want a drumset on the stage at all. The first week, they wanted to put me behind a curtain. Working with country stars, you really have to watch their feet, their hands and everything they do. I said, "That ain't gonna work. I can't see what these guys are going to do." I told them I couldn't do that anymore. Then they let me on stage with a snare drum, a stick and a brush. It was a gradual thing where I put the bass drum in and I'd slip something in every Saturday night. Pretty soon I had the whole set, which wasn't a very big set anyhow. It was a small tom, floor tom, bass drum, snare drum, a cymbal, and that's about it.

RF: Did you ever add anything to your setup?

DJF: No. I still have three or four pieces. That's enough. First of all, I'm too lazy to set up a whole rack of tom-toms and all that stuff. You can only play one or two at a time, bass drum, snare drum, and sock pedal, unless you want to be a soloist. I'm not fast enough to be a soloist.

My son plays drums and, boy, he has an acre of stuff. He's 26 and plays with a country band. But they carry everything these days—their own sound, their own mic's. Back then, we didn't have any mic's. We didn't have anything. It was just set up, play and go home.

RF: In your day, being a musician was not an accepted profession.

DJF: It took me two years to talk my parents into buying me a set of drums. Finally, they bought a little set. It cost them about \$150, which was a lot of money back then. It was a used set and I played on that for a long time. Then I loaned it to a guy one night, and darn if the club didn't burn down—drums and all. I never did see a penny. Then I got another little set, but I don't remember what they were. When I went to work with Elvis, I got this set of Gretsch. We didn't have much room, so I got a 22" bass, small tom-tom and a floor

tom, which was about all we could carry.

RF: You didn't change that setup later on when Elvis wanted a bigger sound?

DJF: You can play just as much on three as you can on six or eight. When he went to Vegas and hired other people, they had big drumsets. Elvis wanted us to go, but I hadn't been in town long and I wanted to stay here. The guitar player, Scotty, owned a recording studio, so it was hard for him to get away. And the singing group, the Jordanaires, had about 30 or 40 sessions. They could not leave their clients here just to do that one show in Vegas. So we decided not to go.

RF: In the early days, you were just driving around in a car and then it became such a big thing. Was it difficult to be like a family member and then suddenly like a corporation?

DJF: It never was with him. I left in '68 and '69, and it wasn't that hectic. The security got terrible as he got bigger, and it got to where we couldn't even get into the buildings. We'd always go out in the afternoon and set up. I'd have drums on my shoulders and the guy would say, "What do you want?" I'd say, "We're the band," and the guy would say, "How do I know?" We'd have to wait until the Colonel or someone would come in. After a while, they had to give us backstage passes.

RF: But weren't you spending less time as a unit? You weren't still traveling in a car, were you?

DJF: Up until then we were. Elvis didn't like to fly, and if we did fly, we'd all fly together. We had private planes and such, but he didn't like to fly at all. We had a couple of close calls. We were in Amarillo, Texas, one night and we had to be in Nashville to record. They hired this pilot. I don't know where they got him from. By the time we got here, the radio went out and he said, "Now, you guys look for planes. I don't know where I'm supposed to be, and I can't talk through the radio." When we got into Nashville, the landing gear wouldn't go down. He spent 30 minutes cranking that thing down, and we were all nervous wrecks.

After that first experience flying, Elvis said, "If we can't drive to the shows, we're just not going." So in '56 or '57, we were going to Hawaii and he took a ship. He wasn't about to fly across the water. We told him we'd fly over. We called the airport that morning, and they said they couldn't take our equipment, so we said we couldn't go. We missed that flight even though we had reservations on it and that plane crashed. We were lucky. The next morning we went. But they had radioed the ship to look out for this crashed plane and Elvis heard about it. He assumed it was us and almost had a heart attack, until he found out that we had missed that plane.

RF: Is that one of the reasons why you never went to Europe?

DJF: Probably. Elvis said that, if we



couldn't take a boat or a car, we just weren't going.

RF: Let's talk about the recording situation.

DJF: In the later years, we did a lot of stuff here in Nashville, but before that, we were going to New York quite a bit because Elvis was doing those television shows. While we were in New York, we'd stop and do recording sessions. It was the same thing, basically, although the studio in New York wasn't quite as warm. The New York scene didn't feel good. I don't even remember the songs we cut, but it just didn't seem as comfortable doing it the New York way. Then we went to California and they were trying to do it the Hollywood way. They'd put us on a soundstage like a football field, and we were supposed to play. We tried that one day at Paramount or MGM. They put baffles and everything up, so we finally had a room about this size, but it still wasn't comfortable. They finally started doing it at Radio Recorders, which was just about the size we needed. We did most of the

soundtracks there. Elvis wouldn't even go on a soundstage. It was just too big, because he wanted the vocal group right on top of him and the band right next to him. It just wasn't comfortable working half a mile away. Of course, they wanted separation, but with us together, there wasn't a lot they could do about it. They had what they had and that was it. But that's the way Elvis recorded, and they weren't going to change him. So he'd say he was sick that day and go home. We knew something was wrong. When they would suggest going to Radio Recorders, he'd say, "Yeah, that's a good idea," but he'd get sick.

RF: So you preferred to record in Nashville.

DJF: Yeah. We started coming here a few years later. I don't remember what year it was or what songs we recorded, even, but he was comfortable here in Nashville. He knew a lot of the musicians, because by then, we were augmenting the band and getting different players in. Elvis was comfortable with that bunch. If he didn't know everybody, he just wouldn't feel comfort-

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T. Bruce Wittet GARRY PETERSON

WHAT is it about Winnipeg, the lonely western Canada birthplace of two of the country's biggest rock bands, a city that musicians leave for success? Maybe it has to do with the deep chill of the prairie winters and the dry cold of winds whipping across a thousand miles of wheat fields: To get warm, you huddle together, because alone you perish. Even those who break out of the healthy local scene, itselva necessity fostered by isolation from major entertainment capitals, tend somehow to stay together.

Thus it was that Garry Peterson, seemingly a lifetime member of the Guess Who, Winnipeg's first international rock success, teamed up with two Bachmans and a Turner in the '80s version of BTO. The '70s Bachman Turner Overdrive had to leave its native Canada to achieve its enormous popularity. (In case you're wondering why the stress on "leave," let me explain: In Canada, despite legislation guaranteeing domestic radio content, and a history of grants to whatever the government defines as art, aspiring acts seek to leave; successful ones have left already. For various reasons, the market is elsewhere.)

This time BTO has snared the right drummer. He is clean, simple, and controlled, both in his playing and in his personal life. These are traits important in the company of Mormons, as are the Bachmans. This is a band welcomed at Holiday Inns. Their battle cry, "Taking Care Of Business," has as much to do with commitment, sincerity, and morality as money.

TBW: It's kind of ironic. You are finally with the band that you should have been the original drummer for. The route has come full circle.

GP: Quite possibly, if I had been more financially secure at the time that Randy Bachman left the Guess Who, I would have gone with him. He felt that he wasn't fitting in with what was happening on the road at the time. But he had a source of income, which was writing royalties; I really had no choice at that time. I had put so many years of effort into the Guess Who that it was really tough to give it up. Recently, people have asked me if it feels strange to be playing with BTO, and I say no. Randy and I went to high school together. We were really close friends. We did the things that teenagers do together. We're quite comfortable. I know pretty well what he's going to do. I think that, when BTO was formed, if Randy had actually asked me to join, I would have done it, as long as it wouldn't have hurt the Guess Who; that I wouldn't do, because I'm a team person.

TBW: That struck me when I was on the telephone with you last night. I suggested that we meet after you had rested, when it was convenient for you, and you said, "No, no; we have to do the things that are important to us and the group." You had had a really busy day of promo and TV.

GP: Yeah, I've always been that way. I come from a show business tradition—"the show must go on." When I was very young, they

had a theater in the town called the Playhouse, which had a pit band and variety performers on stage—an Ed Sullivan kind of thing. This is where I worked from 1949 to 1958, which is when Randy and I met in junior high school.

TBW: This was a part-time thing?

GP: It had to be part-time; I was only four years old when I started! I've played drums as long as I can remember. It's a very strange feeling, you know, because it's not one of the bodily functions, [laughs] So it's kind of weird having this thing implanted in you that's been in there since you were born!

TBW: Did you have any trouble getting instruction?

GP: Winnipeg, in the late '40s and early '50s, and probably still today is not a great hotbed of playing. My father was a drummer. He used to take me into the basement and he would show me what he could show me. The things that he couldn't do he would sing to me. Subsequent to that, there was a fellow in the city who taught me theory and reading for three years. I also got some great experience when I was nine years old in the Manitoba Schools Orchestra, which was otherwise comprised of teenagers. They were fine musicians. When I came in, I was playing side drum and percussion; a year later, I played the whole section myself—timpani, side drum and percussion.

TBW: It seemed to me years ago that you had that kind of control and execution when I saw you with the Guess Who. You also played military-style grip.

GP: I haven't for years now, but I played that style for a whole year when I was with Lenny Breau and Bob Erlandson, at a place in Winnipeg called the Town And Country. It's a funny story. The place had a bar/lounge and a place upstairs that used to bring in acts from New York—a cabaret. The guy who owned the club was hot to have the Guess Who play, but in the bar. Well, everybody in the band was 21, except for me. I was 18, so I couldn't go in. Chad Allen, who was our singer at the time, played drums, Randy played drums, and everybody switched. I went upstairs because the band had made a stipulation that I must play in this place. They didn't want to put me out of work, so I read charts for all these singers coming in from New York. It was great because jazz was my first love, and I like all kinds of music.

I played with the Winnipeg Symphony. When the Guess Who broke up I was kind of bitter, so I tried all sorts of things. It's real difficult to wake up one day and find everything has stopped. I don't mean the money and fame. I would probably play for nothing in a little bar somewhere. But it was like a locomotive going down the tracks, and then sticking your arm out and saying "Stop!" It just doesn't stop that quickly.

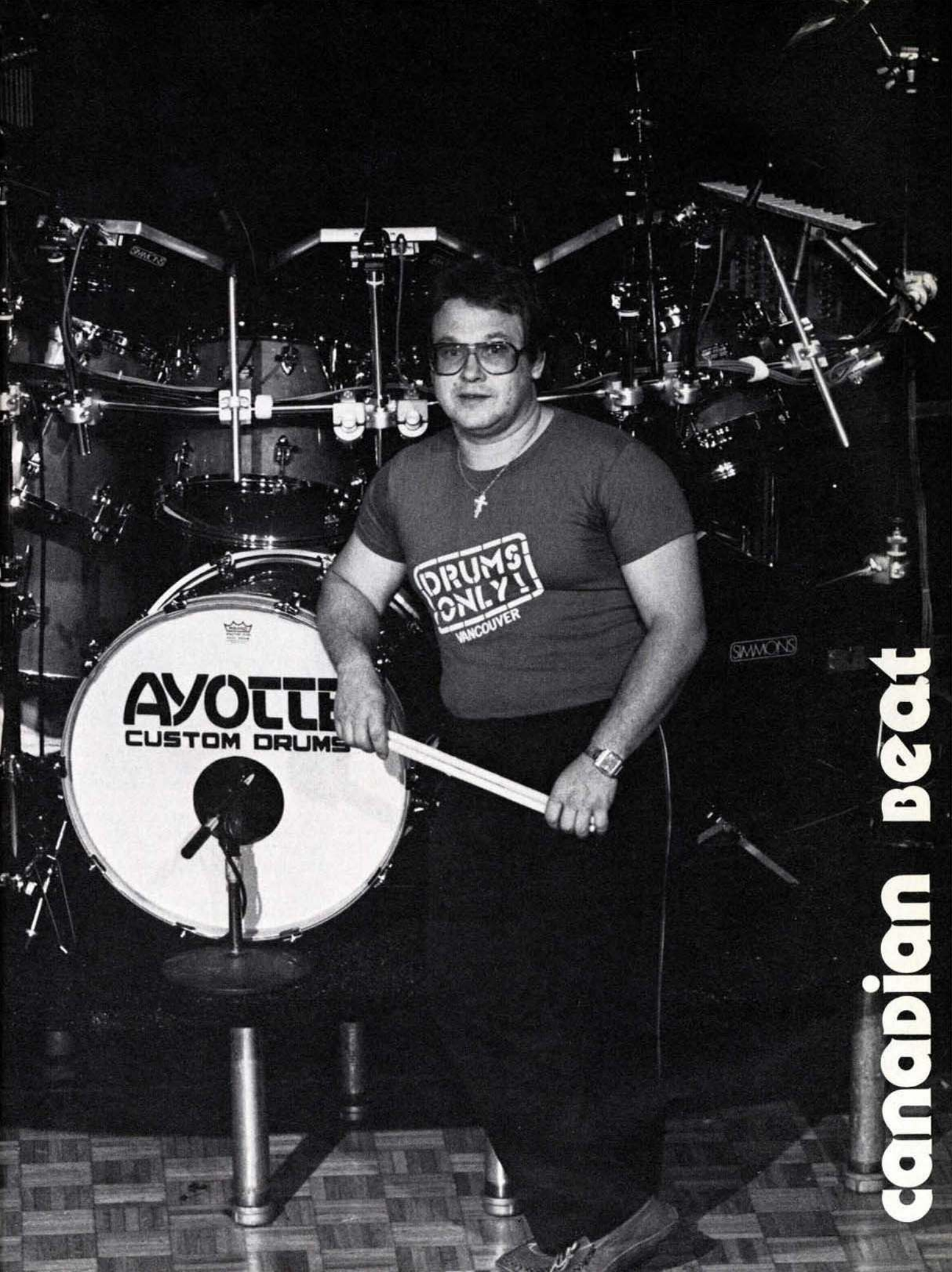
TBW: So where do you channel your group-oriented commitment, being that sort of person—into your family?

GP: Yeah, the family is a great deal of it.

TBW: That must be hard, though, because despite the importance of the family, it's no



Photo by Daryl Miller



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substitute. It seems to operate on other levels.

GP: That's correct. You see, I'll tell you the problem. People don't see why BTO is back. They say that it's money. Of course it's the money, but people writing these reviews claiming we're doing it for the money are writing these reviews for money! What's the crime? The *real* reason is that people who get into bands love to play. It's their whole life. Then, they make it big and they say, "Now we can sail off in our yachts to the Bahamas, or go skiing, and do all the things that we really want to do." They do these things for a year until they find out, "Damn it, we really want to play!" That's what they really want to do, and they had it all the time. So, in answer to your question, yes, it was difficult, but I had played for so long that I kind of needed to step back from it and get away from it in order to see how my life would be without it.

TBW: What did you do in the interim?

GP: I took Hotel Management. For two years I worked front desk, all over, three shifts a week six days a week: two days eight to four; two days four to twelve; and two days twelve to eight on night audit. It was good for me, because I had played and

made really good money from the time I was four years old, but it wasn't work to me. I had never had a real job in my life. I had never punched a clock. So this was a very good experience for me.

TBW: How did you find the transition? Did it happen easily or did you keep too busy to think about it?

GP: I'm a very simple person. I'm comfortable in any surrounding. I like to play golf. I can go to the country club set and fit in. It may not be what I want, but I respect and defend people's right to do what they want. So it wasn't really that hard.

TBW: I think that a lot of people don't realize that you guys do genuinely defend that blue-collar mentality that's mentioned in the BTO promotional material.

GP: Oh yeah, it's where we come from. My father was a machinist at Air Canada, you know. The average person in the crowd does not get hipper as time goes on; you can't play to musicians every night and really do stuff that's going to make them raise their eyebrows. The kids that come have pressures in school, pressures at jobs, and pressures in their lives; they want to stand there and go like this with the fist in the air! It's a *release*. They don't want to

have to think about things. When I go to a movie, I like the odd movie that's an intricate thing. I want Indiana Jones to be running all over the place doing things that you know can't happen.

TBW: In that light, what strikes me is that various critics have described BTO as outdated.

GP: How can it be? The Stones are not outdated.

TBW: Perhaps that's part of the response. The point I'm making is that, if BTO is outdated, then surely a lot of this new dance music is inherently outdated.

GP: Exactly. The critics are right in one way, and they're also wrong. What they should say is that it's old music; it's rock 'n' roll which was the roots of today's pop music. I mean, we don't really call it rock 'n' roll anymore, do we? We gave it all these labels. When it started it was just rock 'n' roll. Then as it grew, they took manifestations of it which became acid rock or heavy metal. Every era—every decade—has its own rock 'n' rollers—disco, new wave. But in every one of those new sections, in the background there was still rock 'n' roll. If you plotted it on a graph, there would be an even line of these fads, which hit with a

strong impact but then settle. Look at bass drum playing today: It's basically four on the floor, which is taken from disco. And disco is taken from samba. Watch *I Love Lucy*, and listen to the theme song. It's disco. Everything is related.

TBW: Two things: It must have been a real decision for you to go out with BTO, and secondly, how is it to be promoted these days? As you said, you guys are hovering around 40.

GP: Number one: We all wanted to play again. We want the feedback from people. If you're an entertainer you need that. As four guys, we are so very, very similar—down to looking as though we could be from the same family—and we enjoy doing the same things, so this tour has been fun but hard. It's kind of been thrown together as a trial. We're groping our way in the dark, but we have laughed so much on this tour. That's important. As for promoting it, I think that you just go out and do what you do. The people will tell you what they want from you.

TBW: Scott Fish once made the point in this magazine that what often distinguishes the jazz player from the rock player is commitment—not to one's art or craft, but in rock, to the notion of group endeavor. And here, with BTO, we have an example of guys who have been with each other, off and on, since high school.

GP: You can't make a fair comparison between the jazz and rock players. Rock players have the ability to earn a great deal of money quickly; jazz never will.

TBW: That begs the question. There have been so few jazz groups with which you could identify—maybe Trane, Miles, Weather Report—because jazz is seen as music in which you could make a living with your case over your shoulder if you're good. Whereas in rock, players with, in many cases, limited abilities have managed to stick together and really push their product.

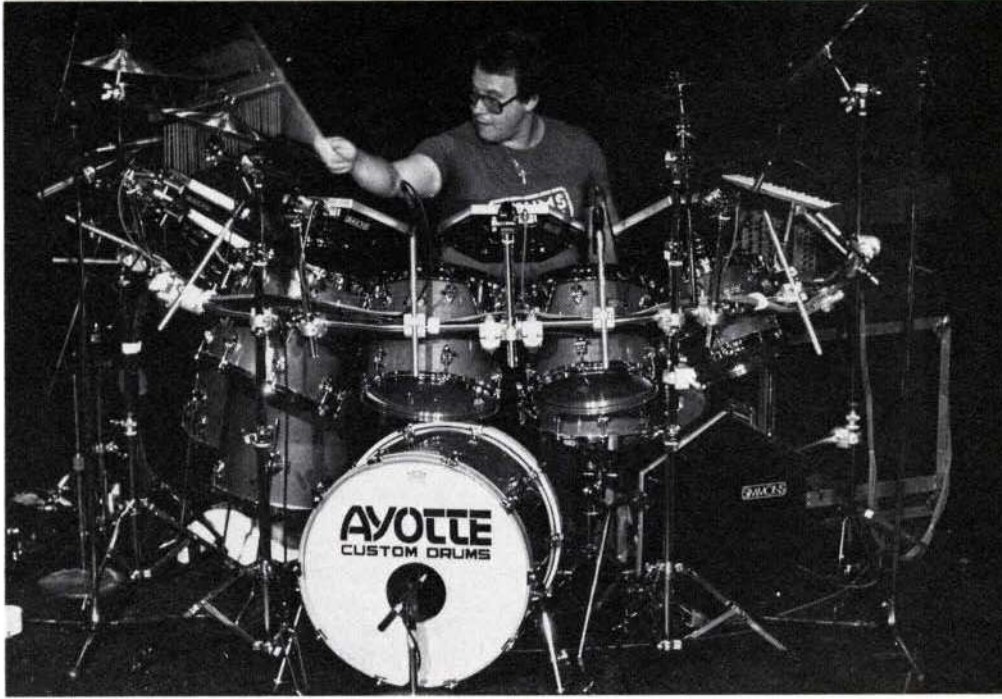
GP: Sure. It goes back to what I said about audiences not getting any hipper. The majority of people cannot understand what's going on in jazz—you know, "Where's the beat?" When I first played with Randy, it was the first time in my life when I could play with people my own age, and play music of my own age; before that I had been playing big band stuff.

TBW: Some of the Guess Who tracks, like "Undun," show the jazz influence.

GP: There are things on albums that are further out there. Listen to "Artificial Paradise."

TBW: Yeah, and you used to do those solos.

GP: I did, but they were totally lost. Someone like you would know what I was doing. We'd play Washington, D.C., opening for a band called the Grass Roots, and I'd do this technically really good solo. The guy from the Grass Roots would come on and do this very basic thing, but he'd get up from behind the drums and play his sticks on the



microphone. The crowd would go wild. All he was playing was [demonstrates straight 16ths] and the crowd loved it, so people don't understand as a rule.

TBW: The Iron Butterfly syndrome.

GP: When I was younger, I used to wonder how they could go wild over that. But after Randy left the Guess Who for BTO, I saw that he played simple and straight, and the crowds loved it. I realized that I had to take my playing down. I was playing too much in the Guess Who. It was immature playing, really, if that makes any sense. I wanted to play jazz style within a rock band.

TBW: Did you like the drum sound on the older Guess Who albums?

GP: Not really. It seemed as if the drums were always quite far back in the mix.

TBW: What did you learn in the studio with Guess Who versus BTO?

GP: I'll tell you a story that will sum up what I learned in the studio. We went to record an album in Los Angeles. We started in New York with Phil Ramone. "These

Eyes," "Undun," and "Laughing" were all done at his studio. Anyway, we came in one day and we had gotten a pretty fat snare drum sound on a previous album. They wanted to get this same sound. Do you know how hard that is? So they got a turntable and they put the record on. My snare drum at that point was very loose, almost to the point where the tension rods just "caught." I set everything up like that and we started whacking the snare drum. This went on for eight hours! We moved the drumset all over the studio. They had this thing in my headphones and I started to get mad. It was ridiculous. So finally Jack Richardson, our producer, said, "That's it. Pack it up." They put the drumset where it was when we started. The next day we came in. They turned on the machine. I hit the snare drum, and they said, "That's it!" So you tell me what I learned in the studio! I learned that there are a lot of variables that nobody takes into account—like drugs, like

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by Bev Bevan

Rock Touring: Then And Now

I have been playing drums in rock 'n' roll bands for a long, long time. I have managed, with a mixture of talent, perseverance and good luck, to progress from playing in youth clubs and bars to performing at the largest concert arenas in the world. I am sure that the majority of people, be they fans or musicians just starting out, believe that, when you reach the dizzy heights of playing on coast-to-coast American tours, everything is so planned and arranged that problems no longer occur. This is not so, but before I try to convince you of that, let me immediately concede that life "on the road" is a lot easier for me now than it used to be, and I have few complaints.

I started out playing in my hometown of Birmingham, England in the early '60s. The first show that I remember was at a local youth-club square dance. Our group provided the 20-minute, unpaid "rock 'n' roll" interval spot. It would be fascinating to have a recording of how truly awful we must have sounded. My most enduring memory is of waiting at the bus stop along with my Broadway gold-sparkle drumset (one bass drum, one mounted tom-tom, one snare drum, and one minute cymbal) and bundling it aboard the bus. I could not afford any cases at the time, so it left no doubt in the minds of the watching passengers that it was, in fact, a drumkit. The bus conductor's wry greeting of "Look out—here comes Gene Krupa" did nothing to lessen my embarrassment.

After a few years in semi-pro groups, I turned professional (or more accurately, gave up my regular employment) in 1963 with The Diplomats, fronted by singer/guitarist Denny Laine (who was later to find fame with the Moody Blues and Paul McCartney's Wings). With this giant step came the acquisition of our transportation—an ancient "Bedford" van. After two years of playing seemingly every club and dance hall in Middle England, I moved to Carl Wayne & The Vikings, and with them tasted my first experience of playing on the Continent. It sure sounds romantic, but believe me, it most surely was not. We played for a month at a nearly deserted nightclub in Cologne, West Germany—seven days a week for seven 45-minute spots per night with extra afternoon matinees on weekends! Added to that, the six-people-to-one-room accommodation was filthy dirty, too.

The following year, however, things

took a decided turn for the better, and I helped form The Move. Between 1966 and 1970, we enjoyed a dozen hit singles in England and Europe, while touring those areas extensively. With the success came the luxury of an equipment truck, complete with two roadies, while we traveled in a separate mini-bus. Gone was the chore of having to carry and set up my own drums every night.

The Move found no success in the U.S., however, though we did tour there once, in 1969. I use the word tour rather loosely, as we only played three cities in three weeks before we became homesick and flew back to London.

In the early '70s, I helped form Electric Light Orchestra, and the heavy touring really began. As ELO became more and more successful throughout the following years, the tours became more and more spectacular. But even using a 40-member road crew, a procession of equipment and lighting trucks, and playing the best venues in America does not guarantee that things will always go smoothly. Some things never alter: Breaking a bass drum head midway through your set, whether it be at your local bar or at Madison Square Garden, is still a drag! The last two major tours I have been involved in were with ELO a couple of years ago, and more recently with Black Sabbath. For those of you curious as to what a day in the life of a touring drummer on the "major rock circuit" is like, I shall do my best to enlighten you. Since the Black Sabbath tour was the most recent of my touring experiences, let me tell you about that one.

I joined the Sabs in the summer of '83 to deputize for their regular drummer who was taken ill and could not face the rigors of an extensive tour. It was an ideal opportunity for me to do some heavy rock 'n' roll drumming—my favorite kind. When a major tour is about to get under way, it is important, or course, to be well rehearsed. Not only does the obvious matter of the music to be performed have to be thoroughly learned, but also, a rapport has to be built up with the road crew (in particular, the lighting designer, sound engineer, monitor engineer and onstage road crew). Not only is it important for the *band* to know the show well, but the *crew* must know it too.

We began with just a small rehearsal setup in a recording studio in Worcester-shire, England. We spent about ten days



Photo by Ebet Roberts

learning the basic arrangements of the songs for the 1 3/4-hour show that we had planned for the upcoming tour. Rehearsals can be enjoyable, but more often than not, they are frustrating times, as everyone is generally too anxious to get on with the tour itself.

After we felt that we had learned the songs reasonably well, we moved on to the "dress" rehearsal. This involved renting the National Exhibition Centre near Birmingham (a brand new 11,000-seat arena that is probably the finest venue in England) for a week. The cost of doing this was staggering, and when you add to this the cost of truck rentals, crew wages, hire of lights and sound equipment, catering cost, hotels, etc., you begin to realize what an expensive business it is to set up a major tour.

After a week's rehearsal at the National Exhibition Centre—interrupted from time to time by the sometimes annoying but necessary intrusions of interviews, photo sessions, stage clothes fittings and business meetings—we "hit the road" in August 1983. Oslo, Norway kicked off a month-long European tour, which was followed by an American tour broken into two halves—six weeks before Christmas and six weeks after. We did a total of about 70 shows in all, between August '83 and March '84. Each show was pretty similar in content and every working day fairly alike. Let me relate a typical day on the USA tour to give you an idea of an average working day from my point of view.

About nine A.M. the telephone rings, waking me from another restless night's sleep in a strange hotel bedroom. It is the tour manager on the line informing me that my suitcases will be collected in one hour's time to be taken to the airport. The band (plus the tour manager, his assistant and the tour accountant) will be leaving 30 minutes after that.

OMAR HAKIM

CHOOSING A MULTI-SOUND CYMBAL SET-UP

As a musician growing up in New York City, Omar Hakim was called upon to play *everything*: funk, rock 'n roll, bebop, salsa and all the variations in between. His diverse background is put to good use in Weather Report, where his powerful and supple drumming fuels the band's heady blend of exotic rhythms, electronic textures and shifting dynamic levels.

Omar's *multi-purpose* drum and cymbal set-up has been chosen with meticulous care to produce the extraordinary variety of sounds he needs for Weather Report and sessions with David Bowie, Dave Sanborn and others. How the cymbals are used and where they

are positioned around his kit has more to do with enhancing his musical possibilities than following the "rules."

"I've been changing *roles* with different cymbals. Since Weather Report is mostly electric, I've been balancing the 'wash' type sound with a more defined ride type of thing on the bell of the cymbal. I might be riding through Joe's solo passages or setting up a groove with the 22" Ping Ride on my right. So I'll keep the right hand going

and do accents and other stuff with my left hand on the 19" Medium Thin Crash on the left. It's an excellent crash/ride cymbal and it gives me enough different sounds to free me up for this *ambidextrous* approach."

The innate ability to pick the right cymbal is an art that Hakim has refined by spending a lot of time in the city's music stores, playing and listening closely to cymbal after cymbal.

"You should be patient. You've got to know how to really *listen* to the cymbal you're going to play for years. And when you pick a cymbal, you've

got to do it with the same sticks you intend to play it with.

"First, I listen for the primary tone. You have to get close to the cymbal to hear it. I also listen to whether the harmonic overtones are coming out evenly. I like the bells to be clear without too many harmonic overtones."

Not coincidentally, only Zildjian cymbals meet Omar Hakim's exacting standards for tonal versatility, dynamic consistency and a natural, in-bred musicality.

"Because of their 'special' blend of alloys, Zildjians have the most beautiful natural harmonic overtones. They give me the wide vocabulary of sounds I need. Other cymbals only sound good for one kind of thing. And you've got to *bash* them to get them to sound.

