

PORTABLE • BILL STEWART • CONSUMERS POLL RESULTS

MODERN

The World's Most Widely Read Drum Magazine

DRUMMER

December 2002

**DENNIS CHAMBERS,
KARL PERAZZO,
RAUL REKOW
SANTANA'S FINEST
RHYTHM TEAM?**

WEEZER'S PAT WILSON

THROUGH THE YEARS WITH TERRY BOZZIO

NEW FOUND GLORY'S CYRUS BOLOOKI

TRADING FOURS WITH PHILLY JOE

**PLUS CARLOS SANTANA
TALKS DRUMMERS!**

www.moderndrummer.com

\$4.99US \$6.99CAN

12>



0 74808 01203 9



Count on Ludwig.

Butch Does.



Butch Miles

CLASSIC MAPLE SERIES. THE BEST SOUNDING DRUMS.

LUDWIG

FOR A BUTCH MILES POSTER,
SEND \$4.00 TO: EDWARDS INDUSTRIES,
BUTCH MILES POSTER, P.O. BOX
310, ELKHART, IN 46515
WEB SITE: WWW.LUDWIG-DRUMS.COM

Artist at Work

Consistency and repetition
is our mark of true genius.

Designed and built in-house by our staff of engineers,
this robotic spray booth ensures that every Evans head
is a perfect duplicate of every other Evans head.

Now that you don't have to worry about irregularities
in your drumheads, you can concentrate on creating
your own masterpieces.

At Evans, we do it right the first time.
And every time.

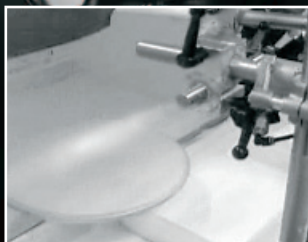


J.D'Addario

PO Box 290 • Farmingdale, NY 11735

THE FIRST. THE FINEST. THE FUTURE.

Check out what Alex Acuña has to
say about Evans drumheads at
www.evansdrumheads.com



MAKE IT EASIER TO LEAVE THOSE 'SUBTLE' HOLIDAY HINTS.

(clip out and tape to the refrigerator door)

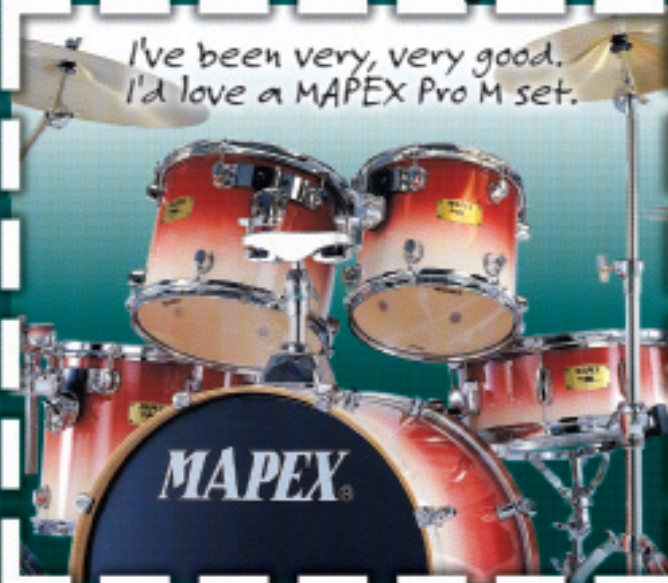
I've been good. Just give me the money for a new set of MAPEX hardware, including a specially priced B320 Boom Cymbal stand.



I've been very good. I'd love a Precious Metal or Black Panther Hammered snare.



I've been very, very good. I'd love a MAPEX Pro M set.



I've been baaaad! I'd love a MAPEX Deep Forest set.



NOW WASN'T THAT EASY?

MAPEX has so many different gift ideas to choose from, we couldn't fit them all here. Visit www.mapexdrums.com to find out more information on the full line of MAPEX products, MAPEX artists, MAPEX news and download other *Subtle Holiday Hint* reminders so you get what you want this holiday season—get MAPEX!



The drummer's other voice.™

10 cc • Paul Burgess
 AC/DC • Phil Rudd
 Anthrax • Charlie Benante
 Art Ensemble of Chicago • Don Moye
 Bad Co. • Simon Kirke
 Colosseum • Jon Hiseman
 Deep Purple • Ian Paice
 Dire Straits • Pick Withers
 Eagles • Don Henley
 Emerson, Lake & Palmer • Carl Palmer
 Faces • Kenny Jones
 Frank Zappa • Aynsley Dunbar
 Go-Go's • Gina Schock
 Heart • Denny Carmassi
 Iron Maiden • Nicko McBrain
 Jeff Beck Group • Cozy Powell
 Jethro Tull • Barriemore Barlow
 Judas Priest • Dave Holland
 Keith Jarrett • Paul Motian
 Korn • David Silveria
 Led Zeppelin • John Bonham
 Megadeath • Jimmy DeGrasso
 Miles Davis • Don Alias
 Motley Crue • Tommy Lee
 Motorhead • Mikkey Dee
 Pink Floyd • Nick Mason
 Queen • Roger Taylor
 Roxy Music • Paul Thompson
 Santana • Ndugu Chancler
 Scorpions • Herman Rarebell
 Slayer • Dave Lombardo
 Status Quo • John Coghlar
 The Kinks • Mick Avory

The Police • Stewart Copeland
 The Ramones • Marky Ramone
 The Tubes • Prairie Prince
 The Who • Keith Moon
 Toto • Jeff Porcaro
 UFO • Andy Parker
 Uriah Heep • Chris Slade
 Van Halen • Alex Van Halen
 Weather Report • Dom Um Romao
 Yes • Bill Bruford
 ZZ Top • Frank Beard

OWN a piece of history

legendary, historic sound
 hand made to authentic specifications
 original black hand stamped logos
 limited manufacture only in 2002
 collector's certificate of authenticity provided



2002
 special
 edition
 cymbals

Paiste 2002 is one of the most successful and legendary musical instrument brands ever. Created for the needs of a totally new generation of musicians, 2002 cymbals have been part of a sound that changed the world of music. During the 1960's Beat and Rock music took the world by storm. A prevalent feature of the new music was the extensive use of electronic amplification. To answer this sound challenge, Paiste began creating cymbals from 8% Bronze, and so the Giant Beat series was born. As the new music styles matured and evolved, the requirements of cymbal sound became more complex. The answer was a fusion of forceful Giant Beat and sophisticated Formula 602 sound qualities. The resulting cymbals were introduced in 1971 and christened "2002", a number at once reminiscent of the "602" and expressing a completely revolutionary concept by choosing a year far ahead in the future. Since this year has actually arrived, and the cymbals are still made successfully, it seemed appropriate to celebrate the more than 30 years of history of one of the most influential musical instruments ever created. "Special Edition" 2002 cymbals are identical to the cymbals manufactured in the early 1970's, a condition easily achieved since 2002 cymbals have been made exactly that way ever since. The one concession to history is the application of brand and model designations using the traditional black, hand stamp method. We hope you enjoy this magnificent musical instrument, which, due to the limited manufacture only in 2002 is sure to become a cherished collector's item.

For free literature and stickers please contact us: call 800.472-4783 or +714.529-2222, email info@paiste.com, visit our web site www.paiste.com or write Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA



www.paiste.com

The Best Made, Best Sounding Drums in the World.

Because You Designed Them.

Tico Torres

Pearl Artist since 1985 with Bon Jovi.
To date they've sold over 92 million recordings.

For the last tour "Crush", Tico chose 6 ply Masterworks drums, constructed of 4 plies of Maple + 2 plies of Tamo in a beautiful Natural Tamo Artisan Finish.

The new record "Bounce" is on sale now. Tour starts 9/5/02. Tico's new kit is 6 ply all Maple Masterworks shells with a beautiful vintage Red Spakle Lacquer Finish.

Get Tico's exact set-up at www.pearldrum.com

Flame Maple.

One of many exclusive
Masterworks Artisan Finishes.



Masterworks drums from Pearl have changed everything.

They are completely custom drums...not some stock shells simply custom painted. You choose every detail, right down to the wood or combination of woods and the number of plies used to construct each and every shell of your kit. Nothing is "hand selected" from inventory.

There is no inventory. The words "inventory" and "custom" do not even belong in the same sentence. Guys like Tico and Virgil have always requested exactly what they wanted in a drum set. Now, you can too. Truly hand made for only you, Masterworks drums are crafted to your exact specifications, produced right along side the ones we create for some of the greatest drummers in the world. So...how do they sound? In a word...amazing. Get the whole story by asking your local Pearl Dealer for our 40 page Masterworks hardbound catalog, or download one from our web site. While you're there, check out the new Pearl Drummers Forum and see what drummers just like you are saying about the best made, best sounding drums in the world...Masterworks. Only from Pearl.



Virgil Donati

Pearl Pedal Artist since 1999.
Drumset Artist since 2002.

Current/past projects include Planet X, Ring of Fire, Steve Vai, and as worldwide Pearl product clinician.

Virgil has 2 Masterworks kits.
6 ply Birch in Seafoam Green with Black Hardware and
6 ply Maple in a Purple to Green Fade finish with Black hardware.

Get Virgil's exact set-up at www.pearldrums.com



Pearl



Pearl

www.pearldrums.com
while there, check out the new
Pearl Drummers Forum

Contents

Volume 27, Number 12

Cover photo by Paul La Raia

SANTANA'S DENNIS CHAMBERS, RAUL REKOW, AND KARL PERAZZO

The heaviest rhythm section in rock has just gotten heavier. Even Carlos Santana himself is in awe of his new Dennis Chambers–led ensemble.

by Robin Tolleson

56

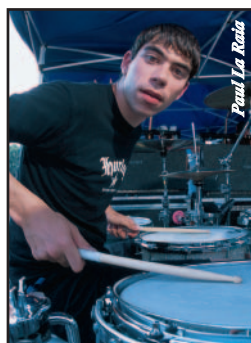


WEEZER'S PAT WILSON

From Neil Peart obsessive to Muppet hostage, Pat Wilson has been through a lot in ten years with pop gods Weezer. Oh, he plays the heck out of the drums, too.

by Adam Budofsky

80



NEW FOUND GLORY'S CYRUS BOLOOKI

Even a disastrous fall from a stage, resulting in several broken bones, couldn't keep Cyrus Bolooki from the job he loves: powering one of the hottest punk bands around.

by Billy Amendola

150



UPDATE 24

Portable's **Brian Levy**

Wayward Shamans' **Barrett Martin**

Fugazi's **Brendan Canty**

Mickey Hart

Daryl Stuermer's **John Calarco**

MD CONSUMERS

POLL RESULTS 50

The best in today's gear—according to *you*.

A DIFFERENT VIEW 74

CARLOS SANTANA

Just a sample of his drum cohorts over the years: Michael Shrieve, Jack DeJohnette, Horacio Hernandez, Tony Williams, Carter Beauford, Chester Thompson, and now, Dennis Chambers. Take your seats, class is about to begin.

by Robin Tolleson

THROUGH THE YEARS 146

TERRY BOZZIO

From Frank Zappa to Missing Persons to Jeff Beck to solo extravaganzas, Terry Bozzio has famously reinvented our instrument to serve each major challenge.

by Lauren Vogel Weiss



Education

98 OFF THE RECORD

Hoobastank's Chris Hesse
by Ed Breckenfeld

102 DRUM SOLOIST

Bill Stewart: "Deed-Lee-Yah"
Transcribed by Michael Lemish

106 JAZZ DRUMMERS' WORKSHOP

Philly Joe "Fours":
Trading Solos With The Master
by John Riley

108 THE MUSICAL DRUMMER

Understanding The Language Of Music,
Part 15: Chord Progressions 102
by Ron Spagnardi

114 ROCK PERSPECTIVES

Altering The Backbeat:
Getting Creative With Snare Patterns
by Ed Breckenfeld

118 STRICTLY TECHNIQUE

A Lesson From Gregg:
Passing On A Little Secret
by Rob Leytham

128 ELECTRONIC INSIGHTS

Drums & Wires, Part 3:
Lap-Top Rhythm Mate
by Dave Hill Jr.

132 CONCEPTS

Leap Of Faith: Having The Courage
To Try Something New
by Billy Ward

140 HEALTH & SCIENCE

Martial Arts For Today's Drummer,
Part 3: Playing From The Center
by Dave Fusco

Departments

8 AN EDITOR'S OVERVIEW

Transcriptions R Us!
by William F. Miller

10 READERS' PLATFORM

14 ASK A PRO

David Garibaldi, Russ McKinnon,
and Shawn Pelton

18 IT'S QUESTIONABLE

148 ON THE MOVE

160 CRITIQUE

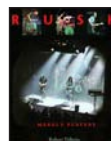
164 BACKBEATS

KoSA International Percussion
Workshop

168 DRUM MARKET

Including Vintage Showcase

176 DRUMKIT OF THE MONTH



Page 166



Page 30

Equipment

30 NEW AND NOTABLE

40 PRODUCT CLOSE-UP

Tama Rockstar Custom Drumkit
And Roadpro Hardware
by Chap Ostrander

42 New Meinl Artist Signature Percussion Instruments

by Norman Arnold

43 Quick Looks: Meinl Marco Minnemann Alien Hats

by Mike Haid

44 Audix MICRO-D Clip-On Drum Microphone

by Mark Parsons

46 Quick Looks: MBHO MBNM-622 Microphone

by Billy Amendola



Page 40

47 New Zildjian Artist Series Drumsticks

by Russ Barbone

122 SHOP TALK

Nodar Rode:
Manhattan's Sound Fixer
by T. Bruce Wittet

136 BASICS

The Right Stick For You
by Cheech Iero



Transcriptions R Us!

Year in and year out, three of the most popular departments in the pages of *MD* are *Off The Record*, *Drum Soloist*, and *Rock Charts*, where you'll find transcriptions of beats, solos, or full songs recorded by top drummers of yesterday and today. And even though at least one of these departments appears in every issue, transcription fans have consistently screamed, "We want more!" (Hey, we love 'em too.)

Well, we heard you, and came up with an idea. Earlier this year we contacted one of the best transcribers in the business, Joe Bergamini, about putting together a collection of truly great transcriptions. (Just to be accurate, besides being a talented transcriber, Joe is a wonderful drummer and educator.)

We had the easy job: coming up with a wish list of artists we wanted to include along with a few ideas of truly "classic" tracks. Joe also chimed in with several suggestions, some of which came from his many students. And then he had the daunting task of transcribing every note that these incredible artists played on a standout track.

And which artists are we talking about? Well, they're the cream of the crop: Carter Beauford, John Bonham, Terry Bozzio, Vinnie Colaiuta, Phil Collins, Stewart Copeland, Steve Gadd, Keith Moon, Neil Peart, Simon Phillips, Jeff Porcaro, Mike Portnoy, and Steve Smith. No doubt about it, Joe had his work cut out for him. Transcribing tracks played by these guys wouldn't be easy. And we weren't going to be happy unless the charts were incredibly in-depth, showing every little nuance. Well, Joe rose to the challenge. And amazingly, he completed the project within a few short months.

After Joe did his work, the able staff here at *MD* jumped on. The editors pored over the descriptive text and carefully checked each note of music, making sure the transcriptions were dead-on. At the same time, our crack art department went digging through *MD's* vast archives for rare photos of these artists. They then laid out the book in an attractive, easy-to-read format.

Now that it's completed, I must say we're all very proud of the latest addition to our book division. With *MD Classic Tracks*, we think we've come up with one of the best transcription books ever published.

So for all of you who've been looking for some "red meat" transcriptions to carve into, we think we've come up with the goods. If you're interested in obtaining a copy of *MD Classic Tracks*, or in learning a bit more about it, please check out the ad for the book, which appears on page 163. Thanks.

Bill Miller

MODERN DRUMMER

Volume 26, Number 12

The World's Most Widely Read Drum Magazine

EDITOR/PUBLISHER	RONALD SPAGNARDI
CHIEF FINANCIAL OFFICER	ISABEL SPAGNARDI
ASSOCIATE PUBLISHER	TRACY A. KEARNS
SENIOR EDITOR	RICK VAN HORN
EDITORIAL DIRECTOR	WILLIAM F. MILLER
MANAGING EDITOR	ADAM J. BUDOSKY
EDITORIAL ASSISTANT	SUZANNE HURRING
SENIOR ART DIRECTOR	SCOTT G. BIENSTOCK
ASSISTANT ART DIRECTOR	MICHELE M. NEWHOUSE
ASSISTANT ART DIRECTOR	JOSEPH KING
ADVERTISING DIRECTOR	BOB BERENSON
ADVERTISING ASSISTANT	JOAN C. STICKEL
EDITOR/ADVERTISING ASSOCIATE	BILLY AMENDOLA
MARKETING AND PUBLIC RELATIONS	DIANA LITTLE
WEB SITE DIRECTOR	KEVIN W. KEARNS
OFFICE ASSISTANT	ROSLYN MADIA

MODERN DRUMMER ADVISORY BOARD: Henry Adler, Kenny Aronoff, Eddie Bayers, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Ed Shaughnessy, Steve Smith, Ed Thigpen, Billy Ward, Dave Weckl, Paul Wertico.

CONTRIBUTING WRITERS: Michael Bettine, Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Mike Haid, Robin Tolleson, Lauren Vogel Weiss, T. Bruce Wittet.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 2002 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: **MODERN DRUMMER Publications**, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. Email: mdinfo@moderndrummer.com

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

SUBSCRIPTIONS: US, Canada, and Mexico \$34.97 per year; \$56.97, two years. Other international \$41.97 per year, \$79.97, two years. Single copies \$4.99.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll free tel: (800) 551-3786.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Retail Vision, 2 Maple Street, Suite 6, Middlebury, VT 05753, (800) 381-1288.

REPRINTS: For reprints contact Heather Osborne at PARS International Corp., tel: (212) 221-9595, ext. 333, fax: (212) 221-1468, heather@parsintl.com, www.magreprints.com.

INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc. Libby Abramson, President, 700 Post Road, Scarsdale, NY 10583, (914) 723-4700.

POSTMASTER: Send address changes to Modern Drummer, PO Box 480, Mt. Morris, IL 61054.

MEMBER: Magazine Publishers Of America, National Association Of Music Merchants, American Music Conference, Percussive Arts Society, Music Educators National Conference, Percussion Marketing Council, Music Magazine Publishers Association

MODERN DRUMMER ONLINE: www.moderndrummer.com

PRINTED IN THE UNITED STATES

MEINL CYMBALS AND PERCUSSION INVITE YOU TO ATTEND FASIC 2002

NOV. 14-16

50TH
ANNIVERSARY
MEINL CYMBALS
1952-2002

MEINL PERCUSSION

MEINL CYMBALS



Nov. 15th, 2002
4pm,
E160-162

**LUIS CONTE
AND
DRESTES
VILATO**



Nov. 14th, 2002
4pm,
D130-132

JULIO FIGUEROA



Nov. 16th, 2002
3pm,
Ballroom 1-3

THOMAS LANG



Nov. 14th, 2002
3pm,
Ballroom 1-3

**JABO STARKS
AND
CLYDE
STUBBLEFIELD**



Nov. 15th, 2002
4pm,
D130-132

RUSS MILLER

COME AND SEE US
AT BOOTH #420

MEINL
ROLAND MEINL

www.meinl.de
Visit us on the web

NEIL PEART

Your September interview with Neil Peart was much more than a drum article: It was like catching up with an old friend. I've been a fan of Neil's drumming for over twenty years, but I hadn't known the magnitude of the pain he's gone through. Neil opened up graciously, with a candor that inspired us all. He is truly a professional of the highest degree. (And to think we were *that* close to losing him.)

I'm sure that, like me, the whole drumming community feels elated to have Neil back. That article is exactly the reason I look forward to getting *Modern Drummer* in my mailbox every month.

Dave Venezia
Hatfield, PA

I can't even begin to imagine the hell that Neil went through over the past few years. It's simply amazing to see him back behind the kit, playing with a renewed vigor evident on *Vapor Trails* and on tour.

Neil, thanks for years of incredible drumming. It's excellent to see you back.

Moe Cullity
Toronto, Ontario, Canada

Neil Peart is one of the main reasons I got into drumming. The first time I heard him play on "Tom Sawyer," I knew that was the instrument for me. So I thank Neil for all he has done for me—not only as a drummer, but also as a man. His determination to always be better and to always learn more is a value that should be instilled in each of us. I am so happy that he's been able to find peace in his life and within himself. I look forward to reading his book, and to hearing him on many more Rush recordings.

Curt Sherrill
Raleigh, NC

I've been a subscriber since the infamous Tré Cool issue, and I've devoured every issue thus far. But your September issue is the one that I've been looking forward to more than any other.

As a fourth grader I decided that I liked the idea of becoming a drummer—not because sticks look cool in the back pocket, but because the "big kids" next door were faithful Rush listeners. I loved hearing Neil Peart play drums before I knew what a ride cymbal was.

Now, at twenty-seven, I'm still a grateful participant in all that Rush has accomplished together over the years. Thank you, *Modern Drummer*, for giving me such a wonderful reason to submit my first

correspondence. And thank you, Mr. Peart, for your inspiration. I will have you in my thoughts and prayers. We are truly a community of individuals with a common love.

Drumindon@aol.com
via Internet

Boy! No holds barred on *this* interview. I'm very impressed with the questions asked of Mr. Peart, and with his candid responses. But more than that, I'm one hell of a happy drummer to see Neil Peart back.

"One Little Victory"—what a song. Just what you'd expect from one of the all-time great drummers. Mr. Peart may be approaching fifty, but who cares? He plays ninety miles an hour! Great article, Mr. Miller...and rock on, Neil Peart!

Dave Betti
ex-drummer of Brand X

I have a great appreciation for the way that Bill Miller handled the entire conversation with Neil Peart. The article proved to me, once again, why Neil was able to "light my fire" twenty years ago and continues to do so. Drumming has been my outlet and instrument of expression for a good number of years, so it's wonderful to hear how the art helps us *all* through the good times and the very bad.

Chris Miller
Prince George, VA



As a drummer, as a fan of Rush and Neil Peart, but most of all as a husband and the parent of a young daughter, I was greatly saddened when the news first broke about Neil's daughter's death. I was shocked and saddened again when news came of his wife's passing. Surely there is no experience or event to occur in any of our lives that could be worse. The fact that Neil is back is something of a "Sweet Miracle" in itself.

To me, Rush has always represented the ideal of what a hard rock band could do. In a sometimes harsh and cynical age, it's nice to see that the three bandmembers respect and care for each other so well. After reading about what Neil went through as an individual, and what the band went through in their own healing and

recovering process, I look forward to the *Vapor Trails* tour more than any other in the past. Welcome back, Neil; welcome back, Rush. We missed you.

John Brainard
North Huntingdon PA

SOUND ADVICE: MONITORING FOR DRUMMERS

Your September issue offered a very good summary of different approaches to getting a good monitor sound on stage. I have an in-ear system with four inputs. So I have my monitor mix (in stereo) plus my own vocal and the bass drum separately. A bass shaker under my drum seat rounds out the system. I hear very well *and* I save my ears, all for less than \$1,200.

Monitors tend to come last when sound equipment is purchased. This is too late. *Rent* the PA and *buy* your equipment for stage use. That's the safest and cheapest way for a good sound. Buy decent monitors and a small mixer from the very beginning, and split the cables from the mic's. For example, with a Mackie 1604 you get four auxes for monitors and a stereo sum (for the drum in-ear). Everyone in a normal-sized band will have his/her own monitor sound. You will all be happy—and play better.

Steve Hatton
from Germany, via Internet

TRIBUTE TO JEFF



I do want to express how touched I am that you have given me—a guy on the other side of the globe—the opportunity to read about the most important musical person in my life. Thank you, and God bless.

Johannes Larsen
Stockholm, Sweden

CLARIFICATION FROM DAFNIS

I'd like to clarify something from my August interview. At one point I was asked the question: "How would you contrast your drumming with El Negro's?" My answer to that question should have read as follows:

"El Negro and I have been friends

I've just finished reading the August issue of *MD*, and my tears are still falling. I shall not tire you with my words about how much Jeff Porcaro did for me with his music. But I

for a very long time, so there will be similarities in our playing. But even though we are both from Cuba, we still are different players. It's not as if just because you are from Cuba you will sound a certain way. Each drummer has his own personality. That's what makes music so interesting. We each leave our own fingerprint on the big picture.

"One particular difference between El Negro and myself is that he plays the clave with his left foot, and I play it mostly with my right hand. Different approaches...but as long as you have the clave *somewhere*, it's fine. I think having differences such as this is what keeps the music rolling. It's never been a competition thing, but rather how much one can add to the music in the way it works best for you."

If you could post my statement above I would be very grateful. It is important for people to know what I meant. Thanks so much.

Dafnis Prieto
New York, NY

Twenty Years Ago,
we set the standard for
Drum Cases.
Introducing the New Standard



Enlarged front design allows for any style mounting bracket

Metal handles on all cases

Unique case contours keep the drum centered inside the case, away from the sidewalls, eliminating the need for foam!

The all New
Protektor Cases™
Elite Air Series

16335-5 Lima Rd., Hometown, Indiana 46748
800-348-1012 www.xlspec.com

XL
SPECIALTY
PERCUSSION INC.



Modern Classic...just when you thought your collection was complete!



Premier
www.premier-percussion.com

Gear For Drummers At The LOWEST PRICES



- Over 150,000 Items!
- LOW PRICE Guarantee
- FREE Full Color Catalog
- Secure Online Shopping
- Staffed By Musicians
- Retail Stores

Cascio Interstate
3 Milwaukee Locations



A Division of Cascio Music®

FREE CATALOG! 180 pages!
1.877.886.6484
www.interstatemusic.com

DYNAMIC INDEPENDENCE

Thanks for Art Thompson's August article, "Dynamic Independence." While the more obvious parameters of drumming (such as rock-solid time and precisely played rudiments) are certainly important, we often fixate on them—to the exclusion of the subtleties that really elevate a performance beyond the mechanical to the level of art. Mr. Thompson's article really opened my eyes to how every musical aspect must be attended to in order for a performance to really shine.

Jeff Michael
via Internet

OOPS!

Will Romano's review of Premier's Cabria drumkit in the October 2002 *MD* erroneously stated that the kits are "finished, polished, assembled, and tuned by hand in Premier's UK factory." These operations actually take place in Premier's Taiwanese facility.

How To Reach Us

Correspondence to
MD's Readers' Platform may be sent by mail:
12 Old Bridge Road, Cedar Grove, NJ 07009,
fax: (973) 239-7139,
or email: rvh@moderndrummer.com.



defining the sound

Distributed by DR Music
201 - 599 - 0100
istanbul@drstrings.com

www.istanbulcymbals.com

istanbul
Agop Handmade cymbals from Turkey.



IN THE **STUDIO**, EVERY TRACK
CAN BE COMPLETELY DIFFERENT.
 WHICH IS EXACTLY WHY **SO MANY**
 OF THE WORLD'S **TOP** STUDIO
 DRUMMERS **RELY ON THE ONE** THING
 THEY **ALL** HAVE IN COMMON:
DW PEDALS AND HARDWARE.



Curt Bisquera
 (Boyz n the Sluggs/studio)



Vinnie Colaiuta
 (L.A. studio)



Jim Keltner
 (L.A. studio)

Gregg Bissonette
 (ELO/studio)

Josh Freese
 (The Vandals/studio)

Abe Laboriel, Jr.
 (Sting/studio)

Matt Chamberlain
 (Ton Amos/studio)

Tommy Igoe
 (N.Y. studio)

Shawn Pelton
 (SNL/studio)

*pedals only

The Drummer's Choice® • www.dwdrums.com



David Garibaldi On "The Oakland Stroke"

Q When it comes to groove, your name makes the top-10 list. What are the things a drummer must consider in order to serve the song but at the same time make the drum groove interesting?

A perfect example is Tower Of Power's "Oakland Stroke," on which you play one of the best and deepest grooves ever. Is the groove we hear your original idea, or did it have a few adjustments before it was recorded? Also, can you provide a transcription of the basic drum groove?

Omar Torres
via Internet



A Thanks so much for your very kind comments. "The Oakland Stroke" was originally a rhythm-section jam that we did one day at rehearsal, about a year prior to recording *Back To Oakland*. That particular rehearsal was at [Tower bandleader] Emilio Castillo's home, and we had sound restrictions. So I was playing on a Remo practice-pad kit. I went home later that day and played it on my drumset just to see if it would feel the same way as on the Remo setup—and it worked.

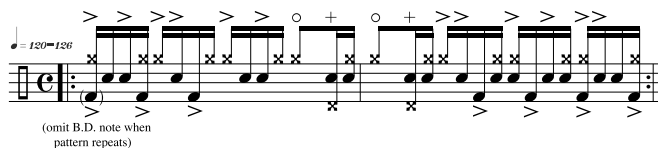
I used to practice that groove over and over—not really thinking that we would use it, but just because it was a lot of fun to play. When we needed one more tune for the *Back To Oakland* recording,

we used that jam, calling it "The Oakland Stroke." The song was built around the drum beat and the rhythm-section parts. The drum groove on the record is the same as the original idea. That's why all of the parts lock together so well. We regularly use this approach to complete songs or even sections of songs.

When constructing parts for an existing song or idea, I always try to make up a beat that touches on all of the things I'm hearing around me (rhythm section and horn parts), but still focusing on the concept of "the groove." The more I play a song, the more my parts evolve.

Once I find the right thing, I keep it—although I sometimes continue to make subtle changes. This process continues even after we've recorded a song. For example, a song that we recorded on *Bump City* [1972] called "You Got To Funkafize" is about 80% different today from the original. Many of our older songs come in and out of the playlist for our live shows. This "work in progress" approach keeps things fresh.

"The Oakland Stroke"



High-Tech Performing With Russ McKinnon

Q I saw you perform with Barry Manilow recently, and I want to thank you for the excellent show. I noticed you were using a laptop computer on stage with your kit. Were you controlling trigger settings, samples, or something else altogether? I'd also appreciate an overview of your setup for this tour.

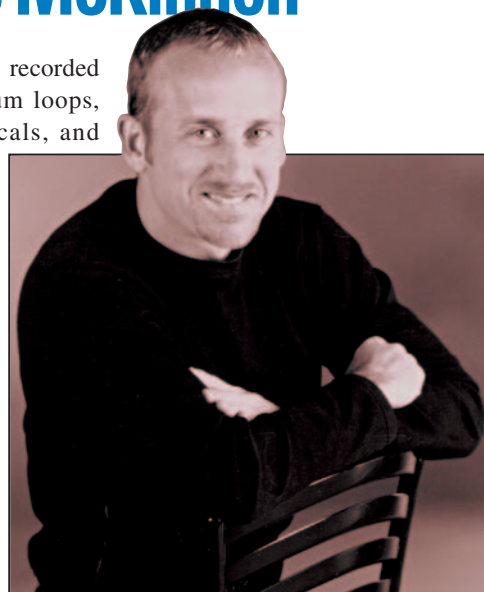
Jon Hieneman
Campbellsville, KY

A I'm glad you enjoyed Barry's show, and I compliment you on noticing that 'something else altogether' is going on back in the drum chair.

To the left of my DW drum setup I have two Apple iBook laptop computers (one of which is simply a back-up), each installed with a digital audio music program called Digital Performer by Mark Of The Unicorn. This sophisticated program lets us augment parts of the live

performance with previously recorded audio material, such as drum loops, additional background vocals, and other sound effects. I start, stop, edit, and advance the computer to keep up with the songs Barry chooses to perform each night, and I play to a click track in my in-ear monitors to keep in sync with the digital audio. It keeps me on my toes night after night.

Some big touring acts hide the fact that they're performing with backing tracks, especially when a





in stores now exclusive
travis stick / t-shirt pack



© 2002 Avedis Zildjian Company

1. blink 182 **2.** boxcar racer **3.** the transplants

travis barker. his reasons. his sticks.
what's your reason?



Zildjian

large part of what you hear is prerecorded. But Barry fully discloses it and even makes it part of his show. During our concert, less than half of the songs have any digital audio at all, and on those songs that do have "tracks," only about 5% of what you hear might be coming from the computer.

My current drum setup for this tour is a beautiful Drum Workshop Exotic cedar wood kit with an 18x22 bass drum, a 5x14

wood snare, and five toms, sized 8" through 16". The DW hardware is held up by a Gibraltar rack system. Gibraltar also designed a computer workstation for the two laptop computers. My Sabian cymbals include a 20" HH Bounce ride, a 16" AA medium-thin crash, a 16" HH Dark crash, a 15" HH Studio crash, a 10" HH splash, and a gorgeous pair of 14" HH Groove Hats.

Best of luck in your drumming.

Shawn Pelton's Sizzle Cymbal

QI thoroughly enjoyed your tasteful playing on Edie Brickell's *Picture Perfect Morning*. On "Hard Times," "In The Bath," and the title track you use a sizzle cymbal that just sounds beautiful. Please tell what type of cymbal it is, and whether the sizzle is created by rivets or a by a stainless-steel beaded chain attached to it. Thank you for being inspirational.

Sean Jones
Jacksonville, FL

A Thanks so much for the kind words. The Edie Brickell record was recorded in 1994 at the Hit Factory in New York. The "sizzle" cymbal I used was actually a 20" Zildjian A Custom ride with a Pro-Mark Rattler attached. I've always been a fan of sizzle cymbals and the color they can add to a track. Most people love it, but I've run across some producers and engineers who feel that it can take

up too much space in a track. So it's one of those color choices that can go either way, depending on the song. I remember especially loving it on "In The Bath" since the sizzle sound was really inside the lyric that Edie was putting across.

Zildjian is now making a Sizzle ride cymbal that sounds really great in their A Custom line. If the Edie session were today, I'd choose it over the Rattler approach. Best of luck to you.



Butch Jones

Repeat Bar A Classic Quote From MD's Past

"I probably could have gotten to where I am a lot quicker if I'd taken lessons. Without them, you'll probably end up doing what I did, which was to learn by trial and error."

Slayer's **Dave Lombardo**, August 1995



Alex Solca

Would you like to ask your favorite drummer a question?

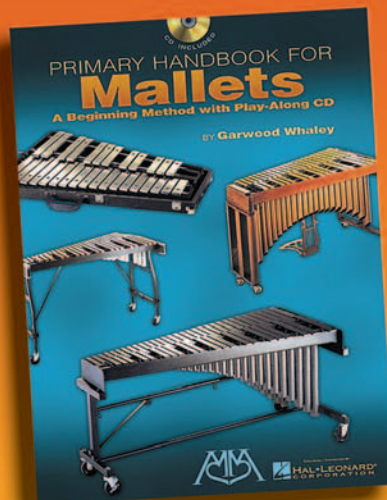
Send it to Ask A Pro, Modern Drummer, 12 Old Bridge Rd., Cedar Grove, NJ 07009. Or you may email rvh@moderndrummer.com. We will do our best to pursue every inquiry.



From KIT...

Used around the world by today's leading teachers, Garwood Whaley's *Primary Handbook for Mallets* (vibes, xylophone, marimba and bells) is written for the beginner at ANY age and provides a complete introduction to mallet playing. The play-along CD makes this the ideal "teach-yourself" method.

Meredith Music Publications is exclusively distributed by Hal Leonard Corporation



...to KEYBOARD!

- Learn Mallets The **EASY Way**
- Teach Yourself With The Play-along CD Included
- For Beginners At **Any Age**

www.meredithmusic.com

You may find all Meredith Publications at fine music stores throughout the U.S. and Canada, including:

J. W. Pepper & Son Inc. 1(800)345-6296	jwpepper.com	Pender's Music Co. 1(800)772-5918	penders.com	Stanton's Sheet Music 1(800)426-8742	stantons.com
Malecki Music 1(800)253-9692	maleckimusic.com	Shattering Music Co. 1(800)444-2408	shatteringmusic.com	Steve Weiss Music 1(215)659-0100	steveweissmusic.com
Menchey Music Service 1(888)636-2439	mencheymusic.com	Sheet Music Plus 1(800)743-3868	sheetmusicplus.com	Volkwein Bros. 1(800)553-8742	music@volkweins.com
Music & Arts Centers 1(800)227-8854	musicarts.com	St. John's Music Ltd. 1(800)387-8575	stjohnsmusic.com	Wingert-Jones Music, Inc 1(800)258-9566	wjmusic.com



Your e-ticket to electronic percussion!

When redesigning our popular DTXPRESS, we took inspiration from the ultra-rapid Japanese bullet train — because you need an e-kit that's up and running in seconds — with powerful sounds that work in the studio, on the stage, or in your apartment.

The DTXPRESS II snare pad now includes three zones: one for fat, open snare; one for rim shots; and one for cross-sticks. The dual zone cymbal pad allows you to crash then mute. The new kick pad can accommodate a double pedal and track anything you play.

The DTXPRESS II is stunning in red and black, reworked from the brain to the generous rubber feet. Pads are sturdier and feel better than ever. Even the cymbals sport a dimpled, hammered appearance.

How quick? Bullet speed! Remove the one-piece rack from the box, swing out the arms, and attach the pads and cables. Fiddling with memory locks is no longer necessary, thanks to a new ribbed rack that prevents slippage. Instantly you're exploring a library of 1056 sounds, 80 drum kits, and 127 updated songs.

The DTXPRESS II is the affordable way to fast track your e-drum plans — especially at a suggested list of \$1,295!

DTXPRESS II

YAMAHA
DRUMS

Trap-Door Bass Drum

Q Would it be feasible to modify a kick drum for easy internal access (for muffling and/or mic' placement) without removing a drumhead? Could I install a "trap door," so to speak, without doing too much acoustic damage to the drum? I don't cut a hole in the front head, and once I get the "perfect" tuning, I don't want to mess with it. I can remember seeing drums that had a large square hole in each shell, but I don't want to leave a hole there all the time. I want to open it, take care of business, and close it back up. Any help in this area would be great before I tear up a perfectly good bass drum.

Bryan Bedgood
Sherwood, AR

A We haven't heard of anything such as you describe since the days of the 1920s, when a now-defunct drum company made metal drums with hinged doors in their sides. The idea then was to allow access for a heating unit to help keep the calfskin drumheads dry and taut. We have to believe that the little hinged door-and-latch unit would have rattled a bit, but in those days high fidelity wasn't much of a concern.

It wouldn't be difficult to cut a "trap door" into a wood-shelled bass drum. But again, we'd be concerned about the noise such a door might make. You'd have to seal the edges of the door (or the hole for the door) with some kind of weatherstripping to make a very tight fit, and use some sort of latching mechanism that would be secure without having its own rattling problem. The hinges would need to be small, but sturdy. It's definitely a do-able project, but would you gain enough convenience to justify the effort and potential sound problems?

Electronic Effects On Acoustic Drums

Q I'm interested in using real-time effects (reverb, delay, flange, etc.) on my snare and bass drum for gigs. I also

want to have control of the effects on stage. I get tired of working with sound engineers at different clubs who don't know my band's music or what should be done when. Can you make any recommendations?

Joe
via Internet

A It sounds as if you need to create an on-stage rack of electronic processing gear, similar to those used by guitarists, keyboardists, and other instrumentalists. You would run your drum mic's through the effects units in your rack (placed near you at the drums) prior to sending the signal to the sound board. You might also be able to avail yourself of some guitar-type "stomp box" effects units. Be aware, however, that using devices of this nature will probably involve a need for line transformers, since microphones and guitars use different signal levels ("mic level" versus "line level").

Some drummers go so far as to mike and submix their kits, adding effects via their own mixing board and outboard effects gear. Then they send only the final stereo output to the house board. A system that elaborate requires a sizeable financial outlay, a good deal of space around the drums, and plenty of practice at getting the mix right. But it obviously gives you a much greater amount of control over your total sound.

Swingstar History

Q I purchased an old Tama Swingstar kit a few years ago for \$100. I cleaned it up and bought parts for it as I found them. I've always wanted to know more about the origins of the set. Here are the sizes of the drums and the serial numbers: 8x12 tom, 82-03804; 9x13 tom, 82-03795; 6x14 snare, 77137; 14x22 bass drum, 82-03731.

Martin Sanchez
via Internet

Ludwig Finish

Q Many years ago Ludwig produced a shell showing all staggered staves in varying shades of blonde. It looked like what we now know as a "block construction" wood shell—but it was a covered finish. What was the designation of that finish? What drum sizes were available in it? And what were the years of production?

Doc Sloane
via Internet

A Ludwig marketing manager Jim Catalano responds, "The finish you refer to was called Butcher Block Cortex. It was a very durable wrap finish made from a variety of Formica (the material used on kitchen countertops). The finish was popular in the 1970s and early 1980s. It was available on Classic outfits and concert bass drums and toms in all sizes. Butcher Block Cortex was discontinued by 1984."



A Ludwig Modular Double Outrigger outfit in Butcher Block Cortex finish, from the 1981 catalog

serial number is not recorded. We can say, however, that it does not seem to be a Swingstar. The serial number system was not applied to other lines such as Imperialstar, Artstar, or Superstar.

“At the time your drums were made, Tama Swingstars were made in Japan and were our entry-level drums. The shells were made of nine plies of Philippine mahogany. The Swingstar series is still with us today (although the point of manufacture is different) and is still very popular, having received many upgrades in the past few years. In 1982, a stock five-piece kit listed for about \$790. Interestingly, it’s only \$799.99 in 2002. (Who says a buck doesn’t go far these days?)”

Stewart Copeland’s Hi-Hat Sound

Q I’m in the process of buying new hi-hats. Like many drummers, I love Stewart Copeland’s hi-hat sound, especially on *Zenyatta Mondatta* from the Police days. Do you have any idea what he was playing back then, or what an equivalent set of hi-hats would be in today’s market?

Sam Massey
via Internet

A We checked with Steve Riskin in Paiste’s artist relations department. He replies, “On many of Stewart’s early recordings with The Police he used a pair of 13” Formula 602 medium hi-hats. Unfortunately, Paiste doesn’t make 602s anymore. (They’re worth having if you can find them.)

“It’s hard to suggest something identical, because there really isn’t anything. However, a pair of Signature 13” medium or Dark Crisp hats would be a good start. I hope this helps.”

Pearl Cymbal Stacker

Q I have a couple of concerns regarding Pearl’s new cymbal stacker. First, the bottom cymbal holder is much thicker than most cymbal stands, and comes with no rubber sleeve. This means that my cymbal

is constantly vibrating against a bare metal surface. The only difference is that that surface is smooth as opposed to a threaded stand. Is this as bad for my cymbal as I suspect? What options do I have for protecting my investment?

Second, the long post of this holder makes it easy to “piggyback” cymbals, separated only by felts. I currently have a 6” Zil-Bel inverted on top of an A Custom flat ride. I like to keep it somewhat tight to hinder the metal-to-metal rubbing with the post mentioned above. But at the same time, I fear the added weight of the bell might damage my ride. What should I do?

Dan Rubin
Plantation, FL

A Pearl product specialist Gene Okamoto answers, “The posts on the CST-80 cymbal stackers must be thicker than the threaded pegs on cymbal tilters in order to support the weight of multiple cymbals. Because they’re thicker, there’s simply not enough room on the post to accommodate a standard plastic cymbal sleeve and still fit through a standard-diameter cymbal hole. If the sleeve material was thin enough, like heat-shrink tubing, it could fit, but the amount of cushioning and durability would be minimal. Most of the other stackers on the market are also sleeve-less, so the CST-80 is not alone in this regard.

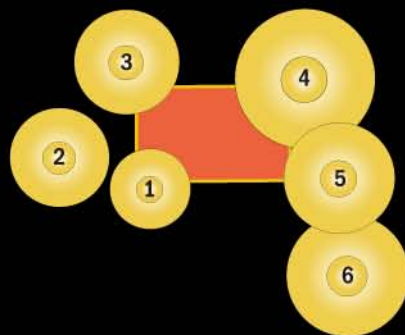
“We’re all aware of the importance of using sleeves on tilter pegs to prevent the threads—which can be as sharp as the points on a file—from cutting into the hole of cymbals. With cymbal stackers, however, the posts are smooth. So there’s nothing abrasive to damage cymbals. Additionally, in the case of the CST-80, the post is the same diameter as the sleeve on our tilter pegs (10 mm). So whether you use a stacker or a cymbal stand, the cymbal will have the same freedom of motion. The only difference will be the amount of cushioning. *No* amount of cushioning, however, can protect a cymbal from damage if it’s hit hard enough dead-on. Cymbals should always be hit with glancing blows to maximize their lifespan.

ESSENTIAL METAL™

SET
YOURSELF UP
LIKE



DENNIS CHAMBERS
SANTANA



1. 13" K Mastersound HiHats
2. 16" K Custom Dark Crash
3. 18" K Dark Crash Thin
4. 22" K Custom Medium Ride
5. 17" K Custom Dark Crash
6. 20" Oriental Crash of Doom

Dennis Chambers Artist Series Drumsticks
Dennis Chambers DC Double Stick Mallet

Zildjian



JOHN DOLMAYAN'S SYSTEM OF A DOWN

[AMERICAN CLASSIC 5B]

WWW.VICFIRTH.COM



"A Zil-Bel is relatively heavy for a 6" cymbal. But it's light compared to a 'full-size' cymbal, such as an 18" crash. I'm sure you've seen drummers who stack two and sometimes three such 'full-size' cymbals with no ill effects. If you place a felt between the Zil-Bel and your flat ride, you should have no problem stacking them."

Flatjacks

Q In 1963 or so I played on someone's drums at a battle of the bands. The drums were called Flatjacks, and they looked just like the name implies. They were loud and ringy, and they cut nicely through the guitar amps. I remember the owner putting the drums away with each nesting into the next, forming a very compact package. Do these oddities only exist amid the windmills of my mind, or were they a legitimate item?

Vince Rosa
via Internet

A Flatjacks are not a figment of your imagination. They were an experiment in ultra-compact, shell-less drums that hit the market in the mid-'60s. They predated the Gauger/PureCussion HeadSet of the 1980s and the Arbiter Flats of the late '90s to today. They were basically just drumheads fitted into a very shallow chrome cylinder that served as both drumhoop and mini-shell.

The Flatjacks offered acceptable tonal quality from the toms, along with light weight and ease of portability. But they couldn't offer much in the way of bass-drum depth. Without that low-end capability, they couldn't compete with regular kits in amplified band situations. They might have done well in a low-volume jazz or club date context, but in the mid-'60s the drum business was focused on the garage band boom (with "boom" being the operative word). So Flatjacks didn't find enough market to sustain production.

Storing Drum Equipment

Q Since getting a rack, I have several bits of extra hardware laying around, like stand bases, extra rack pipes, and back-up pedals. I need to make some room to keep the wife happy, so I pur-

chased a large, soft hardware bag, which I intended to put in the garage. I live in Chicago, where we get extreme heat and extreme cold. The garage is attached to the house but has no HVAC system. Will the hardware bag protect my spares from rusting (or anything else bad)?

I also have no room for my ten-year old Tama Rockstar kit, but I want to keep it in good shape. If I bought soft cases, would they "survive" in the garage? I may have the attic as a backup. (It doesn't get as cold in the winter, but it does heat up in summer.) Is that a better option?

Ron Ivanjack
via Internet

A Heat and/or cold in and of themselves won't be a problem for the hardware. What will be a problem is dampness, which can seep through bags alone. (Dampness can also cause mildew on fabric bags, vulcanized-fiber cases, and wooden crates.) We suggest long-term storage in something a little more weatherproof, such as a hard-plastic case. Excellent models are available from case manufacturers like Hardcase, Humes & Berg, Impact, SKB, and XL Specialty. It would also be a good idea to add some sort of replaceable, moisture-absorbent material inside the case, of the sort that is often used within cedar chests.

Drums can be stored successfully in high-quality cardboard boxes, such as those that can be purchased from moving-supply companies. Wrap the drums in plastic or clean packing paper before placing them in the box, then fill the remaining space with styrofoam packing "peanuts." Aside from protecting the drums against any unforeseen impact, the "peanuts" (and the porous nature of the cardboard) allow for air circulation to prevent humidity problems and/or condensation on the drums. However, you must keep the boxes themselves from getting damp. They should not be stored directly on concrete or any other ground surface. They should be up on a pallet to allow airflow. Remember that drumkits can be stored with smaller drums fitted inside larger ones to economize on box space.



MIKE BORDIN
OZZY OSBOURNE
AMERICAN CLASSIC
ROCK

©2002 Vic Firth Inc.

NEIL PE

18" A Medium Crash

20" A China Low

8" A Splash

14" A Custom HiHats

22" A Ping Ride



ART



16" A Rock Crash

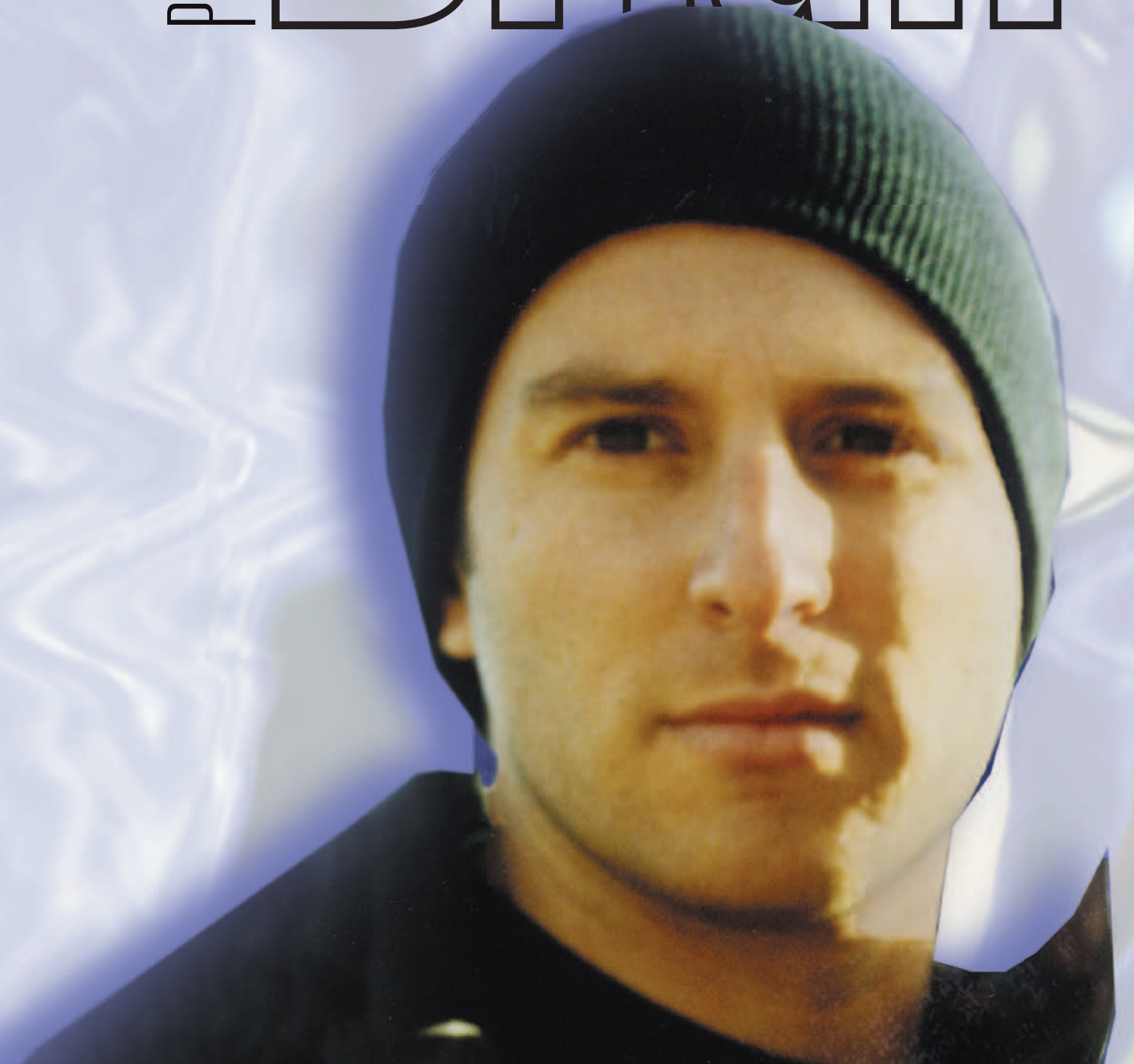
20" A Medium Crash

10" A Splash

13" A New Beat HiHats

Portable's

Brian



Levy

Looking To Be Different

When LA-based alternative rockers Portable released their 1999 debut, *Secret Life*, their decidedly retro sound was very similar to Britain's arty post-punks Gang Of Four; a late '70s/early '80s influence echoed in the band's visual image of matching dark suits and skinny ties. Three years later, what fans may perceive as a dramatic leap in style from *Secret Life* to its successor, *Only If You Look Up*, is simply a creative direction change that drummer Brian Levy chalks up to the natural growth process of his band.

