

MODERN DRUMMER

The International Magazine Exclusively For Drummers



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MAY 1986

CRAIG KRAMPF

**TERRY
WILLIAMS**
of Dire Straits

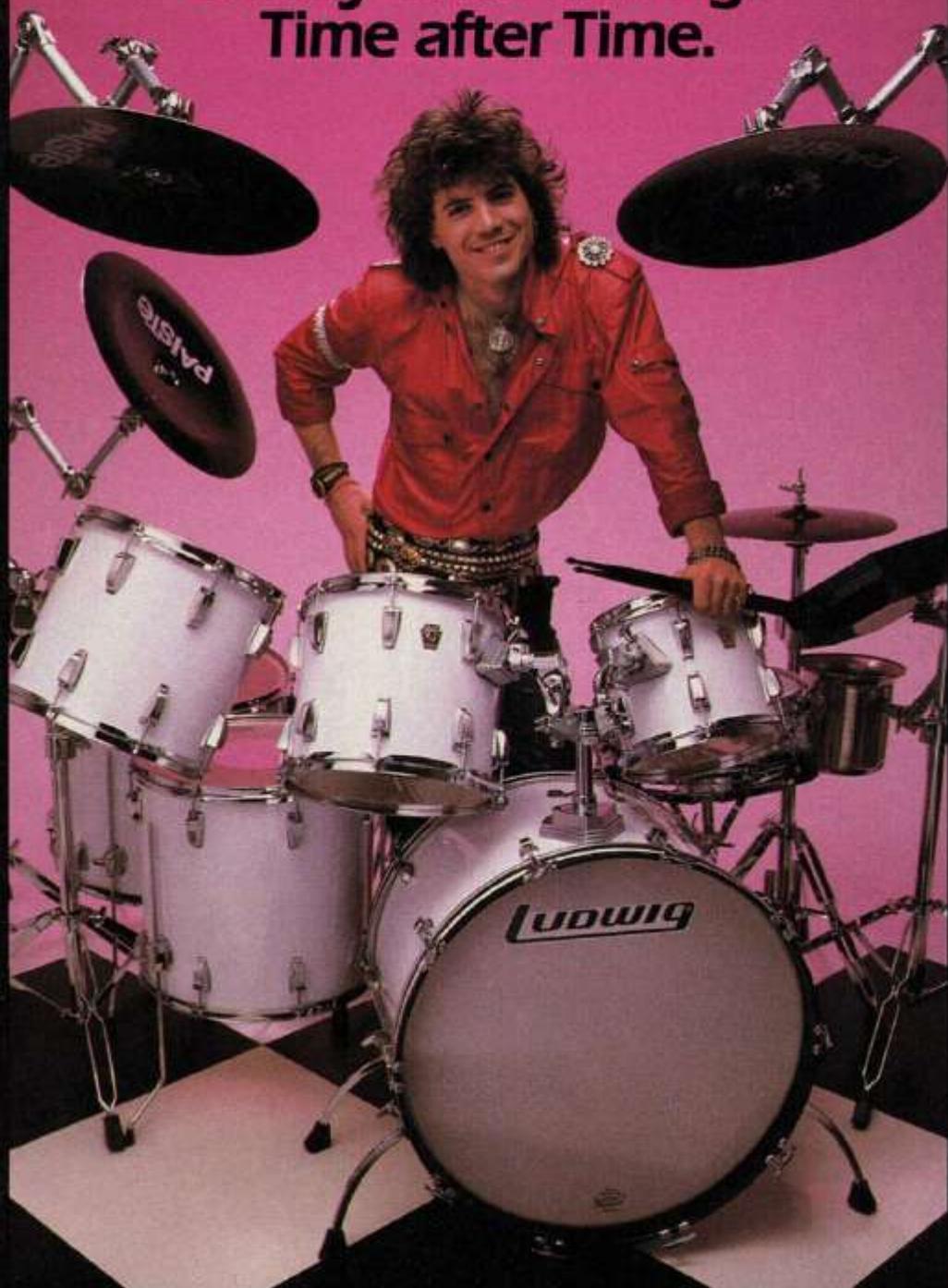
**ALEX
COOPER**

**ARMAND
ZILDJIAN**

Plus: Manilow's Bud Harner • Thoughts On Soloing
Ralph Peterson, Jr. • The Drummer As Leader

L U D W I G

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Features

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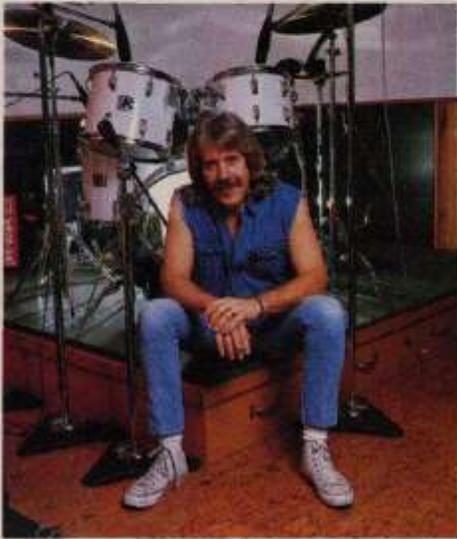


Photo by Jaeger Kotos

He started in the '60s with the Robbs, on *Where The Action Is*, and he's gone on to work with such artists as Steve Perry and Kim Carnes, but lately he's been involved in a battle between technology and creativity—a battle that he finally won.

by Robyn Flans 16

TERRY WILLIAMS

Rock veteran Terry Williams discusses his work with Man, Dave Edmunds, Nick Lowe, Rockpile, and Meat Loaf, and explains why his current gig with Dire Straits is perfect for a drummer.

by Karen Schlosberg 22

ARMAND ZILDJIAN

No one can talk about cymbals—and the drummers who play them—better than the man whose family name actually means "cymbal maker," and whose company has been around over 360 years.

by Richard Egart 26

ALEX COOPER

The band he's in, Katrina & The Waves, may be one of the newest groups on the scene, but Alex Cooper has the insights and opinions of someone who's been around for a while.

by Robert Santelli 30

BUD HARNER

His work with Barry Manilow demands a knowledge of a variety of styles, and for Bud Harner, that versatility has been both a blessing and a hindrance.

by Robyn Flans 34

Columns

EDUCATION

BASICS

Taking A Stand
by Ernie Santilli 38

ROCK 'N' JAZZ CLINIC

Balance
by Chuck Kerrigan 42

TAKING CARE OF BUSINESS

The Drummer As Leader: Part 1
by Simon Goodwin 52

CONCEPTS

Careers In Drumming
by Roy Burns 68

JAZZ DRUMMERS' WORKSHOP

Thoughts On Soloing
by William F. Miller 70

STRICTLY TECHNIQUE

Fun With Flams And Ruffs
by Bradley Branscum 74

ROCK CHARTS

Craig Krampf: "Strung Out"
by Bradley Branscum 80

TEACHERS' FORUM

Communication In Teaching
by J.A. Richardt 96

CLUB SCENE

On Being The Junior Member
by Rick Van Horn 106

EQUIPMENT

JUST DRUMS 110

PROFILES

UP AND COMING

Ralph Peterson, Jr.
by William F. Miller 58

SHOW DRUMMERS' SEMINAR

Richard Garcia: On The Road With
Tony Orlando
by Jim Dinella 90

NEWS

UPDATE 6

DEPARTMENTS

EDITOR'S OVERVIEW 2

READERS' PLATFORM 4

ASK A PRO 10

IT'S QUESTIONABLE 12

DRUM MARKET 88

EDITOR'S OVERVIEW



Expanding Your Horizons

Have you ever noticed that some of the world's most musical drummers have experience on other instruments or in some other facet of music? Case in point: Jack DeJohnette's expert work on piano and bass, Elvin Jones's guitar playing, Joe Morello's original training as a classical violinist, Alan Dawson's skill on vibes, Lou Bellson's ability to compose and arrange in so many musical genres, Max Roach's keyboard prowess, Phil Collins' singing and songwriting abilities, and the lyric-writing skills of Neil Peart.

Of the numerous questions posed by young drum students, one of the most frequently asked is, "Should I take the time to pursue other musical endeavors along with my drumming?" It's certainly a valid concern.

As most experienced drummers will attest, one could literally spend a lifetime mastering the many aspects of percussion. Learning the intricacies of the drumset alone can take years in itself. Despite this, in a survey conducted by *Modern Drummer* some years ago, it was noted that a significantly high percentage of drummers were currently studying another instrument or honing their skills in some form of music writing. The survey also indicated that the most popular secondary instruments were piano, guitar, bass, and vibes, in that order, and that writing music was also very important to a considerable number of drummers.

The question is, can study in other areas of music be helpful in a drummer's development? Perhaps I should answer that by simply saying, it certainly couldn't hurt. The study of piano, for example, can open the way to a greater under-

standing of melody, theory and harmony, and chord structure, all of which add to your overall understanding and appreciation of music. And, more importantly, this knowledge will undoubtedly play a role in how you relate to other musicians in the many types of musical settings you're apt to encounter. The ability to read and write music, through the practical application of keyboard, can also lead the way to composing and arranging, which is a wonderful way to develop greater musical awareness. And, once you've developed a good understanding of keyboard, the transition to mallet percussion is a relatively easy one.

Learning guitar can be equally helpful. It's also the perfect instrument on which to learn about melody, harmony, and chord progressions, and composing can easily become a direct outgrowth of one's understanding of guitar. Also, what better way can there be to more fully understand about creating interesting bass lines, and the blending of those lines with a drummer, than through the actual study of bass?

I believe the point has been made. Obviously, the study of another musical instrument, time-consuming as it may be, can be extremely beneficial in producing a more sensitive, well-versed player. Deciding which one to choose is totally up to the individual. The important point here is that expanding your musical horizons helps you to become more of a total musician. And being a total musician will make you a much more valuable asset in just about any type of musical situation.

RS

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ASSOCIATE PUBLISHER

Isabel Spagnardi

EDITOR

Ronald Spagnardi

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MANAGING EDITOR

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CONTRIBUTING WRITERS

Susan Alexander, Scott K. Fish, Robyn Flans, Simon Goodwin, Jeff Potter, Teri Saccone, Robert Santelli, Bob Saydlowski, Jr., Robin Tolleson, T. Bruce Wittet.

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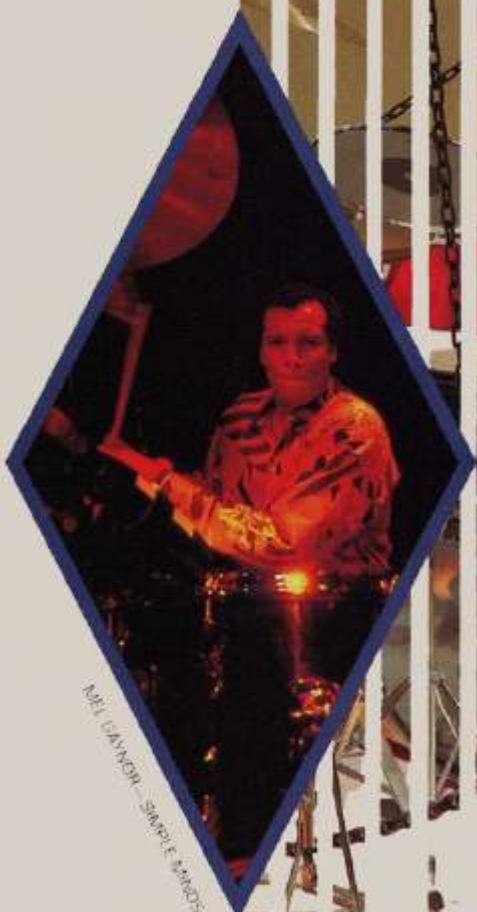
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MEL GAYNOR - SIMPLE MINDS



SOUTH INDIAN RHYTHMIC SYSTEM

I am a proficient player of South Indian percussion who had the privilege of studying under the greatest virtuoso of all times. I came to the U.S. in 1981.

I was very glad to see the articles about the fascinating rhythms of South India in your magazine. Indian rhythms are the most complex and sophisticated in the world, and a complacent West has long ignored them. I am sure Western musicians will be enriched by these powerful and unparalleled rhythms if they become less parochial and widen their horizons.

S. Anand
Naugatuck, CT

Thank you for printing the follow-up article [Feb. '86 *MD*] on the South Indian Rhythmic Systems. I was able to follow and understand Jamey Haddad's introduction and first lessons in the January issue more clearly after reading the second installment. When the first article ended, I felt someone had taught me the rules to a challenging game that I had always wanted to play. In the next issue, there were some further challenges, written in a way that lets me know Jamey understands how to teach something most musicians consider too alien to tackle.

Mike Martin
Los Angeles, CA

MORE BUDDY REACTION

Buddy Rich may be honest and abrasive, but we younger players can also be honest and abrasive. I was a little disappointed to read that Mr. Rich would likely end up a Brink's thief—as he put it in the January, '86 issue—for lack of inspiration if he were to enter music today. That would seem such a waste of talent. I could not agree with Buddy more when he says that the music and drummers of today are not the same as that of 40 or 50 years ago. But then, neither are the cars, houses, or anything else for that matter. So be it. One of the great things about true artists in any field of endeavor is their ability to appreciate—regardless of personal taste—works that are simply different. It was naive of Mr. Rich to say that the musicians of today are not truly serious. We may not have grown up in the big band era, but that is hardly grounds to say that we are not dedicated. We struggle just as hard to make ends meet. We spend hours upon years practicing rudiments, stick control, and independence. We attend classes in physics and electronics, so we can understand exactly what is occurring when a drum or cymbal is played. We stay home countless weekends and evenings and miss many social events, so that we can develop our

art in such a way as to express our thoughts, emotions, creativity, and individuality—and no, we don't need a pound of coke to do it. We listen to and admire the great older drummers, such as Mr. Rich and others. They truly are phenomenal. But we also listen to the younger drummers who have just as much to contribute to the music. We want to play drums! Music is an auditory perception, and it is the sound that ultimately counts. It does not matter what type of grip (we choose to learn both so as not to limit ourselves) or how many drums one has, so long as the sound is what one wants. The fact that we have to deal with overzealous business people with silly notions, and with an industry that would prefer to use drum machines, only hardens our resolve to increase our knowledge, understanding, and playing ability. Do not be misled by the fact that the packaging is different, for our desire and dedication to the music are just as great, regardless of what style of expression we choose to pursue. What a boring world we would live in if the *only* music available was all like Buddy Rich's. If I didn't care about the *music*, I wouldn't have written this letter.

Brian Wilson
Calgary, Alberta, Canada

A.J. PERO

The article on A.J. Pero [Feb. '86 *MD*] was great! I definitely learned a lot of facts about the man that I really didn't expect. I was especially impressed with all the symphonic, jazz, and percussion experience he had at such a young age.

I recently saw A.J. and the boys at the Spectrum in Philadelphia. A.J. was absolutely great, playing his massive setup. And yet, at the same time that *MD* featured A.J., a music critic in a North Jersey music weekly put the following comment about the same show into her review: "There was not one bad moment in the set. (Well, one. A.J. Pero is a swell drummer, but his solo was much too long, and drum solos in general should be prohibited by Federal statute for being terminally boring.)" I can't understand why someone would make such a remark. The critic obviously has no interest in, and knows nothing about, drumming. She has no idea of the hard work, time, and sweat A.J. and others like him put into their drum solos. (A.J.'s solo was one of the best I've ever seen.) It makes you wonder if all the effort and thought we put into our solos is really worth it.

Michael Patterson
Ship Bottom, NJ

STUDIO DRUM SOUNDS

In the January issue of *MD*, "Studio Drum Sounds," by Rick Mattingly, failed to mention in the article *or* under the equipment list the fact that RIMS were used on both of Andy Newmark's toms: the 12" rack tom and the 16" floor tom. (Check the photo on page 50.)

Since I developed the RIMS in the studio, I know firsthand how much easier it is to get a great drum sound with suspended toms. The beginning of the article mentions how difficult it is to achieve a good drum sound—often taking hours, and even days, to accomplish. Yet you will notice that very little time was spent in getting a good 12" tom sound, and, with the exception of a worn head on the 16" floor tom, the same seemed to be true for that drum, also.

I'm sure omitting the mention of RIMS must have been a minor oversight, since in all of the conversations I have had with Andy, he has mentioned a number of times how pleased he is with our product. He even hand-carried a set of RIMS to England last year to use on his drums for a project he was working on. Although I know Andy does not like to lend his name to a lot of endorsements, I don't think he would mind my telling you this. Andy is not only a very fine musician, but a very nice person to match.

I just thought this might be helpful to other people who read the article and wanted to know all the details. I really enjoyed the Anniversary Issue. Congratulations, and keep up the great work!

Gary Gauger
PureCussion, Inc.
Minneapolis, MN

ON THE RISE

I am writing to help other drummers overcome a problem that was brought to light by Rick Van Horn's *Club Scene* article, "On The Rise: Part 1," in the January, '86 issue. I had suspected risers were not commercially available due to the difficulty I encountered in locating a dealer or manufacturer, and after reading the article, my suspicion was confirmed.

My determination to have a riser led me to design and build my own. Due to favorable local response to my design and construction of a lightweight, durable, yet portable riser, I have been building various-size risers for other drummers for the last five months. I'd like to offer my services to other interested drummers who may write to me in care of Ron's Welding Service, 2501 Appalachee Drive N.E., Atlanta, Georgia 30319.

Lindsay Mateer
Atlanta, GA

AS TIME GOES BY.



Ricky Lawson
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Dean Markley
D R U M S T I C K S

When you're out on the road for weeks at a time, you start to look for things to keep you busy. Unfortunately for the Temptations, **Aaron Smith** found such a thing in the ultra-complex jazz drumming of Tony Williams. Smith, currently the drummer for the Sacramento, California-based new music band the 77s, had been on the throne with the Temps for two years. "They didn't change their show once during that whole period," Smith says. "Basically, it started to get boring." So Smith, who spent three years in training with the venerable Alan Dawson, took an interest in complex jazz. His new taste eventually led to his leaving the band.

Not long after his departure from the Temptations, he hooked up with a project light-years away from polished R&B. He landed a spot with Romeo Void, the critically acclaimed new wave band that charted underground dance hits like "Girl In Trouble" and "Never Say Never." But friction within that band eventually led to its demise. "After a while, the group started to fall apart. Everybody divided into camps. I was the new kid on the block, so I got stuck in the middle. Actually, it was the safest place to be."

And so, with the end of Romeo Void, Smith and his wife moved from Los Angeles to Sacramento, where he met Charlie Peacock, a prominent performer on that city's club scene who had just formed a

band, Vector, that was still searching for a percussionist. "That album came together really fast. We tried to capture a sort of raw feeling to the music, and we did. I was cooking up drum parts while the tape was still rolling."

His work with Vector opened the door for his joining the 77s, a band that recently had a popular video in Britain for their single "Ba, Ba, Ba, Ba." Smith will tell you himself that the 77s are an unusual sort of band. Their music ranges from synthesizer-packed pop to driving, Doors-y blues. And right now, Smith says the band is getting caught in that paradox. "I don't think that 'Ba, Ba' is really indicative of our sound. We're not an all-electronic band. We're much more of a roots-oriented group. It just happened that it's a poppy song. So now, everybody thinks we're just another techno-rock band."

Smith claims that a pounding, thrashing sound is more akin to what the 77s stand for. And his own style is a driving factor behind that sound. He's a hard hitter, comparable to a Tony Thompson or a Carmine Appice. "That's one of the things that got me the job with the Temptations," he says. But now Smith wants to perfect his technique and hone in on a style he can call his own. "I'm still combining jazz with rock a little more than I'd like. I want to take a more straight-forward rock approach."

—Dean Capone

Busy seems to be an understatement when you're talking about New York sessionman **Allan Schwartzberg**. Variety is definitely the spice of his life, which is how he likes it.

"Every day that I'm in the studio, it's a different story. The music is always different, and the players are always great. I didn't want to be locked into the same music all the time. I enjoy studio work. Since it's different every time, you don't get tired of it. It's spontaneity. If you play the same music over and over again, I think you get into it as far as you can get into it, and

then it wears out, no matter how good the music is. I feel that I'm the best when I'm playing new music," says Allan, who recently worked on a John Tropea album, one by the Four Tops, the ABC TV promo, countless jingles, and subbed on the David Letterman show.

An unsung hero, Allan has done projects in the past where he received no credit, such as Kiss records, the solo Kiss projects (as well as something on the newest Kiss offering), Alice Cooper, and James Brown. "One of the things I'm most proud of is getting James

Brown to like my playing. I did an album about seven years ago. Having Mr. Soul recognize the fact that this Jewish drummer from the Bronx was grooving was pretty memorable for me," he laughs.

With as much work as Allan does, is there still a challenge? "The challenge is trying to make it creative," he answers. "People are writing better and better. Playing for jingles is kind of craftlike, and you copy feels off records. But I try to see how far I can stretch something, and how creative I can get without being a jerk and waving my own flag. Each per-

'Here's one tune, and it starts off like this.' They'd describe it in detail, and then they'd say, 'Ready?' It was heavy retention of everything they said, and it was far from just playing boom chick, boom chick. They had a lot of double bass drum stuff in there. But it was a fun audition, because a lot of times you go to auditions where people don't know what they want. I had a blast."

About working with the other band members, Gregg says, "Billy is a drummer's bass player. He's got the chops to do whatever he wants to do, like a technical run, but he's also got really impeccable time and he knows what to do where. Steve's the same way. He's got really great sounds, great time, and great feel. His solos, on the other hand, are really technical. Both play with a lot of emotion. I can't wait to get on the road with these guys. I have so much respect for them. I'm still pinching myself to make sure this is real."

Right now, they are awaiting the summer release of the album recorded last November and January as they are finishing up Roth's film, *Crazy From The Heat*. In the movie, which Roth is producing, directing and starring in, the band appears in some scenes. A worldwide, year-long tour will commence in August.

— Robyn Flans



Photo by Rick Ma/kin

Gregg Bissonette is very happy these days after winning the coveted David Lee Roth drum seat. Describing the audition of several months ago, Gregg says, "They had a big cattle call/drum audition down at Studio Instrument Rentals [rehearsal hall]. It was kind of by invitation, but a lot of people found out about it, so about 55 guys came down. They had a double bass setup in the rehearsal studio. One of the priorities was that the drummer be a real hard-hitting double-bass player. A lot of single-bass players walked in the room and walked right out again. They [guitarist Steve Vai and bassist Billy Sheehan] wanted to hear a drum solo right off the bat. After the solo, they said, 'We're going to play with you.' A lot of it was memorization. They'd say,

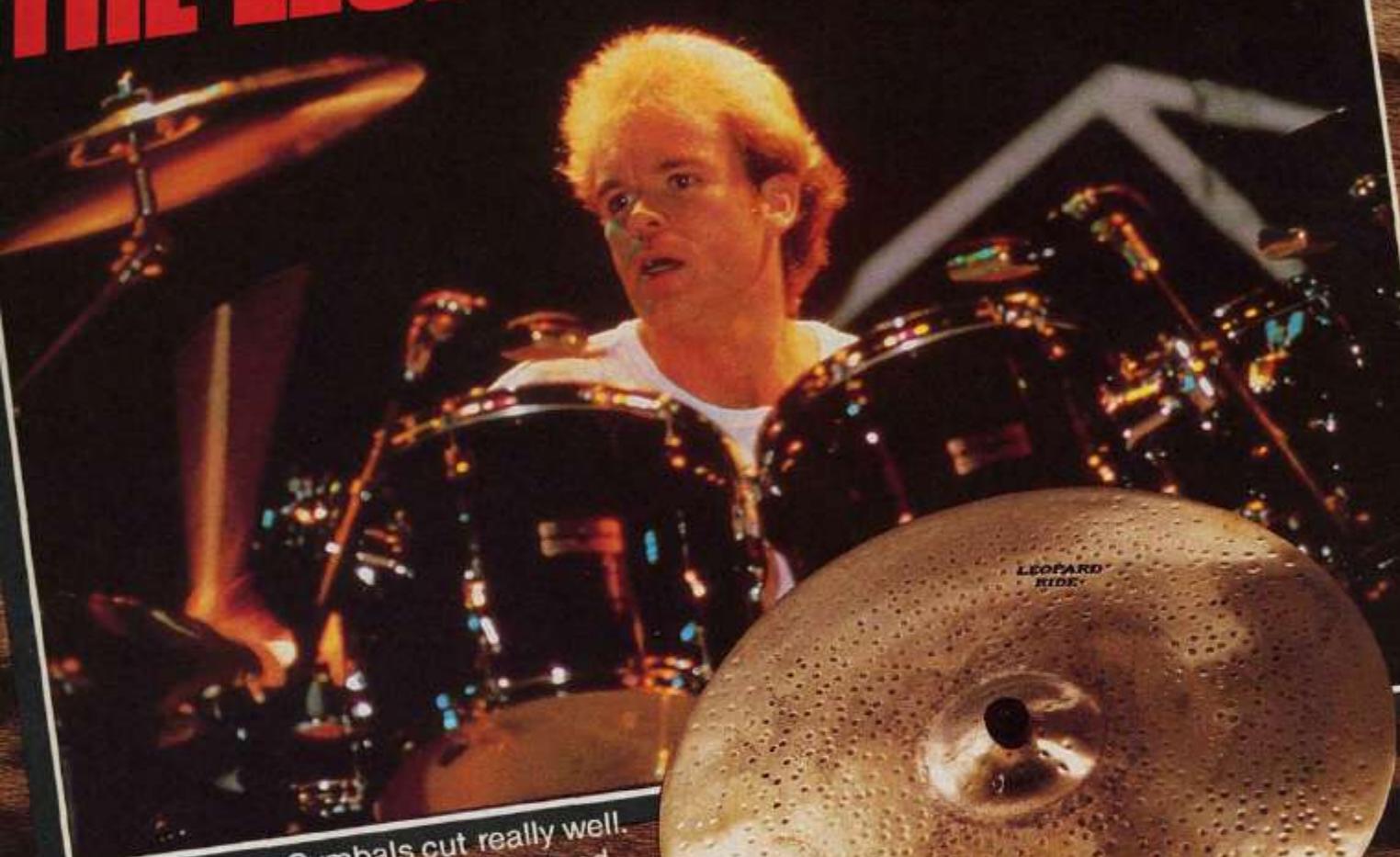
son you work for is different, and you have to know who you can do that with. Some people want you to play what they wrote on paper, even if it stinks, although I usually don't do that. I've been doing this for a long time, so I try to convince people diplomatically that it's not making it and they should listen to this one thing. My advice to young drummers in this situation is, if they really feel that the part they are told to play is not right, they should somehow diplomatically play what they think is right."

— Robyn Flans

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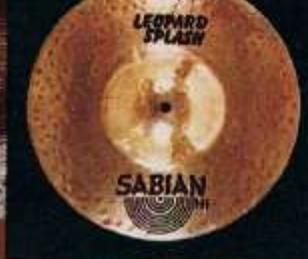
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The Sabian HH Leopards... Power Cymbals for Power Players.

Heavy rock players have often been criticized for not having any finesse, but Hurricane's drummer **Jay Schellen** thinks that's an unfair assessment. "I think it all begins with your training. Your initial approach to music itself is how you retain the finesse, and you don't lose it just because of the style of music you're playing. Sometimes you have to adapt your style a little bit. With heavy rock music, you have to play a lot heavier, stronger, and more powerfully, so you take out more of the little notes to put across a simpler, heavier style. But John Bonham, for instance, was a finesse player.

The way it's supposed to happen is this: You get out of school and spend the next several years playing in dives, until one night you are spotted by a famous musician (famous musicians always hang out in dives, right?), and you are thereupon hired to play in a major group. But for **Marty Richards**, the offer to join the Gary Burton Quintet had nothing to do with Marty playing in dives after his graduation from Berklee; rather, it was the result of a gig on the luxury liner S.S. Norway.

"Berklee sent out a couple of student bands," Richards explains. "One of them was the Berklee Rainbow Band, led by Phil Wilson, and the other was led by Gary. Originally, Gary didn't want to use me, because I was already in Wilson's group and Gary wanted to spread the work around to different students. But when the Rainbow Band got back from a State Department tour of Central America, the Caribbean, and South America, Gary still hadn't found a drummer, so he asked me to play in the group he was putting together for a jazz cruise on the S.S. Norway in October. I guess he liked the way I played, because after we got back, he invited me to join his regular band and I said okay."

Interestingly enough, Marty wasn't especially familiar with Burton's music, but he feels that perhaps that actually gave him an advantage. "I went in with an open mind," he says.

He was very subtle. Look at Neil Peart and Steve Smith. That's the kind of drumming I like to display—a lot of finesse, good chops, but with open ears, listening for what is right to play in the music. I play a lot of different styles, and I pride myself on being able to play those styles, having played pop with Badfinger and fusion/jazz with Peter Banks. If you have the ability to play those in the first place and you like them, it will have to come out in your playing. You can't suppress that kind of thing."

Hopefully by now, Hurricane is on the road to follow up the release of their EP *Take What You Want*. Jay feels very

"I didn't have any preconceptions about what I should sound like, so I was just being myself." So what music had Marty been listening to?

"Weather Report," he answers. "I love Peter Erskine; he's one of my favorite drummers. I also like Steve Gadd's stuff, and Vinnie Colaiuta. I like the ECM stuff, too, like Jack DeJohnette. I'm sure that, eventually, I would have started listening to Gary, but I didn't really start listening to jazz until I got to Berklee.

Before that, I just listened to rock. So when I got to Berklee, I had to spend a lot of time listening to jazz and trying to get all of the names straight." It would seem that Richards accomplished his goal very well indeed, as he was awarded the Buddy Rich Jazz Masters Award during his last semester at Berklee.

At the moment, the Burton group is keeping Marty pretty busy. They recently returned from a four-week tour of Europe, and they've been doing a lot of one-nighters up and down the East Coast. The band will travel to Stuttgart in early June to record an album for ECM. "I guess a lot of people would like to be in my shoes," Marty says. "It's funny, because this gig just kind of fell into my lap, like most of the things that have happened to me. I've never had to audition or call up a lot of people. But it seems natural to me to be in this group. I feel really comfortable."

—Rick Mattingly

strongly that audiences will appreciate the band. "I think one of the things that make us different from a lot of the L.A. heavy music is that all of us are seasoned professionals. This isn't our first album project. We've seen where our other projects have fallen short or done well, so all of us put that experience into this band with a lot of the tolerance that we've learned over the years. Musically, how that helps is that we've all grown to understand our style, what works, and what doesn't work. We tend not to play for ourselves within the group. We play for the group. The group itself is much larger than any one of us."

It's not easy for a new band,

but Jay will not indulge in anything but positive thoughts. "You have to have faith in yourself and your ability, and faith in your dream. If you can go through all the hard times keeping true to your dream and just believing in it, nothing shakes you. I have always felt that Hurricane is a special band. All the members of the group balance each other out really well. We've been together for two years, and the relationship is the same as it was in the beginning. It's like a really good marriage, where, as it grows older, we just learn to understand each other better. It's still that same enthusiastic bond among all the members to make good music."

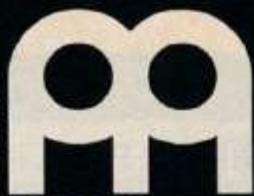
—Robyn Flans

Mike Baird recently worked on albums by Chris Sutton and Five Star, as well as doing music for *A-Team*, *Magnum P.I.*, *Hardcastle & McCormick*, *Riptide*, *Hunter*, and *Hill Street Blues*. **Jonathan Moffett** has been working with Madonna, as well as doing a Wrigley Gum commercial. Moffett also worked on a Laura Pallas project produced by Pat Poley, with **Victor Feldman** on percussion. **Jim Blair** is rehearsing with Animation, as well as doing TV and videos. **Tony Morales and John Robinson** on David Benoit's *This Side Up*. **Bill Maxwell** on Freddie Hubbard's *Ride Like The Wind*. **Ian Wallace** on Stateside tour with Jackson Browne, recently having done a benefit in New Zealand for Greenpeace. **Tris Imboden** is on an album with producer David Foster as the artist. **Denny Fongheiser** recently did some work with Andy Taylor, as well as for DeBarge. **Tony Thompson** working with Air Supply in the studio. As always, **Larrie Londin** is busy working on albums by Barbara Mandrell, Louise Mandrell (including a White Rain commercial with Louise), the Vaga Brothers, Brent Mason, Con Hunley, Dan Fields, Randy Travis, and Orleans. **Alan Kerr** is on the road with Ronnie Milsap. **Chad Rager** is doing a series of clinics in New England and the Midwest for DW Drums and Sabian cymbals.

Back a couple of months, percussionist **Joe Lala** had a co-starring role of Gilbert Roget in the new Carl ("Apollo Creed") Weathers' series *Fortune Dane*. **Gary Husband** just finishing a tour with Alan Holdsworth supporting the album he can also be heard on, *Atavachrone*. **Steve Schaeffer** can be heard in such films as *Longshot*, *Pretty In Pink*, *Off-Beat*, *The Boy Who Could Fly*, *Rad*, and *Police Academy HI*. Recent TV work includes *Simon & Simon*, *Dallas*, *Falcon Crest*, *Love Boat*, *Misfits Of Science*, *Webster*, *Hitchcock*, *Twilight Zone*, and *St. Elsewhere*. He is also on the recent album by Barbra Streisand, he recently conducted a clinic at the Percussive Institute of Technology, and he is resuming his faculty position at Cal State Northridge. **Eddie Bayers** on a project by Whitfield/Ward. **Bob Moore** recently filled in some gigs at North Hollywood's Baked Potato with Don Randi & Quest, while regular drummer **Dave Hunt** was off doing some work with Lola Falana. **Anton Fig** recently in the studio with Cyndi Lauper. **Pete Best and Andy White** were the guests of honor at the New England Beatles Convention. **Vince Dee** recently joined Brenda Lee's touring act. **Marc Droubay** in the studio with Survivor. **Joe Bonadio** is now with Chuck Mangione.

— Robyn Flans

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ASK A PRO

TERRY BOZZIO



Photo by Ebet Roberts

Q. I have a few questions regarding the playing you did on the Paiste "Soundsheet" in the February, '84 MD. First, when you played the solo, how much double sticking and poly-rhythmic "tricks" were used? Second, how did you develop your double-bass playing to such a high level of proficiency? And lastly, when you studied, what books did you use to develop jazz independence?

John Brainard
Pittsburgh, PA

A. For the playing I did on the "Soundsheet," I used an assortment of single strokes, flams, double-stroke rolls,

and single/double combinations between hands, and also between hands and feet broken up all over the kit in an arrhythmic textural fashion. I thought of the solo as being in "free time," so "polyrhythmic" is not really applicable here (since the word infers two or more rhythms happening at once). I was trying to express something more abstract.

As for the second part of your question, when I started playing double bass, my left foot was already well developed from playing very fast jazz (constant 8th notes on the hi-hat), and well coordinated from playing left-hand snare and left-foot hi-hat coordination figures, a la Tony Williams. I was originally inspired to play double bass by Billy Cobham and Narada Michael Walden. So after studying their approach, I developed my own style by learning to play with my feet any single-stroke rhythm that I could play with my hands.

Lastly, I developed jazz independence by playing rhythms in the books Stick Control (Stone); Syncopation (Reed); Louie Bellson's 4/4 and odd-time reading texts; and the Jim Chapin book.

SIMON PHILLIPS



Q. I would like to get into studio work like you do, and would like to know what type of books you used, and what books you would recommend, to prepare for that line of work.

Norty
Liverpool, NY

A. I think that any book would be useful, as long as the books you choose cover a wide range of different aspects of playing—and above all, are fun to use. I was never very good at following books, but I did have the advantage of having a father, who, being a bandleader, would present me with freshly written charts that he had just arranged for his band. I think it's important to have new things to read as often as possible.

NEIL PEART



Photo by Jaeger Kotos

Q. I have noticed in some of your songs that you play double-bass, while keeping the rhythm on a hi-hat that remains at an unvarying opening. This puzzles me, for you don't appear to have an auxiliary hi-hat included in your kit. Is this just another feat of talent that you possess, or is there an auxiliary hi-hat hidden behind that enormous drumkit?

Don Ross
Thunder Bay, Ontario, Canada

A. I'm not quite sure what the source of that mystery might be. I do have a habit of slipping my left foot off the hi-hat for a quick triplet on the bass drums, and then back again—or perhaps it is a China or splash cymbal that sounds like a half-open hi-hat. It may be that it's not a feat of talent, but a "talent of feet!" Suffice it to say that I only have one hi-hat and only two feet; it must be one of those answers.

DANNY GOTTLIEB



Q. Can you describe the setup you used on the Mahavishnu Orchestra's recent European tour? Also, would you elaborate on the phenomenal snare tuning?

Luca Panaro
Saronno, Italy

A. The set was as follows: two Dynacord pads as bass drums (one 20" acoustic bass drum chip and one #1 Electronic Drum chip) played with Ludwig Speed King pedals; one Simmons pad with a DW 5002 extension pedal hooked up to an SDS7; an Eames 5" 15-ply snare drum, a Sim-

mons pad hooked up to the SDS7 snare; a Dynacord pad using a reggae snare chip; five Ludwig acoustic toms (sized 10", 12", 14", 16" and 18"); three Simmons pads hooked up to the SDS7 as electronic toms; five Dynacord pads using hi-hat, rock 12" and 16" tom, shaker, and rimshot chips. The cymbals were all Paistes, and included 14" Sound Creation hi-hats, a 24" Rude crash, a 20" ride, 18" and 19" Rudes, a 22" 2002 heavy ride, a 20" 2002 Novo, a 22" 2002 Novo, a 22" 602 medium flatride, a 22" 602 thin flatride with rivets, a 20" 2002 crash, a 15" 2002 medium crash, and one Percussion Set.

As far as the snare tuning goes, I was using a Ludwig Silver Dot head on top, and a Ludwig snare-side head on the bottom. The top head was tuned rather loosely; the bottom was a little tighter. As in all concert situations, much credit goes to the people who were doing the sound. In order to have great sound, the musicians and the sound company must work together as a team, and the feeling generated between all involved on that Mahavishnu tour couldn't have been better.

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IT'S QUESTIONABLE

Q. I am an 18-year-old drummer and a faithful supporter of Zildjian cymbals. I recently bought an *Amir China Boy*, and I'm not too happy with the sound I'm getting. It may be due to the fact that I'm not using one of those "spring" devices between the stand and the cymbal, but I doubt that. My first question is, does such a "spring" make a difference? I think that the problem surely rests with the cymbal itself, although I have an *Amir* crash with which I am satisfied. My second question is, what type of China cymbal would best complement my Zildjian crashes?

J.S.

New Brunswick, NJ

A. A spokesman for the Zildjian company provided the following information: "A 'cymbal spring' device will not in itself affect the sound of the cymbal very much. What can affect the sound of any stand-mounted cymbal is how tight the wing nut or mounting device is screwed onto the cymbal. Restricting the natural movement of the cymbal can deaden or choke the sound. Although this may not be the problem in your particular case, you should make sure you don't have the cymbal screwed down too tightly.

"Without actually examining your cymbal, it's difficult to determine the cause of your problems. You may send your *Amir China Boy* back to the factory for inspection. Be sure to include a letter explaining the problem as clearly as possible. We will be able to tell you if there is a problem with that particular cymbal and give you some direction toward getting the sound you're looking for.

"As for determining what type of China cymbal would best complement your other Zildjian crashes, that's a determination that you must make, based on your own acoustic preferences. We can tell you that the weight of an *Amir China Boy* is slightly greater than A. Zildjian China Boy's. This increased weight, along with the *Amir* alloy, creates a faster, harder sound than the A. Zildjian equivalent. Many drummers prefer one sound over the other."

Q. I just bought a Slingerland cocktail drum with a serial number of 351696. The drum itself is brand new; it even has the warranty card on the side of it. I'd like to find out what year this drum was made and how much it is worth.

J.E.

Bedminster, NJ

A. We referred your question to drum historian Ken Mezines. Ken offered this information: "Unfortunately, the current Slingerland company has very little information available on its history, so I cannot pinpoint the exact year the drum was made. However, according to the 1967 catalog, in which the 'cocktail drums' were prominently featured, the single-headed model [#288] originally listed for \$95.00 with a pearl finish or \$79.00 with a lacquer finish [model #287]. Legs were included in the price. The deluxe, double-headed model—which could be used with a reversible bass drum pedal on the bottom head—listed at \$120.00 in pearl [model #291] and \$104.00 in lacquer [model #292]. As far as today's value goes, all I can say is that, if I were selling to a collector, I would ask \$225.00 or more for the #291, and \$125 or more for the #288 style. Actually, the drum is still very usable and would be very helpful to the right person playing in a situation where this type of sound was needed. Keep it! It might come in handy for that low-key, small-type band job."

Q. I own a Pearl Export Series drumset, which is kept in the basement where my band jams each week. It gets rather cold down there, because the basement isn't insulated. I was wondering if the cold air can damage the drums in any way. Also, the chrome stands and the rims on my toms seem to be spotted. Could this be caused by the cold air? What can I do to keep the chrome shiny and spotless?

J.M.

Nashua, NH

A. Cold temperatures, if constant, shouldn't provide much of a hazard to your drumshells. Rapid changes in temperature or humidity are more likely to cause damage, since wood contracts and expands with those changes. If you move your drums to a warmer environment (perhaps to play a gig), try to allow time for them to adjust gradually—perhaps by letting them sit in their cases or bags for a while before being set up.

