MODERN DRUMMER*



The International Magazine Exclusively For Drummers

MARCH 1983

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THE ENGLISH SCENE:

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FEATURES

KENNEY JONES

To have played with a major rock group is a notable accomplishment; to have played with three major groups is an achievement that very few can match. But Kenney Jones has such credentials, having played with the Small Faces, Rod Stewart, and The Who. Here, he discusses the ups and downs of his career, from the time he "borrowed" money from his mother's purse to buy his first drums, to the last Who tour.

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JOHN MARSHALL

From the Soft Machine, to Eberhard Weber's Colours, to the Mike Gibbs' Orchestra, John Marshall has covered a variety of musical situations, with the common element being innovation. John talks about his background and style, and proves himself to be as articulate with words as he is with his music.

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KENNY CLARE

If Kenny Clare were asked to write a resume, his list of employers could include Tony Bennett, Tom Jones, Cleo Laine & John Dankworth, Lena Home, Barbra Streisand, and the Clarke/Boland Big Band, among many others. While reminiscing about his career, Kenny reveals the professional attitude that has earned him the respect of his peers in the music business.

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PETE BEST

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ENTERS OVERWEW



A Delicate Balance

Every year, I read through the questionnaires submitted by respondents to our subscriber survey. Every year, a small percentage of respondents express their dissatisfaction with the amount of advertising in the magazine. To all those who have voiced grievances, allow me to shed some light on the subject.

First, let me point out that, for the most part, it's the sale of advertising space which keeps us in business. It's the advertisers who pay to present their message to you, which enables us to continue producing our product month after month, year after year.

In many respects, magazine publishing isn't all that much different from network television, where the sale of advertising time keeps the whole operation afloat. And though PBS claims no commercial interruptions, it's those nightly appeals for contributions which enables them to continue programming. Let's face it, in any form of media, the money must come from somewhere.

The second point, which all readers of this magazine should be aware of, is each publication's advertising/editorial ratio. The ad/edit ratio is the yardstick magazines use to gauge the balance of editorial to advertising content in a particular issue. It's a figure most publishers watch very carefully and critically.

In the case of Modern Drummer, we've always attempted to maintain a 40% advertising/60% editorial ratio, or better; an extremely healthy balance by industry standards. We're rather proud of the fact that there aren't many publications that can make that claim. Unfortunately, many have drifted to the 50/50, and even 60/40 range as the economy has toughened.

According to postal regulations, we're permitted to run as little as 25% editorial to 75% advertising, and still qualify as a magazine. And though there are publications in this country that have pushed it almost to the limit, we've always viewed anything less than 40/60 as an injustice to our readers, and a distortion of what a magazine is supposed to be.

You may have also noted that MD has become thicker over the past several years. You're correct if you assume a portion of the increase is due to advertising. You're wrong if you believe that all of it is! Whenever we're forced to add additional pages because of advertising, a proportionate amount of editorial pages are added to that issue to maintain the ratio. To add advertising volume, but fail to offset that volume with editorial, would upset the balance we attempt to maintain.

Of course, there are wide differences in reader response to the advertising content of MD. Unlike general-interest publications, our advertising content closely relates to the special interest of our audience. Therefore, the majority of our readers claim to read, enjoy and learn from the advertising. And this is as it should be. Good advertising not only sells a product, but enlightens and educates, to some degree, as well.

I'm hopeful this has helped put the matter in a somewhat clearer perspective for those who have questioned us on it over the years.



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READER'S PLATEORY

THE JOBBING DRUMMER

As a concert percussionist I was thrilled with "The Jobbing Drummer" by Tim Smith, regarding the different styles of drumset playing. I've been forced to accept general business drumset gigs more and more because of the steady income I could never get working on concert percussion alone. This article gave me a firm foundation to build on and was a real confidence booster.

I also love your equipment section, "Complete Percussionist," "Industry Happenings," "Shop Talk" and "Drum Market." Finally, the drumset solos at the end of Nick Forte's "Understanding Rhythm" articles make great multiple percussion pieces as well.

Joseph Bell Rockford, MI

HEARTFELT THANKS

Just a short note to the PAS folks. Thanks for inviting me to do a clinic at your convention. I had a great time. I highly recommend the PAS Convention to anyone remotely interested in drumming. Thanks also to the people who attended my clinic. You were a fantastic group!

Phil Ehart Kansas

BISSONETTE SPEAKS

Ever since MD's first issue I've loved and learned a great deal from the articles and interviews. Thanks very much for doing an article on my favorite drummer, Vinnie Colaiuta. I've been on the road with Maynard Ferguson since September and feel lost not always being able to get a copy of MD. Yesterday I needed my MD fix and took a cab four miles just to get to a drum shop! Our hotel was on the outskirts of town. Thanks very much for such a great magazine.

Gregg Bissonette Maynard Ferguson Orchestra

BUERGER vs. **MAGADINI**

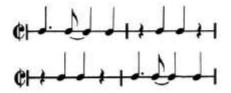
This is in response to Pete Magadini's letter regarding my review of his book, *Learn To Play The Drum Set, Vol. 2.* I feel that I gave this book an honest and in-depth review! Despite Pete's criticisms, I must stand behind every word of my review.

I cannot please everyone all of the time with my articles and reviews, and unfortunately, in this case, I did not please the author of the book in question. I shall continue to write honest, straight-ahead articles and reviews for MD readers. We deserve it!

Joe Buerger St. Louis, MO

CLAVE CORRECTION

In reference to your definition of clave in "It's Questionable" Dec. '82, the rhythmic pattern you defined as clave is incorrect. Clave is a two-measure pattern which is the foundation of Latin music. Either measure may start the phrase, creating two forms:



The position of the clave will be determined by the rhythmic structure of the melodic line. Any rhythm arrangement must conform (be in "clave") to the clave of the song.

Sue Hadjopoulos Joe Jackson Band

Editor's Note: Sue was one of many who pointed out our unfortunate error. Our apologies.

MORE MUSIC, LESS TALK

In all the interviews with drumset players, I want to see transcriptions of the drummers' actual parts, instead of complete talking interviews. I want to see the inside and outside of their playing written, with the drummers' own analysis. If the players are using charts, show several bars of the chart figures and then transcriptions of their inside and outside interpretation of those figures. Transcribe complete albums of the drumset players you're interviewing. You people are fully aware of the playing of the master drummers. Write it down!

Mark Sterling Leucadia, CA

VINNIE COLAIUTA

I'd been kind of no-hum about my drumming for a couple of months. After reading your interview with Mr. Colaiuta, I regained my misplaced enthusiasm for drums, and my deserted devotion to practicing. Thanks a lot to Robyn Flans and Vinnie Colaiuta for the article and the spirit.

Kirn Britz Concord, CA

MOVING PICTURES

I'd like to thank Neil Peart for the most informative article on the "Making of *Moving Pictures:* Part 1." It gave me ideas to try with the band I'm in.

Patrick Urba Lindenhurst, IL

MORELLO'S CLINIC

I had the opportunity to attend the five-day Joe Morello seminar in Boston this fall given in co-operation with the Eames Drum Company.

I would like to thank Joe MacSweeney of Eames and Joe Morello for a rewarding week. It is a true learning experience to be able to spend this five-day period in a small class with Joe Morello as teacher. I highly recommend this seminar to any drummer.

I hope that both Joe MacSweeney and Joe Morello will plan another seminar in Boston in the future. I would also hope that other top professional drummers would begin to look into giving this type of seminar instead of the usual two- or three-hour clinic.

Stanley Ellis Cape Cod, MA

After reading Joe Morello's opinions on clinics, symposiums and seminars in the October '82 MD, I found myself yearning for some of the knowledge he has to give. Why not commission Joe to do a clinic or seminar in MD? Maybe he could condense each day of his five-day seminars into five articles, complete with exercises, study materials, suggested practice books and how to use each of these. I believe the knowledge he has would be useful to the majority of drummers, especially those of us who rarely get to see a good drum clinic at all.

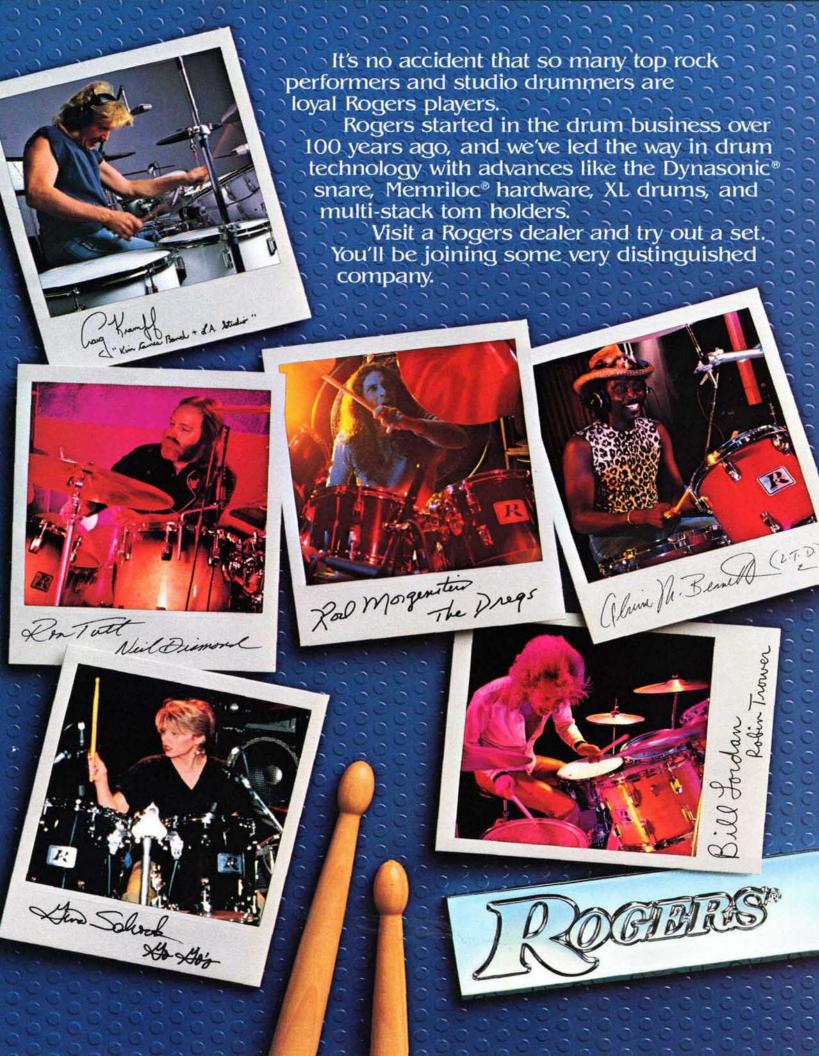
Rick Sneed Memphis, TN

LOST AND FOUND

A few years back I was a very narrowminded drummer. Loud and proud. I didn't like criticism and I couldn't see any use in reading skills. I thought that playing from the heart made up for those things. I think it was the Gil Moore interview that made me think differently. Articles by Roy Burns, Rick Van Horn and Hal Blaine really helped also. Now I realize those dumb rudiments I learned when I was younger actually do have practical use. Recently I've been working out of the Paul Robson Series with the intent of attending the Ontario College of Percussion. Now I see that sometimes what I leave out of a song makes it sound better as a whole. In other words—I'm an open-minded musician now, thanks to you guys.

Dana Nordlund Jamestown, NY

Editor's Note: Thanks for the pat on the back, but the creditfor becoming an openminded musician goes to yourself. MD may have given you foodfor thought, but you had the initiative to make the changes in yourself.



ASKA PRO

HAL BLAINE



Q. Could you tell me how you and Dennis Wilson got your collective drum sounds on his solo album?

East Peoria, ILL A. I'm not sure what you mean by collective. We didn't play on the same tracks together, unless Dennis overdubbed onto my tracks after I was finished. My sound on that record is just me, using the same drums I've always used. The miking, drum sounds and mixing were done by Dennis, who acted as his own producer and engineer. He also played piano and sang. Any sounds, other then the basic drum sounds, were up to Dennis.

ments in the art of drumming.

There's a big controversy going on right now about how many rudiments there really are. There are people who believe there are only two rudiments: a single tap and a double tap. Everything else is a variation of those two. Others believe that there are four, calling a down-stroke, an up-stroke, a single tap and a double tap the four rudiments.

The Percussive Arts Society committee has come up with seven essential rudiments and a list of 30 or 40 over and above that. So there are all sorts of interpretations about the number of rudiments. If you take a literal definition, there are an infinite number of rudiments, because any small, repetitive pattern with the same sticking, the same accents, and the same notation could be considered a rudiment. In my book, I list about 60 rudiments, each with one or two variations. So, you could go on forever.



DENNIS DeLUCIA

Q. I am often asked to explain what rudiments are. Can you tell me how to define, for the layman, what drum rudiments are?

Michael Hollon Fox New York, NY

A. The dictionary defines rudiments as: "A basic principle" or "elements" or "a fundamental skill." Drummers use the term "rudiment" to indicate a short pattern of notes, accents and sticking to produce the basic ele-

Q. Why have you switched from Paiste to Zildjian cymbals? You have always given such good reasons for using Paistes. What gives?

Timothy Bauer Middle Village, NY

A. Back in 1980 I was touring the world with Rod Stewart and I was having trouble getting replacement cymbals from Paiste if I happened to break one. I liked the sound of Paiste cymbals and still do, but I couldn't get them replaced. Zildjians seem to be easier to replace for some reason. Now I'm using the Zildjian Amir serles. Great sounds. Lenny DiMuzio really went out of his way to satisfy my taste. Zildjian got involved with me in a family-style way that was exactly what I was looking for.

CARMINE APPICE



RON TUTT

Q. I heard that Elvis was a difficult person to work for. Is this true?

E.P. Livonia, Ml

SIMON PHILLIPS



Q. I noticed that you tilt your hi-hat stand at an angle. I think this is a good idea for matched grip players and I've tried to modify my stand, with little success. What company makes this accessory and why did you decide to use this modification?

Roger Tarczon Sylmar, CA

A. It's a standard Tama hi-hat, without legs [model # 6929]. It has a clamp that Tama makes [model # 63237, that's a regular production model, as opposed to customized. You basically put the bottom of the hi-hat next to the kick pedal, touching the bass drum, pull the hi-hat forward and put the clamp on it. You just have to offset it a little bit on the rim. It's a bit fiddly; you have to move it around some. But once you get it set, that's it. I went to this set up, basically, to be able to have the little 10" tom closer to me. If the hi-hat was straight, the drum would have to be an awful long way away. So, if I tilt the hihat back, it comes closer to the snare, it's easier to play on the top with the left hand and you can get the next tom-tom in real close. It makes it much more comfortable to play. The foot pedals, also, are side by side, eliminating stretching your leg. It's really simple.

A. He was difficult only if he didn't have the utmost respect for you. He really respected his musicians as men and players. He was a gentleman in every respect. There were certain things that he wanted to hear and he'd make that obvious, but inside those bounds, I was free to do whatever I wanted. He had a great sense of humor and that kept things interesting. The only thing he demanded was that I watch him the whole time. He wanted all his physical moves and choreography accented. Because he was into martial arts, he moved pretty well. I even got into karate to help me anticipate his moves. As far as salary, I'm sure we were paid well, for the times. Being one of the top artists in the world, he paid accordingly.

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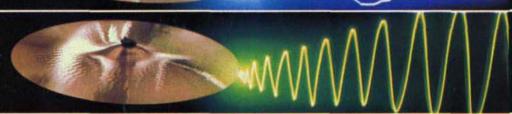
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KENNEY JONES by Robyn Flans

was blown away by a Who concert as a 15-year-old, and for all the subsequent years, claimed that as my favorite live performance. Little has changed. That energy still remains, even moreso perhaps, because it is more contained; the antics have become subdued. Their music is timeless; their performance is age-

After Keith Moon's untimely death in 1978, it was natural that Kenney Jones would take over the Who's drum seat. Aside from having worked with them in the past, Jones was one of the founding members of the Small Faces. The Small Faces that initially stirred London in the mid-'60s was comprised of Ronnie Lane, Steve Marriott, lan McLagan and Jones. When Marriott left for Humble Pie, Ronnie Wood joined, shortly followed by Rod Stewart in 1969. During those years of Mods and Rockers, the Faces (as they became known) and the Who were the two most significant Mod bands. It came as no surprise to the public and the industry when Jones was invited to join the Who. To him, it almost seemed to be an extension of his past.

In 1980, Pete Townshend told the L.A. Times: "Keith was a unique drummer. Kenney's style is slightly more formal and it has helped us to formalize our own sound and hold it down a bit. I enjoy performing very much at the moment because there's less stress. We don't need as much bloodand-guts theatrics. We're relying more on the music itself. I think it's a bitpurer.'

John Entwistle said, "Kenney was actually Keith's choice when Keith was having health problems a few years ago. Kenney's been playing with us for a long time in the studio, he's a loud drummer like Keith, and my God, he's made it a lot easierfor me. With Keith, I never knew where he would go offon a tangent. Kenney is a more strict tempo drummer and we'II usually end

up together on a riff.

Kenney generously gave me his only L.A. day off, and being a sun fanatic, he requested the interview be conducted by the pool during the early afternoon. As the sun went down and he had openly shared his life story, complete with the ups and downs, triumphs and hardships, of the past twenty years, I became acutely aware of how the drums had changed his life. From a youngster who had grown up in the roughest of neighborhoods in England, a self-described "hooligan, "he has become a charming, warm, proud and gentle man. Sizes of drums, money earned and fame are of little consequence to him. It is the love of the instrument that has given him the passion and self respect that has enriched his life, thereby enriching ours. **RF:** Let's begin with the obvious. Why drums?

KJ: Because the store didn't have any banjos. I was cleaning the car with a friend of mine for pocket money when I was about 12. We'd seen a skiffle group on TV the night before and we were talking about it very casually: "Why don't we form a skiffle group?" "What're you going to play?" He said, "I want to play the big double bass with the tea chest." And I said, "I want to play banjo." The reason I thought of banjo straight away was because,

not only was the guy in the skiffle group using a banjo, but I'd seen a banjo in the window of a music shop and it looked fantastic. So I went to the shop and said, "Have you got any banjos?" They said, "No, we sold the last one today." So I went back and began to think about it. My mate had bits of drums and he brought it around and I started banging on them. I really liked it, so I thought, "Alright. Drums."

After that, I got on a bus and went to a shop. I got chatting with a guy there and he sat me down behind this drum kit. I just started knocking about with it and I really fell in love with it. I said, "How much is that?" And he said 64 pounds, 9 shillings and 9 pence, which at that time would have been \$100, I think. So I said, "How much is the deposit?" And he said 10 pounds and said I needed my parents to sign the agreement. So I said, "No problem." I was really one of those kids who was full of himself, walking the streets and beating up people and all that kind of thing. I was terrible. I'm

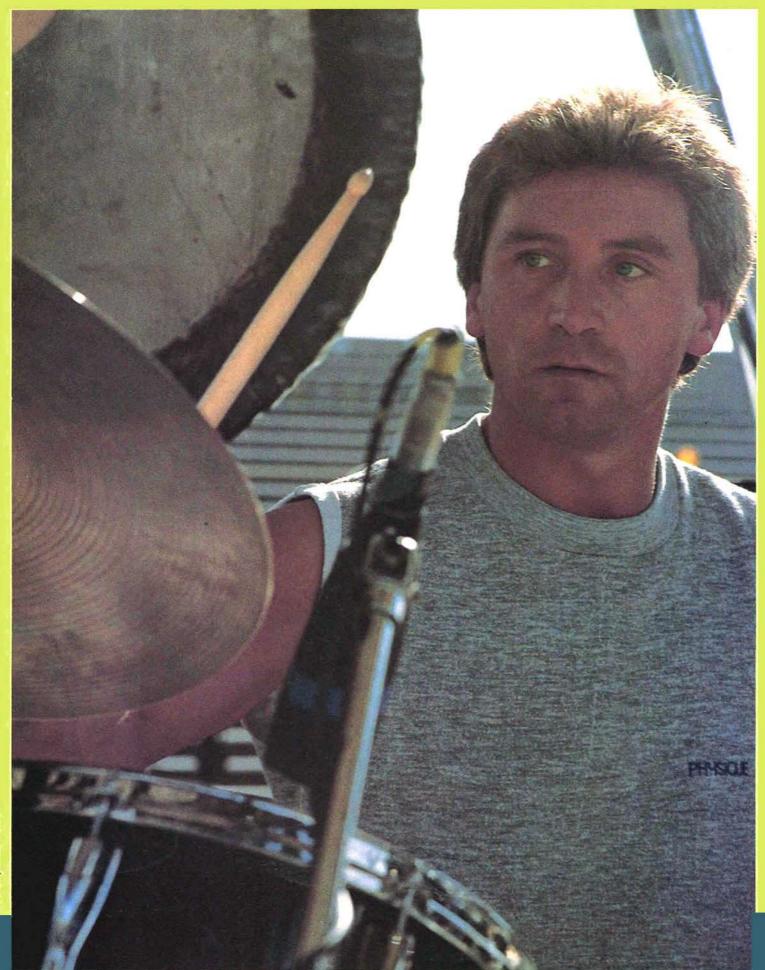
from the east end of London and that's all we knew. I went to the roughest school in the east end, which was on Cable Street. People who know London know that Cable Street was the roughest street in the

> east end and my school was right in the middle of it. You had to prove yourself by fighting someone every five minutes, so that made you aggressive. It was the early stages of Mods and Rockers, so it was all going around and looking for trouble, really. We got between 35 and 100 people walking the streets in gangs and anyone who got in our way, for-

> > RF: How did you get out of that kind of lifestyle?

KJ: Through the drums, really. This conversation while cleaning the car about banjos and drums, going to the shop and arranging to sign the papers got me out of it. At the shop, I said, "If you can deliver it to my house tonight, my parents will be there and you can get them to sign it straight away. No problem." They told me they needed the deposit right then, so I got back on the bus and went home. My mother wasn't in, but I saw her purse and all it had in it was 11 pounds, so I took 10. The reason I did it, I suppose, was that I was just thinking like a hooligan. So I got back on

Photo by Lissa Water the bus, went back to the shop and gave them the 10 pounds. Then I went back home and sweated it out waiting for them to deliver the drums. I had a brief word with my mother when she asked who had taken the money out of her purse. I said, "Well, I borrowed it," and told her what I had done. She had a go at me, severely, and then we both decided to keep it from my father. All of a sudden, it became 7:00 at night and the guy knocked on the door with the drums. My father answered the door and stood there with his mouth open. My father didn't say a word while the guy brought the drums in and set them up. Then the guy sat down behind them and played a jazz beat with brushes on the snare drum and said, "Now you do it." I knew it was make it or break it. If I couldn't do that, then my father wouldn't sign anything. So I sat there, put the brushes in my hand, took a deep breath and I did it straight away. I couldn't believe it! I was so



delighted. I started smiling and it was just amazing. I couldn't stop. My parents saw that it was giving me a great deal of pleasure and I suppose they were thinking, "Oh anything to keep him off the street." So they signed for it and that was it. I was the happiest kid in the east end. I used to wake up at 6:30 in the morning, play the drums for a couple of hours before I went to school and wake

the whole street up. Then I would come home on my lunch break and play through the hour straight. Then I'd come home at 4:00 and play for as long as I could get away with, sometimes until 10:00 at night. I never stopped! For three months I kept that up.

I was fascinated by each drum and I didn't even touch a tom-tom until three weeks later. All of a sudden I realized that there was another drum there. I hit it and it made a different noise, so I kept hitting it, one after another, snare, tom-tom, and realized the mean-

ing of the different sounds. I went around the kit like that—hit the cymbal and realized that that had a sound too. I was self taught, entirely, no lessons whatsoever. And the only record I had was "12th Street Rag," so I just kept putting "12th Street Rag" on. I don't even know what was on the "B" side. I just kept playing to that. So I started out in jazz, really.

RF: Did you become compulsive about wanting to learn about the origins and players, etc.?

KJ: Well, I was really a green little boy. I didn't know much about anything and I wanted to know more about what I had gotten myself into. I was really excited. I heard about this jazz group that was playing in a pub near me, so I went down there. I was 13, and you're not allowed to go into a pub unless you're 18, so I pretended I was 18. I sat right in front of the drummer, watching him. His name was Roy. I'll never forget that and he had a great way of playing. I was fascinated watching him. I had gone there for three or four weeks when suddenly he got off the drums halfway through one night and said, "You're watching me all the time. Do you play drums?" And I said, "Yeah, I've been practicing and watching you." So he went back to playing and then he said in the microphone, "We've got someone here, another drummer. We're going to ask him to play for us." And he pointed to me. The first time I ever played in front of anyone! The pub was jam packed. So I got up there, shaking like a leaf and one of the guys played a jazz beat and counted me in. Once I was in, that was it. I'll never forget the feeling of playing with a team of people. As I got into it, I was watching everyone else and they were watching me, smiling at me. Getting that contact—that first closeness of minds—was incredible. Like even when Pete [Townshend] and I look at one another, we know what's coming. That first time was just amazing. I really got into it. I just played a number and got off the kit and sat down shaking, but I was so pleased. The funny thing was that the bartender came up to me afterwards and said, "My brother is learning to play guitar and he wants to put a band together." That was Ronnie Lane's brother. The next week, I waited in the pub and all of a sudden Ronnie Lane walks in. He was 17 and I lied and said I was 15 and leaving school, because I desperately wanted to get a band together and didn't want anything to get in the way of it. So we got chatting and got along great. Then we got involved with these other two characters and formed a band called the Outcasts. We played in pubs and ended up playing in that same pub.

RF: What kind of music were you playing?

KJ: Things like Duane Eddy stuff, early Shadows' stuff, a bit of the Beatles, and a lot of Chuck Berry. Ronnie was playing rhythm guitar then and he was very good at Chuck Berry riffs. The reason

we did Chuck Berry numbers was that they're easy to play, they were rock 'n' roll and made you move.

RF: Who were some of your musical influences?

"NOBODY CAN COPY KEITH MOON. HE

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SHOULD TRY."

VERY GOOD AT WHAT HE HAD TO DO...

KJ:I didn't have any. None, whatsoever. I was trying to analyze it a while back, as best I could. Now, lots of kids go out and they buy a guitar or a set of drums because they want to be like Ringo Starr,

Chuck Berry, Pete Townshend or whatever. In those days, there wasn't a lot to choose from. I didn't go out to be rich and famous or play like anyone. I didn't want to be anything. I just wanted to play the drums when I got them—no more, no less. I didn't ask to be rich, famous, nothing.

RF: I've always felt that the guys who started back then had a certain spark that just isn't the same today. I wonder if that spark and energy came from a different kind of dedication, a dedication to making a band work, as opposed

to getting a record deal and becoming rich and famous.

KJ: I think so, yeah. If you're self taught, or if you want to be a musician, not for fame or money, the dedication is amazing. You've got to find your real self. You can't be like somebody else. You just have to be what you know best. Know yourself. I think it's very important that a musician develops his own style, rather than copy someone. There's only one way to do that and that's to cut out the influences. All of a sudden, you discover it. That's the way it happens. Once you've got it, you can't get rid of it. Even if you wanted to copy somebody else, you find that you can't. You're stuck with what you are. That's the way to be, because you don't want to play like anybody else. You want to be different. Not that it crossed my mind at all. It just happened that way.

RF: So you had the Outcasts at 13? KJ: And then that band kind of dissolved a bit or progressed into a band called the Pioneers. Then we got a job in another pub, playing weekends. I was about 14. Ronnie decided that he'd like to play bass and not rhythm anymore, and one of the other guys wanted to play rhythm. So Ronnie and I went to this shop where I bought me drums and we spent all afternoon there. We really locked into the sales person, so we invited him to the gig that night because he said he could play keyboard and guitar. There was this upright honky-tonk piano there. He sat in with us and went completely bananas—broke the piano to bits. That was Steve Marriott. We got slung out of the pub and the rest of the band was really upset with Ronnie and me for inviting him. We thought it was funny and we had enjoyed what he had been playing before he broke the bloody piano. Ronnie and I just said, "Bye, rest of the band," and the three of us went off. What we needed then was a keyboard player because Steve wanted to play guitar. He introduced us to a keyboard player and not only was he a keyboard player, but we could use his dad's pub for rehearsal,



which was more to the point. We rehearsed a bit and we got along great. We played a lot of records, swapping ideas and records and tried to get to know each other quickly.

RF: Still musically the same?

KJ: We started playing loads of Jimmy McGriff and eventually, we got a few gigs here and there. By this time, I had left school and I

had to get a job because I still had to pay for the rest of the drums. I remember just before I left school, the teacher gave everyone a lecture on "What are you going to do when you leave school?" He looked at me and said, "I suppose you're going to be a coalman or a dustman." And suddenly it all hit me and I thought, "Mind you, you haven't really taught me anything either." But I'm glad he said it because I went away thinking, "What am I going to be? I don't want to be a postman, I don't want to be a dustman, I don't want to be

a coalminer." Suddenly it hit me that I had a profession, and that was drums. And I had taught myself that.

RF: Did you really believe that you could make money at it?

KJ: No, that's why I got the job. I knew that I could earn *some* money at it because we had been playing in pubs. I was earning 10 pounds a week, which was my cut, and it was a lot of money to me. So I knew that there was money in it, but it didn't really hit me that I could make a million pounds or anything like that. I just thought I could earn a living off of it if I worked hard. So I had this job at the pickle factory and had to get up at 4:00 in the morning, get into a truck and go down to the docks and load up barrels of pickles. UGH. Finally Ronnie said to me that they needed somebody to work making amplifiers where he worked. So I used to make these

amplifiers and I was quite proud of it because it was a vehicle for a musical instrument. Ronnie had the cushiest job in the world. All he did all day long was play bass and guitar, testing the amplifiers. Each time I brought one in there, he'd reject mine. I made the best, but he did it to needle me, just for a laugh. I had that job for three months and we got the sack in the end because each day we strolled

in there later than the day before. So we went to a cafe, called Steve, and the three of us just sat around drinking coffee and talking. That's when we decided to turn professional. If you have no job, the only way you can give yourself some respect is to say, "Well, I'm a professional musician." [laughs] I was fed up with being used, abused and that sort of thing, and it made me think, "I've got respect for myself." Drumming really did a lot for me. It didn't only teach me how to play drums, it brought me out of my shell and got me out of

the rut. Otherwise, I would have been the normal run of the mill type of person who gets married, has children, gets fat and sloppy, then all his hair falls out and he's old as his father before he's 30. That wasn't for me.

So, we went on the road, up north, as far as you could go, knocking on people's doors. We played for nothing, an audition, that kind of thing, and a couple of clubs let us play. Hopefully the guy at the end of the night would give us a fiver, just to be nice, and it paid our petrol money. We got a good break in Sheffield though. There's a club called the MoJo Club. It was so full of energy and people, it was bubbling. The owner was really great to us. He knew we were struggling and starving and he took one look at us and gave us a meal and drinks. His name was Peter Stringfellow and he



Photo by Lissa Wa

now has a club in London called Stringfellows. He also has a club in Manchester called the Millionaires Club and they are the best clubs in the world. He's a great friend of mine now. He did similar things with the Who. He actually booked the Who to play at the MoJo because the Who was just a little bit ahead of us. The Who had an agent who was getting them work, and while they were getting known, we were still knocking on doors.

RF: You were still the Outcasts?

KJ: We had no name. It was the last thing we thought of. We went back to London eventually and there was this girl called Anne who had a flat. We went around there one night and she said, "You haven't got a name? I know what. You've all got small faces and I think you should call yourselves the Small Faces." We just burst out in hysterical laughter. "No way, we're not going to call ourselves the Small Faces. That's silly, that's horrible." But because we laughed and turned it into a joke, it became, "Yeah, we're the Small Faces."

Eventually we got a residency, playing every Saturday night in a place called the Cavern in Lester Square, London. We were basically doing it for nothing, but we did it for six weeks and built a following, to our amazement. The place was getting crowded and

they were coming to see us.

RF: How had you changed?

KJ: We moved on stage and we looked different. But we didn't know how different we looked because we couldn't see ourselves. We didn't realize we were all small and we looked cute and we looked like kids and the kids could relate to us. We got a following, and the promoter kept booking us. All of a sudden, this guy, Pat Meehan, came down and he was Don Arden's right-hand man. Don Arden was a big manager. Meehan said, "We've heard a lot about you. How would you like to be managed by us? Come and see us in the morning and we'll discuss it." We said, "Naw, we don't want a manager," because we didn't know what it was. Well, the next day, we all thought about it and we went up there to the office and met Don Arden who said, "I believe in you. I can make you into big stars," and all that bullshit. He said, "I'll give you 20 pounds a week each or a percentage, one or the other, whatever you want." We had a little meeting and thought, "We're not silly, we'll take the percentage." We didn't even know what percentage.

RF: You guys were smart. **KJ:** But were we, though? In the end, we never saw any money, we got screwed left, right and center and we would have been better off

taking the wage. I'm being a little unfair when I say that, I suppose. Don Arden was a very, very good manager. He got the Small Faces known. He got us TV and within six weeks of our signing the management contract, we were in the studio making a record, and within six weeks, it was #10 in the charts. I was just 16 then.

RF: How did you feel the first time you heard yourself on the radio?

KJ: Ah! Now that made my day! I heard it on the radio in a car and I just couldn't believe it. They mentioned all our names individually and it had been in the newspaper and it was incredible!

RF: You still weren't making any money?

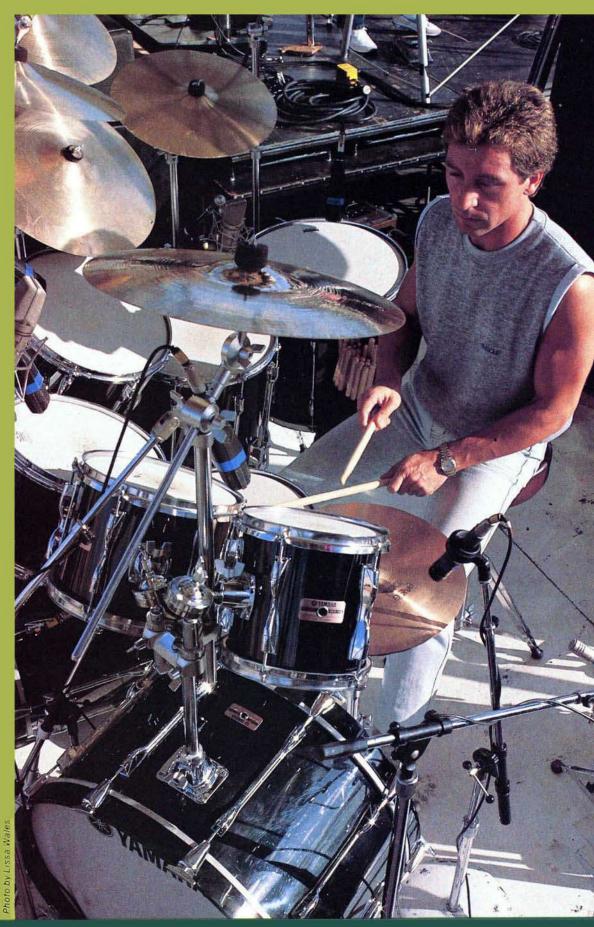
KJ: I'm not knocking Don Arden, but that was how business was done back then. What happened was that we got bought and sold. I was only 16 and the others were only like 18 and we weren't lawyers or accountants. We were musicians, or trying to be, so they had the edge on us. We earned some money here and there on the road and when we got paid by cash, we'd get 100 pounds or 200 pounds for a night, which was a lot of money, and we'd split it up. That wasn't that often though. Our wages eventually went up to 30 pounds a week and we were getting that regularly, but we lived like kings. We had accounts in every single shop on Carnaby Street. Don Arden only had agreed to that because he wanted us to look nice and we had an image to uphold. We started to look smart, like a band, and mod. We became Mods along with the Who.

