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CARRINGTON**

Tesla's
**TROY
LUCCKETTA**

Bobby
PREVITE

INDUSTRY INSIGHTS:
LP's
MARTIN COHEN

Plus:

- Cornell Rochester
- New Tama Snare Drums
- Yamaha's RX-8
- Alex Van Halen Rock Chart
- Festival '89 Artist Roster Page 88





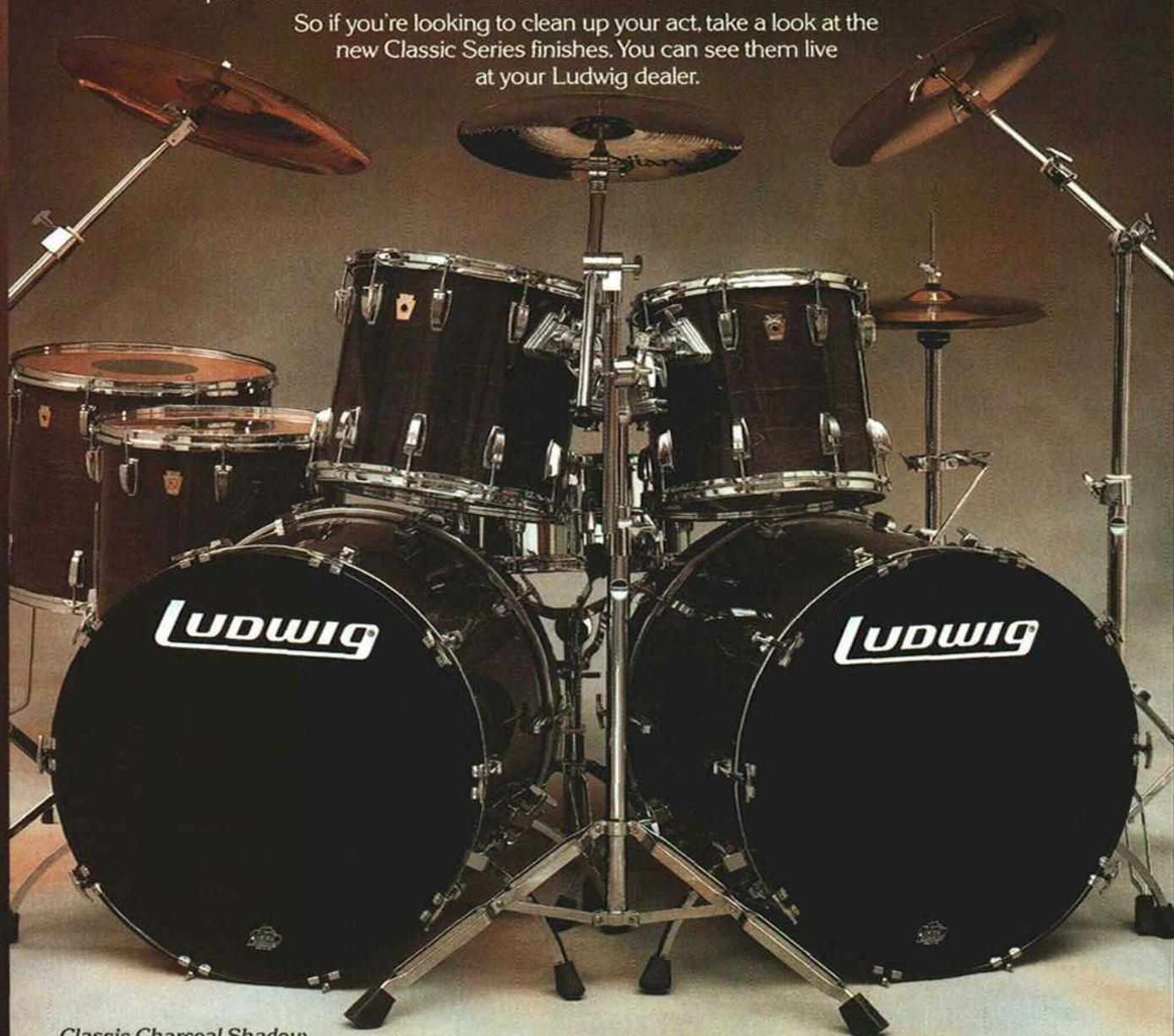
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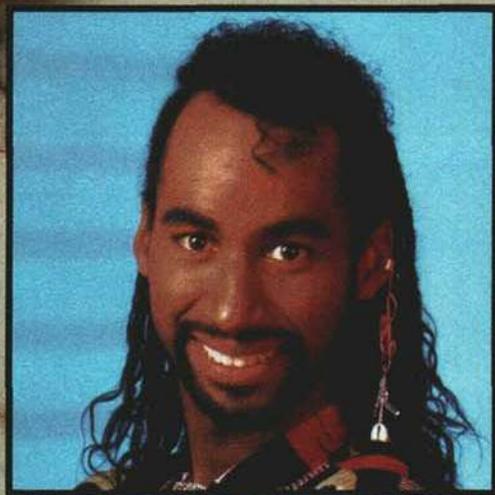
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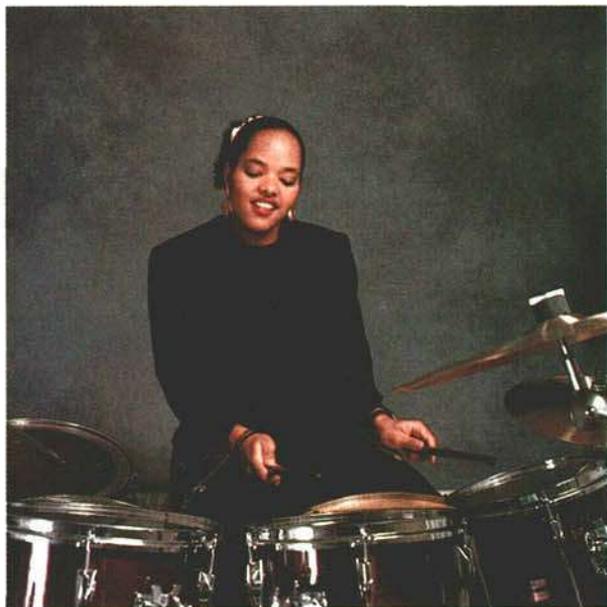


Photo by Jaeger Kotos

18 **TERRI LYNE CARRINGTON**

Having begun her professional career at the age of ten, Terri Lyne Carrington has recently enjoyed some high-exposure gigs, first with Wayne Shorter and most recently as the house drummer on *The Arsenio Hall Show*. She discusses the background that prepared her for those situations, and explains what went into her recent solo album, *Real Life Story*.

by Robyn Flans

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Drumming for Tesla requires Troy Luccketta to conform to a basic hard rock framework, but within that he likes to experiment and come up with fresh ideas. Here, Troy recalls his formative years, revealing the positive attitude that helped him stay with it until he achieved success.

by Teri Saccone



Photo by Lissa Wales

28 **BOBBY PREVITE**

Besides making his own solo albums, Bobby Previte has worked with such artists as Billy Bang, Elliott Sharp, Tom Waits, and John Zorn. Always looking to expand the boundaries, Previte explains the philosophies behind his innovative work.

by Adam Budofsky

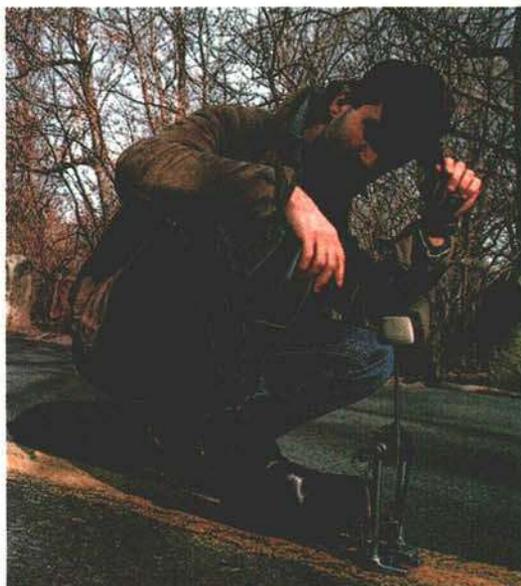


Photo by Aldo Mauro

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When Martin Cohen couldn't find a good pair of bongos, he decided to make his own, thereby starting what was to become Latin Percussion, Inc. Today, 25 years later, LP is the leading manufacturer of Latin and ethnic percussion instruments. Cohen reminisces about the beginnings of his company, stressing the fact that meeting the needs of musicians has always come first.

by Rick Mattingly
and Adam Budofsky

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EDITOR'S OVERVIEW

Festival Weekend '89!

If you've been reading recent issues, you've no doubt noticed the announcements for our annual *MD* Drum Festival. What's particularly exciting this year is that we've expanded the event to encompass a full weekend. On September 16th and 17th, some of the *finest* drummers performing today will display their talents at *MD's* Festival Weekend '89 in a combination of exciting clinic and concert presentations.

Our past two Festivals were sold-out events, with over 1,000 drummers in attendance—some from as far away as Alaska and Israel. Once again, we're expecting a sell-out crowd on both days, as drummers from across the country come together to learn from an exceptional roster of talent.

We'll kick off promptly on Saturday with Chad Wackerman, sponsored by Drum Workshop. Along with his outstanding work with Allan Holdsworth, Chad also holds the distinction of being the youngest drummer ever to work with Frank Zappa. The straight-ahead, extremely musical drumming style of Liberty DeVitto is next on the bill. Sponsored by Tama Drums, Liberty is known worldwide as the driving force behind Billy Joel, a job he's held since 1976.

Danny Gottlieb has played with Pat Metheny, John McLaughlin, and Gil Evans, among many others. Danny's clinic, sponsored by Ludwig and Paiste, should clearly prove why this versatile player is in such constant demand. Next, *MD* poll winner Dave Weckl will return for his second Festival appearance. Dave's inspiring clinic was a showstopper at Festival '87. Presented by Zildjian and the LP Music Group, Dave will close out Saturday with Eyewitness, also featuring percussionist Manolo Badrena.

On Sunday, Premier Drums will offer us the talents of former Santana drummer Michael Shrieve and musical partner David Beal. Both artists have been pioneers in the electronic arena, and their dual clinic promises to be a real eye opener. The remarkable Gregg Bissonette will follow, compliments of Pearl Drums. Currently with David Lee Roth, Gregg is an articulate clinician and a great all-around player, with much to offer young, aspiring drummers.

In 1989, the readers of *MD* voted Yamaha drumming artist Vinnie Colaiuta *Best Studio Drummer*. If you've never seen Vinnie live and in action, this clinic will leave absolutely no doubt as to why he's at the very top of the profession. Finally, the incomparable Jack DeJohnette and his trio, sponsored by Sabian, Sonor, and Korg, will cap the weekend off with a concert performance that's sure to last us *all* until next year.

In addition to all the great drumming, there'll be literally *thousands* of dollars in valuable equipment given away. You can also expect to see a number of your favorite artists who'll be on hand to pull the winning tickets and sign autographs.

You'll find further information on obtaining tickets in this issue. Keep in mind that this is the last time the official order form will appear. Seating is limited, so be sure to order soon. Meantime, I'll look forward to meeting with you in September for what promises to be the most memorable event ever staged by *Modern Drummer*. See you there!



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ISSUE DATE: September 1989

Street Rod

Rod Morgenstein's talent has taken him down some interesting musical streets. His playing broke plenty of rules with the highly acclaimed Dixie Dregs. He toured the musical ozone layer with the Steve Morse Band. And now, the rest of the world has the chance to hear Rod with America's first hard-rock-with-chops heroes —Winger.

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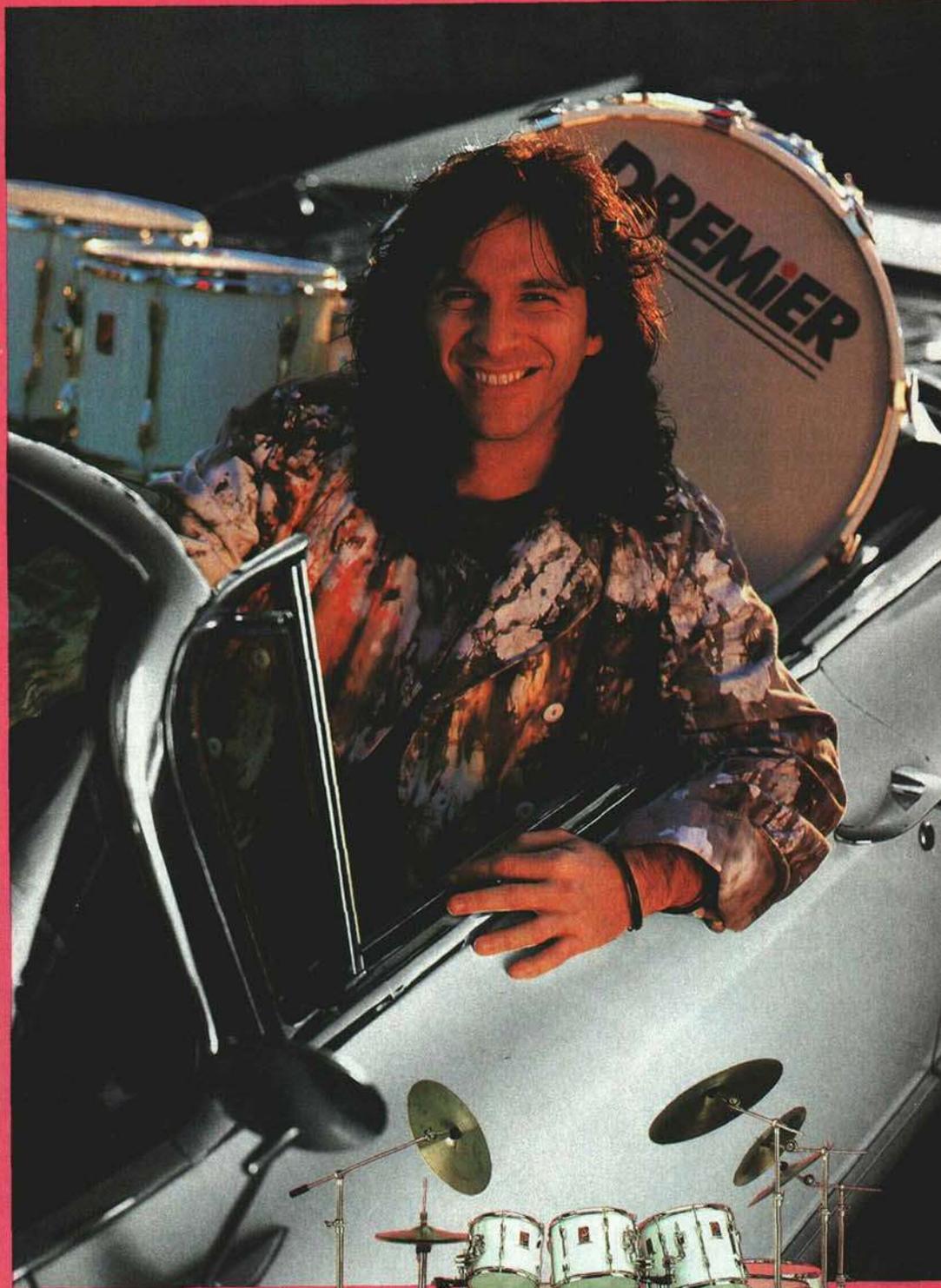
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READERS' PLATFORM

MICHAEL SHRIEVE

Michael Shrieve's cover story in your June issue revealed him to be a drummer of today, as well as a part of drumming history. I was at Woodstock and saw the phenomenal performance Michael did with Santana. I'm very impressed by the progress he has made since. He is obviously a complete musician, displaying taste, versatility, and a sense of both what is contemporary and what is traditional. I enjoyed reading about Michael, and I thank Rick Mattingly for the insightful interview.

Gerald Ramis
Green Bay WI

JAMES KOTTAK

When "Get It On" by Kingdom Come first hit the radio, I couldn't help wondering about James Kottak and his "John Bonham sound." But thanks to the excellent article by Robyn Flans [June '89 MD], I now know that James is not only a well-educated drummer, but a very versatile musician as well. I'm sure he has earned the respect of drummers everywhere.

Barry McCutcheon
Tucson AZ

What an inspiration! Your interview with James Kottak really got my blood pumping. I'm a 16-year-old drummer who plays in a hard rock band, as well as jazz and some military percussion in my high school band. I live in a small town, with no clubs and only the one high school. There really isn't anything for a drummer here. But James' attitude is one that gives me hope. I could go on for hours about it, but I'll keep it short. Thanks for the quality interview!

Bobby Coddington
Paso Robles CA

THANKS FROM ZILDJIAN

I would like to extend a very warm message of thanks to all the readers of *Modern Drummer* magazine for the tremendous support shown to Zildjian in the recent *Consumers Poll*. I was simply delighted to see the results of the poll and really proud to read all the enthusiastic comments.

Encouragement like this can only inspire us on to even greater heights, and you can all be assured of our continued total dedication to quality, of many more innovative and valuable products, and of our commitment to having the best customer service in the business. Thank you all once again.

Armand A. Zildjian
President - Avedis Zildjian Company
Norwell MA

THANKS FROM SOLID PERCUSSION

We would like to express our thanks for your generous coverage of our Select Snare Drum line. [Product Close-Up, April '89 MD] As you know, our name has now changed to Solid Percussion, Inc. Fortunately, only our name has changed; all product specifications and quality control methods remain the same. We are a small group of dedicated craftsmen committed to making the best products possible. It is very rewarding for everyone here to see our work recognized, and, indeed, "raved about" in the leading percussion industry publication. We have received an outstanding consumer and dealer response since the article was published, which helps confirm your marketplace strength.

Our compliments go to Rick Van Horn for his thorough examination of all aspects of our products. He certainly put the drums through their paces (and me, too, when it

came to the question-and-answer period). It's a challenge to write about percussion instruments month after month and keep it interesting and accurate, but he does it well. We appreciate his sincerity in working with us.

I have been a *Modern Drummer* fan since the first issue, and have found my back issues to be a wealth of reference information throughout my percussive experiences. *Modern Drummer* provides a much-needed service to all of us drum fanatics out here, and you are to be commended. Keep up the good work.

Dave Patrick
(on behalf of the team at)
Solid Percussion, Inc.
Watsonville CA

Editor's note: After such high praise, it's somewhat embarrassing to report that a typographical error occurred in the review. Select snare drums were reported to have 12 tuning lugs, whereas the drums actually feature 10 lugs. We apologize for the mistake.

JOHN RILEY

I would like to thank you for your article on John Riley in your June issue. John is a tremendous player and a great person. It is good to see that you recognized John, and you can rest assured that the title of "Modern Drummer" is well upheld by him.

The article on Michael Shrieve was nice, and the beautiful pictures and advertisements contribute to a very appealing magazine overall. In particular, I enjoyed the Zildjian ad series that contained photo portraits of some of our greatest drummers: Tony Williams, Alex Acuna, Steve Gadd,

continued on page 116

The sound of different drummers.



Bobby Blotzer

Dave Garibaldi

Alex Acuña

Tommy Aldridge

Ralph Humphrey

Dave Weckl

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John Robinson



John Robinson recently released his first solo project under the name of Bridge 2 Far (both the group and album name) on the WTG label, which CBS just initiated.

"Mark Williamson and I met through a mutual friend around two years ago, when I was looking for a singer," John explains. "It didn't work out at the time, and a year passed, but last April we decided to try it again. We got together five songs, put a demo package together, and started submitting it to record companies.

"The music is pop rock, kind of Winwood-ish, Foreigner-ish, and Hall & Oats-ish," he continues. "All the tunes are real melodic and are about love-type things. We have a song called 'I Must Be Blind,' which is like a Foreigner ballad, and which might be our first single. Mark and I are responsible for the writing of everything except the ballad."

Most of the basic tracks were recorded in John's own 24-track studio at his home. "Then I took it to Oceanway B, which is my favorite drum room in the world, transferred it, made slaves, and then overdubbed drums," Robinson explains. "There are a lot of great players on the album, like Steve Lukather, Mike Landau, and Neil Stubenhaus. I played a lot of the keys and synth pads; I have a full synth setup in my house. We brought in background singers from London, who Mark sings with, which is nice because it gives it a little different flavor, and I used a horn section on two tunes."

Why is having a band so important to John, who has had a very successful career going as a studio musician? "I think that's a good question," he says. "A lot of people would love to be in the shoes I'm in and say, 'Oh, I just want to do that.' But the more I'm in these shoes, the more I realize that I'm above what I'm doing. I've been a producer all these years, and sometimes when you go in and do a session for somebody, you know the stuff is being handled incorrectly and the date isn't going well, and it's not because of you. You're sitting there observing, but you can't really take over. This is an opportunity that everybody deserves, and thank God it's come my way again, for a second time. This time, though, I know what I'm doing. When I was a little kid in Rufus, it was, 'Let's have a good time.' Here, we're creating something, and it works. I'm not going to give up studio dates, though. It's very important to keep a variety, which is why I still do television and film. It's a challenge sometimes to just push your mind in that way."

John's recent sessions include Peter Frampton, Ricky Lee Jones, Lionel Richie, Ivan Lins, Eric Marienthal, half of Joe Sample's recent project (with Omar Hakim doing the other half), Steve Perry, Larry Carlton, Joan Baez, Debby Boone, four tunes on Starship's new LP, Patti Labelle's contribution to the new James Bond film, and lots of television and film dates.

—Robyn Flans

Steve Duncan



Steve Duncan, drummer for the popular Los Angeles-based Desert Rose Band, should be accustomed to success. After all, he has worked with such country notables as Roy Orbison, K.D. Lang, Johnny Lee, and Roger Miller, as well as drumming for Rick Nelson's Stone Canyon Band for five years. However, even he was more than a little shocked when Desert Rose bandmate Chris Hillman called him up last December. Hillman asked Duncan if he'd like to try his hand at rock 'n' roll and participate in a little history. Hillman, Roger McGuinn, and David Crosby were to reunite for a three-concert mini-tour under the name they had used in the 1960s—the Byrds. "It came out of the blue," recalls Duncan. "Chris called about a week before and said the dates were booked and asked if I could do it. I was so surprised; I just said, 'Yeah, okay, great!'"

The so-called "mini-tour" was hastily arranged when Crosby learned that Byrds ex-drummer Mike Clarke was touring with session musicians under the Byrds banner and threatening to sue for exclusive rights to the name. Crosby called McGuinn and Hillman and booked the dates to establish the threesome's own legal right to the name.

Needing a drummer, since Clarke was obviously out of the question, Hillman called Duncan. "I was truly honored to do it," he says.

Honored though he may have been, Duncan didn't have a lot of time to prepare. "We only had one night to rehearse—about five or six hours," he recalls. "We didn't even go over the bigger hits." While this may have been sufficient preparation for McGuinn, Crosby, and Hillman, who had played these songs hundreds of times in the past, it left Duncan to his own devices. "I went through my record collection and copped everything I could from there," he says. "I ended up doing most of the tracks lick for lick. I did about 90% what was on the records." Despite this haphazard preparation and the reunion's decidedly non-musical cause, the shows proved to be

both musically and critically successful.

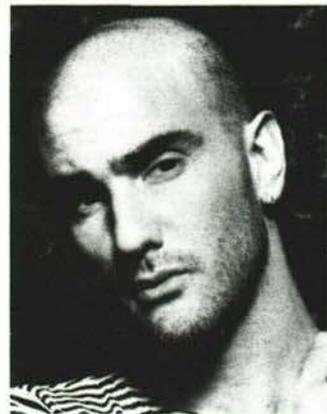
It may also prove beneficial for Duncan's career. The Byrds shows received plenty of press coverage (by *Entertainment Tonight* and MTV, among others), and though Duncan was not in the spotlight per se, that hasn't stopped the offers from coming in since the mini-tour. It also hasn't stopped rumors of possible future Byrds shows, which, according to Duncan, are a distinct possibility. "Chris Hillman called after the last date and talked about some possible future dates—nothing concrete," says Duncan. "They want to do the legal thing first, and get that out of the way. But everybody was really happy about it."

In the meantime, Duncan has plenty to be happy about. He still has the Desert Rose Band, session work, and when he's available he can step back into his role as leader of the house band at L.A.'s prestigious Palomino Club.

Duncan hopes his country fans will understand his foray into rock. "I'm kind of a chameleon: I play any and everything," he says. "Anything done well has its place."

—Richard Craig

Vince Santoro



Drummer Vince Santoro has been working a lot this year since Rodney Crowell's recording career has taken off. While Crowell has been a successful and respected songwriter, he has finally achieved some notoriety as an artist, and even won this year's Academy of Country Music's Best New Artist award. And generally, when a drummer



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works for Crowell, he also plays for Crowell's wife, Rosanne Cash.

"I think Rosanne is really based more in pop than in country," Santoro says. "And I have to be dextrous enough to approach her stuff smoothly, whereas Rodney's stuff is real honky tonk and driving to the hilt. There are some ballads that are definitely easy-going, but when we're rocking, we really rock hard and raw. Since I started working with Rodney three years ago, I've had my first taste of country music, or even roots rock. I've been told that 'honky tonk' is not really a noun, but that it is an adjective. I used to call a place a honky tonk, but it's a style of music, just sort of loose, and Rodney does it real well," he says, citing Crowell's "Crazy For Leaving" as one of his favorites to play, and "Blue Moon With Heartache" and "Seven Year Ache" as two of Rosanne's songs he particularly enjoys playing live.

Working with both artists keeps Vince busy, but it's not impossible, since husband and wife basically take turns going on the road. "Every once in a while one will come out to see the other," Vince says, "and in that instance they might both get up on stage and do a couple of numbers—if not, the whole evening back and forth, and that's really fun. But they don't go on the road at the same time because they're really centered around their family, which is one of the endearing qualities about the both of them. When one's on the road, the other is taking care of the gang. They have four little girls."

Santoro commutes to Nashville from his home in Virginia, where his roots are, which makes time scarce to work with his own singer wife in their basement demo studio. But he's not yet prepared to make the move to Nashville. "I don't believe I'm a Nashville player. For that matter, I don't believe I'm a Nashville-type singer," he admits. "I don't think I would get as much work as I would like if I moved there. I think I look at things more like a rock drummer, just because that's what I've been. It's the ap-

proach in how I play."

He has, however, played on Rosanne Cash's successful *King's Record Shop* album and supplied vocals to a few songs on Crowell's *Diamonds And Dirt* LP, and there are plans for him to work on Crowell's upcoming project. "I have to be myself on these dates," says Vince, "but I think since the beginning, I've been trying to fit in. I do have to play the very country songs live, so I have to have an understanding of it, and I have to put forth the effort to be what Rodney wants me to be on all different kinds of songs."

—Robyn Flans

Milan Zekavica

Britain's The Escape Club rose rapidly up the American charts with their single "Wild Wild West" in mid-1988, eventually hitting the number-one position and boosting sales of their album of the same name. What's particularly interesting about this band is that their music has cut sharply across all four American radio formats, yet in Britain, The Escape Club hasn't made a dent on the music scene.

Milan Zekavica (half-Yugoslavian, half-Italian, yet very evidently a British-born drummer) explains that the disparity lies in England's singular radio concept. "In England, if Radio One plays your record, then it will happen for you. If not, you simply don't happen."

Milan and his buddies just completed a coast-to-coast club tour in the U.S., winding it up precisely on the first of the new year, while busily promoting the new single, "Shake For The Sheik." Previously, the group had recorded just one other album, which Milan describes as being less than satisfactory in comparison to the latest release. "When we did this record," says Milan, "we actually made a record the way we wanted to make it. We thought, 'We're gonna make a record with ten different cuts, ten different feels, ten different tempos and arrangements.' And that's what we did. As far as the overall project, we're relatively happy with it."

The album explores such a

wide array of pop styles that one cut hardly resembles another. "We used a mixture of live drums and drum machines," Milan explains. "Generally, the way we recorded was that we'd go in and put the drum machine down first, and then we'd sit down and think, 'What does the track need?' If we decided that it would sound better with live drums, then I'd play the kit. Then at times we'd decide that the live drums weren't happening, so I'd just maybe try the top of the kit—perhaps cymbals and hi-hat—to see if that would do the trick along with some programming. We really experimented quite a bit, and our producer, Chris Kimsey, was great about letting us have a lot of input on every detail."

Milan originally came from Leeds in North Central England, and started in a band from that region. They were signed to a major record deal as one of The Pretenders' labelmates, but as he puts it, the band "vanished into obscurity." Realizing that the odds of landing a great gig in Leeds were a long shot, Milan decided that he would be better off relocating down south. "I knew that if I wanted to find musicians of a greater variety, I'd better come down to London. So I packed up my things, hired a car, and drove down. When I got here, I joined a band called The Expresses, where I met our bass player. The Escape Club eventually got together through repeated meetings at a rehearsal studio we all used. We discovered we all had mutual friends, and we hit it off pretty quickly.

"It's taken us five years as a band to get to this, so it's not been overnight. I must admit, we're very excited about it. We hadn't really understood what an overwhelming success it was to have a hit in the U.S. until we went out on the road there. It's a really nice feeling to have all the acceptance."

—Teri Saccone

News...

How unfortunate that Los Lobotomy's recent recording won't be available domestically. Recorded in front of an

audience with one day's rehearsal, the project is being released in Japan. With **Jeff Porcaro, Vinnie Colaiuta, and Carlos Vega** sharing drum responsibilities and **Lenny Castro** on percussion (Porcaro and Vega also play some percussion), the session also featured Steve Lukather, Will Lee, David Garfield, Brandon Fields, and Joe Sample, making it an incredible musical event.

Vinnie Colaiuta on Pat Kelly's latest record, a debut record for Ashley Maher, a movie soundtrack that Chick Corea has done, a couple of tracks for Paul Young, and a Japanese commercial with Ray Charles, and he recently played out with Eliane Elias.

Jerry Marotta and **Geoff Dugmore** on Stevie Nicks' recent solo offering.

Kevin Haskins on tour with Love And Rockets, supporting their recent RCA release.

Russ McKennon is the new drummer with Tower of Power.

Paul Angers is the on-camera drummer in *Dick Tracy*, the upcoming Al Pacino/Madonna flick.

Denny Fongheiser on new albums by Tracy Chapman, Steve Thompson, Marshall Crenshaw, Danny Wilde, Japanese group Hot Socks, Gregg Rolie, and Don Dixon, as well as one song with Rodney Crowell for a film, and songs for Patrick Swayze's new movie.

Frank Tontoh playing with Tanita Tikaram.

(Texas) **Tim Root** on Joe Zawinul's *Syndicated*, playing with Garth Hudson and Rick Danko, as well as with Dr. John.

David Kemper on all the Jerry Lee Lewis music on *Great Balls Of Fire* soundtrack; **Earl Palmer** on non-Jerry Lee Lewis tracks.

Michael Blair on tour with Elvis Costello.

Whirlwind is the perfect name for **Danny Gottlieb's** second solo album, since that is quite the description of his life. Lately he has been working with Elements, Dave Mathews at the Osaka Jazz Festival, Randy Brecker, Chris Hunter in Hong Kong, Lew Soloff in Switzerland, doing

continued on page 116



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tension rods won't backup... maintaining tuning accuracy. They also give me the precise attack, increased dynamic range and the sensitivity I demand. Since natural wood appeals to me, I chose the Ebony finish for my own Signature Series set."

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ANTON FIG



Q. Let me start by saying that you are one of the finest all-around drummers in music

today! I have three questions regarding your cymbals. First, I noticed that you recently switched the cymbal mounted above your left rack tom from a K Zildjian to an A Zildjian. Why the switch? Second, I also noticed that above your hi-hats you are using what appears to be a piggyback arrangement consisting of two splash cymbals. Could you please inform me as to what these two cymbals are? Finally, what other types of Zildjian cymbals do you use on the Letterman show?

