



Doc Spoons DRUM REMEDIES

Docs Guide to the 80s

Over the coming months I thought we'd peruse the annals of history and select a few tunes of choice from a variety of decades. This month I'm looking at a fave tune of mine from a great album released in the very year I started playing.

As a young drummer this was one of the albums I wore out playing along with. I have been lucky enough to become pals with the drummer who worked on this album and he has given me some great insight into his work.

The making of Morrissey's first solo album, *Viva Hate at The Wool Hall* during the autumn and winter of 1987/88, was a fantastically enjoyable experience for 25 year-old drummer Andrew Paresi. Having worked in the studio with Buck's Fizz, Sal Solo, Jim Diamond and a host of other backcombed and balding eighties pop stars, this was an epiphanic moment in his drumming career. He had to set aside a strict time, click-led, close-mic'd drumming style and think about a different way of playing.

I love this album and despite Morrissey's tag as a the 'king of glum rock', there are some top tunes to be heard. By far the most interesting from my point of view is 'Late Night, Maudlin Street', a beautiful seven and a half minute elegy that charts Morrissey's

life from the perspective of the house he spent his youth in.

Here's what Andrew had to say about the drum part he created "Stephen Street and Morrissey were looking for something that would create a lift to the end section of the song, but they did not want me to play a conventional rhythm as such. They had both been listening to Joni Mitchell's album *The Hissing of Summer Lawns* as well as 'Last Chance Texaco' a track off Ricky Lee Jones's eponymous album and were looking for a lyrical, almost improvised approach to the drumming, but nothing too strident or flamboyant. The place

where they wanted the drumming to come in occurred at a point in the song's narrative where life was changing; there was conflict, a sense of the comfort of home being violated by the tragic dimensions of death and change.

"I started by playing some ride cymbal flams over the extended bridge and when the instrumental verse comes in I played a very loose double-time samba with a variety of fills and cross rhythms backed up throughout with eights pedaled on the hi-hat and very occasionally the bass drum, accenting cymbals and firing the occasional demi-semis (32nd Notes). The loose nature of the sampled loop running throughout the track, in particular the bass drum-sounding door slam at the end of each cycle inspired me to make

full use of the top kit, especially the two toms and the ride cymbal. On the snare I used a lot of five stroke rolls, grace notes and odd accents chiefly to make the drums groove subtly with the fills standing out in an angular way, so as to underscore the emotions in the song. Vini Reilly's beautiful guitar and piano work had been building spectacularly to this point, so when the drums come in both of us are reacting to what Morrissey is singing as much as we are playing together."

Below are some flavours of Andrews, rhythms. Try to get the album and have a listen! Check your parents vinyl first as they may well have a copy.

Example 1

Gives you an idea of the ride cymbal pattern, which appears after 111 bars.

"These two bars show the accented ride cymbal pattern played before the main groove."

Example 3

Shows the fill, which brings in the kit groove.

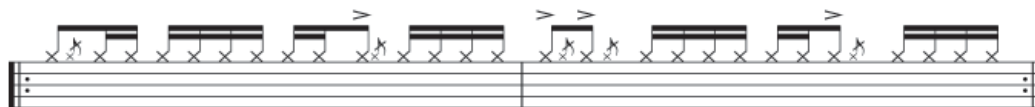
Example 4

Shows some of the groove.

Next month we'll take a look at some Stevie Wonder material. Until then, 'Drums Always'. Doc

EXERCISES

1



2



3



4