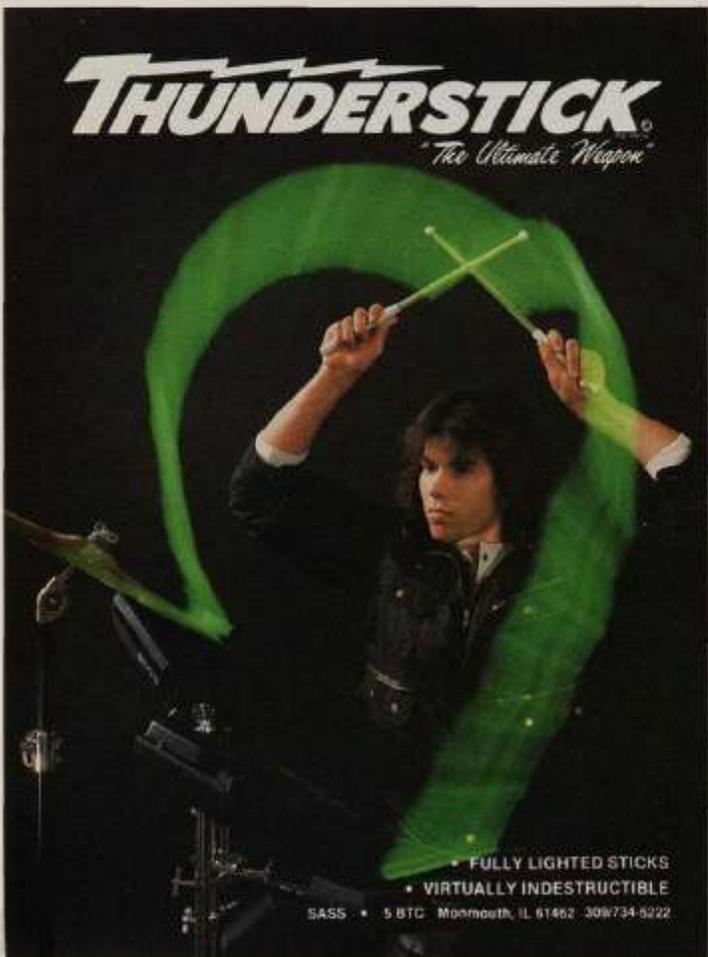
As for the chrome, again, cold alone has little effect. But cold air is often damp, and dampness can promote corrosion. Your best protection there is to cover the drumset with a sheet or blanket when not in use (assuming it's left set up), and to clean and polish the chrome regularly with a commercial chrome polish.

Q. I own a 1965 Leedy drumset that is pearl grey. A friend has given me a white bass drum. My problem is that I don't want to change the color of my Leedys, and I want to find a pearl-grey finish for the new bass drum. Ludwig has a finish that is very close to mine, called *Black Diamond* but, unfortunately, cannot recover my drum nor sell me a piece of that covering. Can you help me in any way?

D.M.

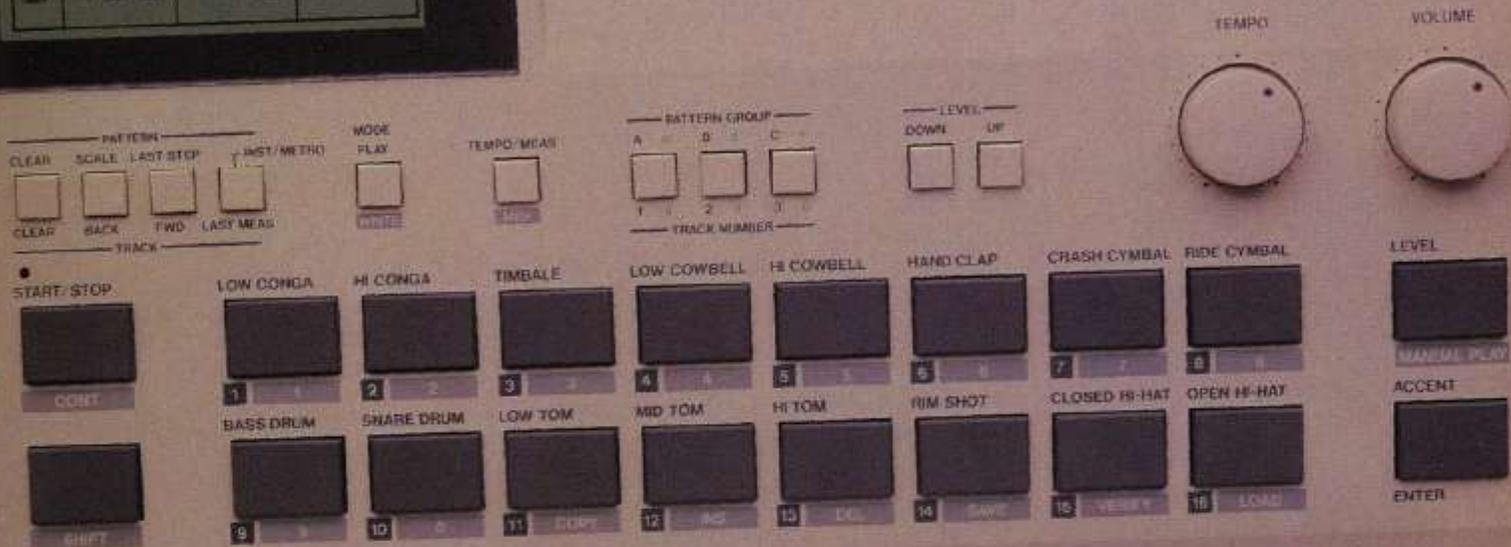
Plainfield, NJ

A. Companies like Ludwig must buy their covering material in tremendous quantities and at considerable expense. Because of that, it is economically impractical for them to maintain supplies of finishes not currently in production, or to custom cover single drums for individuals. That is why they cannot provide you with assistance, as much as they would like to. Your best bet is to contact a company whose business it is to provide custom covering for drums. Try Precision Drum Company, Dept. C, 151 California Road, Yorktown Heights, NY 10598. This company stocks a large variety of pearl and other finishes, and may be able to provide the finish you need.





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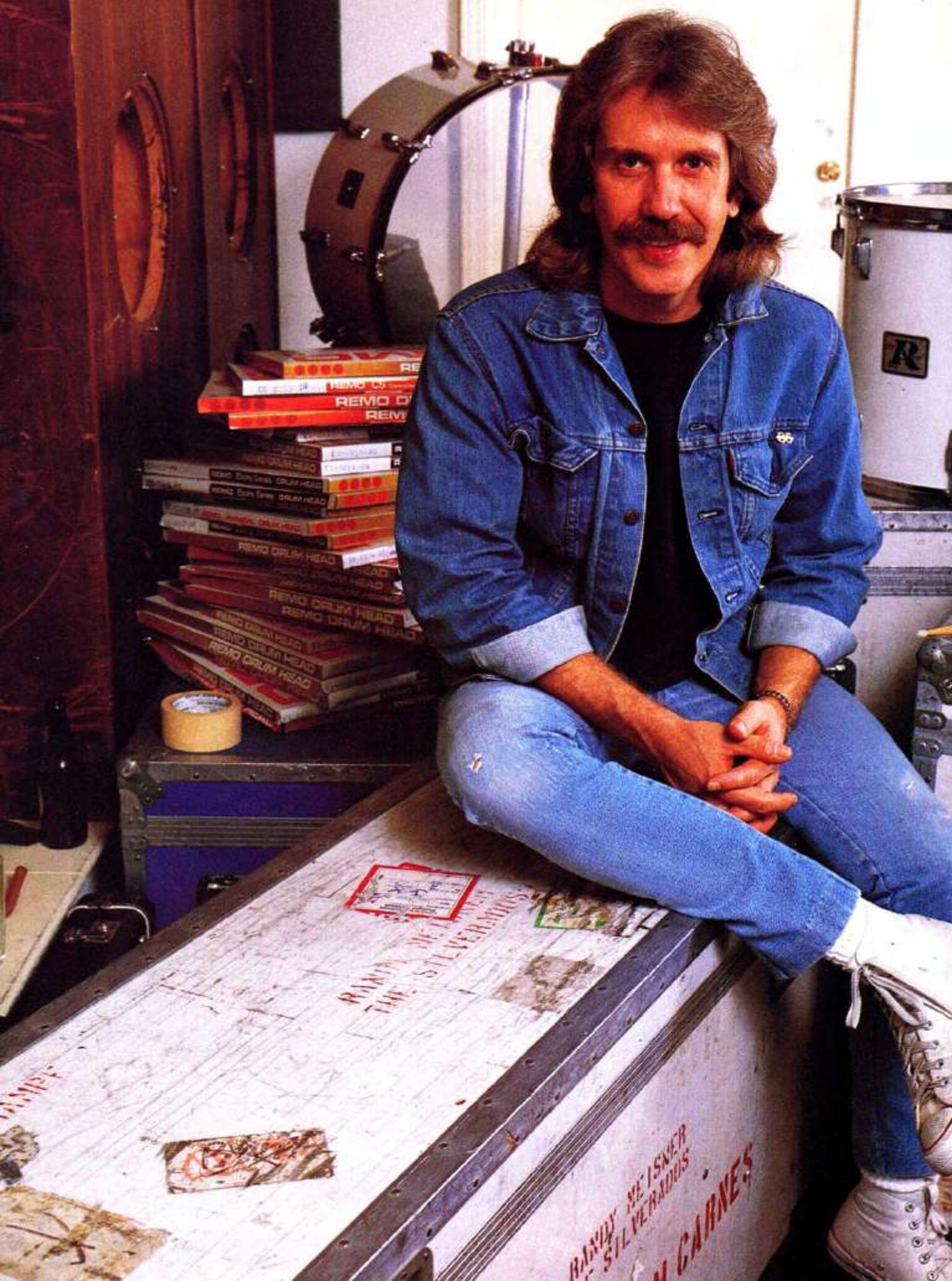
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by Robyn Flans

C R A I G

K R A M P F



CRAIG Krampf draws an interesting parallel between sports and music: "I've always said that the career of the musician is like the professional athlete. A certain amount of musicians and athletes are good enough in grade school to make high school ball. From there, the survivors and the ones with talent and determination get a chance to play college ball. From there, we go to the farm teams—the station wagons, the touring, the one-nighters, playing rotten, stinking clubs. You hope and pray that you're good enough to get the call to the big leagues. When you get the call to the big leagues, it's up to you as to what you do with it. You can be involved in the big leagues on a second-division label, but all of a sudden, you start getting yourself involved with pennant winners. There's nothing like that feeling. I think it was Tony Concepcion who said that playing with great players and being on a pennant-winning team bring out the best in you. The same holds true with music, where all of a sudden, you're doing sessions and playing on projects with excellent musicians. That brings out something in you. In a couple of circles, I'm known as the Pete Rose of rock, for my age and for my enthusiasm. Let's hear it for Phil Niekro, Pete Rose, and Kareem. The toll on Kareem's body at 38 is incredible, but he is playing better now than he was at 28. Kurt Rambis is a great inspiration to me. He plays with wild abandon. The passion level of his jumping overfolding chairs for the ball is incredible."

Craig is known for playing with abandon. He is the perfect combination of raw and polished: perfect in his time and all the necessary recording techniques, but with the guts, heart, and soul of an 18-year-old zealous rock 'n' roller.

The energy Craig transmitted as an 18-year-old with the Robbs, who were regulars on Dick Clark's *Where The Action Is*, is no different from what you see in Steve Perry's video of "Strung Out." More than 20 years have passed, but Craig hasn't changed. Certainly, he's aged chronologically.

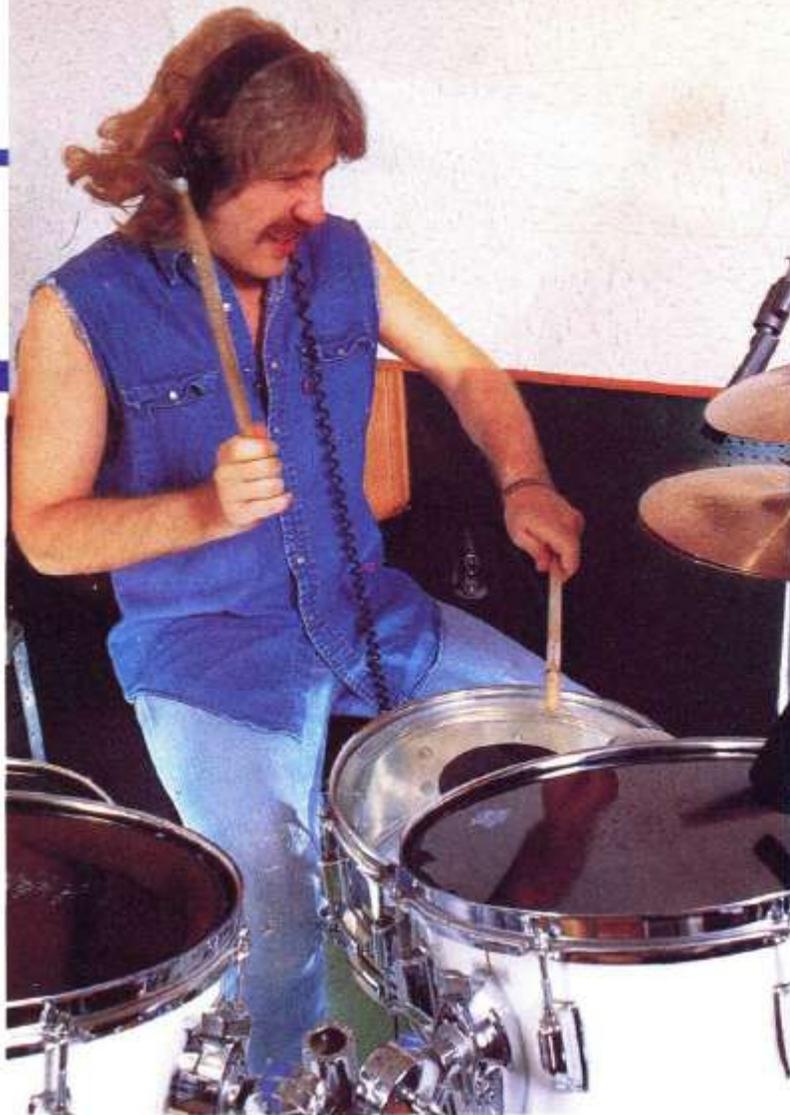


Photo by Jaeger Kofos

"AT TIMES, I ENVY ALL THOSE DRUMMERS WHO ARE STILL OUT THERE IN THE GARAGE, HOPING TO MAKE IT."

machines. I was one of the first to realize that they're not going to go away, so you should make them your friend and use them. I recommended them. What's starting to get to me a little right now is that they don't play with passion. Machines can be intense, but there's a difference between intense, and playing with your heart and with passion. That's the main thing I miss about computer tracks. As far as changes go, sonics are much better nowadays and the technical things are different, but the music is not necessarily that different. When the Stray Cats were popular, I said, "Man, they're just doing Gene Vincent," so I had my daughters listen to an old Gene Vincent/Eddie Cochran album. The first thing they commented on was, "Daddy, it sounds awful." I said, "Don't listen to the sound of the record. Listen to what's being played. You hear in Gene Vincent exactly what the Stray Cats are doing, but now it sounds better." They said, "Yeah, you're right Daddy." I did it last year with Wham! and Culture Club. I was hearing a lot of Motown in their music, so I brought out some old Four Tops records and Supremes records for my kids to hear bass lines.

The first recording I did was on two-track: Yes, I am *that* old. Then there was three-track, which came in for a minute, and then it went pretty much right to four-track. It was amazing to have four tracks to deal with. Engineers had to get their balances correctly, and the performance had to be there. There was hardly any overdubbing. It was basically live. There are still records being done live—not as often as I think they should be, but there are. There are some tracks on Kim's new album. Val [Garay, producer] at times still likes to capture the live moment. There are a couple of songs on Kim's album that are drum machines and computers, but even on those tracks, after that computer thing is built, he still lets the guitar, the bass, and the vocals sing all at the same time to capture as much live as he can. Still, in my mind, that doesn't beat a full band playing and trying to reach the moment at the same time. This week, two out of the three tracks we did with Kim were live.

RF: Didn't you once tell me that Kim sings live, too?

CK: She still does and those are still her greatest vocals, I think. We cut two songs. The passion from everybody involved was amazing. That's something I still feel recording is all about. I was involved in a project the week before with Chuck Plotkin and a band from Chicago called Idle Tears. It was all live. Those are the moments. I experienced a slight depression in January due to the fact that last year was very mixed up. A year ago, I was working constantly but never playing my drums. I worked for two or three months in a row and never touched my drumset. I was "drummer in a briefcase"—computing, program-

He's also become wiser because of some career scars perhaps, having gone through the farm teams, but his spirit hasn't changed now that he's entered the big leagues.

I couldn't help but be charged by his energy the first time Craig and I met. We talked for hours about the '60s, his work with the Robbs and Flo & Eddie, the life back then, his more current work with Kim Carnes and Steve Perry, producers, technology, his wife Susie, and their three girls, Carrie, Katie, and Courtney. I looked forward to having an opportunity to write about all of it.

Four years later, there's so much more to add to the list. Aside from his ongoing work with Carnes, he's become one of the busiest session drummers in Los Angeles, working on such projects as Santana, Jane Wiedlin, The Motels, Dwight Twilley, and Rocky III. Songwriting has become an even bigger part of his life, having co-written Steve Perry's hits "Oh Sherrie" and "Strung Out." In fact, Craig copped a 1983 Grammy for Best Original Score as co-writer of Flashdance's "Where The Heart Is."

When we got together for this interview in February, Craig was excited. He had just won a battle waged between technology and creativity, and he wanted to talk about it. He showed me recently acquired footage from Action days, and despite our laughter at the styles of the day, the haircuts, and the rawness of the music, we couldn't deny an explosive passion on the screen before us. Did that exist anymore? Craig admitted that, until a couple of weeks ago, he hadn't felt it for quite a while. As we sat and talked, the exuberance of a very animated, enthusiastic Craig Krampf came on full force.

RF: Watching that Robbs video makes me think about how different things were back then. Do you ever feel that what you heard back then was guts and heart, while what we often hear now is machines?

CK: There are still sessions and recordings that are operating on guts. To me, records, musicians, and artists must have passion. I'm friendly with drum

ming, triggering. You have to be able to do that to stay alive as a session drummer now, because it's come to be a part of it. What I'm just beginning to notice now, though, is that maybe it's settling down and people are starting to use real drums again. I guess I was somewhat out of touch with my instrument. I played on some great cuts last year, but we just watched a video of when we used to work 300 one-nighters a year, and every single night, I was playing. I was *working* last year but *not playing*. At the beginning of January, it was just getting fired up again, and I guess the chops and my mind hadn't clicked in.

This may sound corny, but about a week ago, it was like I was re-baptized to my instrument. Most of the tracks cut this month were live, acoustic drums on live performances. About two weeks ago, it just all clicked in. My passion for the instrument came back. Finally, I was working with some people who wanted and allowed live, acoustic drums. There was one moment in particular at 2:00 one morning when the bass player started playing a riff. I started playing, guitar players joined in, and we had an incredible jam. Plotkin ran out into the middle of the studio and said, "What's this? What's going on?" He started conducting madly. We all were watching each other, because we didn't know where it was going, and before our eyes, a song was being born. The communication, which I believe music is, was at a peak level that I hadn't experienced in years. That jam is now going to be a song on this album. You listen to 21 minutes of this jam and there are mistakes, but it doesn't matter. The level of passion on this tape is awesome. That was the night I became reacquainted with my instrument. It was something that, at times as a session musician, isn't allowed. The clock is running, it's a very expensive business, you're there to cut songs, and that's what you have to do. For four or five hours, we jammed. This is what we used to do in the garage. At times, I envy all those drummers who are still out there in the garage, hoping to make it to the level I'm at right now. Don't forget your beginnings. We all got into the music business in the first



Photo by Jaeger Kotos

place to play our instrument and create. Somewhere along the line, somehow, you can lose touch with that. The music industry loses touch with it. Artists and producers lose touch with that. Why did we all start?

RF: Why *did* you start?

CK: In retrospect, it's really funny. I look at my daughters and they may not have a clue as to what they want to be in life, but maybe they do. In looking back, my dad was an accountant, and he wasn't happy with his job. My mom was pregnant with my older brother, and all of a sudden, my dad said, "Florence, I'm not happy with this job. I'm changing jobs." She thought he was stark-raving mad, and she was very scared. He became a railroad man, shoveling coal into steam engines, and he was happy. He found what he wanted to do in life. He would have liked to have been a musician, but during the Depression, they could not afford the 50¢ a month rental on a trumpet. He had a love for music though, and I can remember that, when I was a young kid, every time he was paid he brought records home. I was too young to read, so I would take a crayon and mark the songs I wanted to hear. I go back to Milwaukee at Christmastime, and those records are still in the basement with my crayon marks on them—Frankie Laine's "Mule Train," 1949. That was a big record with me. Today, I hear songs on the Muzak in the supermarket, and I embarrass my children by singing along with them. I have firsthand recollections of songs from the late '40s and early '50s. Music was in me when I was that young. My older brother, Carl, started accordion

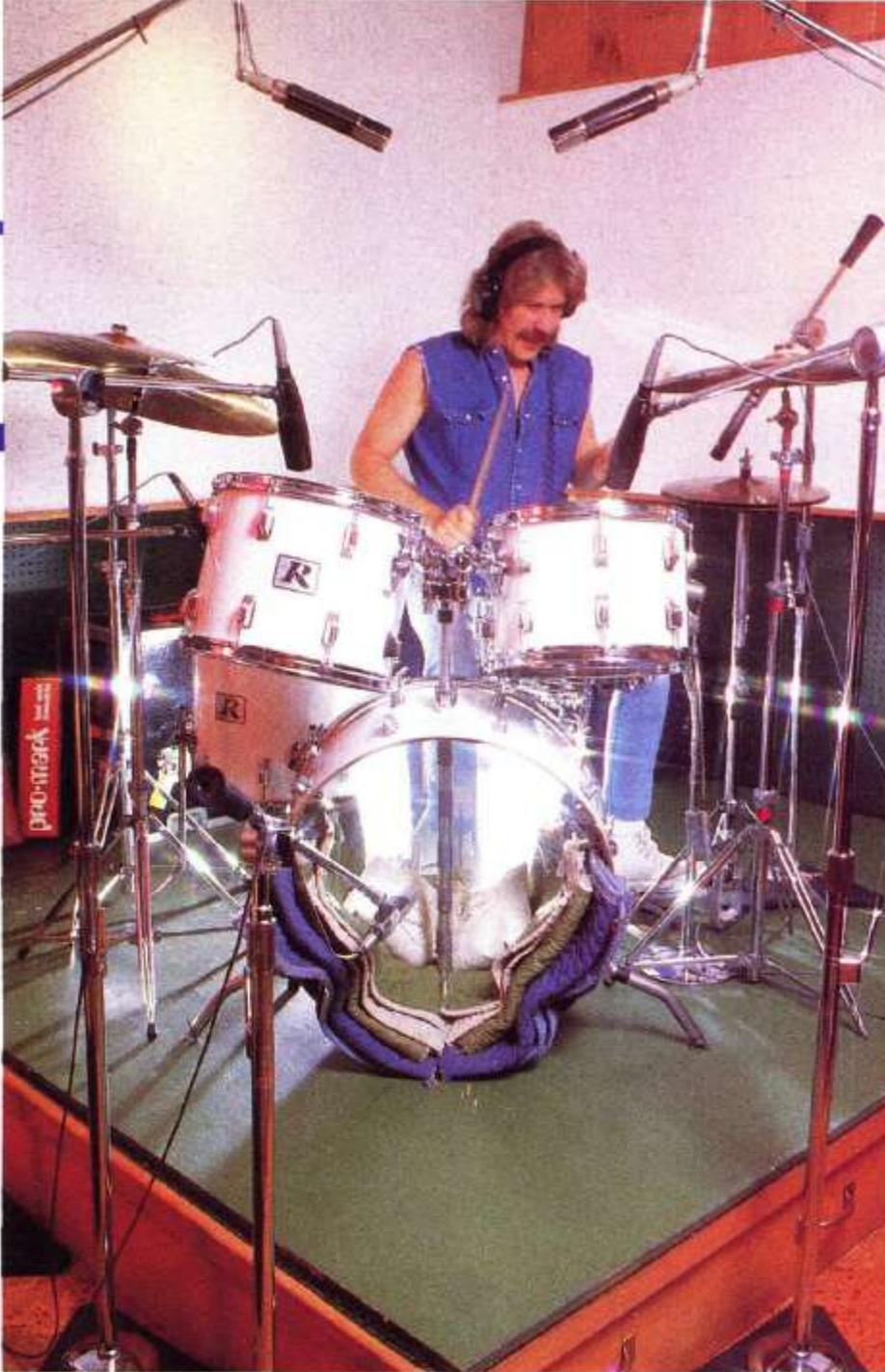


Photo by Jaeger Kotos

around Milwaukee. Or we'd pick up the Grand Ole Opry and some of the Nashville things, which had the start of some rockabilly influences. It was killing me. Then rock started happening with Bill Haley. The first time I heard Elvis Presley, I thought he was black. I didn't know white people could do that. I was shocked when I saw his picture. I'd hear George Hamilton IV, Sonny James, and Guy Mitchell singing the blues with a country influence. I'll never forget the first night my brother and I heard Little Richard. We went crazy—passion, emotion. It moved my body and stirred my soul like nothing I had heard up to that time. I'd see Ricky Nelson at the end of *The Adventures of Ozzie & Harriet*, and watch the reaction of the girls in class: "Did you see him last night?" I was sitting there kind of thinking, "God, I'd love to do that." It was so cool. These guys were all cool. The first records we bought were Duane Eddy and Buddy Holly & The Crickets. Buddy Holly changed my life. It was the first group that played and sang. There were Fender guitars and loud drums. They were white, and it was a band. His death strongly affected me. We were setting up some idols at that time, and we didn't think they would die. Rock 'n' roll was only six or seven years old. Then we got into this period for a while with people like Frankie Avalon and Bobby Vinton, and we lost some of the passion. Then the Beatles, the Stones, and the English invasion brought back that passion.

RF: Did you ever take drum lessons?

CK: I started taking lessons when I was in my freshman year of high school. I realized that I had to read better. I started with the band director, who couldn't really show me chop things but could show me reading things. Then I took from a real drummer for a couple of years. I had played for about six years before I started taking lessons, though. I was also a good athlete in grade school, and I was captain of a lot of the teams. I think I could have possibly had a career in sports. I went out for the freshman football team and made it. I was going to be an end, but in one of the first games, one of my friends was lying there at the

lessons when he was 10. Somehow there were drumsticks in the house, although I don't know how they got there. I started pounding on two wooden chairs, and then literally Mom's pots and pans. When I was eight, my mom and dad saw a Sears drumset for \$40. That was pretty expensive, but Grandma said, "Go ahead and get it for the kid." It's Grandma's fault. Carl would play polkas and waltzes, and I would drum along. I knew what to do. I don't know how, but I guess from listening to records, I knew that the snare drum went on 2 and 4, and the kick drum went on 1 and 3. Then at ten, I started accordion lessons. I'm glad I did, because it taught me melodic music. But I was still drumming, and finally, Dad bought me a real drumset. Drumming-wise, I guess we're talking about 33 years. I played accordion for five years, but then I just couldn't relate anymore, and I was a drummer.

RF: What was the music that was stirring that passion?

CK: If you look back at the charts from '51 and '52, you see hit songs like "Lisbon Antiqua," "Poor People Of Paris," or "Mockingbird Hill." There was no rock 'n' roll. Then all of a sudden, there were the beginnings of rock. My brother and I had a radio in our room, and if the humidity was right, we could pick up the South on the radio, down to Nashville, Tennessee, and Little Rock, Arkansas. The passion was there then. We'd say good night to our parents, lay down in the dark, and turn on the radio, pick up Little Rock, and hear some black music like I never heard before in my life. It was getting to me! I wasn't hearing that

"SOME ALIEN IS GOING TO PULL OUT A RECORD WITH THE NAME KRAMPF ON IT TWO HUNDRED YEARS FROM NOW. I WANT THAT ALIEN TO SAY, 'THAT GUY PLAYED HIS ASS OFF.' "

bottom of the heap with a bone sticking out of his leg. At that moment, I said, "Krampf, you couldn't play drums if that happened to you, could you?" I guess that was one of the first of many, many crossroads in my life. I turned the uniform in, and I made a commitment towards being a drummer.

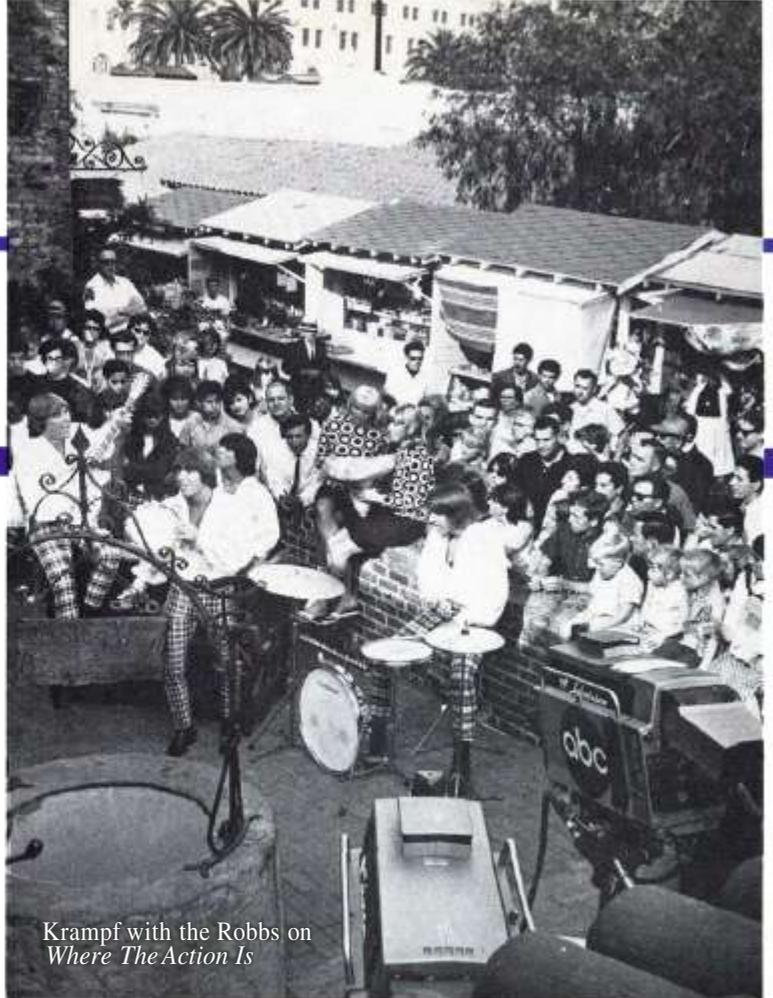
RF: How had you taught yourself?

CK: I played, I watched, and I listened. Listening was very important. I was quite a jazz freak in the '50s because rock was so new, so I was learning more from the jazz players. I was 11 or 12 when my mom and dad took us to a nightclub to see Dave Brubeck. People were looking at my mom and dad like, "What kind of parents are these dragging their young children out to a nightclub?" We begged them to go, and that night, Brubeck and his band were snowed in in St. Louis and had trouble making their plane connection. I think they arrived at 11:30, and we were barely managing to stay awake. All of a sudden, in walked Joe Morello and I freaked. My parents let us stay. Then my brother and I subscribed to a jazz performance series in Milwaukee where they would bring in one jazz act a month. I just watched and listened.

RF: How did the Robbs come about?

CK: There was a time when Carl got very busy with school, and I got a phone call to appear with this band named Dee Robb & The Robbins. They needed a drummer to open a show for the Dave Clark 5, so all of a sudden, I was playing in front of 11,000 people at the Milwaukee Auditorium! We were asked to go around the Midwest and open shows for them, so we had a chance to experience the English invasion. That was my first mini tour, and it was becoming more serious to me. The band was getting more popular, and we did some more recording. We went on the road in the summer of 1965 for RCA and Dupont Fashions, but during this tour, we lost our guitar player to the Viet Nam war. We went back to play Milwaukee, he had his physical, they put him on a bus, and all of a sudden, we were a four-piece band. Then it was just the Robbs. Dee, who had just been a singer, picked up the guitar, and we finished the tour that way. It was getting in my system, and when I went back to school, the playing was becoming more and more important. I was carrying 16 units, I was teaching 40 drum students a week, and I was playing every night. Finally, I knew I had to spend more and more time with music, so I told my folks that I was going to drop out of college. It was a shocking experience for all of us. Being a parent now, I can understand. Parents want what is best for their children. I guess they just wanted to make sure that I knew what the hell I was doing. My brother said it best: "You gave us music and instruments from early on. Whether you know it or not, you raised musicians." They thought about that one, I thought about that one, and it was right.

RF: How did the association with Dick Clark come



Krampf with the Robbs on
Where The Action Is

about?

CK: We won a battle of the bands contest in Chicago, which was unknown turf for us. There was some original material, but mainly covers, which was how it was back then. We got to be on this big rock 'n' roll show, and the *Where The Action Is* tour came through, with Lou Christie, the Turtles, the Rascals, Mitch Ryder & the Detroit Wheels, and the Shangri-Las. We got to play one day on the show, and Dick Clark said to the promoter, "Why are the Robbs on the show?" The promoter explained that we had won a battle of the bands, but Clark was a little disturbed. We went out on stage, and it was mass hysteria. The girls went crazy. Clark watched this and realized something was happening. He put us on the show the next day, and the same thing happened. By the third or fourth day, people were chanting for us all by name and carrying signs. Clark got back to the West Coast, called the promoter, and asked where he could get hold of us because he wanted us to move to California and be regulars on *Where The Action Is*. The promoter was very fast-thinking and said, "I manage them. I'll take care of it for you." So the promoter came to us and said, "If you sign a contract with me, I can get you on *Where The Action Is*." It was our first youthful experience with a crooked manager.

RF: What about recording?

CK: Backtracking a little, the *Where The Action Is* tour came through Chicago, where they were going to film a segment. Clark said he wanted us to appear on this and asked if we had a song we could do. We quickly went in and recorded an original we had written, "Race With The Wind," produced by Lou Reizner, who produced the famous green album by Rod Stewart. Mercury heard about us and immediately signed us. A week later, the record was on the radio. The year before that, we had done some recording where the producer kept telling me I was rushing, slowing down, or dragging. Of course, I thought I had great time. It was really my first experience under the microscope. If this cocky kid had really thought about it, my time was probably off.

RF: Certainly, once you moved out to California, there was a lot of recording for *Action*.

CK: We would go in and record 20 songs in one night. Our first sessions out here were with Armand Steiner, an early L.A. pioneer. *Where The Action Is*

continued on page 41

TERRY WILLIAMS

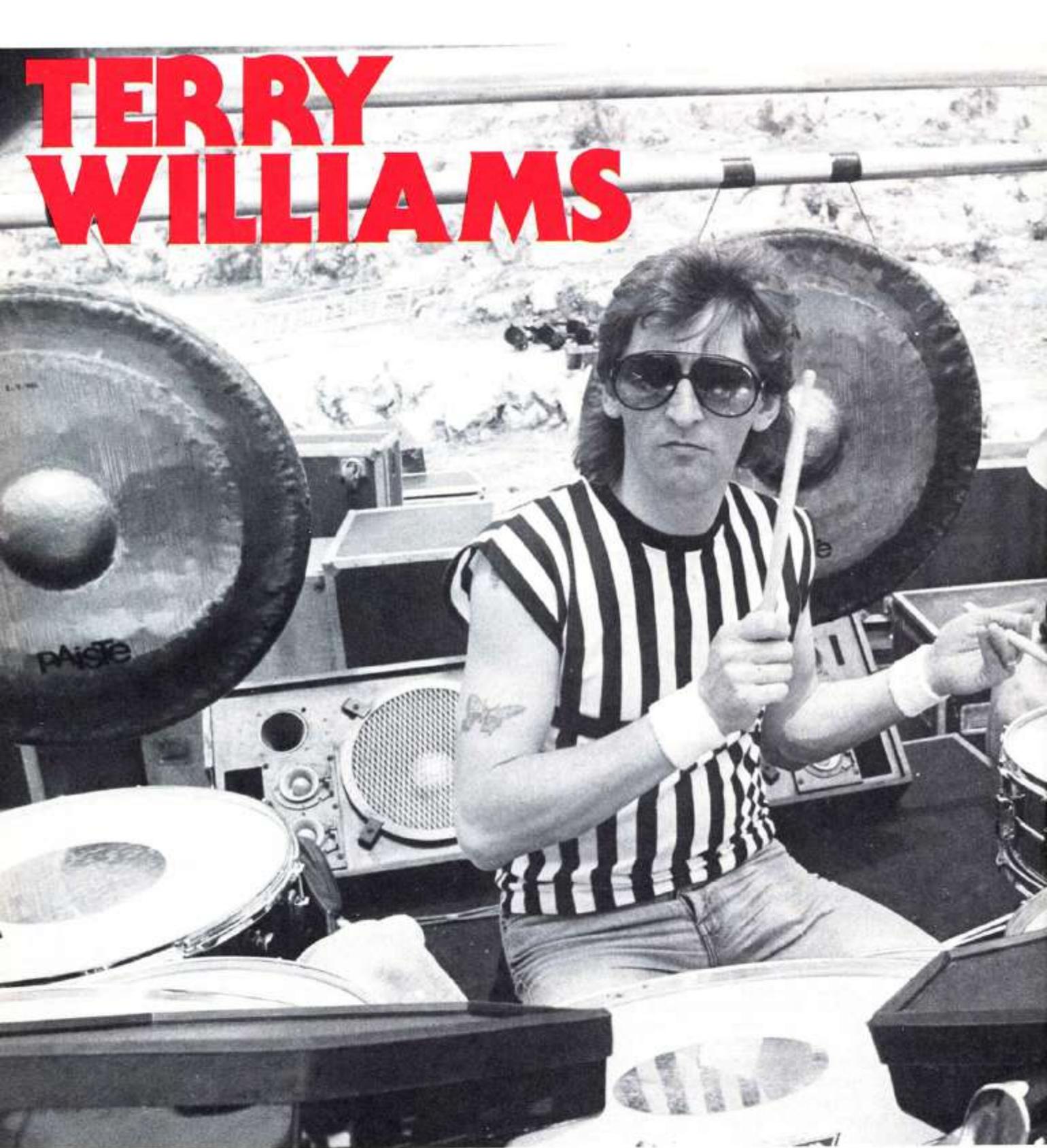


Photo by Joe Bangay/PIX Int'l

STRAIT FOUNDATION



by Karen Schlosberg

TERRY Williams is the drummer in Dire Straits. This may sound like a simplistic statement, but it's surprising how many people need prodding to identify the person behind the distinctive, powerful rhythms driving one of the most successful bands in the world right now. Probably only an un-rock-star-like character trait—he's unpretentious and prefers to use his talent to enhance the music rather than himself—and a geographical accident of birth—he's from rural Wales rather than an urban center—have kept Terry from being mentioned with the usual list of rock 'n' roll drum greats; his skill goes without question.

Williams, 38, has been playing professionally for more than 20 years. He is a self-described instinctive drummer who plays for the joy of the beat, and his crisp, incisive, and dynamic style has developed through years of playing everything from basic rock 'n' roll to jazz-fusion to lounge music.

A member of Dire Straits for just over three and a half years, Williams joined up with Mark Knopfler and crew almost immediately after a year-long stint touring with Meat Loaf for the 1981 LP *Dead Ringer*. Most cognoscenti of post-punk New Wave rock 'n' roll, however, probably first heard Williams' name and his drums with *Rockpile*, the quasi-legendary aggregation that started as separate-but-identical bands backing equally quasi-legendary musicians Dave Edmunds and Nick Lowe. The band evolved into a short-lived and usually brilliant unit that lasted for roughly six months before breaking up. Lowe has called the outfit "the band most likely to, who never did." Indeed, the importance of *Rockpile*—in all its incarnations—can't be measured in dollars, but in spirit: The band's strong influence was, and still is, purely musical rather than commercial.

Williams was recruited for the fledgling *Rockpile* by fellow Welshman Edmunds, with whom he had worked and toured previously. Williams had been drumming with *Man*, a free-form Welsh musical institution, for roughly five years and ten albums. *Man* finally broke up, and Williams left the Welsh rock scene he had been a part of for ten years. (He still lives in Wales, however, with his wife and two children.)

In addition to regular band work, Williams has done a wide variety of sessions for musicians ranging from the Everly Brothers to Tracey Ullman, including post-*Rockpile* efforts from both Edmunds and Lowe and, of course, the *Private Dancer* sessions Dire Straits did with Tina Turner. Through it all, Williams has kept true to his instincts, keeping his style as simple as possible, the better to provide a solid foundation for the band. "I don't sing, and I don't do drum solos," he has said. That's his philosophy in a nutshell.

KS: When did you start playing?

TW: When I was 14, I got an Ajax drumkit for Christmas. I had never played the drums before. My father tried: I had piano lessons—useless—and guitar lessons—useless.

KS: He really wanted you to play something?

TW: He didn't really *want* me to. I was just interested in music. Rock 'n' roll was the thing. I wanted to be involved in it, but I didn't know whether I could play an instrument. I tried, and nothing happened. Piano—forget it. Bass—forget it. Trumpet—that was pathetic; I couldn't even blow a note on it.

On Christmas Day, my dad said, "If you're not in a group in six months, the drums go back." It was as easy as that. So I had to dig out Dad's records and play along. The first one I ever pulled out was Fats Domino's "My Girl Josephine." It was all just snare drum, which was good and dead easy. I got into rock 'n' roll through my father's records of Fats Domino, Jerry Lee Lewis, Presley, and stuff like that. And I had to get a group; I saw these guys playing guitar in school, and I said, "Let's try a band." It was a great incentive.

KS: Did you have any drum lessons at all?