"The musicality of Zildjians makes each cymbal a complete, multi-tonal instrument. Depending on what part of the cymbal I choose to play, I have at least five or six sounds on my ride cymbal that I can use. We do a tune called 'Fast City' where I can smack my ride cymbal and get a crash you won't believe."

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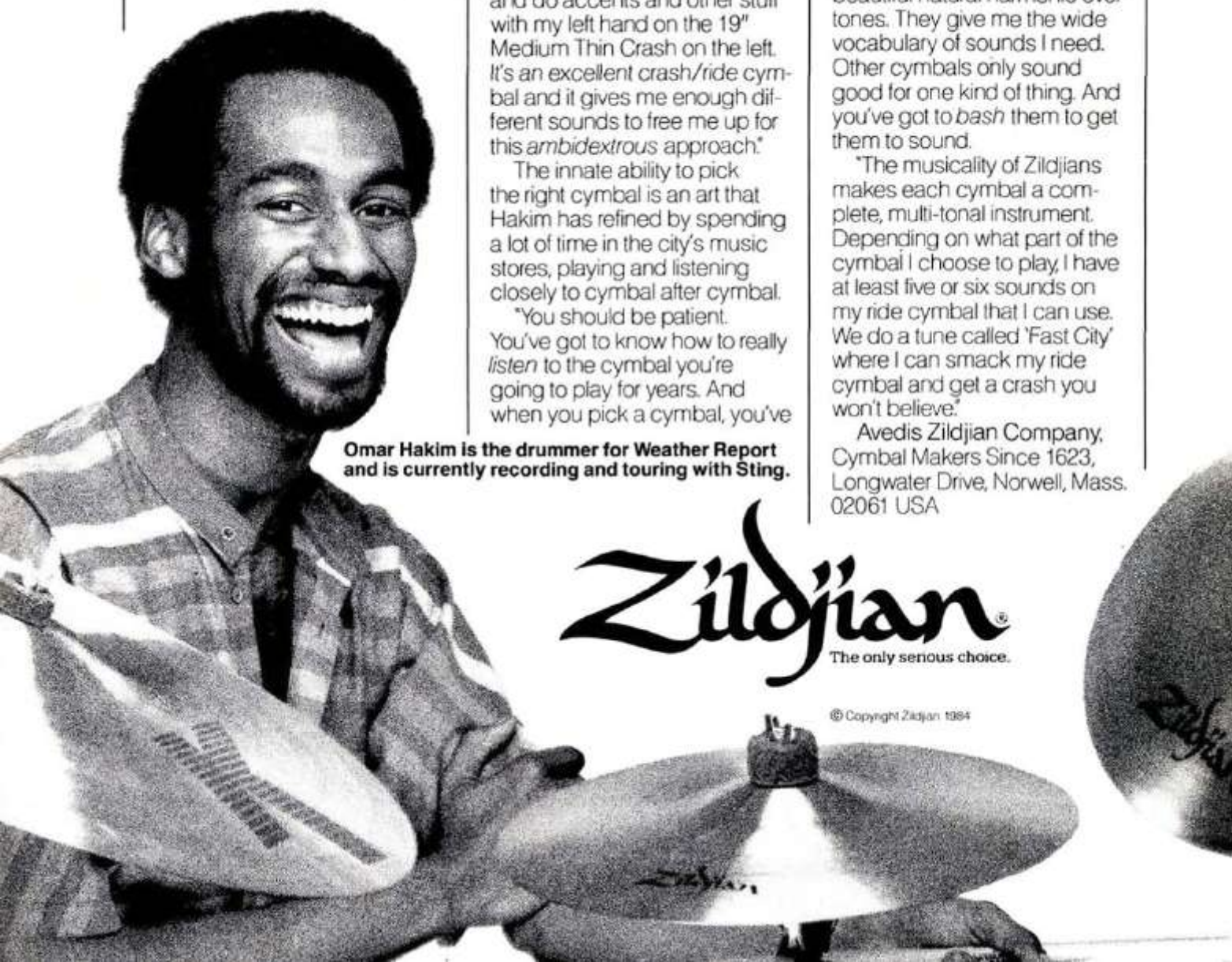


Omar Hakim is the drummer for Weather Report and is currently recording and touring with Sting.

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I put a cassette on my portable stereo (a most welcome and necessary traveling companion) and after a shower, repack my suitcases, which are already full to the bursting point with the accumulated rubbish one always seems to collect on tour. I leave my cases outside the door and go downstairs for breakfast, meeting up with the rest of the band there. Not long after the appointed time, we set off for the airport in the customary three rented black limousines. As usual, there is a bunch of die-hard Black Sabbath fans waiting outside the hotel for autographs—most of them young guys wearing black leather and tattoos.

At the airport, I buy a newspaper to see if there is a review of last night's show. We are on a midday flight—just a one-hour hop and then a long, boring wait at another airport before a connecting flight to our destination. (After a while, all the airports, hotel rooms and dressing rooms start to look the same, and it is difficult to remember which city you are in.) We arrive about four P.M. and there, waiting outside the airport for us, are three black limousines almost identical to the ones we were in a few hours ago—except for different drivers with slightly different accents. It's a gloomy thought that most of the time these cars are used for funerals.

We soon arrive at our downtown hotel. Outside there is another bunch of die-hard Black Sabbath fans waiting for autographs. We check into our rooms and, as always, are all situated on the same floor.

It is, by now, already five o'clock, and we have to leave immediately for the hall, a few blocks away, for a quick soundcheck. The road crew has just finished setting up the mountain of equipment. They look tired and haggard, as they have a right to be, having driven through the night in their two tour buses. They only get to sleep in a hotel bed every two or three nights. These are the people who really work the hardest. However tough a tour may be for the musicians, you can bet it is twice as tough for the road crew.

Brian Jones, my drum roadie for many years, has just finished putting together the jigsaw puzzle that is my drumkit. I clamber up the steps of the drum riser, which towers ten feet above the rest of the band. The

drums are set up just about perfectly; Brian marks all the stands and fittings so that the positions remain constant from show to show. I retune a couple of the tomtoms and the snare drum. Microphones poke their heads above each drum, and it is important to check that none of them are interfering with my freedom of movement. There are overhead mic's too, adding to the general clutter, and in spite of the riser's vast size, there is hardly an inch of free space.

I begin pounding out a rhythm while the guitars, bass and keyboards each do their own thing. It is every man for himself in the few minutes we have before the doors open to admit the impatient crowd. *Cacophonous* is the only word to describe the sound as each musician plays away, oblivious to everything other than what he is playing. Eventually, we fall into a bluesy jam, and a reasonable balance is achieved on the monitor mix. The tour manager walks onto the stage, hands over his ears in a vain attempt to protect his eardrums from the painful volume, and signals to us that it is time to leave the stage as the doors are about to be opened. We return to the dressing room and I grab a quick sandwich, before getting in a limo and driving the short distance back to the hotel. We are due to go on stage at 9:30, and I tell the tour manager that I wish to go back to the hall at 8:30. Everyone seems to have different preferences about the times for arriving at a gig. Some like to be there a couple of hours before to psych themselves up slowly until show time, while others would rather arrive 15 minutes before they are due on stage and rush through the preliminaries.

Back at the hotel, I have time to make my daily telephone call back home to England, and then relax watching some TV. I board the waiting limousine and ride alone to the hall. I have to show three separate passes to get past the local security guards—one to gain admittance to the stage door, one to reach the backstage area, and another to reach the inner sanctuary of the dressing room. There are tables full of food and drink laid out in the adjoining room, but little is touched until after the show. Performing rock 'n' roll is much like a sporting event, and there is no

way you would eat a big meal just before playing.

I wander up on to the side of the stage and watch the opening act for a few minutes to get a "feel" for the atmosphere. The noise, the heat, the smoke, and the sight of the crowd pressing hungrily up to the stage soon sets my adrenaline flowing. I head back to the dressing room, where the wardrobe cases have been opened—one for each member of the band. I select what I want to wear for the night. Every show is always very hot under the battery of searing lights, and I pick out a lightweight outfit of stretch trousers, shirt and sneakers, plus the essential pair of wrist sweatbands.

The stage manager enters and announces that the opening act has finished, and we are due on in 20 minutes. Everyone finishes getting changed, and there is much preening and posing in front of the mirrors. I do a few minutes of exercises—stretches and pull-ups—to loosen up a little, and then it is time for the long walk to the stage. Feeling like boxers being led to the ring for a championship fight, we are accompanied to the stage by a posse of roadies and security guards. The house lights are dimmed, and simultaneously, there is a huge roar from the crowd. Following the narrow beam of Brian's flashlight, I tentatively climb up onto the drum riser and settle myself behind the kit. I don't know whether it is nerves or habit, but I always have to adjust something slightly on the kit, even though I know it is set perfectly and has not changed since the soundcheck.

Our introduction tape ends, the stage lights blaze on, and there is an explosion of noise from the crowd as we launch into the opening number. I have to signal across to the monitor engineer, set up behind his mixer-desk in the wings, that I need more volume. Verbal communication is impossible and the road crew have to learn to recognize instantly each musician's individual hand signals. One number flows into another, and it is 20 minutes before I get a chance to gulp down a glass of water. I have a table behind me, directly underneath the gong, on which I have drinks, ice, towels, fresh shirt and wristbands. Every now and then, I break a stick which I toss into the crowd. A drumstick is always a prized possession at a rock concert, and it is common to see people literally fighting each other to get hold of one.

About midway through the show, I go into a drum solo, and the rest of the band take the opportunity to leave the stage for a few minutes to dry off and get a drink. There is no bigger thrill than to play in front of a huge audience with all the lights focused on you and your drums, and all eyes and ears concentrating on what you alone are doing. It is a thrilling, exhilarating, nerve-racking, exhausting, and when a solo goes well, a rewarding and fulfilling experience. By this stage, I am literally wet

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through, and welcome the chance to dry off, change clothes and have a good long drink when Tony takes his lengthy guitar solo a few minutes later.

Towards the end of the show, my foot pedal works its way loose from the bass drum. After furious hand signals from me, Brian scampers up onto the riser and has to crawl on hands and knees between drums, cymbal stands, mic' stands and my legs to replace it. Underneath the drum riser, Brian keeps a whole supply of spares—bass drum, snare drums, foot pedals, hi-hat and drumheads—all the essentials.

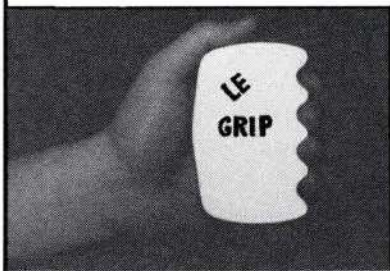
The show finishes, and I join the rest of the band at the front of the stage to take a bow and throw my drumsticks into the crowd. Then it's back to the dressing room for a quick drink before going back on stage for the encore. After that, it really is the end, and we can begin to relax and wind down. It has been a good show, and I feel that I have played well. I feel tired but at the same time exhilarated. I change out of my dripping stage gear, have a shower, and feel the adrenaline very slowly begin to fade. I realize that I have built up quite an appetite, and tuck into the mounds of Indian food being kept hot for us in the adjoining catering room. I wander back to the stage where the crew are working at a frantic pace to break down the mountain of gear. I find Brian wrestling with the convoy of wheeled and armored road cases that see my drums safely from place to place. I tell him that he needs to change a couple of the tom-tom heads tomorrow, and that I will tune them at the sound-check. I wish him and the rest of the crew a safe journey on their buses. There is a 300-mile, overnight trip in front of them in near freezing temperatures, and they are in for a hard night.

Back in the dressing room, the usual postmortem of the show begins and ideas are suggested on where small changes can be made. It is time to return to the hotel, as it is going to be another early call in the morning to make the flight out. So getting a good night's sleep sounds like a good idea. One of the crew arrives into the room and bundles together the heap of crumpled, wet, discarded stage clothes to get them cleaned tomorrow. We board the waiting limos and are soon back at the hotel. Outside there is the usual crowd of die-hard Black Sabbath fans.

We sign the autographs and hurry into the warmth of the hotel lobby. The bar is still open so we go in for a nightcap and select a table in the corner. On stage, the house band is just beginning its last set of the evening. They are not half bad, and the drummer sounds really good. Boy, he sure looks young! Actually, he looks a lot like me when I was in my teens, and his style is pretty similar too. Keep it up kid; you've got some talent. All you need now is perseverance and some luck. I wonder where you will be playing ten years from now? 

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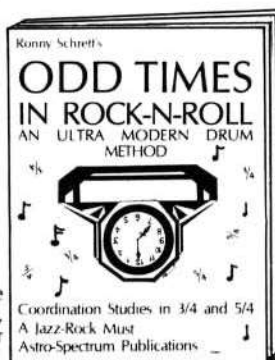
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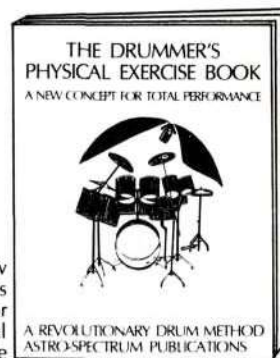
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Melodic Analysis — "Satin Doll"

This month we will continue our examination of melody in standard tunes by discussing melodic/rhythmic development of a motif and applying this concept on the drumset. The song "Satin Doll" by Duke Ellington is an excellent example of this melodic/rhythmic development.

Go to your keyboard and practice this guide tone series until it is automatic. Remember that the guide tones are the third and seventh notes of the chord. Try to figure out the roots below the guide tones while you are playing the progression.

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Notice how little technical skill or movement is required to move from one chord to the next. Do you see and hear the common or connecting tones? As usual, it is a matter of knowing which notes to play for smooth harmonic movement.

The chords used in "Satin Doll" are as follows:

♩: D-7	G7	D-7	G7	E-7	A7	E-7	A7
A-7	D7	A ^b -7	D ^b 7	C	C [#] 07	:	

This progression illustrates a common occurrence in the harmony of all styles of music, and that is in the ii-7/V7 or subdominant/dominant relationship. What key is the D-7 chord the second degree of? D is the second step in a C major scale. What key is the G7 chord the fifth degree of? G is the fifth step in a C scale. One way of organizing this material is to realize that the first two bars are the ii-7/V7 chords in C major. The next two bars are the ii-7/V7 in D major. A frequent device of composers is to state their musical material in one key and then restate the idea one whole step higher. This is used quite a lot, particularly in standard tunes. Returning to our phrase, the fifth measure is ii-7/V7 in G, the sixth bar is ii-7/V7 in G, and then, finally, we reach the tonic, initial key of C major. The eighth measure is the setup or momentum chord, which allows the repeat of the section.

At your keyboard, play the guide tones with your right hand and add the roots of the chords below the guide tones with your left hand. Notice that the left-hand movement is primarily up a perfect fourth. Play this eight-bar section until you can hear it without using the keyboard.

Now we are ready to look at the melody.

The rhythm of the first two bars is repeated exactly in measures three and four. The pitch sequence is also repeated, the only difference being in measures three and four where the melody idea is stated one whole step higher. The rhythm of bar five is the same as bars two and four, and the pitches again move in whole steps. Measure six is the highest point in the pitch sequence and rhythmic development, as this time the two 8th notes fall on the fourth beat, not the third beat as in measures two, four and five. So the slight variation in placement of the two 8th notes coming at the end of the descending phrase is the summing up or conclusion of the development for this section. The next two measures have no activity. (Notice that the last melody note is the lowest pitch of the phrase.) The composer releases the musical tension or activity in bars seven and eight to give the listener space to absorb the rhythmic/melodic development of the first six bars in the phrase.

Put the guide tones and the melody together at your keyboard. Next, try the melody with the roots of the chords. Then, try the roots and guide tones on the keyboard, and sing the melody.

When playing the drums to this song, it is a good idea to know the exact rhythm of the melody. A good exercise in coordination is to play the melody on the snare drum against the jazz ride-cymbal pattern.

Break up the melody between the hi-hat, snare and bass drum.

Now try the following pattern, which incorporates the entire set in the statement of the melody.

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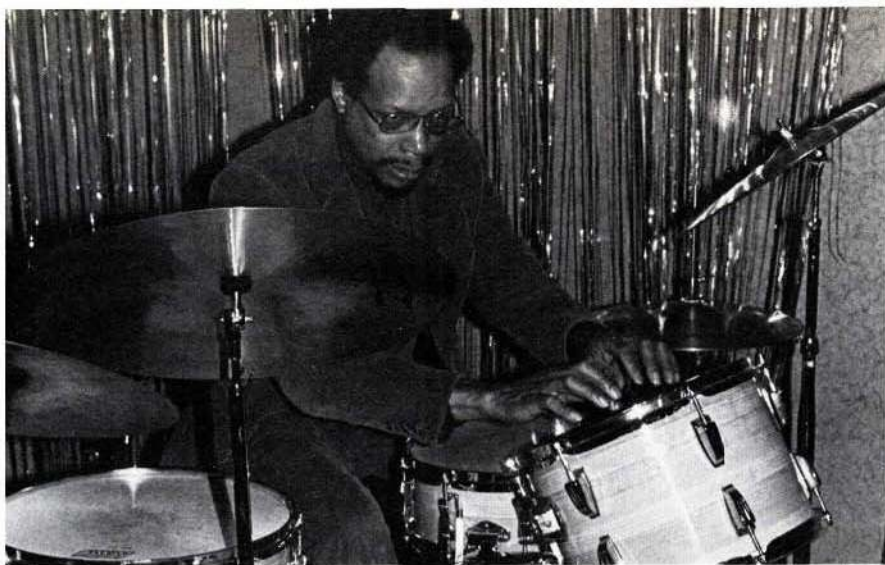


Photo by Rick Mattingly

Dawson continued from page 13
jazz—the interaction of things. In classical music there was improvisation. Bach and Handel improvised by themselves. But improvising with other people is really something.

Music, like anything else, moves on. Often a student will come to me and be almost apologetic. "Well, I grew up listening to rock, and I play a lot of rock." I'll say, "Of course you do. I grew up when there was a lot of jazz so I liked jazz." I don't think there's anything wrong with people playing the music that's a reflection of their time.

It's nice if young rock players have respect for music to the extent that they have taken the time to acquaint themselves with what has come before them—the evolution of what they are playing. I admit that it often takes a long time before you can take the time to look back, or before you have the respect for the music to look back. That was the case with me. When I started playing, it was Count Basie and Jimmy Lunceford. I wasn't particularly interested in Fletcher Henderson or Louis Armstrong. But as I matured, I realized that you have to have an idea of what you are playing. It didn't just drop out of space somewhere. It has a history. I'm sure a lot of people playing rock don't realize that a lot of it goes way back. Rock didn't start in England!

JP: Speaking of respect for tradition as it applies to drum training, you're religious about rudiments and other traditional basics of training. What do you tell a student who says, "I can't make use of all this advanced technique training in the gigs I play"?

AD: It's true that you're not going to wind up using all of this in one tune, in one night, one month or even in one year. But there's a certain amount of security in having "something in the bank."

JP: You mentioned that so many students want to be studio players now, which means that they have to be prepared for almost anything.

AD: Yeah, and by having something in the

bank I'm not talking about money, of course. Musically, you're not spending every bit of knowledge that you have on every tune. That's operating so much on the brink that you're bound to fall into the abyss. I don't think there's such a thing as having too much knowledge. On the other hand, I don't think that the mere fact that you know how to play something is a reason to play it.

JP: Melodic drumming is a common term used by drummers which is a misnomer. But drummers and experienced listeners know what that means when they hear it. Perhaps it should be called "thematic drumming." You would be considered a melodic player, along with such drummers as Max Roach, Billy Hart, Ben Riley and others. This melodic element shows in your teaching also. One of your practices is to have students do hand-foot drumset coordination exercises to a chosen tune that they keep in their minds or sing aloud. Special attention is paid to song form both in playing time and in soloing.

AD: When we speak of melodic drumming, we aren't actually playing melody per se. What we're doing is a case of sleight of hand. We're making people "hear" melodies by dealing with approximations of pitch—basically going up or down—and by the combination of the rhythms that go with certain melodies. It can actually make you think you're hearing it, but you're really not. However, in playing, when you're thinking melody, it becomes much more obvious that you're thinking melody rather than strictly rhythm because the phrases wind up being more fluid. Phrases in melodies tend to overlap rather than being strictly in blocks of two, four, or whatever. If a person thinks more melodically, it seems that the solos tend to be less boring than if the player is strictly thinking in patterns. There's no question about the benefits of this when you're playing with other people, because knowing the melody and form helps you to accompany better. Regardless of what little devices you might use to make contrast between different sections of a tune, you

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know where to do them, rather than if you were strictly dealing with blocks of measures.

In the early '50s when we heard about the West Coast and East Coast players, people talked about melodic drummers being on the West Coast. At that time, it seemed to be almost a minimalistic type of playing—a "ting" here, a bell there—hardly playing time but rather playing effects and colors. That's not what I mean by melodic playing. I mean using the melody as a guide, because depending on the tune itself, that can be more or less obvious. For instance, if a tune is very rhythmic, you can use a lot of the rhythm of the melody and people would certainly hear the melody. But if the melody isn't rhythmically active, obviously, you wouldn't hear as much of the melody in somebody's playing.

I can give you two examples. You can take a tune like "Oleo," which is very rhythmic. It would be very difficult, if not impossible, for you to sing that and not play it, as opposed to another very common tune, "Caravan." The melody is very sparse rhythmically, so if you were to use it as a basis, it probably wouldn't be that interesting. All the whole notes and notes held for two measures don't give you much of a guide to the phrasing of the tune.

JP: A melodic drummer can put themes across even without a band to introduce the melody, however. For instance, take Max Roach's solo drumset pieces. I remember first hearing Max play "For Big Sid" alone on stage. Being a drummer, I was very attuned to the "melodic" quality he put across. However, my non-drummer friends with me were also astounded by his piece, and very clearly heard or "understood" the melodic composition being communicated. Some drummers point to the tuning of the drums as the prime factor. That's misleading. I still believe that the master melodic drummers can show up at a gig, find that their equipment hasn't arrived, resort to a beat-up backstage kit, and pull great melodic stylings from those drums. It's in the hands and ears.

AD: You're right. Max is one of the few drummers who said in an interview, "Well, I don't tune to any particular thing. I just try to get a good sound and some contrast." It's surprising because, since he is such a composer, you would think he would say, "I've got a flatted fifth here and . . ." [laughs] Another interesting thing about "For Big Sid" that a lot of people don't realize is that it's a tune called "Mop Mop." [sings melody]

JP: I didn't know that. But it nevertheless stands up so well by itself just on drums.

AD: Oh yeah, it sure does. He's not playing all of those notes from the melody I sang, of course. But that is another one of those cases where you can play the rhythm of the melody, and if anybody knows that melody, they will recognize it right away

because it's such a strong rhythmic melody.

JP: The rhythmic/melodic thinking certainly relates to your vibes playing. How do you change hats back and forth between drumset thinking and vibes thinking? How does the vibraphone affect your drumset playing and vice versa?

AD: The first jobs that I did on the vibraphone were jobs where I played drums also. I found it very, very difficult to go back and forth. I would play one or two tunes at the most on vibes. Even though you're thinking melodically when you play drums, it's a different thing when you have to think of all of the notes and harmonies of a tune. If you get yourself too immersed in those intricacies, when you go back to the drums, that could get in the way rather than be a help.

Within the past year or so, mostly due to James Williams' prodding, I've done some gigs with him on which I played vibes only. That gave me a chance to really orient myself towards playing vibes for a period of time. I had a chance to do it long enough to do it right.

JP: That must have given your ears a workout. Vibes and piano are tricky footing even for the most seasoned vibes player.

AD: Frankly, I was way over my head. That's good for you too! It might be embarrassing at times, but it's good for you. It opens up your ears. There's no such thing as progress without mistakes.

JP: Have you been playing dates recently with drummers behind you?

AD: Oh yes.

JP: Has that affected your own drumming? From the fresh perspective of the front-man role, you must hear things from the drums that you agree or disagree with.

AD: Yes. As a matter of fact, that's why I think it's best for every drummer to play some melodic instrument. My reason for that is not because it's good to know harmony, but because it's good to get a perspective on what's happening from the other side of the drumset. Unless you do it, you'll never know how it feels. It crystallizes your likes and dislikes in what you would prefer to hear. It doesn't mean that every drummer should play what you like, but it does give you a good idea about what might sound good to a drummer even though it doesn't sound good to the front player. Much of it is subjective. You're not going to find a formula that works for everybody. One man's food can be another man's poison. The insight, perspective, and not just empathy, but sympathy, that you might have [laughs] for a player trying to get something going in front of you can make quite a difference in your drumming.

JP: You played with Dave Brubeck during a period when he experimented with bold new projects, such as concerts, oratorios, and orchestral collaborations. He was

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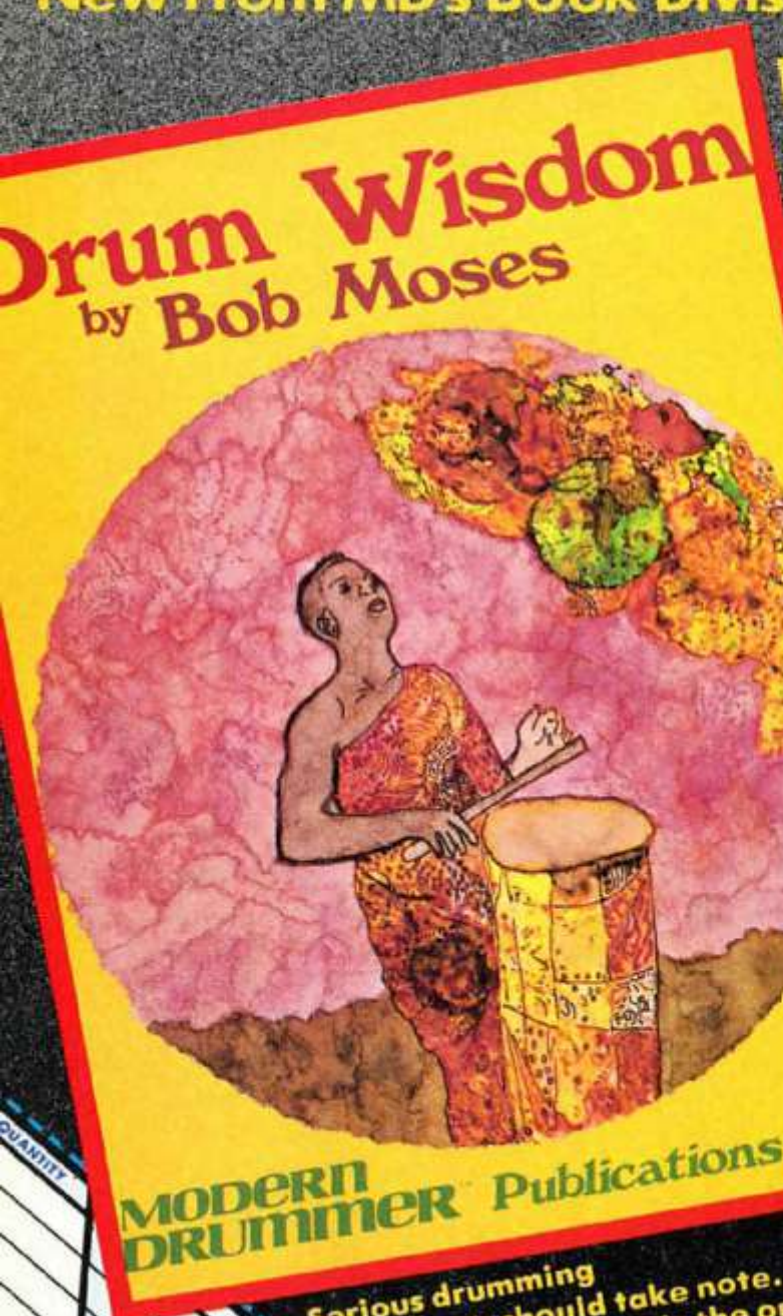
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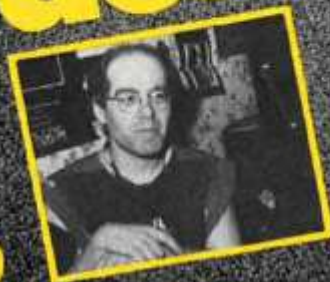
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expanding his borders beyond the jazz quartet format and changing musical demands. What did you learn from these challenging experiences?

AD: I learned an awful lot from this period, both on stage and off stage. Around 1967, Dave had disbanded his former quartet—the famous group that made "Take Five"—for the express purpose of taking the time to write his first large work, "The Light In The Wilderness," an oratorio to be done with jazz group, full orchestra, and chorus. Around 1968, he re-formed with the new group. His purpose in re-forming was that he had finished this piece, and he wanted to have a group of musicians who could play and read pretty well to do the oratorio.

We did a tour and played with various symphony orchestras around the country. I, of course, had never played with a symphony orchestra before. The closest I had come to anything like that was a very distant second—playing in the concert band in the army. So it was quite interesting and challenging in the areas of interpretation of the music, following the conductor, and knowing when it was time for you to become the conductor. That's actually what the rhythm section winds up doing when you have this kind of situation. When you get to the improvisation parts, the conductor would follow you. You don't follow the conductor. One of the things that stuck in my mind was that, of course, in the symphony orchestra, the percussion is always in the back, but in this kind of situation, you're the feature, so you're right in front. Some of the oratorio parts were partially with orchestra and some of the parts were with the jazz group. Here I was right under the conductor. The first words I would hear from him would be "Shhh!" [laughs]

All of a sudden, when you have to play super-soft, you find when your sticks get down close to the drum that there's a certain amount of shaking in your hands. The result is that you play some notes that you didn't mean to play, and you miss some notes that you aim for. That's something that I brought back to my teaching. When you start having to get that precision way down near the head, naturally you're going to learn from it. For that reason, when my students work with snare books, I have them play on snare drum along with a metronome. The metronome fulfills two purposes. One is the time, but even more than that, you've got to play pretty soft to hear it above the snare.