"On our new record," Levy explains, "we really wanted to see how far we could take our creativity and our imagination. With our first record, we had several years to write, try out, and record songs. There was less time to prepare the material for *Only If You Look Up*, but we still wanted to explore some new areas."

Levy metaphorically compares *Only If You Look Up*—an engaging and ambitiously diverse collection of rock styles—to "walking through a really big house, where each room you enter has its own thing going on. *Secret Life*," he clarifies, "was more like being in one room." Portable also underwent a lineup change between records. "We have a new bass player now," Brian says. "That had a profound effect on the sound and attitude of the band. Overall, I'm just really proud of this record."

Asked to describe his own style, Brian doesn't skip a beat. "My whole outlook as a drummer is that I love creative players," he states. "Guys who are real chops-oriented and technical, well, that's all great and wonderful. But I really appreciate drummers who are inventive *and* who are also really heavy groove players. That's the way I try to approach different aspects of my playing. I like interesting fills too. Fills that sound as if they're going to fall apart—like the whole song is going to come to a screeching halt—add a lot of excitement to the music. When people hear me, I want them to think that I'm someone who plays just a little bit differently from the next guy."

Gail Worley

Barrett Martin

Drumming Alchemy

Barrett Martin's drumming career took off on the cusp of 1991's Seattle grunge explosion, when he joined Screaming Trees just as Nirvana's, *Nevermind* instigated a far-reaching pop music revolution. In 1995, Martin recorded *Above* with his critically acclaimed side project, Mad Season, of which Pearl Jam guitarist Mike McCready and late Alice In Chains vocalist Layne Staley were also members.

Since 1997, Barrett has found creative expression with R.E.M. guitarist Peter Buck in Tuatara, a band specializing in instrumental worldbeat, lounge-pop, and free jazz. Tuatara's third album, *Cinemathique*, was released this past spring on Martin's own imprint, Fast Horse Recordings. Closest to

his heart, however, is Wayward Shamans, a group he formed in 1999 with ex-Brave Combo percussionist Joe Cripps (his partner in the label venture).

While the two bands share distinctive qualities, *Cinemathique* is purely instrumental and, according to Martin, "based more on the individual compositional inspiration of whoever wrote the song, because there are five different composers in the band." The compositions for Wayward Shamans' debut, *Alchemy*, an engaging mix of jazz fusion and spiritually guided worldbeat rhythms, Barrett clarifies, were "based on the field recordings I had been doing for years."

Martin captured these field recordings on trips to West Africa, Brazil, Senegal, and Cuba (where he and Cripps studied with Santeria drum priest Oney Cumba Torres). Barrett began recording himself playing with a drum master or an entire group of indigenous drummers, eventually accumulating hours of tapes. "I would listen to them in my studio," he says, "find a section of a particular rhythm that really jelled, put that into the computer, and create a loop out of it. Then I'd play around with different instruments—upright bass, keyboards, vibraphone—and come up with melodies and chord progressions that were inspired by those rhythms. Being in those countries for months at a time, I couldn't help but absorb the musical influences of those people."

Gail Worley



Fugazi's Brendan Canty As **As Possible**

"We approach each project without referring to the previous one," says Fugazi drummer Brendan Canty. Indeed, Fugazi's sixth full-length album, *The Argument* (Dischord), once again shows the veteran Washington, DC punk band moving into fresh territory. About half of the album features not only Canty but also drummer/percussionist Jerry Busher.

The new approach, which is still dominated by Canty, broadens the percussive side of a band that's always been known for its intriguingly rhythmic merging of punk, dub, world music, and other forms. On *The Argument*, songs like "Cashout," "Strange Light," and "Life And Limb" showcase Canty's multifaceted, intelligent stylings, while "Epic Problem" and "Ex-Spectator" prove he hasn't relinquished his gritty hardcore roots.

In Fugazi, Canty's drumming has become more inventive than ever. "Creating an atmosphere in the music where I'm making it sound as twisted as possible is paramount to me," he explains. And Canty isn't always behind his kit while creating said atmosphere, as he writes a lot of Fugazi's music. "We all contribute music," he reports. "I even write guitar parts."

As for *The Argument*, Fugazi took more time than usual to write and demo material. "We spent enough time with these songs to get them to a point where each had a very specific atmosphere," Canty continues. "And then we recorded them all very differently in terms of the drum sounds. I used a lot of different cymbals, snares, and ways of miking. And when using the double drums with Jerry, we tried to get our kits to sound as different as possible."

While Fugazi has created some extremely dynamic music on record, many would say that their greatest achievements have taken place during their scorching live performances. "To be honest with you, we always put way more importance on playing live," Canty reveals. "The live shows are life-affirming. They're much more vital and exciting to me than sitting in a studio, even though I end up sitting in a studio almost every day of my life. To bust out and actually see people reacting to your songs is like getting a thousand fan letters a day."

Jeff Perlah

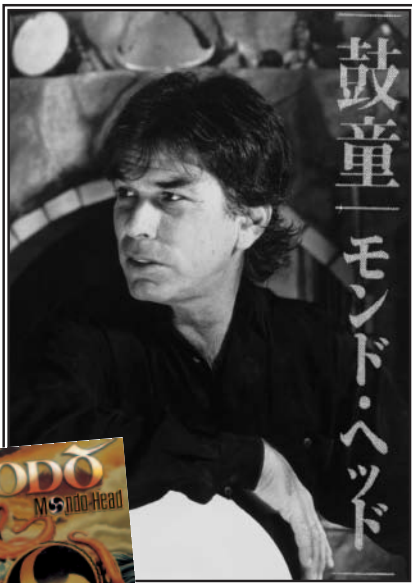
Mickey Hart

Producing Kodo's Mondo Head

Kodo's *Mondo Head* was an intense labor of love for producer Mickey Hart. Hart recorded over thirty hours of music from morning 'til night for a project he describes as "a marvelous hybrid filled with beautiful grooves and wonderful vocalizations. I wanted it to be deep, heavy grooves from the heart-beat of the earth." Mickey says it is among his finest work.

Hart has known the Japanese musicians who make up Kodo since the mid-'70s, having seen them perform and having had various members of the group sit in with The Grateful Dead. "When they asked me to do something with them," Mickey says, "I thought that I didn't want to make another taiko record, because they didn't need me for that. So this is the dream—to combine all the Planet Drum powers with ecstatic vocals and taiko drumming and present it in surround-sound.

"These guys came out of the taiko box and ate this project up," Hart says. "Taiko is a very strict classical form in which the musicians really don't jam. But this record came out of the jam, out of their subconscious, not their heads. This was not written down or composed like a taiko record. They really wanted to break loose. And any time they'd pick up a pencil and paper, I'd take it away from them and say, 'Next



record, not this one.' They'd laugh and say, 'Okay, Mickey-san.'"

Hart recorded the basic tracks at his own studio, with some solo overdubs done in Tokyo. "Then we rotated different kinds of instruments," he says, "whether they were from Indonesia, Japan, or South America. But taiko drums were at the core. Each day I had a guest artist come in to play, like Zakir Hussain, Airtio, or Giovanni Hidalgo. As for my style of recording, it's about playing, not thinking. So I recorded everything that moved. Then after the musicians left, I edited the parts."

Describing the spontaneous creative process, Hart says, "On 'Maracatu,' Airtio started a groove and we just came in and doubled, tripled, and quadrupled his part and came up with a *monstrous* groove. Then he started screaming, and so we came up with a South

American chant that went over the top of it. We doubled Airtio's vocal parts and 'ganged' a lot of percussion—put a lot of people on one part. And when Kodo was soloing over those parts, there were like seventy guys playing together. No question, this DVD is the pinnacle of percussion and technology coming together in one mass surge.

"It was a great experience," Mickey concludes. "It was like drum camp when they were all at my house. Everybody slept, ate, and played together."

Robyn Flans

John Calarco

Daryl Stuermer's Organic Groove

John Calarco has been keeping busy touring with Phil Collins' guitarist, Daryl Stuermer. "He's a consummate musician," John says. "And he's very aware of the drummer. My musicality has been brought out working with him." Calarco recently finished recording the drum tracks for Stuermer's latest CD, *Waiting In The Wings* (Urban Island). "It was a blast to make," John says. "I knocked out the drums in a day and a half."

Working with Stuermer, Calarco has to play to a lot of sequences, both on the recordings and live. That can be a challenge for a drummer to keep the feel happening. "You have to decide where to play with the click," John suggests, "like on top, or slightly behind. Then you have to play consistently. I've been getting back to the basics, working daily with a click. I'm really noticing how the space between the notes works. Even so, I still want my drumming to be earthy and organic."

John's current home base is Milwaukee, but while living in New York City he played for The Blue Man Group and studied with Jojo Mayer and Horacio "El Negro" Hernandez. He's also toured and recorded with singer/songwriters Joy Askew and Willy Porter. He even co-wrote songs on Porter's *Dog Eared Dream* release. "I want to be viewed more as a musician than just as a drummer," Calarco insists. "I want to keep developing my songwriting abilities and continue to write as much as possible."

The result of Calarco's recent writing endeavors is his own CD, *Pure*, released under the band name Vellocet. Calarco wrote the music and lyrics, played guitar and drums, and sang all the vocals. "It's good to know more than just drums," he says. "I've been getting calls now because I can sing too. But my goal is to inspire young kids coming up, like I was inspired by people like Tony Williams and Stewart Copeland."

For more info on Calarco, check out his Web site at www.johncalarco.com.

Michael Bettine

NEWS

Ringo Starr and **Sheila E** share the drum throne on the new CD *King Biscuit Flower Hour Presents Ringo & His New All-Starr Band*.



Australian phenom **Grant Collins** has released his second solo CD, *Dogboy*.

Carey Harmon is on Railroad Earth's latest blue-grass-tinged CD, *Bird In A House*.



Dave Magee is on the new release by Stretch Princess, *Fun With Humans*.



Steve Barnes is on the new Keely Smith Big Band & Orchestra CD on Concord Jazz. He was also in Europe recently with The Bill Holman Big Band.

Steve Riley (right) and L.A. Guns are back with a new CD, *Waking The Dead*.



Pat Petrillo recently recorded with The Ed Hamilton Band for a new CD due out shortly.

Steve Holly is on John Oates' solo CD, *Phunk Shui*.

Craig Pilo is recording and performing with Pat Boone this fall and recording for the TV show *The Osbournes*.

Matt Flynn is touring with the B-52s.

Jeremy Hummell is on Breaking Benjamin's debut CD, *Saturate*.

Well wishes to Travis drummer **Neil Primrose** as he recovers from surgery to repair an injury to his back, suffered after diving into the shallow end of a swimming pool.

Chico Hamilton, whose new album, *Thoughts Of...*, is just out, recently underwent open-heart surgery. *MD* extends its best wishes for Chico's speedy recovery.

DRUM DATES

This month's important events in drumming history

Billy Gladstone was born on December 15, 1892.

Tony Williams was born on December 12, 1945.

Cozy Powell was born on December 29, 1947.

Dennis Wilson was born on December 4, 1944. He died on December 28, 1983.

Original Byrds drummer **Michael Clarke** died on December 19, 1993.

On December 29, 1938, **Buddy Rich** played his first show with Artie Shaw's band.

On December 25, 1959, **Richard Starkey**, who would later become one of the most famous rock 'n' roll drummers in the world, receives his first drumset for Christmas.

On December 11, 1971, Santana, with **Michael Shrieve** on drums, enjoyed their fifth-straight week at number-1 on the *Billboard* charts with *Santana III*.

No Doubt (with **Adrian Young** on drums) hits number-1 on *Billboard's* album charts the week of December 21, 1996 with *Tragic Kingdom*.

West L.A. Music Shop Where the Pros Shop



Jethro Tull drummer, Doane Perry, hanging out in West L.A. Music's drum department



A Perfect Circle drummer, Josh Freese, with West L.A. Music drum manager, Glenn Noyes



Pretenders drummer, Martin Chambers, with West L.A. Music's Derek Snyder



John Blackwell, drummer for Prince and The New Power Generation, with West L.A. Music's Joel Bond



West L.A. Music staff member with Crosby, Stills and Nash drummer, Dallas Taylor



Jazz drummer, Billy Cobham, with West L.A. Music drum manager, Glenn Noyes

We Will Beat Any Deal!

Every major brand

- Recording and Professional Audio Equipment
- Guitars, Bases and Amplifiers • Drums and Percussion
- Keyboards • Samplers • Sound Reinforcement • DJ Equipment



West L.A. Music
Call Today 310-477-1945

www.westlamusic.com • Email: sales@westlamusic.com • Fax: 310-477-2476

Happy Birthday!

Ed Thigpen (December 28, 1930)

Maurice White (December 19, 1941)

Dave Clark (December 15, 1942)

Allan Schwartzberg (December 28, 1942)

Alex Acuña (December 12, 1944)

Bobby Colomby (December 20, 1944)

John Densmore (December 1, 1945)

Clive Bunker (December 12, 1946)

Carmine Appice (December 15, 1946)

Peter Criss (December 20, 1947)

Jim Bonfanti (December 17, 1948)

Lenny White (December 19, 1949)

Buddy Williams (December 17, 1952)

John "JR" Robinson (December 29, 1954)

Sheila E (December 12, 1957)

Lars Ulrich (December 26, 1963)

Marco Minnemann (December 24, 1970)

Tré Cool (December 9, 1972)





JACK HOLDER
GREG UPCHURCH
PUDDLE OF MUDD



JOSE BARAQUIO
MIKE PORTNOY
DREAM THEATER / TRANSATLANTIC



SHAWN BATES
JOSE PASILLAS
INCUBUS



NICK GRAYSON
DANNY CRAIG/DEFAULT
PAUL CROSBY/SALIVA



**NATE
WLAZELEK**
KEVIN MILLER
FUEL

**WE'RE THE GUYS
BEHIND THE GUYS
BEHIND THE GUYS
BEHIND THE DRUMS.**



**JOHN "McGEE"
McGARY**
ERIC KRETZ
STONE TEMPLE PILOTS



Photo by Rudy Arias

HENRY LUNIEWSKI
CARTER BEAUFORD
DAVE MATTHEWS BAND



**MICHAEL
NASTASI**
GINGER FISH
MARILYN MANSON



DAVE GREENE
STEVE FERRONE
TOM PETTY &
THE HEARTBREAKERS



ROD GIBSON
MICHAEL CARTELLONE
LYNYRD SKYNYRD



TONY ADAMS
PAUL DOUCETTE
MATCHBOX 20



SAM O'SULLIVAN
LARRY MULLEN, JR.
U2



KENNY CORBETT
TRAVIS AARON McNABB
BETTER THAN EZRA



**LORNE
WHEATON**
NEIL PEART
RUSH



**DAVE
HOFFBAUER**
LIBERTY DEVITTO
BILLY JOEL



The World's Finest Sticks™

A New Bronze Age Zildjian ZXT Sheet-Bronze Cymbals

With an eye toward making high-quality cymbals at affordable prices, Zildjian has introduced a totally new sheet-bronze series called ZXT. The line offers a comprehensive range of models, all with hammering and lathing techniques for "a bright and powerful sound with warm musical overtones."

ZXT rides are touted for their "clear ping sound and great projection." The crashes, available in a variety of sizes and weights, are said to be "ideal for any application." Hi-hats are described as having "a defined chick and a full wash." The line also includes a variety of China cymbals, as well as the "Trashformer," a unique "warped" cymbal developed with Mike Mangini. Used in combination with other cymbals, the Trashformer will "transform" the sound of any cymbal into a trashy special effect.

ZXT cymbals can be purchased separately or in box sets of factory recommended cymbal setups. Also available are Effects and Expander box sets designed to let players add more sounds and colors once their core setup is in place. Prices range from \$78 for the 8" Flash splash to \$206 for any of the 20" rides or China models. A pair of 14" hi-hats goes for \$230.

☎ (781) 871-2200, 🌐 www.zildjian.com.



Good Sound...Anywhere! Audix D6 Kick Drum Mic'

The new D6 bass drum mic' from Audix is designed to sound good in any position, without being dependent on finding the "sweet spot" of the drum. The D6 capsule features the same VLM technology that has made the D series percussion and instrument microphones very popular for today's live stages and recording studios. It has a frequency response of 30 Hz – 15 kHz and a cardioid pickup pattern.

The D6 is about twice the size of the normal D-series microphone, yet is easy to use and position. It utilizes the same low-profile mounting clip as existing D-series mic's, and will work with the D-vice and D-flex clips (along with a variety of other popular clips on the market). Black and brushed aluminum models are available, and accessories include a cordura pouch and nylon mic'-stand adapter. List price is \$349.

☎ (800) 966-8261, 🌐 www.audixusa.com.

Here Comes The Sun

Sunlite Pro-Level Studio Set

Sunlite's Studio set is designed to offer pro-level quality at an attractive price. The kit's thin 9-ply shells feature maple exteriors with basswood interiors, and are offered in seven transparent lacquer finishes. The standard five-piece outfit includes 10x12 and 11x13 suspension-mounted rack toms, a 16x16 floor tom, a 16x22 bass drum, and a 6½x14 matching 10-lug snare. An 8x8 and 10x10 power-tom set is available, as are other shell sizes and custom finishes. All drums are fitted with triple-flanged 2.3-mm super hoops, with natural-finish wood hoops on the bass drum.

The kits come with Sunlite's top-of-the-line 1001 Series hardware. This includes a hi-hat stand, a snare stand, a double-chain-drive bass drum pedal, and straight and boom cymbal stands. List price is \$1,370. ☎ (626) 448-8018, 🌐 www.sunlitedrum.com.



Light And Bright Meinl Fiberglass Congas And Drummers Gloves

Traditionally shaped bellies help Meinl Fiberglass congas produce “sharp slaps and fat open tones that cut through high-volume environments.” The shells are virtually immune to tonality changes during live performances, when the heat from stage lights raises the temperature. Percussionists on tour will also appreciate the light weight of fiberglass congas. The drums come with 4-mm SSR rounded rims or traditional TTR rims, 10-mm tuning lugs, Meinl Conga Saver lug protectors, Tune Up Oil, and an L-shaped tuning key. Available colors are Sterling Silver and Midnight Blue. Prices are: 11" quinto—\$525, 11¾" conga—\$550, 12½" tumba—\$575.

Also new from Meinl are drumming gloves designed to prevent drumsticks from slipping due to sweat, while still providing a natural feel. The genuine leather gloves are available in black only, in medium, large, or x-large sizes, and as half- or full-finger versions. ☎ (877) 886-3465, 🌐 www.meinl.de.

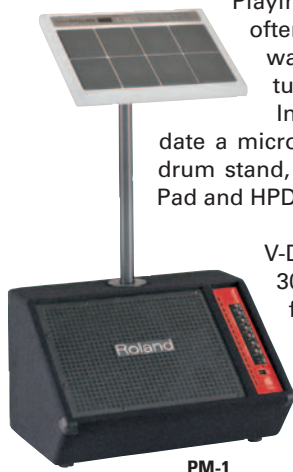


Power To The Percussionist Roland PM-1 Personal Monitor System And TDA-700 V-Drums Amplifier

Playing percussion in a band situation isn't much fun if you can't hear yourself—which is often the case. Roland's PM-1 Personal Monitor System addresses this problem with a 60-watt amplifier and two-way speaker system to deliver powerful, clean sound tuned specifically for electronic and acoustic hand percussion instruments.

Input channels include a high-quality XLR input that can also accommodate a microphone. The PM-1 is built with an angled design, and it can support a drum stand, making it ideal for use with products like the SPD-20 Total Percussion Pad and HPD-15 HandSonic. It lists for \$499.

For on-stage situations with V-Drums setups, Roland offers the TDA-700 V-Drums Amplifier. Its 240-watt 15" woofer and 60-watt horn driver yield 300 watts of total output power, while its three-channel design provides flexible routing options and the ability to connect multiple input sources. This lets drummers run a metronome signal (for example) to headphones and/or the internal speaker without running it to the house sound system. The TDA-700 is also easily expandable into a full stereo setup. It's priced at \$1,199. ☎ (800) 386-7575, 🌐



PM-1



TDA-700

For A Swift Kick In The... Clark Synthesis Tactile Ready Drum Throne

For in-ear monitor users who miss the “feel” of bass projected from large speakers, Clark Synthesis offers the Tactile Ready Drum Throne. Each seat bottom features a threaded insert that allows a Clark Tactile Monitor to simply spin on and tighten without brackets or modification.

According to the makers, Clark Tactile Monitor transducers produce vibrations over the full range of tactile and audible frequencies in contrast to similar products that add only vague bass vibrations. When attached to a drum throne, the transducers increase the proportion of sound heard and felt through bone conduction. Consequently, the user experiences the natural percussive impact of bass and drum sounds.

Clark offers a replacement seat alone, along with a complete throne package including one Tactile Monitor. Thrones are available in bicycle and round seat configurations, as well as in standard and low tripod heights. Three models of Tactile Monitors are available: Silver (for churches and small clubs), Gold (for the working professional), and Platinum (for high-volume stages and concert halls). Prices range from \$199.99 to \$599.99, depending on model and configuration. ☎ (303) 797-7500, 🌐 www.clarksynthesis.com.



The Sound Of Wood

Black Swamp Temple Blocks And Log Drums



Black Swamp offers esoteric wood percussion instruments for use in a variety of live and recording situations. Their bentwood temple blocks are made of solid ash bent into a unique contoured shape “to create a sound that’s warm, round, and full, with a sweet spot significantly larger than that of non-contoured blocks.” Pitched sets come complete with stand and removable mounting bar, and travel cases are available.

Black Swamp log drums are available in 20", 25", 30", and 38" lengths. Each size has two pitches on a solid maple sound board, with the tongues carved into a flanged shape that focuses the tone and increases resonance. The remainder of the resonator box is made from high-quality Finnish birch plywood. Each tongue has striking areas marked to make finding the “sweet spot” easier. The complete set spans two octaves in pitch, and each drum comes complete with solid maple handles and rubber feet. Individual padded carrying cases are available as an accessory.

☎ (616) 738-3190, 🌐 www.blackswamp.com.

Three Times The Control

GMS Dk3 Snare Drum



The GMS dk3 symphonic snare drum features three different snare systems—each with an individual tension adjuster—to allow precise adjustment for maximum sensitivity and dynamic range. A single global throw-off also permits universal tension adjustment and total snare disengagement.

Other features of the dk3 include choices of drum shells (solid, maple ply, heavy brass, and hand-hammered copper), Grand Master Lugs, deep-cut snare beds for maximum snare response, die-cast hoops (14" only), and GMS's Grand Master Finish. ☎ (631) 293-4235, 🌐 www.gmsdrums.com.

From Brazil, With Love...And Rhythm

RMV Brazilian Instruments From Latin Percussion

Latin Percussion Inc. is now the exclusive US distributor of RMV authentic Brazilian instruments. Sao Paulo-based RMV's products are known for their durability, lightweight construction, and craftsmanship. Latin Percussion will distribute the entire line of RMV products, and will also carry the requisite replacement parts. Available instruments include pandieros (\$85–\$139), tantans (\$218), repiniques (\$110–\$115), surdos (\$225–\$299), timbas (\$189), timbals (\$255), repiques (\$139), and tamborims (\$54).

☎ (888) LP-MUSIC, 🌐 www.lpmusic.com.



Getting To The Rute Of Things

Vic Firth Expanded Rute Series

Vic Firth has expanded its Rute line with new models for a variety of applications. All four additions are a takeoff on the original Rute dowel instrument, but each is designed to provide a unique feel and a range of alternative sounds. All but one of the Rute models feature premium birch dowels secured in a birch drumstick handle that can be used for backbeats, cross-stick work, and patterns on a cymbal bell. A moveable band adjusts the effect from crisp to splashy.

The Rute 202 features seven thin dowels surrounding a thicker center dowel "for added power while still retaining the Rute sound." The Rute 303 features seven thin dowels and a thinner handle for playing with a light touch. The Rute 404 is a jazz brush/Rute combination featuring a fan of twelve dowels and a durable vinyl handle textured for enhanced gripping. The Rute 505 is a cross between the Rock Rake plastic brush and the original Rute. Thirty-one plastic bristles secured in a 15"-long vinyl handle make it "a great choice for light jazz and combo playing." ☎ (781) 326-3455, 🌐 www.vicfirth.com.



Johnny Gets Small...Birch Gets Wet

DW Craviotto Solid-Shell Piccolo And Lake Superior Birch Drums

A compact new 5½x10 piccolo Craviotto model from DW features a one-piece maple shell with one-piece reinforcing hoops at the top and bottom. The drum also includes DW drumheads, TrueTone custom snare wires, and a choice of black, brass, or chrome lugs and counterhoops. Chrome or brass vintage-style tube lugs are optional. It's available in any of DW's FinishPly, Satin Oil, or Lacquer finishes at \$895.

Following on the production of unique maple drumsets made from 500-year-old logs harvested from the bottom of Lake Superior, DW is offering a limited number of kits produced from Lake Superior birch. The wood is said to have many of the same characteristics as the birdseye maple found in the late 1990s, but with a richness of tone and appearance of its own. Lake Superior Birch kits are available in a standard seven-piece configuration including five F.A.S.T. toms, a choice of 16x20 or 18x22 bass drums, and a matching 5x14 or 6x14 snare drum with "candy black burst" lacquer finish and satin-chrome hardware. Only 200 sets will be produced.

☎ (805) 485-6999, 🌐 www.dwdrums.com.



Drum Miking Goes High-Tech

Audio-Technica AE2500, AE5100, And AE3000 Microphones



The Artist Elite mic' series from Audio-Technica includes three new models. The AE2500 (\$699) is a dual-element, dynamic/condenser in a single housing, designed for exceptional kick-drum miking. The AE5100 (\$379) is a large-diaphragm condenser tailored for overhead and hi-hat applications. The AE3000 condenser (\$379) is designed to take very high sound pressure levels from toms, snares, and other percussion, while still delivering an uncolored performance.

☎ (330) 686-2600, 🌐 www.audiotechnica.com.

Samurai Drum, Dragon Pedals

Yamaha Musashi Snare And Redesigned Pedal Line

Yamaha's new Musashi snare drums are affordable yet distinctive drums named for a famous Samurai warrior. The 12" and 13" drums are made in the company's high-end drum factory in Japan. They feature oak shells, 45° bearing edges (versus the company's standard 35° edge), and high-gloss black finishes with a special dual-sword logo. Each size is priced at \$399, which includes a matching Groove Wedge fitted to the 12" model for cross-stick playing.

Also new from Yamaha is an entirely redesigned line of bass drum pedals, with five single- and four double-pedal models. The new pedals—called the Dragon series—are made in the company's Indonesian motorcycle factory. They feature new footboards, linkages, and adjustment capabilities to offer top performance at all price levels, and to make them attractive as stand-alone items in the highly competitive bass drum-pedal market.

(714) 522-9011, www.yamahadrums.com



Who Needs A Power Cord?

Toca Unplugged Percussion



Toca's Unplugged series offers a wide variety of hand drums tailor-made for acoustic gigs, jamming with friends, and laying down the groove with the stereo or acoustic guitar jams. Included are wood-top bongos (\$159.50) and 10" and 13" wood-top djembes (\$159.50 and \$259.50) with double-ply stave shells and plywood tops. The line also includes 8", 10", 12", and 13" wood timbales (\$159.50, \$169.50, \$199.50, and \$209.50) with maple shells in a natural satin finish. Classic-style ring hoops are clip-mounted and drumkey-tunable. The drums come standard with L-rod mounts.

Also featured in Toca's Unplugged setups are djembes from Everyone's Drumming, mounted with the MS2K mount to give exact placement and to be easy to use with any drum or percussion setup.

(860) 509-8888, www.kamanmusic.com

And What's More



◀ **GRETSCH** has upgraded its entry-level Blackhawk series with 6-ply mahogany shells, Liquid Black or Metallic Wine Red Nitron covered finishes, and mini-lugs based on the classic Gretsch design. Other features include a new fully adjustable double tom holder with 12.7-mm arms, heavy-duty fold-down spurs, and pre-muffled bass drum heads. ☎ (860) 509-8888, 🌐 www.kamanmusic.com.

Also new from Gretsch is their Online Store, offering a piece of the Gretsch tradition with apparel, accessories, and collectibles. All merchandise features original designs and logos celebrating over 100 years of Gretsch history. 🌐 www.gretschstore.com.



◀ **ROLAND**'s new mid-priced V-Stage kit features a redesigned rack, along with CY12 Ride/Crash cymbal pads with selectable dual outputs (bow/bell or bow/crash). ☎ (800) 386-7575, 🌐 www.rolandus.com.



In-ear personal monitoring is becoming more prevalent at all levels of performance. The PSM 200 is **SHURE**'s newest and most affordable system, at \$468 for the complete hard-wired system. It's especially affordable when combined with Shure's E2 earphones at \$110. Also new is the Auxpander, which can be used to expand a mixing board's aux-send capabilities for extra monitor-mix options. ☎ (847) 866-2200, 🌐 www.shure.com.



◀ Glow-in-the-dark hardware and "Anti-Freeze Green" drums are unique, even for a custom-finish specialist like **SPAUN** Drums. The company is also now offering a wide variety of distinctive covered finishes. ☎ (909) 971-7761, 🌐 www.spaundrums.com.



◀ **CARBONLITE**'s ultra-lightweight carbon-fiber Gig Rack is designed for use with compact kits, including floor tom/bass drum conversions. It offers a compact footprint, repeatable positioning from gig to gig, and fast setup, all at a weight under ten pounds.

The Gig Rack includes a front bar, cymbal boom mounts in each leg, two side extensions, and all tube clamps for rack assembly. The carbon-fiber tubing has a high-tech weave finish with a slip-resistant surface that will not dent or rust. With the side extensions and T-legs folded in, the rack can easily fit into a back seat or trunk without disassembly. ☎ (727) 742-2263, 🌐 www.carbonlite.com.



◀ **WARNER BROS.** has released several of its most popular video titles in DVD format, with added material in each. Included are Zoro's *The Commandments Of R&B Drumming* (\$39.95), Carter Beauford's *Under The Table And Drumming* (\$59.95), Neil Peart's *A Work In Progress* (\$59.95), and Buddy Rich: *Jazz Legend* (\$39.95). Also new on video/CD is Raul Rekow & Karl Perazzo's *Supernatural Rhythm & Grooves* (\$39.95). ☎ (800) 327-7643, 🌐 www.warnerbrospublications.com.

The Onyx entry-level series from **PEACE DRUMS** offers maple-mahogany drumsets in a choice of four hand-lacquered finishes. The kits feature RavenPlate treated black mini-lugs and hardware, a matching wood snare drum, and Power Fusion sizes, all at a price under \$800. ☎ (626) 581-4510, 🌐 www.peacemusic.com.tw.



◀ **DW**'s expanded selection of clamps and accessories are featured in a new brochure available at authorized DW dealers. Included in the 8-page, full-color brochure is the complete line of DW Dogbones, Mega-Clamps, and Accessory clamps for use in a variety of drumset and percussion applications. The range of Dogbone clamps includes original, mini, and telescoping models with a new quick-release feature. In addition, an assortment of Mega Clamps is now available with 1/2" receivers and "V" clamps that accommodate a variety of arms and tubes. ☎ (805) 485-6999, 🌐 www.dwdrums.com.





TAMA®

**NEVER A
PROBLEM!**

**ZACH LIND (JIMMY EAT WORLD)
AND HIS STARCLASSIC MAPLE DRUMS**



"I thought I'd hate playing to a click live, but I started using the Rhythm Watch on songs we were having trouble with. Gradually we ended up using it on every song. I can actually think more about playing the song well, be more creative, play better fills. It's a great device."

"Like most people, I came up with my set-up gradually. It's still pretty simple, just two toms, but they're versatile and they sound really big. I like to tune my toms very low, so a really large tom like an 18" wouldn't work. But with the 14 x 15" you can still tune it low so it sounds close to a 16 and the same thing works with the 13".

"Live, I only use the 18 x 22" although I'm thinking of adding a second kick. In the studio, we usually build some kind of an extension on the bass drum; we've even put several bass drums together just to give a drum tunnel effect. The long 18" depth gives me that kind of sound live. Plus the 22" diameter lets you bring the toms in closer than a 24". I like to have things pretty close to each other. I don't like to be reaching out.

"The favorite part of my kit is definitely the 6 1/2 x 14" Kenny Aronoff snare. It's really reminiscent of the vintage brass snares, but it seems stronger, more

endurable. When I first bought the drum I wondered whether I should take it on the road—it's pretty expensive. But it sounds amazing and it's been really good. On a lot of our records, we use two different drums sets on the same song for different song parts. Having a second snare, the maple 5 1/2 x 14", lets me stay as true as possible live to what we do on the record. I tune the 5 1/2" quite a bit higher than the Aronoff so you can hear the difference between the two snares—but not so high where it sounds it like a marching drum or loses tone. I never use the second snare throughout an entire song, although sometimes I'll play the two drums at the same time.

"The 6 1/2 by 14 Starclassic Maple snare in the far right of the picture is just a back-up for the Aronoff. I keep that snare and a back up pedal on stage, so if there's a problem I can just reach down and grab one of them. But the thing I like about Tama, the really cool thing, is there's never a problem."

Drums

Starclassic Maple in Cherry Black Finish
18 x 22 Bass Drum - SMB2218CBK
9 x 13 Tom Tom - SMT1309CBK
14 x 15 Tom Tom - SMT1514CBK
6 1/2 x 14 KA1465LTD Limited Edition Kenny Aronoff Trackmaster (Main Snare)
5 1/2 x 14 SMS1455FCBK (Sub-Snare)
6 1/2 x 14 SMS1465FCBK (Back-Up Snare)

Hardware & Accessories

Iron Cobra HP900P Power Glide Single Pedal (with backup)
Iron Cobra HH905 Lever Glide Hi-hat Stand
1st Chair HT530 Wide Rider Throne
RW100 Rhythm Watch Drummer's Metronome

www.tama.com

For the new Tama Drum & Hardware catalog, send \$3.00 to: Tama Dept. MDD22, PO Box 886, Bensalem, PA 19020 or PO Box 2009, Idaho Falls, ID 83403.





Tama Rockstar Custom Drumkit And Roadpro Hardware

Good Stuff Can Get Better

HITS

stunning fit and finish

easily tuned drums

high-value hardware at sensible prices

by Chap Ostrander

Tama's Rockstar series has a history of high quality at reasonable prices. Their hardware, shells, and finishes have always set them apart. The Rockstar Custom line has all of the most popular features of the Rockstar drums, with some healthy additions. Let's have a look at them.

The most obvious upgrade in the Rockstar Custom series is the finish. Rockstar kits come with covered shells; the Rockstar Custom line offers eight stained finishes. Our review kit came in a stunning Custom Mahogany Fade, a high-gloss finish that flows from dark to light as it goes down the drum. This is the same finish found on Tama's Starclassic Performer birch kit.

The shells are essentially the same as those in the Rockstar line, with an inner ply of basswood for projection, five intermediate plies of Philippine mahogany, plus an outer ply of finished basswood. The total picture is a 7-ply, 9-mm shell configuration.

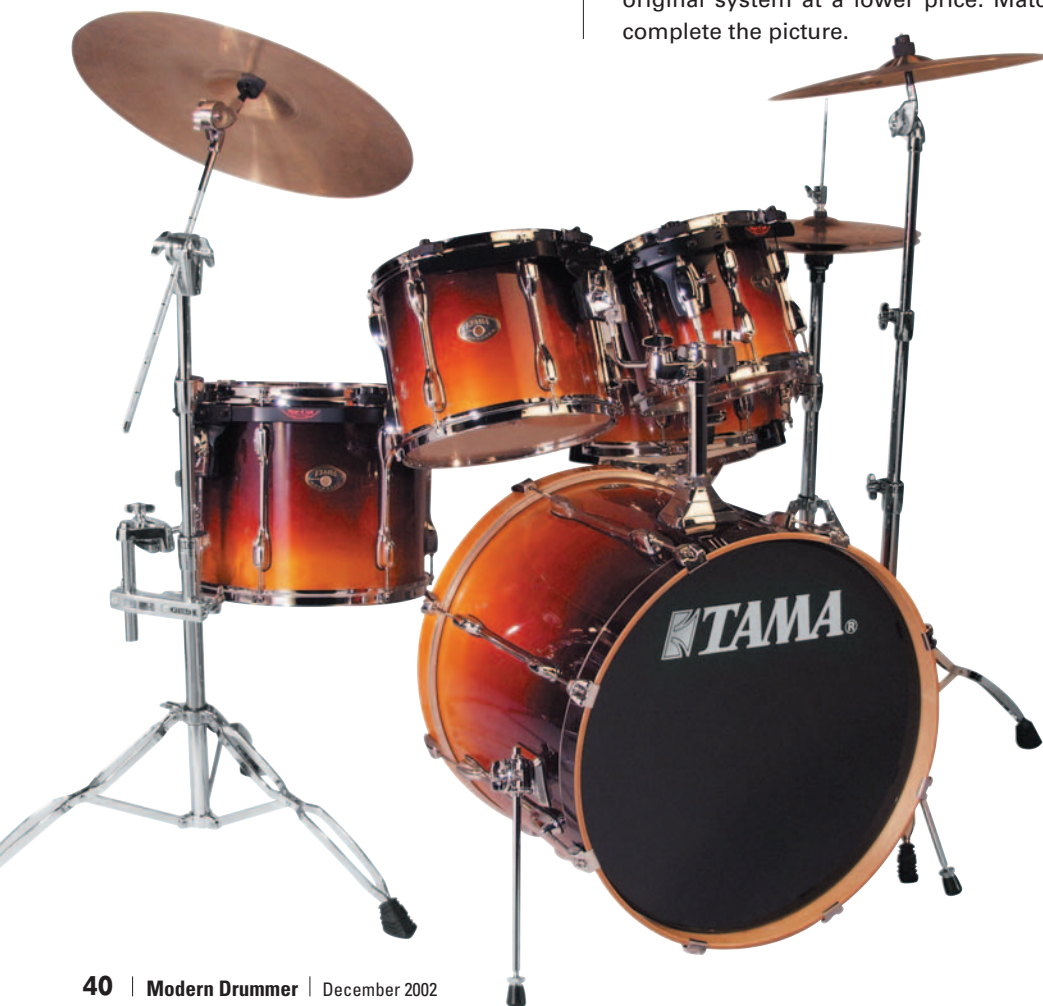
Another major point is the tom-mounting hardware. The Star-Cast Mounting System (originally created for Tama's high-end Starclassic series) is now available on the Rockstar and Rockstar Custom series, with clamps to mount it on their standard triple-flanged hoops. The clamps negate the need for a die-cast hoop with special "ears." It offers all the sonic benefits of the original system at a lower price. Matching wood hoops on the bass drum complete the picture.

Beauty More Than Skin Deep

Besides looking fabulous, the Rockstar Customs sound great. The tuning range between the toms lets them each find their own best sound without crowding that of the others. They were also some of the most easily tuned drums I've ever worked with. I simply took each tom, set it on my leg, and tuned one head at a time. The tuning "sweet spot" of each drum sang out right away.

I was able to tune the toms down into a funky range that created a good rock kit. Tuning them up brought them into jazz range. I don't think it would matter what gig you have; these drums would work beautifully.

The Tama heads provided on the kit are all DuPont Mylar, with muffling rings built into the bass drum heads. Thanks to those heads, the bass drum felt deep and full. Tuning



it up made it higher, but it still had lots of punch and bottom.

I saved the snare for last because it just killed me. I always favor a 5"- or 5½"-deep snare for the voice and brightness, and this drum did not disappoint. It could sing in high or low pitch ranges, making it a very versatile instrument.

The snare was also extremely sensitive, with clear response across all dynamic ranges, but especially at high volume. In fact, when I used it with another kit on a recent gig, I had to hold back to keep it in balance with the rest of the drums. (Actually, it made me want to look for an opportunity *not* to hold back.) This could be your next primary snare.

Roadpro Hardware

The main idea behind Tama's new Roadpro hardware was to incorporate the comments and suggestions of touring pros into the development of a line whose watchwords were simplicity, stability, durability, and affordability. The resulting new hardware will now be standard on all Tama kits above the Swingstar line, and will also be available separately.

Uncommon Common Features

In order to "put more teeth into their hardware," Tama put more teeth into their hardware. The tilters on the Roadpro cymbal and snare stands have nearly twice as many teeth as Tama's other tilters do. A steel nut inside the base of the stands gives you dependability when setting the spread of the legs. A nylon insert inside the down tube keeps the inner pipe straight and free from rattles. Inside the die-cast height adjustment there is a T-nut combined with a bolt passing through a nylon bushing. All of these parts can be replaced easily.

The snare stand has some interesting features. Tama calls the snare basket cushions "Escape Claws," because they have ridges where they make contact with the bottom hoop. This serves to minimize contact with the hoop. The cushions float about ½" above the basket arms to help prevent the drum from being choked. This floating action is also said to reduce playing fatigue. A large knob adjusts the tension of the basket.

Most snare baskets are offset, requiring you to place the feet of the stand slightly to the side of where you are actually playing the drum. The Roadpro stand puts the drum directly over the base. The spacing of the basket arms is asymmetrical, so that they don't interfere with the strainer or butt plate.

A very cool feature of the stand is that you can loosen a drumkey screw at the top of the basket and rotate the basket. This makes the orientation of the arms totally independent of the stand placement. You may only set this once, but I think it's a real plus to have the option of having the strainer right where you want it, and not have the basket arms decide for you.

The cymbal stands feature threaded rods that are 2 mm thicker than previous models, for greater durability. The nylon components holding the cymbal are both convertible. The top nut can be reversed for a looser or tighter fit, meaning that you can mount a ride or China cymbal and control the tension on either. The lower portion is reversible, so that it can be turned over if the top segment wears out or breaks.

The top tube of the straight cymbal stand has a nylon

insert held in place by a Phillips screw. It's slightly larger than the diameter of the tube to keep the tube from rattling while in any position. A similar insert can be found inside the middle tube of the convertible boom stand. It should be noted that the insert prevents the stand from being totally disassembled into three sections. If you have serious space constraints in your trap case or bag, you may have to remove this insert for packing. The boom stand that I worked with is of the straight/boom convertible type. It was solidly built and sure-footed.

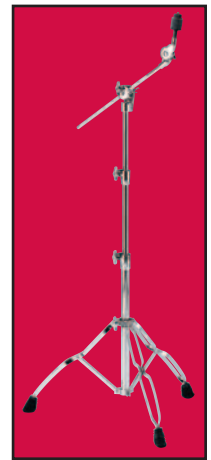
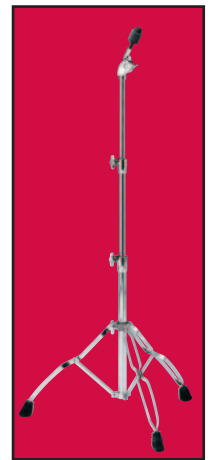
The Roadpro hi-hat's inner rod has tapered metal and plastic nuts that fit together easily during setup. The special design gives them a grip on each other that resists shaking loose. You have five steps of spring-tension adjustment, and a drumkey screw at the bottom of the leg base lets you rotate the legs to accommodate other pedals. As if that wasn't enough, a knob above the footboard allows you to change its angle, with about an inch to play with. Very impressive.

All Roadpro stands feature the same tripod bases found on Tama's heavy-duty New Titan hardware. But the middle and upper tubes are thinner. However, they remain compatible with all of Tama's other accessory attachments. The Roadpro line represents solid performance and value, and it doesn't require a weight belt to carry it around.

An HP200 Iron Cobra Jr. pedal completes the hardware package for our review kit. The kit also comes with instructional information including a video featuring Kenny Aronoff, Mike Portnoy, and John Tempesta.

Bottom Line

With the introduction of the Rockstar Custom line, Tama has once again raised the bar. They offer sensible value both in drum sizes and finishes, plus a solid, well-conceived line of hardware. And there's more good news: The drums are available individually, so you can tailor the kit of your dreams.



THE NUMBERS

Rockstar RP522EDF Fusion Kit
Configuration: 18x22 bass drum, 9x10, 10x12, and 12x14 suspended toms, 5½x14 snare drum, Roadpro hardware package as shown below, and Iron Cobra Jr. bass drum pedal.

List price **\$1,499.99**

Roadpro hardware (priced individually):

HS70W Snare Stand
(for 13"-14" diameter snares) \$ **99.99**
HC72W Straight Cymbal Stand \$ **99.99**
HC73B Boom Cymbal Stand \$ **119.99**
HH75W Hi-Hat \$ **149.99**

(215) 638-8670, www.tama.com



New Meinl Artist Signature Percussion Instruments

Bang...Clank...Shhhrrring!

HITS

Valdes timbales have a dry, powerful sound

Aronoff cowbells offer durability and power

Conte chimes feature a tonal-center design

by Norman Arnold

The folks at Meinl must lie awake nights dreaming up new instruments to introduce. And they're smart enough to enlist the aid of some pretty high-profile percussionists to help them in their creative process. Let's take a look at three of Meinl's latest signature items.

Amadito Valdes Signature Timbales

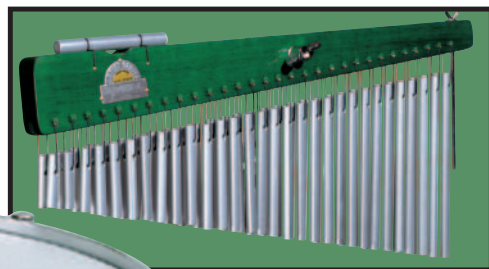
Contrary to how it might appear to the untrained ear, there really are subtle differences in timbales. Even when you're bashing away (like you're supposed to), there are overtones that can really make a difference in the overall sound of the drums—and, therefore, to the way you play them.

The choice of steel shells, "Floatune" tuning, and Evans heads gives the Amadito Valdes timbales a tight, crisp, dry sound. And that's "dry" in a really good way. It's not an edgy or overly ringy sound, just really smart and solid.

The "Floatune" system is Meinl's way of mounting the lugs without drilling holes in the shell. The mounting bracket goes around the entire drum. It's a cool system, and it works.

The drums are finished in what Meinl calls "Black Powder Coating." It's a matte black, which I thought looked great. I was a bit concerned at first about playing cascara (a stick hitting the side of the shell), thinking the finish might chip or discolor quickly. But I guess Meinl thought of this as well, because it wasn't an issue at all.

The 14" and 15" shells are mounted solidly on a double-braced, adjustable tripod stand. The stand legs also have the black powder coating. The cowbell



mount is simple and solid. I mounted both of the Kenny Aronoff signature cowbells (more on them later) and they didn't budge.

I recorded the timbales in a couple different ways. A faraway room mic' gives the drums that great, old-school, "Buena Vista Social Club" sound—kind of Perez Prado retro. Close miking picks up a tight and punchy sound. Like most timbales, these drums are super-loud, so be careful when you set your recording levels.

Overall, the Amadito Valdes timbales would be a great set for live or studio playing in pop, Latin, or any style you choose. Amadito must be a proud man, what with his illustrious career and all. I bet he's just as proud of the timbales that bear his name.

Kenny Aronoff Signature Cowbells

The Aronoff cowbells come in 8" and 6¼" models. If Kenny's playing is any indication, these bells are made to be hit hard with drumsticks, not the wimpy little timbale sticks I had lying around. So I enlisted the help of a drummer friend of mine, who took the bells to a gig and beat the crap out of them all night. He gave them full marks for sound quality, projection, and durability. When he returned them I could hardly tell that they'd been played at all.

I used the bells with the Valdes timbales and was pleased by the way they sound. The 8" has a lower pitch, perfect for your band's cover version of "Brown Sugar." The 6¼" is not a whole lot higher. It's definitely a small *drumset* bell—not like the smaller cha cha bells for timbales.

The bells come with little sticky pads that you can use to deaden the ring. I tried a couple, and they worked well. In addition, the mounting bracket on each bell was solidly constructed and durable. Each steel bell is hand-hammered and has a chrome finish that would fit in visually with any drummer's rig. The sound could be counted on to fit in musically as well.

Luis Conte Signature Chimes

The Luis Conte signature chimes would be a great addition to the sound palette of any drum or percussion rig. They're put together with sixty anodized aluminum bars that Meinl describes as being "tonally matched." What this means is that even though the chimes are set up as a double row, they actually have a tonal center at the top ("C" in this case). An additional single chime mounted on the top of the wood bar is actually the note of concert C. So at the end of your run up the chimes (into the downbeat of the next measure) you can create a definite ending

by hitting the mounted single bar.

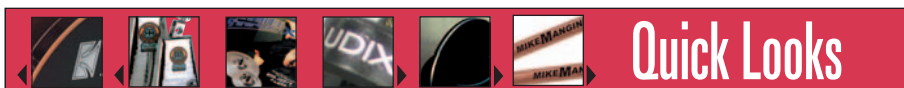
I used to have a finger cymbal at the end of my chimes to achieve the same effect, but it sounded sort of random. The single chime bar on the top of the Conte chimes fits right in with the sound of the hanging chimes. It's a great blend, a good sound, and a cool idea.

The quality of construction is what you'd expect from Meinl. The chimes come with a good mounting bracket and a thin metal beater that's perfect for a light touch in the studio. (But the chimes would also work great on a live gig.)

Conclusion

All three additions to the Artist Signature Series are strong. Meinl worked with some of the most talented and respected players in percussion, and it really shows in the quality of the instruments and the musicality of their sounds.

THE NUMBERS	
Amadito Valdes Timbales:	\$590
Kenny Aronoff Cowbells:	
8"	\$ 59
6¼"	\$ 49
Luis Conte Chimes:	\$190
(877) 886-3465, www.meinl.de	



Meinl Marco Minnemann Alien Hats

Meinl's Marco Minnemann Alien Hats are part of the company's unique cymbal series called Generation X. Developed in cooperation with Marco (and also with Johnny Rabb), the cymbals feature what Meinl calls FX9 alloy technology. The metal seems lighter than that in most other cymbals, with a distinctive silvery-bronze color.

The Alien Hats are the coolest, most fun hi-hats I've ever played. They're available in 8", 10", and 12" sizes; the most entertaining and versatile of these is the 12" model.

The bottom cymbal has four sets of double tambourine jingles. Of all the "jingle enhanced" hats I've tried, these hats produced more "tambourine" sound than any other—especially when played with the foot. (On their own, the hats themselves generate a thin but well defined "chick" when played with the foot.) Stick definition is super-clean, which makes intricate patterns come alive.

Just for fun I switched the top and bottom cymbals, which produced an even more pronounced "tambourine" effect. There are also many percussive possibilities when placing the bottom "tambourine" cymbal on top this way, such as playing the cymbals with your

fingers and creating accents by striking the jingles.

The 8" and 10" models were generally similar in sound to the 12", but neither was as versatile. They seemed to have the same size bell as the 12", which left them with much less cymbal body to work with. Still, both produced a surprisingly well-defined "chick" when played with the foot. When played with sticks, the tone of the smaller models was thin and shallow, with a quick bite. This worked well for short accents and intricate sticking patterns. And when all *three* models are set up together, they work well in creating *very* cool-sounding patterns between them.

Each Alien Hat model comes packaged in a specially designed carton printed with helpful information on all the Alien Hats, along with a complete transcription of Marco Minnemann's famous triple hi-hat groove. The 8" model is priced at \$175, the 10" at \$198, and the 12" at \$225. With Marco being the extra-terrestrial drummer that he is, it's no wonder he helped develop some of the most out-of-this-world-sounding hi-hats on the market.

(877) 996-3465, www.meinl.de

Mike Haid





Audix MICRO-D Clip-On Drum Microphone

Everything Should Be This Quick And Easy

HITS

extremely compact size

super-convenient mounting system

outstanding sound characteristics

MISSES

mount cannot be locked in place

by Mark Parsons

The latest creation from the drum-minded folks at Audix is officially designated the ADX20-D, but they refer to it simply as the MICRO-D. This makes perfect sense, since it's the newest (and littlest) member of Audix's D-Series family of drum mic's.

Design

The MICRO-D is a miniature electret (pre-polarized) condenser microphone. It ships with a hypercardioid capsule for greater isolation, but an optional cardioid capsule is also available. Glancing at the polar chart shows the typical hyper pattern, but the frequency response chart shows something more promising. The response curves for 0°, 30°, and 60° off-axis are virtually identical; we don't get any real variation until 120°. The frequency response is stated as being from 40 Hz to 20 kHz, but looking at the chart (and listening to the mic) I'd say those were -10 dB figures rather than -3 dB. The chart shows the response as being flat through the lower mids, with a gentle rise around 1 kHz, and another, sharper peak up around 8 kHz. Maximum SPL is a drummer-friendly 140 dB.