Don Arden gave us an image and made us into what we were becoming. We were only with him for a year though. We thought we were getting a raw deal from him and he wouldn't negotiate anything, and lan Samwell, our producer then, was

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"A DRUMMER REALLY SHOULDN'T
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JOHN MARSHALL:

Tohn Marshall is one of the most important and influential of British drummers, having been a mainstay of the English jazz and rock scene for almost two decades. Moving back to London after leaving Reading University, John cut his musical teeth with Alexis Korner's Blues Incorporated. He then be came one of those musicians associated with an incredible breeding ground for young musicians: Ronnie Scott's "Old Place." Here, probably more than anywhere, his style became formed, playing with musicians of the calibre of John McLaughlin, John Surman and Dave Holland. From here he went to Ronnie Scott's new club, backing such American artists as Gary Burton, "Groove" Holmes, Leon Thomas, Marian McPartland and Mary Lou Williams.

However, it was probably as a founding member of Nucleus in 1970 that John started to reach a wider audience, further enhanced by his work with Mike Gibbs' Orchestra. The latter was a marvellously innovative big band; a testing time for John's original musicianship.

The year 1972 saw him taking over the drum chair with Soft Machine, thus exposing him to a wider European and American audience. John's original approach to drums as a "sound source," rather than an orthodox approach, combined with his inventive use of percussion, led to his work with Eberhard Weber's Colours.

I visited John, a very affable and literate man, in his South London home. After a warm welcome from John and his charming German wife, we retired to his studio. Surrounded by numerous snare drums, cymbals, hi-fi equipment and practice kits, we began to discuss John's early inspirations and his very personal approach to playing drums.

HL: What attracted you to the drums?

JM: I don't know exactly. When I was at school, my father used to take me to the variety theatre a lot. It makes me sound awfully old, but it didn't die out as long ago as they say it did! I used to watch the drummer in the pit, and I suddenly thought I'd like to do that. It seems to have been a totally fortuitous decision! A friend of mine's father used to play in a dance band and we'd go along and listen. We both used to mess around with a snare drum and I started to have lessons. It was just a sort of serious hobby. I had lessons with Jimmy Marshall (no relation) before he became a successful amplification tycoon. Then I went to university and it was

a time when there were an awful lot of good players at universities. It was possible to play with some good people, and I spent a lot more time playing than doing anything else! I was also having lessons from Alan Ganley in London at this time. We used to run a sort of jazz club at Reading and one of the guys who came down as a soloist was a vibes-player called Dave Morse who said, "When you finish, if you want a gig, okay." So I got my degree and joined this band, which turned out to have a gig every two weeks. And gradually it went on from there. I was doing gigs on what you'd call the "normal" London jazz scene then, where really the only respectable way to play was like Miles Davis. To be accepted, drummers had to play like Jimmy Cobb! I was involved with that awhile and gradually there was a movement of younger musicians making itself known. Westbrook's band was around, and I'd started working with Graham Collier's band. We hardly did any gigs, but we used to rehearse all the time! Then Ronnie Scott had moved his club and re-opened his old premises and gave the run of the older place to the younger musicians. The effect of that was absolutely incredible, because it meant that suddenly all those people came together and were aware of one another. I'm talking about people like John Surman, Dave Holland, Westbrook, Graham Collier, John McLaughlin, Chris McGregor, all of them. We'd do gigs down there and there used to be an all-nighter on a Saturday—other nights the guy used to lock us in all night and come back in the morning. A lot of playing was done there. That was responsible for bringing that scene together, and what doesn't exist in London now is a place like that, where it's not only a matter of being able to play, it's a matter of being a part of a scene and to hear other people play, and they hear you play, and somehow you sort everything out. Your playing becomes that much more well-defined.

HL: And through that, listening to other musicians, did you find that you got more from that than, say, going to lessons with other drummers?

JM: Well, I think that's the main thing, yes. They're different parts of the same process. Having lessons is what you might call the analytical, theoretical side of it, in the sense that you have a chance to sort out the mechanics of playing. Whereas in the actual process of playing, you've just got to get on with it; you can't sit there working out how to do something. You can ei-

ther do it or not. But the experience of making that decision is what playing music's all about. And it's reacting to other people and finding out what you can and can't do and also what you want and don't want to do.

HL: At that time, did you have to do any other type of work to support yourself? JM: Oh sure. I've always taken a very broad-minded approach to playing. I didn't at any time say to myself, "Well, I'm only interested in playing in this way and so I won't do anything else." I knew the sort of musical area that I wanted to pursue but I found that I learned, for example, much more from doing a good commercial gig than from doing a notvery-good "jazz" gig. A commercial gig is in some ways more creative, because you have to solve problems. But a lot of the time on those appalling "routine" jazz gigs the restrictions are so great that, well, it's pointless turning up really. It'd be better to send along a rhythm box.

HL: Which seems paradoxical really, doesn't it?

JM: Well, it is, because there's a sort of myth about jazz being, by definition, creative. One of the things that irritates me beyond words is the inherent arrogance of some types of music—just because they're in a certain category they're supposed to be "better." I found I enjoyed playing commercial rock music more. I was using my brain as much as on these belop gigs. In fact, I still think that the possibilities are just as good—maybe better. And at that time, this idea was occurring to other people too, and we started Nucleus with that in mind. And also with an appreciation that not only was jazz in a rut musically, it was also in a rut in terms of presentation. And I could see people doing things in the other scene, and getting paid for it. They were doing things in a much better way. They were concerned about how the thing sounded. That was revolutionary! That was never thought about on the jazz scene; you just got up there and played—never hear the bass player, the drummer's always louder than the piano player, and it's just hopeless. How can people say they're interested in music and put up with that? So the idea was to organize the presentation of the music differently, that is, concern ourselves with the sound in the same way that rock groups were doing, and also to try and organize it from a business point of view, in a more professional way, if you like. We had a certain amount of success. **HL:** Did you have any management?



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JM: Well, the management was Ronnie Scott's. For a while it all went very well. We did the Montreux Festival (and won that—there was a competition there), got a couple of albums done, and we were working a lot. Then the bloom went off a bit and we did a slightly disastrous tour of Germany. Then Chris Spedding was getting very busy in the studios. During that period, I was also working with the Mike Gibbs Orchestra—he started that at about the same time. That was where I met Jack Bruce, the bass-player. He was working then on his solo album, "Songs for a Tailor," which Jon Hiseman was doing. Jack asked me to do a couple of tracks and then we used to see each other occasionally with Mike Gibbs' band. Eventually he asked me to join a new band he was forming and I left Nucleus to do so.

HL: How demanding was the Mike Gibbs Band?

JM: It was an incredible band. After the very first gig, John Surman said, "Well, that was like being in a road accident." It was very demanding music. You listen to these things now and some of them seem

quite ordinary—Mike's music always sounds beautiful, but it's hard to believe now that conceptually we had nothing to go on. Everybody in the band was dealing with problems they hadn't had dealings with before. For instance, the writing was not conventional big band writing. A lot of us had played in big bands, and yet the way I was playing with Mike had nothing to do with that. Also, we had the problem immediately of an electric rhythm section-and a loud one. Jack and Chris and I-and sometimes two pianos and percussion that was a heavy rhythm section. Putting the electric rock rhythm section with a big band was uncharted territory then. There are plenty of bands doing it now. The actual scoring was very adventurous too, so people were really cast adrift and that was the excitement of it. The music was hard to play and yet the end result was glorious. Sometimes you can have hard music to play and you can think, "Well, yes it was hard but we've done it," and you're proud of yourself and of all the guys, but the end result is slightly less than magic because the actual music itself is not so wonderful. It

was a time when there was a lot of energy here and a lot of enthusiasm—it was a magic time.

HL: Did Mike write particular drum charts for you or did he give you a lot of freedom? JM: No, they were pretty loose. He'd just sometimes say, "I want. . . ." and just move his hands around. It just kind of took care of itself.

HL: Did you have to adjust in any way to deal with the loud rhythm section?

JM: I found it a very easy adjustment. Maybe people have a comfortable level of playing—I found that no problem. I don't know what it sounded like from the front; it's quite possible that I wasn't audible!

HL: Did you use a PA?

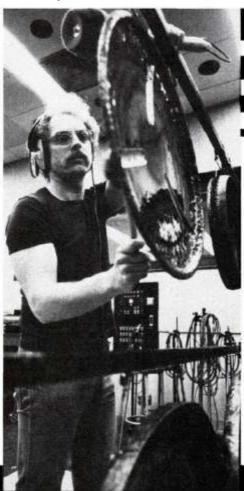
JM: Not on the drums. No, everyone just worried that you couldn't hear the saxophones or the trumpets.

HL: Do you find that practice is an ongoing process?

JM: Well, it's an ongoing *problem—I* don't do enough!

HL: Do you practice the same things now that you used to?

JM: Yes, and I get the same things wrong. Charlie Mariano once said to me that, in a sense, you always have the same problems. Round about the age of twenty, I think things crystallize a bit. In one sense, that's as good as it's going to get. Your style is set then and what you do later is to fill in the details. You don't necessarily improve it. Just sometimes maybe the original statement was better. You can hear people's recordings and think, "Well I really like that," but ten years later you can think, "Well, what he's doing now doesn't really have that thing about it," and yet it's the same person and he's been developing, playing with different people. Some people can get it together when they're 16 and then maybe nothing much else happens. Other people get it together at 16 and then carry on forever. There are just some amazing people around. I don't know what other people do for practice; I can't remember ever discussing it with anyone else. There are two sorts of practice, aren't there? There's one which is muscular—if you play the drums you need some kind of flexibility in your muscles—which, as you get older, you have to do more of because you lose the prime quicker, and also the more developed your technique the quicker it decays. I find my pattern of work tends to be in blocks. I go on tour and then have nothing very strenuous in between. So my chops are best when I come back from tour, when I've got nothing to play. But that'll decay quite quickly, so when



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I've got some work, I have to do some very basic practice just to revive the muscles, as it were. The other type of practice would be the musical side of it; I tend to leave that to playing. Playing drums in abstract on your own seems to be a totally different experience from even playing solos when there are other people on the stage and when there's an audience. It seems to bear no relation to sitting alone in a room and playing a solo. For me, no amount of practice in abstract seems to do the job as much as playing. For instance, when I was doing the clinics, those clinics used to go on for a couple of hours, and the first two were murder because although I used to practice, you don't sit in front of a load of drummers without doing some work on it beforehand, unless you have a level of sensitivity which I envy. My hands didn't get loose until the third or fourth clinic. Funny enough, the clinics were just like gigs—the first one you actually get through because it's just adrenalin. It's the second one that's hard because you've relaxed and you find you haven't quite got the momentum to take you over your purely muscular inadequacies. But by the third or fourth everything is running smoothly and not in the same way as if I'd done practice at home or in a studio or something.

HL: Do you think that's because you had a specific goal?

JM: Yes. You play harder. You don't get the concentration or feedback without an audience.

HL: How did you approach those clinics?

Did you have a format in mind?

JM: Yes. The way I like to work generally is that I like a framework, but I like details left for the night. I don't like the framework left completely open becausemaybe it's the reason I like to work with composers a lot—I like to work within an overall shape. Some people like to work totally open-ended and they do it fantastically well, but I find I can't do it. I feel uncomfortable. I don't know whether it's got to be this high a level or this low—I need to know that, so that the level of intensity of any one passage has the right relationship to the whole thing. Clinics are strange things anyway. Most importantly you're faced with the problem of what a clinic is for. The main purpose is to demonstrate the drums, but also they have some sort of educational value, and you have to work at a level which involves people of all sorts of ages, abilities and interests. What you say has to be at the same time very basic and yet not boring. That's an interesting problem to solve, and on a few clinics I've been to, quite frankly, they don't solve it. This is no criticism because it's quite a difficult number to do. What I decided to do was to talk about this problem of rudiments, or whether you should ignore them totally, and a brief resume of how I approach technique. Then the second part would be a practical demonstration of what I get into—a little bit on how to handle time signatures—and for me the most interesting part, which was treating the drums not necessarily just as a supplier

of standard rhythms but as a sound source, using gongs, etc. It seemed to work out all right.

HL: How do you approach technique?

JM: From a totally practical point of view—i.e., what's the problem? In defining the problem you usually find the answer suggests itself. So much nonsense has been talked about technique that just asking a few questions clears the way an awful lot. This whole business about rudiments is a sort of a non-problem.

HL: Would you advise the young drummer to get, say, singles and doubles together?

JM: All you have to remember is what the rudiments are. If you know what they are, you can work as much as you like on them. All they are is a formulation of the basic ways of hitting a drum, and formulated in a certain way in certain patterns which were useful to certain people at a certain time, i.e. military drummers. Now, what you have to decide is whether the qualities which have been exhibited in each rudiment are what you need. It sounds simple, but it's not always quite so simple to sort out. But you should remember that the rudiments were originally designed for playing on one surface—snare drum—and also they have the aim of looking good and having to be balanced, so they always tend towards the hand-to-hand. Now, that's not always what you want if you're playing a set of drums. You don't always want to play hand-to-hand, so you either choose

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Conservative Accompanist
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hen I mentioned Kenny Clare's name to Joe Morello one day, Joe responded: "He's the best jazz drummer in England. Kenny's just a fine musician." Judging by Kenny's credentials, Morello isn't the only one who holds such a high opinion of him. Kenny has kept very busy over the years accompanying such artists as Tony Bennett, Tom Jones, Judy Garland, Barbra Streisand, Michel LeGrand, the Clarke/Boland Big Band, and John Dankworth and Cleo Laine. He has also done TV and studio work and has even given afew drum clinics. Versatility is obviously an important ingredient of Kenny's success, but perhaps even more important is his attitude about wanting to truly accompany those he works with. Part of that attitude is simple professionalism, but a lot of it comes from his personality. As Morello put it, "He's a sweetheart—a wonderful guy."

RM: How did you first get involved with music?

KC: My father was a local semi-pro drummer. By semi-pro I mean that he played every night, but he had a day job too. He couldn't read, but he was a good drummer and knew what a paradiddle was and so forth. When I was about four years old, he tried to teach me, but I told him he was getting it all wrong. Kids are precocious, you know. I didn't really fool around with drums after that, but there were always drums around the house. We would have musical evenings on Sundays. My mother played piano, my father played drums, and a friend of his played the violin. They would have jam sessions, but it wasn't jazz; it was the show music of the day. So I was always exposed to music at home. And then my dad would take me to see any movies that were around with people like Gene Krupa in them. He tried very hard to get me interested in the drums, but I guess because he wanted me to, I wasn't. It's a typical children's approach. That's why rock 'n' roll and punk rock and everything else got so big: it's a fight against the parents.

So anyway, finally one day, a friend of mine said the local Boy's Brigade—which is like the Boy Scouts—was looking for drummers because they had just started a band. So I asked my father, "What do I need to do to play for the Boy's Brigade?" He showed me a few licks, which I practiced for about three days on a Chinese tomtom. He wouldn't let me use his snare drum! So I got the gig because I was the only one who could play. The others couldn't play at all! So that was kind of fun for a while—walking up and down Main Street on Sunday mornings banging a drum.

Then one day my dad came home and said, "There's a movie on you'd be very interested to see." I'm not sure now, but I think it was called *Ship Ahoy*. It had Tommy Dorsey's band with Buddy Rich. I knew about Tommy Dorsey, but I didn't know about Buddy Rich. So I went and saw it, and there was this feature that Buddy had, and they had a dance routine to go with it. I thought the drumming was great, so I gave my drum back to the Boy's Brigade and decided to become a jazz drummer.

RM: Did you ever take any lessons, other than asking your father about things?

KC: I never had any lessons because there wasn't anybody around at that time to teach. In London, during the war, anybody who could play was out playing. There was actually no way to learn. It was a long process trying to figure out what was right and what was wrong. But the main thing in those days was the tremendous amount of movies with bands in them. Hollywood, in its wisdom, had finally realized that when people queued up at the Paramount Theatre in New York, it wasn't to see a movie, but to see the band. So they thought the smart thing to do was to put the band in the movie. So that was how I saw Buddy Rich with Tommy Dorsey's band—in a movie. And in those days there was a tremendous amount of movies. I would go to these movies and watch the way the drummers played, the way they held their sticks and all of that. That's how I found out that single-stroke rolls were meant to be played in time. "Oh boy! *That's* how you do it!" I'd just thought it

was as fast as you could play. So it took a long, long time to find out these silly things.

RM: What were some of your first bands like?

KC: My first band never got a gig; we just practiced. We had a piano, clarinet and drums, and we pretended we were Teddy Wilson, Benny Goodman and Gene Krupa. But we didn't get any gigs. I guess we weren't too good, [laughs] Cardboard cutouts don't make it. Then I got a gig with two accordians, piano and drums, but the agent made more than we did. Then I did a year with a trumpet player who never took the mute out of his trumpet. So, eventually, it went on from there. I finally had to go into the Air Force. After the war, I hasten to add. I managed to do quite a lot of practice there and hang out with a lot of good musicians. Then I came out of being in the Air Force and went straight into being a professional musician. And during that time I learned to read. I learned to read backwards. Does anybody ever do that?

RM: I'm not sure what you mean by learning to read backwards. KC: Well, I used to play with a five-piece band for about a year, in a ballroom near where I lived. They would play all the hits of the day, which were like "American Patrol" and songs of the Glenn Miller era. I knew all the tunes because I bought all the records. There weren't that many records to buy. So I would play them a lot, and I could walk down the street and sing to myself the whole arrangement to any tune of the day. So during this time, most of the time I had a regular gig, but every now and again I wouldn't, so I'd go out and look for gigs. They would always say, "Can you read?" and I'd say, "Of course I can," because I knew everything they were going to play. I would always put the music up on the music stand, and even though I couldn't read it, I could play it backwards. But there was always the odd one I didn't know because I didn't have the record. Then I was in trouble. So just as the guy was counting off the tune, I'd manage to knock the music on the floor. Then I'd bluff my way through it: "Sorry, my music fell on the floor." They finally discovered I was cheating.

In my bored moments I started looking at the music to see how they wrote what I was already playing. So I'd look at a chart like "American Patrol," and then I'd see some of the same patterns on other things. Once I discovered that, it was easy. There are very few actual phrases that you have to learn to be able to recognize what everything is. Even in the more "hip" charts of today, if you're ever in trouble, all you have to do is cut everything in half you know, make one bar into two-and you'll have it back to something you know. It's very simple. And so I don't "read" now; I "recognize." You know what I mean? I can "read" virtually anything at sight. I don't make too many mistakes unless I'm tired or something. But I can read a part straight down, and also interpret it, because I always associate what I see on paper with some phrase in my mind. At first, I would think, "There's a phrase from 'American Patrol.' " I don't have to do that now, but for a long time I did. I've never seen a book written yet that explains that way of doing it. Some books show every possible way you can see a phrase, but a lot of it is useless because you are never going to see it written that way. In the case of reading, you don't need to do that. **RM:** Was there access to a lot of jazz in England?

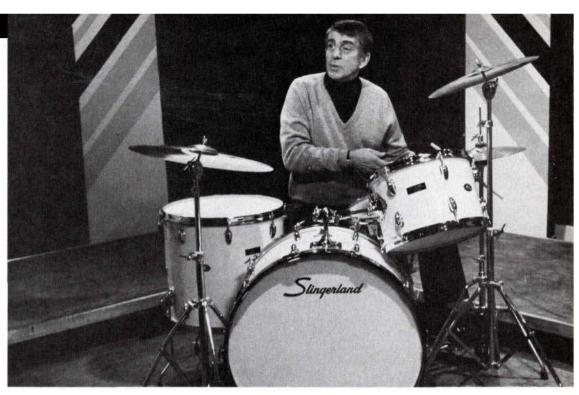
KC: During the war, which is when I became interested, you could get Armed Forces Network radio programs, so I could listen to bands like Tommy Dorsey five or six times a week. And Glenn Miller was over in England at the time. There were always lots of musicians around; lots of people playing. There were a lot of things I didn't know about because I was too young. Like there was a club called the Lido Club where Kenny Clarke used to play a lot. I didn't even know he was in the country. So there was a lot of jazz going on, and a lot of good jazz too.

There was always a certain percentage of good English jazz players. You've got to understand, though, that in England, the

KENNY CLARE by Rick Mattingly

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"I'M NEVER GOING
TO TRY AND
IMPRESS A
DRUMMER
SITTING IN THE
AUDIENCE. I'M
ONLY GOING TO
PLAY FOR THE
PEOPLE IN THE
BAND. AS FAR AS
I'M CONCERNED,
AT THE END OF
THEBANDSTAND
IS A BRICK
WALL."



schooling and training are so far behind that you wouldn't believe it. When I went to school, we had music lessons, but anything that wasn't opera or straight music was considered rubbish. And John Dankworth will tell you that guys used to get kicked out of music college because they were caught playing jazz phrases on the piano. It's stupid. When I see what's going on over here, I can't believe what's going on in England. That's why you've got so many fantastic players. The schooling in this country is just great! But it's slowly coming in England. It's taken a long time, but it's coming. RM: There's a controversy about some of the music education over here, though. Some of the older players who learned in the street, so to speak, say that the people coming out of the schools are only learning to be incredible technicians.

KC: Yes, I must agree with that completely. But that's everywhere in the world. Everybody basically wants to be Buddy Rich, or Billy Cobham, or Steve Gadd, or Louie Bellson, or one of those kind of fast players. But they miss all the other parts of those players. Most people, if they buy a record of Buddy Rich and there's not a tenminute drum solo, they are not knocked out by it. But you only have to listen to two minutes of Buddy playing with the band. I mean, he's a fantastic band drummer, and they never really listen to that. They all want to do the other part of it.

Basically, playing the drums means being an accompanist. Whether you're playing with a country & western singer, or the hottest jazz player in town, you're there to make whoever you're playing with feel good. And most drummers, unfortunately, don't understand that. And a lot of them play that way too, which is a great shame. Technique is only as good as what you can fit into what you are doing without upsetting people. I mean, even Buddy, with all his technique, only plays a drum solo for one number a night. He spends the rest of the two hours playing with the band—setting them up and making them feel good.

So many drummers think that chops are the answer to everything, whereas they're only the beginning. If you can't use them, they are no good.

When I was a kid, Dave Tough was one of my favorite drummers. I never saw him live, but every record I got, I knew if it was Dave Tough—even if I didn't know he had joined that particular band—because you could recognize him. He had a way of making the band sound better somehow. Sid Catlett was another one. When he joined Benny Goodman's band, I knew straight away

when I heard the record. The band sounded completely different. Nobody ever talks about Don Lamond, but he was my main influence as a big band drummer. He was the first one who ever turned me around because he was the first unconventional big band drummer. Even now, he's still the most different big band drummer. And that's always been my criteria: to try and do the job I'm doing different than the drummer who was there before. Not necessarily better; just different. Whatever it takes to be different, I'll do it. Does that sound dumb?

RM: Not at all. The main complaint I hear about modern drummers is that they all sound alike. If Steve Gadd does something that works, all the other drummers try to sound just like him.

KC:Oh sure, but that's not the drummer's fault, usually. I mean, I was a studio player for about ten or twelve years, and it finally drove me crazy. I couldn't do it anymore. I was a drummer in the London studios at the time the Beatles came out. I used to work for George Martin back before he did rock 'n' roll dates. He had Matt Monroe, and he would do comedy records like The Goons and all that. So anyway, when The Beatles came along, it got to the point where people in America were trying to copy the Beatles' sound, and people in England would then copy the copy. I remember working for this one a&r man—we had done a track and it sounded pretty good. But he called down—all unhappy—and said, "Can the rhythm section come up here?" So we went up and he said, "It was alright, but this is really what we want," and he played us this awful imitation of the kind of thing we had just played. So I got mad and said, "Do you really want us to sound that bad?" I never worked for him again, [laughs] That's what really drove me out of the studios, that thing where you were just copying everything, including someone else's drum sound.

Before the Beatles, when groups did an album, most of the time it wasn't the group, it was studio players. Nobody ever thought of doing less than four tunes on a three-hour session. So if a group couldn't do four tunes in three hours, they would have to get studio musicians in to do it for them. Then George Martin decided that because the Beatles were creative, he would just let them run around the studio and do whatever they wanted to do. That was the first breakthrough and after that, all the groups could take as long as they wanted to record, as long as the results were right. But until then, all of us dubbed for various drummers on the tracks. I remember one time they brought a band down to do an album, and

they had just hired a new drummer. So they brought me in because they didn't know if he would be any good. He played marvelous! I felt about that big. He was fantastic!

RM: Do you remember any of the groups you played for?

KC: Not really, no. I would just kind of do the gig, take the money and run. Another reason I stopped doing it was because of doing rhythm tracks. I've always wanted to play with the people I'm playing with, and when the people I'm supposed to be playing with aren't there, then I don't like it. Anymore, when you go in to do a record date, there's just a rhythm section. That's not fun, is it? They tell you, "Don't play anything there because that's where the trumpets are." "Trumpets? What trumpets?" There's no singing, no nothing. You don't know what the melody line is or anything. All the hit records I was on over the years were all done then and there. The singer was always in the studio.

RM: Describe a typical date.

KC: Petula Clark's first date was from 7:00 to 10:00 in the evening. We started with a sound thing, which took about ten minutes. Then we ran each tune down and taped it. We had finished the first tune by a quarter to eight, and everybody knew it was good. That was the end of it. They didn't have to spend three days fixing it up, and then three days after that putting more things on the tape. Overdubbing was never done in those days.

The first time I dubbed on the drums afterward was with George Martin. After he did the Beatles, he also got a friend of theirs from Liverpool, Cilia Black, and the first record she did was a cover of Dionne Warwick's "Anyone Who Had A Heart." After they did it, George decided there was something missing, so he called me in and asked, "Can you do anything to kind of build it up a bit?" That was one of my things—I was kind of the "builder-upper" of the rock 'n' roll ballad; the big build when they changed key and all that. So I listened to it, and there was nothing to do on the first bit, but in the middle, I decided that if I put some 3/4 jazz things on it, it would work. And it did. That became a way of putting some jazz on the rock 'n' roll things. I hadn't heard anybody else do it when I did it, and it became quite a thing.

RM: Were they using click tracks at that point?

KC: They started doing that for movie things, but not for other things. They never bothered me because I used to always practice to a metronome anyway. It's very comforting to have a click track. **RM:** Do you ever use them for things such as Cleo's records?

KC: Oh no. In fact, I very seldom record with Cleo. John isn't like most people. Most people decide who they want, and then book the studio to fit the schedule of the musicians. But John always books the studio first, and then sees who he can get. And invariably, I'm already doing something else. But they certainly don't use click tracks for that.

RM: Have you run across any drum computers yet?

KC: Not really. I mean, that's after my time basically. But I heard one when I was in Australia recently, and it sounded good.

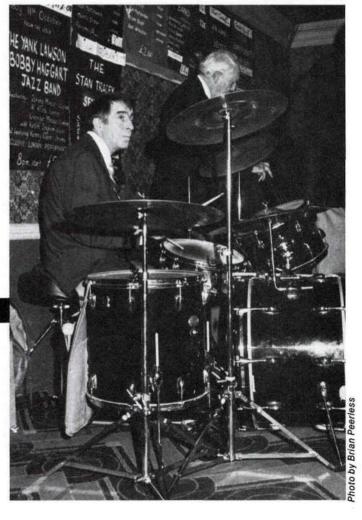
RM: So you stopped doing studio work because you didn't like copying and you didn't like doing rhythm tracks. But wasn't it hard to give up the financial rewards of studio work?

KC: I guess it sounds crazy, because I was making more money

than I ever made in my life. But during the course of my studio playing was when I joined Kenny Clarke's band, and when I started playing with that band, I remembered what I had become a musician for. It certainly wasn't to sit and do a dumb TV show, or a rock 'n' roll record date. So that's when I started on the road to ruin and financial disaster—but smiling.

RM: How did you get involved with the Clarke/Boland big band? KC: The reason I got on the band originally was because they were booked to do some radio programs. They had already done the first one, but Klook [Kenny Clarke] couldn't do the second one and they had to go ahead and do it because they were under a time thing. I had been doing some recording with some guys from that band, so when they needed a drummer, they recommended me. So I went in and read it down, and it went very well. So then they decided that it would be very nice if they had a spare drummer who felt like part of the family, and who would drop everything and come to work if they needed him. So the next time they got together, I went in and played percussion. The last thing on the date was a 6/8 jazz march. Klook did a "ching, ching, ching" thing on the cymbal, and I did a "Boom de diddily boom de boom" thing on the snare drum. When they heard it back, it sounded like one guy with good chops. So he said, "Next time, bring your drums." So we went in to do the next album, and I played timps and all that. But on the last tune, they said, "Get out your drums. We're going to do two drumsets together." So we set up the two drumsets and started to play, but everytime Klook did a fill, I stopped, because I didn't want to clutter it up. The guy came over and said, "No, no. Just play as though Klook wasn't there, and Klook, play as though K.C. wasn't there." Okay, fine. We did it and it sounded alright. Then they listened to it overnight, and the next morning, we went back and re-recorded all the tunes that we had done with one drum-

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"BASICALLY, PLAYING THE DRUMS MEANS BEING AN ACCOMPANIST. WHETHER YOU'RE PLAYING WITH A COUNTRY & WESTERN SINGER, OR THE HOTTEST JAZZ PLAYER IN TOWN, YOU'RE THERE TO MAKE WHOEVER YOU'RE PLAYING WITH FEEL GOOD . . . MOST DRUMMERS DON'T UNDERSTAND THAT."

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GINGER BAKER

"Hello-this is Ginger Baker. I'm calling to say goodbye ..." This sounded final and gloomy. Did it mean that the Four Minute warning had been given, or was Ginger, most celebrated rock drummer of the age, about to flee the country?

Mercifully, for those of us without fallout shelters, the latter was true. But the news still came as a shock and mystery. Why was Ginger quitting the country where he had been feted as a legend? A meeting had to be arranged. There literally wasn't much time. Within a couple of days, Ginger would be on the road heading for a secret destination in Europe, where he intended to shelter from the blows of fate, and hopefully carve out a new career, and a new life.

The past couple of years have seen Ginger's personal affairs lurch from crisis to crisis. He broke up with his wife, got into a financial mess and saw his prestige as a performer eroded.

Baker is a wilful, stubborn man, but is also a trusting friend, and at heart, a kind and surprisingly gentle man. He has been punished for past transgressions, but there seems to be no stopping the consequences of past gambles and failures.

The drummer who created a unique style that revolutionized attitudes to the percussionist in rock'n'roll, came to fame with the Graham Bond Organisation and went on to found Cream in 1966. With Eric Clapton and Jack Bruce, Baker gave the rock musician a status never enjoyed before, and helped produce some of the most exciting and challenging music of the dec-

Peter "Ginger" Baker was born in Lewisham, London in 1939 and later lived in the greener, outer suburb of New Eltham. With his flaming red hair and Irish ancestry, Ginger quickly attained a reputation for wild, eccentric behaviour, and artistic flair. From his teenage days, Ginger has always been an achiever—determined to try his hand at anything that combined the satisfaction of art and the thrill of speed. Hence his love of such diverse occupations as sculpture, cycling, rally driving, drumming, painting, and polo.

An early love of jazz, and an innate understanding of rhythm made Ginger appear what people like to call "a natural." But he studied long and hard at the drums once he realized that playing a kit was something he could do quickly and with relative ease. He has always taken pride in his knowledge of the drum rudiments, something that surprises those who see Ginger as the archtypal "wildman of rock," almost the prototype for "Animal" in the Muppet Show. He certainly presented a ferocious spectacle on his early tours of America, wearing the fashionably long hair of the late '60s, flowing over gaunt features, with the inevitable cigarette pasted on his lower lip. He achieved fame during the era of the hard drinking, drug taking rock'n'roll hero. That Ginger has survived those days when many others have died, is a testament to his legendary will power.

But Ginger was much more than a showman. He was, many would agree, one of the first rock drummers to introduce as an integral part of his style, many of the elements of jazz drumming that were either ignored or simply unknown to most young players in the beat groups of the '60s. It is perhaps difficult now to appreciate the impact Ginger made from 1963 onwards, but certainly in England he opened up whole new vistas for drummers, and brought drumming to the attention of the public at large. At one stage practically every young player in the country was copying the Baker approach. I remember standing next to Keef Hartley, who was John Mayall's drummer in 1966, at a concert, and him groaning at some luckless group: "Oh no, not another Ginger Baker immitator!"

There were other important and free thinking drummers who emerged in the wake of Baker: Mitch Mitchell with the Jimi Hendrix Experience, Brian Davidson with The Nice, Bobby Elliot with the Hollies and of course Keith Moon with The Who. Each had their own character and mode of attack. But Ginger was the man who showed how it was possible, within the rock format, to create long, interesting and climactic solos. He demonstrated how to sustain a recognizable beat while introducing imaginative fill-ins designed to goad the front line players to maximum effort. His early influences were the great American drummers, Art Blakey, Max Roach, Philly Joe Jones and going further back, Baby Dodds. It was this grounding and understanding of the jazz drumming heritage that gave Ginger a head start over his contemporaries. But he was no mere copyist. He hammered out his own style that was an extension of his personality and sparked by his temperament.

I went to see Ginger often in his early days when his name was being championed by Charlie Watts and Paul McCartney. He was an unforgettable sight, his face contorted, but breaking out into smiles whenever he managed a particularly spellbinding break or coda after the guitarists and keyboard players had set the scene. And for Ginger it was not a slick routine. You got the feeling while watching him that every beat was torn from his body. He occasionally faultered or allowed a mistake to mar his playing. This was not perfection by conveyer belt, and when the successes came, how sweet was the sound of those drums!

A lot of Ginger's strength lay in his feet. Although wirey to the point of being skinny, he had tremendous reserves of energy in his legs, largely the result of frantic cycle racing. When he switched to two bass drums around 1966, his celebrated solo, "Toad," was given an extra dimension, and he was able to create a torrent of sounds that he could control like an engineer in charge of power ducts. His use of cliff-hanging suspense, long tensionbuilding phrases, bebop-style accents, and cymbal rolls all helped open the eyes and ears of rock drummers to the potential of their kit. The rock'n'roll drummer need not be a docile time keeper.

Ginger was also rare among rock drummers in that he did not completely relinquish the use of wire brushes and played them with locomotive drive on the famous Jack Bruce blues "Train Time." His brushes chuffed and steamed behind the vocals and harmonica with a vigour that had not been heard since the days when Gene Krupa lead off "Running Wild" with the Benny Goodman Quartet.

As is often the case with heavily individual stylists, there were areas of drumming in which Ginger did not excell. He would never have made a sympathetic studio drummer, nor was he regimented or disciplined enough for the "techno-flash" or even the heavy metal bands of the '70s. His was living, breathing drumming, warts and all, and therein lay his appeal.