So that was one of the revelations from the concert experiences. Another was working with many different types of halls. And I mentioned the offstage things—meeting people in and out of the band, and in symphonies around the country. And of course, Dave was just a gem to be around. He's a very sensitive, considerate, straight-ahead person. After some ini-

tial friction, Gerry Mulligan and I got to be very tight. He's a fantastic musician. And Jack Six became like my brother.

JP: Symphony orchestra coupled with jazz group was rather new then. It must have been a problem for the two ensembles to adapt to each other. At that time, very few classical players had ever had the opportunity to play with jazz groups and vice versa. The gap between the two worlds was greater then. Some other collaborations of this kind suffered from a pull between the two "feels." Did you find these complications, and how did you approach them musically?

AD: There's always a difference in time conception even among jazz players. Having people from different feels compounds it. There's not generally a really smooth transition between orchestral ensemble parts and jazz parts, for instance. There's usually a feel difference in there. But the better conductors would follow the jazz group in the jazz parts rather than trying to conduct. Some of the die-hards would try to conduct, but the difference was there regardless. You feel it especially when playing with this massive ensemble, and suddenly you're freed up from that. It's almost like being let out of the cage.

JP: How about the parts in which the two ensembles overlap?

AD: Basically, I found that you had to think a lot more in terms of downbeats when you played with orchestra. If you started playing anything with a lot of 2 and 4, before you knew it, the 2 and 4 would be 1 and 3. In fact, I noticed that recently when I played with Oscar Peterson and the Boston Pops Orchestra at Symphony Hall. All of a sudden, I turned around and thought, "Oh! They're hearing my hi-hat as if it's on 1 and 3!"

JP: That's hard to believe!

AD: Well, you know what happens? It's not like they don't have meter. There's a time lapse that occurs, and also a lot of the players aren't always following the conductor.

JP: These concerts were an overall success. However, some skeptical jazz critics said that the music wasn't really jazz, and classical critics said it wasn't classical, as if that were a sin. Did you get that feedback on tour?

AD: Never firsthand. Some of the critics said, "It was neither fish nor fowl." [laughs]

JP: In that very way, these performances opened a lot of doors.

AD: Yes. Dave was classically trained. He studied with Darius Milhaud. His jazz piano playing was very classically influenced.

JP: Your teaching advocates that all stick lessons, including rudiments, should also be done with brushes. That seems unusual. It presents a special challenge for certain double-stroked rudiments because of the lack of rebound advantage in brushes.

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How did you arrive at this method?

AD: It's funny. There are a lot of things that happen by pure circumstance. I'll tell you why I started doing that. When I was teaching at Berklee, my studio was right next to another studio. Every morning in my studio, I used to go through a pretty elaborate warm-up on the pad. I would start with heavyweight metal sticks. Then I would go down to pretty big 3S wooden sticks and then I'd go down to a rock stick size. Finally I would go down to the sticks that I play with normally. After I had warmed up to that point, I would go to the drumset. Just about the time I sat at the drumset, I'd look up at the clock and it would be time to start teaching. So I thought, "I'm not getting to the drumset this way. I've got to find a way to warm up without driving everyone crazy and still get to the drum right away." So I started warming up by playing brushes. The original idea was just not to play too loud. That gradually gravitated towards working with the rudiments individually. And doing that, I gradually realized that I was developing better chops for the sticks.

JP: It must give you better control for picking up sticks.

AD: Yes. That's the real point. It gives you that sense of picking up. But you can overdo anything. I got to the point where I almost never practiced with sticks on drums. I didn't have any problem manipulating the sticks after that with one excep-

tion. However, it was an important exception. In playing brushes constantly, I started playing more and more high handed, and when I picked up the sticks, I realized that I was playing very loud. It was getting difficult to play softer. So I realize now that what I should have done in the first place was to do it both with brushes and with sticks.

JP: You spoke of warming up from heavy to light. Wouldn't that also throw you off?

AD: You know something, I have thrown that out completely. It throws off your sense of touch. And the fact is, it's the same thing I saw happen with brushes. When you play with very heavy sticks, you're getting used to a rebound that is more than it is with a lighter stick. You might be building up just plain strength, but it takes a lot more than just strength to play drums. If that were not true, then I'm sure that any one of the Patriots linebackers would be a better drummer than you or I.

Control is the thing you should try to develop mostly. Strength is going to come to some extent from repetition. But if you use a big, heavy stick and then go on the gig with a light stick, you will find that you won't have any control. Not only will you have trouble holding onto the sticks, but you will have trouble in the rebound.

JP: The great stick-weight debate seems an endless issue. Some claim that the metal sticks can literally be damaging to your

hands. Others swear by them.

AD: In all kinds of artistic endeavors and specifically in drums, we've gone from one theory to another. As I mentioned before, you don't make progress without making some mistakes. It's a process of elimination. Originally, people used to use heavy 3S drumsticks to practice with and then go to smaller sticks. There is validity to that, especially with beginners, because with large, heavier sticks, it's easier to control rebound. But switching from big to small throws off the hand hold and fulcrum. Around the late '40s, when these metal drumsticks came out, the idea behind them was to have a stick around the thickness range of what you would use in actual playing and that had the heavy weight. It was a valid premise.

What I found when I used the metal was that, at first, I had a heck of a time getting used to them, and the more I got used to them, the more problems I had with the wooden sticks. I found that it's best to use something close to the size you would use on drumset. I don't think you should dig such a hole for yourself that you say, "I use 5A sticks and nothing but 5A," because obviously, you're going to use different sizes for different types of things.

JP: One more technique question—I noticed that when you teach the practice of singles in a slow-to-fast-to-slow method, your wrists almost "switch gears" as needed. At the peak speed levels, your wrist relaxation remains. It's an old problem: How can one get beyond the "tensing point"?

AD: There is certainly the mental and the physical in that, too. About ten years ago, I began to take long winter walks. I was never one for the cold weather. I'd step out into the cold and think, "Boy, I know it's cold out here." So I'd automatically hug myself tightly. This would constrict my circulation. The thing to do in the cold is to relax, stretch your arms, and keep loose. Your circulation will be better, and you will tend to stay warmer.

That happens in playing, too. There's a physical thing that happens when you play faster and faster, or for longer periods of time where fatigue and tension come in. There's also the mental part when you're thinking, "Hey, this is getting hard," and you start to tense psychologically. What you really need to do to play fast is to loosen up. So it's very much like the control some people have to relax enough to put themselves to sleep—actually willing individual parts of the body to relax one by one. But physically you actually are aware, with stick in hand, that you have to loosen up, not at the fulcrum, but with the fingers to allow the stick to rebound more and take more advantage of the rebound in the work of your fingers. You also consciously loosen up as things get harder to do.

JP: Is there a common denominator that you recognized in your students who were

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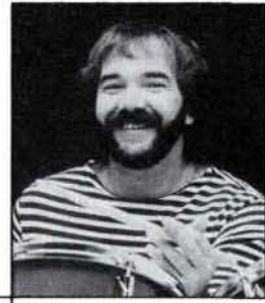
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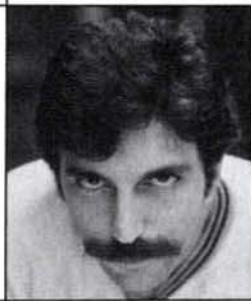
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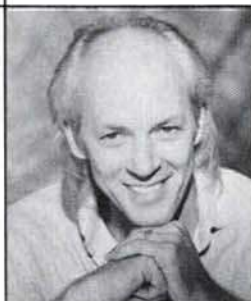
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later to become major players?

AD: I certainly saw talent in all these students. But in terms of their becoming outstanding to the point that they've become, I had no idea that that would necessarily happen. I remember saying to Tony Williams many years ago, "You know, Tony, you're going to go on out there, and you're going to be worth one thousand students to me." But that wasn't said in any kind of clairvoyant way. I knew he was very good but I didn't realize that he was going to wind up being maybe the strongest influence on drums in the '60s and '70s.

JP: He must have been very advanced even then.

AD: Yes, he was, but nowhere near what he is now! [laughs] Now you probably think about Tony, "Boy, this guy has some chops!" Obviously, that's not all he has. He has a whole lot more than that, but his chops were not outstanding at all when he came to me. I'm not saying he got it all when he was with me. At some point, he decided to work hard on that particular thing.

I can't say really that I would recognize absolutely outstanding talent. I recognize talent in each student that I have. Frankly, I'm as proud of one student as I am of another. Definitely some are more talented than others, of course. Some talented ones, for one reason or another don't become famous. Maybe they don't have the drive, or maybe they don't have the opportunity. But I'm as proud of them as I am of Tony.

JP: The great thing about your lessons is that they don't end with the last meeting. I found that your exercises are designed so that one can work with them infinitely.

AD: Ideally, in any kind of student-teacher relationship, basically the teacher is trying to stimulate the student's imagination and creativity, and to show the pupil possibilities.

JP: Like your balance on drums, you seem to have achieved a strong balance in life. Your life-style balances performing, teaching, recreation and family. You've gained a lot of respect from your students, and they all feel fortunate that you have a conviction about sharing your special knowledge.

AD: You've got to play, in public as well as in your basement. So if you're going to jealously guard all your secrets, then you better not play out in public [chuckles], because everybody who's pretty hip can pick up on what you're playing. So rather than delude yourself, you might as well give freely. I don't think I've ever given anything to anybody where I haven't gotten that much back and more.

That's something that happened before I was teaching formally and continued as I was teaching formally. Even if it's someone who is a beginner, I may not be learning how to play from that person, but I'm learning some approaches I might not have

thought about before. Teaching itself is introspective, too. Once you put something that you do into words, you start to examine yourself once more and you start to find ways to communicate things that you have been doing instinctively. It's a two-way street. What you give, you get back.

Several years ago, I was playing with Dave Brubeck at the Schlitz Festival. Dizzy Gillespie was at the festival with his group. He had a Schlitz hat on, and Gerry Mulligan came up to him and said, "Hey, that's a nice hat you've got there. Where can I get one like it?" Diz, without a word, just took the hat off and put it on Gerry's head. Gerry said, "Hey, man, I just meant where can I get one. I didn't mean to take yours!" Diz said, "Well, the only way I can keep this hat is to give it away." Now that was a pretty profound statement.

It immediately dawned on me what he meant about that. The only way that knowledge is going to survive is for you to pass it on. If you have some particular knowledge that only you have, then it dies with you. If the knowledge passes on and you pass on, then you keep it, because it's always alive.

JP: It's interesting that the complex teaching of tabla drumming and master African drummers has always been based on an oral tradition. It always lives on, and many of the teachers feel that it's actually their duty to pass the word.

AD: Yeah! Another thing that I feel strongly about that is probably part of advancing age is a sense of history. That applies to people as ethnic groups and certainly to music. As I was saying earlier, developing an appreciation and respect for the music that came before is part of the history. Anybody without a sense of ties or feeling of history is really cast adrift.

JP: I can feel the satisfaction you get from teaching. Your students do feel it also.

AD: It's kind of, let's face it, like immortality in a way of speaking. Right now, I'm seeing parallels in my students with my own family. I'm seeing the generations going on. I'm running into young people now who say, "I haven't met you, but my teacher studied with you" or even "My teacher's teacher studied with you." [laughs] In some cases, it's actual generations where I taught the father and son.

JP: When you pick up *Modern Drummer*, it must be like reading a family reunion bulletin.

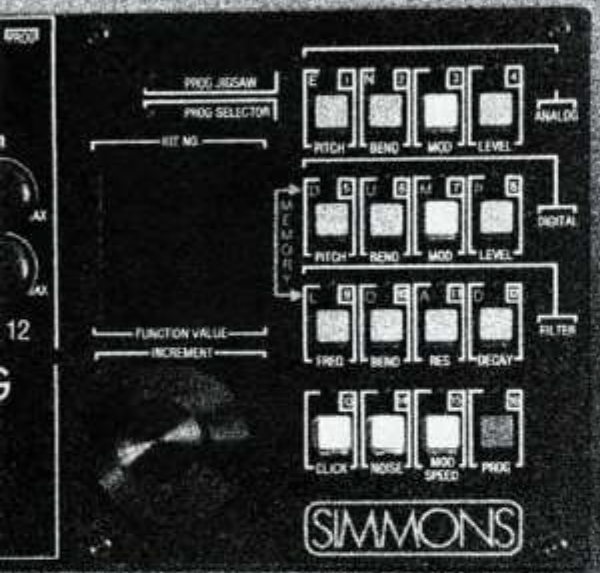
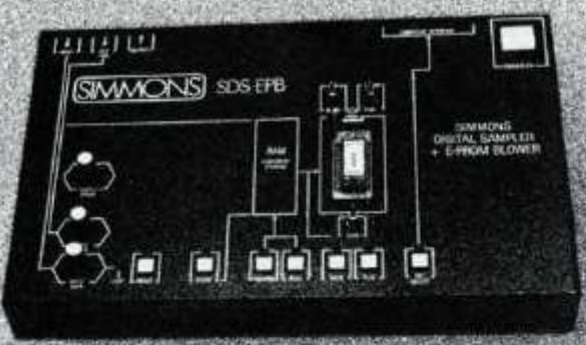
AD: [laughs] Well, it is sometimes. Some issues have four or five articles about former students of mine. [Flips through an issue of *Modern Drummer*] This drumstick advertisement pictures 12 endorsees, and I've had seven of them as students.

JP: And in the articles, they're all quick to mention your strong influence. They obviously haven't forgotten that the line of tradition you passed on is alive in them too.

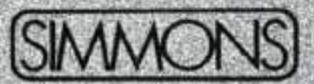
AD: [Smiling] Yeah . . . That feels good.



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Should My Students Practice With Records?

The benefits and drawbacks of having drumset students practice with records is a subject often discussed by teachers. Though the use of records as an educational aid is universally accepted, some disagreement still exists concerning the *extent* to which records should be used to facilitate the learning process.

For the majority of the population, records and tapes have remained true to their original purpose: They provide entertainment for the listener and create a profit for the manufacturers. But if you are a musician and have not fully come to appreciate a record's educational worth, then you have cut yourself off from a valuable source of knowledge. Today, records are a part of virtually every public library, university and conservatory in this country and abroad. Directed listening, form and analysis, solo transcriptions and chart reading are among the assignments currently being given to students by faculty members in music departments. It is easy to see that records and tapes constitute one of the major methods of instruction in music programs today. I can recall quite vividly a discussion I had with Les DeMerle backstage one night when he was Harry James's featured drummer. Though I now feel that my question was probably out of place, I can remember asking him how he got the job. He said, "Well, most of the time it has a lot to do with the number of hours you have clocked with a particular band." Not fully understanding what he meant by that statement, I asked Les to elaborate. He went on to say, "You see, places like Berklee, in Boston, have entire libraries with the records and charts of each of the major big bands available for students to practice with. When Harry needs a drummer, he will hire somebody from the school who knows his book. That way, it is like hiring an experienced player the first night on the job."

So it seems that records are being used quite effectively at the collegiate level as preparation for professional playing experience in the major bands. But what about the youngster who may know only a couple of rock patterns and a few fills? As a young student studying drumset, I used to play along with records a great deal. I did so because it was fun, it made me feel professional, and it gave me a playing outlet apart from the school band and orchestra program. I used to play the simplest, most basic rock patterns I knew, paying close attention that my snare drum and hi-hat fell on 2 and 4, instead of 1 and 3, of the

music. From there, things simply took off, and soon I was adding my own fills and becoming more sophisticated in my rock beats. Today, I recommend the very same thing to my students, because it really keeps their interest alive. Additionally, playing with records allows students the chance to experiment (and sometimes make mistakes) without fear of reproach from fellow musicians. As a teacher, I suggest that students bring in an album of their liking, and we spend a couple of lessons playing along with it. Occasionally, a student of mine will bring something in that is unsuitable by virtue of it being too complex. In cases such as this, I will put together a cassette tape of tunes for them. For example, I might record the Henry Mancini theme from the old television series, *Peter Gunn*. It is a great piece of music, and a student can play it start to finish just by playing quarter notes with the bass drum, straight 8th notes on the cymbal, and dropping the snare drum and hi-hat on 2 and 4. In fact, this is how the piece starts, with just the drummer playing the rock pattern.

Next, let us consider the case of someone who lives in a rural area, and who wants to be a jazz drummer. Now, I am not saying that there aren't any good jazz drummers or teachers to be found in rural areas, but they aren't exactly the hot spots in the United States for jazz. Playing with records may be the only outlet for students who are isolated during their early years as players. When it comes to developing a feel for styles of music that are not indigenous to your area, records are a must in order for you to develop the techniques and feels required by those styles.

As I am sure you are aware by now, I am one of those teachers who believes strongly in the benefits of practicing with records. This does not mean there are not some liabilities that exist when doing so. First, you should be aware that playing with a record gives you a somewhat false impression of your ability to hold a bunch of "real, live" musicians together rhythmically. I had a discussion with Wayne Pedgewater, one of Buddy Rich's former bass players, who had a strong opinion about this topic. He said, "You have to play with other musicians. Records are good, and so is the radio, but there is *no* substitute for playing with other musicians, because everything happens spontaneously. That is where the real challenge of being creative and keeping the time solid is."

Secondly, you must keep in mind that

records are an example of *someone else's* playing, and should not be listened to with the idea of copying beat for beat what you hear on the record. Too often, inexperienced drummers attempt to emulate their drumming idols by taking fills off of a record and forcing them into another musical setting. Sometimes this works, but more often it does not. You will gain more from the record if you *analyze* why a certain fill or solo was used by the drummer. For example, ask yourself, "Why did a triplet pattern seem to dominate the solo? Was it due to the tempo of the music? Was the song in 3/4 time? What immediately preceded the drum solo? What followed the drummer's solo?" Thinking about *what* is played, *how* it was played, and *why* it was played by a drummer may, in fact, do more for your musical education than simply stealing rhythmic figures off a few Buddy Rich or Louie Bellson albums.

Finally, beware of what I like to call the record fanatic. The record fanatic is the drummer who makes statements like, "Hey man, all you have to do is put on some headphones and start playing. That's the only way to learn how to play." I simply do not buy such an oversimplification on learning how to play. You might learn how to keep a beat that way, or learn how to play along with a few not-so-complex forms of music, but I seriously doubt such an approach could yield a competent drummer/musician. Rather, it is my hope that you will look upon records as an important educational *aid*, which can enhance the learning process of intermediate to advanced students, and encourage a young student's interest, while stressing the importance of developing a sense of musicality.

As a final suggestion, I recommend that you go through your regular lesson material *before* you spend any time playing with records. The main reason is that playing with records is more fun than sitting down with a snare drum book and trying to play all the notes correctly, or smoothing out your paradiddle on a practice pad. Also, keep an eye on the clock to make sure that you are not playing with records for two hours and practicing your music lesson for 15 minutes. As long as you do not try to blatantly copy off the records or use them as a substitute for a qualified teacher, I am confident that your drumming will be greatly benefited by their use as a part of your daily practice schedule.



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Where We've Been - What We've Seen

Last time we talked about some of the musical changes that have taken place during the five years that *Club Scene* has been featured in *MD*. I don't think it will come as a surprise to anyone that during that same period a virtual explosion of progress has taken place with regard to the technical aspects of the music industry, including equipment manufacturing, electronics, miking, and other nonmusical—but very important—elements of our business. Because I have a personal interest in equipment, and also because I think technical knowledge plays an important part in creating a well-informed professional, *Club Scene* has often featured comments, and sometimes entire articles, dealing with the technical aspects of club drumming. What we're going to do this time is look back at some of those comments, and then take a look at what has happened in the industry since the comments were made.

1. *Hardware*. In one of my very earliest columns, titled "Space Saving And The Custom Set" [Aug.-Sep. '80], I mentioned the use of accessory items like Tama's

then-new *Multi-Clamp*, Pearl's *Mini-Boom*, and other such devices, to achieve multiple mounting of equipment on single stands. I described how I was able to mount two toms and two cymbals on one floor stand, five cymbals on another floor stand, etc. At the time, the idea was fairly new, and the industry was still advertising large sets with many individual stands and booms—the "forest of chrome" approach. However, in the ensuing years, the use of clamps and extensions, along with hardware systems actually designed to interlock and create multiple-mounting capabilities, has become the rule rather than the exception. What began with Rogers' revolutionary *Memri-Loc* system, which also introduced the idea of the memory collar to allow exact reproduction of setup position, evolved into such systems as Pearl's *Vari-Set* and Ludwig's *The Setup* modular system. We saw double-boom cymbal stands from Sonor, Samson, and Cosmic Percussion. Double bass drum pedals from Zalmer and Drum Workshop (and more recently from Sonor) allowed

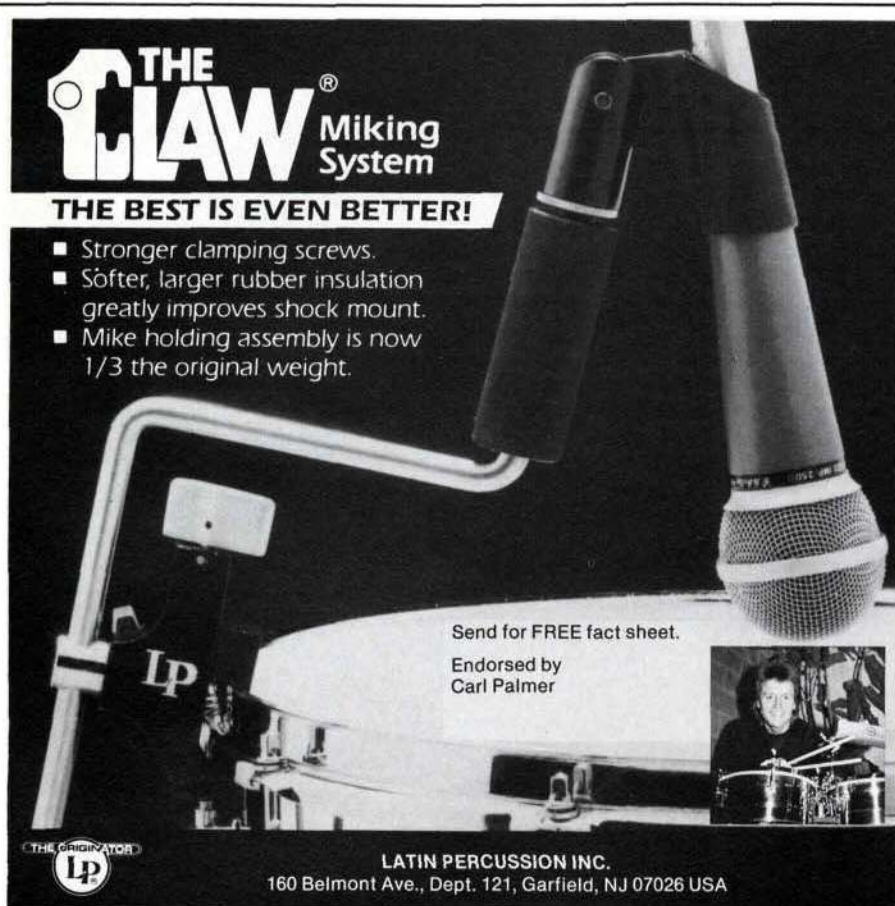
for the total *removal* of one bass drum, while retaining double-bass playing capability—the ultimate in drumset customization for space-saving purposes.

In the last couple of years, the hardware revolution has gone a logical step further, trying to do away with as much of the non-functional portion of the stands as possible, and retain only that hardware actually necessary to mount and position the musical instruments on the drumset. Thus, we saw Pearl's *Rack*, and the Collarlock system from Canada.

What all this hardware innovation means to the club drummer today is that virtually any drumset arrangement is possible, even in a fairly confined space. The club drummer need not be limited *musically* by the purely *mechanical* problems involved with mounting drums and cymbals. This, I think, stands as the most important single improvement in drumset technology that has taken place in the past five years.

2. *Drums*. Early in the '80s we saw drumsets get bigger, drums themselves get larger (deep snares, power toms and bass drums, etc.), and the hardware used to mount them all get outlandishly huge. We saw a "bigger is better" philosophy that included thick-shelled drums and manufacturers' claims that "strength" equated with "sound quality."

More recently, due to both musical and economic factors, we've seen a certain reversal in the industry, and in the musical public's attitude toward drums. Because it was very expensive to build oversize, thick-shelled drums—and the huge hardware that went with them—it was also difficult to sell them. As the economy tightened in the early and mid-'80s, smaller sets came back into vogue. Musically, drummers began to reexamine the thinner drums of "the past," with an ear to getting more life and resonance out of their drums. Thus, the thinner-shelled drum gained new popularity. Those companies that had always sold a thinner-shelled drum, such as Gretsch and Slingerland, regained a certain status in the marketplace; those that didn't developed special thin-shelled lines that could be promoted in addition to their regular sizes (Tama's *Artstar* and Sonor's *Sonorlite*, for example). The deep-shelled drum sizes seemed to stay with us, since deeper shells could produce more presence from drums of any thickness. The popularity of the Gauger *RIMS* system affirmed drummers' desire to achieve more resonance and projection from their drums.



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Today, we have a wider choice of drum sizes, thicknesses, and materials than has ever been on the market in the industry's history. Additionally, due to the nature of the economy over the past few years, drum manufacturers have also seen fit to promote budget and semi-pro lines to a greater extent than was seen in the heyday of the industry. Export lines, student models, and most notably Remo's *PTS* series have provided today's drummer with a field of choices that now runs the gamut of cost and features.

3. *Cymbals*. The most important development to take place in the cymbal industry in the past five years was the incredible *expansion* of that industry. From what had been a virtual two-horse race for many years, the early '80s saw the birth of Sabian, Camber and Avanti cymbals. More recently, the Vader, Profile, and Istanbul lines, along with Pearl's own brand of cymbals, have come into the field. Naturally, the increased competition encouraged development within each company—to keep one step ahead of the competition. This development produced such cymbals as Paiste's *Rude* and Zildjian's "new" K. models. The result has been a wider selection of styles, sizes and prices than ever before, which can only be a benefit to drummers, both musically and economically.

4. *Microphones*. Way back in the Feb.-Mar. '81 issue, I did a column called "Tips

For The Singing Drummer," in which I described certain hardware combinations I thought best for a singing drummer's application. These included oversize booms, goosenecks, pistol mic's, etc. Since that time, the microphone industry has provided newer and better systems for the use of singers who need to keep their hands free and retain total mobility. The first was Shure, with their *SM-10* headset microphone. I had a chance to review the *SM-10* in my November '81 column, and I remember saying then that I thought the headset mic' would render stand-mounted mic's obsolete—at least for drummers. I still feel that way. Since the introduction of Shure's mic, other companies, such as Nady and Sony, have offered headset models.

For those drummers who still prefer stand-mounted microphones, there have been innovations in condenser mic's, making possible very small microphones and mini-gooseneck systems, such as the one seen in use by Terry Bozzio in *MD's* December '84 cover story.

When it comes to drum miking—at least in a club application—there have been some tremendous changes in the past few years. When I first wrote about the subject in the October '81 issue, I said that the majority of club drummers did not need to mike their drums, and that most in fact did not do so. I have to admit that improved sound system technology has changed

that; almost any club drummer I have seen in the past two to three years has in fact been miked. This may or may not have been due to volume necessity; more often it was simply for better overall fidelity. The idea was to put the drums into the sound system along with everything else, so that the PA could deliver a total band sound. As a result, newer and better miking systems have been developed specifically with drummers in mind. The short-lived *Elek-Trek* system heralded the arrival of self-mixed systems, which allowed a drummer to control a multiple-mic" system that ultimately sent only a single signal to the PA board. In recent years, Shure has offered a mini-mixer for this purpose, and Aquarian has developed a total system of mic's, clamps, mixer and power supply. For those using traditional mic's, improved "shock mounts" from Shure, along with mounting devices such as the *Stand-Off* unit and LP's *The Claw* allowed drummers to mount mic's directly on drums and hardware, doing away with bulky mic' stands. Countryman offered sub-miniature mic's barely larger than a thumbnail, and the MAY-EA system offered mic's permanently mounted within the drums themselves. Drummers at every level of the business now have a tremendous choice as to how to mike their kit, including a variety of sizes, costs, and designs.

5. *Accessories*. There have always been small, helpful gadgets on the drum market, but the past five years has seen a tremendous development of products tailored to specific needs, along with an increased public willingness to employ them. For example, the need for an economical means to contain drum hardware, along with the universal need to keep the drumset where it belongs on stage, led to the development of the *Rug Caddy*. More recently, we've seen the *Gig Rug* and *Trap-ease*, each of which addresses one of these problems. Since my November '82 "In Case" column, a wide variety of hard- and soft-sided cases has come on the market, incorporating space-age materials (*Tolex*, *Velcro*, nylon zippers, etc.) and improved construction techniques. Tuning aids, such as the *Neary Drum Torque* wrench and the L.T. *Lug Lock*, were designed to help a drummer fine tune the drumkit and then keep it there. Especially notable, in terms of the number of items devoted to a single specific problem, is the recent profusion of accessory products created to fight drumstick slippage. In my "Creature Comforts" column [Sep. '83], I mentioned the use of a towel, drum gloves, or a few "home remedies" if slippage was a severe problem. Now we have at least two forms of stick-wrap tape, specially designed drummer's gloves, and at least one powder-type product, all dedicated to the need to hang on to a slippery stick.