Alan Topolski
Blissfield MI

A. Thanks for the compliment! With regard to your questions:

1. A few years ago I switched from a 22" K ride to a 20" K Custom ride, and have been using that ever since. I don't remember ever using an A on the show. (Perhaps you saw a very old rerun when I did not have my own kit up there.) The Custom has a very pointed ride that doesn't spread much, a loud bell, and crashability.

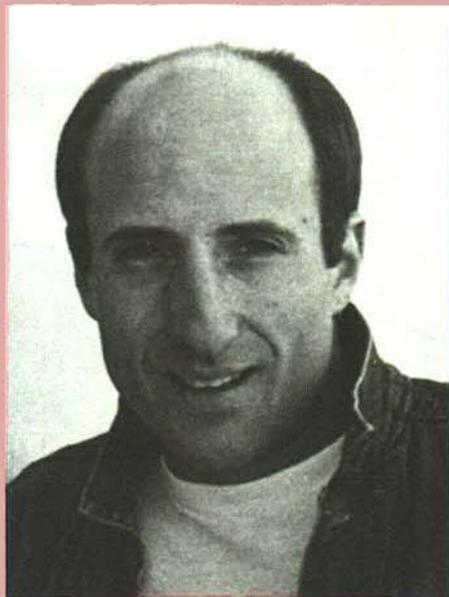
[Editor's note: Part of the confusion about whether Anton is using a K or an A might

have to do with the fact that Zildjian has changed their system of putting logos on cymbals. In the past, cymbals in the K series had the K logo stamped on both the top and bottom of the cymbal. Now, however, K's have the same "Zildjian" logo on the bottom as the A series, with the K appearing only on the top. The A series, of course, has "Zildjian" on both top and bottom.]

2. The piggyback cymbals are from my Spider days in '79 (a great rock band). Place a 70" or 77" cymbal on a stand and put an 8" on top of it upside down (bell to bell). Make sure the cymbals are quite loose with nothing in between for maximum "trash" effect.

3. I use the K/Z 13" combination hi-hats, a 17" Rock crash and a 16" medium-thin crash—both A's—and a 22" China Boy Low with Brilliant finish (for no other reason than it sounds great and is the surviving member of an original set of Brilliant cymbals I used for the show). I hope this is of some help to you.

KENNY ARONOFF



Q. I would like to say that your drumming with John Cougar Mellencamp is the most creative, intense, and unique drumming I have heard in a long time. I consider you one of the most influential drummers around. My question is: What type of snare drum did you use for the song "Justice And Independence '85" from the Scarecrow album, and how did you tune it? Also, would it be possible for you to chart out the drum line from that song?

Tony Barajas
Alexandria VA

A. The snare drum I used on that tune was an old 5x14 Ludwig Aerolite drum with old rusty snares. I used a Remo white-coated Ambassador head on the top of the drum and tuned it so that the drum had a perfect combination of crack and tone. It may sound like I tuned the drum up extremely high, but that's not how I get my snare sound on John's records.

Tuning a snare drum up real tight gives it a lot of crack, but it also chokes the drum. In other words, the higher you tune your drum, the less sustained tone you'll have and the more choked the drum will sound. For John's records, I like a combination of crack mixed with a lot of tone—and even a slight ring (or, in some cases, a lot of ring). I tune my snare up to the point where the drum is about to choke, and then I stop tightening, so the drum will have plenty of tone and a lot of crack. I'm always trying to find that happy medium.

There are many other factors that affect your snare sound besides the drum itself and the way you choose to tune it. The way you hit your drum and the feeling you put behind each stroke play important roles in the sound. The room the drums are recorded in, the mic's and their placement, the engineer, and the producer's entire concept all have an effect on your sound. The combination of instruments and their sounds will also affect your sound. And finally, the music itself—simple or complex, acoustic or electronic, etc.—will affect your sound.

On every session or album project I do, I try to serve the music the best way pos-

sible. One way to do this is by bringing a large variety of snare drums for the artist and producer to pick from. I am also willing to tune them in any way that best fits the music I'm playing. Sometimes I'm asked to get the sound I get on John's records; other times it's the "fat, dry sound," or the "tight, choked sound." It varies, and that's part of being a flexible and adaptable drummer.

I've just briefly touched on the subject of my snare sound. As far as the drum line for the song goes, it will require more space than this department allows. Please see my Rock Perspectives column in this issue, where I'll be able to outline the part I played in detail. In the meantime, I hope this bit of information has helped you. Best of luck!

TOMMY ALDRIDGE

Q. In the June '88 issue of MD you talked about your Project Driver work with Rudy Sarzo. Is there any way to get the LP?

Nicholas Capitano
Fort Ord CA

A. That record was put out on Mike Varney's independent label, Shrapnel Records. It was a limited release, so you'll need to contact Mike to see if any copies are still available. The address is P.O. Box P, Novato, California 94948.



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Q. I have long wondered what effects the *Platinum* and *Brilliant* finishes have on the overall sounds of Zildjian cymbals. Zildjian states in their catalog that the *Brilliant* finish provokes a warmer, more mellow sound. I would like to have a more complete description of how a *Brilliant* cymbal will respond when used in a highly amplified situation (i.e., whether it will lose cutting ability as far as high-end goes, etc.).

I would also like to know if Zildjian can make a cymbal with both *Brilliant* and *Platinum* finishes—first buffing (*Brilliant*), and then electroplating (*Platinum*)—and if so, what the results in the sound of the cymbal would be. The type of cymbal I'm posing these questions about specifically would be a thin or paper-thin 14" crash, but I wouldn't mind hearing about bigger crashes, rides, and hi-hats as well.

I have yet another question: Does MD or Zildjian recommend that I drill holes in either cymbal of my 14" *New Beats* to facilitate quicker air displacement (like *Quick Beats*), or would that make the cymbals structurally unsound? If it is recommended, where is the best place to put the holes, how many should be drilled, and how big should they be? I periodically switch the top and bottom cymbals whenever I get the urge to, but I mainly keep the heavy "bottom" cymbal on top so that the hi-hat is a little more tightly closed when I am playing double bass and have the hi-hat clutch disengaged.

I would like input from yourselves and from Zildjian on these questions. I think that my questions are ones that most drummers would like to know the answers to, because companies never put enough information in their catalogs. Thanks for your time.

S.M.

Coralville IA

A. We forwarded your questions to Colin Schofield at Zildjian. He provided us with the following answers: "The *Brilliant* finish is created on Zildjian cymbals by a high-speed buffing process carried out by trained workers at the Zildjian factory, on specially designed machinery. Though the finish was originally developed as a visual device to enhance the cosmetic appeal and reflectiveness of the cymbals, the resultant slight change in sound characteristics were soon noticed, and many players began to find them most desirable.

"The change in sound characteristics is more apparent in certain models than in others. Words are so clumsy when trying to encapsulate cymbal sounds, but we like to use the term used by Mr. Zildjian, who describes a buffed cymbal as sounding 'prettier.' The change is caused by the fact that the cymbals' tonal grooves become smoothed out during the buffing process, so that the cymbal sounds a little less harsh—or 'sweeter.' However, let me say straightaway that in no way does a *Brilliant* cymbal have less high-end or cutting ability. In fact, many heavy rock drummers (such as Tommy Aldridge, Joey Kramer, and Gregg Bissonette) swear by *Brilliant* cymbals because they feel that those cymbals actually cut better for highly amplified arena-rock.

"Zildjian's exclusive *Platinum* finish is applied through a special nine-step process. How well the *Platinum* finish (which is actually a special nickel chrome plating) will adhere to a cymbal is based entirely on how clean that cymbal is. Consequently, all cymbals that are to become *Platinums* are first buffed—in the same manner as the *Brilliant*s—in order to make them as clean as possible. So in a sense, all *Platinum* cymbals are already *Brilliant*s. They do sound a little different from *Brilliant* cymbals; they tend to sound a little more 'metallic.' However, this effect is more noticeable in the heavier, larger crash cymbals (like *Rock Crashes*) and the heavier ride cymbals (like *Rock Rides*). The slight change in sound is a result of the fact that the ear is detecting the sound of the vibrating nickel molecules in addition to the sound of the Zildjian alloy. I want to stress that a *Platinum* cymbal's sound is not choked or reduced in any way.

"On no account would we recommend that you try to drill holes in your *New Beat* hi-hats. We'd rather that you try experimenting with the angle of your bottom hi-hat cymbal to reduce the

'air lock.' This will affect the sound of the hi-hats, but you should be able to find a 'happy medium' where you like the sound and have reduced the 'air lock' satisfactorily. Besides the fact that the drilling process is very tricky and you run the risk of cracking your cymbal, you might find that you begin to hear a slight whistling sound. One of the reasons that Zildjian's *Quick Beats* were developed with a flat bottom cymbal was to eliminate this whistling effect. It also improved their 'fast' and 'bright' characteristics.

"Finally, I'd like to apologize for not putting enough information in our catalog. We've got so much to tell that sometimes it becomes painfully difficult to know what to put in and what to leave out. I can assure you that we're always trying to expand our vocabulary to describe more effectively—in words—the many and varied sounds of our cymbals. In the future, should you have any further questions about cymbals, please feel free to write to our Customer Service Department, c/o The Avedis Zildjian Company, 22 Lonswater Drive, Norwell, Massachusetts 02061."

Q. I am writing about Alex Van Halen's drumkit on the 1988 *Monsters Of Rock* tour. I heard that he had six bass drums and two snares, but I'd like some more details. Could you give me a list of the equipment he used?

R.D.

Cedar Grove NJ

A. According to Bill Ludwig III, Artist Relations Director for Ludwig Drums: "On the *Monsters Of Rock* tour Alex had three kits on a circular, rotating riser, and it was quite awesome. One kit was acoustic, one had electronically triggered drum sounds, and one had electronic effects. Alex would rotate to play whichever kit was suitable for a given song. All six bass drums were Ludwigs, in special 32x22 sizes. They consisted of two 16x22 basses custom-fitted end-to-end for Alex. He used 10", 12", and 13" rack toms, and his floor toms were 16" and 18". All the drumshells were Ludwig's six-ply Classic series."

Q. Perhaps you could help me out with a nagging question. Recently, I heard an instrumental piece played on the radio by a band called the Markettes. It was the theme from the TV show *Batman*, and the drumming was superb! I called the radio station to ask who the drummer was, but they said he or she wasn't listed on the record jacket. Do you know who this drummer is/was, and, if so, what he or she has been doing since and is doing now?

B.S.

Cambridge MA

A. The Markettes was a studio group comprised of Tommy Tedesco on guitar, Ray Pohlman on bass, various other rhythm and keyboard players, and the inimitable Hal Blaine on drums. It was put together by producer Joe Saraceno, who had hits with other studio-created instrumentals such as "Outer Limits," "No Matter What Shape Your Stomach Is In," and "Let's Go."

We obtained this information directly from Hal, who informed us that although he is in semi-retirement, he is anything but inactive. He now lives in Palm Springs, California, and plays casuals in that area. He also occasionally commutes to Los Angeles to do jingles. Hal's autobiography is due out by the end of this year, and he's also planning on introducing a convenience product for drummers and other musicians in the near future. He enjoys hearing from drummers, and welcomes correspondence at P.O. Box 4957, Palm Springs, California 92263.

Q. I just purchased a Yamaha *Tour Custom* kit. What type of wax, cleaner, or polish should be used on the lacquer finish? Would it be good to use lemon oil on the interior of the shells periodically, such as when changing heads? And finally, my drum room is more or less an attic. Is there any way you can give me a threshold for "too hot" or "too cold" in terms of damage to the shells?

M.N.

WellingtonKS

continued on page 116

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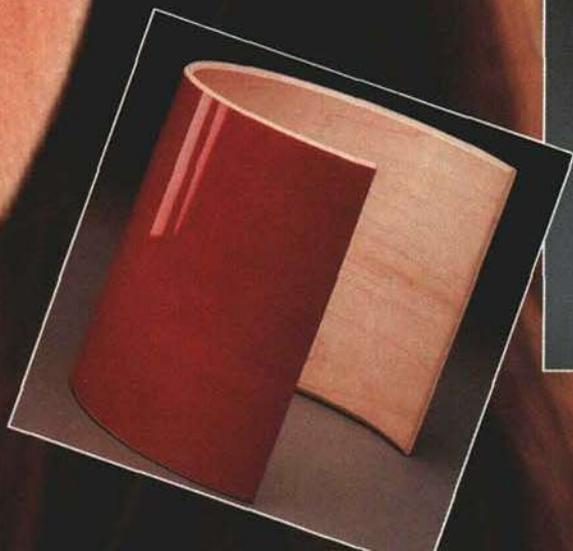
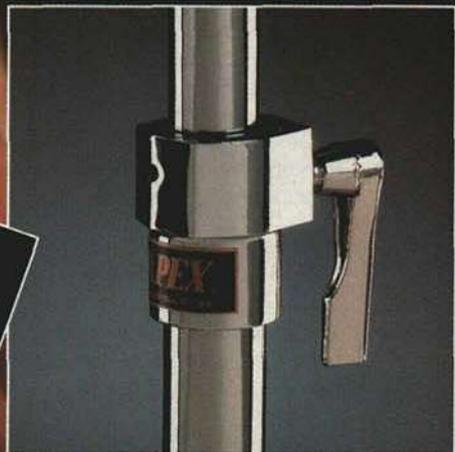
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by Robyn Flans

Terri Lyne Carrington hasn't come across in her interviews. During our first brief meeting, her demeanor matched the one in the huge press package her publicist sent. After reading the scads of material on this drummer, I wasn't surprised by what greeted me at *The Arsenio Hall Show*: She was courteous, but cool.

What *did* surprise me, though, was when we met at her Glendale apartment and began to talk. After a while, Terri Lyne began to open up and explain that she's never liked the way she's come across in articles. Considering that her career started at age 10, and that just recently there has been quite a lot of print about her first solo release, *Real Life Story*, there have been quite a few stories to dislike.

When I offered my analysis of her situation, she pondered the possibility. It wasn't that she was cool or distant, I suggested, just guarded. It takes a long time to know how to be interviewed. There is a fine balance between allowing the warmth to be seen and yet keeping a professional distance so as not to be chewed up and spit out. When you've been in the public eye as long as Terri Lyne, you either become really good at it or frightened of the damage you can see it causing.

Terri Lyne blames herself for much of the outcome and says it has to be her lack of communication skills that has led to her disappointment in what has been written about her. It's really both parties' responsibility, though: her's to portray the person she wants the journalist to see, and the journalist's to delve deeply enough to know where she is falling short—and certainly to not misinterpret her statements. So because of the many years of not communicating properly, many of Terri Lyne's statements *were* misinterpreted, thereby creating a vicious circle. In her efforts to be clear to journalists, she has become careful about the things she'll reveal and how to reveal them. But this has kept her true personality from being seen and written about, because she subconsciously screens everything she says.

And she's certainly had a lot to talk about through the years. At 23, her career can already be analyzed in two parts. Her early years (5-17) don't just include the typical formative training (she had that too, most notably with Keith Copeland and Alan Dawson), but they include prestigious gigs with jazz masters.

The first short article in *Modern Drummer* about Terri Lyne was written in October, 1977. She was just 12 years old, but had already performed with such luminaries as Les McCann, Buddy Rich, Oscar Peterson, Dizzy Gillespie, Illinois Jacquet, Joe Williams, Helen Hume, Jimmy Witherspoon, and Nat Adderley. Her

second, more in-depth article in *MD* (May, 1983) left off just as she was about to enter Berklee on a full-time basis. (She had gone there once a week since she was 12.) By that time, Terri Lyne had formulated her approach and some strong opinions about the focus of her musical career. But that was six years ago.

After reading these two articles and all the others in her press package, I realized Terri Lyne and I needed to start from age 17. She is no longer the same person she was back then; it wasn't overnight or snap decisions that changed her focus, but a thing called natural growth and evolution. Perhaps the biggest change for Terri Lyne has come with the expansion of her taste in music. While she reveres the jazz masters and is grateful for the opportunities and support they've given her, Terri Lyne's appreciation of more contemporary music has grown.

"I had a lot of great experiences playing with the founding fathers," she says. "I have complete admiration and respect for those people. Clark Terry really helped me out a lot, and I played with the New York Jazz Quartet, with Dizzy Gillespie a couple of times, and with Lester Bowie. I want to mention some people who helped me, like Lester Bowie, Jack DeJohnette, and the McCoy Tyner family—the people who really encouraged me. I played with Lester once for a week at the Village Vanguard. That was a really neat experience. Jack DeJohnette was a mentor. His family has been like a surrogate family and really helped encourage me.

"My two main teachers were Alan Dawson and Keith Copeland, but I grew up with people like Jack, Max Roach, and Papa Jo Jones. I grew up going over to their houses and talking music, but it was never a situation where they sat down and showed me anything. We just talked about the history and things. If you know the history of something, you understand it better. Those people were very important, and I love them dearly, even though I'm not playing that kind of music right now.

"I wanted to make a change," Terri Lyne continues. "I really wanted to play something other than straight-ahead jazz. I felt that I was getting old doing that. Meaning no disrespect, I was playing with people old enough to be my grandfather, and I wanted to play with younger people, something fresher. The music was becoming stale to me.

I was fortunate enough to be playing with the masters, but when you're playing traditional bebop and jazz, it's more like being a classical musician because, even though you're improving to a certain degree, your resources are all in a certain vein. Maybe I'm all wet, but I really feel it's not probable that you're going to have very many more innovators in that area. It's been done. For me, it's not breaking new ground, not that playing pop music is

"You can't just come out of nowhere and expect to hit the big time. You don't get discovered in your closet."



*Terri Lyne
Carrington*

TLC's

breaking new ground, but for me it's something new."

She laughs now at the adamant jazz-purist statements she made as a teenager. "People change and grow, thank goodness. It was just evolution. Isn't that great about life? Evolution is so prevalent in everything. Everything changes; nothing remains the same."

So she began to pursue other avenues. "At one point, David Bowie wanted to hear female musicians. I didn't have anything on tape of me playing anything contemporary, so I got a few people together and went into a little studio and just played some grooves. It still sounds good to me today. I would have loved doing Bowie's gig. I never got those kinds of breaks. Anybody who looks at me thinks how fortunate I've been—and that's true, I am—but there are certain things I would really still like to do, and that stuff doesn't come my way."

Terri Lyne begins to say that she's done a lot of auditions, but stops and laughs, "It *seems* like a lot, but that's because I hate auditions. I don't like being put on the spot. The biggest reason I don't like them is that if I don't get something, I don't want to feel like I'm inadequate. I feel that as long as I played well at the audition, I can handle not getting the job. If I feel that I didn't do well or it didn't connect, but that I *could* do well, that bothers me."

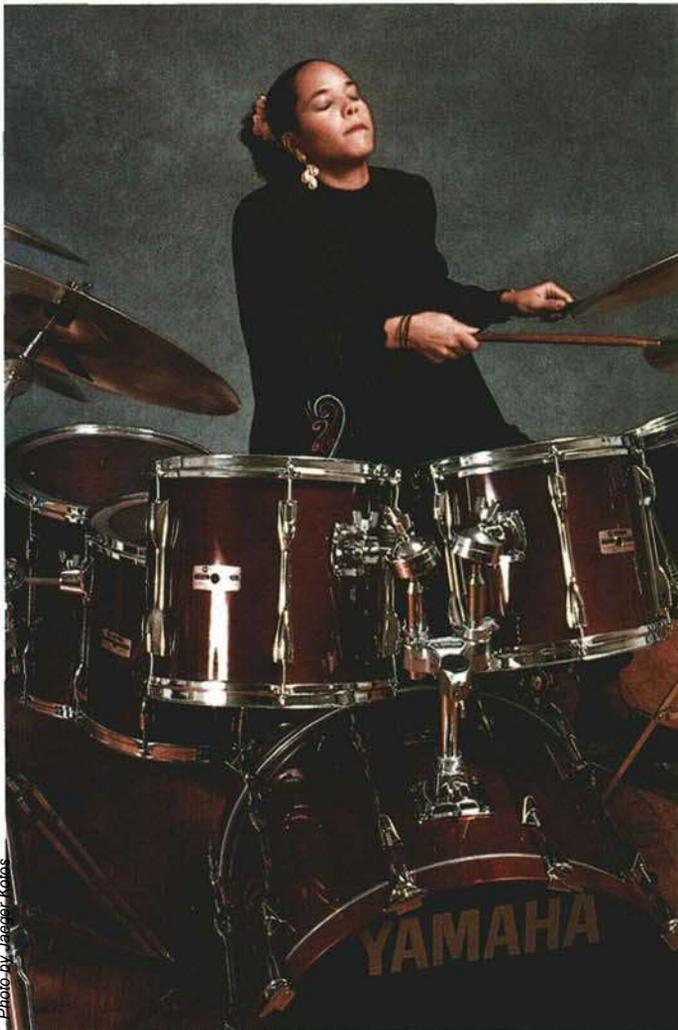


Photo by Jaeger Kotze

In reality, she's done four major auditions, the first being for Steps Ahead, the second for Wayne Shorter, the third for Sting, and the fourth for *The Arsenio Hall Show*. She has gotten two out of the four gigs.

It was very exciting for Carrington when Sting called her after hearing a tape of her with Shorter that she had submitted to A&M Records. "I was in L.A., getting ready to go to Europe for the weekend to do one gig," she recalls. "He called me at Dianne Reeves' apartment and asked me some questions, and I told him I was getting ready to go back out with Wayne. He indicated that I could do both—fulfill my commitment to Wayne and do his tour. He said he really wanted me to play with him when I got back to New York, so I started talking to his managers, and they set up the audition at S.I.R.

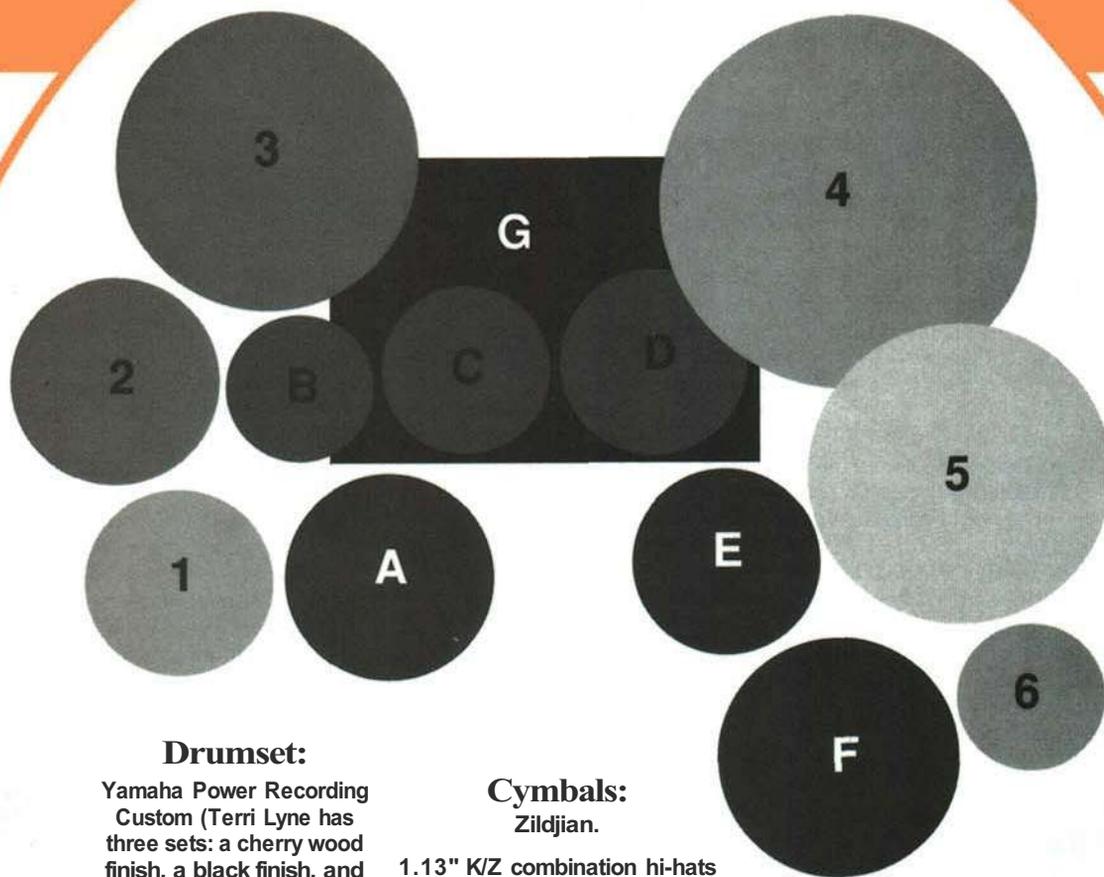
"While I was in L.A., I was listening to the Police records, and at that time, only Sting's first solo record was out, so I listened to that and practiced some of the grooves a little bit. About a week later, the night I got back to New York, I got with his bass player, and she gave me a tape of his new record. There are 12 songs on that record, and I had to audition the next day, but I learned all 12 songs that night. She and I played about half of them together, and the next day I went to the audition.

"We played almost all the songs on the new album at the audition," she continues, "and he called me back the day after and said, 'I have no reservations about hiring you, except I feel that your reggae playing is weak. I'd like you to come back tomorrow, and we'll concentrate on that.' The next day I went back, and once again, we did the songs from the record. Everybody else left, and we played some reggae stuff. I had been trying to play it the way it was on his records, but he said, 'Just play it the way you feel it,' and after he said that, it felt better. He said, 'Wow, this feels much better. What are you doing different?' He couldn't even tell what I was doing different. It was mainly a hi-hat pattern. I feel reggae a little more laid back than he feels it. I listen to Bob Marley all the time, and there's a difference between the hi-hat being on the 8th-note upbeat or the 16th-note upbeats. I like the 8th-note upbeat, a kind of half-time feel. The 16th notes make it faster. So he said it felt a lot better after I made the adjustment, and that's because I was more comfortable. But then I never heard from anybody, and somebody else got the gig."

Actually, Terri Lyne hadn't expected to get the Wayne Shorter gig previous to that, either. "I felt Wayne hired me because I had a background like his," she explains. "I noticed from being on the road with him, we'd sing old songs together, whereas all the young people who he's had might not have known all of them. There was a foundation there with us. I think Wayne has more insight than a lot of people because I didn't play extraordinarily at that audition. I just played very basic. I think that was one thing he liked, though. I wasn't trying to bulldoze my way through the audition. At that point, I didn't have much confidence that I was going to get the gig, because other people had auditioned, and as I was walking in, a lady who worked with him was saying how great a couple of the other people had been," Terri Lyne laughs.

She learned a lot about attitude from being with Shorter and cites the gig as one of her greatest musical experiences, although she admits it took some adjustment. "I guess what flipped me out the most about the situation with Wayne was that I was not adapting fast enough," she admits. "There were things in the band that weren't clicking sometimes, and I felt that I should have been able to evolve beyond that and not let that bother me. I told him he could fire me. I asked him to at one point. I said, 'I don't want to

Setup



Drumset:

Yamaha Power Recording Custom (Terri Lyne has three sets: a cherry wood finish, a black finish, and a redwood finish Tour Custom set.)

- A. 6 1/2 x 14 brass snare
- B. 10 x 10 rack tom
- C. 10 x 12 rack tom
- D. 11 x 13 rack tom
- E. 12 x 14 rack tom
- F. 16 x 16 floor tom
- G. 16 x 22 bass drum

Cymbals:

Zildjian.

- 1. 13" K/Z combination hi-hats
- 2. 14" medium-thin crash
- 3. 17" dark crash
- 4. 20" K Custom ride
- 5. 17" medium crash
- 6. 10" China-type

Hardware:

All Yamaha hardware, with HS-720 hi-hat stand and DFP-750 bass drum pedal.

Heads: Remo Falams-K series on snare, Pinstripes on tops of toms and batter side of bass drum, clear Ambassadors on bottom of toms.

Sticks:

Vic Firth
Harvey Mason
model.

Electronics: Yamaha
PTT1 pads, PMC1
percussion-MIDI
converter,
and RX5 drum
machine.

disrespect your music, so if you want to send me home....' He looked at me and said, 'It's only music,' and that changed my life. That sounds so deep, but it changed my attitude toward music, which changed my life. After that, I played a lot better because I not only *heard* him say that, I *employed* it."

The problem for Carrington stemmed from the simple fact that she had never played that kind of music. "I didn't want to sound like a jazz player trying to play fusion or funk and those elements that Wayne has in his music. Jazz players tend to have their hands more developed than their feet. Developed may not be the right word," she considers. "They think more hand-oriented.

"The reason Wayne Shorter's music will work no matter who is playing it is because it's so well-composed, and the compositions are featured. In a couple of the songs, there really wasn't much improvising. There is improvisation within the structure of the song, but somebody who is not the greatest musician in the world

could still do it and the song would sound really good.

Because the songs are written like that, they're complete entities, and there wouldn't be real solo places.

So we'd have to just pick a place in the song and stretch that into a solo section. We'd start with nothing and build and

try to tell a story. If you're not coming from a place where you know about story telling, you'd have a problem. It's hard to be real specific about this because it's personal. You just play. There are a bunch of approaches to telling a story, and everybody's approach is different. You start with a theme, you develop that theme, you move away from it, and you add drama. Those are vague terms, but you have to incorporate that into the music, and that's the creative process."

Does Carrington like to solo? "That's a real good question, because Wayne could never get me to solo," she answers. "During the first tour, I didn't solo at all. I didn't feel comfortable, I guess, although later on, during the tour in '88, I soloed and liked

TLC

it a lot more, and with David Sanborn I soloed, and that was cool. I know how to solo in the jazz idiom really well, but I haven't quite figured out how to take a solo in a contemporary idiom yet, and it's something that boggles me at times. One big difference between the two idioms is that your drum sound is different, so your technique and approach are different. The way I would play a jazz solo on a jazz-sounding kit would have to be very different. If I play the same thing on a deeper-sounding kit where the drum-head is tight, it's not going to work. The snare drum stuff is not going to work. It just doesn't sound right; it doesn't feel right for me to do it. I'm a kind of total person; I can't just go on automatic. If it doesn't feel right, I freeze up and feel like I've never played the drums before in my life.

"I like to build a jazz solo. I start off kind of soft and low and play something thematic. I don't like to throw a bunch of information out; I like to build on one thing. If it's not happening, I'll drop it, of course. I think you should come to a climax at a certain point and then you're out of there. It's the same thing in other genres of music, but the technique they use is different, the sound systems are different, the drum sound is different; it's all different. I learned how to mix the two better with Wayne Shorter, though."

Carrington learned another valuable lesson from Shorter: "There are some basic things that shouldn't be in the picture, like arrogance. On the other side, you can be *too* humble. That was my problem. I always apologized for my playing—for not sounding good. I still do. I did last night at a gig I played. If somebody enjoys you, you should say thank you and appreciate that you're enjoyed. I did this gig with Wayne at the Beacon Theater in New York, and there were all kinds of people there who had never heard me play in that kind of situation, so naturally I was kind of pumped. New York is a big market as far as industry people and all that, and I just wanted to sound good, but I couldn't stand the

way I played. I mean, all the basic things were there—the time and playing the music correctly—but I wasn't relaxed.