TW: No. My dad sort of said, "This is a cymbal, this is a snare drum, that's the bass drum, and they all go together." I had a rough idea, because I was brought up in a musical family. My father's a professional musician, so I'd seen how drummers play. I used to go to watch his band all the time. And at that time—when I



Photo by Mark Weiss/LGI

was 14 or 15—there were also lots of youth clubs with a couple of bands. I'd always watch the drummer.

KS: So it was a natural thing for you, then.

TW: I think kids enjoy watching the drummer. I mean, now it's a bit different, because you get singers or guitarists that leap around. But in those days, everyone was in suits and ties and no one moved. Maybe the singer used to kind of shake a hip or something, so if you actually wanted to watch something, you used to watch the drummer. And I think kids still do like to watch the drummer.

KS: Then, it wasn't a huge shock when you decided that you wanted to do this?

TW: No, not really.

KS: What was your first school band called?

TW: The Comancheros.

KS: What kind of music did you play—early rock 'n' roll covers?

TW: Yes, and a lot of Shadows and instrumental-type stuff. We didn't have a singer, so it was all instrumental. We played parties, weddings, and things like that. If someone paid us, we'd come.

KS: Did you leave school soon after that?

TW: Yes. My term was up, as they say. I had various jobs, playing at night, while working during the day. It was killing me. And then one day this group called the Jets, who were Swansea's top group—they'd been to Hamburg and had just come back—came up to the house and asked me to join, which meant packing in my job and going professional. My dad said, "Take it." Four days later, I was in Hamburg with this group. I learned more in four months in Hamburg than I would have in about four years anywhere else. We played the Top Ten club and the Star club. This was '65 to '66.

After Hamburg, we came back and broke up. I didn't do much for a while; I went up to London for a couple of months and didn't like it. Then the remnants of the Jets formed a band called the Dream—this was '67 to '68—which was a sort of flower-power-type group. We had frilly shirts and harmonies, and played Mamas & Papas stuff. The band never got anywhere; there were 50 many groups around in Britain at the time.

When that broke up, I moved up to London for about six months, trying to find work. Then, my father phoned me and said, "Dave Edmunds wants to speak to you." I'd known Dave because he was in a rival group in Wales. He asked if I wanted to come to America. This was '69. We came over and had a *terrible* tour. They stuck us in a car in New York and said, "You're playing in Detroit tomorrow night. Here's a map." The next night would be Buffalo. Then the following night would be back to Detroit. People got ill. We didn't get any sleep—nothing. It was a non-tour—two months, December and January.

KS: The best time to be in the Northeast.

TW: [laughs] Yeah, it was horrendous—snow and everything. We managed to make all the gigs, though. But then I got involved with Edmunds. We came back from America, and we decided that we didn't want to go on the road, so we lived in Rockfield studio, where Dave lived, and we just messed around there for months and months.

KS: This was before his first album, *Rockpile*, was released?

TW: Yes. The cover of that album shows my drumkit on the steps of his house. We had some good times up there. Anytime we wanted to go in the studio, we did. But I got bored with that, and I wanted to get back out on the road. Again, the remnants of the Jets and the Dream—this time they were in a band called Man—wanted to do something different, so I joined them. We went to live in Germany.

KS: They had already been together for a couple of albums?

TW: Yes, they'd already done two albums. But the drummer and the bass player they had were really straight, cabaret kind of players. The group was going places, in Germany especially, because there were lots of hippies and you could play for hours—*those* times, [laughs] But the bass player and the drummer just didn't see it. So I joined them and we went over to Germany. We just lived there from day to day. We'd play for communes, and they'd feed us; money was nothing then. Nobody had homes. It was just a road band. But I learned a hell of a lot there about music.

Man was totally free. Some nights we'd just go out without a set

list. Someone would start playing something, and we'd all jump in. We got into a lot of free playing; during that time, there were a lot of jazz musicians joining rock musicians, and rock with jazz.

KS: Did you find that listening to the old records helped?

TW: Yes, because those old records keep you in strict time, and when you improvise on strict time, you can go anywhere. As long as you can keep that strict time ticking in your head, you can improvise and always fall back on it.

KS: How did you learn to keep such strict time?

TW: A drummer I knew told me to start a rhythm and then read a comic book or something, so that, in the end, I'd be into the comic and keeping the strict time. It becomes automatic. So I always have that in my head.

KS: What kind of setup did you have in Man?

TW: Pretty basic—just three tom-toms, two rack toms, floor, snare, bass, and four cymbals. I had a few silly things as well, like bells—anything that made a noise or a weird sound. I had two milk churns for a while.

KS: Is that the oddest piece of percussion you've ever used?

TW: I think it is, actually. In studios, I've done things like played the wall; I played a bass guitar wrapped in a cloth with a stick. That was with Dave Edmunds when we were experimenting.

KS: Back to Germany with Man.

TW: We'd done a total of 12 albums, and we started making it in Britain. In Britain, they thought we were American, because they'd never heard of us, plus our accents were strange to English people, [laughs] We started getting the label "the British Grateful Dead." But it was a very loose outfit. We changed musicians often, but not for musical reasons. If someone didn't feel like doing a tour, there was a backlog of Welsh musicians ready to join.

KS: This was in '75 and '76?

TW: Yes, when Man was at its peak. We had to play the numbers that were popular, and we just got really fed up with it. It was a free band, musically, and we hated doing all these hits. We became bored with it and we decided to split. I was really fed up with doing the same old numbers with Man, and I was involved with arranging, writing, and singing. I was a singer, believe it or not. That is a funny sight; I can't sing to save my life. I was also involved with the business side of it. I just wanted to go back to where I started. The reason I started playing the drums was for fun and the simplicity of

just playing rock 'n' roll. So I decided to go back to that, and scrap the singing, the writing, the arranging, and the getting *involved* in any kind of group. It took so long for Rockpile to become Rockpile, because I didn't want to be in a group anymore. I just wanted to be on my own to pick and choose what I wanted to be doing.

So I started getting into a session scene, which is really weird because I'd always been in groups. One minute, I'd be doing this stuff [*referring to Muzak in the background*], and the next, I'd go in and there'd be an orchestra. And I really can't read music. Meanwhile, Rockpile was forming. Originally we got together to do Dave Edmunds' album [*Get It*], and then Nick Lowe had an album to do. That was '77.

KS: So you became more involved with this non-band, touring behind either Edmunds or Lowe, depending on whose album needed promoting, and playing to different styles within a very loose configuration of a band.

TW: Yes, which was great, because Dave and Nick were total opposites. Dave was the straight rock 'n' roller, and Nick was the one who wanted to do new things—experimental new sounds and new attitudes. Those were great days, and we really had good fun at that time, because it'd been so boring so many years in Britain. Then came the start of the New Wave thing, with Stiff Records and Elvis Costello and all that; that was great.

KS: Before Rockpile's first and only tour as a formal group, you recorded two albums: Edmunds' *Twangin . . .* [not released until 1981] and the Rockpile LP *Seconds Of Pleasure*.

TW: *Twangin . . .* was recorded before the Rockpile album. We all had studio time, so we'd go in and Dave would say, "I fancy doing this," or Billy [Bremner, guitarist] or Nick would say, "I've got a song." There were no albums planned—they've still got backlogs of unreleased stuff—and if it was time for Dave or Nick to release an album, it would be like, "Let's see. What have we got?" We tried keeping all the good songs for a Rockpile album—some songs on *Seconds Of Pleasure* were recorded two years before the release—because we wanted to be in Rockpile. I didn't actually. I didn't really want to get involved with the workings of a group again.

KS: The whole situation was strange, because everyone already thought you *were* a group.

TW: Yeah, but we weren't. It was separate things, but then Dave's

continued on page 62

**"I LOVE STUFF
PLAYED BY
NON-DRUMMERS
. . . THEY'LL JUST
DO SOMETHING
THAT 99% OF ALL
DRUMMERS
WOULD NOT DO."**



Photo by Lissa Wales

Zildjian

ARMAND

by Richard Egart

ARMAND Zildjian starts a lot of his sentences the same way: "I've got a cymbal that . . .," after which he describes the attributes of a particular cymbal in his private collection. His enthusiasm is evident as he expounds on whatever it is that makes the cymbal special to him, and after you've heard him talk about several different cymbals over the space of two hours, you begin to realize that this is a man who *loves* cymbals. And it's not just his own cymbals that he gets excited about. Start telling him about your own favorite cymbal, and you'll see his eyes light up as he nods understandingly at your enthusiasm.

To most of the world, the name "Zildjian" represents a manufacturing company. But to Armand it is his family name, of which he is justifiably proud. "You know what the name means, don't you?" he asks. "It means 'cymbal maker.'" Indeed, the name was bestowed on his family in the 1600s, in honor of the cymbals that were made by an alchemist named Avedis, who discovered the process for blending metals that is still used by the Zildjian company today.

The history of the Zildjian family has been well documented—how the "family secret" was passed down from generation to generation, how the company came to be established in the U.S.—but most of the family story centers around Armand's father, Avedis (a great, great grandson of the original Avedis Zildjian). What of the man who has been running the company since his father's death in 1979?

Born in 1921, some of Armand's earliest memories are of the drummers who used to visit the Zildjian factory. "When I was a kid," he recalls, "I loved the oncoming jazz thing. I used to skip school when I knew that my father had a drummer coming in. Whatever band was in town—Chick Webb, Gene Krupa, Lionel Hampton—they would always come out on the steam train that ran out to North Quincy. I was always dying to talk with them, or to see them play, or watch them test cymbals."

It was fortunate for Armand that he was so interested in drummers, because when he reached the ripe old age of 14, his father put him to work in the factory. "I started out in the melting room," Armand says, "while I was still going to school. I had to work on Saturdays and during the summers. Then I went away to school for a while, but whenever I came home for Christmas or summer vacations, I had to work in the factory. I could go out at night, but I had to work during the day. My father came from the old country, and he was a great believer in devotion to work. His work was also his hobby. It was everything to him, and now I'm thankful that I was brought up that way.

"Then came the war," Armand continues, "and I was in the Coast Guard Navy in the Pacific. When I got out, it was the end of October, and I went back to work in the factory the very next day because my father needed me. He had been doing government orders for the army and the navy, for the British Admiralty, and even for the jazz bands that played for the soldiers. Everyone was screaming for cymbals; you could sell anything as long as it had a hole in it. We had to work hard to keep up with the demand, because making a Zildjian cymbal is a slow process."

It was during this time that Armand observed a major change in the type of cymbals that people wanted. "Before the war," he explains, "the snare drum was the dominant factor. The ride beat was just starting to develop with the swing bands, but the ride cymbal that both Gene [Krupa] and Buddy [Rich] used was a 14", if you can believe that. A big hi-hat was 12". We used to sell hundreds of 10", 11", and 12" hi-hats. That sounds ridiculous today. But back then the sets would have 26" or 28" bass drums, with a 12" hi-hat and a 14" ride cymbal.

"Then, after the war, music seemed to change. The bass drums came down to 22", then 20", and then even 18". But the cymbals started getting bigger. I remember when Gene Krupa wanted a 16" crash cym-

bal to go on his right side. Our rolling mill would get stuck trying to pull that much metal through. It could take all day to roll 20 or 30 16" cymbals, because we kept having to back the mill up, raise the rolls, pull the cymbals out, and start all over again."

At that time, nothing pleased Armand more than being able to make cymbals for Gene Krupa. "This was in his heyday," Armand says, "when Gene Krupa was God. Buddy Rich was maybe more technical and more talented, but he wasn't Gene Krupa. I don't know how else to say it. And of course, Gene was a hell of a nice guy. I had gotten a set of Slingerland *Radio King* drums just like Gene's, and he'd come up to the house and show me things. In fact, I remember that my father once had the whole Krupa band over. We took them out for a lobster dinner.

"You can't say enough about Gene Krupa. I think the biggest thing I ever learned from Gene was that he was a listener, which is very different than a lot of people today. He was just a wonderful man."

When Armand came back to the company after the war, he was dividing his time between working in the melting room and filling orders. "I had to be there to do the melting at 5:30 or 6:00 in the morning," he remembers. "Then, between each melt, I'd run down to the shipping room and do the orders. I'd match hi-hat cymbals by holding them in my hand, without having to use the pedal. Then I'd do the ride cymbals and crash cymbals. If a drummer came in who needed a set of cymbals, I'd help pick them."

Max Roach recalls his visits to the Zildjian factory in those days: "Whenever I went there to pick out cymbals, Armand would walk through the shop with me and explain the cymbals. He would have me stand at a distance, and he would play the cymbals for me so that I could hear them. I could just describe what I wanted on the telephone—'something that roars,' or 'something that has a sharp ping,' or 'something that has a broad sound'—and



Shelly Manne and Armand in 1952.



Armand with his father, Avedis, in the melting room, 1955.



Armand helping Roy Haynes pick cymbals in 1958.



Armand with Louie Bellson in 1971.



Armand at Carnegie Hall with Buddy Rich in 1982.



Armand with Kenny Aronoff at Zildjian Day in Chicago.

Photo by Lissa Wales

Armand would send it to me."

Armand, meanwhile, was having the time of his life. "I got to know virtually every drummer who was really worth anything," he says. "Buddy Rich used to drive out in a Jaguar when he was with the Harry James band. We were all mesmerized. Then I met Louie Bellson. He had just been through the Benny Goodman band and was going into the Tommy Dorsey band. Boy, I'll tell you, Louie was it. What a great guy. Those were really great times. We had a lot of fun and a lot of laughs. It made the work seem like nothing.

"Then came the Stan Kenton era," Armand continues. "I picked all of Shelly Manne's cymbals when he was with Kenton. I remember one night after a concert, Shelly and I stayed up all night talking about cymbals. That guy had a tremendous ear for cymbals and the most flowing ride beat. Then when Shelly left the band, Stan Levey came in. He was a big guy who used to be a boxer. When he joined the Kenton band, that's when Stan wanted bigger cymbals. They were using 24" ride cymbals and 22" crashes. Levey was the only guy I ever saw who could bust a cymbal bell. Kenton would call me from all over the United States and say, 'That guy's done it again. We need a couple of more ride cymbals.'

"Then other drummers came along, and cymbals got bigger and bigger to the extent that I have matched 18" hi-hat cymbals

and 26" rides. Some of the cymbals were absolutely ridiculous, but that was the trend at that time. Now, I think the trend is changing back towards smaller cymbals. For instance, Lennie [DiMuzio] and I have been on a kick for five or six years about 13" hi-hats. We think that they cut better. A lot of drummers like Peter Erskine and Buddy Rich are using them now, because they see that they're easier to handle and they give a higher pop and brilliance."

As the Zildjian business grew and Armand became more involved in the running of the company, he needed someone to help with the cymbal testing. Enter Lennie DiMuzio. "He was playing in a bar in Boston," Armand remembers. "You could see that he was a damn good drummer. He knew what he was doing, and he was a very likable and affable fellow. Then I got Leon Chappini, who has a great ear for cymbals. Having drummers in the factory like Lennie and Leon is a great help, because whenever we have a problem or a new idea, we can run it through these guys and get their opinion on it."

Armand is so quick to give credit to those around him that many people are not aware of his own abilities on the instrument. "He's a hell of a cymbal player," Max Roach says, "and I mean that. I've seen Armand do some uncanny things with the cymbals and a pair of sticks. I dare say that he would have been a great drummer if he had stuck to it." Lennie DiMuzio is

also quick to acknowledge Armand's prowess on cymbals. "He has an incredible ride beat," Lennie says. "Whenever Buddy or Louie would come out to the factory, we'd match them against Armand. I'm telling you, Armand's speed was right in there. Of course, this was in the days when Armand was testing the cymbals, and he'd play for two or three hours a day in between doing the melting. He's left-handed, and he developed an incredible ride beat with that hand. Shelly Manne used to flip over it. He would say, 'I'm amazed at Armand's ride beat. Too bad he doesn't have the feet to go with it!' Everybody used to make jokes about that. He never really played the drumset that much, but when it came to a ride cymbal, he could cut anyone. He was a one-handed wonder."

A left-handed drumkit sits in Armand's office today, and he finds plenty of excuses to get behind it and play some cymbals. He admits to having played a few gigs at one point in his life. "I used to belong to a golf club," he recalls, "and whenever someone I knew was getting married, a friend of mine who played piano and I would play for free, just for fun. We might hire three horn players and a bass player, and that way the people would have a six-piece band for the price of a four-piece. By actually playing with a group, I learned quite a lot about controlling cymbals. To me, cymbals are like a weapon, and you have to



Zildjian Day in Boston: Armand, Vinnie Colaiuta, Steve Smith, Peter Erskine, Steve Gadd, Louie Bellson, Ralph MacDonald, and Larrie Londin.

know how to control them."

It's been a while since Armand played in public, but he did get behind the drums for a few minutes a couple of years ago when the Zildjian company hosted a party to commemorate its 360-year anniversary. Alan Dawson was at that party and remembers his surprise. "I was amazed at all the little impressive things he plays. He's got some tricks with his hi-hats—Jo Jones/Buddy Rich-type things. I knew that he sometimes fooled around with drumsticks, but I didn't know that he actually plays as well as he does." Peter Erskine offers another observation: "There's nothing like the look on Armand's face when he plays the hi-hat. He hits the cymbal and just looks up at you grinning, 'Doesn't that sound great!'"

These days, Armand's drumset contains a variety of cymbals—some of them personal favorites, some of them the result of experiments, and some of them just unusual. There's a 30" ride cymbal ("The biggest one we make," Armand laughs), a couple of K crashes ("Those are *beautiful* cymbals"), a flat cymbal with a second hole about an inch away from the center hole ("That makes the sound even drier," Armand says, "but it never caught on"), a "psychedelic" cymbal with swirls of color ("We thought about putting out colored cymbals years ago"), a small crash cymbal with the Zildjian name cut out of the metal ("We use that as a stencil," he jokes), and a 19" ride cymbal with three rivets in it ("This is my favorite; this cymbal will do anything. I've had drummers come in here and offer me three or four hundred dollars for that cymbal"). And at any given time, you'll probably find prototypes of new cymbals on Armand's kit, so that he can personally check them out.

And check them out he does. No cymbal is added to the Zildjian catalog unless it satisfies Armand's personal standards. "When it comes to a new product," explains Lennie DiMuzio, "Armand is right in the middle of it. He enjoys that, and it's very important to him. He's got a lot of music inside of him, and he knows a lot about sound projection, and about which cymbals are good for a particular job. His standards are not as technical as those of our engineers and he's not as methodical as our production manager, but he knows sound, and when it's not right, it's just not right. And he'll let you know that it's not right. He has his own way of describing what it should be, and then we have to reinterpret that and translate it into something we can work with. Was it over hammered? Was the cymbal shaped improperly? Is the metal too thick or thin on the outer edge? Armand will describe what he feels and hears, and he'll try to steer us in the right direction. We keep working on it, until we get it to where he feels comfortable with it.

"You know," Lennie continues, "intel-



ligence comes out in different ways. Some people can write it; some can speak it; some can think it. Armand can hear it."

"What is a Zildjian sound?" Armand asks. "I've discussed this with a lot of drummers. It's hard to say what it really is, but it's very recognizable by a drummer or a musician who knows cymbals. I think that it should be something that's pretty, and that has fire and attack when needed. It should have the pretty 'ping' for time-keeping, and that silvery hi-hat sound of Jo Jones. It should also have that cutting sound that today's rock drummers need. Those things are all in there. I call it the Zildjian sound. I don't think I could really put a label on it, and I'm not so sure that anybody else can either."

A lot of Armand's excitement about new products comes from his fascination with the metal that Zildjian cymbals are made from. "It's 80/20, which means 80% copper and 20% tin," Armand explains. "That's like bell-metal bronze. If you know anything about metal, you'll find out in a Rockwell test that Zildjian metal is tremendously tough. It's like an unworkable metal. The big secret is in the joining of those metals so that you end up with something that you can work with. If you cast that kind of metal into a bell, that's one thing. But we have to be able to temper it, hammer it, shave it, and make it vibrate like a cymbal. We know how to do that, and that's why Zildjian cymbals all

have that sound. I can hit one of our cymbals with my finger, and five minutes later, you can put your ear up to that cymbal and still hear it going 'ummmmm.' Our cymbals are strong, too. People are always coming up to me and telling me that they've been using the same Zildjian cymbals for 30 years. The doggone things last."

The three major lines of Zildjian cymbals—A's, K's, and Z's—are all made from exactly the same metal, which is why drummers can mix and match cymbals from those three different lines and still have sounds that work well together. It also points to an interesting balance that Zildjian has achieved between maintaining tradition and keeping up with the times. "We always strive to find out how far we can take our process to go with what's happening today," Armand explains. "What makes me happy is that now we have all of the sounds."

At one end of the spectrum are the K's. For years, those were the cymbals made in Istanbul by Kerope Zildjian. In the late '70s, the line was taken over by the Zildjian company in America. "If I were a drummer today," Armand says, "a lot of my cymbals would be K's. They were always the favorite of the modern jazz players like Art Blakey, Tony Williams, and Elvin Jones. People got in the habit of referring to that as the 'dark' sound, which is probably right, because they tend to have a lower

continued on page 76



ALEX COOPER

by Robert Santelli

PEOPLE think of Katrina & The Waves, and in their minds, no doubt, they see a future star in Katrina Leskanich, and a young, exciting band whose best work is yet to be heard. The band has already proven itself worthy of critical praise and attention—"Walking On Sunshine" is destined to become a classic—and the album from which it came, Katrina And The Waves, deserves almost as much acclaim. You can listen to the record, and you can like it very much, but you can't help feeling that the band's potential is greater than its present accomplishments. And that is precisely what Katrina and the boys in the band hope will happen. "No point in peaking too quick in this business," laughs Katrina backstage at a concert when approached with this very idea.

Katrina is 25 years old. Drummer Alex Cooper, however, is 34. That's a big enough difference in rock 'n' roll to assume that Cooper has some very different ideas about rock from what Katrina feels. And he does. He's got some ten years' worth of serious playing under his belt and remembers the '60s quite vividly. It's that blend of youth and experience that is one of Katrina & The Waves' keys to success.

"I think it's a perfect mixture," says Cooper. "I'm a bit older than she is, but I'm certainly not over the hill. I grew up in a different period than she did. That's particularly valuable, because I, as well as Kimberley Rew [guitar], bring into the group different rock 'n' roll influences and experiences, which, when coupled with hers, makes for a fairly interesting musical situation."

Alex Cooper, as it turns out, is one interesting drummer to speak with, not because his track record is a mile long. It isn't. But because he's wonderfully articulate, quite certain of his likes and dislikes when it comes to music and drums in particular, isn't afraid to admit and discuss his weaknesses and wishes, and doesn't hesitate to voice an opinion when one is requested of him. Spending an afternoon and evening with Cooper proved quite rewarding. He is

a vivacious, energetic, eager drummer; he likes to think drums, talk drums, and play drums. On stage, his personality traits are accurately reflected in his drumming.

"I think that's the way it ought to be. Don't you think so? If nothing else, it proves that I'm being true to my artistic and creative self," he says.

Despite the fact Cooper has yet to become a "name" drummer or one instantly recognizable by a particular sound or style, what he had to say in our chat sounds like it came from someone far more used to this interviewing business than he actually is. In short, Alex Cooper is a drummer to keep an eye and ear out for. He's only begun to make his mark, and if my hunch is correct, by the time he's finished, it will be a big mark indeed.

RS: Why don't we begin by talking about how you came to meet Katrina?

AC: The story really starts when Kimberley Rew and I were at Cambridge University together. In the beginning, we each played in a different band. But in 1975, he and I hooked up in a band that we called The Waves. That lasted a few years before he went off and joined the Soft Boys. After that, I did some free-lance studio work in the Cambridge area. Then in 1979, I made the decision to get a permanent band together again. I heard that there was a great girl singer at one of the U.S. Air Force bases near Cambridge. It turned out to be Katrina. She brought her friend, Vinny De La Cruz, along when we met. He played guitar in those days. The three of us hit it off. We found a bass player and played around for about 18 months, mostly doing cover material for G.I.'s. Suddenly, in 1981, Kimberley phoned me up out of the blue and said, "What are you doing?" So I informed him that he was going to come back and play with me again, which he did. We parted ways with the old bass player, and Vinny switched over to bass. Kimberley, of course, played guitar. And that's pretty much how we got together.

RS: What were you studying at Cambridge? Was it music?

AC: I studied history with the intention of doing absolutely nothing with it. It was just a way that one finished one's education. I wanted to be a professional cricket player for most of my life. But a back injury and a realization that my ability to play the game was limited convinced me that I really had no future in the game. I actually took my drums to Cambridge to sell them. I hadn't played drums for quite a long time at that point. I got my first kit when I was 16. I always liked music, but I never took it very seriously. There were always instruments around the house.

RS: Why did you settle on the drums?

AC: I really don't know. My parents tell me that, when I was still in a pram [carriage], I used to insist on banging a wooden spoon on a metal tray vaguely in time with the marching band outside my window. My father, you see, was in the Royal Navy. So I guess I had an urge to hit things from an early age.

RS: Is it fair to say that music was always secondary to cricket and sports as a youth, despite your interest in wooden spoons and metal trays?

AC: When I was 16, I had a strange experience. I went to the National Institute of Industrial Psychology, where I was examined in many different ways. In the end, they asked me what I wanted to be, even though they were going to tell me what I was going to be. I remember writing down professional cricketer or drummer. The gentleman there thought that was totally impracticable, so he advised me to go into advertising. But I think music was always something I considered. It has always been somewhat of a passion. I mean, I can remember Bill Haley vividly; my sister is 11 years older than me, and she was very much into Bill Haley. I can remember singing "See You Later, Alligator" and "Rock Around The Clock" to people when I was four years old. So I was aware of music, particularly rock 'n' roll, even back then.

RS: You obviously did much of your growing up in the '60s since, I believe, you're 34 years old. Do you recall any early drum-

MAKING WAVES

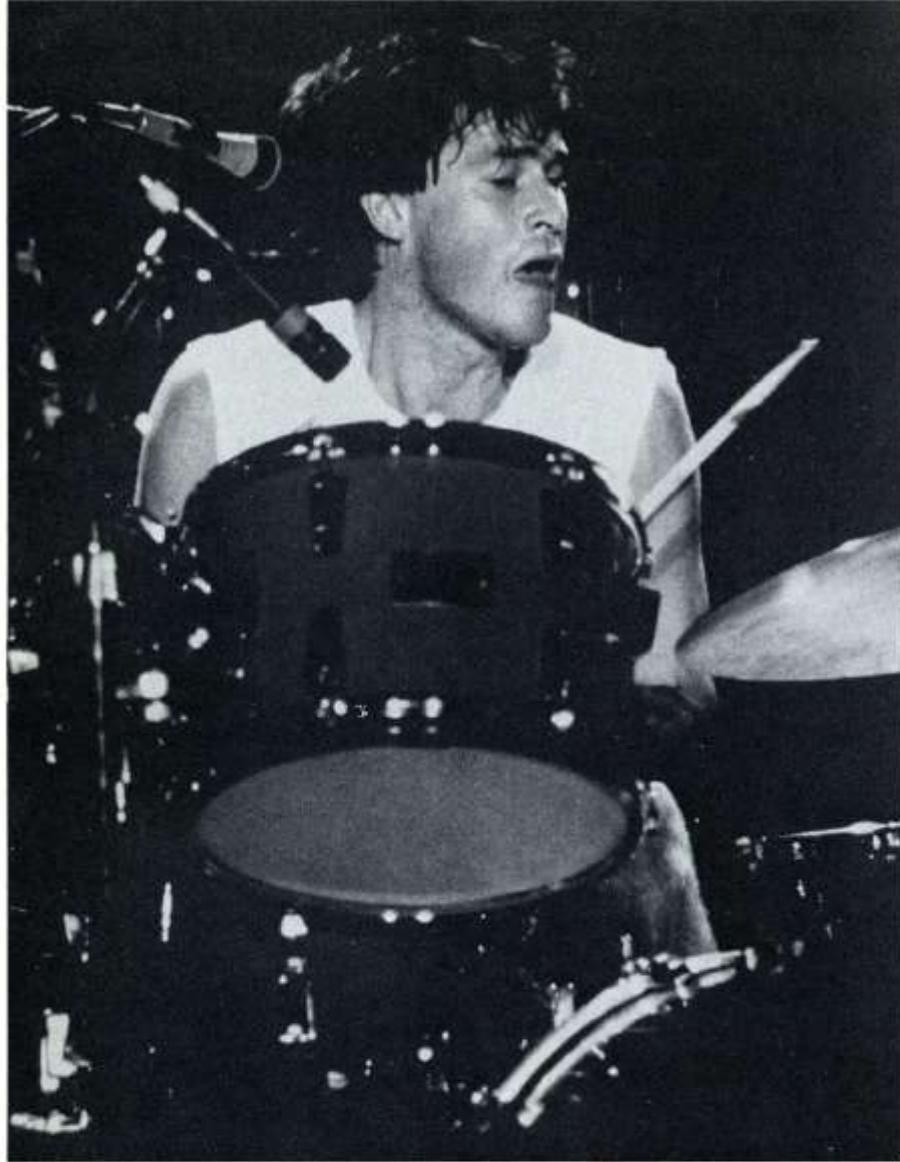


Photo by Kevin Pierce

ming influences from that decade?

AC: My first favorite group was The Shadows. I wasn't conscious of their drummer until a few years later. It was then that I heard a long drum solo by Brian Bennett, who was The Shadows' second drummer, and I thought, "My God, that's incredible!" And then, from reading one or two interviews with Bennett, I learned about Buddy Rich. So, to try to answer your question, I wasn't initially conscious of wanting to be a drummer just before I got my first drumkit.

RS: Did you get your drumset as a gift?

AC: No, actually I had saved up some money by doing various little jobs on my father's farm. I saved around 35 pounds, and then my father and I went to the music shop. I can kill myself now every time I think of it. There was an old *Radio King* Slingerland kit for 20 pounds sitting in that shop. But I thought the bass drum, which was 26", was a bit big. I didn't go for that. So I bought an Ajax kit, which was fine. But when I think back! I could have had a whole white *Radio King* kit. I wonder who

got it.

RS: Let's jump to the present for a bit. What is your role in Katrina & The Waves, apart from that of drummer? What I'm interested in is how much musical say you have in terms of what goes onto the records you make.

AC: I'm the one who, as of yet, has not written a song that the band performs. I'm really the producer as much as anything else. We produce our own stuff; at least we have up to now. We've always worked with the same engineer—Pat Collier—who is sort of co-producer as well. If anything, I suppose I'm the guy who is the rudest about someone else's song. I'm the one usually to say if it's not working out, or I'm the one who is the most dogmatic about whether a song is good or not. I think that's really my greatest contribution to the band, apart, of course, from playing the drums.

RS: Has your outlook on the band changed any since your success here in the States?

AC: No, it hasn't changed at all. I've

always had a very clear image in my mind of the band: the way we sound and the way things should develop. I've always also had a very clear understanding of the band's capabilities and qualities. When we first started, I was the only one in the band who had a house. So I was the one who put that at risk with a second mortgage to keep the band afloat. The Waves is a group that I've believed in from the beginning. It doesn't surprise me that we've experienced success. But what does surprise me—even astonishes me—is that we're having it so quickly. At the same time, I'm intensely realistic: We are right at the bottom of the ladder. I mean, we have but one foot on the bottom rung. We've got an awful long way to go to be established in any way. I sometimes think, "Well, if it's happening with the first album, what's it going to be like in three or four albums' time?" If there's one thing we have a huge abundance of, it's original material.

RS: There's a blend of English and American in The Waves. Does that have any influence on the type of music you record?

AC: I suppose it must have. Kimberley and I, both being about the same age and both being brought up on original American rock 'n' roll, relate very much to that form of music, whereas Vince and Katrina are a bit younger than us by about eight years or so. What they were able to bring to us was music from a period that Kimberley and I were almost totally unaware of.

RS: And which was that?

AC: Well, it was music by The Eagles, Heart, Emmylou Harris, Linda Ronstadt, and ZZ Top. These bands and artists didn't cross over very strongly in England in the mid-'70s. A lot of the music by these groups is what we played on the air force bases when we first started out. What Kimberley and I brought to the soldiers who came to hear us play was an American rock 'n' roll that many of them were not aware of, because they were much younger than us, too. But they really got into it.

RS: Was your drumming style influenced by, say, The Eagles, Linda Ronstadt, and that whole L.A. rock scene?

AC: I think it was for a time, but I very rapidly resorted back to what my drumming style had always been.

RS: And how would you describe that style?

AC: I consider myself out of the Keith Moon-Ringo Starr, thrash-it-hard-and-keep-it-simple school of drumming. Now Keith Moon, of course, wasn't that simple, but he certainly played hard. Funny enough, a friend was asking the other day how the band arrived at the style of playing that's found on our debut album. Well, it's the only way we can sound, given our backgrounds.

RS: How long did the group play air force bases in England?



Photo by Laura Glosm/LGI

AC: We did two and a half years of touring both American and English bases. We played with tiny amplifiers, no mic's for the drums—nothing. Actually, there was no mic' amplification for anything except the vocals, which, interestingly enough, is exactly the way the bands in the '50s and '60s played. So we all devised a way of playing to audiences of up to one thousand people—without amplification in terms of anything more than our amps. My style of drumming ended up being almost a carbon copy of what was going on in the '60s. I realized that afterwards, though. In the recording studio, I realized one day that I was filling up the whole bottom end with lots of bass drum. I'd play straight fours and eights on the bass drum. On a lot of the early pop records, that's how the bass drum was played. There was also like a wash of cymbals, too.

RS: When you went into the studio for the very first time, how did you adjust your bass drum style to fit the band's needs, now that there was amplification for your drumset?

AC: It was a matter of becoming very disciplined. It was very difficult. There's an album that we recorded with our own money that ended up only being released in Canada. Well, that album has me playing bass drum in the '60s manner. I couldn't control it. It really took me a long time to get it under control.

RS: Do you enjoy studio work more than playing live?

AC: I don't really enjoy studio work; I'm one of those musicians who, when put in an artificial, controlled environment, which is what you find in a recording studio, has problems relaxing and really doing it. Now, if I could relax, I think the results could be much better. I do really prefer playing drums live. When we, as a band, have problems in the studio—and I

**"SOME OF MY
FAVORITE DRUM
SOUNDS ON RECORD
ARE THE MOST
PRIMITIVE."**

think every band does at some point—it's because we're trying to get what we do and the way we sound live on the tape. That's always a challenge, and it's a problem that a lot of the old bands used to have. I think it's this problem that led to the development of session players. Live pop bands in the '60s couldn't play well in the studio, because they could *only* play live.

RS: Are there any particular songs that the

group does in which you feel your drumming is quite representative of your style?

AC: I like my drumming on "Machine Gun Smith." Actually, there's a track I like even more that isn't even on the first album. It's on the record that was only released in Canada called, by the way, *Walking On Sunshine*. The song from it is called "Spiderman." I'm personally rather proud of the drum pattern that I devised for that tune. I haven't heard anyone else play that pattern, so it's sort of special to me.

RS: Could you describe what you do on the song?

AC: Well, instead of playing standard 8ths on the hi-hat and offbeats on the snare drum, I played 8ths on the snare and tomtom the whole time and just rode the whole thing through on that. I don't think that's a very common technique. I'm also quite happy with the drum pattern heard on "Going Down To Liverpool." It's very sparse, and I like that sort of thing.

RS: Being, as you say, a drummer who's not easily relaxed in the recording studio, do you find it difficult to listen back to what you record?

AC: Oh, absolutely. To be quite honest, I'm actually very embarrassed about listening to myself back in the control room. I'm very critical of myself, and I have a difficult time accepting myself as a professional drummer.

continued on page 84

Bud Harner

I have raised a lot of eyebrows by admitting that I like Barry Manilow. I guess it's not hip to like someone such as that. But I have been to enough Manilow concerts to know and respect his multifaceted talents as a writer, arranger, and performer of a variety of styles.

It is essential that musicians in Manilow's band be capable of mastering all those styles from the very special way Barry likes his ballads played, to the jazz and show tunes in his repertoire. That drummer Bud Harner accomplishes that feat is something he considers both a blessing and a hindrance. If he had concentrated on only rock playing while he was growing up, maybe he would have had the success of his own group, which he tried to accomplish with Manilow co-members in 1982 to 1983 with an original band called Big Ric. Had that been the case, however, Bud never would have been asked to play with such artists as the Glaser Brothers, Jim Stafford, Paul Anka, short stints with Linda Carter and Suzanne Sommers and, of course, his longest running gig as Manilow's drummer since 1980.

It wasn't the plan. It was simply the product of an open mind. It wasn't that he didn't have goals or aspirations while growing up in Washington, D.C., or attending Millikin College in Decatur, Illinois. Bud was simply flexible enough to let the music take him where it meant for him to go. He'd still enjoy having his own band and he'd still like to continue to do studio work, but Bud's priority is, and always has been, to play good music and give it his all.

RF: What were your aspirations when you were growing up?

BH: From the time I started with music when I was 11 years old, I knew I wanted to be a professional drummer, and that's been it for the whole time.

RF: Did you have an idea or image of what you wanted it to be like, and what kind of music you wanted to play?

BH: I've gone through phases. I still go through phases. When I first started, it was the Buddy Rich kind of thing. He was my hero, and I wanted to be like him. Jazz was really what I grew up playing, because, in school, I was head of stage band and jazz band. When the Beatles came along, I wanted to be Ringo. I was always interested in both jazz and rock. I went from the Buddy Rich thing, and as that progressed, I got into the other jazz drummers who were around at the time, like Louie Bellson, Art Blakey, and the heavier jazz

guys. In college, I was swayed over to the rock thing. By then, guys like Steve Gadd and John Guerin had come along, so I started to think along the lines of studio work. I felt, at that time, that the key to getting into studio work was getting to play with a big band. All through college, I played in the college jazz band, and my whole focus was on big band. We had guest artists at Millikin University, like Alan Broadbent, a piano player who had played with Woody Herman; Jay Daversa, the studio trumpet player in L.A.; and Don Menza, the famous tenor sax player. These guys are all studio players now, so I figured that was the key. When I got out here, I played at L.A. City College, Dick Grove's, and free rehearsal bands constantly.

RF: Why did you come to L.A.?

BH: When we started having these guest artists at the college, I started getting the idea that that was where I wanted to go. I had always heard you had to go to New York, L.A., or Nashville to do studio work or play with a nationally known act, so I pretty much had it in my mind, although I did get sidetracked when I graduated college. I went to Nashville for a year and a half. A friend of mine at school became a recording engineer down there, working at a studio called the Glaser Brothers Studio. The owners of this place had an act called Tompall & The Glaser Brothers, and they needed a drummer, so this guy called me to ask if I wanted to come down. All I knew was that I wanted to play professionally, and this was a chance at a real professional job. I went down, got an apartment, and played for these guys. The brothers split up after a while, so I ended up with Jim Glaser, who has now had a lot of success in the country field. But after a year or so, I realized that all I was playing was country music, and I couldn't do it for the rest of my life.

RF: Why did you feel that you couldn't play country music for your whole career? Why was it not satisfying for you?

BH: I felt a little restricted by what there was for me to play. When I say restricted, that doesn't mean easy. A lot of people have that misconception about country music. It's very difficult, especially in the studio, to play country music. The bass drum and the bass player have to be so locked in that it's intense sometimes. That was a great learning experience, because that idea of the bass drum and bass locking together has helped me out here also. But I

was doing very straight country at the time. I was doing a lot of stick-and-brush-type stuff, where you'd have bass drum on 1 and 3, maybe a rim on 2 and 4, and 8th notes on the hi-hat—no fills. Maybe you'd switch from the rim to a regular full snare on the chorus, but that was it. What I was doing wasn't real creative, which is not to say that guys like Larrie Londin and Kenny Malone aren't creating. They do amazing things. But for me, the music I was playing at the time was restrictive. So I went back to Millikin to play with the jazz band for a little while to get my reading back in shape, because I didn't read at all in Nashville. In Nashville, they use numbers for chord charts. They'd run the song down, and we'd record. I didn't really read a chart, and I knew that, in order to come to L.A., I'd have to be prepared to read. I went back to Illinois for six months, got my reading back in shape, and went out to L.A.

RF: Did you have any family out here?

BH: No. I didn't know anybody in L.A., except for one person, Richard Haxton, a songwriter I met in Nashville. I stayed at his house, and I had lists of names I had gotten from the jazz band director at Millikin, Roger Schueler. He suggested that I contact these people who had come out to guest at Millikin. I tried getting in contact with some of these people, and they were polite, but what could they do?

RF: Weren't you scared to be in a strange big city?

BH: I was scared, but on the other hand, I was prepared for it. I had enough money saved up so that I could get to L.A., get an apartment, and live for six months without making a dime. I figured that if at the end of six months I wasn't making enough to live on, I'd go back to Illinois or Washington, and try to do something else. Fortunately, at the end of six months, I wasn't striking it rich, but I still had the same amount of money I had started with. That's what young people who come out here have to be prepared for. They have to have some money put away so they don't have to work in a store, and can devote their full time to playing.

RF: How did you go about finding people to play with?

BH: I went to Dick Grove because he had come out to Millikin, so I knew him and I figured he could give me some advice. I started playing in a big band at Dick Grove's and took a couple of the improv classes. From there, I met some guys who

STYLISTIC VARIETY

by Robyn Flans

Photo by Rick Malkin





Photo by Rick Makin

were playing down at L.A. City College. They said to come down and meet the leader, who at the time was Woody James. I got a chance to play down there because they had heard about Millikin, and I became their regular drummer. I did that for about six months, and interestingly enough, it was out of that band that I got the lead for the first major gig I got on. It was Jim Stafford. It just happened that one of the saxophone players in the band knew Jim and knew he was looking for somebody. Jim's girlfriend at the time, Deborah Allen, who has now become a

well-known country artist, actually was who he was putting the band together for. It gradually became a combination of playing for Jim part of the time and Deborah part of the time, until eventually we played for Jim all the time. Right before that, though, I had been playing with the Rob Morris Band, which played all Glenn Miller stuff, and then I worked with Parker McGee, who I had also met in Nashville. He wrote some big hits for England Dan and John Ford Coley, such as "Nights Are Forever Without You" and "I'd Really Love To See You Tonight."