6. *Drumsticks*. Unquestionably the most important development in the drum-

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stick market in the past five years has been the advent of the synthetic stick. In my report on the 1982 NAMM show in the June issue of that year, I mentioned Aquarian, Duraline and Hi-Skill sticks. Since then, we've seen Riff-Rite, Max-Sticks, Nuwud, and several other brands come on the market. Not all of those sticks are still on the market today, but synthetic sticks have caught the drumming public's attention, and have proved to be another example of how modern technology cannot be ignored when it comes to offering improvements—or at least alternatives—in a technical area previously thought "closed."

Naturally, the wooden drumstick manu-

facturers were not idle during this period, and offered constant improvements in design and model variety. Perhaps the most striking—no pun intended—came from the Calato company. Recognizing the ever-increasing popularity—and volume—of rock music, Calato offered their *Quantum* line of oversized nylon-tipped sticks. In a shrewd marketing step, Calato also realized the need for economically priced drumsticks (in the face of ever-increasing wood cost), and introduced their *JoJo* series—actually drumstick "seconds" that didn't quite meet *Regal Tip* standards and might otherwise have to be discarded. At 50% of *Regal Tip* cost, the *JoJos* proved a great success.

With the variety of models, wood types, and tip materials now offered by all the major drumstick manufacturers, today's drummer has a virtually limitless number of choices for this most important drumming tool.

7. *Drumheads*. The past five years have also seen an incredible development in drumhead technology. The Remo company led the way with the development of *FibreSkyn* and *PTS* heads, and with constant improvement in the quality and variety of their other lines. The Evans *Hydraulic* head became a standard in the studio, and also popular in the early '80s with club drummers seeking to achieve that "studio sound." Evans also was the first to popularize colored and mirror-finish heads, now offered by many other companies.

The age of synthetics also brought the Duraline head, woven of *Kevlar* fabric—a very different "feel" perhaps, but virtually unbreakable and thus highly economical. They became popular with many club drummers on the basis of that virtue alone.

The status of the drumhead industry today is such that there are specialized heads for virtually any application, and in every conceivable price range. Considering the drumhead's importance to achieving a drummer's particular "sound," this can only be considered a blessing.

8. *Electronics*. Early in the '80s, the Syn-drum, Synare, and other drum synthesizers came—and went. An essential ingredient of the "disco" sound, the early drum synthesizers didn't quite overcome the label of "fad items." Additionally, there were some technical problems inherent with a technology virtually in its infancy. Some of these were mentioned in my May '82 column, "Electronics On Stage." But the ice had been broken, and the last few years have seen the return of electronic drums—with a vengeance. The popularity and development of electronics in all other instrumental fields virtually demanded similar development in drum electronics, and Roger Linn and Dave Simmons obliged. As might have been expected in this age of computer technology—and instant imitation—the industry has been flooded in the past two years by electronic drumkits, drum machines, computer ties and other "goodies." Only time will tell which will survive the initial competitive crunch, but it cannot be denied that these units have proved themselves beyond the "fad" stage. They are a part of the drumming industry, and have become an integral part of today's music.

I think it can safely be said that the technical elements of the drumming profession have undergone more revolutionary progress in the past five years than in any previous period in musical history. What may lie ahead in the next five years is unimaginable at this point; technology seems to be advancing faster than we can comprehend. I'm looking forward to a very exciting second half of this decade.

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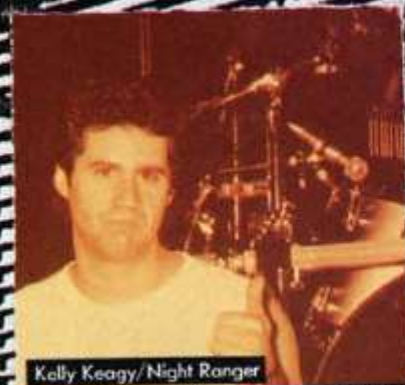
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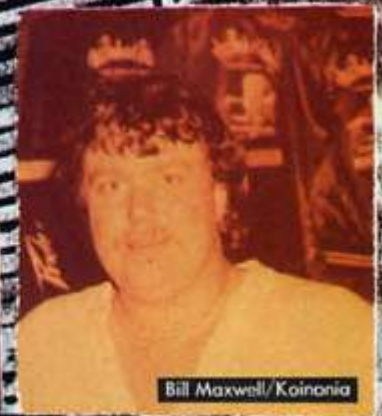
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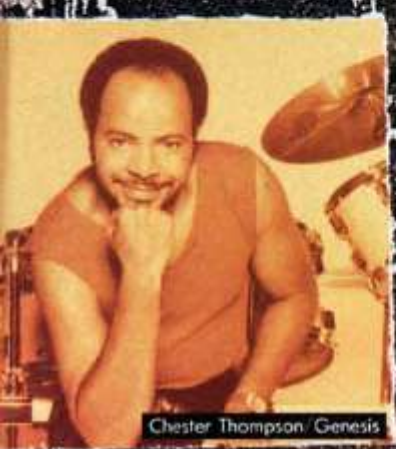
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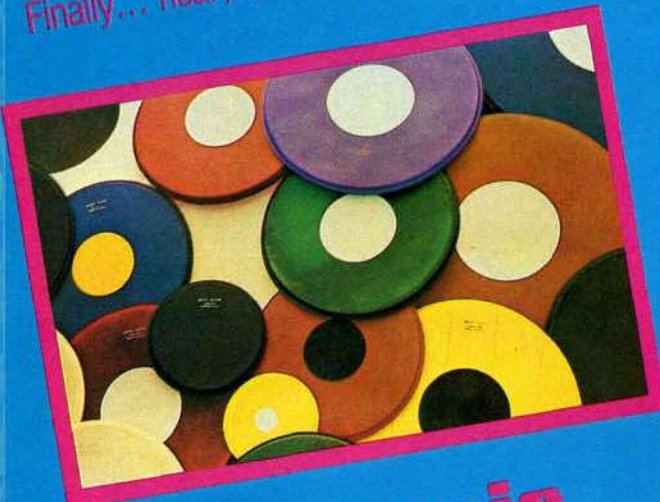
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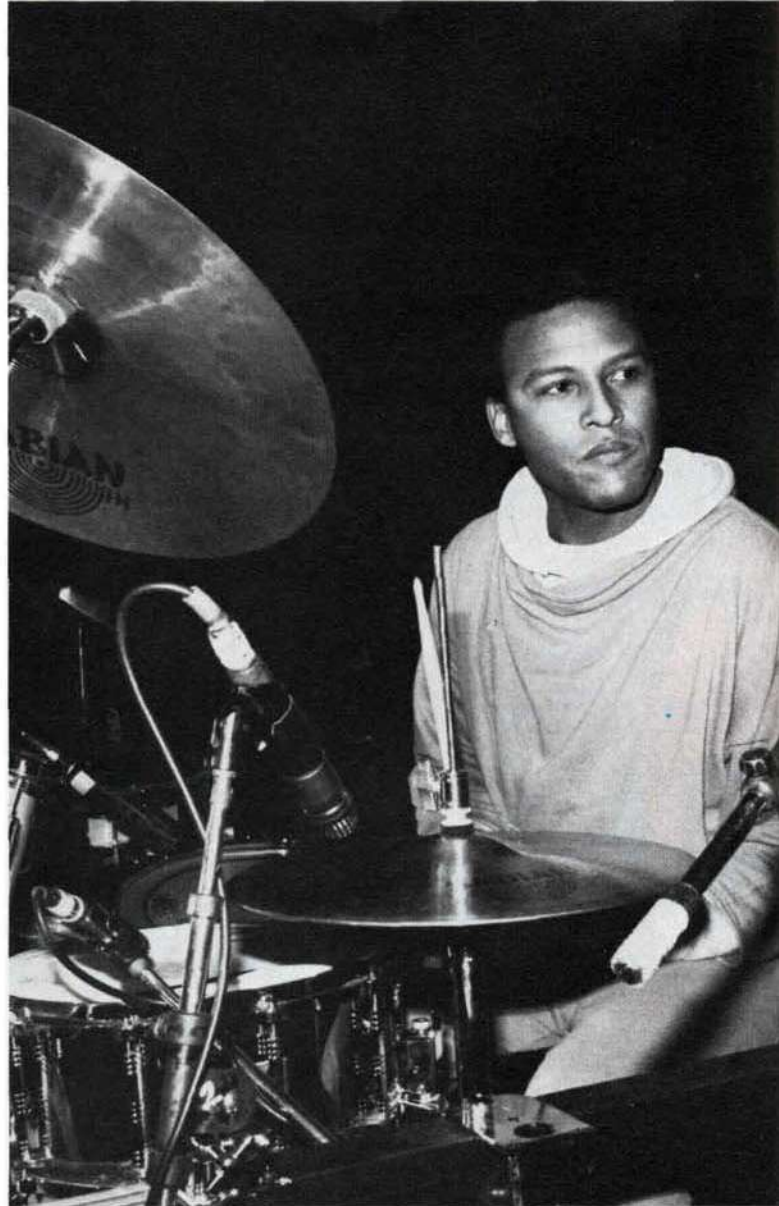
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Ferrone continued from page 17

what you're doing. After most of the dates, the guys would want to go have a drink somewhere before their next gig, but I'd have to go home and lay down. My head would be pounding. It's really hard to do.

RT: That's the way you did "Feel For You"?

SF: They played Prince's demo for me, and they had something like a bass keyboard there. That was it. Then, they didn't like the sound that they got in their studio in New York. I asked if they had heard of Clinton Studios in New York. So Arif booked the studio, and we went down to do this project for Junior. He fell in love with the drum sound. He called up Atlantic and got them to send down the masters of "Feel For You." We had to redo the whole drum track. So when we did it, I had vocals on there, synthesizers, hand-claps and all sorts of things all over it. It was a little different. I started throwing in some stuff, you know. So afterwards, Arif said, "You know, you were playing some extra stuff there. I wish you'd have done more of that." I said, "Well, I would have done it if I had this track in the first place." I became intimidated. I would start thinking, "Well, maybe I shouldn't do too much. We're still making a record." But the arrangement is there then. On most of the stuff we used to do before, we had like a free rein. We'd just play, and Arif would write a lot of the arrangements around what the bass and drums were playing. But when everything was there, I

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5502 Remote Hihat used as tilting hihat stand

Tommy Lee, #1 Heavy Metal Drummer, Picks DW 5000 Turbo Pedal

Motley Crue's Tommy Lee was rated the number 1 Heavy Metal drummer in **Circus** magazine's recent reader's poll. "I like to M.A.S.H.!", said Tommy. "That means Massive Action, Super

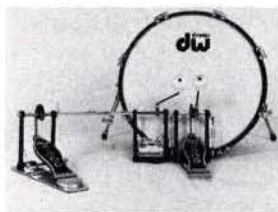


Tommy Lee

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A partial list of other drummers who put DW pedals to the Metal includes Bobby Blotzer (Ratt), A. J. Pero (Twisted Sister), Frankie Banali (Quiet Riot), Carmine Appice (King Cobra), Gary Holland (Great White) and Kelly Keagy (Night Ranger).

DW Double Pedal Hits The Road



DW 5002 with 5000 CX

This summer's concert tour schedule is shaping up as the biggest in years. Drum Workshop's **5002 Double Bass Drum Pedal** will be hitting the road over the next few months with drummers such as Paul Wertico (Pat Metheny), Chester Thompson (Phil Collins), Casey Scheuerell (Jean-Luc Ponty), Denny Carmassi (Heart), Larrie Londin (independent), Tim Root (Simmons Clinics), Jamie Oldaker (Eric Clapton), Danny Gottlieb (Mahavishnu), Omar Hakim (Weather Report), Gerry Brown (Lionel Richie), Tris Imboden (Kenny Loggins) and John Wackerman (Bill Watrous).



Danny Gottlieb

Josh Freese Plays DW Pedals

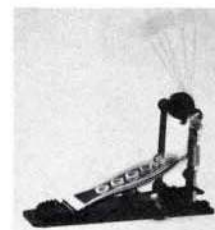
Josh Freese, 12 year old drumming sensation from southern California, is now playing DW bass drum pedals and hihats. A student of drumming great Vinnie Colaiuta, Josh frequently sits in with "CRASH" a top 40 dance band at Disneyland. He, along with Roli Garcia, Jr. (9) and Brooks Wackerman (7), is part of a new generation of drummers who are choosing to play DW.



Josh Freese

"I first got interested in Drum Workshop pedals when I noticed that all the hot drummers were using them," Josh said. "The Double Pedal's really cool. It allows me to play anything with my feet that I can think of in my head. I really like the Hihat, too. Like all of DW's hardware it's very sturdy. Now I see why so many pros play DW—if you want to be the best using the best equipment makes it a lot easier."

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Jonathan Moffett

Brent Brace (freelance), Bun E. Carlos (Cheap Trick), Tommy Ellis (club) and Phil Ehart (Kansas) are just a few of the many top drummers playing the pedal.



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didn't want to start getting in the way and stepping on anything. There's a big difference now between making music and making records. In certain situations, you've got to make a record, and you've really got to go about it in that clinical sort of way. I don't particularly like it. I'll do it. I'm fortunate enough to be able to do it.

RT: You've been doing work, like on "Feel For You," where you play along with a programmed drum machine.

SF: There wasn't a drum machine on "Feel For You." The hi-hat pattern, I think, is the drum machine, and that's it. On the Scritti Politti stuff there's one little break that's like a bass drum lick on the drum machine.

RT: Are you getting more calls now to go into the studio and add a little bit on top of a drum machine part?

SF: Oh yeah. I'll try to make it feel good. I've got this big thing about drum machines. People have said to learn how to program one, but it's the same as what I was saying before. When you go into the studio, you don't know what the song is. How are you going to know what to put in there until you actually get all the stuff in there, or until you're playing with someone so you can get some sort of feel? It's like making records. You're not thinking about what anybody's going to play around it. But now people are getting tired of the snare drum sound of the drum machines, and just don't like the way it feels—it doesn't swing—but they like the bass drum sound. So I'm getting called just to go in and slap on a snare drum, or replace the hi-hat if it doesn't flow enough. It's out there. I think you're going to see the real big damage in a little while. A lot of the young drummers used to get their starts doing demos. A producer would hear it and say, "Yeah, maybe we'll let the person who did the demo do the album." If they did well on the albums, then they'd go from there to another thing. Nowadays, all the demos are done by machines. It's like a bit of the industry is dying off, but it's really a bit of the music that's dying. I was in a cab going through Central Park the other day, and "Louie, Louie" came on the radio. I was grooving to it. I don't know if you've ever listened closely to the drummer. The guy just went for it. Anything that he could possibly go for, he went for. They sounded like they were having a great time. The sound is fun. I said, more to myself than to anyone else, "Those guys were wailing!" The cab driver turned around and said, "Yeah man, I'm fed up with all this electronic bullshit." I gave him five bucks.

RT: Russ Kunkel said he got his start by doing demos.

SF: I'd hate to be starting off now, man. I really would. The drum is a great instrument. If you learned how to play it and have a good time playing it, it's really great. I love to play the drums, but it looks like a dead-end street right now. [laughs] But most of the drummers who are there, like Porcaro, John Robinson, and Gadd, haven't really been affected. It hasn't affected me, really. My business is probably better now than it's ever been. I think you have to be able to play with a machine, and that isn't easy. It's something that you have to work at. One of the hardest things to learn how to do is get into a tempo, lock it down, and just stay there. That's one of the hardest things to learn to do, but once you've done it, it's there. It may take you a year of working on it, but one day you'll have this great revelation: "Oh, so that's what it was." Then you don't have to think about it anymore. It's there. I suppose there's always the danger of losing it, but I haven't gotten around to that. I haven't even thought about it.

RT: After AWB went to Arista, you worked with producer David Foster.

SF: I spoke with David recently. He's a friend. I think he's up in Canada right now doing some stuff with McCartney. About the album *Shine*, which he did with us in 1980, I think that he overproduced it a little. But he's great to play with, and a real nice cat. When you listen to his song, "After The Love Is Gone," what can you say bad about it? I mean, that song is great. I heard it the other day on the radio and said, "Man, this thing still holds up four or five years later." There were a couple things about what happened with us that I wasn't all too keen on. That was the first album I ever did with AWB that was like running in, doing a date, leaving, and

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not knowing what it was going to sound like until it was finished. With every other album, the whole band was there all the time. But with the Foster album, everybody wasn't there all the time. I called him up one day to see how everything was going. He said, "Oh, the album's finished. We're having a listening party this afternoon." How can you get enthusiastic about something that you haven't even worked on?

The first four tracks that David produced for us went on the last album we did on Atlantic [*Average White Band Volume VIII*], and I liked those. I thought we were going into a nice direction. But then when we switched to Arista and had to start over again with David, things changed. But if things had continued like they had on that last Atlantic album, I think we'd have had a great album with David.

RT: David Foster is sort of notorious now for bringing in horn players to perform on Chicago albums.

SF: Oh man, we had every horn player in L. A. I think we had the whole of Johnny Carson's band on that album. The other thing was, Foster got Jerry Hey to write a lot of the horn parts. All of a sudden, it went from Roger Ball writing the way he used to write for AWB to a contest to see who could write the hardest brass part. The band just wasn't there anymore. I was sitting there one day, saying, "This doesn't sound like the AWB that I used to know and love." I mean, I know that things have to change, but when the actual essence goes . . . Sometimes things *don't* have to change. Look at the Stones, man. We were together for about ten years. We still are together. We still talk. Maybe one day we'll do another album. I hope so, because I miss the band terribly.

RT: You worked with bassist Alan Gorrie in AWB. What other bassists do you like?

SF: Anthony Jackson, Will Lee, Freddy Washington, Abe Laboriel, Neil Stubbenhaus, and Marcus Miller. Also, Louis Johnson is bad. I've never heard anybody pop like that. As you watch him play, he's bringing his hand up so high that he's slapping the shit out of the bass. You think it's going to sound dirty with all sorts of weird noise, but it's clean. Louis does most of Jeffrey's stuff, and I did *Blast* with the Brothers Johnson.

RT: You worked with George Benson on his *In Your Eyes* album.

SF: George is terrific. The thing that amazes me about George Benson is that he has the facility to play anything that he thinks of, cleanly. He doesn't fake it. He just plays it. That's why he scat sings so well.

RT: When you recorded with George, did you track by yourself or with the group?

SF: We did everything with the section. Will Lee was playing on the stuff I did with him, I think, along with Paul Jackson, Jr., and Robbie Buchanon.

RT: You've played on all three of Jeffrey Osborne's solo records.

SF: He's a great singer. I've been trying to get him to play the drums again. He used to come out on the road with AWB when he was in LTD. One night, we finished the gig in Bowling Green, Ohio, and we were back in this hotel. Everybody was partying and going crazy. Jeffrey came staggering up to me, and said, "When I do my album, you're going to play on it." And I said, "Yeah, sure, Jeffrey, go on." And three years later he called me up. He was doing his first album with George Duke. He's got an incredible voice.

RT: Was that how you first got hooked up with George Duke?

SF: Yeah. George is terrific. I'm going to Japan with George soon. We have this little excursion that we started last year. It was Louis Johnson, Paul Jackson, Jr., Robert Brookins from Sacramento, George, and myself. And we're going to have France Joli, Lynn Davis, and Phillip Bailey.

RT: What's the name of this aggregation?

SF: The George Duke All-Star Japanese Tour Band. [laughs] It was fun. He did a Laser-disc and it's really good. Tommy Vicari, George's engineer, did it, and I liked working with him. Tommy did Mike Sembello's "Maniac."

RT: On the AWB *Warmer Communications* album, there is some really nice cymbal work you do on "Your Love Is A Miracle."

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SF: I copped it from Steve Gadd, from the song "Silly Putty" that he did on Stanley Clarke's album *Journey To Love*. It's a direct steal, but I don't care. If it's good, steal it. [laughs]

RT: I've noticed a kind of trademark lick of yours. After a fill, you'll come back to the snare on the 1&. "Whack, whack."

SF: I stole that one from Purdie. Yeah, I've stolen a lot of stuff. I steal from *everybody*. That's the way I make up my own style. You can't just steal from one person. There's nothing worse than that. You can't cop everything that somebody does. It's like in Japan, there are a million drummers who sound just like Steve Gadd—just like him. They even look like him.

I think a lot of drummers seem to let the time thing go by. They concentrate too much on how much they can play—how many rudiments, how many rolls, how fast they can do a single-stroke roll, how many paradiddles and paradiddle-diddles. But all of that is just an aid to making a statement if you want to make a statement. I still think the basic thing has got to come down to tempo—to time. I saw Zappa's band the other night, and they were smoking. Chad Wackerman was playing a lot of stuff, but that pulse was there all the time. You couldn't miss it. Everything he was playing was real nice. It's great to watch someone get off like that. You can't get off like that if you've got to sit back there, listen to something go "click-click-click," and be worried about that. Take that thing off. My tempo is good. I don't need that. You're never going to be able to tell any different anyway. A song breathes. I think things have to sit there, but a song breathes. Arif was telling me about this session that he did where he cut a ballad with a click track, and nothing happened. It went straight into the chorus, and he wanted it to lift. He said he had a hell of a time. He was trying to add strings, this, that and other. Why cut a ballad with a click track?

RT: I guess what Arif discovered was that it needed that little human increase in tempo.

SF: Yeah, it does. And then the thing is, you can always play a little bit ahead of it. You can bend the click. I think they cut it with a drum machine, so it's not real hard to put a little edge on it.

RT: On Jeffrey Osborne's stuff, does George Duke have you tracking to clicks?

SF: Sometimes he does, and sometimes he doesn't. "Two Wrongs Don't Make A Right" was done without a click. All the ballads were done without one. But on "Stay With Me Tonight," he cut it with a click and real drums, and replaced it with Simmons. We did "Borderlines" with the *SDS7s*.

RT: So you're using the Simmons *SDS7s*?

SF: I've got the 7s and a 5. They've all got something. I just try to find something that's going to sound fresh. A lot of the stuff you hear on the radio sounds the same. Bowie's album sounded like a breath of fresh air. Ahh, Omar Hakim. As far as electronic drums go, I like the new Pearl *DRX-1*. They travel very well, and they're easy to program.

RT: How did you come up with the groove to Jeffrey's "When Are You Comin' Back?"

SF: That's guitarist Johnny McGhee's groove. He came up with that. He's a good guitarist and that's a good song. There's a song on Jeffrey's first album called "Congratulations" that I really like. I don't understand why nobody picked up on that song. One of these days, I'm going to do an album of all the songs that I think everybody should have picked up on, but never did. You never know, man. That's what happened with Peter Frampton on that live album. He had five albums that he'd done over five years, and he took two songs that he liked from each album and did them live. He sold 13 million records. I met him shortly after that, and he said, "They're after me to do another album. It took me five years to put this one together, and they want me to do another one."

I know a producer I forgot—Nile Rodgers—damn, how could I forget him? Nile Rodgers and Bernard Edwards. I did the Simon & Garfunkel stuff, which ended up being the Paul Simon album. Russ Tittleman produced it, but I think Nile had something to do with it. And then some of the new Mick Jagger stuff—everybody was on that gig. We did two songs. One we got in about 20 minutes,

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and Mick loved it. The other we worked on for two days, and I couldn't tell you what he wanted out of that at all. Everything that he wanted to do, we went for. We had a couple of real good takes, and then he'd listen to it and say, "Well, we're almost there." It was a real good one and I said, "What the hell was wrong with that?" "You're almost there." So we went on for two days and then gave up. Then, he got Steve Gadd and even that didn't work. The last I heard, Mike Shrieve was doing it. He was looking for something. It's just that no one quite knew what. A guy like that is used to working with his band for the last quarter of a century, and maybe he was having trouble communicating what he wanted to hear. So he was going through rhythm section after rhythm section.

RT: How long have you been living in New York?

SF: Ten years. You know, there are not too many albums done in New York anymore. Most of the people who record there have self-contained groups. More of the sessions are in Los Angeles. I like to live in New York. I do mainly jingles here. That seems to be the order of the day in New York.

RT: You're playing Pearls out on tour with Jeffrey Osborne.

SF: Yeah, it's a Pearl drumkit with Sabian cymbals. I broke all my K's. I like the Sabians. They're nice and bright. But I really like this Pearl Rack. It's really handy, and it keeps my roadies happy. They can set it up and not have to worry about anything having moved. They can also break it down pretty quickly. It holds everything. Cymbals, mounted toms—everything goes on there.

RT: What sizes are your drums?

SF: Well, the bass drum is 22" around. I don't know how long it is. And I've got two of those Pearl free-floating snare drums. They're happening. They have a "crack." There's nothing on the shell itself. None of the lugs are attached to the shell. If you take off the top rim, you can pull out the shell. I've got a brass shell on mine. And the tone is unbelievable—no dampers or anything. I might make a little pad to put on the side. And they really kick. My toms are 12", 13", 14", and 16".

RT: What about your cymbals? I know you've got two fairly good sized crashes right up front.

SF: Yeah, I've got a 20" medium crash, and another medium crash that's about *that big*. [holds up his hands to show the size, then laughs] I don't know what the hell they are. 12"? 14"? I've got two of those crashes—a medium-thin and a medium-heavy—and a 22" ride.

RT: Are the hi-hats Sabian too?

SF: Yeah. Sometimes I use a riveted hi-hat. It seems to give more high end if I need more. And it's pretty too. If I'm playing ballads or something, I can just tap that thing and it goes, "ssssssssss."

RT: How about your sticks? Are they anything special?

SF: Bernard Purdie model. Sonor used to make them, but I've been getting them made up by Sam Ash or Manny's in New York. It's like a 5B, but a little bit longer, I think. It's a nice stick. I've been using it for years now.

RT: What kind of heads do you use?

SF: *Pinstripes* on the top, clear *Ambassadors* on the bottom, coated *Ambassador* on the snare drum, and I don't know what's underneath. It could be anything. It could be the factory head. I tend to use the ones that are underneath until somebody drops it and puts a hole in it somewhere.

RT: What kind of kick pedal are you using?

SF: It's the Pearl, but it's not the real heavy one. It's the one in between. I felt that the real heavy one was a little bit slower. The one in between is real nice. It has a nice wide plate.

RT: You seem to prefer playing with a traditional grip on the sticks.

SF: Yeah, I switched 13 years ago.

RT: So you started off playing matched grip. Why did you switch?

SF: I just felt that I had more control over the sounds that I wanted to get out of the snare. I mean I'm not a big tom-fill sort of person. I'm mainly hi-hat, snare drum, bass drum, and I sort of work between that. I like to pull a lot of colors out of that. I like to make my dynamics more with the sound of the actual drum itself. Sometimes I like to pull back to the rim and use a real short piece of the stick, especially on something quiet, like on "Love Ballad" in Jeffrey Osborne's show. I make it real tight. I just felt like I had more control over my dynamics playing this way.

RT: You've gotten to play quite a bit with horns in the band. What advice can you give drummers who are getting into a horn-band situation?

SF: I love playing with horn sections. Use your ears. Hear how they're playing it, and just try to put out what they want to hear. They do so many things with dynamics—swells and stuff. You can pull all of that out of the drumkit. Listen to the arrangement and see what you want to cop. Then go for it. Steal my licks.

RT: You mentioned the tour you had to Japan coming up with George Duke. What else have you got going in 1985?

SF: There are a few albums in the beginning of the year, and then we'll see what goes on from there. I'd really like to get back to doing something that I can be involved in. Strangely enough, about a month ago, George Duke called me out to Los Angeles to do something on his new album. Normally when you go into the studio, you get a stock studio sound—whatever anybody wants. This time, George said, "I'm going to go upstairs." The studio is in his house. "And when you get a drum sound, call me." So he gave me a chance to get involved with it more, to listen to the demo and to see what sort of sound logo for. I'm pretty happy with it. It sounds pretty different.

RT: I hear that you have a son. How will you feel if he starts playing drums?

SF: I'll let him play. He's four, and he likes music. He's seen me play, and sat by the side of the stage. He wanted to come out on the stage with his daddy. He loved standing out there. I won't mind if he picks up the drums. I think it's good for any kid to have an instrument. It's fun. I love to play. There's nothing I love more than playing. I really would like to have another band. The best times I've had were with a band. The times with Brian and the Oblivion Express, and with AWB were real fun times.

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by David Garibaldi



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Measures A through E can be played as one long five-bar phrase. The same can be done with bars F through J, or combine all ten bars in any order you choose. Be sure to pay attention to the accented notes and follow the sticking patterns shown. The left-foot hi-hat part plays straight quarters in each five-note pattern measure.