But what's really cool about this mic' ain't in the specs. In fact, it isn't really in the microphone at all. As nice as the mic' sounds, the interesting thing about the MICRO-D (at least for drummers) is what it doesn't have: size, weight, or a big clunky mounting system. The actual body of the mic' is tiny: 1/2" x 1". It rests in a clever circular shock-mount attached to a thin, 5"-long gooseneck. The mic', suspension-mount, and gooseneck have a combined weight of only 2 oz. They all fit into a unique clip-on mount (the D-vice) which weighs about the same, bringing the whole package up to a whopping 4 oz.

Exiting the back of the mic' is a thin, 6'-long cable that's permanently attached. The cable terminates in a miniature three-pin connector. This plugs into a compact cylindrical adapter (supplied). From there you use a standard XLR cable to connect it to your mixer. The MICRO-D is easy to please regarding phantom power; anything between 9 and 52 volts will keep it happy.

The D-Vice Mount

The innovative mounting system used by the MICRO-D deserves a closer look. It's a polymer unit approximately 1" square and 2 1/2" long. There's a wing nut on the side that tightens the gooseneck in place and a small, hook-shaped piece that slides under spring tension in a groove in the clamp body. You place the sliding hook under the drum hoop, then lift the mount up and snap the top part (also with a hook shape) over the top of the hoop. It's simpler to do than to describe. The D-vice fits on flanged hoops, die-cast hoops, and suspension mounts. One caveat here: The D-vice won't always provide a snug fit on the smallest of the old-style, steel-band suspension mounts. At its tightest it has a 1/2" gap between the parts that do the actual clamping—and this figure happens to coincide with the depth of the mounting rings that were used on small toms a few years back. In practical terms, however, this is not a big deal (as we'll see later).

The D-vice will not fit on conga hoops or on typical mic' stands. For hand drums, Audix makes the D-clamp (\$29.95, the same price the D-vice would be if you bought one separately). For attaching the MICRO-D—or any other mic'—to a cymbal or mic' stand (or just about any piece of drum hardware) there's the D-flex clip (\$19.95). Finally, to attach the MICRO-D to standard mic' stands or booms, Audix provides a simple 5/8" adapter with the microphone.

In Use

The first thing you notice when using the MICRO-Ds—even before you fire them up—is how convenient the design is. You can have your drums (toms and snare) miked up in just a

few minutes. The gooseneck is no bigger than it needs to be, yet it allows you to put the mic' anywhere from about 1" to 5" off the head.

Once you plug the mic's in, however, your attention shifts to the sound. A couple of years ago we tested an earlier clip-on condenser from Audix—the ADX-90. That mic' had decent sound and was a very good value, but it couldn't take high levels without generating some distortion. Well, the MICRO-D has solved that problem. In every application we tried it in, it responded with a clean, clear, musical sound.

On a snare drum, the mic' produced the midrange clarity of a good dynamic, like an SM-57, but had more "air" on top. This openness in the high end added more realism. It sounded similar to what you'd expect from a good small-diaphragm condenser. The D-vice also allows you to conveniently clamp the MICRO-D (upside-down) to the bottom hoop to mike the snare-side head if you so desire. (The clarity of the mic' lends itself very well to this application, too.)

We had similar results on a 9x10 tom. The tone had as much fat to it as would be captured by a 57 or an e604, but with much more articulation on top. This particular drum was suspended from one of the older, thinner suspension mounts, as previously mentioned. But that posed no real problem. Even though the mic' wasn't clamped to the mount with a death grip, it held fine through some serious pounding. I was also able to place the D-vice on a section of the hoop away from the suspension mount, with good results. The story was the same on a large tom (12x14): The sound was big, clear, and articulate.

On virtually all drums the mic's seemed happier at 3" or 4" from the head than at 1" or 2". This certainly was the case with my suspended "floor" tom, and proved even more true on hand drums. Even though I didn't have a D-clamp, I rigged up a temporary mount to hear what the MICRO-Ds would sound like on a pair of congas. The tone was very clear and smooth, with lots of articulation (but not to the point of sounding clinical). However, the sound with the mic's at 6" to 8" away was definitely superior to that of a typical close-miking placement (2" or so).

Off-axis results (always a concern with drumkit miking) were also very good. The hypercardioid pattern kept the bleed from getting out of control, and what leakage there was had a musical sound to it. (In other words, the bleed didn't have any weird tonalities, evidence that the polar response specs referred to earlier were truthful.) As far as proximity effect, there was some in evidence, but it wasn't the out-of-control booming you hear on some mic's. And although miking cymbals is not the primary application of the MICRO-D,

the response of the mic' could make it useful if the need arose. (Although I don't like miking cymbals from below, I could see doing so with one of these mic's in a live situation, if "invisibility" was a priority.)

Do I have any gripes? None with the mic' itself, and only some minor quibbles with the D-vice. It would be nice to be able to lock the clamp down tight once it was set. But that would likely add size and weight to what is a wonderfully compact package. Once or twice the sliding piece on one of the D-vices would momentarily "lock up," and I'd have to take a stick and pry it loose. A dab of grease (applied at the factory before the customer ever buys the product) would probably solve that minor annoyance forever. But in light of what this mount does (and given the fact that we were testing some of the first units off the production line), this is a trivial complaint.

The Wrap

In the MICRO-D we have a tiny microphone that sounds very nice, is shock mounted, and is able to take the sort of levels generated by a drumset. It's married up with a sturdy,

versatile, and convenient clamping system. For a typical club gig you could stick a dynamic mic' in your kick, pop one of these babies on each of your other drums, and achieve a very nice drum sound in a matter of minutes. For even more versatility, you can swap the hypercardioid capsule for a cardioid one and do things that require a broader pickup pattern, like miking multiple percussion instruments or covering two drums with one mic'. And with the other optional mounting clamps, you can place one of these mic's just about anywhere you like. So what's not to like?

THE NUMBERS

Model:	Audix MICRO-D
Type:	Mini clip-on electret condenser
Polar Pattern:	Hypercardioid
Frequency Response:	40 Hz -20 kHz
Maximum SPL:	140 dB
Mic' Dimensions:	1/2" dia. x 1" long
Total Weight (mic' + mount):	4 oz.
Housing:	Capsule: brass; shock-mount: aluminum
Finish:	Black E-coat
List Prices:	
MICRO-D w/D-vice	\$249.95
D-vice	\$ 29.95
D-clamp	\$ 29.95
D-flex	\$ 19.95

☎ (800) 966-8261,
🌐 www.audixusa.com.



Quick Looks

MBHO MBNM-622 Microphone

The MBNM-622 is a stereo dual PZM (pressure zone microphone) from German manufacturer MBHO that's designed to mimic the way the human auditory system works. The two omni-directional condenser PZMs are mounted on an 11"-diameter base.

This mic' is primarily intended as an "ambient" room mic' for drums and percussion. It's best used if set up approximately 3'-10' behind or in front of the kit. Of course, the nature of the recording environment will determine the best placement. The manufacturer suggests trying different positioning for best results.

I gave the MBNM-622 to Grammy Award-winning engineer Butch Jones to test drive in the studio. He first placed the mic' on the floor, about 4' from the kick drum. "With this setup," he reports, "I didn't get the separation and clarity I would've liked. Maybe that's because the baseplate was lying horizontal, thus not giving the mic' the chance to capture the full sound."

Next, Butch placed the mic' 4' in front of the kit on a music stand, chest-high, with the base plate vertical. "This worked the best for me," he says. "The stereo image was great, and the overall sound of the drums was balanced from the lows to highs. I was quite surprised that even as I moved back to a distance of maybe 20', there was still a stereo image happening. You could still perceive the hi-hat as being on the left side of the kit."

Next, Butch placed the mic' just behind and 3' above the drummer's head. "Once I found the 'hot spot,'" he says, "it sounded good. With this setup, you may need to add some kick from a separate mic' (since this mic' is behind the kit). Very cool for a live-to-stereo recording."

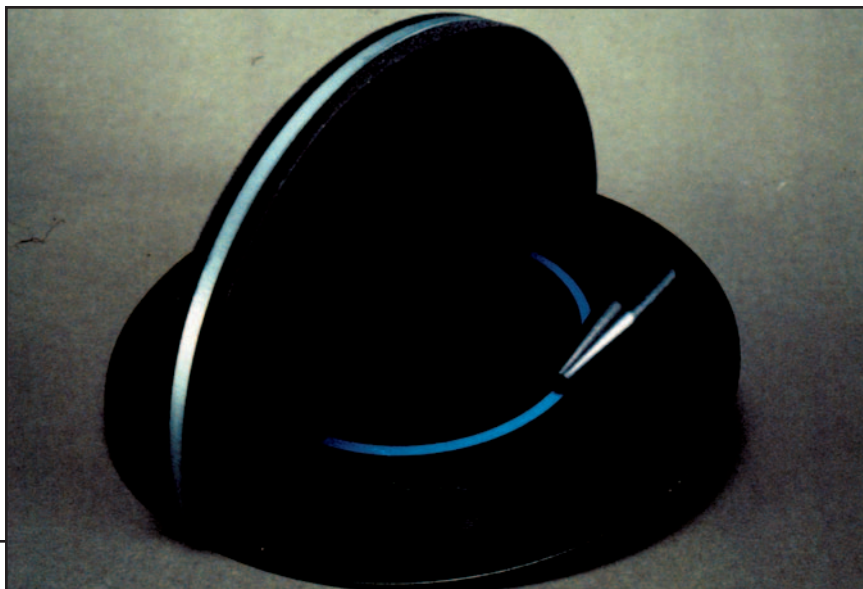
The next setup saw the mic' taped to an 8' gobo, chest high, about 6' away from the front of the kit. "Basically," says Butch, "it sounded the same as the second setup, but with a little more low-end response. When I placed that same setup in front of a pair of congas, we got a great sound—once we found 'the spot.' This

would be an excellent way to record percussionists with large setups."

Butch's final evaluation is, "Overall, the MBNM-622 was a nice-sounding mic' to work with. An assistant would help to fine-tune positioning while you're listening in the control room. If you don't have a control room, you'll need to record eight to sixteen bars of drums and then play it back to listen to the results." List price for the MBNM-622 is \$572.

☎ (718) 963-2777,
🌐 www.cakedrums.com, www.mbho.de.

Billy Amendola





New Zildjian Artist Series Drumsticks

And Four To Go!

HITS

Travis Barker model is surprisingly versatile

Kozo Suganuma model has a special finish and great balance

MISSES

Mike Mangini model is extremely heavy for its size

by Russ Barbone

Zildjian has added four new models to their Artist Line Series. The new sticks have been designed with and for Travis Barker (Blink-182), Greg Hutchinson (Joshua Redman), Mike Mangini (Steve Vai, Tribe Of Judah, and Berklee College of Music faculty), and Kozo Suganuma (noted Japanese touring and recording drummer, clinician, and author). All are made of US select hickory except for the Mike Mangini model, which features a laminated birch design using phenolic resin.

I started the test by rolling all the sticks on a flat surface. None exhibited any signs of bowing or eccentricity. And while I only tested one pair of each model, I was informed by Zildjian that all Artist Series sticks weigh within 4 grams (per stick) of the reference weight for any given model. That means if you like the weight of the first pair you try, you're likely to like any others of that same model. All of the sticks had nice, evenly applied finishes that were consistent from their tips down to the butts.

Travis Barker Model

The Travis Barker model weighs 47 grams per stick, and has a round wooden tip. The overall balance of this stick is very pleasing. It has good weight distribution from butt to tip, with the balance point slightly behind dead center. This is a stick with which you could easily play both loudly and softly. It has good speed and rebound, which contributes to its overall control. It also produced nice definition on a ride cymbal.



Greg Hutchinson Model

The Greg Hutchinson model weighs 46 grams per stick. It features an elongated oval wooden tip that tends to give more contact when playing the ride, resulting in a "dark" tone. Rebound and control are both very good. This is a nice, all-around stick for almost any playing condition.

Mike Mangini Model

The Mike Mangini model weighs 59 grams per stick, and has an acorn-shaped tip. Make no mistake about it, this is a power stick for the times when you need volume. Although its laminated design makes the stick strong and consistent, it also makes it *very* heavy. Also, its balance point is forward from dead center toward the tip end, making the stick "front heavy." Maybe Mike has a lot more muscle than most of us, but I felt like I was trying to move a *log*. The finesse factor just was not there. But for those who need pure downstroke power....

Kozo Suganuma Model

The Kozo Suganuma model weighs 40 grams per stick, and has a nylon mini barrel tip and a moderate taper. It also has a unique spray-on finish that gives it an exceptional gripping surface (without feeling rough). This feature would come in extremely handy under sweaty, slippery conditions that might otherwise cause you to launch the stick in the air at unwanted times.

The Kozo sticks felt like surgical instruments in my hands, facilitating the utmost control, from a whisper to a scream. They also had great rebound and definition when played on the ride cymbal.

THE NUMBERS

Travis Barker model	
16 $\frac{3}{8}$ " long, .595" in diameter, hickory:	\$14
Greg Hutchinson model	
16 $\frac{1}{8}$ " long, .580" in diameter, hickory:	\$14
Mike Mangini model	
16" long, .585" in diameter, laminated birch:	\$15
Kozo Suganuma model	
16 $\frac{1}{4}$ " long, .550" in diameter, hickory:	\$14
☎ (781) 871-2200, 🌐 www.zildjian.com	



MD Proudly Announces **THE MODERN DRUMMER** **25-YEAR DIGITAL ARCHIVE!**

If you've missed out on any portion of MD's twenty-five year history, now you can easily access EVERY-THING* ever published in **MODERN DRUMMER** from January 1977 through December 2001!

Tired of searching through pages and pages of MD for an old interview or a valuable lesson? Now you can have it ALL right on your own computer screen. An incredible **265** jam-packed issues of **MODERN DRUMMER** containing over **35,000** pages of invaluable information right at your fingertips. Every article from every issue, in one **handy, multi-CD-Rom set or One Computer DVD!**

You'll get hundreds of in-depth, revealing **interviews** with the greats of drumming past and present. All of MD's enlightening departments offering tons of **practical advice, lessons, and detailed transcriptions**. Plus thousands of **product, book, and record reviews—and much, much more!** Hours and hours of reading and essential reference material—all in one easy-to-use, easy-to-transport package.



Now you can have **ALL 265** great issues representing all **25 years of MODERN DRUMMER** for only **\$199.97****. That's just **75¢** an issue.

ORDER NOW and get **Volume 26 FREE** as soon as it's available!

Don't miss out on this state-of-the-art reference library for drummers. The **MD 25-YEAR DIGITAL ARCHIVE** may be the single most important educational investment you can make in your drumming future.

*Buyer's Guide Issues Not Included
**Plus Shipping And Handling

Here are a just a few of the great features of MD's DIGITAL ARCHIVE

(PC compatible, with a Mac version coming soon)



Custom Graphical User Interface with a browser-like functionality that makes the Archive as **easy to use** as the Internet.

Bookmark Support: Keep a list of bookmarks that refer to **any** page in the archive. Organize your bookmarks by drag and drop in a hierarchical tree of folders you create. Attach your bookmarks to an email and send it to others for import.

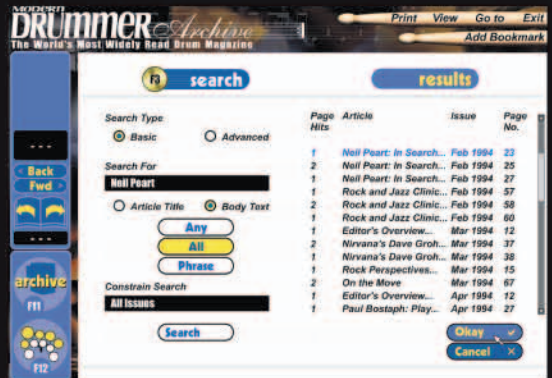


Zoom And Pan: Zoom in on any page, and pan to view portions of a page close-up.

Download Updated Index Via Internet: Query a Web server from the Update page in the MD Archive and find out if there are any search index updates or additional back issues available for download.



Annotation Support: Add a "sticky note" style annotation to any page of any magazine: research notes, instructions, or comments that can be exported, emailed, or imported.



Full Archive Search: A comprehensive, expression-based search allows you to search the entire archive in one step (no swapping of CDs). Clicking on a match opens the issue and displays the corresponding page. Easy as ABC!

Single Or Multiple Page Viewing: View a single page, or view consecutive, multiple pages at one time.

Preview Issue Cover Thumbnails: Search the archive by looking at thumbnail images of each cover page.

Phone in your order at (973) 239-4140
Or Click to: www.moderndrummer.com
When ordering please use key code TAKITB

Optimal Computer System requirements

Operating System: Windows 95, Windows 98, Windows ME, Windows NT 4, Windows 2000, Windows XP. Processor: 500Mhz (800Mhz Recommended) Memory: 128 MB (256 MB Recommended) Free Disk Space : 200 MB. Video Card: SVGA (800x600) with 65,000 colors or better. Audio: Windows-compatible sound card with speakers (to hear sounds). Internet Connection: 56kpbs or better (for update feature and bookmark email feature). Printer: Windows-compatible printer (for printing articles). CD-ROM Drive: Required for CD-based distribution. DVD-ROM Drive: Required for DVD-based distribution.

2002

Modern Drummer's

The July 2002 issue of *MD* contained the ballot for our sixth Consumers Poll. We invited you to list your choices of manufacturers and/or products in a variety of categories. Well, you did, and in no uncertain terms.

Since the last *MD* Consumers Poll, new brands of drums and cymbals have come on the market at a staggering rate. Hardware, drumheads, sticks, percussion...*every* product area has grown in number of manufacturers. At the same time, product quality has continued to improve. Today's consumer is blessed—or confused, depending on your point of view—by an abundance of excellent equipment to choose from.

Owing to this diversity, a sizable number of candidates were nominated in almost every category of this year's poll. (For example, twenty-five drum manufacturers were nominated for "Most Innovative.") Many of the nominees were familiar names, but there were some significant new contenders.

Each winner's vote tally is expressed as a percentage of the total number of votes cast in that category. (Some categories received greater responses than others did.) We're also including tallies and comments for other manufacturers who figured highly in each category, as a way of recognizing their popularity among the *MD* readership.

Consumers Poll Results

by Rick Van Horn



Timeless Timber drums, along with pedal and hardware developments, earned DW the award for most innovative drum company.

Most Innovative Company

Acoustic Drum Company: Drum Workshop led this field, with 31.5% of the total vote. DW products noted for their innovation included Timeless Timber drums, 9000 Series Titanium Pedals, and 6000 Series flush-base hardware.

Also figuring highly in this category were Tama (17.7%) and Pearl (14.2%). Tama was cited for their Starclassic Performer Birch kits and 1st Chair drum thrones, while Pearl's ever-improving Export drums were applauded. Both companies received props for their extensive signature snare drum lines. Beech and Oak Custom kits drew 9.25% of the voters to Yamaha, while Poll newcomer Orange County Drum & Percussion earned 4.9% for its distinctive vented snare drums.

Cymbal Company: Sabian took top honors with 50.3% of the vote. The company was lauded for the development of the HHX, HHX Evolution, and VFX series, among others.

Zildjian followed with 38.7% of the vote, and was cited for its A Zildjian & Cie series and new A Custom models. Paiste garnered 12.3%, with the Dimensions and Innovations series receiving the greatest comment. Meinl, UFIP, Bosphorus, Istanbul Agop, and Turkish Cymbals rounded out the field.

Percussion Company: The award in this new category went to Latin Percussion, who took 57% of the vote. LP was lauded for constant development of new musical products for pros, amateurs, and students alike. Toca earned 10.4% with their Premiere Series congas and bongos and Sheila E kids' percussion line, while relative newcomer (in this market) Pearl followed closely with 8.8%.

Electronics Company: This category was dominated by Roland (71.8%). Voters cited V-cymbals and the HPD-15 Handsonic electronic percussion unit as major achievements.

Other contenders in this category included Yamaha (14.5%) and ddrum (7.6%). Voters appreciated Yamaha's affordable DTX-PRESS kits and ddrum's downloadable digital sounds.



Sabian was named most innovative cymbal company for products like the HHX Evolution Series.



Latin Percussion took all awards in the new "Percussion" category.

Accessory Company: Gibraltar was the winner, with 45.5% of the vote. Readers appreciated Gibraltar's Rack Factory system, their constant development of clamps and components, and their focus on keeping those developments "priced within the realm of reality." Other accessory companies receiving recognition included LP (13%) and Remo (7.8%).

Best Quality and Craftsmanship

Acoustic Drum Company: Drum Workshop took this category with 34.2% of the vote. Voters stated, "DW drums incorporate some of the newest ideas around with the most consistent quality," "As good as everything is today, nothing quite compares to DW," and "They look and sound great."

Other contenders were Tama (17.1%), Pearl (15.2%), and Yamaha (8.9%). Each company had its advocates, who listed such factors as shell construction, hardware durability, quality of finishes, and mounting designs.

Cymbal Company: Zildjian won this category handily, with 55.2% of the vote. Comments included, "Their quality level has never been less than superb, and continues to improve,"



Zildjian was cited for best quality and craftsmanship in cymbals.

"Zildjian's craftsmanship has set the standard for generations," and "My pride of ownership reflects the pride they take in manufacturing." Sabian and Paiste received 29.2% and 10.4% of the vote, respectively.

Percussion Company: LP led the field once again, with 61.1% of the vote. Voters mentioned the reliability and functional designs of LP's blocks, bells, and accessories, along with the consistency of sound of their congas and other drums. Also noted for their quality were products from Toca (11.9%) and Meinl (9.5%).

Electronics Company: Roland dominated this category, with 68.1% of the total vote. The consensus of opinion was that Roland products were well made, durable, and "easy to understand and play on." Other top finishers included Yamaha (15.5%) and ddrum (9.5%)—both cited for ease of use and good sound quality.



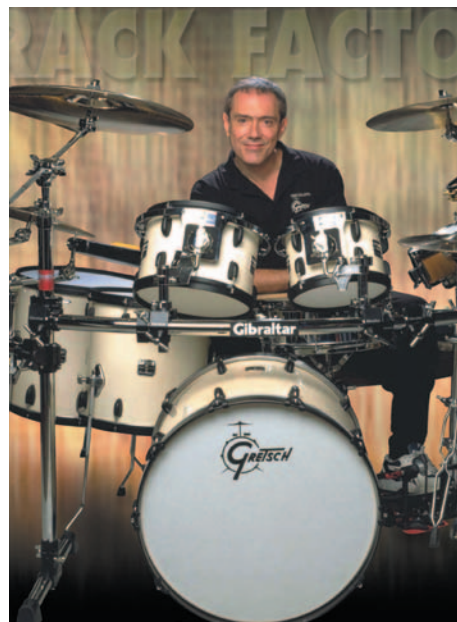
Products like this V-Club kit helped Roland sweep all electronics categories.

Accessory Company: Gibraltar earned 43.7% of the votes in this category, largely on the strength (literally) of their rack components and the affordability/quality of their pedals and stands. Other notable finishers in this category included LP (14.1%) and Evans (7%).

Most Consumer/Service Oriented Company

Besides standard requests for information or repairs (warranty or otherwise), other customer-service activities received mention—and votes. These included good Web sites, useful printed information, phone calls answered promptly (and by a human being), and reasonable pricing (in accordance with product quality).

Negative factors in this category included the lack of a toll-free phone number, poor response to phone calls, infrequent Web site updates, and lack of readily available (and free) catalogs. The positive and negative criteria for voting were cited repeatedly in every manufacturer category, so we won't repeat them. Here's our list of winners and runners-up in this important department.



Gibraltar received awards for innovation, quality, and service in accessories.

Acoustic Drum Company: Pearl, with 32.3%, followed by DW (29.1%), Tama (14.2%), and Yamaha (5.5%). Pearl was particularly singled out for their Web site, along with prompt, personal response to inquiries, and available product information.

Cymbal Company: Zildjian led this field with 47.2% of the vote. Sabian took 37.6%, while Paiste received 12.8%. Zildjian was lauded for their responsiveness to individual customer inquiries and their willingness to "go out of their way to make people happy."

Percussion Company: LP took top honors here (with 54.5% of the vote), largely based on their extensive Web site and their educational products and activities. Toca was next with 14.1%, followed by Pearl (9.1%) and Meinl (8.1%).

Electronics Company: Roland was the big winner again (47.6%). Voters mentioned their warranty service, clear manuals, *Roland Users Group* magazine, and customer information hotlines. Other companies cited for their helpfulness included Yamaha (12.6%), Pintech (7.4%), and ddrum (6.3%).

Accessory Company: Gibraltar took top honors here (with 37.3% of the vote), due primarily to warranty service. LP was also noted (with 13.4%), followed by Remo and Vic Firth (tied at 8.9%).

Most Interesting Ad/Marketing Campaign

While printed ads were the focus of most of the voting in this category, other marketing efforts were noted, too. These included promotional videos—such as Pearl’s company-history video, Zildjian’s Vinnie Colaiuta/A Custom video, and DW’s *American Dream* series—and Web sites. Communication with consumers today takes many forms. Those companies who took the greatest advantage of these new avenues gained the most response.



Having said all that, the ad/marketing campaigns that received the greatest recognition in our poll *were* traditional printed ads—actually, a series of such ads. The outcome was a tie between ads by Tama and Pearl (each of which earned 9.9% of the vote).



Tama’s winning ads were the two-page, full-color spreads depicting artists like Mike Portnoy, Bill Bruford, and Stewart Copeland on their touring kits, with accompanying notes about the equipment being used. Pearl’s contenders were their two- and four-page product-oriented layouts depicting their Masterworks kits. On the other hand, Ayotte’s non-product-specific “Still holding out...?” ads (showing stick-dented tables, phone books, and dashboards) were cited as particularly clever, and earned a 5.5% return.

Most Valuable Product

Given the diversity of percussion products today, it’s not hard to understand why the ultimate “winner” in the MVP category earned that position with a seemingly small percentage of the vote. It’s also not surprising that the winning product is a hardware/accessory item applicable to a variety of musical styles or situations.

Our winner is: DW’s 5000AD Delta II Accelerator single bass drum pedal, which led the MVP field with 16% of the vote. Readers noted the pedal’s simplicity of operation, durability, fine-tuning capability (due to the included Force Maximizer Weight and Elevator Heel Systems) and ball-bearing smoothness.



DW 5000AD Delta II accelerator single bass drum pedal

Acoustic drums re-

ceiving voter recognition included Yamaha’s expanded HipGig line and Oak Custom kits, Pearl’s Masterworks series, DW’s Collector’s Series Birch drums, Taya Tour Pro kits, and Ayotte/Keplinger snare drums.

Paiste took the greatest number of MVP votes for cymbals, divided between their Dimensions and Innovations line. Also cited for quality and innovation were Sabian’s HHX Evolution models (developed with Dave Weckl) and Zildjian’s new A Custom models (developed with Vinnie Colaiuta). This was in dramatic contrast to the 1999 Consumer Poll, when “vintage-style” cymbals took all the votes.

In the area of electronics, only one electronic percussion product received votes in the MVP category. The sole vote getter was Roland’s overall line of sound modules.

Among drum hardware, Tama’s Iron Cobra pedals (10%), DW’s 9000 Titanium pedals (8%), and Pearl’s Power Shifter Eliminator pedals (6%) followed the MVP winner as the next-highest vote-getters, dramatically demonstrating the importance to drummers of this fundamental piece of hardware. Other accessory items favored by poll respondents included Pro-Mark’s various Rods, the DrumFrame, Gauger Percussion’s Aluminum Alloy RIMS, and johnnyraBB Rhythm Saw drumsticks.

We congratulate the winners of *MD*’s 2002 Consumers Poll, and we thank all the readers who participated. We’ll give the industry some time to develop yet more new and exciting products, and then do this again!





Fly



Flying Dragon™



The Fury

The new Yamaha Flying Dragon pedals deliver aggressive speed, frightening power and rock solid stability. They are adjustable and adaptable to your style of playing. The Flying Dragon is everything you need and demand in a foot pedal.

The Heat

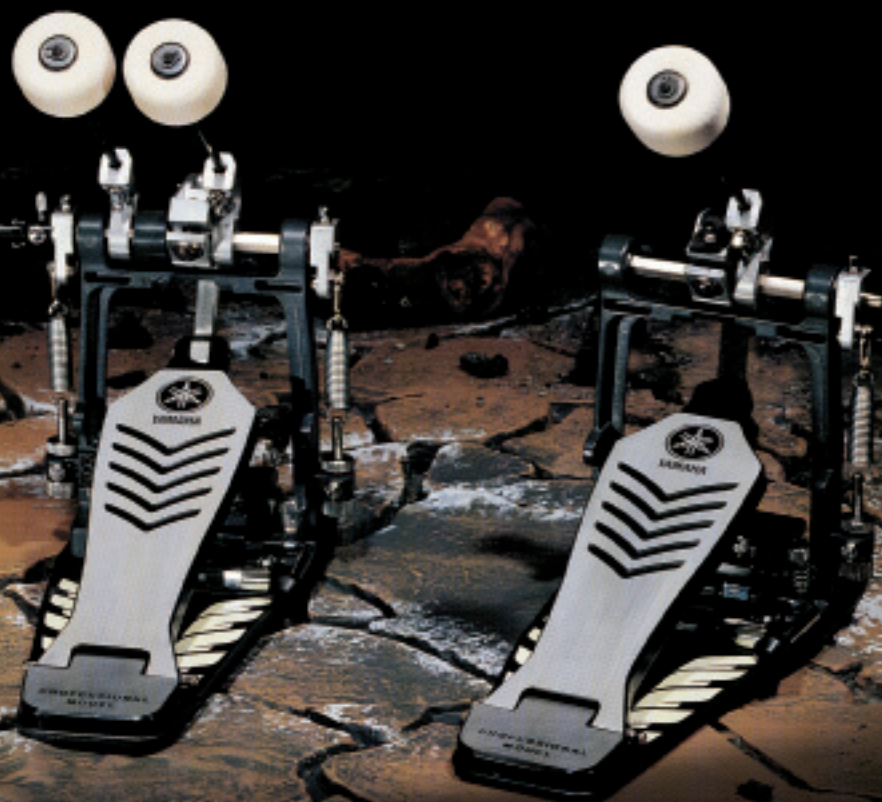
Born to take punishment, Flying Dragons emerge from the

foundry within the Yamaha motorcycle factory. Built to engine grade tolerances, with a newly designed aluminum die-cast frame, they will outlive all others.

The Power

Control is power. Secure the pedal to bass drum hoop with a simple one-touch clamp. Set footboard, beater angle and spring tension and lock your settings with confidence. Lean

with the Dragon



into solid felt beaters that will take years of punishment. Collapse the frame and store it in the compact nylon gig bag.

The Drive

Pick your drive. Direct Drive: aluminum die-cast link with aggressive throw. Double Chain Drive: smooth action, converts easily to strap drive (strap included).

Single Chain Drive: quick and solid. Strap Drive: classic feel. Double pedals: fly as fast as singles.

The Yamaha Flying Dragon.
A new legend is forged.

YAMAHA
DRUMS

Santana Now: A Force

Dennis Chambers Joins Raul Rekow And Karl Perazzo



Of Nature

In The Heaviest Rhythm Team Around



Story by Robin Tolleson • Photos by Paul La Raia

A rhythmic force of nature since its inception in San Francisco's Mission District in 1966, the Santana band has always set the bar high. And now, with superstar drummer Dennis Chambers joining percussionists Raul Rekow and Karl Perazzo, the bar (and the expectation) is even higher.

The chops level is, of course, at a peak. But even more impressive is how intently the bandmembers are all listening. It's not the frightening technique, but the calm, evenness of the groove—grounded yet explosive—that is most inspiring. The band has been sizzling in concert, whether rearranging Santana staples like "Oye Como Va," cranking out "Maria Maria" from the 2000 smash *Supernatural*, or stretching out on a bold new instrumental called "Victory Is Won."

Capping it off with a world tour in support of a new Santana album (due out shortly), Dennis Chambers has had a very visible year. He appears on Niacin's *Time Crunch* (Magna Carta), *Uncle Moe's Space Ranch* (Tone Center), and Mike Stern's *Voices* (Atlantic). But Santana is clearly where his focus is now. Chambers rarely took his eyes off his bandmates during a recent show in North Carolina, and he seems quite content in the Santana drum seat. He clearly delights in listening to the exciting, veteran percussion section. "I'm having a blast," he smiles.

Raul Rekow joined Santana's ranks as a bad-ass young conguero

to play alongside Jose "Chepito" Areas and drummer Gaylord Birch on the *Festival* album in 1976. Since then Rekow has worked in Santana alongside such percussionists as Pete Escovedo, Armando Peraza, Orestes Vilato, and Francisco Aguabella, and drummers such as Graham Lear, Craig Krampf, Chester Thompson, Walfredo Reyes Jr., Rodney Holmes, Horacio "El Negro" Hernandez, Ricky Wellman, and Billy "Shoes" Johnson. Karl Perazzo joined Santana in the late 1980s after stints as percussionist and drummer with Pete Escovedo, Sheila E, and Prince.

In the current Santana show, either Chambers gets an extended solo, or Rekow and Perazzo do their percussion solo together, but usually not both in the same night. When I attended a second show on the tour, Chambers recalled that at the first show I had seen his solo. He persuaded Carlos to change the set so that I could see Rekow and Perazzo do their solo that night. No question, the Santana rhythm team is the most impressive in the business.

Carlos Santana appreciates his new drummer's musical qualities, his pedigree, and his thoughtfulness. "I'm a fan of Mike Stern, John McLaughlin, and John Scofield," he says, "so I'm really honored that Dennis wants to be here. It seems he wants to be part of a family thing. And he has an enormous spiritual disposition, so we can hang beyond the music and *with* the music."



Santana Specs

MD: How much time did the band spend in rehearsal before going out?

Raul: Seven days. We really only did a couple of songs a day at first. We didn't do a whole lot of rehearsing. Dennis is such a quick learner, as we all know.

Dennis: A few accents...other than that I'm okay.

MD: I would think that those accents have to be there, because there's so much emphasis placed on them.

Raul: Absolutely. Carlos wants those accents to be there, and if they're not—we'll be killed. [laughs] But it's really important to the music, especially Carlos's vision, that he can make his music come across the way he wants it to.

MD: At the concert, I thought you were ten for ten on the accents.

Dennis: Fooled you. [laughs] No, I don't think we had any major boo-boos.

MD: Dennis, your mounted bass drum is great for letting the audience feel, as well as hear, those accents.

Dennis: It's just a bass drum on a stand. Most drummers know it as a gong bass drum. But Pearl doesn't offer one like

Tama does, so they made me a 16x20 bass drum and put it on a stand. I've had it for a while, but this is the first time I've used it in a band.

Karl: As for the rehearsals, I think they helped us to adapt to Dennis's playing, to his groove, and vice versa. And once it's in, it's there. But we had the kind of rehearsals where we were thinking, "We'd better listen." And I think that's why we're *really* tight now.

Raul: Every drummer has his own pocket, and it was just a matter of getting acclimated to the way Dennis plays. Every day is a learning process—and we're students for life. Now we're getting close to all being at the exact same place at the same time. That's surprising, because it didn't take very long with Dennis. And for me, to be able to play between him and Karl, another one of the best in the world, is just amazing. It's so easy to

Dennis Chambers

Drums: Pearl Classic Maple with Evans G2 heads (8x10, 8x12, 9x13 toms, 14x14, 16x16, 16x18 floor toms, 6x14 wood snare, 16x20 gong drum, 16x22 bass drum with Evans EMAD bass drum head)

Hardware: Pearl, including a P2002C double pedal

Cymbals: Zildjian Ks with Slicknut cymbal holders (22" Earth ride, 20" Oriental Trash China, 16", 17", 18" K Custom Dark crashes, 14" K Mastersound hi-hats)

Sticks: Zildjian Dennis Chambers signature model

Microphones: Shure SM81 (hi-hat), Beta 91 (kick), PSM 600 (monitors), KSM32 (overheads), Beta 56 (snare), Beta 98 (toms)

Raul Rekow

Drums: LP Galaxy congas (one quinto, two congas, two tumbas) with Remo FiberSkyn heads, LP wind chimes, LP shells, Remo 20" djun-djun with FiberSkyn head

Cymbals: Sabian sheet gong

Sticks: Vater 7/16 Timbale and Yambu Jazz models, various mallets

Microphones: Shure SM81 (chimes), SM98A (conga), PSM 600 (monitors), Beta 52 (djun-djun), SM58S (vocals)

Karl Perazzo

Drums: LP Galaxy fiberglass congas (one conga, one tumba) with Remo FiberSkyn heads, two LP bongos, LP Tito Puente 14" and 15" timbales, Remo 12" Mondo snare drum

Hand percussion: LP

Cymbals: Sabian (14", 16", 18" El Sabor, 16", 17" Chinas, 6", 8" splashes, 12" hi-hats), Slicknut cymbal holders

Sticks: Vater Karl Perazzo Drumbale model

Microphones: Shure SM98A (bongo), SM98A (conga), Beta 57A (cowbell), SM81 (overhead), SM57 (snare), Beta 57A (timbale), SM58S (vocals), PSM 600 (monitors)



play. It's like connect-the-dots. [laughs]

MD: What was the adjustment like for each of you?

Dennis: The adjustment for me was just one of playing with a big band again. Since P-Funk, I haven't played with more than four pieces. That means your ears have to adjust, because you have to listen to everybody on stage. That's a lot of people. And everybody plays a real important role in the band. Also, I've never *ever* played with two percussionists in a band. I have to listen really hard.

MD: Is it difficult listening to two percussionists like that?

Dennis: It's really like listening to one person, because Raul and Karl move so

well together.

Raul: I was telling Karl last night, he's like my right hand. When I play with other percussionists, it's not the same. The very first time I played with Karl he knew everything I was doing, where I was going, and even how I was going to end phrases. So it's nice to know that the chemistry is happening and we can lock up on the same spot.

Now when Dennis goes into his solo stuff, I'm sitting there with my jaw on the floor. It's amazing. He goes where Elvin Jones goes. He's the only guy that I know of who can play four different time signatures at the same time, and swing it. It's ridiculous.

Dennis: Meanwhile, I'm sitting there trying to figure out what I'm supposed to be doing. Who's driving this bus anyway? [laughs]

MD: In terms of the actual groove, do you find that the Santana groove is right on top of the beat, where P-Funk maybe was a little behind?

Dennis: I think it's more on the beat. But also, sometimes Carlos wants to pull it back. So when he gives a sign or indicates with a body movement, I try to put it right where he wants it, right where he is.

MD: You're watching him pretty closely.

Dennis: I'm watching *everybody* closely, especially Karl, Raul, Carlos, and Chester [Thompson, keyboardist].

Raul: Dennis said something when we first started playing together. He said that the music's more important than any one individual. And that's so true. The music really dictates what you're supposed to be. The groove, and where the pocket sits, is more on the beat and behind than it used to be. It used to always be on top and always pushing, and the tendency was to speed up. But it was a natural thing, a Santana thing. But now we're playing songs like "Maria Maria" and "Smooth," where you don't want to push too hard.

MD: You guys are playing right in the pocket. I noticed on "Put Your Lights On," where it goes into that jam in the middle and Dennis goes to the double-time on the hi-hat, the tendency might be for the tempo to pick up, but it stayed put.

Karl: That's why he's here! [laughs]

Raul: It's funny about the groove; sometimes you'll have the double-time thing and the half-time thing going at the same time. Carlos really wants us to feel both of those worlds at the same time. Those dimensions can coexist, like on "Yaleo." You've got all that going on top, and when you look at both rhythms at the same time, you can really see whether you're in the right place or not. If you're thinking only double-time, you'll speed up. If you're thinking just half-time, it'll slow down. But if you look at them both together and line them up, it works.

MD: Dennis, is this band something that you want to try to schedule in regularly?

Dennis: Definitely. I'm having a blast.



This is the first time in a long while that I'm a part of something that feels like a family. Being around a bunch of great guys with no egos is also refreshing. You can talk to anyone on that stage and they don't take offense.

Raul: That's a prerequisite for this band—you have to be a good person first. What sold me on Dennis was his morals and principles as a human being. Believe it or not, a lot of people don't care about that.

MD: How much of the new record is completed [as of June '02]?

Karl: We've been doing the record for about six months. Songs keep coming in. We've done some with Dennis and we're going to do some more. It's a mixture of good music, and we're excited about the

Raul: Well, I hung out at Aquatic Park and jammed there. But I actually did most of my learning with John Santos over at Dolores Park. He and I studied together, and we were practicing learning rumba and other stuff on a daily basis, five days a week, for three or four years. That's where I did most of my learning.

MD: And you learned specific rhythms inside and out.

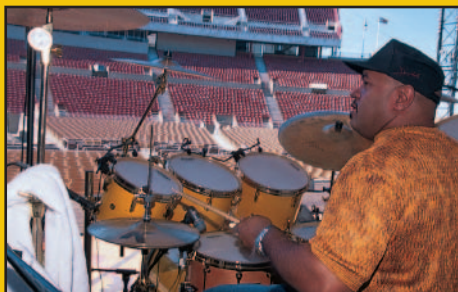
Raul: Yeah, but we taught ourselves. And the thing was we taught ourselves incorrectly a lot of times. If you listen to a record, you don't know the sticking—you don't know whether it's two lefts, a left-right, or a right-left. So you'd learn a rhythm and hope it was right, and you'd wait for the guys to come to town to see how it's played. When they would, you'd

works. So there's something to be said for that as well.

Karl: I also studied in Dolores Park. That's where I met Raul and John, when I was eleven years old. I was playing at a young age, two years old, and in sixth grade I got to do shows with Cal Tjader. I went on to play with Pete and Sheila Escovedo, and then later on I played drums with Sheila E and Prince in that circuit. After I got out of that I played more jazz and Caribbean stuff with artists like Andy Narell.

MD: You seem to be such a natural timbale player. Is that your true love?

Karl: I'm actually a bongo player. That was my first instrument. Then I flirted with the congas a little bit. Growing up doing shows with Cal Tjader and watch-



whole thing. And like Carlos said, once the baby's toes and fingers are all in place, then it's time for it to come out.

Raul: We're about sixty-five to seventy percent done. We're actually waiting for a little more stuff from Clive Davis. There are two parts to the album—there's the Santana stuff that's straight from the band, and now that Clive Davis is involved, he has music that is targeted at the radio. He's like one of the hit men, he and Tommy Mottola, guys who have ears for the hits and have stables of writers. He goes to them and says, "Listen, I need something for Santana. What have you got?"

MD: Raul, it is true that you learned your craft jamming at Aquatic Park in San Francisco?

realize, Oh my God, I've been doing it wrong all this time. Then you'd have to unlearn it, and that's the most difficult part, to unlearn a bad habit and try to do it right.

Take tumbao, for instance. I always thought tumbao was LL-RRL-RRLL-RRL-RR. But then when you see Mongo Santamaria or Ray Barretto come through, you notice, Oh, there's a third beat with the left hand. Actually, when I first learned it, I thought it was all singles.

In today's world, you have the advantage of video. Although if you don't have anyone to show you, you might develop your own thing, like what Trilok Gurtu has done. *There's* a cat who developed his own style, made his own way, and it

ing Tito Puente, Mongo, and those guys, Tito just made timbales look like that was the best place to be. So I really wanted to go there, and I learned his stuff. I can "do" Tito Puente. I can do all the cats. But through that borrowing from each one of those individuals, you develop your own fingerprint and become an individual in music. I don't mind it when someone says, "Man, you've got a lot of Tito in you," because I can go other places, stretch, and take it out.

MD: Is there a San Francisco Bay Area style of music?

Karl: I think there is. I think it's a little looser form than a New York style. Everything's really tight there, really clean. The Bay Area was more of a freestyle music. Again, we learned off of

Chambers, Rekow & Perazzo

records, and there's a majority of guys who still play in that kind of style.

When I went to New York for the first time, I was about eighteen. I sat in with a band on bongo, and guys were like, "Dang, man, who are you? You're from California? Nobody plays like that in California. Play another number." I said, "Wait, let me play the next tune on timbales." They went, "What? You play bongos. You're just a bongo player." I said, "Man, not where I live. You've got to survive. Tuesday night I play timbales. Wednesday night I play congas. Thursday night I play bongos." And I used to double up, man. I played timbales with kick and snare. I had to do it to survive.

The thing about Afro-Cuban instruments, each one has its own vocabulary. So I studied real hard—just listening, not so much learning specific patterns. That came later. But I was infatuated with the feeling of how Barretto or Puente got that feel on the bell—such an amazing swing. Later I learned Orestes' and other people's solos.

Raul: As an addendum to what you asked me earlier, there were a couple of gentle-

men that I "went to school with" in some respects, and they were Armando Peraza and Orestes Vilato. To play with those two living legends was some of the best schooling I ever had. Anthony Carillo also taught me a lot, and re-inspired me.

At one point I was getting real complacent, and I wasn't practicing as much as I should. Anthony taught me to try to get inside the person's mind to try to understand what they do when they solo. What

were they thinking when they went from one lick to the next? That gave me a whole new perspective on listening.

I'd also like to add Karl Perazzo to that list. Karl has taught me a hell of a lot in terms of how to play and how to think.

MD: Dennis, what came first for you, the groove like Karl talked about?

Dennis: When I was growing up, my mom was a background singer for Motown. She left Motown when my sister

"This is the first time in a long while that I'm a part of something that feels like a family." -Dennis Chambers



FLATS™

ar b i t e r

Lite Kit includes:

- 10", 12" and 14" single Toms, 20" Bass
- 12" x 2" double-headed Snare
- Hi-hat Pedal
- Boom and Straight Cymbal Stands
- Snare Stand
- Bass Pedal
- Tom Holders
- Canadian Made Cymbals
- 13" Hi-hats, 14" Crash and 18" Ride

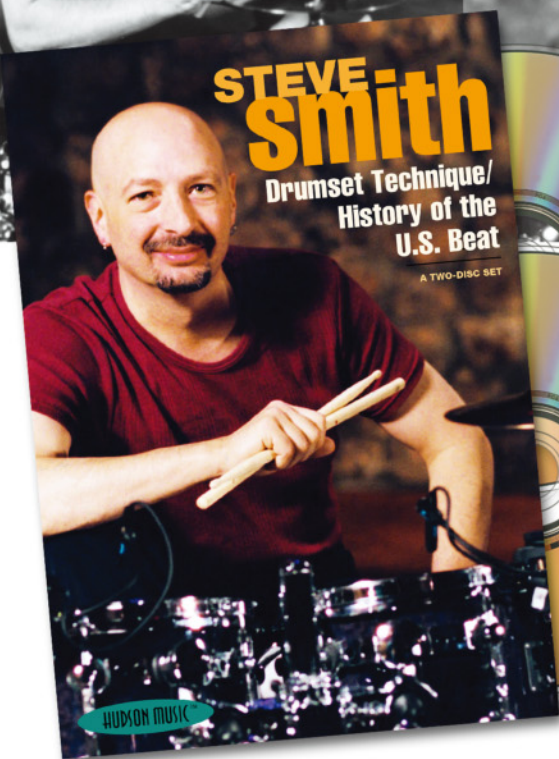
\$599

www.arbiterdrums.com



STEVE Smith

Drumset Technique/History of the U.S. Beat
a two-disc set



Steve Smith Drumset Technique/History of the U.S. Beat is a brilliant, entertaining and educational resource by one of the world's most respected and influential drum artists. The double DVD is a virtual encyclopedia of drumming techniques and concepts—featuring state-of-the-art audio and video as well as special features, including a camera switching option, alternate takes, listening and reading lists and commentary tracks by “professor” Smith, himself. (MSRP \$49.95)

Disc One: Drumset Technique
(2 Hours 35 Min)

Steve breaks down his legendary hand and foot technique in unprecedented detail and gets to the core of what drummers want to know about improving their technique and feel.

Chapters

- Hand Technique
- Foot Technique
- The Art Of Practice
- Exercises, Licks and Phrases
- Independence/Interdependence
- Implied Metric Modulations
- Four Solo Drum Pieces

Disc Two: History of the U.S. Beat
(1 Hour 30 Min)

Steve explains the origins and evolution of the “U.S. Beat”, demonstrates its connection to contemporary music and performs a 70-minute set with **Vital Information** and an all-star band.

Chapters

- Ragtime • Blues
- Early New Orleans Jazz
- Big Band • Bebop
- Gospel • R&B
- Rock • Funk
- Country
- Jazz/Rock

Hudson Music DVD's and videos are available from your local music retailer or directly from Hudson Music at (888) 796-2992
e-mail: Hudsoninfo@aol.com • internet: www.hudsonmusic.com • in europe e-mail: hudsoneuro@aol.com
dealer inquiries: Hal Leonard Corp. (414) 774-3630

HUDSON MUSIC

www.hudsonmusic.com

Chambers, Rekow & Perazzo

"People will look at the three of us, and maybe their first impression is, These guys have a lot of chops, they're fast. But you know what? That's only part of it." —Raul Rekow



was born, and she put a band together. They used to rehearse at my grandmother's house. And the only thing that would keep me still was watching the drummer play. Immediately after rehearsal I would go pick up knives and forks and trash the furniture. I was three and a half, and they bought me a drumkit. I started playing in nightclubs when I was six, so I've been

around older guys all my life. I always wanted to be grown up, and not draw attention to myself. But I was into practicing all the time. And if it wasn't physical practice, it was always mental practice. I'm self-taught.

Now you can't pay me to practice. I'm sorry, I'm a lazy dolt. I've had a drumset set up at my house for like the last four

years, and I've only touched it twice. When I come off the road, I don't even want to *look* at a drumkit. I'll go to a club and hear other people play, though. The thing is that I'm playing all the time, all different styles of music.

Karl: When I go to schools, I tell kids to practice, and not just to be the fastest. I tell them to try to lose themselves in the music. God gave us a gift, so we're absorbed in this feeling. But transforming this feeling through our bodies into this instrument is what it's all about. You get in that zone. I know you've been there. We call it the "spiritual orgasm." Carlos, man, when he gets in a zone, it's over, and you can tell. You can almost see the heat coming off the guitar. You're like, "Come back." [laughs]

Raul: People will look at the three of us, and maybe their first impression is, These guys have a lot of chops, they're fast. But you know what? That's only part of it. I think what's really most important, and people forget about it, is our tone. Listen to Karl or Dennis. Their tone is pure. Dennis, when you're doing your solo,

**Dennis
Chambers**

DrumFrame



DrumFrame



www.DrumFrame.com

Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002

**Karl
Perazzo**

Gibraltar



www.gibraltarhardware.com

Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002

cabria

...it's time to play!

I.S.O. TOM MOUNTING SYSTEM

CHOICE OF LACQUERED
OR COVERED FINISHES

MATCHING WOOD
SNARE DRUM

NEW & IMPROVED
TOM HOLDER &
BASS DRUM MOUNT

EVERPLAY
DRUM HEADS

MATCHING WOOD
BASS DRUM HOOPS

DOUBLE BRACED HARDWARE
WITH REDESIGNED FOOTPLATES

FEATURED KIT: 12" X 9" & 13" X 10" TOMS, 16" X 16" FLOOR, 22" X 18" BASS, 14 X 5.5" SNARE IN EMERALD (GL)

Current Premier endorsees include:

Scott Phillips (Creed)

Phillip Selway (Radiohead)

Greg Upchurch (Puddle Of Mudd)

Vinnie Fiorello (Less Than Jake)

Chris Dangerous (The Hives)

Mike Chiplin (Lost Prophets)

Ginger Fish (Marilyn Manson)

Erik Tribbett (Jill Scott)

Premier

www.premier-percussion.com

Chambers, Rekow & Perazzo

"You've got to have a good sense of humor. Once you can laugh, you can see the serious side, the funny side, the sensual side, all sides of music."— Karl Perazzo



going down to that press roll on the snare...man, that's beautiful.

You know, when I heard Dennis was coming in the band I realized I'd better try to get my shit together. We'd been off for a year and a half. Normally I don't like to practice by myself either. We all

practice on the stage. When I say that, I don't mean that we take it lightly. What I'm saying is that we take chances on stage. The difference is, if you get a guy on the tightrope in the circus, and he just goes whistling right from one end to the other, there's no excitement, no suspense.

But if you get the guy out there and he's taking chances, teetering, "whoa whoa," and takes everybody's breath away, everybody has an experience that is spiritual. We take chances. We'll make mistakes. But you know what? You *have* to take chances.

Dennis: I think that's the reason I don't practice. On stage is when I try things.

Raul: You don't like to play it safe.

Karl: I'm the crazy sense of humor guy in the band, but I'll do something and Dennis will immediately know my joke. He'll look at me like, Oh, okay, I've got you. We're talking musically. Raul and I sometimes will hit it the same and be like, *Man*, and kind of laugh at each other because it's funny. It's almost like telling jokes, like, Check *this* out.