He got his own record deal, got in touch with me, and I started playing with him. He did an opening-act tour where we opened for Billy Joel on some nights and Dolly Parton a couple of times. The first tour I ever did was with Parker, and it was a lot of fun. The tour ended and I was back to square one again, but that's when I met up with the Jim Stafford person through L.A.C.C.

RF: It's interesting how your country experience came in handy.

BH: Definitely. It was ironic that that came out of a jazz band. I worked with Jim for about a year, and that led to the Paul Anka gig. We played at the Hilton in Las Vegas with Jim, opening for Helen Reddy, and I met the house music director there, Joe Guercio, who later went on to be Paul Anka's musical conductor. He remembered me and called me about three months after I had been there.

RF: So within your six-month trial period, you were definitely working.

BH: I was really lucky. I've met a lot of musicians who have come out and had a rough time. I think luck has a lot to do with what happens. But I was willing to do wedding receptions and stuff like that, which I did for those six months while I was playing around, and I was glad to have them. Fortunately, I met people who steered me in the right direction.

RF: At this point, were you reevaluating what you thought you wanted to do?

BH: I was quickly learning that big band wasn't necessarily the route. That's not to say it isn't for some people, but it's not the formula. I also learned that, financially, big bands weren't the answer for me either, and that I could make a lot more money playing for acts.

RF: How long were you with Anka?

BH: I started with Paul in '78 and worked with him through the summer of '79. I did various gigs with him on and off after that.

I got the call from Joe Guercio and went to Las Vegas to audition. It was very nerve-racking. I flew in and went right to Caesar's Palace. He had another drummer at the time who was doing the Caesar's Palace run, so I felt a little funny playing this other person's drums while sitting in on the rehearsal. I didn't know if this other person wanted to stay on the gig or if he was satisfied with Paul, so I felt a little awkward. I sat in and read a couple of the charts. Paul called me over to the side after I had played and asked if I would stick around for a few days to do some demos. They were paying for my room and everything, but I had planned on going up that afternoon and coming home that night, so I didn't have any clothes with me or anything. What was I going to say, though? I said sure. I bought a couple of T-shirts and a toothbrush, and hung around. I was very excited and glad to be there. We did some

recording one night after the show and it worked out well, so he offered me the job, which was going to start the following month. We started in Cherry Hill, New Jersey, at the Latin Casino. I thought, "This is the big time," and it was. It was quite exciting. We played all over the world, and it was a thrilling time for me. By the summer of '79, though, I'd had enough. I had done an Anka TV special and some recording. I had met more studio people, so I thought it was time to go back and pursue the studio work again. I left and was home for about six months, doing a little session work and getting by, when the Barry Manilow job came along. I had wanted to stay home to try to do studio work, but I felt it was too great an opportunity to pass up, so I decided to go ahead and try it.

RF: What was that audition like?

BH: I was recommended for the job by John Pondel, the guitar player for Barry, who was the guitar player for Anka when I was doing that. John has been in L.A. for a long time and is a highly rated guitar player. He recommended me, and I went down and auditioned. There were quite a few people auditioning. It came down to me and one other guy. The ultimate decision was left up to the band members, I think. The first time I went down, the leader, Vic Vanacore, pulled out charts, and the rhythm section just played. I think I read maybe four charts. Then, I left and the next guy did the same thing. Actually, they hired someone else first. That person lasted about a month, so they held auditions again. This time I didn't have to go to the "cattle call," so to speak. They listened to a bunch of other people, picked one other person, and I came down. They pulled out the charts, this time with Barry singing, and the decision was made.

RF: What do you think got you the gig?

BH: I had some help from the band, and when it got down to the last few drummers, I'm sure everybody had the same kind of help. They would make suggestions as to the kind of things Barry liked. For instance, on rock ballads, which, of course, are Barry's trademark, he doesn't like to hear 8th notes played on the hi-hat. It sounds easy, but this is tricky. He wants quarter notes on the hi-hat, which emphasizes the big backbeat, which is his trademark. Some people had problems with that, I was told later on. You're so accustomed to playing 8th notes with the backbeat on 2 and 4 that, when you cut the 8th notes out and just play quarter notes, it's a little awkward, especially at snail-pace tempos, which some of these songs are.

RF: How long did it take you to get that down?

BH: I didn't have much problem with it. I think back to Nashville again. That real strict, tight playing helped me out, so I

went in there with that in mind, and it worked.

RF: Were there any other tips that the band members told you about?

BH: Barry also doesn't like a lot of cymbal crashes. Anka is kind of like that, too. They want it to sound like a record on stage, so when you play it on stage, you have to have it in mind that you're playing it in the studio. It's a totally different attitude going in the studio from going on stage.

RF: Can you be specific about some of those differences?

BH: Live, you have a little bit more freedom to play more fills. When you play more fills, the tendency is to hit the cymbal at the end of the fill. You can get away with a lot more playing live. On records, a lot of times, many fills and cymbal crashes will get in the way. They want a groove laid down to support the vocal. The vocal is the main instrument on a pop singer's record so you have to get away from playing all the fills and cymbal crashes, and basically set up that pocket so the vocal feels comfortable and fits in. For young players, there's nothing wrong with developing your chops and working up your Billy Cobham fills, but you're not going to get a lot of gigs that way. When I go into the studio, I try to put all those fills and everything I've been working on for the past week out of my mind, and put down the basic track. If they want a fill, it's usually the sparse, tasty fills that end up on the record and not the real fast 32nd notes. That's great if you're going to be a featured artist, but if you're a backup musician in the studio or live, you can't play that way.

RF: You said that you had wanted to stay home, but you couldn't pass up this opportunity with Barry. What was appealing about the gig, aside from the obvious financial considerations?

BH: First of all, the players involved were all great, and it was good for me, playing-wise, to perform with these people. It was a chance to further my horizons, by meeting more people and doing more stu-



dio work. Fortunately, Barry gave me a shot in the studio, and I played on some top-ten records, which helped me as far as studio work went. One of the first records I played on with him was "I Made It Through The Rain," which was a top-ten hit. It was very exciting to play on a record you hear on the radio all the time. Plus, I learned a lot from Barry's concept of drums in the studio and his style of songs. I've been hired a few times on sessions, because they wanted the Manilow sound on a record. That's something that I think Barry has to get credit for. He really established that concept of the huge backbeat on the ballads, from the very first record he made. I learned how to get that sound very quickly.

RF: Can you be specific about what goes

continued on page 102



Taking A Stand

by Ernie Santilli

With the amount of hardware on the market today, drummers shopping for cymbal stands must ask themselves one very important question: "What *exactly* do I need?" Walking into a music store unprepared can be confusing, frustrating, and expensive. A little forethought will go a long way when it comes to buying cymbal stands.

The Use And Practicality Of The Stand

Most hardware manufacturers put out more than one line of cymbal stands. There are generally three different categories: heavy duty, standard, and economy. Let's examine each one separately.

Heavy Duty. These stands are the larger, sturdy pieces that the companies often advertise as the "top of the line." However, although heavy-duty stands are the toughest models, they may not necessarily be the most practical for your purposes.

Heavy-duty equipment is designed for the touring drummer who requires rock-solid stability, as well as a stand that is unlikely to break no matter how much punishment it takes. (Replacing hardware is an annoyance—especially in a strange town. Worse yet, if a stand should break during a performance, it would be disastrous.) Of course, this type of equipment is expensive, but when one considers the price of replacing broken weaker stands, the cost difference is not as great as it initially appears.

The major disadvantage to this type of stand is weight: They don't call them *heavy* duty for nothing. Those players fortunate enough to have a professional road crew need not be too concerned about the size and weight of their setups. However, most drummers are responsible for hauling their sets themselves. Keep that thought in mind when you are eyeing that 40-pound Super Duper Boom Stand And Digital Whatsitz.

If you do choose to use heavy-duty stands, you may be forced to purchase a hardware case to supplement your trap case. Some drummers prefer to carry their hardware in small, lined footlockers. Either method is a good alternative to totting unprotected stands or overstuffed trap cases.

To put it simply: If you are in a band with a full-time touring schedule, the heavy-duty stands may be a very good investment. If you are not yet at that point in your career, it would be wise to consider other options before buying.

Standard. The term "standard" refers to stands designed to meet the basic requirements of most players. This cate-

gory is for the drummer who demands high-quality equipment but does not require the reinforcement of the heavy-duty line. It is within the standard line that the greatest variety exists. In order to give yourself an idea as to which particular features make one stand better than another, it would be to your advantage to inspect a few of the heavy-duty and economy stands. If your local music store has a limited supply of stands on hand, ask the salesperson to show you a few catalogs.

When shopping for a standard cymbal stand, make a note of the different features each brand offers. Quality of construction, leg strength, weight, shaft thickness, feet, type of base, height adjustment grip, and size range are all factors that should be taken into consideration when comparing different models.

One of the most important components of a stand is the cymbal tilter. No matter how strong the rest of the stand is, if it has a weak tilter, *do not buy it*. If you are playing a tune and the tilter gives out, that cymbal is out of commission—at least temporarily. Should the unsupported cymbal strike against the stand shaft or a drum rim, permanent damage may result.

Drummers who are serious about the quality of their stands, but lack the need or desire for heavy-duty equipment, can find exactly what they require in the standard line, if they are willing to do some diligent comparison shopping.

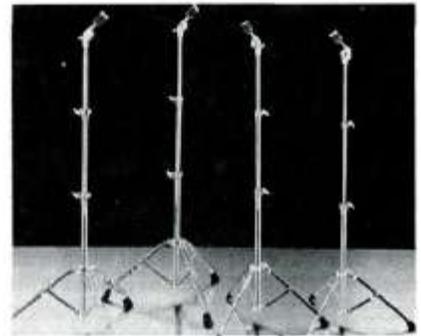
Economy. Some people think that, because a product is inexpensive, it is automatically inferior. Others believe that one item is better than another because of the prestigious company name affixed to it. These notions are not only false, but they are also an ugly form of snobbery.

If the most you can afford is an economy model, there is absolutely nothing wrong with that. Ignore the so-called friends who try to put you down because their equipment is supposedly "better" than yours. That does not make them better drummers. With an attitude like that, the odds are very slim that they will ever make it as professional musicians.

It is natural to be impressed by your favorite drummers' setups and to wish that you had the same equipment. But remember that those players put in a lot of hard work and practice to get where they are now. Nobody starts at the top. Most of the world's top musicians started out playing with inexpensive instruments.

Depending upon your situation, there is sometimes no *need* for anything beyond an economy stand. For example, if you play

once a week in your basement just for the sheer enjoyment of drumming, the economy stand may be all you need. Many drummers pick up a few dollars by playing at weddings. It would be silly for one of them to spend a large amount of money on a big, flashy stand to support the 8" splash cymbal used only during the chorus of *Alley Cat!* Remember, when selecting a cymbal stand, the key words are "use" and "practicality." That applies to all three hardware categories.

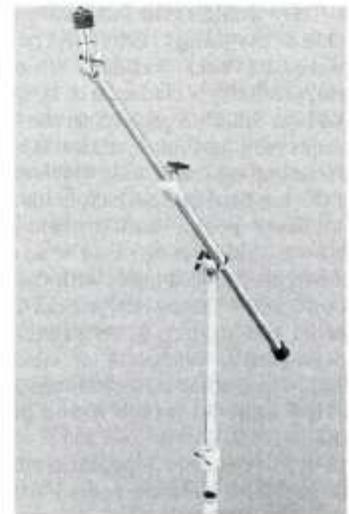


Various models of Pearl telescoping cymbal stands.

Options

Sometimes the basic telescoping stand is not the answer to your cymbal placement needs. In that case, you need to examine the other options available to you.

Boom stands. A boom stand is very similar to a traditional stand, except for the fact that the upper shaft can extend horizontally. Usually, the horizontal shaft will have a counterweight on the butt end to provide additional balance.



Ludwig Modular cymbal boom with telescoping arm.

continued on next page

In The Current Issue Of **MODERN PERCUSSIONIST**

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Ray Cooper

When it comes to rock percussion, few can match the credentials of Ray Cooper, who has performed with such greats as Elton John, Eric Clapton, and George Harrison. He discusses his career and explains why he is not worried about being replaced by machines.



Photo by Ebel Roberts

Fred Hinger

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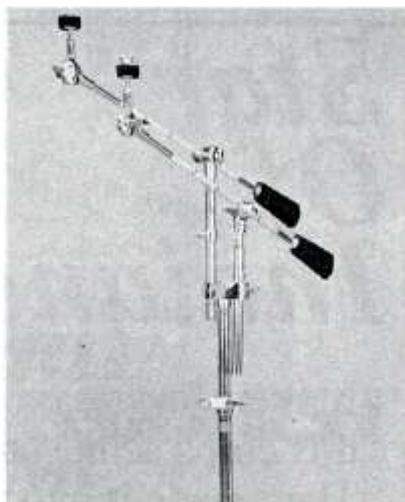
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(There are also telescoping arm booms, double-arm booms, and half-arm booms.) The boom stand is an excellent means of mounting a cymbal within reach, while at the same time keeping the hardware out of the way. It is a virtual must for players with a multi-drum kit.



Samson double-arm boom.

When selecting a boom stand, inspect the product in the same way as you would examine the telescoping models previously outlined. Make certain that the horizontal shaft grasp locks firmly. It is similar in function and importance to the cymbal tilter. If the grasp is weak, your boom might become a KABOOM!

"Piggyback." This is a system whereby an additional shaft length and cymbal tilter is added to the top of your existing stand. It is a money-saving way to mount an additional cymbal without buying another complete stand. The "piggyback" method is recommended only for adding small, lightweight cymbals. Too much weight on top will put a severe strain on the original tilter.

Additions. One great way to avoid hardware clutter is to mount as many pieces as possible on one stand. With the right clamps and shafts—plus a little ingenuity—you can now mount a variety of cymbals (and other percussion accessories) on a single stand without having to move the cymbals out of the positions they previously occupied. In other words, the cymbals stay in place, but the amount of hardware is drastically reduced.



Multiple mounting with Tama stands and hardware.

Before you sell your old stands and run out to get additions, you should be aware of the minuses as well as the pluses. For example, do not expect to save money by getting additions. In some cases, eliminating a floor stand costs more than the price of that stand.

Whenever additions are used, *balance* must be taken into account. In a situation where a group of cymbals is mounted to one side of the original shaft, the uneven distribution of the weight may cause the stand to topple. Boom-type additions with counterweights should alleviate that problem.

Heavy-duty or the larger standard stands should be used as the basis for a "cymbal tree." Those stand styles have the leg width and grip strength that the addition system requires. Shaft thickness is also important; some clamps do not close enough to grasp a shaft that is thinner than a predetermined diameter firmly.

Tandem. Sometimes a trip to the hardware store can be just as important to a drummer as a visit to a music shop. For less than a dollar, you can buy the essential parts for a tandem mounting system. "Tandem" refers to the mounting of two cymbals (one low and one high) on the same stand. It is similar to the "piggyback" system, except there is no additional tilter involved.

You will need a small hose clamp, one inch of rubber tubing, a felt washer, some electrical tape, and a screwdriver. Remove the tilter. (If the tilter is not removable, the tandem system is impractical.) Locate a point on the upper shaft where you would like to position another cymbal, and place the felt washer there. Attach the hose clamp directly below the washer. Be sure the washer is wide enough to overlap the screw portion of the clamp. This will prevent the cymbal from hitting the metal when the cymbal rocks.

Slide the inch of tubing down the shaft until it passes through the washer and touches the clamp. The tubing forms a barrier between the edge of the cymbal hole and the shaft. Wrap the area below the clamp with electrical tape. In addition to helping support the clamp, the tape will act as a warning marker in the event of clamp slippage. Periodically inspect the tape. If it is torn or wrinkled from the clamp, tighten or replace the defective clamp.

Be forewarned: The tandem system is not applicable to all stands. It works only on stand models with an upper shaft thin enough to fit inside a cymbal hole. Whatever you do, *do not* try to enlarge a cymbal hole to accommodate a thick shaft. It is *very* easy to ruin a cymbal that way.

Obviously, the tandem system leaves your added cymbal in a very flat (horizontal) position. The screw and its threaded casing will give the cymbal a slight tilt. If a greater degree of tilt is desired, pad the top side of the screw casing (the flat metal part). Use your imagination. After all, that is what being a good drummer is all about!

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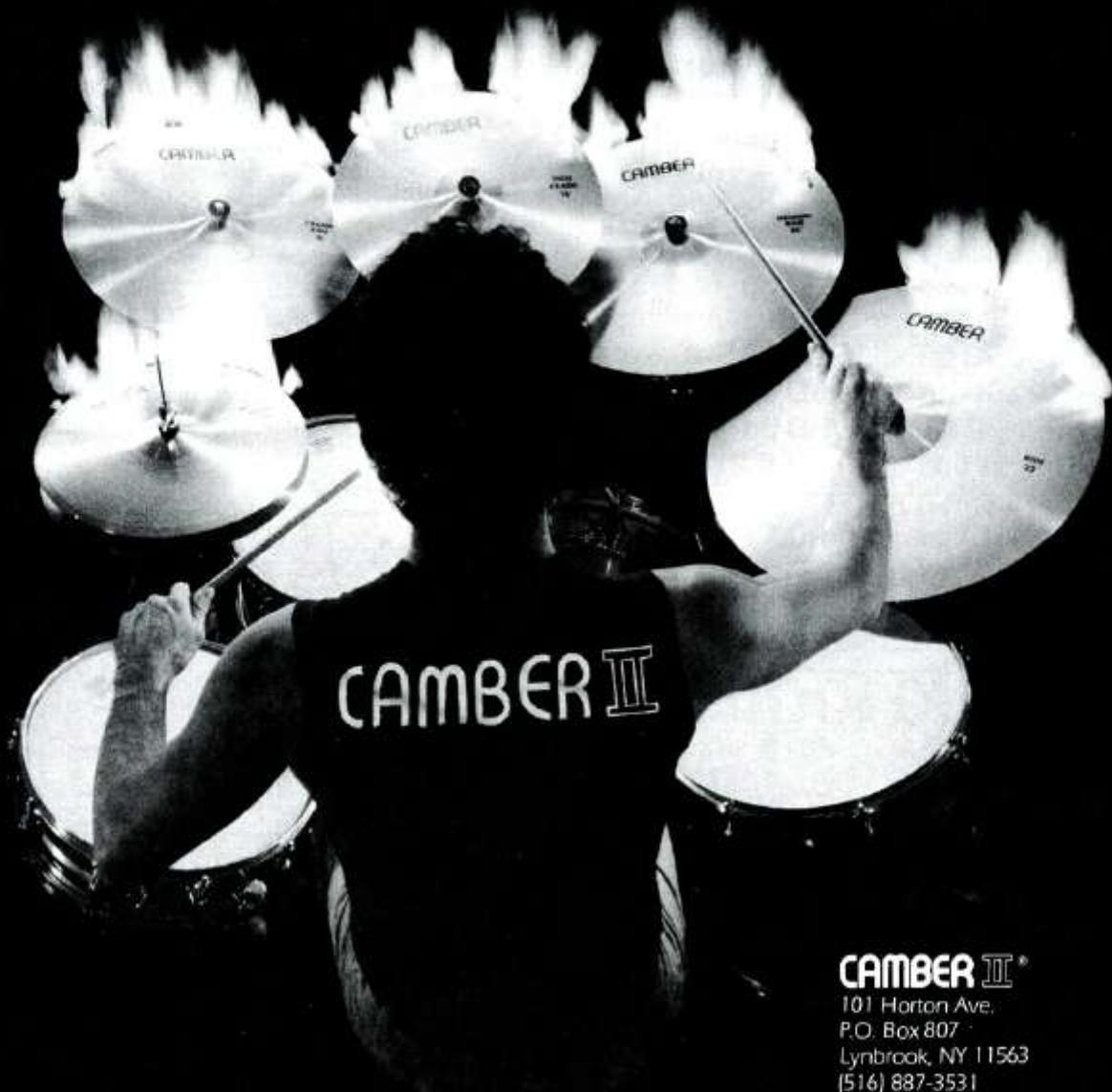
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Balance

One of the most important aspects of playing the drumset, and one that is often neglected by many players, is that of balance. Too many times rock drummers play with no bottom (i.e., too much cymbal volume, and too little snare drum and bass drum), or jazz drummers play with an overpowering bass drum and too little cymbal volume. Of course, there are as many types of drumset dynamic balances as there are types of music. As a general rule, for rock playing, the snare drum and bass drum should predominate, and for jazz, the cymbals should predominate, using the bass drum under the bassist for support. These rules apply for basic timekeeping, while accentuations, fills, etc., all require differing ratios of volume between the four limbs. In order to obtain control of the dynamic balance between limbs while playing time, you must be able to focus your attention on any limb and adjust the volume of that limb.

The following exercises will help you improve your balance control. Play each of the following rhythms with these volume relationships:

- | | | | |
|----------|----------|----------|----------|
| 1) RC ff | 2) RC pp | 3) RC pp | 4) RC pp |
| SD pp | SD ff | SD pp | SD pp |
| BD pp | BD pp | BD ff | BD pp |
| HH pp | HH pp | HH pp | HH ff |
-
- | | | | |
|----------|----------|----------|----------|
| 5) RC ff | 6) RC ff | 7) RC ff | 8) RC pp |
| SD ff | SD pp | SD pp | SD ff |
| BD pp | BD ff | BD pp | BD ff |
| HH pp | HH pp | HH ff | HH pp |
-
- | | | | |
|----------|-----------|-----------|-----------|
| 9) RC pp | 10) RC pp | 11) RC ff | 12) RC ff |
| SD ff | SD pp | SD ff | SD ff |
| BD pp | BD ff | BD ff | BD pp |
| HH ff | HH ff | HH pp | HH ff |
-
- | | |
|-----------|-----------|
| 13) RC ff | 14) RC pp |
| SD pp | SD ff |
| BD ff | BD ff |
| HH ff | HH ff |

① Jazz
♩ = 108-200

R Cym
S D
B D
H H
w/foot

② Rock
♩ = 84-144 >

③ Reggae
♩ = 76-120

Stick on rim

④ Funk
♩ = 60-92 >

⑤ Samba
♩ = 84-120 >

⑥ Shuffle
♩ = 92-138

After you have mastered these exercises, listen to your favorite drummers playing your favorite styles of music, with respect to balance. Now, with the control gained from practicing these exercises, adjust your balance appropriately.

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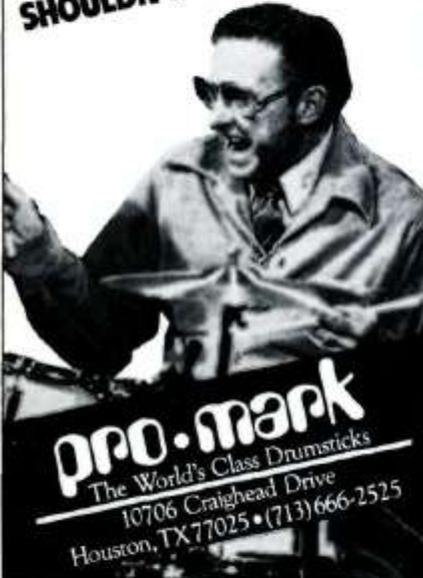
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Krampf continued from page 21

Photo by Jaeger Kotos

just covered other people's songs, so we'd work up these songs, go in, and record them. Occasionally, if we had a new record out, we could do an original. We had some great producers like Lou Reizner, Leon Russell, Snuff Garrett, Steve Barri, P.P. Sloan, and Steve Douglas. We were always bubbling under the Billboard charts: 104, 102, 101—oops, we're off the charts. We had some local hits, like "Race With The Wind," but it was never a hot 100. The closest thing to a hit we had was called "Bittersweet," which was top five or top three in every market it was out in. The record company could not coordinate the sales and the campaign, though. After every single, I'd call my mom and dad and say, "This is the one. I know it."

RF: Why do you think success eluded the band?

CK: I think part of the reason was that most of the producers had a concept of what they wanted us to be. This holds true to this day with producers. I don't think what we were live was ever captured on record. It was, "You'll do this now." They never once asked us, "Does this song fit the band?" Back then, you'd be given a song, the producer believed in it, and you'd record it. We were a hard-ass rock 'n' roll band, but that was never caught on record or on *Action*. When people got to see us live, it was, "Oh my God." We did heavy touring back then, which is something I'm glad to have been a part of. It was 80 one-nighters in a row with seven, eight, or nine acts. This was before buses had beds in them. We'd sit up on the seat, sometimes trying to sleep on the luggage rack or floor if we just couldn't stand it any longer, for 80 one-nighters in a row. I literally got home from that tour, went to bed, and woke up two days later. We all were exhausted, but it was a wonderful period. It was fresh and alive. Passion was there.

RF: The band eventually got into recording engineering and such.

CK: After 17 singles with no success, we decided to turn our garage at the ranch in Chatsworth into a 4-track studio. We sunk every penny we had made into recording equipment, and we thought that, if we

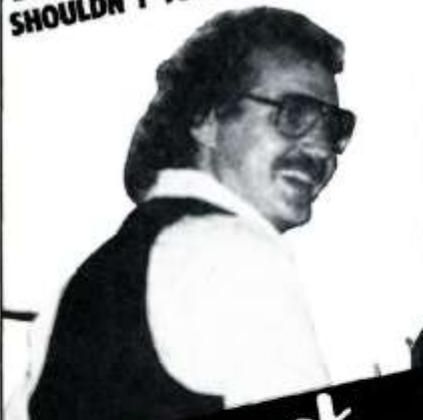
recorded ourselves, people might see what we were. We were bitten by the recording bug, and within a year, we went from 4-track to 8-track to 24-track. All this time, we were playing in the studio, and this is where finally some things were making sense, like, "Maybe if I use this kind of head or this kind of tape, I can get this ring out." We were all learning engineering, and we were producing ourselves. I finally realized, "That snare drum beat peaked the meter at 0 and this one peaked at ..." All of a sudden, I became aware of consistency. I would record and watch the meters. I realized that my touch was concerned, and to this day, I'm proud of the fact that my snare drum beats will peak the meters the same every single time, if that's what is called for.

Del Shannon and Brian Hyland had us play on some records, and when I was learning, Del would say, "Krampf, that was a great fill. Now cut it in half. Great, now cut it in half again." And to myself, I was thinking, "Doesn't he know that I just played something brilliant? How can he cut my art?" I still had all that cockiness, but that was the learning process of, "Wait a minute. It's their record, not mine. He's the producer. I have to do what he needs." We kept on recording, and the place got so busy that the three Robb brothers became excellent engineers. I was a pretty good one, too, although I never knew technically what I was doing, but I could do it by feel and guts.

At this time, I was sitting out on the mountaintop in Chatsworth, thinking, "What is the premise of my life? Is it to be a recording engineer? No, the premise of my life is to be a rock 'n' roll drummer." It was a very hard decision, but finally I had to go to the three brothers and say, "I have to do more than play for the acts that record at this studio." I was breaking up the relationship—the band—and leaving. We had been close through all those years, and it was very difficult. It was another crossroads. I had to find out about my drumming. A year later, they bought a studio in Hollywood [Cherokee], and a year after that, they were driving Cadillacs and

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Corvettes, and I was on food stamps, wondering if I made the right decision. But it was drumming I had to do. That was where the passion was. It was not in engineering. **RF:** That must have been a rough time for you.

CK: During this time, I was doing demos for \$25 a song. We needed the money. I got married in 1971, and my wife was pregnant with our first child in '73. I took odd jobs to pay for the birth. I worked as an orderly in a hospital for a while. Then I got a job as a truck driver for my father-in-law's company. From truck driver I was promoted to shipping clerk, and from there, I was pro-

moted to purchasing agent. Susie's mom and dad started to rest a little easier: "Maybe the kid's finally going to find out he has a great job." Then Little Richard called. He said, "We play Madison Square Garden, and we leave tomorrow." He was going to pay me \$400 a week, and the tour was for a month, so all I knew was that I was going to make \$1,600. Where the money was going to come from after that, I had no idea. Carrie was four months old, and I said to Susie, "I have to go." I went into the office the next day and said, "I know this is short notice, but I'm really not happy doing this. I'm a musician. I've got to go on the road. I'm leaving with Little

Richard, and we're leaving tonight." I could see Susie's dad's face say, "Oh my God, we thought the kid was saved."

So I left with Little Richard. We didn't have any rehearsal. The very first night at Madison Square Garden was in front of 18,000 people. All of a sudden, Richard's bodyguard came up to me in the dressing room and said, "Richard wants to give you his blessing." He took me into the shower room and there was Richard, sitting on a chair. He said, "You know the songs. You grew up with them. You'll be alright. Watch my shoulder for tempo. You know those songs. They're all in you." And he was absolutely right. He had to feel the bass drum, so my bass drum was literally resting against his piano bench, and for the entire year that I was with him, we were that close. We went out in front of 18,000 people and played "Lucille," "Keep A Knockin'," "Good Golly Miss Molly," "Tutti-Fruitti,"—all the hits—and he was right. It was in me. I knew all those songs. So I came home with \$1,600, and we had enough for a while. Richard wouldn't work for a month, and all of a sudden, he'd call and we'd go out on the road. It was thrilling to be four feet away and hear that voice that made such an impression on me as a child. People say to me, "Krampf, what you did on 'Bette Davis Eyes' was so unbelievable. You didn't play 8ths on the hi-hat." I played the 8th-note hi-hat part on my snare drum, kind of like a swamp New Orleans thing. That was straight from Little Richard and "Lucille." To this day, one of my favorite snare drum fills is after the intro to "Lucille," before Richard's voice comes in. I use it constantly.

RF: Then you worked with the Hudson Brothers, and after that, Flo & Eddie.

CK: Working with Flo & Eddie was a wonderful experience because we lampooned rock 'n' roll, and it gave me my sense of humor back about the music business. It was coming back to the fun element, which was why, once again, I started in the first place.

RF: You had a very big disappointment called the Alien Project.

CK: I was getting a band together. I heard about a singer named Steve Perry, got a

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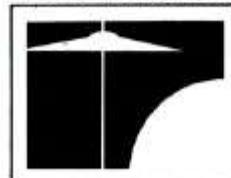
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bass player and a guitarist, and when the four of us played, it was magic. We were literally three hours old when Chrysalis wanted to sign us. We were six hours old when Chrysalis and Columbia wanted to sign us. Once again, Susie and I were back on food stamps, and we were expecting our second baby. I was borrowing money from friends to keep the lights on and to pay for rehearsal time. The last night, we played for Columbia and management. They were extremely excited, and about five days later, the bass player was killed in a car wreck during the Fourth of July weekend. I told Steve, "Right now, you don't feel like singing and I don't feel like playing drums, but you're going to quit? Come on. Let's let a month go by, and we'll carry on." It blew his brains out, and in retrospect, he was probably right. The band had magic. He said it would never be the same. Herbie, from Journey, had heard the tapes. He had wanted to manage our band. He knew that this had happened, so he made the offer to Steve to join Journey. I was blown out by the death and also by seeing what people were calling the best band out of L.A. go down the tubes. Obviously, it wasn't meant to be.

At this time, Chrysalis Records knew what happened. Nick Gilder needed a drummer, and the guy from Chrysalis hooked us up. I worked with Nick and Mike Chapman on "Hot Child In The City," which was a hit record. I had played on the Hudson Brothers' "So You Are A Star," which got to number 19, but this was my first number one. After all those years of wanting to be part of a hit record, I was, and it felt phenomenal. Working with Mike Chapman was a tremendous education. He's a great producer. I learned a lot, not just about my craft, but about producing, the philosophical aspects of recording, and capturing the moment. He did a lot live, and Mike can draw out the best performance from you. He just has a way of communicating with people that makes you want to play your ass off, and he is able to capture that passion on tape. We toured a lot with Gilder. It was a funny thing. That record was a curse and a blessing at the same time. It got branded a teenybop record, and we opened for the Cars and Foreigner, but we were actually a hard-ass rock 'n' roll band.

RF: So, when did your recording career blossom?

CK: You do need a couple of breaks. There is some luck involved in this, but the important thing to stress is that you have to be ready. You never know when the break or the phone call is going to come. It might be your only shot for a while, so you'd better be prepared to make the most of it when it comes. A great accident occurred. A drummer was hired for a session, forgot about it or canceled the morning of the session, and the producer called and said, "I hear you're the hottest rock 'n' roll drum-

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mer in town." I said yeah. He said, "I have this project. The drummer didn't show up. How soon can you be here?" I said, "Probably in about an hour." He said, "Make it a half an hour, and you'll get the whole project." I ran down, had the drums sent over, and started doing a lot of work for this producer, George Tobin. I was ready. My chops were ready, and my attitude was together.

Another great accident was that Kim recorded the *Romance Dance* album with George Tobin, and I don't know why, but by the end of the album, Kim wanted the album mixed by somebody else. That's when Val Garay got hold of the album. He had no idea who was playing on the tracks. He put up the drum faders and said, "Who is this?" Kim told him, and very soon after that, I came home and Susie said, "Some guy named Val Garay called." Of course, I was aware of his engineering work with James Taylor and Linda Ronstadt. He was producing Randy Meisner, and he wanted me to be the drummer. In the meantime, a lot of producers who were working out of George Tobin's studio started using me.

RF: Was this what you wanted to do at this point? What about the passion of playing live?

CK: I was bitten by the recording bug. It was just great to be part of records that were hits. That was a great feeling. It had escaped me with the Robbs and a lot of

other acts. I was absolutely thrilled. There are musicians who maybe want to stay real cool about it, but to this day, if I'm driving in the car and hear myself on the radio, I feel like rolling down the window and saying to the person next to me, "Yo. That's me!" I don't think that thrill will ever go away.

RF: What did you do to get your impeccable time down?

CK: Susie bought me a metronome as an anniversary present in 1975. I got a metronome late in life, but I started working on it. Then, I started doing some sessions with a keyboard player and a bass player named Eric Scott. Some of the tracks were good, but some of them weren't so good. Eric and I determined that, if we were really going to do this, we had to work at it. Someone who works at the grocery store puts in eight hours a day, so if I'm not working, I should be putting in time on my craft. I really got serious about rehearsing, touch, watching meters, tempos, and time.

RF: You have two contrasting sides of you—the session guy who has to be polished with perfect time, and the raw, garage band rock 'n' roller. That seems to be your trademark.

CK: And that's something I hope I never lose touch with.

RF: But when you're talking about sessions, how do you bring the two together?

CK: It's Rambis hurdling the first row of

folding chairs for a rebound. It's Kareem, whose body is tired at 38. You just have to search within yourself and keep the passion alive within yourself. I just never want to get stereotyped.

RF: As what?

CK: By some people who still have that concept of session players. Martha Davis from the Motels had it. That album *All Four One* went through a lot, and they recorded for nine months. Just like a coach shakes up a baseball lineup, Val thought some new blood would help. I had a feeling that Martha thought we were sterile studio players. I think that, within an hour after we played, she realized we were just as crazy, if not crazier, than her other band, and that we played with some reckless abandon and fire.

RF: When did you actually become part of Kim's rhythm section?

CK: That was during *Romance Dance*. That was her first real rock 'n' roll venture. She went on the road after that with a different band, but I started to work with Val and Randy Meisner. On her next album, Val was going to be the producer. Val and I got along. He liked the way I played, and he established a band, just like Peter Asher established a crew that worked together. Producers like to work with certain people, and years ago, I used to wonder, "How do I break into that clique?" You don't break into cliques. You start your own. I never thought about it that way, but before I knew it, to the outside world we were being viewed as a clique. In our own eyes, we were just a bunch of guys who got along musically and personality-wise, who started playing on many hit records. The *Mistaken Identity* album is very dear to my heart. It was a great creative album. It was songs, and it was rehearsing. It was great musical communication with the band playing lots of different things. There was a lot of experimenting, and breaking new ground in the rehearsal hall and the studio.

RF: Such as what?

CK: We had done half the album and had "Bette Davis Eyes" in the can. That was the second or third take. It was all live, including Kim's vocals. There's only one overdub on that record, and that's the Syn-

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are in the solo spot. There was going to be a guitar solo on that record, but we got done with the track and it didn't need a solo. So Val said, "Why don't you go out and play that drum."

We were cutting "Mistaken Identity" as a heavy R&B song. We tried it all day, and it just wasn't working. Kim came in and said, "This is not for me. This is for somebody else." Since it was going to be the Christmas break, people started to party heavily, and an hour or so later, the keyboard player, Bill Cuomo, went out to his keyboards and started riffing the song at a quarter of the tempo with a dreamy, eerie, weird feel. I went out, and one by one, we came out into the studio and started jamming. We recorded it live—one take at 4:00 in the morning. Kim had a hand mic', and was standing about three or four feet away from me, singing the lead vocal. I had goosebumps and my eyes were watery. It was one of those special moments that, unfortunately, happen all too infrequently. I don't know if it can happen all the time, but maybe people should be allowed the chance to let it happen more.

RF: Can you think of any other goosebump times?

CK: [laughs] Every cut we did on the Richard Simmons album, particularly when he went up to the mic' and said, "Work, you fatties," was magical. Seriously, there are moments that stand out in one way or another, not necessarily goosebumps, but magical. One was "Strung Out" with Steve Perry. At that time, in '81 or '82, he was just cutting to have fun. He said, "I have the weekend free, and I'm coming to L.A. Krampf, can you get a band together, a studio, and an engineer?" He came to town on a Thursday night, and Steve, Billy Steele and I started writing. We finished "Strung Out" the next day, we wrote another song, found two oldies, and went into the studio. He just wanted to record, without worrying about it, without being careful, and without that meticulous concern that sometimes goes into the recording process. It was just to have fun. Most of the players hadn't met Steve before, but I think "Strung Out" was one take, all live, with a live vocal. There are clams, but it feels great. It almost didn't make his solo album. The album was literally being mastered when somebody suggested pulling out "Strung Out." It has that magic—that looseness—and it was a fun track.

"Only The Lonely" was great. That song killed me. I think that was another one that was done within three takes. It may have even been a first-taker. Once again, it was all live. The magic moments happen when things are going down live. There's no way you can have a magic moment getting a bass drum track. It's when you hear the vocalist making the same commitment that you're making.

RF: Aside from "Strung Out," you co-

wrote three other songs on Steve Perry's solo album. You guys have kept in close touch all these years.

CK: Talking about Steve makes me think about the theme of why we got started in this business in the first place. To say the least, Steve became a superstar with one of the biggest bands in America, and the drain on his professional and personal life has been quite taxing. When they'd be out on the road for nine months out of the year, I'd get calls from the bus, where he'd say, "Krampf, you were always the guy who said we can't forget our beginnings and we can't forget why we did this. You don't know how many nights I think of

that statement." I think of that statement when it's tough to keep going in the studio if I'm involved in a project that maybe isn't a great creative outlet. It gets tough sometimes.

I think I had three or four days off in January. I'm not complaining, but I was coming off a lot of sessions that were using machines and computers. Yes, you can create with the use of machines, but you don't always agree, and that makes it tough. You just wish producers and artists would trust you more. If your car is broken, you take it to the mechanic and he'll recommend a valve job or whatever. Please, if you have a question about the



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RF: Are you allowed to do that in any of your situations? Let's talk about working with different producers.

CK: Some people will listen, but other people have their minds made up. They're sent a songwriter's demo and it sounds great, so the producer and the artist fall in love with what's on the demo. A lot of times, I have to cop the demo. Sometimes I almost get the feeling that I'm in a top-40 band, learning songs. Sometimes the demo uses a drum machine. It feels great, and the artist and producer want to use a drum machine. I'm not saying that's necessarily wrong. If there is some magic there, of course, copy it. But other times, I've heard demos where I think, "Oh my God, that drum track isn't grooving." If the producers and artists are free enough, I can make suggestions, and sometime they'll take my advice but sometimes they won't.

After you work for somebody, you get to know what that person expects from you. With that, you also know some of the limitations and what the artist expects from you. I probably do more snare drum fills than tom-tom fills. That comes from years ago, playing live, when the sound systems were never that good and the toms weren't miked, so they didn't sound as

loud as the snare drum. I thought, "Screw it, I won't do tom fills. I'll do snare fills." To this day, I do a lot more snare drum fills than tom fills. Recently, I did an album where I was doing that, and the artist asked if I could play more tom fills. After we were working on the second or third song, I finally realized he was serious, so I made an adjustment.

Even if there are certain confinements set up by a producer like, "I want this one to sound like a machine," you still want to play the shit out of it. I've played on some tracks that literally had no fills and nothing but 2 and 4, but I'll say to myself, "I'm going to play the shit out of that 2 and 4." You still go for it. When I work for a new artist or producer, sometimes I don't really know why he or she hired me and what that person is looking for. Sometimes I scare people a little bit, too. Sometimes they don't know how I work. If I don't have a real grasp on a song, sometimes I'll be slightly timid about it, and maybe it won't be until the red light goes on that I really, really play it. Other times, I'll need to search and stimulate my brain for ideas. Sometimes that means playing a lot. That has scared people, too. "Krampf, you're playing too much." I'm just searching for a part. If you don't mind, just let me have a couple of run-throughs playing a lot, and maybe within that, I'll find the part.

RF: Don't you ever feel that you'd like to

be part of a group, so you wouldn't have to deal with any of those issues?