Time Pattern

Open
HH
TT
SD
FD
BD
HH
w/foot

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

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

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

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

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

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

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

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H

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

I

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

J

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

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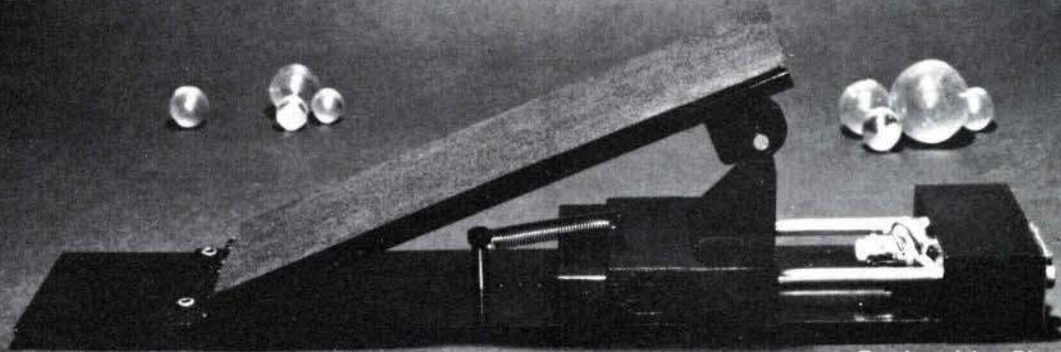
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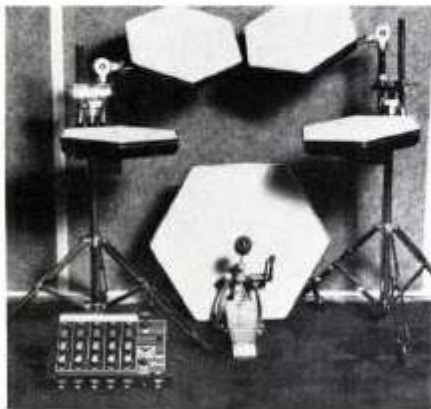
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Electronic Kits Part 2

Gretsch Blackhawk



Yet another major drum company getting into the electronic rage is Gretsch. The Gretsch *Blackhawk* kit has five six-sided, hard-shelled pads, plus an AC-powered control board. The pad playing surfaces

have a softened, textured feel, and give a little when struck. They have dynamic sensitivity from their edge to their center.

The mounting brackets on the pads have a 7/8" hole and a split clamp design. Each bracket is attached to a right-angle metal plate underneath the pad shell. The plate is closed off, so the arm can only go as far as the depth of the bracket. An XLR jack is located at the bottom center of each pad shell.

Gretsch includes two stands with the *Blackhawk* kit, which have double-braced tripods with a memory lock at the height joints. Atop each stand is a plate which allows the tubular arms to pass through. These arms have ratchet angle adjustment, and have memory locks as well. Sometimes these memory locks interfere with the stand's height post. Also, when mounting an arm upside down in the stand, it seems that the plate is not wide enough; the arm

gets hung up at certain directions. The stands are sturdy though, and have a good height range. The bass drum pad has real spurs mounted onto the front of the pad. Angle of the spurs can be adjusted via a ratchet, and the spur tips can be easily converted from rubber to spike point. A large steel plate with rubber spacer block is at the bottom of the pad for pedal mounting.

The *Blackhawk* control board resembles a small club mixer, and has color-coded dials at each channel for volume, decay, pitch, bend (up or down), and noise/tone balance. There is also a master volume control, and a headphone level control. The rear of the board has separate channel outputs, using 1/4" jacks, as well as a master mix output, also using a 1/4" jack. (Since the separate pad outputs would probably be going to a mixing board, I would think it might be more sensible to have XLR jacks instead.) Each pad input

Ultimate Percussion UP-5



Practically unknown in the States, Ultimate Percussion (formerly M & A) of England has been working with electronic drums for the past seven years. Their new kit, the *UP-5*, is yet another contender in the electronic drum market.

The *UP-5* is a five-piece kit, utilizing black, triangular-shaped pads with tough rubber surfaces. The pads are small—comparable to the space of a 10" head, and have plastic shell bottoms. The tom-tom and snare pads feature internal mounting

brackets. Any standard L-arm will locate into a hole on the side of the shell. The arm is then secured by a drumkey-operated screw which is recessed in the top of the pad. The bass drum spurs have the same style system, and resemble long L-shaped cymbal arms, knurled at their point of intrusion into the pad shell. A large plate at the bottom is used for pedal mounting. This platform also has two stabilizing spurs. All the pads have XLR jacks on their sides for cable connection.

The *UP-5* control module can be rack-mounted, and measures approximately 18" wide by 2" high. The only controls on the front of the brain are for individual and master volumes, along with three push buttons for sound variations. Ultimate Percussion calls this "Preset Parameter Selection." Using different combinations of the push buttons allows the player to have eight different-sounding drumkits at his or her immediate disposal.

The first button is labeled Decay, and offers a choice between a short, tight sound or a longer, more electronic sound. The Noise button adds filtered white noise to the toms and bass drum. (The snare already contains noise from a separate filter, and is unaffected by this control.) The Pitch button raises all sounds upward in pitch when pressed in. The internal electronics in the brain is already optimized for each different sound, as is pad sensitivity (not adjustable), which affects both vol-

ume level and pitch. This minimalistic approach to the sound controls certainly saves the player a lot of work when setting up a sound!

The pad inputs on the back of the module are all 1/4" jacks. There is also a switch for mono or stereo output (while in stereo mode, the drums are pre-panned), and the output jack can be used for either a P.A., amplifier, or headphones.

The *UP-5* sounds approach acoustic, studio-treated drums, rather than electronic ones (although with the proper push-button combinations, you can get them). The bass drum has incredible punch, and sounds fatter and more natural than most of the other electronic kits. The three toms can be switched from a close-miked, studio-type sound, all the way through to Simmons-type sounds. With the short decay, the snare drum can give a real heavy backbeat, and has the right amount of impact for all its eight sounds. All of the kit's variations are extremely usable.

I am very impressed with the *UP-5*'s capability to create good "studio-sound" drums by its ease of sound setup and, even more, by its price of only \$995.00. I believe Ultimate Percussion can have a great future in the drum world; you really must hear it to believe it. The *UP-5* is being marketed in the USA by Chas. Alden. Premier or Alden stands are available at \$120 and \$50 each, respectively.

by Bob Saydlowski, Jr.

uses an XLR jack, and there is also a 1/4" headphone jack on the front of the board.

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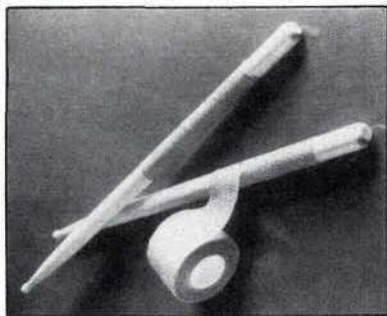
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Robinson continued from page 21

RS: So you were the one who did the compromising?

DR: Yeah, I think that's basically what it was. I'm sure his opinion is that he compromised a lot. Maybe compromise isn't even the right word. I think Roy really just had a little more respect for my abilities to create my own drum parts than Mutt did.

RS: And how did you respond to that?

DR: Well, it was a problem. It got ironed out and everything turned out okay. But I was used to just going into the studio and putting down drum parts. Don't get me wrong; I want to hear other people's opinions. But I don't want to hear someone saying, "You can't play this."

RS: Is that ultimately what it boiled down to? I mean, if you compare your drumming on *Heartbeat City* with things you recorded in the past, there is a fairly noticeable difference.

DR: Well, people who know how I play can hear the difference. You're right. Other people just say, "Oh yeah, this is great. It's just like the way he played on the other records." But if you listen closely, some of the songs have drum parts that are very, very unlike what I would play on my own—lots of kick drum parts that I would never touch, and a lot more playing that sounds like less, if you know what I mean. It has less of an impression, at least in my own opinion. That's really the best way to put it. There's more playing that makes less of an impression. Of course, to some other people's ears it all sounds like it always did—simple. But I could go through the record from song to song and pick things out, like "Here's a really bad kick drum beat that never should have been there, doesn't really help, and I never would have played on my own."

RS: What does this mean for the future?

DR: Well, I don't know. I don't know when we're going to do another album. Everybody has solo projects in motion. And it's mostly up to when Ric wants to do it.

RS: When you say everyone in the group is doing a solo record, does that include yourself, too?

DR: It means everyone *but* me. I'm working on things, but I don't have a record deal and haven't even looked for one yet. I'm trying to get music together for movie soundtracks.

RS: Why soundtracks? Is that the way you wish to go, artistically speaking? Or does it offer the best opportunities for you at the present?

DR: I think I would rather spend two months on a good, pretty high-budgeted movie, than on an album that maybe nobody's going to hear and that I get carried away with, but one that won't be commercial, that I sing on, and that I can write words for. I want to do that, but later on in my career. Right now, I have a million movie themes in my head. I go to the movies all the time and say to myself, "Jeez, I

can do this!" These people get paid a lot of money, too. So I want to try that.

RS: When you look at the number of successful solo albums put out by drummers—other than Phil Collins, of course—soundtracks do offer a pretty viable alternative.

DR: That's true. And that's why I'm trying to get into it as soon as I can.

RS: Describe your musical relationship with Cars' bass player Ben Orr. Is it a traditional drummer-bass relationship?

DR: Yeah, pretty much. Usually when we begin work on a new song, we start off in pretty much the same place. We listen to each other and try to see where each other plans to go. Sometimes at rehearsal, especially when it's kind of noisy, I'll just stop playing and ask Ben to play a few bars to the verse of the song in question. I'll listen and then react. It's a pretty simple working relationship.

RS: How do you personally approach a new Cars tune when it's presented to you?

DR: Ric usually brings in a tape that he's recorded at home where he has an eight-track studio.

RS: Are there usually drum tracks on it?

DR: Yeah, he usually has a drum machine on it. When he got a Linn, he began putting a lot of drums on the tapes. Before that, it would be a real nonsophisticated drum part—4/4 throughout the whole song or something. When he first started to put drum tracks on the demos for us, it kind of restricted things. People would want to hear the song the way it was on the demo, and we couldn't change the signature or anything. But now that he has a Linn and he can do more things as far as drum parts go, we've more or less gotten away from that restriction.

RS: Can you recall your very first recording experience with the Cars?

DR: Sure. It was doing some demos, only a month or two after we started the band. I don't think we'd even played any gigs yet. We had no record deal. We learned ten songs, went in and recorded them all in, I don't know, two or three days. Maybe it took just one day. All I know is that we were well-rehearsed, like we usually are before we record anything. So it was easy.

RS: Two of the Cars' best noted songs off LPs other than *Heartbeat City*—"Just What I Needed" and "Let's Go"—are generally considered classics by Cars' fans. What are your recollections of the recording of those songs?

DR: I remember first hearing "Just What I Needed" as a Roxy Music kind of tune. We wanted it to sound like pop, but corks, too. All I did drum-wise that was out of the ordinary was to turn the beat around at the end. As for "Let's Go," I threw in one *LinnDrum* part, but aside from that, it was pretty routine drumming for me.

RS: What Cars tracks are you most proud of, as far as your drumming goes?

DR: Gee, I don't really know. There are

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Dawson's highly personalized approach to teaching makes him acutely aware of the special problems young drummers must overcome.

"Many of the things I teach involve subtleties and nuances that the busy band director often

doesn't have time for.

"For instance, any cymbal can have overtone problems if you're playing a fast tempo *fortissimo* and all of a sudden there's a bass solo and the dynamic level drops immediately to *piano*. Even if you stop playing, the cymbal is still sounding. If you keep on playing and try to get the volume down, you lose that initial momentum you had when you were really working the cymbal.

"You can control this by *digging the stick into the cymbal*. It's called 'dead-sticking' and you use the stick itself to lean up against the cymbal so you can take all those overtones off and still keep the momentum and intensity."

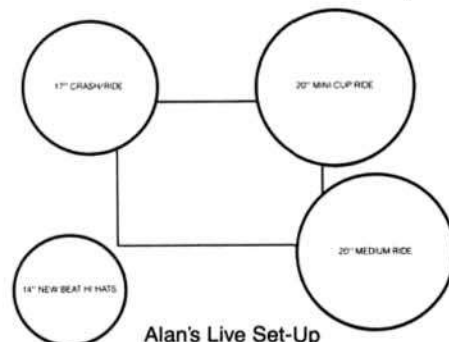
Alan also feels that special playing situations demand specific types of cymbals: "Certain teachers may not be aware of using various cymbals for different tempos. If you're playing a very fast tempo, a flat ride will give you that definition and you don't need much spread because there isn't that much space to fill up. For slower tempos, I can use a China Boy cymbal, maybe with rivets to add fullness.

"A Mini Cup is one of those rare cymbals that works well as a crash or a

Alan Dawson has played with Dave Brubeck, Dexter Gordon, Phil Woods, Sonny Stitt, Jackie Byard and Booker Ervin, and is a leading contributor to percussion education.

ride. The sound decays faster than most ride cymbals and you get more definition out of it as a ride than a crash could give you.

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lots of them. It would be easier to find one I didn't like, to be honest. I don't want to name them, but the reason why I didn't like some of the tracks would always be the same: I didn't spend enough time on them.

RS: Would that be your fault?

DR: Yeah, mostly my fault. Maybe in one song, it wasn't really finished, and we just threw it down.

RS: Would you consider yourself a disciplined drummer? Do you practice quite often when not out on the road or in the studio?

DR: No, I'm a spontaneous type of player. I rehearse just to stay in shape. If there's something I hear in my head that's a little complicated, I'll sit down and play it for just as long as it takes to feel comfortable with it and feel like I know it.

RS: Are there any Cars' tunes you particularly enjoy playing live?

DR: I like to play them all. Some people get tired of their own music; I could play any of the songs. I really enjoy playing all of them.

RS: When the Cars are off the road and not in the studio, do you find yourself sitting in with local bands in Boston clubs?

DR: No, never. I don't enjoy doing that. I'm not the kind of drummer who would jump up on the stage and play a bunch of Chuck Berry songs. That would be like a nightmare for me!

RS: Why is that?

DR: Well, I think I've gotten to the point where I really only enjoy playing my own music. Anything outside of that, someone else should jump up on stage and play, as far as I'm concerned. If I'm really getting carried away with something that's fun, I might get up and play with some other people, but I'd do a Cars song or maybe a Velvet Underground number. But I never really enjoyed that jam sort of thing even before the Cars.

RS: Do you do session work? What about producing?

DR: I produced an album for a group called Vinny, which was a Boston bar band. Unfortunately, they've since broken up, but one of its members, Ralph Fatello, is an old friend of mine, and we have plans to do some work together in the near future.

RS: What drummers do you particularly enjoy listening to these days?

DR: When people ask me that question, I'll usually say nobody. I mean, I don't consciously say to myself, "Wow, I think I'm going to sit down for an hour or so, and listen to this person play drums." Then later on, after the question has been asked, I realize there *are* drummers who I love to listen to, and drummers I enjoy hearing play. But basically, I like beats more than drummers. If I hear a great beat, I don't care who it is or what group the drummer is with, I'll listen.

RS: You mentioned something earlier about laying down some African beats for

a movie soundtrack. How did you become interested in African beats?

DR: I worked on the project with another drummer, who is a friend from Boston. Somebody who had been to Africa taught him this drumbeat. It has a name, but of course, he couldn't remember it, and he couldn't remember what part of Africa it originated in. I don't know enough about it to even tell you what kind of beat it is. But it's seven separate parts and we put them all down. We played all the parts, overdubbed them, and did everything very quickly. Then, we sang the African vocals that went along with it. We got a group of people to sing—sort of like a tribe—and we then put it out of phase. It sounds like you're actually at the village. It sounds great. It fits in with the theme of the movie really well.

RS: What is the name of the movie?

DR: It's called *Chapter X*. It's about 30 minutes long and is kind of what used to be called an "underground" movie. It was done by a guy who now does rock videos, Luis Aira. He's done Ric's videos, Greg's videos [Greg Hawkes, keyboards player for the Cars] and a few other things.

RS: Speaking of videos, what are your feelings on them? Since you have an interest in film, does that carry over into videos, too?

DR: I've always been interested in the band having an input into our videos. But for the last album, I really had nothing to do with any of the videos we did.

RS: By choice?

DR: No, not by choice. Ric and our manager would pretty much pick the directors, and before any of us knew it, we would be shooting the video. Sometimes they would give us the story board when we arrived to shoot. You couldn't do anything. All you could say was, "I don't want to do this," or "I'll look stupid doing that." But there was so little input and so little understanding of the process by which the director sought to get his ideas across that we had no choice but to get our makeup on and do it. I think all the members should have had an input and something to say as to the creation of the videos. Some people you could trust to do a good job; others you don't know or perhaps don't like what they did before. But we didn't have much choice.

RS: It doesn't seem like the Cars are, shall

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we say, a democratic band. Would you agree with that?

DR: Yeah, without putting anybody down, it's just like a company. That's the way it works in this case.

RS: Could you give a quick rundown of your current drumkit?

DR: I can tell you what I used on the *Heartbeat City* tour: my same Slingerland chrome set that I've had for years, with a Ludwig snare drum and a lot of Ludwig parts, including stands. As for electronics, I had a Simmons SDS7, one triggered *Clap Trap*, and one *Syndrum*, with just one pad going into one channel. The snare drum triggered the *Clap Trap*. And that was about it. It was actually the least amount

of equipment that I ever used.

RS: And what about cymbals?

DR: I used all Zildjian cymbals: 16", 17", and 18" crash cymbals. The 18" is rather thin; the others are sort of just medium weight. I wanted to get one of those upside down China cymbals, but I didn't find a good one in time. So I used one of those with the rivets in them—a China with rivets. What I wanted was a real trash-can sounding one. I got by without it; it wasn't a problem or anything. But the cymbal with the rivets is 18", and I used a 22" medium-heavy ride cymbal, which I put tape on the bottom of because it rang. And I used Zildjian hi-hats.

RS: How do you go about shopping for

drums when you're looking for something new? What is it that you look for in particular?

DR: Well, I have to say that I really like the way my Slingerland set sounds. Not on this tour, but on the last one—the *Shake It Up* tour—I thought I would look around for some new drums. I figured I'd see what all the other drums sounded like. So I got about eight different brands of floor toms, different sizes and thickness. And I tried them all out. I liked a couple of them. I think the best of the bunch were Ludwig and Yamaha. But after I thought about it none of them were really better than what I already had. So I stuck with my Slingerland set. I like Slingerland drums, because they're deep and they're loud. There are things about the set that maybe aren't made in such a precision-like manner, such as is the case with some German sets. But for just a big, sloppy "posh," I just couldn't beat them. I have thin, three-ply shells, instead of five-ply. Maybe that has something to do with the kind of sound I like to get out of my drums, too.

RS: And what about cymbals? What do you look for and listen for in a cymbal?

DR: Usually something that sounds good with the ones I already have. I'll bring a new cymbal to practice, and if it doesn't fit in with what I already have, I'll take it back. On the small cymbals I like a thin, short decay. On the large cymbals, I just like something really loud that cuts through the sound—the volume. I really need to hear them. I'm not the kind of drummer who could play art 8" splash cymbal in my set. The way we work, I would never hear it.

RS: Is there considerable difference in the way you play live as compared to your studio work?

DR: I try to play the same way, both in the studio and out on the road. But I usually find myself holding back a bit too much when we record. When there are so few things happening, I tend to want to keep things real simple. But sometimes I overdo it; I hold back where I should have played a little more. So I end up playing more and usually better when we play live than when we record.

RS: You prefer playing live then?

DR: Actually, I love playing both. I love to play live a little more because it's totally different than recording. It's much more exciting to play in front of people. You also feel much more powerful with a P.A. behind you.

RS: What about the other aspects of being on the road—the hotels, the fast meals, fatigue. Do these things bother you?

DR: No, because the way that we tour is like a luxury vacation compared to the way lots of other groups tour. It's easy. It's like falling out of bed. We go around first-class, and stay in good hotels. We don't have a care in the world. Someone says, "Okay, we're going to drive you down to

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the gig at 7:30," and we go or we don't go. Those are the only decisions we have to make. I never do interviews on the road, so it's not like the first tour where we had to get up early and rush off to radio stations, shake hands, visit record stores, and sign autographs. We never do that, so it's really simple. I haven't done an interview of any length or any substance in two years.

RS: Again, is that by choice?

DR: No, not by choice. [laughs]

RS: Do you still live in Boston?

DR: Oh yeah.

RS: Do you have a studio or practice room at your house?

DR: Yeah, I do. Actually, I'm just putting it together now. In the past, I never really had any room for one. It's really just a corner of a room where I do my artwork. I have a mixer, my drum machines, a little amp, although I usually just play with headphones, and I'm going to get a Teac eight-track unit. I don't play every day; for me, it's easiest to grab my timbales, go over to our recording studio, and use an isolation booth. There I can play for an hour, take a break, and play for a couple of hours more. The studio is real close to my house, so it's not a big inconvenience to go there. But this usually keeps me physically in shape to play. At home, I usually just fool around with my drum machines.

RS: The Cars have a recording studio, Synco Sound, but the group doesn't use it to record its albums. Why not?

DR: Well, the studio does have some restrictions in terms of equipment. But I think we could have somehow done the last LP in it and saved something like a half-million dollars. It's easy enough to bring in other equipment when we need it. I don't know. I think you feel better when you do things for yourself in your own studio. If you do it yourself in your own studio, you'll really be proud of it, in addition to saving money. As for me, I want to get things set up in my house so I can work on ideas there, and then take whatever I've come up with over to the studio to transfer it, overdub it, and put down parts with other instruments.

RS: It sounds as if you've got some pretty structured plans for the future.

DR: Well, I hope so. I hope I can do things that will make money for me, because it's real important to keep up on the technology of what you're doing. And that costs money. If I ran out of money today, I couldn't even conceive of not being able to buy the latest drum machine or whatever. To be stuck with what I have—although I have a lot of sophisticated things now—in five years, it will be considered Neanderthal. I won't be able to use it; it will be obsolete equipment. For the kind of work I want to do by myself, as well as the work I want to do with the Cars, I've got to have the best equipment. I want to do everything myself. To do that, I *must* have the best in terms of technology.



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I'm Stanley Spector and my students are among the most successful drummers throughout America and the Free World. But I would like to talk about you.



You say you have an idea you'd like to express. You say you're unable to accomplish it because you lack technique. You say you practice technique every day expecting that with effort and time it will help you to express that idea. Is such an expectation justified?

First, please tell me what you mean by an idea? I understand an idea to be an aspect of knowledge. Since knowledge is always of the past, an idea must also be of the past. If I'm happy with my drumming it is because I'm happy now in the present. I don't need an idea about either my drumming or my being happy. But if I'm not happy, I may think back to the past when I was happy about my drumming, and when I do that I do have an idea about my drumming and being happy with it. Unfortunately the idea can in no way help me to play the drums happily now. The more I attempt to practice and capture the ideas of past memories, the more I remain welded to the past.

Second, tell me what you mean by a technique? Yes, technique is the means of expressing an idea. But can technique ever be your technique? Is not technique either a copy of another drummer along with his idea, or is it something that is alleged to be a technique that you learn out of a method book? In either case it will be something you repeat endlessly. That being the case, is not technique itself always something of the past?

Do you remember your goal? Your goal was to produce a performance involving improvisation that is spontaneous, free, and totally in the present. But yet you are approaching it through practice, ideas, and techniques which are entirely and totally of the past. If you were not already so far down this path of confusion and frustration, the situation would be hilarious.

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Transcribed by James Morton

Photo by Ebel Roberts



David Robinson: "Let's Go"

Since "new wave" broke on the rock scene in 1978, few groups have matched the consistent success of The Cars. They have successfully combined the economy and freshness of early '60s rock with the technology of the '80s. Here is an example of David Robinson's drumming—being both reflective of earlier times and original in style—on the single "Let's Go," from their album *Candy-O* (Elektra E-45118-A).

Opener
H.H. Cr Cym
H.H. TT S.D. FT. B.D.

A

B

This page of musical notation is arranged in ten systems, each consisting of two staves. The notation is primarily in bass clef and includes the following elements:

- System 1:** Features a double bar line with a '2' above it, indicating a second ending.
- System 2:** Includes a circled 'C' above the staff, likely indicating a C major chord.
- System 3:** Contains two double bar lines with '2' above them, indicating second endings.
- System 4:** Ends with two percentage symbols (%).
- System 5:** Includes a circled 'D' above the staff, indicating a D major chord.
- System 6:** Contains four double bar lines with '2' above them, indicating four second endings.
- System 7:** Features a circled 'E' above the staff, indicating an E major chord.
- System 8:** Ends with a double bar line and a '2' above it, indicating a second ending.
- System 9:** Concludes the piece with a double bar line and a repeat sign.

Drumming And Sitting In

by Roy Burns

A young friend of mine from Massachusetts recently told me the following story. He was working in a club with the group he usually plays with. A man came up to him and asked if he could sit in. My friend said, "Well, I don't know. We usually don't have people sit in." The man persisted, saying, "Look, I'm a professional drummer and I've been teaching for years. I don't play that hard. I would just like to sit in and play a few tunes. What's the harm?" My friend relented and said, "I guess it would be okay, since you are a professional."

The first tune was alright. The man became accustomed to my friend's drumkit. During the second tune, however, the guy sort of went off on his own—no tempo, no rhythm, just a lot of fast bashing of drums and cymbals. The rest of the group stopped playing—they couldn't continue—and watched to see what this new drummer was going to do next. He thrashed away at the drumset for the better part of 25 minutes and finally stopped. He had wrecked a new pair of sticks (purchased that day), and broken the snare drum head. My friend couldn't believe what had happened. Not only had the guy disrupted the group and the mood in the club, but he had also destroyed some equipment. My friend asked for some money (at least partial payment) to make up for the broken head and chewed-up sticks. The man responded, "No way, those things just happen. The head was about to break anyway!"

My friend actually felt relieved that no cymbals had been cracked. As he put it, "At least I had a spare snare drum head with me. I don't know what I would have done if the bass drum head had broken."

Sometimes a drummer will walk up to you and say, "I am the drummer with so-and-so. Can I sit in?" When the drummer drops a big name, the drummer in the band might assume, "Wow, this person must be great." In most cases, the individual is actually not with a name group at all.

Parents can also go overboard. Louie Bellson told me an interesting story some years ago. Louie was working in Las Vegas with his own eight-piece group. Between sets, an older gentleman kept asking Louie if his son could sit in. Louie said, "Well, it might be difficult. Some of our charts might be a little tricky for your son." But the father would not give up. After each set, he would again explain to Louie that his son was really great. His teachers thought the boy was incredible. He had won contests, played with a local band in his hometown, and was very advanced for his age. The boy was around 15. Finally, it was time for the last set of the night, and Louie gave in just to be nice. Louie is without a doubt one of the kindest people in our business. "What the heck, the club is emptying out now, and we only have one short set left." Louie picked out an easy, medium-tempo chart which didn't require any reading. In this way, he intended to put the youngster at ease.

To make a long story short, the kid was terrible. He could not read, he could not play the drums, and worst of all, he could not keep time. Louie went back to the stage and salvaged the end of the set. He then motioned to the anxious father to come backstage without his son. In a very kindly way, Louie explained to the father, "Look, you are not helping your son. These guys in my band are experienced pros. Your son is not ready to play at this level. You are pushing him too hard and too fast. Now he has had a bad experience because of you. And I might add, the guys in my band are upset with me for letting it happen. Your son needs more training and more experience. Give him the time and the help to learn before you push him so hard that he becomes discouraged." That was very good advice for overly enthusiastic parents.

When I had my own group in New York a number of years ago, we had a band meeting. The subject of the meeting was whether or not to let other people sit in. After much talking, we mutually decided that we would allow no one to sit in. The exception would be a close friend, late in the evening, such as during the last set. A few people did get upset when we told them, "Our policy is simple. We don't let anyone sit in, especially people we don't know. No offense, but we have had too

many problems in the past. Please don't take it personally."

The following ideas may help you if you find yourself in the position that my friend did.

1. Never let anyone sit in unless you know the individual. Everyone says, "I don't play that hard," but many people who say this play extremely hard, and they will often damage expensive equipment.

2. Drummers who truly are with a big-name group will very rarely say, "Let me sit in. I play with so-and-so." Most real pros would never talk or act that way.

3. Don't feel badly when you tell a stranger, "Sorry, our policy is no sitting in." If the person who wants to sit in should accuse you of being afraid that he or she will show you up, just say, "No, I'm not afraid. I have a job playing music, and I do the best I can. If you are so great, why aren't you working?" Remember, it's your drumset and your job, and it is your right to protect them.

When it comes to sitting in yourself, it's my feeling that you should never ask to sit in. If you don't know anyone in the group and no one knows you, it most likely will not work out too well. It's also like inviting yourself to dinner at a stranger's house.

If you *are* invited to sit in, try to observe the following guidelines:

1. Move or change as little as possible in the drummer's kit. Don't reposition the entire set. Change the angle of the snare or the height of the seat, but don't do any more than that. Also, ask if it is okay to move those two items slightly before adjusting them.

2. Play with some restraint and consideration. Play a little easier than you do on your own drums. The drummer who owns the set will appreciate it.

3. Try to fit in with what the group is doing. Be flexible so that you don't take them completely away from the style that they normally play. Listen to them and play with them.

4. If you do solo, be considerate of the group. A short solo when sitting in is more than enough. Twenty-minute solos when sitting in are out of place. Remember, it's their group—and their job—not yours.

5. If you do accidentally damage something, be prepared to pay for it. Insist on making things right. If you break a stick or a drumhead, you should buy replacements even if the drummer says you don't have to.

Remember, when you are sitting in, you are a guest in someone else's band and on someone else's drums. Act like a considerate guest.




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Fontana *continued from page 25*

able and he'd go home. You couldn't say anything to him because you were afraid to. He had too much power. He didn't push that power, but he had it. If something was wrong, he'd let you casually know about it with a couple of sly remarks, or he'd get sick.

He was a nice man, though. A lot of times we'd go out to California to record and he'd say, "Are you guys making any money?" We'd say, "No Elvis, the session is going too fast." And he'd say, "Don't worry about it. We'll take a lunch break in a minute." And he'd be gone for two or three hours. He'd come back at 3:00 or 4:00 and ask, "You guys make any money yet?" I'd say, "Yeah, we got two or three hundred made," and he'd say, "We might as well get started. What do you think?"

RF: Is there any specific session that sticks out in your mind?

