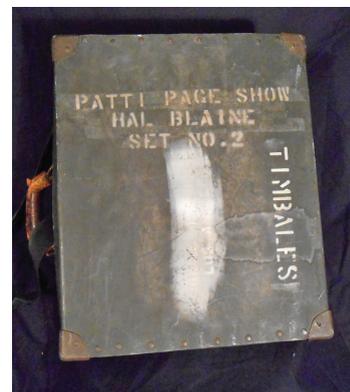


Time Capsule By Donn Bennett



Hal Blaine Timbale Set

In the very early 1960s, drummer Hal Blaine was making a name for himself as the studio drummer who could play rock and roll. Rock was considered by many to be a passing fad and most professional session players refused to even play it. They considered it beneath them to play such a simple form of music. Not Hal Blaine. To him it was simply another musical style and if people wanted to hear it, he was more than happy to oblige. As rock's popularity exploded, Blaine soon became the most in-demand drummer in the world, and is now considered to be the most recorded drummer of all time.

In 1963, Blaine was called to record a song called "Don't Make My Baby Blue" for Frankie Lane. There were a couple of solo drum breaks and producer Terry Melcher wanted something that would really make a statement. "We were always looking for

new sounds and experimenting," Blaine recalls. "The producers trusted me and gave me carte blanche to try anything I wanted." Blaine had a set of old Gretsch timbales that were really loud and had great projection. He tuned them way down from their traditional high Latin tuning and had his friend and drum tech Rick Faucher mount one like a rack tom and the other like a floor tom. The result is an extremely powerful-sounding set of fills that would sound right at home in even the most high-tech modern recording. The huge-sounding tom fills caught everyone's attention and soon producers everywhere were calling requesting Blaine and his "timbale set." Blaine used the set on recordings with artists like Phil Spector, The Beach Boys, and countless others. The volume and projection of the timbales were perfect for the louder rock style.

The open bottom timbale set was the inspiration for what was to become "Hal's Monster Set." We'll talk more about the Monster in a future column. Not only did the sound of this set affect how drums were recorded, it also changed the way drummers played. Before "Don't Make My Baby Blue," rock drummers mostly kept time with occasional, subtler fills. Hal's timbale fills here opened the door for decades of "epic fills." Hal Blaine is truly one of the architects of rock drumming. Much of what drummers today would consider "standard" simply didn't exist before Blaine recorded it. These are the very drums he did it on.

Donn Bennett is a world-renowned collector and dealer of rare and vintage drums. His collection is on display at Donn Bennett Drum Studio in Bellevue, Washington.

DRUM! (USPS-23586) is a registered trademark of Enter Music Publishing, Inc. DRUM! is published 12 times per year for \$24.95 by Enter Music Publishing, Inc. DRUM!, 95 South Market St. Suite 430, San Jose, CA 95113. Tel: 408-971-9794, Fax: 408-971-0300. Periodical Postage Paid at San Jose and at additional mailing offices. POSTMASTER: Send address changes to DRUM!, PO Box 460849, Escondido, CA 92046-0849. All material published in DRUM! is copyrighted © 2013 by Enter Music Publishing, Inc. All rights reserved. Reproduction of material appearing in DRUM! is forbidden without written permission. Distributed by Curtis Circulation. ISSN# 1097-0614. PRINTED IN THE USA.