CK: At times, I do. That has escaped me. I've played in many bands, but never to that kind of degree of big success. And there is something special about playing live before people. Watching Springsteen, Dire Straits, and ZZ Top, that's passion—playing live for people, feeding off people, getting worked up. In the studio, you don't have the crowd to inspire you. You've got to look for your inspiration within yourself and from other musicians. Hopefully, everybody will be feeding everyone else: from the artist, from the producer, from the song, and from the sounds. Sometimes things aren't all there, but you still have to do a good job. As corny as it sounds, when I get in a little trouble with my inspiration, I say to myself, "Records are forever." That fascinates me. What I play at this given moment in time and space has a potential for lasting forever. Some alien is going to pull out a record with the name Krampf on it two hundred years from now. I want that alien to say, "That guy played his ass off." At times, if I'm tired and we're doing take after take, and for some reason, it's just not coming together, I realize that I don't ever know what's going to be the take. The drums can't really be fixed, so the drummer has to be there all the time, from the minute the red light comes on. It does get tough, but you've got to use whatever tricks you can—besides drugs and alcohol—to make that happen. Don't fall into that trap. It's the love of the music that should be inspirational.

RF: You have a lot of positive energy, and I would imagine that people love having you around.

CK: I think attitude is so important on sessions. For me, success came late, but maybe not. Maybe it was all according to time. I can remember reading an interview a long time ago with a session player who said, "For some strange reason, session musicians happen in their mid to late 30's." When I was 28 and 29, thinking that I was ready and wondering why it wasn't happening, I still had that ray of hope that it could happen. There are exceptions. For instance, Jeff Porcaro was young and Vinnie Colaiuta was young, but if you look around, most of us now are in our 30's. Why is that? Is it because we're getting our chops ready? Yes. I think finally there's more finesse. But more important, I think it's attitude. Maybe in your 30's you start to mature a little bit and maybe you're a little more ready to handle situations where a producer may say something to you perhaps not in the kindest way. Maybe finally the attitude is together, and there's a better fix on life and who you are.

RF: Are you ever too old?

CK: To me, it's still fun. Going to work isn't a chore. Maybe I love it more than I ever have in my entire life right now.

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RF: Why?

CK: I am doing what I feel is one of the primary things I have been put on this earth to do. I am fulfilling myself and fulfilling the talent I've been given. Music still kills me. There are some times when nothing else stirs my soul like music. Are you ever too old? Buddy Rich is wonderful. Go Buddy.

RF: But are you ever too old to rock 'n' roll?

CK: Not if you keep your mind young and realize that you can never stop learning. If you start shutting yourself off from new ideas and new music, maybe. Sometimes I may not like everything my daughters play at the house, but I try to stay in touch with everything that's happening. If you don't have preconceived notions and you remain open, I think you can keep the youthful ideas and enthusiasm flowing. I don't know. The Stones are in their late 40's. I think one of them is even 50 now. How about that! Earlier, we said we never thought about what would happen to older rock stars. Now there are old rock stars and they're out there still doing it, so the passion and fire must still be alive.

RF: You had an awful lot of disappointments coming up, and while it's paid off, I wonder what, through all of it, made you keep the faith?

CK: The love of music. Every single that I called my mom about and said, "This is the one," bombed, and it was devastating, but are you going to give up? What are you a musician for? Are you in it for the success and the glory, or are you there for the love of music?

RF: But you have to make a living, too.

CK: And sometimes it's rough, but there are survivors. Sometimes I meet young musicians, and they set up a time limit. I agree that you should have goals, but there are those people who say, "If I'm not part of a hit group or have a hit record in two years, I'm quitting." That's not the love of music. Most of the survivors I know have done whatever they have to do to get by in the rough times. I mentioned that I worked in a hospital and I drove a truck. You do what you have to do to survive. But all along, it's the love of music that makes you keep on coming back to your instrument and makes you know that this is what you want to do in life. Once or twice, I made mistakes along the way. Once I joined a band because I was lured by an unbelievable record contract, and I joined the band without liking the music. I hoped that maybe somehow I could change it, but I was swayed for a second by money. Six

months later, I quit. It has got to come from the love of music. There are going to be a lot of rough times. There's no way around it. Somehow if you can maintain a positive attitude, you'll make it. It's hard sometimes. Sometimes through the starving, I'd look up and say, "You gave me this talent. Why can't I make a living by it? What am I doing wrong?" There are moments where you do feel like giving up. You think, "I've had enough of this and enough of putting my family through all of this," but somehow you have to look for help or inspiration from things. My wife, thank God, through a couple of those rough moments, believed in me more than

I believed in myself. It was great having a supportive person there. We're a team and that's important. It's got to be hard if the person you're having a relationship with says, "When are you going to grow up and get a real job?" When my inspiration is low, sometimes I'll come out of the shower and put on ZZ Top, Bruce, or Dire Straits, and that helps remind me that it's all about the love of music. I may need a shot of inspiration from time to time, but I'm really grateful that I'm making a living and supporting a family doing something I love. Even after 18-hour days, it's never a job getting up and going back. It's always, "Oh boy, I get to play today."

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The Drummer As Leader

Part 1

"Drummer/Leader" has a nice ring to it, doesn't it? It brings to mind all sorts of illustrious people like Gene Krupa, Buddy Rich, Billy Cobham, and Bill Bruford, to name but a few. It is, however, quite possible for a drummer to become a bandleader for reasons that have nothing to do with that person's virtuoso playing and/or the commercial attractiveness of his or her name. In fact, it *can* happen to you more or less by accident; circumstances can conspire for or against you (depending on your point of view) to give you your own band, whether you really want it or not. In my own case, the previous leader left the band while we had a steady job that the rest of us wanted to keep. The job of leader fell to me because of a combination of seniority on the gig and a certain amount of organizing ability. It had nothing to do with being a focal point on stage or being a better musician than anybody else—which, I hasten to add, I am not.

A lot of work goes into running a band, and the fact that bandleading is *a* job far outweighs any glamour involved. When audiences see the band performing on stage, they often fail to realize that what they're seeing is only the end product of a lot of preparation. As a sideman, you are well aware of the various aspects of running a band, but it isn't until the whole thing becomes *your* responsibility that you fully appreciate it. "Name" leaders can often afford to delegate many of the responsibilities to a host of other people: roadies, tour managers, sound engineers, accountants, and so on. This leaves the lucky leader free to concentrate on the musical side of things. But in a gigging band, there usually isn't the money to pay for people who don't actually perform. So unless other members of the band have particular areas of expertise and can therefore carry some of the load, it all comes down to *the leader*.

Contractor And Personnel Manager

As a leader, you are responsible to and for the other members of the band. You are accepting bookings on their behalf, and you are accepting the responsibility for them being at the gig and doing a good job. It goes in two directions, with you in the middle. If something goes wrong from the employer's side, the musicians can blame you; if the musicians fail to turn up or to deliver, the employer *will* blame you. For this reason, dependability is almost as important a quality in a musician as being

able to play the job. Somebody who scores 75% as a musician—but who is dependable—is infinitely more desirable than somebody who scores 100% but can't be relied on to be punctual or whose behavior on the gig can make him or her a liability.

If you are promoted (so to speak) within an existing organization, and all the musicians (except the replacement for the ex-leader) are known to you and established in the band, you have the advantage of knowing where you stand with most of them. There is, however, the problem that your own position has now changed. I will be returning to the question of just how democratic a band can be allowed to be, because it is very important within every aspect of running a band. The point is that, where the ultimate responsibility is yours, it is only fair that the final decision be yours, too. Other people might find it difficult to accept your decisions when previously your voice had been no greater than theirs. You must be prepared to accept advice and not just ride roughshod over the wishes of other people, but when you are sure that your decision is the right one, you must also be prepared to stand by it. Having done this, you must exercise your powers of charm, as well as your powers of leadership, to make sure that there is no resentment.

My band has to take on various shapes and sizes within the same residency. The nucleus is keyboards, bass, and drums, and we often play with this lineup as a lounge trio. For certain occasions, we add a singing guitarist and/or a lady singer, and we become more of a Top-40 band. In another of our guises, we add a trumpet and sax doubling on clarinet to turn ourselves into a Dixieland band. There is also a "tea time" quartet (this is in England) of violin, cello, piano, and clarinet, which (in the interests of continuity of administration) has to be managed by the resident bandleader, even though he doesn't play in it. This means that I am dealing with eight other people on a regular basis, and the fact that they don't all turn up at the same time and play on the same stage makes the administration harder, rather than easier. In addition to all this, we sometimes need to augment with specialist players for backing shows. And then there is always the possibility of subs being required. I prefer to book the subs myself, and this involves a lot of telephoning and the expense that incurs. You need a good list of reliable names and a book in which you

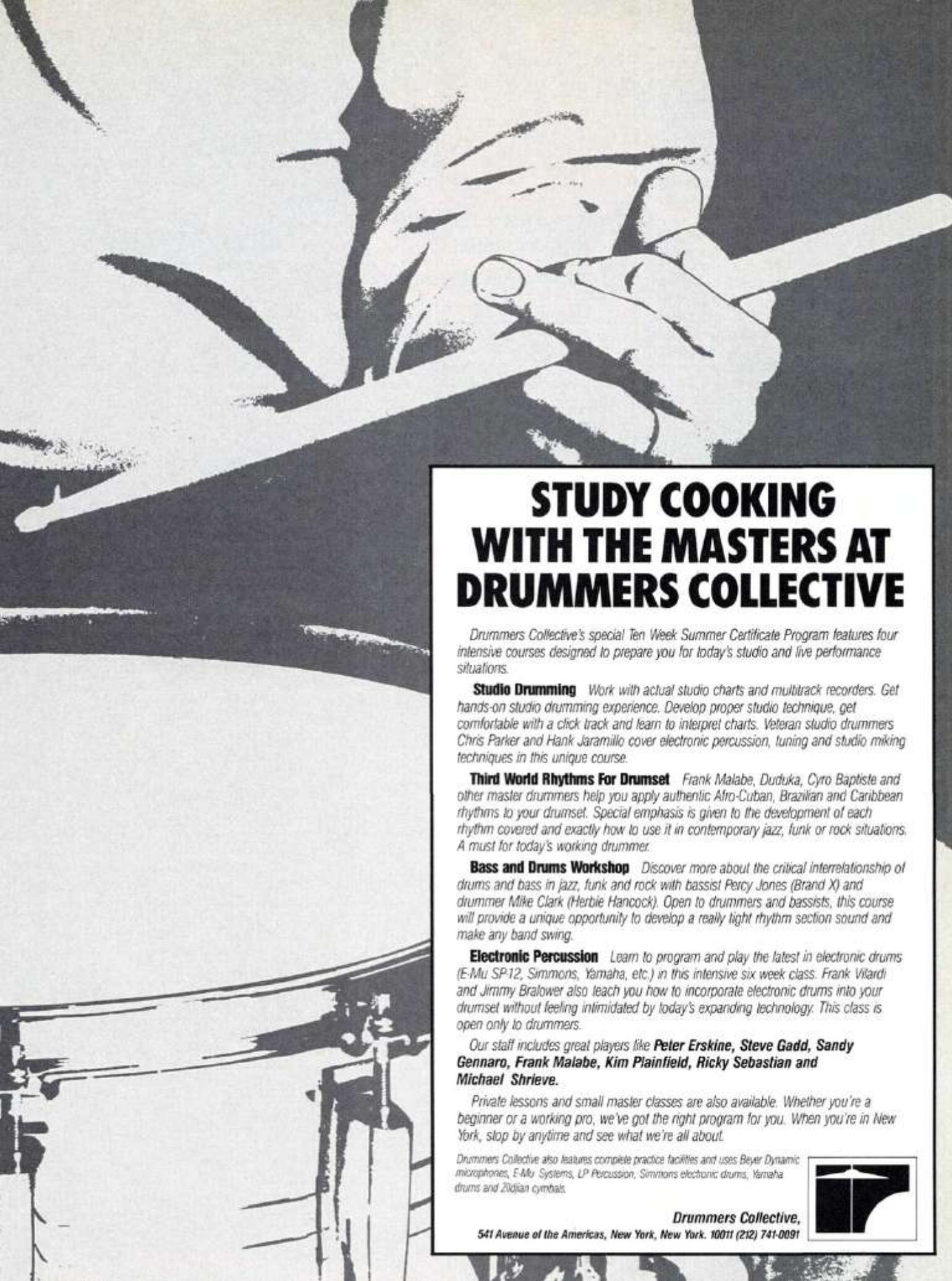
keep a careful record of who is playing when. You should double-check with the musicians in advance of the gigs to make sure that you have told all of them what they are doing. (I suggest checking off that each person has confirmed each booking, so that you have a visual record of this.) This system can also be used as a cross-reference when you are keeping track of who has been paid for what. (More of that later.)

Business And Logistics

If your band plays "one-nighters" in different venues, rather than doing residencies, there is a further dimension to the organization: that of making sure that the people and the equipment get to the venue. It is unlikely that the leader will have to carry all the equipment and drive all the people personally, but in the absence of a regular road/tour manager (or another member of the band who makes this his or her responsibility), it is up to the leader to coordinate everything.

Also, if you are playing in different places, you are dealing with different people and conditions wherever you go. As you are (hopefully) re-booked in each venue, you get to know what to expect. But it is a good idea, if possible, to make preliminary visits to new venues, so that you can introduce yourself to the management and reconnoiter the conditions in which your band will be playing. If the venues are within a reasonable distance from where you live, this is well worth the effort. Not only is it a good public relations exercise as far as the management is concerned, but it gives you a chance to check on details like vehicle access, size of stage, availability of an acoustic piano (if required), and even seemingly minor things that can still cause hassles, such as the availability of chairs or stools for people in the band who need to sit, and a suitable table for the mixing desk.

Your approach to the management should always be cooperative and (if possible) flexible. Rather than working for them, try to work *with* them to make the evening a success. You must make sure that the musicians are not being unfairly exploited, but a little give-and-take creates a harmonious atmosphere and makes repeat bookings more likely. Bands that insist on their statutory rights to the letter—even if this disrupts the whole flow of the evening—usually get them. But they don't get re-booked.



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Something you *must* be clear about is how you are going to be paid. This can happen in a variety of ways. If you work through an agency, they might send you the money within a certain length of time (which should be stipulated on your contract) after the gig. You might receive cash or a check on the night of the gig, or you might have to issue an invoice to the management of the venue, just as if you were supplying any other service.

No matter what means of payment is used, when you are receiving money on behalf of the whole band, it is *very* important that you keep records of how much you take in and how much you pay out, and to whom. To start with, if you are the person to whom the band's money has been paid, you are liable for tax on *the whole amount* unless you can prove that you have paid other people with it. If you are paid by check, it is reasonable to pay everyone else by check and this is an easy way to record what you have paid out. When you fill in the record stubs in your checkbook, as well as recording the date, the payee's name, and the amount, you can also write down which gig or gigs the particular payment is for. By keeping used checkbooks and bank statements, you have an instant record of payments, and by keeping a record in your diary of who was on each gig and how much that person was paid, you have an easy cross-reference. A further thing to do, which makes more work at the time but can make accounting easier, is to keep a ledger (in columns) of how much has been paid to each individual.

By keeping careful accounts in this way, you not only make it easier for yourself when it comes to sorting out your own financial position, but you also avoid any misunderstandings with the other musicians about what they have or haven't been paid for. Those can go on and on unless you can quote—and if necessary produce—your records. When I pay people, I not only *tell* them what the payment is for, but I also *write* it on the envelope. And I have *still* had questions later. If you pay people in cash—rather than by check or any other method involving the bank—get them to sign receipts (with their names and addresses on them). If you carry a receipt book, you can keep these all together and in order, and you can also give the other people copies for their own records. You might come in for a small amount of scorn for being too meticulous, but I must emphasize again that, if money is traceable *to you*, then *you* are responsible for it.

So far, we've talked about money for which you are responsible as a leader. Next time, we'll discuss money that you are *due* for your services as a leader. We'll also go into your onstage responsibilities during performances.

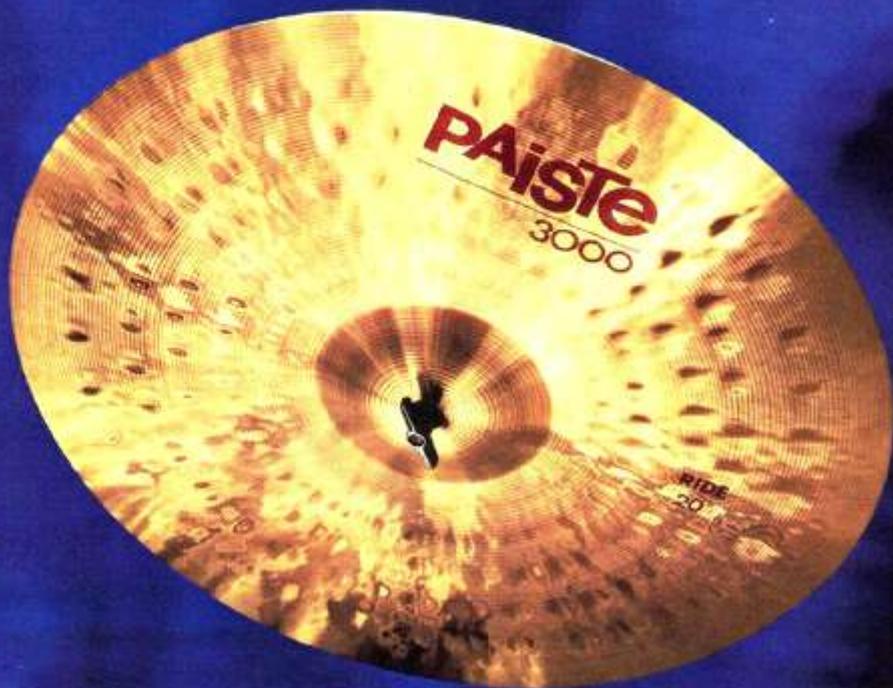


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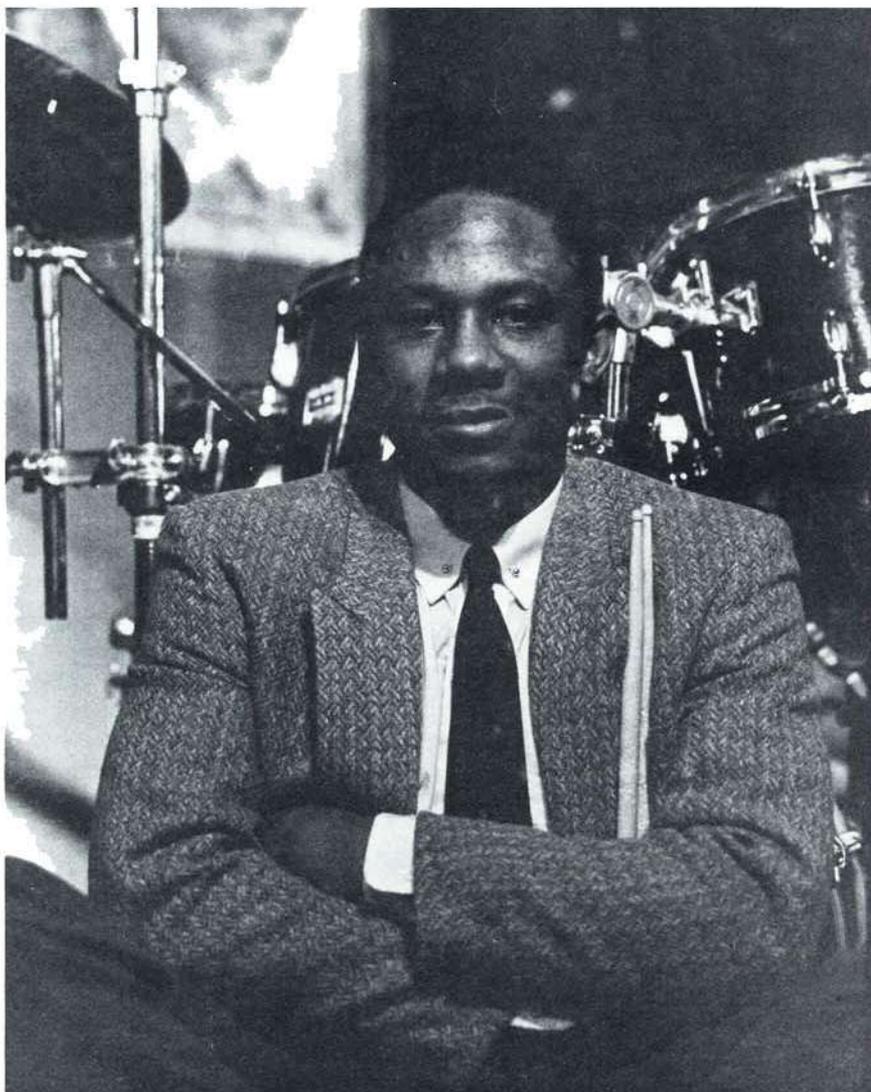
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"BIRCH" SHELL



Ralph

RP: I'm from a town called Pleasantville, NJ, which is about four miles outside of Atlantic City. My father was a drummer and is now the chief of police. He was a professional musician a long time before I ever made the scene, so to speak, [laughs] My mother, grandmother, and sisters all have beautiful singing voices, and since I'm the youngest, I was exposed to music from day one. I used to sit on my sister's lap when I was two years old swinging a pair of sticks, while they would be singing. I have had a love for drums and music ever since I can remember.

WFM: Since your father was a drummer, do you think his influence directed you towards being more of a jazz musician, like the artists he respected?

RP: I think in the long run, it worked out that way, but initially, no. I wasn't immediately taken to that type of music. My father did his best to keep sounds around me that I could relate to and that I needed to understand in order to be a better musician. He had a lot more vision than I did at that point. I mean, when I was young, I was into playing James Brown, Tower Of Power, and the more popular music that was around at the time. That was what I was into until I was about 13.

Just before I turned 13, I had a musical experience that really affected me. I got a chance to sit in with the Count Basie Orchestra during a kid's talent night that was being held on a cruise ship I was on. Most of the kids were either singing or dancing, but I played the drums.

WFM: Was Sonny Payne in the band at that point?

RP: Yes, he was. I had been following him around and walking on his heels during the whole cruise. So at that talent night, they let me sit in, and I played "Cute" with the band. That whole experience triggered a lot of personal inspiration for me. Up to that point, I had played in basement-type things and the school band, but those situations were something that I did because of the availability of the instruments. It wasn't high-quality music. Once I heard the Basie band in person with Sonny and had the opportunity to sit in, I realized how great music can be. What an incredible feeling a person can get from being a musician! I was hooked.

WFM: Besides the drums, you also spent time studying the trumpet. Why did you want to play trumpet, as well as the drums?

RP: I started playing trumpet in the fourth grade, because I knew I wanted to be in the

There is something about this new breed of jazz musician coming up today. These young players, in this so-called "renaissance of jazz," have an intensity and excitement about what they are doing that is breathing life into a genre that has seemed to stagnate over the last decade. Ralph Peterson, Jr., is one of these musicians with a fierce devotion to his art and a vitality to his approach that is refreshing. This energetic approach, combined with a deep respect for the history of the drums, has placed Peterson alongside some of the most respected jazz musicians today.

After being exposed to the drums early on by his father, who was a drummer himself, Peterson remained basically self-taught until he attended Rutgers University. After being accepted at Rutgers as a trumpet major, Peterson worked his way into the drum department and studied with jazz great Michael Carvin. In short order, Peterson won the drum chair in the Rutgers Jazz Ensemble, and in 1984, he

won the award for distinguished performance on drums at the prestigious Notre Dame Collegiate Jazz Festival. Long before his graduation from Rutgers, Peterson's abilities became known in and around the New York jazz scene. Once Art Blakey heard Ralph play, he hired him for the Jazz Messengers Big Band. Peterson has also performed with such notables as Ron Carter, George Coleman, Dizzy Gillespie, James Moody, and the Wynton Marsalis Quintet.

Currently, Peterson is working with the quintets of Jon Faddis, Stanley Turrentine, and Terence Blanchard, as well as David Murray's Octet. Peterson's main concern is his activities with Out Of The Blue, a group of young musicians who recently signed a record deal with Blue Note. Their first record, O.T.B., was released in the fall of '85 and received critical acclaim. With this impressive list of credentials, it is clear that Ralph Peterson, Jr., is a man who lives and craves to play.

Peterson, Jr.

school band. I started playing drums at an early age, and since I was primarily self-taught, I developed all sorts of bad habits. I thought trumpet would be fun and something I could start fresh on. Also, there were a lot of people playing drums in the band; they didn't need another drummer. I kept up playing both instruments through high school, and when I went to college, I ended up auditioning on both the trumpet and drums.

WFM: When did you make the decision to pursue drumming over playing the trumpet?

RP: Midway through high school, I realized that I had more natural ability on the drums. I still wanted to play both at that point, because I was leading little base-band bands. In the Gospel group, I would play drums, and in the funk band I was with, I would play trumpet and write the horn arrangements, transcribing them off records, like Kool & The Gang and that type of stuff. Playing trumpet helped my theory chops and better prepared me for college.

WFM: You attended Rutgers University.

RP: Yes, and I auditioned on trumpet. I was accepted into the music school on trumpet, the same way I got into the high school band. I played trumpet during my first year of college, and that was my primary instrument. I wanted to study drums as well, but I failed the audition. Like I mentioned earlier, I was primarily a self-taught player, and I didn't really know the basics. I auditioned for Michael Carvin, and he failed me. I didn't know any rudiments, and Carvin told me something that still stays with me today. He said, "You cannot come into my class on a college level. That's why you are auditioning. That's why it's not open registration. You have to be on a certain level to be in my department. There are 26 letters in the alphabet, and there are 26 basic rudiments that you should at least know by the time you enter college. You can't go into an English class without knowing the 26 letters of the alphabet, so I can't see you coming into my class." Well, this was the first time that anything like that ever happened to me.

WFM: That must have been tough on you.

RP: Sure, but that's why I say that I studied with Michael for four years. He said, "We can hang. You can come down here and hang out, and we can talk and be buddies, but you can't come into my class until you learn this."

One of the first things Michael had me do, besides the technical thing, was to go out and research the history of the instrument. He had me check out Sid Catlett, Zutty Singleton, Baby Dodds, Papa Jo, and many other drummers who were major forces in the evolution and history of the instrument. After I would check these guys out, Michael and I would talk about it, and he would point out some of the different characteristics each player had. He was also checking me to see if I had listened to these guys. When I officially started studying with Michael, he had me do a lot of research into all kinds of drummers, and it helped give me the foundation I was lacking. Also, I learned of the rich heritage of our instrument, and how it is our duty to draw from the past and create music that is meaningful. Michael helped me immensely.

WFM: It sounds as if you weren't exposed to straight-ahead playing until after you met Carvin.

RP: Before I got to college and really got serious about drumming, I couldn't swing from a rope, [laughs] I didn't have too many opportunities to play straight-ahead until I got to college. However, the music was around me since I was a child. My father listened to and loved all of that stuff, and in his own way, he tried to get me into jazz, but I wasn't that interested when I was younger. I went from listening to pop things to funk things.

I think the trumpet also helped get me into jazz. As I mentioned before, I was writing horn arrangements when I was in that funk band, and from that I got into the theory behind the notes. As my theory and trumpet chops got better, I started listening to better trumpet players. I went from funk tunes to the crossover music of Chuck Mangione. Then I went a little farther and got into Maynard Ferguson, and from Maynard, I got into Freddie Hubbard and finally Miles. So through my interest in the trumpet, I exposed myself to the music that I'm playing on drums now.

At Rutgers, I decided to audition for the drum chair in the jazz ensemble. I had been studying with Michael Carvin, so I was confident. Unfortunately, the bandleader didn't take me seriously when I said I wanted to audition on drums. He only knew me as a trumpet player. Without even hearing me, he told me I should go and practice my horn. A lot of horn players think they can play drums, but I was actually a drummer who was playing the trumpet just to stay in the music department! Up to my freshman year in college, I really didn't have any way of putting the trumpet aside and taking up drumming full-time, but once I got the drum chair in that ensemble, I knew that I was really a drummer, and everyone else knew it, too. I had business cards that had both the trumpet and the drums printed on them, but in my sophomore year, I had the trumpet



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WFM: It sounds as though your diverse background in Gospel, funk, and all of your different activities with the trumpet and arranging have really helped your development in being a well-rounded musician.

RP: I feel fortunate that I did get involved with all of these different areas. I try to impress upon any younger players coming up that they should develop all facets of their musicianship, as well as their craft of drumming. There is something beyond the technical knowledge of the drums that makes you a complete musician. It's very important. I feel that I've gained a sense of sympathy being on the other side of the drumset. I know what other musicians want to hear from a drummer, in terms of being supportive and not getting in the way. I understand what a horn player wants when it comes to using dynamics and shading to help motivate and move that player. I know what it's like to be playing a horn with a drummer, not just the other way around. Because of this, I've learned to ask questions of the other group members and talk to them on their terms. I can build up a rapport with the other musicians on and off the stand, which they appreciate. I try to give to the music what is desired by the people who are playing, as well as listening.

WFM: From what I read about you, you must have been playing a lot of gigs at the time when you were still in school. How did you balance school and work?

RP: Well, I graduated by the skin of my teeth, [laughs]

WFM: Okay, that's honest.

RP: I spent a lot of time in the Village and in the practice room, when I should have been in the library trying to get out of school with a degree and not waste my money. But the one thing about being at Rutgers that was most important to me was the practice room, where I had an iron and a little hot plate. I would spend two or three days in there and neglect my classes. But when I got going like that, I really was able to develop. Also, playing with some of the great teachers at Rutgers and having them around all of the time was just invaluable. Since Rutgers is close to the City, I was able to get into New York and check things out.

I started working in New York with Terence Blanchard, who I met at Rutgers, and through him I met a lot of people. Terence would use me on his little gigs. Then, when Terence got the gig with Art Blakey, naturally I was going to come out and give him support. It gave me the opportunity to see Art, and just hang out and check out Art's playing. I did that for almost a full school year. Every time the Messengers were in New York, I'd sit right up under Art and watch him. After about nine months, it got to the point where Art would come off the bandstand and tap me on the shoulder to let me know that he

knew I was there. Then, I started coming in the back and hanging out with the other cats in the band.

After some time, and after I had worked some gigs with the Marsalis brothers, Wynton came down to Mikell's and introduced me to Art. Wynton said, "Art, you should let him sit in," in the true Marsalian fashion. Art said, and I'll never forget this, "If he plays that good, why don't you hire him?" Now, Jeff Watts [Wynton's drummer] was there, and Jeff and I are good friends. Jeff sat in that night, and Art, to prevent any type of competition going down, told me that, if I wanted to play, I would have to go to one of their rehearsals first. He said, "Be at rehearsal, tomorrow at 2:00." Well, the next day, I went to the rehearsal, and Art wasn't there. He didn't come to rehearsal at all. The drums were set up in the club—cymbals, sticks, and everything. So I rehearsed with the rest of the Messengers. I showed up that night at the gig, and I was all dressed up and ready to play. As the night progressed, the club filled up, and some big names were showing up, like Bill Cosby. I found Art, and he asked me if I had made the rehearsal. I said yes. So later that night, he called me up to the stand to play. When I played, I tried to emulate and not go outside of the Blakey-Messengers style of playing—the way they play the music. I played sort of a kaleidoscope of all the Art Blakey solos that I had ever memorized or written down. I think it really meant a lot to him to see that somebody was very interested in his musical contributions and in preserving them, as well as developing his ideas while staying true to them.

WFM: Was Blakey your main inspiration?

RP: At that time, Blakey was my main inspiration and did the most to get me heard in the community by giving me the gig in the Art Blakey-Jazz Messengers Big Band. The big band doesn't work regularly, but every drummer who has been through there and done that gig with him on the same bandstand has gone on to be a voice in the music field somewhere. It was a great honor to perform in a big band that had such talented people involved, like Jon Faddis, Wynton Marsalis, and Terence Blanchard on trumpet, Robin Eubanks, and Kevin Weave on trombone, Branford Marsalis, Donald Harrison, John Tuscon, and Doug Miller on sax. So, just being associated with that band put me in contact with a lot of very talented people who I've been able to continue working with on different occasions.

WFM: You have an impressive list of credentials, having worked with some of the brightest up-and-coming players in jazz today, along with many of the old pros. What do you think it is about your playing that is your strong point, and what do you think allows you to work in all these different types of situations?

RP: I like to think that it's the energy that I have to offer and the energy I have on a

consistent level, regardless of how often a band works. It's hard to really keep something happening in the group when the leader is off doing all-star dates and gigs. When the band does get together, you have to be able to put it together quickly to go on the road, do rehearsals, and do a record date in three or four weeks, especially after not playing together.

I can't really say what it is that makes cats call me. I try to be true to the idiom. Just be true to the idiom that you're playing and give the cats what they want, if they know what they want. A lot of times, cats don't know what they want. You've got to be patient and help them search for their thing.

WFM: You were saying that you're trying to please all of these different leaders and describing what you have to do to be successful at that. Now, with your own band Out Of The Blue, it's all up to you.

RP: Partly. Only a sixth of it is mine. It's ours, and I really think of it as that.

WFM: Is this more satisfying to you than being a sideman, working for a leader?

RP: Sometimes it's more musically satisfying than any other gig I'm doing. This is unique, because to a certain extent, I can develop this the way that I want to. That might be Blakey one tune and Elvin the next. It's all up to how the music moves me, and what the group and I feel works.

WFM: How did the whole idea for OTB come together?

RP: Blue Note leaked the fact that there was a group being formed with a contract going out to some young musicians and that there would be auditions. When I first auditioned for the group, I was told that, because I was working with Faddis and had done gigs with Blakey and Wynton, I was considered too established. As skinny and as hungry as I was at that point, I really thought that wasn't right. But inadvertently, Louis Nash, the original drummer who was going to take the gig, decided not to, so the drum auditions were reopened. I auditioned a second time for the group and got it. I really felt that I was musically correct for this situation, and I wanted to be involved with a situation like this. The entire concept for the group appealed to me.

The concept of the group is based on a co-op concept. This means that everybody is a leader, and that each of us has equal responsibilities. It was an idea based on the record company's desire to give exposure to relatively obscure talent who could play, but didn't have an outlet to be discovered. Years ago, there were many more bands and places for bands to play where a young musician could get valuable experience and exposure in the business. More importantly, players could devote themselves to their craft, because they could at least make some kind of a living playing the music. Now, people are starting again to realize that everyone has to make a living, and that, as an artist, you sacrifice a lot of

money and time, which you are not compensated for.

WFM: If a musician had spent the amount of time he or she devotes to practicing and developing, let's say, studying medicine, that person could be in a wealthy position. Yet a musician doesn't seem to get anywhere near the respect, and has even more devotion to his or her craft than other individuals.

RP: That's so true. I am a musician and I'm at least living reasonably comfortably, but I do have to do other things to stay in a certain economic position.

WFM: I understand that you also teach drums when you're not working.

RP: I'm teaching at Essex County College in Newark, New Jersey. I just recently started, but I am finding that I enjoy it. Back when I was in college, I used to substitute teach for Michael Carvin when he would be on the road performing. That's when I realized that I have a knack for it and that it can be very fulfilling. That's why I finished school and didn't just quit in order to play full-time. I knew that someday I might want to be able to teach and have that thing to work at. Also, and more importantly, I knew that, loving the music the way I do, I wanted to be sincere and true to it. I also had to be a responsible adult, and for fear of compromising the music, I made the decision to be able to work outside the playing aspect of this idiom to make survival money. I don't ever want to compromise the music that I play. So by having the option of teaching and playing *the* music, I don't have to give up my personal ethics.

WFM: What are your future goals?

RP: I would like to see OTB develop into a group that will stay together as our careers go their separate ways. There aren't that many groups performing the style we play that stay together very long. The ones that do are the exception. So many cats are into their own thing so heavily that they don't want to commit to anything. I hope OTB will continue to work as a democratic unit. The most I have right now that is mine is this group, and I'm going to give it all the energy that I have in order to get the most out of it.

I think, in the future, I would like to do my own date. I'd love to have people listen to some of my music and have more of my music played. I'm doing more writing now than I've ever done before, and playing in all the different groups that I am involved with has certainly given me a broad view of musics to influence me. I definitely want to go on working with the artists I'm working for now. Also, there are artists that I want to get into a musical exchange with, and play with on a gig or a session sometime in the future. It doesn't really matter. I don't have to get paid every time I play. You can gain musical benefits that can pay off monetarily in the future, by making you a more well-rounded musician and more employable. If it improves my playing, I'm all for it.

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Williams continued from page 25

contract [with Swan Song] ran out, Nick's contact [with Columbia] ran out, and the obvious thing was to form Rockpile. And finally, someone made us an offer we couldn't understand—it was a lot of money—so we said, "Okay, we'll do an album."

KS: Then you did that last tour in 1980.

TW: We were getting bored by it all then, and Dave and Nick were . . . not arguing, but there were different musical ideas. Dave wanted to be more straight-ahead rock 'n' roll, and Nick wanted to experiment a bit more and do different kinds of numbers. After six months, we split up.

KS: Were you happy with the album?

TW: Well, not really. There were a few things on it I didn't like, because we had no direction. Like "Teacher, Teacher"—that was *really* poppy. If we had been good-looking 17-year-old boys in frilly shirts, that would've been a smash hit. [laughs] There's no flow in the album; it's different styles.

KS: What did you do after the breakup?

TW: I went home and thought, "Well, right, I'll find work and do sessions again." The phone rang one day and it was my manager, who said, "Meat Loaf wants you."

KS: With Meat Loaf, your style became more complex; there were more intricate arrangements. Did you enjoy that?

TW: Yes. It was really quite hard, because it was stuff I wasn't used to—lots of arrangements and time changes. I was dreading that, but it was a challenge and that's why I took the job. I could've played safe and done Dave's album, or I could've gone on tour with Nick's ex-wife Carlene Carter. I could have done those things and played the same straight rock, but this was something different.

KS: When did your stint with Meat Loaf end?

TW: It ended about August, 1982. I'd had enough. I'd only signed to do the tour, and there were problems—not musical problems, but his management had financial problems, and basically we weren't getting paid. I just wasn't enjoying myself, so I decided to quit.

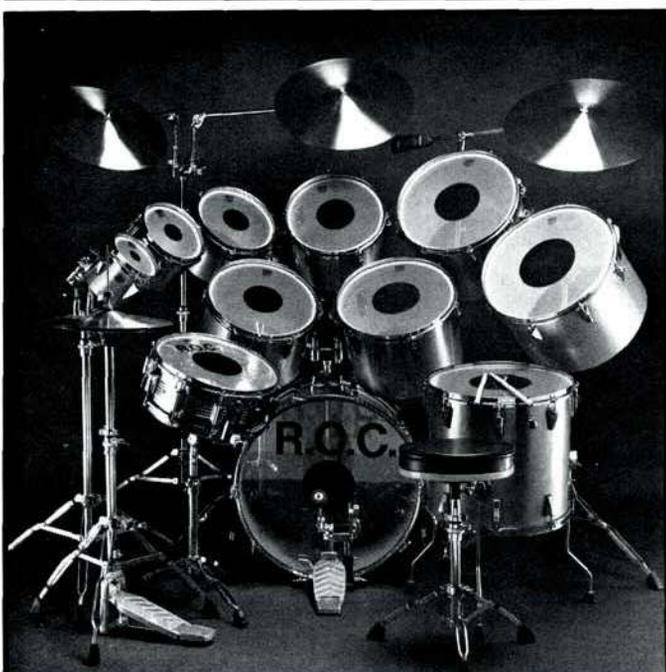
KS: You seemed to go straight into Dire Straits. How'd that happen?

TW: It was a week later. The phone rang, and it was Ed Bicknell, the manager, asking, "Do you want to join Dire Straits?" And I said yes. It's really as simple as that. I'd known Ed for years before, because he used to work in Man's office. I had a few days to buy a couple of Dire Straits records and listen to them, but when I got there, they wanted me to play totally different than what they'd been doing before.

I went in and started doing part of the *Local Hero* movie soundtrack, which had a kind of country & western feel. That's not Dire Straits, [laughs] And then the next thing we did was the EP with "Two Young Lovers" and "Twisting By The Pool," which was basically rock 'n' roll. I'd been listening to all these Dire Straits records with Pick Withers doing rudiments. He was a very technical drummer, as opposed to my kind, which is more like the *feel* kind of drumming. So I went in, and all of a sudden, I was doing rock 'n' roll again.

KS: What do you think you've added to or changed in the band's sound?

TW: I just filled it out a bit more. My style of drumming is a lot heavier, obviously, than Pick's, and it's a lot more straightforward—just keeping the beat. I don't think I add as much as Pick did. Mark [Knopfler], Pick, John [Illsley], and David [Knopfler, ex-guitarist] were friends. That's what the original Dire Straits



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were, and Pick offered a lot. Whereas now, it's more Mark's thing. I just do what is needed of me. I mean, I get the freedom to do what I like, as in drum fills or whatever; it's not as if I *have* to play exactly the same thing every night. What I've added is just a fuller sound, I think.

KS: As you've changed bands, has your philosophy as to the drummer's role in the rhythm section of the band changed?

TW: No. I'm basically there to keep the beat. A drummer's job is to be the foundation—just to keep the time and move each section of music into the next. The bass and drums, like they say, are just the rhythm section.

KS: You're very modest.

TW: That's how drummers are; that's how *they're supposed to be*. But for a drummer, being in Dire Straits is *perfect*, because there are so many variations in the set. You get to play fast; you get to play slow; you get to play loud; you get to play quiet; you get to play jazzy; you get to play reggae-ish; you get to play heavy rock like "Money For Nothing." It's just about everything a drummer could want to play, and I like to play all different styles.

KS: When Mark comes in with a song, like "Money For Nothing," does he come in with a demo, or does he just sing it with a guitar or a piano?