DJF: Basically, they were all the same. When we recorded here, they'd call us for 6:00 P.M., usually on Sunday nights. He'd come in from Memphis or wherever at 12:00 P.M. or 1:00 A.M., but we were still getting paid. We didn't care when he came in. He was just a night person. If he didn't feel like coming in until 1:00 A.M., fine.

We'd wait until he got ready. Then we were worn out, and he was ready to go. He probably slept until 10:00 P.M.. So we'd work until 5:00 A.M. or 6:00 A.M.. But he worked hard when he worked. When he felt like playing, that was the end of it. You couldn't get him to do anything. He'd piddle around, he'd goof off and he'd make mistakes, on purpose I think. We went to Hollywood one time to do some soundtracks, and we went in at 9:00 or 10:00 in the morning. By 6:00 or 7:00 that night, we didn't have that first song. Nothing was going, so at about 8:00 he said, "Boys, this just ain't happening. We ain't got nothing. I ain't singing good. None of us is doing anything right. Let's go home." We went home, came back the next morning and everything went fine.

RF: How much of a perfectionist was Elvis?

DJF: He knew what he wanted in his own mind, and he played just enough piano, just enough guitar, just enough bass, and just enough drums where he could tell you and show you what he wanted if he had to.

RF: So sometimes he showed you things on drums?

DJF: If it was something he really wanted, he wouldn't say, "Play this," but "Can you play this?"

RF: Did you see a lot of changes in recording?

DJF: As they got more equipment in the studio, it became a little bit better. We could fix stuff, and if we wanted to overdub a tambourine, we could.

RF: Did you ever overdub?

DJF: Sometimes cowbells and such, but usually we'd do the drums and all that live. Elvis wouldn't go for that. He wanted everything right on top of him. He just got in to overdubbing in the last few years. He hated to overdub. He just wasn't comfortable doing it.

RF: On "Don't Be Cruel" you played a

guitar case.

DJF: Somebody had made Elvis a leather case for his rhythm guitar and it had a heck of a sound. We were always looking for something to put on the records, so we were playing around one day, and he said, "Try the back of this guitar case." Why not? It worked. I popped it with one hand and used a stick in my other hand. It was a big record and nobody could figure out that sound. You still can't get that sound anywhere else because of that leather guitar case. We tried to duplicate that sound a million times, but we couldn't do it.

RF: That's what you used on the '68 TV special. I guess you weren't too particular about equipment, were you?

DJF: I never was. You can play everything on one little snare drum or a guitar case if you have to. The reason for that was that the stage was real small, and the drums just didn't look good on camera.

RF: I couldn't quite tell what the case was propped up on.

DJF: Right on my knees. I had a stick and a brush. But our feet stomping really was wiping everything out. The amps and mic's were picking everything up, so they said, "Boys, next time we do this, don't pat as hard." That put us at a strain because we didn't have a bass drum.

RF: You were using calf- and goatskin heads on your drums.

DJF: I had goatskin heads. To me, they had a better sound. They would flap and get loose, so with the snare drum, I'd let it sit under the hot lights of the dressing room or the stage until we got ready to go on. That would pull the head tighter, because by the time the show was over, they might have dropped. There weren't a lot of plastic heads around.

RF: Did you eventually start using the plastic heads?

DJF: Yeah. I still don't like them. They sound fake to me. I grew up on skin heads,

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so I'm used to them. I don't use them anymore; it's too much trouble and calfskins are hard to find. I think they have a fatter sound, though. My bass drum head was real cowhide. It wasn't just a skin head. The hair was still on the head. That deadened that bass drum, naturally. It was a little bit thicker. So I put a timpani head, which was a skin head again, on the batter side to liven it up. I didn't have to have any mufflers or anything.

RF: Did the microphone situation and such change radically in the studio?

DJE: Yeah, it got more separation. They'd put Elvis in a booth and the singers in another booth. They'd baffle all the drums and the guitars. I think when you do that, you lose it. What worked with him was spontaneous. Even when he was cutting a song in the studio, he'd jump around. We'd watch his hands and knew where he was going. As long as we were watching him—if he wanted to rush the bridge, tempo-wise, let's go, just do it. He didn't care as long as it didn't get ridiculous. If we'd get back into the verse and he wanted it quieter, he'd let us know with his hands or something.

RF: I assume you never worked with click tracks.

DJE: Oh no. It wasn't that technical. I don't think Elvis would have cut like that. It's too precise. He didn't work precisely. He'd just do what he wanted to do, and if

he wanted to rush the bridge, he would.

RF: What about the opening of "My Baby Left Me," which starts with the drums. Whose idea was that?

DJE: That was mine. I wanted to cut up that day. Elvis wanted something on the front of it, so I just started playing that thing. "Wear My Ring Around Your Neck" has a big, long, open-roll type thing on the end where I just kept playing. I said, "Boys, here goes my job. He's going to fire me." We got through with the take and he said, "Why did you do that?" I said, "Hell, I don't know. I just felt like it needed a button on the end of it just to close the door." He said, "Well I like that. Leave it." They wanted to do it again and he said no. If it felt good to him, he didn't care what happened.

RF: Were there any one-takers?

DJE: Not usually. The problem back then was that it was mono. They didn't have any tracks to work with, so it had to be there, because you couldn't go back later and say, "Let me fix that." We couldn't because everything was on the same track. Everything had to be like Elvis wanted it, but once he heard it, he'd say, "That's it. Leave it alone." Even if the producer said, "Maybe we need another one," he'd say, "No, we don't need another one. That's what I want." He knew what he wanted.

RF: If he knew just what he wanted, how creative were you allowed to be?



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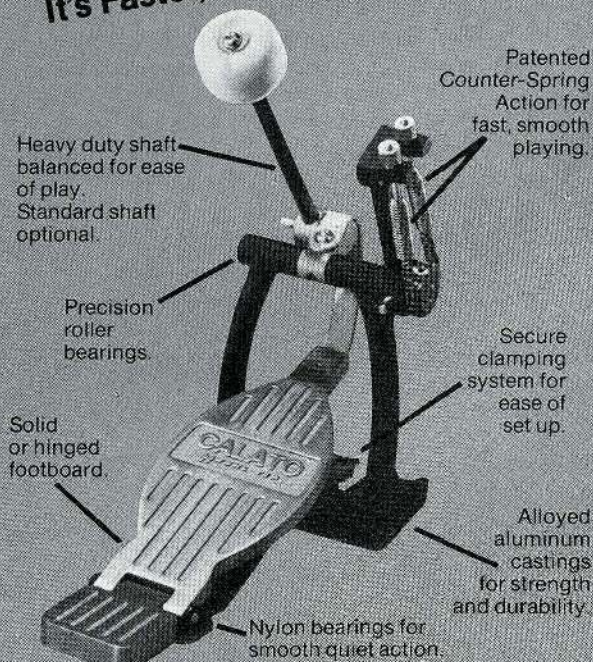
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DJF: We could do what we wanted. Anything we wanted to play was fine. If he didn't like it or it didn't fit for what he wanted to hear, he'd say, "Can we change that? Try something else." Basically, he wanted it real simple.

RF: Do you have any favorite tracks?

DJF: No. I don't really listen to that stuff too much. I've got all the records. "Hound

Dog," of course, was a good track. "Jailhouse Rock" was a good track, "Wear My Ring"—just different things. I was playing a little hard on some of them. "Ready Teddy" and some of those things like that where everybody was a little looser and we had more fun are the tracks I like. As far as a favorite, no. We just kind of did them all alike.

RF: Whose idea was "Hound Dog"?

DJF: We went to Las Vegas in '57 and Freddie Bell & The Bellboys were doing it. They were a group out of Chicago and they were hot in Vegas at the time. They played that song, and since we only did one or two shows, we went by every night to listen to them. They were playing the arrangement

we finally put on record. We went to New York and Elvis said, "Do you guys remember how that group did that record?" It was a real good show tune. That's actually where we got the idea. We had heard the song a long time before, though. Somebody had put it out on a subsidiary of the Mercury label, but it was done as a waltz. Elvis listened to everything. He was into blues and listened to Gospel, and a lot of black artists—T-Bone Walker, Jr. Walker. I think he combined the Gospel with the black music to get what he got. He could sing almost anything he took a notion to. He had that much talent. Then he even got into listening to Caruso. He listened to everything. I went to his house one night and he had a jukebox on the patio by the pool. There wasn't one of his records on it. I said, "Gee Elvis, you don't have a record of yours on this jukebox." He said, "I hear my stuff all the time." He had all kinds of songs on there, though, from country to pop to rock, and some classicals.

RF: Backtracking a little, when Elvis went into the army, you went with Gene Vincent for a while.

DJF: Yeah. Gene Vincent & The Blue Caps.

RF: That was a whole different ball game for you, wasn't it?

DJF: He'd draw 1,000 to 1,500 people per show. He had a good band and a lot of good songs, but they were always getting themselves into trouble. I said, "One of these days, they're going to lock me up with these guys." I got to Dallas and said, "Please Gene, don't ever call me again. I like you and all the guys in the band, but I just can't take it." When we went to Canada, I was afraid that we'd get up there and they'd never let us back across the border. They were doing all kinds of things, and if I was with them, they would blame me for doing those things too. We were called raucous and boisterous, but we never tore up anybody's property. We didn't do it at

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did the Frank Sinatra show, and finished up doing a picture. After that, there wasn't a whole lot at all.

RF: How did you feel when Elvis brought Buddy Harman in?

DJF: That was fine. Buddy is a good friend of mine. It got to the point where one guy couldn't play it all.

RF: Why?

DJF: Well, it was mainly the movie things. There was no way one drummer could play everything they wanted on that record. It wasn't that it was complicated, because nothing Elvis did was complicated, but it had to be a bigger sound. We're probably one of the first bands who used two drummers, but Elvis always liked drums. Like I told you, he always wanted you to catch everything. It just got to the point where one drummer couldn't do it all. Buddy and I were friends. It was like a talk-through thing: "What do you want to play, Buddy? I'll play rhythm here and you fill here . . ."

RF: Did you play the foundation while he played the fills?

DJF: Most of the time. I always wanted to be the backbeat. Sometimes we'd swap around. It got to the point on the movie tracks where it was three or four people. We had to have timpani, cowbells, tambourines, conga drums, and timbales, so sometimes we used Bernie Mathieson, who was from the big orchestra at Paramount. He played all the percussion stuff. We'd also use Hal Blaine. It depended on what

was needed visually, according to what was on the film.

RF: You weren't crazy about actually being in the movies.

DJF: No.

RF: Did you like it at first?

DJF: The first movie I did I enjoyed. It was something I hadn't done before. That was *Loving You*. Then we did four or five, and it began to be a job. It was get up at 5:00 in the morning, go through the gate at 7:00, make up, put on uniforms or whatever, stand around until noon, take an hour lunch break, stand around until 4:30, film 30 seconds, and go home. That was every day. But you had to be there and that got old. We'd have to be gone eight, ten or fifteen weeks at a time. We finally told Elvis that we would just come out and do the tracks. "You're the actor; we're not actors. We're uncomfortable. Let us go home." He said, "Fine, as long as you guys come out and do the tracks, I'm happy." We enjoyed the first few of them—*King Creole*, *Loving You*, *Jailhouse Rock* and one more I can't remember.

RF: Who came up with the drum part to "Jailhouse Rock"?

DJF: Scotty and I, but it was another visual situation. They had to have it in the movie. There was a scene where convicts were breaking rocks and they had to have the sound to match. So Scotty and I were piddling around and just lucked out on

that lick. When you do pictures, you don't have to worry about commercial records so much; you have to worry about how it's going to look. So they would suggest something to us, and then we'd come up with something from working together. We lucked out a lot of times.

RF: When you stopped working with Elvis, what did you do?

DJF: I stayed in town here and did recordings.

RF: That's when you worked with Ringo?

DJF: Yeah, I did an album with Ringo. It's a good album. [*Beaucoup Of Blues*] It was Buddy and I on drums.

RF: Did Ringo play drums on that album?

DJF: We were sitting around one night just kind of jamming and he asked, "Do you mind if I play?" I said, "Are you crazy?" He sat down and played—just jammed. One was 18 or 19 minutes long and one was 20 some-odd minutes. He has the finest conception of tempo that I've ever heard in my life. He laid down a beat and you could not move him! I love that. I play the backbeat kind of like that, I guess. I never was fancy.

RF: Any other interesting projects after Elvis?

DJF: Not really. They all became alike after a while. They would call me for a session, and I would just go in and do it.

RF: It must have felt anticlimactic after Elvis.

DJF: Yeah, it was kind of downhill. But I enjoyed that Ringo Starr album, because I had heard the Beatles and heard him play. I really wanted to do that album. I enjoy playing still, but not as much as I used to. I would like to play more, but for the last four or five years, there have been so many good players in town and maybe my style is out right now. There are some kids who are playing some really good things. Maybe I'm just too lazy.

RF: Are there any acts you would like to play with?

DJF: Not really. I wouldn't mind working with Springsteen—to sit in on one tune maybe—just to see if I could do that. That would be fun. That's probably the only one. That would make my day. A few years back, I had the chance to sit in with Jerry Lee Lewis and I had a good time. I've known Jerry for 25 or 30 years. One night we were working somewhere together, and I asked if I could just play a couple of songs. I must have played an hour. Carl Perkins is another I would like to sit in with for just one song. Those are the only guys, really.

RF: Any particular highlights that come to mind?

DJF: We've been talking here for quite a while, and the things that come to my mind are how we had fun, the people, and the sessions. It all kind of ties in together and flows after a while. There are no highlights because everything was a highlight with Elvis.





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Solo Ideas For Hi-Hat - Part 2

As I mentioned at the close of the last article, this article will examine some embellishments of the ideas presented in Part 1.

The first embellishment is to play an accent on each open hi-hat stroke.

① ♩ = 108-184

Open H.H.
H.H. w/foot

② ♩ = 72-120

③ ♩ = 60-92

The next embellishment is to play flams on all open hi-hat strokes.

④ ♩ = 108-184

⑤ ♩ = 72-120

⑥ ♩ = 60-92

In the following exercises, play a double stroke for each single stroke written for closed hi-hat.

⑦ ♩ = 108-184

⑧ ♩ = 72-120

⑨ ♩ = 60-92

In the next exercises, play a 16th-note triplet for each single stroke written for closed hi-hat.

⑩ ♩ = 92-144

⑪ ♩ = 92-144

⑫ ♩ = 92-144

In the following, replace each single stroke written for open hi-hat with a four-stroke ruff.

⑬ ♩ = 60-92
 LRLR RLRL LRLR RLRL

⑭ ♩ = 60-92
 L R LRL R RLRL

⑮ ♩ = 60-92
 LRLR RLRL

In the following exercises, play a 32nd-note paradiddle for each single stroke written for closed hi-hat.

⑯ ♩ = 60-92
 R R LRRL LRLLR

⑰ ♩ = 60-92
 R L RLLRLRL RLRLRL

⑱ ♩ = 60-92
 L L RLLRLRL RLRLRL

For the next exercises, play a buzz roll (multiple-bounce roll) for each single stroke written for closed hi-hat, and a double stroke for each stroke written for open hi-hat.

⑲ ♩ = 72-120
 L R R L L

⑳ ♩ = 60-80
 R L L L RLL L RLL L

㉑ ♩ = 44-60
 RLL LRR RLL LRR RLL L

㉒ ♩ = 44-66
 R L RR L R LL

After these variations have been mastered, try combining them to create your own patterns for fills and solos.

In the next article, we will examine some hi-hat solos in a number of different time signatures.

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The Jingle Scene

by Barry Keane

Michael Jackson, Devo and Peggy Lee have sung them. Elton John, Richie Havens and Barry Manilow have written them. Steve Gadd, Shelly Manne and Kenney Jones have played them. And if you've ever listened to the radio or watched TV, you've heard them—hundreds of them. Of course, I'm talking about some of the most hated and loved music of our time: those 30- and 60-second commercials known as *jingles*.

I guess that, partly because the public perceives them as no more than filler between songs on the radio or interruptions in your favorite TV show, and partly because they're not the type of work that studio musicians are most proud of, you really don't hear too much about how jingles are done. Though they are similar in many ways to other types of studio work, they also have aspects that make them quite unique.

I first came in contact with the jingle scene when I went to work for RCA in 1970. My office was located at RCA's Toronto studios. Since it was one of the busiest in the country, I got to see a lot of different sessions come and go. At that time, the only aspect of recording that I was experienced in was record dates which were done in one of two ways. Producers would either rehearse bands before going into the studio, or else they would rough out arrangements in the form of chord sheets, and then hire groups of studio musicians to work the feel out off the floor. There was a lot of trial and error, and very little reading involved. A typical rhythm session would last six to nine hours. Because I was a feel player with limited reading ability, I could relate very well to either of these methods of recording.

However, at the same time as all this was going on, there was a separate recording scene happening that was foreign to me. The musicians involved were not the people I was used to working with. They were good players, but different in that they exhibited a little more versatility and an ability to sight-read. Regardless of the type of music—Dixie, rock, country, Latin, jazz—I would see the same people, in various configurations, two or three times a day, coming in and out of the studio for these jingle sessions. Just about this time, some people in the jingle scene became interested in me, and I got a chance to play on a few spots.

For a combination of reasons, these first few dates were both enlightening and frightening. On the record dates that I was doing, musical direction came in the form of vague, verbal instructions: "The intro and bridge should be sort of spooky, like a Cream thing. Give me a Motown two and four feel in the verses, but make the chorus sort of wild, like Mitch Mitchell or maybe Dave Clark on acid. Do you know what I mean?" When you're used to working in this environment of talk, trial and error, and more talk, it's *very* intimidating to walk into a session where you're handed a chart, and expected to be brilliant and note perfect. But as I would later discover, the reading aspect was really only representative of the overall difference in atmosphere and attitude. Although that considerable gap between the two worlds has been bridged somewhat since my early experiences, there are still some distinct and inherent differences.

The Time Factor

Record dates are usually booked weeks or months in advance. This is done for various reasons. By the time the record has been planned, the artist may already be committed to a number of concert dates, and the producer and arranger may be busy with prior recording commitments. Unlike records, jingles are usually booked a day or two before the job. When you're booked, you are told the time, the place and the length of the call. Unless you're asked to bring specific equipment that might clue you in as to what type of music it is (military snare, Simmons toms, sleigh bells, etc.), you really have no idea of what type of music you'll be playing. In fact, if the copyist is running a little late that morning, your first clue may not come until seconds before the first downbeat when your chart hits the music stand.

Where an album project may go on for weeks or months at a time, it's not unusual for a jingle to be completely recorded and mixed in five or six hours. A typical jingle studio booking sheet may look something like this:

7:00 - 8:00—Set up
 8:00 - 9:00—Record band
 9:00 - 9:30—Overdubs
 9:30-10:30—Vocals
 10:30-11:00—Sound effects
 11:00-12:00—Announcer
 12:00 - 1:00—Mix



Photo by John Lee

Studio Techniques

Since the inception of multi-track recording, record dates have been done using the layering technique. Usually, the rhythm section is recorded first, followed by the horns, strings and the other overdubs, such as synthesizers, guitar solos, small percussion and sound effects. One of the exciting aspects of doing jingles is that you usually do the whole band live off the floor. Though it complicates the life of the recording engineer and makes it more difficult for you to hear the click track, it's a very satisfying feeling to play with the full band and to hear the whole arrangement as it's going down.

For those unfamiliar with a "click," I guess it can most simply be described as a sophisticated metronome. Click has always been used on jingle and movie dates, but since the disco era, you find it on a lot of record dates as well. It can act as both a writing guideline for the arranger and as a tempo setter for the band. It can also be set for either beats per minute for record dates, or frames per beat for use in jingles and movies. It's an essential piece of equipment for arrangers, who must ensure that their music matches the pictures, and that *hit points* fall in the right places. Hit points are the key actions in the picture, such as the car door closing or the bottle cap coming off, that must be emphasized by the band. Using a click, the arranger writes the score, complete with all hit points. From there, all the band has to do is execute the arrangement perfectly, while staying in sync with the click. That, however, is a lot easier said than done. Though I could probably devote an entire article to this subject, let me simply say that the art of playing to a click, in a large, live band situation, is a skill that's developed through practice and experience. It's a skill that, even with great concentration, can vary from day to day, depending on the headphone balance, the complexity of the chart and the competence of the band.



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Reading

I hear of very few sessions, of any type, going on these days where reading is not required to some extent. But even though reading is more prevalent now on record dates, there usually isn't the time pressure that accompanies those hit-and-run, one-hour jingle calls.

As I am sure you're well aware, jingles

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borrow a great deal from hit records. If a certain feel is to be used from a record, the arranger must dissect that record for its individual parts. The arranger is faced with the same task that has confronted copy bands for years: how to duplicate the necessary parts with the available personnel. Just as a copy band is limited by its size, the arranger may be limited by budget, the size of the band available, or the studio time available for doubling. With the widespread use of synthesizers, sequencers, drum machines and layered recording techniques, it's a difficult enough task to figure out who is doing what on a record, let alone translate that into playable charts.

In a copy band, the players have the advantage of knowing what the end result is supposed to sound like. On a jingle, you may be dealing with an arrangement that's been taken from a record that you're unfamiliar with or from an original piece of music. In either case, you must rely solely on your ability as a reader.

Payment

There are various rate structures for jingles, depending upon the area in which they are recorded and the area in which they are to be used. For the sake of simplicity, let's look at a national Canadian jingle. The minimum call is one hour, during which time a producer is allowed to record a maximum of three spots, for which a sideman receives \$88.20. But that only pays for those three spots for the first 13 weeks. After that, each spot that is still on the air must be paid for at 50% of the original scale, or \$44.10, every 13 weeks for as long as it runs. In the case where several different spots are made using the same music track, the sidemen are entitled to the original hourly fee of \$88.20 for every three spots produced. As you can see, it can quickly become a very lucrative business. In the U.S., the jingle fees are slightly lower and the residual rates slightly higher.

Attitude

It's important to have a positive attitude with whatever job you're called upon to do, but I've noticed that you *must* learn to adjust your attitude when going from a record date to a jingle. Generally speaking, on a record date you're there for a much longer period of time. The producer is usually open to ideas, especially from the rhythm section. You may have been hired, in the first place, partly for your creative input. A certain amount of time has been allotted in the budget for working up a feel or for experimenting with new sounds. This is generally accepted as part of the recording process.

A normal jingle call is one hour, during which time you are expected to get a sound, get a track, and get out. The creative part has gone down prior to the session, involving the producer, the writer,

and the arranger. The result has been translated into what can sometimes be some pretty intricate musical arrangements. Your job, as a sideman, is to *get it right*. That's not to say that you can't be creative, but it has to be in a different way.

It's also a good idea to be mentally prepared for the session before you walk into the studio. No matter how talented a player you might be, if you arrive in need of an attitude adjustment, it can have a very negative and disruptive influence, and you could find yourself waiting quite a while for another call.

Music videos and TV commercials are similar in that they both try to coordinate audio with video. With a music video, the pictures must be shot and edited to match the music, but with a TV commercial, the process is the exact opposite. This puts the pressure squarely on the shoulders of the arranger and the musicians. This is why jingles are so hard to write and so challenging to play.

Since the music has to cater to the picture and stay within the time limitations (30 or 60 seconds), you can sometimes end up with some pretty awkward arrangements. Your job is to play it with perfection and make it sound less awkward than it really is. I guess this is one of the main reasons why I still enjoy doing jingles and find them as challenging as any work that I do.

For example, a producer decides to go after the feel of a current hit record. But in order to fit all the pertinent information into the spot, the tempo must be increased to the point where it takes it right out of the original groove. In order to make the transitions happen in the right places, you may find yourself contending with odd time signatures, like 5/4 or 15/16. Then, within the different sections, you have the hit points that have to be made—the tom flam when the car door closes, and the cymbal crash when the bottle cap comes off. Also, Murphy's Law tells you that they will occur in the most awkward places in the bar. Now for some reason, that day the string section is playing perfectly together—but late. The piano player is double parked. As a result, this musician is uptight and playing way ahead. And the engineer's hanger has forced the click so far down in the mix, that it's barely audible. It's not hard to understand why the track feels a little unsettled, but the law of the jungle states that, because you're the drummer, you must take the blame for it. Welcome to the wonderful world of jingles!

Barry Keane is one of Canada's top performing and recording drummers, noted particularly for his long association with Gordon Lightfoot. Barry is also the percussion columnist for Canadian Musician, Canada's leading magazine for the music profession. Modern Drummer profiled Barry in August of 1981.

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Ron Humphrey

Peterson continued from page 29

guys with blown ears, like guys with r sleep, like who knows where they were 1 night before and if they're hearing thin; the same as you.

On this last BTO album, the engineer w; Dave Slagter. He's been at Little Mounta studio forever. He knows the studio, I . knows the room, and he's a drummer. I would tune the drums to a point and then I would let him do it. I'm not above that. There's no point in being at odds with the engineer. Then I would come in and tune a little; maybe I would hear an overtone here and maybe loosen one lug. You never know what's going to work. That's my experience. Other drummers could tell you that there's a set way to tune. There are so many ways to tune a drum. If your bearing edge is not correct, there's one problem. If you've got a warped hoop, there's another problem; you're not going to get even tensioning. You haven't got a chance. It's a difficult job for a drummer in the studio, and it's real critical; that's why they take so long to get drum sounds.

I'm still discovering how much things have changed, because I stopped recording in 1975, which is just approaching the explosion of everything. Later, when I recorded with Burton Cummings, I was basically a sideman and not really part of the creating of things. Therefore, I played a very basic drumset and didn't get involved in technical things. I did what I was supposed to do. With BTO, I'm discovering and experimenting with different things. Randy is a great inspiration to me because Randy has been into these things for quite a while. He did a whole new wave album by himself. It's phenomenal. He took it to a lot of places, and they loved it until they found out it was him. They want Randy Bachman to be BTO! Although we would like to step out a little further from BTO and be a little more creative and current, we'll try to maintain that tunnel which is BTO. Everybody in the band is really open-minded.

TBW: I guess the sort of thing you're moving toward now—the incorporation of the modern technology on stage, in the form of the Simmons and the Linn, with the primitive drum sounds—was pretty much impossible with the previous drummer.

GP: Robbie Bachman was brought into music by Randy—I don't know this but I feel this—and Randy probably taught Robbie how to play drums by singing. When Robbie reached a certain point that was adequate, it was up to *him*. There's no question about it. Robbie did a very good job with the tools he had to work with. You have to give him credit; he didn't have any formal training as far as I know. I knew him since he was a little boy and gave him his first set of drums—an old set of Yamahas.

TBW: He was quite ambitious apparently; I remember reading in an old issue of *Recording Engineer Producer* that Robbie was going for a Bonham sound on a particular album. The engineer seemed to be say-

ing that he was a good player, but maybe not aware of the variables, and that maybe he was a looser, more unrestrained player. I guess you've been sought out for this tour to bring a level of control to the band.

GP: I'm a very steady drummer. I'm not going to let the band run away, and I'm not going to let them slow down. We may play the tunes every night a few clicks off the tempo but nothing drastic because I listen to vocals, to words, and to the rhythm of the words. I also know where the singer is comfortable. If it's a song with a lot of words, the singer can't get it out if the song's too fast. It's the same with guitar solos; they have to be in a certain pocket for them to be effective. From that point of view, it will make the band relax.

TBW: We talked before about changes in drum technology, in drum sounds over the years, and even in the way we approach drums.

GP: Other than our technical assists such as *LinnDrum* machines and those kinds of things, it's the technical end of things that has changed drastically, not the drummer.

TBW: Some people say that the technical end is so important that, say, if you go in with a Ludwig 400 5 1/2" metal snare, they're able to make it sound like a Premier *Royal Scot*, 15 inches deep.

GP: Who would know the difference? [laughs]

TBW: People listen.

GP: I guess, but you're a drummer.

TBW: Do you have your own sound?

GP: I don't know that I ever look for a brand-name sound. I hear a sound and I want that sound; maybe I should pay more attention to whether it's a Ludwig

TBW: Okay. *Touche*.

GP: People will ask me how I get a particular sound. I don't know. I can sit down at just about any set of drums and make it sound like something. I don't mean to be bragging or anything, but it's a feel that I have with the instrument. Each set of drums has to be played differently. There are some drums that you can really hit hard, and some that you have to adjust to a bit. People ask me if I'll teach. No. I find it very frustrating, because I find it hard to translate what I do into words that you might understand.

TBW: That is consistent with the way you learned—nonacademic, on-the-job training, and so forth.

GP: Exactly, I never thought of it that way before.

TBW: Last night, you mentioned the importance of the shop Drums Only, in Vancouver.

GP: They are a dream. Ray Ayotte, who lends his name to the drums they make, and his brother George, are the owners. They are good for the world of drumming. There will be great drummers coming from Vancouver because of them. They have a concept there that's a total store for drummers, right from a factory that makes drums all

the way to studios. They help both the top end of the drum world and people who are starting. They have 11,000 square feet; at any one time, they can display 100 drum-sets.

TBW: How did they make it on that scale? Did they sell a refinery?

GP: They *believe* in it, and they struggled. Ray had this dream of a total-concept store for drummers. If I were a young drummer starting to play, I would think, "What a place to come to!" There is a great exchange of information and ideas there, right down to making drums. Right now, they're not making shells, but buying them and putting the tune-lock on them, which Ray invented. They veneer them there. They can do virtually anything you want on a drum; next they'll be making their own shells.

TBW: So you're saying their success is due, not just to having the products and space, but to attitude as well. I'm wondering why so many cities of equivalent size, such as the one we're looking out at right now, don't have such a facility or anything near it.