The success of Cream brought fame and riches, and Ginger later became the force behind such bands as Blind Faith, Airforce, and the Baker-Gurvitz Army. But by the '70s, Ginger had been drumming a long time, and yearned to find other ways to express himself and make a living. There was a recording studio in Africa, and then his foray into the competitive world of

But when it came to buying polo ponies, expensive unpredictable beasts to maintain, then Baker over-reached himself. He now admits that he is "a lousy businessman" and in one particularly revealing

Alive And Well

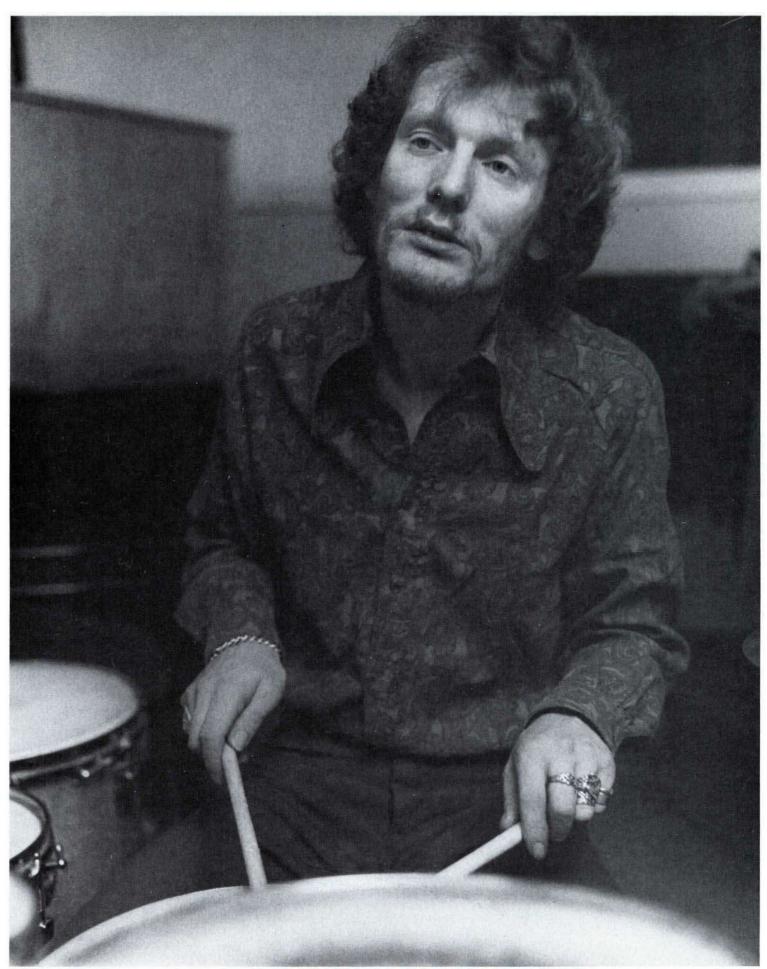


Photo by Charles Stewart



moment, he added: "I was a bad drunk." Ginger had seen the warning lights flash and pulled himself back from the brink. "If you've got a problem, then drinking just makes it worse. I haven't had a drink for months now."

It's ironic that in all the time I have known Ginger, I have never seen him so together, so rational, and so happy. His drumming too has improved since the days when he was at the height of his popularity with Cream. It is tighter, crisper and much more organized. Ironic because Baker the sober man and improved musician found it difficult to get work at home. Attacks had been mounted on him in the press, and he was being pursued by the inland revenue for monies owed from the early "70s, when he was a big earner and rock superstar.

So sadly, softly and secretly, Ginger Baker slipped out of England on a cold, wet Saturday morning, with all his possessions and his girlfriend packed into a second-hand Landrover. He drove across to the Continent and has now set up a new home in Italy. The red haired madman who hammered out "Toad" from London to L.A. could not get a record deal in his own country. But Ginger has great resilience. In his youth he fought and kicked the drugs habit that once threatened to destroy him. And he has weathered so many storms he has the wary look of a ship's captain, waiting for the next blow to break.

When he was offered the chance to sign with an Italian record company and set up a drum school in a small village in the mountains, he leapt at the chance.

And I helped him prepare for the trip by driving around all day, picking up the Landrover from a muddy farm, and collecting other goods and chattels.

"I feel very bitter about the whole scene," he told me as we drove around town. "These tax demands are a big blow. They say I owe money going back to 1972 which was when I was in Africa. I haven't any documents from that period to prove I don't owe them anything, but they are claiming sixty thousand pounds. I've also had nasty things said about me in the press." This happened after an acrimonious scene between him and Roy Harper during a gig at Glastonbury Fayre. Harper complained that Baker's band was trying to get him off stage so they could play, claimed that Ginger had done this sort of thing to him for years, and incited the crowd against Ginger. A bottle was thrown and cut Ginger's eye. "It's the first time anything like that has happened to me in 25 years of playing. I don't think I'll ever play in England again."

He has now signed with CGD Records in Milan and he has formed a new band with young American players Doug Brockie from New Jersey on guitar and vocals and Carl Hill from Chicago on bass. "He's very good," says Ginger. "Just like Jack Bruce!"

Helping Ginger out over the past few years has been Roy Ward of Oak Productions, who was managing a hotel in Sussex when he met Ginger while he was a guest. At this time, in 1979, Baker had not played drums for four years, and spent all his time

playing polo.

"Roy 'phoned me up and said, 'Why don't you start playing again?' but it was the last thing I wanted to do. Eventually I started playing again and found that I liked it—still! Polo was a very exacting game and that's all I thought about. You know, it was sitting on a wooden horse whacking balls about all day long, every day. That's why I got quite good at it. But I'm very gullible, businesswise, and I got ripped off, dreadfully by this Argentinian, and suddenly I found I'd got no money and no work." Ginger bought a lot of ponies from Argentina that proved nice animals, but no use for polo. It was back to music, and Baker formed Energy with guitarist John Mizarolli. They went back to the clubs and venues Ginger had left behind a long time ago.

But the band was good, and Ginger in particular, better than he had been for years. He used a smaller kit, trimmed down the length of his solos and showed he had been listening to modern developments by introducing funk and disco licks to his style.

His new line up is called Bakernband—all one word. "I'm trying to run away from Ginger Baker," he said with astonishing candour. "I've got a reputation that causes people to run away before they've even listened to it, which is very sad." He gave a small laugh. For a man with such pride, this was pride-swallowing on an unprecedented scale.

"But I am playing better now than I used to. It's old age. I now know you can

say a lot more with one beat than you can with 24. If you play really fast all the time it doesn't really mean an awful lot. You can't hear what's being played, and only another drummer can really suss out what is being played. I think you can say a lot more with one beat or even silence, than by filling everything up with demi-semi quavers [32nd notes]. Africa was quite an influence on me in that respect, although I didn't go there deliberately for that. I heard a helluva lot of drums out there, and they had me in tears one night.

"There were twelve drummers playing different times but the beat was the same. Oh, it was frightening. The feeling was always in me before, but having been to Africa I assimmilated a lot of it. I speak Yoruba quite well, and it's very much a

percussive language.'

I remembered that in the early days of Ginger's drumming, he often came up against what he called his "brick walls" when he was trying to establish a particular drum pattern, and had to break out into the next one to complete a cycle. "Well that did happen a few times," he allowed. "That doesn't happen now and that's down to experience. In fact, I'll have to practice some more because speedwise there is a drummer out in Italy right now who is making me look a bit of a twit, simply because I haven't practiced. It doesn't take long for the old rust to come off—just

a couple of weeks.

"I have got, as even dear Mr. Buddy Rich will admit, a good rudimentary technique. Something else that's important are my feet, which have always been an important factor in my playing. Basically I play with my left foot as the time keeper, and I regard that as playing on another drum. That's why I've stopped playing two bass drums, because I like that hi-hat to be there all the time. Wherever I go timewise with the rest of my hands and feet, that keeps time. I play twos, fours or eights on the hihat. One of my favourite things is to play eight beats to the bar on the hi-hat and double beats in twelve-eight time on the other three drums. It really sounds good. So you are playing 'Chickida, chickida, chickida,' but the foot is going 'chick, chick, chick.

Ginger has been playing in much more simple fashion as well, under the onslaught of the disco beat. "A lot of things we play nowadays have a pretty solid bass drum beat and I find that very enjoyable. If you play really straight and then let something nice go, it stands out much more naturally."

But at heart Ginger has always been a jazz fan and his earliest influences were Max Roach, and Elvin Jones with John Coltrane. "In those days they played all over the drums, all the time. Nobody ever played '1-2-3-4.' It was all 'ga-dong, bip,

bop, blam, ga-dong'—never on the beat. Now it's come back again to four in the bar on the bass drum.

"Anyway, I love dancing about in a disco. I can really enjoy it. And I really enjoy classical music. Any music that makes you want to move."

Disco is fine then, but what about all those drummers with different recognizable styles who came up at the same time as Ginger, like Mitch Mitchell and Keith Moon? What has happened to the individual?

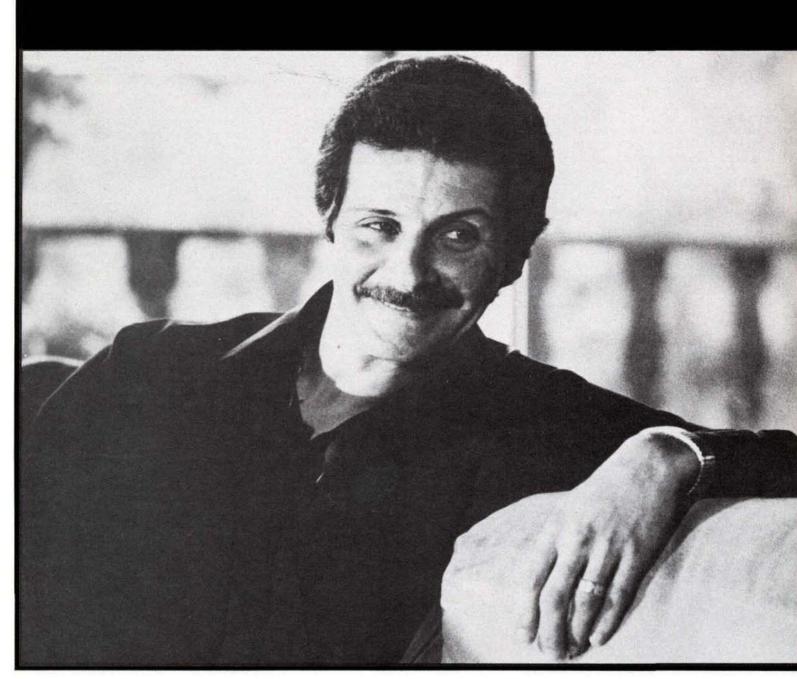
"I think the great problem with young drummers today is that most of them don't know what the rudiments are and it shows. It's boring—rudiments. But they are absolutely essential. If you can become proficient on an instrument you can express yourself. All those old-fashioned patterns are there for a reason, to help you master your instrument. Once you've got them out of the way, you've got total mastery. A lot of kids playing rock'n'roll wouldn't know how to play jazz or blues. There are a lot of good players about, but not that many seem to stand out and make any startling revelations.

"Electronic drums are coming in which are great for disco. They play at the right tempo and just keep going. But there is less character in the playing which is a shame. There are not a lot of drummers you can

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Photo by Jim Marshall



nless you happened to be in Hamburg, Germany, or Liverpool, England between the years of 1960 and 1962, you would not have seen the Beatles' original drummer, Pete Best. By the time the Beatles had captured the attention of the media and then the world, Ringo Starr had taken over the drum seat. The two years that Best spent with them, however, helped pave the way for what was to come.

Self-taught, with Gene Krupa as his primary influence, Best played in semi-professional bands until meeting up with John Lennon, Paul McCartney and George Harrison. The Quarrymen, as they were called then, were basically a guitar group when Best saw them for the first time play-

ing in his mother's coffee club, the Casbah. Shortly thereafter, they asked Best to join them, now calling themselves the Silver Beatles, and they departed for Hamburg where they developed much of their sound and appeal from working seven hours a day, seven days a weekfor six months.

Currently in release is a three-record set called Silver Beatles: Like Dreamers Do, a collection which includes recordings from their Decca audition tapes which included Best on drums. Now 40, Best currently works for the English government, but in his soft-spoken manner, he shared the fond memories as well as the disappointments of his seven-year musical career.

RF: The first time you saw the three of them play together, what was your impres-

sion of them? What set them aside from others and made them so different or terrific?

PB: Around that time, most of the vogue was frontline singers. It was a main singer with a backing group behind him, as opposed to a group where each individual sang, which is, of course, commonplace today. Back in '58, it was sort of people copying Elvis Presley with a band behind them, so the title of the group was always "So and So and the Blanks," like the top groups, Rory Storme and the Hurricanes or Cass and the Casanovas. When I saw these guys perform, even though they didn't have a drummer, the harmonies they were singing and the type of material was great. A lot of people were, at that

Pete BEST: SILVER BEATLE

by Robyn Flans

time, playing sort of middle of the road stuff, typical Top-20 type material. These guys were knocking out stuff like Carl Perkins, Chuck Berry, Little Richard and they were doing harmony work like the Everly Brothers. That was new in those days and it was nice to hear. Consequently, they went down very well, even though, at first, they didn't have the reputation of those top groups in Liverpool at the time. The funny thing was that the other guys in other bands all sort of looked down on the Quarrymen. They knew what they were trying to do, but they didn't have a big reputation.

RF: Why were they looked down upon?

PB: I suppose the others thought they were inferior. Here were these guys who didn't have a drummer, who sort of sat there, played guitar and sang, which seemed sort of amateurish. The funny thing was, that when I joined and we sort of disappeared off to Hamburg for six months, when we came back, there was a little bit of prestige. Still that feeling among the other groups was, "So, you played Germany. We played Germany too." But when we got up on stage, played and the kids went wild, which was basically overnight, those guys who had been the top dogs at the time suddenly found themselves embarrassed. The Beatles were the top dogs suddenly and we were the ones setting the trend.

RF: Why do you think that overnight hysteria began to occur?

PB: Playing seven hours, seven days a week got us in good shape, because we sort of got our act together there, and we developed a style that the German audience wanted to see. They wanted to listen to powerhouse music; an English band who could do a variety of things, ranging from sort of soft-harmony type music, to out and out rockers and everthing in between. Plus, we were mad on stage. We were unconventional and didn't give two damns about what people thought about us.

RF: What do you mean by unconventional?

PB: In those days, most of the groups wore collar and tie outfits, gold lame suits, clean cut. Simply because we had to spend so much time on stage, we never had a conventional stage outfit. We used to play in jeans and T-shirts, anything we woke up in, basically. Our hair grew long; long by standards those days, although now, you'd say it wasn't long. At that time, it was revolutionary.

RF: How much original material were you exposed to?

PB: Not a great deal. We were into sort of copying the standard material, very American influenced, and we would play that material and put our own innovations into it. The original material came out later on when the groups in Liverpool started to copy the Beatles. In view of the fact that we came back in leather jackets and jeans and cowboy boots, we started the vogue. We did what we had done in Germany on stage in Liverpool. The kids must have been ready for something like that because they went crazy. I guess it was something rebellious. We didn't conform to anything and we didn't do these little routines. Ours was throw it off the shoulder and if they like it, that's all we want to do. What happened, though, was the other groups sort of turned around and said, "We gotta get on the bandwagon quick." So virtually overnight, the stagesuits disappeared and everyone suddenly started walking around in jeans and T-shirts. Coming back to the point about original material, everyone started playing similar material also, so we said, "Okay, we are going to be a little smarter. We can write songs." We started to slowly introduce original material and try it out on the audiences. We found the kids were liking it, so more and more original material came out.

RF: When you were in Hamburg, all the accounts sound as though you guys ate,

breathed and slept together. Who were you closest to?

PB: It's got to be John. Even before that, when I first got to know him in the Casbah, there was something that you just sort of instantly liked about the fellow. He had a lot of wit, I liked his attitude that he couldn't give a damn and he was a down-to-earth guy. We spent all that time in Germany and when we got back, he spent a lot of time at my house, sort of messing around, and we'd go out and have a drink together and that type of stuff. I think out of the lot of them, I was closer to John than anyone else.

RF: So you returned from Germany, and you played the Cavern shortly thereafter?
PB: Rock 'n' roll was still a dirty word down there, but the owner was experimenting. He was doing some dinner-time sessions, which meant that he was letting rock bands play down there at dinner time. Possibly if you were good, he might let you play with a jazz band for an evening sometimes.

RF: What kind of set were you playing?

PB: A blue pearl Premier.

RF: From all the stories I've read about the Cavern and that amount of people, what did the heat do to your drumheads?

PB: Well, it was about this time that we started to swap over to plastic heads. Initially, the bass drum and tom-toms were still calf, but by now, we had switched the snare drum over to plastic simply because of the fact that, playing long hours, calf broke very easily and it was more economical to get a plastic head; easier to change. So as the calf skin material broke, it was the easy thing to replace it with plastic heads, but there were many times at the Cavern when I still had calf heads on, and I spent more time tuning them.

RF: You went back to Germany a month later and played the Top Ten Club. What were the hours like that you were working

then?

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PB: A little bit more civilized. We only played five hours during the week and six hours on the weekend and we had bigger breaks between sets.

RF: How does one physically withstand that?

PB: A lot of the time we were riding with booze. A lot of it was that we were young and excited and mentally it didn't worry us. We were making money and we had a lot of fun out of it. It wasn't like today's standards where you do an hour set and you work to the bones for that hour, either. We used to pace ourselves, because, for example, the club opened at 7:00 and you'd know, mid-week, you could normally take a couple of easy sets. Around 10:00 until midnight things hustled, but then you could coast a bit. Of course, on a Saturday or Sunday night, from the minute the doors opened, the place would be steaming.

RF: This was the trip where you recorded "My Bonnie" with Tony Sheridan. Were there any contracts or such?

PB: When we backed Tony Sheridan, we were paid a set fee, which was something we weren't worried about. It was just the fact that we could record and we didn't really think about it. The numbers we laid down for Polydor, "Ain't She Sweet" and "Cry for a Shadow," again, we just got paid a set fee for that. We didn't even know if they were going to be released, but as it so happened, once the Beatle phenomena took off, of course they were released. RF: Your first recording experience must have been very exciting.

PB: Oh yes. The funny thing about it was that we got signed up by a big orchestra leader in Germany, and when he said he was going to take us to record, we thought a recording studio. As it turned out, we ended up playing in a school hall which he used for his orchestra. He had sound equipment and such, but it wasn't a set studio. We got miked up and there were drapes there to keep the sound down to a minimum, so consequently, the sound is pretty raw.

RF: When you returned home, the pandomonium had already begun?

PB: By this time, we had been away from home for three months and people were waiting to see us and how we had changed, *if* we had changed, which we hadn't. We just got a bit more wild. So when we came back, the kids were going wild at the Cavern, which had become our second home, so to speak.

RF: By this time, jazz had sort of been pushed to the sidelines. How did you feel as a musician, coming from a jazz kind of a genre into rock, which was the sign of the times?

PB: I liked Gene Krupa because I liked his style of drumming. He was a powerhouse as opposed to a conventional swing, big band kind of drummer. There's a lot of stuff he used to do which you could adapt to a powerhouse kind of style, and because of that, I would imagine that a lot of my stuff is sort of Krupa oriented. I used to like slugging around a good solid beat, a lot of strong laid down material. And the funny thing is that in Trad jazz bands in Liverpool, it seemed that the drummer kind of sat in, kept a beat, did a couple of rolls here and there, but basically, he was swinging along with the band, filling in the sound, with rimshots here and there. It used to be quite funny sometimes because some of the jazz drummers would play a four-hour set and they'd come off and there wouldn't be a bead of sweat on their heads. Then you got us going, and five minutes after slugging our music, we were drained. They'd sort of look at us and say, "God, you do that all night?"

RF: So with the Beatles you felt much more a part of a unit.

PB: You couldn't single anyone out at that time. Our delivery was a group delivery. Everyone contributed to it and it was a combination of events, the drive, the flair, the musical calibre, everything sort of went together and that was the Beatles.

RF: When you joined them, they had already worked up their material. Did they tell you what they wanted on drums or let you just do what you felt?

PB: The one thing about the Beatles was that everyone contributed in his own right. We'd sit down, and I, as drummer, would listen to it and decide what the rhythm was, and, of course if it didn't sound right, I'd change it around. But no one sat down and said, "Okay, let's do an eight-bar boogie or a shuffle beat" or something like that. You did what you felt was right. It was always a group decision.

RF: So then Brian Epstein became involved.

PB: Right. We got back to Liverpool and brought back our first record, "My Bonnie," which, by the way, was not by the Beatles. It was by Tony Sheridan and the Beat Brothers. Fans from the Cavern went down to Brian Epstein's record store and made inquiries for the record, and Brian said he would check into it. His store was 50 yards from the Cavern, so he went down and saw us, liked what he saw, and a couple of days later, he asked to see us in his office. He said he'd like to become our manager. He was quite straight about it, because he said, "I have no idea how to manage a group. I'm a good businessman, I know records, I'm financially well off, and I have a good reputation in Liverpool." About this time, though, we were looking for someone who could possibly do a little bit more for us, so the group decision was made that we would take him on as manager.

RF: Accounts have it that there were times when you were sick and Ringo filled in for you. Is that accurate?

PB: There were two occasions. One I had the flu and the other I had to go to court. Things get misrepresented sometimes, and the impression has been gotten that I was always sick or something and Ringo was the stand-by drummer. There were only those two occasions.

RF: After the two years with them, you were let go. How did that come about?

PB: Well, it came out of the blue. We had played the Cavern the night before and just as I was on my way home, Brian came up to me and said he'd like to see me in the office the next day. This didn't mean any great shakes to me simply because of the fact that I had been called in numerous times. Because prior to Brian's taking over, I had handled the business side of the group-done the booking, talked to people, decided where we were playing and what the price should be—so I thought it was to talk about that. I went down there about 10:00 the next morning, but I could tell by looking at Brian, he wasn't the same cool, collected person he always was. He was agitated and a bit apprehensive. He talked around it for about three or four minutes, so I finally said, "Let me have it," and he said, "I've got bad news for you, Pete. The boys want you out and they want Ringo Starr in." Well, that was the first I had heard about it and I was completely shocked after being with the group for two years. I was struggling for things to say, but I just couldn't get my head to work. It just went numb up there. What the hell was going on? And I asked what the reason for it was. He said, "Well, the boys feel that Ringo is a better drummer than you," which, at the time, didn't make sense because I was equally as good, if not better than Ringo as a drummer. I've always been adamant about that.

RF: So what did you think the reason was?
PB: At the time, I couldn't think. It was a case of "Does Ringo know about it? Have they contacted Ringo?" He told me it had been all arranged and that Ringo would join the band Saturday night, which meant everything had been signed, sealed and delivered, so to speak, and it had just been left up to Brian to be the hit man for the job. As far as the reason for it, a lot of people said, "You weren't aware of it at the time, Pete, but you were becoming too popular and you were starting to overshadow the other three."



RF: Did you try to talk to them or get them on the phone?

PB: The funny thing was, that while Brian was attempting to tell me in his office, there was a phone call from Paul who asked if I had been told yet and Brian said, "No, I haven't told him yet," and the phone went down. Because they hadn't had the decency to be in the office and the way it was done, I felt I didn't want anything to do with them. I met them on two occasions after that. I stayed away from the local scene for about three or four weeks to get my head together, trying to work things out for myself, and I finally got an offer to join Lee Curtis and the All Stars, which had a good reputation at the time. They weren't the Beatles, but I said okay. So very shortly after I was kicked out, the Beatles were top of the bill on two occasions where we had to perform second on the bill. As we were coming off stage, they were going on stage and there was nothing said, just stone silence. From that day until this, I have never seen them.

RF: Trying to put that in perspective, other musicians lose or leave gigs and go onto other bands. You couldn't possibly know what the magnitude of the Beatles was yet, so why was it so devistating at the time? Or

did you foresee the future they were going to have?

PB: It sounds big-headed, but it was an inner belief that somewhere along the line, we were going to break through; we were going to be the Liverpool group who made it to the big time, which was a hard thing to do in those days because London was the Mecca of the recording industry. With our own belief, if we had just gone into the English charts with a couple of number ones, we'd have said, "We're rock stars; we're up there." I don't think even they, themselves, realized, as you said, that they would become the next phenomenon after Elvis Presley. What caused a lot of grief to me was, okay, they were top dogs in Liverpool. I put a lot of hard time into it, two years with very long hours in nightclubs and I had done a lot for the group, and by this time, we had landed a recording contract with EMI.

RF: When had you gotten that?

PB: When we were at the Star Club in Germany, April, 1962, Brian told us that we had gotten the EMI contract, which was a big label in England. So things were going well. We had been under Brian for six months, he had landed us a recording contract, we were getting good play doing ra-

dio shows, a couple of TV spots, and things were moving along nicely. We had been down to EMI and laid down some of the tracks which were going to be initially recorded and we were to go back at a later date and put the finishing touches to it.

RF: Which tunes were those?

PB: That was "Love Me Do." And consequently, in between going back to EMI and putting the finishing touches on "Love Me Do," I was axed. "Love Me Do" went into the charts and away they went.

RF: Did you lose interest in music after that?

PB: No, I think in my own sort of sweet way, it made me more determined to persevere. "Okay, I should have been part of it, but I've got to forget about that incident and try to just keep on going," and that's what I tried to do.

RF: You stayed with Lee Curtis for about a year?

PB: Yes. Lee Curtis and the All Stars was a different kind of group in that it was two acts, in a sense. The All Stars went on first and they were an act in their own right, and then Lee would come on for the second part of the show as the frontline singer, but we found things weren't working too well.

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ONDERSTANDING_ROYTHM

by Nick Forte

Jazz Interpretation

Perhaps the most important function of the reading drummer is to interpret the written chart in a convincing and flowing manner. The word "interpretation" is a catchall term that encompasses a great variety of variables, both general and specific. Some of the questions involving general areas may include:

- A) What tempo would be best on a given tune?
- B) What dynamic level will set the overall mood?
- C) Would it be better to use sticks or brushes? etc. etc.

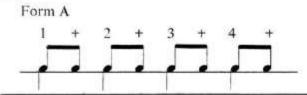
The more specific and involved aspects of interpretation include:

- A) Does the tune have a "straight 8th" kind of sound, such as found in Latin or rock; or does it have the type of rhythmic movement found most often in jazz/bebop tunes?
- B) How should a drummer articulate key rhythms, brass figures, fill-ins and solos, so as to be consistent with the "character" of a given tune?
- C) What would be the best approach in comping time behind a lead player/soloist?

For the most part, a general sense of the correct interpretation of any given tune is gained with experience. However, a preliminary study in the technique of note interpretation would be a must for the aspiring jazz musician.

In order to play jazz, the feeling and contour of the time (rhythm of the main pulse) must constantly imply a forward movement; the feeling of one beat moving smoothly into the next, with a controlled urgency. The focus of concern is not so much the main beat/counts, but rather on the notes that fall between the beats. Any note(s) that fall on the "and" (+) would automatically negate or neutralize the kind of momentum that jazz drummers work so hard to achieve. To rectify this, some interpretation is necessary with the positioning of these notes. Play example #1. Notice how the 8th notes in form A seem to be *static*, while in form B there seems to be a feeling of movement to the next beat. This is the *essence* of the jazz concept.





Form B 1 A N 2 A N 3 A N 4 A N 3 3 3 3

Therefore, most jazz musicians will automatically play form B—even if form A is written. So remember, when a note falls on "and," it is interpreted as though it was an "N"—the *third* note/count of an 8th-note triplet. Example #2 offers you a chance to practice this concept. Keep the tempo steady and make sure the timing of each note is correct.

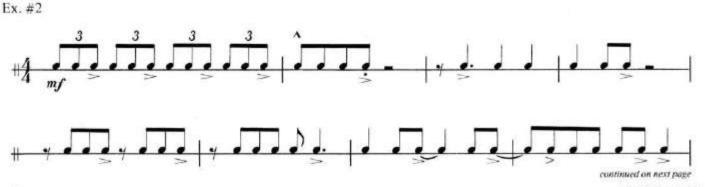
Note: There are times when a jazz drummer will use the straight 8th (form A) sound; these *exceptions* are listed below. Please give them their fair share of thought.

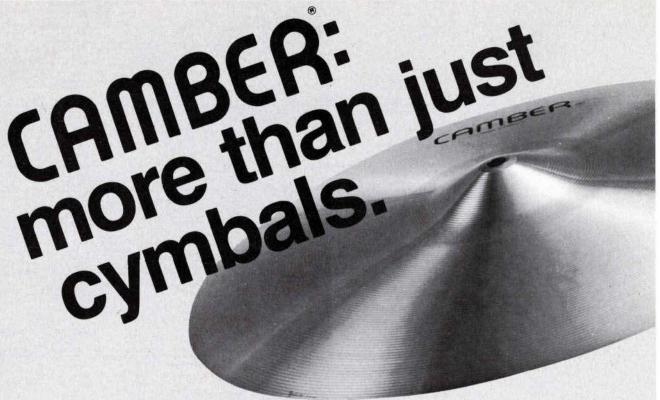
- 1. When a tune has a Latin rhythm head or chorus.
- 2. When a phrase is marked *legato*, or if there is a legato mark (-) placed over individual notes.
- 3. When the tempo is extremely fast.

Suggestions For Further Study

Each line of example #2 may be thought of as a four-bar brass figure. Reading brass figures is a constant challenge, particularly for the big band drummer. However, the main *thrust* of brass "kick" figures is maintained, in terms of feel, in every musical setting—big band to jazz trio. In order to reinforce this concept, practice example #2 in the following ways:

- I. Move all the accents to a crash cymbal. Sticking may vary.
- II. Play time with your right hand on ride cymbal while hitting only the accents with your left on the snare.
- III. Play the accents with the bass—all the other notes on snare.
- IV. Play hand to hand. When your right hand must hit an accent move it to the floor tom. Left-hand accents to small tom.







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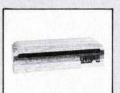
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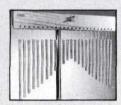
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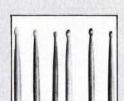


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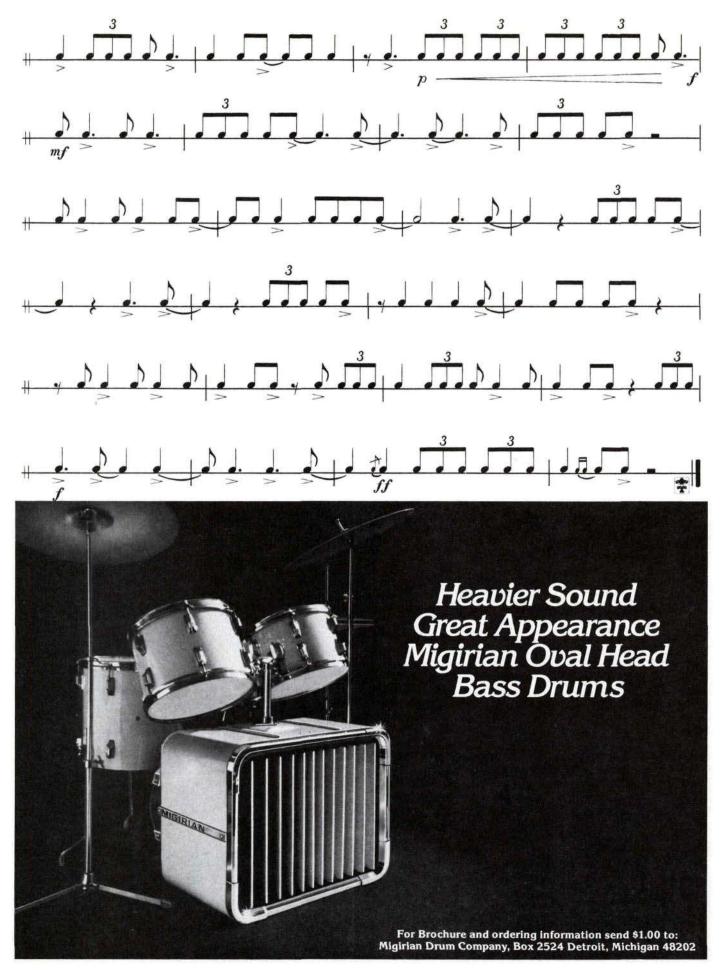
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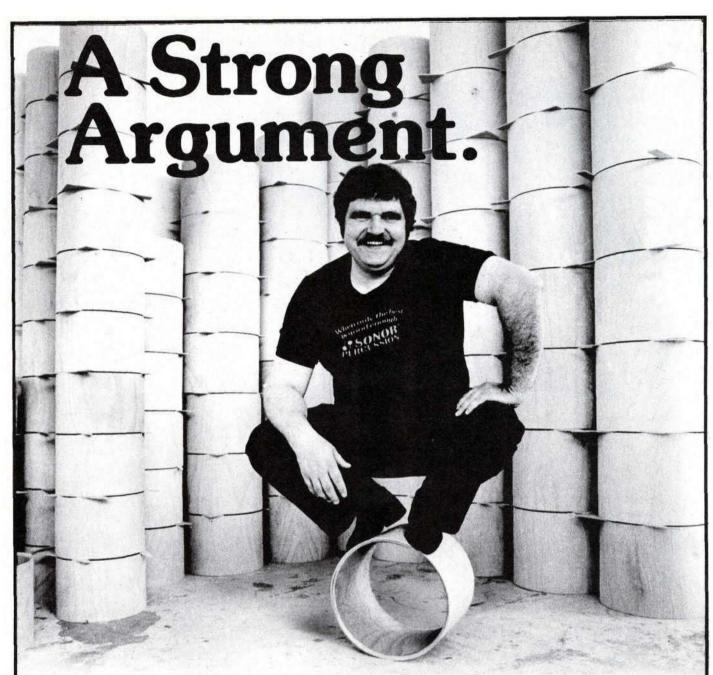
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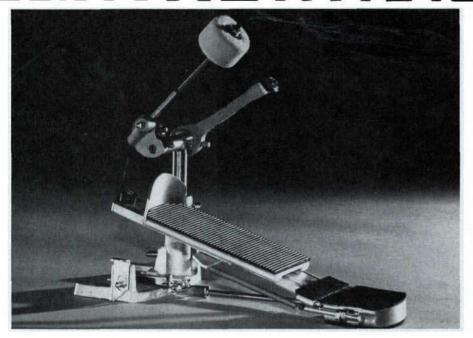
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PRODUCT GLOSTENP



In order for me to get behind a product, it must meet several criteria. First and foremost, it must do what it is advertised to do. It must also offer to the drummer a means of improving his playing situation, either in technique, comfort, endurance or acoustics. Last, but not least, it must be reasonably economical; not necessarily cheap, but a least worth the price in exchange for the benefit it offers. With that in mind, I'd like to bring your attention to a new accessory for bass drum pedals called the Kicker, by Sound Concepts, Ltd. of Canada. It's the first really revolutionary idea in bass drum pedal operation since the floor pedal itself.

The basic difference between the foot plate on the *Kicker* and that on any other regular pedal is that the plate is free to slide back and forth on a track, and is spring-operated to return it to its original position at the end of the foot motion. The manufacturer claims that this allows a more natural "whip" action (much like the rebound of a stick off a snare head) thus giving greater speed and more fluidity with less effort. They also claim more volume with less muscle fatigue.

The *Kicker* is an accessory device. That is, it is only the foot plate assembly, and is designed to attach to any brand of pedal that incorporates a removable foot plate. This covers most of the pedals on the market. The footplate of the Kicker is topped with a non-skid ribbed-rubber mat, and uses a huge toe stop at the top of the pedal. This allows for a heel-up, kick style of playing (hence the name) without losing direct foot-to-pedal contact. The feeling of control is thus enhanced, even though the

foot is not flat on the pedal as in the heel-down style.

Through the courtesy of Mr. J. Purdy, the president of Sound Concepts, I obtained a Kicker to try on my set, so as to personally evaluate all of the advertising claims. Along with the device, I received a thorough set of instructions and tips, including playing technique, exercises, and a care and maintenance sheet. The designers make no bones about the fact that a slightly different playing technique might need to be developed in order to get the most out of the unit's unique design. Especially if you play exclusively heel-down, you are likely to find the action of the Kicker somewhat foreign under your foot. Since I play heel-up a large percentage of the time, I was able to take advantage of the Kicker's features almost immediately, with some limitations I'll outline a bit later.