TW: He just comes in with a guitar and says, "This is how it goes. Play a straight beat through it." We went through different permutations of "Money For Nothing," actually; we had a few different versions before it actually got onto the album. By the time we got to doing the album, it was very straight. When we first started, we sounded like Led Zeppelin or something.

KS: On *Brothers In Arms*, both you and Omar Hakim are credited with the drumming. It wasn't as simple as you played one song and he another, was it?

TW: No. We were doing the album digitally, and there were things added and overdubbed. Half the time I can't really tell which is me and which is Omar. I think on "Money For Nothing," it's Omar playing the straight beat and all the drum fills are me. Tracks I

definitely didn't play on are "So Far Away," "Your Latest Trick," and "Ride Across The River." "Why Worry" has just a click—no drummer—and there are no drums on "Man's Too Strong." "Walk Of Life" was done straight off. There are bits of me, and a bit later there's Omar.

KS: How difficult was it to recreate live?

TW: Not difficult, really, because when we do songs live, we go at them with a different attitude. "Money For Nothing," for instance, is very different on stage than it is on record. It's a lot fuller and the tempos are different. "One World" is very different; the ending on "Brothers In Arms" is different. But it wasn't difficult. You work the songs for the stage. You're not playing for a couple of people who are sitting in their front room listening to the stereo; you're playing to 20,000 people who want to dance.

KS: What do you look for in a drumkit?

TW: I just want it to be solid and reliable. I like to keep it basic. But I've always used Ludwigs.

KS: Right after that first Ajax kit, did you get Ludwigs?

TW: Yes. I was in the group for a while, and my father could see I was serious about it. The Ajax set was not a toy set, but it wouldn't last a regular gig. This is funny: The guy who sold me my first Ludwig drumkit was Dave Edmunds; he was working in the shop. We got to the store and I just said, "That one." It was in the window—a Grey Ripple, the same as Ringo had. At the time, everyone wanted this Grey Ripple Ringo Starr kit. Ludwig was really churning them out, and there were faults in it. The pedals were always breaking, and threads were going on the parts. But I still liked them; they had a great sound. I sent them back to be repaired, and in the meantime, I tried about eight different drumkits in two months. They were all awful. I had to get back to Ludwig, and we've been married ever since.

KS: You had four cymbals when I saw you with Meat Loaf.

TW: Yes. I've now got 14. [laughs] I use Paiste because they have such a large range, and with Dire Straits, there's more of a musical range, so I need different cymbals. With Meat Loaf, I only needed

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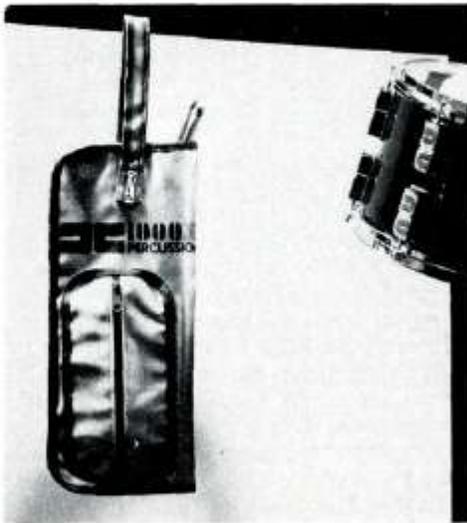
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four, as long as they were loud. And with Rockpile, I only needed two: a crash cymbal and a ride cymbal. I used to use an 18" crash and a 20" ride with Rockpile. With Meat Loaf, it was two 18" crashes, a 20" ride, and a 16" crash. But now I've got my really small 16" 505 crash, an 18" 505 crash, 18", 19" and 20" 2002 crashes, and a 20" 505 medium. For ride cymbals, I've got a 20" *Sound Creation* bell ride, a 24" *Rude*, a 20" *Sound Creation* flat-ride, and a 22" *Sound Creation* thin ride. I've also got a 9" 606 heavy bell, a 13" *Rude* China type, and 15" 2002 hi-hats.

KS: When did you decide more cymbals were needed?

TW: I was getting them while we were rehearsing. It wasn't Mark or anyone saying, "That cymbal's too heavy for this piece." I knew personally that it was too heavy, so I'd send out to the shop.

I've been to the Paiste factory in Switzerland, and they just make millions; they can make anything you want. When I went there, I wanted to meet the man who actually says, "This is the cymbal." He only comes in for three hours a day. He has a master cymbal; he hits that and then he'll hit the new cymbal. He'll hit it just *once*; it's what his ears tell him.

KS: What did you say to him when you met him?

TW: Not a lot, because I don't speak German, [laughs] But Joop DeKorte, my drum technician, speaks German—he speaks about five languages—and he was with me. I wanted to know what he looks for in a cymbal and how to hit the cymbal properly, because a lot of drummers hit them wrong. That's why they split. Mine split a lot as well. He told me where to hit the cymbal—where to get different sounds out of it. And now I can tell the second a cymbal splits or even dulls, because my cymbals get dull from the smoke on stage.

KS: How many do you go through?

TW: I don't go through *that* many. We've done something like 120 concerts, plus soundchecks, plus a couple of nights of rehearsal, so they do take a good bashing. I've only gone through two or three.

KS: What about the two gongs?

TW: I use them three times: On "Ride Across The River," I use the E gong because it ends on E; "Espresso Love" ends on the F gong; and I also use the F gong as a buildup in "Tunnel Of Love." There's a swell into the "Carousel" theme, and it's an F chord.

KS: What kind of sticks do you use?

TW: I had my own custom-made; they're very light and small, made of hickory because it doesn't splinter. Over the last couple of years, all the heavy rock drummers have started to use heavier sticks. I find that, with heavier sticks, I can't do things so fast.

KS: Have you always used light sticks?

TW: Yes, roughly. You go through a period when you're young, trying to find the right kind of stick, and as you get older, you need something different. I see kids now using sticks I can't even pick up. And there are some kids, or even older drummers, who can't use mine; they say it's like playing with pencils. It's just what you get used to. I prefer a light stick, because I think you can do a lot more with it. There's no way you can do feathery-type rolls with heavy sticks.

KS: Do you think a lot of drummers are taking shortcuts with heavier sticks?

TW: Yes, and using the heavier heads and the bigger cymbals. A lot of the—I hate to sound old [laughs]—younger drummers, especially in the heavy rock groups, do use these enormous sticks, like telegraph poles. Plus, they dent the heads. With lighter sticks you can do so much more. If you hit the drum properly—if you hit it in the middle where you're supposed to hit it—you get that *crack*—that *sound*.

KS: You use basically a matched grip.

TW: I change. I don't usually use traditional for snare work; I use it for cymbal work—the tinkling stuff. Sometimes I'll use it if it's a light passage. But matched grip is best if you really want to lay it down.

KS: How do you tune?

TW: I don't tune the heads to any notes or anything. I like them deep, and I tune them as low as I can without them rippling and flapping. I like a nice, low, full tone.

KS: What kind of pedal do you use?

TW: My pedal is a chain-driven Camco, made by Tama. It's lovely. The people at Ludwig can't believe that I don't like the *Speed King*. It's just what you get used to. If someone invites me to go out and jam, the only things I take are a pair of sticks, a snare drum and a pedal, because in a pedal the spring has to be adjusted to your own feeling.

KS: You have some electronic equipment now.

TW: Three Simmons pads.

KS: Do you like them?

TW: They're an effect.

KS: Just like a milk churn.

TW: [laughs] Yeah, or a wah-wah pedal. That's just how I see them. Some bands use them all the time. And they can be used, but I'm not technically minded enough to spend hours getting sounds. When I first got the Simmons, I didn't even know how to put the plug on it.

KS: Why did you get that?

TW: I just thought it would be interesting to use. We were doing the album, and Mark said, "Let's try something new." I bought a whole Simmons kit, but I just use three pads as an effect. "Ride Across The River" and the start of "Espresso" and "Solid Rock" are the only times I'm using them—just an effect and then back to the *real* kit. It's a totally different style of playing; there's a totally different response from a Simmons to a live drum—a totally different hand action. I've seen drummers who play just Simmons and who can't play an acoustic set. They don't know how to hit acoustic drums. Although they call Simmons touch-sensitive, it's still not the same. It's like playing a tabletop.

KS: How long did it take to incorporate them into what you were doing?

TW: Not long. I just set them up and messed around with a few sounds.

KS: What do you think of drum machines?

TW: Personally, I don't like them. They're great for songwriters and making demos, but I don't like them on records. Sometimes I can't spot them, to tell you the truth. You can listen to an album, and if they've used the drum machine properly, it can be good. Bryan Ferry does it very well. But it's just a part of music that doesn't interest me. I like to hear a few mistakes. I like a bit of feeling in my music, and I find that that stuff is just cold to me—totally feelingless. We used a Linn machine on the album, which I attempted to play along to.

KS: Which songs?

TW: All of them.

KS: How did that finally turn out?

TW: It didn't.

KS: They took it out?

TW: Yes, it was just as a basic guide. It was *very* hard to do. Guy Fletcher, who is the keyboard whiz, programmed what Mark wanted, and then I would play along to it. We wasted a lot of time by having me try to play along to a *LinnDrum*. It's very, very hard to do; there are very few drummers who can do it.

KS: What are some of your early influences and favorite drummers?

TW: Any drummer, really, because all drummers have their own little things. I loved Ringo Starr. I've listened to Buddy Rich, Tony Williams, the guy from Pink Floyd, and the drummer from the Doors. They've all got certain styles—either feel or technical. Old rock 'n' roll is my favorite, but I appreciate drummers like Omar or Billy Cobham. They're brilliant. Omar *is frightening*; he scares me. I can't watch him.

I'm no technician in drumming at all. I just hit the drums. Technical drummers tend to know when they're doing a double paradiddle. I might be doing it, but someone will come up later and tell me that I've just been doing a double-paradiddle roll. I don't know, because I don't read and I don't know rudiments. I just play what I play.

KS: Have you ever thought of going to a teacher and learning?

TW: No. You can't teach an old dog new tricks, [laughs]

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KS: Do you practice?

TW: No, never. If I feel like playing, I'll go to a local bar and sit in with a band for three or four songs. It's different for guitarists or keyboard players. They can sit in their front room and make music. A drummer can't. It's like, how do you practice being a hockey goalkeeper? You can't sit in your front room and say, "Okay, I'm going to practice." You have to have someone firing shots at you. It's the same with a drummer. A drummer goes in the front room and makes or keeps a beat, or learns rudiments. I don't want to learn rudiments, because I can't find space for them. I'm more into just the feel, rather than practicing nine-stroke rolls or seven-stroke rolls or something like that. Plus, my neighbors would complain.

KS: Do you have a favorite beat or riff?

TW: Yes, I do, but we don't do it in Dire Straits. It's a shuffle—the old kind of blues shuffle: *dum da dum da dum da dum da*.

KS: Like on Edmunds' cover of "Singin' The Blues."

TW: Yes, a swinging shuffle. And I also like the Chuck Berry kind of beat, which I *do* get to do on songs like "Two Young Lovers." It's a mixture of Chuck Berry meets Fats Domino.

KS: Do you have riffs that you find yourself playing often?

TW: I've got a few stock phrases.

KS: Triplets—things like that?

TW: Oh, you noticed? [laughs] Most people do. It is a triplet thing, actually.

KS: It's like a signature sound.

TW: Yes, people do say that. People spot me on records, because I've got a stock riff or whatever.

KS: Yes, on the Tracey Ullman album, *You Broke My Heart In 17 Places*, the song "Breakaway" sounded like you before I knew it was you.

TW: Well, that is one of my stock phrases, and again that was one of the first things I did with Dire Straits; "Two Young Lovers" has that same snare drum thing.

KS: Also, the Motors' "Love And Loneliness," from the *Tenement Steps LP*.

TW: Yes, and "Big Kick, Plain Scrap" [Nick Lowe, *Labour Of Lust*], which is basically back to the early kind of '50s drumming. They very rarely used a tom-tom; there might be a cymbal, a snare drum, and a bass drum, and that was it. Those are the things I like. Tom-toms are just little fills.

KS: Any other stock phrases?

TW: I don't know—just what people say I have. I've been told that I've got a fast right foot on the bass drum.

KS: It sounds like you have about three hands on the snare-and-cymbal work.

TW: I taught myself to play left-handed. I'm right-handed, and at one point, after I'd been playing a few years, I learned to play the other way around, just in case. If I hurt my right leg or something, I could get up for a jam on a left-handed drumkit. I hate left-handed drummers, because you can't steal anything off them, [laughs]

KS: Who have you stolen from?

TW: Everyone. It's not stealing. It's kind of ... learning. A guitarist will watch another guitarist do a really nice chord and think, "I must learn that chord."

KS: Do you have favorite songs—things you would start a jam with?

TW: Ah, they're always the oldies. "Somethin' Else," by Eddie Cochran—I love playing that. It's Eddie Cochran playing the drums on that, by the way. I love stuff played by non-drummers. I *really* love to see someone who is not a drummer play the drums.

KS: Like who?

TW: Like Dave Edmunds. People who are non-drummers have a totally different way. Mark is a non-drummer, and the things that guy hears in his head!

KS: They'd have to at least be good musicians in general to translate that vision into sound.

TW: Well, they couldn't hold down a gig, but they could sit behind the drums and do something, and you think, "Where did *that*

come from?" Drummers have a stock way of playing, but non-drummers are just coming from left field. They'll just do something that 99% of all drummers would not do because it's not in the book or it's not part of drumming.

KS: What do you tell people who ask for advice?

TW: Usually, I tell them to try to play anything, from dance bands to lounge music. Anytime you can play, play, because then you can always incorporate it. Alan and I used to work in clubs a long, long time ago—not together—but we know what to do if Mark has a song with a bossa nova or rumba beat. It's all knowledge that I can use.

KS: After the tour is over, will you take a vacation?

TW: Definitely. Then after a couple of weeks, I'll get itchy again. I'll put a little local band together where I live, or go and jam with a local band, or go down to my manager and say, "Get me some work! I want to *do* something!" Again, I can't go into the front room; I have to play with other people.

KS: Do you have to have a certain temperament to be a drummer?

TW: Yeah . . . I don't know what it is. I think you have to have an extremely good sense of humor.

KS: Have you seen *Spinal Tap*?

TW: Yes, it's a great movie. There's always that joke about the drummer: "All musicians and the drummer to the stage, please." I love that; I do it all the time. If somebody says, "Are you one of the musicians?" I say, "No, I'm the drummer."

KS: Do you see yourself continuing this for years and years?

TW: Oh, yes. I could never retire and be one of those people who say, "I used to play the drums; now I've got a men's clothing store." My ideal would be to run a club where I could play every now and then. I'd *have* to play. I can't *do anything* else. So I'd just have to play, even if it was a workingman's club in the mining villages where I come from. Mark has been quoted as saying that he can see himself when he's 60 or 70 with a little amplifier and a guitar going into a club. I can see myself doing the same thing with my pedal and a pair of sticks.



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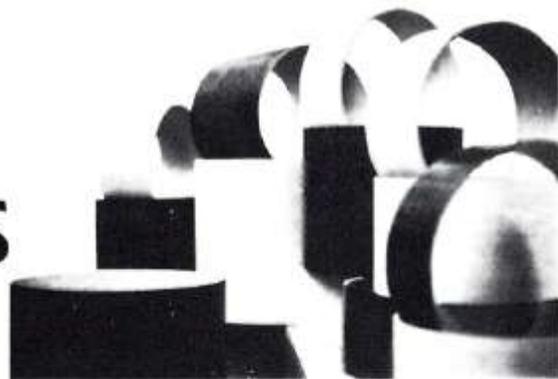
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These dreams of success inspire many of us to practice, study, rehearse, and do all that we can to develop our talents. Often, the dreams precede the actual success. Most successful drummers have had all of these thoughts and feelings to one degree or another. However, at some point, many of us realize that there is room for only so many top stars. Not everyone who loves to play will make it to the top of our profession. To love the drums and to love music is not always enough to become a superstar.

I am not suggesting that anyone should give up drumming just because the odds of "making it" are slim. However, at some point in our striving for success, reality will make itself felt. People are not the same. We do not all have the same amount of talent. Some people have talent but lack the desire to succeed; others have the desire but not the talent. Some are lazy and simply won't practice. Some young drummers are lucky enough to play in a top band or group at an early age, thus giving them invaluable experience. Other drummers just never seem to get the "big" break.

However, take heart! There are many aspects to this business of drumming. There are many related careers that are satisfying, creative, fulfilling, and interesting. Let's examine some of those careers.

Many professional players often teach to augment their incomes, and many discover that they enjoy teaching. They also discover that teaching is also a great way to learn. When you analyze something in order to explain it to a student, it often makes it clearer to you as well.

Some percussionists go to school and get their degree in order to teach in high school or college. John Beck is the percussion teacher at Eastman, and he also plays timpani in the Rochester Philharmonic. John

plays the drumset as well, and performs quite regularly as a soloist and accompanist. He has combined performing and teaching in a very satisfying and artistic way.

Dom Famularo is becoming a well-known clinician and educator. For several years, he did clinics at schools for free to gain experience. He now has several books and an educational video on the market.

Several friends of mine work as sales representatives for major drum companies. I feel that they are informed and professional reps because they are drummers. They understand drummers and their needs. These same friends still play regularly, often on weekends. Since they have an income other than playing, they are able to take only the jobs that are fun. They do not have to play if the band or the situation is not appealing to them.

If you are quite young and in a band that is rehearsing but not working much, you need some income just to buy equipment. A friend of mine, Lee Viner, is from my home state of Kansas. Lee worked in a retail music store to gain experience. Last year, he moved to the West Coast and is now in charge of the drum department at Guitar Center's new Hollywood store. He still plays, but he is enjoying his career in sales.

I have several friends around the country, such as John Becker. He started his own drum shop in Florida. His first store was really small. Today, Resurrection Drums is a thoroughly modern and up-to-date drum shop. John loves what he is doing, and because he is a drummer, he feels that he can help his customers make the right choices regarding equipment.

Danny McCaniel, in El Paso, Texas, had a store called the Music Box that was so small only eight or nine people could be in it at one time. The first clinic I did for him was on a flatbed truck in the parking lot. Today, he owns one of the largest full-line music stores in the Southwest. Danny was a working drummer who saved his money to realize his dream.

Jerry Ricci, a working drummer in Long Island, New York, started with one tiny store. He now runs the Long Island Drum Center chain, in addition to a publishing company. Publishing is a big field, and

music is always changing. There is always a need for material that is well thought-out and up to date. It is a creative and interesting part of the drum business.

Joe Calato was a working drummer in Niagara Falls, New York. He invented the nylon-tip drumstick in his basement. Now Regal Tip is one of the largest drumstick manufacturers in the drum business. He also had a dream, and he also has realized it.

If you are really dedicated, you could start your own drum company. That's what Don Lombardi did. He owns Drum Workshop, and manufactures the DW pedals and drumsets. He started on his own, and has survived the competition from larger companies and corporations. Don is a drummer running a company that is making products for drummers.

Steve Gadd became famous as a session drummer. Years ago, sidemen were never listed on an album. Now, the fine studio players get the notoriety and credit they deserve. This is a highly competitive area of the business. Players such as Harvey Mason prefer studio work to being on the road constantly. Although both of these players do tour occasionally, most of their playing is done in the studio.

In my own case, I started playing the drums in Kansas. Today, I own Aquarian Accessories, as well as a publishing company (with Joey Farris). I also write articles for *Modern Drummer*. That's a long way from Kansas. What I've learned is that there are many careers in drumming. They can be interesting, satisfying, creative, and rewarding. I still love to play, but I'm interested in other activities as well.

So, if at some point in your career, you begin to suspect that you may not be star material, don't despair. If you decide that you don't want to live out of a suitcase, that's okay. If a lifetime of touring just doesn't appeal to you, it's alright. You might just want to write drum books, teach, start a drum company or a drum magazine, get your degree, go into sales, open your own drum shop, play weekends, etc. The opportunities are there. Never be afraid to change directions or embark on a new career. If you try, you just might find out that you can be a star in your own way.

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Thoughts On Soloing

One of the most challenging aspects of drum soloing is being creative. This article contains a simple, basic approach to soloing that can be expanded upon, if you can be creative. Each exercise involves a two-bar phase with 16th notes with accents written on the snare drum space. These exercises should be practiced slowly at first, with careful attention given to dynamics. Play the unaccented notes about *mezzo-piano* (medium-soft), and play the accented notes *fortissimo* (very loud)! Here are a few suggestions for adapting these exercises in a solo:

1. Play the snare drum alone. (Alternate sticking beginning with the *right* hand; exaggerate the accents.)
2. Play the snare drum with the bass drum on the accented notes.
3. Play the snare drum on the unaccented notes; play cymbal crashes with the bass drum on accented notes.
4. Play the first three solo suggestions using alternate sticking beginning with the *left* hand.
5. Play all accented notes on the snare drum and all unaccented notes on the toms.

①

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⑥

⑦ Five-note groupings (quintuplets)

⑧ Six-note groupings (sextuplets)

⑨ Seven-note groupings (septuplets)

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⑫

The following eight-bar solo combines a few accent patterns:

Here are some more solo ideas:

6. Play the snare drum on the unaccented notes; play cymbal crashes along with the bass drum on accented notes. However, play double strokes on the unaccented notes. (For each 16th note on the snare, double it.) This fills out the sound even more and, with a little practice, sounds impressive. For example, exercise 1 would be played:

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

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

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7. Play all exercises with any previously mentioned hand combinations over these foot patterns.



8. For those players using double bass drums or a double pedal, play the snare drum on the unaccented notes, with the bass drums (and cymbal crashes) on the accented notes. Play the accents that fall on the right hand with the right foot and the accents on the left hand with the left foot. This sounds very powerful and looks flashy, especially when playing consecutive 16th-note accents, as in examples 6, 8, 11, 12, and in the solo exercise.

These simple, two-bar phrases can be played many more ways. For example, instead of playing all the notes on the snare drum, add different toms to the patterns, or play all of the accented notes with the right hand. There are many possibilities! Play with it, and be creative.

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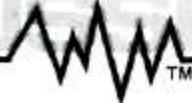
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by Bradley Branscum

Fun With Flams And Ruffs

There's been an ongoing argument that rudiments just aren't as important as they used to be. Many of today's "feel" drummers believe that rudiments are a waste of time and that more time should be spent grooving with the music than practicing for solid technique. However, I believe that, no matter how unproductive you believe rudiments to be, there are two simple rudiments you cannot avoid in today's music. These are the flam and the ruff. So to know these rudiments well would be a definite asset, regardless of what type of music you play.

This column combines these rudiments into variations that are to be played around the drumset. The flam is obviously one of the most common rudiments, and is indispensable for adding depth and power to a particular note. Other valuable rudiments, such as the flamacue and the flamadiddle, include the flam as an imperative rudiment in their structure. The ruff may not be quite as common, but it is equally important because the ruff applies the basic technique for rolls. The ruff is also a prerequisite for such rudiments as the ratamacue and the single drag.

The first five patterns involve variations only on the snare drum. These are primarily exercises to acquaint you with playing an abundant amount of flams and ruffs in a single bar.

The following patterns involve flams and ruffs around the entire set. Notice that, in some cases, the flam's two notes are played on two different drums: The grace note is played on one drum, while the dominant note is played on another. Some of the ruffs are also played in this manner.

The main objective of these exercises is to improve your technique with flams and ruffs, and to make you aware of the possibilities of using these rudiments in set playing. After playing these exercises, you will hopefully conclude that some rudiments can be helpful to your drumming.

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pitch. The cymbals they made in Istanbul were a little flatter than the ones we make now, though. We use a similar bow shape on the K's that we use on the A's, but the K's are hammered differently.

"The trouble with the Istanbul K's," Armand continues, "was that, out of 20 cymbals, you would probably only get three or four that would make it, and the rest didn't sound so good. So we made the K's consistent. We borrowed a lot of old K's from some of the old players, and we

worked for a long time to isolate the elements that they all had in common so that we could come up with a consistent product that had its own dark sound. I think that they make a beautiful contrast with the A's on a set. One of the most important things for drummers to realize is that cymbal sounds can be mixed. A combination of A's and K's is just beautiful, if you get the right match. I've got a pair of 13" hi-hats that are real favorites of mine: a K on top and an A band cymbal on the bottom. It's just a great sound!

"The A sound is sharper, and perhaps more in demand because it would satisfy most drummers today. That's the Buddy Rich/Louie Bellson attack sound. But then, someone like A.J. Pero needs something even sharper than that, so now we've got the Zline."

The development of the new Z cymbals from the same metal that the A's and K's are made from attests to one of the secrets of the Zildjian company's success. On the one hand, the company is solidly based on 360 years of tradition. But on the other hand, they have kept up with changing times by always keeping an open mind when it comes to doing something different. "I would have thought that Armand would be a little more traditional minded," Peter Erskine says. "But even though Armand loves to talk about the good old days, I would have to categorize Armand as a pretty forward-thinking cym-

bal maker. Our discussions always center around a new angle or a new variation on a particular cymbal's design. Armand always wants to provide whatever sound drummers are looking for as music continues to change. Somehow I see Armand as being behind the whole modernization of Zildjian. While the company hasn't lost touch with the traditional side of cymbal making or the philosophy, it has also made bold moves involving cymbal designs."

To Armand, the philosophy behind staying current is fairly simple. "You just have to follow music," he says. "You have to listen to the people who are playing it and learn from them. Then, you've got to make your product go where they are going." Simply put, if a drummer wants it, the Zildjians do their best to supply it. Of course, over the years, some drummers have had unusual requests. "Jo Jones wanted a broken cymbal on the bottom of his hi-hats," Armand laughs. "I don't know how many people ever knew this, but it was a great idea. We'd take a 13" band cymbal with a big jag in it, and match it with a medium thin on top. He'd hit it, and it would go 'buzzzzzz.' He used that setup with the Basie band, and he made that set of hi-hat cymbals just sing."

Many of the ideas behind various Zildjian products originally came from drummers. "When J.C. Heard was playing with Jimmy Lunceford," Armand recalls, "he had a Chinese cymbal that he had put nails in. That got us started making swish cymbals. Then, when the big band era started to fade and the little groups came in, drummers came to us and said, 'I need something that doesn't have so much spread and ring, because I'm not playing with an eight-piece brass section.' So we developed the mini-cup ride, which to this day I think is a gorgeous cymbal. There was a time when that was a red-hot cymbal. Everybody wanted one. Then we went into mini-cup hi-hats for a while. Then drummers wanted something even drier, so we came up with the flat top ride. We tried flat cymbals on hi-hats, too, and that led to the *Quick Beat* hi-hats.

"It's just a matter of knowing where you're going to use a cymbal. That's why drummers who are going to be playing in a variety of situations should have an inventory of maybe 20 cymbals that they can call on. The other musicians in the band will notice when you use the right cymbal sound with them. I remember years ago when Sonny Payne was with Count Basie. He had some really old cymbals that were worn and tired. So I went to Birdland, or wherever they were playing, and said, 'Sonny, try these cymbals and see what you think of them.' He tried them, and the trombone section turned around and said, 'That's the sound we want to hear!'"

One of Zildjian's innovative designs came about as a result of Armand's curiosity and a need that Billy Cobham had

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expressed. "One day I was coming out of the melting room," Armand remembers. "Next to the hammers was a pile of 20" cymbals that hadn't been hammered or shaved yet. I was always carrying drumsticks around, so I picked up one of those cymbals and started riding on it to see what it would sound like. It didn't have a lot of spread, but it had a very cutting stick sound. Then Billy Cobham told us that he was looking for a cymbal that would really cut through. So we took one of those unfinished cymbals and just ran a cleaning wheel over it. We didn't even buff it, so it still had its natural tempered color. It looked kind of earthy, so we called it the *Earth* cymbal. When we showed it to Billy Cobham, he flipped over it. It did exactly what he was looking for. That cymbal was basically the forerunner of the Z cymbals.

"The *China Boy* cymbal was something that drummers asked for. They wanted that sharp 'twang' sound. The swish cymbals and pangs weren't sharp enough. But we had one hell of a job making that thing, because we had to turn the edge up more, make a deeper bed in the flange, raise the crown up more, and make it thinner on the edge. But that's what you have to do to get that sound, and now that sound is being used in a lot of the bands."

One of the major philosophical differences that separates the Zildjian company from most of the other cymbal companies is that, while other companies maintain that every cymbal in a certain size and model should sound exactly the same as every other cymbal in that size and model, the people at Zildjian are proud of the fact that each of their cymbals has a certain uniqueness. "I think it's a way to show your own individuality," Armand asserts. "Our competitors say that the beauty of their cymbals is that, if you break one, you can get another one just like it. That's like me saying that I have a blue suit, and when it wears out, I want another one that's identical. Well, maybe I don't. Maybe I'll want to try something else. And just because I see you wearing a suit that looks good on you, that doesn't mean that I want to wear the same thing. It's just like hearing two drummers playing the same drumset. When we do the Zildjian days, we have six drummers, and not one of them sounds alike. Even when they play the same style of music at the same tempo, they're not going to sound the same. But that's the fun of it."

While individuality in a product is good, at the same time, there has to be a certain degree of consistency so that customers will have some basis for knowing how a particular model sounds. Achieving balance between individuality and consistency would seem to be the type of juggling act that could drive someone nuts. "It does," Armand laughs. "All I can say is that, by better manufacturing methods, we've narrowed that space. If we go down

to the bin, pull out every 20" medium ride, and ding them, each one is going to be a little different. But not as different as they were years ago. In the old days, before we had accurate cutting, if you went through 100 14" cymbals, you'd find that they ranged from 13 3/4" to 14 1/4". Now, they're all the same. Thickness is another thing. Years ago, we rolled to different thicknesses all over the place. Now, we're a lot more consistent, but we allow a little bit of variation. If we're rolling to, say, .060", then the cymbals will all be .059", .060", or .061".

"Back when I was doing the testing," Armand continues, "and before we had the better manufacturing methods, we used to have what we called the 'goody pile.' I put different cymbals aside that appealed to me and that I thought were great. I found that this saved hours when drummers came by to pick out cymbals, because anyone is going to be confused after swatting cymbals for ten minutes. This was in the days when nobody cared what a cymbal looked like; they just wanted to listen to the sound. If the cymbal had little pit marks in it, that didn't matter. Of course, you didn't have the amplification then that you have today, so drummers were doing a lot of subtle things on the cymbals and hi-hats that would never be heard today. Now, the thing that people need is projection and cutting power.

"Back then, drummers were looking for pretty sounds. One drummer I learned a lot from was Cliff Leeman, who had a great ear. The cymbals he picked out were on the thin side but big. Louie Bellson was one of the first drummers to go for hi-hats with heavier bottom cymbals. Max Roach was another good cymbal picker. So the goody pile served us well for years, but then came the change that I was talking about. We just shook the business down into more sophisticated methods of getting quality control. So now, when a drummer comes in, we don't have to spend two hours and go through 150 cymbals, because the quality control brings them much closer together."

But even with the tighter quality control, Armand still believes very much in letting drummers have a variety of sounds from which to choose. And he also likes to allow for a lot of freedom when it comes to matching cymbals. In recent years, various companies have tried to turn the art of cymbal matching into an exact science, using various "formulas" and even computers in an attempt to create the perfect blend of sounds. But Armand has more faith in the human ear than in any type of formula. "At one time," he says, "everybody was screaming that hi-hat cymbals had to be matched in thirds. I'm not saying that matching in thirds won't work, but I am saying that you eliminate a lot of possi-

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bilities when you do that. Your ear will tell you a lot of things. You'll hear something and say, "That sounds pretty. That sounds nice." There was a time when people said, "The top cymbal should be the higher pitched one." I don't think I ever agreed that that was a 100% true evaluation. Especially now, when drummers are using heavier cymbals on the bottom, the lighter cymbal on top is probably lower pitched.

"Before we came out with the *New Beats*, we did a million experiments, and I remember something we did with Max Roach that I thought worked out great. It was a 15" medium on the bottom and a 14" medium-thin on the top. That meant that the top cymbal was inside the bottom one when they hit. You could get them to just graze each other, and then when you

would ride on that top cymbal, it would sound like glass. Boy, were they pretty. We did other things, too. We put a 13" on top of a 14", and we did it the other way around.

"What I'm trying to say is that I don't believe there's a set rule with anything. I remember the first set of hi-hat cymbals that I saw Gene use. He had a heavy K from Istanbul on the bottom and an A on top. It sounded good for his way of playing. And speaking of matching, let me tell you one of the strangest ones. Years ago, Tommy Thompson came from Cincinnati to play with the Boston Symphony. He was the greatest when it came to symphonic cymbals. He would play all the Berlioz stuff with 24" hand cymbals. Most people couldn't even lift the damn things, but he was about 6' 3", and he could handle them. Anyway, he was looking for a pair of 20" cymbals. He came out to the factory one day, and I had some cymbals that had been returned by Stan Levey. One of them was a 23" crash cymbal, so Tommy said, 'Let's cut this down to a 20" and see what happens. So we cut it down, and that made it a little flatter than a normal 20" cymbal would have been. Then Tommy came back to my house with me, and I had a 20" ride cymbal on my set. He put a strap on it and hit it against the cymbal we had cut down, and it went 'shinnnnng.' So we went over to Symphony Hall to try them out. We

were the only two people in the place. He was down on the stage, and I was way up in the balcony. Those cymbals were a gorgeous match. To my knowledge, Frank Epstein is still using those cymbals with the BSO today."

There's a lot of musical distance between the Boston Symphony and Twisted Sister, or between the Buddy Rich big band and Rush, so it says a lot for Armand Zildjian that he has friends in all of those groups, and can honestly appreciate the different styles of playing that he encounters wherever he goes. And he goes to a lot of places. "When I was with Stan Kenton," Peter Erskine says, "whenever we played anywhere near Boston, the Zildjian people would come out en masse to the club or concert. And Armand was always showing up when I was with Maynard Ferguson, too. In fact, Armand plays a little trumpet, and he'd always bring it along. When I was with Maynard, I think I heard Armand play more trumpet than drums."

"Armand relates very well to the young drummers," Lennie DiMuzio says. "He's always going out to see our endorsers play, and he thinks that some of these young drummers are incredible. I know that drummers like Steve Smith blow him away." Indeed, Armand is a familiar figure at clubs, backstage at concerts, and just about anywhere else that musicians can be found. "When it comes to hanging out," Lennie laughs, "Armand is King Hang."

"I love to go hear bands," Armand agrees. "There's a world of great players out there. It seems as though I've known Buddy Rich and Louie Bellson forever. Both of those fellows have certainly done a lot for the drum world. Roy Haynes is another drummer I've known for a long time. And then there's Alan Dawson, who is the most underrated talent in drums today. The coordinated things he does are hard to believe. Also there's Steve Gadd; that guy is an original genius. Then there's Billy Cobham, Tommy Campbell, A.J. Pero, Kenwood Dennard, Vince Colaiuta—I heard Vince at the PAS convention and he just tore it to pieces. Over in England, there's Simon Phillips—so many great drummers. I went to see Neil Peart recently. There were three musicians playing with a crew of 30 people. Things sure have changed. I remember when there were 18 musicians and one band boy!"

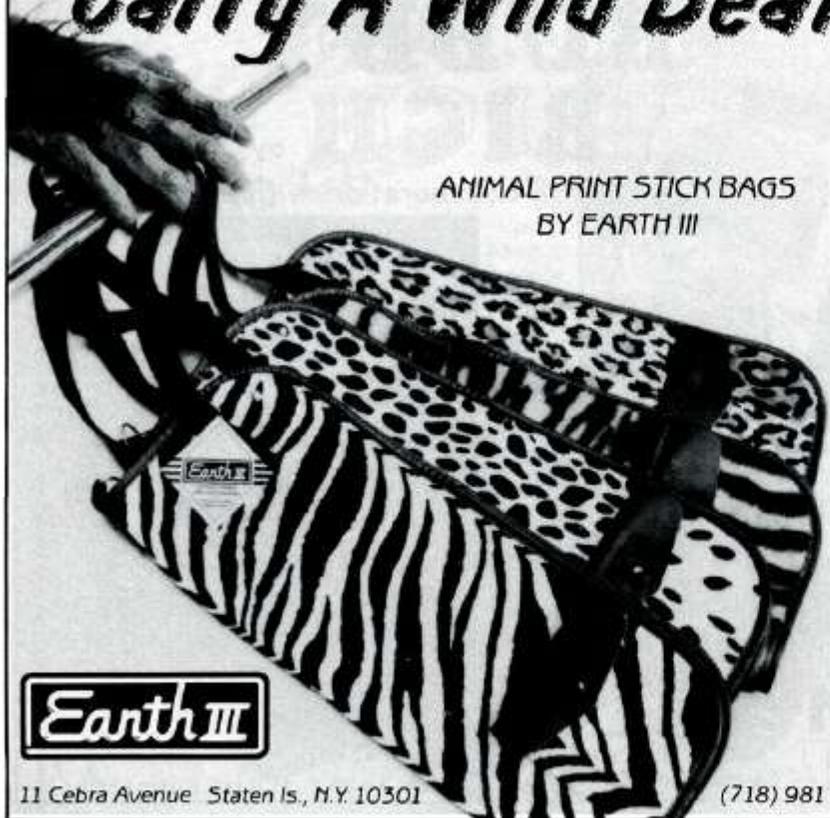
Another recent change in music is the emphasis on electronics, and as usual, Armand is paying a lot of attention. "We go to the drum shops and ask about what's going on. It varies. In some places, it's more acoustical, while other places have gone more towards electronics. Right now, electronic drums seem to be leveling off a little bit. Of course, acoustic drums never really left, but now it looks as if it's going to strike a balance.

"I'm all for new things," Armand con-

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tinues, "and we're looking at various ways to keep up with the electronic technology, but I have to agree with what Buddy Rich said in *Modern Drummer*. It's a shame when the electronic thing kicks musicians out of work. I go to places like Berklee and North Texas State, and I see a lot of kids who are studying to be serious musicians. I just wish that the people in this country would get back into *music* again, and not just be interested in seeing a stage show with lasers and colors. There are a lot of great musicians out there. Look at Buddy: 68 years old and he's riding a bus around the country. I just hope that the young musicians today will be able to maintain careers like that. I was talking to Louie Bellson about this recently, and I said, 'Gee Louie, all these machines are being used in the studios.' Louie said, 'Yeah, but there's one thing that they can't put into the drum machines,' and then he pointed to his heart."

And perhaps that's the *real* secret behind Zildjian cymbals: Armand puts his heart into them. He loves the cymbals, he loves the people who play them, and he loves the people who make them. "One of my favorite memories of Armand," Louie Bellson says, "was one day when I was at the factory. Armand and I were talking, and a young fellow was trying out a cymbal nearby. Armand stopped talking to me and said, 'Hey, wait a minute. Let me show you how to hit a cymbal.' He went over politely and gave the young man a lesson on how to play a cymbal like a musical instrument, and how to get the ultimate out of that instrument. I never forgot that, because he did it with such class."

The same attitude is evident in Armand's relationship with the Zildjian employees. He treats everyone like family. No matter who he encounters—an executive of the company or a guy in overalls who's mopping the floor—Armand greets the person warmly and will usually pause for a moment to chat about something—the person's children, the weather, cars, you name it. "The people who work here like to see him," says Lennie DiMuzio. "This has always been a family business, and Armand's presence is important."

The feeling also extends to the drummers who are part of the Zildjian "family." Kenny Aronoff tells a typical story: "I first met Armand when I was asked to fill in for Tommy Aldridge at the Zildjian Day in Chicago. I had always been somewhat in awe of Armand, because when I was a kid, I loved Zildjian cymbals so much. I figured that Armand was a real straight-laced corporate businessman. But then I was introduced to him, and he gave me this big bear hug, a slap on the back, and said, 'How ya doin', Kenny baby?' I was completely blown away. There was this incredible feeling of family, like we had been invited to his home for dinner.

"The whole company has that atmos-

phere," Aronoff continues, "and I think that Armand is the one who creates it. It starts at the top and works its way down through the ranks. I think that it's reflected in people's work—in the product they put out. If you have a good feeling about the person you work for, you're going to do as much as you can to make the product good."

To Armand, the goal remains the same: "We have to find out what the drummers are thinking, and then we have to get it for them. I've been a believer in that since day one. You've got to give drummers the sounds they want, and they know what they want. You've got to talk to them and find out what they're looking for, and then you've got to give it to them. And when you do, they're most grateful. I get tons of letters from drummers who say, 'Thanks for what you did. That's just the sound I wanted.' To me, that's how you keep your reputation, and that's how I want to run it. When I was testing cymbals, I was the fussiest guy in the world. If the cymbal didn't sound good to me, I wouldn't let anybody have it. Once you earn a reputation, it's far harder to hold onto it. So I'm not interested in the quick sale; I'm looking for the long relationship. I want satisfied drummers. I know so many of them personally, and I've had so many good times with them. It makes me feel good to know that Zildjian is part of their thing. That's big to me."

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by Bradley Branscum

Craig Krampf: "Strung Out"

This month's rock chart features Craig Krampf on "Strung Out" from Steve Perry's hit album *Street Talk* (Columbia, FL39334, recorded 1984). Krampf is well known as a studio drummer and has the ability to play a variety of musical styles. This piece highlights Krampf's powerful, yet articulate, style as he applies it to Top-40 rock 'n' roll. Through the verses, he stays away from the traditional method of 8th notes on the hi-hat and uses the 8th notes on the snare. The hi-hat is played on 2 and 4 with a heavily accented snare on 4 throughout the verses. On the choruses, he comes in with 8th notes on a partially open hi-hat with a well-accented and deep-sounding snare and bass. Apart from Krampf's proficiency on the drumset, he also co-wrote this piece with Steve Perry, along with several other songs on the album.