"There's a certain point where everything just flows, and anything I think I can play, with the exception of certain technical limitations. It just flows and it's so musical; it makes sense and it feels good. And then there are times when I just play the music and there's nothing extra. That night, it didn't flow. Max Roach and Jack DeJohnette and all kinds of people were there, and I went into the dressing room all uptight and mad. People kept coming up to me saying how good it sounded, and I wanted to say, 'That's just because you guys don't know.' I'd say thank you, but there was always a 'but' after it. I was talking to Wayne about it later and he said, 'The audience knows something we don't.' When they hear something, you have to respect what they're saying as much as your own opinion. Their perspective is different as listeners. If I'm in an audience, I listen as somebody who supports music and listens to it to enjoy it, not to analyze it.

"Well, I listen in different ways," she reconsiders. "I listen maybe as a drummer, as a composer, or just as a member of an audience. If I listen as a drummer, I watch and listen to what the drummer does, and something of that will rub off on me. If I listen as a composer, I don't hear the drums. There are so many songs that I've heard that I know the words to, but when it comes time to play them, I don't know what the drum part is on the record."

Terri Lyne has done three tours with Shorter (1987-1988) and played on his *Joy Ryde* album. "For me, the album was very controlled," she says. "I like that because, to me, Wayne Shorter albums sound good forever. When you play live, he doesn't want it like that at all, though. He wants you to go for it. On the albums, there's more emphasis on compositions, and live, it's the musicians who are being featured. There's nothing spectacular as far as my drum work on the album, but the songs are nice," she explains, citing her best recorded playing as John Scofield's recent release—"as far as straight-ahead stuff," Terri Lyne clarifies. "It's loose and free, which is what I like out of my recordings."

Carrington says her jazz background has come in handy for the other genres of music she's been playing in the last few years. "It helps independence. Alan Dawson had this method of developing independence of all four limbs out of Ted Reed's *Syncopation* book. With that kind of development, when you start to play rock, the actual execution of it should be a piece of cake. That's as far as the bare minimum—the actual beats the average drummer plays. There are the extra things that they throw in, which I call the tricky things, and all drummers have their own little tricky things—their triplet stuff or the fast stuff that you can't analyze so quickly, which adds flair to that kind of music—whereas in jazz, it's not so much like that. You're playing simple time. It's not where you throw in a little trick to dazzle the listener. That happens more in contemporary music, funk or whatever. I'm talking mostly about funk because I don't



Photo by Jaeger Kotas

see drummers being so tricky in typical rock music. For those who grew up with fusion or rock, the single-stroke roll is very vital to what they have to do. For people who grew up with jazz, the double-stroke roll and the buzz roll take more precedence over the single-stroke roll.

"There are two main kinds of techniques that I deal with: a jazz technique and a rock, fusion, or funk technique. In the jazz technique, I play with a traditional grip, but when I play anything other than jazz, I use the matched grip. When I say jazz, I mean something that requires intricate and subtle use of my left hand. I get more power out of the matched grip for rock, but I have more control with the traditional grip. That's how anybody gets from point A to point B—their technique. I'm not into 'correct' technique, but there are certain basics. If you do something all backwards and wrong, it might hinder you, and you might not be able to develop the way you could if you had formal training. I know some drummers who haven't studied at all but who are still really good drummers.

"I don't dazzle people with my chops. That's mainly because I didn't practice to make people walk away with their mouths agape. If they walk away dazzled or impressed, it's not because I've done 64th notes on the tom-toms. It's because I touched them somehow. For me, that's important. It's also a nice lazy way out of it," she laughs. "I've always been more into heartfelt things. When you can tell someone is playing from the heart, that's what I like to hear—that and a certain kind of beauty. I'm a sucker for pretty chords, very simple triadic harmonies that just fall in the right place."

Terri Lyne didn't have to audition for David Sanborn when he offered her a gig some months after seeing her with Shorter. She leaped at the opportunity to play different music, since one of Carrington's approaches to life is, in her own words, "Just do it; just plow in and do whatever it takes." And she did just that with Sanborn, whose instrumental R&B she had never played before.

"I wanted to break out of what I was doing, and the band was good and David's great, so it was a great experience. He came to hear Wayne Shorter, and I remember saying to him, 'If you need a drummer this summer...' He called me and didn't ask me to audition. After the second or third rehearsal, though, he called and I really thought I was going to get the axe. He was saying something about needing it to be real up. His records are much more tame than his live performances. He wants the live performances to be up all the time. It was kind of nerve-wracking to me because when I got the gig, I thought, 'Oh good, this will give me the chance to kind of lay into R&B, so maybe I can begin to move in that direction.' But I never could relax and just do that on his gig. He always wanted it almost to the point where it was frantic. It was never just 'Let's relax and groove.' After I came off the road, I went to see Luther Vandross, and that was so relaxed. I felt the Sanborn experience didn't prepare me for that; I would have to take on a whole other mode of thinking to do the gig with Luther Vandross."

After the Sanborn tour, Terri Lyne recorded her first major record release. (At 16, she made a 16-track recording called *TLC And Friends*, featuring Kenny Barron on piano, Buster Williams on

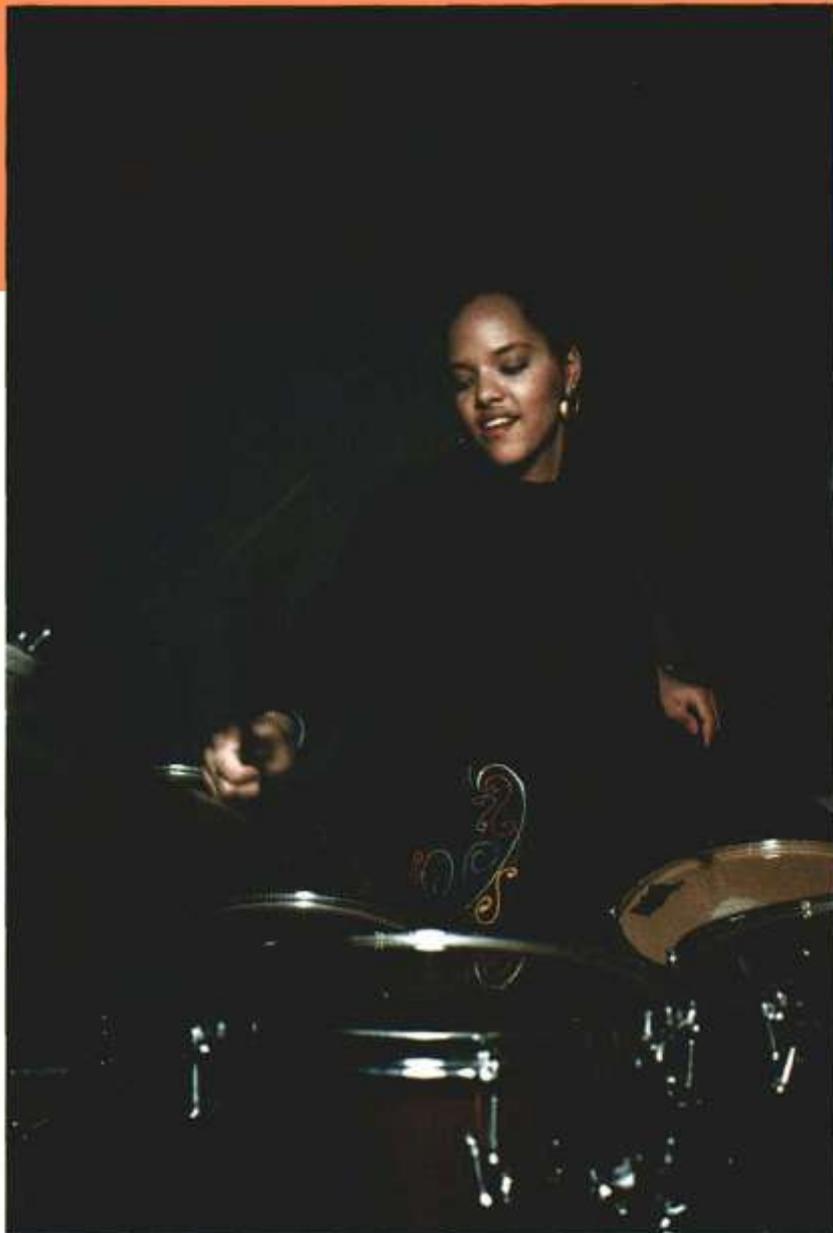


Photo by Jaeger Kotas

bass, and George Coleman on tenor sax, with her dad, Sonny Carrington, on sax on one track. That project was basically designed to attract work; only 500 copies were pressed.) Terri Lyne is pleased at how the 1989 PolyGram release, *Real Life Story*, turned out. She would have liked to have had more time and money to do the album, as is the typical complaint the first time out, but she considers that those constraints actually helped her become more focused.

While she hates having to label music, Terri Lyne concedes to describing her album as "contemporary jazz." "It's basically a collection of songs that I've been working on. Some were new, some were old, and some were just ideas that weren't developed. I tried to figure some kind of semi-direction. I didn't want it to sound like a bunch of songs from a bunch of different albums. That's why I had the same rhythm section on all the songs. I wanted to be able to make vocal tracks and instrumental tracks without confusing the listeners. I don't really think listeners get confused. I think industry people get confused, but they need to promote the product, so I understand. To me, my album takes kind of a softer approach. I think there's a lot of beauty in the record. It's stuff that I like to listen to.

"One of the hardest things for me is going to be finding a complete direction. For instance, on the next album I want to sing more," she says, adding that she has begun vocal lessons since the release of this album. "I'm not a real singer's singer. I wasn't trying to compete with Whitney Houston or Aretha Franklin. It was more

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TROY LUC

When asked what was the missing piece that, when finally discovered, rocketed Tesla in an upward direction, cofounder/bass player Brian Wheat replied: "Troy Luccketta. He brought in a sense of musical arrangement that we didn't have. He tightened us up and when he joined, we knew that the band was complete."

Evidence supports that viewpoint quite favorably. Soon after Troy's joining, the

group was signed to a record deal with a major label; their first release, *Mechanical Resonance*, scored well nationally and made them an instant smash; and their latest album, *The Great Radio Controversy*, outselling its predecessor, has made them a headline act on the road.

Tesla—who named themselves in honor of the previously un-credited inventor of the radio, Nikola Tesla—built their sound

on two basics: melody and power. The latter makes its presence known through wailing guitars and vocals over song structures that leave a lasting impression. The power is a pervasive element, but its origins are in the bedrock stomp of Troy's playing. His drumming delivers an athletic sound without sacrificing refining touches that give his playing emotional range. And Luccketta's other specialty is the way in



which he fuses that sheer animal vitality with solid grooving—making Tesla a "heavy metal" experience!

There's little about Troy himself that fits any preconceived notions. With Tesla's entry into "rock stardom," Troy leads anything but a "rock 'n' roll lifestyle." Aside from the time he puts into his various musical projects, he's a fiercely devoted family man. Not quite 30, Troy has been a hus-

band and father of five (four children are from his wife Linda's first marriage) since he was 20. He says that he's derived a strong sense of himself and his values through raising a family, which as he says "has provided me with a lot of things that I lacked."

Troy's open and warm personality opposes his inner strength. But he's far from self-congratulatory about his accomplish-

ments. "I've been really blessed," he acknowledges. "I've been so lucky; I really have." The truth is that he's an exceptionally hard-working individual who has never given up, no matter what the demands or the odds leveled at him. Because of his positive train of thought and his passion for music and everything that life has to offer him, he's an absolute inspiration to anyone who has set personal or professional goals.

by Teri Saccone

Rock With A Twist

TS: You told me earlier that your mother was into rock 'n' roll when you were growing up, and some of the music that she listened to became a big part of your influences.

TL: I grew up on the music my mom was into, especially Creedence. They said so much, plus they had so many different grooves to their music, and Doug Clifford definitely made an impression. My mom was into Janis Joplin and Ike & Tina Turner as well. I guess that music was the earliest exposure I had to rock. My musical preferences have changed over the years, though, and I've tried to keep up with what's going on.

Drum-wise, I went through a big Tony Brock phase—I was really into Rod Stewart—and another influence was Leonard Haze [Y&T]. But Tony was probably my number-one influence; I just went nuts over his playing. From Tony, I went to Jeff Porcaro—my Toto phase. I also got into Mark Craney through his work on Gino Vanelli's *Brother To Brother*, and Steve Smith is another drummer who made a big impression. The list goes on and on.

I try to listen to a little bit of jazz, but I think I'm more influenced right now by Latin. I'm heavily into Latin. A friend of mine, Raphael Ramirez, used to be a percussionist with Santana, and I sit in with him from time to time. He's been helping me out a lot with Latin rhythms. I really want to expand on what I'm doing with Tesla, and this is something really different for me.

TS: Are you very goal-oriented?

TL: Definitely. And my goals go far beyond music. You can do anything you want to do as long as you believe in yourself. I always try to go with my gut feeling, and I try to do the best that I can, whether it's playing or whatever.

TS: What was your first professional band experience?

TL: In 1976 I joined a band called Whisper. It was all original music, we were out playing really good gigs, and we even won the Bay Area Battle of the Bands.

After about a year and a half, I left to join a group called No Thanks. We ended up spending about seven months down in Memphis, Tennessee, where we were playing the club scene. After we came back to California, the band re-formed as Bennie & The Jets. We were doing a lot of shows locally, opening up for some big-name bands, and we were doing a lot of songwriting and recording. We were showcasing and were actually about to be signed at

one point, but I ended up leaving the band right after I got married.

Right after that I joined a band called The Works, which was really helpful to me musically. I learned to think a lot more about what I was playing, because the grooves were different than what I had experienced in the past. At the time, I was into Joe Jackson and The Police, and what we were doing was on those lines, so I had the opportunity to familiarize myself with areas that I hadn't been as comfortable with.

Around that time, I got a call to join 415, which evolved into The Eric Martin Band once we got a record deal. I had been asked to join them earlier, but I never ended up actually playing with them because I had previous loyalties to the other band. So, when the boat came around again, so to speak—The Works had just broken up and 415 was in need of a drummer—I didn't want to miss it twice.

TS: Were you working a steady job to support your family during all of this?

TL: Oh yeah. I had been customizing vans for a few years, working independently. But during this particular time, I had gotten a job as a loan officer in a bank, if you can believe that.

TS: A suit, short hair, the whole clean-cut look?

TL: Definitely. And let me tell you, I was a terrible loan officer. A friend of my wife's

had set me up with the job, and although I knew nothing about banking, I thought I'd try it. After The Works split up I had to make a decision about how I was going to support my family. I went through the "am I chasing a dream here? What's really happening with my career?" kind of thing. Since I wasn't sure about where the music path was leading me, I had to give my family some kind of security.

Anyway, I took the job, and I even had two or three loans in the works for my customers. But the loans fell through, and I was working on a commission basis, so I said, "Screw this. I am definitely, positively *not* a loan officer." So I left the bank after two months to pursue the 415 gig.

TS: As The Eric Martin Band, 415 had a measure of success.

TL: We had Journey's manager working for us, and we went on to do an album for Elektra Records, *Sucker For A Pretty Face*, which did respectably well—not phenomenally well on a national level, but in the Bay Area, it did really well. We did a lot of touring, too, on our own and opening up for bands like ZZ Top and Journey. The Journey gigs were especially great for me because I got to know Steve Smith, who helped me quite a bit.

TS: How did he help you?

TL: He gave me that extra bit of confidence I really needed at the time, and he made me feel really good as a person, and as a player. He probably didn't realize just how much he helped me.

I had actually met Steve one day—this was before we toured with Journey—and we ended up spending something like 12 hours at his house talking drums, playing drums, and discussing a lot about the business. When we went out on the road with Journey, I felt comfortable enough to ask him playing questions. At the time, I was starting to get into the Latin thing. I had been working out "Late In The Evening," which is a Steve Gadd Latin groove number, and I was having some problems figuring some of it out. Steve clarified any problems I had with that. He always made time for me when I wanted to talk, and during his soundchecks, I'd always be watching and listening, trying to pick things up here and there. I'll always be grateful to him for the way he treated me.

At one point, he encouraged me to go for the spot in Bryan Adams' band. He just came up to me one night and said, "Troy, I have a gig for you." It was completely out of the blue be-

"This is the day and age of no rules. Why not incorporate different ideas?"

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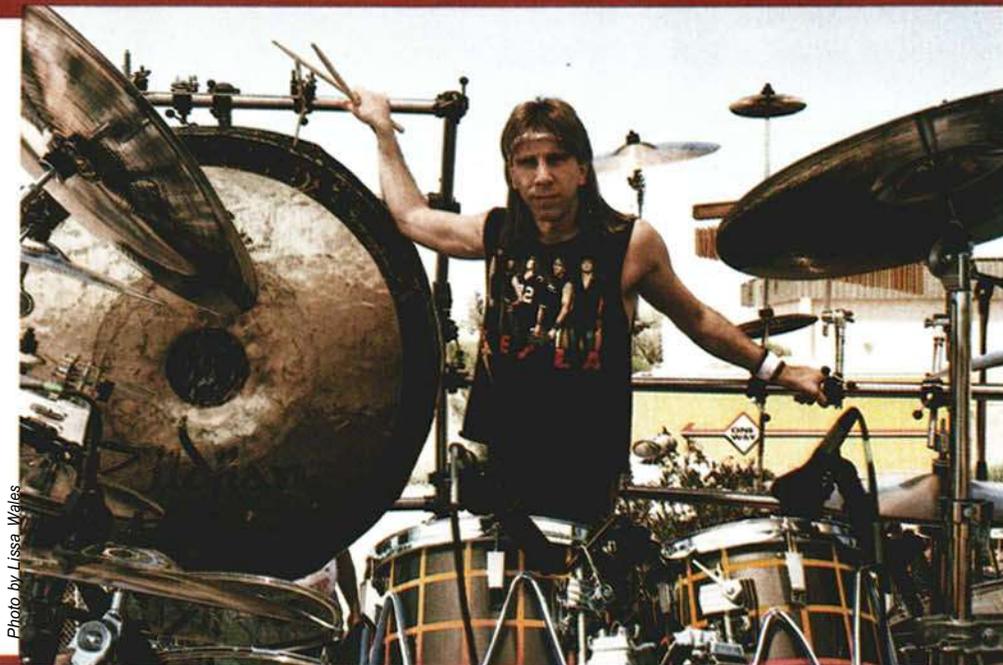


Photo by Lissa Wales

Troy Luccketta's Setup

Drumset: Tama *Rockstar*.

- A. 6 1/2 x 14 rosewood snare
- B. 10 x 10 rack tom
- C. 11 x 12 rack tom
- D. 13 x 14 rack tom
- E. 16 x 16 floor tom
- F. 16 x 18 floor tom
- G. 16 x 24 bass drum
- H. 16 x 24 bass drum

Cymbals: Zildjian.

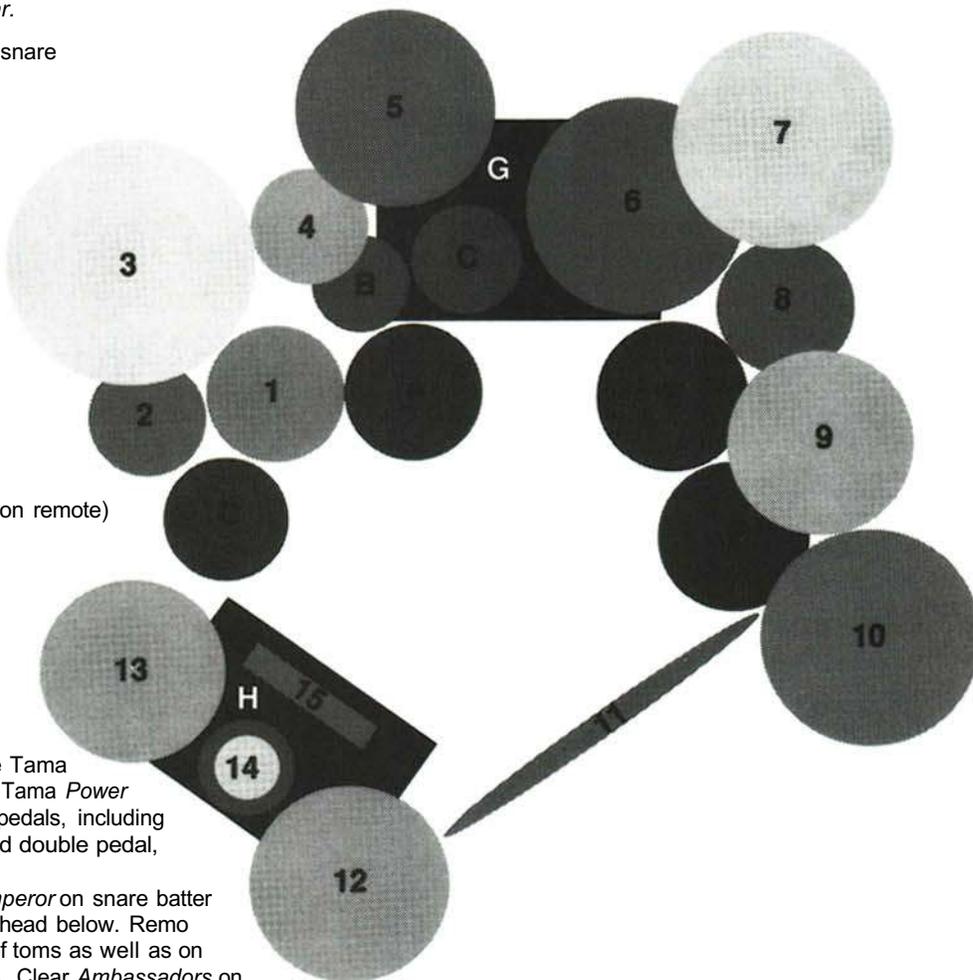
- 1. 14" rock hi-hats
- 2. 12" LP Rancan
- 3. 22" *Platinum* China
- 4. 12" *Platinum* splash
- 5. 19" *Platinum* crash
- 6. 20" Z power ride
- 7. 20" *Platinum* China
- 8. 14" *Platinum* hi-hats (on remote)
- 9. 18" crash
- 10. 20" medium crash
- 11. 48" gong
- 12. 19" rock crash
- 13. 18" crash
- 14. 10" splash with 8" splash mounted above
- 15. LP wind chimes

Hardware: All stands are Tama *Titan* series. Troy uses a Tama *Power Tower* rack system. All pedals, including hi-hat, remote hi-hat, and double pedal, are DW.

Heads: Remo coated *Emperor* on snare batter side, *Ambassador* snare head below. Remo clear *Emperors* on tops of toms as well as on batter side of bass drums. Clear *Ambassadors* on bottoms of toms.

Custom-painted *Emperors* on front of bass drums.

Sticks: Dean Markley 9R.



"You know, it's just like life."

That phrase seems to come up a lot when you speak to Bobby Previte about music. And after prolonged conversation or listening to the music he has recorded, you begin to understand why.

If art is supposed to reflect life, then Previte's music is like one of those multi-angled mirrors outside the fitting rooms of department stores. But in Bobby's case, each mirror you look into reflects a different outfit. The full gamut of emotions and styles is accounted for in Previte's closet of musical ideas, and this drummer, through his music and words, would love for us to peek inside.

In the relatively short time he's been on the scene, Previte's talents and ideas have been realized in a wide range of situations: He played the blues for several years with Bobby Radcliff, has recorded and/or performed with artists and congregations as diverse as Billy Bang, The President, The Buffalo Philharmonic, Tom Waits, Elliott Sharp, Wayne Horvitz, and John Zorn (himself a style-hopper to the nth degree), and has released an album with his own five-piece ensemble, which he has led for several years. In addition, Previte has composed and performed scores for dance, television, theater, video, and film (including the soundtrack to the motion picture *Chain Letters*), and has released an atmospheric, mostly electronic soundtrack to the feature video *Bought And Sold*. ("The music was the screenplay," Bobby specifies.)

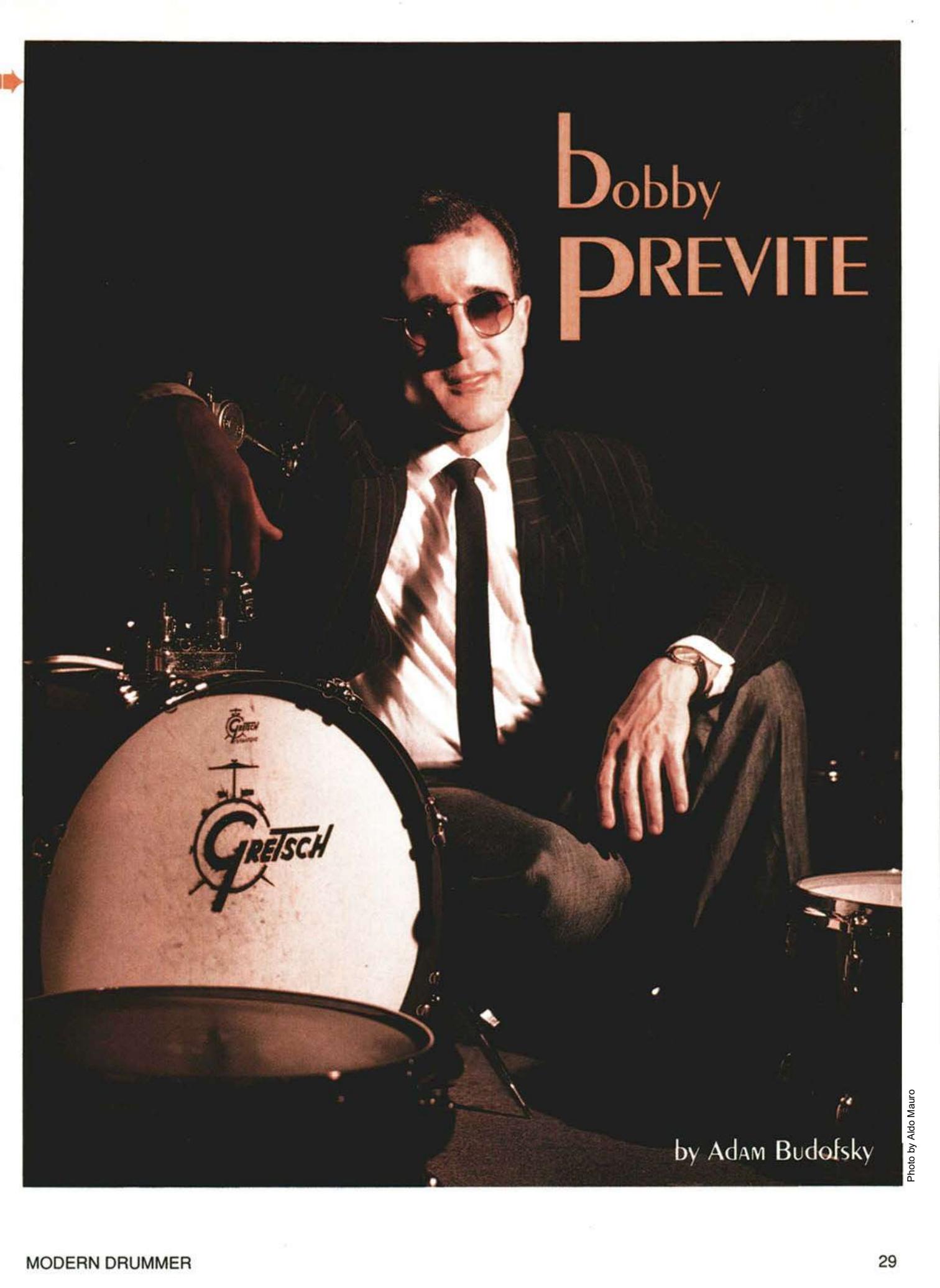
Perhaps most importantly, though, Previte has released two studio albums that, though they feature an ever-changing lineup and eclectic selection of tunes, obviously are the product of one man's unique vision and style.

Despite the diversity in instrumentation, melody, and rhythm that these kinds of settings call for, Previte has no qualms describing himself as a drummer. It's just that he doesn't let that fact restrict his musical ambitions. As you will see, Previte can be pretty vocal about some of the aspects of the music business he feels can shackle musicians' creativity. Yet that uneasi-

ness is well-balanced by his enthusiasm and love for the great music that has been created, and that could be created—if not for a few misguided ideas and stumbling blocks along the way.

Previte's latest album, *Claude's Late Morning*, features ten tunes of distinct mood and message, performed by his "pocket orchestra," nine highly varied instrumentalists playing harp, trombone and tuba, electric guitar and banjo, keyboards, accordion, pedal steel guitar, and acoustic and electronic drums. Not quite a predictable lineup—but, hey, that's...uh...just like life, isn't it?

" I'm not trying to make a statement here, I'm trying to make music. So I don't care if it has rules or not. If I hear a tune on a radio and it moves me, that's all that matters."



Bobby PREVITE

by Adam Budofsky

Photo by Aldo Mauro

AB: You have three group albums—including the quintet's record—that, though some people are on more than one record, have featured different lineups. Is there any advantage you can see to having a constant lineup?

BP: Absolutely. Lots of great music has come from ensembles that have been together for years. I've had my quintet for years now, and it's got a whole body of music. You can really delve deeply into a composition if you've been playing it for years. And it changes; it's wonderful to see the piece of music change and redefine itself all the time. If the music has the space in it to allow itself to be redefined, it *will* redefine itself.

AB: What else does the quintet offer you that your albums don't?

BP: The quintet has an orchestration that I've been writing for for years [bass, drums, reed, brass, and piano]. It's nice to work with all acoustic instruments; it's always somewhat surprising what comes out. It also gives me the opportunity to play differently than I do on a lot of other projects. We've been doing it for so long now that it's almost like fitting into an old glove. At this point the band has its own momentum. It's a lot of fun, and I don't have to go through changes to make anyone learn the music.

The groups I use for recording are something different, though. I heard this latest group, the nine-piece, in my head and wanted to record it, but obviously it's not something I'm going to be able to keep together steadily; it's pretty much impossible. But I do think I'm going to do another record with it. At first I thought it was just going to be one project, but now I feel it's something I can dig into. There's a lot I haven't explored with these instruments, a lot I haven't even touched.

AB: On the jacket of the album, there isn't any indication as to who's playing on each particular cut. I'm mostly referring to the drums, because you also have Joey Baron and Jim Mussen playing.

BP: I didn't just have two drummers bashing away; I split up the set in a certain way between me, Joey, and Jim. The drumset itself is an assimilation of three different musicians: the bass drummer, the guy who played the cymbals, and the snare drummer. They turned the bass drum, invented the hi-hat, and lowered the snare drum, and one guy could play all three.

AB: Exactly how did you split up the drums?

BP: This is very privileged information here, [laughs] Joey Baron played a very small bass drum, like an 18", tuned wide open and very high. He also had all the cymbals,

the hi-hat, and the snare drum. I played a set that has its genesis in the stuff I used to do with Elliott Sharp, where I had a big bass drum, and I stood up to play it. I used a pedal, but I stood. I had two floor toms, one on either side of me, and in the middle I had a mounted tom-tom facing sideways, with the shell facing me. This way I could play both sides of the drum with both hands. I used two different heads on this drum and tuned them differently. I wanted to get the sound of some enormous tom-toms on the record. It didn't really work out the way I originally thought; I had wanted to make a record where the tom-toms had the bass function. Jim Mussen, of course, also played electronic percussion, triggering a Casio FZ-7 sampler and a Yamaha DX7 synthesizer.

AB: Where did the idea of having three percussionists originate?

BP: Number one, I wanted a lot of rhythm. Number two, the music was such that often I didn't even play; I had to conduct a lot in the studio. So it was good to have Joey there to keep the time and keep things going while I conducted. Also, I played a lot of keyboards and marimba on the record. But basically the reason I used this setup is because I've heard lots of things with two drummers, and very seldom do I think it works; with two drumsets sometimes it ends up being a real mess. So just like when you have two horn players in a band, and they have kind of their own

territories, I wanted it so that each drummer had his own turf. The obvious way to do it was orchestrally. By doing it this way, I thought we could come up with much more interesting things.