Raul: We just have to check on each other, like, Are you really listening to what I'm doing? Oh, okay, you are. [laughs]

Karl: You've got to have a good sense of humor. Once you can laugh, you can see the serious side, the funny side, the sensual side, all sides of music. Music some-

Danny Schuler and MRP's
New Mirror Diamond
Plated Finish Kit



DANNY SCHULER
of **BIOHAZARD**

Joins the MRP family

**MRP
DRUMS**

Truly Custom Drums

514 W. Valley Stream Blvd

Valley Stream, NY 11580

mark@mrpd drums.com

www.mrpd drums.com

(516)568-2820



All MRP Drums are ordered direct from our custom shop. You will not find these drums in stores.

Rise up.

Listen and feel the sound.
Mounting to a higher level of
passion, purity and talent.

Raul Rekow and Karl Perazzo have
experienced the magic, and are now
giving you the same opportunity.

With affordable, professional quality
Congas, Bongos and Timbales.

LP Matador.
When you're ready to take flight.



Supernatural Rhythms & Grooves with Raul Rekow and Karl Perazzo, the rhythmic force of Santana, is now available on VHS and DVD. Check www.songxpress.com for more info.



Latin Percussion, Inc.
160 Belmont Ave.
Garfield, NJ 07026



Visit lpmusic.com to view the complete line of LP Matador products, including the Raul Rekow and Karl Perazzo models.

Chambers, Rekow & Perazzo

times is hilarious, even at a serious point. Like the first time I saw John McLaughlin, I was like, Man, this guy is ridiculous. You're there and you start cracking up, because he's really reaching, and it's just another day in the park for him. When I first saw Billy Cobham, I died laughing, because it's like he knows how to push buttons, man. But I think it's important that we have that inner communication, and I miss that with other drummers we've played with.

MD: You mentioned "channeling" a minute ago. Dennis, when you guys are in that zone, what are you thinking about? Are you thinking about other players?

Dennis: What's going on in my mind is that I'm thinking about the people that I'm playing with. I'm not thinking about the people that came before me in the band or other musicians. I'm thinking about the players who are on stage at that moment.

Karl: We complement each other. I'm doing it and Dennis is doing it. I don't mind taking a back seat, if you want to call it that. And he's doing the same thing for us, absolutely. I hear it in the music, and I know he's just complementing what

others are doing.

Raul: I personally don't like to think at all when I play. I try *not* to think. I like to get out of the way and let whatever is going to happen, happen. I try to just feel it. I think I tend to play much the same solo every night—not verbatim, but I'm telling a story. And I think what comes across is that the story is honest, valid, and something I believe. And I think we all have that ability. It's not about how fast you write the story, it's the *content* of the story. I just try to get out of the way and let the story happen.

MD: Don Cherry once said, "It's a shame for me to impose myself on the music."

Raul: I think we all like to close our eyes and get that out-of-body experience, where you can look down at yourself playing, when you've got your eyes closed and you can see yourself. That's really the place we're all trying to get to. And once you get there you try to work up the consistency to be able to do that every night. That's the challenge. The other challenge is playing the same song every night but playing it like it's the first time.

Dennis: Yeah, that's true.

Karl: My dad checked out my playing one time when I was a kid. I was young and dumb, and music was just coming out of me left and right. I didn't know how to contain it. Afterwards I said, "Hey dad, how was it, did you like it?" He said, "You sounded like you were kicking a hat around on the ground. You never could pick up the hat, and every time you got close to it you kicked it." I was like, "What do you mean by that?" He said, "Stop and listen to the people next to you."

But Dennis, I want to ask you a question about your bass drum foot. Did you once hear a double kick drum part on a record and think it was one foot? Your kick foot is unbelievable. How did you develop to play that many strokes? Is it something you heard or something you imagined?

Dennis: If you're talking about the triplet thing, I heard Tiki Fullwood play triplets on the bass drum. And to confirm it was possible, I heard John Bonham do it. Bonham played triplets a lot, and on one pedal. That was before the double bass drum pedal.

But the thing was, I wanted to be able to play it faster than them. So I just took



Louder,
Stronger,
Faster.

Snare Wires For The Way You Play.

Blasters™
by puresound

www.puresoundpercussion.com

Versatile and original... just like the designer.

If you talk influential percussionists to a drummer/percussionist, one name will keep coming up time after time... **Karl Perazzo**. Working in collaboration with the timbale virtuoso of the legendary band Santana, Vater is pleased to introduce **Karl Perazzo's Drumbale**, the world's first tapered timbale stick. Karl Perazzo's Drumbale, made from the best hand selected American Hickory available, combines the balance and feel of a traditional drumstick with the finesse and quickness of a timbale stick while producing full-bodied tones on timbales, drums and cymbals. The grip of the stick measures out at .520" in diameter and is a very comfortable 15 1/2" in length. This unique multi-purpose stick design allows a player to switch effortlessly from a drumset to a timbale/percussion setup without changing sticks.

"Versatility is the trick to this stick." Says Karl Perazzo of his "Player's Design" model. *"It helps to get all the tone and inflection that the percussionist/drummer needs."*

So what are you waiting for? Go to your local drum/music store and discover why top artists such as Karl Perazzo have chosen Vater drumsticks over the other brands.

Vater and Karl Perazzo.

Versatility and Strength to Perform Smoothly.



vater.com

VATER PERCUSSION 270 CENTRE STREET, HOLBROOK MA 02343 FOR A DEALER NEAREST YOU CALL 781.767.1877
ALL VATER STICKS ARE TONE MATCHED BY COMPUTER ANALYSIS

Chambers, Rekow & Perazzo

what they did and embellished it. When I used to practice a lot, I always felt like I should be able to play this thing no matter what the tempo was. And I would sit there for hours practicing the same lick at many different tempos.

Karl: I think you just took it a little deeper, because each note you play has feeling in it. I think you brought that concept into your life at a young age.

Dennis: I couldn't help but do that. I was raised to study all these James Brown records. In fact, I was offered the gig with James Brown when I was thirteen. James heard me play, but at the time he didn't offer a tutor. He was also one of those guys who always had a slogan: "Don't be a fool, stay in school." But he offered me the gig, and, unfortunately, wasn't going to pay for a tutor.

MD: Dennis, when you're doing your solo, where the kick pattern you play stays solid while your hands speed up and then slow back down to a halt, are you aware of where all those beats are falling with your kick?

Dennis: Oh yeah, because the bottom

half is my time. It's the anchor.

MD: I also love the drum 'n' bass grooves you throw in sometimes with the cross-stick. Have you checked out a lot of that music?

Dennis: I've checked out some of it with John Scofield. He loves jungle grooves. And John McLaughlin likes some of it.

Raul: It's funny, because a lot of that jungle stuff was done on machine. And to know there's someone who can really play that stuff, and he's sitting here in the room with us...well...it's amazing.

MD: Santana uses in-ear monitors on stage. What do you guys have in your mix?

Karl: I like kick, snare, bass, guitar, keys, and a little bit of horns. Raul has all the drums except the high timbale. That's like a razor blade—"Pow!" We don't need that in there. I never did like to hear myself playing in monitors. I like to feel it more.

Dennis: I have everybody except the drums in my monitor.

Karl: You don't like to hear yourself either?

Dennis: They're right on top of me, so I can hear them.

Raul: I'm a little different. For me, the most important things are bass drum, snare, hi-hat, cowbell, bass, of course Carlos's guitar, and keyboards. But I have to have my congas in there because I don't have the luxury of beating them with sticks, so I need to have a little bit of that coming back at me. I find myself playing lighter when I hear myself well. Dennis, when you solo, do you take your in-ear monitors out?

Dennis: Yeah.

Raul: I like to do the same, so I can hear the sound come back at me. I used to practice wearing those headphone ear protectors that you wear at firing ranges, where it cuts out all the sound. It's an incredible way to build up endurance, because I have a theory that ear fatigue affects physical fatigue. When your ears get tired, your body gets tired and starts to cramp up. Without that you can go forever.

MD: It sounds like you guys are having fun on "Day Of Celebration," the 6/8 groove with lots of stuff flying around in there.

Karl: Yeah, you said it, man, a lot of stuff flying around. Carlos likes it like that. It's fun.

PINTECH

AMERICAN OWNED AMERICAN MADE

USA

CONTROL THE SOUND

Woven Head E-Drums

Tour Elite kit

Whatever your style of music...
Pintech has just what you need! As America's leading electronic percussion manufacturer, Pintech offers a full line of electronic percussion gear to fit any playing style and budget, from entry level kits to the incredible Tour Elite Kit.

NEW USA Spirit Kit Retail \$997.00

For information call or e-mail play@edrums.com

NEW
Swinging
ZENBAL
e-cymbals

ZB2
ZB1

Available In Single &
Dual Zone w/ Choke



Call Toll Free 1-800-445-0506 Fax 1-866-445--0506
Pintech USA, Inc. PO Box 3869 Greenville, SC. 29607

www.edrums.com

*Patented under license Roland Corporation U.S. Patent #6,121,538 & 6,271,458

MD: Dennis, on “Maria Maria,” did you listen to the original on *Supernatural*?

Dennis: Oh yeah.

MD: You take it somewhere else, though, playing it with a fuller Gadd-type groove.

Dennis: I use a little bit of both, but try to stay as close to the record as possible. I just can’t play anybody’s pattern, or a drum machine pattern, note for note. I’ll put a little extra hi-hat on it or something.

MD: On “Foo Foo,” you have some solo space, but on “Love To The People” and “Aye Aye Aye,” Dennis is just simmering and you guys are shining.

Raul: I love what he’s doing on “Africa Bamba,” too. Especially the way he’s been bringing it in.

Karl: That really comes from a style called “areito.” The areito has a ruff appearing on beat 1. It’s funky.

Dennis: Oh yeah?

Raul: Areito was a record label in Cuba, and a lot of people that were doing that style of music were on that label, so it was called areito style.

Karl: The style right before song.

MD: You didn’t know you were playing that?

Dennis: No.

Raul: It doesn’t matter what you call it. He’s playing it.

Dennis: That’s what I heard in my head.

Raul: Yeah. You’ll notice that Carlos has a vision, and he has incredible ears. And he likes to have a little suspense in the music. Sometimes he likes us to paint by numbers in some respects, and other times he likes us to be really mysterious with it. In other words, all of us shouldn’t play the same thing. Let one person carry it. And that’s kind of how it’s set up here. The drums are meat & potatoes on some songs. The most important thing is that Karl and I listen to Dennis, and let him carry the ball when that’s what the music calls for. At other times, it’s the other way around, where we lead and he keys in on us.

MD: Carlos points to a particular rainy show in Berlin early last summer where this band really coalesced with Dennis.

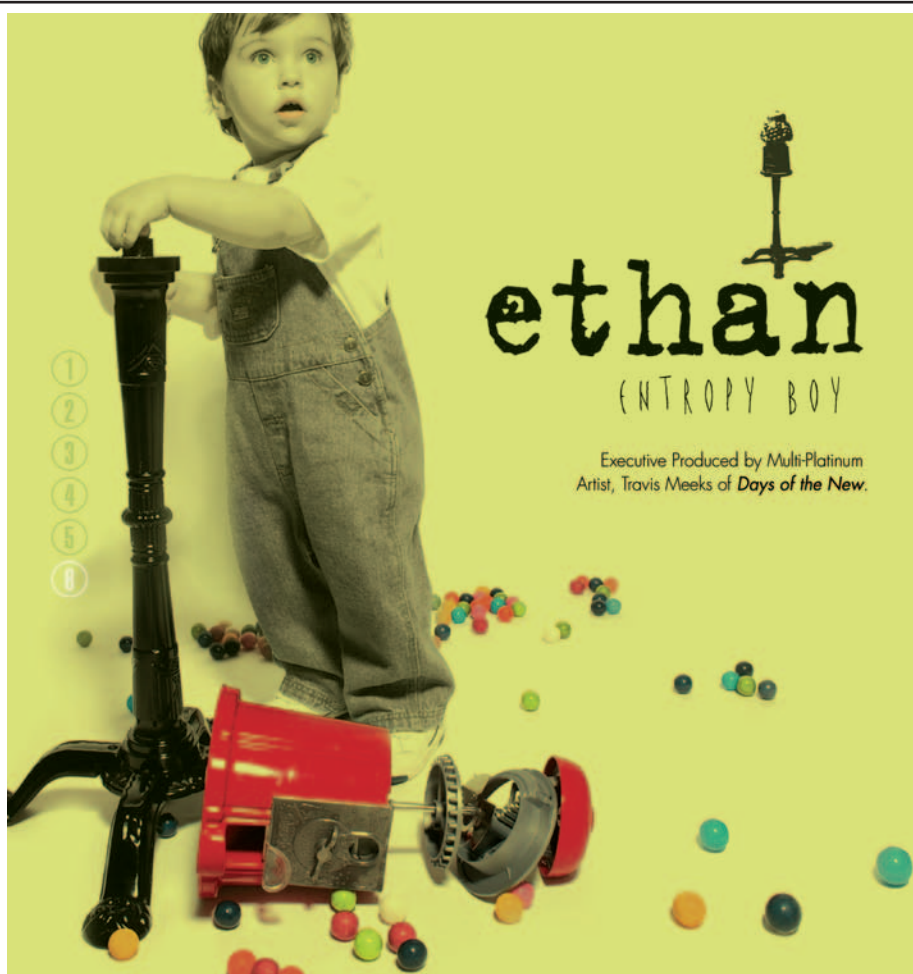
Raul: Yeah, we came together. The thing is, sometimes chemistry takes a little bit of time. When you’re making gumbo, you’ve got to let it simmer for a while before it becomes gumbo. And musically, it took a little time for us to all be on the same page. Eventually everyone was relaxed, and it

just flowed out. And for me it was wonderful, because I found a whole new way of playing—with love.

I’ve always used anger and aggression as my fuel for my playing. I always played hard. But now I’m picking and choosing. I’m actually learning to play a lot softer, finding the sweet spot, and not choking the drums. I can’t believe it’s taken me this long to learn this, but it has. For me it’s an awakening, and playing with Dennis has helped me realize it.

MD: It seems you’re all very excited about this latest version of Santana.

Raul: You know, we’ve been really lucky. We’ve had a “who’s who” of drummers come through this band. Since I’ve been here, Graham Lear, Chester Thompson, El Negro, Rodney Holmes, Billy “Shoes” Johnson, and now Dennis—so many incredible players have been in the band. We’ve really been lucky to have the honor of playing with all these great musicians. But now we’re reaching a pinnacle.



in stores october 29
www.distillerymusic.com



INTEGRATED WITH
NEW 3D
TECHNOLOGY





“BRING IT ON”

“Playing to crowds like this is very exciting! It’s definitely a long way from the days when we played in front of a couple of friends and a few bartenders at a small club in Los Angeles. It can be intimidating, but it’s an amazing rush as well!”

“Every show is all about playing my best. I’ve played SABIAN for years... I love their sound.”

“It’s great when we play... it’s all about having fun. The music takes on a life of its own, and the crowd and the band become one!”

— JOSE PASILLAS, INCUBUS



WWW.SABIAN.COM — THE GATHERING PLACE FOR DRUMMERS.

Carlos Santana

The Guitar Legend Talks Drummers

by Robin Tolleson

Carlos Santana knows drums. Since his first Santana Blues Band concert at the Fillmore West in September of 1966, the Autlan, Mexico-born guitarist has knocked down conventional walls in music. And

he's done it by bringing in some of the best drummers from the worlds of rock, jazz, R&B, Latin, and Afro-Cuban music to steer his ship of many rhythmic colors.

It's a demanding gig to say the least, and

Carlos is known to be especially picky about his drummers (picky enough to make changes mid-tour). No question, he knows what he wants. These days Carlos is getting big doses of what he wants, with Dennis Chambers joining Raul Rekow and Karl Perazzo in the current high court of percussion. "I'm in heaven, man," he smiles.

What was proposed as a ten-minute interview with Carlos (to discuss his current rhythm team) stretched to over an

"Drummers are kind of like interior decorators. They have to make the house look way more beautiful than it is."

hour, with the guitar legend never breaking stride. We began by talking about Chambers and the elevated musical plane the Santana band is currently on.

Carlos: It took a while for everybody to understand the concept, you know, even though Dennis is a supreme musician. But somehow it went from sand to the most precious crystal when we played Berlin last month. Now when this band comes on stage, even before we play a note, we feel that we are one. It's like the original Mahavishnu Orchestra or Coltrane quartet. There are certain bands that walk up on stage and you think, Oh, this is not your typical business-like show. You *know* there's a different purpose. And I'm just



very happy that Dennis is here, because, first of all, he wants to be here. That's the key word, he *wants* to be here.

I told Dennis, I love going from Marvin Gaye to John Coltrane to John Lee Hooker to Miles Davis to James Brown to Al Green to Africa—to whatever. And this is why it's difficult for some drummers to remain in this band. Most are not equipped to cover so much ground with grace. Usually they wind up being in the corner by themselves, while the band is over *there*. And then they say, "Well, I'm right." Oh, *we're* wrong and you're right? Okay, well, then you should be wrong *with* us, no matter what. You know what I mean?

I told Dennis right before he came into the band that the reason it didn't work with certain drummers in the past was because they were too solid, like bricks. But we're bamboo. We bend, and we flow from verse to chorus to bridge. It's like Coltrane's music and Wayne Shorter's music, it's not rigid. It's like your lungs; I like the music to expand and contract. We want that flexibility. So it's really a joy to be in a band with Dennis, because he understands that concept.

MD: Did you have doubts that it would work out?

Carlos: Yeah, because we worked with another drummer—I don't want to say his name because he's a good friend of ours. He played a lot like Dennis in a certain way. When we hooked up with this drummer, it was just like I said—it was like bricks, really solid, but there was no room for expanding like a rubber band.

A perfect example of expanding like a rubber band is Jack DeJohnette or Elvin Jones. There's still "1, 2, 3, 4," but their "1" is so wide and vast. Like Wayne says, they're giant steps. Brian Blade plays big steps, Jack DeJohnette plays big steps, and so does Dennis.

MD: Dennis said he'd never worked with two percussionists before, and talked about how they moved like one player. There was a lot of respect between the three of them.

Carlos: Yeah, you know the beautiful thing is that Dennis understands and has respect and reverence for artists like Raul and Karl. Raul started out learning from Armando Peraza, Francisco Aguabella, and Patato Valdes, and Raul is a real lover of the tradition. And the first thing that drum-

Carlos's Camp


This is a partial list of drummers who have worked with Carlos Santana since 1966.

Rod Harper
Bob Livingston
Michael Shrieve
Buddy Miles
Greg Errico
Billy Cobham
Jack DeJohnette
Tony Smith
Leon "Ndugu" Chancler
Gaylord Birch
Graham Lear
Harvey Mason
Tony Williams
Chester Thompson
Walfredo Reyes Jr.
Horacio "El Negro" Hernandez
Ricky Wellman
Rodney Holmes
Gregg Bissonette
Carter Beauford
Billy "Shoes" Johnson
Dennis Chambers


mers say is, Damn, how do they play that way without drumsticks? How do they get a sound like that with just their hands? Raul comes from the Francisco thing, where he hits the congas and even if you're a drummer you go, "How does he get that tone? That must hurt all the way up to his asshole. Damn, it would hurt even to play it with sticks. How does he play it with his hands?"

MD: When you pick up percussion on stage, you're serious about it. And I've seen you hold a solid pocket behind the kit.


Carlos: Thank God I've been in bands with Mr. Armando Peraza, Walfredo Reyes, and Horacio Hernandez. And I




COOL STUFF



EXCITING FREEBIES INSIDE ZBT 4 PACK BOX SETS THIS FALL




Classic Black T-Shirt



Baseball Cap

PLUS
1 pr Zildjian Drumsticks
Zildjian Cymbal Bag



Zildjian

© 2002 Avedis Zildjian Company

Carlos Santana

played with Tony Williams and Lenny White. Because of them I understand that language. I understand it enough to know that you have to breathe a certain way to get it. If you don't breathe correctly you can't play it like that. And that's the basis of everything, whether you play saxophone, guitar, or drums. If you don't know how to breathe, you'll never get your sound.

MD: I wanted to ask you about some of the drummers you've worked with. How about Michael Shrieve?

Carlos: Oh, Michael Shrieve, man, he taught me so much about drums. Michael taught me a lot about Elvin Jones and African music. And he's just a multi-dimensional soul brother. He loves African music immensely, and it's always a joy to be in a room with him because he gets so intense about discovering little things. Michael is like a great architect. He understands Pablo Landrum, Roy Haynes, Max Roach, and Buddy Rich. There's a lot of Max Roach in him.

MD: Buddy Miles.

Carlos: Oh, Buddy Miles is like an incredible house. Fatback—pardon the expres-

sion—just like Bernard Purdie, just super pork chop grooves. I wish I would have seen him play with Gene Ammons.

Buddy is really gifted. I love the stuff he played with Larry Young and John McLaughlin on that *Devotion* album. Killer. And I also love what he played with Wilson Pickett, Michael Bloomfield, and his Buddy Miles Express. But I especially love what he did with Jimi Hendrix. He's a complete drummer.

MD: One of my favorite Santana albums is *Festival*, with the late Gaylord Birch.

Carlos: Oh man, Gaylord had a delicious groove. He and Larry Graham were unbelievable in Graham Central Station. It was a joy to play with him. I was really honored. Tony Williams came to see us and said, "Man, that was a great show. I really like Gaylord Birch."

MD: You did the *Amigos* album and tour with Leon "Ndugu" Chanler.

Carlos: Fantastic drummer, man. He covers so much ground. One of the most incredible grooves of all time is the one he played on Michael Jackson's "Billy Jean." When Ndugu was with Santana, I think we learned from him. But he learned from us,

too, like how to articulate Afro-Cuban music. Ndugu could easily go to the other side, the jazz side, with people like Wayne Shorter and Patrice Rushen. He's a very complete drummer.

MD: You worked for several years with Graham Lear.

Carlos: Graham Lear is very special, man. Ndugu turned me on to Graham. We were listening to a Gino Vanelli album [*The Gist Of The Gemini*], and Graham was perfect on it. We were like, "Where's he from? Canada? Damn." He just sounded so different.

It was a joy to work with Graham. I love what he played on Santana tunes like "Aquamarine" and "Bahia." He's very flexible and open to listening to things. Sometimes in this band we do ask drummers to not just hold time. I can hold time myself, or get a rhythm machine for that. Drummers are kind of like interior decorators. They have to make the house look way more beautiful than it is. That's why people say that a band is only as good as the drummer. Without a good drummer, you're not going anywhere.

MD: You had two Chester Thompsons, the

**BUY WOOD,
GET METAL,
FREE**

While supplies last, buy 4 pairs of American Classic® 5A, 5B, 2B or Rock sticks and get the "Hard + Heavy" limited edition CD with songs from your favorite bands. It comes with and without drum tracks so you can listen or play along. You can even download the charts from vicfirth.com, and while you're there, don't forget to enter the artist stick giveaway. So get over to your local Vic Firth dealer now. We'll supply the wood, you make the metal.

[VIC FIRTH]
HARD + HEAVY
LIMITED EDITION CD

www.vicfirth.com

Enter to Win
Artist Stick Giveaway

©2002 Vic Firth Inc.

drummer and the keyboardist, for a bit.

Carlos: That was a joy—it was Chester Thompson in stereo for me. I loved what Chester [the drummer] played with Weather Report. That's the first time I heard him. It was so solid, yet very special. He's a very spiritual person, too. Very genuine and humble. Every time I went to see Phil Collins, the highlight for me was when Phil and Chester played drums together.

MD: You spoke a little about Jack DeJohnette already.

Carlos: I had the great blessing to work with Alice Coltrane, Dave Holland, and Jack DeJohnette [Santana's *Illuminations*], and I was scared for my life. Once they started playing, I felt like a can on a string following a wedding car. But they were very gracious. They understood that was a vocabulary that I hadn't developed, and they were patient enough to wait for me.

I saw Jack DeJohnette for the first time at the Fillmore West in 1966, and I couldn't believe how he, Keith Jarrett, Ron McClure, and Charles Lloyd played together, *especially* Jack and Keith. They're my favorite musicians for that. If I had a chance to put a band together, it would be

Wayne Shorter, Keith Jarrett, Jack DeJohnette, and Dave Holland. Forget it—*that's* the band.

For me, there's a circle of "number ones" that I grew up with in the '60s—Elvin Jones and Tony Williams, forget about it, and Jack DeJohnette is right in there. Of course before that was Roy Haynes, Max Roach, Art Blakey, and Papa Jo Jones, and after that you got Lenny White, Dennis Chambers, and all the other incredible drummers.

MD: The band with Walfredo Reyes Jr. was a real good one.

Carlos: Oh, Walfredo plays with so much joy—and they're so different, he and his dad. I got the chance to play with Walfredo Sr. one time. I've played with Billy Cobham—some incredible drummers—but I've never heard anybody play the way Walfredo Sr. plays. Just the way he tunes his drums is very different, and I loved it. To me it was like seeing a whole new flair, where the "1" for him was different than for a lot of people.

But playing with Walfredo Jr. was a joy. Prince told me once that he played our *Sacred Fire* concert video for his band

before they would go on stage. "I want some of this energy," he told them. We played with them at Rock In Rio, and Walfredo and Raul really went at it together. I could tell that the guys in Prince's band were like, "Oh shit, we've got to follow this?" We really captivated the audience. So I have great memories of playing with Walfredo.

MD: How about Horacio "El Negro" Hernandez?

Carlos: Horacio is a phenomenon. And I got the chance to be in the band with two great drummers at the same time, Horacio and Ricky Wellman. And as Mr. Dizzy Gillespie would say, I was like a two-headed cat at a fish market. One guy could just freak out and solo brilliantly with the clave, and the other guy had the fat, juicy groove. Incredible.

MD: Billy "Shoes" Johnson sounds great on "Yaleo" on *Supernatural*.

Carlos: Billy's got that Philly thing. He played with Patti LaBelle and Maze for so long. I love rhythm & blues. Plus I think Billy's heart is immense. He's so willing and very gracious. I learned a lot from all of the musicians I've worked with, but I



RMV® Drums

Exclusive Exotic Brazilian Bapeva Wood Shell
30% denser than Birch, 18% denser than Maple.
Loud attack, full body with superior stick definition.

Handmade WrapArt Shell Finishes
A beautiful selection of finishes, including fades and sparkles.

Mini-Mass Lug System - pat. pend.
Oversized metallic swivel nut encapsulated into a solid composite with carbon fiber structure. Chrome or black casings. The light yet ultra rigid lugs allows the shell to vibrate freely.

Sturdy 2.3mm Steel Hoops
Stable and rigid, providing precise and lasting tuning.

Tom-Toms Equipped with Suspension System
Providing full resonance, maximum sustain and a focused sound.

rmvdrums.com

Check them out at a Five-Star Professional Drum Shop



PEAK PERFORMANCE

...AT A PRICE THAT WON'T BREAK YOUR BACK.

INTRODUCING

ONYX

SERIES DRUMS

- Lacquered Maple/Mahogany Shells
- Matching Wood Snare Drum
- Arena-Pro™ Hardware
- RavenPlate™ treated DuoTune™ Mini-lugs

You're Ready. Take Your Playing to the Next Level with Onyx, the latest addition to Peace Drum line. **ALL THAT IS MISSING IS YOU.**



ELEVATION Series
5 pc. Set w/Add-on Power Toms



DEMOLITION Series
5 pc. Taxi Kit



ONYX Series
5 pc. Power Fusion Kit

peace
MUSICAL COMPANY, LLC

LET THE DRUMS DO THE TALKING

Peace Drums and Percussion

PO Box 5306, Hacienda Heights, CA 91745 • Tel: 626-581-4510 • Fax: 626-581-4710

Peace Musical Co. Ltd.

No. 519 Wen Chu Rd., Tachia Chen, Taichung, Taiwan, R.O.C. • Tel: 886-4-26878925 • Fax: 886-4-26883469

Please visit our new website at www.peacemusic.com.tw

Carlos Santana

really learned about heart from Billy Johnson. He's very flexible and there's never a problem on any level. He's just very happy to be on stage playing.

Just to let you know how giving Billy is, he was the one who called me and said, "Dennis Chambers keeps asking me how things are going. It seems as if he wants to be in the band." Billy practically brought Dennis Chambers into the band himself. He said, "I told Dennis to call you." So C.T. [keyboardist Chester Thompson] and I looked at each other and said, "Maybe it's time for us to call Dennis."

MD: So you've been aware of Dennis for quite a while.

Carlos: Oh yeah. There's a part of me that, if I would let my mind run away with me, would be very insecure playing with Dennis, because he worked with guitarists John Scofield, Mike Stern, and John McLaughlin. I'm scared of *all* of those guys. But at the same time I feel really grateful that Dennis is here. I can learn from him.

MD: I enjoyed your work with Tony Williams on *Swing Of Delight*.

Carlos: Tony Williams to me is like Bruce Lee, Beethoven, Evel Knievel, and Jimi Hendrix, all rolled into one. When you think of Bruce Lee, you think of physical perfection. When you think of Jimi Hendrix and Evel Knievel, it's a different kind of latitude beyond fear. And never in life will we hear drums played the way Tony Williams played them. He was an extraordinary spirit. He had an immense sense of where "1" was. He looked me straight in the eye once and said, "You know, I'm not a follow guy. I expect everybody to keep time, and I'm going to play around the time." He just wanted to let me know the way he felt. Tony didn't follow anybody. He always went for it.

MD: Dennis does that too.

Carlos: Oh yeah, especially now that he feels more secure in the band. Dennis knows we're not afraid to let him go for it. In fact, we *want* him to go for it. There's a time and place where you can do that sort of thing, and he understands that. I'm always like, go ahead, bug out. It's okay to bug out.



8 HOURS:

TIME IT TAKES TO TEMPER OUR ALUMINUM/TITANIUM ALLOY.

Listen. It matters.



TREEWORKS[®]
HAND CRAFTED CHIMES

MADE IN NASHVILLE, TENN.

For a free color catalog, call today: 877.372.1601 or treeworkschimes.com

Weezer's

Pat

by Adam Budofsky

Like many great bands, Weezer seems to inhabit two distinct worlds. On the one hand, they're college-geek superheroes, concocting catchy power-pop songs about sweaters, unrequited love, and living the life of a slacker. On the other, their blistering tone and volume prove they've got a serious jones for metal, straight up. (You didn't think their logo just *happens* to recall Van Halen's, did you?)

Drummer Pat Wilson shares his band's tendency toward contradictions. A teenage Rush fanatic who today refuses to play more than a four-piece kit, Pat consistently finds unique ways to spice up Weezer's unshakable pop songs. Undeniably, he's a rock star: Weezer has sold millions of records, they're perennial favorites on MTV—Pat's even the "lead man" in their latest video. (Just ask Miss Piggy!) Yet for this interview he asks us to call him at 7:00 a.m. his time, because, well, he gets up early. And besides, today he's got to fit in rehearsals with his own band, The Special Goodness (where Pat rocks front of stage), as well as a recording session with Weezer.

Despite his busy schedule and the earliness of the hour, Pat was eager to talk to *MD* about drum gods, dead-end jobs, and the hidden dangers of compression.



Wilson

The Unlikely Drum Hero



“Of people hear things in my playing that they think are kind of cool, it may be

MD: Weezer is in a particularly productive period now, with touring, recording two albums in as many years, shooting videos—you’ve even got a whole new batch of songs you’re already starting to record. Plus you’ve got your own band, The Special Goodness, which is a fairly consistent project. Are you as busy as you seem?

Pat: I very much am. In fact, today I’m going to rehearse between 12:00 and 3:00 with The Special Goodness, then I’m going to go record with Weezer around 5:00.

MD: What’s Weezer’s recording method like?

Pat: The way we’ve been recording since our last album, *Maladroit*, is that we’ll play

maybe three songs, perhaps three takes of each. If it’s there it’s there, and if it’s not we move on. We used to think that there was a particular way that we had to play to achieve certain ideas, instead of just listening and finding an easier and more natural path. Then Rivers [Cuomo, guitarist/vocalist] kind of stumbled on this idea of, Hey, just play what you hear. This has allowed us to go places I don’t think we would have gone before. I think otherwise our new stuff would be a lot more rigid, like the green record [Weezer’s third album] was. That’s a tight little record, but in some ways it’s generic-sounding, and we wanted to avoid that.

MD: Give us some examples of this new

way of thinking on *Maladroit*.

Pat: I’d say “Fall Together.” It’s a huge riff, and it just immediately sounds natural. Same thing with “Dope Nose.” For a long time I couldn’t figure out how to play it, so one day I just got angry and started going off, and that’s how that intro came about. There’s no click on that record either, which is kind of strange for a modern record.

MD: Is that different from the way you’ve done things in the past?

Pat: The first and third records were done to a click, and consequently sold much better. [laughs]

MD: Do you like working with the click?

Pat: I don’t have a problem playing to it. I



because I'm trying to approach things in a not quite full-on rock way."



know a lot of musicians who are really bugged by it. Sometimes it's a drag to be the timekeeper—you know what I mean, to be responsible for the time—because people are pushing and pulling you all over the place. It's like, Man, this sucks. It doesn't feel musical. But if I just let go and let the click be sort of a subconscious thing that I don't really pay attention to—but that I know is there—then it's everyone else's fault if it doesn't sound right.

MD: Are the other guys hearing the click as well?

Pat: No, I don't think anyone else wants to listen to "bing, bing, bing" in their headphones. I like it live, too, because, like I said,

it frees me up and lets me just go off. If you just give in to it, you don't rush any fills. Rivers says it bums him out to play live to a click, probably because he can't just sing where he wants to sing. He has to kind of pay attention to what I'm doing more. We go back and forth with the click so much. Live I think it makes us much tighter, but it does kind of take away some of the feel.

MD: How are you hearing the click live?

Pat: I use the Tama Rhythm Watch. I'm the only guy who has it, and it goes right into my in-ear monitors.

MD: Was using in-ear monitors an adjustment for you?

Pat: Yeah, it was. We went through this

weird period around *Pinkerton* when I didn't use any monitors. I just listened to my kit acoustically with earplugs. There was a big awakening when I actually started listening to those other guys. [laughs] I find it hard to get a clear mix if there's more than two instruments plus myself and vocals. It's really hard for me to listen to two guitars, bass, and drums for some reason. There's just not enough background to get everything really clear. So basically in my monitors I only have a little bit of guitar; I listen to the bass, then I listen to the vocals, and then me.

MD: Regardless of the priority of instruments in your monitors, you always seem to listen intently to where you are in a song.

You accentuate the different parts very intentionally. Is that something you do consciously?

Pat: I guess I'm always looking for a place to do something, some sort of hook. I don't want to overplay. Actually, I think on the first and third records I didn't play enough, and to a lesser extent the same was true on *Pinkerton*. I think on *Maladroit* I played a good amount.

MD: What about feel? Do you consciously try to place your beat far back?

Pat: We talk about this all the time. I'm naturally behind the beat. [Bassist] Scott [Shriner] and I are both behind, and I'm always fighting Rivers and [guitarist] Brian [Bell]: "You just have to relax and let a little bit of attitude into the pulse."

If you listen to Led Zeppelin, those guys had a monstrous groove. It's not like '80s metal. Bands like Zeppelin and Foghat—they had a feel to them. I think that went away with stuff like Judas Priest. The drummer's job wasn't to make it feel like anything in particular, and the guitars and vocals became more important.

I'm hoping we're in kind of a renaissance of that earlier stuff, with bands like The Hives and The Strokes, because those bands have something cool going on. But you know what? You bring that to the radio person at your label, and they won't know what the hell it is. They don't know what to do with that. You play that for a program director at Clear Channel or whatever, and they're like, "I don't hear it."



A Tom Too Far

Pat keeps it simple up on the riser.

MD: The picture on the inside of the first Weezer album shows no rack tom on your kit.

Pat: When we first started Weezer, there was huge prejudice against having a rack tom. I was bullied into losing it. I didn't bring it back until the next record, and even then I could tell Matt and Rivers were disappointed. My whole career has been people giving me guilt trips about using stuff. Like whether it's adding a rack tom or using a China cymbal.... Atom Willard, the drummer in my band The Special Goodness, will just stand there, look down, and shake his head. [laughs]

MD: You've got to break out some RotoToms and see what he does with that.

Pat: I'd be all *over* that. I love RotoToms. I had them for a long time. Terry Bozzio was huge on RotoToms back in the day. But, you know, try as I may, I cannot escape the basic four-piece setup. Of course, there's that adolescent fantasy of having a huge drumkit. But even just going to a five-piece is distracting to me.

MD: What manufacturers are you affiliated with?

Pat: I got with Ludwig in about '96. They've been great to me the whole time. *Pinkerton* didn't do nearly as well as our first record, but they were just delighted to work with me. I thought that was huge, because they could have been like, Well, you're not really selling that many records. I just ordered a custom kit from them, which I'm excited about.

MD: What's it like?

Pat: It's a four-piece Super Classic, and it's surf-green with a big white stripe around the center. It looks like I'm supposed to be at the beach with Frankie Valli or something. It looks amazing.

MD: Are you taking that out on the tour?

Pat: Yeah. In the studio I've been using a psychedelic red kit, which is really cool.

MD: An older Ludwig?

Pat: No, it's a reissue. It's got a matching 6 $\frac{1}{2}$ x14 wood snare drum, but it sounds metallic. I have some Supra-Phonics that don't sound as "metallic" as that thing does. Very strange.

MD: What sizes are your other drums?

Pat: I play a 13" rack, a 16" floor, and a 22" kick.

MD: Zildjian cymbals?

Pat: Yeah. Right now I'm playing this kind of weird hi-hat combination that Atom gave me. It's a Quick Beat top and an older bottom cymbal, from before they started naming them. I think it's really old. For a long time my crash cymbals were A Customs. But at a certain point I decided I wasn't hearing them the way I used to. So I went back to medium-thin As, an 18" and a 17". My ride cymbal is an A Custom Projection. I put a little tape on the bottom of it, and I really love it. And I just started using a China again, a 16" or 17" Oriental Trash.

MD: Have you ever experimented with electronic drums? On the Rentals' album [*Return Of The Rentals*] you're shown behind some Simmons pads.

Pat: No, that's just...whatever. I screwed around with V-Drums when I was in Japan, though, and I was pretty impressed by how sensitive they were, especially the ride cymbal. I could definitely see myself having one of those backstage and warming up on them.

I threatened to use it live. We did a tour where we weren't using amps at all, just pods. They made for a really clean look on stage, but it takes away a little bit of the vibe. It was really weird, you'd walk on stage and just hear me. They were all playing and all the sound was way in front of them. I was like, I'm getting V-Drums, and we are going to be the quietest band that ever was. [laughs]

MD: How about hardware?

Pat: I use Ludwig stands and a DW 5000 pedal.

MD: Sticks?

Pat: I use Vater 5Bs. They're awesome.

MD: Heads?

Pat: I have Remo coated Emperors on the toms and snare. Sometimes we'll change to a coated C.S. dot on the snare. And for the kick I use a coated PowerStroke, although I kind of miss the coated Emperor on the kick because it's such an absolutely classic sound. But live it just wasn't working as well.

SONOR DRUM SERIES

FORCE 1001

THE ULTIMATE
AFFORDABLE DRUMS.

The Force 1001 Series features nine-ply basswood shells manufactured with SONOR's Cross Laminated Tension Free (CLTF) system, available in four finishes: Emerald Green, Reflex Silver, Wine Red and Black. Force 1001 drumkits are sold in Studio or Stage configurations. Both sets have an MSRP of just \$749.95.



*Cymbals not included.
Ask your SONOR dealer
about SABIAN
cymbal specials.*



SONOR[®]
THE DRUM COMPANY

Go to www.hohnerusa.com for a list of SONOR Dealers.

Distributed by
HSS
Division of HOHNER, INC.

Pat Wilson

That's why we re-recorded "Keep Fishin'" for the video. We were in Japan, and we knew that the record was meeting resistance from radio because they thought it was kind of "indie-sounding," which is so stupid, because, listen to The White Stripes. What could be more indie than that? But what they are talking about, and I have to partially agree with them, is that even the White Stripes album is done to a click. It sounds all lo-fi, but it's very even. So for

just went with it.

MD: But there's a little more to it than "just going with it." You nail the transition, and that's a perfect fill you do to lead into the straight feel.

Pat: I had to do something to kind of announce the next section, though I don't know why I did that particular fill. It was pretty natural.

MD: In a case like that, where you've recorded sort of a signature part, do you feel

The Artistic Approach to Drumming



TOCA Synergy Series of djembes and ceramic drums truly inspire the artist within. Each drum is handmade and artistically unique—exquisite to the eye, a delight to the ear. Experience the joy.

TOCA 
SUPERIOR SOUND, HANDS DOWN

Kaman Music Corporation
P.O. Box 507, Bloomfield, CT 06002 USA
www.TocaPercussion.com



"Keep Fishin'" we just went back and recorded it with a click. It does sound more together, in a commercial way, though I think it lost some of its charm.

MD: The cool thing about that song is that you go back and forth between swung and straight feels. That's not something you hear much anymore. How did that come about?

Pat: Well, it's Rivers. He wrote it. He just got to that part of the song and we were like, Okay, he's playing straight 8ths now, so we

like you have to stick to it live?

Pat: It depends on how new the song is. If it's a fairly new song and I'm happy with how we recorded it, I stick with it. But you just can't do it every night, it becomes a drag. Some nights I just go off. Rivers is constantly encouraging me to play more, so I do. But I really struggle with this. Like I still don't know what I'm going to do on this next tour, for instance, whether I'm going to play to a click or not.



JOHN DOLMAYAN

SYSTEM OF A DOWN

14" Signature Heavy Hi-Hat 18" Signature Thin China
18" Signature Full Crash

6" Exotic/Percussion Bell Chime 10" Signature Splash
8" Signature Splash

10" Signature Bell (custom)
20" Signature Power Ride
20" Signature Full Crash
18" Signature Power Crash
18" Signature Heavy China

PAiSte

For free literature and stickers please contact us: call 800.472.4783 or +714.529.2222, email info@paiste.com, visit our web site www.paiste.com or write Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA

www.paiste.com

More Stuff!

You Need It. We Have It.

Roland

EVANS
drumheads

Zildjian

Gibraltar

PAiSTE

LP

SABIAN

TAMA

Pearl



YAMAHA

dw
HARDWARE

and more!

Visit LandMmusic.com
for a FREE CATALOG



1-800 876-8638
8-SOUND-8

6228 AIRPARK DRIVE
CHATTANOOGA, TN 37421

Pat Wilson

MD: How do the other guys feel about it?

Pat: Scott wants us to be like *Led Zeppelin IV*, so he doesn't want to hear a click. I think Brian wants me to play to a click. He needs to feel a solid thing going on. As soon as I start stepping out, if I play over the bar or something, he turns around with this look like, Oh my God, what are you *doing*? He's more compositional. No surprises.

MD: I guess you could get away with one or two "out" fills each show, right?

Pat: I get away with about four. [laughs] My problem is that I'll do something and immediately evaluate it. I'll be like, Did that work? It's a huge bummer.

MD: Did you have a traumatic experience with a songwriter in the past?

Pat: No, I just want it to be really good. I have trouble getting lost, like the way you're supposed to forget about everything and just lose yourself in what you are playing.

MD: Let's get back to some specific songs. On "Burnt Jamb," are you riding on a rim?

Pat: Yeah. I think it's a shame that take got

put down, because since then we've gotten it a lot better. It feels huger now. And plus, I think I made a mistake with the snare drum tuning on the entire record.

MD: How so?

Pat: It's just so low. I thought I was going to get this sound kind of like on the David Bowie record *Let's Dance*. I thought that after the mix it would be this big, stomping '80s drum sound. But when we re-tracked "Keep Fishin'" I realized what was bothering me about it. Chad Bamford, the engineer, put a little compression on the snare, and if nothing had been done to it after that, I would have liked the way it sounded. But we sent the record to Tom Lord-Alge to mix, and he of course put some more compression on the drums, so now to me they just sound kind of blown out. I wish they were punchier and had more impact. Instead they're just kind of like this pillowy "pooooo."

MD: Does this suggest that next time during mixing or mastering you're going to be in there with them?

The Moth Man Cometh Slamming Pat's bass and guitar desires

In his time off from Weezer—can such a thing really exist for a band this popular?—drummer Pat Wilson leads The Special Goodness, featuring Moth drummer Atom Willard, late of Rocket From The Crypt.

A few years ago Wilson kicked The Special Goodness into gear during a downtime in Weezer activities. "I went through a situation where I only wanted to play with my friends," he relates. "So I convinced two of my friends in Buffalo to join, thinking that as long as we were pals, it would work out great. But I'll tell you, it's tricky, because even though they could play, they weren't pursuing it. It just didn't work out. So I had to change it up and get people who would make it their main focus.

"Now The Special Goodness has really gotten serious," Wilson states. "Atom Willard is such a rager, when we started playing with him, it made me more excited about the band."

Pat is an outspoken fan of Willard, who

has worked as Weezer's drum tech. Atom slams so forcefully, from where we sat at a recent Moth gig in New York, he threatened to blow a hole through the opposite wall of the club. "I'm always ripping Atom off," Pat chuckles. "He's got a silver drumkit with blue stripes; I got a green one with white stripes. He doesn't use wing nuts on his cymbal stands; I'm thinking about doing that now. He gets *so* mad."

Wilson obviously likes a drummer with muscle. But beyond pure volume, Pat insists it's an energy thing. "Take Dave Grohl, for instance," Pat says. "He's *such* a good drummer. I know when he was on the cover of *Modern Drummer*, some readers were like, I don't need to spend any time on this guy. But let me tell you, in the real world of playing rock music in front of people, you want a guy like him, because you want to feel like you're absolutely ripping people's heads off. You want a drummer who is going to *stoke* you back there."



**IF YOU'VE NEVER HEARD
OF SMOOTH WHITE™
DON'T WORRY, THESE GUYS HAVE.**
(As well as anyone within a 20-mile radius.)



TRAVIS BARKER



JOHN OTTO



KENNY ARONOFF



TAYLOR HAWKINS

If SMOOTH WHITE™ drumheads are potent enough for Travis Barker, John Otto, Kenny Aronoff and Taylor Hawkins imagine what they can do for your own sound. And these guys aren't the only ones swearing by them - Pearl Drums and Orange County Drum and Percussion use them on their drumsets. Add to that, SMOOTH WHITE™ is one of the most popular among Nashville artists. These Remo drumheads come in Ambassador™ as well as Emperor™ weights and are made of high-quality Dupont Melinex® for incredible, warmer sounds that are meant to be played. As well as heard.



Rhythm Lives™

For more details, stats and the artists that use SMOOTH WHITE™ Drumheads, check out remo.com/smoothwhite

Pat Wilson

Pat: Well, you can't go down to Florida and tell Tom Lord-Alge, "You compressed this way too much." Because if you listen to it coming out of a television, it sounds amazing. Then you go to KROK with it, and they are blowing it out. But everyone is compressing stuff so much that I think it's the more mundane-sounding records that end up sounding great on the radio. If I had any advice for drummers it would be to use less compression while tracking, because you can't pull that stuff out. Once you squash it, that's it. If you could have none, that would be great.

MD: On "Death And Destruction," the fill you do at the end of the first line of each verse is really nice, kind of jazzy and subtle. Then you elaborate on it during the guitar solo.

Pat: There are so many things on *Maladroit* that are direct rip-offs of my favorite drummers. Like there's this little hi-hat, ghost-note kick drum triplet thing in that song that's right from Bill Bruford on Yes's "Heart Of The Sunrise." I'm trying to rip off Stewart Copeland right now from "One World" off *Ghost In The Machine*. We have this sort of weird new song that we're work-

ing on, and I just can't do it.

MD: Yeah, but it might end up sounding cooler if you can't do it exactly like him.

Pat: I know, but I *really* want to capture that feel. But that's not going to happen.

MD: What other stuff did you dig growing up?

Pat: I was a huge Rush fan. *Enormous*. I had a cousin who was about seven years older than me, and when he was like fifteen he showed up with *2112*. That's when I got into Rush, right around when that record came out, which I think is very strange because I was very young. At the same time he brought over *Van Halen* and Aerosmith's *Rocks*, so I got into those.

In Buffalo, New York, where I grew up, all you heard was classic rock. So I wasn't exposed to much music other than that until I got to high school. There weren't many people who even *knew* of other stuff. There was this one kid, Don Scott, and he turned me onto The Smiths and a lot of that kind of music. But in Buffalo it was almost completely about Rush, Van Halen.... The funny thing is, I was way more excited about Eddie Van Halen than I was about Alex. I really responded to how rad he was

on their first five or six records.

MD: Were you playing guitar that early?

Pat: I didn't get a guitar until I was nineteen. I didn't get a drumset until I was nineteen either. I just sort of slumped it with my friends' kits. Two of my friends had drums and another one played guitar. I ended up getting a bass because nobody played bass.

MD: So that forced you into thinking melodically at an early age?

Pat: No. [laughs] All I did was look at the neck and think, Hey, if I play this it sort of sounds okay. Maybe subconsciously it did. Definitely listening to bands like Rush made me focus on being really instrumental.

MD: Were you taking lessons at the time?

Pat: I took some lessons in high school for about a year, and I got hooked up with the rudiments and stuff. But I was really slack about it. If I couldn't immediately do it, then I didn't want to do it. That's been a huge problem that I've tried to overcome.

I still get pretty frustrated about the rudiments. Actually, the big problem with that sort of traditional rudimental playing is that it doesn't have much to do with rock music. Though I think if you take your earplugs out and go down a stick size and start playing

Cadeson™
www.cadesonmusic.com
CADESON MUSICAL CO.,LTD.

DrumDial
Drum Tuner
"The DrumDial is a great tool which can make any drummer's life easier. It is indispensable for quickly tuning a drumset. I carry one with me on all of my travels and for all of my gigs." - Peter Erskine
BIG BANG DISTRIBUTION
9420 Reseda Blvd., PMB 350, Northridge, CA. 91324
Ph. 800-547-6401 www.bigbangdist.com

some stuff that's not backbeat, then all of a sudden you can see how great jazz drummers went off with their technique.

MD: You guys sound like you are playing very loudly when you are recording.

Pat: Oh yeah. Something just happens when things start to get loud. It gets crazy. I think good rock bands are the ones that can harness that and release it in the way that they want to, instead of just going out there and thrashing. It takes a lot of discipline to play in a rock setting in a more mellow, beautiful way, because—and this probably comes from playing in clubs—you want to feel like you are absolutely raging when you play a show. I can't imagine what it must be like to play in Coldplay. I think their music is beautiful, but you see them live and they are just kind of standing there like, Yep, this is what we do. If we did that live it just wouldn't be that great—unless we wanted to cross over and be like Train or The Goo Goo Dolls. But then we'd just be played on adult contemporary radio.

MD: One of the techniques that you employ effectively is crash-riding, which always looks all gnarly, but still requires some technique.

Pat: That comes directly from Alex Van Halen. He's got those Paistes going *shhhhhh*. I learned from Dave Grohl that you can just hit quarter notes and it sounds cool too. Though after a while.... Sometimes we'll be playing something, and I won't be able to find what I'm looking for, and I suspect that I'm getting tired of just riding on the floor tom or a crash or ride or hi-hat.

I think we are starting to step into a new land of different kinds of rhythms. For instance, once I heard The Meters I realized I was a complete idiot, because the stuff that's going on with their drummer is so amazing. He's not going "ding, ding, ding, ding" all the time, like most pop music. So if I can throw in a beat that's linear in any way, then I'm totally into it—like "Fall Together," for instance. I love playing that song because the beat isn't straight, and when the rest of the band comes in and does it with me, it's huge. I love it.

I guess a great "not-straight" type of band would be Tool. We played with them last summer in Europe, and I sort of had this mini epiphany, like there's three guys, each doing his own thing, but it sounds amazing.

And the drummer is just out of his mind. I really want us to be more like that, because it's not like they're just throwing stuff out there. The parts fit together, but they're so interesting.

MD: So what are you willing to do to get there?

Pat: Take it as it comes. It all comes back to the song, but if I have an opportunity to play something that's not 2 and 4, I'll take it.

MD: You play slower tempos well. That's not easy.

Pat: No, it's hard, especially loud.

MD: Any tips to make that happen?

Pat: We were playing a show in Toronto once, and through a friend, I met this guy who is a jazz drummer. We started talking about what he was studying. He said that when he met this teacher, he thought he was going to impress him with all the insane chops he had. But the teacher got out a metronome, set it to 40 bpm, and said, "Play quarter notes." It is *so* hard to play quarter notes at 40. So I would say to anybody who wants to become a better musician, definitely fool around with a metronome, because then all of a sudden you'll realize, Okay, I really have to just mellow out here, and real-

VATER
PERCUSSION
USA

Patrick Wilson
Weezer
5B Wood

Chris Hesse
Hoobastank
Nightstick Wood / Gloves

Raul Rekow
Santana
Yambu Jazz / Marching Bass
Drum Mallet (MV-B5)

vater.com

VATER PERCUSSION 270 CENTRE STREET, HOLBROOK MA 02343 781.767.1877
ALL VATER STICKS ARE TONE MATCHED BY COMPUTER ANALYSIS

Pat Wilson

ly accept that things are going to go really slow. I mean, it's easy for me now; I just use a click.