Cr Cym

♩ = 140

HH TT
SD FT
BD 4H
w/foot TT

The drum chart is written in 4/4 time with a tempo of 140. It features a complex pattern of eighth notes on the snare and bass, with hi-hat patterns on 2 and 4. The chart includes a section marked 'A' and ends with a double bar line and a '2' indicating a two-measure rest.

This page of musical notation is for a bass instrument, likely a double bass or electric bass. It consists of ten staves of music. The notation is written in a bass clef with a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as accents and slurs, throughout the piece. A section labeled 'B' is marked at the top right, and a section labeled 'C' is marked in the lower half. The notation includes various accidentals and articulation marks, such as staccato and accents. The overall style is that of a contemporary or jazz-influenced bass line.



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RS: Why is that?

AC: Well, in my time of learning how to play the instrument, there were fabulous, incredible players around who were such natural players. And there's no way I can ever consider approaching them.

RS: But don't you think there are technically competent drummers as well as drummers who simply drum?

AC: Absolutely. And that's what I learned over the years. Some of my favorite drum sounds on record are the most primitive. The drum sound, for instance, in "Let There Be Drums" by Sandy Nelson is fabulous. And why, oh why can't we get that drum sound today? It's a fabulous drum sound, and it's great playing. I love Ringo Starr's playing. I think he's such an original player. I don't have any idea of how he thought of the drum patterns for some of The Beatles' songs. On some of them, he just really sounds great. And yet, Ringo has had a bad rap, hasn't he?

RS: For years, when people wanted to say something negative about Ringo, they'd inevitably point towards his drum playing. But I think the revisionist theory is one like yours, and I certainly ascribe to it, namely, that he was an excellent drummer and deserves much more respect than he's gotten in the past.

AC: Everyone loved The Beatles' songs, and it's a fact that you can't enjoy a

song—truly enjoy a song—if the drumming on it is bad. It's the same with Charlie Watts. I mean, he's an incredibly versatile player. He's had to deal with all sorts of styles with The Stones, and it's always been there. Keith Moon's playing on the album *Live At Leeds* is just unbelievable. I know I tried numerous times to figure out what it is he's playing on that record, but I don't have any idea. I just know that it sounds great. And then I'm quite capable of being blown away at a Buddy Rich concert.

RS: You've been trying out a drumset made by Tryan, a West German company. What are your feelings about them?

AC: Well, it's a small factory outside Munich, where the drums are made. And they're small enough to come up to me and say, "Come and have a look at our drums and how they're made. If you like them, we'll make up a kit for you to take on the road and see how you get on with them." So I did just that. I went to the factory and had a look. They make their drums not out of plywood, but out of solid wood—strips of wood from top to bottom that are batted together in the round. They then glue them and lathe the drum. They use different sorts of woods—largely maple, but they also use cherry. They tried oak but weren't happy with the results. Mine is a maple kit. I've always used small drums; the biggest kit I ever had was a Ludwig

Super Classic, which I've still got. That has a 22" bass drum, and 12", 13", 14", and 16" tom-toms. This kit from Tryan has 10" and 13" toms. I love 13x9 toms! I don't know why, but it's the one tom-tom I really love. I also have a 14" floor tom and a 20" bass drum. Tryan gave me a 14" wood snare drum that has a classic, modern-day, *LinnDrum-type*, sound. I also use an old brass-shell Ludwig, too. I love that snare drum. It's bent and bashed, but it sounds great.

Cymbals are a bit of a mixture. I use Zildjian, Paiste, and Profile cymbals. Essentially, I try to keep my kit small, because I never understood why you needed big drums and all sorts of cymbals around you. Small drums sound big and meaty in the recording studio, and I've always used them live. No one has ever complained that the drums weren't loud enough. Finally, it's an awful lot easier and cheaper to carry around a small kit. At least, that's always been my thinking.

RS: Do you ever incorporate any electronic drums into your playing?

AC: I've tried using a box that fired off a chip which had a bass drum sound on it. I had it taped on my bass drum head to reinforce the bass drum sound I got. I found that it gave a great sound, but it wasn't dynamic enough. So I wound up with a very monotonous bass drum sound that drove Vince, the bass player, and me absolutely up a wall. We eventually chucked it. In the studio, though, I've tried Simmons and triggering *LinnDrums* with Simmons. I certainly have no objections to that at all. But I was brought up with acoustic drums, and I find myself always going back to them. For live playing, if I found a device that would successfully trigger off chips dynamically, then I'd be very happy to use them. It does expand the range, and it does introduce an extra-high level of consistency and power to the sound of the band. When it was the right song and that chip was being fired off reasonably satisfactorily, it made for a really great bass drum sound.

RS: A drum sound is so important to a group's ability to communicate its music from the stage to the audience. Often we get wrapped up in the intricacies of the way one plays the drums, rather than the end product—the sound.

AC: That is very, very true. The meat, body, and woodiness are really what it's all about. I have an image in my mind of the way a drum should sound, which is sort of a round, woody, punchy sound. In my experiences, I've found you can get that from any drum with the right head. I honestly think, however, that the most important ingredient in a great drum sound—one that does what you said—is the drummer. Billy Cobham, Buddy Rich, or any of the other great drummers in the world can play the cheapest kit around, and they'll still sound great. It's the way

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they hit them. On the other hand, if you put me on Buddy Rich's kit, it wouldn't sound the same; it would sound completely different, if not incompetent, [laughs] Tuning is another thing that always pops up when talking about the intricacies of drumming, doesn't it?

RS: It usually does, yes.

AC: Well, you really learn how to tune drums one way—by tuning them yourself. You're told so many different things about tuning. You read so many different things about it. Eventually, it has to come down to your own personal preference. I like my heads to be pretty tight. I hate heads with dimples. I can't play with a head like that. It's one of the reasons why I don't get on with deep snare drums. My first snare was 2½" deep. Drums such as these are easier to play; there's more response from the bottom head. Whether you put the top head tighter than the bottom, or the bottom tighter than the top, or keep them both the same, it's almost totally a personal thing. For me, I have the heads fairly tight, and I try to, more or less, tune them with the same tension, especially for the toms. On the snare, the bottom head would be slightly tighter than the top. It's whatever achieves that sort of sound, which, to you, sounds like it's right and satisfying. What I can't do is play a kit that the engineer is satisfied with and I'm not. It's much more important that I'm hearing something right.

RS: You said before that Pat Collier is an engineer you've worked with quite a bit and has even assumed a co-producer's role. How much do you work with him in determining an acceptable drum sound?

AC: I listen to Pat, because we can usually arrive at a fairly satisfactory drum sound quite quickly. In the past, however, I've had many a battle with engineers because I don't like cooperating the way some engineers want you to. I try to have as much say in drum-related decisions in the studio as I possibly can. In other words, I want to play the drums in the studio the way I play them on stage; I want to get away with as much as I can concerning this. Now, of course, you have to make compromises, and I do. You have to dampen the bass drum more. You have to take the front head off the bass drum. And I love having the front head on the bass drum because it sends the sound back to me, and that way I don't have to have so much coming through the monitors. I don't like hearing my drums through the monitors. But, yes, you have to make compromises and worry about things like the snare rattling. The bottom line is that, in the studio environment, drummers aren't in as free a situation as they would be up on a stage somewhere playing live.

RS: Do your feelings about studio work, then, prevent any notions of doing session work somewhere down the road from coming into your head?

AC: I honestly don't know. If a friend of mine or an artist whom I was personally interested in came up to me and asked me to work on a project, why sure, I'd do it. But generally, I have no interest at all in being a studio drummer or doing regular session work. I certainly would not find that rewarding or satisfying. I simply don't like being involved in something I don't have a lot of say in. I find that, when I'm in a position where I have at least an equal say with the next person as to what's going down, I work much better, and I'm much happier. I couldn't even fathom being a session player, to tell you the truth. But having said that, it's great fun playing with

anyone at any time.

RS: I heard, and please correct me if it isn't true, that the drums you used on the first LP, *Katrina And The Waves*, are home-made.

AC: That's right; they are. The whole kit was made by me. See, I have this *Super Classic* kit and I love it, but I've been playing it for 12 years now. So I thought, "I ought to find out about drum sizes and things." I found a shop in London where I believe they make their own drums, because they had stacks of drum parts, shells, and different woods all over the place. So I bought all these parts one day and started to put them together. I made

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single-headed and double-headed tom-toms. I made a whole range of drums and ended up with a kit that I found to sound quite acceptable.

RS: What kind of wood did you use?

AC: I was hoping you wouldn't ask me that question, because I don't know! [laughs]

RS: Why didn't you take this homemade kit on the road with you?

AC: Because being homemade, it really wasn't road worthy. I mean, it sounded fine, but I really had problems taking it to the States for four months. Deep down inside, I knew the kit wouldn't really stand up to the wear and tear and last the tour.

RS: What was your motivation behind making your own drums? It's not every day that a drummer who is tired of his old drumset decides to build a new one. Most drummers will simply go out and buy a new kit.

AC: I've always enjoyed doing things with my hands. I always believed, despite all we've talked about already, that a drum is a drum. I used to fantasize about a *Super Classic* kit when I had my original Ajax kit. But one grows tired of drums, just like one grows tired of other things. I've played other people's drums, and I thought, as I said before, a drum is a drum. And perhaps to prove that to myself, I decided to go ahead and make my own. It's a fascinating experience. It was also a way to learn about drums, plus a way to save

some money in the process. It's cheaper to build your own drums than to buy them from a music store or a drum company.

RS: So, tell me what you've learned.

AC: Well, I worked for some time with single-headed tom-toms to see what that was like and ended up not liking them too much. The response with one head wasn't as good as the response with two heads.

RS: What do you plan to do with this kit? Will you keep it solely for studio work?

AC: Presently, it's sitting at home where I've got piles of homemade drums all over the place. I must possess at least 20 drums, 15 of which are homemade. I have about four homemade snare drums. One snare drum, which is made out of really thick wood, looks great with a fabulous finish, but it sounds awful! I don't know why. And then I have this really messy-looking snare drum that I ruined the finish on, and it sounds great. That's the one I used on the album. But I must say that I'm in love with the old Ludwig set, so I'll probably continue to use that one.

RS: You played a number of outdoor gigs last summer. Did that present any particular problems for you?

AC: No, on the contrary, I loved them. The sound wasn't interfered with by anything. At some of the indoor arenas we played, the sound during soundcheck would be booming all around. And then during the show, when the place was filled up with people, it was like playing in your

front living room. It's really strange. You bang the hell out of your bass drum, and nothing happens. Out of doors, the sound is consistent, and that's what I like. I think an outdoor environment is actually my favorite environment in which to play.

RS: Don't you notice perhaps the loss of a little bit of depth, though?

AC: Yes, I do, but it doesn't really bother me that much. It's only very recently that I've been on stage with a decent PA and a decent monitor system. All my life, I've played in various club situations with no miking, as I've already said. It's like singing. I sing a fair amount of harmonies in *The Waves*. I can only sing harmonies, believe it or not, if I can't quite hear myself in the monitor. If I hear myself, I can't sing. I don't know why. I assume it's because I learned to sing with the sound coming out of the speakers up front, and that was it.

RS: Is there anything that you wish to incorporate into your style or playing that we might hear from you in the near future?

Do you hear things played by other drummers that you would like to hear in your own drumming?

AC: I would really like to be consistent in getting the feel of the songs we do just right. The greatest problem I have is every night playing the song at the right tempo. According to my mood, I'll suddenly find that I've launched into a song with a tempo ten times quicker than it should be. Well, that's an exaggeration, but you know what I mean.

RS: What do you do to compensate for that, if anything?

AC: I grit my teeth and play the song to its end. I refuse to slow down, because there's nothing worse than slowing down in the middle of the song. If you start fast, what can I say? You end fast. That's the way it is. Whenever I sing, however, there's a tendency for me to slow down. But I'd really like to become consistent in capturing the proper feel of any song each and every time the band plays it. That's something to strive for and work at, isn't it? In the studio, I've noticed that, if it doesn't happen in the first two takes or maybe the third take, then forget it. Go on to another song. It gets too mechanical if you do it over and over again. The whole thing suddenly turns from a musical exercise to a technical exercise. I don't like being put in that situation.

Come to think of it, there's another aspect of my drumming I hope to improve on, and that's my ability to think of a different drum pattern for a song when it's necessary to do that. That's what I think was so great about Ringo. I could have never thought up the drum pattern for "Ticket To Ride." If I could get to the point where I could come up with something similar and do it on a fairly consistent basis, that would give me immense satisfaction.

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Richard Garcia: On The Road With Tony Orlando

JD: How did the job with Tony Orlando come about?

RG: Well, a friend of mine named John Gates was playing drums with Tony. I had played percussion with John at the Blue Max in Chicago. I was working with Frankie Valli, and I was between tours. John called to tell me that Tony wanted someone to do percussion. He had a percussionist who played congas and toys, but he wanted to add timbales and even a little timpani. Tony liked my work, so I got the gig. Tony's been great from day one, and I love what I'm doing.

JD: Now you play drumset with Tony. Why the change?

RG: After John Gates left, they asked me if I wanted to play drums. I said I didn't think I'd played enough to cover the show. You have to play really hard with Tony. It's a very demanding show. We were between gigs, so I told Tony, "Look, I know there's not enough time to bring someone else in, so I'll be your drummer until you find someone, and then I'll go back to percussion." Well, Tony liked the way it felt with me on drums, and he told me to stay with it. And I've been at it for almost four years now.

JD: Are you more comfortable playing drums or percussion?

RG: It's starting to balance out. I'm a bit more comfortable with percussion, because the Latin stuff comes naturally. I'm Puerto Rican, and I was born in New York. I've been around Latin music all my life. My father played conga drums with Xavier Cugat many years ago. He taught me some congas, but I never did anything professionally. Music was just a part of the people. I would go to dances and pick up on the music that way.

JD: What about formal education?

RG: When I went to Chicago, it was to study business. Well, it turned out that the building right next door was the music department. I kept hearing the bands, and my ear kept going over in that direction. So, I finally decided that business just wasn't for me, and I changed my major. I went in as a music major without even knowing a note. Now I have a Bachelor's Degree in Music Education.

While I was in Chicago, I played with a lot of bands at different clubs, including the Blue Max. That's where I worked with Barbara Eden and Tommy Sands. It was

like a small Vegas-type room, and I played a lot of percussion. I also played all over town with Latin bands, accompanying Latin singers. At the time, it seemed as though I was the only drummer in Chicago who spoke Spanish, knew all the Latin rhythms, and played percussion. A lot of singers who were coming into Chicago needed a drummer who could switch to timbales or do a cha-cha. So, I had plenty of work. I kept myself quite busy.

Of course, my father, having been a musician himself, knew what the music business was like, and he encouraged me to follow a more solid career, like engineering. But I told him that music was what I wanted to do. He said, "Well, if you're going to do it, do it right, and at least get a degree."

JD: Do you feel that you needed a degree?

RG: Oh, absolutely. I learned so much about music in general, and I learned about all the different instruments. I think I can play a scale on just about any instrument, and I understand how each functions. Those are things you don't really pick up on the road.

Any kind of formal training is good for you and certainly has some value. Of course, it doesn't always work for everybody. For some, the street is definitely the place to go. But if you have the formal training—plus the actual playing experience—then you *have it all*. The true value of the formal education is in the discipline.

JD: Besides Frankie Valli, didn't you also work with Barry Manilow?

RG: Yes, I did. The drummer with Frankie had gone on to play with Manilow. Barry was making some changes for a bunch of local TV shows he was doing, and they called me. I went in and did the Carson show, Dinah Shore, and the Merv Griffin show, among others. That was a lot of fun. I also did some sub work with Boz Skaggs.

JD: Do you do any recording?

RG: The last project I did was *The Karate Kid* movie album. I played on a cut that was written by one of the Beach Boys. Besides that, I've done tons of demos all over the place. Something's always happening. I'm pretty much on the road the rest of the time.

One of my goals is to get into the studios more. I get called for a lot of percussion work, which gives me the chance to work with people like Alex Acuna, Luis Conte,

and a lot of the great Latin players who are based in L.A.

JD: There are times in Tony Orlando's show when you have to play drums and percussion at the same time. Can you elaborate on that a bit?

RG: When I first started playing drums for the show, I was rather insecure about it. I thought I might feel a bit more secure if I kept a few percussion instruments on the side. I figured that, if I messed up on drums, at least I could do a little timbales or something—anything that would help! I came up with a setup that included a regular drumset, a cowbell I could play with my foot on a pedal that I built, timbales, and a conga drum. I also used a hi-hat clamp that released when I hit it with my left hand. Then I could switch my left foot to the cowbell, play conga with my left hand, snare and hi-hat with my right, and bass drum with the right foot. I was able to incorporate the conga feel along with the basic beat on drums. So, any fills I did were really done with one hand.

JD: I also noticed that you're constantly going from timbales, to Simmons, to acoustic drums. Some drummers have had problems going from Simmons to acoustic.

RG: At first, I felt very uncomfortable. I'd hit the timbales and then hit the Simmons. I really hurt my hand, because I was using the same force. The pads I have now are the newer ones, and they don't hurt nearly as much. Plus, I've learned to lay back a little bit when I do strike them. I'm used to it now, and it really doesn't bother me at all.

JD: What other equipment are you using?

RG: I use a Tama *Superstar* with a 22" bass drum, 10" and 12" mounted toms, and a 16" floor tom. I use a Ludwig snare and Simmons pads, plus four cymbals and a hi-hat. I have my own mix on the monitor, so I can control what I want to hear. I also have a set of timbales. Lately, I've been working on eliminating the conga drum and the cowbell. Tony told me that I was working too hard and I should concentrate on getting more into the drums. So, I've started to drop my little Latin security blanket. But I'll always have timbales. I love the sound.

JD: A lot of people are under the impression that someone in your position gets all his equipment for free. *(continued on page 94)*

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RG: It's not true. The only way that sometimes works is with an endorsement. The manufacturers decide who they're going to use in their ads. Truthfully, you have to buy your own heads and sticks, and learn to care for them because they're expensive. If you're a big star, they'll probably give you equipment, but you have to be like Steve Gadd or an artist with very wide exposure.

JD: Do you ever get the time to practice while you're on the road?

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RG: I carry a Calato practice pad set. I use it mainly to keep my chops up and learn whatever I can. When I first began traveling, I noticed that I was wasting a lot of time just hanging out with the guys. Now, I'm studying with Richard Wilson, who's a very fine snare drum teacher in Los Angeles. Guys like Carlos Vega, and I believe David Garibaldi, have studied with him, along with a lot of others who are now doing studio work. He's a very respected teacher, and I take a lesson whenever I'm in town. He gives me certain things to work on, so I try to practice every day.

JD: When Tony's show is preceded by an opening act with another drummer, does that drummer play on your set?

RG: Normally, when the warm-up act has its own drummer, the hotel is supposed to supply a drumset for the opening act. When we're headlining, our stage setup can't be moved, so that drummer will play my drums, but it's in Tony's contract that either the hotel, or whoever hires us, has to pay a rental fee on my set. Sometimes it's touchy, because the warm-up act would rather use its own drums, and it doesn't always work out. But it saves the hotel money, because our rental fee is a lot less than what it would cost to work it out another way. Generally, it's not a problem. Most of the drummers will replace a head or whatever. Sometimes the drummer will give me a gift for being allowed to use my set. Most of them are cool.

JD: How do you feel about working with the house percussionist, especially when it's someone different in every city?

RG: Sometimes it's great, when you get someone you can lock in with. But a lot of times, when you don't know a person and that person is used to playing standard shows, he or she doesn't always become a part of the rhythm section. The percussionist will just play his or her part. I'd really like to have a regular percussionist with us all the time, because then we could work things out, especially if we had a percussionist who was good at the Latin stuff. Usually, we'll get percussionists who are good at mallets or timpani, but they don't get much of a chance to get into congas and toys. Generally, I'll just tell them, "Here, do this." A lot of them appreciate it. I'm easy to get along with, and if there's something I can share, I will. It makes the gig a lot more fun.

JD: There's such a wide variety of musical styles in Tony's show.

RG: That's true, and we never know what the order of tunes will be, except for the first two. We do contemporary stuff like Lionel Richie's "All Night Long" and Jermaine Jackson's "Dynamite." Then we'll do a big band medley, or we'll switch and do some Broadway tunes. Tony loves the music from the show *Barnum*, so we do something from that. Then we'll do his hits: "Candida," "Tie A Yellow Ribbon," followed by something a little samba-ish. It all depends on the mood Tony's in. And I have to watch him all the time. He'll do a lot of "body English," like Elvis, and he loves cymbal crashes on that stuff.

It's really a very demanding show, physically. And it's especially tiring when we have to do two shows a night. We just came off a run of 66 shows in a row, with no more than a couple of days off. You have to play hard, and it really is tiring. When you've been doing this as long as I have, it starts to catch up with you after a while. I'm kind of looking forward to the time when I won't have to go out of town as much. But for right now, I love my job. Tony is a wonderful guy to work for. He's loyal to his musicians, and he always treats everybody well. I'm sure I'll stay on as long as the gig is there.

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Communication In Teaching

by J.A. Richardt

Teachers, do you look forward to your students coming for their drum lessons, or is it more like a dreadful experience? Through better communication—not only with your students, but with their parents and with yourself—many common teaching problems can be remedied. A good attitude, a little organization, and some common sense can make for a much more pleasant and informative drum lesson.

Instructors should check their attitudes toward their students. You're only human, and I'm sure that you prefer some students to others. Sit down and think of each of your students—their good and bad aspects. Each student will have some positive traits; start with those and work from there. Compliment and encourage students on their good aspects, and forget about the not-so-good ones for a while. After two or three "good pointer" lessons, students will better accept a bit of constructive criticism about one of their bad points, be it in their attitude or their drum technique.

You can use this same technique for yourself. You, too, have good and bad teaching aspects. Sort through those, and work on enhancing your good points while eliminating your bad ones. Remember the good feeling that comes to you when a student of yours has accomplished a particularly difficult piece of music, or has been chosen to head the marching ensemble at his or her school. Think of the good times, and your behavior will reflect your attitude. In this way, your good teaching aspects will be brought forward, and your overall teaching attitude will change for the better.

A better-organized lesson will help you maintain your control and patience in varying situations that may arise. One way to conduct a "smooth" lesson is to have a structure that both you and the student know and understand. It's always good to start with a few warm-up exercises to limber up. Next, see if the student has any questions about the prepared lesson for the day. If so, listen. Then explain and demonstrate until the student understands and can perform the part of the lesson that was causing the problem. Next, listen to the student perform the entire lesson. If parts sound good, be sure to *tell* your student; encouragement works wonders. In the studio where I work, it is not unusual for an instructor to call in other instructors to listen to a student when he or she has accomplished a solo snare part, a rudiment, or a drumset solo. This way, the student is getting encouragement from not one, but several accomplished drummers. An added plus is that you, the instructor, look good because you've taught the student so well!

Also, be sure to explain *why* it is good. Your student may only realize that it sounds good, when in actuality he or she might finally have done everything that you've been preaching for eons, i.e., "relax; hold your sticks correctly; watch your posture; keep it even; play with style and feeling."

Next explain the students' new homework assignments and demonstrate them until they are clearly understood. Lessons run more smoothly when students know what is expected of them. You may want to leave the last part of the lesson up to your students. Students often want help learning a favorite song, which they've brought on a tape. If so, boy, do you have some power! If they've practiced their warm-up exercises and have accomplished their homework to the point where it passes your scrutiny, they will have much more time to work on what *they* want to learn. But if they haven't practiced, there will probably be little or no time left for them to work on material of their choice. Let them know that the amount of time that may be set aside as "their time" is really up to them.

It's a good idea to devote a minute or two at the beginning or end of a lesson to talking and really trying to communicate with your students. Try to understand their feelings. There may be a good reason why they hate to practice snare drum solos.

Together you will be better able to change that hatred into something tolerable, until the students better understand the relationship of the snare drum to the whole drumset and gain a respect for the snare drum. Also, find out how your students structure their practice time. Help them work up a practice routine that is constructive, technique-wise and time-wise.

It is important for your students to communicate to you not only their attitudes about drumming, but also their overall philosophies on life. This doesn't have to be as deep as it sounds. Ask your students about their interests and their ambitions. In this way, you can find out how much your students value their drum lessons, and not only where drums rank in their life, but why. If a parent is pushing or expecting too much from a student, the student may be a bundle of nerves at the lesson, and do poorly as a result.

Another student may view drumming as a fun hobby, and not be thinking of it as a career at all. Lessons can and should be fun for both the student and the instructor, regardless of where they may lead in the future. You may find that a student just wants to show off at school by being a drummer. This type of student can be very trying for a teacher. It will be easier for you to deal with this student if you keep communication lines open. Get each student to express his or her attitudes and feelings

continued on next page

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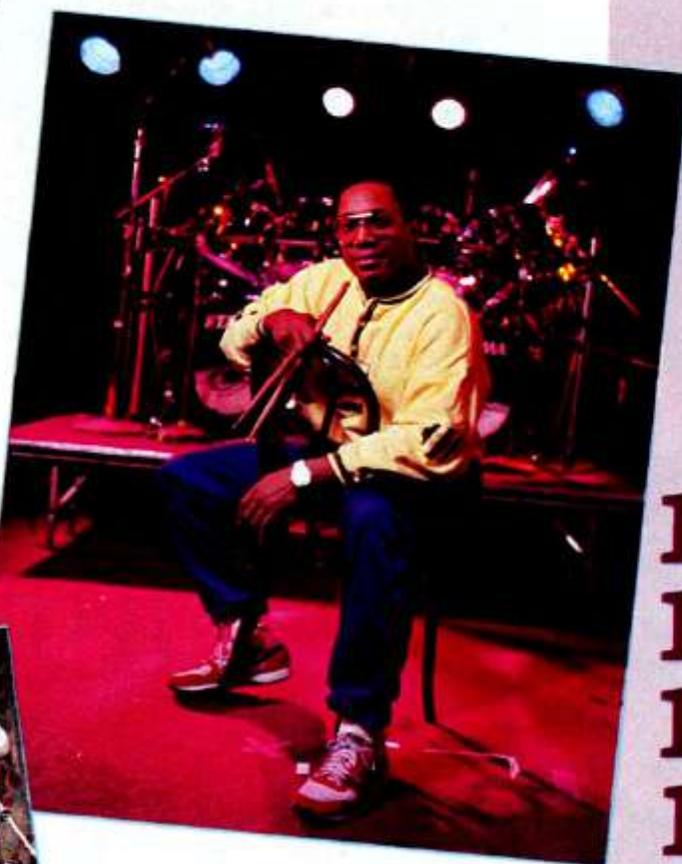
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about working with you. With communication comes respect, and when two people respect each other, there is more understanding and compromise. In this way, barriers are broken down, and both of you will learn more about drumming—and about people—than you would have ever believed possible.

The behavior of your students is another indication of their attitudes toward lessons and drumming. Do they listen to your instructions, or are they gazing into space,

tapping on the drums, or talking back? Do they forget to bring their music and sticks to their lessons? There could be many reasons for this behavior, and unless you keep communications open, you'll never discover those reasons. Instead, you will continue to have frustrating lessons and to foster destructive attitudes.

It is very important to find out how the parents of your students feel about their children's drums and their lessons. If parents aren't too hot on the idea, the students probably have poor environments in which to practice. Even the most interested student will find it hard to have a good attitude and to practice diligently if he or she is exiled to a poorly lighted basement corner and forced to practice while staring at gray concrete walls that resound every drumbeat—all the while being told to "keep it down." Parents need to be taught that the drumset is a musical instrument, and can sound very beautiful when tuned and played correctly—which takes practice. Patience, understanding, and support from the parents can speed up a student's learning process immeasurably. The best time to speak with parents is when a new student starts his or her lessons. Express the importance of practice at home. Tell the parents what the student should be practicing and how long the practice session should be. Try to find out if there is a certain time each day that will be set aside for drum practice. Let the parents know

how much a good, comfortable environment aids practice time. If the *parents* are interested in their child's drum lessons, you will find that the *student* will be more interested in his or her lessons.

Another good time to "catch" parents is when you fill out the student's progress report. (A suggested format for such a report is shown at the end of this article.) This is the perfect time to find out the parents' perspective. You'll find that some parents know nothing about the student's drum practice time. Some parents don't even know the color of their child's set, or if there are any cymbals on it! On the flip side, other parents are full of questions about their child's progress and ability. Give them time to communicate their concerns to you.

To give yourself more insight on the attitudes of both students and parents, I suggest that you consider periodic "open lessons," to be held at your discretion. Parents would be allowed to sit in on lessons and see what their children are learning. They would also be afforded time to speak with you in more depth than they could during the short time between students' lessons. I feel that this would benefit both poor and good students. Parents of interested children will *see* their children's interest and ability, and this, in turn, would spark their own interest in their children's lessons. Parents with less-interested children would see where their children need their support the most, and might be able to help the students at home. If parents were to sit with their children for ten minutes per day to make sure they were practicing correctly, the parents would become more involved in their children's drums and lessons. The children would, in turn, become more motivated, and would undoubtedly have much better attitudes in their lessons with you.

I can't stress communication enough. Think of any good relationship that you have enjoyed, and you'll find that the lines of communication were wide open. Remember that your students are people, too. They deserve your respect, just as you deserve theirs. Respect, a positive attitude, and caring—not only for your students, but for yourself and your abilities—make for a more contented and satisfying work life.

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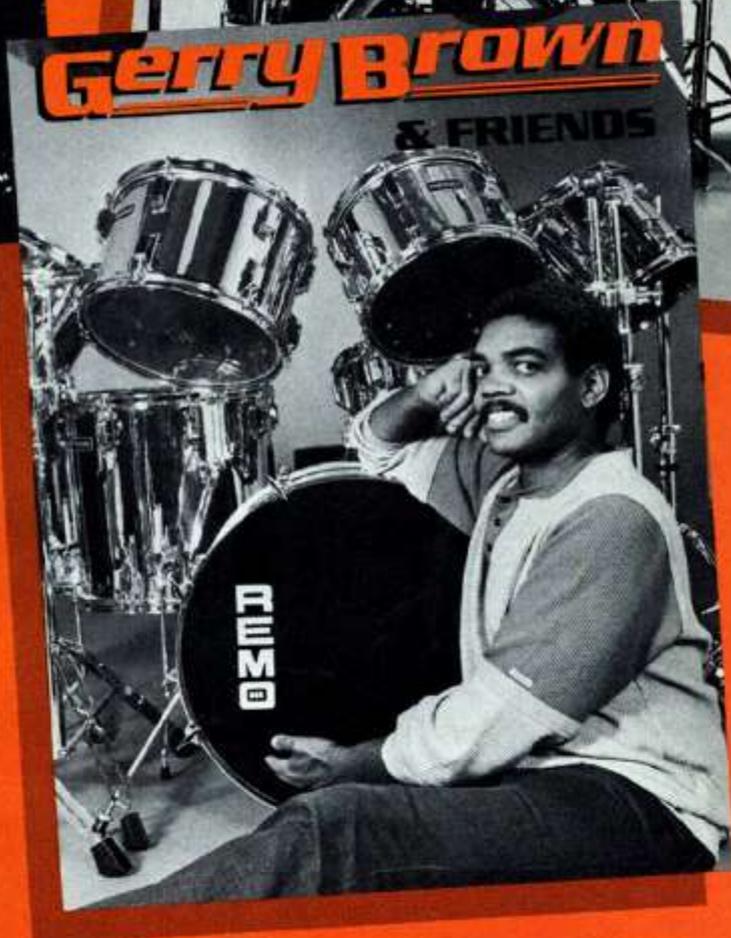
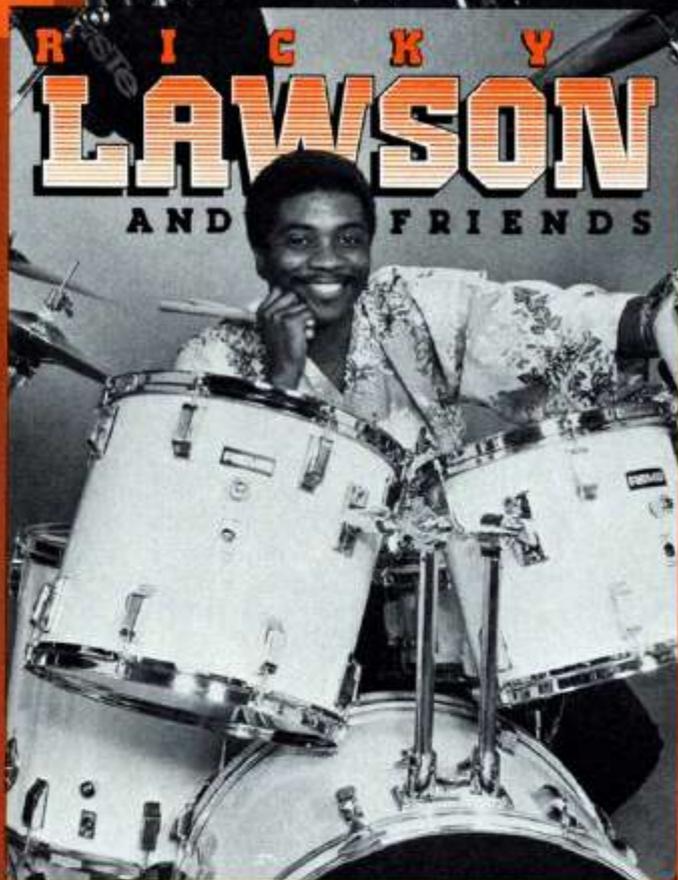
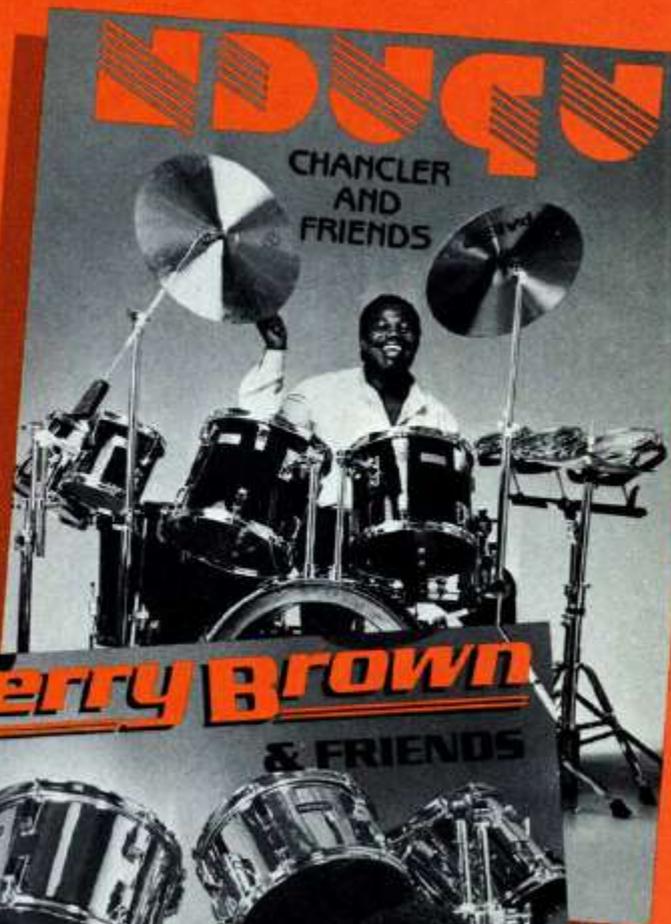
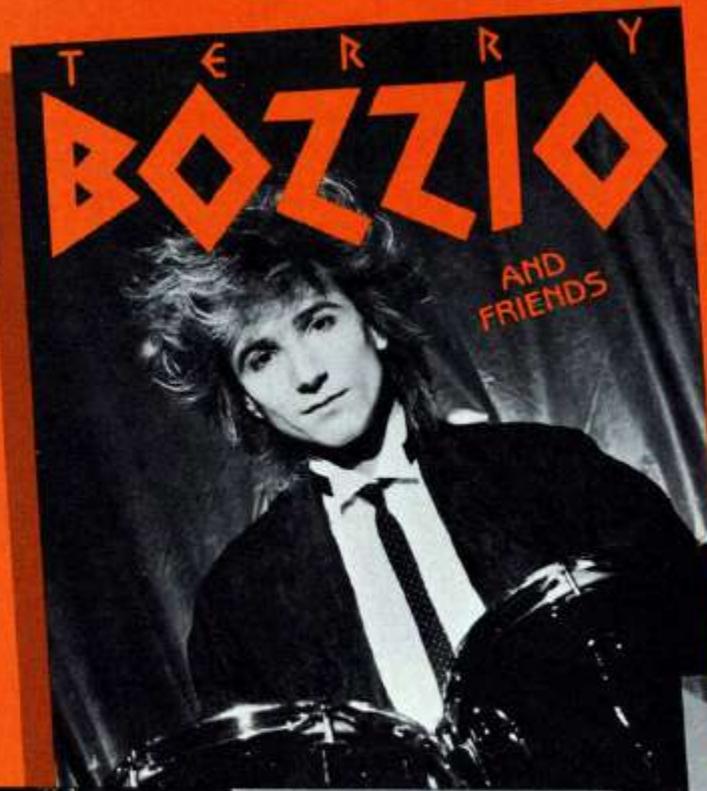
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into that?

BH: Back then, you didn't have all the electronics that you do now, and that help a lot. Then, it was strictly acoustic drums, so the way I would get the sound was, first of all, to loosen the top head of the snare drum quite a bit, so the snare drum sounded real fat and kind of loose. Then on the board in the control room, they would put a lot of reverb and echo on the drum, and it would build. On the first chorus, it might not be that big, on the second chorus, it would be a little bigger, and by the end, we call it the Cannonball. They would go all out on the reverb on the snare to give it that huge sound. That was how it was done back then. Now, with electronics, as on this last album with Barry, I can trigger Simmons, for instance, and I can use a custom chip in the Simmons with a huge snare sound on it. With the modern digital delays and digital reverbs, there's so much more effect you can add to the snare right off the bat, before you even get down to mixing, that makes it incredibly huge sounding. We did that on this last album. There's one cut in particular that I'm real proud of called "He Doesn't Care." It has very powerful sounding drums. The toms were all acoustic triggering Simmons, Linn, and you name it. I really love the electronics, incidentally. I'm very into that and have all that stuff. It's fun.

RF: Manilow always seems to be giving the drummers who work with him a shot at the records. That surprises me.

BH: I've talked with him about that. There are not too many drummers he likes. He likes a few of the L.A. studio scene drummers, and beyond that, there are just a handful of players he likes. There haven't been that many drummers over the past six years who have played with him. Actually, it's only been John Ferraro and I, and we have a similar style. We're comfortable in the studio, too. If he takes a musician in the studio and sees right off the bat that this

person is not used to playing in the studio, that'll be it. Usually, he'll start off doing some demos and use the musicians on the demos.

RF: It's very unusual. John Ferraro hadn't been with him that long, and he's on a few cuts of *Here Comes The Night*.

BH: It is nice because most acts won't do that. I think it's smart, though, because it gives him the chance to work with the person who is going to play the record, ahead of time. There's time to work stuff out, so you're not just going in and meeting the guy that day, and then he's playing on your record. In the case of John and Leon Gaer, the bass player at that time, they rehearsed ahead of time. They could work out the songs and then cut the record. And with this last album, we played a lot of the songs live, months before we went into the studio. When we went into the studio, we had a sound and a feel all worked out. When you go back to playing live and play the songs you cut on record, they're going to sound like they sound on the record. It makes a lot of sense, even though, unfortunately, most artists don't use their road musicians.

RF: Is Barry there during the recording?

BH: Yes. He's there for the whole thing. Usually, for the songs I've played on, he's been the producer, so he's running the whole show. Another thing I like about working with Barry is that he's a schooled musician and he knows what he wants. Even if he doesn't know what he wants, he can say, "Let's try this," and he is able to communicate the technical term.

RF: As a player, how much do you actually get to associate with a Barry Manilow?

BH: I think it depends on how long you're around. Sometimes musicians come on, do a tour, and that's the end. You don't really get to know a person that way. In the case of Paul and Barry, I was around for years, so I got to know Paul and I've gotten to know Barry over the years. When I was first with Barry, I would be nervous around him, but a lot of it depends on your personality and the personality of the star. You may work for someone for two years and never get to know that person, but in the case of Barry, a few of us who have been with him for a long time have gotten beyond the point of being nervous around each other. We'll get together on the road, go out for dinner, and have a great time. It makes it a lot nicer, and it also helps in rehearsals because we're not afraid to suggest things.

RF: Barry once told me that, in earlier days, he was very difficult to work with from the standpoint of being a perfectionist. Like you said, there aren't a lot of drummers he likes and he's probably very opinionated. I would imagine he has certain things that he wants done the way he wants them done. You said that now you are able to offer suggestions, but I would imagine he knows exactly what he wants.

BH: If there's anything I've learned along the way, it's how to approach things with the right attitude. Whether it's studio work or live, you're there as a hired musician. You're there to give this person who hired you what he or she wants. If you're a carpenter or a plumber, you're there to provide a service. If you come in with the attitude of "I'm the greatest and I know what's supposed to be done," you're going to have problems. It's very difficult to learn that, because you do have your own thoughts and you have an ego. You have to in order to be in this business. During the first few days of rehearsal with Barry, I learned right off the bat, "This guy is going to have it his way. He knows what he wants and that's it. Either I can give it to him the way he wants it or take a hike, and believe me, there will be a line around the block ready to give him what he wants if I don't want to do it." I approach it with that attitude. Now, through time, I've been able to throw my two cents in here and there. He's willing to listen, because he knows me and he knows that I know what he likes. I can read his mind sometimes now.

RF: Being a sideman can be difficult, which is not to say it's harder with Barry than anyone else. That's just the name of the game. People want their own thing, so they can have the freedom to do whatever they want.