AB: On the liner notes you mentioned that most of the record was recorded live.

BP: I wanted it to sound like a band, especially on a tune like the second one on the record, "One Bowl," which has numerous tempo changes. The tune's slowing down and speeding up is kind of influenced by Gamelan. Those people are incredible the way they suspend the time and make it really elastic. Some Latin bands do this too; they pull it and push it, and they're together. And I wanted everybody to play off of each other. You can only do that, in my opinion, when you're playing together. Also I wanted to be able to perform the music live. So I wanted everybody to learn the music and to know everyone else's parts, also.

AB: In a radio interview last year, the interviewer mentioned that "First Song For Kate" "really was not ironic in any way," seemingly implying that some of your pieces are trying to be ironic. Do you find that some people who come to your music think that maybe you're trying to be tricky or sarcastic in any way?

BP: God, I hope not! That interview was with David Garland, and I think he realized correctly that I *wasn't* being sarcastic, and he gave me the opportunity to say that,



Photo by Aldo Mauro

no, I never really do that. I'm not interested in being sarcastic or being ironic, or referring to something. Whatever I do, it's just what I hear. For "First Song For Kate," I didn't sit down and say, "I'm going to write a country song." I was just thinking about my daughter, and that's what came out. The fact that it has country overtones is kind of interesting, perhaps as a sideline to it. I wouldn't be so presumptuous to think I could write a country tune, to tell you the truth.

AB: Maybe it's just surprising to a few people that some artists, like yourself, who, at least superficially, look like they are trying to break all the rules, would be interested in something like country music, which goes by some very defined rules.

BP: I can't speak for other people, but it matters little to me whether music is going by rules or not. I'm not trying to make a statement here, I'm trying to make music. So I don't care if it has rules or not. If I hear a tune on the radio and it moves me—baby, that's it. That's all that matters. When people try to justify their music by rules—that's when I really get upset. I just think that is total bull.

AB: Let's go back to your beginnings. You were brought up in Niagara Falls, New York, correct?

BP: Right. Niagara Falls was pretty limited in terms of a music environment. I don't come from a musical family. It wasn't like we were listening to all kinds of music at a young age, and being exposed to this and that.

The first instrument that I played was the guitar, and I quickly realized that this was not my instrument, although I play a little now. My cousin had a set of drums, and for some reason, I just sat down and I could play. I think everybody has something like that in their life, if they can only find it, and I was fortunate enough to find something that I could do. However, I didn't have any drums, and my parents weren't about to go out and buy me a set, thinking this was just another whim. So I made my own drums because I was so desperate to play. For a bass drum, I got an old garbage can, the real heavy iron type, and turned it on its side. Then I got two pieces of linoleum, and I stuck them together and crimped the end so that it was sort of a "v," and then I got a coat hanger and wound it into a spring. I had the rest of it sticking up, and I stuck a rubber ball on top of it and made a pedal. And it worked great. For tom-toms I had plastic wastepaper baskets, and for cymbals I had aluminum pie tins that I would suspend from plungers. The snare drum was the hardest. I got a real thin box and put a bunch of things in it so it would rattle. It sounds crazy, but I played on those drums for a year. I was actually in a band.

AB: With those drums?

BP: Yeah, until they got a gig, then they fired me. They got the kid down the block

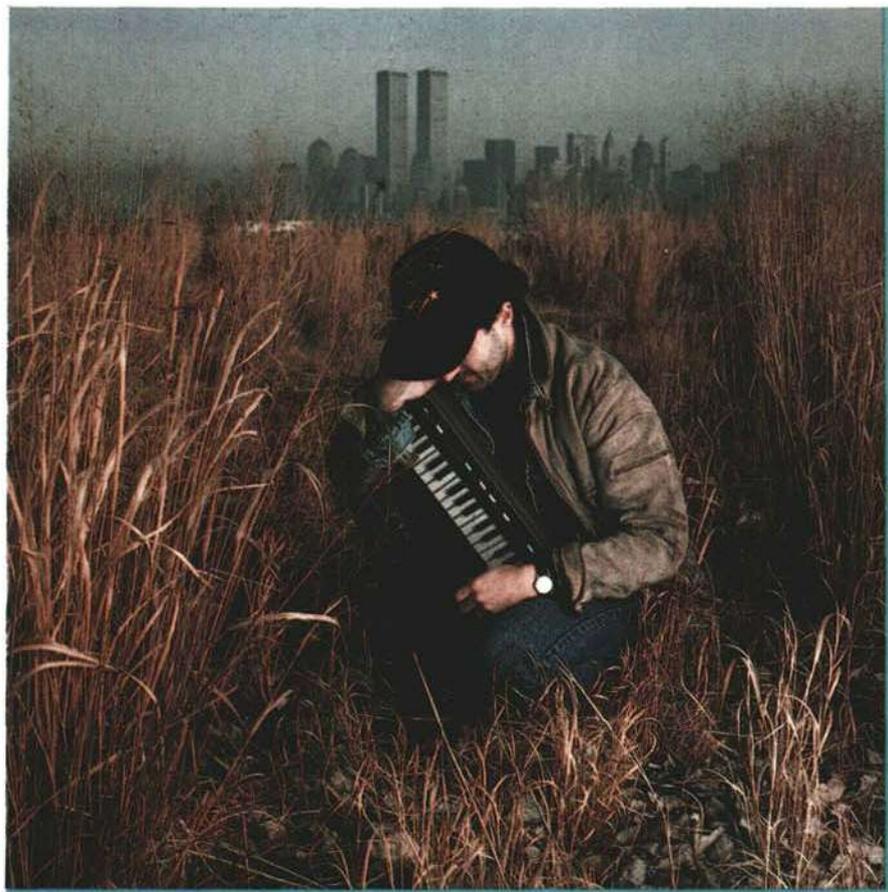


Photo by Alito Mauro

who had a real set of drums.

AB: Sounds depressing.

BP: That was perhaps the worst day of my life.

AB: How old were you at this point?

BP: About 13. I remember sitting on the corner while they walked by and took their equipment to the gig. I just sat and watched them all afternoon. I desperately wanted to play. So I told myself, "Okay, then I'm gonna buy my own drums." So I delivered papers and saved ten dollars a week for a drumset. About 25 weeks later, my father opened my drawer and said, "What's this \$250 here?" I told him I was saving money every week to buy a drumset. I guess he figured, "This kid must really want a drumset," and he rewarded my patience by buying me a good set of drums—not a starter set or one with a lot of drums, but a good old set of Rogers, which I still have to this day and still use.

AB: From there what did you do, now that you had real drums?

BP: The band fired the other guy and took me back. [laughs] I guess I should have learned about business right there. Then I really started to play. I would practice every single day, and I would have a schedule of like, 10 minutes to do this, 15 minutes to do that. I was really rigid about it.

AB: What sort of stuff did you listen to at that time?

BP: I listened to a lot of pop music on the radio. That was the only music that I knew, because Niagara Falls wasn't really a cultural center, so we got very little jazz. But one thing that I did listen to was a lot of the

older drummers, like Cozy Cole and those people. My cousin had a friend who was into that kind of stuff. So very early on I was exposed to that. I kind of got a base in both swing and rock music. I think that has a lot to do with the way I play now. I learned a lot from the way they made everything so smooth.

AB: You went to the University of Buffalo. What did you learn there?

BP: That's where I really got exposed to jazz, and at the same time, the western avant garde music, like Lou Harrison and John Cage, people like that. To me it was all part of the same thing; it was just so expansive. At the same time, I heard Tony Williams on Miles Davis' *Filles de Killimanjaro* and thought, "This is some other stuff here." At first I thought it was two drummers; I couldn't believe it was one guy. I was listening to John Cage's prepared piano pieces, which are very percussion ensemble-like and which are astonishingly beautiful. I was in the percussion ensemble, where I had a very good teacher. But that was all sort of western percussion. I never studied drums. It was all marimba and timpani and break drums and flower pots.

AB: Were you involved in any bands at that time?

BP: Oh, yeah. I was playing in bands all the time. By then I was a professional musician, in the sense that I played and was paid. This was my formative period. All these things were coming into my head. I believe everyone has a period where you form your ideas and the way you are going



Latin Percussion's Martin Cohen

If you've ever thought that it might be fun to start your own percussion manufacturing company, consider what Martin Cohen went through when he started Latin Percussion. "I did my most important research in Latin dance halls in the South Bronx, where shootings were not unknown," he recalls. "Then I would go to the after-hours clubs that *began* at 6:00 in the morning

after all the other clubs closed up. I mean, it was pretty bizarre. I was the only non-Latino in these places that, frankly, were in really shady areas—the seamy side of town and life. A lot of people probably thought I was an undercover policeman. But I got by, primarily because I had such a love affair going with Latin music. The only problem I ever had was getting paid for some of

the instruments I made, and I soon learned that 'I'll pay you tomorrow' meant never.

"But it was a price I had to pay for my education. It taught me what the product was to be about. It taught me to be resourceful in building things that there were no instructions for. And it taught me how to merchandise myself."

Today, having recently celebrated its 25th anniversary, Latin Percussion, Inc. stands as the leading manufacturer of a variety of Latin instruments. The company has set a standard of quality for congas, bongos, and timbales, and Cohen has a number of patents to his credit, including his *Vibraslap* and *Afucho/Cabasa*. While Latin Percussion has two large facilities in Garfield, New Jersey, and a manufacturing plant in Thailand, it is Martin Cohen who continues to personally preside over all of the company's activities, an outgrowth from the early days when he actually did everything by himself.

But how did an operation such as this ever get started? Latin music has never been the mainstream in America, and while today it is somewhat common to incorporate a variety of styles and sounds into pop, rock, and jazz, that was definitely not the case in the mid-'60s when LP got its start. So what influenced Cohen to move into that particular area?

"It started from the fact that I fell in love with Latin music when I was about 17 years old," Cohen says. "I pretty much just stumbled into Birdland, and Cal Tjader was playing. The music was so infectious that I have never lost my love for it. Shortly after that, while I was in college, they started having Monday night jam sessions that I would go to. They were headed up by Herbie Mann, and there would be percussionists there such as Candido, Jose Mangual, and Chano Pozo."

Cohen himself was not a musician. He graduated college with an engineering degree, and got a job with a company that made medical products such as hypodermic needles and syringes. But he spent most of his evenings in Latin dance halls. Eventually, he got the urge to participate. "I wanted to get a pair of bongos," Martin remembers, "because Jose Mangual had made the biggest impression on me. He played a small set of bongos in front of a large band, and he was the most exciting percussionist I had ever seen. But when I tried to find a pair of bongos, there weren't any, because the U.S. had initiated an embargo of Cuba, and that's where the good bongos, congas, and cowbells had always come from. So I decided to make my own.

"I wanted to make them just like the traditional bongos, which were made from one piece of wood. I based it on photographs I had taken of Johnny Pacheco's pair of bongos. But I had a lot of problems. I was still living in the Bronx, and I didn't

have access to a lot of equipment, so I had to be very resourceful. I went to a sculpture supply store and bought some blocks of mahogany, and I took them to a wood turner on 125th Street who was able to machine them for me. That was the beginning of my learning process, because I knew nothing about machining, or about wood, or about metalworking. My first discovery was that he cut and machined them on Friday, and on Monday they were a quarter of an inch smaller. I didn't realize that it was wet wood and you have to dry it first. So he had to insert a piece of wood to accommodate that quarter of an inch change."

Cohen finished the bongos and subsequently sold them. "By doing that I initiated a business," he says. "I started putting bongos in stores on consignment. I was still maintaining a day job as an engineer, but I was getting a lot of satisfaction from serving the needs of the Latin percussionists. I had so much fun being among those people on weekends. I never managed to learn Spanish, and most of the people who performed that music didn't speak English. So it was just through the love of the music that I was able to make any contact at all. Insofar as I was able to make products for them that didn't exist elsewhere, they liked me. But only for that reason. The cross-culturalization of Anglos and Hispanics wasn't happening at that time."

About this time, bongos began to go out of fashion in the pachanga bands, to be replaced by the guiro. But just as that was happening, Martin met Specs Powell, who was the drummer on *The Ed Sullivan Show* and who was on staff at CBS. "He told me to get out of the Latin dance halls and into the recording studio where the real money was," Cohen remembers. "He asked me to make him a pair of bongos and to put them on a stand. And I said, 'You can't play bongos on a stand,' because nobody in the Latin scene played them on a stand. But he was so insistent that I devised a bongo mounting bracket that we sell to this day in a pretty much unaltered form. Previously there were mounting brackets, but you had to drill a hole through the bongo. My concept was to support it with the existing hardware."

Meanwhile, Specs Powell introduced Cohen to another prominent studio drummer, Bob Rosengarden. "Rosengarden said to me, 'If you want to make some money, make a jawbone that doesn't break.' I had never seen a jawbone before, but I had heard one on a Cal Tjader album, so I asked people what it was. They explained that it was an animal skull that you would strike, and the sound would come from the teeth rattling in the loose sockets. So I took that concept and invented the *Vibraslap*."

Cohen was still working as an engineer, but he was becoming increasingly frustrated with that job. "Here I was going out to

these Latin clubs at night and getting charged up with all this excitement, and then I would come in the next day to this regimented, subordinate role as an engineer. An engineer is not very important in industry; a salesman is more important. I remember bringing in my first *Vibraslap*, and I struck the thing in a large office area divided by cubicles. People were peering over the tops of the cubicles in amazement, and in some cases anger.

"It wasn't long afterward that I quit my job. And I had no other means of support. At the time, I had designed a woodblock with a curved top, and that was the only thing I had that I thought had any commercial potential. I had quit my job on a Wednesday, and on Thursday I was in New York City with this feeling of freedom—no money, but freedom. I knew Carroll Bratman, so I went to Carroll's and he ordered a gross of my woodblocks."

Bratman was interested in building up an inventory of sound effects, so Cohen turned his attention away from Latin instruments for a short spell. "At the time," Cohen says, "there was very little Latin influence in popular music, except for some things Bob Rosengarden was doing in light music. Stereo was evolving, and percussion sounds made nice effects that they could bounce from one speaker to another. So I started making sound effects for Carroll—a pop gun, an anvil, the *Flex-a-tone*."

"That was the beginning of Carroll Sound; he funded it and I made the instruments. And Latin Percussion shared the same facility. Looking back, the things I was making for Carroll didn't have that much of a market; I mean, how many places can you use a pop gun? And yet, by comparison, it didn't seem that LP had a prayer, because my stuff was truly esoteric. The instruments

I made for Carroll at least appealed to a wider market, but at that time, there was no such thing as using Latin instruments in pop or rock music."

Nevertheless, Cohen continued to expand his line. "I got involved with conga drums," he says. "The only way I could make them was out of fiberglass, because woodworking was beyond the capabilities I had. Financially, I was always conservative, because I was raised with the attitude that you have to pay your bills. So fiberglass was a way to make congas without the kind of tool and labor cost that would have been required to go into wood-stave construction."

But how did the Latin community react to these drums? After all, these are people who have a high regard for tradition. Were they willing to accept a conga that was not made of wood? "I suppose I developed some thick skin to survive the early ridicule," Cohen answers. "But I didn't have that much trouble. For one thing, there was a guy named Frank Mesa who had been making fiberglass congas before I did. He wasn't able to make very many drums, but at least there was a precedent. And then Patato Valdez started using my fiberglass conga, so that gave it a lot of credibility."

"But it was a non-conventional approach to a conventional need," Cohen continues, "and so it was a tough sell. I had to work extraordinarily hard against a bias that was somewhat legitimate, because there is a certain brightness to a fiberglass shell. I argued that the ring that shell produced was not detrimental to the sound because the extra volume more than offset it. And our LP conga developed a reputation for being loud. This was at a time when there really wasn't any amplification going on, so the volume of the drums was important."



Cohen photographing Marc "Inspector Clave" Quinones.

Photo by Dawn Woessner



Carlos Santana, Chepito Areas, and Martin.

"The other thing was the durability of our fiberglass shells. There was no such thing as a flight case at that time. Most guys would carry their congas in duffle bags that they bought at army/navy stores, which really wasn't much protection. So wooden drums, whatever their value was in a traditional sense, just didn't cut it for travel. But we heard stories of our drums surviving fires and car crashes. In fact, at the last Frankfurt Music Fair, someone gave me a photograph of a bus that had been blown apart by a terrorist bomb in Central America, and the only thing remaining that you could see in the picture were three LP conga drums. So durability was one of the sells we had."

Another product that Martin added was a line of cowbells. As usual, he did his primary research in the Latin clubs. "There are people who still remember me as the guy who would show up at these places carrying a paper bag full of cowbells," he laughs. "I'd pull them out to get the opinions of the musicians, and then I would go back home and tailor the bells to their needs. I was the first to make black cowbells. Before that, cowbells were either copper colored or chrome plated. I was afraid the black ones would be rejected, but it created an identity.

"Originally," Cohen continues, "the bells were black oxide treated. They had to be oiled, but it was a real nice finish; it was like gunmetal. The problem was that the process was very dangerous, putting cowbells into a tank of heated oil, and I couldn't find anyone who was willing to do the job. So I ended up having to paint the bells."

One of Cohen's cowbell models, the Mambo bell, led to a deal that gave his company a big boost. "I got a contract from the Rogers Drum Company to make 2,000 cowbells," he recalls, "which was

more cowbells than I could imagine there was a need for in the whole world. Up until that point, my business had been entirely self-financed. Any time I made a little profit, I put it back into the company. But with this order from Rogers, I negotiated my first loan from a bank. It also gave me a chance to do some big numbers and get suppliers of materials and services to work in my behalf. Prior to that, my sales were just handfuls of products."

The Rogers contract was important to Cohen for still another reason. "At the time I made that deal, Rogers was owned by Henry Grossman. This was right before the sale of the company to CBS. Anyway, Grossman was known to be a stickler for quality; he really rode herd over the quality control of his products. So having my cowbell associated with his company was good for our name."

Meanwhile, Cohen was continuing to refine and create new products. "After I made the *Vibraslap* for Bob Rosengarden," Cohen remembers, "Bob said, 'Alright, now make a cabasa that doesn't break.' At that time, cabasas were made of coconut shells with a lattice of wire around them. After a while, the wire would become brittle, and it would invariably snap during a take in recording. I didn't have a lot of equipment at the time, so I had to find a way to make something out of available materials. I had noticed a textured metal on the insides of elevators, so I got some of that, cut it with great difficulty, rolled it into cylinders, wrapped bead chain around it, put a handle on it, and the rest is history. My *Afuche/Cabasa* has been my most successful patent in terms of sales."

Cohen continued to get inspiration for new products from a variety of sources. "There was this piano player named Charlie Palmieri who was a stickler for always

having one of his singers play claves during the tunes," Cohen explains. "Charlie used to make his own claves from the butt ends of broken pool cues, and I remember him trying to hollow them out, because he was looking for a throatier sound. Seeing what he had done—or was attempting to do—I refined the concept into my African Clave. I worked out the dimensions and used a band saw to cut out the opening, which was so touchy; it had to be exactly the right combination of the radius, the arc, the thickness, and so on, to make this wonderful sound. I made the claves from rosewood that I picked up on the docks one Saturday afternoon."

Cohen was not only designing his products, he was making them himself with limited equipment. "I learned how to make hardware," he says, "and I learned how to weld. But I never had electric welding in those days, it was always acetylene welding. I did all of that in my garage, which was separate from my house, so there was no heat. I can remember being out there wearing two coats and a hooded sweatshirt, welding for hours on end to make bongo rims and side plates for congas.

"I often had to do things that I was told were impossible to do," he continues. "I remember distinctly that I didn't have an engine lathe at the time, and I had to produce threads for tuning lugs. I was told that there was no way it could be done on a drill press, but that was all I owned, so I devised a technique of producing threads on a drill press that worked wonderfully.

"Eventually I had to move the operation out of my house. The neighbors complained that I was running a manufacturing operation, and a building inspector showed up and chased me out. That's when I got the place in Palisades Park." A few years later, Cohen moved the company to a larger facility in Garfield, New Jersey, where the administrative offices and shipping facilities remain today.

While product development also takes place in the Garfield location, the actual manufacturing is now done in Thailand. "American manufacturing became unaffordable," Cohen says simply. "It would have been impossible to offer the same degree of quality without making the price unaffordable by the average working stiff. So I had to find a place where there was an attitude of quality and an affordable labor force. I found what I wanted in Thailand, where the Chinese have an attitude of 'can do.' In America, the natural reaction to a problem seems to be, 'We can't do it.' But my business was built on a 'can do' attitude, just like when I was told that I couldn't turn a screw on a drill press. I couldn't take no for an answer. I *had* to do it, so I did. In Thailand, I found that same attitude, which was more in keeping with the philosophy I had in the early days of my business."

But Cohen still remains very involved with the products themselves. "My son and I go to the factory in Thailand several times a year to work with the staff just on drum-

head sorting," Cohen says. "To this day, picking drumheads is one of those unknowns that defies measurement. I spent months trying to come up with some formula, but in the end I realized that it comes down to your hands. So I stand with people and sort through heads, picking out the ones that are the best. That is one area where we work real hard to maintain the quality."

One aspect of LP's early success, according to Cohen, was due to the ever-growing group of artist endorsers he was able to gather. LP's first endorser was Willie Bobo, who Cohen was introduced to through a mutual friend in the early '60s at a club called Count Basie's in Harlem. "Not long after that I met Carlos 'Patato' Valdez, who has been with me ever since," Cohen recalls. "My early catalog was filled with images of people who would endorse my product, because I had my camera with me all the time. People were so pleased with the fact that I was introducing something that added such an interesting coloring to music that they lent their image and their name and put credibility behind my product. Dizzy Gillespie was a great help to me. There was a time when he carried three conga drums on the road with him, and he would play them when he wasn't playing trumpet. He just dug playing congas. He indirectly helped my business because he used Latin sounds in his music.

"Other musicians, like Grady Tate, Billy Taylor, Oliver Nelson, Charli Persip, and Thad Jones, brought my product into the mainstream. Latinos were not mainstream at the time, and to this day they aren't. There are very few of the players that I idolize that could work outside of their specialty. Patato was one of those crazy people who were able to do it."

As the '60s progressed, so did the attitude toward different sounds and styles in popular music. Despite the fact that Latin musicians and styles never became enormously popular, some musicians, like Carlos Santana, were able to cross over from the Latin scene into the pop world, and did the company well by taking the LP name along with them. "Carlos Santana did more for me than anyone else in reaching the masses," says Cohen. "He endorsed my product for a period of time, though eventually he didn't feel comfortable because he wasn't a conga drummer. But while he lent his image to my product, he gave credibility to it because he really crossed over into the rock field, and then it really started selling."

Despite the exposure that a popular rock band like Santana could bring to Latin music, there still remained an extensive bias against Latinos and their music by a large segment of the public. Because of his closeness to members of the Latin community and his love for their music, Martin Cohen became aware first hand how prevalent this prejudice was, and has garnered an understanding of the Latin people and their place in American society that most

non-Latinos probably never approach. "It's simply ethnic bias," Cohen insists. "The Latino suffers from a prejudice on the part of people who are the masses in America, and so that sound that intrigued me and that I fell in love with never caught on in the mainstream. I could never understand it when I would play something for Anglos that excited me so much and they just didn't care. I realized I was not going to make the world dance to the beat of Latin music."

Ironically, Cohen found that Latin American musicians were far more respected in countries across the sea than in America. Holland is a vibrant market for LP, with Germany being the company's biggest European market. Recently, the company has opened an office in London. "I personally believe the reason I have been so successful in those countries, compared to America, is the ethnic bias here. In Europe there is no Latin community, hence there is no bias, and the music can be listened to on its own merits; it doesn't conjure any negative imagery."

Cohen continues to be mystified by this situation. "The Latin percussionist," he says, "has an angle on life, a style of walking, a

style of talking, that charms me. They are my weakness. I think the Latin is the most charming individual that God has ever created. He was born to be charming."

And yet, this Latin charm has sometimes proved to be a hindrance when Cohen has tried to get an honest answer concerning a new product's sound. "The Latin musician does not want to offend," Martin explains. "When you ask a question that might elicit a negative response, his inclination is not to do so because he doesn't want to offend you, even though you want the truth."

An exception to this rule and a solution to the problem for Cohen has been a multi-percussionist known to some as Inspector Clave. "Inspector Clave is a guy by the name of Marc Quinones," explains Cohen. "Inspector Clave is devoted to one kind of music. I'm always complaining about him not advancing beyond what he's playing, but I have sincere respect and love for the work he does. The Inspector Clave name is something Richie Morales came up with. 'Who's this guy, Inspector Clave? I play what I play and I don't give a damn about the clave'—because the kind of work Richie does has no relationship to the tradi-

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Bob Rosengarden and Johnny Carson with an early pair of LP bongos.

Photo by Martin Cohen



INNOVATION IN STEP WITH MUSICIANS AND THEIR MUSIC

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"I've waited for a long time for a
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—ALEX VAN HALEN

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the actual beauty of the cymbal.
I can play loud and it does not
sound harsh but just like a big wall
of sound. Usually you can not get
both out of a cymbal."

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cymbal sounds generate the same
step."

—RONALD SHANNON JACKSON

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immediately, and have a brilliant
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such beautifully rich sounding
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—JIM KELTNER

"They sound wonderful, really. These cymbals feel very natural and they speak immediately."

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"These cymbals respond quickly and evenly over a wide range. Because the harmonics are so clear, it is possible for the drummer/percussionist to create new extremes in sound and color."

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Cornell Rochester

The challenge for drummers today is already great: to be completely fluid in many different styles of music. But Cornell Rochester overcame an even larger obstacle—the gangland traps of ghetto life—to get to his position among the “comers” of modern jazz and funk. He’s one of those who know how to stir up the rhythmic brew, but can also lay down the groove when it’s called for. In the Joe Zawinul Syndicate, Rochester pretty much has to have all the bases covered—and does.

For Rochester, playing with local funk bands and hunting hard for the elusive jazz gig finally paid off in 1980 with a ticket out of Philadelphia in saxist Odean Pope’s group. Pope was already known in Europe for his work with Max Roach, and they found friendly audiences in that part of the world.

A few months later, Rochester ran into an old friend from Philly, bassist Jamaaladeen Tacuma, who was playing with an Ornette Coleman-inspired guitarist named James “Blood” Ulmer. The music intrigued the drummer, and he not only ended up playing with Ulmer, but with Tacuma’s band as well (after he split from the guitarist) and can be heard on Tacuma’s *Showstopper* and *Renaissance Man* records.

“Doing the festivals,” says Rochester, “you always see these different musicians. I had heard Blood’s record here in Philadelphia, and I couldn’t figure out what he was doing. I’d never heard anything like that. That first record that he did with Jamaaladeen was something new. I played in the North Sea Festival with Odean in ’80 or ’81, and I checked him out. I didn’t realize that the bass player and the drummer, Jamaaladeen and Amin AM, were from Philadelphia. I just went to the show and tried to figure out where Blood was coming from.”

The concept of “harmolodics,” as played by Blood and crew, was a fascinating, but unknown, territory for the drummer. “It was 100% new to me,” he says. “Basically I was a jazz player. I wanted to go to New York and play bebop. But I went to check out Blood, and a couple months after, they wanted me to tour with them.”

He learned to like the music quite a bit. “The most innovative thing I heard when we were in high school,” says Cornell, “was Billy Cobham. He really made a major change with his approach to the drums. After that, the only guy that I think really tried to do something different was Ronald Shannon Jackson; that was really interesting. I adapted some of it into my playing, because Blood was into the amalgamation of the Eastern stuff and the blues—playing

the rhythmic patterns on the drums, and trying to do a lot of inversions with the melodies and different stuff like that within patterns.

“Blood wanted you to improvise, but he also wanted you to play certain themes. If you had a melody, he wanted you to take that particular melody and do different inversions of that. He wanted you to play it kind of like in an ostinato, and then you could start to improvise in there. He also had different patterns on the bass drum to create a kind of drone, and he had these drones hooked up to the drones he was playing on the guitar. That was very interesting, but it was very difficult. Initially, I didn’t know *what* in the world I was doing. He had just done a record, and was interested in *playing*. I didn’t have a lot of time to sit down and try to understand the concept. But I’d get with him and try to learn by asking him questions.

“Blood had to have certain things happening on the bass drum, and certain fills,” Cornell continues. “Everything was very strict with him. When I was first there, I was just reading a lot of the melodies that he had, like the horn parts, and playing the lines. That was okay, but he wanted the fills and the bass drum a certain way. A lot of people in his band that have been doing it for a while get to where it’s a free type of thing. But for me coming into it, it was very rigid—*very* rigid, man. I still think about that guy. I played with Blood not too long ago down in Texas, and he really has certain patterns that you have to play or he cannot play his guitar.”

Rochester appears on Ulmer’s *Black Rock* album (CBS 1982), but left soon after that to join up with former bandmate Tacuma. “I basically knew him from playing with a lot of funk bands in Philly,” Cornell says. “Jamaaladeen’s thing was about total music. On a drum level, he was coming from a funk-type thing, with jazz overtones. He didn’t need basic funk beats or straight-ahead jazz beats. He was kind of loose about that. He was into a lot of world music, and his concept was that you can get all these different people, put them together, and in some kind of way it will meet and music will happen. His group wasn’t really into a lot of charts, so I had to try to question what they were doing. I’m always interested in trying to do something different. They weren’t really coming from the technical aspect, so I had to take my technical knowledge and try to analyze what they did and try to come up with the essence.”

Early in his career, Rochester found he had to fill up a lot of space while playing in organ trios around Philadelphia on week-

ends. “The main guy you had to check out in town was Bobby Durham, because he used to play with Ella Fitzgerald. He still plays around town. When I was in high school, I used to take lessons with Sherman Ferguson. Sherman was more into the educational vibe. I’d go to the club and see Bobby Durham and ask him to show me this or that. But Sherman had a program to show you different things.”

It might be said that in high school, Rochester was slightly ahead of his time. “I wanted to play jazz—period—when I was in junior high and high school. But there was nobody playing any jazz around that I could really play with. That’s the reason I was basically concentrating on commercial music. It was like peer pressure: Everybody else was playing it. But the music was good too. I got the chance to really check out Tower Of Power; we used to listen to David Garibaldi and play along.”

To Rochester, drumming has been a lot of hard work, but it’s been worth it. It’s his meal ticket, and a much-needed alternative to the streets. “I grew up in the ghetto, and I’m still here. I started out pretty good when I was younger; when I was ten years old I was going to different private music schools. But I fell into the gang situation, and was heavily involved in that. We had a band with the gang, and I used to play music with them, but I got away from it. Ironically, that kind of strengthened me. A lot of the people that I grew up with in elementary school used to be in music, but by *staying* in music they just lost interest in the gang thing by the time they got to high school. Since I had gotten into these other street activities in junior high school, it messed up my progress. They sent me to reform school, and I got back into music during that time.

“By being out in the streets and being involved in a lot of things, I saw that it definitely wasn’t going nowhere. I’ve been around a lot of rough people, and I can see how messed up mentally and how low and decadent they are. When I got back into music I could *totally* concentrate on it, because all my desire to just be crazy had been drained out. I’d experienced the streets, and there wasn’t nothing out there.”