GP: These guys are not making a killing, but they believe in it. It's their life. From a business point of view, a lot of times I'll tell Ray he's crazy, but it was his dream for a long time. All the drummers who come to town with the big bands come in. Billy Chapman, my drum roadie, worked there at one time. I watched him around the shop. He's a good drummer. I had this gut feeling that here was a guy who would make a good



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drum roadie.

TBW: Billy's very excited and enthusiastic over your drumset design and maintenance.

GP: He's great for the band. The other guys are kind of jealous because he's working on my stuff.

TBW: From talking to him, I get the feeling that he introduced you to some of the new products—the electronics—or at least made the transition a little easier.

GP: After I got back with Randy, he was an influence on me with the new music in the album that he had done. Billy has kind of continued that. I'm not a great person with the technical and electronics things: I want to know how I can get what I want out of it. I leave how it works to the technicians; I want to use it as a tool.

TBW: We should mention that you know your way around a reasonably complex kit, with all the outboard gear. We should run it down.

GP: It's basically a five-piece drumset. I have a 7 1/2" snare drum. I bought some old *Radio King* snare drums from Paul Jamieson, double lug, which were 7 1/2, so I got Drums Only to make me a 7 1/2; I don't like it too much bigger. Some smaller snare drums really sound neat, though. The toms are 12", 13", and 16", and are one inch deeper than conventional sizes. The bass drum is 24". Around the five-piece set, we've taken the Simmons and placed them in spaces between the drums; there's one between the hi-hat and first rack-mounted tom-tom, one that is almost superimposed over the two rack-mount toms, and one between the 13" and 16" toms. I didn't think I'd want to play the electronic kit by itself, but I can do that within the same song as it is now, with the Simmons bass drum there. The beauty of the electronic drums is that you can assign any sound you want to them: The bass drum doesn't have to be a bass drum. It could be a handclap! The pedals are the old Asba Caroline; I have about seven of them at home. A place like Drums Only has parts for them. We invented that pedal board, which all my pedals are bolted to, and they never move. They go into the case like that.

TBW: Then there are two pedals to the left of that—non-drum pedals.

GP: We call that the "subversive digital." [laughs] That's really a beat extractor. For instance, if you plug in the pads from the Simmons to the Linn, they have trouble recognizing it. We wanted to get something where you could put some sort of detonator on the acoustic drums, so I could blow up the whole studio. I wanted to be able to play my acoustic drums so that they could trigger both the Linn and the Simmons, and I could mix and match. What the extractor allows us to do is to play the Simmons pads and have them play the Linn sounds, or the Simmons sounds, or both together. There are another two buttons on the subversive unit that I can use by hand, although Billy does much of that.

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works, as a collaborator and sideman, number in the hundreds.

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I'd like to be able to say that I can do wild things with it now, but I'm just experimenting. I want to get a Roland 909 as well. There are some neat sounds in that, and Roland is coming out with an attachment that will be percussion. I think it will be the greatest tool on stage for us, because a lot of records have percussion and you don't hear it on stage, unless you have a percussion player.

TBW: In your tunes where, say, the Linn starts off like thunder rolling, and then you join it, did the other guys have trouble adjusting to that, especially since the Linn takes some of the elasticity out of the time?

GP: We do waver with the Linn, as humans will. I think that they listen to me and they rely on me. I don't think that they have too much of the electronic stuff in their monitors.

TBW: That's interesting because it's gangbusters out front! What do you do in a song when the Linn is programmed to play start to finish, and someone screws up?

GP: Once on this tour, in Winnipeg, we played "Blue Collar," which is programmed as a song, not as a loop on the Linn. The band got excited and took off. I was sitting wondering whether to play with the band or the Linn, and there were 16,000 people there going wild, so I just reached over, turned the machine off and played. I mean, I could play before there were machines.

TBW: Back to acoustic sound, you use

Sabian cymbals. (14" hi-hats, 14" closed hi-hats, 16" HH crash, 18" HH crash, 18" AA crash, 20" AA crash, 22" AA heavy ride, 20" Chinese) I told you last night that the two brilliant HH cymbals, which you just got, were particularly fat sounding. Why do you use Sabian?

GP: Drums Only is selling them. I got to meet Sally Zildjian, in the Sabian family. Sabian asked me if I would like to be an endorser. I said, "Let me hear the cymbals first." Amazingly enough, they were equal to Zildjian. Cymbals are strange animals; everybody has their favorites, and not all are the same or react the same. I liked the sound of the 16" thin. What I wanted now was the same sort of sound that complements that. They picked another one in Meductic that sounded great: I'm a believer in letting someone who has expertise pick something for you. If you go in and try a hundred cymbals, you get confused, so I let them pick those two out—the HH—and when we got to rehearsal, Billy suggested that I add something a little bit more than that. So we got an 18" and 20" AA medium crash, just to give us that added embellishment away from the other two cymbals. I picked them up at Drums Only; I needed *them then*.

TBW: You've spent many, many years in the business, and have had the unique opportunity of watching the Canadian music industry grow and then spending time on the American side of it. You're fortunate

because you kept working through it all.

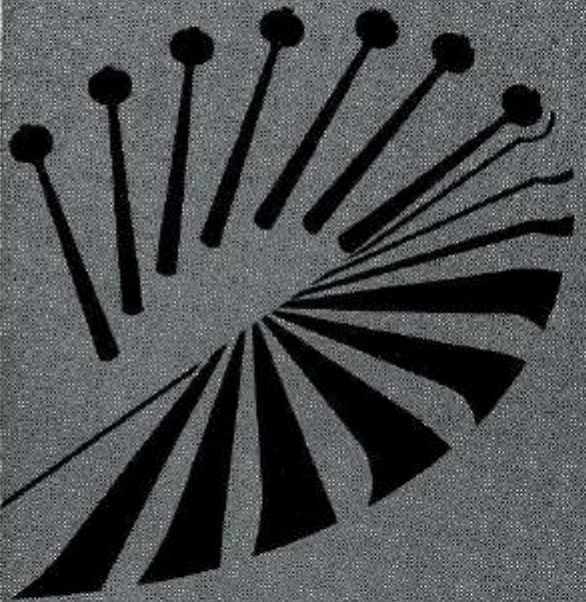
GP: I feel really lucky. Not many people get a chance to do what I've done. And they could be much better drummers than I am; therefore, I have to say that I was lucky to be able to do all the things I've done. Maybe it's a bit selfish, but I'd like to do it all again. **TBW:** Maybe you will.

GP: Well, that's what we're working on. You have to do what you enjoy and keep working at it, but you have to be prepared for the fact that you may never make it to that top pinnacle—the real big time. So I think you have to love playing enough to say, "I'll play anywhere, anytime" and be satisfied with it.

TBW: That would seem to be a good closing point, but I think we should say that you have kept your nose pretty clean through all the years. Often, frustrated people will begin to dabble in this and that—drugs and so forth—with the effect that they lose sight of goals.

GP: Yes, and we all have solid families behind us. I have my wife Nadia and my son Cory. Nadia and I have been married for 18 years. That's quite a good foundation and support for anyone during times when you have the down moments. All musicians should have a wife like my wife. I think, at times, I kind of take for granted how she handles the whole situation. I got away from playing when the Guess Who broke up; there was a point when she came to me and said that I should be playing again. I

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would never have noticed; she could see that what I was doing was not for me.

TBW: What will you do when BTO is over, or between gigs?

GP: I'd like to play with really outstanding musicians—jazz, funk or fusion, I don't know. That's one of the reasons I moved to Vancouver. So far, I haven't done too much. Burton kept me working just enough so that I couldn't commit myself to much else. I'm not the type of person who can get something going and then say, "Oh, Burton called me; see you!" I can't do that. I feel guilty about that.

TBW: Maybe having done projects that have achieved such huge success, you might find it hard to hit the first rung of the ladder in the club scene again.

GP: No. As long as I can play, I like to play anywhere. There's no problem. I enjoyed last night at Barrymores, where there were 400 people, as much as the night before in Toronto, where there were 13,000, because you can see the whites of their eyes!

TBW: Do you see the current BTO working out? What are the indications thus far?

GP: It's too soon to know, really. There seems to be opposition here in Canada. It's going to take a while; it seems that records take a while. ZZ Top's was around six months before anything happened. I think that people would like to know that we're not just fooling them. This is not a reunion. That's why we did the album first. We figured that would be enough for people to know that this is a serious thing. I think we have to go out and play.

TBW: Is your bargaining position jeopardized, as far as getting the rate you want is concerned?

GP: We're not concerned about that.

TBW: But that's an enormous PA to be carrying around, you need a certain amount of money.

GP: It is difficult from that point of view, but we will go out and do whatever has to be done. If we have to do it like the Guess Who did when it started out, and like BTO did, then we'll do it. We'll go to the States first.

TBW: Well, if there's anything to democracy, then you'll be successful. I've rarely seen such a display of collective behavior as last night. The crowd was ecstatic. It was really moving. On the other hand—this

might be partly frivolous, in this age of New Equality—you are putting out men's music and alienating part of your potential audience. You mentioned that your following tends to be male.

GP: I think the band does appeal to a male crowd. I was told this before I got into the band. There's evidence of that. You see guys in the front row "playing guitar." It's like "You, too, can play in a band." I mean, you look at guys in other bands. We're husky guys. We could be working in construction. We're not the typical image of a band on stage with the leathers, skinny legs, and stuff like that. I'm not putting that down; there's an area for that and for us too. ZZ Top is a similar band. When I went to see

them in Vancouver, out of every five people in the crowd, four were guys.

We have fun on stage. We may be a little out of tune at times, but so are the Rolling Stones—and on record! They don't give a damn. They're there to create a feeling; we're there to create a feeling as well. Everybody comes to get a magic going. And everybody walks away with a slightly different feeling or interpretation, the same as if you were looking at a painting. I remember a guy coming up to us when we were in the Guess Who and saying, "Would you play Levis?" He was referring to "These Eyes." He thought it was about blue jeans! You don't want to destroy his world.



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Q. After one year, my A. Zildjian 16" thin crash has started giving a slight undertone of a "sizzle" sound. I've examined the outer edge, the tonal grooves, and the center hole closely, and there appears to be no sign of cracking. I've taken it off the stand and tested it, so it isn't the stand making the sound. What's causing this annoying sound? Also, does a cymbal's weight and thickness really have much to do with its strength?

C.D.
Butler, PA

A. According to Lennie DiMuzio of Zildjian: "It would be very difficult for us to make an accurate evaluation of your 'sizzle' sound problem without being able to physically observe the cymbal. There are a few reasons that could cause this particular change in sound. There could possibly be a hairline, invisible crack somewhere on the cymbal, which is very hard to detect with the eye alone. This could only be detected by returning the cymbal to Zildjian for examination, and we would be more than glad to check it out to give you a more accurate decision as to what we can do for you. Zildjian does have a return goods policy; this would fit into that category. Please send the cymbal to the attention of Mrs. Marlene Hartley, Avedis Zildjian Company, 22 Longwater Drive, Norwell, MA 02061, and refer to this letter so she'll have the background on your problem.

In answer to your second question, a cymbal's weight and thickness generally does add to its longevity; however, this does not mean that a thick cymbal cannot be broken. I would rather place the emphasis on the particular style of playing, the drummer's technique, and the type of music being performed. Some drummers can break heavy, rock cymbals as well as paper-thin cymbals."

Q. I currently own a set of Gretsch drums. I purchased them approximately two years ago, and for the most part, I am very happy with the way the drums sound and play. However, I have had a recurring problem when recording the drums at sessions. Many engineers, when trying to get the drum sounds set, comment on a strange ring or overtone that comes when the toms are struck. Many of these engineers have said that this is a problem with Gretsch drums due to the lugs. Also, they have suggested that I "pack" the lugs with cotton to remedy the problem. My question is: Are these engineers correct? If so, would their suggestions help, and how would I go about "packing" my drum lugs?

J.P.
Libertyville, IL

A. "Rings" or other overtones such as you describe can occur with any brand of drum. They may be more noticeable with a thin-shelled drum (such as Gretsch) that creates a greater amount of resonance naturally. The ring is generally caused by some part of the drum or its hardware vibrating sympathetically when the head is struck. If the bearing edge is not exactly true, a minute portion of the drumhead might be loose between the bearing edge and the

rim, causing a vibration. Truing up the bearing edge will generally eliminate that problem. When lugs are at fault, generally the vibrations come from the springs contained in the lugs to hold the receivers for the tension rods in place. A spring is a very resonant form of metal construction, and very sensitive to vibration. Packing the lugs with cotton or other sound-deadening material is a relatively simple job: First, remove one or both heads from the drum. Then, carefully remove the screws or bolts holding the lugs to the shell. Examine the interior of the lugs to make sure no springs are broken, and that there are no pieces of metal (such as flecks of chrome plating) that might be loose inside. Being careful not to dislodge the springs from their position, pack the lugs with as much cotton, foam, tissue, etc., as will comfortably fill the cavity without bulging out. Then place the lugs against the shell (making sure that none of the packing material is visible), and replace the screws or bolts. Be very careful to use only the minimum amount of tension necessary to fit the screws or bolts snugly. While you don't want loose screws or washers rattling, neither do you want to choke the shell with too much pressure from these screws. When reinstalling the drumheads, a bit of WD-40 applied to the tension rods will help them seat better, and perhaps avoid any minute vibration from that source as well.

Q. I have a Tama King Beat foot pedal, and want to clean and re-grease the spring and the rest of the moving parts. What kind of grease and/or oil should I use?

C.P.
Piketon, OH

A. We checked with Tama, and their advice is to clean the spring and moving parts with any brand of degreaser, which can be purchased at your favorite auto parts store. Another product that can be used is a solution called trichloroethylene, or tuner cleaner. You can get this at an electronics parts house, in either aerosol or liquid form. As far as re-greasing or re-oiling, use your favorite type of machine oil, mixed with powdered graphite. You might be able to find a machine oil compound with graphite already mixed in. Use only enough to make the action work smoothly and quietly; too much oiling or greasing will only create a mess when handling the pedal, and can leave oil stains on drum rugs and pants cuffs.

Q. Is Tama making plans to expand their Artstar line to include regular-sized drums?

B.H.
Montgomery, IL

A. According to Hoshino USA Sales Manager Joe Hibbs, Artstar drums can be ordered in regular sizes. Tama will consider this a special order, and 90 days should be allowed for delivery. The price will be the same or lower than that for the Tama Artstar X-tras now offered; the exact price will be quoted at the time of order. Orders should be placed through your retail dealer.

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Bud Harner has had an eventful year. In March of '84, he began what started as a short tour with Paul Anka. He didn't realize what a full schedule Anka was planning, however, and when the call came to join Barry Manilow, Bud left Anka. "It turned out not to be a pleasant parting, which was really unfortunate. It was both myself and Barry's guitar player who left Paul. I'm sorry it came down the way it did."

He hadn't worked with Manilow since 1982 when, during the European tour, Barry contracted pneumonia and the dates were canceled. After six months off, two of the Manilow band members and Bud got together, formed Big Ric, and procured a record deal with Scotti Brothers/CBS records. John Ferraro resumed the drum seat for Manilow while Bud concentrated on his own project, which, unfortunately, made little noise upon its release. "We still have it in our sights to continue to write songs and see what we can do with it. It's the kind of situation where, if we come up with something the record company likes, they'll put it out."

Bud rejoined Manilow last summer and is currently in rehearsals for the tour's second leg, which begins this month in Japan. He has a lot to say about playing with Manilow, not the least of which is about his equipment, which has changed drastically since the initial days with Barry. "In the past, I had used the traditional acoustic set, but this time when they called me, they asked me if I had Simmons drums. I had

just ordered the *SDS7*, so when I went into the rehearsals, the idea was that I would use real drums and mix in some Simmons pads for certain effects. The first week of rehearsals went that way, but one day I came in and the guys were setting up my whole set of Simmons. They said that Barry had gone to an Eurhythmics concert the night before, and the guy with them was using the whole Simmons setup. Barry liked the way it sounded, so he wanted to know if I'd give it a try. I dove in. First, I just used some of the factory programs that were in the brain. It was okay, although it took a little adjustment. I like all the different possibilities of sounds, but I miss some of the subtleties you can get with real drums. On this tour, we may use real drums and trigger the Simmons. That's not really because I'm not happy with the Simmons. I do really like them, but we did have a little problem. If for any reason the Simmons brain goes off and you're playing only Simmons, all of a sudden there's nothing. That happened twice in front of 20,000 people in an arena, and it's not a great feeling. It was right in the beginning of the show during the overture where the band plays, and we all come out individually. The conductor did the count-off, and all you could hear was the little hi-hat playing by itself. The first time it happened, the crew ran up to the Simmons brain, frantically pulling wires out and putting them back in. All of a sudden, it came back on, but they had the kick drum plugged into where the snare drum should



be, so I'd hit the kick drum with a pedal and it made a snare sound, etc., etc. They got it straightened out pretty fast, though."

Another difficulty Bud had with the Simmons at first stemmed from the need for extreme dynamics in the Manilow gig. "The *SDS7* does give you a certain amount of dynamic response, but it's still not nearly like playing an acoustic drum. We had to spend some time on that in rehearsal because it was a problem. At times, the rest of the band would be playing very loudly all of the time, because the drums weren't coming down as softly as they should in the softer parts. Gradually, I got so I could control that better by really exaggerating the amount of attack either real soft or real hard, although when you hit it real hard, it doesn't change it that much. As time went on, I did get better with it." —*Robyn Flans*

The last time *MD* spoke to **Anton Fig**, in February of 1983, he was performing as the drummer for the group Shanghai. Since that time, Shanghai has disbanded and Fig has been involved in a wide spectrum of studio projects. He appeared on Cyndi Lauper's very successful first effort, *She's So Unusual*. When asked if, while in the recording studio, he had any indication that the album would be such a huge success, Fig responded, "Absolutely none, other than the fact that the music was great and the playing was great. Everyone had a lot of fun in the studio, but there was no way of knowing that it would be as big as it turned out to be." Cyndi asked him to be a member of the group she formed to go on tour, but Anton had to refuse the offer because of other commitments.

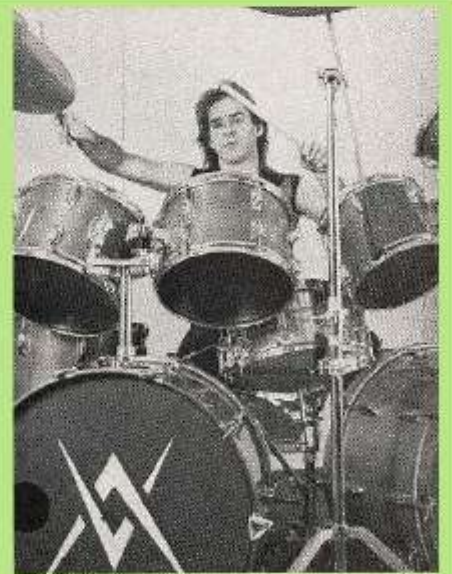
Recently, he recorded some tracks for Mick Jagger's solo album, *She's The Boss*. "That was the first time I got a chance to work with [producer] Nile Rodgers, which was really fantastic. Working with Jagger was also fantastic. While playing, I just sort of looked around the room and saw who I was playing with. Jagger is someone I had listened to while growing up. It was

great to actually be playing with him, and then to have some of those tracks end up on the record."

In addition, Fig has recently worked on albums with Martin Briley, Jules Shear, Joe Piscopo, and Rosanne Cash, Johnny Cash's daughter. He also did some studio work with Bob Dylan. "I don't know if it's going to end up on a record, but we went in a few nights and played together. That was a really fantastic experience."

Anton feels that he is called for such a wide range of musical projects because his style works in a variety of situations. "I find that I can fit into a lot of different situations, but I'm not the kind of drummer who can just get into this bag or that bag. Whatever I play, I play in my own style. So I would think that I get called more for my style than my versatility."

Anton, along with former Shanghai vocalist, Amanda Blue, plans to record an album for Chrysalis. The record will be entitled *Amanda Blue*, and Anton is doing a lot of writing for this album. As for other upcoming projects, Anton doesn't like to discuss them until they have happened, but we can expect to be hearing much more of



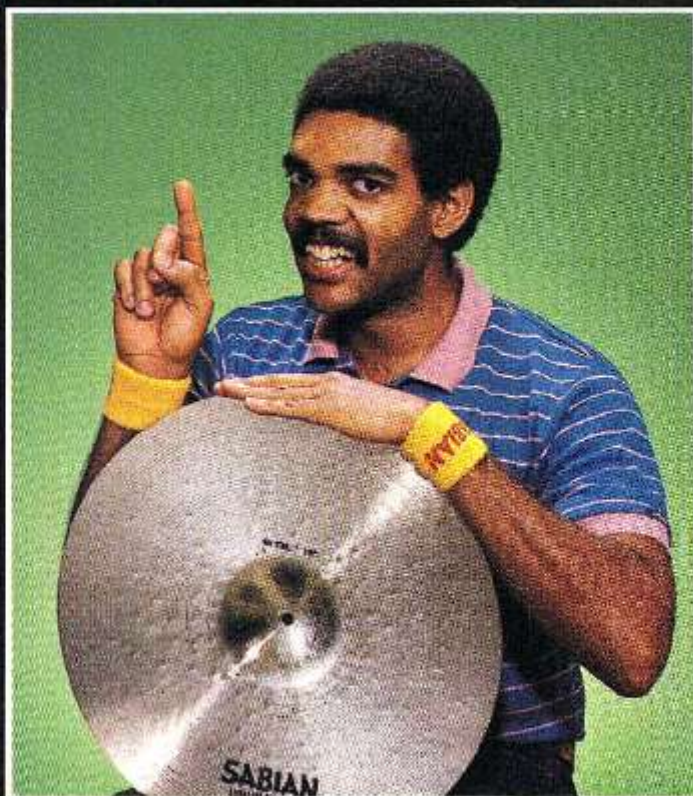
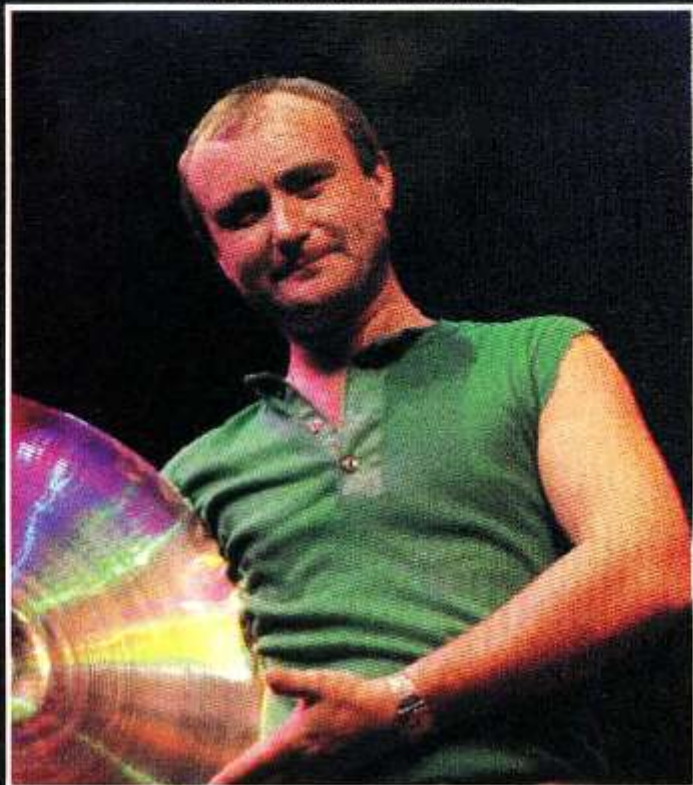
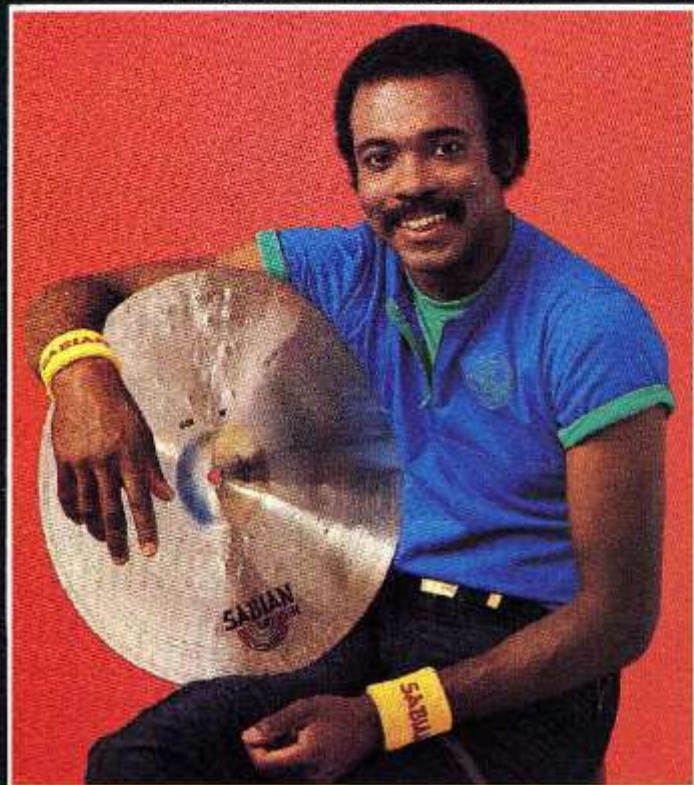
his drumming soon. "There are quite a few records in the works that I'm supposed to be doing over the next several months, and quite an exciting tour as well, but I'd rather not say until I've done them." —*Susan Hannum*



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In 1982, the Chicago-based band Survivor had one of the year's biggest hits. "Eye Of The Tiger," the theme song from the movie *Rocky III*, won the group a Grammy for Best Rock Vocal Performance and was nominated for an Academy Award. Although everyone knew the song, few people were familiar with the group. Consequently, when Survivor put out their next album, *Caught In The Game*, the results were far short of impressive. Their latest album, *Vital Signs*, however, is turning all that around. According to drummer **Marc Droubay**, " 'Eye Of The Tiger' overshadowed anything we had done before, and it overshadowed the things we did immediately afterwards. We were almost stuck in that one-hit, flash-in-the-pan syndrome, but we were able to pull ourselves out of that. We got a new singer, and the album we have out now is doing

really well. We don't have a movie to lean on this time. *Vital Signs* is making it completely on its own, so we've bounced back better than ever."

Droubay explains why the group didn't attain recognition at the time of its first big hit. "I think it was because of the movie. You can look at it this way: *Rocky III* was the most expensive, longest rock video ever made. If you went into a record store at that time, you would have seen the *Eye Of The Tiger* album by Survivor on one wall, and on the other wall, you would have seen the *Rocky III* album, which also had 'Eye Of The Tiger' on it."

Survivor's two singles released from *Vital Signs*, "I Can't Hold Back" and "High On You," along with their respective videos, have done very well. The group is currently in the midst of a tour that began just before Thanksgiving and will

continue through August. According to Droubay, "We're getting very good reviews, and the reviews are for the band, not just the song, which was the situation two years ago. We recently went to Germany to do a show that is Germany's equivalent of *Solid Gold*. We expect to go back to Europe in May to do some dates. Since the tour began, we've had a total of about 12 days off, but I really love touring. That is when I really get to go out and play. This album, hopefully, will be our breakthrough album, and we'll finally be able to cast off that burden of 'movie band.' So we'll really be out there to establish ourselves as a live act. Right now, we just plan to continue touring. That's the only thing in my immediate future—just to keep touring with this band and make it finally break through." — *Susan Hannum*

Paul Hines is currently on tour with Teena Marie, having had an eventful year. At the beginning of '85 and last year, he did extensive work with Jeffrey Osborne, which he says is a really enjoyable gig.

"Teena's gig will be fun too, because most of the stuff is from records I've cut. It's refreshing to play your own kind of thing, because I helped put together and arrange a lot of those tunes. With Teena, we do a lot of different things. We're doing a song called 'You Make Love Like Springtime,' which is a Latin type of thing.

We're doing a tune called 'Portuguese Love,' which is a ballad that goes into a samba-type thing. We're doing R&B stuff, popish stuff, and rock stuff. Both her gig and Jeffrey's gig are really good in terms of covering musical styles, but I get to stretch even a little more with Teena."

By the first of next year, Paul plans to concentrate on his own project. "I was the leader of Ozone and we had five albums out on Motown, so I'm going to head up another thing and try to get an album done along with some road work. I'm going to

coproduce the album as well as write, play and arrange. People are used to having a drummer sit in the back and hold everything down, but times have changed. I've always been into doing other things in terms of writing and producing. I was doing that before I came to L.A. I built a studio and was one of the principal engineers in Indianapolis before I came out here. My mother always told me to try to do as much as I could and gain as much knowledge as I could." — *Robyn Flans*

Also on the road constantly has been **Tony Coleman**, first with Bobby Blue Bland and now with B.B. King. Tony stopped working with Bobby Blue Bland in July, was with Johnny Taylor for a short time, and then joined B.B. King towards the end of '84.

"B.B. King and Bobby Blue Bland are the tops of the blues, but as with any situation, you have to learn the artist, his style and his personality. You have to change and be like a chameleon. It's about learning the artist's personality and the kind of person he is, because everybody is different and you just have to fit into that and put on different makeup. Until you can learn the artist and the person, you're not going to

be able to play the music the way they want it. B.B. is very sensitive about what he's doing. You have to lock into him and be a part of him. When I say sensitive, I mean that, when he plays real low, you have to be right there with him. You have to be intense, but you have to use finesse. You have to follow his every move and project what he is trying to get over to the audience.