Here are the claims made for the *Kicker*, and how I reacted to them:

1. "Plays more naturally and efficiently (like hand-action)." I did get a very snappy rebound as a result of using the Kicker and playing toe style. The "whip" action achievable by combining the great torque of the beater ball (created by the Kicker's added leverage) and the quick return of the sliding plate makes for a very natural feeling of strike/return/ready; a feeling very similar to the snare drum sticking technique I was taught when young. However, there is one very unnatural feeling (in terms of what one is used to with previous pedals) and that is that there is not a "dead stop" point when the beater strikes the head. Because the foot plate slides, the

The

beater hits the head and begins to rebound even while the foot plate is continuing forward. You don't have the feeling of hitting the head under your foot. Instead, you have a more fluid motion of following through the strike and then returning to the "ready" position. Since I tended to rely on that feeling of hitting the head under my foot to help determine dynamics, I had to make a physical and mental adjustment. But once I became accustomed to the new feeling, and had adequately mastered my range of dynamics, I had to agree that the slide/strike/followthrough action did feel very relaxed and natural simply from the physiological standpoint of my foot and leg muscles. The Kicker is claimed to "... relax the workhorse muscles used in normal bass drum play" so that "... after long sessions, foot muscles will not be as tired as compared to the conventional pedal technique." I deliberately went through a pattern of sustained high-speed double strokes with and without the Kicker on the same pedal, and I honestly experienced less fatigue over a longer period of playing using the Kicker.

2. "Plays louder with less effort." I had to agree with this, with one important reservation. It played louder while using the kick style. When playing heel down, I found the unit somewhat bulky and oversized, and thus difficult even to control, much less to play loudly or quickly. But I have the same problem with many of the larger conventional pedals, such as Tama's or Pearl's, which is why I play the lighterweight DW-5000. What I discovered with the Kicker is that I could achieve the impact power that many of the larger pedals boast, while not losing the lightweight responsiveness of the DW-5000. Once again, this is when playing kick style. My point is that if you are used to playing a heavyweight pedal either flat-footed or kickstyle, then the weight of the Kicker will not feel substantially different to you. If you play kick style on a lightweight pedal, then the Kicker should really increase your sense of power and smoothness. But if you play flat-footed on a light pedal, then the Kicker is going to feel awkward, at least for a while. A method is supplied by the manufacturer to overcome this; I tried the method and I was still not satisfied.

by Jorge Spelvin

Kicker

3. "Plays with more control and a wider range of dynamics." This is definitely true when playing heel-up. The non-skid plate and the huge toe stop allow for constant foot-to-pedal contact. As Sound Concepts points out: "On conventional pedals, when you lift your heel to play louder, the ball of the foot loses contact with the pedal. With the Kicker, your foot never has to lose contact, so you have control at all times." Even at extremely high speed I did have the feeling of always being "on" the pedal, rather than giving it a glancing blow, which had been my previous technique at high speed. I had that secure soleto-pedal contact that heel-down playing affords, while retaining the speed and power of the kick style.

4. "Can be fitted to all leading drum pedals." The Kicker unit consists of a hinged foot plate, with the heel section flat on the floor and the upper section free to slide on its track. When you order your Kicker, you stipulate what brand of pedal you are attaching it to, and the proper fittings are supplied. What remains of your pedal are the yoke, spring mechanism, axle and beater ball assembly. The strap of your pedal attaches to the end of the Kicker footplate by a conventional screw and hole

Other positive and negative features about the Kicker that you should know in-

1. Factory-adjusted spring settings. Sound Concepts says not to adjust the springs which return the footplate to the "ready" position. But if you feel that you must, they are easily accessible.

2. Noise. The instructions state that the Kicker will produce some surface noise when new, but that this will quiet down as it breaks in. The noise they are referring to is that created by the plate moving over its track. The Kicker comes heavily greased (which is a bit messy, by the way, if you have to handle it often) to minimize the sliding noise. What I found more objectionable was the unavoidable noise created by the sliding plate when it returns to the "ready" position. Although rubber bumpers are installed to lessen this noise, it was apparent when playing the pedal. I doubt that the noise could be heard from the audience in a live situation, but the possibility is greater if the drums are closely miked. However, J. Purdy has informed me that several Canadian drummers are currently using the unit in studio work, so it's possible that the noise factor is not as serious as one might imagine.

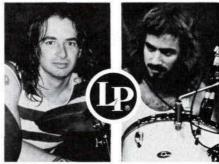
3. Maintenance. The *Kicker* requires a little owner maintenance after the first 25 hours of play, and then again at each 75 hours. Complete instructions are given for the necessary disassembly, sanding, regreasing and reassembly. I tried it just for test purposes, and had no difficulty; the unit worked just fine after I put it back together.

4. Technique modification. I mentioned this earlier. The Kicker represents a new design in bass drum pedal operation, so a new approach to bass drum technique on your part might be necessary. Sound Concepts has thoughtfully included two pages of excerises and a brief but thorough explanation of how to employ the *Kicker* to best advantage as an inclusion with each unit they sell. Instructions are given for both heel-up and heel-down styles of playing, although I was not able to achieve satisfactory results in the heel-down style myself.

I believe the Kicker could represent a method of getting more power, speed and fluidity into your bass drum playing, while at the same time gaining a distinct increase in endurance. Over the long haul, five or six nights a week for several weeks at a time, this could pay off with big gains in technique and comfort. Especially for the rock drummer, who is likely to be playing at high volume from the first tune, the Kicker could be of tremendous value. I have to admit that for the variety player, who might play more than half the evening in the lower-volume, heel-down style, the advantage of the Kicker might be more open to question. But since I believe it worthwhile to examine anything that might make a drummer's job easier and more enjoyable, I recommend that you at least consider the Kicker, no matter what style you employ.

The *Kicker* lists for around \$90.00, and is available from Sound Concepts, Ltd., 125 Burgess Avenue, Toronto, Ontario, Canada, M4E 1X3. Check with your local retailer first to see if they have (or can order) the Kicker for you to try. Otherwise, contact the company direct.





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sticking up for us. Don Arden sacked him and then we said, "We're not going to let you be our manager anymore." He said, "Well, I've got you under contract." And we said, "Bits of paper mean nothing to us." We were underage anyway. It was against the law for us to sign a contract.

So he sold us to the Howard Davidson agency. We were quite pleased to go with them in a way because we had nothing to lose. They weren't very good, though, and then we became friends with Andrew Oldham and he managed to buy us at our request for Immediate Records and they made a lot of money on us.

We made about four or five albums for Immediate Records and the very last one was the very first concept album ever, which was Ogden's Nut Cone Flakes. We designed it lock, stock and barrel, although Immediate got the credit. We told the artists what to do, we did all the research on it, wrote the songs, wrote the story, everything. We got screwed out of the money, because Immediate folded up shortly afterwards. Immediate sold the catalogue to lots of subsidiary companies all over America and everywhere, and that's why it keeps getting re-released in cheap packages. You can buy re-releases of old Small Faces' records but they're not the original covers. Some of the songs are just backing tracks and aren't even mixed. It's so horrible what happened to the Small Faces band. It was one of the most creative bands ever, and it's been abused to this day.

RF: You certainly tried to do something about that?

KJ: I tried, but once it's been bought and sold so many bloody times, it's very difficult to penetrate it. I kind of wrote it off as a lesson. It makes me bitter now, although it didn't make me bitter then because we really weren't out for the rewards the other people were. They were out for the financial gains but we were out for the pleasure of playing. We were getting all the pleasure we wanted—all the fame—and we didn't want the money. It didn't matter if we had it or not.

RF: Why then did it make you bitter later?

KJ: Now it makes me bitter because I see these assholes who release these records on two-bit labels abusing great music. If they actually came to me and said, "Excuse me, I would like to straighten out this mess. Is there anything we can do to put this out again, properly, as it should be?" and give it the respect it should have, I would say, "Yes, I'll give you all the help and cooperation I can give you." I want the Small Faces records to be what they should have been. The only one I really want to work on is *Ogden's Nut Gone Flakes*, because it was the #1 album in England and it got a lot of release in America. It had a lot of packaging problems, though, because it kept rolling off the shelf. No one knew how to stack it because it was round. People would take it off the shelf and it would be warped. The records kept getting sent back. I think it was a revolutionary break-through, though, just in terms of an album. RF: What year was that?

Kr. What year was tha

KJ:I think it was '67. After that album, we became lost from each other, because we saw things happening and we were getting that much older and that much wiser about what was going on in the business. We were disillusioned by the business and each other really, and we didn't quite know how to handle it. Steve Marriott decided that he wanted to form another band, thinking that the Small Faces had had it. But we hadn't. We were still famous. His excuse at the time appeared in the headlines: "I want to form another band called Humble Pie. I want to play with better musicians." That really hurt. That really offended me. So everybody thought that the Small Faces had split up because Steve left. We had gone our separate ways for about six months, and then the three of us, lan McLagan, Ronnie Lane and myself decided that we'd play together anyway. Ronnie Lane had become friendly with Ronnie Wood from the Jeff Beck group and Ronnie Wood was friendly with Rod Stewart who was also with the Jeff Beck group. We decided to play together with Wood, just for fun, and we found something that we locked into. We liked him. Rod used to come down all the time and sit on the amps, but never joined in as a singer. We played for a while and sounded great, but we needed a lead singer. I'd never heard Rod sing before and I got invited to see a Jeff Beck concert when Woody and Rod were still with him. I saw Rod sing and I just went up to him and said, "You're always with us, would you fancy joining the band?" He said, "Do you think I could? Do you think they'd let me?" I said I didn't see why not; he was always there anyway.

RF: His vocals were kind of radical for that day. He was very different from anything else.

KJ: He was distinctive and I knew it. Everybody else didn't want him in the band, because they didn't want another reincarnation of the situation that happened with Steve Marriott. They didn't want him to split or get famous, but I sat up all night trying to convince them that it was the right thing to do. Eventually, I talked them into it, and that was the Faces. We decided we didn't want to call ourselves the Small Faces because we weren't that small anymore and it was a different band.

One of the reasons the Faces folded up in the end was that Rod and I were day people and the others were night people. We'd have a 2:00 session and Rod and I would be there hours before the others wandered in. We couldn't get anything done, basically. Then Rod moved to America and the contact became even more vast. There was no communication. Rod didn't want the band to fold, even though he was ahead and knew he was a big solo artist. He loved the band because it was a good-time band; a lot of fun. Another problem was that Woody asked if we minded if he did a tour with the Stones. We said, "No, as long as you keep yourself in shape for our tour which starts after the Stones tour." When he came back off of that tour, he was different. He had become a Rolling Stone, or thought like that, and that really started it folding.

Rod and I decided to stay together and we formed a band which was his first band. He and I were even splitting the money. It was a very good deal for me and I needed the money because I had tax bills. We rehearsed and everything and I was supposed to go to America, but at the last minute, I got cold feet and called and said, "I can't go." It just felt strange. I couldn't get up on the stage without the rest of the Faces, knowing that Rod would be up there. It just wouldn't feel right and it would feel like a backing band. I didn't want to go backwards. I'm used to being in a band. That means I don't want to be in a backing band. I like the flavor and the feel that four or five people have in a band. You feed off each other. It makes you think; it makes you react. I like the unit; the team. You don't get that from being in a backing band; you're a piece of baggage.

I don't feel solo because I'm not a solo artist, although I can do it. I've proven I can do it. I don't write, but I can sing. Originally, I went into a studio in England and took a real risk because I'm quite a shy person in terms of trying anything new and singing in front of a couple of people in the room, the engineer and the guy who wrote it. I thought, "Well, let's see if there's anything in me other than a

continued on next page

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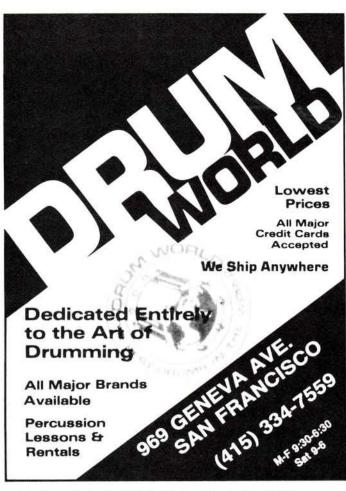
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drummer." I did a Jackson Browne song I liked called "Ready or Not," and then the moment of truth came when I had to sing on it. To my amazement, when I heard my voice back, apart from instantly hating it at first, it sounded okay after I got over the shock. Everyone loved it and it was a very commercial record. Billy Gaff said, "We've got to put it out." So it got put out but it got banned because the lyrics were about an unmarried, pregnant mother. At that time, the only way to get your record plugged was on kid's TV shows and things like that. Once they ban it on the BBC TV, it automatically gets banned on the BBC radio. So it never really got a chance.

A few months later, at the end of another Faces tour, Mentor Williams, who has always been a good friend of mine, played me a couple of songs. I really liked them and he said, "Why don't we do them then?" "Okay." So we went into the Record Plant in L.A. McCartney just happened to be in town, so I called him and asked him if he wanted to play on my record. He got Danny Kortchmar and Al Kooper and I got Paul and Linda McCartney and Denny Laine. We all played on it, and got two great tracks. One song was called "So High," but I didn't finish it. We didn't get as far as mixing it, but the idea was for me to go back home and then come back to finish it. I've still got those tapes and I'm going to do something with them eventually. I'm quite proud of it. It's something special to me and I did it to prove I could do it, not for a solo career. What happened was that a year later, I heard "So High" on the radio by Dave Mason, who copied the arrangement and the way I sang it, everything. It just so happened that the engineer on that session was the same engineer who was on my session. It was never a hit for Dave, but he got great acclaim for it. But, there again, I didn't release it, so good luck to him. One day, though, I'll release the real version, the original.

At the moment, I'm building a studio at my place in England, which is really my big baby at the moment. I'm not really like Pete Townshend or Ronnie Lane or any songwriter who really gets into tape recorders and all that. All I ever wanted was a drum room. I started out to build a drum room and bought a three-hundred-year-old barn and had it moved from Norfolk to my house. Half-way through, I thought, "I've got a big drum room here. I'm going to turn it into a studio. I'm going to take the plunge." It's going to be great and I want to finish off "So High" in it. I want to do some tracks and if it ends up being an album, it will be. I'm quite excited about that. Let's see what happens. I make no promises to anybody for anything. All I'm out to do is delve a bit more into me again, finish up a few things and please myself. If there's anything good there and I think people should hear it, fine, great.

RF: So after the Faces broke up, you did sessions?

KJ: Well, I did two years off the road doing sessions, when I felt like it, mostly for friends so I could be comfortable. I rode horses, played polo and had a great, great time, until I realized it was time to stop being silly.

RF: Didn't you need to read when you did sessions?

KJ: I didn't on most of the sessions I did. But I did learn how to read pigeon-style very quickly. My father-in-law taught me. He was a band leader by the name of Tony Osbourne who was quite famous in his day. The very first session I ever did was for him, with a big band. It was an incredible feeling and I got off on it so much. I had done it by reading a piece of paper! That's what astounded me. I read a piece of paper and we did it without communicating. I didn't actually like it, though, because it wasn't mind, it was paper.

RF: What were some of the sessions you did?

KJ:I did a Jerry Lee Lewis album, a Chuck Berry album, I worked with McCartney here and there, played on the Stones' *It's Only Rock and Roll*, and all the early Joan Armatrading albums with Glyn Johns as producer. There were loads of them.

RF: What was it like going from a tight unit into sessions?

KJ: It was very exciting to play with different people, although it was frustrating because you had to get into other people's styles. The good thing about it was it made you think, and anything that

continued on next page

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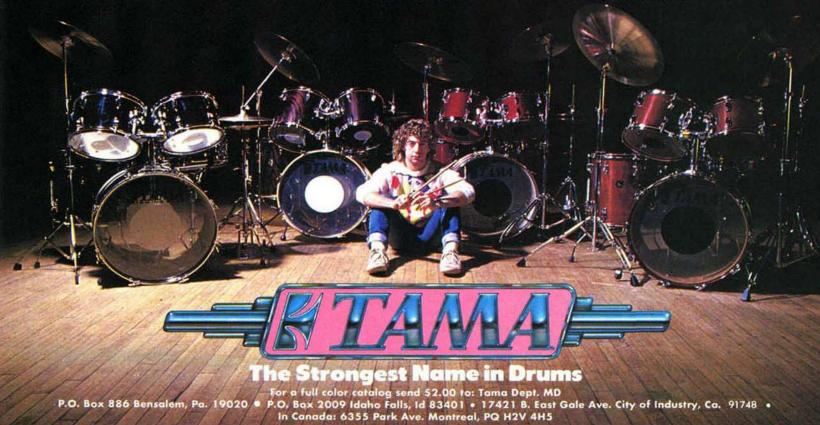
Swingstar set 55522 Finish shown: Jet Black



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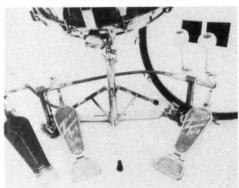


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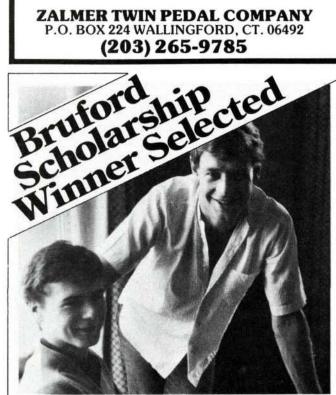
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Percussion Institute of Technology 6757 Hollywood Blvd., Hollywood, CA 90028 • (213) 462-1384 makes you think is good, which is why I kept it up. But I would hate to be a session musician. Their lives are very difficult. They work really hard, mentally and physically, and it's just not for me. If I had to be that, I would give it up.

RF: In *International Musician and Recording World*, it said that right before the Who came about for you, you were thinking of giving up music.

KJ: I was never thinking of giving up music. If you're a musician, it's totally impossible to give up music. It's a natural ability that you have in you that will never, ever leave you. When I was at school, before I started playing an instrument, this guy came around who demonstrated different wind instruments. We threw chairs at him, and bits of paper and chewing gum, but one thing he said that really stuck in my mind was that, "If you can play an instrument, you'll never, ever be lonely." And he's dead right. When you get upset, you get down, it's part of feeling; it's what you call feel. So no one can ever stop that. I can give up earning the money or being in a big band, but I could never give up music. The International Musician article was wrong, but that was a very difficult interview for me. They asked me what size drums I use and I don't bloody know. Drums are drums. If it sounds right, great. If I can tune it and get a sound out of it, that's the one I'll use. Sizes are a lot of nonsense. Different sizes have different sounds, so if you want a higher sound in a tom-tom, you go for a smaller drum. You can't beat a standard drum kit. If you want to play drums, go out and buy yourself a standard drum kit—a bass drum, a top tomtom; a Charlie Watts kit, basically—and practice. Once you learn to play that, then you'll know what drums you want after that. You really do not need any more than that anyway. The reason I use more drums than I used to, is because I need a longer tom-tom fill that fits in with John's bass playing and the Who arrangement. It took me a long time to get into really playing a bigger kit. I don't particularly like playing a bigger kit.

RF: What about the double bass?

KJ: I don't play double bass drum. I do everything on one foot. Since I've got two bass drums up there, a lot of people have said to me, "I really like your double bass drums. You really know how to use it." I do it all on one foot. Now will you all believe me? I've got a quick right foot. You don't need two bass drums anyway. It's ludicrous. It's up there purely and simply to balance out the kit and it's a stand to mount two extra tom-toms on. You don't need any more than that. In fact, I would advise a drummer never to play two bass drums. It will throw you instantly off where the beat naturally falls and you'll end up playing in between that. It's totally wrong and uncomfortable.

RF: You seem to be of the philosophy that less is more.

KJ: Yes I am. When I do sessions, I use the minimum.

RF: Even in your playing; your approach.

KJ: It's attack; it's effect. I go for effectiveness, not the crap in between. I'm a great believer in being a drummer, and a drummer should know his place. The drummer keeps time basically. He's not there to show off.

RF: But you were talking about feel before, so it's a lot more than

KJ: Yes, you've got to feel, that's all part of it, but rule number one is you've got to keep time. Feel comes with it, hopefully.

RF: How did the Who come about for you?

KJ: The interesting thing is that I was with Keith the night before he died. We went to the premiere of a Buddy Holly film. There was a reception and we were talking with Paul McCartney and he said, "I've got this idea and I want to call it 'Rockestra', where I'll get a lot of people together. I want you Kenney, you Keith, and John Bonham with all these guitarists—Pete Townshend, Eric Clapton." It ended up happening, of course, with about 100 people in the bloody studio. So Keith and I were enjoying each other's company and when I left, we decided that the idea was fantastic. The next day, I woke up and he didn't. I heard on the radio that he died and I just couldn't believe it. Then I started to get people saying to me, "You're going to join the Who, aren't you?" I said, "No, I've

never heard anything like that at all." People in the music industry all assumed I would join the Who because they said I was the obvious choice, which was because of the '60s. The Small Faces and the Who were not so much *rival* Mod bands, but the only two Mod bands that meant anything. That's where the close ties came. We were all very close friends anyway. I played on the soundtrack for *Tommy* and at the end of the week of sessions that I did, I found myself sitting in between Pete and John, realizing that it felt strange because it felt so right. It felt as though I was in the Who. I jumped out of my seat, double quick, because I thought, "Oh no, I'm in the Faces!"

RF: Did you assume that the Who would break up? I think most people thought they would.

KJ: I'd assumed that they were still in a state of shock and didn't know which way they were going. I didn't really know what they were going to do or my own feelings about it. Everybody said they'd probably break up. I really didn't know. But I wasn't really surprised, after all the talk, when I got the call from Bill Curbishley. He said, "I'm the Who's manager. The Who have had a meeting and they've decided to stay together as a band and they haven't considered, and will not consider, anybody else. They would like you to join the band as an equal member." Those were his exact words. Having had that compliment hit me straight in the face, I said, "Let's have lunch." I didn't really know what to say. I did tell him I was already in a band which was forming with a guy by the name of Bill Lamb who was a singer-songwriter in America. The idea behind that particular band was to get an English sort of sounding hard rock 'n' roll with an Eagles' type of vocal, and it did sound amazing! It was a very viable proposition. The reason I bring that up is to let you see that I didn't join the Who for money. I want to get that across. I needed the stuff, but I had the opportunity in the other band also. We had rehearsed a bit and I was about to put pen to paper when Bill Curbishley called.

So I went off to see him at his office the next day and Pete was up there. We talked for about two and a half hours, "Hi Pete, how've you been?" I mean, we're friends. We talked about Glyn Johns, the kids, our families and at the end of it, we briefly discussed the Who. Pete said, "Well you've been through it before and if it doesn't work out, you know how to handle it." I said "Yeah," but I hadn't decided yet that I would join the band. At the end, I suddenly realized, "I've got to join this band. It's how I grew up; it's part of me. I know them and it's what I stand for." So I said we'd give it a go and that was it. There was no audition.

RF: I read that you never audition.

KJ: Never. People should know me by now. If somebody said to me, "Look, you're not doing anything with the Who. Fleetwood Mac wants you to join but you've got to do an audition," I'd tell them to get lost.

RF: You feel that they should know you well enough to know if you would fit.

KJ: Right. The right band would know. After all this time, an audition seems to be a bit of an insult. I don't mind auditioning for something I've never done before, but then again, I've never auditioned for a thing in my life anyway.

RF: In an article, you mentioned that you were not accustomed to playing accents or dynamics before you entered the Who.

KJ: I didn't really mean that. Sometimes when a question is asked in the wrong way, you give them the wrong answer. I started out in the Small Faces, which had quite complex arrangements, but simple complex arrangements. Then it went into the Faces and the Faces were too drunk to be complex, so we were a very simple, straight rock 'n' roll band. So the right way to say what we're talking about is not accents, but more complex arrangements. That was a challenge to get back into because I wasn't used to it. I was used to it on sessions because I had been asked to play some very complex arrangements. If you listen to a Joan Armatrading album, they are the most brain damaging arrangements I've ever done in my life. God, I had to use my brain with her. So with the Who, it was hard to learn the songs and get the accents in the right



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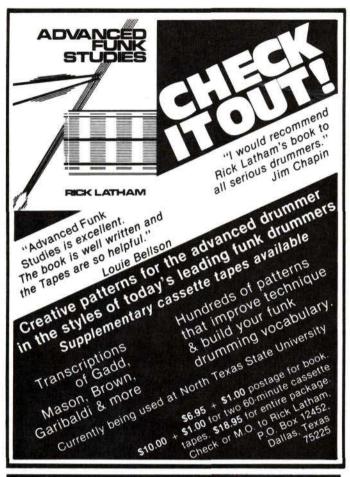
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places because they were tricky accents. Who accents are different. I wasn't used to doing it to the degree that I had to do it with the Who. Now it's like second nature. Actually, the hardest thing about joining the Who was learning the songs.

RF: You didn't have very much time.

KJ: No, I had a week in which the Easter holiday fell. I had something like 25 or 30 songs to learn in a week and then do my very first gig. What I kept thinking was, "Well, I'm used to it. Shut your eyes and imagine it's the Faces."

RF: You don't subscribe to the usual bass player/drummer relationship theory. You play more off the guitar and vocals.

KJ: If I describe how I work with a band, I play with everyone. This whole illusion of drummer and bass player is a load of shit. You can't just play with the bass player. If anything, I lean more towards the vocals and lead guitar. Then I play with the bass. My right leg is doing something with the bass anyway and if the bass player suddenly decides he's going to play a long riff, then I'll latch into it and complement him. But it's more with vocals than anything. I've always been a drummer associated with vocals. Rod and I used to really click. We'd be chugging along and I would just stop playing and Rod's back would go straight up and he'd sing something different and then start again. He'd love it and it came from the early days of working with Steve Marriott.

RF: You don't really feel ready to stop touring do you?

KJ: No, but I understand how Pete feels. I went through a time when I was about 25 when I felt too old to do it, and I felt silly doing it. I suppose insecurity was one of the factors. I felt that 25 was old, but it wasn't. That's how I'm relating to Pete's situation at the moment. I snapped out of it, fortunately, and I don't feel silly. I feel very proud of my profession and proud that I've lived through a lot of crap, so I'm hoping that Pete will finally feel that way as well. It affects people in different ways. He'll either come out of it or he won't. The Who is very energetic, but it does take a lot of you to expend that amount of energy. I understand that more than anything. I just feel that I've got a bit left in me and would like to continue to do it. When two people want to do it and two people don't, however, you've got no choice. You've got to go with the flow. The band is not splitting up. It's definitely the last long tour, but maybe we'll do a short tour, [laughs] "The Who's last short tour." I don't know. It's very hard to tour as you get older. The preparations are very difficult, although the touring is easy once you get into the groove of it.

RF: Easy? You're a day person, remember?

KJ: It's all very hard. Bloody shit—I keep saying "it's hard." [The name of the Who's most recent album] It's all very hard, but you can accept it easier. The preparation of touring is very much more difficult because you've got to get yourself fit and it takes longer to get fit, both mentally and physically.

RF: How do you do that?

KJ: Fortunately, I gave up drinking and that's what really saved me. I was going through a divorce in between the Who having two years off the road. When my marriage split up, I hit the bottle like crazy and Roger, as a friend, came to me and said, "You're drinking too much. If you carry on like that, it could affect the band." My first reaction was that I took offense to what he said, but having thought about it for a couple of weeks, I realized that he was only helping me as a friend. It's not a cop out or excuse because Roger and I have talked about it since I've been straight and we are now bosom buddies as we always were.

RF: There have been a lot of rumors in the press that Roger had second thoughts about having someone fill Keith's place.

KJ: The press has been very unkind to me in that respect because it's a lot of bullshit. The press is a lot of liars, but that's what sells papers.

RF: The last *Rolling Stone* article had Pete admitting that there was, in fact, a "communication problem," though.

KJ: There was a communication problem, but it had nothing to do with the band. With my marriage, we were all friends and Roger and my wife were friends. He didn't want to see me split my mar-

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TELEX, TWX 9103382046 MARKLEY SNTA 9 1982 DEAN MARKLEY STRINGS, INC. riage up. We differed on a few points there, but that's all. Roger and I have come out of all this the best of buddies, with no problems at all.

I asked Roger about the *Rolling Stone* article because I took offense to it. I felt if that's the way he really felt, then "Goodbye, I don't need your money; I don't need your band." I would have been gone. But I went to Roger and he said, "I never said that at all. When I did the interview, *before* you joined the band, they asked me what was going on with the Who, and I said that I thought the Who would get different drummers if they were going to go out on the road and make albums." And that is exactly what it was. He said, "I promise you Kenney, I never said it."

RF: When you stopped drinking, did your playing change?

KJ: It didn't change, but I'm more alert. I think quicker, I hit harder, I feel more, so I guess my playing has changed. I played exactly the same before where it didn't mean anything. Now it means much more. Physically, I can keep up. I gave up smoking when I was 30 and I used to smoke 60 a day. My playing changed then also because I could breathe a lot easier. But when I gave up alcohol, one thing I did notice was that my breathing was even easier. To get through a Who concert now, it's easier to pace myself. If it's easier, you can put more into the performance and your delivery of what you're going to play. Rather than playing the same fill once or twice because you can't think of anything, your brain is that much sharper and you can think of a different one. A drummer really shouldn't think until a split second before he gets to the fill, because if he thinks about the fill too hard, he'll blow it and do something he can rely on. It's good to take a risk because that's when it's exciting.

RF: Do you have the freedom to take as many risks as you like? **KJ:** I can do what I like, yes. The Who has never told me what to play or how to play. It's great. I play exactly the way I always played before.

RF: Was there any discomfort about the fact that audiences, and even the band, had grown accustomed to a flashy drummer?

KJ: I was never uncomfortable about it because part of the reason I

think the Who wanted me to join the band was because they knew everything about me. They knew me as a friend, they knew me as a drummer and certainly Pete knew the approach I would give it. He knows I'm a proud person and I think a lot of myself, which I don't mean in a vain way. I won't let anybody change me. I am who I am and that is the way I stay. People have to accept me for what I am and judge me on what I am. That's it. I am not going to change to suit somebody else. I am me and that's the way I play. That's what has gotten me through being in the Who. In my opinion, if they had gotten another drummer who tried to mimmick, copy, or outdo Keith Moon, it would have been a failure.

RF: He would have been crucified.

KJ: That's right. You can't. Nobody can copy Keith Moon. He was a unique drummer and he was very good at what he had to do—his role in the Who. Nobody can copy it, so nobody should try. All I can do is progress as Kenney Jones and that's all I want to do; a natural, preferably upward, progression. That's the way I see my future.

RF: You're contracted to do two more Who albums.

KJ: Yeah.

RF: When the Who stops touring, where are you going to get the live-playing stimulation that you seem to need?

KJ: I can always play. The great thing about the future is that nobody knows, so in that respect, it's quite exciting. You can't see around corners.

RF: With all the crap, does the music ever lose its magic?

KJ: No. No. Especially this tour. It's more magical than ever.

RF: How do you keep it fresh every night?

KJ: It's very difficult to keep it fresh every night without becoming clockwork. It's very difficult to play the same songs over and over again, which is one of the reasons the Who is stopping long tours. That is where I back it up. To play the same songs every night, one after another for two and half hours, is incredibly frustrating for a musician. The only way I get by is that I do them a different way. There's only so many ways you can do it, though. You can't really

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vary that much, so what you have to do is get off on each other; feed off each other. We've all got a positive attitude on this tour and I think we're all going to come out of this tour gaining and learning something beyond what you learn from any other tour. Therefore, I look at it as a healthy tour and who knows where it leads? It's much more exhilarating to play new songs and explore new boundaries by creating new material. If anything is going to hold the Who together, it's going to be less touring and more creativity. The Who is still here because they are progressive, one step ahead, I think. The thing of the future is satellite TV, cable TV, not for the money, but as a way of still playing for that many people without going mad. You can retain some form of respect for yourself and still be able to leave a little bit to explore within yourself; to enable yourself not to get so nuts so you can still write songs and perform properly.

RF: You once said that the Who is the first "band" you've ever been in and you defined band as being where the members think more about the band than they do about the individuals.

KJ: Yes, we think band. I was invited into this band in the deep end, with all the problems. I didn't just reap the bloody rewards: I got all the problems, debts, finishing off film music, Quadrophenia, then getting into McVicar. Basically, I've done every film project the Who has done, having Tommy under my belt. If you stop to think about it, it's so strange. It's all mystique and all that nonsense. I don't really know. The band had lots of meetings where I was thrust into situations like heavy accountant meetings, heavy lawyer meetings, trying to understand the complex situations of different Who company set-ups. To take it in all at once was very difficult for me and I spent most of the time being quiet. Until I understood it, I couldn't really comment. But the great thing is that they invited me into it and that is the biggest compliment I've ever had. To be put into it in that degree is lovely and all the way down the line. I give 100% for my quarter, we all give 100%, for all the troubles as well, Cincinnati, and the lot. I share the burden with everybody.

RF: That whole experience in Cincinnati was so awesome. We were

talking about bitterness before. I would imagine that experience would make you somewhat cynical.

KJ: It's an unfortunate accident that happened. There are obviously reasons why it shouldn't have happened. What went wrong, I don't know. It was just an accident. Nobody blames the Who. We get letters from all the families that lost somebody saying that they don't blame us at all and comfort us. We felt rather deeply about it. Actually, it didn't hit us at all until much later, much, much later.

RF: You didn't know about it until after the show, did you?

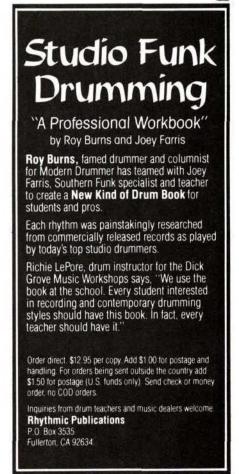
KJ: No. The weird thing is that it was one of the best concerts we ever did. The thing is, you see, the Who are going to get much more publicity out of something like that because of the press. One thing I've noticed since the two-year gap between the last tour and this tour, every TV station you turn on in America has sensational news. It was just bubbling then, so they really latched into Cincinnati. What they didn't publicize as well, and I wonder how they managed it, is that the same thing happened to the Pope. There was also a football stadium accident about the same time. You can't blame the Pope for people dying at one of his functions and you can't blame the football team that played where the stands collapsed. It's just an accident, but somebody will get the blame because life will blame somebody. We were unfairly picked on, that's all. We went back and gave evidence, individually. We opened up to every single lawyer, representing each family who wanted to ask us questions. All I know is that I'm a musician, I turned up and played a concert. Anyway, we'd better get off of Cincinnati because it's still going on, so I don't really know what to say about it.

What is important is the future. The future is something I really care about because what's past is past. I've got to think, "Let me learn something from the past, take a bit from the past and present it to the future and see what happens."

RF: What do you want?

KJ: Whatever is meant to be, whatever I'm meant to be, whatever comes. Someone up there has got something planned for me. I look forward to the next adventures of Kenney Jones.





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JAZZ DROMMERS MORKSHOP

by Eliot Zigmund

Trading Phrases

Jazz drummers get called on to trade four-, eight-, twelve- and sixteen-bar phrases—even full choruses—with a soloist, during the course of a tune. This is a bebop tradition. In a bebop-oriented context, a drummer's solo will be in this fashion, rather than an extended solo. There's a real art to trading phrases; keeping the phrases clear and distinct so no one gets lost; letting the music flow from one player to another without it sounding stiff or contrived.