All of Rochester’s influences, including the street, come into play on the album he and Gerald Veasley did on Gramavision in 1985, *One Minute Of Love*: punk jazz, rap, funk, bebop, “outside” stuff, silly stuff. From there, Rochester wanted to continue studying composition, improve those skills, and then work on a record of his own. But when he heard that Omar Hakim was going with Sting’s group, he took the opportunity

by Robin Tolleson



Photo by Aldo Mauro

to discuss a gig with Joe Zawinul. "I asked him if I could join his band when he came to Philadelphia, and he said he'd give me a chance when he got things straightened out. I've always been interested in African music hooked up with that Arabic or Middle Eastern stuff, plus the way Joe can hook it up with these rock beats interested me. That's what attracted me to Blood—the Eastern thing—and I had heard that Joe Zawinul did that a lot. I went to a couple shows, and wanted to get with him.

"My project wasn't moving the way it was supposed to," Rochester recalls. "I wanted to write, study the piano.... So I told myself, 'In the meantime I've got to try to survive. Let me try to get a gig while I'm getting my writing together. If I can get with Joe Zawinul, because this guy's a *phenomenal* writer....' I had seen Weather Report when they had Omar, and what Joe does is just very interesting, man. I have been benefitting, just by being with him."

Zawinul is still well-known in Philly because of his early work like "Mercy, Mercy."

"In the black clubs, they're more in tune with Cannonball Adderley than they are with Joe's situation with Weather Report. They can't link the two," says Cornell. "But we've been hearing Joe's sound since we've been growing up; this guy's just so heavy. He gave us charts, and I don't even understand what I did. The music was constantly evolving. One time I'd be playing this part, and another time I'd be playing a totally different part, because Joe's constantly changing the concept. When we were rehearsing, the material was changing so dramatically every day that a lot of times I didn't even know if we were playing the same song. The tracks I did were all cool, but Joe's constantly hearing stuff. And when he changes up the parts, the whole drum rhythm and everything has to change.

"First we jammed a lot," Cornell continues, "then we started playing the songs. Joe had me playing certain beats and certain simple things with the drum machine. He had me playing these different parts, and I couldn't understand it, really. But when we

got down to the final thing in the studio, all of a sudden it just sounded like music. I'm still trying to figure this guy out. We just were playing these different separate parts and these different pieces, and I couldn't hear the end result. The last few times we got into the studio, I could hear it all come together, and it was unbelievable."

Zawinul Syndicate guitarist Scott Henderson was initially skeptical when he heard that Rochester was joining the band. "When I heard I was going to be playing with Cornell, and that he had played with Blood and Jamaaladeen, I was thinking, 'Uh oh, I'm going to have to pound my foot on the floor to know where 1 is.' It's one thing for a drummer to be artful and musical with his stuff, and another to have an attitude that's just, 'Let's see how weird I can play to screw the band up. Let's see if they can follow

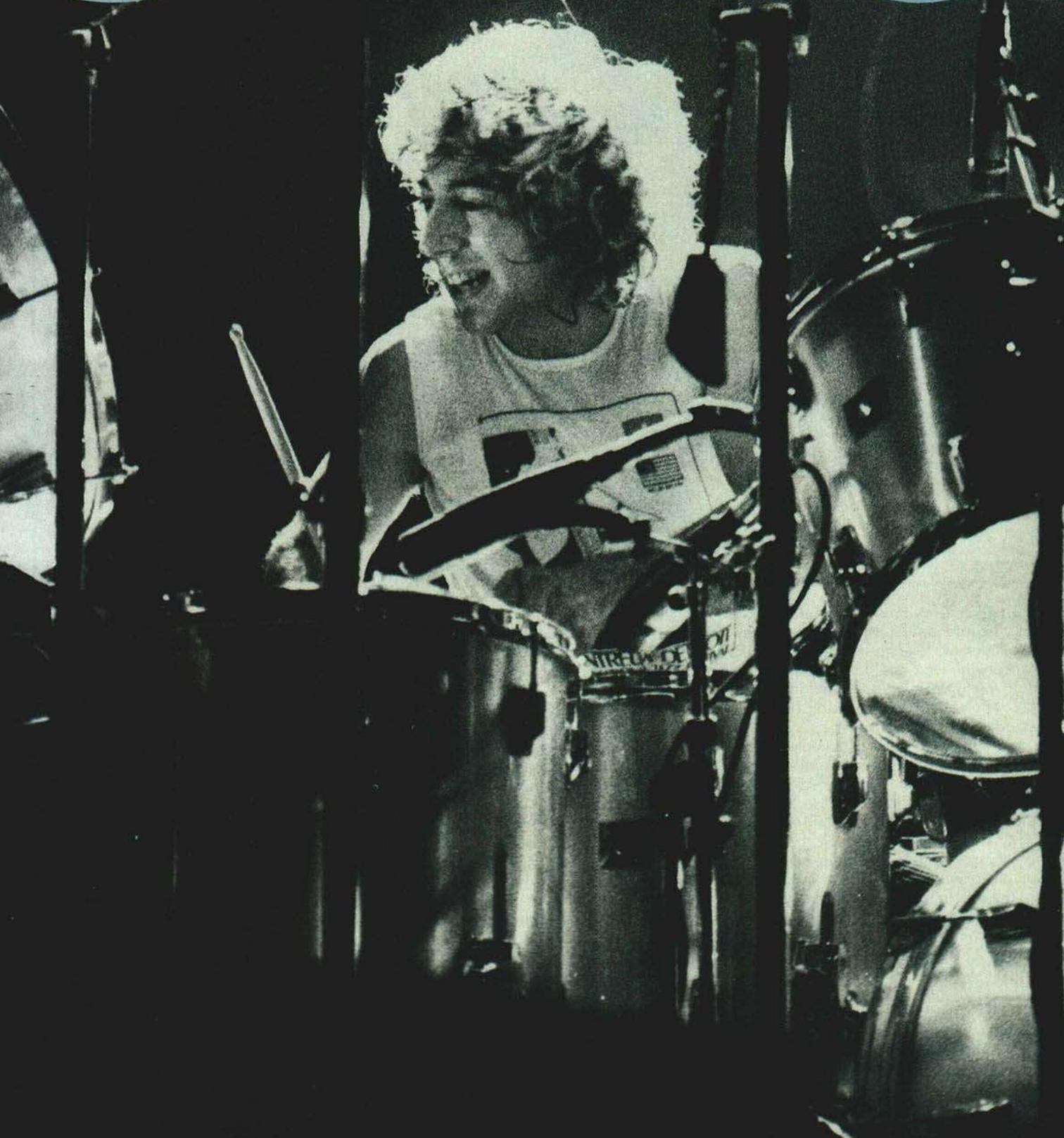
my advanced figures.' So I wondered. But when we played, Cornell was solid as a rock—a very tasteful drummer. I was real pleased to hear how he played."

As on his recent *Dialects* album, Zawinul works with drum machines and with live drummers in the Syndicate. Rochester didn't have much problem working with the sequencers: "It's not really difficult. It all depends on what you work on. If you work on double-stroke rolls, you're going to get real good at double-stroke rolls. So for a while, I've been constantly working with a metronome, and it's easy. In fact it gets so easy that you become dependant on it. You want to hear it all the time. But that's definitely the direction I wanted to go into, because a lot of contemporary groups are going that way."

Rochester was impressed by what Manu Katche and Peter Gabriel were doing with drum machines and live playing on Gabriel's recent tour. "Joe is going to be doing that, so I've been working in that direction. I was interested in doing that anyway, be-

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Throughout this period and up until 1983, Simon's two principal kits were his aquamarine birch shelled Superstar kit (Superstar has evolved into the present day Granstar Custom) and the white Fibrestar kit with its fibreglas shells, shown at left. All hardware was Titan, the first double braced hardware ever made.



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cause I'm trying to play the keyboards a little bit, too. Once I do get back into my own projects, I would like to add certain lines and play certain things while I have the drum machines doing some other things."

When recording and touring on the road, Rochester has mostly played rented drumsets. "I have a set of Fibes to practice on in the cellar, and I have a set of Slingerlands that I used to use on gigs." He endorses Sabian cymbals, and recently got unlimited access to their warehouse. "Different situations call for different types of cym-

bals. That's why I need a lot of cymbals at one time. These sound like Zildjians, but a little crisper." He uses different sticks for different occasions too. "I use 737s, 3As, or I can use a 5A—just in that range."

Rochester is basically self-taught on drums, and learned much of his reading skills from "shedding" with sax-playing friends in Philadelphia. "Horn players were the only ones really into studying the stuff, because a lot of them went to college. I never really studied technically, as far as the way the drums "should" be played. I wasn't into alternating sticking and that kind of stuff. I'd just read different rolls and played them my own way. Even the way I was holding my sticks was causing a lot of problems with my playing, so I've gotten a lot of that straightened out."

Rochester has recently corrected a couple of flaws in his attack that he feels will make him a more powerful and accurate drummer. "I switched over to matched grip, because I felt I had more control. I also realized that my arms were really extended away from my body, and I wasn't comfortable or relaxed. Now I have my arms a little closer to my sides, and it's made a world of difference. It's just unbelievable that I had been playing that long like that. I just have much more control. I can use more dynamics. I can play rudiments on a *pianissimo* level, on up to *forte*."



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Tama Snare Drums



Photo by Rick Mattingly

The emphasis placed on the snare drum in a drummer's setup has never been greater than it is today. Many drummers now employ more than one snare drum on their kits, and studio players often carry a dozen or more to sessions. In recent years, the popularity of different sizes has shifted, going from "standard-sized" 5" drums in the '50s and '60s to 6 1/2" and 8" drums in the mid- to late '70s, then back down in size until the piccolo revival that began just a few years ago. As music has diversified, so has the demand for widely different snare drum sounds and characteristics.

In response to this demand, many companies have expanded their snare drum lines, promoting new shell designs and materials, new tuning systems, hardware innovations, etc. And no company has been busier at this than Tama. Picking up Tama's most recent snare drum flyer is an education in the science of snare drum design. It's also like browsing through the Sears catalog. This company offers no fewer than three major series of snare drums, each of which features several sub-lines. And each of those sub-lines offers a variety of models in different sizes, with different hardware options, etc. Tama is into snare drums in a big way.

We tried nine snare drums for this review. From the *Artwood* series we tested the new 11-lug solid-maple snare in a 6 1/2" depth, and 3 1/2", 6 1/2", and 9" all-maple ply-wood-shell snares. From the *Power Metal* series, we tried 3 1/2", 5", and 8" brass drums, along with 3 1/2" and 6 1/2" bell brass models.

In terms of physical description, let me save time by saying that all of our test snares featured *Ambassador* heads top and bottom, and were fitted with Tama's *Two-way* tube lugs. The piccolo drums and the

11-lug model featured separate lugs for the top and bottom heads, while the larger sizes used single tubes. These lugs are simple and easy to work with. They also minimize the additional mass added to the shell, thus helping to maximize shell resonance.

All of the drums were fitted with Tama's *Cam-lever* snare throwoff. The piccolo model is a shortened version, mounted at a slight angle so that nothing extends above the playing surface of the drum. (I like this touch.) The tension knob is easy to reach and operate, and the throwoffs on all our test drums worked smoothly and easily—although not with total silence. There was a bit of snare buzz when the snares were applied.

On the larger drums, the full-size *Cam-lever* throwoff has one annoying design feature. The lever that operates the throwoff extends up and past the knurled tension knob, hiding the knob between the drum-shell and the lever. It is virtually impossible to operate that knob with the snares on; one must throw off the snares in order to tension them. This, in turn, makes fine-tuning the snares an aggravating process. I appreciate the artistic design of the throwoff, but I think a more practical one would expose the tension knob for easy access.

Other than my disagreement with the throwoff design, I must say that all of the drums tested were manufactured beautifully. Initial construction, machining, finishing, and assembly were excellent on each and every drum. With that in mind, I want to move on to the individual characteristics of sound and function that came to light in the testing process.

Maple Snares

The drum I was most eager to try was the new 11-lug model. This drum features 11

separate tuning lugs on the batter head, and 10 on the snare side. Tama's theory—explained in detail in their flyer—is that when an even number of tuning lugs are placed in the traditional manner, the spot at which tension is greatest is a tiny point in the exact center of the head. This occurs because the lines of tension run directly across the drum from lug to lug. (Visualize a huge asterisk on the top of your drumhead.) With an odd number of lugs, the lines of tension run along a series of triangular patterns, creating a

larger area in the center at which maximum tension and response occurs. (Visualize a large 11-pointed star.) In other words, a larger "sweet spot" is created.

It sounded good on paper, but would it sound that good on the drum? Yes! After following the tuning steps listed for the 11-lug snare, I found that the snare sensitivity and power of the drum was equal over a much larger area of the playing surface than you would find with most snare drums. The full tone and crispness of the drum was impressive, and tuning sensitivity was dramatic. (A little tuning effort went a long way.) I had to attribute much of this to the 11-lug design. It sounds a bit crazy at first, but when the principles are explained (and you can hear how they apply), the idea makes a lot of sense.

Of course, a good deal of the drum's excellent sound was also attributable to the solid-maple shell. As with Noble & Cooley and Solid Percussion snares, this drum is a solid piece of maple, without plies. A solid body resonates with a single fundamental tone, maximizing its projection. The Tama solid-maple snare demonstrated that principle wonderfully. The sound was warm, clear, and distinct, with more than adequate volume. And the drum just felt nice to play on. It featured Tama's *Steel Mighty Hoops* and 20-strand wire snares held with tape.

The other three drums from the *Artwood* series were all 8-ply maple shells, fitted with die-cast hoops. The 3 1/2" maple proved to be the most versatile of the three piccolo drums we tested; it had the greatest practical tuning range (from reasonably low to pistol-shot high), with a warm, dry sound and lots of crack. Naturally, as would be expected with any piccolo drum, snare sensitivity and sticking response was ex-

ceptional. (I would like to add that on all the piccolos, the use of a *Fattner* sound-modifying disk went a long way towards increasing the versatility of the drum. The *Fattner* served to drop the drum's pitch dramatically, without sacrificing the sharpness of the attack or the crispness of the snare sound. This helped to overcome my band's initial feeling that the piccolos were too "thin-sounding" to work well in our rock application.)

The 6 1/2" drum might be considered a "standard" among our test group. It produced a sizeable, well-rounded wood-drum sound, with impressive depth for its size. The maple shell kept snare overring to a minimum, while affording plenty of projection.

The drum that surprised me the most in this group (and was my favorite overall for the entire test) was the 9" deep snare. I had expected a powerful, resonant drum with lots and lots of depth (Tama describes it as "cavernous")—in other words, a drum suited for a "fatback" rock 'n' roll backbeat and really little else. What I discovered was a drum that did, indeed, have power and depth, but that also had an unexpected snare sensitivity and crispness. I could play on it at low volume and still get a good snare sound—a rare thing with extremely deep drums. Yet when I really laid into it, it had an unbelievably "meaty," full-bodied sound to back up the crispness. When I used the drum on my gig, my band members commented on how clear and precise the backbeat was—and how loud! In today's current shallow-drum trend, this drum is an impressive exception to the rule.

Brass Snares

Tama's literature states that brass shells are popular because they produce "exceptionally bright and loud highs, a necessity for today's drummer who has to cut through vast walls of sound." I have to agree with that, since I found that the three brass drums we tried certainly were loud and cutting. The 3 1/2" piccolo tended to play at a higher pitch than the maple drum did when tensioned to the same degree. (I used a Neary *Drum Torque* to set equal tension on each drum for this comparison.) It also had a tremendous amount of ring, requiring a bit more muffling for my club situation. (How much ring is desirable depends on your application; one drummer's "ring" is another's "projection.") As a matter of fact, all of the brass drums had this same characteristic.

My bass player described the tone of the brass snares as "meatier" than that of the wood snares. He thought that they projected a rounder, more full-bodied sound, while the wood snares were a bit more dry. The 5" drum was the only drum of this size in our entire survey group, and I liked the way it handled itself in both soft and loud situations. It seemed as though it would be



Photo by Rick Mattingly

an excellent "compromise" snare for a drummer who played a wide variety of styles and volume levels, but could only afford one snare drum. The one thing that the brass drums did not have was tremendous depth, even in the 8" size. When tuned down a bit, they tended to sound a little sloppy. But this is consistent with the characteristics Tama claims for brass shells. If you want a warmer, deeper-sounding drum, you should probably consider wood instead of brass in the first place.

Bell Brass Snares

I would have to describe the bell brass snares as the most distinct among our test group—especially the 3 1/2" piccolo. The note I made the night I used it on a gig was "powerful and throaty, yet with a pistol-shot crack." I found that the drum started out incredibly high-pitched when tensioned to the same degree as the other two piccolos. I actually had to bring the tension down a bit to avoid choking the drum and having it sound like a soup kettle. But after I did that, I found that I had a drum with incredible crack and penetration—a piccolo to the max—yet with an underlying depth and body that I could not explain until I read Tama's description of the bell brass shell: "high resonance...long sustain...low fundamental frequency." I can't say it would be the drum for all applications, because that "throaty" character might not lend itself to every style of music. But for a drum that cuts, yet offers body as well, the bell brass piccolo would be an outstanding option.

The 6 1/2" bell brass snare actually came closer in

sound to what I expected the 9" maple drum to sound like. It was fat and deep-sounding (far beyond what one would expect to hear from that size drum), and when tuned down a bit gave a growling "fatback" sound. It could, however, also be tuned up into a higher range, with satisfactory snare crispness for quick sticking patterns. Rimshots on both bell brass snares were absolute killers, thanks to the bell brass rims. These are solid circles drilled for the lug bolts, as opposed to more traditional rims with "ears."

Those rims, by the way—along with the 3mm-thick shells—make the bell brass drums quite heavy. (The piccolo weighs in



Photo by Rick Mattingly

at 13 pounds, as compared to 7 1/4 pounds for the maple version. The 6 1/2" bell brass tips the scales at a hefty 18 pounds.) But that weight and solidity seem to give the drums that extra body that they possess.

Conclusions And Prices

Quality drums don't come cheap, but Tama's drums are certainly competitive in today's high-ticket-snare drum market. The suggested retail list prices for the drums reviewed are: 6 1/2" *Artwood* 11-lug solid maple, \$629; 3 1/2" *Artwood* 8-ply maple, \$449; 6 1/2" maple, \$499; 9" maple, \$559; 3 1/2" *Power Metal* brass, \$449; 5" brass, \$469; 8" brass, \$549; 3 1/2" *Power Metal* bell brass, \$1,099; and 6 1/2" bell brass, \$1,299. Certain drums are available with different rims at extra cost.

I was impressed by Tama's snare drums. Considering that these were only nine drums out of many that are available, you can see why I said that Tama is into snare drums in a big way. I enjoyed playing on every drum they sent. Again, not every drum would work for every purpose, but that's what a variety line is all about.

—Rick Van Horn

Power Cradle

There can be no denying that bass drum playing has gained more and more attention in the past few years. The emphasis that rock music places on a dynamic bass drum part has led drummers to seek out various methods of improving their power and accuracy on the bass drum. Most try to develop better technique on their existing equipment. But one drummer, by the name of Alan Barca, decided to apply his energies toward improving the physical means of playing the bass drum—namely, the pedal.

Alan's idea was to improve on the footboard—or, more accurately, to replace the footboard entirely. In its place, Alan created the *Power Cradle*, a footboard that incorporates a sling-like metal plate designed to swivel in a forward-and-back motion within a larger metal frame. The basic concept is that the cradle accommodates the ball of the foot, moving forward as the foot does, thereby maintaining contact and transferring every bit of down-and-forward

power from the foot to the beater—and, ultimately, to the bass drum.

According to Alan, "A precise and effective footboard facilitates a drummer's development of bass drumming prowess. The *Power Cradle* places emphasis on the ball of the foot, affording the drummer a stronger and quicker beat. The tailor-made 'sweet spot' increases accuracy and comfort." This is a pretty lofty claim. But I have to say that Alan has a valid concept, based on the testing that I did.

The *Power Cradle* footboard sent to us for review was attached to a Drum Workshop *CX-5000* front end. Although our test model was a prototype, subsequent production models also use the DW equipment. However, the footboard alone is also available for user-fitting to virtually any existing pedal.

To get an idea of what the *Power Cradle* footboard is, imagine a 1/2"-thick rectangular steel frame, about 10 1/2" long by 7 1/2" wide. The front of the frame is attached to

The Pink Mink Beater



Photo by Rick Mattingly

This device was originally to be presented in our *Shop Talk* department, because when we received it, it was not yet a commercially available product. Its inventor, Gary Minker, was, at that point, "shopping" for a manufacturer for his new beater design. However, Gary has subsequently determined that he is the best person to make and distribute his *Pink Mink* beater.

Don't let the cute name fool you. It's merely a catchy marketing device to help promote what is probably the first computer-assisted-design, hi-tech bass drum beater ever. Up until now, beaters were basically just clubs of one form or another. A wide variety of materials have been used, but the basic concept has remained the same. Gary has actually come up with a

new concept, and the results are dramatic.

Rather than try to describe the *Pink Mink* beater in every detail, I'll ask you to refer to the photograph. What Gary's beater does is combine a large, flat striking surface, a carefully calculated beater-to-shaft angle, and a durable nylon composite material to create a fairly heavy and very powerful beater. The odd shape of the beater comes as a result of having material removed from immediately behind the striking surface (to reduce heat build-up from friction caused by the beater hitting the head), and from having horizontal tubes bored into the beater head—more or less perpendicular to the steel shaft. It is these tubes—and what goes inside them—that really makes the *Pink Mink* beater hi-tech.

The tubes are designed to accommodate specially calibrated pairs of weights that slide back and forth inside when the beater is played. These weights provide a secondary impact that follows the initial pedal-induced impact by about 1/1000th of a second. This additional impact keeps the beater against the head longer—eliminating the normal "bounceback" effect obtained with most beaters. Gary believes that by eliminating that bounceback, more energy is transmitted into the drumhead, resulting in greater drumhead compression and the production of higher Sound Pressure Levels (SPL's). In turn, these higher

SPL's—in conjunction with the fractional increase in air compression within the drumshell—"result in a longer period of resonance of the surrounding air, which allows the ear or a microphone to perceive the presence of lower tones which can be accounted for electrically, but would normally be lost to the ear perceptually." Basically, what Gary's hi-tech jargon means is that the weights cause the beater to hit the drumhead harder and longer, resulting in more power and lower fundamental tones from the drum.

I worked with a prototype of the beater (shown in our photo). Even though it seems a bit crude when compared to subsequent production models, it performed *exactly as Gary* said it would. I found that it produced a tremendous amount of impact power without my having to do all the work, and it did, indeed, get a deep, booming sound out of my drum. The nice thing about that was that I noticed no corresponding lack of attack; the flat nylon striking surface (about the size of a half-dollar in area) kept the "highs" in the sound, while the impact duration caused by the internal weights pushed the "lows" out as well. It took a while to get used to the feel of the beater (which is a bit heavier than most others), but that is the case with any new beater one might try, and I was soon very comfortable with it.

Footboard

the drive chain of the CX-5000 by a 2 1/2"-long extension. The rear of the frame (which is actually open) is attached by hinges to a base plate (on which the entire assembly is mounted). In the middle of the frame is slung the metal "cradle." The cradle is attached to the sides of the frame by means of axles, and can be adjusted forward or backward (in three positions) by means of removable set screws. (Adjusting the position of the cradle within the frame has a great deal of effect on the leverage of the footboard.) The cradle itself can also be immobilized by large set screws, making it stationary within the frame, and thus turning it into a somewhat more traditional footboard. (This defeats the entire purpose of the design, but some people might still find it more comfortable to play this way.)

The first thing I discovered about the *Power Cradle* was that it took some getting used to. There was no heel plate to rest on, and no footboard to slide up and down on with the "glancing" motion that I'm used to using. Once my foot was in the "cradle," it pretty much stayed there. (Of course, that's the whole idea.) Although this felt awkward at first, I have to admit that I could immediately sense the direct transfer of power from my foot to the pedal. There was no energy lost to wasted motion; as my foot went down and forward, so did the cradle under it, keeping me in complete contact with the pedal at all times. At first, I found myself only being able to play in a heel-up manner, since I had a tendency to approach the cradle more like "stirrups" than a footboard. But as I worked with the pedal, I was able to accustom myself to it in a more traditional approach, and even play fairly lightly in a heel-down manner. I say *fairly* lightly, because the leverage provided by the *Power Cradle's* moving frame is tremendous, and the resulting whip-action of the beater was hard to control at first. This pedal is designed for power, not for subtlety. (I'm sure I could have achieved both with a bit more time.)

From the outset, the volume afforded by the *Power Cradle* was impressive; there was

a tremendously solid feeling under my foot when I hit the bass drum. But it took me quite a while to work up any amount of speed on the pedal. There is a lot of mass to the overall assembly, and so the pedal was not particularly quick on the return stroke. (Part of this may have been due to the DW mechanism's circular chain-drive action; I'm more used to an eccentric-cam pedal that is a little faster on the uptake.) This is another area in which I feel confident that more time spent with the pedal would overcome my limitations.

One obstacle that time could not overcome is the sheer size of the footboard-and-pedal assembly. A 7 1/2"-wide bass drum pedal is just too massive to fit comfortably into many of today's complicated setups, considering the number of tripod legs, additional pedals, cables, etc., that are on the floor in the area immediately behind the bass drum. I realize that a certain amount of size is necessary to accommodate the mechanics of the cradle, but I see no reason why the cradle itself needs to be as wide as it is (just under 6"). A survey I took of several drummers revealed that the average drummer's foot is around 4" wide (with shoes on). Allowing for those above average, even a 5" cradle width would be more than adequate. This could bring the overall footboard size down by a full inch. It would still be pretty big, but at least it would be a bit more practical.

Honestly though, the footboard's size was

I found the the noise caused by the sliding weights hitting each end of their tubes a bit distracting. Gary has informed me that on production models, acoustic dampening material will be fitted at the ends of the tubes to prevent this problem. He also informed me that where our prototype had only a pair of bolts closing off the rear of the tubes, the production models will come with three pairs of screw-on end caps of varying lengths. These caps (also fitted with the dampening material) will allow the user

to tailor the distance that the weights can slide, and thus vary the action of the beater. Additionally, five calibrated pairs of weights will also be included. Given the combination of weights and end caps, over 700 distinctly different adjustments will be possible. Hardened steel shafts will complete the construction. And, as you might have guessed, where our prototype was made of a standard white nylon material, the commercial versions will, in fact, be pink, and will be marketed in a pink bag. At the

moment, a list price has not yet been determined.

As we went to press for this issue, Gary Minker informed us to watch for the *Pink Mink* beater in retail drum shops around Christmastime. In the meantime, further information on the beater can be obtained by writing directly to Gary at 4271 122nd Drive North, Royal Palm Beach, Florida, 33411.

—Rick Van Horn

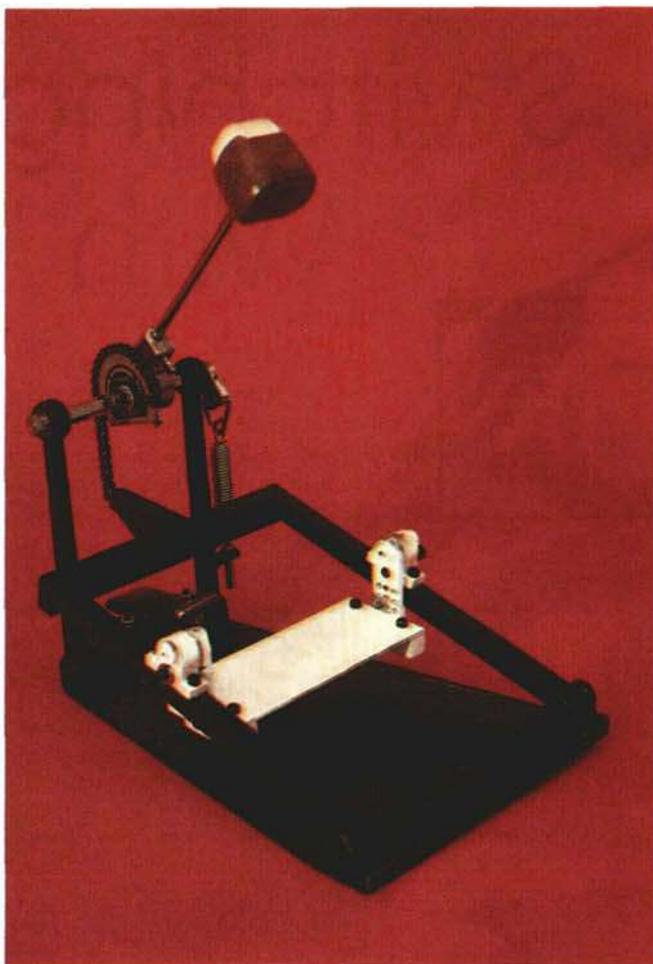


Photo by Rick Mattingly

about the only fault I could find with it. It isn't going to win any awards for aesthetics, but the scientific principles on which it is designed are sound. It does provide a direct transfer of energy from the drummer's foot to the beater (and the bass drum) in an extremely efficient and powerful manner. It's very different, but if you aren't locked in to "tried-and-true" technology and are willing to give something new a try, the *Power Cradle* footboard is definitely worth checking out. A complete pedal (including the DW CX-5000 front end) sells for \$119.00; the footboard alone is available for \$59.00. Contact Insight Percussion, 1160 Burnham Drive, Columbus, Ohio 43228, (614) 878-7831, for more information or to place an order.

—Rick Van Horn



by Rod Morgenstein

Switching Gears With Winger



Photo by Rick Malkin

MUSIC KEY

Open	RC	CC
H.H.	⊗	⊙
T.T.	⊗	⊙
S.D.	⊗	⊙
F.T.	⊗	⊙
B.D.	⊗	⊙

Add'l Ghost Note

After several years of playing jazz-rock fusion with the Dixie Dregs and the Steve Morse Band, I am now a member of Winger, a melodic, hard rock (some say heavy metal) band. Drumming in this band is both demanding and satisfying in that in addition to pounding out the "basics," I'm also encouraged to take chances, stretch out, and "break the rules." The following musical examples are taken from several Winger songs off our recent album (*Winger*, Atlantic 86867-1), and run the gamut from "the basics" to "stretching out."

This beat is from the chorus of "Madalaine" and is pretty much straight-ahead and basic.

Also basic in nature, this example is taken from the verse in "Hungry" and has syncopated 16ths on the bass drum punching with the bass guitar line.

On "Poison Angel," the bass drum and snare stay fairly close to this pattern, but the cymbal part varies throughout the song between quarter notes, off-beat quarters notes, and doubling with the bass drum.

This beat is from the chorus of "Headed For A Heartbreak" and is played very slowly. Measure four displays the kind of fun I have with this tune from start to finish.

Also from "Headed For A Heartbreak," the verse to this song is characterized by a random broken 16th-note pattern on the hi-hat.

This is the beat to the first verse of "Purple Haze." (Yes, it's a cover of the original by Jimi Hendrix.)

Also from "Purple Haze," this beat is a dressed up version of the last example. It employs ghost strokes and playing both the body and bell of the cymbal. Play the accented cymbal notes on the bell of the cymbal.