MD: But just because you've got a click, it doesn't necessarily mean that your feel is going to be good. Yours is.

Pat: You just have to accept that tempo. Try not to be cerebral—which, again, is a huge battle for me.

MD: Another thing you do well is go in and out of double time.

Pat: Generally if I change up something like that, it's because I feel like if I didn't, there'd be something seriously lacking. In fact, that's probably my motivation for whatever I play. If I do something different it's because I feel like if I don't, it won't be as cool.

I think the biggest struggle with this band is it's sort of rock versus metal. Rivers grew up just full-on metal. He was a huge KISS fan. But I never got stoked listening to KISS. So Scott and my tendency is to play these huge, big grooves like "When The Levee Breaks," and Rivers' tendency is to want to be like "Master Of Puppets." He's done a lot to break those habits. But I think he's still more on top of the beat. That's

why I think maybe the click is the best choice for us, because we sort of all find a place close together where it makes sense.

MD: Do you have any warm-up routine?

Pat: Before we play I'll warm up for fifteen minutes doing paradiddles and single strokes, and maybe some stuff from *Stick Control*.

MD: How about a practice routine at home?

Pat: I have a small Ludwig kit at home, and if we haven't played for a while I'll just play quietly, without earplugs. Suddenly I'll realize that all of the things that I hear in my head are achievable at that volume. That will be exciting, because I'll be like, Oh, *that's* how you do that? And it's really fun. It's a period of discovery. But once the volume goes up, a lot of the subtlety is gone. I think if people hear things in my playing that they think are kind of cool, it may be because I'm trying to approach things in a not quite full-on rock way.

Believe it or not, I've been exposed to very little live drumming in my life, and that's almost always been rock. So I've heard music mostly through recordings. I remember when I was very young, I would listen to Rush, and Neil Peart would hit the

hi-hat and I'd think, Why doesn't my hi-hat sound like that? I had these old Zildjian hats, and I'd go to the corner of my bedroom and hit them: "Clank." I'd be like, That's not what he has! What I failed to realize is how processed, either through EQ or mastering or whatever, drums can be. It wasn't until I heard Zeppelin and realized that John Bonham's drums sounded much closer to what a real drumkit sounds like that I started to figure out, Okay, it's more about how it was recorded than how people are actually playing.

The flip side of that is jazz. I had another mini epiphany when we were in France. I was in the lobby of this very nice hotel, and there was just a drummer, a piano player, and an upright bass player. I must have been sitting in just the right spot, because it was like there was no filter between what they were playing and what you would want it to sound like if you were to record it. I couldn't believe how big the bass drum sounded.

I think the true kit players want to record the drumkit as it sounds in a room. They don't want you to hear everything close-miked and all that. Unfortunately in rock

THOMAS LANG

"AGGRESSIVE, DYNAMIC, MUSICAL...MIND-BLOWING"

Meinl has a complete line of the most innovative cymbals available anywhere... GENERATION-X. They're designed by and for drummers on the outer edge of the art form. Isn't that where you want to be?

Generation-X Tom's Becken are available in two prepacked configurations. Each includes a **Free** 14" Filter China.

15" SIGNAL CRASH CLUB RIDE
15" SYNTHETIC CRASH
14" COMPRESSOR CRASH
14" FILTER CHINA

50th ANNIVERSARY MEINL CYMBALS 1954-2004

MEINL
ROLAND MEINL
www.meinl.de

Lars Ulrich-Metallica

Mic Fleetwood-Fleetwood Mac

Tico Torres-Bon Jovi

Peter Criss-Kiss

You Don't Have to Play Ahead Drumsticks To Make Great Music, But it Sure Does Feel Better When You Do.

Joey#1-Slipknot

Tommy Lee-Solo Artist

Rick Allen-Def Leppard

Phil Rudd-AC/DC

AHEAD

Pat Wilson

music if you want any other instrument to be big in the mix you have to close-mike the drums. People say Zeppelin sounds amazing, but when you really listen to those records, the drums are huge and the guitars are tiny. It's like the drums and bass are favored in the mix. It was as if they were thinking of the rock band as an extension of a jazz trio. It was like, This is how we really are, rather than, We are going to produce ourselves into this other super technologically advanced sound.

MD: Let's talk a little about how you got from Buffalo to LA.

Pat: I was twenty-one, living at home and teaching drums. I didn't have very many students, and I wasn't making very much money. I met this guy named Patrick Finn, and he had a Wahl bass. I had never really played seriously with anybody, because there was just such a lack of talent in Buffalo—or maybe it was my lack of being able to get into some sort of scene. But when I met this guy and we played, it was insane. He was like mister slap, but he was good at it. He could really shred. We found out that we had the same birthday, and that was it. He was like, "Dude, I'm moving back to

California. You want to go?" and I was like, "I'm there." I just took one look around the music store and thought, I'm not going to be thirty-two years old and still working here. I don't know much, but I know *that*.

So we came out here and just sort of bounced around, tried to start a couple different bands. When you're in your twenties you start to find out things, like, Oh man, I don't want this, and I *certainly* don't want what that guy wants. Eventually you wind up meeting people with similar interests, and hopefully you all become focused on a general idea that you can take somewhere. And that's exactly what happened with Weezer. I met Rivers not long after we got out here. He was leaving this kind of prog-metal band, and he was going through a big change in his life too. He had bought a cassette 8-track and was interning in a studio.

By that time I had met [original Weezer bassist] Matt Sharp, and we were trying to figure out something to do. We had a lot of passion and interest in certain kinds of music, but we didn't know how that was going to translate into what we were going to do. So we met Rivers—"He's got an 8-track, let's get with *him*"—and we con-

vinced him to move into this apartment with us. Rivers was just starting to write songs, and he asked me to play drums on a song for him. That turned into a band called Buzz, with this girl bass player. That was pretty cool, but it had to die.

We started a couple of other things, but eventually Rivers said, "Look, we're going to write fifty songs, and then we're going to have our first rehearsal." This is probably '91, '92. When we eventually got to the rehearsal, it was a historic thing for us. It was like, This is so much fun I can't even believe it; let's just make it official. And the rest is history.

MD: Ten years later, how do you feel about the whole trip?

Pat: I can't believe I was smart enough to leave Buffalo. Nothing against Buffalo, it's just, how was I going to do what I wanted to do there? I *wasn't*. So my advice is, if you have any inclinations to do something crazy while you are young, just do it. You don't want to look back in ten years and think, I had an opportunity to get involved in all kinds of crazy ideas, and I passed on it. You don't want to live with regrets.



PREMIER
BRITISH MADE SINCE 1922
Artist Maple

PREMIER
BRITISH MADE SINCE 1922
Artist Birch

Artist Series
Maple or Birch?

Premier
www.premier-percussion.com



ENDURO

*Your Link to
the Road*

available
in
17 COLORS

**HUMES
& BERG**
MFG. Co. Inc.

ENDURO

800-348-9737
humes-berg.com

the MD CLOTHES LINE



Long-Sleeve Tee

- 100% Pre-shrunk heavyweight cotton, Heather Grey
- Features the modified MD block logo on the front
- Sizes: S, M, L, XL, XXL

\$17.95



Bucket Hat

- 100% cotton in khaki green
- Features the MD block logo embroidered on the front
- Sizes: S/M, L/XL

\$14.95



Short-Sleeve Tee

- 100% Pre-shrunk heavyweight cotton Black Tee
- Emblazoned with the MD white block logo on the front
- Sizes: S, M, L, XL, XXL

\$14.95



Ladies Rib Long-Sleeve Contrast Baseball Tee

- 100% Pre-shrunk heavyweight cotton, white body with black raglan sleeves
- Features the MD script logo across the front of the shirt
- Sizes: M and L (note: Shirt runs very small)

\$14.95



Knit Black Hat

- 100% Heavyweight acrylic knit
- Features the MD block logo embroidered in white
- One Size fits all

\$11.95

size	qty	item	price	total
		Long Sleeve Tee	\$17.95	
		Short Sleeve Tee	\$14.95	
		Ladies Rib Tee	\$14.95	
		Bucket hat	\$14.95	
		Knit hat	\$11.95	
subtotal				
For shipments to NJ, add applicable 6% state/local taxes to hat orders only.				
merchandise subtotal				
shipping & handling charges*				
grand total				

Make check payable & mail to:
 Modern Drummer Publications
 Attn. Clothing Line
 12 Old Bridge Road
 Cedar Grove, NJ 07009

*Shipping and Handling Chart (before tax):

- 1-3 items, add \$5.00
- 4-6 items, add \$6.50
- 7 or more items, please add \$9.00

Foreign delivery add additional \$4.00 to your order

name (please print) _____

address _____

city _____ state _____ zip _____

phone _____

Visa/MasterCard# _____ exp. date _____

name on card _____

Visa MasterCard

All checks or money orders payable in US funds only (no cash).
 No C.O.D. Please allow 10-14 days for delivery.
 Clothing can be shipped to street address only; no PO Box deliveries.

Order online at www.moderndrummer.com

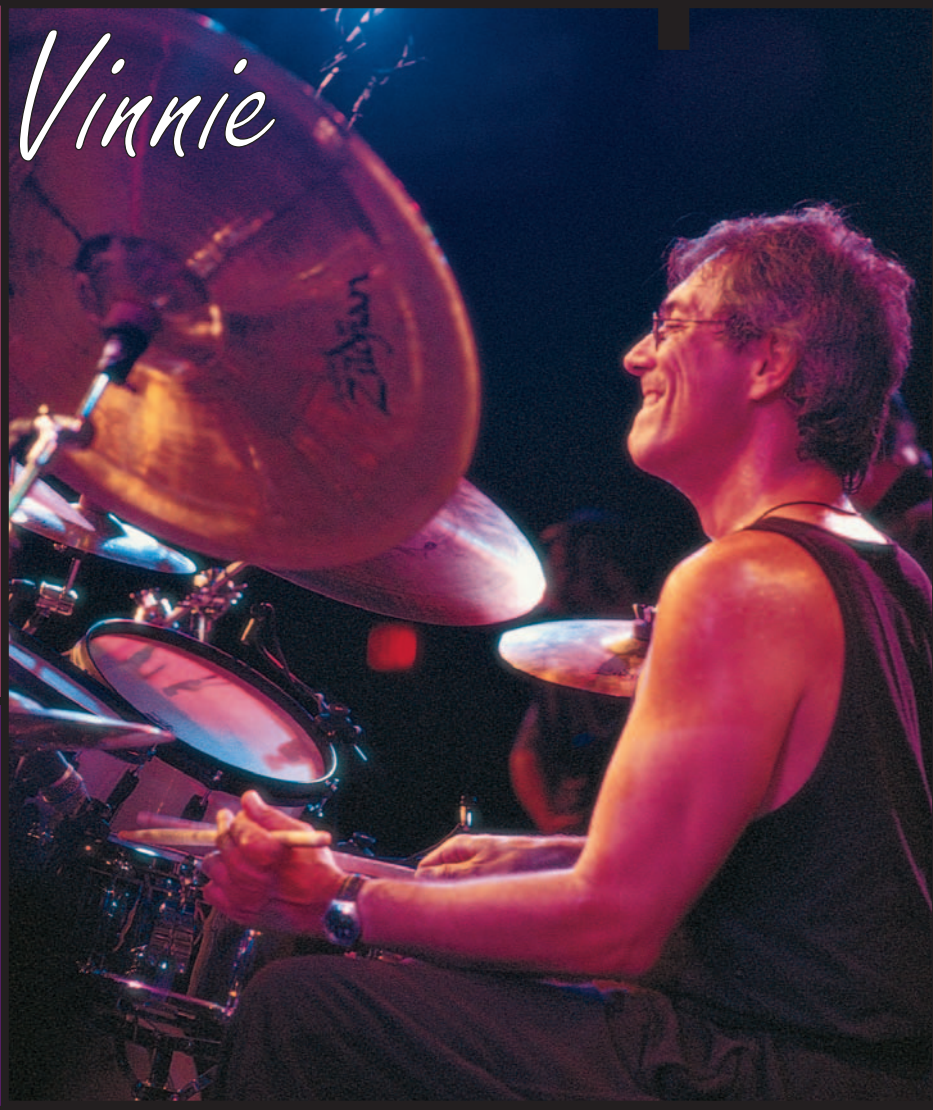
Phone orders to: (973) 239-4140, fax orders to: (973) 239-7139. Business hours: 9:00 A.M. – 5:00 P.M., MON – FRI.

Take A Tip

From Vinnie

"Modern Drummer is the Library Of Congress for drummers. I've got my card. Do you have yours?"

— Vinnie Colaiuta



Modern Drummer...
The World's Most Widely Read Drum Magazine.

Subscribe Today!

www.moderndrummer.com
1-800-551-3786

Hoobastank's **Chris Hesse**

by Ed Breckenfeld



MUSIC KEY		
Open	○	C.G.
H.H.	×	×
T.T.	○	×
S.D.	○	×
F.T.	○	×
B.D.	○	×

Southern California has always been a breeding ground for successful rock bands, and Hoobastank is a perfect current example. Their self-titled, major-label debut has impacted modern rock radio and MTV, spreading the band's post-grunge sound nationwide.

Chris Hesse's drumming melds seamlessly with his band's tough guitars and soaring melodies, as he tempers power and technique with musicality. It's a potent combination.

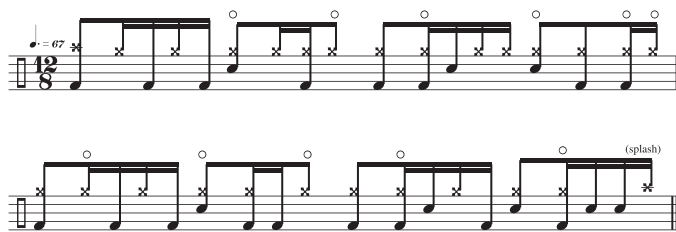
"Crawling In The Dark"

The album opens with Hoobastank's breakthrough hit. Chris pounds his way around guitar-riff offbeats in the intro.



"Running Away"

Chris has a wonderful touch for 12/8 time. Notice the sophisticated interplay between the hi-hat and bass drum. You need great foot-pedal control to make this kind of thing work.



"Pieces"

This track bounces between punk and heavy alt-rock grooves, with the band's high intensity tying them together.



"Ready For You"

Here's an intro pattern that blends both half-time and uptempo feels in the same measure.



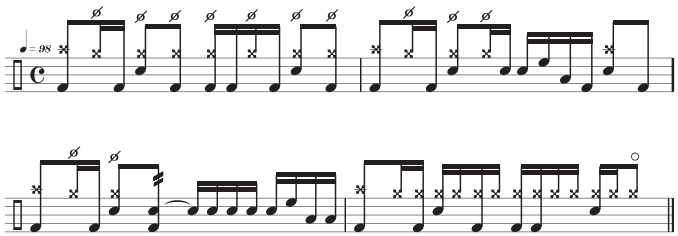
"Up And Gone"

Chris gets to cut loose on some 32nd-note drum fills in the choruses of this hard-edged tune.



"Hello Again"

Many of Chris's grooves seem designed around bassist Markku Lappalainen's melodic 16th-note patterns. Here's another good fill sequence from the end of this song's intro, leading into the bass-driven verse.



If you have any questions or suggestions for Ed Breckenfeld, you can contact him through his Web site, www.edbreckenfeld.com.



YOU NEED MY WEBSITE!

www.ajpropercussion.com

YOU NEED MY CATALOG!

Formerly of Thoroughbred Music, A.J. has been serving drummers throughout the USA for over 22 years!

CALL FOR FREE CATALOG

CALL 1-800-545-7668
4340 W. Hillsborough Ave. Suite 208
Tampa, Florida 33614
Shop On-line • www.ajpropercussion.com



Musician's Friend

ALL DRUM SETS
INCLUDE A FREE
BEATO
DRUM SET COVER!

PREMIER



NEW!

7595 Cabria 5-Piece
Standard Drum Kit
404154‡ List \$1,295.00

\$779⁹⁹

NEW!

Pearl

Masterworks
Limited Edition
6-Piece Drum Set
447909‡ List \$10,921.00

LIMITED TIME OFFER!

\$6999⁹⁹



TOCA
PERCUSSION

Players Series
Fiberglass
Conga Set

\$199⁹⁹

441255
List \$369.99



Ludwig SALE!

Zep Set Bonham 5-Piece
Classic Maple Drum Set
446297‡ List \$4,475.00

\$2499⁹⁹



NEW!

Roland

V-Drums®
V-Stage Kit
442635‡
List \$3,295.00

\$2699⁹⁹



INCLUDES
FREE TUMBA!

Performer Series
Quinto and Conga
441049‡ List \$855.00

\$449⁹⁹

LIMITED TIME OFFER!

**CATALOG
EXCLUSIVE!**

BEATO

Pro 1 Club
Drum Set
Bag Set
549668
List \$389.00

SALE!

\$249⁹⁹



NEW!

Gibraltar

Rack Factory
No-Leg
Snare Drum Stand
446382 List \$180.40

\$99⁹⁹

YAMAHA

DS9XPSII DTXpress
Electronic Drum Set
444758‡ List \$1,295.00

NEW!

\$999⁹⁹

YAMAHA

YD Series 9-Piece
Double-Bass Kit
445308‡
List \$2,099.00

\$1299⁹⁹

INCLUDES
FREE THRONE!
(\$99.00 Value)



pacific
drums and percussion
Professional Products

NEW! Birch 5-Piece
Drum Set
449066‡ List \$989.00

\$599⁹⁹

INCLUDES
HARDWARE!

TAMA

2002 Rockstar
RD522EDF Fusion
5-Piece Drum Set

440435‡
List \$1,249.99

INCLUDES
FREE THRONE!

\$749⁹⁹

LIMITED TIME OFFER!

drum/
dw

Craviotto Solid Maple Snare
442365 List \$895.00

INCLUDES **FREE CASE!**

\$539⁹⁹

PULSE
PERCUSSION

6-1/2" x 14"
Steel Snare with Die-Cast Hoops
444555 List \$299.00

SALE!
\$79⁹⁹

SABIAN

NEW!

INCLUDES
FREE AAX SPLASH!

LIMITED TIME OFFER!

B8 Cymbal
Performance
Pack
441007 List \$333.00

\$189⁹⁹



Zildjian

NEW!

ZBT 4-Piece
Cymbal Set
443829 List \$371.00

\$199⁹⁹



INCLUDES
FREE BAG AND 18" CHINA!

LIMITED TIME OFFER!

APPLY TODAY!

Musician's Friend
Platinum Member
**YOUR CHOICE
SAME AS CASH!**

3 MONTHS
Minimum Purchase \$199

6 MONTHS
Minimum Purchase \$499

**FREE
CATALOG!**



**ONE-YEAR
SUBSCRIPTION!**

800-391-8751

WEEKLY WEB GIVEAWAY!
WORTH OF
\$1000 FREE GEAR!

musiciansfriend.com

FOUR EASY WAYS TO ORDER!

- ① Call: 800-391-8751
- ② Click:
www.musiciansfriend.com
- ③ Fax: 541-776-1370
- ④ Write: P.O. Box 4520
Medford, OR 97501



45-DAY DOUBLE GUARANTEE!

- Money-Back Satisfaction Guarantee
- Best Price Guarantee

RAPID DELIVERY!

- Most orders shipped same day!*

Limited to stock on hand; prices subject to change; standard catalog shipping rates apply. *On orders received by 5PM ET Mon.-Fri. †Additional 2-day shipping charge.

To get your **FREE** Catalog subscription, fill out this handy coupon and mail to: Musician's Friend, Dept. CR, P.O. Box 4520, Medford, OR 97501

Name _____
Address _____
City _____ State _____ Zip Code _____
E-mail address _____

Area(s) of interest: Guitar Bass Keyboard Drums
 Studio (recording) Stage (PA, lights, etc.) DJ

SOURCE CODE: DRBM

Bill Stewart

"Deed-Lee-Yah"

Transcribed by Michael Lemish

MUSIC KEY

Open	○	R.C.
H.H.	⊗	
T.T.	⊗	
S.D.	⊗	
F.T.	⊗	
B.D.	⊗	
H.H. w/foot	⊗	Stick Shot

This month's *Drum Soloist* once again features the brilliant soloing of Bill Stewart, this time on his solo disc, *Think Before You Think* (Evidence). In the solo (which begins at the 4:11 point of the track), notice Bill's use of the four-over-three hi-hat pattern to build tension. This is then released at the end of the phrase.

Also notice how he uses his hi-hat and bass drum to "battle" against each other. Another thing to check out is how Bill uses polyrhythmic sequences and playing over the barline to give the solo a more free feel, while still maintaining the thirty-two-bar AABA form. (All notated 8th notes are swung.)



$\text{♩} = 116$

What You Don't See Is What You Hear...



RadialPro® 1000 Series shown in Cashmere

And What You Hear Is The Richest, Purest Drum Sound Ever.



RadialPro 1000 Drum



Conventional Drum

For more information, call toll free 866-443-2333

PEAVEY
WWW.PEAVEY.COM

Bill Stewart Solo

(buzz stroke)

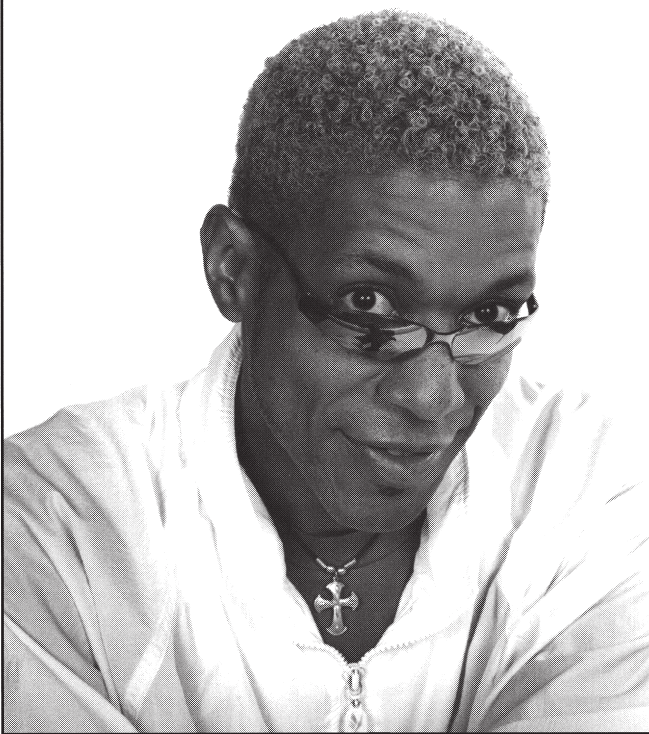
(stick shot)

The musical score consists of ten staves of drum notation. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Key features include:

- Staff 1: Starts with a 'buzz stroke' annotation. Features eighth notes with 'x' marks above them, indicating a specific drum sound.
- Staff 2: Contains triplet markings (3) over groups of notes.
- Staff 3: Features a series of eighth notes with triplet markings (3) and accents (>).
- Staff 4: Continues the eighth-note patterns with triplet markings (3) and accents (>).
- Staff 5: Shows a sequence of eighth notes with triplet markings (3) and accents (>).
- Staff 6: Includes a 'stick shot' annotation. Features eighth notes with triplet markings (3) and accents (>).
- Staff 7: Continues the eighth-note patterns with triplet markings (3) and accents (>).
- Staff 8: Features eighth notes with triplet markings (3) and accents (>).
- Staff 9: Includes eighth notes with triplet markings (3) and accents (>).
- Staff 10: Ends with eighth notes, triplet markings (3), and accents (>).



AQUARIAN



J.D. Blair

AQUARIAN drumheads are therapy for your kit.

If your drums sound sick, it may not be your drums. It might be the heads you are using.

AQUARIAN heads have tone even before you put them on your drums. Take the **"TAP TEST™"** and prove it to yourself. They will make your drums sound healthy again.

AQUARIAN heads are consistent, durable and they have a musical tone.

As I said, **AQUARIAN** heads are therapy for your drum kit.

"Your drums will sound great!"

REMEMBER

"If the head doesn't sound good when you tap it, it won't sound good when you play it!"

The Groove Master with Shania Twain

"TAP TEST"

Hold the drumhead by the hoop and tap it in the center with your finger, or better yet, a drumstick. It should have a musical tone and resonance.

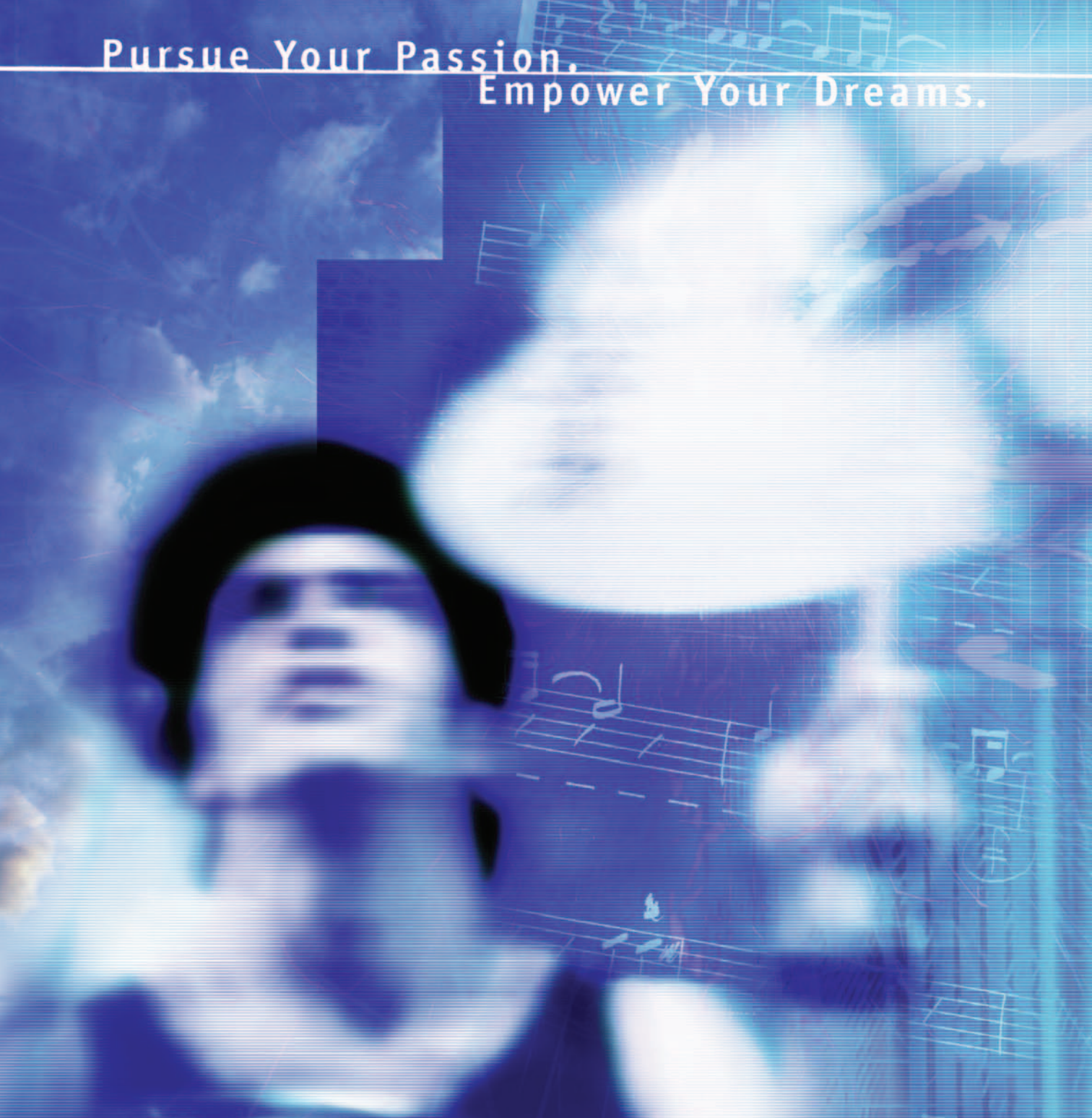
AQUARIANACCESSORIES

1140 N. Tustin Ave., Anaheim, CA 92807
714-632-0230 ■ Fax **714-632-3905**

e-mail: info@aquariandrumheads.com

All Rights Reserved

Pursue Your Passion. Empower Your Dreams.



Berklee offers 12 majors and more opportunities to explore and develop your career in music than any other college in the world.

W writing

- _songwriting
- _film scoring
- _contemporary writing & production
- _composition
- _jazz composition

E education

- _music education
- _music therapy
- _music business & management
- _professional music

T technology

- _music production & engineering
- _music synthesis

P performance

- _performance



Understanding The Language Of Music

Part 15: Chord Progressions 102

by Ron Spagnardi

This month we'll examine some chord progressions common to the bebop era and beyond, along with a few standard tune progressions.

The Sound Of Bop

The bop musicians of the '40s wrote dozens of tunes with unique chord progressions. However, the chord changes to George Gershwin's "I Got Rhythm" and Ray Noble's "Cherokee" were the foundation for a number of bop "heads" and solos. The boppers simply constructed new melodic lines over these chord changes. The progressions were fun to play off, and gave mod-

ernists like Charlie Parker, Dizzy Gillespie, Miles Davis, and Thelonious Monk, among others, a common set of chord changes on which to improvise. Anything recorded by the above artists (usually available on reissues) is recommended listening.

Here are the progressions to "I Got Rhythm" and "Cherokee."

"I Got Rhythm"

Chord progression for "I Got Rhythm":

Line 1: B^b B^b6 Cm7 F7 B^b6 Edim Cm7 F7

Line 2: B^b B^b6 Cm7 F7 E^bm B^b Cm7 F7 B^b F7

"Cherokee"

Chord progression for "Cherokee":

Line 1: B^bMaj7 Gm7 G^b7 Fm7 E+7 E^bMaj7 E^bMaj7 A^b9 A^b9

Line 2: Gm7 Gm7 C9 C7^b9 F7 G7^b9 G^b7 F+7

The Modal Movement

The term "modal jazz" gained popularity with the tune "So What" from Miles Davis's 1959 landmark album, *Kind Of Blue*. Eventually John Coltrane, McCoy Tyner, Wayne Shorter, and Chick Corea took the concept to even greater heights.

Modal jazz was based on the principle of very few chord changes,

thus leaving a lot of open space for improvisation. The simplicity of the chord structure forced the soloist to focus on melodic invention and the exploration of scales and modes, instead of just "running the changes" as the earlier players had done. Here's Miles' "So What" progression. Note that only *two* chords are used: Dm7 and E^bm7.

Dm7 (8 Bars) Dm7 (8 Bars) E^bm7 (8 Bars) E^bm7 (8 Bars)

Time-Honored Standards

Hundreds of tunes exist today that have attained the status of “standard.” Many of them simply used new melodic lines over basic chord changes, while others were much more adventurous.

Duke Ellington’s “Satin Doll” is a good example of a standard tune that starts off on a iim7 in the key of C. Notice the 9th extensions, a classic Ellington trademark.

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

(iim7) (V7)

Am9 D9 A^bm9 D^b9 CMaj7 Dm7 Em7 A7

The opening four bars of “These Foolish Things,” containing major 7ths and 9ths, is a good example of a modern use of the

common I, vi, ii, V7 progression. Notice in measure two how the 9th of the Fm9 chord functions as the melody note.

E^bMaj7 Cm7 Fm9 B^b7 E^bMaj7 Cm7 F9 B^b7

(IM7) (vim7) (iim7) (V7) (IM7) (vim7) (ii7) (V7)

This re-harmonization of Harold Arlen’s “Stormy Weather” shows how major 7ths, ^b5ths, ^b9ths, and augmented 7ths could be applied effectively to a standard tune.

GMaj7 E7^b9 Am7 D7^b5 G B^b9 Am7 D9

G B^b9 Am7 D+7(^b9) G E+7 A9 A^b9

Finally, here are the first sixteen bars of Jimmy Van Heusen’s “Here’s That Rainy Day,” a very popular ballad among jazz artists. This version contains a wealth of substitutions, slash chords, extensions, and alterations. Here are a few things to be aware of:

Measure One: The F# bass in the GMaj7/F# chord occurs on the third beat under the sustained GMaj7. The F# is a chromatic passing tone leading to the root of the Fm6 chord in measure two.

The slash chord bass notes also occur on the third beat in measures three and five.

Measure Eight: The #11 extension above the D^b7 chord is a G natural.

Measure Ten: The F+7 is an augmented 7th chord (F, A, C#, E^b).

Measures One Through Six: Notice the strong bass-line movement (achieved through chord roots and slash chords) descending over a full octave in whole and half steps: G, F#, F, E, E^b, D, C, B^b, A, G, F#. A classic touch by a masterful composer.

Descending Chord Root/Slash Chord Bass Line

Next month, in the final installment of our series, we'll look at a few more standard tunes so you can begin to apply everything you've learned.



CANOPUS

Zelkova
Hollowed One-Piece Snare Drum

ORDER ONLINE

Delivery is Door to Door service.
On receiving our products, just 4.8% TAX is Required. (U.S. Area Only)

www.canopusdrums.com
3-41-20 Matsubara Setagaya-ku Tokyo JAPAN
FAX 011-81-3-3325-4358

Dealer

- Drummers World. NY (212) 840-3057
- Professional Drumshop. LA (323) 469-6285
- The Collective. NY (212) 741-0091
- Robert Dott. MI (563) 355-9113
- BackBeats - Drum & Backline (801) 274-8400

Rental

- S.I.R
- Drum Paradise
- Crossover Ent. Group, Inc.
- John Henrys Ltd.

HEAD FIRST™

CUSTOM BASSDRUM HEADS

WWW.HEADFIRST-ONLINE.COM

*"THIS ONE IS MINE
YOU GOTTA GET YOUR OWN"*

**Anything You Want
On A
Bass Drum Head**

Log on to
www.headfirst-online.com or
give us a call and see how easy
and affordable it can be!

Head First can take your artwork, logos, or
computer files and reproduce them in full color,
photographic quality. Send us some art today and
see what we can do for you.

Check out Chad and The Red
Red Hot Chili Peppers on their
new release "By The Way"



Photo: Neil Zlozower

279 A Centre Street Holbrook, MA 02343 781.963.4323

PACIFIC CX DRUMS

Choice of Wrapped Finishes
8-Ply all-Maple shells
Matching 5x14" snare drum
5-pc. kits with 10, 12, 14, 22" FAST sizes
Wood Bass Drum Hoops
Suspension-style tom mounts
8.2 Heavy Duty Hardware Pack
w/402 Double BD Pedal and
820 Rotating 2-Leg Hi-Hat
True-Pitch™ Tuning System
Bass Drum Muffling Pillow
Premium (s-film) heads
New Modular Tom Holder
16x20" bass drum option
Available 8, 16, 20 and 22" Add-Ons
(shown with extra cymbal stand
and cymbals, sold separately)



JOSE PASILLAS
INCUBUS

EXTREME ATTITUDE

PACIFIC'S ALL-NEW

PACIFIC LX DRUMS

Choice of Lacquered Finishes
8-Ply all-Maple shells
Matching 5x14" snare drum
5-pc. kits with 10, 12, 14, 22" FAST sizes
Wood Bass Drum Hoops
Suspension-style tom mounts
8.2 Heavy Duty Hardware Pack
w/402 Double BD Pedal and
820 Rotating 2-Leg Hi-Hat
True-Pitch™ Tuning System
Bass Drum Muffling Pillow
Premium (s-film) heads
New Modular Tom Holder
16x20" bass drum option
Available 8, 16, 20 and 22" Add-Ons
(shown with extra cymbal stand
and cymbals, sold separately)



MIKE COSGROVE
ALIEN ANT FARM

E ADJUSTMENT

ALL-MAPLE DRUMSETS




www.pacificdrums.com


Altering The Backbeat


Getting Creative With Snare Patterns


by Ed Breckenfeld


MUSIC KEY

Open 

H.H. 

S.D. 

B.D. 

 Ghost Note

One of the foundations of rock drumming is the backbeat, the 2-and-4 snare drum pattern that drives music along. Born out of the blues and R&B, the backbeat snare has powered rock music for fifty years. But in an era of challenge and change, today's players are looking for alternatives.

Each month in *Off The Record*, we're seeing a new generation of drummers stretching boundaries to come up with new sounds. Oftentimes, this involves tinkering with the backbeat. And it's not just change for the sake of change. Many of these modern patterns are exciting to hear in recordings, and they're a lot of fun to play.

The best way to deconstruct the backbeat is to start with the familiar snare pattern, and change one note at a time. We can then explore many possibilities to find ones that are truly usable for our own musical situations. Let's take a look at the most basic backbeat rock pattern.

1



We'll begin by moving each snare drum hit one 8th note in either direction. The first beat in each sequence below (a) contains just the snare move, while the next two (b and c) change the bass drum around to complement the new snare pattern. Notice the completely different feel that moving just one snare hit evokes, while the bass drum variations conjure other grooves entirely. Try these beats at speeds of 120 bpm and greater.

2a 2b 2c



3a 3b 3c



4a 4b 4c

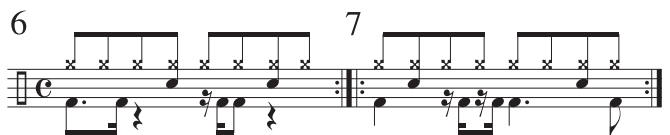


5a 5b 5c



Now let's take snare patterns 2 through 5 and add some 16th notes to the bass drum. This moves things more in a funk direction and works well in the 70–110 bpm range.

6 7



8 9



Things start to get *really* interesting when we move the snare hits one 16th note either way. This places them between the hi-hat 8th notes, and strongly syncopates the patterns. This also works well off of 16th notes in the bass drum part. Once again, 70–110 bpm will give you the right feel for these beats.

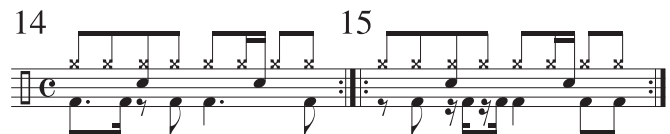
10 11



12 13



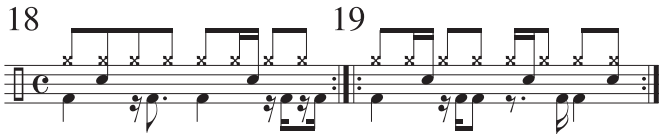
14 15



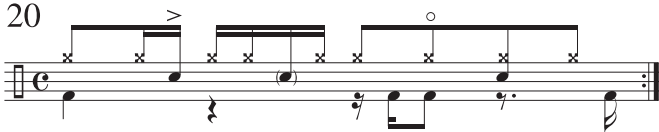
16 17



By combining the various snare moves, you can come up with ideas that bear little resemblance to the original backbeat that we started with.



For more options, try changing the hi-hat pattern in the above beats to quarter notes, 16th notes, or off-beats. Also, play the beats on the ride cymbal with a quarter note or off-beat hi-hat pattern. These snare moves can lend themselves to syncopated cymbal parts as well. Here's an example.



Another option for an off-beat snare is to set up a normal backbeat rhythm, as in this two-measure, James Brown-style beat.



The next time you're in a creative mood, mess with the backbeat a little, and see where it takes you.



FREE! DISCOUNT DRUM CATALOG

"T" SHIRTS

\$7.50 per shirt
 Certified Check or Money Order Only
 (Includes Shipping)
 Outside US
 \$10.00 US Funds



—Specify Size—

"We will beat any advertised price"

ATLANTA PRO PERCUSSION, INC.

2520 Spring Rd., Suite E, Smyrna, GA 30080
 (770)436-3786 • (770)436-3786 • (800)USA-DRUM
 Call or write for our *FREE DISCOUNT FLYER*
www.atlantapropercussion.com

**"Now that your drums
 are perfect,
 let us do the rest."**

NYPT

**"Home of New York's
 finest ProToolers"**

From start to final CD, we do it all
 from our New York City studio.

Then, let us launch your music with our
 Rocket Network software.

www.nypt.net

butch@nypt.com

212-255-5313

ask for Butch Jones

**Cabria Series
 Artist Birch
 Artist Maple
 Gen-X
 Modern Classic**

Premier Percussion Limited
 915 North Lenola Road,
 Moorestown, NJ 08057 USA

Premier
www.premier-percussion.com





V-Drums
HEAD MADE BY REMO U.S.A.

V-Drums
HEAD MADE BY REMO U.S.A.

V-Drums
HEAD MADE BY REMO U.S.A.

EYE-CANDY

NOW COMES IN

3

FLAVORS.



THE WORLD'S ULTIMATE ELECTRONIC DRUM KIT, THE V-SESSION™ SET, NOW COMES IN THREE MOUTH-WATERING COLORS: WHITE, RED AND PURPLE. STOCKED WITH OVER 1,000 UNIQUE SOUNDS, POWERFUL COSM® DRUM MODELING, DYNAMIC V-CYMBALS™, DUAL- AND SINGLE-TRIGGER MESH-HEAD V-PADS™, ONBOARD EFFECTS AND AN INTUITIVE ICON-BASED USER INTERFACE. THE TASTIEST JUST GOT EVEN TASTIER. NOW GO PLAY.

V-DRUMS®/V-SESSION SETS 



FOR THE V-SESSION DEMO VIDEO (\$5), CALL 800.386.7575 · FOR MORE INFO, VISIT WWW.ROLANDUS.COM · FAXBACK INFO. 323.890.3780 DOC#10603 · PHONE 323.890.3700

*KICK PEDAL AND SNARE STAND SOLD SEPARATELY

A Lesson From Gregg

Passing On A Little Secret

by Rob Leytham

MUSIC KEY

A while back, Gregg Bissonette came to perform a clinic at the store where my teaching studio is located. During his solo he played a pattern between his hands and feet that I had been practicing for a long time. The pattern has the hands

playing alternating strokes, with the feet playing alternating strokes on the bass drum (using a double pedal) in between the hand strokes. I had seen Vinnie Colaiuta and Virgil Donati play this pattern at lightning speed, and now here was Gregg doing it just as fast. I wanted to know what I was doing wrong, because no matter how much I practiced, I could not get it any faster.

After the clinic I asked Gregg about the pattern. He told me he learned it from Vinnie at a PASIC convention. The two were crossing paths on an escalator, one going up and the other going down, when Gregg yelled, "Vinnie, how did you do that hand/foot pattern so fast?" Vinnie yelled back, "Easy! Right hand, left foot, left hand, right foot—and think triplets."

Once Gregg told me that, I realized I'd been practicing it all wrong. I'd been playing it right hand, right foot, left hand, left foot, and not thinking in any rhythmic pattern. Once I went to my studio to practice it the way he mentioned, it clicked, and I was able to play it at a speed close to my heroes. I then came up with some exercises to help me *and* my students work on this technique.

First play alternating triplets on the snare drum.

Now turn the pattern into sextuplets by placing alternating bass kicks between the hands. Make sure it's the opposite foot-to-hand strike—right hand/left foot, left hand/right foot. Practice this pattern with a metronome and get comfortable playing it. Make sure that each stroke is played evenly in rhythm and in dynamics.

Now let's move the hand triplets around the drumset. Continue playing the hands on the snare drum. Treat the rhythms below as accents over the triplets. If the accent falls with your right hand, hit the floor tom. If it falls with your left hand, strike the high tom. All unaccented notes stay on the snare drum. And be sure to keep the bass strokes evenly placed between the hands. (All 8th notes are to be swung.)

Rhythms

Rhythms As Accents



Matt Byrne
Hatebreed

TAMA®

Matt Byrne of Hatebreed test drives a set of Tama Rockstar RD drums finished in Rock Chrome. The drums were set up in a configuration similar to his own Starclassic drum kit.

"This is the first time I've played Rockstars. This is your standard line of drums, right? I've owned and played other brands of standard kits. They sounded great in the store, but when I tweaked them at home or took them on gigs, they sound boxy, way too boxy. But I spent time tweaking and playing the Rockstars here and they have tone and volume. I was really surprised at the sound of the bass drum and the snare—the stock snare sounds great! Usually when you buy a kit, the bass and toms are okay, but you have to go out and replace the snare. This snare not only has a nice crack, it's fat. There's lots of body."

"I have Star-Cast tom mounting on my Starclassics, so I'm already familiar with that. I like my drums in close, especially in Hatebreed where everything is fast paced and you have to move around quickly. With other tom systems, the mounting gets in the way and the drums have to be spread out, but with the Star-Cast system, I can get the drums in nice and tight."

"I'm impressed—these drums can really take a beating. They make you feel like you're playing the professional line."

— Matt Byrne (Hatebreed)

TIME TO ROCK!

Get a Free Rhythm Watch (Drummer's Metronome)

When You Buy a Rockstar RD Drum Set!*



"Instead of the boring one-tone tap tap tap of your old Jurassic metronome, the Rhythm Watch lets you build these incredible rhythms, each with different tones."

— Matt Byrne



www.tama.com

If you've decided it's time to rock, you'll need good time and a good kit. We can help you with both. Just purchase a new Rockstar RD 5pc kit between October 1, 2002 and December 31, 2002 from an authorized Tama retailer. Next, send us a valid proof of purchase along with the completely filled out coupon below. **Then we'll send you a \$125.00 Tama Rhythm Watch programmable metronome free of charge. We'll even cover the shipping and handling tab!**

*** Here's What Ya Gotta Do To Get The Free Tama RW100 Rhythm Watch:**

It's definitely time to rock. Enclosed with this completely filled-out coupon is a copy of a valid receipt from an authorized U.S. Tama dealer for a new Rockstar RD 5 pc drum kit purchased between October 1, 2002 and December 31, 2002. So please send one free RW100 Rhythm Watch Drummer's Metronome to:



1. One new Tama Rockstar RD (covered finish) 5 pc (or more) drum set must be purchased between October 1, 2002 and December 31, 2002 at an authorized United States Tama retailer (to find the authorized Tama retailer nearest you, use the USA dealer locator at www.tama.com).

2. This coupon (which can also be downloaded at www.tama.com) must be filled out completely and sent to: Tama, Dept. RW100 Offer, Box 886, Bensalem PA 19020. The coupon must be accompanied by a valid receipt for one Tama Rockstar RD 5 pc drum set. For the purpose of this offer a 5 pc kit must include at least one (1) new Rockstar RD snare drum, one (1) new Rockstar RD bass drum and any three (3) other new Rockstar RD drums. Tama Rockstar Custom RP (painted finish) drums do NOT qualify for this promotion. Envelope containing coupon and receipt copy must be postmarked no later than January 15, 2003. Only one RW100 Rhythm Watch metronome to a customer.

3. This offer is not valid outside the United States or its possessions, or where restricted by law. Allow 6 to 8 weeks delivery.

Name _____

e-mail Address (optional) _____

Address _____

City State Zip _____

Tama Retailer Name and City Where The Rockstar RD 5 PC Kit Was Purchased _____

For the new Tama Drum & Hardware catalog, send \$3.00 to: Tama Dept. MDD21, PO Box 886, Bensalem, PA 19020 or PO Box 2009, Idaho Falls, ID 83403.

Nodar Rode

Manhattan's Sound Fixer

Story and photos by T. Bruce Wittet

First time around, you might pass right by Nodar Rode's Manhattan Drum Shop, situated upstairs near the cluttered corner of 38th Street and 7th Avenue in New York City. There's no big sign out front, just a narrow doorway with the name on a buzzer. Still, drummers manage to find the place when they're making the rounds of music district near Times Square. One day, it might be Bill Stewart; the next day it's a Long Island auto mechanic who moonlights in a metal band. They come because Nodar's the man to true a bearing edge, re-cover a shell, or otherwise set some drum or cymbal right. Sure, there are other good men, but Nodar's reputation is strong. The late jazz great Tony Williams, to name just

one real stickler, entrusted his famous canary-yellow kit to Manhattan Drum Shop.

At the top of the stairs (you *could* take a chance on the ancient elevator), Nodar Rode greets his visitors with the sort of hearty accent you'd have to study in order to get an acting role as a Russian. "Actually, I'm from [the Soviet state of] *Georgia*," Nodar snaps. "People think Georgian is some dialect of Russian, but it's not."

As a child, Nodar played classical repertoire on the piano. Then adolescence hit and he caught the rock bug—a familiar refrain worldwide. Nodar switched to electric guitar, but quickly encountered a shortage of good instruments. "We would

go to the movies just to see real American instruments on the screen," he says.

Occasionally, someone would score a Fender, and Nodar would conduct a close inspection and make drawings. "Eventually," he recalls, "I decided to make one myself. I cut and filed every metal piece by hand. People couldn't tell which was the original and which was mine."

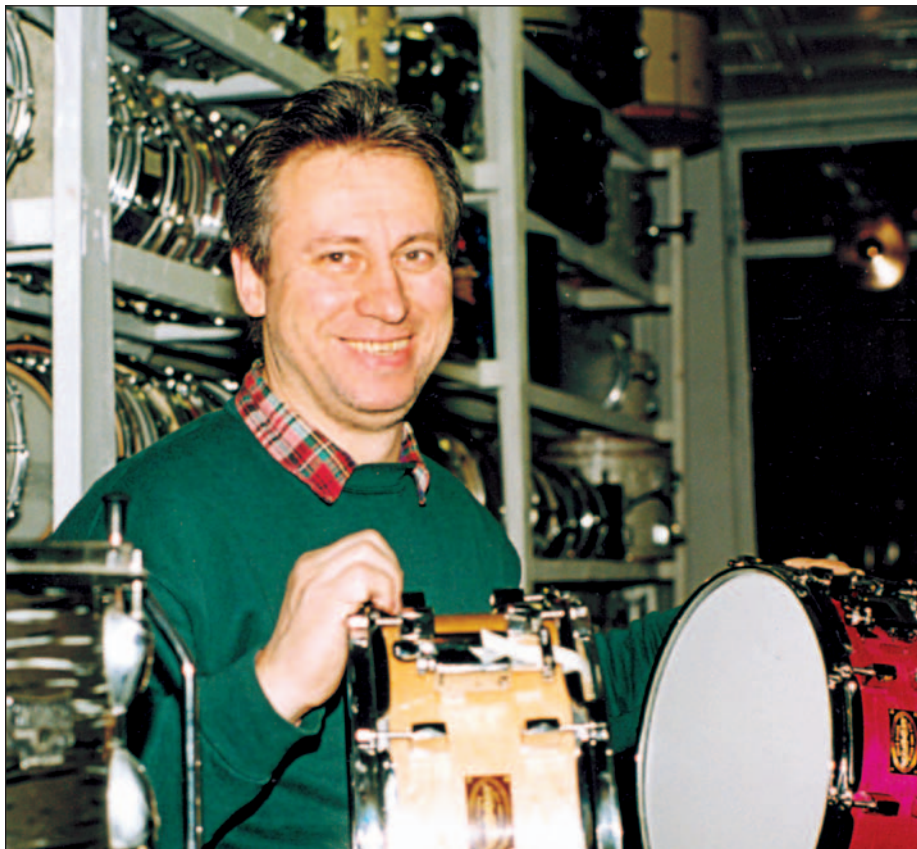
As a guitarist, Nodar shared the stage with some shabby drummers. "Every time I had a chance to play with good ones," he says, "I learned from them and passed this knowledge to the next drummer in the band. I took it seriously, writing down exercises. Later, I began to play all this stuff myself."

Nodar paid a fortune for what he calls a "vandalized" second-hand Premier kit. To get them into shape, he approached violin-maker Alexander Yakimenko for help. "That's how I learned about serious woodworking and how it relates to the sound of an instrument," Nodar says. "If I hadn't kept on as a musician, I would have been a violin maker."

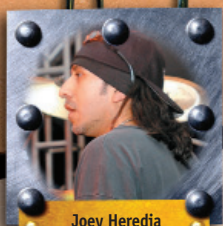
Life for musicians in the USSR was a struggle. Nodar had earned a KGB file for remarks uttered onstage in Bulgaria. Politics aside, the place was not exactly a Mecca for jazz, which was now his musical love.

So in 1980, Nodar packed his bags and emigrated to New York. He immediately landed a steady club gig and was able to support his family. He embraced the scene, taking lessons with Freddie Waits, Joe Morello, and others. He studied recording techniques, and financed a small recording studio in SoHo. Then came another familiar refrain: Part of his drumset was stolen.