"With Bobby Blue Bland, it's more of an energy-type thing. His songs are basically real up-tempo, and you have to do a lot of accents in his songs. He's got five horns and you're pushing a ten-piece band, whereas B.B. has just a small, seven-piece group—four rhythm, two horns and

himself. With B.B. you have to be very consistent and lay back a little, but still be there. You have to concentrate on what the man is trying to do, because he might do anything at any time. Bobby is a little more predictable, while with B.B., you have to be aware and ready. He might go into a shuffle or a jazz blues feel or whatever."

Tony is in the midst of a world tour, and while there are no immediate plans to record, Tony, who also writes songs, says, "B.B. is talking about letting the group write some songs for him. He wants his band to get more involved with his music." — *Robyn Flans*

Larry Londin on Louise Mandrell's new LP, as well as Ronnie Milsap's newest. Larrie also recently worked on Brenda Lee's upcoming album and is on Hinson Family cuts. **Jerry Kroon** is also on the Hinson Family's album, as well as on Vern Gosdin's latest. **Sandy Gennaro** is currently recording Cyndi Lauper's album, which will not be released until November. **Eddie Bayers** on new albums by Gary Morris, Lacy J. Dalton and Karen Brooks. **Fred Young** is out on the road with Sylvia. **Mark Edwards** is now with Dottie West. **Bryon Metcalf** is now with Mickey Gilley. **Mickey Curry** recently did some recording with Jeff Beck, is on Carly Simon's new LP, and is currently winding up Hall & Oates' tour. **Jim Hyde** is out with Eddie

Rabbitt. **Mark Dunn** is out with George Jones. **Vinny Appice** is working on a new Dio album. **Keith Knudsen** is out on the road with Emmylou Harris. **Alex Van Halen** is working on a new Van Halen album. **Mike Shrieve** on Dave Edmund's forthcoming LP. Look for Journey's newest album released last month with **Steve Smith** on drums. **Ed Mann** is in Left Right Left, which he describes as "ju-ju metal." **Jim Blair** is now with Shalamar, touring the U.S., having recently finished a tour of the UK. **Tris Imboden** on the road with Kenny Loggins. **Jonathan Moffett** in the middle of a seven-week U.S. tour with Madonna. Congratulations to **Bob Moses** on the birth of his son, Rafael. **Andy Newmark** has been touring with Roger Waters

for the last couple of months. **Kenny Aronoff** was in the studio recently working on the next John Cougar Mellencamp album. **Jamie Oldaker** will be touring with Eric Clapton through the end of July. Former Stray Cats **Slim Jim Phantom** and Lee Rocker have a new band called Phantom & Rocker. **Carmine Appice** on the road with King Kobra. **David Garibaldi** has been working with Gino Vanelli, as well as with his own band, Wishful Thinking, who have an album coming out. **Franklin Kirmayer** recently recorded duets with John Abercrombie and Don Alias, called *Body, Speech And Mind*. — *Robyn Flans*





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INDUSTRY HAPPENINGS

DRUMMERS COLLECTIVE ADDS STAFF ARTISTS

Drummers Collective in New York City was pleased to announce recently the addition of Keith Copeland and Chris Parker to its staff. Keith is a drummer with a wide range of experience, and has played with artists ranging from Stevie Wonder to Billy Taylor and the Heath Brothers. Chris is one of New York's busiest studio

drummers. He has recorded and performed with the Brecker Brothers, Stuff, David Sanborn, and Joe Cocker—to name a few—and has done numerous jingles and soundtracks as well. Drummers Collective is located at 541 Avenue of the Americas, New York, NY 10011.

SIMMONS GRANTED TRADEMARK ON DESIGN

Glyn Thomas, president of Simmons Group Centre, recently announced that the California corporation had been granted a California trademark registration covering Simmons' hexagonal drum design on both their single and multiple electronic drum configurations. Under California law, the trademark holder has the right to seek an injunction and punitive damages against anyone who sells, or offers for sale, a device that is "confusingly similar." A recently added anti-counterfeiting statute also allows the trademark holder to seize any infringing products. "There are too many

precedents in our industry of innovators developing a product and establishing a market, only to see proliferation of inexpensive copies appear, and then their market share disappear. We feel that innovators should be able to receive the protection of the law for their hard work and creativity. We're not looking to monopolize the market or stop people from making other electronic drums; all we ask is that they do it in an original way," Thomas said.

Thomas further indicated that U.S. trademark registration has been applied for.

ZILDJIAN OPENS WEST COAST HEADQUARTERS

The Avedis Zildjian Company opened its new Zildjian West headquarters, at 833 N. La Cienega Blvd., Los Angeles, CA 90069, on Sunday, February 3. The opening ceremonies began at noon with a performance by the USC Marching Band, under the direction of Jay Wanamaker. Zildjian President Armand Zildjian performed the official ribbon-cutting for the new headquarters. A champagne party then followed, attended by dealers, distributors, members of the press, and such well-known Zildjian endorsers as Steve Smith of Journey, The Crusaders' Stix Hooper, Vinnie Colaiuta, Jonathan Moffett, J.R. Robinson, Vinnie Appice, Steve Schaefer, Peter Erskine and Phil Ehart.

The new Zildjian West headquarters facility is located near the hub of the record and film industries in Hollywood. "Zildjian West signals a commitment to both dealers and endorsers on the West Coast,"

Steve Tirpak, Director of Marketing and Artist Relations for Zildjian West, said recently. "This is a long-term project aimed at increasing our involvement with, and support of, musicians, artists and the recording industry in general. It will also allow us to develop new dealer-support systems."

The headquarters of Zildjian West includes a state-of-the-art audio/video room, a Drummer's Lounge similar to those at Zildjian's Norwell, MA, factory, and at the Zildjian International offices in Windsor, England, in addition to a 200-square-foot product showroom. Zildjian plans to hold seminars and workshops for dealers and distributors at the facility, and to develop specific marketing and sales strategies for the Western region. An artist panel for research and development of new products in collaboration with the Zildjian Sound Lab is also planned for Zildjian West.

NAMM SHOW ENTERTAINMENT FEATURES DRUMMERS



Photo by Rick Malkin

Victor Barrientos' Latin jazz band.

One of the most enjoyable features of any National Association of Music Merchants (NAMM) trade show is the musical entertainment that takes place after business hours. Most of this entertainment is sponsored by various exhibitors as a promotional effort, and features major endorsing artists as performers. At this year's Winter Market, held in February in Anaheim, California, a number of those performances featured both well-known and up-and-coming drummers.

The show opened on Friday, February 1, and that evening's "NAMM Jam" featured Roy Burns and his quartet, the Roy Burns Express, which included top jazz players Buddy Collette on reeds, Jeff Berlin on bass and Frank Collette on keyboards. Held at the Hilton Inn At The Park and cosponsored by Aquarian Accessories, Sonor Drums, Sabian Cymbals and Sunn Electronics, the performance highlighted the outstanding ensemble and solo efforts of these fine musicians.

Saturday, February 2, saw several different performances. Ed Shaughnessy, along with his Energy Force big band, was the featured entertainer at a special "Evening In Vienna" reception held at the Anaheim Marriot by the Selmer and Ludwig companies. High-energy playing and exciting charts were the order of the day. Later that same evening, Alan Holdsworth was in concert at the Disneyland Hotel, with top jazz/rock drummer Chad Wackerman in support.

Perhaps the greatest concentration of drumming—from both new and established play-

ers—took place at the Inn Of Tomorrow, also on Saturday evening. Cosponsored by Drum Workshop, Gon-Bops of California, Paul Real Sales and Sunn Electronics, the evening began with Victor Barrientos' Latin jazz band, featuring Victor on drums and percussion, and highlighting the additional percussion talents of Kevin Ricard and Mitch Sanchez. After their first set, Victor's group was followed by Nick Ceroli's trio, playing exciting, yet tasty, small-group jazz. During Nick's first set, the audience was treated to the sight of a legend at work, when Jim Chapin sat in on drums.

At the conclusion of Nick's first set, young drum talents Roli Garcia, Jr. (nine), and Josh Freese (12) were presented, giving demonstrations of both astounding current ability and exciting potential.

When Victor Barrientos' group returned for a second set, they were joined, first on drums, and then timbales, by studio great Bernard Purdie, to the delight of everyone present. And in the evening's final set, Nick Ceroli's trio wound things down gently. During this set, Nick once again graciously made way for guest drummers to display their talents. This time it was the incomparably tasteful Mel Lewis, and San Francisco's innovative George Marsh. Between the number of drummers performing, and the much greater number of drummers in the audience, the evening was a drumming event enjoyed—and sure to be remembered—by all, as one of the highlights of the '85 NAMM Winter Market. *Rick Van Horn*

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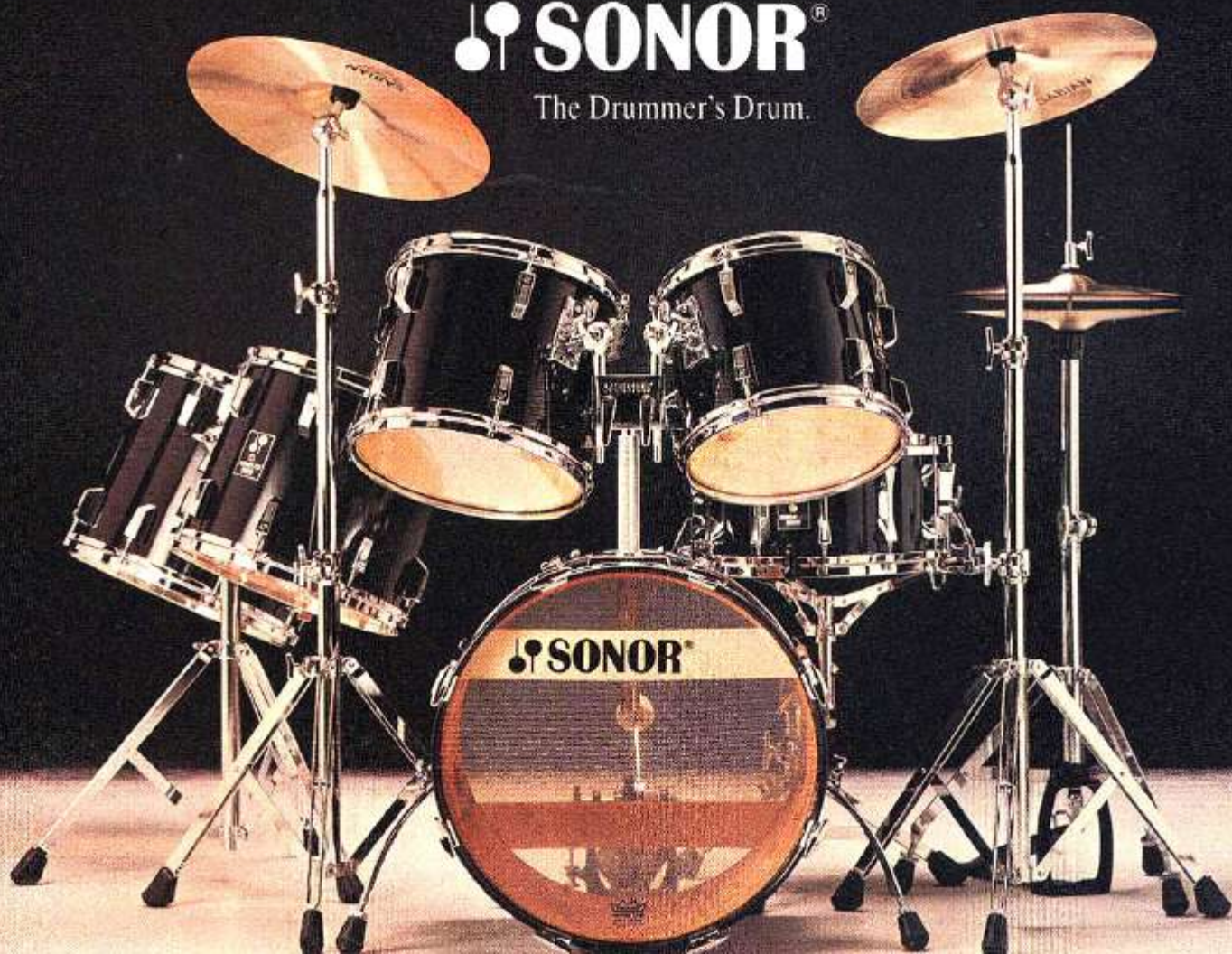
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ZILDJIAN CYMBAL CLEANING KIT

The new Zildjian *Cymbal Cleaning Kit* has all the necessary elements needed for any cymbal cleaning job that might come up. The kit includes two types of cymbal cleaning polish—light and heavy-duty—which can be used for any type of Zildjian cymbal. The light cleaner will eliminate fingerprints, light dirt and grime. The heavy-duty cleaner is intended for the more intensive job of restoring any heavily soiled or tarnished cymbal. Both can be used with equal effectiveness to clean chrome parts and drum hardware. The *Kit* also includes



a special application cloth. For more information, contact the Avedis Zildjian Company, Norwell, MA 02061.

NEW CATALOG FROM BEATO

The new, updated and expanded 1985 Beato Musical Products catalog is now available. Included are such new products as *Turkish Sounds* cymbals, improved drum gloves in both regular and "Cut-Off" models, and Beato's complete line of drum, cymbal and percussion bags. For a copy, send \$2.00 (to cover shipping and handling) to Beato Musical Products, P.O. Box 725, Wilmington, CA 90748, or phone (213) 775-1513.

WOLF EXTRA-WIDE CABLE SNARES

Grover Enterprises recently announced the addition of extra-wide cable snares to their *Wolf Cable Snare* product line. The new snares, models *W-14X* and *W-15*, are designed to fit 14" and 15" drums, respectively. The extra-wide, 16-strand snares are specially designed for the drumset player who needs extended dynamic range and increased projection. All *Wolf Cable Snares* feature high-quality, nylon-covered stainless-steel cable individually tensioned prior to being cast into high-impact plastic. Like all Grover products, they carry the Grover guarantee for craftsmanship and materials. The snares are available from selected dealers, or by contacting Grover Enterprises, Dept. D, 78 Hibbert Street, Arlington Heights, MA 02174.

UNDERCOVER CYMBAL AND ACCESSORY CASES

Professional musician Rob Dando recently announced the introduction of *Undercover* cases, high-grade musical instrument cases made of tougher-than-leather *Cordura* by DuPont. His line will include cymbal and accessory cases for drummers and percussionists.

Constructed of high-grade camping materials known for durability and light weight, *Undercover* cases are industrially sewn, and feature shock insulation, triple-stitched handles, *YKK Delrin* zippers and buckles, storm flap zipper protectors, 2" detachable shoulder straps and accessory pockets. All Dando products carry a satisfaction guarantee, and a one-year warranty on manufacturing defects. The cases are available in four standard and four custom color options. Contact Dando, P.O. Box 27057, Denver, CO 80227, or call (303) 987-8812, for more information.

ZILDJIAN TRI-HAT PACKAGE

Zildjian is now offering *Tri-Hats*, a unique new concept in cymbal selection. The concept of "cross-matching" hi-hats that led to *Tri-Hats* was inspired by endorsers who use an extra bottom cymbal to modify their basic hi-hat sound, depending on the type of music, room acoustics, live or studio, etc.

SHURE SM98 MICROPHONE



Shure Brothers, Inc. has recently released the *SM98*, a professional-quality miniature unidirectional condenser microphone designed specifically for instrument and amplifier miking. The unit combines the convenience and adaptability of small size with professional performance capabilities. Reporting on field tests, Sandy Schroeder (Shure Marketing Manager for Pro Entertainment and General Audio Products) remarked, "Sound technicians found placement of the *SM98* quick and uncomplicated around a drumset. Compared with widely used, high-performance conventional instrument mic's, the *SM98* offers the positioning and performance advantages of miniaturized components, and advanced condenser technology that has generally higher performance than dynamic microphones. And when compared to other miniature condenser instrument mic's, the *SM98* simply outperforms.

The *SM98* utilizes advanced technology in its low-noise, low-distortion preamp, allowing it to withstand close miking of drums and other high SPL sources without distortion. The

unit features a wide, extremely flat frequency response with switchable low-end rolloff for accurate, faithful sound reproduction, and due to its small size (0.5" in diameter and 1.25" long) boasts a near-perfect cardioid polar pattern at all frequencies.

Included with the *SM98* is a swivel adapter that allows the miniature mic' to be used with all standard mic' stands, booms, and goosenecks. Special *SM98* mounting apparatus for drums is currently being developed. The mic's feature detachable cables, and connect to a preamp powered by two standard 9-volt batteries or a simplex (phantom) power source. The preamp unit includes an on/off switch and a low-end rolloff switch. Both mic' and preamp are finished in matte black. The complete *SM98* package includes the mic', windscreens, preamp, swivel adapter, and mic'-to-preamp cable, boxed in a protective hard case.

For more information, see your Shure dealer or contact Shure Brothers Inc., Customer Services Department, 222 Hartrey, Evanston, IL 60204.

of the Zildjian Sound Lab. The first set consists of a pair of 14" *Amir* hi-hats with an *Amir Power* bottom cymbal. A pair of 14" *New Beats* and an *Impulse Power* bottom make up the second set, and the third combines a pair of 14" K. hi-hats with a *Quick Beat* bottom cymbal. *Tri-Hats* are available now at selected Zildjian dealers.

EX-5500
DEEP-FORCE SERIES



EX-5500-9 illustrated in No.33 Pure White
Cymbals not included

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FRANKIE BANALI (Quiet Riot)



JOS ZOOMER (Van Halen)

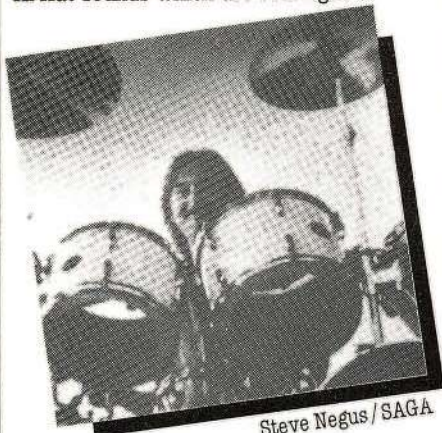


TICO TORRES (Bon Jovi)

Cymbalism

SENSATIONAL EFFECTS WITH COLOR ...

Already many drummers and stage designers have seen the potential of these fantastic image makers. **SAGA** drummer **Steve Negus**, who dropped into the Paiste factory while taking a break from a recording session in Zurich, has chosen some blue cymbals. These will highlight his blue Ludwig and Simmons kit on their forthcoming SAGA tour. Steve is "particularly fond of the Hi-Hat sounds which are real tight".



Steve Negus / SAGA

Carl Palmer has picked a red cymbal set to go with an ancient conical shaped Trixon kit which features in a video now in production. Carl comments on COLOR SOUND 5: "loud and sexy, I chose the 20" Power Ride for good responsive control". **Danny Gottlieb**, playing a lot heavier now he's with the **Mahavishnu Orchestra** also colorized his cymbal set with some red and blue COLOR SOUND Rides and Heavy Crash's. "I like the crisp definition on the rides, and the short sharp crash effects".

We can also expect some stimulating visuals from show experts **Frankie goes to Hollywood (E.G.T.H.)** who have just ordered a large quantity of black COLOR SOUND 5. A new set design is on the drawing boards, so it won't be long before «**Pedro**» **Gill** and the group from Frankie go . . . touring.

The COLOR SOUND 5 range has already been extended by popular request. The full assortment now includes:

12" Splash	20"/22" Ride
14"/15" Heavy Hi-Hat	20" Power Ride
16"/18"/20" Crash	18"/20" China Type
16"/18"/20" Power Crash	

In colors red - blue - black - green . . . more than meets the ear.

For further details please write to:
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CA 92621

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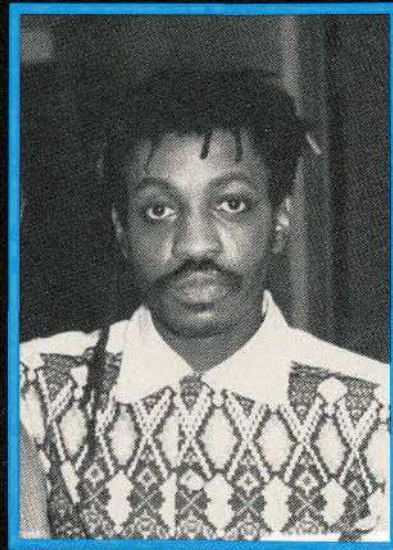
JUNE'S MD

Steve Jordan

Plus:
Mickey Curry

Jerry Allison

Martin Drew

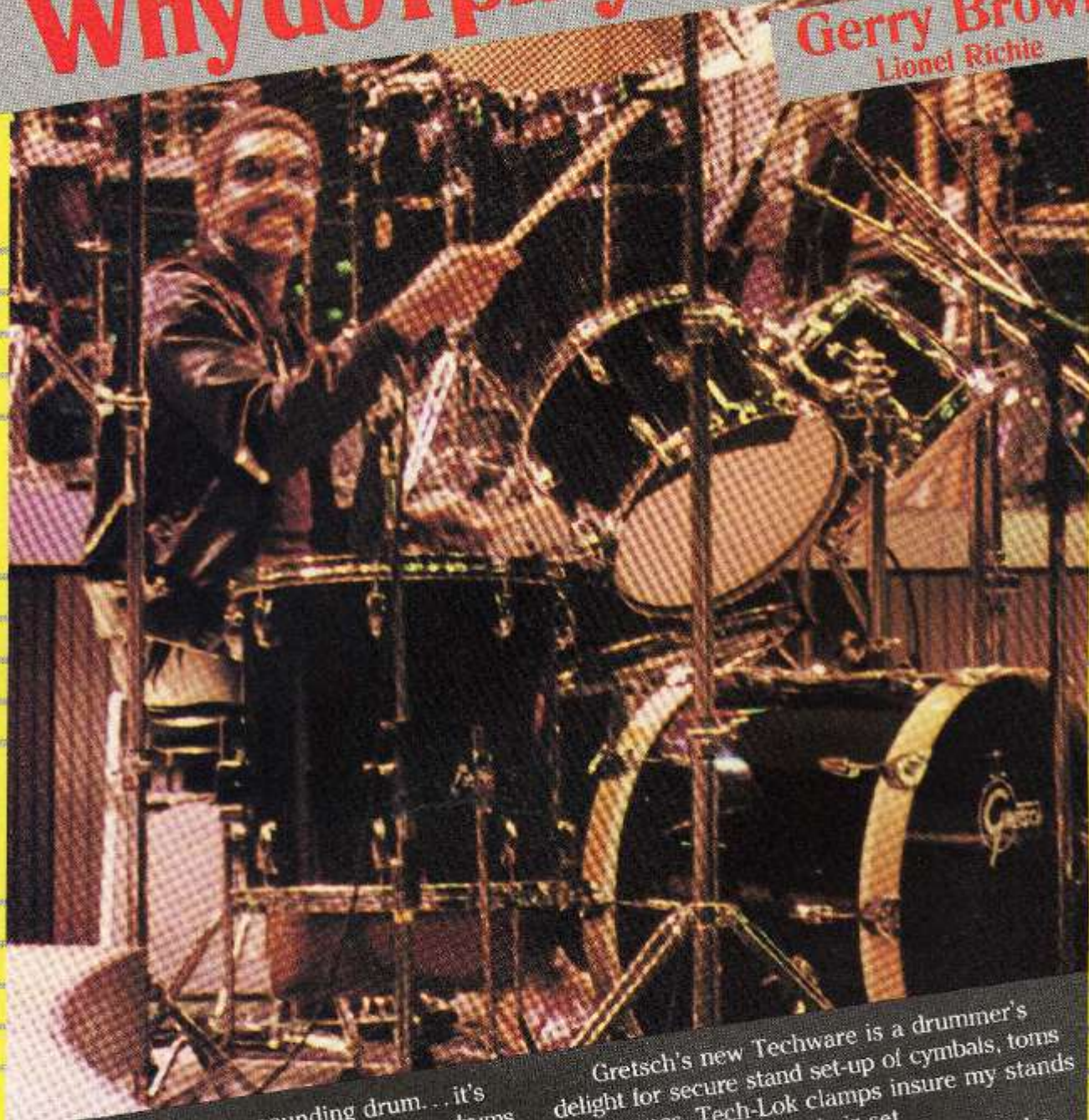


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Why do I play Gretsch?

Gerry Brown
Lionel Richie



"There is no better sounding drum... it's that simple. When you need to make the drums speak with clarity and project with power, Gretsch is unmatched. I have never played an instrument that combines warmth and presence of power like Gretsch. When I am "out front" on stage with my Gretsch, I know I look and sound the best. Their 6-ply maple shells and finishes are unbelievable! Gretsch, with it's high quality, has withstood the test on the road and in the studio.

Gretsch's new Techware is a drummer's delight for secure stand set-up of cymbals, toms and thrones. Tech-Lok clamps insure my stands won't slip or turn once their set.

I am in love with my Gretsch kit and the care given to every detail. Gretsch "has it together" and you'll know it as soon as you sit down behind a set."



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Jo Jones made Zildjian hi hats the focus for keeping and maintaining an individual style. Gifted funk drummer Bernard Parks' rhythmic drive and drive. Gifted funk drummer Bernard Parks' rhythmic drive and drive. Gifted funk drummer Bernard Parks' rhythmic drive and drive.

options in terms of colors and textures. "chick" sounds, tone, feel and response.

Zildjian

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K

If you're looking for a hi-hat sound with a warmer tone that adds another dimension to your set-up, try the distinctively different K Zildjian hi-hat.

amir

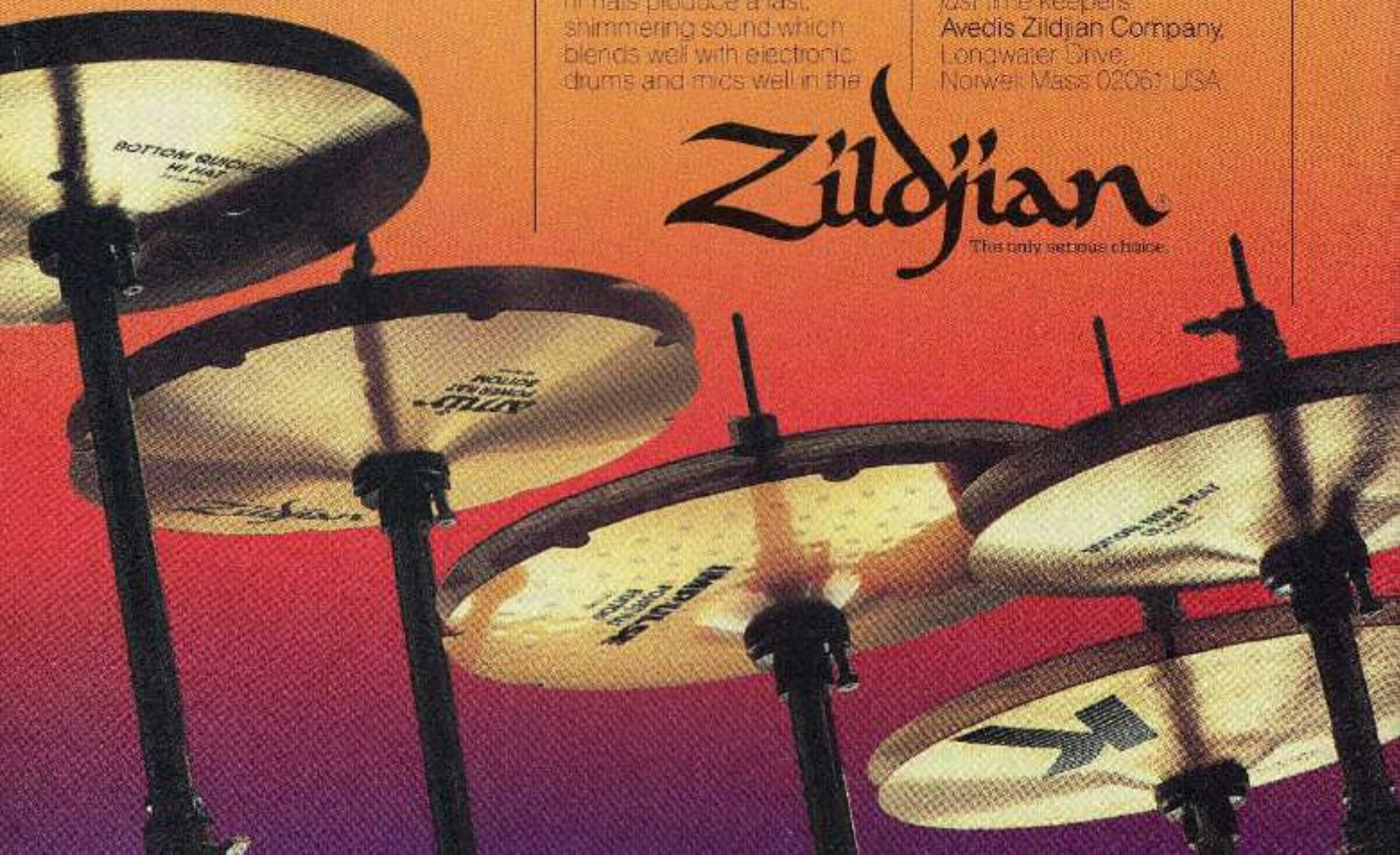
The higher-pitched Amir hi-hats produce a fast, shimmering sound which blends well with electronic drums and mics well in the

studio. Zildjian's new Amir Power Hats (patent pending) give you a quick response and added projection for live playing situations.

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