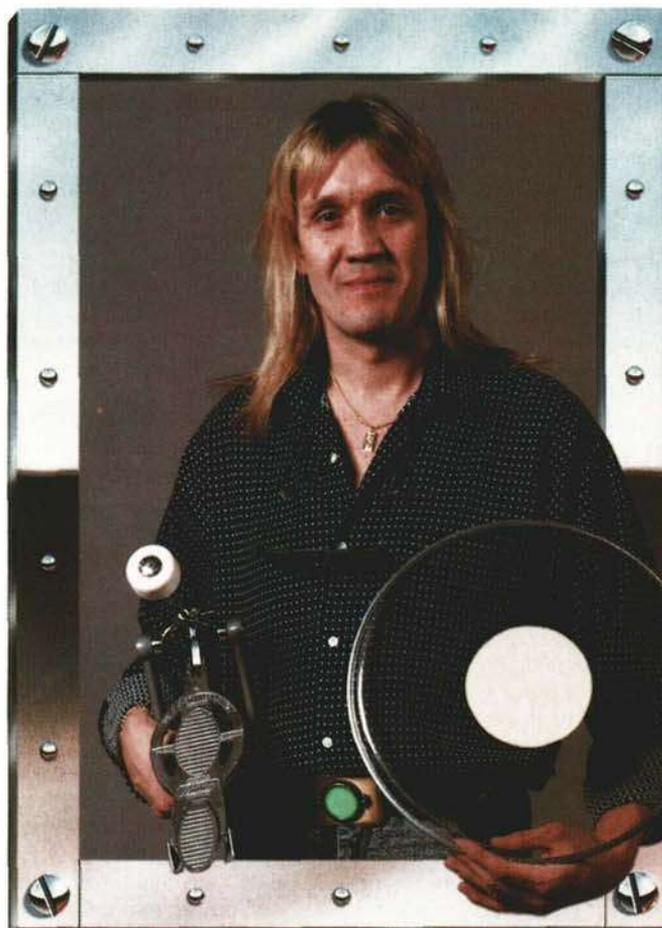
These are the last two measures of "Purple Haze." Notice the six-note groupings of four tom, two bass drum notes, which happens four times in a row, creating an unusual effect.



The following is from the verse in "Seventeen." The beat is highly syncopated and plays off of the very funky guitar and bass lines.



This example is taken from the instrumental section at the end of the guitar solo in "Seventeen." In measure three the drums go into the backwards mode, stressing upbeats instead of the usual downbeats.



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by Kenny Aronoff

"Justice And Independence '85"

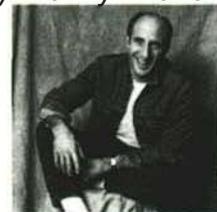


Photo by Rick Malkin

MUSIC KEY

Open	R.C.	R.C. Bell	C.C.
H.H.			
T.T.			
S.D.			
F.T.			
B.D.			
H.H. w/foot	Add'l Tom	Cowbell	

I recently was asked a question by Tony Barajas through *Modern Drummer's Ask A Pro* department concerning a drum line in the song "Justice And Independence '85," which I recorded on John Cougar Mellencamp's *Scarecrow* record. In order to answer this question properly, I felt I

related to it, because everything I played in the song was based on that basic beat. So instead of just writing out the drum line, I thought it would also be important to know how and why I came up with the part in the first place.

Sometimes when you try real hard to come up with a unique beat or the perfect beat to a song, you can't find it, and then other times when you're not trying at all it just comes real easy and naturally. John likes a natural approach to music, especially when we're coming up with parts to a song. For example, when we were rehearsing this song, it just wasn't happening. We had spent a couple of days trying to come up with the right groove and parts to the song. I remember at one point at the end of one rehearsal I was off in another world daydreaming about something as I was playing the drums and singing "Justice And Independence '85." John

was at the other end of the room talking to someone and suddenly turned around and said, "Hey, what's that you're playing? Keep playing that beat." He liked what I was playing so much that it became the basic beat to the song. I wasn't trying or even aware of what I had been playing. This was the original beat that John liked so much:



I wasn't into the beat as much as John was, so I went home and practiced playing the song over and over again until I came up with many variations to it. I basically experimented with the beat until I had developed a vocabulary of ideas that all related to it. These ideas helped me enjoy playing the song much more and also helped make my parts—and therefore the song—more interesting. Measures 7 - 18 are an example of how I played many different variations of the beat without changing the feel or groove of the song. If you look at measures 7 - 18, you'll notice that each measure is actually a bit different from the measure before. These slight variations of the original beat helped keep the groove exciting and interesting, without detracting from the basic beat and groove of the song.

Another important part to this song was the drum fills I played in measures 6 and 24:



Just like the basic beat to the song, these fills came naturally. Sometimes I have to think a lot about what fill is best for a particular section in a song, but in most cases the first idea works best. I don't try to think about fills so much when I'm playing the drums, but more about the *song*, the *lyrics*, and the correct *groove* for the song. The fills will in most cases fall into place if you're thinking about these three things first.

John wanted a drum break or solo after the second chorus (measures 61 - 64). I got my ideas for the solo from the drum fills I had already played in measures 6 and 24. Four measures is a long time for a drum solo on a pop record, especially when John doesn't like solos to begin with. So, I had to think about what I was going to play. However, this was all happening in rehearsal, and he wanted me to come up with a part immediately. The most natural thing for me to play was something related to the fills that I had already played in measures 6 and 24. As a matter of fact, the solo was like an extension of the fills in measures 6 and 24. Instead of playing a one-measure fill, I kept going and extended it for four measures. After rehearsal, I went home and practiced my solo by playing the song over and over again until I felt it fit in the groove of the song. I added different accents to the snare part and added hi-hat and bass drum parts to the snare line, but mostly I tried to play what felt natural and not be so academic or technical.

The next part in the song that came after the drum solo was a break-down section (measures 65 - 84). It also featured drums. I played this break-down part on my 12" power tom and with my

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hi-hat (with foot). In this section, John wanted to build from the drums by adding other parts to the drum part or drum line. (Measures 65 - 68 were guitar and drums; measures 69 - 72 vocals and tambourine were added; measures 73 - 76 brass was added; and in measures 77 - 83 snare drum, cowbell, and bass guitar were added.) The break-down section ended with a simple one-measure drum fill (measure 84) that went into the solo section.

The different parts I discussed in this article (basic beat of the song and its variations, the fills in measures 6 and 24, the snare solo in measures 61 - 64, and the break-down section in measures

65 - 84) were all related to each other. Each part that I was playing at the time was influenced by what I had just previously played. The drum solo or break-down section (measures 65 - 84) was influenced by what I played in the snare solo section or drum line (measures 61 - 64); the solo section or drum line was influenced by my snare fills in measures 6 and 24; and these fills were influenced by the basic beat and groove I was playing to start with. I always try to establish a beat and feel for a song first, and once I have done that, everything else falls into place. It's usually a good starting point.

After discussing all of the different sections of the song, I thought it would be a good idea to have a look at the overall form of the song.



Here is the transcription of "Justice And Independence '85."

The transcription shows the drum part for "Justice And Independence '85." It is written in 4/4 time and consists of five staves of music. The notation includes various drum symbols (snare, hi-hat, cymbal) and rests, with some notes marked with accents (>) and a fermata over a measure. The transcription shows a complex rhythmic pattern with many sixteenth and eighth notes.

This page of musical notation is designed for a drum set. It consists of ten systems, each with two staves. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and rests. Dynamic markings, including accents (>) and slurs, are used throughout to indicate emphasis and phrasing. Measure numbers 19, 24, and 37 are clearly marked. The notation is presented in a clear, black-and-white format on a light background.

61

77

cowbell

snare drum

51

84



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Yamaha RX-8 Digital



The Basics

The *RX-8* drum machine, Yamaha's most recent model, sports quite a few features that have not been incorporated in any of their previous models. With the *RX-8*, you have the capability of constantly altering the panning placement of each instrument within the stereo field, while routing any voice to either the stereo outputs or either of two individual outputs. Also available is true two-note polyphony per voice, on each and every beat.

Effect detune and effect expansion parameters are new as well; we'll cover those in depth later. And one of the most important features is the improvement in the sound quality. The *RX-8* boasts 43 16-bit digital samples, which boosts it a step up from any of the other Yamaha rhythm programmers.

Don't let the *RX-8*'s light weight and compact size (only 8"x13") fool you. As soon as you begin listening to the two song demos included from the factory, you'll realize that this futuristic-looking little black box is a real powerhouse. The front panel has two rotary-type dials: one for volume, and the second for tempo. Twelve soft rubber "voice-pads" are surrounded by 30 data-entry pads, as well as a 2x16-character backlit LCD. Although the voice pads are not velocity-sensitive, they are much more comfortable to play on than those of many other drum machines on the market. The Yamaha approach to programming volume and most other types of performance data is through the use of detailed—yet easy to learn—editing modes.

The initial 46 pages of the 152-page manual are written in English; French and German versions are included as well. I found it to be concise yet very thorough, easy to follow, with detailed examples of the tasks at hand. *Finally* a manufacturer has managed to relay all the pertinent and necessary information to the user in an organized fashion.

The Voices

Almost every voice in the *RX-8* possesses a higher degree of clarity and sheer brilliance when given an A/B comparison to the current Yamaha flagship, the *RX-5*. Of the 43 different samples, 24 are drumset-based sounds. The remaining 19 voices are percussion and DX-type electric bass, marimba, and orchestra-hit samples.

Included are five different bass drums, ranging from a dry, deep, and powerful "thud" to a smaller-sounding kick with lots of attack, as well as variations on gated drums. All five drums sound quite powerful and have their own unique timbre, giving you a wide range of possibilities to choose from. I especially liked B.D. #1 (dry and punchy, with a lot of attack) and B.D. #4 (a deep, gated kick drum).

You also have five snare samples at your disposal, which cover a broad timbral spectrum as well. These drums include: one *RX-5*-derivative snare, another that sounds like a field drum, two different gated snares, and a fifth drum that has some "effect-detune," flanging-type processing with gated reverb. There are some very powerful and cutting snare sounds here. How-

ever, I did feel that the *RX-5*-derivative snare sounded cheesy in light of the other four samples. Maybe this contrast is what Yamaha had intended. Of course, personal interpretation is a subjective area; what sounds good to me may not sound good to you. I do feel very confident in saying that the other four snares are terrific, though.

Also included is a sample that Yamaha calls "rim." This title is a bit unclear, since it actually sounds very much like a cross-stick on the snare's rim. Anyway, it also sounds quite nice.

Yamaha's research and development staff obviously did some serious homework in regard to tom-tom samples. You are given two sets of four toms; each set contains its own distinct tonal qualities, and both sets are absolutely devastating. Toms 1 - 4 range from medium-high to medium-low in pitch while sounding wide-open with a good deal of ring. I really liked these toms; they contain a certain semi-gated, metallic flavor that contributes to their aggressive, biting timbre. Set number two contains toms 5 - 8. These are tuned from medium-low to very low and sound warm, dark, and rich. They are a very nice contrasting complement to set number one.

For cymbals, the *RX-8* is outfitted with hi-hats (open and closed), rides (cup and edge), and a single crash. They sound pretty good, though not that much better than (or different from) the 12-bit cymbals found on the *RX-5*. The percussion voices are: hand-clap, cowbell, tambourine, shaker, congas (high muted, high open, low), bongos (high and low), timbales (high and low), agogo

Rhythm Programmer

bells (high and low), cuica, and whistle. For tuned DX-type keyboard voices you are given a marimba, an orchestra hit, and two bass guitar samples (pull and thumb slap). These percussion and tuned voices sound clean, bright, and sharp, as one would expect from a 16-bit sampling rate.

Voice Edit

My descriptions of these voices are only for the factory default tunings/settings. You're not limited to these; the *RX-8* gives you the option of re-tuning any voice within the voice edit mode. You can also tailor each sound further with any of the six sub-modes, which are called JOBS.

Each JOB allows you control over one of six different parameters, per each voice. The six parameters are: Voice Level (volume), Pan Setting, Pitch, Polyphony (on or off), Effect/Detune, and Effect/Expansion (on and off). With these six variables, you can alter the ways in which a given voice will respond when written into a pattern, or when played in real time.

The Voice Level of each instrument is individually set within a range of 00 (no output) to 63 (maximum). I found it best to set each voice to approximately 50, in order to allow some headroom for writing in accents. The accent level is also set while in Voice Level edit. This accent level has a limit of -63 to +63, but is only functional within the range you have set up for the voice's overall volume. Once you have reached the available range limits for either level or accent, an exclamation point (!) appears in the LCD to inform you that the maximum range has been met. This exclamation point shows up in this same manner within all JOBS and sub-JOBS. It's a useful feature that makes both pattern and voice editing easier.

The Pan Setting is the second parameter accessed through the Voice Edit mode. Here you are given 15 location points within the stereo field in which to position each voice. A setting of 1 pans the voice hard left, 8 is dead center, and 15 is hard right. This feature is of great benefit for those of you who wish to create a unique mix for your recordings, as well as for setting up unusual stereo imaging for your tom-tom fills.

You are given a full two-octave range in which to change the pitch of each voice. Adjustments are measured in increments of 10 cents, with 100 cents equaling a chromatic half-step and 1200 cents equaling an octave. The *RX-8* allows you to venture one octave above and below the factory default tunings. Since you are starting off with 16-bit samples of each and every

voice, this function allows you to create some incredibly powerful custom-tuned drumkits. The samples retain a high degree of their initial timbral character when being edited in this manner. You can tune a tom-tom down an interval of a perfect fifth, and the resulting new version will still sound like the original—only much deeper. Yet you can still easily come up with some exciting new sounds as a result of "pitch-stretching" a sample.

An alternate pitch for each voice may also be programmed and stored along with the normal tuning you have set up. This is useful for creating points of emphasis within a pattern. For example, let's say that the snare backbeat found on beat 4 would sound nice if it were enhanced or emphasized, in comparison to the same snare backbeat on beat 2. Your alternate pitch (either higher or lower) can be written on beat 4 by simultaneously pressing "Pitch" and the snare voice pad while writing the pattern. When programming an entire tune, this function can save you quite a bit of detailed editing.

The fourth function found in the Voice Edit mode is poly (on/off). This is a new feature, not previously found within the Yamaha clan of drum machines. By turning this function on for a voice, you will achieve true two-note polyphony, which allows the voice to have two distinct strikes or attacks on the same beat. For example, suppose you want to have double cymbal crashes on beat 1 of a measure. You would like one crash to be high-pitched and panned hard left; the second cymbal is to crash at a deeper fundamental pitch and be panned right. Up until the *RX-8*, this would be almost impossible from a Yamaha drum machine. (Actually, it could be programmed on an *RX-5*, but would take a complicated series of button-pushing to accomplish, since all previous Yamaha models were mono in output format.)

The poly mode is also useful when using samples with long durations (i.e., cymbals) in rapid succession. On a mono drum machine, the second crash will abruptly cut off the first, which sounds very unnatural. With the *RX-8*, the two crashes will overlap, blend, and fade together in a more realistic way. The poly mode is especially nice if you want to write advanced patterns and songs that feature complex melodic lines and/or contrapuntal voice-weaving. This new feature is a valuable improvement that can help add realism to your programming.

The final two parameters found in Voice Edit are also new, and are titled effect/ex-

pansion and effect/detune. Effect/detune adds a special effect upon a chosen voice. What happens is that a second, slightly detuned version of the same voice is played simultaneously, thereby giving a semi-flanging effect. You can program three varying degrees of "detune" per voice. I found this new parameter to yield some rather unusual-sounding effects, particularly when applied to an orchestra hit that had been reversed and lowered in pitch from the default tuning. Effect/expansion sends this detuned version of your chosen voice to two different sides of the stereo field (overriding the base pan setting that you have previously set up).

With any of the six parameters I've mentioned, experimentation is the name of the game. With some time spent in learning what they can do for your programming, you'll be surprised at the new dimensions present in your patterns and songs. But you don't have to stop there, either. You are also allowed to further tailor these sounds within each pattern, along with using some more new editing facilities. Let's move on to the pattern and song-writing modes.

Real Time Write

This method of writing lets you create and/or modify your patterns by manually playing the voice pads in real time. There are three sub-JOBS that need to be set up prior to actually recording a pattern. The first is the length of the pattern, which can be from 1/16th to 32/16ths long. The second sub-JOB is quantization, or auto-correcting of your performance. For those of you who are unfamiliar with what quantizing is, the *RX-8* will automatically re-align all incoming notes that you are programming/playing into your pattern down to the nearest subdivision that you have specified. The available quantize rates are as follows: 1/8th, 1/16th, 1/32nd, 1/12th, 1/24th, and 1/48th. The third sub-JOB is the click level. This is a programmable volume range of 00 - 63 for the *RX-8*'s internal click track, or metronome. Triggering sounds within the *RX-8* while in Real Time Write is easily accomplished via a MIDI controller such as an electronic drumset, an *Ocfapad*, a synthesizer, or any similar MIDI-based instrument.

A very useful feature for writing melodic and harmonic structures within a pattern is the Multi Key. This function allows you to spread a chosen voice across all 12 voice pads, within a two-octave limit. Writing melodic marimba and/or supportive bass lines are a cinch with this. You can also write in parts with very diverse accent

ranges via this Multi Key function. Use of Real Time Write functions will save you a considerable amount of programming time.

Step Write

The Step Write mode for writing patterns is accomplished in a simple step-by-step fashion. There are two sub-JOBs here, which are the quantization and pattern length functions. While writing a pattern using Step Write, the LCD window will give you a graphic screen displaying a series of "-" signs. These signs represent each subdivision within your pattern. For example, if you have a bar of 4/4 time quantized to 1/16th, you'll have 16 of these "-" signs in the window. If you then decide to re-quantize to 1/32nd, the screen will display two consecutive groups of 16 "-" signs. As you enter the chosen voices into the

pattern, each sign turns into a dot that represents that particular voice currently being used. The Step Write mode is where you accomplish the majority of pattern editing, which we'll cover a bit later.

The length and quantization sub-JOBs are two areas that I feel can leave users somewhat stifled in their attempts to freely capture their musical ideas. As previously stated, you are given the option of writing in increments of 1/16 to 32/16 beats long. Writing an effective musical passage, sentence, or phrase often requires a pattern four to eight bars in length. Being limited to two-bar phrases costs the user excessive programming time in finding adjacent empty patterns in which to continue writing, requires tedious extra button-pushing to set up the next pattern, etc. Those spontaneous, creative sparks can quickly be extinguished when faced with the hassle of locating and re-programming a continuation of pattern #1, and of pattern #2, and so on.

The second limitation I disliked was not being able to turn the quantization to "off." For truly realistic-sounding programming, you'll probably want a very slight variance somewhere within your songs. To accurately record those necessary nuances of your playing/programming style, you really need to be able to turn the auto-correct function to either a very high quantize rate, or to an "off" position. Since the RX-8 has 1/32 and 1/48 as its highest rates, those who desire the option of trying to achieve

very realistic parts are at a bit of a disadvantage.

There are a few ways in which to creatively get around these limitations, to a degree. But instead, I wish that Yamaha had included the capability of writing longer patterns, as well as higher quantize rates and/or an "off" function. The RX-5 includes both options, and from my own personal experience with the RX-5 on many sessions, I've found them to be almost invaluable. Although I have not written any software for the internal architecture in a drum machine, I can't imagine that it would have cost much to have included these functions.

Pattern Editing

This is where the real fun begins. It is here that you are able to shape a whole range of parameters for each and every attack, of all voices, inside of all patterns. Are you unhappy with the tuning of the snare drum in pattern number 50? Is the bass drum accent on beat number one in pattern 55 too strong? Do you now wish you had programmed both the effect and reverse functions on the cymbal crash in number 57? *No problem!* Any and all of these voice parameters are easily edited while in the Pattern Step Write mode.

A feature of the RX-8 that I've never encountered on a drum machine before is fully programmable panning for every instrument, per beat/per pattern. You say that the agogo part in the chorus would sound incredible if you could just add some life to it? Well, try to imagine this: an agogo bell part that gradually lowers in chromatic half steps, while decreasing in volume, as well as dancing around the stereo field. Once again, *no problem!* It's all in here! You can really create some wonderful stereo imaging with this feature. I'm going to bet that this will soon become a standard feature on almost every new drum machine after the RX-8—especially when users discover how hip it is. It gives your patterns some real life by adding a sense of movement, as opposed to stagnant, lifeless drum beats where each instrument is permanently fixed in the same stereo field position.

You can choose to erase a single beat of any instrument, or opt to remove the voice entirely from a pattern. Simply erasing the whole pattern is yet another option. Copying a pattern to another pattern location is also standard. As with most other machines, the RX-8 will keep tabs on the available percentage of memory remaining. Once you have become familiar with all of the various modes, JOBS, and sub-JOBs, writing and editing a series of patterns is a real breeze.

Song Mode

A song is a sequence of 1 to 999 "parts." A part may be any one of the following: a pattern, a repeat beginning or end, a tempo change (*accelerando* or *ritardando*), or a volume change (increase or decrease). You can program up to 20 songs, each utilizing



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MODERN DRUMMER

999 parts.

As with the Pattern Write modes, the Song Write mode also contains a series of sub-JOBs. These seven functions are: Song Select, Edit Song?, Set Attribute?, Clear Song?, Copy Song?, Clear All Songs?, and Used Memory. Their descriptions are all self-explanatory, with the exception of Set Attribute?. This is simply where you title your song, as well as set up its initial tempo. The Song Mode itself is pretty straight ahead, while offering you options to help create songs that work in very musical ways.

After spending a considerable amount of time with this machine, my main criticism is with its lack of internal memory. With all of the RX-8's creative features at my disposal, away I went at programming. I almost felt double-crossed when the entire pattern memory was used up in approximately 26 2-bar patterns in 4/4 time. I have to admit to using the electric bass voices for bass lines, three patterns with orchestra punches, and a few melodic marimba phrases—with drum and/or percussion parts happening throughout. (This drum machine really lets you write some nice stuff.) But maxxing out the entire pattern memory in just 26 patterns?

It just seems odd that Yamaha would give the RX-8 so many wonderful editing features and parameters, while loading up the machine's internal memory with 20-song capability. It seems much more logical (from a programmer's viewpoint) to give more RAM memory to the Pattern Mode, and less memory to the Song Mode. This, in turn, would give the user much more freedom to compose with all of these well-implemented features.

MIDI Modes

The MIDI Mode parameters are relatively extensive for a machine in this price range. There are seven JOBs here, which include the usual receive/transmit channel assignments, channel messages (on/off), as well as individual MIDI note assignments per voice. There are some interesting ways that you can use these features to maximize the potential within the Pattern Write modes.

Let's say that you are not using a few of the voices within a song. You can then turn off the individual volume settings for each of these instruments from the stereo outs. Since no volume is being produced by them, you can use these voices to transmit on/off MIDI messages to specifically trigger external synths, tone generators, drum machines, etc. The RX-8 will also function in the "Pitched Note" mode, like its bigger brother, the RX-5. Here, any voice may be chosen to be controlled over a full two-octave range by an external MIDI controller. This is especially effective when in the Real Time Write mode, in order to write melodic phrases with ease. Pitched Note mode would also lend itself very nicely to live use; the newer generation drum machines are becoming quite attractive for use as sound modules.

External Memory

The Cassette and Card modes are designed to let you save and load data to and from the internal memory. Traditional cassettes may be used, however, the RX-8 will only function in the Card Mode with a Yamaha MCD 32 RAM card. Data transmission and reception is accomplished once again through a series of JOBs. The RX-8 will also transmit to another RX-8, as well as a MIDI bulk data storage device. All standard time-functioning modes are fully implemented, including internal clock, MIDI, and Tape Sync applications.

Overall Impressions

In summing up my overall opinion of the

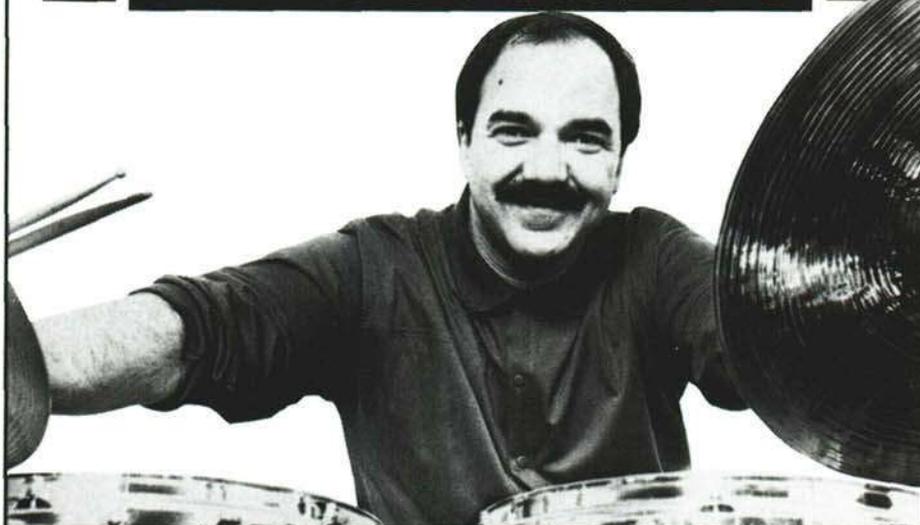
RX-8, I would have to label it as a definite winner. The sounds are terrific, there are a lot of new and very useful features, and it delivers advanced programming in a user-friendly format. In-depth pattern editing coupled with creatively planned MIDI facilities allow the user a wealth of interesting and unique programming opportunities.

Even with a couple of desirable parameters missing from the Pattern Write modes, as well as a very limited supply of RAM memory for pattern writing, you still get a very big bang for the buck. It was only after working with this machine for two weeks that I learned of its low retail price of \$495.00.



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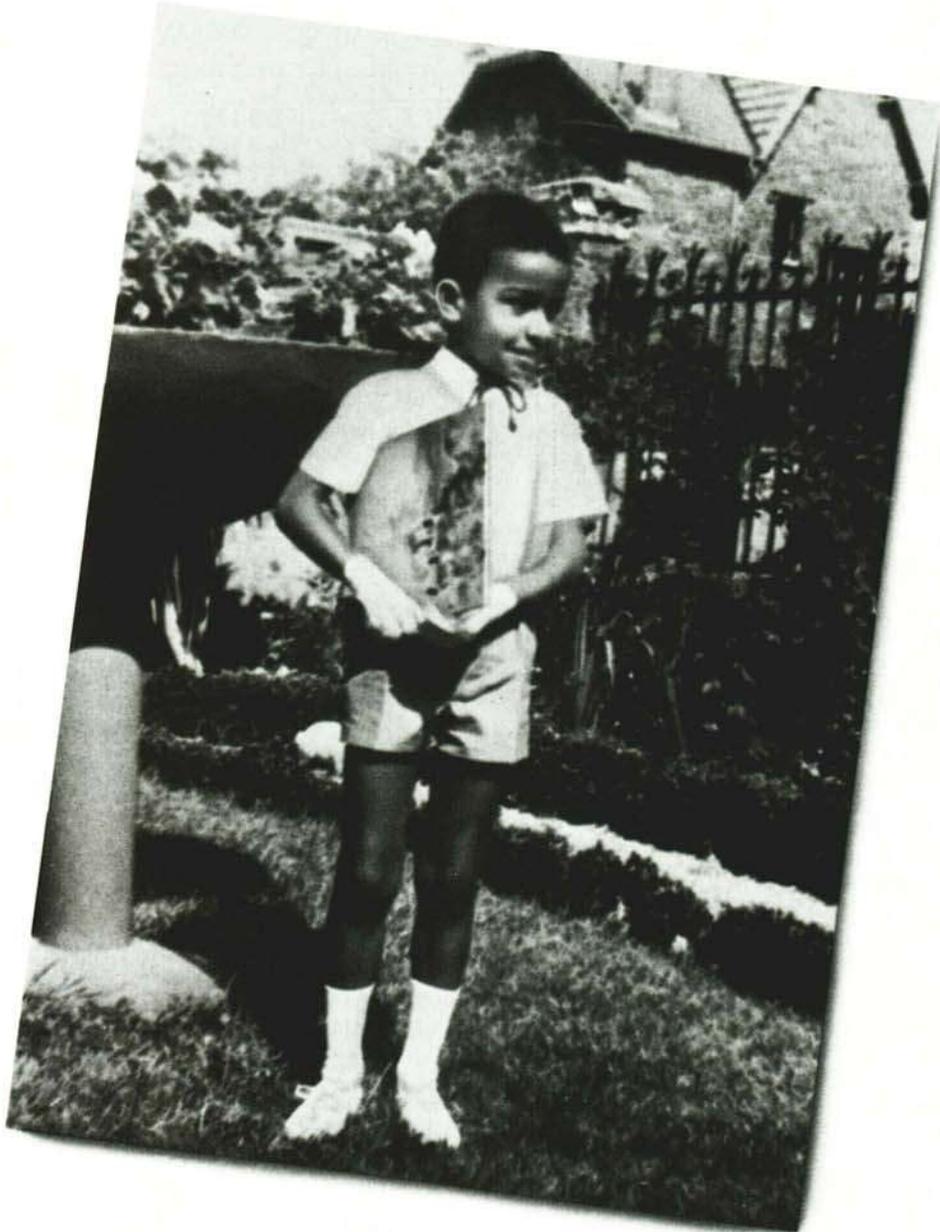
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Endurance And Control: Part 2



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The purpose of these exercises is to help develop an even sound while playing different sticking patterns. Always try to make it sound like you're playing the pattern with *one* hand. The basic exercise consists of one bar of 8th notes, followed by a bar of 16th notes.

1

To expand on this, repeat only the 16th-note bar. The 8th-note bar is only played once, at the beginning of the exercise. Continue repeating the second bar on up to 30 repetitions. Be sure to play each complete pattern at least four times before adding another bar of 16ths. Here's the idea with three bars of 16th-note repetitions.

2

Now try all of the following exercises, using the same repetition format described above. It's important that all of these exercises be practiced with a metronome. Start at around quarter note = 72. Don't go for blazing speed at first. Playing *smoothly and evenly* is more important than playing fast. Stay relaxed, and try to keep the sticks in constant motion. If you feel any tension, don't be afraid to slow down.