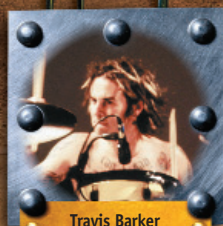
Instead of buying replacement drums, Nodar approached Joe Cusatis at Modern Drum Shop, a sheaf of blueprints for a



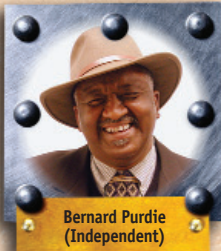
AUDIX®



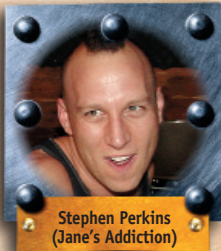
Joey Heredia
(Independent)



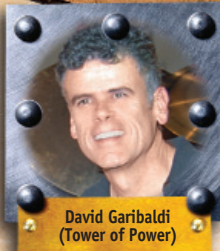
Travis Barker
(Blink 182)



Bernard Purdie
(Independent)



Stephen Perkins
(Jane's Addiction)



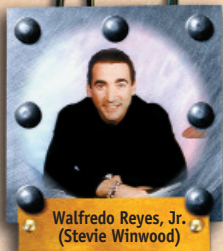
David Garibaldi
(Tower of Power)



Mercedes Lander
(Kittie)

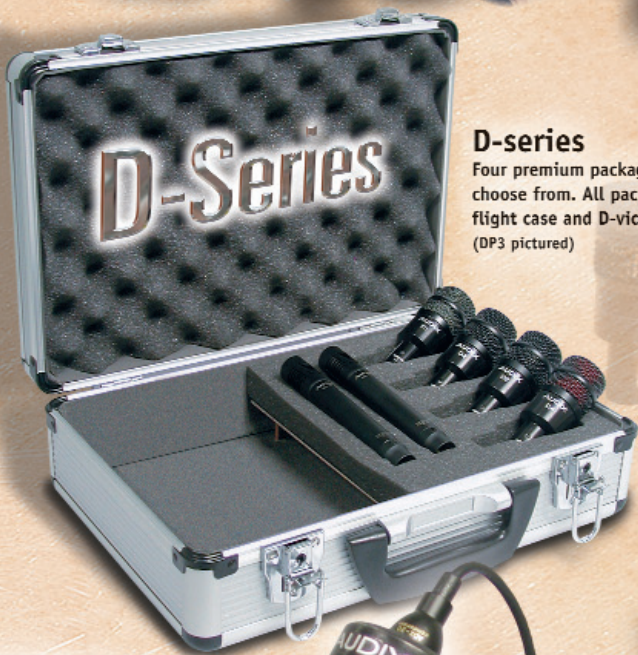


Stanton Moore
(Galactic)



Walfredo Reyes, Jr.
(Stevie Winwood)

The Ultimate DRUM MICS



D-series

Four premium packages to choose from. All packs include flight case and D-vice clips. (DP3 pictured)

Used by discriminating

drummers everywhere!

Fusion series

Two affordable drum mic packages with flight case to choose from. Fusion 4 includes 3 snare/tom mics and 1 kick mic. Fusion 6 (pictured) adds 2 condenser overheads for a total of 6 mics!



NEW!

Micro-D

Miniature condenser microphone for pro sound. Includes metal gooseneck, shockmount, and D-vice clip.

NEW!

D-vice

Quick release, spring loaded gooseneck clip. Includes universal thread adapter which allows clips to be used with most microphones.

AUDIX®
PERFORMANCE IS EVERYTHING

FOR A DEALER NEAR YOU CALL:

Shop Talk

custom drumset under his arm. “Joe wasn’t there on Mondays,” Nodar recalls. “I’d go over and help Frank Beyer, who used to work for the New York Percussion Center, build my set.” Eventually, Cusatis hired Nodar. “People came in without any idea about edges or snare beds,” he recalls. “I’d experiment on the drums and even record them in my studio.”

Eventually, it was time for Nodar to go it alone. He first hung out his shingle on 46th Street. A few years ago he moved to his current location on 38th Street. For some drummers, he fixes drums. For the discerning cats, he fixes *sounds*.

A Stroll Through Nodar’s Shop

In the shop’s front showroom, Nodar points with pride to a glittering Rogers kit he assembled from disparate drums. “They had deteriorated finishes,” he says, “so I ‘unified’ them with a silver sparkle finish and did custom edges. Some of them had old ‘bread and butter’ lugs that always cracked, so I changed them to newer ‘beavertails.’”

Browsing through Nodar’s vast snare

drum collection, the thought occurs that the vintage-drum nut, bent on finding the “perfect round-badge Gretsch,” misses out on a good many gems. As Nodar reflects, “Some people are locked into certain name brands. And then if I tell them I ‘upgraded’ the drum, they get pained. They forget that those old drums were just assembly-line models at the time.”

Filing cabinets in the rear of Nodar’s shop are chock-full of parts, the drawers labeled neatly in Russian and English. Metal hoops hanging in rows give the place a sort of bicycle-shop vibe. “Those are for repairs, not for sale,” he explains, getting to the crux of his business. “If I was a retailer, what would be the difference between me and Sam Ash? I’m busy with stuff they don’t do.”

Nodar can conjure up some fancy lacquer finishes. However, somewhat in the face of fashion, he prefers plastic wraps. “When you take thick lacquer finishes, what’s the difference between this and plastic?” he asks. “Okay, the violin doesn’t have heavy wrapped finishes, but it’s a tiny little instrument you cherish

and put against your face. You hit a drum with a *stick*. From the point of view of durability, a plastic finish is best, and, if the drum is well made and has good edges, it will sound good.”

New Drums Vs. Old Drums

“I offer custom drumsets that are hand-crafted by one person: me,” says Nodar proudly. “I ask drummers what kind of music they play. Sometimes they can’t describe what they want, so I’ll ask them to play a few drums here and ask them which ones they prefer.”

Pitching in to a well-worn controversy, Nodar argues that, “with vintage drums, the beauty is in the age of the wood. When I’m working with maple from the 1950s, as opposed to maple from the ’90s, even the dust smells different. Older shells are more musical. But that doesn’t mean I can’t make *new* drums sound musical. I have ways I can ‘cheat’ with the sound.”

Nodar’s latest invention is a drum-within-a-drum portable kit. What could be new about “nestable” drums? Responds Nodar, “I am not compromis-

Handmade Cymbals
TURKISH[®]
HANDMADE IN ISTANBUL

Moderate Series
High Quality Handmade Cymbal Set

Special Design for Allround Drummers

Set 1
20" Ride
18" Crash
16" Crash
14" Hi-Hat

Set 2
20" Ride
18" Crash
14" Hi-Hat

Set 3
20" Ride
16" Crash
14" Hi-Hat

Low Price!

TURKISH
High Quality Cymbal Set
Moderate Series
ENCLOSED TYPE GENERAL PURPOSE

- LOW OVERTONES
- STRONG BELL SOUND
- GREAT STICK DEFINITION
- DARK CRASH CHARACTERISTICS
- LOTS OF POWER & VOLUME

● 20 inch Ride
● 18 inch Crash
● 16 inch Crash
● 14 inch Hi-Hat

www.turkishcymbals.com
Turkish Cymbals In USA
Turkish Cymbals America
3905 Adams Ave. #97; San Diego, CA 92116
E-mail: turkishcymbals@home.com
Phone: 619-269-4109

ing the integrity of the drumshells. There are no cut-in-half shells and there are no pre-tuned heads, yet you can remove and install the heads quickly and they will keep the previous tuning." He promises full details and photos on his Web site: www.manhattan-drumshop.com.

Helping The Average Joe

While Nodar is proudly showing off a '30s Leedy kit he has rewrapped in blue abalone, a middle-aged customer carts a load of old Rogers drums into the shop. "I've had these since the early '70s," he says. "I've always had problems tuning them, and I always thought it was me. Now I'm wondering."

Nodar retreats to a flat table in the workroom, shining white light against the bearing edge. He returns with the verdict: "First of all, the edge is not flat." Fortunately, the prognosis is good. By the time the customer exits, he is confident that Nodar will make his drums *open up*.

Drums Of The Rich And Famous

Nodar shares some secrets from his client book:

Max Roach. "He had old Meazzi Hollywood (Italian brand) drums with pedal-

phones and did 'body and fender work,' motor work, belts, and soldering."

Oliver Jackson. "Oliver needed snare drum work. Same with **Ed Blackwell**—he'd trust me with a snare drum.

"A long time ago, it was **Steve Gadd** and **Peter Erskine**. Today, my steady customers include **Kenny Washington**. **Jeff 'Tain' Watts** stops by. My former teacher, **Freddie Waits**, used to come by; now it's his son, **Nasheet** and his friend **Eric MacPherson**. **John Riley** is another."

Tony Williams. "I did the edges on all those yellow drums. I changed the spurs to Yamahas. I camouflaged the old holes on his 24" bass drum. He didn't speak much, but he was happy. **Wallace Roney** (ex-Tony Williams band trumpeter) has some of Tony's drums now. Wallace is very demanding with his drums. We 'wrestle' and he always listens.

"**Neil Smith** plays with Cyrus Chestnut; **David Hasseltine** plays with Rufus Reid. They play my custom drumsets. Rashed



Cymbal repair is one of Nodar's specialties.

tuned floor toms like timpani. I got new shells and transferred the hardware. Actually, I did a better job than Hollywood!"

Lionel Hampton. "I serviced his vibra-

RHYTHM SECTION FOCUS * WINTER SEMESTER STARTS 1.6.03



MUSIC
IS THE
MOST
IMPORTANT
THING.

"Drumming is all about playing musically. That's why, at the Collective, music is the most important thing."

Steve Smith (visiting artist)

THE DRUMMERS COLLECTIVE * NYC
FULL AND PART TIME PROGRAMS * WORLD CLASS FACULTY
212.741.0091 * WWW.THECOLLECTIVENYC.COM

Shop Talk



From left: Enter this unimposing door on Manhattan's 38th Street, and you'll see reworked vintage and contemporary drums of every description. You might also check out some of Nodar's custom-made drums.

Ali plays a custom 12" snare drum I made. I converted **Ian Froman's** 16" Sonor tom into a bass drum. And I once spent an hour showing **Roy Haynes** how the Yamaha foot pedal operates."

Cymbals And Monsters

"I did repairs on **Bill Stewart's** old K Zildjian cymbals, beyond what a lot of people would say was repairable," says Nodar. Indeed, Nodar's skill in salvaging cymbals makes good sense, both for those wishing to save money by prolonging the

life of modern cymbals and those who want to eke the last gasp out of older, cracked Turkish K Zildjians.

Jazz drummer Ian Froman calls it "The Frankenstein Treatment." Nodar will secure cracks with several rivets to prevent metal from budging. He'll install metal grommets or even bolts to bolster key-holed, cracked center holes. It ain't pretty and it affects the sound, but, as Nodar emphasizes, "You save the cymbal."

Drummers Are Nutty

It's getting dark on the street and rain

is pelting down. The street vendors selling four-dollar umbrellas have vanished. The phone rings. It's someone inquiring about how to make a deep-shell snare sound like a piccolo. "I get a lot of nutty guys," says Nodar with a hearty laugh, "but even the nutty ones are good."



Drummers on-line Learn with the best drummers at home



Horacio "El negro"
June



Peter Erskine
November



Alex Acuña
April



Ignacio Berroa
May



Bill Bruford
On-line



Salvador Niebla
On-line

www.virtualdrummerschool.com

VIRTUAL DRUMMER SCHOOL
BY SALVADOR NIEBLA

Walfredo Reyes Jr. Luis Conte Ángel Celada Jorge Rossy Carlos Carli Nicko McBrain Peer Wyboris Ángel Crespo Efrain Toro

There's only one way to support such amazing talent.

RACK FACTORY



No one can dispute the Musical Genius of Vinnie Colaiuta.

Vinnie spends most of his day in the studio recording with major artists, day after day. The demand on his gear is great. So Vinnie demands the Gibraltar Rack System.

The versatility of a Gibraltar Rack System allows Vinnie to use any combination of snares and cymbals. What's more, everything is

exactly where he wants it. Every time. There's no clutter on the studio floor. The absence of stand bases actually makes mic placement easier, too.

Visit your drum shop and pick up a Rack Factory brochure. You'll see more than 30 configurations designed to accommodate any size kit and any brand of drums.

You provide the talent. Let Gibraltar provide the support.



Visit us On-Line at: www.GibraltarHardware.com

Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002

Drums & Wires

Part 3: Lap-Top Rhythm Mate

by Dave Hill Jr.

Recently there's been a lot of talk about well-known studio drummers bringing laptop computers to recording sessions. Depending upon your enthusiasm for technology and the current status of your *Modern Drummer* subscription, this may or may not come as a surprise.

Still, some may ask why talents like Matt Chamberlain, Joey Waronker, or Curt Bisquera would ever bother to add a computer to their equipment list when recording an acoustic album. Or why drummer/programmer types like Zach Danziger (Bluth), Chris Vrenna (Nine Inch Nails), and Tom Jenkinson (aka Squarepusher) smile so wickedly when firing up their latest lap-top jam.

Let's take a look at what software the pros are finding useful, and how (and why) to begin incorporating this technology into your own playing—or even better, your band's next album.

What Do They Do?

In the studio, a drummer may use a computer for a variety of tasks. These can range from deep audio editing in Pro Tools or Logic Audio on the privacy of their own hard drive (which requires a fair amount of know-how), to building a pre-production loop or sequence for arrangement purposes.

The portable audio power a laptop provides can, at the very least, be handy. Also, inspiration may strike while the engineer is setting up, later that night in the hotel room, or even on the plane. The loops or sequences may be percussive in nature—for instance, a click track replacement—or

they may consist of a cool new synth bass line. Many musicians, engineers, and producers feel that drummers, by nature of their instrument, are more inclined to build musical-sounding loops with more of that natural drummer “feel.” Besides, your own loops will assuredly be more fun to play to than a heartless click track. Plus, that cool synth bass part might make the track—and isn't that a writing credit? Hmmmm....

How Do They Do?

The software listed at the end of this column will provide an excellent launch pad for the beginner and pro alike. But there are some key features to consider when choosing an audio application.

One important factor is that your software can render, or save, any loop, beat, or sample to a WAV (PC) or AIFF (MAC) file. This will ensure that your files will work with other digital audio applications and hardware samplers like Akai and software samplers like Gigastudio. Better still, you're saved the hassle of re-creating your previous work. Also, you want to be sure you can work with multiple-bit (particularly 16-bit and 24-bit) and various sample rates. (CD quality

is 44.1 kHz; many studios work in 48 or 96 kHz.) This will help when saving, loading, and pre-viewing sounds or files.

One of the real benefits to working with digital audio software is the ability to save sounds, patches, or configurations so that they sound exactly as they did the day before. This is especially handy if you're working in an analog studio and want to be sure to “capture” a sound or performance for reference.

By working with WAV or AIFF samples, you will be speaking the language of the

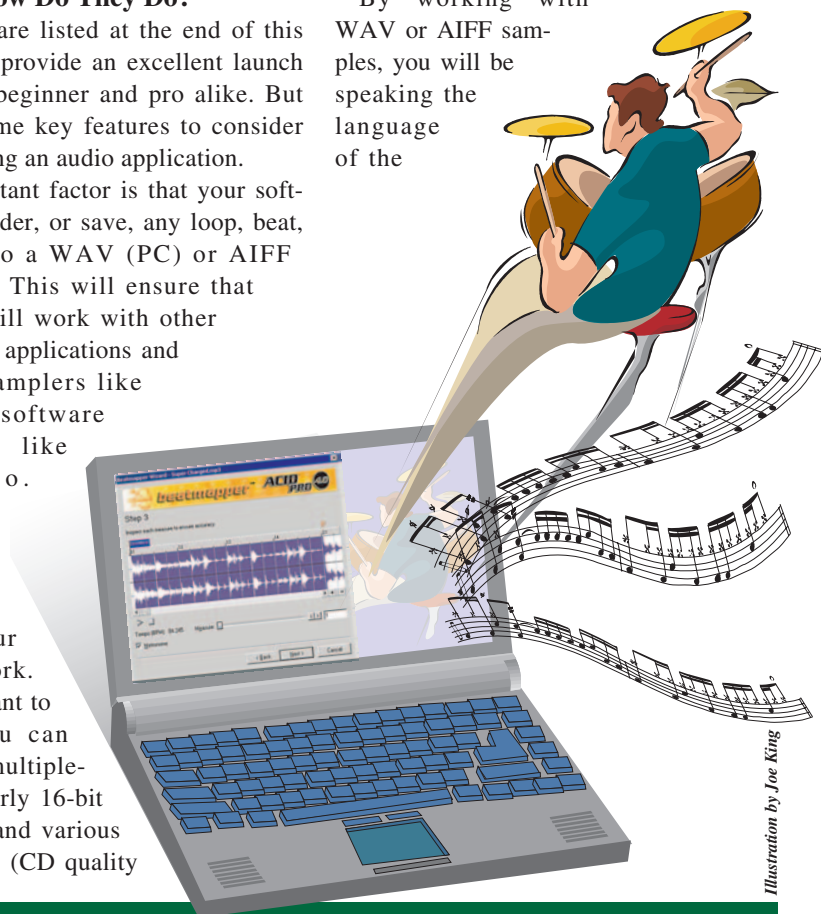


Illustration by Joe King

A drummer may use a computer for a variety of tasks. These can range from deep audio editing in Pro Tools or Logic Audio to building a pre-production loop or sequence for arrangement purposes.



RockPro Pure White laminate
Spotlight Dark Blue laminate
TourPro Antique Honey lacquer

StudioMaple Indigo Blue lacquer
ProX Tropical Blue lacquer
StudioMaple Natural Maple lacquer

TAYE Drum Company
DEDICATED TO MAKING BETTER DRUMS.

4881 Chino Avenue, Chino, California 91710 USA
T : 909.628.9589 F : 909.628.1799 email : info@TAYE.com

www.taye.com



Drums & Wires

session. In fact, don't forget to ask the engineer for a zip disk or CD containing some of your personal sampled drum one-shots. After all, the sounds are original, unique, and, best of all, *yours*. Imagine taking one-shot sounds of your drums, loading them into your laptop, recombining them with effects and other sounds, and making something altogether different.

How Do You Do?

Don't stand frozen! Take an afternoon or evening and check out some software demos. (See sidebar.) It's okay if you don't understand everything right away, or if your computer is a little slow. Also, don't be concerned if your first compositions sound like the Fred Flintstone school of programming, or that you're running something called FruityLoops while your buddy has full-blown ProTools with bazillion-dollar monitors and outboard effects. (That's his problem!)

It takes a little practice and a certain amount of skill to make music on a PC. But if you trust your ears and read the manual in daily fifteen-minute spurts, you'll learn to

play your computer in much the same way that you learned your instrument. Like an old 1960s Ludwig kit, a late 1990s

Macintosh or PC will be adequate to get started learning the language of loop-making software and the audio sample game.

Software Demo List

Acid Pro 3.0 (www.sonicfoundry.com) is an addictive

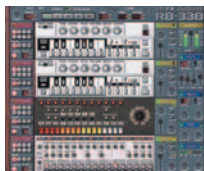


PC-only loop composition tool that can act as a drum machine, loop builder, or hard-disk recording solution. The interface is intuitive, yet the software runs deep.

Many professionals use Acid because of its excellent time-stretch algorithms. What does that mean exactly? It means it sounds real good.

Reason 1.0 and **ReBirth 338** (PC and Mac).

Reason is a high-power drum machine, synth, sampler, and sequencer with the ability to add as many effects and instruments as your computer can take. ReBirth contains two drum machines and two synths but has a huge cult-like following. Don't believe me? Check out the free demos at www.propellerheads.se. (And while you're there, take a look at ReCycle.)



Fruityloops 3.5 (www.fruityloops.com). This could be



the best-kept secret in the music business, except that about a million teenage techno producers are working their pimple selves into a FruityLoops frenzy as we speak. And though the software is priced around \$100, this stuff isn't just for kids. FL is so versatile you can make quirky cool Radiohead-ish rhythm textures or Busta Rhymes' next hip-hop masterpiece.

Live 1.5 by Ableton (www.ableton.com) is so new I'm still playing with the demo. But this audio- and MIDI-capable sample synchronizing program boasts healthy effects and smooth intuitive interface, and it's built to be played rather than programmed, as you may guess by its stealth-like name.



And if you want to keep your finger on the pulse of what's new in music software, check out www.hitsquad.com and www.harmonycentral.com.



THE COMFORT ZONE

PROpile

Non abrasive synthetic fleece removes surface moisture and preserves tonal stability between gigs, maintains drums well being, nothing comes close...

M.I.T.S

I've done over 165 gigs this year and my trusty PR cases protect my babies from the rough treatment dished out by airport baggage handlers & roadies alike all round the world, the cases did their job perfectly. *If you made a case big enough, I'd live in it!*

Carlton Hunt

(Bad Manners)

PROTECTION RACKET

Big Bang Distribution 9420 Reseda Blvd., PMB 350, Northridge, CA 91324 (800) 547-6401 www.bigbangdist.com



Paul Doucette
Matchbox 20



Frank Briggs
Author - clinician



Jarrod Montague
Tap Root



Pat Petrillo
Session artist & clinician



Charlie Adams
Clinician



Terry Bozzio
Solo Artist



Keith Foster
Full Devil Jacket



Mike Terrana
Rage



Raymond
Herrera
Fear Factory



Kris Kuhls
Adema



Bobby Rondinelli
Blue Oyster Cult



Scott Rockenfield
Queensryche



Horacee Arnold
Jazz legend - clinician

The Worlds Greatest Drummers Choose ATTACK™



Tommy Wells
Nashville Studio



John Kelly
Type O Negative



Eric Singer
KISS



Kirk Covington
Tribal Tech



Mike Froedde
Double Drive



Clint de Ganon
Hair Spray, Hiram Bullock
Band with Will Lee
Linda Eder



Tommy Igoe
Solo Artist, Art Garfunkel
Lion King



Billy Martin
Medeski, Martin &
Wood



Richie Morales
Mike Stern



Hilary Jones
Robben Ford



Peter Michael
Escovedo
Clinician



Joel Rosenblatt
Spyro Gyra



Dave Hooper
Rippingtons



Chad Gracey
Live



For the complete line of ATTACK™ Drumheads
and other fine products from Universal Percussion, Inc. go to
www.universalpercussion.com.

Universal Percussion, Inc. 1431 Heck Road Columbiana, Ohio 44408 1.330.482.5750

Leap Of Faith

Having The Courage To Try Something New

by Billy Ward

Lately I've been thinking about Tom Everett Scott, the actor who learned to play the drums for the film *That Thing You Do!* I was hired as his tutor, and I spent quite some time with him privately and on the movie set. It's funny how things go in life. I used to wonder why I took that job. Well, hindsight is 20/20. Looking back, part of why I took the gig was because it was glamorous. It involved Tom Hanks, and it was very different from my other work, which was mostly uncredited, anonymous film scores and record sessions. But it turned out to be a pivotal experience for me.

Obviously, if you've seen the film, Tom E. Scott did a great job. But he was also a great student. He truly listened to everything I presented to him, responded honestly, and gave his best effort. He really *became* a drummer, and that blew my mind. You know, I



our work—and wondering about our future. And this isn't exclusive to you twenty-year-olds. At times I think we *all* feel like

we don't know what we're supposed to be doing, but we know that what we're doing isn't right. Maybe that gig or job is too boring or not challenging enough. It's at least not what we were put on this planet to do. But where do we go when this happens? My reminder is, again, just take what the universe gives to you. (You may be surprised.) Sometimes it's a little job accepted on impulse—or someone we've made friends with—that can dramatically change our lives.

Here are some qualities that we need if we want to move forward. First off, it

takes courage to act on a new tangent. It isn't easy to travel across the country to have a drum lesson with someone you admire. Or to uproot your family and move to a (hopefully) more promising city that currently holds no promises for you. Or how about simply buying a CD that you're not sure you'll be able to listen to more than once (if that), but buying it anyway because maybe it'll teach you something *new*.

When I was a kid, I bought a Sun Ra album instead of a Jefferson Airplane album because I figured, based entirely on the cover design and the name of the artist, that I'd get something new out of this Sun Ra thingie. And I did.

Having a thirst, a great need for new experiences, can be a great motivation. Maybe impatience is a good quality after all. It's certainly not just courage for me.

**For some reason, it's easier for some people
to jump to a new place than for others.
But each of us is capable of making the jump.**

wasn't teaching at the time I took that gig. I hadn't taught anything for twenty years. Now, besides working as a drummer, I'm teaching, writing for a drumming magazine, and doing drum clinics!

What brings such a change?

Many of us are looking for change with

Sometimes I've done something out of desperation. I took that Tom-Hanks-tutor-the-actor gig out of desperation to avoid doing the same old thing yet again. Running away from something can be just as powerful as courage.

We could all use more growth, knowledge, and experience. If a jam situation or a gig exists that offers one of those things, I say take it. Jump on it. The water is not just fine—it's *new*. If there's nothing else out there at the time, choose movement. Being active and choosing movement over stagnancy will lead you to something new.

Mr. Ego

Nothing is ever totally black and white, of course. We can't act too rashly when we think an opportunity exists. We have to weigh stupidity against courageousness. I've got plenty of stupidity. And my stupidity car is mostly driven by Mr. Ego.

All artists have egos—I certainly do. It comes in handy sometimes. I believe that many artists also feel like frauds much of the time. After all, there's always so much that I could've played better. (Let's go to the "I suck" tape, reel three, take ten.) And there are always some situations that end up making us *feel* like a fraud. You know, that gig we did and never got paid, or the "you can't use this elevator, enter through the kitchen" bit, or you're finally getting to play with someone important to you and they seem to be in another world that day. (Was it me? Was I that bad?)

Anyone crazy enough to make art and believe in its importance in this world must have an ego just to carry on. My ego helps me believe that I'm not a total fraud. But there have been times in my life when it hurt me and kept me from truly listening and learning. We mustn't let our ego keep us away from something that might teach us.

Mirror, Mirror, On The Wall...

For a personal "reality check," look to your friends for a reflection of yourself. This is just like checking yourself on the tape recorder for a reflection of your playing. If you're great as a person or a musician, people will be telling you so. If you're not hearing that lately, then get back to work. If your ego says you're great but nobody else says so, then you need to get out of the house, out of the practice room,

and into society—maybe even into some *therapy*.

In the end, taking off in a new direction requires faith. Faith is, to me, the belief in something unprovable, thus the phrase "leap of faith." It takes a leap of faith to go somewhere new. For some reason, it's easier for some people to jump to a new place than for others. But each of us is capable of making the jump.

Improving your gig really is all about dynamics, tone, touch, technique, experience, and getting better as a musician. It's

also about getting better as a person, because the one doesn't happen without the other.

Billy Ward is a successful session and touring drummer who has worked with Carly Simon, Robbie Robertson, Richard Marx, Ace Frehley, John Patitucci, Bill Champlin, and Joan Osborne. Billy can be reached at his Web site, www.billyward.com.



Electraacoustic® Percussion Products since 1989

!!! ONLINE DRUMSET GIVEAWAY !!!

POCKET

STUDIO

MEGA

Professional

TE3 HART
ECYMBAL II®

World Leader in Innovative Design, Quality, Accuracy and Durability.
 All HART PROFESSIONAL and ACUPAD drums feature TE3® Trigger Systems (Patent Pending) with KONTROL SCREEN® "silent" heads.
 Drumsets feature Patented ECYMBAL Electronic Cymbals and are available from \$699 (Retail).
 Please visit your nearest stocking Dealer or our website to see why those who know choose Hart Dynamics Electraacoustic® Percussion Products

1-800-769-5335
www.hartdynamics.com

ONLINE DEMOS

 Hand Crafted U.S.A.

DRUMS & PERCUSSION

THE LARGEST INVENTORY IN THE U.S.A.

Tama Rockstar Custom 7 pc. Set

Sam Ash EXCLUSIVE!

NEW!

\$1499⁹⁹

TAMA RockStar Custom

Tama Rockstar Custom

Sam Ash EXCLUSIVE!

SHELL SET!

\$599⁹⁹

Tama StarClassic Performer Custom Set

NEW!

\$1999⁹⁹

LIMITED EDITION!

TAMA

CALL FOR THE NATION'S GUARANTEED LOWEST PRICES!

Pearl SRX925P Set

NEW!

\$1399⁹⁹

SHELL SET!

Pearl

Groove Percussion Model 5700

INCLUDES ALL HARDWARE & CYMBALS!

\$269⁹⁹

Groove Percussion

Arbiter Flats Set

\$899⁹⁹

Arbiter

Pearl Forum Set

INCLUDES ALL HARDWARE, CYMBALS, THRONE, STICKS & VIDEO!

\$599⁹⁹

Pearl

Mapex X-Series

\$429⁹⁹

MAPEX

Mapex M-Series

6 PIECE SET W/HARDWARE

\$899⁹⁹

NEW!

MAPEX

Pearl Export 4-pc Set

NEW!

\$399⁹⁹

SHELL SET!

Pearl

Pearl Rhythm Traveler

2001 CLOSEOUT!

\$299⁹⁹

Pearl

Yamaha Stage Custom Std

NEW!

\$549⁹⁹

YAMAHA

TAMA Pearl MAPEX

YAMAHA DRUMS

Arbiter

Groove Percussion SABIAN Zildjian

LP PAiSte Ardiente by Latin Percussion

Roland

samash.com

GET OUR 164 PAGE FULL-COLOR CATALOG 1 YEAR FREE SUBSCRIPTION!

NO PAYMENTS. NO INTEREST.

FREE SHIPPING!

ENTER TO WIN

WE WILL BEAT ANY PRICE!

SENSATIONAL SNARE DRUM DEALS!



Pearl Chad Smith
\$199⁹⁹

Tama Steel Piccolo
\$115⁹⁹

NEW!
Mapex Pro Series ST-3354AS
\$99⁹⁹

Mapex Pro Series
\$99⁹⁹

Yamaha Anton Fig
\$499⁹⁹

Tama Lars Ulrich
\$499⁹⁹



CALL! Roland V-Club Set **CALL!**

Roland V-Concert Set



Roland HPD-15
\$995⁹⁹

THE HOTTEST DEALS IN ELECTRONIC PERCUSSION!



Yamaha DTXpress II
\$999⁹⁹

NEW & IMPROVED! SAME PRICE!!!

NEW!

Caliente Bongos
\$75⁹⁹
List: \$109.00



Caliente Conga Set
\$299⁹⁹

Ardiente Congas
\$599⁹⁹



Remo Djembe Drums
12" \$179.⁹⁹
14" \$199.⁹⁹
16" \$239.⁹⁹



RED HOT DEAL!

NO PAYMENTS! NO INTEREST!
UNTIL APRIL 2003!
ON ANY ON-LINE PURCHASE!*

want a **FREE** catalog?
Call 1-800-4-SAMASH or log on to www.samash.com

We Will Beat Any Price!
LOWEST PRICE GUARANTEED!
50 STATES / 60 DAYS

OPEN 24 hours 7 days

Be sure to enter our on line contest to win great gear!

THE LARGEST SELECTION OF CYMBALS IN THE USA!



PowerShifters ELIMINATOR



Pearl P-2002 Drum Pedal



Pearl P-2000C Drum Pedal

Tama HP900PTW Drum Pedal

FREE CASE WITH PURCHASE!

DW Delta II Drum Pedal

FREE BAG WITH PURCHASE!

Tama HT-25 Drum Throne
\$29⁹⁹

Tama HC23BW Boom Stand
\$39⁹⁹

Groove Percussion C93000 Boom Stand
\$29⁹⁹

Be sure to visit the website for the best deals in
Keyboards • Drums • Pro Audio • Software

samash.com

The on-line musical instrument megastore!

1-800-4-SAMASH • www.samash.com

Mention Code **WD200P** When Ordering!

Samash.com is part of the Sam Ash family of companies, including 30 musical instrument megastores nationwide.

*On your Sam Ash credit card, subject to credit approval. Certain rules apply to the allocation of payments and finance charges on your promotional purchase if you make more than one purchase on your store credit card. Call 1-888-367-4310, or review your cardholder agreement for information. If balance on these purchases is paid in full before the expiration of the 12 months promotional period and your Account is kept current, accrued Finance Charges will not be imposed on these purchases. If balance on these purchases is not paid in full, Finance Charges will be assessed from the purchase date at the Standard Rate of 20.96% APR. For Accounts not kept current, the Default Rate of 24.96% APR will be applied to all balances on your Account. Minimum Finance Charge \$1.00. **Applies to orders shipped in the contiguous United States. Items that require special shipping due to size or weight are excluded from this offer. See our website, www.samash.com, for complete details. Offer expires 9/30/2002. Sam Ash is not responsible for any typographical errors or incorrect images.



The Right Stick For You

by Cheech Iero



Years ago, the selection we had among drumsticks was limited to a mere handful of varieties, with only “A,” “B,” and “S” models to choose from. The “A” indicated the stick was used for orchestra or dance music. The “B” stood for band, meaning a stick suitable for concert band use. The “S” meant street, indicating the stick was primarily for marching band applications.

During the late 1940s and early '50s, an increasing variety of lengths, diameters, and weights became available. Later on, stick manufacturers began to offer personal artist models. Today, the selection is literally mind-boggling. Let's look at a few of the factors you might want to consider when choosing the right stick for you.

Wood Types

To stick aficionados, the *type* of wood a stick is made from is of prime importance in the selection process. The microscopic structure of each species of tree is decidedly different, and this often determines the qualities and characteristics of a stick.

Hardwoods, with a variety of grains and a multitude of colors, are produced from broad-leafed trees whose seeds are enclosed in fruit. Hickory, maple, and oak are the most common types of wood used, with hickory the most favored due to its excellent shock-absorption characteristics. Other wood types that are lighter in weight than hickory are preferred by drummers who like a larger-diameter stick without the weight normally associated with a thicker stick.

Ash, poplar, lancewood, rosewood, ebony, and bamboo are also frequently used.

Bear in mind that you can purchase a pair of the same model sticks from the same manufacturer, made from the same type of wood, and they'll still possess distinctly different tonal qualities. Often, the difference in pitch is due to the density of the stick's wood. One stick may have been made from the wood located at the center of the tree, while the other may have been made from the wood located towards the outer section.

The Selection Process

Grip Area. The grip area of the stick has been the focus of some interesting experimentation among manufacturers of late. Grips have been created with ridges, sanded raw wood, special lacquers, rubber grips, and even contoured “handles.” The essential thing to remember is that the grip area is where one experiences the actual “feel” of the stick in the hand. Just as some guitar players like a thin-neck guitar, while others prefer a meatier, thicker neck, the grip area of the stick determines whether the stick feels “player friendly.” First and foremost, a stick should feel comfortable in your hand and easy to control.

Strength. The portion of the stick where the shaft blends into the shoulder is the area that generally takes the most punishment from rimshots. Manufacturers usually take great care to give this section of the stick a proper taper. A stick with a “beefier” shoulder will be more durable. But remember, too, that

Manufacturer	Model	Wood Type	Finish	Length	Weight	Tip Shape	Tip Diam.	Neck Diam.	Butt End
Cappella	5A	White Hickory	Heavy vinyl	16½"	56 grams	Teardrop	.355"	.245"	Sanded unevenly, rough to touch
johnnyraBB	5A*	Tennessee Hickory	Thin/clear	16¼"	48 grams	Acorn	.375"	.255"	Flat w/smooth round edges
Pro-Mark	5A	Japanese Shira Kashi Oak	Semi-gloss	16"	54 grams	Rounded oval	.375"	.280"	Oval and smooth
Pro-Mark	5A	Hickory	Semi-gloss	16"	54 grams	Rounded oval	.375"	.280"	Oval and smooth
Regal Tip	5A	Hickory	Hard lacquer	16"	58 grams	Rounded oval	.405"	.255"	Flat w/smooth round edges
Vater	5A	Hickory	Light	16"	56 grams	Teardrop	.355"	.245"	Flat w/smooth round edges
Vic Firth	5A	Hickory	Thin/clear	16"	56 grams	Oval barrel	.365"	.245"	Round, smooth, finished
Zildjian	5A**	Hickory	Smooth	16"	56 grams	Teardrop	.410"	.240"	Smooth
Zildjian	5A+	Hickory	Smooth	16"	48 grams	Teardrop	.400"	.235"	Covered w/rubberized coating
Zildjian	5A++	Hickory	Unfinished	16"	48 grams	Teardrop	.400"	.235"	Smooth/round

* Traditional Series ** Regular Finish + Dip Stick ++ Raw Series

sticks that are noticeably front-heavy with thick shoulders will ultimately produce less bounce.

Grain. When the grain direction of the stick is parallel to the two edges (tips and butt ends), the wood is said to have a *straight* grain. If the grain direction is not precisely parallel to the edges, the strength of the wood will be lower. So it's important to examine the stick for straightness of grain. Also, closely examine the grain at the tip. Look for any pits, marks, or small sections that could easily chip off.

Finish. Finishes provided by today's manufacturers run the gamut from tacky lacquers to bare wood. Your ultimate choice should simply boil down to a matter of what feels best in your hand.

Straightness. Rolling sticks on a flat, level surface is an accepted test for gauging the straightness of a stick. Roll each stick across a glass countertop. Sticks that lift or wobble as they're rolled should always be avoided. You can also hold the stick under one eye, site down the shaft, and look for overall straightness. Any discrepancy in straightness can quite easily be determined with this method.

However, bear in mind that even a per-

fectly straight stick might feel hollow or weak in your hand. Always tap each stick on a hard, solid surface to determine its

feel and to hear the pitch of the wood. This will also help you determine the balance of both sticks in your hand.

(Top l-r)
Mike Shapiro
Ryan Cooper
Eddie Tuduri
Trieanna Moon
Seiko Niimi
Libby Whaley
Joe Porcaro
(Bottom l-r)
Shey Pedreira
Dion Cornejo
Vinnie Colaiuta

The Rhythmic Arts Project

Special moments with special people
Do something extraordinary . . . Get involved.

[www. traponline.com](http://www.traponline.com)



istanbül

Mehmet Handmade cymbals from Turkey.



This melody will continue for ever !...

series
RADIANT

New Series

Murathan



www.istanbulmehmet.com

Distributor in U.S.A.
www.universalpercussion.com

The Right Stick

Sticks that *sound* the same usually *weigh* the same.

Tip. Today there are almost as many tip shapes available as there are stick models. Choices include round, acorn, teardrop, barrel, oval, and many more. Then there is the additional choice of wood or nylon for the tip itself. All other factors being equal, nylon tips will sound brighter and more defined on the tops of hi-hats and on ride cymbals. The difference is less noticeable on drums.

Obviously, different tips affect the sound that the stick will have on your drums and cymbals, as well as the overall balance of the stick in your hand. Many players like to bring along one or more of their favorite cymbals to more accurately hear what the shape of the tip will sound like on the cymbals.

Selecting For Your Needs

Perhaps the most important considerations when selecting a stick are the volume and style of music you perform, and the type of venues you perform in most often. Though many players eventually settle on one favorite brand and model, others carry a variety of sizes and models to handle varied musical requirements. The point is, don't expect a thin, light stick that works nicely on a jazz trio gig to fulfill your needs in a concert arena or a club where the volume level is way up. The stick must be able to do the job you need it to do.

Most drummers never bother to consider the affect of weight, length, wood type, finish, neck diameter, and grain on the sound, feel, balance, and durability of a stick. The chart here offers a brief, representative example of a few manufacturers' 5A sticks to give you a bird's-eye view of the variations in just one model.

The best procedure to follow when searching for the right stick is to experiment with various models and brands until you find the one that best meets your musical needs and enhances your performance. The stick market is literally saturated with variety. It would be foolish not to take full advantage of all those choices.



TICKETS: \$45/\$55 * PHONE: 212-741-0091 * E-MAIL: INFO@THECOLLECTIVENYC.COM * WWW.THECOLLECTIVENYC.COM

THE COLLECTIVE™

PROUDLY PRESENTS

DRUMMERS COLLECTIVE™
25TH ANNIVERSARY
CELEBRATION
& BASS DAY 2002

FEATURING:

DAVE WECKL
AND HIS BAND

TOM KENNEDY * STEVE WEINGART * GARY MEEK
BASS KEYBOARDS SAX

STEVE GADD
STEVE SMITH
JOHN PATITUCCI
HORACIO HERNANDEZ
VICTOR WOOTEN
THE COLLECTIVE
FACULTY ENSEMBLE

SUNDAY, NOVEMBER 24, 2002 * 4:00 PM
MANHATTAN CENTER * 311 W 34 ST * NEW YORK CITY

THANKS TO THESE FINE COMPANIES FOR THEIR MANY YEARS OF SUPPORT:
AMPEG * CALATO * D'ADDARIO * EMG PICKUPS * EVANS * FODERA
VIC FIRTH * PEARL * REMO * SABIAN * SONOR * YAMAHA * ZILDJIAN

Drummers
Collective®



MUSIC IS THE MOST IMPORTANT THING. SM



Martial Arts For Today's Drummer

Part 3: Playing From The Center

Story by Dave Fusco
Photos by Steve Adams

Last month we looked at the basic power principles of the martial arts. We explored how they relate to the Moeller technique and to achieving a relaxed yet powerful flow on the drumset. In this article, we'll revisit the martial arts principal of "the center," and discuss how playing drums from your center can contribute to improved speed, power, endurance, and control.

As was pointed out in the first part of this series [October '02 *MD*], the body's center of gravity is located at a point approximately two inches below the navel. This point, called the "hara" in Japanese and the "tanden" in Chinese, is considered the gathering place of a universal form of energy called "ki" or "chi."

In the martial arts, all anticipation, reaction, intent, and action stem from this point. The martial artist's tanden represents a core of swirling energy and subconscious thought that can expand, contract, and flow, yet must be returned to a state of dynamic balance.

The dedicated martial artist practices diligently to channel and control this core energy. Every stance, transition, and technique is governed and driven by energy channeled through this center point. Photos 1–3 demonstrate how a martial artist might employ movement from his center. The photos show a technique that expands from the center outward in an elliptical pattern. At the apex of this ellipse, the practitioner drives his limbs back toward the center again with torque from the hips, resulting in a decisive elbow strike.

As drummers, we move the same way. We sit at the core of our instrument and move in circular and linear patterns from the center of our bodies outward, rotating our torsos and engaging the instrument's broad array of voices with our limbs. By learning to feel the tanden, and moving from it, we can complete these movements with greater ease and control.

Let's take a look at the voices of the drumkit, and work through an exercise to place those voices in a position that allows optimum movement from the center. If you approach this exercise with an open mind, I'm confident that you'll discover a more relaxed and flowing approach to the drums and the music. Your endurance will improve due to the lack of tension in your muscles, and your speed around the kit will increase with the "economy of motion" that playing from the center provides.





A “Centered” Stance For You And Your Drumkit

Begin by breaking down your kit. Take all the drums and cymbals off their stands, and move everything to one side. Sit on your throne and adjust the height to find your optimum balance point, as we discussed in Part 1. This is where you can move your arms and legs without disrupting the balance of your hips. It should feel as if your limbs are orbiting around your center point—your tanden.

Next, lower your snare stand as far as it will go. Adjust the basket so that it holds the drum flat and level. Position the snare between your legs. Hold a pair of sticks in a balanced grip, and let your arms hang down loosely at your sides. Leading with your wrists, bend naturally at the elbows and bring your forearms up parallel to the floor. Keep your wrists and fingers relaxed, but tight enough to keep from dropping your sticks. Take note of where your sticks and wrists are positioned over the drum.

Now, close your eyes and drop your arms to your sides once more. With your eyes closed, raise your sticks to playing position once again. Relax your shoulders. Breathe in through your nose and out through your mouth. Imagine your elbows comfortably anchored to your tanden by a gentle force. Again, take note of the stick position over the drum. Adjust the stand to bring the snare drum

up to meet the sticks in their natural position. Play the drum.

Keeping in mind that you want your elbows to rest naturally near your sides, and that you want your forearms and wrists to remain relaxed and balanced, adjust the angle of your snare drum so the sticks meet the drumhead naturally and comfortably (Photo 4). Play some singles, rolls, rudiments, rimshots, and rim clicks, and fine-tune the drum’s height and angle for maximum playing comfort. The idea is for you to play the drum, not the drum to play you.

Next, bring in your bass drum, pedals, and hi-hat. Position your hi-hat stand (no cymbals) and bass drum around your snare so you can play with relaxed legs, a natural bend in your knees, and fluid movement through your ankles to the balls of your feet (Photo 5).

Like you did with the snare drum, move your sticks to a position that mimics playing your hi-hat cymbals. Stay relaxed. Don’t strain to reach a position that is too far away. Close your eyes and repeat the movement (Photo 6). Can you feel where your hi-hat cymbals *want* to be? Add the cymbals, then play the hi-hat and snare together. Exchange some licks back and forth between the two voices. Adjust the hi-hat so you can play smoothly without interference from the snare drum or your other hand. Play some grooves with hi-hat, snare, and bass. Make any minor adjustments to



Martial Arts

improve comfort. It's important to visualize your tanden and the flow of energy around it as you work through this exercise.

The final basic voice of the instrument is your ride cymbal. Position the ride as you did the hi-hat. First, mimic playing the ride with your elbow and arm in a natural, relaxed position. Note where your stick wants to be. Repeat the exercise with your eyes closed, noting the final position of your arm and stick as you raise them to play the cymbal (Figure 7). Place the cymbal in this position and fine-tune the height and angle.

“Anchoring” And Economy Of Motion

In the martial arts, there are many movements that call for the elbows to be in a comfortable “anchored” state along the torso. This puts the arms close to the center, and thus close to the source of power. (It also serves to protect the ribs.) Moving the arms from such an anchored position, with rotation of the torso, can facilitate an impressive balance of speed and power out at the hands.

To illustrate, consider a small weight tied



to a length of rope and spun over your head. If you let out a long length of rope, the weight moves slowly, in a large arc, with a lot of effort required to keep it going. If you shorten the rope considerably—say, to 6" or 8"—the weight spins quite fast with less

effort, but doesn't feel as forceful in its rotation. Now, let out a medium length of rope and spin the weight. By adjusting the length of rope, you can find a point where the weight spins quickly, requires only a small effort to maintain its momentum, and feels

EXPERIENCE IS THE BEST TEACHER

MUSICTECH COLLEGE'S
Experiential Music Mentoring Education - emme™ - is our dynamic process linking students with working professionals. **emme™** is the bridge from passion to profession. Experience is the best teacher. *Experience Musictech College.*

MUSICTECH COLLEGE

19 Exchange Street East
 Saint Paul, Minnesota 55101

Nationally recognized faculty.
 Accredited by the National Association of Schools of Music

651.291.0177 800.594.9500
 www.musictech.com

MusicTech & Musictech College are protected trademarks.

You guys RULE!

midwestpercussion.com

EASIEST NAVIGATION ON THE INTERNET. CAN'T FIND WHAT YOU NEED AT OTHER SITES? TRY US. NOT ONLINE? ... CALL 708.499.2314 FOR CATALOG.

find it fast
 get it fast

midwest percussion™ 10137-c s. harlem . chgo ridge, il 60415

as though if you struck something it would transfer a great force.

In playing the drums from a balanced position, you want to have your elbows "anchored" in a relaxed way that allows your sticks to move like the weight on the end of that perfect length of rope. Try to visualize this feeling as you play. This physical attitude is applied throughout the martial arts in order to maximize power and speed.

Another key aspect of playing from the center is the concept of "economy of motion." If you don't have to move your limbs too far to reach their objective, you can conserve energy and increase speed from point A to point B. By placing your snare, bass, hi-hat, and ride cymbal within easy reach, you employ the economy-of-motion principal. The idea is to be able to play these basic voices of the instrument without moving your elbows too far from your body and creating tension in your arms.



Expanding From The Center: Toms And Crash Cymbals

Just as the martial artist must expand from his center to execute a technique, the drummer must expand from his center to play his toms and crash cymbals. The voices in this "expanded orbit" add accent, dialog, and color to the music.

Let's go back to our drumset reconstruction. Working from your snare, bass, hi-hat, and ride cymbal, close your eyes and mimic the motion of playing fills on your toms (Photo 8). Freeze in the playing posi-

Custom Printed Drum Heads

Get your bass drum dressed with your own logo or custom artwork, or use one of our cool designs from our online library. It's easy and affordable. Check us out and see for yourself.

619.232.7756

Endorsed By:
Gina Schock of GoGo's
Roxy Petrucci of Vixen
Gayelynn McKinney

www.drumdecals.com



You Don't Have To Be Famous To Call Us!

A lot of people call us
before they get famous.
Just ask...

Alien Ant Farm
Papa Roach
Stone Temple Pilots
Nirvana
The Offspring
Linkin Park
Staind
Alanis Morissette
to name a few...

Drum Doctors

WORLD CLASS DRUM RENTALS

818.506.8123

RENTALS · STUDIO TUNING · CARTAGE · REPAIRS · SALES · CUSTOM SHOP
www.drumdoctors.com

NOT SO MODERN

SINCE **DRUMMER** 1988

VINTAGE & CUSTOM DRUM MAGAZINE

IMAGINE a magazine devoted to Vintage & Custom drums with articles, tips, & stories about Vintage Drums, Drummers and Drum Makers of the past, present and future...

OPEN YOUR EYES NSMD has been serving the vintage & custom drum community since 1988. Visit our website for a preview and more information!



NSMD is sold at Tower Records & 49 of the best Drum Shops Worldwide!
Quarterly Subscriptions: (US/Canada \$35)
(Foreign \$45/surface-\$65/air)

You can subscribe via our website or by mail, fax, or phone. Do it today!

WWW.NOTSOMODERNDRUMMER.COM
NOT SO MODERN DRUMMER
5 West 9th Street • Shawnee OK 74801
P: 405-214-4499 F: 405-214-9599
E: NSMDjohn@aol.com

Martial Arts

tion, then open your eyes and note the position of your sticks. Did you remember to visualize your center point and feel the relaxed, anchored arm position? Move your toms into the kit and play them. Make minor adjustments to the height and angle of the drums to maximize the arc of the drumstick and the natural flow of your wrists.

Experiment with the principle of economy of motion as you move around the kit. Try to address all the voices of the instrument with minimal movement of your elbows, upper arm, and shoulders. Rotate your torso freely on the axis of your hips. Try to achieve natural movement of your forearms, wrists, hands, and sticks. Relax your shoulders, but don't fight to hold them still, since this will add tension. Just let your natural body mechanics dictate the flow. Again, visualize your center.

Crash and effects cymbals, along with some percussion accessories, usually occupy the points furthest from your body's center. Indeed, you may have to extend your arm quite far in relation to your snare

drum, for example, to reach a certain cymbal. To employ the principals we're discussing here, you should try putting at least your "mainstay" crash and effects cymbals within easy reach. The goal is to be able to expand from—and then return easily to—your center (Photo 9). You don't want to overextend. Focus on positioning your cymbals in a way that allows you to *play* the cymbals, not just strike them.

Drum and cymbal position is certainly governed by individual tastes, styles of play, and comfort levels. But experimenting with new positions can be fun—and can yield some interesting musical ideas. When I was playing drums in a hard-rock band several years ago, my cymbals were positioned relatively high and far away. I liked the visual flash of the sticks striking out around the kit. As I've matured as a musician, I've moved my cymbals lower and closer. I've found that being able to play the cymbals with a variety of techniques, using all parts of the drumstick—without creating tension from over-extension—has added a colorful new dimension

Titanium product expert

www.kitanodrums.com

Seeking World Distributors

Kitano Drums

2-1-1 Tokura, Toyonaka-shi, Osaka 561-0845, Japan.
Fax: +81-6-6862-5249 E-mail: titandrm@mb.infoweb.ne.jp

Mayer Bros.

(310) 649-5271
www.mbd drums.com



YOUR CYMBAL CONNECTION!

- Talk to A Pro
- Get Expert Advice
- Unbeatable Prices!
- Fast Delivery
- Your First Cymbals or Adding to Your Collection

Call for Toll-Free number **859-276-1827**
431 Southland Dr., Lexington, KY 40503

4Front RADIO WAVES GOODBYE

The new album from the critically acclaimed progressive instrumental group featuring drummer Joe Bergamini.

SPEC RECORDS

PO Box 45 Whippany NJ 07981
www.joebergamini.com

PLAY ALONG MUSIC FOR DRUMS AND GUITAR

Instructional Books and Videos—All Levels

PowerJamms.com
or Toll Free (877)448-3786

the drum pad

Chicagoland's Pro Drum Shop
48 W. Palatine Road
Palatine, IL 60067
888-523-1158 • www.thedrumpad.com

Drumat

- **Drumat**
- The convenient, non-skid, portable drum carpet
- Easy to carry with built-in shoulder strap and securing strap
- Light weight (4 lbs.)
- 4' x 6' open; 2' x 6" rolled

Available through your local music dealer.

MAPA
www.drumat.com

JOE MORELLO

NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS IN THE NEW YORK AREA. CALL FOR EVALUATION.
(201)487-4445 10-12A.M., 7-10P.M.

Joe Morello Productions
73 Myrtle Ave., Suite 7B
Irvington, NJ 07111

"LOOKING FOR A RECORD DEAL ???"

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information.