A beginner's biggest challenge here is playing a four- or eight-bar phrase and getting back to playing time *without* getting lost. Students try to cram all their technique into one four- or eight-bar phrase. The result is usually a musical disaster. The key word is "musical." To avoid disaster, try playing *music* rather than technique. The 8th note and the 8th-note triplet are used constantly in building a solo in medium and up-tempos. Ask any horn player. If you're getting lost trading fours and eights, try limiting yourself to

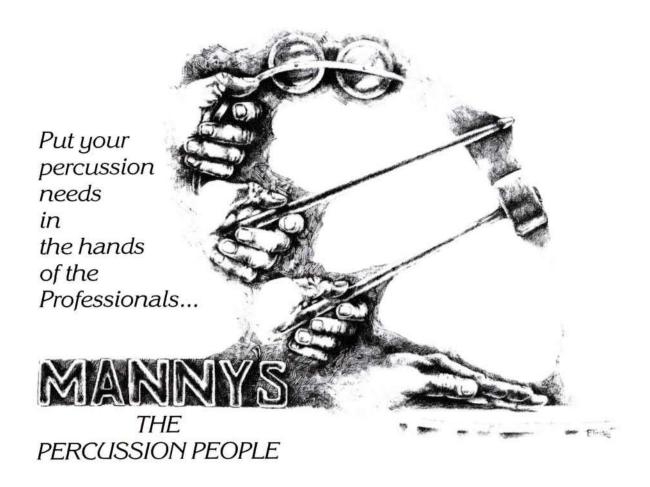
phrases made of 8th notes, 8th-note triplets and quarter notes. Play simply; swing and make definite rhythmic statements that propel the music forward.

In Examples Al through A5, I'm using two lines. The top line is for snare and toms. The bottom line is for bass drum. Play the phrases as exercises first. Next, use them to trade fours and eights with yourself by playing four bars of time on the ride cymbal, followed by four bars of solo. Play all fours at first, graduating to all eights and then all twelves. This will help you really develop a feel for each phrase length. In my article in May '82, I discussed song form. By giving thought to song form you'll realize that most tunes can be divided into four-, eight-, twelve- and sixteen-bar phrases. The twelves are usually used for trading choruses in the blues. After working with these phrases, experiment by writing and playing your own phrases, using the same concept. Limit yourself to using quarter notes, 8th notes and 8th-note triplets.



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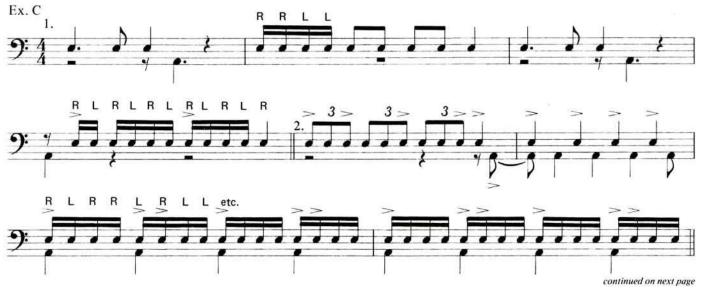


156 W. 48th St. N.Y., N.Y. 10036 (212) 819-0577 If, at this point, you're still getting lost, divide your phrases in half making each half *similar* to the other. They don't have to be identical. They should be symmetrical so that one half answers and completes the other. This valid, musical technique helps you keep your place in the music. Examples B1 through B5 illustrate the use of five different four-bar phrases. Practice them the same as Examples A, and expand the concept to larger phrases. If you're trading eights, mentally divide your phrases into two similar four-bar phrases.

Special mention should be made about blues tunes, or twelve-bar choruses. A twelve-bar blues is made up of three four-bar phrases in an AAB song format. Thus a four-bar phrase could be mentally subdivided into two two-bar phrases, an eight-bar phrase into two four-bar phrases, and a sixteen-bar phrase or chorus into two eight-bar phrases. But, a twelve-bar blues should be kept in the context of three four-bar phrases, or one eight-bar phrase and a four-bar phrase. A twelve bar blues shouldn't be mentally subdivided as two six-bar phrases.



The next logical step is to add some of the technique we've been holding back on. Do so sparingly. Remember: The most important things are musicality and swing. Use technique to play music, set up contrasts and to propel the music along smoothly. Never play something if there isn't a musical reason to do so. Examples Cl through C5 show some of the previous phrases expanded on and ornamented. When you've played these, try some of your own. Leave space. Don't clutter your solos.



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Sometimes when two or more players are trading phrases, the phrases start to overlap each other. This is a natural next step in trading phrases, and adds to the flow and sense of dialogue between the musicians. Each player is either starting his phrase a little early or a little late, and it overlaps into the first musician's solo.

This is very effective, but must be done within the context of the music. I'd suggest becoming very adept at trading phrases of all types before trying this technique. It might also help you to talk to other players in your band about having this overflow of phrases. Examples D1 through D4 illustrate this type of phrasing. Practice these and make up your own.



In closing, pay attention to song form at all times when you're trading phrases. Start simply. Build from phrase to phrase and give shape to the chorus or two you're playing. Don't play isolated phrases. Develop a nice blend of cymbal and drum sounds that propel the music forward. Avoid drumnastics! Play off the time

when you solo, trying to connect the feel of your time to the feel of the solo phrase. You can construct whole four- or eight-bar phrases around the drums while playing time, using independence. The exercises in Jim Chapin's Advanced Techniques for the Modern Drummer can be used to this end.

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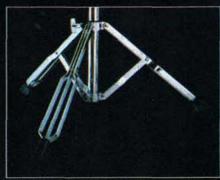
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THE MORRING DRUMMER

by Simon Goodwin

The Fine Art Of "Faking"

We all, at some time in our careers, have had to perform in front of an audience without the benefit of a rehearsal or a written part. This can happen for a variety of reasons. You might be asked to sub in a steady band which does not use parts, but which has a tight, well-rehearsed act with a regular drummer. Or you might be part of a "pick-up" band which has been brought together for a particular job. In either case, if someone requests a number which the band has never rehearsed, the leader might decide that enough people in the band are familiar with the tune and say, "We'll fake it." Time is usually taken for quick instructions about key, rhythm and tempo, and if the end product is not perfect, the audience will appreciate the fact that you were trying to please them. It's harder when it's a pick-up band, but the club owner or booker thinks he's getting a regular unit and must not be disillusioned.

Fitting In

The important thing to remember is to keep an open mind. If the regular band has a particular style which you are able to switch on to, that's great. A band of this sort will usually have a common purpose in presenting their music, and enough dedication to bring you on the stand with your head crammed full of last-minute instructions and your hands full of hastily scribbled notes. You are, however, more likely to find yourself "faking" in a general purpose dance band, playing a mixture of standards, pop/rock and disco. Now the open mind is essential.

Most people, when faking tunes they know, have a specific arrangement in their heads. There is often a well-known recorded version which the musicians will know and the audience will expect to hear. If the band plays a particular style of music, it's safe to assume they will play the recorded arrangements of well-known numbers in that style. If there is anything different, like their own arrangement, or a copy of a more obscure recorded version, they should warn you (although they might not). Never just assume that the other musicians have in mind the same version of a number that you have. Even if they tell you they're playing a particular version, or you're able to recognize it when the number starts—be careful. They may not know it as well as you do, or perhaps you may not know it as well as you think you do.

To Break Or...

Drum breaks often present a problem in this respect. I can remember the expressions of horrified panic which appeared on the faces of my fellow musicians when I once went into a two-bar break which I saw as an integral part of the number, but which they had chosen to forget about. The song was riding high in the charts and there was only one version to model our performance on. I would have been wrong not to have played the break if the band had been expecting it, but I was wrong to play it without trying to establish that they were ready for it. It's teamwork which counts, and this means helping everybody else to turn in as neat a performance as possible, even if it means playing down your own role in order to allow for other people's shortcomings.

Many musicians seem to have a blind spot when it comes to drum breaks. There are two possible reasons for this and neither of them are particularly flattering to drummers. Either they don't bother to listen closely enough to the drums to remember when breaks occur, or they don't have confidence in the drummer to play the appropriate break at the appropriate moment. The important thing is not to try to assert your right to play a break during the performance. If necessary, have a word about it before or after. Some people might look upon this as a case of the drummer wanting his moment of glory, but don't be put off by this. If they're sensible, they'll realize that you would be making the arrangement more interesting and accurate by playing your breaks in the right place.

Open Ears

Of course, there's much more than drum breaks to consider. There's the overall shape of the number: stops, starts, bits of phrasing, and different sections of the tune which require different treatment. If you know the tune and have a good knowledge of a well-known arrangement, you have a good idea what to look and listen for, which gives you a head start. If, on the

other hand, you don't know the number at all, your skill, sensitivity and power of concentration will be taxed to the full. It's easier for a drummer to make a competant showing in a number he has never heard before than it is for any other instrumentalist. But it's not uncommon to find a guitarist who is faking a new tune, having the chords shouted to him as he goes, and then take a solo later in the same tune. In the same way, a drummer can feel the way a number is going and add color and build as the tune progresses. This need not sound as if you are eventually getting into it. It's quite usual for numbers to build and get more interesting after the first time through. The drummer can fulfil his role as a time-keeper by establishing the correct rhythm and feel and maintaining it throughout the number, but we all know that there is more to it than that.

The guitarist who can play a chord sequence through with prompting, and then go on to take a solo, has a strong awareness of the chords and he memorizes them. A drummer should be able to do the same thing. It doesn't matter if you have no working knowledge of a melody instrument. As you're continually exposed to chord progressions, your ear develops so that you can recognize and even predict the structure of a number without necessarily knowing the names of the chords. It's rather like being able to understand a language without being able to read it.

By keeping your ears wide open and using your musical experience, you're able to pick up sound cues to help you color the arrangement. There are a variety of common formats: eight-, twelve- and sixteenbar sequences, and the popular thirty-two bar AABA pattern. These recur again and again and are easy to recognize when you know what to look for. By listening for the first chord of the ninth bar, you'll know the moment it's played, whether you are repeating the first eight bars, or continuing with a longer sequence. In this particular case, either a continuation or a repeat would mean that your rhythmic pattern and coloring should remain unchanged. When you sense you are going into a different section of the tune, that's the time to consider changing. Obviously, you will have decided during the first section what

the natural change in your part is going to be when the time comes. Being ready for the cue when it comes helps you make the transition smoothly. After that, keep listening for further changes. It's very frustrating being stuck on your ride cymbal when everybody else is back on the verse and you should be playing closed hi-hat. Of course, there are numbers which don't conform to any predictable format, so be on your guard for these.

A Careful Eye

Looking is just as important as listening. There are as many visual cues to be picked up as there are musical ones. Let's first deal with the deliberate ones.

You've probably experienced the downward gesture made with the flat of the hand which means to reduce volume. There are many, varied signals common to bands all over the world, like the finger drawn across the throat, or the raised clenched fist, both indicating "end of the number coming up." Then there's the circular motion with the hand which means, "We are not stopping now, even if you want to." And there are less ambiguous signals. If a player catches your eye and puts his head back, this usually means that when he jerks it forward, he'll be bringing you off on the last note of the number.

Being Musical Director on stage and giving other musicians their cues, takes a special talent. Some people are naturally good at it, others find it difficult. Some people inspire confidence, others inspire panic. You need to decide who to watch on stage. Sometimes this is obvious because there's a definite leader controlling things, but this isn't always the case. In a band with a rehearsed act, it's likely that the leader will be too busy putting on a show for the audience to be thinking about giving cues which he does not normally have to give. In this case, another member of the rhythm section will take the sub drummer under his wing. Often this happens without anything being said in advance. He'll just catch your eye at appropriate moments, and it's up to you to watch and be receptive to his cues. Whatever you do don't be offended at being directed by someone else on stage. You might know the arrangement perfectly, but the other guy doesn't know that. And if you decide to ignore him, you're risking coming unstuck when it comes to a special musical alteration, to say nothing of offending someone who is trying to help you do a good job. As long as it is accurately given, too much direction is preferable to too lit-

There are many other visual cues. Watching the hands of the other musicians, particularly keyboard players, can be a great help. There are also "body language" cues which you get from people, particularly when you know them: twitches, leaning (in any direction), shoul-

ders hunching, etc. A singer fronting a band will usually move around a bit and these movements will often change and signal a different section of the tune coming up. But remember, if the bass player is giving you deliberate cues, *always* watch him in preference to the keyboard player's hands or the singer's back.

When In Doubt

Suppose you are on stage in front of an audience, the leader announces a tune and counts it in, and you don't know the first thing about it. What do you do? There are three options: 1) You can make an inspired guess as to the rhythm and come in hoping for the best. 2) You can wait until you've heard enough to tell you what's required. 3) You can play something neutral and develop it as the number settles into a groove. I prefer the last. Four to the bar on a closed hi-hat can be developed into a swing rhythm, eighths, sixteenths or Latin quite naturally. Staying out until you know what to do can also work in certain circumstances. If it's a quiet ballad, it would probably be effective to leave the drums out for the first verse. It's often possible to make a decision within the first half bar as to what type of number it is. If everyone seems to be going at it hell for leather, then you ought to be in there with them. But when there are only one or two instruments playing a gentle introduction, they can manage without you for a while. Either way, when you come in properly, do it as though that's *exactly* the way the number is supposed to be played. There's nothing worse than hearing a drummer easing his way into a number by trying something quietly to make sure it fits, and gradually increasing volume in proportion to his confidence. Do it positively. There's no need to let on to the audience that you're not sure what to do, even if the other musicians must be aware of it.

Exactly how and when to bring yourself in is another case of a need for sensitive musicianship. As a rule, it's a good idea to do it either when the first section of the number repeats, or at the start of the second section, whichever comes first. Sometimes you'll find that your period of uncertainty is during an introduction, four bars being an average length. It's usually quite easy to recognize an introduction for what it is and to predict the length of it. The good thing here is that even if no one brings you in with a nod, you can tell when the lead instrument is about to start, or the singer is about to begin, just by keeping an eye on the person concerned. It can also be very effective to herald your entry with a short fill. This will prove to yourself, and the rest of the band, that you're perfectly confident, and to the audience, that you were supposed to be sitting there doing nothing for the first eight bars. As usual though, be careful and tasteful. Make sure your fill is in keeping with the spirit of the song. Once again, when in doubt, play it safe. You can limit your fill to one note.

If you have come in on the count, not knowing what rhythm was required, guessed, and picked the wrong one, you're in trouble and will need to change. This is an embarrassing situation, because although the audience might not notice the rhythmic discrepancy, the other musicians will and they'll be trying hard to draw your attention to it. In so doing, they'll draw the attention of everybody who may be watching. A humble, hurried switch is sometimes called for here, but only in certain circumstances. If you think the whole number is about to fall apart because the other players cannot cope with the clashing feel, then change immediately. In many cases, the rest of the band can stay on course until you can find an appropriate moment to change. It's difficult to look both competent for the benefit of the musicians, and unflustered for the benefit of the audience, while feeling desperately embarrassed. The thing to do is keep your head and don't allow yourself to be panicked into a clumsy changeover against your better judgment.

In fact, it is your judgment which you're relying on in all the things we've discussed. The band is relying on it too. They play their melodies, harmonies, chord progressions and riffs. Rhythm is your department, and they need you *more* than they might like to admit.



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Marshall continued from page 17

one of the rudimental patterns or adapt it so that it does what you want.

HL: So that's one way of saying that the rudiments are to the drummer what scales are to the pianist, and you wouldn't expect to hear a pianist playing scales all night?

JM: You do on some jazz gigs, [laughs]
Saxophone players more than pianists!

HL: Do you think it's taste that defines a great drummer, or that it's knowing where to use the rudiments that counts?

JM: Really, that's intruding rudiments into the question. You don't have to do that. The rudiments are there just to give you facility. The idea is that you play and react to other people, and there are fantastic drummers around who don't even know what a paradiddle is. There's no rea-

son why they should. It just so happens that for a lot of people, having things put out in a systematic way helps to sort out the wood from the trees. As in all things, if you have a system, the system starts to get in the way if you're not careful. I have a feeling that the sort of people who are good players are not bothered by that. They just get on with it. But I must say it took me a long time to sort that out. I was taught in a non-rudimental way, at a time when the god was independence, like "ding-ding-ading" with variations on the left hand. Although it's independence, in a certain way, it's not! You only had to find that out by switching your hands and you found you couldn't immediately do it! I was aware of rudiments as things in books—okay, if you're a drummer you're supposed to do a

paradiddle, I often used to think-but I never play paradiddles. The person who gave me an insight into it was Philly Joe Jones. When he was living in London he was teaching and I went along for lessons. He was a drummer who I only knew from records and who I never associated with rudimental playing at all, but he hardly moved without a rudiment. I was just amazed. Things fell into place. Not all at once, but I realized that the rudiments were relevant to playing and I worked out my own way of seeing how that was. What they allow you to do is to play accents against a background of beats and they allow you to change your lead stick. If you think about it, that's really all you need to be able to do. It's still hard, but, in principle, that's it. You need to be able to play off with either hand in any way. It's not just rudiments, it's a development of the rudiments.

HL: You use matched grip, don't you?

JM: Yes, I always have. There has been a tradition of matched grip playing in England for a long time. Quite a lot of the established players were already using it when I was first learning. Of all those players, two who most influenced me in this matter, as well as many others, were Phil Seamen and Ronnie Stephenson. When I think how unfashionable it was in those days—especially as all the name American drummers used traditional grip—I can only admire their individuality all the more.



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13636 BURBANK BLVD., VAN NUYS, CA 91401 **HL:** Do you think it's easier to lead off with either hand using matched grip than with traditional grip?

JM: Yes. I think that argument's over now, isn't it? In the end, it doesn't matter. There are players around who are playing both styles, so there's no way of saying that one is necessarily better than the other. In certain practical things, the matched grip is better, and it's also logically better. I had to hold on to that, because in the early days there were an awful lot of people using matched grip who were thinking maybe they were wrong, because all the leading names were playing traditional. And now it's very strange, because I get people coming up to me and saying, "I've got this terrible problem: I play traditional grip."

HL: As a musician now, do you consider yourself attached to any particular "label"?

JM: Musically? No, I don't feel connected to anything. Put it this way: I'm equally sceptical about either side, I don't like being too much in the mainstream of either. HL: Who were your early influences?

JM: The very first ones were Ted Heath's Band, Ronnie Verrell, I think the only British drummer I've never met. I was absolutely enthralled by him as a player. I still listen to some of those old 78's—excellent. Then I moved on to small group stuff. I was lucky to have the chance of listening to a lot of very good drummers working in London, but if I had to pick one it would be Phil—a wonderful player, and a great wit. I was, of course, listening to a lot of American music on record and in particular Miles Davis' various groups. No one has ever matched his ability to assemble such innovative, dynamic groups, always featuring the best drummers. My taste went through small groups and got up to Miles Davis. And I was overwhelmed on hearing Charlie Mingus' band on the radio, taped from Antibes.

HL: That was Dannie Richmond?

JM: Yes. That was a big turn-around, because that was a time when it was only respectable to be playing like Miles, and the version of it in England was a very "cool" version. It wasn't quite as fiery as the real thing. And I was totally turned around by that. Then I was also knocked out with Ornette.

HL: Was that with Eddie Blackwell?

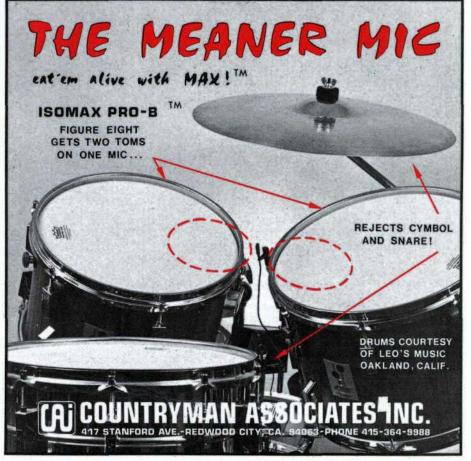
JM: No, even before that. The first record with Shelly Manne and Red Mitchell. That was while I was at the university. Immediately after that was with Billy Higgins.

HL: Did you ever get into Elvin Jones/John Coltrane?

JM: Oh yes, sure. They did a concert here in Hammersmith and I didn't know what was going on, all I knew was I liked it. I sat right at the back where the sound was awful—very indistinct—but the experience

continued on next page







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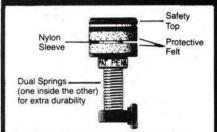
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somehow got through.

HL: And the modern drummers? Jack De-Johnette?

JM: Well, that was the same period. He was with Charles Lloyd's band, with Keith Jarrett and Cecil McBee. The first record of Charles Lloyd I heard was with Tony Williams, who is one of my absolute favorites. There's something deeply radical about his playing which I love. And I heard Jack DeJohnette on a tape and thought, wow! Then you get to the point where you're kind of just liking everybody. I don't like saying names any more, because you leave people out. Like we've somehow missed Roy Haynes! Yes, and Max and Blakey. People say they have favorites, but in the end, really anybody who plays good, you like. Especially at that stage, you're trying to soak up things and there are all these people coming up playing interesting things.

HL:It was sort of melting-pot time, wasn't it? Really opening up.

JM: Yes. Well, it was opening up because the bebop way of playing suddenly wasn't enough. They'd done it all, these amazingly talented people. They'd been doing it, so people were looking round for something else to do, you know, "We can't match what they're doing, so let's look for something else." So that's when it all started to go into the free thing and the rock thing. They were the two main areas. HL: So how important was Nucleus then? It must have been a fairly new thing.

JM: Well it was. We got a lot of flak from other musicians, saying it was commercial and all that. Laughable, if they knew what we were earning! I don't know how important it was. I suppose as a group, Nucleus perhaps didn't have much influence, but the group that did have influence was Soft Machine, in Europe. We in Nucleus were hardly aware of them; we'd heard the name and we'd met some of them with Keith Tippett's Centipede, the big band thing, in Bordeaux. Nucleus opened, and Chris Spedding and I were the only two from Nucleus not involved in Centipede. But Robert Wyatt and Elton Dean were there. Round about the same time Soft Machine were at Ronnie's and I remember seeing them and thinking they were in the same sort of area as we were but from the other side, if you like.

HL: With Soft Machine you were using a PA. How much control did you have over that?

JM: Well, actually, you don't have any control over the PA, do you? You're totally in the hands of the sound engineer. For a long period with Softs we were lucky—we had a very good guy, Mike Heanley. I still don't know what the band sounded like, to this day. How would I know, sitting behind the sound? One thing you do learn with experience though: some places you can never sound good; they'd

defeat anybody.

HL: Do you think it changes the sound of the drums, coming through a PA?

JM: Well, I don't know whether I was right, but I used to insist that I kept the drums much ringier than they ever liked, and I am now quite prepared to believe that it sounded terrible! I have this habit of learning things a bit too late. I react against orthodoxies; sometimes the orthodoxy can be right, but I react against it. At that time, if you had miked-up drums in a studio it always had that horrible, dull, flat sound and I just didn't want that, so I insisted that the drums stayed as if there were no mic's.

HL: Is this because of your jazz background?

JM: Yes, I think so. It's funny, maybe when I'm in a rock context I accentuate my jazz elements a bit, and when I'm in a jazz context I accentuate the rock elements.

HL: Do you think it's easier to come from the jazz side into rock than the other way around?

JM: Yes, I think so, because that's what happened. If you want to talk about wellknown drummers, I can't at the moment think of a rock drummer who's gone on to become a big name on the jazz scene—assuming there's a jazz scene to be a big name on! When you think of some of the big names in rock drumming—Billy Cobham, Steve Gadd—I think they started as jazz drummers. But I can't think of any that went the other way. Most jazz drummers can play in a way that's recognizably rock, like Jack DeJohnette or Tony Williams. They're not pure rock 'n' roll drummers, but the way they play has obviously been influenced by rock. Whereas I can't think of any rock drummers who can play a genuinely jazz style. In fact, when I hear them I think they're playing more in a swing style. It's strange for me, after I've been trying to get away from playing that sort of thing, to find younger people playing a style I consider to be very old-fashioned.

HL: Would you agree then that when you were playing with Soft Machine the public became more aware of you as a musician? JM:Yes.

HL: That being so, did it change your attitude towards playing?

JM: I found it very liberating. It was nice to find that what you were playing was appreciated more. I didn't change particularly. I was playing the same sort of style and suddenly people were enjoying it. In that situation you're given a lot of confidence, and playing in that sort of context there is a much wider scope. The things you can do in concerts and bigger places, the range of music you play, is bigger—you have longer to play and you're not stuck to a particular type of music. That's one of the nice things about the so-called "rock" circuit. The public is open to a

much wider spectrum of music; they're not worried about whether it's "pure." There are people who sit in a jazz club and say, "But is this really *real* jazz?" Awful!

HL: How did you approach the music of Soft Machine?

JM: Well, the problem was that the band was at a very low ebb. There had been a lot of internal bickering and a lot of disagreement over the way the music should go, and in a sense the band could have finished there. This is what they told me afterwards. I was with Jack Bruce's band, which was Chris Spedding, Graham Bond and Art Themen, and I learned a lot from that. It was quite a short-lived band. Jack, Chris and I worked with Larry Coryell and Graham and various people. The beginning of that year, I forget the exact date, we made "Harmony Row" and during that year we did some festivals on the continent with the group with Larry Coryell, which was great, and we played at Ronnie's. Then Jack formed the band and we did some tours and then it folded. The day it folded I was asked to play with Softs, which was very nice. I didn't know what to think about Soft Machine. I didn't know much about them in a sense, so I just decided that the only way I could do it was to approach it the way I would any band: "It starts today." I wasn't interested in the history of the band, and in fact I never listened to any of their earlier records or anything. And, depending who you were, that was either Soft Machine picking up again, or finally being ruined forever! Both opinions exist, but never in the same person! **HL:** Who did the writing?

Hugh Hopper and Elton Dean. When Karl Jenkins joined it was split pretty equally between him and Mike. When Alan Holdsworth joined we jettisoned all the old music and played only new material. When Alan left we kept guitar (John Elleridge) but Karl stopped playing saxes and oboe and concentrated on keyboards and writing. After Mike left we got a violin. We didn't want to go back to two keyboards you know. The band had a lot of financial problems, which had actually been inherited—it's a long, boring story. So that took us in terms of albums up to Live in Paris. Then we decided not to go on the road for a while, and then we got a chance of another album. Soft Machine at the moment is Karl and me! The idea is that we put things together as they come up. We've abandoned, for a while, the idea of a regular

JM: At that time it was Mike Ratledge,

we had Jack Bruce, Alan Holdsworth, Ray Warleigh, Dick Morrissey and John Taylor. HL: Were you using a lot of percussion at

that time?

touring band, because it's just not practi-

cal. For the last album, Land of Cockayne,

JM: Yes. In a sense, that's what I miss, be-

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For more information about Yamaha Recording Series, Tour Series and Stage Series Drums and Yamaha Hardware, write: Yamaha Musical Products. A Division of Yamaha International Corp. Box 7271, Grand Rapids, MI 49510. cause just practical considerations mean that working with a big band you haven't got a limit on what you can take on the road. From that point of view, percussion's very inefficient—if you want a new sound, you have to carry round a great lump of iron or something. I've got quite a lot of gongs and things. It wasn't *only* a practical thing, of course; there has to be a context in which to use it. The range of music played by a band like Softs gives you the opportunity to experiment with different textures and sounds. Subsequently, playing with Colours, it's not been a practical thing to do. The gongs would have been nice with that band but it's a question of budget. I miss that a lot.

HL: From your point of view, drums are a "sound source" too?

JM: Yes. In the sense of using them as a way of texturizing and shading as well as a rhythmic source.

HL: Can you explain how you approach playing percussion?

JM: You have to be very careful. What you find as a new departure can suddenly become an orthodox thing. There was this whole thing about having Brazilian-style percussion. I'll run a mile to avoid that now, because it became a cliche—a cliche as a thing and a cliche within itself. You'd go along to hear a band and there'd be a guy whose principle was, "Never hit the same thing twice in an evening." It's like all these things become sort of self-perpetuating. And if you start playing gongs, etc., at what point does that become a routine? This is one of the difficult things in the area of anything approaching free playing—when is it spontaneous and when routine? This is the hardest problem of all for the improvising player. If you have a good night and play the "perfect" gig, what do you do the next night? If you're that concerned with the music, surely you should repeat it? But you can't. To repeat it, suddenly you're not improvising. That's a difficult dilemma. Some people solve it by deliberately not playing something—"That worked well last night; we're not going to play it tonight"—tough luck on the audience.

HL: What drums are you using now? JM: I'm using Sonor. For a lot of things I use a small set—18" bass drum, 12", 13", 14", 16" tom-toms, double-headed. For anything bigger I'd have a similar set-up except with a 22" bass drum. And I'd add some tom-toms, a 10" and 18" perhaps. I have a 20" bass drum set up like a tom-tom where the pedal beats the bottom head and you can play the top head with sticks. This drum is to get over the problem of being able to use a bass drum while playing the gongs and percussion which I have behind me. I thought that if I was to have another bass drum behind me, I may as well use it as a tom-tom too. Sonor was making this type of bass drum for Daniel Humair and

the Sonor bass drum pedal adapts very easily to an upward action.

HL: What about heads?

JM: I quite like *Ambassador CS*—that seems to be a nice compromise between a lot of response and not too much ring. Otherwise I might use just straightforward *Ambassadors*. And sometimes, for studio sound, *Pinstripes*.

HL: You tune your heads fairly tight. Is that for bounce?

JM: Largely. And the sound is one I've grown up with. I like the sticks to be able to move fast. The way I play depends on that. If it's a "commercial" session, I have them looser, because that's required. Again, I'm in the middle—I don't have them as tight as jazz drummers and not as loose as rock drummers. That's why I use a large range of tom-toms. And the floor tom-toms are much lower than a jazz drummer would normally have them. That big fat tom-tom sound is a really nice sound.

HL: Do you have a particular sound for your snare drum in your head or do you just tune it till it "feels" right?

JM:I like it crisp but with a lot of middle in it. That's all I can say. What strikes me is that you don't have much choice. The drum itself determines an awful lot. The difference in sound of one particular model of drum is amazing. It has to be crisp, which means I have a tight bottom head, and that determines what I do with the top head to get that same crisp sound. I go for crispness more than anything else. Why I go for a deeper snare drum is that I can avoid lack of body when the heads are tight.

HL: What depth of snare are you using? **JM:** I largely use a Sonor *Signature*, which is 8 1/2". I often use a 5 3/4" wood-shell too. But that is a little bit toppier.

HL: Do you use any particular cymbal set-

JM: Yes. I change it of course. I have always used Paiste. If I'm working in a jazz context I use a thin 22" Paiste 602, which does not have a pure clean sound—it's a much more ambiguous sound, being a thin cymbal. If I'm working with an electric band, then I use a Dark Ride. The others I use are some Sound Creations and some 20025 and I mix them around according to volume and texture. The Dark Ride I find seems to be a bit too strong for some jazz groups; it's too insistent. Whereas the thinner sound has more spread and overtones—more the sound associated with a K. Zildjian—although that's another orthodox thing I try to avoid. Sometimes you have to think about how other people feel. You can get what sounds like a great sound on the drums or cymbals, but for the music really to be good, it's got to match how other people sound as well.

HL: What about hi-hat cymbals?

JM: I use 14" *Sound Creation, Sound Edge.* Sometimes I use a pair of 13" in the



studio, sometimes I use a pair of heavy 13", really loud.

HL: Sonor hardware?

JM: Yes, basically. Their bass drum pedal is marvellous. The standard split-pedal one—it's very adjustable. I like a strong spring and a long action.

HL: Are you an endorsee at the moment? JM: Yes, for Sonor. I don't know what the position is at the moment with Sonor. They don't have a wholesaler here any more and they're not doing any promotion. The drums I had with Soft Machine I've had on the road for about six years. Amazingly well-built.

HL: Who are you working with now?

JM: For the last four years I've been working with Colours—Eberhard Weber, Charlie Mariano, Rainer Bruninghausplus other things. At the moment the band's in wraps. The problem is that we've run out of new places to play. They want a rest—I'd better say we're on a sabbatical. One of the hardest things, and this came up a lot with Colours, is not copying someone else. For instance, playing with Colours is playing with three very strong players, who, particularly with Eberhard and Rainer, are not interested in what you might call the "normal" way of playing. Sometimes it gets so busy it's impossible! Sometimes you think, "Oh what are we doing?" You'd realize that it's a good way of playing but you don't get the positive feedback; you're not always sure that it's right. If you want to play in an established style, you know whether it's right or not you know the problems could be solved. But if it's not established, then what do you do?

HL: Are you aiming to steer away from orthodoxy?

JM: Yes, but I'm not making any claims to being radical, because I'm not. I'll go along with the overall style but I reserve the right to play what I like within that style. The problem comes when the style becomes too rigid, too formalized. That's what happens all the time to music. Someone comes up with a good idea, then everyone thinks it's a good idea. It becomes an orthodox "by numbers" type of playing. You remember when we first heard funky things? Marvellous! Now it's a competition—who can be funkiest? If it's a competition, everyone must be playing the same kind of music. This kind of attitude produces great players but poor music.

HL: Do you structure your solos at all? JM: No. Just use whatever's going on as a launching pad, and develop the solo in terms of textures and moods in differing relationships to the overall context. Given the choice—it's not always appropriate—I prefer this approach to the "orthodox" way of soloing, like for instance elaboration of the rhythmic line. Ideally I would have been doing that kind of playing with the ensemble or soloist. In one sense I

think that drumming's advanced a lot. People are technically better and have a wider range. There's more music around. And they're more aware of the sounds. All that is better. But the actual way they're playing time has, to me, regressed. They seem now to have gone back to the attitude, "You just play this set pattern behind what's going on out front." In a lot of cases there doesn't seem to be a real kind of interaction going on, which at one point seemed to be the object: to emancipate the drums. In a sense I feel that the ground that was made in the late '60s and '70s maybe has been passed over; the drums have gone back to an accompanying role. It just so happens that maybe it's more interesting to play that role than it used to be, but I think essentially what you get in a lot of cases now is a rhythm section playing a series of patterns and a solo going over the top and you could take either away and nothing much would happen.

HL: Do you think that odd time signatures are more easily accepted now?

JM: Yes they are. At one time people were saying, "Look at us, we're playing in 13/8. Now odd time signatures are used because they are musically appropriate—for their "flavor" if you like.

HL: Do you think that people like Steve Gadd and John Guerin are good barometers for young people to look to?

JM: They are barometers in the sense that they are the people whom young people are following. The barometer shows perhaps how the scene has changed. In the past young drummers would identify with people they saw live. Now it's the studio drummers that people emulate. I'm not sure whether that's a good or a bad thing. I think studio playing is very different from live playing.

HL: Would you say, then, that you've got a "philosophy" at all?

JM: Well, "philosophy" may be too grand a word. It's like a lot of activities—you set the ground rules and try to find your own way of shining within them. Whatever I say about the drums being prominent, they're still an accompanying instrument. It's easy to totally dominate something and it's easy to totally efface yourself. I can do either quite easily! The problem is to play with people in a way which allows them to go with the greatest freedom in any direction they want while not compromising your own identity—a strong inter-reaction equal relationship. The musicians required for this situation are of a special kind. I'm lucky to know quite a few of them. The thing that gives me the greatest pleasure is when there's a kind of groove of whatever kind—within the band and everyone knows when it's on, and the people you're playing with are playing so ridiculously well, and you realize you're not stopping them doing it!

Steve Gadd's reasons for playing Yamaha System Drums.



Because I've always been very concerned with the quality of sound in a drum, I use the Recording Custom Series drums, with these beautiful all-birch shells and a black piano finish. They give me a very controlled resonance with a lot of tone. They let me relax with the music, so I can adjust my touch to any volume requirements. Yamaha drums are very sensitive, and there's always a reserve of sound.