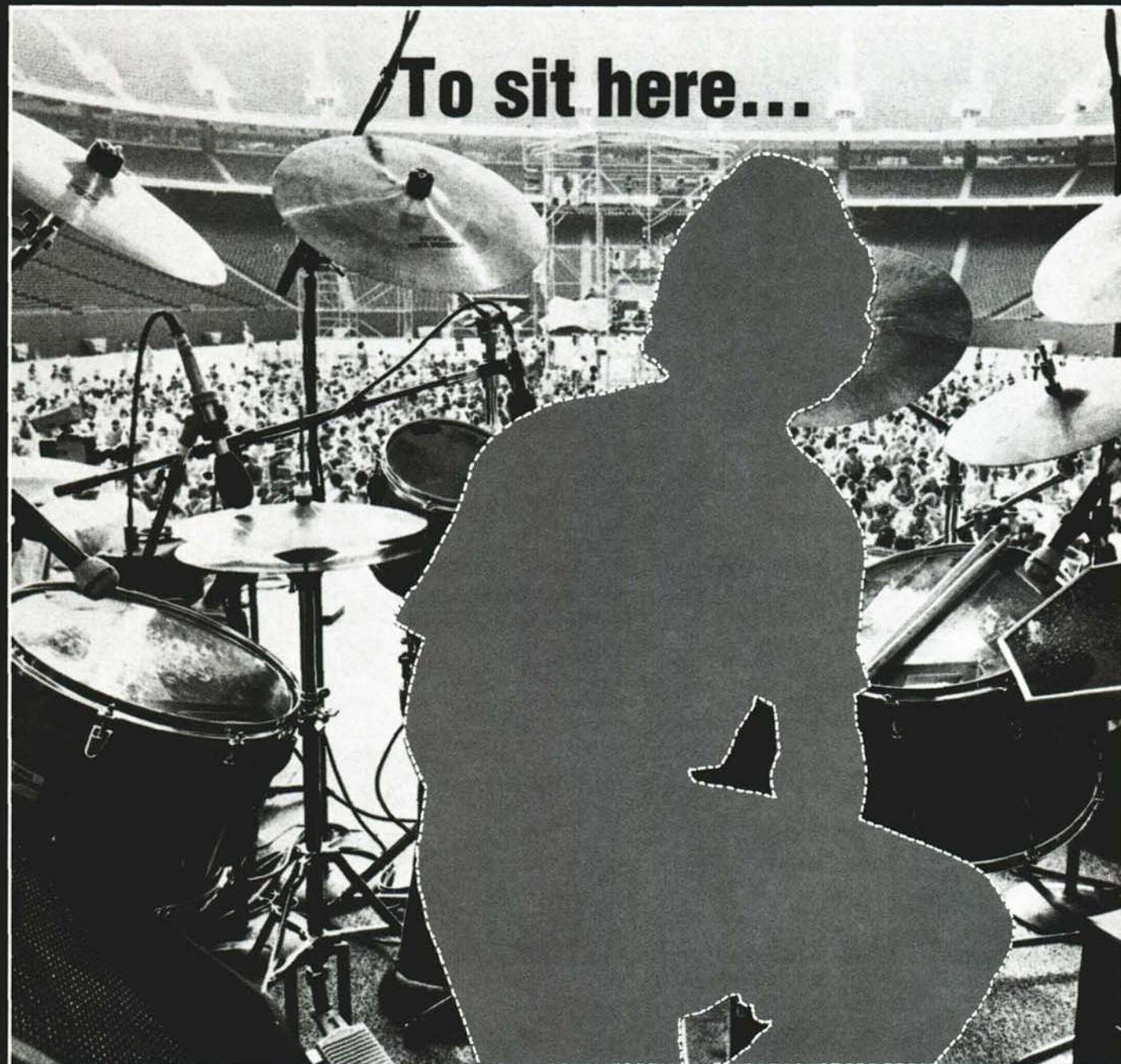
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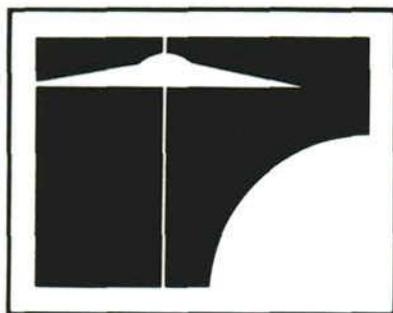


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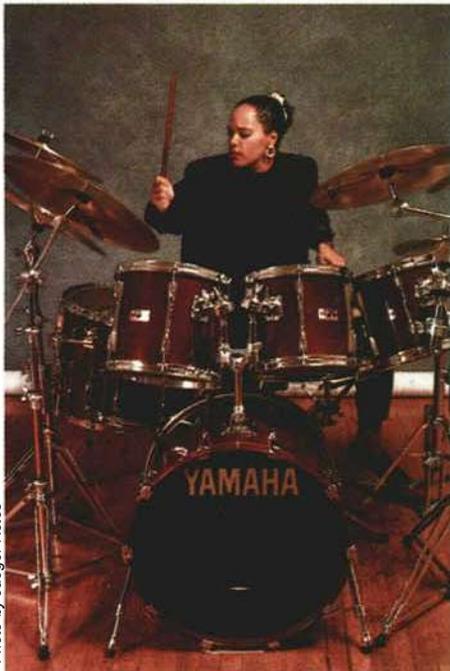


Photo by Jaeger Kotos

of trying to get across a certain kind of vibe, a certain mood. Great singing is great, but I also like the voices of Joan Armatrading and Joni Mitchell, where it isn't about belting and growing-up-in-church singing. It's just a means to communicate; it's interpretation. If you're not a real strong vocalist, it's up to how you interpret something. I wasn't sure for a while if I was going to have someone else sing the songs, but I started liking the way I sounded.

"I'm very proud of the album, actually. A lot of times I'm just marginal about my recordings, but I'm very proud of this one. It's more about the music. I think I did enough on there to let people know I can play the drums, like on 'Obstacle Illusion.'

"My favorite tracks are the vocal tracks, although I like all of them. I like 'More Than Woman' and 'Real Life Story.' If I had to pick a least favorite track, it would probably be 'Message True' just because the performance wasn't as good as the others. It seemed to make sense to do a video on one of the non-vocal songs, though. It featured me a little as a drummer on an instrumental track more so than the others."

The album features such musicians as Gerald Albright, Don Alias, Hiram Bullock, Keith Jones, Greg Osby, Dianne Reeves, Carlos Santana, John Scofield, Wayne Shorter, Grover Washington, Jr., and Patrice Rushen, who Carrington cites as a particularly big help on the project.

"There are people who agree and connect in ideas, and she and I have similar attitudes and views on how something should be, so that worked out real well. We have similar jazz backgrounds, too, although she definitely has a more extensive background than I do, especially in commercial music."

Shortly after the recording of *Real Life Story*, Terri Lyne left for Europe with Niels Lan Doky, Brad Berg, and bassist Neils Henning Orsted-Pedersen, who she de-

scribes as a "technical virtuoso." What does she look for in a bass player? "To me, everybody has a different sense of time, and to connect time-wise is very important so that you can do something and not have to worry about coming back in or where the time's going to be. The whole object is to play music without thinking about the time. If you have to think about the time, it's not real natural. I don't like playing with wimpy bass players. I have an expression that time is nebulous, where it just flows. I like people who know where they feel it is, and they just play. Time is relative, and I like for it to be able to breathe and not be so straight where it doesn't budge at all. There are a couple of bass players I really enjoy playing with: Anthony Cox as far as acoustic, and Keith Jones as far as electric. It's more difficult to play with acoustic bass players as far as time is concerned, because playing jazz, there are a lot of quarter notes involved and you have to connect all those quarter notes. Playing with electric bass players is more of a feel. The time is important there, too, but it's two different things. Playing with electric bass players with more contemporary stuff, the bass drum has to hook up with the bass; playing acoustic jazz, the ride cymbal or the hi-hat has to hook up with the bass. So it's two different approaches."

While in Europe over the summer of '88, Carrington's long-time desire to move to L.A. from New York—where she had been living for the past five years—began to nag at her. "I wanted to return to an environment that was closer to how I grew up [in Medford, Massachusetts]. To me, there are only two places to be where the competition is the greatest, if you're serious: New York or L.A. I was ready for a change."

It wasn't an easy change for Terri Lyne to make, though. She fills up emotionally when speaking of her family. "I have a very strong family center. I'm very close to my parents. I'm an only child, and I have a lot of relatives who are very supportive of me. That's my joy in life, being able to be close to so many great people and really enjoying them. I see a lot of people who don't have families in that way. To pack up and move across the country is amazing. Some-

times I just sit back and look at it. For the five years I was in New York, I was only four hours by car away from my family. There was a certain sense of security that I could do that."

The day she decided she would give it a go, she phoned Patrice Rushen to see if she could stay in her L.A. home while she looked for a place to live. During that conversation, Rushen informed her that just that day, Arsenio Hall had been inquiring about Carrington. The week Terri Lyne arrived to scout out Los Angeles was the week *The Arsenio Hall Show* was auditioning.

"You can't compare auditions between Arsenio Hall and the other auditions I've done, musically. It's not the same musically, so the auditions were not the same. Nothing special happens, in my opinion, on an audition where your minimum skills are required. It was just, 'Play a funk groove, play a Latin groove, play a this and a that.' The most challenging part of the gig is not having a lot of time to prepare, and playing with the guest artists we've played with like Ashford & Simpson, Whitney Houston, Maynard Ferguson, Branford Marsalis, and Stanley Jordan. You really want to be

able to play their music well, so that's challenging.

"Rehearsal is called for 2:15, and it varies, depending on whether there's a guest band. Most of the tunes the house band plays are from a library of tunes we repeat. If we have new songs, naturally we'll run over them, but we don't do new songs every day. The gig is half reading and half not. I don't really read that much. There are charts, but it's really just grooves, and you memorize most of it. I play better when I'm not reading. Sometimes I'll use a chart as a sketch just for a reference point, and if there's a section of the tune that's tricky, I'll refer to it, but basically it's feel and grooves.

"My goal this year was to have a high-visibility gig. I would never have dreamed it would be *The Arsenio Hall Show*. I was thinking of hopefully a big rock gig. I have a desire to play in a rock band, even a heavy metal gig, if it came my way. One of my favorite bands that came to the show was David Crosby's. I like that folk vibe with the rock. Joan Armatrading is one of my favorite artists, and

"If people walk away impressed, it's not because I've done 64th notes on the tom-toms. It's because I touched them somehow."

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I like Steve Winwood and Peter Gabriel.

"The obvious advantages of doing a show like this are that you're on national TV, so it helps your career; you have steady income, whether it's big or small, so you don't have to worry about next month; you meet a lot of different people, so you can be well connected for when the time comes later on; and it's work, it's a gig. The disadvantages are that you can't go out of town, you may not always like the music—because you have to play so many different styles—and you don't get to play that much. But I work up a sweat when I want to," she smiles. "I enjoy doing the show, for the most part, although I must admit that I am missing other things a little. I've played with really great musicians over the years,

like David Sanborn and Stan Getz, and I miss playing with a band where you're playing original compositions. We're playing covers. But I look at it as a different step and different playing. The gig goes beyond music; it's television. It's different. I feel that Arsenio was looking for women, and not to sound arrogant, but deep down I felt there was no one who could do that gig any better than me, although I always set myself up for not getting something so I won't be disappointed. There might be women who have more experience playing rock and funk, but if a jazz guest comes on, like Nancy Wilson, I have to be able to do all kinds of things, so it's more about being a well-rounded player."

Speaking of being a woman, Terri Lyne

is the first woman to occupy *Modern Drummer's* cover. She is reticent about talking about being a female because some of the larger publications she's been in have wanted to glamorize the situation of being a female in a male-dominated field. But I wanted to talk about the issue of physical power. Let's face it, women aren't as...

"...strong as men," she agreed, finishing my sentence. "They're not built the same way. But I'm not exactly frail. I have relatively large arms, and it's not even the arms as much as the control in the wrists. The way you study is important. I once heard—and I tend to believe this—that when you start developing your muscles at a young age before you're fully developed, if you're doing something that calls for specific muscles, you develop those to where it becomes a part of your natural ability. Because I started so young, I don't have to warm up as much as other people I know. I know some people who get real stiff and lose their chops if they don't practice. If I don't play for a month—although that hasn't happened for a long time—I can practice for 15 minutes, go through some exercises, and be right back up to par."

Terri Lyne says no one ever tried to discourage her because of her gender. "So often when I do an interview, they ask me a question like that. The women—unlike you—who aren't so involved with the love that musicians share for each other and the care and concern that they really have, don't understand that—especially in the jazz world—if they feel somebody really has some talent, they want to help them. People who don't understand that can't understand why I didn't get discouraged," she says, explaining that she feels basically one gets back what one puts out. "I think people allow barriers to be put on them. I don't want to sound like I'm insensitive to people who really do have barriers put on them, because I know that it's really tough for some people, and the choices are difficult about how much to bend. Everybody's not strong-willed, and if you're a woman in a male-dominated world and you're soft-spoken, they're going to attack you more. I don't get attacked too often because people don't feel that they can do that to me, for the most part."

It's evident after spending time with Terri Lyne that somehow she has managed to turn the disadvantages of her sex into advantages, even though neither of us knows quite how to express how. The disadvantages still exist, however, even though she doesn't want to dwell on them; the reality is that a woman has to overcome a prejudice every time she walks into an audition, and there are simply not as many auditions for a woman.

"The first way to overcome that prejudice is to be comfortable with yourself," she advises. "Be yourself completely, and don't try to be something that you're not. I don't think you ever do really get as many auditions, because there are so many people who wouldn't think about hiring a female

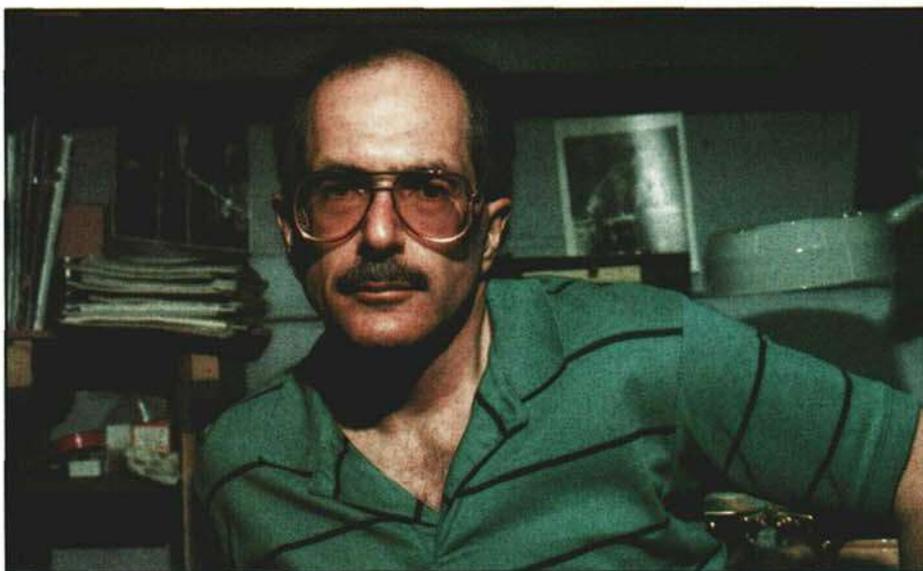


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drummer. They consider their music too serious, and they're not looking for a look, and women aren't taken seriously as players.

"The thing is," she stresses, "you can't just come out of nowhere and expect to hit the big time. The women I respect have come through the ranks. They've climbed and built and have some kind of solid foundation in what they're doing, and people have heard about them through the years. For instance, Narada Michael Walden recommended me to Arsenio Hall. He heard me four years ago in Sweet Basil's with the New York Jazz Quartet, not playing anything like the kind of music I would have to play on *The Arsenio Hall Show*, but he remembered me from that. Then when he heard that I was playing with Wayne Shorter and David Sanborn, he knew I could handle it. You don't just come out of nowhere. You don't get discovered in your closet. The women I respect have paid a certain amount of dues. Look at Sheila Escovedo, who played with everyone and their brother before she became Sheila E.

"It depends on your comfort in being female," Terri Lyne goes on. "It doesn't stop at drumming. If anything, it has to do with the person, the human being herself, and how she conducts her life. Whatever way you are by nature is how you are in business and how you are musically. It goes into so many different things—how your father or mother treated you, how females

were looked at in your household—all of that comes into the picture. It just really comes down to the person and her outlook on life. The bottom line is that people have to like you in this business. If you have an attitude about being female or what you're not getting because you're female, even if it's justified, it's an attitude that could turn some people off. You have to let it go. You have to be good and really back it up. I'm not going to say you have to be better than men, but you have to be good at what you do. You can't be 'good for a girl,' ever. I don't respect that and no one does. If you're good and your disposition is good, people will like you.

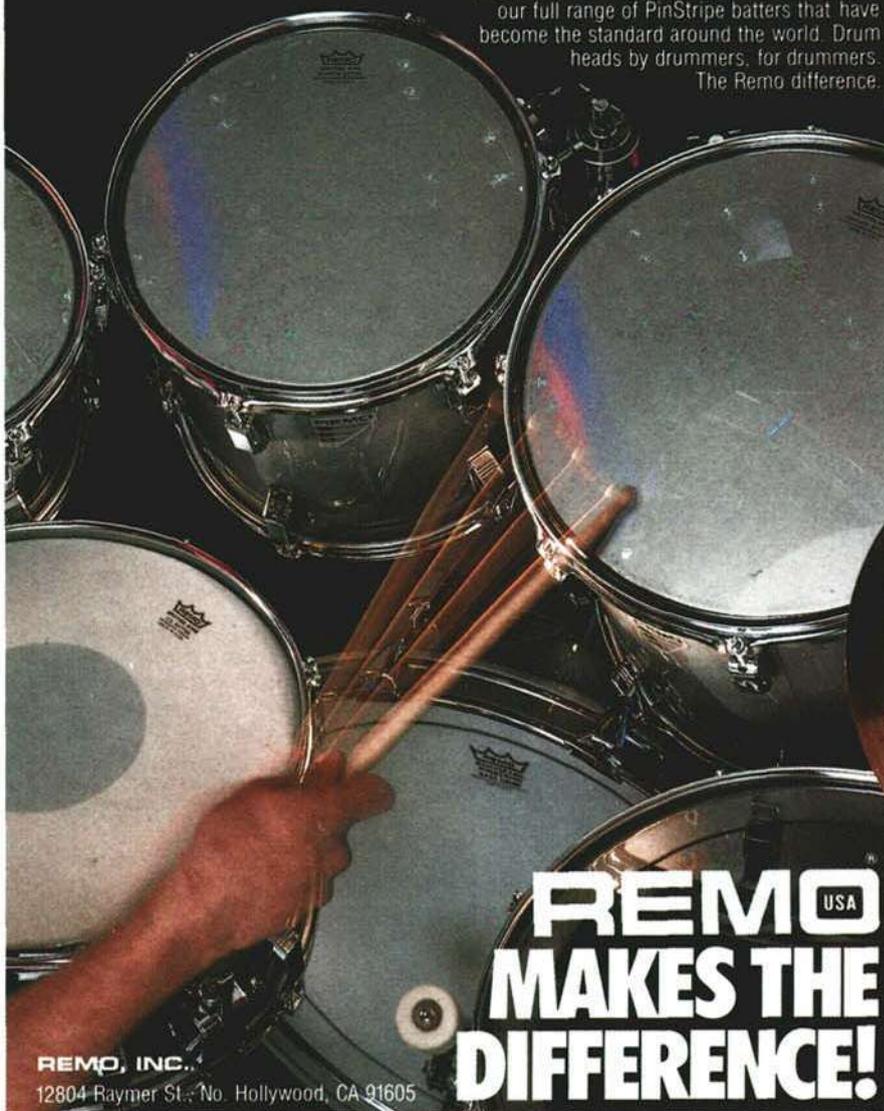
"There are three kinds of people: people

that everybody wants to be around, people who are neutral where nobody cares if they're around or not, and people nobody wants to be around. There are a lot of men who are great at, say, playing drums, but who don't work because they're assholes. Naturally, you practice and do whatever to be good at what you're doing, but you need to try to be that person who people like and want to be around. I don't mean superficially try to be that, but really create enough value in your life or circumstances that it shows. When you do that, everything comes together: The gigs come, people like you, and they think you're worthwhile."



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Drum Solos

by Roy Burns

Drum solos are fun. They are fun to listen to, fun to watch, and fun to play. In a way, drum solos are an art form in themselves. The reason for this is that they are almost always unaccompanied, improvised solos.

There are three basic types of solos. Number one is the style of solo where the drummer solos on the structure of the song by playing around the melody line. The entire group knows the song so well that everyone, including the drummer, knows where the melody is at all times. Bebop drummers are probably the best at this style of soloing. Therefore, I refer to this approach as the "bebop solo."

Number two is the melodic solo, where the drummer solos over a line played by the bass player and/or a vamp (or on-going rhythmic figure) played by piano, bass, or guitar. Again, this type of solo is usually heard in jazz groups. The most famous solo of this type is the one played by Joe Morello on "Take Five" with the Dave Brubeck Quartet. Although many drummers do this type of playing on occasion, "Take Five" is regarded as a classic by almost every drummer.

Number three is the feature drum solo

that would be played in a big band, a contemporary rock group, or a show or concert group of any style. Gene Krupa's solo on "Sing, Sing, Sing" is the "classic" of this type. Recorded in the late '30s with Benny Goodman's band, Gene's use of tom-toms in this solo influenced drum solos for years; any feature solo in virtually every band started with the floor tom.

Gene developed other types of solos when he left Benny Goodman to start his own band. For example, "Wire Brush Stomp" was on every juke box in America in the very early '40s. Gene's solos were so rhythmical that people could dance to them. He also had an unparalleled sense of form, with a structure for each solo. He would improvise within each solo, but always stay within the form. "Drum Boogie" was a great example of this. It was a simple solo in a way, but it kept the time and feel solid throughout. Gene was also a master showman, and more than any other individual brought the drummer to featured status with bands and with the public. This status eventually led drummers to adopt a "free" solo style, which means the solo has no exact number of choruses or measures. Drummers could play whatever they wanted to, with virtually no restrictions. Soon, tempo and style changes within solos became commonplace. This was a logical and necessary evolution, because as drum solos became more and more popular in the '40s, '50s, and '60s, they also became longer and longer. For such long solos, more variety was required—as opposed to the original Gene Krupa tom-tom solo.

On the negative side, this "free," featured style of solo also became the most abused type of solo—at least by some performers. Playing more and more to the audience, bandleaders encouraged drummers to become more and more entertaining. Gimmicks became more frequent.

Twirling drumsticks and throwing them high into the air and catching them in rhythm was one of the first audience-pleasers. Some drummers would leave the

drumset and play on the glasses, tables, and chairs in the nightclub, gradually going around the room and returning to the drumset. Black lights were used to make the drumsticks glow in the dark. Wearing funny hats and developing comedy routines occurred in some of the blatantly commercial bands.

Critics would often attack feature drum solos for these reasons. From their point of view, it was entertainment, but not music. The late Buddy Rich once said, "The only people who know what's happening with drum solos are musicians." Yet other musicians were sometimes jealous because drummers like Buddy received a lot of attention. In many cases, the best drummers became "stars," and were paid more money than other musicians—especially during the big-band era. This love/hate relationship with drum solos exists to this day.

I recall reading a comment about an Art Tatum record many years ago. Art was the greatest of all solo piano players; alone at a keyboard, he was the master. When another famous piano player did a "Blindfold Test" for *downbeat* magazine, he gave this response after hearing a recording of Art playing at a very fast tempo. He said, "I can't rate this record until you tell me how many cats are playing." Art Tatum was that great. And yet, a reviewer in another magazine, writing about an Art Tatum solo album said, "I can't give this a good rating because I don't like solo piano." I felt this was an unfair approach. The critic should have said it was good or bad "for solo piano." This same attitude, sadly enough, is expressed by critics and other musicians (including drummers): "I just don't like drum solos!" Well, my response is, "Then don't listen to them!"

I like drum solos. As to which type of solo approach is the better one, I can't say. It depends on what you like and what kind of music is being played. I like solos in all of the styles discussed. I like *good* drum solos. What is a "good" solo? Well, my observation is that the best drummers play the best solos. If that sounds too easy, let me put it another way. I have yet to hear a really good solo by a drummer who did not play well with a group. Drummers who keep good time, know what to leave out, have a concept of dynamics, and have a true understanding of their instrument—as well as their own capabilities—will always play the most interesting, musical, and impressive drum solos.

Let's face it, there is nothing more exciting and fun than a really great drum solo. So, go for it!

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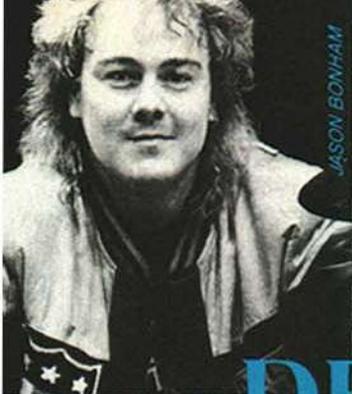
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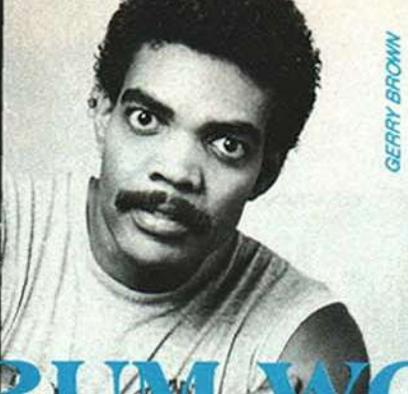
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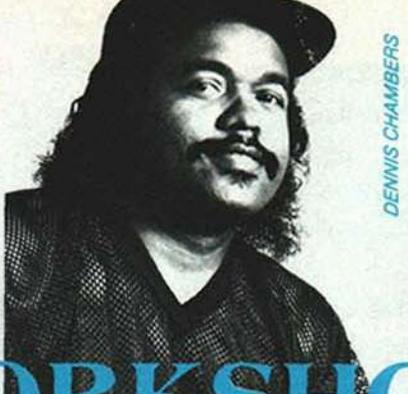




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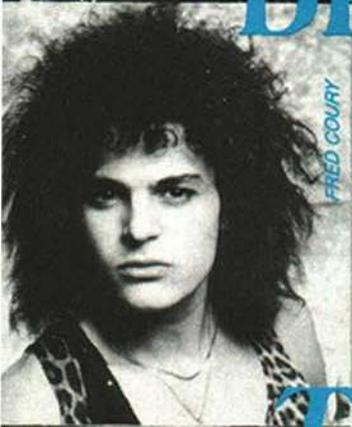


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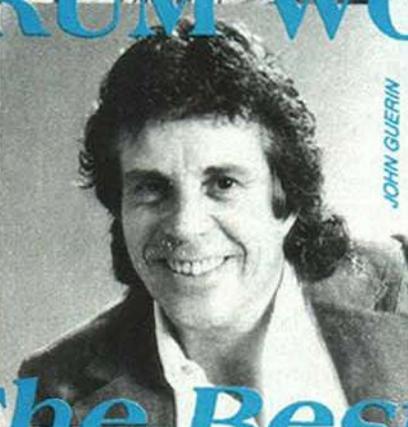


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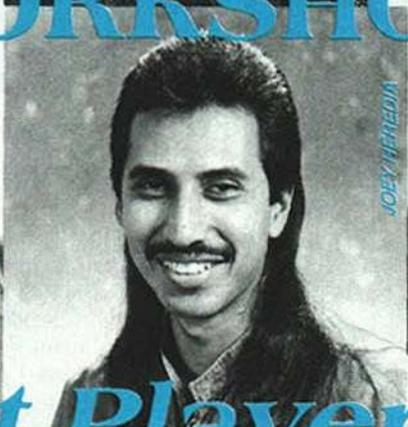
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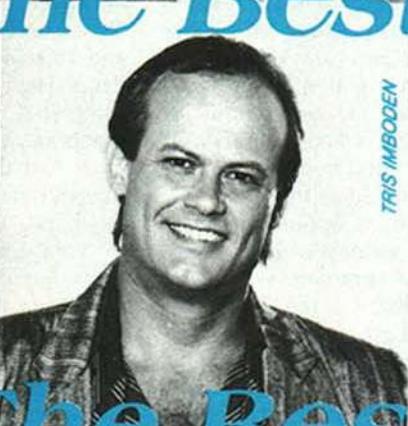


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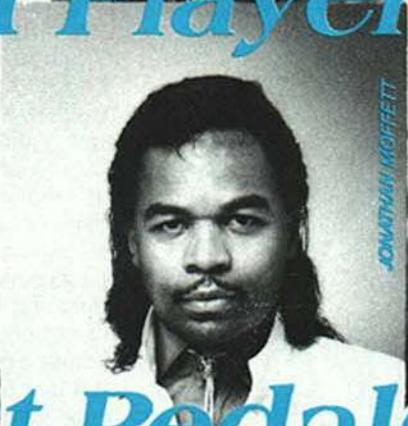
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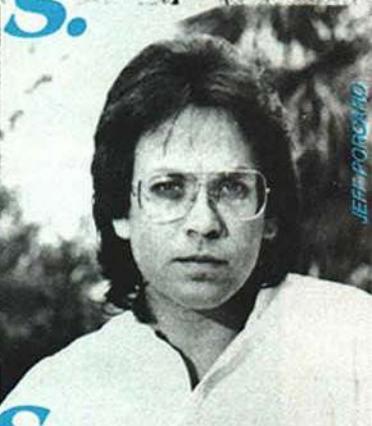
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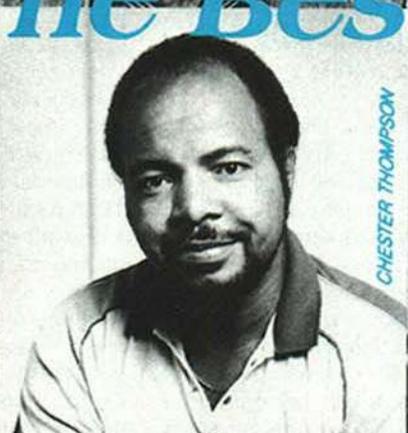


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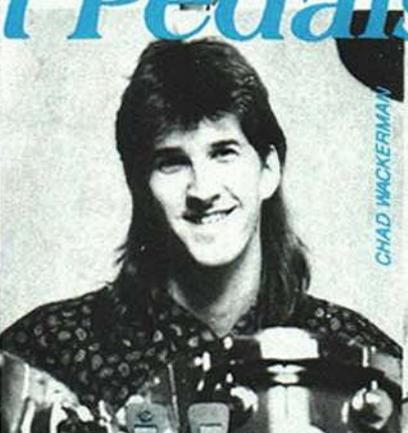
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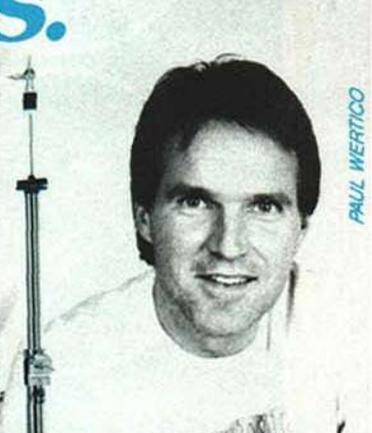
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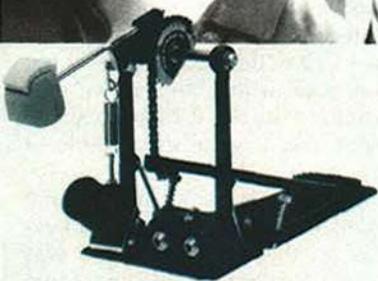
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the road. And even my decision to keep on roofing all this time is not a regret of mine. In fact, I don't regret anything I've ever done up to this point, because I've learned so much from everything that I keep each experience as part of my learning process.

TS: How did things work out for you in the beginning?

TL: It was a really strenuous situation in

the beginning because we were rehearsing six days a week, 10 to 12 hours a day, no exaggeration. I mean, we knew that we were going to get a deal no matter what.

TS: Did you get other offers between the bands you mentioned and Tesla?

TL: Before Tesla I got an offer to audition for a major, major band, but I declined because I wasn't into it on a musical level. My heart wasn't there, period, and if my heart's not into it, I just can't do it. Who knows if I would have gotten the job anyway, although I had the opportunity to check it out. I didn't want to tour with someone as a hired hand because I would have had to take time away from my family. A lot of those kind of opportunities are only about earning money when you get down to it, especially compared with being part of something that's a real band like Tesla. But I can find other ways of making money without compromising myself or what's important to me. For me to leave my family and go out on the road, it has to be really worth it.

TS: How did you become involved with Tesla, who at the time were going by the name City Kidd?

TL: I had gotten to know Dwayne Hitchings from Eddie Money's band when we toured with them, and he had recommended that I check out this Bay Area band called City Kidd. I was working with a stage company called Nocturne—Neil Schon was a co-owner of the company—building stage sets for artists like Rod Stewart.

Anyway, I went to Sacramento to check out the band a couple of times. The third time, I took my wife to get her opinion. I was thinking, "Am I kidding myself, or is there something here for me?" I really liked what I saw, and I really tuned into each individual member while I thought about what I could contribute to the band. I looked at the situation—and I know that this is going to sound a little corny—but I knew immediately that this band was going to be big. I always try to go with my gut feeling, and my first impression was that the band would get a record deal.

When I first joined City Kidd, I got into roofing, which I still do when I'm not on

the beginning because we were rehearsing six days a week, 10 to 12 hours a day, no exaggeration. I mean, we knew that we were going to get a deal no matter what.