Talent 2000
1-800-499-6395

WWW.DRUMGERMS.COM
get your groove infected...



to my palette of sounds.

There is no right or wrong to this philosophy. I encourage you to try different approaches in order to find the one that best lets you play from your center in a relaxed, flowing manner. This holds true for each voice on the drumkit.

The Center Is A Safe Place

In the martial arts, you are taught to move from your center in balanced stances that allow moments of composure and safety between offensive and defensive movements. For drummers, this centered safe place is the groove. Starting from a balanced, centered groove, we can expand out in order to color and embellish the music. The groove is the place in which the band can find safety and can gain composure. As drummers, we are the band's center. If we are balanced and centered, so is the band.

Playing from the center lets you maximize your ability to employ rapid, powerful movements in a relaxed, less taxing manner. By positioning the voices of the drumset within easy reach and at natural angles, you can expand freely and return easily to the center—and to the balanced energy of the groove.

In next month's installment, we'll take a look at ways to condition your mind and body for drumming. See you then!



FIVE-STAR PROFESSIONAL DRUM SHOPS

THINK OUTSIDE THE "BOX".

2112 Percussion

Steve Johnson (owner)
1003 East Whitaker Mill Rd.
Raleigh, NC ★ 919/833-0046

AJ's Pro Percussion

A.J. Alteri (owner)
4340 W. Hillsborough Ave. #208
Tampa, FL ★ 813/353-1829

Bentley's Drum Shop ★

Dana Bentley (owner)
1503 E. Shields Ave.
Fresno, CA ★ 559/222-5011

Buffalo Drum Outlet ★

Paul Musilli (owner)
934 Wilden Ave.
Buffalo, NY ★ 716/897-0950

Cadence Drums

Dick Hoppe (owner)
2109 Buffalo Rd.
Rochester, NY ★ 716/247-8690

Columbus Percussion

Jim Rupp (owner)
5052 N. High St.
Columbus, OH ★ 614/885-7372

Drum Center of Indianapolis

Harry Cangany (owner)
5874 E. 71st St.
Indianapolis, IN ★ 317/594-8989

Drum Circuit

Steve Hilsrein (owner)
280 Higuera St.
San Luis Obispo, CA ★ 805/543-0338

Drum Headquarters

Rob Birenbaum (owner)
7241 Manchester Rd.
St. Louis, MO ★ 314/644-0235
271 Centre Pointe Dr.
St. Peters, MO ★ 636/928-0235

The Drum Shop ★

Jonathan Lerner (owner)
223 Grove Ave.
Prescott, AZ ★ 928/771-0216

Drum World

John Buswell (owner)
1020 Castle Shannon Blvd.
Pittsburgh, PA ★ 412/343-2600

Drums 'n' Moore ★

Rand Moore (owner)
6300 Monona Dr.
Monona, WI ★ 608/222-3786

Ellis Drum Store

Tim Ellis (owner)
524 Snelling Avenue North
St. Paul, MN ★ 651/603-0848

Explorer's Percussion ★

Wes Faulkner (owner)
8223 Wornall Rd.
Kansas City, MO ★ 816/361-1195

For's Drum Closet

Gary Forkum (owner)
2707 12th Ave. South
Nashville, TN ★ 615/383-8343

Ray Fransen's Drum Center

Ray Fransen (owner)
2013 Williams Blvd.
Kenner, LA ★ 504/466-8484

Jersey Drums N' Percussion

Bill Richmond (owner)
485 Rte. 1
Edison, NJ ★ 732/985-9099
294 Brick Blvd.
Briarcliff, NJ ★ 732/451-0888

Lemmon Percussion ★

Galen Lemmon (owner)
820 Willow St. #200
San Jose, CA ★ 408/286-9150

Memphis Drum Shop

Jim Pettit (owner)
878 S. Cooper St.
Memphis, TN ★ 901/276-2328

Midwest Percussion ★

John Litrenta (owner)
10137-C So. Harlem Ave.
Chicago Ridge, IL ★ 708/499-2314

West Coast Drum Center ★

Darren Carr (owner)
3636 S. Bristol St.
Santa Ana, CA ★ 714/545-2345

Zampino's Drum Shop ★

Scott Grewell (owner)
623 S. Main St.
North Canton, OH ★ 330/499-1198

★ Catch Hilary Jones' exclusive Five-Star clinic tour
at participating dealers in November 2002!
(co-sponsored by DW, Zildjian and Pro-Mark)

www.fivestardrumshops.com

Terry Bozzio

by Lauren Vogel Weiss

Terry Bozzio's distinguished career has taken him from Frank Zappa, to Missing Persons, to solo drumset performances that have to be seen to be believed. His equipment has evolved from a simple four-piece kit to a gargantuan, one-of-a-kind setup that most drummers could only dream of playing, much less designing.

Even Terry's first custom Gretsch set featured unusual-size drums: 12x12 and 14x14 toms and an 18x18 bass drum. When Bozzio first came to prominence with Frank Zappa in 1975, he played Frank's huge Octa-Plus kit, but soon stripped it down to three rack toms, two floor toms, and double bass. Terry soon switched to his own black Gretsch double bass kit (three rack toms, two floor toms) with broken Zildjian cymbals, bongos, and castanets. During his last year with Zappa, Terry started using Syn drums on his left. He also played the same kit when he performed with the Brecker Brothers in the late '70s.

Bozzio's next big musical step was with UK in 1979. "That's the first time I used a full set of [chrome] RotoToms and started stacking cymbals," he recalls. Terry also used two oversize Slingerland bass drums, the first overhead cymbal rack, and a gong played with a spring-suspended mallet.

After UK, Bozzio formed Missing Persons, playing Tama bass drums, a full set of Remo RotoToms, and Paiste cymbals—and soon wound up on the cover of *Modern Drummer*. "I stacked a China, a hi-hat, and a bell on my right side," Bozzio explains, "and threw away the ride cymbal."

Around this time Terry also began to get

into electronics, using some Syn drums, Tama electronic drums, and a Synare near his hi-hat. By the time of Missing Persons' second recording, Terry was playing an all-electronic kit of his own design. But during their last album and tour, the mercurial drummer switched to a Remo drumset and Paiste's black Vision cymbals.

Bozzio's true "drum evolution" began when he quit Missing Persons, began to play with Jeff Beck, and started doing drumset clinics. "That's when I started to add more 6" drums and bongos on the left," he explains. "I also added the right remote bass drum, the remote hi-hat, bells, a gong, a tambourine, and the Spoxe hi-hat."

In the early 1990s, Terry produced his *Melodic Drumming And The Ostinato* videos using this type of setup. His Mapex kit featured even more 8" toms, along with a 20" remote bass drum and hi-hat to his left. Terry also increased his crash cymbals from four to eight. He turned one upside down and placed two stand sets on either side of him—splashes on the top row, crashes on the bottom row—all graduated in pitch, which now provided him a scale of notes.

"Eight years ago I moved to DW," Terry says today, "and that's where things started to explode." With DW, in addition to inventing a set of bass drum sound enhancers (jingles, shakers, etc.), Bozzio

developed piccolo toms and a piccolo foot tom. This move provided him with a diatonic scale for melodic material. He also began working with Sabian, with whom he designed his own Radia line of cymbals, China-types in a graduated series of pitches, and mini (6" and 8") hi-hats.

"My latest addition," Terry says, "is a remote pedal connected to a piccolo foot-tom beater to my left. I've got a small snare-stand base holding two double tom holders, which are facing in different directions. That stand holds a couple of 10" piccolo toms, an 8" piccolo tom, and a 10" DW snare. This gives me four different notes and timbres that I can access with one pedal." Terry recently decided to explore new options in regards to his cymbal setup. As of press time he hadn't made a firm decision on exactly what direction he'd like to take in that regard.

Terry Bozzio continues to create unique instruments and setups for his musical expressions. One can only guess what his set will look like in the next decade.



On tour with Frank Zappa in Lugano, Switzerland



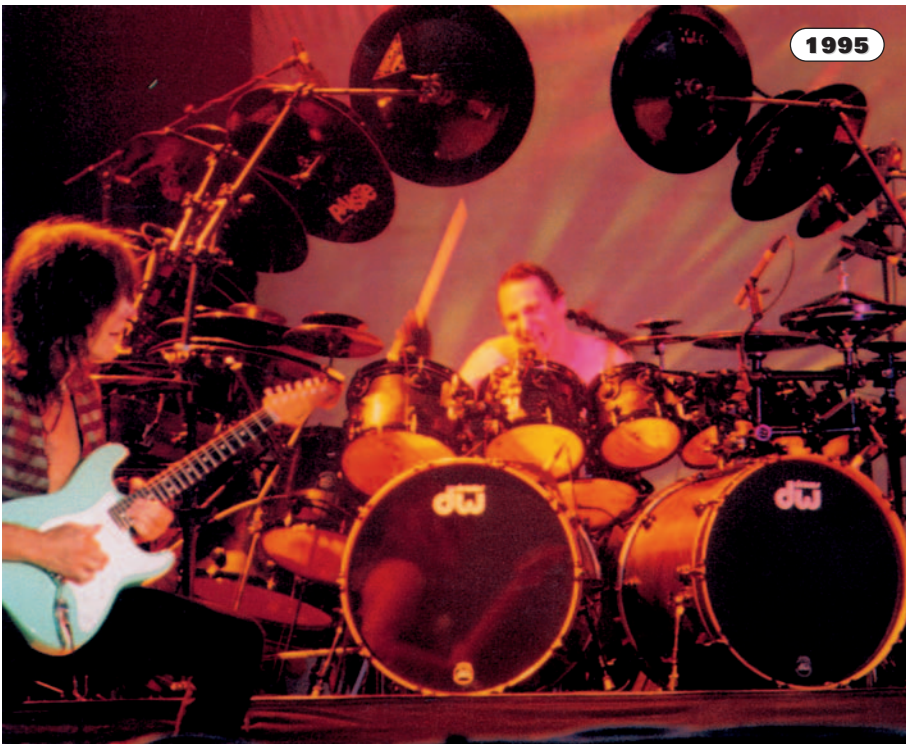
Drum tech Wayne Wilburn attends to Terry's kit at Modern Drummer Festival 1998.



Gretsch kit used on The Brecker Brothers' Heavy Metal Be-Bop



Gretsch kit with chrome bass drum heads used for Zappa's "The Black Page"



Terry with Jeff Beck during the 1995 Santana/Jeff Beck tour. Similar setup to current kit, but without 2x8 piccolo toms.



Kit with Slingerland bass drums and full set of chrome RotoToms, used to record Danger Money and Night After Night with UK.



Remo kit and Paiste Black Visions cymbals used on 1985 album/tour with Missing Persons and with Jeff Beck

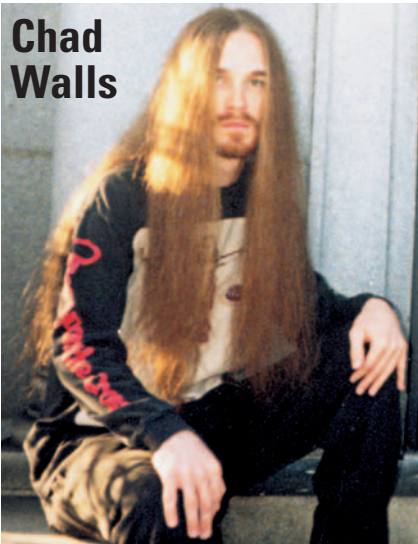


Personally designed electronic kit for Missing Persons



Tama bass drums and snare, full set of RotoToms, and Terry's first use of Paiste cymbals with Missing Persons





Chad Walls

Thirty-year-old Chad Walls began playing drums out of a love for Peter Criss and KISS. Since his high school days he's known that he wanted to be a touring drummer, and he's worked hard at that goal ever since.

Since 1995 Chad has recorded and/or toured with several hard-rock and death-metal bands. One tour, with a Metallica tribute band called Misery, went for 300 nights over two years, and covered North America. Chad has also toured the US with a KISS tribute act called Hotter Than Hell, toured Europe on a double bill with Misery and Italian Metallica tribute band Axtra (playing in both bands), and recorded several death-metal projects. Those include Enter Self's *Awaken In Agony* (Lost Disciple), Brodequin's *Instruments Of Torture* (Ablated) and *Festival Of Death* (Unmatched Brutality), and Dislimb's *Bleeding Anxiety* (Comatose).

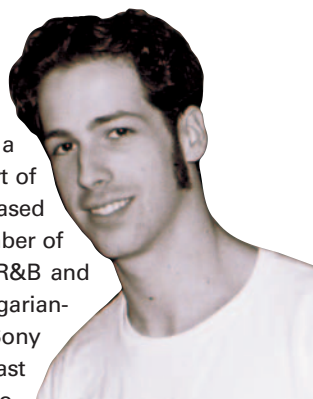
Given his performance genre, Chad's playing naturally involves a lot of blazing speed. But he also adds technique, odd times, and linear patterns to his play-book. Along with Peter Criss, the Tennessee-based drummer cites Audie Desbrow, Jack Gavin, and Eddie Bayers among his influences. He performs on a Gun Metallic Grey Tama Granstar kit mounted on a Power Tower rack, with Zildjian cymbals.

"My goal is to never stop touring," says Chad. "For me, 365 days a year on the road for the rest of my life still wouldn't be enough."

Jordan Perlson

Though only twenty, Boston's Jordan Perlson is already an accomplished—and busy—player. Currently an award-winning student at Berklee College Of Music, Jordan is playing in a wedding band that gigs almost every weekend. He's also part of the Michael MacAllister Group, a pop/jazz outfit that just released their first CD (www.michaelmacallister.com). And he's a member of two trios: one that focuses on free jazz, another that's into R&B and soul. Then there's a quartet that plays ECM-ish jazz and Bulgarian-influenced world music. Finally, Jordan is on an album by Sony artists Echolyn (www.echolyn2000.com), and on another by East Coast progressive band Land Of Chocolate (www.landofchocolate.net). Between all these groups, Jordan gets to exercise his considerable chops and musical creativity in straight-ahead and avant-garde jazz, big band, pop, rock, country, metal, funk, fusion, Brazilian, and Afro-Cuban styles.

Along with all of his teachers at Berklee, Jordan lists Tony Williams, Bill Stewart, Jeff "Tain" Watts, Joey Baron, Elvin Jones, Stewart Copeland, David Garibaldi, Brian Blade, and Billy Cobham as "just a few" of his influences. Not surprisingly, he states his goal as being "to play as much great music as possible—and hopefully get paid for doing it." As a result, studio work is his current focus. Jordan plays Yamaha drums, Gretsch snare drums, and Zildjian cymbals.



Kris Thomas

Hawaii's Kris Thomas has been entertaining audiences with his drumming versatility for over fifteen years. With influences such as Neil Peart, Alan White, Carter Beauford, Phil Collins, "and all the drummers from Santana," Kris is equally at home playing funk, reggae, world beat, and salsa.

Kris is also skilled at electronic music composition and performance. He's created soundscapes for video soundtracks, and has played on radio stations throughout the Pacific Northwest. He also performed with The Haines/Kanter Project, Rob Tobias, the Shelley James Band, and Mingo Lewis.

Since moving to Hawaii in 1997, Kris performed with salsa band Rio Ritmo for three years, jammed with such musicians as Pat Simmons (Doobie Brothers), Randy Travis, Prince, and Kris Kristofferson, and played over a dozen shows with Willie Nelson & The Planetary Bandits. Currently, Kris is drumming for Hawaiian recording artist Willie K, including tours of

California and the islands of Tahiti.

Kris plays a Yamaha acoustic set with LP percussion and Zildjian cymbals, a 24-pad electronic kit with multiple sound modules, and a "world kit" consisting of over thirty percussion instruments on a custom-designed stand. His goal is to continue producing, engineering, and drumming on as many diverse projects as possible. "I believe in the power of music to heal," says Kris. "I feel honored to be a catalyst for that process."



If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for or credited.) The bio sketch should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.



MOONGEL®

**DAMPER PADS®
WORKOUT PAD®**

SEE THE NEW
SNARE PAD®

WWW.RTOM.COM

Click
www.beatobags.com
**and see why,
before Beato,
...there was nothing**

DRUM SOLO
CRAFTED BY
GREG GAYLORD

Customcrafted drums

Apple
to
Zebrawood

415.898.2647
WWW.DRUMSOLO.CC



The Best Kept Secret...

Quality Recovering Materials
• Free Samples
• Lessons

Complete Repair Services
• Keller 100% Maple Shells
• Hardware



Since 1961

Custom Drums

151 California Rd. Yorktown Hts., NY 10598
Phone: 914-962-4985 Fax: 914-962-0000
www.PrecisionDrum.com

Got Slicknuts Yet?
SLICKNUT
QUICK RELEASE CYMBAL NUT



Samson Fastener Co., Inc. Phone: (603) 329-4314
1 Gigante Drive Fax: (603) 329-4741
Hampton, NH 03841 Website: www.slicknut.com
e-mail: samsofastener@attbi.com

Adjustable Bass drum Cradle™

Instantly convert a floor tom or enhance the sound of your bass drum.

Cradle arms adjust to fit drum diameters from 16-22" and center the beater on the head.

Length adjusts from 10.5-20.5"

Attach any pedal

\$199
Plus S&H

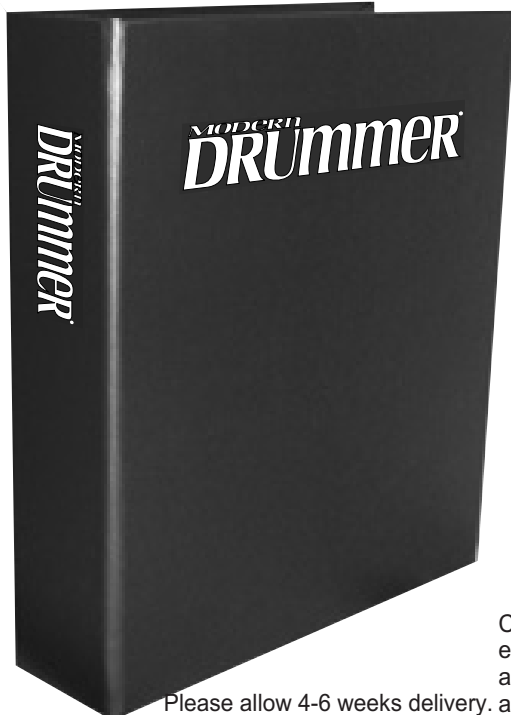
D'AMICO
Order Direct
Check, Visa/MC, AMX or Disc

www.damicodrums.com 44170 Old Warm Springs Blvd. Fremont, CA 94538
Tel: (510) 226-8700 Fax: (510) 226-7345

Organize Your Issues!

Keep your back issues of **MODERN DRUMMER** organized with these durable, embossed binders.

Just place the binder's metal wire between the center of each issue, and say good-bye to "dog-ears"!



Order #5001
1 for \$16.95
2 for \$15.95 each
3 or more - \$14.95 each

CALL: 1-877-478-2657
Mon-Fri 9 am - 3 pm CT
Please have your credit card ready

FAX: 1-312-421-4121

Mail: Send your order to
Donker Products
2423 West Hubbard Street
Chicago, IL 60612

Include for shipping and handling:	
More than \$30.00	Add for S&H \$5.95
\$30.01 - \$50.00 \$6.95
\$50.01 - \$74.00 \$7.95

Canada add an additional \$2.00. Other foreign add an additional \$5.00. Illinois delivery add 8.75% sales tax. For delivery in Canada, Please allow 4-6 weeks delivery. add 7% GST to total. Payable in US funds.





New Found Glory's CYRUS

Bolooki

New-Found Fame

Story by Billy Amendola

Photos by Alex Solca

Cyrus Bolooki doesn't take life or fame for granted. In October of last year, while on tour with his fellow New Found Glory bandmates—vocalist Jordan Pundik, guitarists Steve Klein and Chad Gilbert, and bassist Ian Grushka—Bolooki had a freak accident. “We had finished a show in New York City,” he recalls, “and at the end of the show all the lights went out as planned. Unfortunately, there was no barrier on the back of the stage, no railing or anything. I got off my drum riser and proceeded to walk to the left side of the stage—or what I *thought* was the left side of the stage—and actually walked off the back of the stage. I fell about thirty feet and landed on my left arm, breaking it in half and breaking three bones in my back. That night I didn't think I was ever going to be able to play drums again.”

Not knowing what the outcome would be made Bolooki all the more determined to get back to playing as soon as possible. “I had amazing doctors in Florida who really helped me out,” he says. “They used ultrasound therapy, which is kind of new. They use it on athletes. I was in physical therapy for less than two weeks. I actually started moving my arm and lifting weights with a cast on at that point. Two weeks after I got my cast off I started playing again.”

Trying to build back his chops was a little scary at first for the young drummer.

“I sat down and didn’t know where to start,” Cyrus admits. “I didn’t know if I was good anymore or if I could do *anything*.”

I went in the practice studio, took headphones and a CD player, put on my favorite Blink-182 CD, *Enema Of The State*, and started playing along. And by the end of the week I knew how to play the whole record. And then when I wanted to challenge myself as far as

endurance goes, I put on an MXPX or NOFX record. I’d try playing through the whole thing without stopping. It was tough. I played along to all my favorite bands’ records. Eventually I played along to *our* record, just to see if I could remember it.”

After working hard every day for several weeks straight, Bolooki had his confidence back. “At that point I think I was playing better than before,” he says. “It kind of made me think, There’s a reason why I play drums. There’s a reason why breaking an arm or my back didn’t stop me. *Nothing* can stop me from doing this. That’s kind of what’s in my head now. I enjoy everything four times more than I used to.”

The infectious, catchy pop-punk sound of New Found Glory was first created in 1997 in Coral Springs, Florida. Known for their rigorous touring schedule, the band only took time off in the last few years to record their major-label self-titled debut and the newly released follow-up, *Sticks And Stones*. That disc recently made a



surprise entry at number-4 on *Billboard's* Top-200 album chart.

Last year New Found Glory played ten shows on the Vans Warped tour before heading out on the road with Blink-182. This year the band went out for the entire Warped tour, and loved every minute of it. "The tour was unbelievable," Cyrus says enthusiastically. "I even got the chance to sit in with some of my favorite bands."

Listening to Cyrus play, you'd never expect that he'd only been playing drums for a relatively short time; he plays at a level *well* beyond what you would expect from a relative newcomer. We're talking about a solid player with a great future.

Glory Gear

Drums: Orange County Drum & Percussion kit in turquoise glass sparkle finish

- A. 12x14 floor tom
- B. 6 $\frac{1}{2}$ x14 snare (10-ply, vented)
- C. 8x12 tom
- D. 14x16 floor tom
- E. 18x22 bass drum

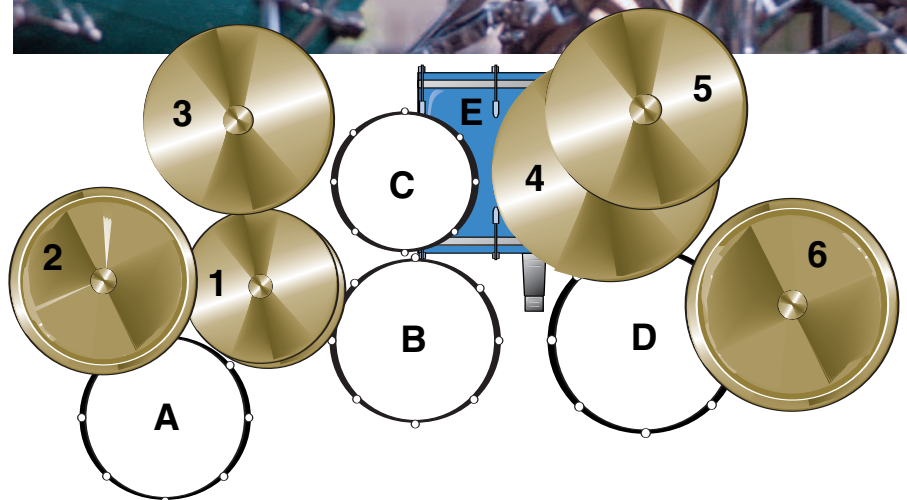
Cymbals: Zildjian (all brilliant, except hats)

- 1. 14" Mastersound hi-hats
- 2. 18" China (high)
- 3. 18" Z Custom medium crash
- 4. 21" A Sweet ride
- 5. 19" Z Custom Rock crash
- 6. 20" China (high)

Hardware: DW 9000 series stands, 5000 single-chain bass drum pedal (plastic side of beater, "as tight as can be" spring tension), Pork Pie throne, Danmar stick holder, Gibraltar drink holder

Heads: Remo CS coated on snare batter (tensioned very tight with a sliver of Moon Gel for muffling), clear Ambassador snare-side, coated Emperors on toms with clear Ambassadors on bottoms (medium tension, no muffling), PowerStroke 3 on bass drum batter with smooth white Ambassador on front (medium tension, two Evans EQ pads inside drum for muffling)

Sticks: Vater Powerhouse model (hickory with wood tip) wrapped with Pro-Mark grip tape



Get 'em off your back!

On Stage, in the Studio or during Rehearsal!

HEAR YOURSELF BETTER!
CLEARSONIC PANEL
 Drum Shields
SORBER
 Absorption Baffles
 Pre-Assembled
 Portable & Free-Standing
 Durable Full-length Hinge

1.800.888.6360
 clearsonic.com

CLEARSONIC
 manufacturing inc.

PERSONAL

HOT TO TROT?

SO ARE WE.

We understand, you can't help yourself, but you're not alone. You desire the best, but you also want to save money. That's why for the first time ever you can buy the cases the pros use at factory-direct prices. So if you're just playing around, or looking for a long-term relationship, call us direct at 800.243.5152, and ask for "ProTour." Or email us at protour.sales@calzonecase.com.

See us out on tour with Mike Portnoy & Dream Theater, Jeff Campitelli & Joe Satriani Band, Rush, Aerosmith, Blue Man Group, Carmine Appice, Bernard Purdie and OzzFest (OZZY, P.O.D. and Hatebreed).

It takes an opinionated man to make a defiant case.
www.calzonecase.com

Cyrus Bolooki

MD: When did you start playing drums?

Cyrus: I started kind of late, when I was fifteen years old. So it's been about seven years now. Most people think I've been playing a lot longer. My first instrument was guitar. I've been playing guitar since the age of ten. When I got into high school and started hanging out with friends that were into music, it always ended up that there were guitarists and bassists, but no drummer. So I started playing drums. It was kind of out of frustration. [laughs]

At the time the only drummers we could find were people who were in the marching

band at high school. So there were people who could show off their rudiments, but as far as drumset goes, they didn't know too much. So I just said, "Okay, I'll play."

At that time I was listening to a wide variety of music. I was into Metallica, Pantera, and a lot of metal stuff. But the drumming was too hard for me because it had a lot of double bass. That's when I started getting into more punk and whatever was on the radio. I would play anything, from Rage Against The Machine songs to NOFX songs, which were *way* too fast for me. But I would try anyway.

"I always have to be shooting towards a higher goal. And that applies to my band as well. We've done a lot, way more than I thought we would. But we have more to do."



MD: When you play fast now, you're so clean and precise.

Cyrus: Thanks. Actually, on *Sticks And Stones*, I think one thing that has really helped me in the last year and a half has been practicing to a click track. I've really gotten into it. It's helped me to stay focused as far as tempo goes. Now when I get up on stage to play, it's very natural for me to keep a fast tempo going.

MD: Did you ever take formal lessons?

Cyrus: No, and I'm kind of bummed that I didn't, because now I find that I'm going back to the basics and trying to teach myself. If I had time, I would go out right now and take some lessons. But with being on tour as much as we are, I can't. But I have been buying every book and DVD I can find on drumming, trying to see if I can learn from them.

It's really frustrating for me at times, because I know I can get up there and bust chops on the drumset. I may not be able to do stuff that a five-year-old kid who's been taking drum lessons for two months may be able to do, but that's stuff I have to learn because I never did it when I was younger. I learned how to play a drumset, but I never

learned some of the finer details of drumming.

I'm also realizing how much of an impact learning rudiments and learning the fundamentals of drumming really makes on my drumming now. Having those fundamentals together makes a lot of stuff easier. It also makes me understand what other drummers are playing. I'll listen to something, not know what the guy is playing, then I'll learn a rudiment and listen to that same music again, and it'll be like, "Oh, he was doing *that* rudiment the whole time."

MD: So what do you practice these days?

Cyrus: Well, the one thing I think is probably the *best* practice—and can't be substituted for—is the fact that our band has been playing shows non-stop. I mean, being on tour ten months out of the year and playing drums every day does a lot for your drumming. You can't beat that.

I'm also huge on warming up before I perform. I know that if I don't warm up a muscle and then try to move it, there's no way I can move it as well. I try to warm up each hand individually just by moving and stretching it a little bit. Then I'll start doing some rudiments and rolls.

MD: Neal Avron produced both of your records. What have you learned from working with him?

Cyrus: He's an amazing producer. *Sticks And Stones* was a lot more fun for me to record than the last record. The reason is that, with the last one, we did everything straight to tape. If I screwed up something, I would have to go back and punch in my drums. There were one or two songs on the last record where it almost took me a full day to get one little fill because I wasn't in the mood, it was tough, or whatever. And sometimes that could get really frustrating.

On this new record, I think my playing was a lot better. Neal was more accustomed to us, and everything was a lot easier. We recorded to tape, but only the drums. We would record four takes of the song, and then use Pro Tools to comp the takes together. I'm not saying I cheated, because every hit on the record is mine. But what Pro Tools allowed me to do was stay fresh.

MD: Did you record with a click?

Cyrus: Yes. Neal had told me that we were going to have the click track there, but we weren't going to make this record click-track perfect. He said my meter was good

VATER PERCUSSION

Pete Parada
Face To Face
Saves The Day
Session

Cyrus Bolooki
New Found Glory
Powerhouse

Brian Tichy
Billy Idol / Ball
Power 5B Wood

vater.com

VATER PERCUSSION 270 CENTRE STREET, HOLBROOK MA 02343 781.767.1877
ALL VATER STICKS ARE TONE MATCHED BY COMPUTER ANALYSIS

Cyrus Bolooki

enough where, even if I went a little ahead, I would be close enough and consistent. He would turn off the click and listen to what I recorded. Thankfully, it sounded very natural. We ended up recording the drums for seventeen songs in five days. It was a lot of fun to do.

MD: Did the band all play at the same time even though the drums were the only thing going to tape?

“Drummers need to know that they’re the backbone as far as the meter goes. If drummers aren’t confident in their timing, then how can the rest of the band be confident?”

Cyrus: No. The way I like to record is, sometimes I’ll have Chad, our guitarist, play along. For the first two songs I recorded, I had Chad in my headphones as well as the click. After that, I turned Chad off and just played to the click. Working this way allowed me to lay down the time with a lot of confidence.

Drummers need to know that they’re the backbone as far as the meter goes. If drummers aren’t confident in their timing, then how can the rest of the band be confident? In the end, it comes down to you, the drummer—you’re the one playing the kick and snare, which everyone is feeling. Everybody else in the band should follow you.

MD: How were the drums recorded?

Cyrus: We recorded at Larrabee Studios in

LA, which is one of my favorite rooms. The drum room there is amazing. It’s big, and we were able to take advantage of the size by placing room mic’s far away from the kit just to get that bigness. On “Story So Far,” which is the last song on the record, there were a lot of room mic’s used in the mix. I was blown away by the sound of the drums



Bosphorus



Finally the mystery is over.

Bosphorus Cymbals
5910 Shiloh Rd. East
Suite 102
Alpharetta, GA 30005
Tel: 770-205-0552
Fax: 770-886-7980
www.bosphoruscymbal.com



on this record and how everything turned out.

MD: What drummers inspire you?

Cyrus: My biggest influence right now is Travis Barker from Blink-182. He's amazing. We were lucky enough to go on tour with Blink for two months last year. To be able to see Travis play drums in concert and at soundcheck was a great experience. I learned so much from watching him every day.

MD: You can't beat those kind of lessons.

Cyrus: Oh man, I learn best by watching. I then kind of imitate what I see. Eventually it becomes my own thing. I was playing Travis's fills note-for-note in our music. But after a while they kind of morphed into my own thing.

MD: I understand Travis is a good teacher.

Cyrus: He's *very* good. I actually had two lessons with him while we were on tour. He gave me some workouts to do and some patterns to try, and then I asked him for help on one or two of their songs I was trying to figure out.

The one drummer that he really turned me on to is Stewart Copeland from The Police. I was trying to figure out why Travis is real-

Get the facts on all the latest gear at

www.pearldrum.com

While there, see what drummers just like you are saying on the new

Drummers Forum

Pearl

what's new

defining the sound of 2011

signature



AGOP ride
Ultra dark sound, dry stick definition with warm undertones. Mellow crash ride capabilities.

20 21 22

signature



AGOP hi-hat m-mt
Extremely dry and dark. Crisp "chick" sound.

13 14

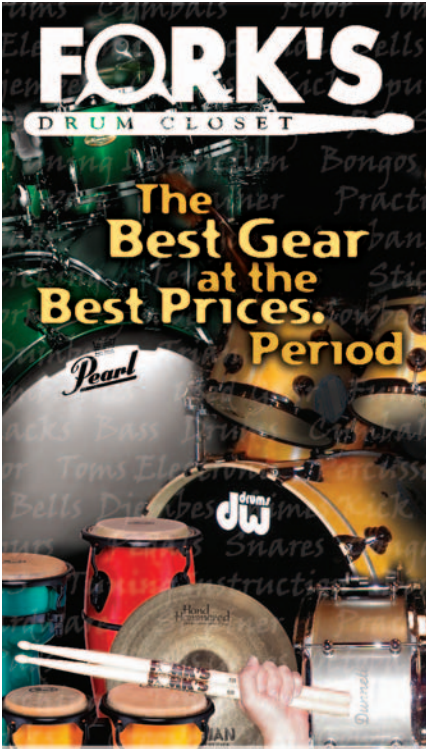
Distributed by DR Music
201-599-0100
istanbul@drstrings.com

istanbul Agop

www.istanbulagop.com

FORK'S
DRUM CLOSET

The Best Gear at the Best Prices. Period.



Visit our new and improved website @
www.forksdrumcloset.com

800-55-FORKS
2701 12th Ave South
Nashville, TN 37204

Cyrus Bolooki

ly big on using his hi-hat and doing all of those open and closed accents. He said, "Just listen to The Police and you'll find out." And sure enough, I put on one of their records and heard all sorts of things that Travis does.

MD: Where do you hope to be in five years?

Cyrus: I really hope to be playing shows with this same band. That's where I have the most fun right now. As far as me personally, I know I'll be playing better. I hope that in time I'll learn a lot and keep myself fresh and motivated. I always have to be shooting towards a higher goal. And that applies to my band as well. We've done a lot, way more than I thought we would. But we have more to do.

MD: Debuting at number-4 in *Billboard*, that's major.

Cyrus: That made me pinch myself. I still can't believe that happened. We're having fun. Like I said, the biggest thing with our band is playing shows. That's all we've wanted to do from the very beginning, and I hope to continue doing that as long as we can.



Absorptive, Expandable, Modular. MAX-Wall!

MAX-Wall 633



The super-affordable, world-class, stand-mounted recording & mixing environment that can go ANYWHERE!

Auralex

Visit www.auralex.com & put a MAX-Wall™ to work...today!

JC's Drummin' Music Shop

"I'd Rather Be Drumming"
Hats/Mugs/T-Shirts Now In Stock
• All Pro Lines in stock
• Custom Drums • Vintage Drums

933 E. Auburn Rd.,
Rochester Hills, MI 48307
(248) 852-3660 • www.jcdrums.com

CALL US TOLL FREE TO SUBSCRIBE TO

MODERN DRUMMER

(800) 551-Drum

Use Your MasterCard or Visa
Monday Through Friday, 8:30 A.M.-4:30 P.M. CST

Drums ON SALE

And That Ain't All

GIGANTIC SAVINGS

Get on Mailing List
11375 Robinwood Drive (College Plaza)
Hagerstown, MD 21742
1-301-733-DRUM (3786)

RUPP'S DRUMS



DENVER'S ONLY PRO DRUM SHOP
BUY • SELL • TRADE • REPAIR • VINTAGE

2045 S. Holly
Denver, CO 80222

303-756-5777 • fax 757-2792

Email: rupp@ruppsdrums.com
Visit the webpage: www.ruppsdrums.com
"We have EVERYTHING!"

SSSSSSSSSSSSSSSS



Titanium • Stainless Steel • Brass • Copper • Bronze

Dunnett Classic Drums

4587 57th St. Delta, BC, Canada V4K-3E4
www.dunnett.com 604-643-9939 ron@dunnett.com

MetroPad™

A Revolutionary New Practice Pad

MetroPad™ is a practice pad with a built-in metronome. MetroPad™ allows drummers to adjust the BPM and select a time signature for various rudiments.



Educational Music Accessories Co. LLC
PO Box 5273, San Clemente, CA 92674 • Phone (949) 481-5873 Fax (949) 369-3850
www.educationalmusicaccessories.com • Patents Pending



Rhythm & Grooves from WB



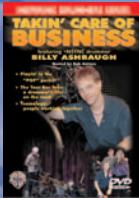
The Commandments of R&B Drumming
Zoro
(903185) \$39.95



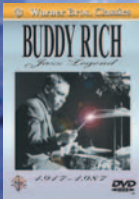
A Work in Progress
Neil Peart
(902839) \$59.95



Under the Table and Drumming
Carter Beauford
(902971) \$59.95



Takin' Care of Business
Billy Ashbaugh
(902781) \$19.95



Jazz Legend
Buddy Rich
(903792) \$29.95



Drum Tips
Developing a
Groove/Power Solos
(904830) \$29.95



Drum Tips
Double Bass
Drumming/Funky Drummers
(904831) \$29.95



Supernatural Rhythm & Grooves

featuring Karl Perazzo and Raul Rekow with special guests Horacio "El Negro" Hernandez, Benny Rietveld, Tony Lindsay, Renato Neto, and José Sibajo
(902924) Video/CD Package \$39.95
(902925) DVD/CD \$24.95 **NEW!**

NEW BOOKS



Advanced Techniques for the Modern Drummer
Jim Chapin
(0681B) Book and 2 CDs \$24.95



Jungle/Drum 'n' Bass for the Acoustic Drum Set
Johnny Rabb
(0570B) Book and CD \$24.95



Realistic Rock for Kids
Carmine Appice
(0663B) Book \$12.95



Billy Cobham's Jazz Conundrum: Drum Play-Along
Billy Cobham
(0452B) Book and 2 CDs \$19.95
Other books coming soon for Bass, Guitar, Keyboard, and Horns



The Savage Rudimental Workshop
Matt Savage
(0465B) Book and 2 CDs \$24.95



Extreme Independence
MD Reader's Poll 2002 Winner!
Marco Minnemann
(0560B) Book and CD \$24.95



Play Bongos & Hand Percussion Now: The Basics & Beyond
(0637B) Book and 2 CDs \$24.95



Rick's Licks
(0715B) Book and CD \$24.95

The success of Carlos Santana's award-winning CD *Supernatural* proves that his music is not only modern but also timeless and *Supernatural Rhythm & Grooves* is a testament to the album's success. In this video, Karl Perazzo and Raul Rekow showcase their special chemistry of applying traditional Afro-Cuban percussion rhythms to today's popular music. This program features songs from *Supernatural* – re-recorded with new life, power, groove, and feel – and an all-star band assembled especially for this session. Patterns and grooves from each of the songs are broken down into individual lessons, and all songs are taught and performed in their entirety. Specially recorded GrooveLoops are included on an exclusive play-along CD.



WARNER BROS. PUBLICATIONS

Warner Music Group • An AOL Time Warner Company

Check out these and other titles at your favorite music store or call (800) 327-7643 or (305) 620-1500, ext. 7399 for more information.

RECORDINGS

rating scale



poor

classic

9 Ruben Blades *Mundo* (Columbia)

It's a big, big *mundo* out there, but Blades prefers to see the similarities linking it all. This ambitious, sprawling, and thrilling disc is a massive earth jam, melding cross-



cultural sounds without gimmickry. Treat yourself to bagpipes soaring over salsa grooves, or a gypsy/salsa feel propelling Middle Eastern and jazz tonalities. The unusual instrument pairings and wildly diverse ensembles heighten Blades' aching, soulful vocals. *Mundo's* vibrant hybrid grooves are any rhythm lover's rush. Highest kudos go to percussionists **CARLOMAGNO ARAYA**, **CARLOS VARGAS**, **BOBBY ALLENDE**, and **MARC QUIÑONES** for making "high concept" so earthy. **Jeff Potter**

7 Danny Frankel *The Vibration Of Sound*

(Transparency)

Though he has contributed trap set drumming to the music of Victoria Williams, Laurie Andersen, and Fiona Apple, on his sophomore album, **DANNY FRANKEL** mans a landfill of exotic hand drums and metallic junk. With a couple of guitarists and flautists along, Frankel cuts a rug with beatnik-inspired tomfoolery ("Tabla People"), African jungle music for dreadheads ("Birdcage"), and eerie Indian drone worlds ("I Remember Gabor"). The material is sparse and subtle, and only occasionally boisterous, but always thought-provoking and slyly mysterious. It's meditative music for mad percussionists everywhere. www.trueclassicalCDs.com

**Ken Micallef**

7 Brooke Sofferman *The Green Between* (Summit)

My crystal ball names **BROOKE SOFFERMAN** as one of the rising young indie jazzers to watch. On his second outing, the drummer/composer/leader delivers an upbeat sound, more focused than on his previous disc. Sofferman's acoustic ensembles are at ease here, having fun playing his concise, clever tunes. As always, star Boston tenor man **Jerry Bergonzi** unreels rich solos. The drummer's crisp, popping touch and high-tuned drums reflect the sunny positivism of his writing. Mixing a myriad of grooves, from straight-ahead to a splash of reggae, Sofferman's hungry enthusiasm shines. Place future bets that the buzz will grow.

Jeff Potter

7 The Slip Angels Come On Time (Rykla)



On their third studio album, *The Slip* mixes groovy, worldly fusion with down-home blues. A variety of influences—notably the genre-bending instrumentals of Bill Frisell and John Scofield—help shape the trio's spare, fluid sound. In contrast to a few stretched-out jams, *Angels* also shows the Slip's sharpest pop sense yet (though **Brad Barr's** bland vocals still need work). **ANDREW BARR** likes to find inspiration in the moment and latch onto it, following each idea to its satisfying and often surprising conclusion. As mellow and thoughtful as his drumming can be, Andrew can also raise hell. **Michael Parillo**

8 DJ Spooky That Subliminal Kid *Optometry* (Thirsty Ear)

Turntablist, bassist, and kalimba player Spooky (a.k.a. Paul Miller), a pioneer of the downtown NYC illbient scene, teams with adventurous jazz musicians including drummer **GUILLERMO E. BROWN** and pianist



Matthew Shipp on *Optometry*. Brown spices things up with searing cymbal work and haphazard fills. Medeski Martin & Wood's **BILLY MARTIN** appears...well, his beats do anyway, on the eleven-minute title track. Spooky lifts thunderous breakbeat samples from Martin's fertile, DJ-friendly 2001 record, *Ily B Eats Volume 1: Groove, Bang And Jive Around*. At worst this CD sinks into heady minimalist ambiance. At best, Spooky & crew's mix of hip-hop, urban jazz, and electronica is nothing short of a mind-bending, butt-moving miracle. **Will Romano**

9 Daniel Freedman Trio (Fresh Sounds)

DANIEL FREEDMAN revels in Latin, Middle Eastern, and continental African drumming styles, as well as straight-ahead jazz. Freedman's debut as a leader is simply fascinating. With two equally brilliant musicians, bassist **Omer Ovital** and pianist **Jason Lindner**, Daniel plays complex rhythms with a rare grace and beautiful intricacy. In "Rise Up," the trio flies from waltzing jazz to funk, consummated in an organic Freedman solo. On "Montuno Picasso," Freedman evokes a songo pattern that bubbles with scorching energy and brazen execution. Throughout, his drumming retains a sumptuous authenticity, as if he learned everything on the dusty streets of some South American or African urban center. Freedman's touch is gentle, but his method is ferocious. www.bluemoon.es

**Ken Micallef**

SIGNIFICANT REISSUES

David Bowie, *Violent Femmes*

David Bowie's image and invention are so great that, apart from Brian Eno or Mick Ronson, his sidemen usually get left out of the discussion. The recent reissue of 1972's *Rise And Fall Of Ziggy Stardust And The Spiders From Mars* offers a neat excuse to pay tribute to drummer **MICK WOODMANSEY**, who served Bowie throughout his most fabled era. The extra disc of demos and alternate takes is interesting enough, but stick with disc 1 for prime Woody. As Bowie told us in July of '97, "Woody was quite open to direction, and in a way carried out what I wanted done much more than most of the other drummers I worked with." Basically that meant melding the heavy grooves of Free's Simon Kirke and the pop instincts of Ringo Starr—as Bowie suggests, "simplistic aggression" at its best. (EMI)



Another single album reissued as a double, *Violent Femmes'* groundbreaking debut now includes *twenty-six* extra tracks, including extremely early live performances, b-sides, and rarities. Drummer **VICTOR DELORENZO's** stand-up snare antics, crazy country beats, and trancephone accentuations are a huge part of the band's back-to-basics aesthetic, which is difficult to overstate in its influence on the original alternative rock scene. In the deluge of CD repackages, this is a rare occasion where the reissue really does shed important light on the working methods of an artist. Fans will be delighted, newcomers will experience an epiphany. (Rhino)

**Adam Budofsky**

LONG LIVE ROCK

Hearing pre-boomer rockers Vanilla Fudge take on The Backstreet Boys' "I Want It That Way" and *NSYNC's "Tearin' Up My Heart" on their new self-titled album is worth the price of admission alone. Now dads too can run around the house singing "Tell me why-ee." VF also cover "Ain't That Peculiar," "You Keep Me Hangin' On," and "Eleanor Rigby" (again), always investing heavily of themselves with dramatic arrangements. **CARMINE APPICE** produced the date, and his drumming is crisp, with an artful flair. The CD cover imitates their self-titled 1967 album, and when Appice drives "Season Of The Witch" with those double kicks, bassist **Tim Bogert** in hot pursuit, it does start to feel like the '60s all over again. (Da Fudge, P.O. Box 1374, Manhasset, NY 11030)



Carmine's new solo album, *V8*, mixes progressive rock, R&B, and fusion, combining elements of classic Jeff Beck (the very *Wired* "Woman") and Dixie Dregs ("V8 Steamer") with pop tracks ("Like You Do") that borrow from The Bee Gees and Grand Funk Railroad. *V8* features bassists **Verdine White**, **Jimmy Haslip**, and **Fernando Saunders**, keyboardist **Max Middleton**, and guitarist **Ben Shultz**. This one has many hard-rocking moments, including "Energy" and an instrumental cover of The Stones' "Paint It Black," where Carmine's solo shows off his considerable power and finesse.

(Blanic Music, www.carmineappice.net)

Blues Berries is raw, hard-rocking blues from some guys who know about it firsthand. Drummer **Buddy Miles** joins the Double Trouble rhythm section of drummer **Chris Layton** and bassist **Tommy Shannon**, as well as guitarist **Rocky Athas**. Miles does most of the vocal work, and plays drums on two tracks, fusing some good rock and funk on "Life Is What" and giving "Down At The Crossroads" a sly, lowdown groove. Layton is solid, supportive, and inspired on his tracks, blasting "Tobacco Road" and "Texas Tornado," weaving a funky half-time hop on "Bayou Delta," and leaning way back in the shuffle on "Rock & Roll." www.bluesberries.com **Robin Tolleson**

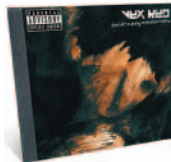
6 The Cherry Valence Riffin' (Estrus)



It's a shame we missed this band last time they came around, because if *Riffin'* is any indication, it's in the clubs where The Cherry Valence's slamin' Skynyrd-meets-Stooges musical magma really heats up. They sure named this one right; almost every song is built around some massive guitar riff. The kicker is the double-drum attack of **Brian Quast** and **Nick Whitley**. You might not need a calculator to figure out their interlocking grooves, but that doesn't make them any less effective. Panned left and right, Quast and Whitley link up like they've been doing this forever.

Adam Budofsky

6 Vex Red Start With A Strong And Persistent Desire (I Am/Virgin)



Unusual, eccentric, or outlandish—not gonna be found in Vex Red's camp. Granted, there's plenty of breathy, dynamic shifts a la Deftones, with the dark underpinnings of A Perfect Circle. Sound like a calculated recap of the past few years? Well, maybe. But it's also a very well-executed blend of the aforementioned, thanks in no part to drummer **Ben Calvert's** precision playing (and listening). Ben's explosive crashing from the head of "Itch" to the Josh Freese-ish, 6/8-metered "Clone Jesus" is by-the-hard-rock book—not bad, but hopefully next time they'll rip a few chapters out and do their own thing.

Waleed Rashidi

8 William Parker Quartet Raining On The Moon (Thirsty Ear)

Acclaimed bassist William Parker's latest release features excellent modern jazz with an experimental edge. Throughout the album, **Hamid Drake's** drumming has an urgent, compelling flow. On "Hunk Pappa Blues," he busily prods the group, incorporating toms, funky snare cracks, and rolls. He then exhibits some very inspired playing around Parker's 5/4 bass ostinatos, while supporting guest vocalist **Leena Conquest** on "Song Of Hope." Drake's frank yet sly drumming is a pleasure to listen to, whether he's colorfully comping or churning out a seemingly endless variety of fills. The CD is nicely recorded too, with organic, live-sounding drums.

Martin Patmos

7 Burning Brides Fall Of The Plastic Empire (V2)

Now *this* is how it's done. Heavy, loose, and loud as sin, on *Fall Of The Plastic Empire* Burning Brides boldly steal from '60s garage rock, add a little Sabbath, Cheap Trick, and STP, and concoct a sound all their own. Singer **Dimitri Coates** is a great frontman, and bassist **Melanie Campbell** and drummer **Mike Ambs** are dead-on. Ambs surely spent more time shedding *Paranoid* than left-foot clave—and that's A-okay. His grooves are unstoppable. Ambs even gets some cool licks in at the end of "Arctic Flow," just to remind us he's no faker. But we knew that already.

Adam Budofsky

8 Various Here Comes El Son: Songs Of The Beatles (Panama Music)

On *Here Comes El Son*, singers and musicians from Cuba's Symphony Orchestra and from Havana's popular urban stages come together for a creative blend of traditional son ("We Can Work It Out," "Hey Jude"), bolero-son ("And I Love Her"), cha cha ("Drive My Car," "Get Back"), and reggae-son ("Eleanor Rigby"). There's no traditional drumset playing on this CD—but there's an *explosion* of percussion—maracas, tumbadora, bongos, guiro, paila, shekere, and timbales—played by numerous percussionists, including **Juan Carlos Rojas** and **Jesus Vazquez**. *Here Comes El Son* is an exotic mix of Cuban interpretations of the world's most influential rock 'n' roll group. Check it out. (www.PM-and-S.com)

Billy Amendola

LIGHTING THE FUSE

Save The Moon, a sensitive, organic fusion release from long-time LA session guitarist **Mike Miller**, features the thoughtful, dynamic drumming of three of So. Cal's finest, **Ralph Humphrey**, **Tom Brechtlein**, and **Peter Erskine**. This music enjoyably simmers but never boils over with chops. It's called maturity, dynamics, and big ears. Excellent medley of Beatles "Julia" and "I Am The Walrus." (Marsis Jazz, www.marsisjazz.com)

You'll find *lots* of notes on BPM's *Delete And Roll*, all of them splattered about lengthy and complex Zappa-style compositions written for drums, guitar, and sax. Who better to energize this madness than former Zappa alumnus **Terry Bozzio**? Bozzio shines as he goes deep into his huge kit. (www.terrybozzio.com)



Mint Jam is an excellent double live set from one of electric fusion's longest-running groups, The Yellowjackets. Current drummer **Marcus Baylor** holds his own with these veterans of fusion, as they poke around a variety of funk, hip-hop, Latin, swing, and blues styles. Baylor gets to stretch and solo impressively; "Runferyerlife" is a highlight. (www.yellowjackets.com)

Mike Haid

BOOKS



9 Drummin' Men: The Bebop Years by Burt Korall (Oxford)
level: all, \$35

Drummin' Men: The Swing Years was an affectionate and accurate look at the players of that era. Korall's "love for the game" seems undiminished on this effort, as does his penchant for good research and getting to the heart of the matter. Korall covers many significant drummers here through his own insight from fifty years in the jazz world, as well as inside views from bandmates on the scene, like Gerry Mulligan, Donald Byrd, and George Shearing. The author discusses "visionaries" like Jo Jones and Sid Catlett and "transitional figures" like Denzil Best and Shadow Wilson, then zeroes in on "innovators" like Max Roach, Roy Haynes, Kenny "Klook" Clarke, and Art Blakey. And once again, Korall captures not just the history, but the spirit of the era.