I've always tended to go for simple equipment like the Tour Series snare drum with eight lugs, because it's easier for me to get the sound. Same thing goes for my hardware, which is why I like the 7 Series hardware. I don't require really heavy leg bracing so the lightweight stands are just fine; very quiet, too. For more information, write: Yamaha Musical Products. A Division of Yamaha International Corp. Box 7271, Grand Rapids, MI 49510.



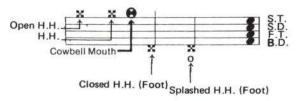
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ROGK IN JAZZ GUNG

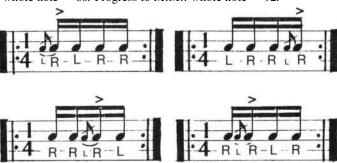
by Sal Sofia

Sound Phrasing: Part I

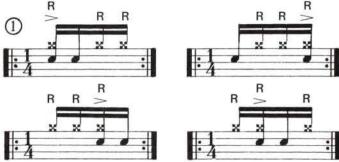
This article demonstrates how new sounds and ideas, along with their techniques, can be developed. Any phrase of music may be developed in the following way. The key is *writing down* the music so it's musical, and technical progressions will be more readily seen.



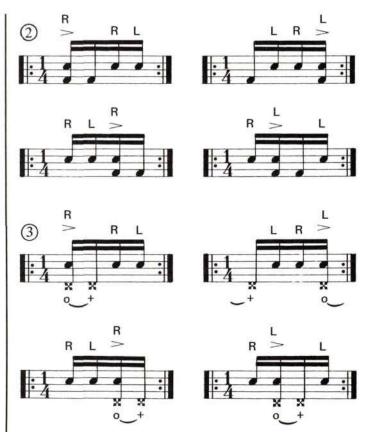
Divide the compound sticking pattern of the paradiddle and add a flam for accent displacement. The following four variations are excellent exercises for hand development, feet coordination and counter-rhythm training. Play the exercises as written. M.M.: whole note = 60. Progress to M.M.: whole note = 92.



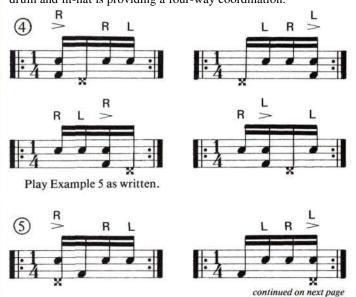
After you're familiar with the exercises played on the snare drum, divide the right and left hands to two sound sources as indicated in Example 1. Play the exercises as indicated. Add the bass drum on every quarter note. Add the hi-hat on every quarter note and then, add the hi-hat on every 8th note.



Examples 2 through 6 further vary the sound sources and displace the accents of the original patterns for continued hand/feet coordination, independence and a gradual mental development toward phrasing. Play the pattern in Example 2 as written. Follow the indicated sticking for all five exercises to make speed playing easier. Play the exercises in Example 3 without splashing the hihat. Then play it as written, splashing the hi-hat.



Play Example 4 as written. Note that the combination of bass drum and hi-hat is providing a four-way coordination.



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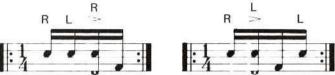
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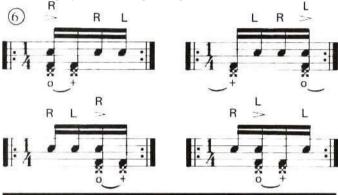






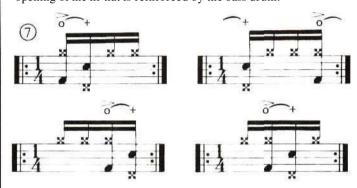


First, play the exercises in Example 6 without splashing the hihat. Then play as written, splashing the hi-hat.

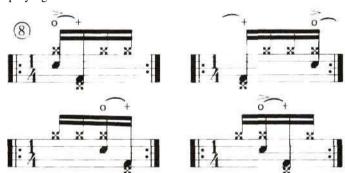




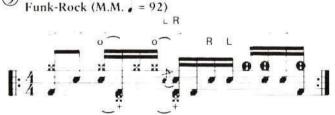
Examples 7 and 8 develop an open hi-hat technique played on different parts of the beat. Play Example 7 as written. Note that the opening of the hi-hat is reinforced by the bass drum.



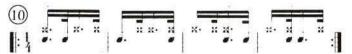
Play Example 8 as written. For effect and different sounds, the opening of the hi-hat is now reinforced by the snare drum. Try playing with the stick across the rim of the snare drum also.



Example 9 is a combination of the above material applied in a musical context. Play as written using the indicated sticking.

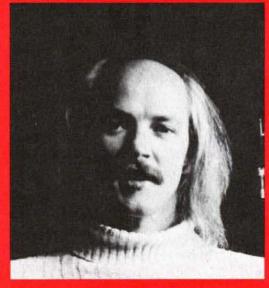


For more variation on phrasing, convert Examples 1 through 9 into a shuffle half-time feel as indicated in Example 10.

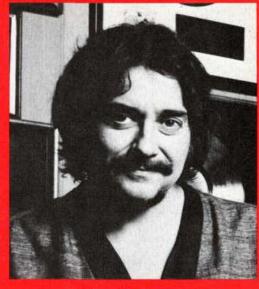


Part two of Sound Phrasing will demonstrate phrasing in 12/8 time—applicable to Afro and jazz styles—and how its development produces a three against four (polyrhythm) accent displacement.

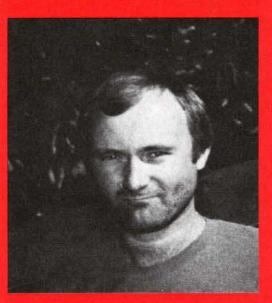
REMOS



Russ Kunkel



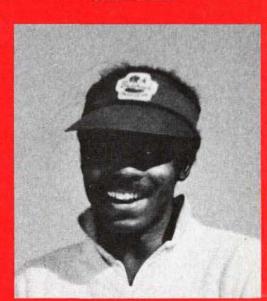
Jim Keltner



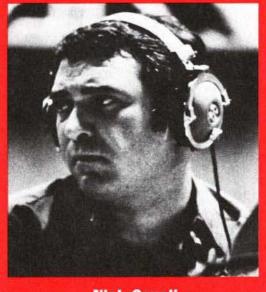
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Jack Sperling

Jack Sperling's experience with big bands, combos, show and studio conductors, network staff groups and as back-up drummer for star performers would be difficult to match—and this shows no sign of letting up. Yet, except for a few product endorsements, comments from Jack Sperling are rarely found. They're a little overdue.

"Keep it walking, Jackie, keep it walking'—and Bunny would walk up and down in front of the stand. He'd take two or three minutes between tunes, and make the tune fit the tempo he wanted. There were never more than four different tempos on that band. 'Jack, if you can walk to the tempo, it's gonna swing.' I learned about playing some time from this guy. A beautiful man."

That's Jack Sperling talking about Bunny Berigan. It's interesting to see Jack's eyes gleam and his smile spread as he warms to the subject of his early days—and nights—in the band business. It's a business that's never stopped for him, and he obviously loves every minute of it.

"Getting on the Berigan band was a lucky thing for me, a freaky thing, not because I was particularly talented. I was a good little teenage drummer; there were a million of us around, trying to do like Gene Krupa. I was playing in Trenton, New Jersey with the best band in town. Al Zahler was the leader. He was a drummer, but he wanted to play vibes in front of the band. He auditioned a bunch of young guys. I sat in with him, played two tunes, and he said, 'You're it.' At the time, I was concentrating on doing the Krupa bit and I had it down very good. Al Zahler was a good musician, and he realized I probably had enough innate sense of time that he could guide me—and he did.

"He used to say, 'Jack, you're gonna have a lot more fun keeping time [rather] than playing solos. Think about the time.' So I started to learn about really keeping time as a *rhythm section player*, not just as a kid making faces, chewing gum and playing solos. I joined him when I was 15, and played with the band about three years.

"Then Bunny Berigan's band came through. He had a pick-up band out of New York. They weren't making any money, and half the guys walked. He had bookings to do, debts to pay off, and he had no band. The guy who was managing us really pulled a shaft job on Al Zahler. He told Bunny, 'There's a great band in town where you can get some guys. They'll go out cheap; they're a bunch of kids.'

"Bunny came around to hear the band and he said, 'I really love the drummer, but the guy who put some money in my band is my drummer. He owns the library.' I was broken-hearted. So Bunny came out to my house and talked to my folks, and he said, 'The hell with the library; we'll pick up some stocks. I'd like to have your kid along 'cause I like him.' So off we go, on a real panic thing.

"This was the greatest experience in the world for me, because Bunny taught me how to really play drums. I had never formally studied: just a few lessons—just picked things up—but I could take direction. Some nights we sounded fine. Some nights we sounded like what we were: a bunch of kids trying to swing. I was 18, the youngest guy in the band. All the while, I'm learning how to play time from this guy, and he's putting up with me.

"So Bunny picked up a bunch of stocks, and eventually got some of his old stuff back, like 'The Prisoner's Song' and the good things, and the band was coming around. We started leaning on him and said, 'Stop drinking so much—you'll kill yourself." We got Bunny cut down from two fifths a day to a half pint. He went to a

doctor and got himself straightened up and the band was coming along just fine. I learned so much from this guy about being a human being and thinking about music as an extension of what you are.

"And then his father died. He left the band for two weeks, and he came back a basket case. It was back to drinking, and he'd have the DTs right in front of the bandstand. Some nights Bunny would play beautifully; some nights like a kid the first time—and he'd turn around and spit blood into his handkerchief. I was 19 and very impressionable and I couldn't stand it—I loved the guy. Bunny left the band to go to the hospital for two weeks with pneumonia. While he was gone, I put my notice in. When Bunny rejoined it was my last night on the band and I said, 'Goodbye,' and he said 'Why?' I said, 'I gotta study,' and he said, 'What are you gonna study?' and I said, 'I'm gonna study drums—I want to learn. I'm working too hard.' Three weeks later I got a call at three a.m. and was told Bunny had just died.

"He was one of the greatest trumpet players that ever lived. Louie Armstrong came to see the band a couple of times. Bunny was full of beautiful thoughts, and, of course, a lot of frustration, which was why he drank so much. He just couldn't handle his personal life. From this guy I learned so much, and I'm sure that anyone that ever worked for him has got to say that he learned something from Bunny."



by Tracy Borst

Jack went to New York to study with Henry Adler, who was credited as collaborating writer on the then newly released Buddy Rich's Modern Interpretation of Snare Drum Rudiments. "Henry was an excellent all-around drummer. He'd played with Larry Clinton and he knew how to turn his hands. He'd studied with violin teachers about how the hands moved—the easiest way—and he'd worked with doctors on which way the hands turn with the least amount of effort, and he came up with the Adler system.

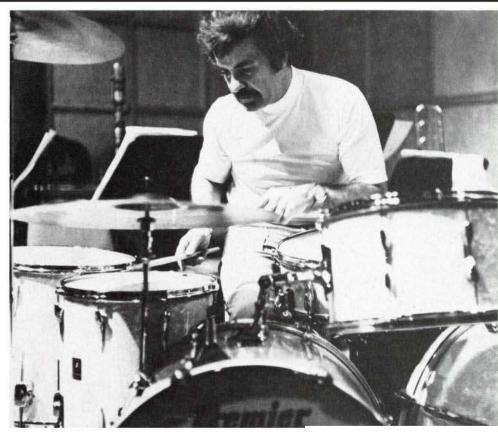
"When I first went to him I thought I was pretty hot and could play fast. He said, 'Play for me.'So I played a little, and he said, 'Boy, with you we gotta start at the beginning.' He broke my back, man. I said, 'Whatever you say, Henry,' and inside of six months he had my hands looking good.

"I'd been holding the sticks awkwardly; moving my arms and wrists awkwardly. I was tense, overtrying, a little overenthusiastic. By turning them the right way, I noticed that little by little while playing at night, my hands were looking like they were supposed to look."

Jack joined the Navy November 11, 1942, with the idea of being a Naval Air Cadet. The recruiter suggested he should join the Navy School of Music. "At the Navy School of Music there were six big military bands, each subdivided into two small dance bands, thus a need for twelve drummers. The day I got there, the drummer in the 'A' dance band had been thrown in the brig, and because of my Berigan experience, I walked right into that 'A' dance band. From then on, I kept getting yanked out of every theory, harmony and solfeggio class to play with all the other bands."

After eleven months, Jack was shipped to the huge Naval Air Technical Training Center at Norman, Oklahoma. "Tex Beneke was being brought in as Chief Specialist to lead a hot priority band: Tex Beneke and the Gremlins. I was sent to join him and we got along just fine."

At the end of the war, everyone was reshuffled, the band broken up, and Jack was back at the Navy School of Music. "I got a letter from Tex saying, 'If you can get out of the Navy you can join me.' He was



going to head the new Glenn Miller band, and he's offering me—who no one ever heard of—the job. He liked the way I played.

"I joined Tex and the band in March '46. This was a big band with strings and a vocal group. On the first night, I found that half the [written] parts weren't there. Tex opened with 'On Brave Old Army Team' at a wild tempo and I got into it. Roily Bundock, the bassist, looks over and says, 'Yeah, it's gonna be alright.' Everybody helped. I was a lucky guy. Tex never let on, and it was a long time before I found out that the management of the band—and some of the bookers—wanted to bring in a heavy. But Tex wanted me."

The Miller band—with Tex Beneke fronting—was one of the great post-war dance band attractions. When it reached the Hollywood Palladium in 1947, *Life* magazine reported that over 6700 dancers turned out for opening night.

From then on, the Miller band would play the Palladium twice a year—four weeks at a time—and each time a half dozen musicians would decide to stay and try the California life. When the band arrived for a September '49 Palladium date, Jack received an offer to join Les Brown.

"I always loved the Brown band because it was clean—the kind of band a drummer could really get into. I knew some day I'd love to live on the West Coast—it was nice here—but I'd never done anything except go on the road, and now I had a wife and little girl. Les had the Bob Hope [radio] show and was doing a lot of other work. He always had a good band, one of the greatest show bands ever—cuts anything on sight. I turned in a four-week notice, and Tex wished me well."

Jack found that being based in Hollywood, with the Band of Renown, presented a number of advantages. He had time to study xylophone with Earl Hatch and soon found other work opening up.

"Hank Mancini, who is a very loyal guy, had left the Miller band [rhythm section] before I did, and had become a staff writer at Universal-International Pictures. When they needed a rehearsal drummer to work on a picture, or sketch drum parts, or work with a dancer, Hank would say, 'Call Jack Sperling.' Little by little, it started getting me into doing studio work at Universal."

After four and a half years with Les, the drum chair on Bob Crosby's five-day-aweek TV show—with the Modernaires—opened up, and the offer went to Jack.

"It paid much more than I was making, so I did 3 1/2 years with them. Then the show folded and I was scared to death. It was the first time that I was not with an organized band with a steady paycheck.

continued on next page

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Inside of two months I was so busy freelancing I was working seven days a week. Hank got the *Peter Gunn* show and he called all the guys from the old Miller band. I did *Gunn* with him and soon *Mr. Lucky.*"

Then came a call for Jack to handle the staff job at NBC-TV in Hollywood. "At first it was all live TV, and I was shuckin' my way through, playing some vibes and timps." The mallet study was now paying off on routine staff assignments such as *This is Your Life*.

But then came the era of the great musical shows originating from the West Coast and Jack Sperling was propelling the big studio bands on the Steve Allen Show, the Andy Williams Show, the Dean Martin Show, Laugh-in, the Roger Miller Show, Let's Make a Deal and others.

In spite of this demanding schedule, Jack continued to be a most visible drummer on the local nightclub scene. A number of top arrangers and instrumentalists were putting together "kicks" bands, and booking them into local jazz spots. This gave the players, usually lost in the anonymity of studio work, the opportunity to play in bands that were musically exciting. It also provided the all-important ingredient so necessary to most performers: instant audience rapport.

Most of these groups were able to record, and some excellent Sperling big band work can be heard on *Barnet* '67 (Charlie Barnet), *Jung! The Big Band Syndrome* (Bob Jung), *Pet Project* (Bob Florence), and a number of Henry Mancini albums—particularly *Mancini* '67.

The combo albums with Jack featured during this period include *The Page 7—An Explosion in Pop Music* (Page Cavanaugh), *Jazz You Can Understand (Frank Flynn)*, and many albums with Pete Fountain. On *Pete Fountain Presents Jack Sperling and His Fascinating Rhythm,* Pete used a big band with the arrangements written to showcase Jack's melodic concept of drumming. The album cover is a color picture of Jack at his double bass drumset.

"That was fun. I've done around thirty albums with Pete. He's beautiful to work with. When Pete opened his club in New Orleans, he had Nick Fatool playing with him. But Nick had to come back here, so Pete phoned and asked if I could come in for a couple of weeks while he found another drummer. I got a two week leave of absence (from the staff) and had a ball. When the two weeks were up, Pete hadn't tried anyone, so I got the leave extended. When I finally had to come back he still hadn't tried anyone."

Jack was an early user of double bass drums. "When I saw Louie Bellson with Duke about '51, he said, 'You oughta try two bass drums.' I said, 'I can't take off six months to learn how to use them.' Louie said, 'You don't have to. Just take them on

the stand. That's what I did.'

"So I got a double bass drumset and started using them. They can be very effective for some things."

For double bass drum practice, Jack suggests cross paradiddles. "If you start the paradiddle with your right hand, then start with your left foot at the same time. It can be confusing for a while, but it starts freeing you."

With a career filled with highlights, there are those that shine brightly. "When Buddy Rich's band was working Marty's-on-the-Hill [a well-known L.A. jazz club in the '60s], I got there about 11:00 one night, and Buddy had just left; he wasn't feeling well. They asked me to sit in. That band plays itself. Buddy drives the time up their butt so hard they never relax. All I had to do was sit there and float along with it—and laughed all night. I'd bought all the records and had been to see the band several times, so I knew the book pretty well. If I needed, I'd read off of Chuck Findley's second trumpet part.

"At about the same time, Basie was doing a week at Lake Tahoe. Sonny Payne was out, and Louie Bellson was in for the first four nights, but he had to come back here to do a concert, so Basie called me. I'd been waiting all those years for that band; they played the way I like to play. It was like putting on an old shoe—like sitting in front of a fireplace with a tall, cold one and your feet propped up. It was that comfortable.

"Basie was smiling. Roy Eldridge was also on the band, and he was the only guy reading, so anything I wasn't sure of, I'd lean over and read the trumpet part. Basie called once a week for six months and would say, 'Hey, wanna take a leave of absence for six days? Six weeks? Six months? Six years? 'Cause it was fun with you.' "But commitments—both domestic and contractual—kept Jack close to the L.A. scene.

One day about a month later, a call came from Mercer Ellington at 4 p.m. Duke was scheduled to do three concerts in Riverside, about 60 miles outside L.A. The first show was at 8 p.m., and something had happened to Sam Woodyard. Could Sperling help out?

"I threw the drums in the car and raced out there. Again, there were no drum parts, and I only knew one tune—'Take the A Train'—and even that was a new arrangement in waltz time. Cat Anderson, Cootie Williams, Paul Gonsalves—all the guys cued me. Duke was beautiful. He'd say, 'Brushes here, fingers on the cymbal here.' What a pleasure; they made me feel at home."

By the early "70s, the great television variety shows had vanished and the staff orchestras dissolved. Over the years Jack had still done record and club dates with Les Brown, and this association was resumed

continued on next page





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on a rather steady basis. Any mention of Les Brown should bring visions of Bob Hope and the Big Band that has accompanied him on travels throughout the world. The Korean tours in 1950 and '51 are vividly etched in Jack's mind.

"What a gratification when you see 10,000 guys ranging in age from 18 to 22 and they've all been out there getting shot at. They all look 20 years old going on 85—that's the look about them. We played for the 1st Cavalry one month before the Red Chinese wiped half of them out. We went over the 38th parallel before everything was secured—into North Korea—to play a show for those guys. They marched back from the front and sat in the mud while we played and froze.

In 1970 and '71 Jack was again with the Hope overseas tours, this time in the Vietnam theater. On a show played at sea on the bitter cold deck of the aircraft carrier JFK, "The other guys wore parkas and gloves, with holes cut for fingers. I couldn't play that way. I wore turtleneck sweaters and no gloves." Would Jack do it again? "Absolutely. You've never heard



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> Ollie Brown Producer/Percussionist



an audience like 10,000 GIs, man, when Hope would walk out on the stage."

Throughout the '70s and into the '80s, Jack's services as big band drummer and as back-up for top names in the entertainment world has continued. Tex Beneke makes several appearances in Southern California each year and the drum-chair call goes to Jack. Big Bands magazine recently reported that "Jack Sperling's solo on 'American Patrol' brought down the house" at a special December holiday show with the Beneke band at the Hollywood Palladium.

When Tony Bennett and Lena Home brought their critically-acclaimed "Tony and Lena Sing" show to the Shubert Theater in L.A. for a week-long engagement, Jack accompanied Tony's act, and was one of the key musicians introduced onstage. The program notes credited Jack with over 500 albums. This vast experience gives his comments on the current music scene a rather unique validity.

"The new, contemporary music is great. It's not the Count Basie roaring kind of jazz we knew, or the Benny Goodman kind of 4/4, or any of the good swing bands. It's a different thing, but it's good. The only thing is—and I'm sorry to see it—in a lot of areas, the young guys are completely deserting that early concept of relaxed swinging. Music that swung didn't have to be all complicated, didn't have to have a million notes, didn't have to have every guy in the band amplified, playing as loud as he could play. Free form—I don't believe in that. If you can play swing, if you can improvise and say something worthwhile within a given structure, you're a hell of a lot more musician than if you blow anything you want to. That's like giving a monkey a paint brush.

"Free form drum solos—bull. Some guys can say some beautiful things, but most of it's garbage. It's my contention that if you can't say some very pretty things and make your point in two or three choruses, you're scuffling. You're spinning your wheels. If you're musically educated, you can please the people without boring them off the dance floor or out of their seats while you're concertizing by blowing twenty choruses. It isn't necessary. I think it's a lack of musical good taste, or the ability to get to the point immediately.

"My thing was to play big band drums, cut shows, fit with the situation. Playing drums—that's it for me. I may be less of a human being because of it. If you're that involved and love to do it that much—and it pays you offin personal gratification that much—maybe you shortchange other aspects of your life. Maybe you're not the father, the husband, the good friend you should have been. It's really a full-time thing, if you're going to go after it all the way."



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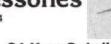
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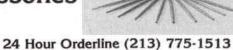
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Clare continued from page 21

mer, this time with both of us. And that seemed to set the scene. Then we went to do a gig. Klook and I got it pretty good on the record date; we sounded together because we sat close to each other and listened a lot to each other and didn't try to overplay each other. It was a nice compatible thing, and it worked. But then we got to this rehearsal before the gig, and we couldn't get together at all. We tried everything—putting the drums different ways—but it was hopeless. So I wanted to go home. I figured I couldn't win anyway. If it was good, people would say, "Boy, Kenny Clarke is great!" If it was bad, they'd say, "See, they get this white cat and look what happens." I would always be the loser, so I was really desperate. I went down to the travel agency to see if I could get home, but there was no train 'till 12 o'clock. So I walked around

for about two hours with my head down, thinking "Why me?"

But I had to do it, so I went back there and nobody seemed con-

cerned at all. The whole band was backstage having a little party,

and they didn't seem one bit worried about anything. And when we

went on, it just went right together. The concert was great, and

from then on it was always like that. There was just that one re-

hearsal where it didn't work.

That band was a fantastic experience. Klook really has a magic time feel. He's one of the few drummers in the world who can actually swing all on his own. Fantastic. Not too many people can play that way, but when I was there sitting with him, I could do it. I can't play that way unless Klook is there. It drives me crazy.

RM: A lot of drummers find it difficult to play with another drum-

mer. **KC:** Funny enough, we never talked about it, but right from the

first, I would play all of the band figures in the first and last choruses, and during the solos, I would switch to brushes and Klook would do his thing. It always seemed to work fine. If someone was going to play six choruses, I would switch to sticks for the last two. Playing with Klook a lot, I got to know his licks, so sometimes, on the fifth or sixth chorus, I'd join in on his licks or play something against them. It was a lovely feeling. Two drummers can always work, as long as you're not trying to cut each other. Drummers are already inclined to overplay, and if you get two together who are trying to prove to each other how much better they can play, then it's hopeless. You just wipe everybody out. Two drummers are a

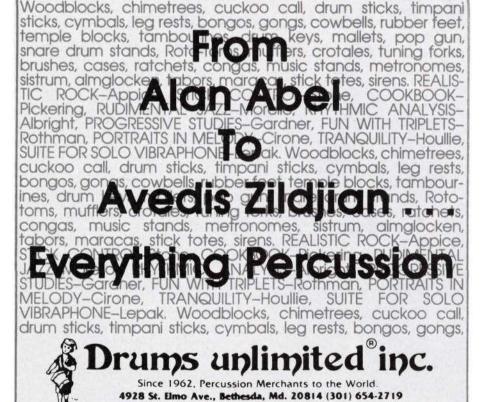
I've been very lucky in getting to play with a lot of drummers through the years, like doing clinics with drummers like Joe Morello. I think you find out more about a drummer when you're trying to play with him. You seem to be able to get into their thinking very easily when you're actually sitting next to them.

great lethal force in any situation.

RM: With other instruments, when you get two of them together, it's a duet. But with two drummers . . .

KC: It's a battle. Yeah, but it doesn't have to be. The way we did those clinics with Joe was he would play and I would try and keep up. I'd keep up as long as I could, and when I couldn't keep up anymore, then I would do something simple, and then Joe would go into that too. We were actually trying to get something together musically, rather than Joe trying to prove that he could play faster than me. It's a great shame about music that it often seems to be a kind of competition. It isn't a competition at all.

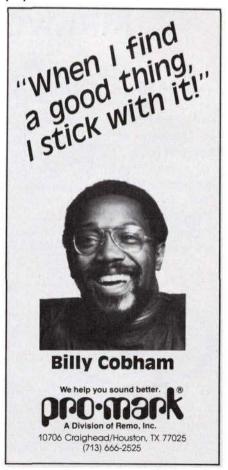
RM: I've always wondered if Americans aren't more guilty of that kind of thinking than people in other countries, because we are

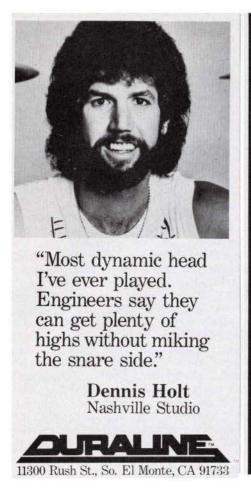


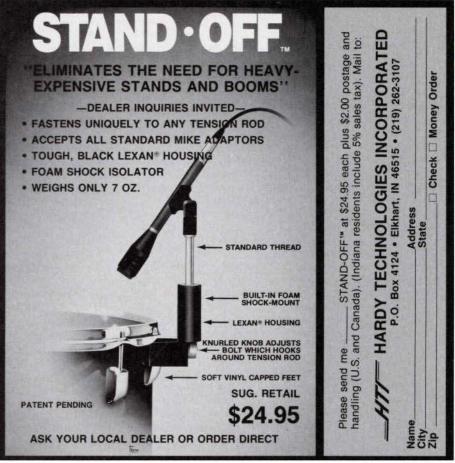
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taught that "Competition is the American way."

KC: I've got to say I think you're right. I think America's worse for that than anywhere else. I mean, I'm even a soccer fan from England, but the way you present the game over here is quite alarming to me. At the end of the game they count up how many passes each guy made, and whether they hoped to score a goal but didn't—that's not important. It's did the team win or lose? But they keep all these statistics on things. They don't keep statistics on drummers yet, but I'm sure they will at some point. "Seventy-four rimshots completed ..."

RM: "Three broken sticks."

KC: [laughing] Yeah, right. It's crazy.

RM: Getting back to working with other drummers, you once did an album called *Drum Conversations* with Bellson and Rich.

KC: Oh yeah. That was a funny thing. Originally, that date was set up as a concert. When this very respected drum teacher, Frank King, died, Crescendo magazine decided to put this concert together to raise money for Frank's wife, because Frank didn't have any insurance. So they asked me to play and do a drum feature, which was fine because he had been a good friend of mine. So about three weeks before the gig, they called and said, "Louie Bellson is going to come over and do the gig too." Great! I figured all I would have to do was play a couple of tunes and then let Louie play the rest of it, and I could just sit there and listen. Then about a week later, they called again and said, "Buddy is going to be in town, so he's going to do it too." Oh, fantastic!. Now I'd only have to play *one* tune and then I could see the other two play. And then they called again and said, "We've hired a bloke to write a tune for the three drummers to do together." Oh-oh. Now I'm in trouble. And I would have looked stupid if I had tried to get out of it. So I was stuck. But it worked out okay. They were very helpful and kept me going. I didn't know we were going to record it until about two days before. I've never listened to the record, actually. I just look at the picture on the front. "That's me!"

RM: How did you become involved with John and Cleo?

KC: In regards to John, we both went to the same school. We didn't really have any relationship in school, because he was two years older than me, and when you're in school, the older ones don't talk to the younger ones. But we came from the same area, obviously, and so over the next few years I got to play with him quite a bit. Eventually he formed his own big band. I joined that band in 1955, and Cleo was on the band when I joined. After I left the band, I never saw too much of them. I used to do a TV show called *That Was The Week That Was*—which was kind of famous in its time—and Cleo was a guest on it sometimes. So I'd see Cleo a bit, but I never saw John. At that time, he was busy being a film writer.

Anyway, they did an album called *I Am A Song*, but after they recorded it, they inadvertently erased half of it. So they called all the musicians back to redo it, but the drummer couldn't make it, so they ended up calling me. I went in and did it, and that reminded them that I was still alive.

About three months later, they had a tour to do in the U.S., and they called me to see if I could do it. I had just gotten a TV series in Germany, so I couldn't do it, but I told them, "I'll be in New York when you start, so I'll look you up." I wound up doing the first night in Carnegie Hall with very little rehearsal. So they went ahead and did the rest of the tour, and I went to Germany, and when we all got back to England, they called me and I've been doing it ever since. It's not a year-long gig; it's still basically casual. But it's a very enjoyable gig.

Johnny is very exacting about drums. When he wants to stop, he doesn't want the cymbals ringing over or anything like that. He likes attention to detail, and so do I. I was someplace recently where a bass player was playing a solo, and it was making the drummer's snares vibrate, and the drummer was too dumb to turn

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the snares off. It drove me bananas! In all my years with Johnny D., I've spent half my time slipping the snares on and off. When I'm not playing, I know the monitor will make my snares rattle, so I take them off.

Back in the old days when I was doing record dates, we used live drums, and when you hit the tom-tom, the snares would rattle. So you had to knock the snares off, play the lick, and then get them back on for the time. I got pretty adept at that. So I like attention to detail. When I hear drummers not doing that, I think, "Why aren't they noticing things?" It's all a challenge, and I like a challenge.

RM: You really get to do some playing on that gig.

KC: Oh sure. The way the show is now, the band plays the first half, and everybody has their feature. We do "Caravan," so I get a chance to play a solo. Actually, I don't care if I play solos or not. RM: Does Cleo stay with the band, or does the band follow her? KC: Well, I listen to Cleo anyway, and sometimes on downbeats I have to watch her breathe. But you don't really need any more than that. She's fantastic anyway. She's got fantastic time and she never screws up or anything like that. She's not temperamental, or anything like that. She's marvelous to work with.

RM: Jimmy Cobb once told me that Sarah Vaughan liked to play with the tempo a lot, so in a situation like that, his job was to follow her.

KC: Cleo's not like that. But I worked with Sarah for about three weeks once on a tour of England. The thing that amazed me about her was that she never did it the same any time. She would read the song differently in the course of two shows. She'd do it one time, like you said, with a different tempo, but also with a completely



different approach. Sarah was fantastic.

RM: What's different about playing with a singer as opposed to playing with an all-instrumental group?

KC: First of all, the audience is completely different. When you're working with a singer, the audience has come to hear the singer, not the musicians. So you don't get too many drummers in the audience.

Drummers are funny people. When they see another drummer sitting in the audience, they go bananas. They try to prove to the drummer in the audience that they can play. I've never been into that. My first gig in America was at the Newport Jazz Festival in 1959, and sitting in the front row when we went out to play were Sonny Igoe, Ben Riley, Ed Thigpen, and Connie Kay, I think. Now in those days, when an English drummer went to hear somebody play, he didn't sit up front, he stood in the back. But this was a different approach completely. It was already a hair-raising experience to be playing at America's premier jazz festival. So when I looked and saw those four, I thought, "My God!" And I really got nervous about it. But then I thought, "What the hell. If I get nervous I'm not going to play any better; I'm only going to play worse." So I just didn't look at the front row. And so basically what I'm saying is that I'm never going to try and impress a drummer sitting in the audience. I'm only going to play for the people in the band. As far as I'm concerned, at the end of the bandstand is a brick wall. Whether it's the Hollywood Bowl or a small club, to me, it's the same.

But musically, it's no different playing with a singer than it is playing with a horn player. You're accompanying. If you're playing with Milt Jackson, you accompany Milt the same as you'd accompany Cleo Laine, except you do what suits Milt. It's as simple as that. I mean, you're not going to play the same for Shirley Bassey as you're going to play for Cleo, because they each want different things. And it's the same for jazz players.

One thing I've never been able to do is impose on people. Some drummers don't accompany people; they just set up their thing for the person to play over. I can't do that. Speaking of Milt Jackson—I worked with him at Ronnie Scott's last year. I was doing my approach to Klook's style, because Milt had played with Klook for years. So it was fine; it was happening. Then Jack DeJohnette came in one night, and sat in for a set, and he played everything completely different. Tore the arse out of everything, you know? I can't do that, but I love it. I wish I could, but after 35 years of being a conservative accompanist, I can't get out of that mold.

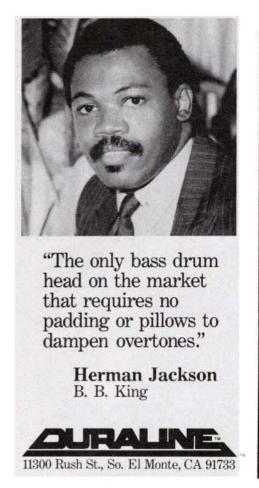
RM: Getting back to John and Cleo, you play in different settings. Sometimes it's just the small group, sometimes there's an orchestra

KC: If we play Vegas, there's a band there. John's got a book that covers from five to a thousand, so whatever situation we're in, we've got a book to cover it.

RM: How does your playing change in the different settings?

KC: Obviously, if there are four trumpets sitting there I'm going to play different than if there *aren't* four trumpets sitting there. I'm not going to start setting up brass figures that aren't going to be played. We do play similar figures, but I'll play them differently when there's a band with us.

One of the nicest things about this gig is that it's not always the same. Even with the quintet, it's not always the same. Most of the charts are originally written out, but then we improve on them, and it becomes part of the chart. And John doesn't mind that; he likes you to experiment. So this gig really is interesting in a musical way. You get a chance to play a solo sometimes, and it sort of keeps you going.





When I was with Tony Bennett, we always did the same charts. We played a rehearsal every day with a new band, and you'd hear the same mistakes in the same places, and the same complaints because there was some strange string part that was different from the usual thing. And so in the same place every time you'd hear the string players say, "I think I've got a wrong note here." "No, that's part of the chart." It was a great gig, and I got to play with some fantastic players, but we were always rehearsing the same few charts. It's hard to approach it with any kind of freshness when you're only playing those few charts. I don't think we changed more than two or three tunes the three years I was with him. When we'd do a TV show, he'd bring out a bunch of other charts, which was marvelous, but on the road, we'd play the same few.

RM: What are you doing besides the gigs with Cleo?