BH: Which is what John Pondel, Kevin DiSimone [keyboards and vocals], and I did with Big Ric. We had six months off, because Barry had gotten sick and canceled a European tour. So rather than go through all the motions of trying to get gigs around town, we decided to devote our time to writing our own songs and making our own tapes. Much to our surprise, at the end of about five months, we had the opportunity to sign with Scotti Brothers/CBS Records to do our own album. Unfortunately, right when that happened, we got the word that Barry was going to be starting up again in a month. We had a big decision to make: whether to go back to the security and be with our friends or take advantage of this opportunity that fell in our laps.

RF: I'm sure the financial aspect of Barry was sizable and quite difficult to blow off.

BH: It was a very difficult thing to blow off. We talked about it for hours and hours to figure out how to approach this thing, and I think we did it wrong. In retrospect, we could have stayed with Barry, because months after he had left on his tour, we were still sitting around with lawyers dealing with the contract. We could have had half the Manilow tour done, and when we came home on a break, we could have recorded our album. Maybe that wouldn't have worked. I don't know. The three of us got together with Barry at his office and talked it out. We told him about what was happening. He was the perfect gentleman and was very encouraging. He even called

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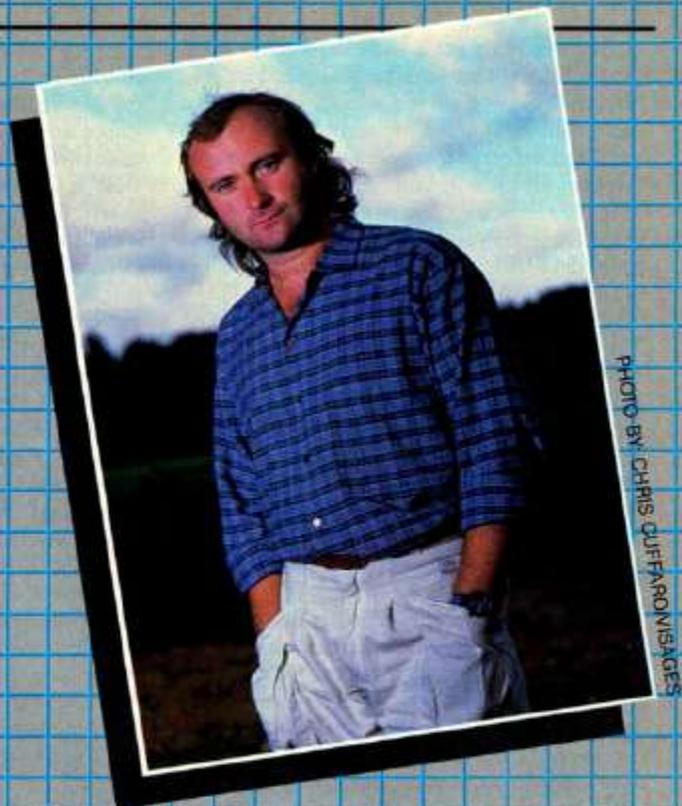


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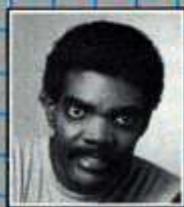
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Clive Davis to get a little information on the label we were signing with, and he was helpful. So we stayed home, and waited and waited. Finally, we were able to get in and record our album. It was a great experience, and it was fun. That's when John Ferraro took over the drum chair.

RF: How did your own group feel, as compared to being a sideman? Were things radically different?

BH: Yes, I think so. First of all, the style of music we were playing was more new wave. It was kind of a progressive approach at the time, and it involved a lot more risk-taking than what we had been doing. Of course, now, Barry is doing all the things that we did back then with the electronics and new sounds. But for back then, it was a risk and a chance, and it felt good. When our record came out, we got a song on the charts, and we got very excited about that. It fizzled out after about three weeks, and we felt bad, but they were going to release another single. When that didn't get on the charts, that's when we felt depressed. We were still writing and trying to keep the thing going, but another problem we had was that we never played live. We just did it strictly from a studio viewpoint. I think that, if we had played out and gotten feedback from a live audience, it would have helped us a lot. We kept trying to get something off the ground, but it wasn't working.

That's when Paul Anka called, and we went back to work. John Pondel and I did it for about five or six months. This is where the problem came in. I was under the assumption that I was there temporarily and could leave at any time. Paul assumed that I was going to be staying. When Barry called John and me to come back, we had to leave Paul, and unfortunately, he had a lot of engagements lined up. We gave two weeks' notice and found replacements for him, but he was very unhappy that we left, and I don't blame him. It's just unfortunate that we had to leave at that time, but we had no choice, because that was when the Manilow gig was starting.

RF: This may be a hard question to answer, but do people get hung up on the

security of a band like that, and does it hold them back? How do you balance that creative thing with knowing you have to make a living, and at what point do you take those chances?

BH: It becomes more difficult if you get married, and have a family and a house with a mortgage, all of which I have. I've been very fortunate that I've been able to do these gigs that last a long time. You do get comfortable with the security, but at least with Barry, I've gotten to the point where I have some creative input. I feel comfortable with him, which is very important to me, so why should I throw that away when I know it's comfortable and financially rewarding? The bottom line is that I would stay with Barry as long as he's comfortable with me and I'm comfortable with him, and I have that opportunity. That's not to say that during the off time I wouldn't tour with somebody else, if it didn't conflict, and that we won't continue to work on our own group thing. We're still doing that along with Ron Pedley, a newer member of Barry's band.

RF: Your work with Barry is really from tour to tour, isn't it?

BH: Right. When he tours again, he might have a whole new concept in mind, so there's no guarantee that I'll be back. Certainly, though, if I were offered another tour that might conflict with something he has coming up, I would definitely call him first and see what he wanted.

RF: The staging has changed from tour to tour. On this last tour, you were much more visible.

BH: When I first started with him, there was a wall in front of the band. On the next tour, we were on the round revolving stage and the band was in a pit. This time, the band was totally exposed and a part of the show, which I like. He wanted it to look more like a group than a singer and backup musicians, so we disposed of the music stands and memorized all the songs. The only hard thing about that is if he wants to throw in another song, which he does all the time. He might let us know at soundcheck and say, "Can we try 'Somewhere In The Night' tonight," which we might not have played for months. We do have the

books up there with us, so we grab a chart and run over it during soundcheck. It's exciting that way and a little more challenging. He doesn't do the same things every night. There's a spot where he switches "Memory," "Even Now," and "Weekend In New England." That's another difficult thing, because he wants to do new songs and people want the old things.

RF: What are some of your favorite Manilow songs to play?

BH: I think "Even Now" and "Trying To Get The Feeling" are great songs, and I like "Somewhere In The Night." Those are all ballads, but I think they're just such great songs that I enjoy playing those. I also like playing some of the up-tempo jazz things like "Cloudburst." We used to do "Moody's Mood," which was fun. We used to play "New York City Rhythm" a lot, which we played toward the end of this tour, which was fun. There is one song on the Barry album that we never play live. It's called "Twenty Four Hours A Day," and I like it a lot. That was actually the first song I recorded of his, but we never played it live. It's a big hit now in Brazil.

RF: On the most recent Manilow album, the credits say that Barry played drums on "I'm Your Man."

BH: That's a drum machine. He came up with the lick on the Linn, and he was really excited about it. When we play it live, I've programmed his lick on the Linn, and I play along with the Linn on that song.

RF: And Pete Moshay is listed as drum programmer?

BH: He's the drum tech on the tour, and he's very experienced with electronics. We did a lot of the Manilow recording sessions out on the road. If you notice, some of the tracks were done in Detroit, one was in Baltimore, and a couple in New York, so I would have to go to a session while on tour. Since I didn't have my usual cartage guy, Pete would set up all the gear and get sounds up on all the drums before I'd get there. When we talked a while back for the *Update* section, I mentioned that we'd had problems with the Simmons, but Pete Moshay wasn't on the gig back then. I think that a lot of the problems we had were because we had inexperienced people handling the drums. Since Pete has come on, we haven't had any problems with any of the electronics.

RF: How electronic are you these days?

BH: I've gotten a lot more electronic in the last year. I mentioned the song "He Doesn't Care" before. I did all the programming on that, and I like the way that came out. I'm very excited about the electronics, and I'm buying new equipment all the time. I have a rack and I'm triggering the Simmons SDS7 from acoustic drums through the MXI. Also, I'm beginning to use the MX-MIDI, which allows me to trigger synthesizers. I also just bought the Rev 7 reverb unit that Yamaha makes. It's

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getting so that, when you go to a session now, the drummer provides the sound for the engineer, whereas before it was always the engineer who came up with the sounds. To do modern recording, drummers have to have an effects rack, just like a guitar player or keyboard player.

RF: When we talked for *Update*, you mentioned that it was Barry who requested the full electronics.

BH: People don't realize how totally up to date he is. After we had a few little problems with the electronics, I suggested going with the acoustic kick, snare, and floor tom. Also, I felt that on certain songs it would just sound better. That way, I could switch from acoustic drums and, when it got all big and powerful at the end, kick on the Simmons. It's very effective that way.

RF: Speaking of acoustic drums, did you enjoy performing the *Paradise Cafe* material?

BH: Yes. It was enjoyable, and it was a change. For that particular segment of the concert we would go down front and play, which was fun. I just used a snare drum, a hi-hat, and a cymbal, and played brushes through the whole thing.

RF: There are so many different things going on in Barry's show that make me realize that you've been amazingly flexible throughout your career.

BH: Sometimes I feel that it's a hindrance that I like and play all styles. I say that mainly because of this group thing. Sometimes I feel that, if I only knew street rock 'n' roll and that's what I went after from day one, maybe that would be what I'd be doing now and I'd have my own happening group. But because I play all styles, if I get a call for something, I have no hesitation about taking any job.

RF: But if you didn't know all these styles, you could never have gotten the Manilow gig.

BH: That's the other side of it. Since I know all the styles, I've gotten the amount of work I've gotten, and for jobs like Barry Manilow and Paul Anka, you have to be able to play every style.

RF: There are lots of people who have never gone to a Manilow show, so they only think he does ballads. That's not the case, though. You've got jazzy things happening with "Cloudburst" and the more '40s jazz with *Paradise Cafe*. With "Some Kind Of Friend," you've got the rock, and with songs like "New York City Rhythm" or "Copacabana," you've got the Latin happening. Then, of course, there are the power ballads, and then you've got something like "Memory," which I don't consider a rock ballad at all.

BH: Right. It's almost a concert piece.

RF: On "Memory," the drums don't come in until halfway through the song.

BH: Right. And towards the end, what I'm playing is "Boleró," so I'm actually playing like a concert band drummer would. I'm just playing snare drum and kick

drum, and I approach that strictly like a concert band piece.

RF: I didn't realize that you had to be an ace reader for this gig.

BH: Oh yes, and constantly reading. That, again, has helped me to do Barry's studio sessions, too. This past year he did this TV movie *Copacabana*, and I played on all of that. Talk about styles. That started out in a modern-day disco, and then it went back to the '40s. I really had to cover modern rock-sounding things using electronics and old-fashioned swing dance music with brushes.

RF: Did he come in with very specific charts on this TV movie?

BH: Artie Butler did the music, and he had it all written out. Some of the dates were just rhythm section—myself, Neil Stubenhaus, Randy Kerber, and John Ponder—and we would cut the basic tracks first. Then there were sessions where we were in the big room with the whole 60-piece orchestra, sight reading.

RF: Was that nerve-racking for you?

BH: It was, only because I'm not used to doing that. I'd like to do more of it. It was good experience.

RF: Speaking of things you're not used to doing regularly, what about this jazz festival you've done in the past couple of years?

BH: This particular festival is at Millikin, where I went to college. The director of jazz, Roger Schueler, invites alumni from the college who are now working professionally to be guests at this festival. It's a high school competition of stage bands where we judge the bands, and on Saturday night, we play with the college band. I get more nervous for this thing than I do playing for 20,000 people with Barry, because there's a certain level of expectation that these kids have and I haven't played big band in years. When I go back there, the cobwebs come out, so before I go back there, I make sure that I play with friends and do some reading. I've also done the Elmhurst College jazz band festival, too, which Steve Houghton did this year. It's fun for me to go back and talk to the young people there. I try to be as encouraging as I can.

RF: I think it's very encouraging for young people to see a guy who came out to L.A., worked hard, and succeeded.

BH: I think there are a few key things to have in mind before you come out. You should have enough money put away so you can live for a while, and you must have the right attitude. You should be willing to play a bar mitzvah. I've run into people who say, "I don't want to do that. I want to do session work or play with ..." Those two are the main ones. But you've got to get around and meet as many people as you can. Be willing to play for free for a while, because you never know if the person you're playing for free for will turn you on to a gig one day.

I consider myself a survivor. I'm not a famous person, but I'm not unknown either. Recently, I did a TV special one day, flew to Illinois that weekend to do the jazz festival, and the following week I played for Don Rickies at the Century Plaza Hotel. The week after that, our own rock band started recording. The only way I've been able to survive is to take anything that comes along and make the best of it. When I do clinics and such, I always emphasize that I don't want to become Billy Cobham or Steve Gadd. I listen to those guys and love them, but my aspiration is not to be a famous person. There are a lot of people like me around who make comfortable livings and are successful, even though you may not hear about them all the time. What I really want people to know is that it's possible. I have a family, and I want to make a good living at what I love and that's playing drums.

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On Being The Junior Member

There's probably no better or more satisfying feeling in the music business than the feeling that comes from being a member of a band. You don't get it from being a sideman, a studio musician, or even a lead artist. There's something about band membership that appeals to our communal, democratic nature—the "one for all and all for one" ethic that has been extolled throughout mankind's history.

Unfortunately, there is probably no more awkward situation in the music business than that of being the *new* member of a band. You're glad to be there, certainly, since you now have an outlet for your musical expressiveness, and very likely you also have a new source of income. But your position can sometimes be unclear, even in the most optimum situation (which most bands don't usually represent). As is the case in any organization, bands usually have an unspoken—but nonetheless genuine—social structure. You must fit in socially, as well as musically, in order to become a full-fledged member of the band. That "fitting in" can often require some adjustment on your part, as well as on the other band members' parts, and that is where the awkwardness can sometimes arise.

What you are ultimately striving to achieve is parity—an equal voice in decisions, an equal share of responsibility, an equal opportunity to contribute musically, etc. How soon you can hope to achieve this parity depends on a great many factors, probably the most important of which is the level of professionalism among the individuals involved. Obviously, if you are a fairly young or inexperienced drummer joining a band for the first time, you're in a different position than you'd be in if you were a veteran pro player joining the same band. Conversely, if you're a top pro player joining a fairly young or inexperienced band, you're likely to experience a different attitude from your fellow band members than you would from other seasoned musicians. Let's take a look at some of the various situations that might arise. See how you might fit into one of these.

1. *New drummer/new band.* If you're joining a band that is literally just forming, or even one that has already formed but hasn't been together long, then you can assume that you're already on an equal footing with the other members. (We are speaking here of a first-time band for *everyone*—a group totally made up of equally inexperienced players.) This type of situation is probably the greatest amount of fun for all parties involved. Everyone is involved in creating the band

from scratch. It's likely that one or more members were the motivating factors, and that may, in fact, give them a certain amount of influence within the band, but that's pretty natural in any situation. There are always some "movers and shakers" and some "supporters." You may find yourself being either one or both of those, depending on the time and situation. The main thing here is to be as enthusiastic and contributory as possible. You're all working to get something off the ground together.

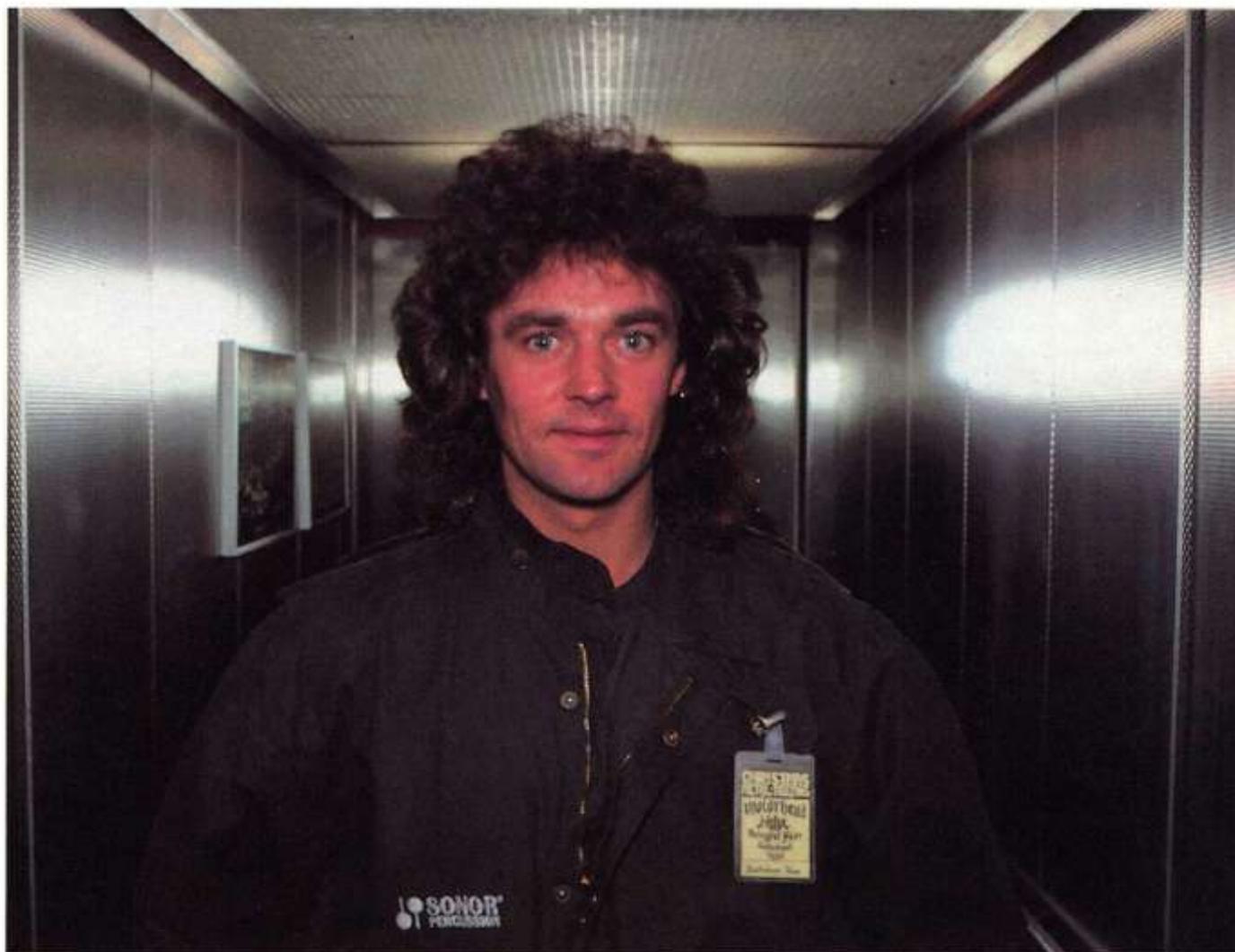
2. *New drummer/experienced band.* Let's assume here you are a drummer of good ability, but you still lack experience at actually playing with a band. You've just been asked to join a veteran band, based on your drumming talent. That's very flattering, but you should realize that this presents you with a potential challenge. An established band has an established social order—a "pecking order," if you will—and as a new member, you'll definitely be on the bottom. Inexperience will only contribute to that situation, and so it will be more difficult to feel comfortable about asserting yourself or offering opinions. It takes more time to achieve parity with your other band mates in this situation than in any other. I don't mean to suggest that the other players will look down on you, nor that you are automatically going to feel awed in their presence. It's simply that they'll have their own way of doing things, which may all be fairly new to you. If you come on too strong initially, human nature may cause them to look at you as a "fresh kid." There is a lot that can be learned by just biding your time and listening for a while. Do what is requested of you, ask for clarification when you need it, and offer a suggestion if you're asked for one. But use the first couple of months—at least—as a learning experience, and gain a solid footing within the band's structure. Your own personality will make a tremendous difference here. You should definitely exhibit confidence; after all, they thought you were a good enough drummer to hire you. But there's a *big* difference between confidence and ego.

Once you've shown the members of your band that you can play their gig as well as they can and can create good music as *part* of the group, you'll find yourself feeling on more of an equal basis with the other members. This process happens naturally, and you'll probably be surprised at how short a time it takes, if you keep a positive attitude.

3. *Experienced drummer/new band.* Occasions do arise when you find yourself

the most experienced player in the band that you've just joined. In some cases, it's because the other musicians are young and "new to the game"; in others, it's simply a case of different professional backgrounds. I recently joined a band in which only myself and one other member had made our livings playing music full-time; the other members had always been semipro. Situations like this offer you both an enviable opportunity and a slight risk. The opportunity is to be able to contribute guidance and to offer the band the benefit of your experience. Your contributions might be in musical areas, business expertise, technical skills, etc., and could be of tremendous help to a band that would otherwise be deficient in those areas. On the other hand, the risk is to come into this sort of situation with a dominant attitude. In other words: "I'm the veteran here. I've had the experience, so my way is the right way." Nobody likes a pushy individual, so a bit of diplomacy is called for. Your way may *be* the right way, but try to make your contributions tactfully, so that the other members *agree* with you, rather than feeling *intimidated* by you. If the rest of the band members defer to you in certain situations, accept that with grace, but don't expect it as your due. Everyone in a band must feel as if the group is an equal partnership—not a flock of devotees surrounding their guru.

4. *Experienced drummer/experienced band.* Within the club scene, this is usually the situation in which you will find yourself. Most band members working club circuits have been doing so for some time. They're already pros, and they know what they want from a drummer. It's likely that they will seek a drummer with experience equal to theirs, so professional parity is likely to exist almost from the outset. However, again the social structure of the band will have been established, and you'll be faced with adapting to that and finding your position within the order of things. Not surprisingly, a lot of your social standing will depend on how you got the gig in the first place. If you were among many drummers who auditioned for the gig, then you are coming into the band as a stranger, and basically by the good graces of the band members. They selected you as the best of a group of unknowns, and although you might have indeed been the best, you are *still* unknown. You'll need to tread lightly for a while, to see how personalities within the group interact, and how you can blend yours in. There's no reason to be intimidated; you have your own experience behind you, after all. You



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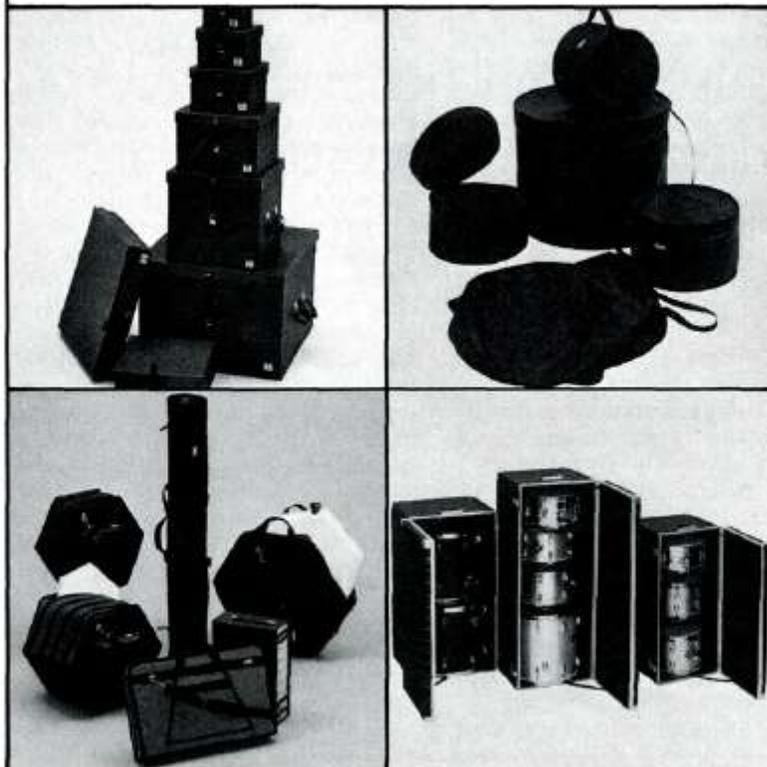
Note: Colors are not guaranteed against chipping or wear. However, they are longer lasting than conventional finishes.

should let the other players know that, just as you expect to carry your weight in the group, you also will appreciate being given equal respect. Again, just be tactful about it.

If you were invited to join the group—because of your reputation, or the fact that one or more of the band members already knew you and knew of your abilities—then you're already on a much stronger footing. They sought *you*, personally, and so they know up front that you have something they want. This doesn't put you in the cat-bird seat, necessarily, but it does give you a better opportunity to contribute your input right away. (This situation actually applies in any of the four categories we've listed, but it's most apparent here.)

Remember that, whenever a band changes a member, a natural process of evolution takes place. The new member must adjust to the band, and the band will also adjust in order to make the new member fit in. This will happen in all elements of the band's operation: the music, the business, the social structure, etc. How long this takes, and how easily it happens, will depend on the personalities—both personal and musical—of all the people involved. Your goal should be to gain full parity with your fellow band members as smoothly and as quickly as can be accomplished, so as to be able to create a unified, cohesive performing unit. That's what the word "tight" is all about.

OVERKILL



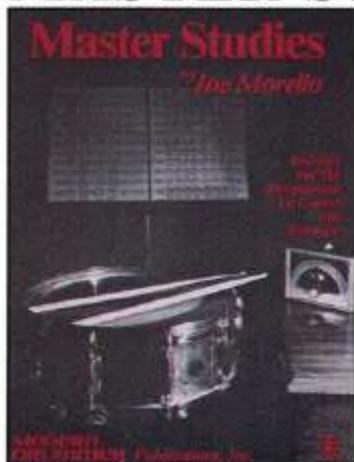
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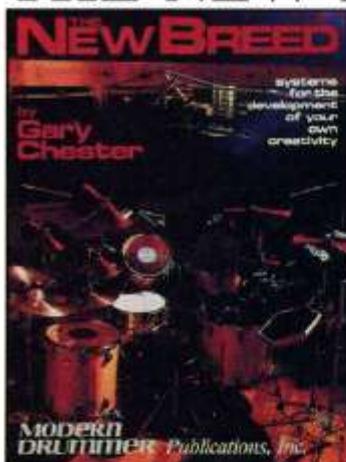
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 The book on hand development and drumstick control. **Master Studies** focuses on these important aspects of drumming technique:

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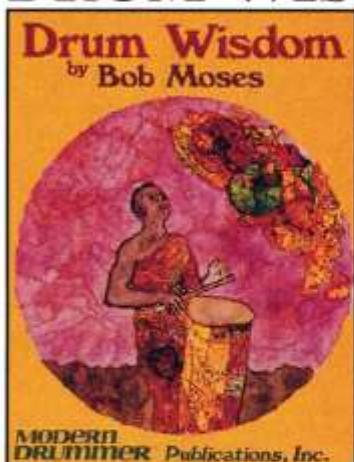
THE NEW BREED



by Gary Chester
 This is not just another drum book, but rather a system that will help you to develop the skills needed to master today's studio requirements. Through working with this book, you'll improve your:

- Reading
- Coordination
- Right- and left-hand lead
- Awareness of the click
- Concentration

DRUM WISDOM



by Bob Moses
 Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time. You'll read about:

- thinking musically
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- playing off of melodies and vamps
- the 8/8 concept
- resolution points
- drumming and movement
- the non-independent style
- ...and much, much more.

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Here are more than 75 of the most informative and helpful articles from our ten most popular *Modern Drummer* columns, written by some of our most popular authors! The very best of MD in a jam-packed, 124-page book that's overflowing with invaluable drumming information. Information you'll want to refer to again and again. Information you won't find anywhere else!

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If you missed out on any of the issues of *Modern Drummer's* first year, now you can have all four of the rare, out-of-print issues from cover to cover - even the original ads. This collection has been reprinted in a handy, specially bound edition.

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MD'S DREAM PRODUCT CONTEST

Here's your opportunity to exercise your imagination when it comes to drum-related technology. Perhaps you have one or more ideas for a much-needed product that hasn't ever appeared on the market—something you would like to see offered in any field: acoustic drums, electronics, hand percussion, hardware, sticks, cymbals, accessories, etc. *Modern Drummer* would like to give you the chance to express those ideas.

On a separate sheet of paper, outline your "Dream Product" as clearly as possible. Explanations may be brief or detailed. Drawings and other visualizations are especially desirable. The top-five ideas will be reviewed by a special committee, who will then select the one final winner. The winning idea will earn a **\$100.00 cash prize, a one-year subscription** to both *Modern Drummer* and *Modern Percussionist*, and an **MD T-shirt**. The four honorable mentions will receive *MD* T-shirts. Besides winning a prize, the

possibility exists that the winning entry will be seen in the pages of *MD* by a drum company that may choose to develop it into a commercial product.

"Dream Product" entries must be postmarked no later than July 1, 1986. The winning "Dream Product" idea will be published in the October, '86 issue of *MD*. You may submit more than one idea, but please submit each one separately, and be sure to include your name, address, and telephone number on each entry. This will enable us to notify the winner by or before publication of the October issue. Drum manufacturers, distributors, and their employees or relatives are prohibited from entering the Dream Product Contest, as are employees of Modern Drummer Publications and their relatives. Entries should be mailed to: Dream Product, Modern Drummer Magazine, 870 Pompton Avenue, Cedar Grove, NJ 07009.

PEARL WORLD DRUMKITS



In order to bring today's most sought-after finishes and features within the reach of any

serious player, Pearl has introduced its new *World* series. The kits are equipped with "independent suspension system" tom holders, *Deep Force* birch shells, 6½ x 14 metal snare, springless lugs, professional spurs, and *800W* series hardware. Kits are available in five-, six-, seven-, or nine-piece models, in a variety of finishes. For more information, write or call Pearl International, Inc., P.O. Box 111240, Nashville, TN 37222-1240, (615)833-4477.

AQUARIAN VALUE LINE DRUMSTICKS

Aquarian Accessories recently announced its new *Value Line* drumstick series. According to Roy Burns, Vice President of Marketing, "These sticks will outlast wooden sticks by at least three times. The Video Colors are bright and long-lasting, and the price is surprisingly reasonable considering the feel and the durability." The sticks

are available in 14 Video Colors, and are treated with a Vista Coat process that makes their finish more durable than other colored finishes. The sticks are available with or without Aquarian's red or white nylon Shock Grips. Contact Aquarian Accessories Corp., 1140 N. Tustin Ave., Anaheim, CA 92807, or call (714) 632-0230.

NEW LUDWIG SUPER CLASSIC DRUM OUTFITS

Ludwig Industries has introduced new *Super Classic* drum outfits as an addition to its wide range of drum products. According to Marketing Manager Jim Catalano, "The new *Super Classic* drums are made from select maple wood, cross-laminated in our patented dielectric molds. These four-ply shells offer a thin-wall drum that is totally responsive for live performance, recording dates, rock, jazz, etc. Combined with the new feathered bearing edge, this drum offers a greater resonance and controlled volume with the warmth that only choice maple can provide."

The new series is available in natural maple, natural mahogany, and natural walnut finishes. The shells are finished both inside and out, sealing the wood for moisture and providing for greater tonal center. Any outfits or individual drums in both power and regular sizes will be available in the new *Super Classic* series.

Catalano continued, "We have also added *Power Plus* drums to the popular, affordable *Rocker II* outfit line. A complete range of add-on drums and hardware is also available, along with a wide assortment of other optional equipment."

NEW PRODUCTS FROM MECHANICAL MUSIC

Mechanical Music Corporation is now offering *Stick Handler* drum gloves and *Sound Control Strips* for drums and cymbals. The gloves feature a half-finger design, and are constructed of the softest calfskin to provide the most natural and sensitive feel possible. The top portion (back) of the glove is made of lightweight terry-cloth cotton, with a Velcro closure.

The *Sound Control Strips* were developed to eliminate all

unwanted overring, and to allow the user to control tone problems while bringing out the warm "studio-type" sound of drums and cymbals. The material comes in a ten-foot roll, and can be trimmed to meet the sound-control needs of many snare drums, toms, and cymbals. For more information, contact Mechanical Music Corp., 622 Hickory Drive, Buffalo Grove, IL 60090, or call (312)459-6727.

MARC PROGRAMMABLE MIDI DRUM TRIGGER

Through the cooperative work of top studio musicians and responsive engineering research, MARC Company has recently released its compact, user-friendly trigger system that will enable all drummers to dynamically interface their acoustic drums, drumpads, or prerecorded tape tracks to any musical-instrument synthesizer (both MIDI and non-MIDI). This system is called the *Expert*, and it quickly solves tough triggering problems of all natures.

Any adjustment can be readily made when necessary. Expansion features have been built directly into its internal computer, and include a fully programmable optional remote-control facility and multiple-channel additions. Full product line literature is available through MARC. Send \$1.00 to cover shipping and handling charges to MARC Division of Detente Co., 130N. Second Ave., Villa Park, IL 60181.

GROVER STIKCAPS

Grover Enterprises recently introduced *Stikcaps*—removable drumstick mallets. *Stikcaps* use no adhesives, can be put on or taken off in seconds, and are extremely lightweight. Any drumstick can become a combination stick/mallet using the two sizes available: small

(for sticks up to 9/16" in diameter) and large (for sticks larger than 9/16" in diameter). For use on toms, cymbals, and timpani, *Stikcaps* are available at select dealers, or you may contact Grover, Dept. MD, 78 Hibbert St., Arlington, MA 02174.

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Cymbalism

Look and Listen...

Two new promotional items are now available from Paiste...

First to look at:

A series of **full color posters** featuring many of today's top drummers caught in action. The big sized poster is 100 x 70 cm and costs approx. \$ 3.-. This is a limited issue only, however, so make sure you get yours by sending your order to the address below.

The second item is to listen to:

Pierre Favre, a truly creative percussionist, has composed seven pieces which are performed on the LP record titled «**Singing Drums**». Performing with Pierre on the record are **Paul Motion**, **Fredy Studer** and **Nana Vasconcelos**. The record ECM 1274 was produced by Manfred Eicher and should be available at most record stores. For those drummers who want specific information about the performance, artists and stage set-up etc. there is a six page insert (English version only) available from Paiste. This documentation gives a detailed list of, not only which instruments are played, but how they are played, and where they are featured in each composition.



Pierre Favre, Nana Vasconcelos, Paul Motion, Fredy Studer

Finally, we wish to continue with this Cymbalism column in the future, and to make sure you, the readers, are getting what you want we'd like to hear your comments or questions. Please write to us at

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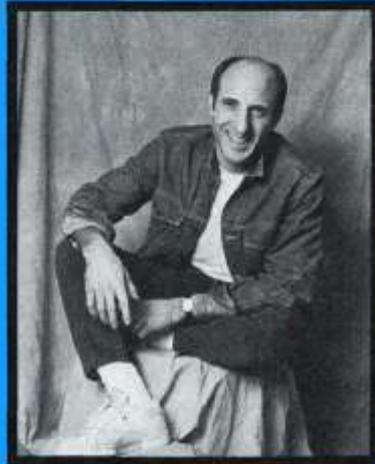


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Advertiser's Index

Aquarian Accessories	108
Beato Musical Products	91, Inside Back Cover
Buckaroo Cymbal Cleaner	98
C.T. Audio	72
Camber Cymbals	41
Corder Drum Co.	79
D.C.1000	64
DCI Music Video	49
Drum Connection	40
The Drum/Keyboard Shop-Houston	62, 67
Drum Workshop	87
Drummers Collective	46, 53
Drums Ltd./Frank's Drum Shop	48
EarthIII	78
Florida Music Products	66
Freeport Music	94
Gold Line	60
Gretsch Drums	Inside Back Cover
Grove School of Music	43
Hybrid Cases	108
Impact Industries	76
Imperial Creations	51
J & L Automation Systems	102
Kendor Music	77
Latin Percussion	11
L.T. Lug Lock	48
Ludwig Industries	Inside Front Cover, 92/93
Manny's Music Store	45
Dean Markley Drum Sticks	5
MD Back Issues	72
MD Library	109
Meinl	9
Modern Drum Shop	67
NJ Percussion Center	104
Noble & Cooley	65
Paiste Cymbals	54/55, 112
Paragon Music Center	64, 78
Pearl International	56/57, 63, 111
Percussion Center	98
Percussion Institute of Technology	60, 95
Precision Drum Co.	98
Premier Drums	3
Pro Drum Shop	91
Promark	44, 61, 69
Regal Tip/Calato	86
Remo	99
RIMS	73
R.O.C.	50, 62
Roland	13
Rolls Music Center	65
Sabian	7, 103
Sam Ash Music Store	84
Sass	12
"Set-The-Pace" Pedal Practice Pads	76
Slobeat Percussion Products	66
Sonor	107
Tama	97, 100/101
Tempus Instruments	98
Thoroughbred Music	83
Ultimate Support Systems	94
Valley Drum Shop	94
Vic Firth	46, 85
Steve Weiss Music	94
The Woodwind & The Brasswind	61
E.U. Wurlitzer	51
Xerstick	89
Yamaha	14/15
Zildjian	47, Outside Back Cover

Marc Droubay —

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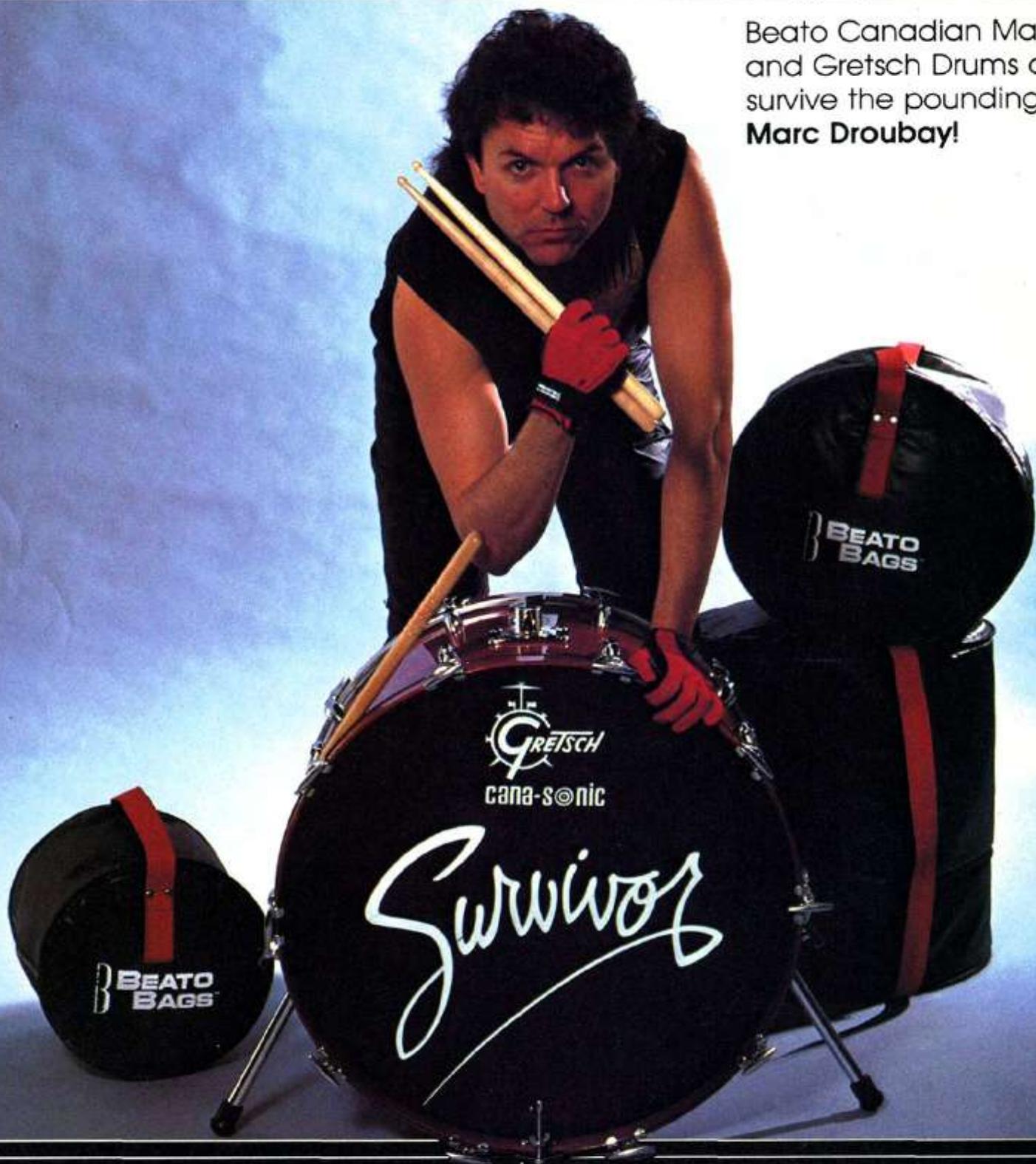


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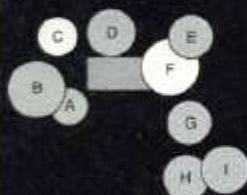
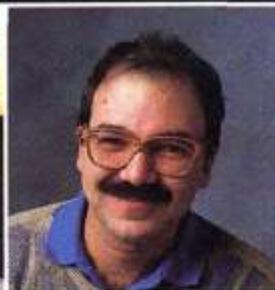
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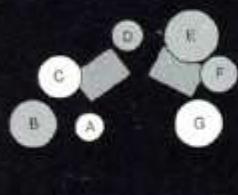
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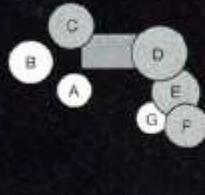
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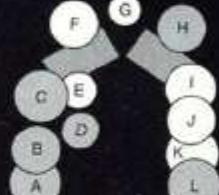
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