Robin Tolleason

6 Drums From Day One by Jim Payne (Mel Bay)
level: beginner to advanced, \$19.95 (with CD)

This book, subtitled "A Completely New Method For Beginners," is certainly not about humming a few bars and faking it. Teacher, producer, and writer Payne puts forth a system based on European "solfege" and Indian tabla education methods that instructs drummers to sing the beats they play. How does it work? For instance, playing the kick and the closed hi-hat at the same time would result in a "poon" sound (Payne's word). You'd then use the word "poon" to represent that beat every time it crops up in a song. While vocalizing rhythms may seem like extra work, Payne insists that his approach helps drummers become better players, because they can hear their parts long before they ever sit behind the kit. Perhaps. (Also available on video for \$19.95.)



Will Romano

8 Studies In Drumset Independence by Todd Vinciguerra (Mel Bay)
level: beginner to intermediate, \$10.95



Instantly useable and student-friendly, Vinciguerra's kit-independence book is a reasonably priced, simply laid-out study aid. The lessons are arranged to make drummers comfortable on the drumkit, first with 8th-note hand and foot patterns, and later with more syncopated 8th- and 16th-note foot patterns. Young drummers will enjoy learning all 400 or so of the patterns in a traditional manner, then playing them on different sound sources on the drumset. *Studies* is arranged in a logical manner, making it easy to move from beginning to end, building up four-way independence as you go.

Robin Tolleason

7 Rudiments In Rhythm by James Campbell (Meredith)
level: intermediate to advanced, \$14.95

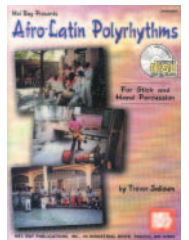
Campbell has assembled a challenging and fun group of snare solos here that will test your knowledge of the rudiments. He includes a rundown of the Percussive Arts Society's accepted forty rudiments (including the newer ones, like Swiss Army Triplet), as well as several contemporary hybrid rudiments, such as the Swiss-A-Diddle and Cheese Pataflafla—technique builders, as he calls them. One of the solos, "Cookin' The 40," features each of the standard rudiments. "Flam Fiesta," the 12/8 "Ivory Coast," and "Diddle Wipeout" are fun and challenging, and Campbell encourages students to play them at different tempos, pointing out that playing them slower can expose timing and tone production problems.

Robin Tolleason

5 Afro-Latin Polyrythms For Stick And Hand Percussion by Trevor Salloum (Mel Bay)

level: intermediate to advanced, \$14.95 (with CD)

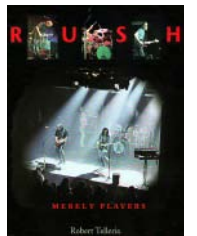
Want to work a bit on your two-handed independence? Trevor Salloum has written a workbook full of essential Afro-Latin exercises that are long on skill-building but way too short on explanation. This percussion manual might offer rewards to the truly persistent, but any student unfamiliar with such rhythmic concepts as son clave, rumba clave, gaga, or manoteo would have to seek a teacher's help using this book. With a few added pages of introduction and some helpful guidance on the "what, how, and why" of two-handed polyrythms, this book could have been useful to us all.



Bill Kiely

8 Rush: Merely Players by Robert Telleria (Quarry Music)
level: all, \$19.95

Rush fans are rejoicing with the recent *Vapor Trails* album and *MD* cover story with Neil Peart. So, to put the icing on the cake, this Rush tribute book features everything you could ever want to know about the band, from its inception in the late '60s up to 2001, prior to recording *Vapor Trails*. The book is well laid out and features interesting commentary from the band, taken from years of interviews (many from *MD*) and pieced together nicely to enhance each section of the book. A detailed chronological biography begins the book. (Neil's first drumset was a Japanese-made Stewart four-piece in red sparkle with three Ajax cymbals; how's that for detail?) The music of Rush is also discussed from the band's point of view. Want to know every instrument each member played, both in the studio and on tour? It's here! The same detail is paid to discography, videography, tour info, bibliography, tribute stuff, and collectibles.



Mike Haid

VIDEOS

5 Conga Jam, Djembe Jam, Hand Percussion Jam by Kalani (Kalani Music)
level: beginner, \$11.95 each

These three new videos aim to further Kalanimusic's goal of making all things percussive available to all people. But such an ambitious mission comes at a price. Kalani does present beginners with the basic information on set-up and performance technique; he does invite the learner to play along to the grooves he lays down; and he does help entry-level players grasp concepts like rolling, riding, riffing, and resting. But something critical is absent in all of these instructional packages: even a brief mention of the cultures and traditions that bring these instruments to our doorsteps. Where does the djembe come from? Which country brings us the cabasa? How might Africa play a part in Brazilian instruments? Was the conga invented in New York City? These videos certainly make no claim to be steeped in ethnomusicology, but to not even point students in the general direction seems to be missing an opportunity at sharing history, geography, and culture with the next generation of "world musicians."

Bill Kiely



To order any of the books or videos reviewed in this month's *Critique*, 24 hours a day, 7 days a week, call **Books Now** at (800) BOOKS-NOW (266-5766) or surf to www.clicksmart.com/moderndrummer. (A handling charge may be added, according to product availability.)

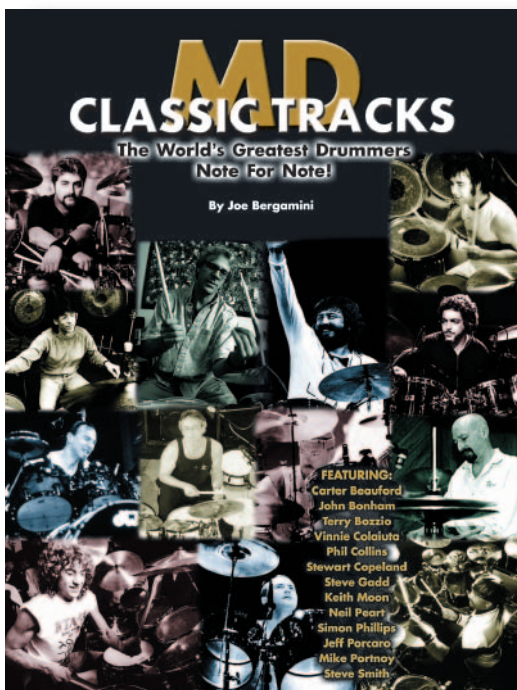


New From The Modern Drummer Book Division

MD Classic Tracks

The World's Greatest Drummers Note For Note!

By Joe Bergamini



With *MD Classic Tracks*, drummer/author/educator Joe Bergamini has put together an impressive collection of never-before-seen transcriptions. This work features some of the best-loved performances by a few of the greatest drummers ever to pick up sticks. Also included with the note-perfect transcriptions are rare photos and revealing, in-depth descriptions of the drummers and their playing.

MD Classic Tracks gives an inside look at some of the true legends of the instrument. Included in the book are:

- John Bonham:** Led Zeppelin's "Out On The Tiles"
- Keith Moon:** The Who's "The Real Me"
- Phil Collins:** Genesis's "Dance On A Volcano"
- Steve Gadd:** Paul Simon's "Late In The Evening"
- Stewart Copeland:** The Police's "Driven To Tears"
- Simon Phillips:** Jeff Beck's "Space Boogie"
- Neil Peart:** Rush's "The Camera Eye"
- Jeff Porcaro:** Toto's "Rosanna"
- Terry Bozzio:** Jeff Beck's "Sling Shot"
- Vinnie Colaiuta:** "I'm Tweaked" (from his self-titled solo album)
- Mike Portnoy:** Dream Theater's "6:00"
- Steve Smith:** Journey's "One More"
- Carter Beauford:** The Dave Matthews Band's "Tripping Billies"

"*MD Classic Tracks* is designed as a reference, a learning tool for the contemporary drummer. In its pages you'll find the exact drum parts that drummers have been inspired by for years."—**Joe Bergamini**



Also, hear Joe Bergamini on *Radio Waves Goodbye*, the latest CD from his band 4Front, available at www.joebergamini.com.

"This collection of transcriptions is a huge aid in understanding these artists' thoughts. These songs are important to learn from."—**Dom Famularo, Drumming Great**

Order Your Copy Of This Terrific Book Today!
(800) 637-2852, www.moderndrummer.com

Name (please print) _____

Address _____

City State Zip _____

Payment Enclosed Visa MC Discover AmEx

Card# _____

Exp Date _____

Signature _____

Make check payable and mail to:
Music Dispatch
PO Box 13920
Milwaukee, WI 53213

Or to phone in your order call toll-free:
(800) 637-2852
MON-FRI, 9:00 A.M. - 8:00 P.M.,
SAT, 9:00 A.M. - 2:00 P.M. CST

Quantity	Book	Price	Total
	MD CLASSIC TRACKS (HL06620070)	\$12.95	
SHIPPING AND HANDLING CHARGES (See box below)			
Minnesota and Wisconsin residents add appropriate sales tax.		TAX	
GRAND TOTAL			

SHIPPING AND HANDLING
up to \$25.99: add \$4.50
\$26.00 - \$40.99: add \$5.50
\$41.00 and up: add \$6.50

KEY CODE MOD 23

• All checks or money orders payable in US funds only (no cash) •

KoSA International Workshop



The Green Mountains of Vermont were the setting for the seventh annual KoSA International Percussion Workshop, held August 5–11 at Castleton State College. The event brought a hundred fifty drummers and percussionists together with a teaching faculty made up of some of today's premier artists and educators.

Participants came from all over North America and several foreign countries to share in the learning experience offered by this unique "drum camp." Each day began with a master class, followed by three individual class tracks. Class sizes were kept small so students and instructors could interact on a personal basis.

Based on the theme of "Expand Your World," the KoSA "curriculum" exposed students to all facets of contemporary percussion. The faculty, led



Clockwise from top: Drumset instructors at KoSA included Gregg Bissonette, Dom Famularo, Frank Bellucci, Ndugu Chancler, and Joe Morello.

by artistic director **Aldo Mazza**, featured drumset artists of all descriptions, including **Gregg Bissonette**, **Ndugu Chancler**, **Joe Morello**, **Jim Chapin**, **Johnny Rabb**, **Dom Famularo**, **Frank Bellucci**, **Jeff Salisbury**, **Neil Garthly**, and *MD* senior editor **Rick Van Horn**. Ethnic percussion was represented by Latin drummer/percussion legend **Walfredo Reyes Sr.**, frame drumming star **Glen Velez**, Broadway and world percussionist **Memo Acevedo**, tabla masters **Sandip Burman** and **Samir Chatterjee**, taiko authority **Marco Lienhard**, Brazilian and studio percussionist **Gordon Gottlieb**, Montreal-based drummer/percussionists **André Dupuis** and **Luc Boivin**, and Canadian percussion ensemble **Répercussion**. **Mario DeCiutiis** and **Allan Molnar** offered classes on electronic percussion and computer music technology. New York Philharmonic veteran **Morris "Arnie" Lang** represented symphonic percussion, while jazz vibist/marimbist **Dave Samuels** and classical marimbist **D'Arcy Philip Gray** focused on mallet techniques. And the earthy, spiritual nature of the didjeridu was revealed by **Lou Robinson**.

This year's program also included the KoSA Music Festival. Open to the local community as well as to KoSA participants, the Festival presented



Walfredo Reyes Sr. gave a student an impromptu lesson in Latin rhythms (on *MD* senior editor Rick Van Horn's drumkit).



Morris "Arnie" Lang conducted classes in symphonic percussion and ensemble performance.



Memo Acevedo taught classes in world percussion.



Jazz star Dave Samuels performed one of the KoSA Music Festival's evening concerts and led classes in mallet technique.



Electronic percussion was taught by Mario DeCiutiis.



Allan Molnar focused on computer music and recording.



KoSA faculty member and performer Jim Chapin (second from right) received an award recognizing his lifelong dedication to drum education. Presenters included (from left) Frank Bellucci, Dom Famularo, and KoSA artistic director Aldo Mazza.



Illustrating the diversity and age range of the KoSA student body, the "participants concert" on Friday, August 9 featured the teenage brother/sister team of David and Samara Cifelli from New Jersey, as well as veteran Canadian rock drummer Jerry Mercer (of April Wine fame).

various faculty members in nightly performances throughout the week. Friday's student recital gave many of the seminar's participants the opportunity to demonstrate what they had learned. The entire week was capped by a faculty recital on Saturday.

Sponsors and supporters for the workshop included Aquarian, Asano Taiko, Audix, Australian Originals, Berklee College, Cooperman, Drum Workshop, Drummers Collective, Evans, Gibraltar, HQ Percussion, johnnyraBB, KAT, Lang Percussion, Latin Percussion, Ludwig/Musser, Mapex, McGill University, Meinl, Mike Balter, *Modern Drummer*, Moperc, Mountain Rythym, Paiste, Pearl, Premier, Pro-Mark, Regal Tip, Remo, Sabian, Shure, Sibelius, Sonor, Tama, Toca, Vic Firth, Warner Bros., XL Specialty Percussion, Yamaha, and Zildjian.

The KoSA International Percussion Workshop offers an unparalleled educational experience to drummers and percussionists. For information about the 2003 program, contact KoSA USA at PO Box 332, Hyde Park, VT 05655, (800) 541-8401, or KoSA Canada at PO Box 333, Station A, Montreal, Quebec, Canada H3C 2S1, (514) 934-5540, www.kosamusic.com.



Rare IMPORTED DRUM CD'S!!

Hundreds of Titles in Stock!!

TERRY BOZZIO

Solo Drum Music I, II, Chamber Works, Drawing The Circle; **Bozzio/Karn/Torn**-Polytown; **Bozzio/Levin/Stevens**-Black Light Syndrome, Situation Dangerous; **Brecker Brothers**-Heavy Metal Be-Bop; **Explorers Club**-Age Of Impact, Raising The Mammoth; **Group 87**-s/1; **Missing Persons**-Lost Tracks, Color In Your Life, Rhyme & Reason, Spring Session M, Late Nights Early Days; **U.K.**-Danger Money, Night After Night; **Dweezil Zappa**-Automatic; **Billy Sheehan**-Compression; **Jordan Rudess**-Feeding The Wheel; **Bozzio/Wackerman**-Alternative Duets Vol.1&2, Solos & Duets (VHS Video); **BPM**-Delete And Roll; **Bozzio/Sheehan**-Nine Short Stories

DENNIS CHAMBERS

Dennis Chambers-Outbreak; **Tetsuo Sakurai**-Gentle Hearts; **Front Page** (w/Dominique Di Piazza & Bireli Lagrene); **Bill Evans**-Let The Juice Loose/Live At The Blue Note Tokyo; **Garsed/Helmerich**-Unde Moe's Space Ranch; **Victor Wooten/Steve Bailey** (Bass Extremes)-Just Add Water; **John Scofield**-Pick Hits Live (2 CD Japanese edition); **Gonzalo Rubalcaba**-The Trio (w/Brian Bromberg); **Niacin**-Live, Time Crunch; **Kankawa**-Uganda Live In Japan; **CAB**-s/1, CAB 2; **P-Funk All Stars**-Live At The Beverly Theatre (2 CDs); **Victor Bailey**-Lowblow; **Tom Coster**-The Forbidden Zone, From The Street, Let's Set The Record Straight; **Carl Filipiak**-Blue Entrance, Hotel Real, Peripheral Vision, Right On Time, Looking Forward Looking Back; **Stuart Hart**-Inner Voice; **Gary Willis**-Bent, No Sweat; **Graffiti**-Good Groove; **Berg/Brecker/Chambers/DeFrancesco**-JazzTimes Superband; **Mark Stanley**-Insect Warriors; **Mike Stern**-Voices (Japanese edition w/bonus track)

BILLY COBHAM

Alivemuthaforya (w/CBS Jazz Allstars); **A Funky Thide Of Sings**, Art Of Three (w/Kenny Barron & Ron Carter), Conundrum (2 discs + transcription book); **Crosswinds**, Culture Mix, Drum 'N' Voice-All That Groove, Flight Time (live), Inner Conflicts, Life & Times, Live On Tour In Europe (w/George Duke), Magic/Simplicity Of Expression, Depth Of Thought (2 on 1); **Rudiments** (2 disc anthology w/ 2 unreleased "Spectrum" tracks), **Shabazz**, Spectrum, Stratus, Total Eclipse; **Mahavishnu**-s/1, **Nordic**-Off Color; **North By Northwest**; **Paradox**-s/1, The First Second (live); **Dean Brown**-Here; **Jack Bruce**-I've Always Wanted To Do This, Doing This... On Ice! (2 CD's)

VINNIE COLAIUTA

Colaiuta/Haslip/Ford-Jing Chi; **Robben Ford**-Blue Moon; **Larry Williams & Friends**-The Beautiful Struggle; **Greg Mathieson**-Live At The Baked Potato 2000 (2 CDs w/Michael Landau); **Chick Corea Akoustic Band**-Live From The Blue Note Tokyo; **Karizma**-Document; **Masanori Sasaji**-Birdland; **Aydin Esen**-Living (w/Miroslav Vitous); **Randy Waldman**-Unreal, Wiggled Out; **John Beasley**-Surfaing; **Bunny Brunel**-Dedication; **Los Lobotomys**-s/1 (w/Jeff Porcaro & Carlos Vega); **Joe Diorio**-20th Century Impressions (w/ Jeff Berlin); **Steve Tavaglione**-Blue Tav; **Warren Cuccurullo**-Thanks To Frank; **Jeff Richman**-The Way In, Live At The Baked Potato Volume One & Two (w/ Phillips, Wedk, Wackerman, Bissonette, Gottlieb etc.); **Buell Neidlinger Quartet**-Big Drum; **Michael Landau**-Tales From The Bulge; **Lothar Kosse**-Rainmaker; **Allan Holdsworth**-Secrets; **T-Square**-Friendship; **Mike Stern**-Voices; **Pages**-s/1 (w/Jeff Porcaro); **Kimo Williams**/Kimotion-Tracking, War Stories; **Richard Bona**-Reverence (Japanese Edition w/bonus track); **Vinnie Colaiuta**-s/1 (Japanese edition w/bonus track); **Brandon Fields**-s/1

VIRGIL DONATI

Stretch, Just Add Water (w/Scott Henderson); **Montreal Drumfest 1996/1997** (2 CDs featuring Chambers, Donati, Horacio Hernandez, Mike Mangini, Tony Royster Jr., Chad Wackerman + many others); **On The Virg**-Serious Young Insects; **Planet X**-Moonbabies, Universe, Live From Oz; **Joel Hoekstra**-Undefined

MARCO MINNEMANN

Comfortably Homeless, Green Mindbomb, Live In L.A. (VHS Video), Live At PASIC Nov. 2000 (VHS Video), **Motor**, **Illegal Aliens**-International Telephone, Red Alibis, Thickness, Time

SIMON PHILLIPS

Vantage Point, (w/Jeff Babco), **Out Of The Blue** (live), **Another Lifetime** (Japanese edition w/bonus tracks) **Symbiosis**; **Protocol**-Force Majeure (live); **Steve Lukather/Los Lobotomys**-The Candyman; **Toto**-Livefields (2 CDs), Mindfields, Through The Looking Glass, Absolutely Live (2 CDs); **Derek Sherinian**-Inertia; **Melvin Lee Davis**-Tomorrow's Yesterdays

CHECK THESE OUT!!

SAM ALIANO-Emalgamation; **ARTI + MESTIERI**-Tilt, Giro Di Valzer Per Domani, Murales (w/Furio Chirico); **VICTOR BAILEY**-That's Right (w/Lenny White); **JULIO BARRETO CUBAN QUARTET**-Iyabo; **JEFF BERLIN**-In Harmony's Way (w/Danny Gottlieb); **GREGG BISSONETTE**-s/1, Submarine; **BILL BRUFORD/TONY LEVIN**-B.L.U.E. Nights (2 CDs Live), Upper Extremities; **TERRI LYNE CARRINGTON**-Jazz Is A Spirit; **FURIO CHIRICO**-Furiosamente; **MIKE CLARK**-Actual Proof; **MIKE CLARK/PAUL JACKSON**-The Funk Stops Here; **MIKE CLARK/PAUL JACKSON/MARC WAGNON**-Conjunction; **ZACH DANZIGER**-Boonish, Bluth, Clearance Sale; **KAI ECKHARDT**-Honor Simplicity, Respect The Flow (w/Sean Rickman); **AYDIN ESEN**-Timescape (w/Steve Smith); **JOHN FAVICCHIA**-Dharma; **ANTON FIG**-Figments;

DAVID FIUCZYNSKI'S HEADLESS TORSOS-Amandala (w/Gene Lake); **MARKO DJORDJEVIC**-Sveti Live-Kolach; **MATTHEW GARRISON**-s/1 (w/Gene Lake/Ben Perowsky); **DAVID GILMORE**-Ritualism (w/Rodney Holmes); **JAY GRAYDON**-Bebop (w/Dave Wedd); **JONAS HELLBERG/SHAWN LANE**-Personae, Temporal Analogues Of Paradise, Time Is The Enemy (w/Jeff Sipe); **HERMANATORS**-Twisted (w/Rodney Holmes); **ALLAN HOLDSWORTH**-Road Games, All Night Wrong (w/Chad Wackerman); **HOWLAND/IMBODEN PROJECT**-(w/Tris Imboden); **GARY HUSBAND**-The Things I See, Interpretations Of The Music Of Allan Holdsworth; **TOMMY IGOE**-New Ground; **HILARY JONES**-Soaring; **GENE LAKE**-Cycles; **MICHAEL LANDAU**-Live 2000 (2 discs w/Toss Panos); **SHAWN LANE**-Powers Of Ten Live (w/Sean Rickman); **NGUYEN LE**-Purple/Celebrating Jimi Hendrix (w/Terri Lyne Carrington); **MAHAVISHNU PROJECT**-Live Bootleg (w/Gregg Bendian); **GREG MATHIESON PROJECT**-Baked Potato Super Live! (w/Jeff Porcaro); **MARCO MENDOZA / JOEY HEREDIA / RENATO NETO** - Live in L.A.; **MARCUS MILLER**-Ozell Tapes From World Tour (2 CD's live w/Poogie Bell); **KIM PLAINFIELD & LINCOLN GOINES**-Night And Day (w/Kim Plainfield); **ZOOT HORN ROLLO**-We Saw A Bazo Under The Sea (w/Gregg Bendian); **CONRAD SCHRENK EXTRAVAGANZA**-Save The Robots (w/ Thomas Lang); **PACO SERY**-Voyages; **DARYL STUERMER**-Waiting In The Wings (w/John Calarco); **KOZO SUGANUMA**-Kozzo; **JOHNNY VIDACOVICH** -Vidacovich; **VITAL INFORMATION**-Live From Mars, (w/Steve Smith); **CHAD WACKERMAN**-Forty Reasons, Scream; **NARADA MICHAEL WALDEN**-Garden Of Love Light, I Cry, I Smile, Awakening, The Dance Of Life; **BILLY WARD**-Two Hands Clapping; **LENNY WHITE**-Venusian Summer, Big City, The Adventures Of Astral Pirates, Streamline, The Love Has Never Gone (Tribute To Earth, Wind & Fire)

DVDs!

Jack Bruce And Friends-Live (w/Billy Cobham)
Bill Bruford's Earthworks-Footloose In NYC
Larry Carlton-In Concert (w/Rick Marotta), "Live At Montreal Jazz Festival (w/John Ferraro)
Casiopea-The Mini Session, 20th Anniversary Live, Live History Part I & II (w/Akira Jimbo) (2 DVD's each)
"Furio Chirico-Singin' Drums (PAL all region DVD)
"Al DiMeola Project-Live At The Montreal Jazz Festival (w/Tom Brechtlein)
Steve Hackett-The Tokyo Tapes/Live In Japan (w/ Chester Thompson)
Herbie Hancock-Jazz Channel Presents (w/ Terri Lyne Carrington)
Herbie Hancock Trio-Hurricane! (w/Billy Cobham)
Allan Holdsworth-Live At The Galaxy (w/Joel Taylor)
Chaka Khan-Jazz Channel Presents (w/Vinnie Colaiuta)
Mark King-In Concert, "Live On The Isle Of Wight 2000, Live 2001 Reading UK (w/Gary Husband)
Steve Lukather/Los Lobotomys-In Concert (w/Simon Phillips)
Pat Metheny Group-Imaginary Day Live, We Live Here/Live In Japan (w/Paul Wertico)
Pat Metheny-Secret Story (w/Paul Wertico)
Marcus Miller-In Concert (w/Poogie Bell)
Joni Mitchell-Shadows And Light (w/Pat Metheny, Jaco Pastorius, Don Alias)
Modern Drummer Festival 2000 (w/Vinnie Colaiuta/Karizma, Akira Jimbo, Hilary Jones, Horacio Hernandez, etc.)
Niacin-Live! Blood, Sweat & Beers (w/Dennis Chambers)
Ian Paice-Not For The Pro's
"Jaco Pastorius-Live In Montreal (w/Peter Erskine)
Mike Portnoy-Liquid Drum Theatre (2 DVDs)
Buddy Rich & His Band-The Last West Side Story Tapes, At The Top, Jazz Legend
Lee Ritenour-Live From The Coconut Grove (w/Harvey Mason)
Steps Ahead-Live In Japan (w/Steve Smith)
Super Drumming-Various Artists (includes Billy Cobham, Bill Bruford, Simon Phillips, Ian Paice, Gerry Brown, Cozy Powell + others)
Steve Smith/Vital Information-Drumset Technique/History Of The U.S. Beat (2 DVD's)
Grover Washington, Jr.-In Concert (w/Steve Gadd)
Yes-Symphonic Live (2 DVD's w/Alan White)

* not playable on all DVD players

Audiophile Imports

P.O. Box 4945, Lutherville, MD 21094-4945, USA

Direct Order Line 908.996.7311

(Monday-Friday 9:30AM-5:30 PM (EST))

www.audiophileimports.com FAX 410.628.1948

Secure Online System Available! We Ship Worldwide! Special Orders Welcome!

Checks / Money Orders Accepted



Advertise in Drum Market

and reach over a quarter million drummers worldwide.

RATES

Minimum frequency: 3 months
Minimum ad charge: \$10

3x: \$1.75 per word, per month
6x: \$1.60 per word, per month
12x: \$1.45 per word, per month

Boldface words: add 75¢ per word, per month.
Address: add \$5 per address, per month.

PAYMENT

Ads must be prepaid prior to closing date of the issue.
Acceptable forms of payment: personal check, money order, Visa, and MasterCard.

TERMS

Publisher reserves the right to edit all classified ads.
Ad positioning is solely determined by the publisher.

CORRESPONDENCE

Diana Little
Modern Drummer Magazine
12 Old Bridge Road
Cedar Grove, NJ 07009
Tel: (973) 239-4140
Fax: (973) 239-7139
Email: dianal@moderndrummer.com

Modern Drummer CLASSIFIED ADVERTISERS

If you find yourself missing deadlines, or not sure of when your ad will run, please refer to the calendar below.

ISSUE DATE	CLOSING DATE	ON SALE DATE
JAN	Sept 15	Nov 30
FEB	Oct 15	Dec 30
MAR	Nov 15	Jan 30
APR	Dec 15	Feb 28
MAY	Jan 15	Mar 30
JUN	Feb 15	Apr 30
JUL	Mar 15	May 30
AUG	Apr 15	Jun 30
SEPT	May 15	Jul 30
OCT	Jun 15	Aug 30
NOV	July 15	Sept 30
DEC	Aug 15	Oct 30

For Sale

Sound Barrier Drum Shield—The Sound Barrier controls the volume level on drums and percussion. Four 2x4 piece Sound Barrier Clear Acrylic panel set, \$199.99 plus shipping. To order, call A.J.'s Pro Percussion, (800) 545-7668, or shop online at www.ajpropercussion.com.

Adrums of Boston. Drums, cymbals (UFIP), and hardware. Used and new. Lessons, repairs, and rentals. 1018 Commonwealth Ave., near BU. Tel: (617) 713-4997, www.Adrums.com.

Drummers, give your groove creativity a boost. The "Drum Germs System" has over 700 exercises you create! Books for both rock and jazz available. [Wwww.Drumgerms.com](http://www.Drumgerms.com).

Baby-Kick! Easily converts any size tom into a punchy bass drum. Simple compact setup includes fully adjustable hoop-mounted spurs. Complete riser kit \$85. **Dealers welcome.** Drum Supply House, tel: (731) 423-3786, www.drummaker.com.

Drum Supply House—maple shells, coverings, lugs, and hardware. **Free** Parts Guide for builders! Tel: (731) 423-3786, 47 Ingram St., Jackson, TN 38301, www.drummaker.com.

Drumworkinc.com. Novelty products and gift items for drummers.

Drummer Dude T-Shirts! Buy these world-famous designs securely online at www.drummerdude.com, or write for free brochure. Drummer Dude, PO Box 551, St. Helens, OR 97051.

www.dougann.com
Your source for books by Doug Tann

"The Forgotten Foot"
"Multi-Level Ostinato Drumming"
"Compound Odd Meter Groupings"

info: dougann@yahoo.com
surf to: <http://www.dreamwater.net/dougann>

Jim Payne

Now accepting students in NYC
Recommended by Peter Erskine, John Scofield, John Riley
Ask about "1 week on the scene in NYC"
www.funkydrummer.com
917-584-2554 or email: jpayne@funkydrummer.com

www.drummaker.com
drummaker
HARDWARE • SHELLS • COVERING .COM

MasterCard VISA ORDER ONLINE
FREE PARTS GUIDE!
DRUM SUPPLY HOUSE USA 731.423.3786

DRUM INSTRUCTION
TONY RACCIATTI

GRADUATE OF
BERKLEE COLLEGE OF MUSIC.
FORMER INSTRUCTOR AT BERKLEE &
THE BOSTON CONSERVATORY
PERCUSSION ACADEMY.
STUDIED WITH ROY BURNS, FRED BUDA,
ALAN DAWSON & BUSTER BAILEY

NOW ACCEPTING STUDENTS.

ALL STYLES—ALL LEVELS
PROFESSIONAL
MUSIC STUDIOS
677 PASSAIC AVE.
NUTLEY, NJ 07110

Email: ajdrumz@aol.com
1-800-29-TEMPO or 973-661-4885



www.handmaderhythm.com

Get More Gigs!
Groove Guide
Digital Tempo
Tachometer

Used by top pro's everywhere
to play and sound great every night.

Drum Shield Super Store

- Exclusive 3-Star Guarantee!
- The ultimate Drum Shield selection

www.DrumPerfect.com Toll Free (888) 372-3786

Paiste Audio Sound Libraries
sampled cymbal sounds

for the
Modern
Electronic
Drummer

- * **Volume I**
Light to Medium Ride Cymbals
- * **Volume II**
Medium to Heavy Ride Cymbals
- * **Volume III**
Hi-Hats and Crash Cymbals

Exhaustive collection of natural cymbal sound
Systematically organized by stroke and stick type
State of the Art recording quality
Created by award-winning percussionist and
sound designer Ed Mann (Frank Zappa)
*"Absolutely exceptional - the last word
in cymbal sounds"* Drum! Magazine

Order directly through Paiste America, Inc. For more information
contact us at 1-800-472-4783 or asl@paiste.com

Gretsch Drums, parts, logo heads, badges, etc., www.explorersdrums.com. Tel: (816) 361-1195.

Eames hand-crafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. For brochure contact: Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404.

DW—Timeless Timber drumset. #62/100, mint condition. Tel: (859) 263-5936.

Be a rockin' sockin' drummer. Enhance your playing with self-hypnosis. www.theinnermusician.com.

Drumset Show & Shine—Palouse Mall, Moscow, Idaho, November 1, 2, and 3. Keeney Brothers Music Center's 5th Annual Drum Show. Show your drumset and win cool prizes! Clinicians featuring **Horacio Hernandez** and special guests. Door prizes and special sales. Tel: (208) 882-1751, keeneybros@keeneybros.com.

Best in the west! Rupp's Drums—Colorado's largest pro drum shop! Huge stock of new kits, mountains of used and vintage kits at killer prices! Heads, sticks, cymbals, hardware, and percussion ready to ship! Call for our toll-free number, or email us: rupp@ruppsdrums.com, www.ruppsdrums.com. Call (303) 756-5777. Also, Will Drum For Food T-shirts, \$15.

Moms Music. For all your drum needs. DW, ddrum, Tama, Yamaha, Paiste, Zildjian, Remo, Sabian, Aquarian, LP, Gretsch, Ludwig, and more. Tel: **(800) 467-MOMS**, ask for Ryan. www.momsmusic.com.

DW kits: Timeless timbre, 25th Anniversary, Tamo ash, others, and snares. Greg, (718) 966-5353, days.

American Music Drumparts—chrome and brass lugs, parts, hardware, etc. Free catalog, (541) 935-5023, www.amdrumparts.com.

San Diego drum sells new and used equipment. Professional instruction, complete repair service, huge parts inventory, rehearsal space, and more. San Diego's most complete drum shop has a new, larger location. Tel: (760) 945-3935.

Ludwig, Silver Sparkle 1967. Excellent condition, 22" bass, 16" floor tom, 9x12 tom, silver Supra-Phonic snare. Covers and hardware included. B/O over \$1,500. Call (609) 348-6445.

www.SMDdrums.com. Hand-made stave, ply, and steam bent drums. Old world craftsmanship, modern innovations. Endless options. Phone: (313) 824-6502.

Power Wrist Builders. "The ultimate practice sticks." **Solid** aluminum & **solid** brass practice sticks. **Free** info pack. Tel: (800) 645-6673, 1434 Corte De Rosa, San Jose, CA 95120, www.musicianswarehouse.com/power.

Drum Bum: T-Shirts, hats, decals, keychains, and 400 **free** lessons! www.drumbum.com.

Save big on new and used **drums, cymbals, hardware,** and more! www.theguitarfactory.com. Tel: **(800) 863-4347**.

Vintage Photo Catalog! Download from our Web site. Ludwig, Slingerland, and more. Money-back guarantee. Always buying and trading. Visa/MC. Vintage Drum Center, 2243 Ivory Drive, Libertyville, IA 52567, tel: (800) 729-3111 or (641) 693-3611. www.vintagedrum.com.

Download your favorite music from drummers and percussionists. Interviews, photos, and on-line lessons from your favorite artists, free monthly email newsletter, Drum Circle info from around the world and more. www.DrumsOnTheWeb.com.

Study Materials

"Fast Hands For Drummers" may be the only book you need to improve your snare drum and bass drum technique. To order, send \$12 to: John Bock, 9 Hillview Place, Elmsford, NY 10523.

31 Contest Snare Drum Solos book, by Byron Mutnick. Intermediate, advanced. Send \$14.95 plus \$3 shipping and handling (outside US, \$7). Byron Mutnick, 3412 Fillmore Ave., El Paso, TX 79930, B.Mutnick@earthlink.net.

Hard-cover drum books by Joel Rothman. Complete Rock Drummer, Complete Jazz Drummer, \$99.95 each. Send for catalog. J.R. Publications, c/o Charles Dumont & Son, #1085 Dumont Dr., Voorhees, NJ 08043. Tel: (800) 257-8283.

Free! 20 popular rudiments cassette package. SLW, 370137 Ave., Tranquila, RPV, CA 90275.

DRUMS, ETC.

"The Drummer's Pro Shop"

www.drumsetc.com

Visit our new online MEGA-STORE!
1.800.922.3786 Free Catalog!

TURN IT UP & LAY IT DOWN
A Berklee recommended play-along CD for
drummers & percussionists available at...
[DrumFun.com](http://www.drumfun.com)
or call: 914-661-8298 Seriously, just for the fun of it.

MD Online MD Online
www.moderndrummer.com
MD Radio MD Radio
Never Miss A Beat!

Take a
closer look...



Mike Shepherd did!

Maynard Ferguson/independent/clinician



CLE drums

Phone: 410-876-7950
www.cledrums.com

Custom hand-made drums available at

2112 Percussion, Raleigh, North Carolina
Cadence Drums, Rochester, New York
Chuck Levin's, Wheaton, Maryland
Counts Bros. Music, Muscle Shoals, Alabama

THE MOST IMPORTANT
TOOLS AT PORK PIE



PORK PIE

PERCUSSION
Made by an American

(818) 992-0783

7241½ Eton Ave.

Canoga Park, CA 91303

www.porkpiedrums.com

e-mail: porkpie@westworld.com

sambarnard.net
Satisfaction Guaranteed
DrumWrap

12x8, 13x9,
Sizes: 16x16, 22x14
Solids...\$79⁹⁹ & up
Satin Flames....\$129⁹⁹
Metals (New)....\$129⁹⁹
Pearls....\$129-\$187⁹⁹
Sparkles.....\$197⁹⁹

Many colors, sizes
& single pieces sold

Hardware
30-60% Off rims, hoops,
stands, tension rods, lugs
& Much Much More!

Free Samples & Info
602-279-4041

Amazing Double Bass Breakthrough

“FREE Audiotope Reveals How To Finally Play Your Feet EXACTLY Like Your Hands at Any Speed & in Any Time Signature You Desire”

Here is the uncensored message my drum instructor asked me NOT to write

Are you a frustrated double bass drummer who's looking to get the insane speed and coordination you desire? We'll goodnews!!!

I came across an amazing one-hour **FREE** Instructional Audiotope and Special Report a few months ago that's so revealing it will literally warp your mind. From it, I learned the SINGLE "biggest" double bass mistake drummers make, the 2 specific adjustments to your pedals no one talks about, the "secret to economy of motion" that will amaze you, the sure-fire way to double your speed and get the coordination you've always dreamed of, 3 foolproof lessons that reveal a breakthrough in double bass drumming that'll make YOUR feet ballistic, and much more...

Yes, **FINALLY** there's a simple, proven way for you to play your feet **EXACTLY** like your hands at any speed and in any time signature you desire. I personally went from average, dull single strokes to easily mastering insane 100 m.p.h. double and single strokes, putting flams and rests wherever I wanted to, in any time signature. Finally, my feet are under MY control... and **YOURS** will be too!

Now, I don't expect you to believe me, but if you call today for this **FREE No Obligation Audiotope and Report**, "How to play your feet **EXACTLY** like your hands at any speed and in any time signature," it will be the smartest thing you've ever done.

Call this 24-hour Free Recorded Voice Mailbox, at 1-626-683-1709, and ask for package D12. (It's used out by first class mail) (c)2001 NonPowers

Instruction

NYC—Westchester. Learn the art of playing the drums. Students include platinum artists. All welcome. "It's about time." www.edbettinelli.com. Tel: (212) 759-2631, (914) 674-4549.

Boston, Brockton, Norton, and Wrentham, MA, Providence, RI: Horrigan Drum School, all levels, all styles. Tel: (888) 258-0021.

Drumset lessons through the mail. For brochure, send \$1 US to Horrigan Drum School, 342 Centre St., Brockton, MA 02302.

Drummers—Study with **Jim Payne**. New NYC studio. Author of Give The Drummers Some and Funk Drumming and co-author with Tito Puente of Drumming With The Mambo King. Ten years DCI faculty. Tel: (914) 232-8075, (917) 584-2554, www.funkydrummer.com.

NYC—Tabla. Study Indian classical drumming with performer Misha Masud. All levels. Special training for musicians of jazz, East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

Baltimore-Washington: Grant Menefee's studio of drumming. B.M. Berklee College of Music. All styles and levels. Tel: (410) 747-STIX.

Drumset and Brazilian percussion. **Pandeiro. Mario Monaco**, tel: (718) 274-9809, fax: (917) 757-9225.

Drumset and Percussion. Private lessons. Group conga classes. Jazz ensembles. Professional Music, 677 Passaic Avenue, Nutley, NJ 07110. Tel: (973) 661-4885.

London, England: Study drums with **Joel Rothman**. Tel: 011-44-207-431-0873.

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way**. Manhattan and Staten Island studio locations. (718) 351-4031.

Wanted

Wanted: Sales Reps. Must be familiar with hand percussion instruments. Timba Percussion. Tel: (562) 254-6481, fax: (909) 727-8923.

Wanted: original Giorgini **Udu** drums. Mbwata, Udongo 2, and handmade models wanted. Matthew, (973) 699-4537, uduman@hotmail.com.

Vintage Drums—Immediate cash for Gretsch, K Zildjian, Ludwig, Rogers, Slingerland, Leedy, Tel: (800) 729-3111, or (641) 693-3611, vintagedrum@lisco.com.

Miscellaneous

New! Video clips, free drum lessons, drum videos, monthly giveaways at Dave Bedrock's americandrumschool.com.

www.tigerbill.com: expert advice, products, resources, and talk about drums, drumming, and percussion.

www.MusiciansContact.com. Need work? Paying jobs and resumes online. Thousands of satisfied members since 1969, tel: (818) 888-7879.

Musicians National Referral: Where pro musicians and bands connect. World's largest, most preferred referral. Ask about our lifetime membership. Tel: (800) 366-4447. www.musicianreferral.com.

The Drum Bum: T-Shirts and gifts. www.drumbum.com



help is just a call away

MusiCares

Total Confidentiality • Emergency Financial Assistance
Health Care Referrals • Addiction Recovery
Immediate Crisis Intervention-24 Hours a Day

West Coast East Coast
1 (800) 687-4227 1 (877) 626-2748

Vintage Showcase

For Sale

A Drummer's Tradition features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10-6 PST, Mon-Sat, tel: (415) 458-1688, fax: (415) 458-1689.

BackBeat Drums Vintage & Restored drums, cymbals, stands, and parts. Tel: (208) 265-4336. www.backbeatdrums.com.

Vintage: Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, www.drumatix.com.

Wm. F. Ludwig II autobiography just released! Rogers book, Slingerland book, and other drum history publications. Rebeats Vintage Drum Products, PO Box 6, Alma, MI 48801. Tel: (989) 463-4757, www.rebeats.com.

Vintage Photo Catalog! Download from our Web site. Ludwig, Slingerland, and more. Money-back guarantee. Always buying and trading. Visa/MC. Vintage Drum Center, 2243 Ivory Drive, Libertyville, IA 52567, tel: (800) 729-3111 or (641) 693-3611. www.vintagedrum.com.

Vintage Drummer Magazine: Vintage drums, interviews, drum shows, and more. Full color! Issued quarterly. \$24 US, \$27 Canada, \$32 other international. (770) 438-0844, www.vintagedrummer.com.

Wanted

Immediate cash—Gretsch, K Zildjians, Ludwig, Rogers, Slingerland, Leedy. Vintage Drum Center. Tel: (800) 729-3111, or (641) 693-3611, vintagedrum@lisco.com.

Miscellaneous

www.vintagelogos.com. Vintage-style logos for kick drums. Free catalog. Tel: (513) 351-0075.

手工制造

GENUINE
WUHAN[®]
CYMBALS
AND GONGS

For the complete line of
Wuhan cymbals and gongs and
other fine products from
Universal Percussion, Inc. go to

www.universalpercussion.com

Universal Percussion, Inc.
1431 Heck Road Columbiana, OH 44408
1.330.482.5750

The Only Pedal You Will Ever Need!
THE **Duallist** with **Speedswitch technology**
SEE IT, HEAR IT, TRY IT
at www.theduallist.com



MEMPHIS DRUM SHOP
888•276•2331 www.memphisdrumshop.com

Mike Dolbear.com
www.mikedolbear.com
The online community bringing drummers together



VividHeads.com



VATER PERCUSSION
USA GOOD WOOD...perfected



Bernard "Pretty" Purdie
Master Class - 2:00PM
Clinic - 4:30PM
Special Guests:
The Hudson River Rats
November 16, 2002
Boonton, N.J.
For Tickets and Info.
Call Pat Clark at 973-334-8591



Beginners ROCK BEATS FOR THE BEGINNER BOOK 1
ROCK IT UP
Learn rock beats for today's music
Fundamentals covered:
1/4, 1/8th, 1/16th, up-beat,
dotted quarter note, triplet,
single paradiddle & syncopated beats
\$19.95 Cdn (incl. tax)
Send cheque or money order for \$19.95 + shipping and handling with your mailing address to: Carlo Straccini P.O. Box 65019 Merivale Post Office K2G 5Y3 Ottawa ON Canada (Please add appropriate shipping and handling charges: Cdn \$2.00; U.S.A. \$3.00; International \$5.20) Info (contact) thatstamyboy@hotmail.com store Inquiries welcome

DRUMCOVER
"The finest in drum covers"
Glass Glitters, Sparkles, Furs,
Real Woods, Laminates & Satins
www.DRUMCOVER.com (281)850-5194

Zoro
(Lenny Kravitz & Bobby Brown)
Now accepting students in the Los Angeles area.
Learn from the master of groove!
818-998-6767
Email: z@zorothedrummer.com
Web Site: www.zorothedrummer.com

KOSA PERCUSSION
(800) 541-8401
• workshops
• festival
• camp
• cd.
• events
kosamusic.com



CLAY HAND DRUMS
UBANGS GUNTAS
BONGOS GHATAMS
DOUMBEKS VIDEOS
800-990-HAND
www.WRIGHTHANDDRUMS.COM
15 SYCAMORE ST. - HAGERSTOWN, MD. 21740



TRICK ALUMINUM SHELL DRUMS
www.trickdrums.com
(847) 519-9911



COMING IN **JANUARY**



**ABE
LABORIEL JR.**
BRILLIANT
WITH SIR PAUL

Alex Solca



Alex Solca

◀ **ROBBY AMEEN**
LATIN GREAT TEAMS WITH "EL NEGRO"

▶ **AVANT LEGEND**
RASHIED ALI
A CONVERSATION WITH BOB MOSES



Paul La Reina

PLUS
**RINGO'S GREATEST
RECORDED PERFORMANCES**

AND... START SPINNIN'!
**MD'S EXCLUSIVE LOOK
AT STICK TWIRLING**

NOW FEATURED AT **MD ONLINE**

KEEP UP —Check out the News and Events sections on MD Online every week for the latest information on who's doing what, when, and with whom.

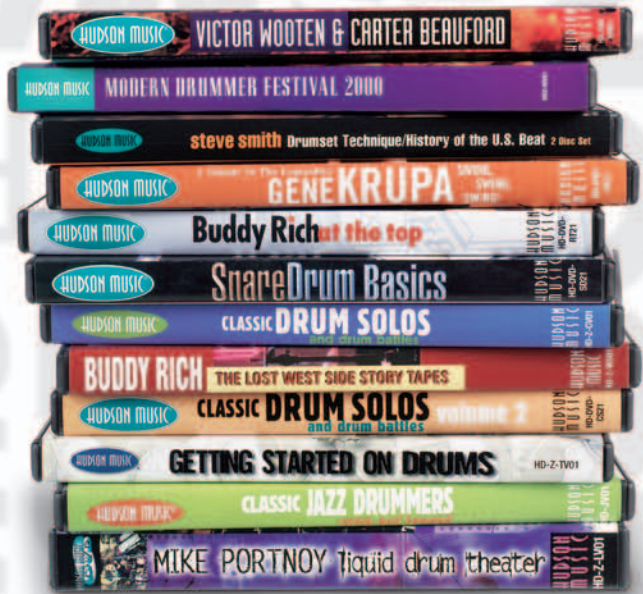
Bon Jovi's **TICO TORRES** Caught In The Web.



CLICK TO WIN! MD Online's Exclusive Giveaways

www.moderndrummer.com

INSTANT ACCESS TO GREAT DRUMMING



Modern Drummer
Festival 2000 Highlights
● 170 min. • \$49.95



Mike Portnoy
Liquid Drum Theater
● 190 min. • \$49.95



Steve Smith
Drumset Technique/U.S. Beat
● 278 min. • \$49.95



Carter Beauford/Victor Wooten
Making Music
● 177 min. • \$29.95



Buddy Rich
At The Top
● 87 min. • \$29.95



Buddy Rich
The Lost West Side Story Tapes
● 110 min. • \$39.95



Gene Krupa
Swing, Swing, Swing
● 75 min. • \$24.95



Classic Jazz Drummers
● 70 min. • \$29.95



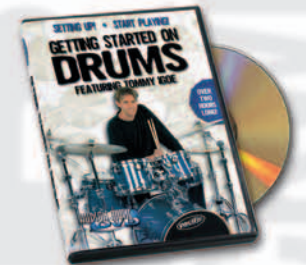
Classic Drum Solos
and Drum Battles
● 60 min. • \$29.95



Classic Drum Solos
and Drum Battles Volume 2
● 73 min. • \$29.95



Bob Breithaupt
Snare Drum Basics
● 35 min. • \$14.95



Tommy Igoe
Getting Started On Drums
● 140 min. • \$29.95

Coming soon! John Blackwell "Technique, Grooving & Showmanship"

Hudson Music DVD's, videos, books and CD's are available from your local music retailer or directly from Hudson Music. Call toll-free: (888) 796-2992

E-Mail: Hudsoninfo@aol.com • Internet: www.hudsonmusic.com

Dealer Inquiries: Hal Leonard Corp. (414) 774-3630 • In Europe E-Mail: hudsoneuro@aol.com



Rock n' Roll Fantasy CAMP



Liberty DeVitto
- Billy Joel



Mark Rivera -
Billy Joel



Lou Gramm -
Foreigner



Tommy Shaw -
Styx



Mark Farner -
Grand Funk Railroad



George Thorogood
- The Destroyers



C.C. Deville -
Poison



Dave Davies -
The Kinks



Sheila E



Vince Neil -
Motley Crüe



Bret Michaels -
Poison

HIGHLIGHTS INCLUDE:

- Small group instruction from legendary Rock n' Roll musicians
- Perform live on stage at the House of Blues on Thursday, November 14th in a "Battle of the Bands"
- Record and bring home a music demo
- Daily jam sessions with your band
- High-profile seminars with industry "suits" and stars
- Daily meals with stars and campers
- No experience necessary - all musical levels are welcome
- No instruments necessary - we will provide all instruments and equipment
- Professional recording studio and rehearsal space. You'll play where the stars play
- Recording classes
- 4-6 hours of jamming daily
- Photo Ops: Bring your cameras; there will plenty be of photo and autograph opportunities
- And much more... **A once-in-a-lifetime Rock n' Roll fantasy**

... and
many more

Sponsored by:



Due to the nature of the entertainment industry, celebrity appearances are subject to change according to availability and scheduling.

For additional information and a Registration Form,
visit our website at:

www.rockandrollfantasycamp.com

or call **1-800-252-3540**

FULLY FACTORY EQUIPPED



Not all "custom" drums are created equal. As a specialist on the subject, DW has been individually handcrafting nothing but made-to-order drums since, well, since forever. In fact, with exclusive designs and innovations like Timbre Matched[®], proportionate-ply all-Maple and all-Birch shells, graduating reinforcing hoops, precision bearing edges, True-Pitch[®] tuners, Coated/Clear[™] drumheads, STM suspension tom mounts, a choice of hard-

ware and just about any finish you can dream of, Drum Workshop continues to define what "one-of-a-kind" is all about. Which is why Alex Gonzalez and the rest of the world's top drummers play nothing less. Your sound. Your style. Your set. Visit your local DW dealer and let us build one for you. We guarantee no matter which options you pick it'll be fully loaded.

Alex Gonzalez
Maná

The Drummer's Choice[®] • www.dwdrums.com

Go online and build your dream drumkit with DW's Kitbuilder[™].

shown above: DW Collector's Series Maple Drums in Custom "Low-Rider" Graphic Finish including custom dice wingnuts and bass drum tension rods

dw.



Who Says Less Is More?

Some people say that big drumsets are making a comeback. According to Patrick Nix of Palatka, Florida, they never went away.

Patrick's kit is mounted on a two-level rack created using Gibraltar components. The first level holds his 8", 10", 12", 14", and 15" Remo MasterTouch rack toms, piccolo snare drum, and RotoToms, along with four Tama Octobans, a timbale, a Yamaha electronic drum pad, a hi-hat, and four other cymbals. "Free-

standing" drums include a clear-shelled Pearl free-floating snare, two Remo 20" bass drums, and one 18" Remo floor tom.

The second level holds thirteen Zildjian, Paiste, and Sabian crashes and China cymbals, along with one gong. The massive kit is supported on a platform purchased from a garden-supply company. "It's light, easy to move, and very strong," says Patrick.

All we can say is, it better be.

PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



commitment sounds scary



but love conquers all



that great gretsch sound

Essential Metal

Zildjian

MAKE
YOUR MARK.

INTRODUCING
ZXT™

INCREDIBLE SOUND. ENDLESS CHOICES.
NEW ZXT SUPERIOR SHEET BRONZE
CYMBALS FROM ZILDJIAN. FINDING THE
RIGHT METAL TO MATCH YOUR MUSIC HAS
NEVER BEEN EASIER. OR MORE AFFORDABLE.
READY TO MAKE AN IMPRESSION?

ZILDJIAN.COM/ZXT