KC: More and more jazz things, which is fantastic. That's what I always wanted to do, but I guess I didn't understand how much I wanted to do it. Bobby Rosengarden has been a great help in that respect. I worked with Bobby's band some years ago when I was with Tony, and we've been friendly ever since. Any time he's been called for a gig in England or Europe, if he couldn't do it—or do all of it—he'd recommend me. So I've done a few tours and things, and it's getting to be really nice now. I'm starving, but enjoying.

RM: What's it like being a jazz musician in today's economy? KC: It's becoming increasingly hard to be a musician. I was walking down 7th Avenue the other day, and there was a little group playing on the corner of 49th Street. It was a good little groupgood drummer, a girl playing the string bass, an alto player, a tenor player, and a guitar—and they were playing modern jazz. One step up from bebop kind of thing. And it was good! And a couple of kids walked by and put their fingers in their ears! I couldn't believe it! Why can't kids see the nice part of jazz music?

Maybe it's because their parents like it, because if the parents like it, then the kids don't like it on principle. But that's a tragedy. It's such a compatible music to listen to and yet I can't understand why it isn't more popular.

RM: Part of it gets back to that competition thing—if you like a certain thing, then you're not supposed to like anything else.

KC: Yeah, sure. And I've got to say that when I was a kid, I was basically the same. There was a guy who lived on my street, and he became manager of a record store. We used to sit and argue for hours about how he thought Duke Ellington was great and I thought Duke Ellington was terrible. I liked Tommy Dorsey, Woody Herman and Benny Goodman, but I didn't like Ellington. Years later, I realized what a fool I'd been. But as a kid, I used to sit and argue with this guy. I think you have to grow up, basically.

RM: A moment ago, you joked that you were "starving, but enjoying." And earlier, you talked of giving up the financial rewards of the studio to go back to doing what you had become a musician to do

KC: I just happen to enjoy playing to the point where I don't enjoy studio work, and that's why I'm on the road. I'm always amazed when I see in your magazine where people write in and say, "How do I become a studio drummer?" That's the last thing in the world I'd want to be. I learned to play drums because I enjoyed playing drums; not for any financial reward. I know it's different nowadays, after the success of some of the groups where they all became millionaires. But in my day, it was fantastic just to not have to do a day job—just play drums and practice and listen to records and all that. I never had any more ambitions than just to play the next gig. I still haven't. I think too many people these days are interested in what they can get out of it, rather than in what they put into it. I don't know what to tell those people. But in my case, and I'm sure with a lot of other people, it's a labor of love.

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DRUM SOLOIST

Transcribed by Tim Smith



Graham Lear: "Head, Hands & Feet"

From the album *Moonflower* by Santana (Columbia C2-34914)









MARCH 1983 81

TAKINGGARENERISINESS

by James E. Murphy

Safeguards Against Theft

If you've ever had anything stolen, you know the sick feeling it gave you, followed by the anger you felt towards whoever did it. Your privacy and possessions have been violated, and you want action. Though you may not be able to do anything about the stolen items, here are some ways to use that frustrated energy to prevent another theft

Taking Inventory

First of all, you need to take an inventory and evaluation. What equipment do you have? What's it worth? When did you buy it and where? Do you have receipts? What are the serial numbers? Would you be able to identify any piece of your equipment in a store, studio, or on stage if you saw it?

You should list each item, describing make, year, style, serial number, color, marks and distinguishing characteristics (i.e. small nick on side of 8x12 tom near holder mount). Use a small notebook or ledger to record all of this and keep it in a safe place. In the event an item is stolen, you'll be able to supply an accurate description to all concerned. It's also a good idea to keep a second copy in an alternate location in case the original gets lost or destroyed.

You should have receipts describing the date of purchase on all major items, with serial numbers. Round up all those receipts and file them with your ledger. Make a photocopy of the receipts for your duplicate ledger. Even if you don't have receipts for every item, you should still record a serial number on them. You may want to have items without receipts appraised by a dealer or appraiser, and this way you'll have proof of their value.

ID's

Once you have all the records out of the way, it's time to identify (ID) your belongings. Stencil all road cases, fiber cases and boxes with your name, address and social security number in large lettering. Make your stencil on heavy paper or light cardboard so that it's reusable. The completed stencil can then be layed flat on all cases and equipment, and spray painted on. Stencil in several places so it will be hard to cover up or hide.

After each item is stenciled you may wish to go one step further and tag each item. Take several small strips of tin or aluminum (1 1/2" x 3"), and engrave them

with the same information on the stencil. Drill a hole on each end and rivet one to each road case in a visible place. You could also have attractive brass or brushed-aluminum tags made up by a specialty shop for attachment to your instruments.

A handy item to have is an electric engraver. It can be used to engrave and identify stands and pedals. The engraver is good for marking items too small to be stenciled, as well as marking things in inconspicuous places such as under a lug or other places only you know about. This way if you trace an item, and find it, you can positively identify it for the police by looking for your secret engraving marks. Most thieves are wary of stealing items which they know are engraved and traceable. The engraver can be bought for about ten dollars or you may be able to borrow one from your local police department.

In the event an item is stolen, refer back to your ledger. Give an accurate description, including all the information in your records, to the police, neighbors, music stores and pawnbrokers. Ask them to give you a call if anything matching your description comes in their contact.

Safe Storage

Storage of your equipment should also be checked. Is the area secure? Are there doors or windows that can be seen through, or broken in to? Are the locks strong enough? Is the area well lit and easy to spot by police who may be patroling the area? Do you need an alarm system? Would the thief have easy access with a car or truck?

All doors should be secured with deadbolt locks as well as the existing hasp lock. Sliding windows should have a dead-pin or rail lock. If you're in an extremely highrisk area, you can even have bars or grids put over the window. Be sure all bars have a quick-release device on the inside in case of fire. If you need to get out in a hurry, barred windows can be your worst enemy. Windows should also have drapes or curtains that cannot be seen through from the outside.

When possible, try to store your equipment in different rooms. Thieves would be less likely to steal, say a single tom-tom, as opposed to a whole set within easy reach. Put a couple of toms in a closet behind your clothes. Put the bass drum or trap case in an upstairs room, or side bedroom.

Slide your cymbals under the bed, or up on a high shelf out of sight.

When you must store things together, a good device to have is a large length of military-approved aircraft cable with a loop at each end. Loop the cable through all road cases, handles and latches. Take up the slack and lock them together with a heavy padlock. Be sure they're locked in such a way as not to allow removal of the equipment from the cases. If your road cases have latches with provisions for a lock, use them. While locks or cable will not completely stop a determined thief, they will slow him down and increase his chances of being caught.

On The Road

Protection on the road should also be considered. Burglars prey on travelers. Try to keep a low profile where equipment is concerned. Load and unload quickly and don't divulge your destination to strangers. If a crook knows you're headed for the nearest Holiday Inn after the gig, it's easy for him to follow and hit your equipment truck while you're snoozing.

The equipment van or truck should have tinted or curtained windows, sturdy locks and a secure cargo area. That length of aircraft cable comes in handy here too. Lock your stuff together inside the van. I know very few people who can drag a full drumset, two p.a. columns and a trap case out the door of a step van when they're all cabled together.

Try to park your van or car in a well-lighted area if you must leave it for a long period of time or overnight. If you stop to eat or rest somewhere, try to park near a window you can see out of. With vans, try to park in a tight spot, or back in close to a wall so doors cannot be opened fully and equipment can't be removed.

Insurance

One final step, and perhaps the most important if you can afford it, is insurance. This is an issue that will require some shopping around. If you've never purchased insurance before, you should become familiar with the terms and conditions as well as the coverage a policy offers you. Try to find an insurance broker who has dealt in musicians' insurance. He'll better understand your needs.

Several things you should look for in a typical musicians' insurance policy are:

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continued on next page



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Best of all, the M268 includes several design features that will be especially appreciated by drummers. The mixer has four microphone/instrument channels. Each features an XLR-type connector and a 1/4" phone jack to handle either low or high impedance microphones and

low or high impedance microphones and instruments. All of the connectors can be used simultaneously, providing a total of eight inputs. Phantom (simplex) power is provided to eliminate the need for a separate power supply for condenser microphones.

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The Drummer's Mixer from Shure-all the inputs your playing ever needs.

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SHURE

THE SOUND OF THE PROFESSIONALS... WORLDWIDE



Baker continued from page 25

recognize and say, 'That's him!' There's nobody like Max Roach, Art Blakey or Elvin Jones around today. All the drummers in rock sound very similar and predictable. They all play the same fill-ins, in the same places! It doesn't have to be like that."

Had Ginger tried any electronic drum machines yet? "Not even thought about it. But I did have some fun with Tim Blake in Hawkwind. He is a really good synthesizer player and we'd have some good plays. He'd set a drum thing going on a repeated pattern and I played along with it, and that was really enjoyable. I quite fancy recording with Tim, because we got on well, but he doesn't know that!"

Would Ginger like to work with a big band like Cream again?

''Oh God yes, I'd love to work with Eric again. But I don't think it's very likely to happen. I don't think Eric wants to work with me somehow. Because I make him come out of himself and play, and that's not what he wants to do at the moment. Jack told me that, a few years ago.

"He told me Eric didn't want to work with a drummer like me. He wanted someone who would play exactly what Eric wanted. Whereas I will play something that is supergood, and then sometimes something that is not so good. But that's what music is all about."

Despite his occasional forays into becoming a studio boss, rally driver or polo player, Ginger's life has been wrapped up in playing drums. And now his 12-year-old son, Kofi, is also playing. He was given Ginger's old Ludwig drumkit of 1975 vintage, two years ago and is now, according to Ginger, "frightening." He has studied with Ginger and uses his dad's tutor book. The old man has insisted that his boy goes through all the rudiments and plays all possible combinations of paradiddles and the like

Baker Senior has always played Ludwig, except for the earliest days when he built his own kit out of bits and pieces. He has recently taken possession of a mahogany-finish Ludwig kit which he says is "the best

Taking Care Of Business continued from page 82 cally means if your vehicle was left unlocked at the time of theft, the insurance company is not responsible for your losses. Proof that entry was forcible is required. A void this clause in your policy.

- 2) Your policy should be worldwide and all-risk coverage. Technically, this means no matter where you are, or what happens to you, you're covered. However, be sure to read the exclusion clauses to see what's not covered.
- 3) Replacement cost. This means if you have a drumset which cost \$1,800 and it's damaged or stolen, the insurance company cannot inflict a depreciation on you.
- 4) Be sure you get more than a simple

sounding Ludwig kit I've ever had, and I've only had three in fifteen years, they stand up so well."

He also uses Avedis Zildjian cymbals including a 13" flat top, a 20" Earth ride, a 15-year-old 22" rivetted and an equally ancient 8" splash. He rounds this off with a 20" ride, 15" hi-hats and 16" and 18" crash rides. He uses all Evans oil-filled heads, Ludwig sticks and 20-year-old "bastardised" Fleetfoot bass drum pedals which float on leather straps of his own devising, to give him greater foot mobility. When they break he has to get his roadie to drill holes and make up new ones, as the leather-strapped Fleetfoot has not been produced for years.

Ginger's approach to the percussive arts over the years has always been an idiosyncratic mixture of orthodoxy, tradition, rule breaking, and experiment. What drew him to drums in the first place?

"God knows! Ha ha! Well, I was a cyclist, and I wrecked my bike. I had been into drums from a listening point of view for quite a time. I used to bang on the table with knives and forks and drive everybody mad. I used to get the kids at school dancing by banging rhythms on the school desk! They kept on at me to sit in with this band. The band wasn't very keen, but in the end I sat in and played the bollocks off their drummer. And that was the first time I'd sat on a kit. I heard one of the band turn round and say, 'Christ, we've got a drummer.' And I thought, 'Hello, this is something I can do.' I was about fifteen."

His first kit he describes as "a bit alarming." It was a toy one which he bought for three pounds. Then he got a gig with the Storyville Jazz Men and bought a second-hand kit. Trad jazz was the hip music of the day, and Ginger did a good job playing in that style, eventually moving on to play with Terry Lightfoot who ran one of the big-name bands.

"Then I got fed up with my kit and got this great idea for using Perspex. It was like wood to work on, but it was smooth, and it would save painting the inside of the drum shell with gloss paint. So I used Vic O'Brien fittings, bent the shells over the

homeowner's or renter's policy. Such policies may not cover loss of your equipment outside the home or on a professional level. Neither will they cover a home studio or recording facility unless you have a clause in the policy. Ask your broker about a musical instrument floater. Also, auto insurance with a theft clause will often not cover your losses if the car or van is robbed. More likely they'll pay only a partial claim settlement equal to about one-third the value of what was taken.

If you decide not to go through a regular insurance broker, there are other sources you can try. If you're a union musician, they endorse an insurance coverage for their members. Contact your local office.

gas stove [Ginger began to laugh at the memory], cut 'em all out, pieced them together and I used that kit for five years. I made it in 1961 and used it up until 1966 which was when I got my first Ludwig kit."

He used his home-made kit on the classic Graham Bond LPs There's A Bond Between Us and Sound of '65 which have never been reissued. Did he have his own style and sound on a kit together, right from the start?

"The way I play—I know now, more than ever—is something I was born with, because my little boy sounds like me. The whole approach—the way you hit the drum-is achieved by listening to the sounds you make.

"I could always play. When I joined the Storyville Jazz Band I told them I'd been playing for three years. In fact I had only been playing for three months. It was no problem. Then the guys got me onto listening to Baby Dodds' records, and I fell in love with what he was playing. That's why I found the African thing so easy to understand, because Baby Dodds was the link between Western military techniques and African drummers. He was THE man, who first successfully married the two. He was the first jazz drummer. I've still got an old Leedy snare drum I bought off Alton Red, who was Kid Dry's drummer. I still use it. Baby Dodds was responsible for Krupa. He learned everything off Baby Dodds. 'Sing, Sing, Sing' and all that was all Baby Dodds, and not played so well. I used to like Zutty Singleton as well. They all used a lot of wood blocks and rims but that was the way they played in those days."

Ginger went on to listening to modern jazz records by Charlie Parker and Dizzy Gillespie and the drummer on many of the sessions was the man he describes as king, Max Roach. "Max, still today, is amazing. I've never met him, but he's the one person I really want to meet. He's the Guv'nor. But when I started playing, Trad was the thing, and it was the easiest thing to play, and probably the best music to start off with. But things started to go awry when I started to play things other than four in the

Insurance companies are meticulous about having proof before policies are written, or claims are settled. Police theft reports, receipts, serial numbers, appraisal documents and a host of personal questions may be required, thus one of the reasons for your ledger and records. If you're robbed, no matter when or where, be sure to get a full police report and give a full statement explaining what happened and what's missing.

When all is said and done you may still not be able to stop a crook entirely, but you can hinder his most determined efforts. The more time it takes him to get what he's after, the greater his chances of being caught.

bar, which was why I left Terry Lightfoot. I was getting into Max Roach and Big Sid Catlett. 'Ching, ching, ching, BOOM!' And as soon as that happened Terry nearly swallowed his clarinet. He'd say, 'I want four in the bar on the bass drum, nothing else!' So I think I told him to get lost. Then I was with Bob Wallis and Diz Disley, and I did a tour with Sister Rosetta Tharpe.'

After this early experience, Ginger decided to get down to some study and not just rely on natural talent. He practiced rudiments eight or nine hours a day, every day he could. And he went up to London's Archer Street, then the musicians' haunt, to try and get dance band gigs. He wanted to be a professional musician. "I got a reading gig, and I couldn't read.

"I had to learn to read in a fortnight, to get the gig. It took me a week to find out what a repeat sign meant. I couldn't figure out why I was getting to the end of a part and the band was still playing! But then I was able to read enough to get through. Before that I was using my ears and faking my way through the gig. It was in an Irish dance club. We played a little bit of Irish dance music and the rest of it was big band jazz—Stan Kenton and Shorty Rogers style. The alto player in the band showed me how to do arranging and advised me to get books on basic harmony. The first arrangement I did was on 'Surrey With The

continued on next page

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Fringe On Top.' Stupid tune, but a great kick to hear the band playing my parts. Oh yeah, I can transpose anything. But a lot of people who aren't musicians don't realize I can do these things. Oh yes, I've studied it all very carefully."

As far as Ginger was concerned then, modern jazz was the ultimate music and the goal he was aiming at. He worked at Ronnie Scott's club, and also joined the Johnny Burch Octet which he still says is the best jazz band he ever played with. But then the r&b boom came along, and many of the jazz musicians began to move on to playing with the electric musicians. This fusion sparked by Alexis Korner, Graham Bond, Jack Bruce and Ginger, led to such bands as the Graham Bond Organisation and eventually Cream, where jazz and blues roots were given the commercial appeal of pop music. From playing in small jazz cellars, Jack, Eric and Ginger were suddenly catapulted to international star-

Ginger agrees that in those days he "played like a madman and got emotionally involved in the music." It didn't always endear him to fellow musicians. "Some people don't like that. They start coming out of themselves and start playing something, or else they feel they are losing control of the band. A lot of drummers just played what they heard on records. Whoever was the in drummer of the day, they learned to play just like that. I was always playing myself. I had influences. Phil Seamen was one of them, obviously. We were both into African time-where the beat's at, and where it changes. Phil heard me play in the All-Nighter Club, which used to be The Flamingo on Wardour Street. Tubby Hayes had apparently been in there and heard me and ran over to Ronnie Scott's Club and told Phil to come down and hear me. When I got off stage I was suddenly confronted by my hero.

"Without studying paradiddles wouldn't have been able to do big drum solos. It's funny, when I was playing modern jazz I was always accused of being a rock'n'roller because I needed to lay down an off-beat. But then, so did Art Blakey. But they didn't like this-loud drummer playing off-beats, and getting all the audience clapping their hands, and dancing about. That was most uncalled for. You were supposed to sit up and listen and drink your drink. But I never considered myself a rock'n'roller. I was always a jazzer, and always will be. Cream was a jazz band. That's what it was. It was eighty percent improvised music. If that's rock-'n'roll then great, I like it. And it was what the people wanted. We were all on the same wavelength at that time.

"I don't think my approach to drum solos has altered since Cream. I like to follow a theme, which may change, but I need to know roughly where I'm going, and up it and down it along the way. I try to be in control of the situation!" Ginger laughed once more, which was the nearest to admitting, in all the twenty years I've known him, for the first time that things might occasionally go awry. "Philly Joe Jones met me once and he'd heard one of my solos—on TV—and he said, 'Yeah man, you are telling a story there,' which was really nice of him."

Did Ginger ever listen to the solo he did with Cream on Wheels Of Fire? "Very seldom—but the two guys I've got in the band now are total Cream freaks. So when we are driving along in the bus they keep slipping Cream things into the tape player. I was driving over the Alps in the snow and 'Passing The Time' came on and I thought it was beautiful. With the snow and scenery and the music—it was moving."

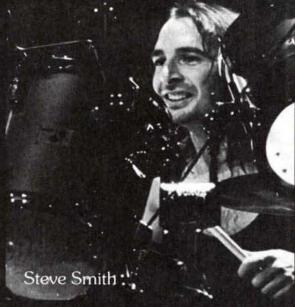
A lot of people thought that Cream could have done so much more, in terms of material, arranging and better produced albums. How did he answer this charge? "Yes, but it had reached an impasse. No way could it continue. There was this problem with me and Jack which had continued on from the Bond days really. I just can't get on with him. It was a terrible thing, really, a tragedy.

"I don't think they used the best drum solo on Wheels Of Fire as it happens. There is always something seems to happen to recording machines when you play well. I recently played the best drum solo I've played for six years. It all flowed and I knew straight away it was going to be good. It was bloody perfect, and the idiot recording it forgot to change the tape before the number, so there's a gap when he was changing over. You can't splice it together; it doesn't join up. I wanted it for my own personal satisfaction because I've not put any solos out on record for a long time. Maybe I'll put a drum solo on the next record I do.'

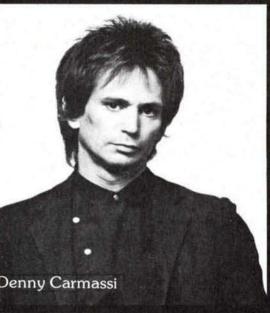
Ginger told me not so long ago that he was cutting down on the length of time he allowed for a solo, so as not to be accused by rock critics of being boring. "Yeah, but when the crowd gets behind you and starts shouting, you get into it, and of course it goes on a bit. But you get this terrible fear of people starting to complain about 'boring drum solos' so I try to keep 'em shorter. Okay, so there might be a bit in the middle where it gets repetitive, but that can lead to somewhere quite fantastic. I can see ahead, but I'm not planning ahead. It's like driving on headlights—you can see the road ahead, and just keep on going. You must try and catch all the green lights! But sometimes a red light can be good for you. I remember playing at the Royal Albert Hall. I was busting for a piss in the middle of my solo, so I put my sticks downbang—and said, "Excuse me folks, I'm just going for a piss," and I walked off and left the band. When I came back everybody stood up and applauded; I got more applause for the piss than the solo."

ARTISTRY IN RHYTHM





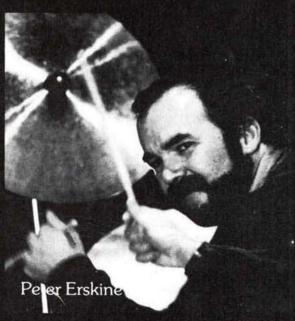




"What do these great artists have in common?







They all make time with my sticks yield

SHOWLANDSHIDIO

by Dr. Mike Stephans

Rehearsal Drumming

You flip on your television and there before your eyes, in dazzling color, is Lynda Carter of *Wonder Woman* fame, singing and dancing up a storm. Supporting her in the background are twelve dancers, and what sounds like a 30-piece orchestra with a drummer who is not only kicking the brass in the guts, but also *catching* every dance movement with a cymbal crash or rim shot, giving the dance routine intensity and authority. Somehow, he manages to play exactly the right groove for Lynda and her dancers, and the overall concept of the production number.

Of course, none of the above occurs by accident. The meticulousness of television and movie production is exemplified perfectly by the development of a musical production number. Many people play integral roles in such extravaganzas: choreographers, arrangers, musical directors, production musicians, and of course, the "rehearsal" drummer.

Defining The Craft

The role of rehearsal drummer is highly specialized. It's impossible for the best, and most musical of drummers, to walk into a television studio and immediately master the skills involved in production drumming. In this type of work, the drummer is in on the development of musical production numbers from almost the very beginning, as mere ideas on paper. He works closely with a production pianist/ arranger, a choreographer, a musical director, and a troupe of professional dancers, helping to decipher their verbal concepts and transform them into music. It is musical craftsmanship of the highest order, in which the drummer must read and write drum music quickly, and must understand the language and nature of modern dance as it is interpreted by the choreographer's visions of what the production number will be. He must also attempt to produce feelings on the drumset that are consistent with the groove, as perceived by the pianist/arranger who is developing the musical aspects of the number.

Tools and Processes

Aside from the drumset, there are a number of materials utilized by the rehearsal drummer that are of equal importance: Manuscript paper and an accurate metronome are essential to record tempos suitable for all dance movements. A cassette recorder/player is also desirable in order for the choreographer to illustrate a groove he might want the drummer to emulate; anything from Gene Krupa and Cozy Cole, to John Bonham and Steve Gadd. The recorder is further utilized to transcribe desired grooves or fills onto music paper, as well as to tape rehearsals in order to scrutinize additional things the rehearsal drummer must play to make the rhythmic elements fit the dancers' movements

Speed and accuracy are of utmost importance. Without them, the rehearsal drummer cannot function effectively in television or stage work, where *time is money*. Committing drum feels and dance accents to paper requires that the drummer keep his eyes on the choreographer, his ears open to the pianist/arranger, and his pencil and manuscript paper within reach.

Being well-versed in a wide range of drumming styles is *absolutely essential*. It's not uncommon to be asked to play all forms of rock, Dixieland, swing, rudimental, Latin, and vaudeville styles for *one* television or stage show. TV "variety" shows are not easily categorized into one stylistic pocket. They usually all contain a potpourri of musical and visual forms, all of which must literally be under the fingers of the drummer involved. Additionally, no matter what musical style is being played, the groove is of utmost importance.

Dancers are particularly attuned to the drummer, and when the groove is strong and "in the pocket," dancing becomes less of a job and more of a group effort. This element may be difficult to accomplish and maintain, since in rehearsal situations, there is rarely a bass player present. It is therefore up to the production musicians (pianist and drummer) to create and maintain whatever groove is necessary. Such a challenge demands strength and a keen sense of time.

From Concept to Reality

The most challenging part of the rehearsal/production drumming process actually exists in the early stages of concept development. Before any orchestrations are written, and before a troupe of dancers begin their rehearsals, there are meetings held between the choreographer and the show's producer and director. Once an agreement on concept is reached, the cho-

reographer begins a series of rehearsals with the pianist/arranger and the rehearsal drummer to begin sketching an orchestral arrangement and a drum part for the number. At this stage, a drummer's eraser is as important as his pencil, in that there may be a series of revisions of the original concept. For example, the choreographer may have originally requested rimshots or cymbal crashes on the fourth beat of each bar of 4/4 time, and now decides that he needs more space between arm and leg movements. He may well change the entire orchestration to include drum and brass accents on the fifth beat of each bar of 5/4 time, thereby making the dance movements less contrived and more graceful.

Once a sketch of the orchestration and the drum part have been created, the dance troupe is given their rehearsal call and full rehearsals begin. At this point the function of the production musicians changes, with the emphasis on playing the piano/drum sketches as accompaniment for the dancers in learning the dance routines. This stage of the process can be tedious in that both the pianist and the drummer may be called upon to rehearse only the first 16 bars of their music in an eight-hour day. Keeping the groove can often be impossible in situations like this and it becomes a real challenge to be accurate and "in the pocket" every time.

At this point, the musical director begins working with the pianist/arranger on transforming the piano arrangement into a full-blown orchestration. The drummer submits the sketch he has composed to the orchestrator to convert into an actual drum part.

One interesting and often frustrating fact in the above process is that frequently, the drummer who actually plays the show, and the rehearsal drummer, are not one and the same. Although there are a variety of reasons for this phenomenon, it can create inconsistency for the dancers after lengthy rehearsals with one drummer and the final production played by another—one who has only seen the music on the day of taping. Since no two drummers can maintain the same kind of groove on such short notice, and since no drum music can successfully transmit this kind of groove completely; the fallacies of the entire process may often be in evidence. Fortunately, more and more rehearsal drummers are also playing the actual show as

well, thereby narrowing the gap between rehearsal hall and sound stage, and making the transition smoother and more consistent.

The Rewards

Aside from the obvious ardousness of the process, this highly specialized area of professional drumming has its benefits, not least of which is a solid hourly wage scale, and a generous fee for drum sketching. Another not-so-obvious advantage is the exposure of one's drumming skills to entertainers and musical directors. Sometimes a rehearsal drumming job can lead to a high-paying road gig with a major entertainer, or a studio session with some top-flight musical director who may have attended previous rehearsals.

Although the craft of rehearsal drumming is a highly specialized one, and is relevant to only a small percentage of the drumming community, it is yet another way that professional drummers may hone their skills and add another realm of experience in playing the drumset for a living.



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

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

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

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

What many consider to be a solution to this uncertainty, puzzlement, and confusion is actually when you perform the past and pretend it is the present. When you are already up to your nostrils and



about to go down for the third time it is a small matter that your solution violates fact, reality, and logic. If you continue following such a path your practice and study is based upon nothing but pretence and ignorance.

Fear is the reason you have practiced yourself into such a corner. You are nobody today but want to be somebody tomorrow. You like music and drumming. Others have become somebody through it. Perhaps you too may become somebody through it. The inside information has always been: study long, practice hard and you'll eventually become somebody. The reason for practice is the fear that today you are nobody. And the amazing thing above all else is that you have or are now actually paying a private teacher or a college of music to perpetuate the confusion and the fear.

Practice, technique, and ideas are not things which you thought up or discovered by yourself. They have been imposed on you through conformity, cultural conditioning, and brainwashing. In fact, they are so cleverly imposed that you yourself eventually come to believe that practice, technique, and ideas are things that you actually did think up for your own good.

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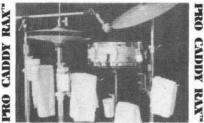
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Best continued from page 29

We found that our manager was spending a lot of time with Lee as opposed to us and we weren't getting the attention we should have. So the boys came to me one night and said, "Pete, if we break away, would you be interested in taking over leadership?" So I said yes, as long as it was a group decision and we laid it on the line and told him exactly what we were going to do and not just walk out overnight and leave him in the lurch, because I knew how that felt. So we split from Lee.

RF: That was a four-piece group. What kind of music were you doing?

PB: The typical music that was happening at that time; a lot of Motown soul and your rock stuff. But we prided ourselves that our material was good, and we also played some original tunes.

RF: That was the Pete Best Four. When did you add the horns and become the Pete Best Combo?

PB: I had the offer to go to America and record, and by this time, I wanted a bigger sound. A lot of the groups were the conventional guitar line-up, either three guitars and a drummer or two guitars, an organ and a drummer, or a variation thereof. So I decided I wanted a bigger sound. A lot of the American music had horns and I wanted a good deep gutsy sax section, so I took on a baritone and a tenor and blew the sound up a bit more.

RF: Were you still using the Premier set

PB: No. While it was a great-sounding kit, like everything else, there comes a time when you say, "I want a better kit," so I went out and got myself a Ludwig.

RF: Ludwig was extremely popular at that

PB: Back in England, there was the likes of Premier and Ajax and a couple of smaller companies, but Ludwig was the big one at the time. In those days, if you had a Ludwig drumset, that was it!

RF: Did you expand your set?



PB: I added more cymbals and doubled up on the toms, even though on stage I used only one tom. Sometimes in the studio I'd use two so it would give me more sound.

RF: What happened to the recording contract in the U.S.?

PB: We recorded in New York, did a tour of the States and Canada, and at this time, because so much English orientation was coming into the States and not many American artists going over to England, the musicians' union decided it could only be on an exchange basis. That meant swapping a named artist for a named artist, and I got caught up in the middle of that mess. They said it was okay for me to stay, but the rest of the band had to go back, and by this time, I had been with them for four years and I couldn't do that. So we went back home and found that having been away for six months, things had changed. Back home, you had to be there, on top of the situation, and in a way, we had sort of burned our bridges because we said that if things worked out in the States, we'd stay there. But it wasn't meant to be. We persevered for another twelve months, but time was running out for me. It got to be 1968, and to be quite honest, we were finding it hard to make a living, not because we weren't a good band, but there were so many bands. Places where we had played before had changed and there was a whole musical change coming in. So in 1968, after talking to the rest of the guys, I decided that I was going to step out. By then I was married with one daughter.

RF: So there were other responsibilities in your life?

PB: Yeah. If you're single, you're more free to persevere and take a few more knocks. But I had to take my family in consideration and that's what I did.

RF: Do you miss music?

PB: Let's put it this way: I've put it to one side. When I left show business, I knew the only way to stay clear of it was to totally supress it. It had to be a clean break. Sure, I still listen to music and my feet still tap, but I have a lot of reservations about actually going back into it. I'd have to give it a great deal of thought.

RF: Do you still have your drums?

PB: I've still got them, but the funny thing is that about four years ago, my youngest brother, who is only 20, got bit by the drum bug. I don't know if it came from me—maybe some of my blood went into his—but he asked if I would teach him. I still had my kit in the cellar of my mother's house and had taken very good care of it, so I told him I would teach him the basics, but I wouldn't tell him to do it this way or that way. He had to pick up his own style and develop it from there. Consequently, now he's got a great reputation in Liverpool as an up-and-coming drummer and he works hard at it. When he first started,

90

he was 15 or 16 and he put a lot of time into it and I could see him improving. I taught him a few things like rolls, paradiddles, bass drum technique and that type of thing, and once he got it together and his syncopation was going well, he mastered it. He has a semi-pro group called What For that plays around Liverpool, and sometimes I go down to see him and I'm very impressed.

RF: So what happened after you left music?

PB: I thought it would be easy to get a job. I had been to high school, so I had the educational qualifications, but when I filled in the job applications, it asked what I had done since leaving school. I had to say, "Oh, nine years in show business, a drummer in groups, etc., etc." They figured that having been in show business, I'd spend two weeks at the job and then be bit by the bug again. That happened so many times and I would say, "Look, I've turned over a new leaf. Give me the job!" But they just felt I'd leave them quickly. Finally an opportunity came along to work at a bakery as a laborer, which meant a lot of hard hours, but there was a wage at the end of it, so I figured I'd take it and prove that I could stay with it. I slugged away at that for about 12 months and then a position came up to work for the government and I've been there ever since.

RF: Many musicians have been, or will be, in a situation where they are a part of a group and just as something is happening, they are either fired or leave. Is there a philosophy that you adopted to get through the painful disappointments and help you accept the way things turned out?

PB: If it's something you want to do, then you do it. I think a lot of it is self-motivation and inner determination. If you want to prove a point or keep going with something you feel is your forte, it's no good going into it blase about it. You've got to say, "I'm going to work at it, and persevere." If it's meant to be, with a lot of hard work and good luck, if that break comes, you've got to take it. You don't get many opportunities in your life and when you get a bite of the cherry for the second time, or possibly even the first, make sure you take a good chunk out of it and hang onto it as long as possible and work at it.

RF: Do you have fond memories?

PB: What happened to me still doesn't take away from my own memories that I had a lot of fun times with the group. That's a part of me where I can sort of turn around and say, "Okay, yeah, I was a part of the Beatles." Plus, I had a lot of fun in show business after that. It's a good business to be in as long as you're prepared for the rough times. You've got to be able to take the knocks, and sometimes you've got to be able to give the knocks as well. As long as you're strong in character, you can have a lot of fun.

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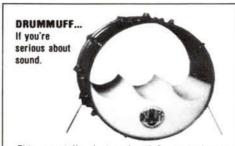
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Self-Appointed Authorities Can Be Dangerous To Your Health

According to Webster's Dictionary, an authority is "a person with much knowledge or experience in some field, whose opinion is hence reliable: an expert." Unfortunately, many so-called authorities are "self-appointed." They want to be authorities, but they lack the training, experience and/or ability to merit the position of an authority. However, they like to play the role of professor or guru. They like to be treated by others as if they had earned the respect they demand. Truly accomplished people command respect by their actions. Weak people demand respect in words.

The danger of "self-appointed" authorities is that they often give out advice that is harmful to young students. It is for this reason that I am suggesting the following ways to recognize these "phony" mindbending characters. This is a sort of check list to help the young person avoid wasting time, energy and money on unproven methods.

1. Self-appointed authorities tend to be extremely critical of big name performers and teachers. To hear one of them tell it, "My system is the only one that works." When you analyze this point of view you realize that this can't be true. There are many great players who have used many methods and systems in order to develop themselves.

Self-appointed authorities spend most of their time talking "against" someone or something. They spend very little time being "for" something. *Moral:* It is easier to tear something down than it is to build something up.

2. Self-appointed authorities often

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make outrageous claims and assertions in order to attract the uninformed or naive student. Typical comments used as "hooks" to catch you are:

"Don't practice—technique is nothing."

"Forget the rudiments—they won't help you."

"Don't listen to certain drummers."

"It is not necessary to read music."

"Don't go to music school."

"Don't bother learning other percussion instruments."

If you notice, each one of these ideas is against something. Each line starts out with "Don't" or equally negative lines like, "Forget this or forget that." "Just listen to me" is the implied message.

3. Self-appointed authorities are often mysterious. One of the current scams is to pretend to understand "Eastern" thinking. What actually happens is that the authority reads a book on meditation and becomes an instant expert. To fully appreciate the value of any Eastern discipline takes years of dedicated work, much like learning to play a musical instrument.

