

DRUMMER
LIVE
08
INTERVIEW
Geoff Dugmore

gear

DRUMS: DW

24 x 18" Bass Drum
12 x 8" Tom Tom
16 x 14" Floor Tom
18 x 16" Floor Tom
14 x 6.5" DW Brass Snare
14 x 6.5" DW Copper Snare
14 x 5" DW Aluminium Snare

CYMBALS: SABIAN

14" Or 15" Rock Hi-Hats
18" AAXplosion Crash
19" AAXplosion Crash
21" Raw Bell Ride

HARDWARE: DW 9000 SERIES

STICKS: VATER FUSION
HEADS: REMO
CASES: PROTECTION RACKET
ROLAND TD20 V DRUMS
PERCUSSION: MEINL

guitarist friend of mine, Chester Kamen who was also about to tour with Madonna. We met for coffee one morning and started to wonder what it was all about. Within an hour, we decided to sell everything we had and rent a bedsit and write songs. We did that for 18 months and got back that whole creative hunger you have when you are starting out. Sometimes, you just have to shake things up. It's easy to get complacent and that's not a good place to be because that breeds mediocrity. For me, mediocrity is NOT an option. I have screamed at producers who just say something is 'fine' or 'that will do!' I cannot accept that. Tell me 'It's crap' or tell me 'It's brilliant' but don't tell me it's merely 'OK' because that is not good enough in my book. I will stay there for another ten hours and pay for the studio time if I have to because I can't bear mediocrity. Music is not a job; it's a way of life. It's a complete devotion like a religious cult." **D**

a rock'n'roll band because that's where you're really going to learn your craft; not in your bedroom or at music school. It's like life; you don't learn anything until you get out there and actually start doing it. Some kids say, 'I'm going to do this course and then I'm going to do that course' and I think, 'Yes, by that time you'll be 30. Are you going to spend your life doing courses or are you going to get out there and play?' because that's the bottom line; you've got to get out there and play."

TRUE PROFESSIONAL

When in the studio, Geoff's commitment and attention to detail is hard to fault, even tuning the drums to the key of the track. For him professionalism is of paramount importance.

"I always tune the drums, with the possible exception of the bass drum, to the key of the track in the studio. I also take care about what cymbals I use. I think that's a very under-played element. If you've got a lot of crashing guitars going on, you can't have soft cymbals. You've got to have something that has the highs and the lows but doesn't have much in the middle, so you leave space for the guitars. Also, the velocity with which you hit the drums is important. In the studio, you don't have to hit ten tons of shit out of the drums. It's almost as if the softer you play them, the bigger they start sounding.

Nowadays, it's highly unusual for me to play more than two toms as in most cases that's all you need; Steve Jordan, Charlie Watts and Ringo Starr all made it happen with that amount of drums! However, I always turn up with a full range of toms from 8" to 18" even though I will probably only use two because the one time you don't take everything will be the time someone will ask for something different. Then you kick yourself! If that happened I would feel really semi-pro and it comes down to never being complacent. I also take seven or eight bags of cymbals, even though most of the time I end up using the Sabian Raw Bell ride. You have to treat every time you go to the studio as if it were the first time. Never take your eye off the ball."

A RADICAL CHANGE

Complacency, like mediocrity, is something Geoff cannot abide but he has gone to greater lengths than most to ensure he doesn't fall victim to either.

"In the early 90s, I was working steadily and eventually reached a point where I was working with Stevie Nicks. I was just about to go to Hawaii, to rehearse for her tour, when I met up with a

"There are countless DVDs telling you how to fly around a drum kit at high speed but people rarely tell you how you are going to get work"