These same authorities are often unkempt. Their clothes, their hair and often their teeth are badly in need of a good scrubbing. Never take advice from someone who is so disorganized that he cannot find time to bathe.

4. Observe the other students this authority tends to attract. Are they positive, intelligent, hard working and talented? Or are they weird, introverted, weak and disorganized?

Whatever the results of your observations of the other students, they should tell you a lot about the teacher, both positively and negatively.

5. If this "authority" is into drugs the solution is easy. Get away from him as fast as you can and keep away!

Self-appointed authorities come in all shapes and sizes. I was working in a club a number of years ago. When I came off the bandstand this rather sloppy looking character said to me, "You play well . . . but I can really help you." I could not tell if the guy was drunk, stoned or just plain weird. However, you don't have to know why a guy is strange in order to protect yourself. I replied, "I think you should help yourself first."

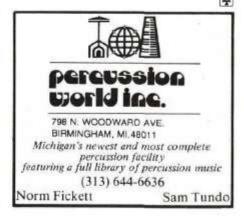
6. Rarely, if ever, do self-appointed authorities play well. If they did play well they wouldn't need the "act." To put it another way, "Don't take driving lessons from someone who can't drive a car."

One last thought: Really great teachers, whether it's meditation or drumming, generally give "suggestions." "Why don't you try it this way?" Or, "Here is an easier way to think about it."

Great teachers rarely give advice. When a guy starts out by saying, "If I were you," you know that you are in trouble. This guy wants to tell you what to do with your life. I have never liked advice, but I have always welcomed an "informed" suggestion. The key world is "informed."

Remember, truly qualified people don't mind questions. If they have earned a degree or just amassed great experience they will be only too happy to fill you in on their background. Don't be afraid to ask for credentials. It is your life and your money!





MD's HEIE ANNUAL READERS POLL

INSTRUCTIONS:

- 1) You must use the official MD ballot. No photocopies.
- 2) Please print or type.
- 3) Make only one selection in each category. (It is not necessary to vote in every category. Leave blank any category for which you do not have a firm opinion.)
- 4) Mail your ballot to: MOD-ERN DRUMMER READ-ERS POLL, 1000 Clifton Ave., Clifton, NJ 07013. Ballots must be postmarked no later than April 10, 1983, Results will be announced in the July '83 issue of MD.

Here's your opportunity to make your opinion count. Your vote will help MD pay tribute to the leading drum and percussion artists in the world today.

NOTES:

- A) HALL OF FAME: Vote for the artist, living or dead, who you feel has made a lasting contribution to the art of drumming. Previous winners (Gene Krupa, Buddy Rich, John Bonham and Keith Moon) are not elegible for this category.

 B) RECORDED PERFORMANCE: Vote for your favorite recording by a drummer as a leader or as a member of a group. Limit your selection to recordings made within
- the last 12 months. Please include the artist's name, the complete title of the re-
- cording, and the name of the album from which it came.

 C) MALLET PERCUSSIONIST: Please limit to performers who specialize in vibes, marimba and/or xylophone.

The purpose of MD's annual poll is to recognize drummers and percussionists in all fields of music who have been especially active during the past year, either through recordings, live performances or educational activities. It is in no way to suggest that one musician is "better" than another, but rather, to call attention to those performers who, through their musicianship, have been inspirational to us all.

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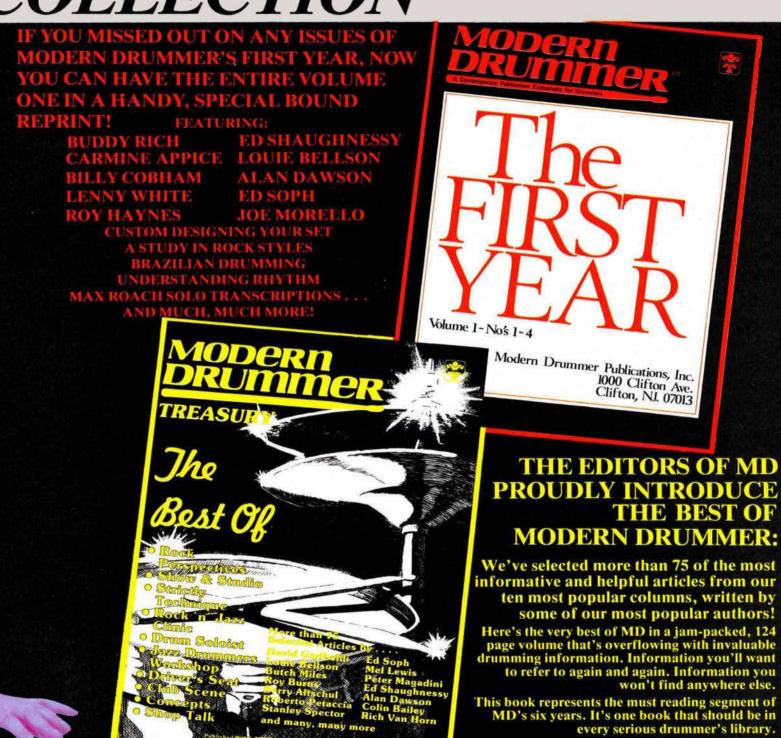
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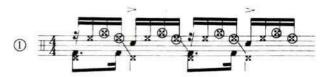
ROCK PERSPECTIVES

by Jeff Burris

Variations On A Theme

In the course of a drummer's career, he can learn from many sources. Teachers and experience are probably the most valuable, but there are many other influences which are also very important. A lot of ideas can be picked up by listening to other drummers in concert or on recordings. The purpose is not to just mechanically copy these licks to perfection. It's much better to take them and add your own personality. Let's follow through on an example to show what I mean.

Shown below is a beat used often by Steve Gadd.



The basic sticking is:

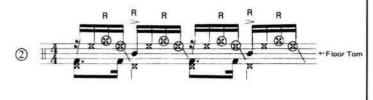


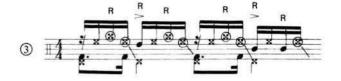
It's important to get the "feel" of playing this before moving on. Your playing should have natural and fluid motion.

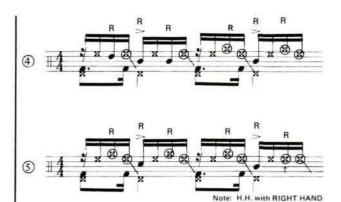
With a little imagination, this one beat has endless possibilities. I've already shown one, let's try some others using the following key:



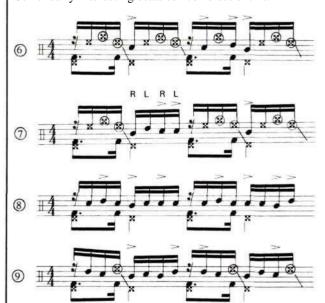
The right hand will act as a "lead." Despite the fact that it doesn't strike on beats "1" and "3" (although it can), it's still the best to concentrate on to remember where you are. Taking the first beat we move the right hand around to achieve different sounds. A few examples are:







If we can move the right hand around the set, why not the left? Some really interesting beats can come out of this.



At this point, let's change the game plan a little. Pick one beat that you find easiest to play and keep time. I prefer beats 1 or 2. Use one of your own ideas, if you like. We'll be using this beat to set a groove. Play it over and over (making sure to keep steady time). Now, keeping this rhythm in mind as a "theme," try soloing around it. Start slowly by putting a light fill in every four or eight bars. Gradually work up to two bars of time and two bars of solo. Once again, try not to lose the basic feel during the solos. At the same time, try to vary the ideas used in each solo spot. For example, don't just head for the toms every time. Try using double-sticking, rolls, and different bass drum rhythms. Most of all, stay loose and relaxed.

There are infinite variations to work on. We've only just begun to scratch the surface. For a real challenge, trying changing the beat into a triplet pattern. It takes time, but in the end it is well worth it. Good luck and remember—enjoy yourself.

BILL BRUFORD AND SIMMONS DRUMS:PROOF THAT THE FUTURE WORKS.



Bill Bruford doesn't play the new Simmons electronic kit because it's the most amazing looking set ever made. Or because it comes in a range of 7 dazzling colours. Or because it can fit comfortably in the trunk of even the smallest auto.

Bill's not bothered about things like that.
But, as a truly creative musician, what he is bothered about is finding the kit that can help him extend the frontiers of his craft.

Bill uses Simmons live and in the studio because (unlike most electronic drums) our kits are for playing.

Not for playing with.
"I believe that, just as the electric guitar revolutionized guitar-playing, the

introduction of Simmons drums is just the beginning of a new era that will make the drummer's art more challenging, more exciting than ever before".

But you don't have to take Bill's word for it. Send \$2 to us at Simmons Group Centre Inc., PO Box 1444, Reseda, CA 91335 and we'll send you a special recording of Simmons drums in action.

Then, like Bill Bruford, you'll be convinced that the sound of

Simmons really is the sound of things to come.

And if you'd like to see Bill play Simmons

on video, write, enclosing \$53.95, for 'Bruford and the Beat' to Axis Video Inc., PO Box 21322, Baltimore, Maryland 21208.

Have a problem? A question? Ask MD. Address all questions to: Modern Drummer, c/o It's Questionable, 1000 Clifton Ave., Clifton, NJ 07013. Questions cannot be answered personally.

Q. One of Tama's recent hardware ads pictures a strange looking bass drum pedal for Billy Cobham's triple-bass kit. This looks exactly like something I need, but the new catalog doesn't have any information on it. How can I find out more about this?

Baldwin, Wisconsin

- A. We fielded your question to Bill Reim of Tama who told us that the pedal was custom builtfor an experimental, triple snare/triple bass set up, exclusively for Billy Cobham. The pedal allows him to play one, two or three bass drums at a time. Tama does not foresee production of the pedal at this time.
- Q. Two years ago I bought three Remo *Roto-Toms* (6", 8", 10"), and I'm pleased with the dimensions they add to my playing. There are some drawbacks, however. The mounts aren't very stable and lack the height adjustment I need. Also, the slotted tube insert, onto which the Roto-Tom mount bar is connected, leaves little room for flexibility. Has Remo come out with a newer, heavy-duty stand that I've missed?

Clemmons, N.C.

- A. Yes, they have. It's the model 106 RT tom-tom mount, which has been available for several months. Remo Belli told us that the new modifications were made after receiving input from professional players about changes they wanted to see in hardware that adapted to "on-the-gig" conditions. He said, "The new stands are more sturdy, with greaterflexibility in height adjustment and the design of the slotted tube has also been redone. This should provide all the adjustments you require." Mr. Belli suggests that you address any further inquiries to him, personally, at Remo, Inc., 12804 Raymer Street, North Hollywood, California, 91605.
- Q. I would like to obtain a poster of Buddy Harmon at his Tama drumset. Could you assist me? I would also like to correspond with him.

Huntington, Ind.

- A. You can address your request for a poster, and all correspondence to Buddy, in care of Tama Drums, PO Box 688, Bensalem Pa. 19020, attention Bill Reim.
- Q. Are there any products to muffle drums (especially the bass drum), hi-hats and cymbals, for practicing in a studio apartment?

E.T.

- A. There are numerous products for muffling drums. Most of them are made offoam rubber in different sizes and dimensions. A quick glance through any MD will show you several of them. Or, you can buy foam rubber at a surplus store and do the job yourself. You might also consider investing in a practice pad kit.
- Q. I am having trouble tuning my 6 1/2 x 14 Ludwig snare. Whenever I get the sound I want on the snare, the toms vibrate excessively. I've tried *Deadringers*, a felt strip on the batter head, taping the snares to the bottom head, and nothing seems to work. Could you give me any advice on this problem.

Drexel Hill, PA

A. The problem is less in the snare than in your tom-toms. They are vibrating sympathetically because they are too close in pitch to the snare. Try tuning one tom at a time, striking the snare, then the tom, playing with the tuning until you get a tone on the tom you

like, without setting offthe vibration you don't want. Then, on to the next tom. This is a trial and error procedure, unfortunately. You may find that small bits of tape toward the rims of the toms help prevent ring. If the toms are double headed, try loosening the bottom head and adjusting the batter headfor touch and tone. A drum that's in tune with itself is unlikely to vibrate sympatheti-

Q. I have a set of Ludwig Superclassics that were made between 1963-1965. I would like to know what kind of wood they are made

R.G.

St. Johns, Canada

- A. Those drums are made of three-ply mahogany and supported at the top and bottom of the shell with glue rings. According to Karl Dustman of Ludwig, these rings were added to most drums manufactured in the '60s and early '70s for bracing and strength. The Superclassics were seamed using the lap method; tucking one edge of the shell under another. This method was replaced when Ludwig went to six-ply shells and began to use a butting process for seaming, thereby eliminating the needfor supportive glue rings.
- Q. I'm very interested in trying out Tama Octobans before I consider purchasing them. Could you explain to me how they work and sound?

Palo Alto, CA

A. Octobans are relatively pitched, melodic tom-toms that can be used, according to Tama, for "melodic continuity and punctuation. "They have a head diameter of 6" and the pitches are varied by the movement of the column of air down shells of differing

Octobans come in Hi-pitched sets of four and eight pieces and Low-pitched sets offour pieces. As of January, the tube lengths were decreased by 30% to facilitate ease of transport and to lower the price of the instruments, making them accessible to more people. The number of stands for the complete set-up were changed from four to two, making more compact positioning possible.

Q. I would like to know if you could help me find some books or tapes that could help me learn double bass drum techniques.

- A. A good book to teach you the basic techniques of double bass is one by Bill Meligari entitled, Doubledrum: A Double Bass Drum Text. The book is geared to the beginner and carries through to the intermediate and advanced level. For more information, write Bill Meligari, 16 Railroad Avenue, Wayne NJ 07470.
- Q. When I got my first set of drums in 1959, I also got an old pair of solid brass Leedy timbales which I still use as side drums today. What is the current vogue in tuning these for general music?

Ontario, NY

A. As in the tuning of any drum, this is a personal choice. It depends on your musical needs in terms of style, sound and touch as well as the "range" of the drums themselves. All drums have a variable spread in which they sound clear, bright and centered tonally. Finding this center is a matter of experimentation. Traditionally, timbales are tuned up tight, to produce the characteristic "pinging" sound that cuts through a band. A thin plastic head is best for achieving this effect. The current vogue in tuning timbales is as varied as there are drummers using them.

CB700 Cymbals Offer an Unlimited Spectrum of Tonal Color

CB700 has become known for having the most complete selection of sound and sizes...furthermore the prices won't use up all your "GREEN."



by Robyn Flans Barring any unforseen changes, Craig Krampf should be currently in the studio with Kim Carnes recording his fourth album with her in nearly as many years as her drummer. The entire Carnes experience is a pure delight for Craig, in addition to being the perfect musical situation. The rapport between Kim and "Drummer," as she has affectionately dubbed him, is evident in their friendship as well as the musical relationship. Her band is an integral part of the artistic process and she'll try any idea any band member has, for she depends on their ideas. "Most musicians would thrive on that situation," Craig states. "There are so many artists and producers who have a real preconceived notion of what things should be, and you just more or less execute their ideas. Many successful records are made that way and there's nothing wrong with that because records have to be made the way the artist feels comfortable. But in Kirn's case, I absolutely love the freedom. With 'Bette Davis Eyes,' [last year's Grammy award for best song] we rehearsed the song, listened to the old demo, which was a 1972 Leon Russell tune done in a vaudeville vein, and Kim said, 'I love the words; what

Also in the studio this month is **Jerry Mercer**, who has been a part of April Wine for ten years. If you caught him in the band's recent tour, you saw that Jerry uses a double bass set-up. "The double bass is fun, but I don't use it often with the band. I've listened to groups where the drummer has broken into double bass figures in the middle of a song, and in places like a colliseum or a big auditorium it begins to clutter up the whole bottom end. I do use it in my solo, though.

"With a group like ours, it's a show, so

Bob Moses, just returning from his Brazil journey, has an album coming out this month on Gramavision Records called When Elephants Dream of Music. Pat Metheny co-produced, and over 25 musicians were used, including percussionist Nana Vasconcelos. Steve Gadd on Paul Simon's upcoming album as well as **Airto** on percussion. Also, look for Airto's own live album with wife Flora Purim recorded at Club West in Sante Fe, New Mexico. Last September, Narada Michael Walden went to Japan to tour with one of their artists, Takanaka, after producing his album which reached #1 in the charts. Narada is looking towards the U.S. distribution of Saudade. The Angela Bofill album out recently was produced by Walden also, and he has been working on his own album due out this month, as well as currently beginning production of Stacy Lattisaw's new album. He is also getting ready to record and produce the first album for The War-

the hell can we do with this song to make it cool?' Ideas started flowing and within an hour, we had the new version of the song down. Bill Cuomo came up with this great keyboard hook, we worked on the tempo and feel to get a very contemporary feel and I thought, 'How would the English bands approach a song like this?' " The following day Craig brought in a Synare 3 with the white noise effect, which also wound up being on the record. (The 12 bars in the solo is the only overdub on the

Ninety-nine percent of Carnes' recording is done live, however, which Craig says makes a big difference. "When you can hear, in your headphones, the singer making the same commitment you are, it's incredible. There's an excitement on a track that nothing can beat." Carnes' passion for English bands such as Duran Duran and Human League, has made Craig an expert in programming the drum computer. His preference is the Oberheim *DMX*. On the most recent Voyeur album, four tracks were made with the DMX and Krampf thinks the ability to bring options to music is invaluable. The bottom line, however, is that it should suit the song. "The hypnotic quality of the machine can be real cool, but

the solo has to evolve in a certain way so the people who are doing sound and lights can understand what you're doing so they can best highlight it for the sake of the people we're doing it for. I've always thought a good solo should have tension and release, to build to something and then let it glide out and let it relax for a moment before taking it to another space. In the beginning of a tour, I don't really know what I'm going to do, but then it evolves to a format. I generally will evolve through four or five different types of rhythm pat-

riors, a progressive band of which he is a part. He apologizes to all those who have inquired about his hoped-for school in the S.F. area, for not having had the time to fully activate those plans. Cozy Powell is now with Whitesnake. Ndugu Chancier on current Rocky Robbins tracks. Mike **Baird** on a few tracks of upcoming Dobie Gray release (Arista) and three tracks of A&M's band, Active Force. New Police album due out this month with Stewart Copeland. Jeff Porcaro in Monseratt with Toto working on the band's fifth CBS album. He can also be heard on new Larry Carlton album. Russ Kunkel on Stevie Nicks' new album. In addition to his normal sessions, Ed Greene is taking on some students these days teaching "the art of studio drumming." (If you're interested, contact Ed: (213) 766-3851.) Peter Magadini has begun a drum school in Canada and you also might have seen his recent book and drum cassette, Music We Can

I've heard it used wrong where it starts getting on your nerves after a while. When I saw Human League, which has no drummer and uses a drum machine, for the first 20 minutes, I was jumping up and down saying, 'This is the greatest thing I've ever heard.' After 25 minutes, the Nazi-like, robot quality started getting on my nerves. It couldn't breath; it couldn't give dynamics, feeling. At that point, I thought it was the worst thing I have ever seen. Obviously my feelings lie somewhere in between."

Krampf also co-wrote two of the tunes on Voyeur. On the critically acclaimed "Breaking Away From Sanity," Craig wrote the lyrics which Carnes spotted in his book. She came to rehearsal one day and said, "Drummer, you don't know it, but you and I wrote a song this morning." She went to the piano, and Craig says, "I had goosebumps and tears in my eyes. It was a

moment I'll never forget."

Craig has also been very active in the studio with other artists this year and presently you can hear him on a couple of tracks on Joan Armatrading's current album. After a successful stint with Bill Conte which resulted in "The Theme from Dynasty," Craig is looking forward to working on a follow-up album with Conte.

terns and movements to a finale. Once this is set, each night I basically know which movements I'm going to go through, but within each movement, I never know what I'm going to do."

For those who have seen April Wine described in terms of "heavy metal," Jerry disputes: "Heavy metal is like Zeppelin where they can latch onto a groove or guitar riff and really pound it. I think April Wine is more of a song-oriented group and I think of us as a hard rock group, not heavy metal."

See and Hear, a music book for children, their parents and friends. Rayford Griffin back in the studio with Jean-Luc Ponty after having spent a busy summer and fall working on such projects as the last Steve Cropper album, Wilton Felder's current album, an album for Donovan, a track for Burton Cummings and a variety of clinics for Tama. Currently he is preparing for a world tour with Ponty. Gina Schock on second leg of Go-Go's tour. David Robinson in the studio with the Cars. When on hiatus from band responsibilities, Blondie member Clem Burke gigs with Chequered Past. Congratulations to Wall of Voodoo's **Joe Manini.** While he was playing in Minnesota, he was enjoying a drink in a bar which was held up. He followed the thief for quite a while until he finally found out where the man lived and sent the police in for his arrest. Finally, congratulations to Earl Palmer, who was recently elected Secretary/Treasurer of AFM Local 37.

The May EA. It gets into the sound and out of your way.



Inside the drum.
That's where the sound
happens. That's where the
May EA miking system fits.

The first real breakthrough in drum amplification, the May EA system can be mounted easily inside any drum, quickly plugs into live or studio boards. Once installed, it mikes the internal acoustics of each drum individually, amplifying only the drum in which it is mounted, to eliminate microphone leakage and phase cancellation. What you hear is what you feel—pure, unadulterated drum. Nothing synthetic about it.

Capable of being rotated 180°, the unit allows each drum to be individually equalized to balance tone and volume, to let you isolate a wide range of internal frequencies. You get more sound per drum. You get total control.

And the May EA stays out of your way. It eliminates mike and boom stands and frees up

the batter head of your drum—frees up your playing. It cuts way back on set-up and break-down time, too. You just plug in and play.

The system that turns on your drum.

- The specially designed shock mount eliminates mechanical vibration.
- The external turning knob allows the system to be rotated a full 180° for proximity effect.
- The 5 pin cannon plug connects the unit through a shielded cable to balance the line out for compatibility with live or studio boards.

Look for the May EA at your local drum dealer or contact: May EA, 8312 Seaport Drive, Huntington Beach, California 92646, Phone (714) 536-2505.

Listen for the May EA when played by these leading artists: Chad Wackerman with Frank Zappa/Danny Seraphine with Chicago/Carmine Appice with Ted Nugent/Joe Lizima with Johnny Mathis.

The microphone element (a modified SM-57) is manufactured exclusively by SHURE BROTHERS, INC. for May EA.

May EA is also available through Slingerland Drum Company on all catalog drums.

INDUSTRY INDUSTRINGS

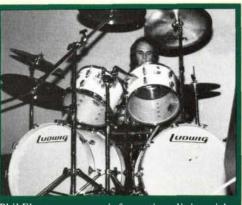
HIGHLIGHTS OF PASIC

by Rick Mattingly

The Percussive Arts Society International Convention, held this past November in Dallas, was notable for the wide range of styles represented by the visiting artists. The PAS has traditionally focused on avant-garde and classical percussion, and those areas were well covered by a number of respected players. But in addition, contemporary jazz and rock drumset performers were included in the program, thus giving convention attendees as total a view of what is being done in all areas of percussion as one could hope to find in one place.

Pulling something like this together obviously takes the cooperation of a great many people. The PAS officers and directors, and the many manufacturers and dealers who gave their support by sponsoring clinics, are to be congratulated and thanked. Special mention should be made of Ludwig Industries, who sponsored a total of seven clinics and concerts. But more important than the time and money spent was the attitude of love and respect that prevailed. The convention was proof—once again—that there is a special bond that unites the drumming community. The various artists were not there to compete with each other but rather to inspire and to be inspired. I saw rock drummers attending a concert by avant-garde percussionist Donald Knaack, and I saw classical percussionists digging Simon Phillips. The atmosphere was truly open-minded, and it is this attitude that has been responsible for the continued growth of the PAS.

The next PASIC is scheduled for November 2-5. '83, in Knoxville, Tennessee. MD urges your attendance.



Phil Ehart gave a very informative clinic, with a special emphasis on tuning and miking.



presented a multi-media concert, incorporating traditional instruments, tape, and various visuals.

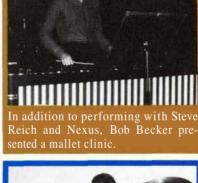


peared with various groupings of musicians and sounds.



Alex Acuna demonstrated his approach to dealing with a variety of instruments by relating them all to the same ba-











Ed Soph and Vic Firth were spotted chatting.



New York studio musician David Charles conducted a clinic on contemporary Latin techniques.

Jazz legend Max Roach gave a clinic dealing with the art of drum solos, and later appeared with his ensemble, M'Boom, which included Warren Smith, Omar Clay, Fred King, Freddie Waits and Ray Mantilla.

82 IN DALLAS Photos by Lissa Wales and Rick Mattingly



David Friedman and David Samuels were presented in both clinic and concert, where they displayed an amazing sensitivity and rapport.



Max Roach was inducted into the Percussive Arts Society Hall of fame.



For those interested in African drumming, Abraham Adzi-nyah was on hand with an



Andy Narell's steel drum clinic included audience participation.



talked about events at this year's convention.



Roy Burns, Omar Clay Warren Smith, and Ed Thigpen.



Glen Velez explored the many possibilities of the tambourine.



Sam Denov shared his insights gained from being cymbal specialist with the Chicago Symphony



Topping off this year's PA-SIC was a clinic and concert with Steve Gadd.



Emil Richards' clinic was both and inspiring.

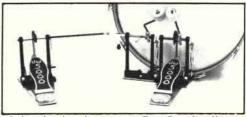


Roy Burns and David Garibaldi teamed up for a clinic, and proved that two drummers can play together without it being a "battle."



Dallas Symphony timpanist Kalman Cherry dealt with the challenges of the orchestra

NEW DW DOUBLE BASS PEDAL



Drum Workshop has just introduced the new, DW 5002 Double Bass Drum Pedal, which incorporates their successful chain and sprocket design with a linkage system to allow the use of both feet without the necessity of a second bass drum. The 5002 is completely independent from the drummer's regular bass drum pedal so that it can be easily used without any changes in the normal drum set-up.

Don Lombardi, president of D.W., said they have been working on a design for several years, but recently a collaboration with drummer and inventor Dwane Livingston brought forth the design which met their demands.

For more information see your local dealer or contact Drum Workshop at: 2697 Lavery Court, Unit 16, Newbury Park, CA. 91320. (805) 499-6863.

QUIET TOUCH DRUMMER'S PRACTICE PAD



The Quiet Touch is designed for low audibility and realistic feeling, while being comfortable, and compact for portability. It has a felt pad on a wooden base for good stick response, and a foam knee padding wrapped in vinyl for comfort. It uses Velcro and elastic for knee mounting, and it can be played practically anywhere at any time.

For more information write: Todd Mfg. Co., 500 E. Hereford St., Gladstone, Oregon 97027.

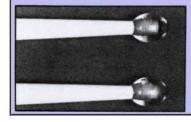
LP REINTRODUCES THE EXOTIC WOOD BONGO



After many years of missed absence, LP reintroduces the Exotic Wood LP Bongo. The variety of wood varies with seasons and usually includes Zebra Wood and Padauk—a South American wood. The wood in the Exotic Series is not merely chosen for beauty but for its acoustical property and dimensional stability.

Due to the scarcity of supply and difficulty in machining, this product will be available on a limited first-come, first-serve basis. Contact George Rose at LP for current availability, at 160 Belmont Avenue, Garfield, NJ 07026.

DURALINE INTRODUCES NEW MAGNUM LINE



Bob Scott, president of Duraline/Syndrum, has announced the introduction of a new Magnum line of products for Duraline. According to Scott, "The new Magnum products are extensions of the Superstick and Superhead lines. We constantly work with artists to develop new products, and the Magnum neads and sticks are direct

SANOX PERCUSSION SYNTHESIZERS



The Sanox Percussion Synthe I (71SX) and Percussion Synthe II (72SX) clamp directly to any drum rim or practice pad. An internal transducer picks up the vibration caused by striking the drum, pad, or the cast-metal effect case itself. The vibration triggers the synth. Both models feature an intensity control which governs the degree of vibration at which the synth will trigger. Both units also feature the following controls: Master Volume, Voltage Controlled Oscillator (VCO), Rate (frequency modulation), Mode (amplitude modulation). Decay, and Sweep. Both units also have a 1/4" phone jack for an external footswitch. The 72SX includes a white/pink noise generator with balance control. and an extra two frequency LFO modulator. The 71SX has an extra footswitch jack for linking together two or more synths, all of which may be activated by a single footswitch. Distributed by MCI, Inc.; Box 8053; Waco, TX 76710.

ROGERS XL DRUMS OFFER EXTRAS



Rogers Drums are now offering Sonic or Super Ten snare XL (Extra Long) toms, bass drums and snare drums. XL drums are available in eight tom-tom diameters from 6" to 16", and four bass drum diameters from 18" to 24", plus the new 8 x 14, 10-ply maple Dyna-

PAISTE EXPANDS 505 **CYMBAL LINE**

Paiste has expanded its 505 line of cymbals to include several new types and sizes. With this added variety, the 505 line now

contains cymbals for nearly any musical situation. Additions include 8", 10" and 12" splash cymbals, 13", 14" and 15" crash cymbals, 13", 14" and 15" heavy hi-hats and 16", 18" and 20" China-type cymbals.

drums. XL tom-toms feature "square" dimensions $(8 \times 8, 10 \times 10, 12 \times 12, \text{ etc.})$ for a

proper balance between depth

and diameter. XL bass drum di-

mensions are 16 x 18, 18 x 20,

18 x 22, and 18 x 24.

results of those efforts. We've simply placed a larger tip on our 60,65 and 75 gram sticks to create the Magnum stick. The result is a better responding stick which produces louder, brighter cymbal sounds."

Scott went on to explain, 'We designed the *Studio* heads to have the least resonance. Our Concerts have a little more sustain. Now, with the help of a special coating process, our *Magnum* heads have tremendous resonance without unwanted overtones. And they still have the loudness and durability our heads are known for."

For more information on Duraline products, contact Duraline/Syndrum at 11300 Rush Street, South El Monte,







A Lesson On Miking Your Drumset... Brought To You By Ibanez, Tama, And Joe English.



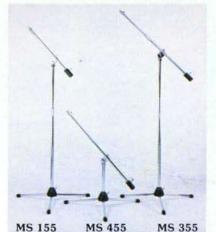
The IM76...for the low end, such as floor toms and bass drums.

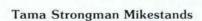
When I heard that Ibanez had come up with a new line of microphones designed exclusively for use with drums, I was anxious to hear the results. If you have experience with miking drums, you know how their sound can present a problem. And because drums are so unique as a sound source, it's important that each area of the set is handled in the right way. Now, Ibanez has virtually eliminated drum miking problems with the introduction of their Tech II microphone line. The Tech II line has been carefully designed to accomodate every aspect of percussive sound, from the splash of a cymbal to the kick of your bass.





For clean, bright highs from cymbals, bells or gongs. . .the IM80.







And for penetrating sound with a sharp attack. . .the IM70.

What's the biggest problem with mike stands when it comes to miking drums? You've got it. . . "Boom Sag." You've probably been faced with this problem many times but just didn't know what to do about it. Most mike stands weren't designed to hold up under the kind of heavy duty usage required in drum miking. The answer to this problem is simple. Tama Strongman Mike-stands.

Tama mikestands incorporate many of the same rugged features found in Tama's Titan line of hardware, so you know it's the strongest you can buy.

Thanks to Ibanez mikes and Tama mikestands, there's finally a complete system for miking your drums.



For a full color catalog send \$2.00 to: Ibanez/Tama Dept. MD; P.O.Box 886 Bensalem, Pa. 19020; P.O. Box 2009 Idaho Falls, Id. 83401: 17421 B East Gale Ave. City of Industry, Ca. 91748: In Canada: 6355 Park Ave. Montreal, PQ H2V 4H5

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Ludwig Cov. 2	Stanley Spector 8
Lug Lock	Tama (Ibanez) 39,53,107
Manny's Music Store 49	Valley Drum Shop
May EA	Vic Firth 9
Mechanical Music 90	Yamaha 61,62,8
Mel Bay	Zalmer Twin Pedal 4
Migerian Drum Company 32	Zildjian Cov.
migerian Dram Company	Ziiujiun , , , , , , , , , , , , , , , , , , ,

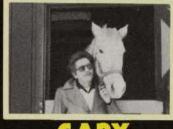
APRIL'S MD



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AND THE UNBEATABLES GO ON..

Charlie Watts, Rolling Stone





etween Charlie Watts and Tony Williams, there's about 40 years of sets, from laid-back to blistering ... all of them on Gretsch. Both Watts and Williams have brought their own unique styles and brands of improvisation to music we've grown up with, and it looks as though their inventiveness and consistently inspired playing is going to surprise and delight us for a long time to come.

In a business where the competition is fierce and the turnover incredible, the fact that they've stuck with Gretsch from the start is a pretty eloquent statement. We rest our case, and the unbeatables go on . . . and on ... and on.

THE UNBEATABLY SOUND INVEST



STEVE GADD. HOT ON ZILDJIAN.

The man is hot! And he should be. No less than Chick Corea put it this way: "Every drummer wants to play like Steve Gadd because he plays great. He plays everything well. He could very well go on to become one of the greatest drummers the world has ever seen." As you can imagine, between his touring and recording, Steve's not the easiest guy in the world to pin down. But he did stop for a breather the other day and we got a chance to talk with him.

On Practice. "I've been playing since I was a kid. As long as I keep my muscles loose, I don't have to practice a lot every day. When I do practice, I just sort of let things happen naturally and then later on try to work it into my

playing Like on '50 Ways to Leave Your Lover...
I used my left hand on the high hat for the whole section—it was a little thing I'd been practicing and it just worked out."

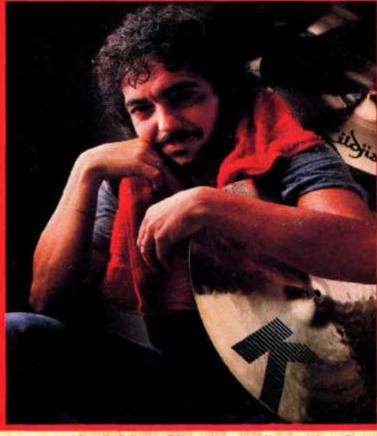
On Control. "Sometimes I use light, medium and heavy sticks to do the same drills because the sticks affect my muscles in different ways. You have to use your hand and arm muscles differently

sticks affect my muscles in different ways. You have to use your hand and arm muscles differently to control your playing. It's a subtle thing but it helps

me tremendously."

On Effects. "After I graduated from Eastman, I played in a tock 'n roll band. It was keyboard, bass, drums and a lot of homemade stuff. I bought 6 big artillery shells, sawed them into different

lengths and hung them on



Steve Gadd, one of the world's most innovative musicians, has paved the way toward new playing techniques for today's drummers.

a rack that I built. I'd use them for the free sections in the music."

On K's. "Art Blakey gave me my first set of K. Zildijan's a long time ago. I love the feel of them. There's something about the way the stick reacts to the surface...it almost becomes part of the cymbal. They're not cold or edgy. They have a very warm and deep feeling. They've got real character. I use a 20" Ride and an 18" Crash Ride with 14" Hi Hats for recording and live sessions."

On A's. "I love to use A. Zildjian's when I play rock 'n roll. When I want to play louder, I add a 16" Thin Crash and an 18" Crash Ride for a full crash sound. The bells on the A's really project the sound in a clear natural tone."

On Zildjian. "Zildjian

to me is the foundation. I play Zildjians because that' what's in my heart. I love the sound, the feel, the his tory... I love the quality and the status of a Zildjian."

If you're a serious drummer, chances are that you, like Steve, are already playing Zildjians. For 360 years, they have been the overwhelming favorite of drummers worldwide.

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