We started showcasing, and we were rehearsing so much that I had to quit my job at Nocturne. That's when my friend Richard taught me how to do composition roofing. I mastered the trade to the degree that, eventually, I worked for myself. I learned a great deal about business and entrepreneurship from Richard.

TS: Tesla recorded *Mechanical Resonance* and *The Great Radio Controversy* with producer Steve Thompson—who is primarily associated with dance music artists like Madonna. What was that experience like?

TL: I feel that our producers—Steve and Michael Barbeiro—are the best guys for this band, and I have had the opportunity to work with a lot of producers over the years. Even when Tesla was demo-ing, we worked in the studio extensively with different people; we did four different sessions with four different producers. So we had a feel about what was right, what was wrong, and how we should record as a group. The first album was recorded raw because we recorded as a unit. The rhythm tracks were live, then we put some solos and vocals over them. That's really the extent of how we worked on that album.

TS: You're credited with co-writing a wealth of material on the first album.

TL: Basically, the way it works is that Jeff writes all the lyrics; it makes sense, since he has to sing the words. I get to write some of the music, as far as ideas for song structures go. We work it out to where we feel it's fair: a writing credit for composition versus an arrangement contribution. On that first album there are also songs that are truly band compositions, like "2 Late 4 Love." On "Before My Eyes" I got credited because of the break-down section I wrote for that. But if I had to single out one song that I wrote as a whole, it would have to be "We're No Good Together." I was on the piano just messing around, Frankie [Hannon, guitar and keyboard] was on the drums, and Jeff was singing, and I just started playing some chords. Jeff was getting so soulful, and I said, "Wait a minute. Let's work on this." So we kept on playing, and before we knew

it, it was a song. I can't take full credit for that song, though, because it was the band that made it happen. In fact, no matter who gets songwriting credit, it's really Tesla as a unit that makes a song a Tesla song, so we all deserve credit. On that one, I came up with the chords almost by accident. I just stumbled upon the melody, and we all just brought it together.

TS: You also wrote "The Way It Is," on the new release.

TL: I'd say that I even had more writing responsibility on that. I wrote that along with my friend Mike Marnell, showed it to the band, and we recorded it. I was really happy when it made it onto the album.

TS: Going back to the first album, I want you to comment on the declaration on the sleeve, "NO MACHINES." That's a concept that seems pretty self-explanatory, but does that extend to your drums as well? I also noticed that on the video for "No Way Out (Heaven's Trail)," the phrase is printed across a flag during the last frames of the clip.

TL: To clarify the shot in the video, it doesn't really have any significant meaning. The video people put that in there. The original reason "NO MACHINES" was written on *Mechanical Resonance* was a reference to Queen. Not that I'm comparing Tesla to Queen, but Queen were doing some pretty heavy stuff, and they used to have the words "NO SYNTHESIZERS" on their records. Since everybody is taking advantage of the machinery available, the record company wanted us to make the statement that we're not doing that.

Personally, I'm not intimidated by machines, and in fact I own an *RX-11* drum machine. When I'm at home, I need the drum machines, especially for song writing. I'll never incorporate machines into what we play live, because I'm real traditional, and I'm into playing everything myself.

TS: And you don't use machines in the studio either?

TL: No, it's all real drums—no electronics, nothing.

TS: Your hi-hat approach is one of the distinguishing factors of your style. You have a tendency to play triplets on them rather than straight 8ths.

TL: I do try to put a little twist in things just to enhance the song. I adhere to the philosophy of playing strictly for the song and to complement what Jeff is singing. I don't want to step on him—or anybody else, for that matter. I think I know a little bit about technique—at least I'd like to think I do. [laughs]

TS: On "Modern Day Cowboy," you played triplets on the ride rather than just quarter notes.

TL: Or I'll do a dotted 8th/16th thing. I can play things real straight and real hard, but I think that as far as rock is concerned, too many drummers limit themselves to just that. Come on, this is the day and age of no rules. Why not incorporate different ideas?

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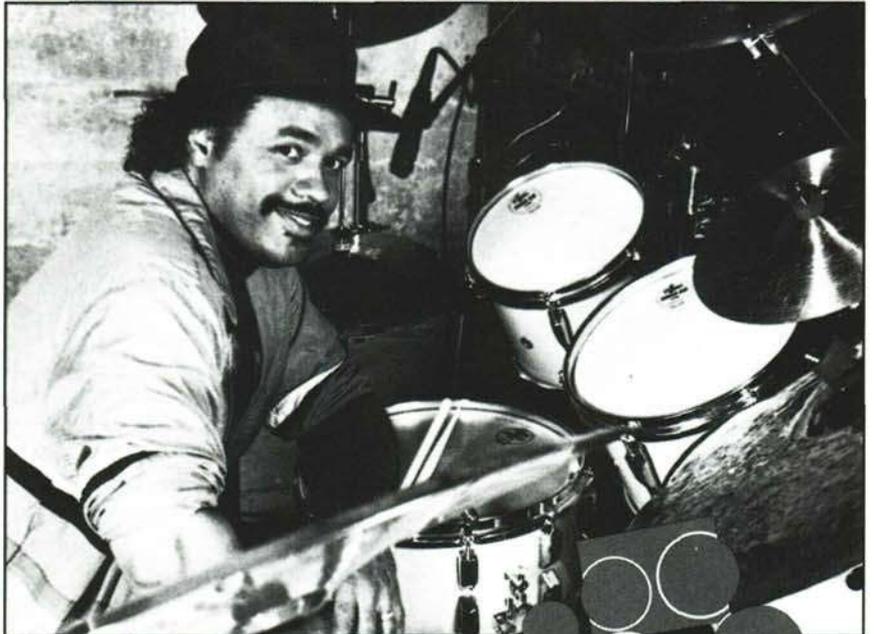
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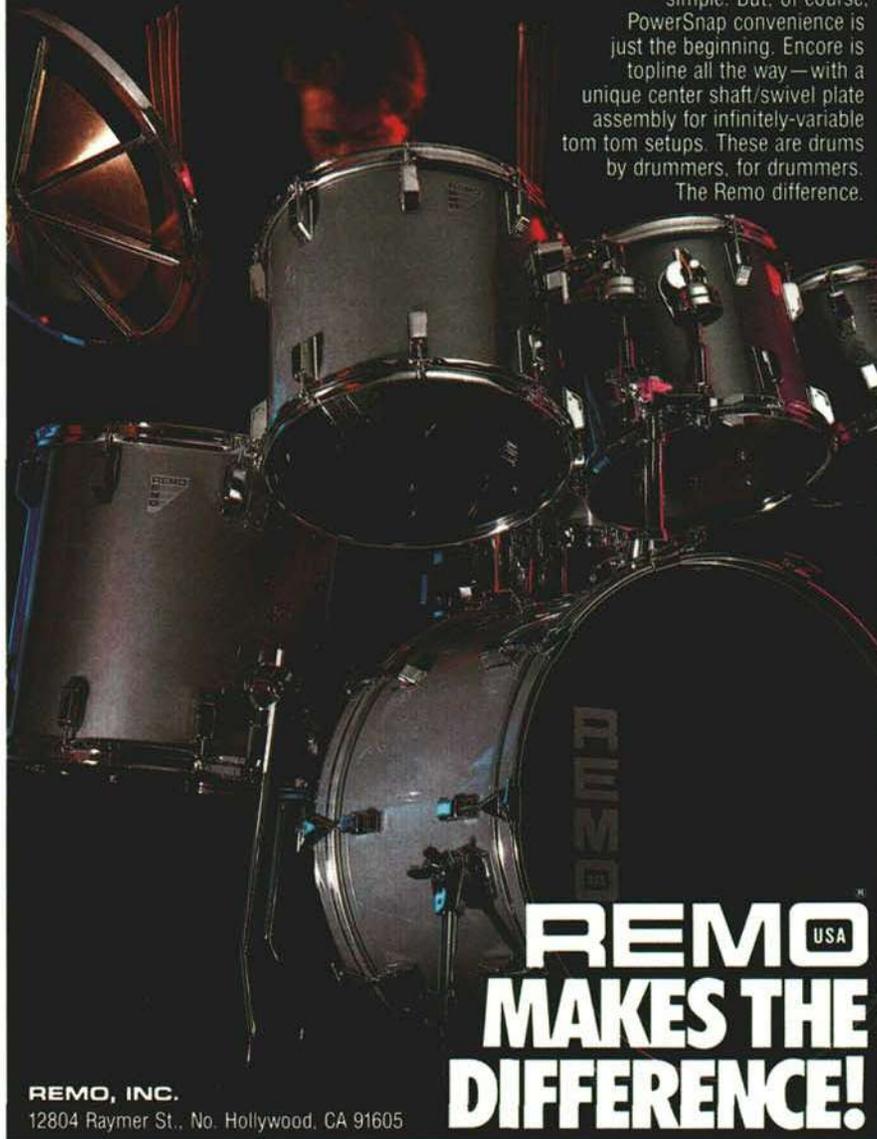
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percussion out of me on the next record. I had some percussion on this record, using a cabasa and conga. But we have to be careful because we are a rock 'n' roll band, and we have to watch how we incorporate other things into our music. At the same time, I won't limit myself when it comes to experimenting.

It's a fine line between what does and doesn't work, because this is a 2 and 4 type of format, and for the most part, less is more in rock 'n' roll. I get to open up and play some polyrhythms, and that comes directly from listening to Gadd, Porcaro, Smith, Paice, and Brock.

TS: You leave your hi-hats kind of loose on songs like "Little Suzy," giving it that really "wet" sound, like Bonham used on "Rock And Roll."

TL: I spend a lot of time listening to Bonzo, so that's probably where it comes from. I think that all of my influences have contributed to my technique, but I just try to sound like an individual. There have been so many inspirational drummers who I've been affected by over the years, that it inevitably comes out. A lot of the time, it's the little things you play that will really spice up a track.

TS: With *The Great Radio Controversy* being Tesla's second recorded effort, did you find any outstanding differences recording-wise between it and the first album?

TL: My objectives were captured more so on the second record than the first. I feel I definitely played better on this one. I knew from the first one what I didn't accomplish, and I attempted to get those objectives—at least some of them—included on this one. I took more chances, and if I had something to say, I said it.

TS: Can you cite an example of a track where you are particularly satisfied with the results?

TL: There's a track called "Makin' Magic" that I'm proud of because the phrasing is really unorthodox throughout the verses. I never had any of it worked out in advance; it was completely spontaneous. The beat is so broken up that actually, when I first tried it, it was just an accident, but when I heard it on tape I thought, "Wait a minute. This is going to work."

There are also some things that I did on "Yesterday Is Gone" that's all single bass drum, yet there's a section in there that people swear is double bass.

I don't try to think about what I'm going to do too much; I don't try to be clever with my playing. At the same time, I sometimes get bored with straight 2 and 4. So I do try to be creative, but it's not as though I'm trying it just for the sake of being creative. It always has to work for the song—that's the priority—and it can still sound like a 2 and 4 part; it just might have that little extra twist.

TS: Do you tend to follow the bass or the rhythm guitar?

TL: I take it upon myself to lead; I really don't follow anyone. In my headphones, I have some of Jeff's guide vocals, very light

guitar, and bass; that's it. Again, the whole process is pretty spontaneous. I'd say that about 35% of what goes down has an open enough structure that I have room to move about the tracks and come up with things right on the spot.

TS: Do you have a double bass pedal or an extra hi-hat live?

TL: Live, I do have an extra hi-hat, and with the exception of "Makin' Magic," which I use a double pedal on in the intros to the verses, it's single bass.

TS: How do you work out ideas in the studio?

TL: Well, it's usually just a spontaneous procedure as far as getting things down the way we want them. Everything on the second album was usually recorded between the first and third takes. We usually captured what we were going for on the very first take. "Be A Man" was one song that was an exception in that we spent a little more time on it because we weren't sure where we wanted the timing: either a little more up front, or a little more in the back. I just tried to play it right in the pocket where it wasn't pushing or pulling, but just *right there*. That was one song where I had the parts in my head and I knew what I wanted to play: I wanted the drum tracks to build. My time is pretty good; we don't record with a click track.

TS: And the drum tracks were recorded live on the new album, as they were the first time out?

TL: It was recorded about as close to live in the studio as you can get. Sometimes I even think it could be a little rawer. But it seems to come across to people as being a big, raw sound, and that's important to me. For the most part, it is recorded that way.

I should clarify that on *Mechanical Resonance*, "Little Suzi" was recorded with a click track; I had them put a cowbell in my headphones. And on "Modern Day Cowboy"—this is unusual in that I haven't heard many bands do this—we would use a click in the verses, then we'd pull out the click on the choruses. I'd know where to push and pull. I do that in my playing because I don't want to be too sterile. So we ended up clicking on the verses because we didn't want that part fluctuating. Everything on the last album, though, was recorded without a click.

TS: Previous to this band, did you always record without a click track?

TL: No. I worked on my time quite a bit with the help of my friend Steve Bellino, who's a drummer and who played with Ronnie Montrose. I spent many hours over many years with this guy—he taught me how to sight read—and we used a lot of books and really worked on it. He helped me tremendously in a lot of aspects of my playing.

TS: Is there any book that particularly helped you?

TL: Books have been really important in my development, and one in particular was *Syncopation* by Ted Reed. I'm not a great reader, although if you put a chart in front

of me, I can figure it out. I can't just whiz through it, though. I admire people who can do that, and I wish I'd had the time over the years to spend on Sightreading. But I had so much going on with the family and trying to keep everything together that I just didn't have the time. One of the pay-offs from all this—the success of the band—is that financial security will allow me to spend more time working on my drumming goals, and to work with some of those drum books that I've bought over the years.

TS: I've heard you refer to yourself as a "pocket player." How do you determine when to push the beat, when to play behind it, and when to stay in the pocket?

TL: It really depends on the track and how you determine what will work for the song. They say that Bonham was a behind-the-beat player, but there are tracks where you hear him just pushing it to the max—"Rock And Roll," for instance. Yet he's still right behind it. It's funny how people differentiate that. "Be A Man" was a song that I tried to play behind the beat. It sounds like it wants to push, but it stays right there. "Lazy Days, Crazy Nights" is another one.

TS: On this tour as well as the last one, your kits are artistically exquisite.

TL: A friend of mine who I used to play in Whisper with, Scott Paine, is an excellent artist and designer, and he came up with the designs for both kits. I tell him what I want, and he creates the actual design and hand-paints everything.

TS: Has your actual setup changed over

the last few years? I ask that because most heavy rock players have a larger setup than you do, and I wonder if you've stripped it down at all.

TL: As a matter of fact, my kit is actually bigger than it has ever been, and that's just because of the number of cymbals. I've tried to make it a little bigger because in a concert situation, I think it's merited. I record with just a couple of toms. Plus I've switched to smaller drums; I prefer the way they record rather than the really big drums.

TS: Are there any groups or artists that you'd like to play drums for?

TL: I'd like to play for Neil Diamond. I love his music.

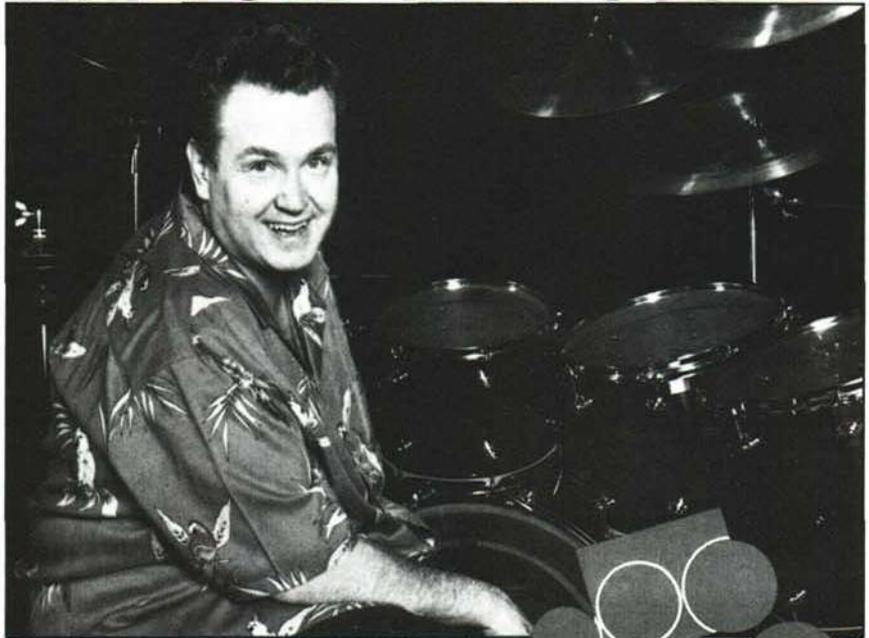
TS: I wouldn't think that would be the most challenging drum format.

TL: Drumming-wise, you can save all that challenging material for a solo or for your own projects and have fun doing that. But I want to do it because I love that music, and I'm such a big fan. The guys in the band think I'm nuts, and so does my wife, but I'm really into it. Elton John is another one: If I had the chance to work with him I'd do it in a second. I love what Nigel Olsson did with him; I'm definitely a fan of his. But as you've noticed, I'm a fan of a lot of people. I could go on and on....

TS: You just did your first drum clinic. How did that go?

TL: I've wanted to get started doing clinics, and I guess the first one is always the hardest. I did the first one up in Washington. The way I'm working my clinics is that

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they are free. I just want to make sure that everybody gets their money's worth, and if they're free, then they have to get their money's worth. [laughs] I had about 45 kids there and I had a blast. I was nervous only for the first 15 minutes, then it was fine. But I'm not in it for the money. If I can teach somebody something, I think I get far more out of that than I could from any financial gain.

TS: I know that you're really active with outside musical projects. What are you currently working on in addition to Tesla?

TL: I'm working with my friend Mike Mar-nell, putting a band together for him. He does a lot of advertising jingles, and in the past, I've played on some of the albums he's done with soap-opera actors. Now he's asked me to produce his album, so I put a

band together for him—three female vo-calists, one male, a bass player, a guitarist, Mike, and me. We just completed a four-song demo tape, which I've just submitted to Geffen. We'll just have to wait and see what happens from here.

I'm also doing a rap record with my kids called "Football Fever," which was really fun to put together. I've got all the music done; we just have to put the football calls down.

TS: What about the All-Star Jams that you organized?

TL: Between touring for *Mechanical Resonance* and recording *The Great Radio Con-troversy*, I had some time off. I hooked up with someone from a Bay Area magazine called *The Informant*, and we organized some shows that we called Ail-Star jams. It

came about because he wanted Tesla to do a surprise appearance. There wasn't any advertising for the gig, but somehow word got out that we were going to play, and we had to pass on the whole idea. So from there, I put this together by calling up dif-ferent people from different bands who were in town: two of the guys from Def Leppard, a couple of people from Y&T, U.F.O., and Jefferson Starship, plus everyone from Tesla was there. So I took all these guys and I split everybody up into mixed groups, so we were all playing with different people. It turned out wonderfully.

After the first one turned out so well, we did some more of them with people like Billy Sheehan and Paul Gilbert. I had a really good time, to say the least, and the crowds seemed to respond really well to the shows.

TS: You had mentioned to me that you have plans to open a restaurant. Are you still going to do that?

TL: Yes, but I'm so busy right now that we've had to postpone things for a couple of years. If I start putting time into the res-taurant, that means it will take away time from my music, and right now things are progressing so well for me musically that I think I'd better take advantage of it and finish what I've started. But we've got all the ideas for the place worked out; it's just plotting it at the right time. It's something that Linda and I have talked about, and it's something I can look forward to in my later years when I can settle down a bit more. I know it's going to happen; figuring out when is the hard part.

TS: You seem to be very self-confident. Have you always been this way?

TL: I've learned that you put your own limitations on yourself. It's hard enough to be out on the road, dealing with everyday life; you have to believe in yourself. There have been times in the last two years where I've had trouble coping with things. I can think of one incident in particular where I found myself getting caught up in the wrong kind of situation. That really got to me. But I'm a lot better now because I've learned to deal with the road. There may be things that I see that I don't agree with, but I've learned to cope with it. I'll tell you some-thing, if you don't learn how to deal with it, it will eat you up.

I've discovered that life on the road be-comes whatever you want it to be, what-ever you let it be. It can be a learning experience—something real—or it can be plastic. It's up to you as an individual. I know what's important and what isn't. I know I'm real and that the things that are really important to me, like my morals and my values, are real, too. I feel that I'm growing up out here—you learn fast—and that there's still a lot of room for growth. I've done a lot so far, but this is still only the beginning. I know I have a lot more to do to make a better life for myself and my family, and I'll never stop until I get it right.

Featured PIT Instructor

Ralph Humphrey

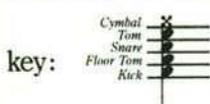
Rhythmic Manipulations



Ralph is co-director of curriculum at the Per-cussion Institute of Technology, the author of "Even In the Odds"; a method for playing odd rhythms and meter, and freelances as a studio musician in the L.A. area.

When in the midst of the cre-ative process of making music, a good way to develop phrasing is to come up with a rhythmic idea of whatever length, and shift it over the time or meter. You can include space between each statement of the idea, if you wish, and let it unfold over the bar-line. Change the orchestration of the idea each time it appears for sonic variety.

Above all, keep your ears open to maximize the communication process with the other band members.



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The Click

Have you ever listened to some of rock 'n' roll's earliest recordings and thought to yourself that the drummers' timing seemed a touch off or that some of the fills seemed rushed or blurred? Well, in the early days, drummers were not using click tracks to record. Notice I said *using*, not *listening* to a click. Contrary to the opinions of some people—most of whom have never spent a great deal of time with a click—once mastered, the click can almost be ignored as you tune into it without really thinking about it. Using a click track is much like riding a bike: In the beginning, it takes a bit of time and patience to learn. But after you have it down, you can jump on and off the bike at will. Such is the tale of the click.

The click can be used in a variety of ways. Most commonly, the click will continue from the start to the finish of the song. This is done by adding one or two measures of click to the beginning of the song so that you can settle into the tempo before leading the rest of the band in.

In a live situation, the click is sometimes used for only a couple of bars in the beginning to set the tempo. A small flashing light is used to set the pace. This system works well for intro purposes, but is very difficult to use throughout the entire song. Because you must make visual contact with the flashing light at all times, it's very easy to slide off time. It's also very distracting to try to catch up with the light. You spend most of your time and energy doing this instead of concentrating on the song. The flashing-light technique is most effective in a tune that might not have a constant tempo throughout. You might want to be able to push and pull the song a bit, thus not keeping a constant tempo. The light will be used as a reference point to keep you in the ball game.

If you have ever had the problem of playing your 45-minute live set in 38 minutes and wondered why, the click is your solution. Obviously, if this is happening, your tempos are rushed. With your adrenaline pumping and the excitement level growing, this is a common problem. The click will make sure everything is played the way it was planned and rehearsed. Most songs don't fall into the groove when not played at the tempo at which they were written. Drum fills and grooves take on completely different feels and sounds when played faster or slower than designed. The click will also keep that slow ballad from lasting an eternity.

It is highly recommended that a click track be taken to auditions. The first item that drummers are judged on is time. Because much of today's music is based on a

constant pulse, it is vital to have rock-solid time. With the click, one can never be accused of having bad time. A click should be as standard a piece of equipment as the kick and snare.

In the studio a click is a must for the drummer. Most of the time, only the drummer uses the click—since the rest of the band follows the drums. It is common for the click to be recorded on the tape. This makes it very easy to go back and overdub and correct parts. If you are in a studio that has a limited number of tracks, the click will not be recorded. It is up to the drummer to count the band in with stick clicks, taps on the hi-hat, etc. During breaks in songs, it is important to have some kind of meter going to keep the band together.

Many offbeat-sounding breaks and sound effects can be overdubbed and edited onto the tape, making it sound as if the band had recorded it that way. If this is to be duplicated live, you need a click to keep steady time. Example: You have come to the end of a chorus, and the band is going to stop on the downbeat of the next measure. For the next bar you are going to trigger a backward cymbal sound from a pad. Ahead of time, you have edited your sound so that it will fill up exactly one bar at your *predetermined* tempo. The sound effect is impossible to count; all you know is that it lasts exactly one bar. With the click, you will know exactly when the downbeat of the second bar will occur, and you'll be able to bring the band back in with a snare hit on 4. Without the click, you are guaranteed complete disarray and confusion among the band members. This can prove to be quite embarrassing.

When you start using an audible click, it is common to keep the volume fairly loud. It's like a security blanket. At this point you are still devoting more attention to listening to the click and less attention to playing. This is to be expected. The day of your first session is not the time to start using a click. Practice is the key to using the click successfully—as it is with most other facets in life. Once the click has been mastered and you are comfortable with it, you can reduce the volume. This saves on aspirin; a loud click can give you a nasty headache.

Once you've spent a great deal of time with the click, you'll notice that even when playing without it, the click is ingrained in you. It becomes part of your playing. You will have a much better sense of time and of the feel and distance between notes. Grooves become much stronger and precise. Flurries of 32nd notes and different time changes will tighten up and not sound so free-form. Example: Play straight-four

rock time with the snare falling on 2 and 4. Play a triplet-feel fill at the end of the phrase, allowing three beats per quarter note instead of four. Sitting down and writing out the fill will help you figure out exactly where each stroke in the fill should go in respect to the quarter-note click. You will be able to lock in and play the off-time fills with precision. It will make the mixing of different time feels seem more natural and smooth.

The mechanical side of a click is fairly simple. You need a drum machine or a click box. There are various kinds on the market today. In a live performance, the volume level of the music is high, so the audible click provided by these machines will most likely need to be amplified. Five to 15 watts of power is all that is required. No large amplifiers are required to power headphones. There are a few different kinds of headphone amplifiers on the market. These are not very expensive.

There are a variety of headphones to choose from. A standard set of home-style phones will work just fine, but most drummers don't like the feel or look of these. A pair of Walkman-style phones looks and feels better. The little yellow phones are about the size of a dime and lock into each ear. There is no head-piece connecting the two sides, just the wires that go into each phone. If you run them from behind and either run the cord down your shirt or (better yet) use a safety pin in the middle of your shirt to hold the wires, no one will ever know you have them on. When the phones are locked into your ears correctly, it is very hard for them to fall out. The safety pin secures the cord and frees your arms while playing. These phones also act as ear filters and keep out much of the harsh loud sounds, enabling you to hear the click without disturbance.

A drum machine gives you the ability to select what actual sound is used for the click. If a rimshot or cowbell is too harsh, you might use a closed hi-hat or conga sound. This is not a feature found on click boxes. The volume of the click is adjusted from the drum machine. Changing the click pattern is also an available option. If you have a slow ballad and a quarter-note click is too far apart to properly lock into, try using 8th notes instead. Using 16th notes with a closed hi-hat sound is a good pattern to create movement and stability. Programming a pattern with quarter notes on the hi-hat and cowbells on the "and" of each quarter note gives you a better groove to play against. Remember, no one will hear the pattern you have programmed except you.

by Mark S. Zonder

The most outstanding feature when using a drum machine for a click is the ability to also use it as a sequencer for percussion or drum parts. In fact, a drum machine is a sequencer in many ways. As a sequencer, the drum machine can either play its own sounds or trigger other sound modules via MIDI. Specific patterns need to be programmed in the drum machine to create tracks. Each track represents an individual song. Of course, there is no room for improvising or stretching certain parts. The song must be played exactly the same from start to finish every time, since the machine will only play what you have programmed. As stated before, the track should have at least one or two bars of just click to set the tempo before starting the song. With the push of a button (or better yet, a footswitch), you will be in complete command of starting the song.

If your band uses sequenced keyboards, the drum machine can be driven by the main sequencer to ensure linked tempos. Taking the MIDI Out of the main sequence, or the MIDI Thru of any of the keyboards, you run the line into the MIDI In of the drum machine. You must put the drum machine into the MIDI Sync mode. This will allow the main sequencer to dictate to the drum machine what tempo to play.

What happens if this great setup goes haywire? A power failure, sequencer glitch, or an incorrect tempo or track setting can ruin the performance. Certain unforeseen problems can also arise when using machines. I actually had the bottom of a drumpad come loose and fall directly on top of the main on/off switch, bringing all of the machines to a quick stop. Try to be prepared for things like this to happen. With the aid of a footswitch, all of the linked machines can be stopped with just one step. You're better off stopping the sequencer and playing the song without the click than trying to chase it. There is nothing worse than listening to a band when each member thinks the song is in a different place. Even though your great percussion part might not get played that night, better safe than sorry.

When used correctly, the click track can be the drummer's best friend. I never leave home without it!



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Transcribed by James Morton



Photo by Rick Malkin

Alex Van Halen: "Finish What Ya Started"

MUSIC KEY

Open	⊗	R.C.	⊗	Stick on Rim	⊗
H.H.	⊗				
T.T.	⊗				
S.D.	⊗				
F.T.	⊗				
B.D.	⊗				
				Add'l Tom	⊗

This month's Rock Charts features Van Halen's hit, "Finish What Ya Started," from their album *OU812* (Warner Bros. 25732). Alex Van Halen uses three time-keeping themes here: 1. an interesting interplay between a non-repetitive stick-on-rim ride pattern and shifting bass and snare rhythms (measures 1-16, letter F), 2. straight 8th-note rock through the verses and choruses, and 3. a two-handed 16th-note hi-hat pattern on the bridge (letter E).

♩ = 126

First musical staff showing a drum set pattern with eighth notes and rests, including repeat signs.

Second musical staff showing a drum set pattern with eighth notes and rests, including accents and repeat signs.

B

Third musical staff, labeled 'B', showing a drum set pattern with eighth notes and rests, including repeat signs.

Fourth musical staff showing a drum set pattern with eighth notes and rests, including accents and a 'bell' note.

Fifth musical staff showing a drum set pattern with eighth notes and rests, including repeat signs.

Sixth musical staff showing a drum set pattern with eighth notes and rests, including accents and repeat signs.

D

Seventh musical staff, labeled 'D', showing a drum set pattern with eighth notes and rests, including repeat signs.

E

Eighth musical staff, labeled 'E', showing a drum set pattern with eighth notes and rests, including accents and repeat signs.

Staff 1: Drum notation with two staves. The top staff contains a series of 'x' marks representing cymbal patterns. The bottom staff contains a bass line with quarter notes and rests.

Staff 2: Drum notation with two staves. The top staff contains a series of 'x' marks representing cymbal patterns. The bottom staff contains a bass line with quarter notes and rests.

Staff 3: Drum notation with two staves. The top staff contains a series of 'x' marks representing cymbal patterns. The bottom staff contains a bass line with quarter notes and rests.

Staff 4: Drum notation with two staves. The top staff contains a series of 'x' marks representing cymbal patterns. The bottom staff contains a bass line with quarter notes and rests. A 'bell' sound effect is indicated above the first measure. A chord symbol 'F' is placed above the first measure of the bass line.

Staff 5: Drum notation with two staves. The top staff contains a series of 'x' marks representing cymbal patterns. The bottom staff contains a bass line with quarter notes and rests.

Staff 6: Drum notation with two staves. The top staff contains a series of 'x' marks representing cymbal patterns. The bottom staff contains a bass line with quarter notes and rests.

Staff 7: Drum notation with two staves. The top staff contains a series of 'x' marks representing cymbal patterns. The bottom staff contains a bass line with quarter notes and rests.

Staff 8: Drum notation with two staves. The top staff contains a series of 'x' marks representing cymbal patterns. The bottom staff contains a bass line with quarter notes and rests. A chord symbol 'G' is placed above the first measure of the bass line. The staff ends with a double bar line and repeat signs.

Staff 9: Drum notation with two staves. The top staff contains a series of 'x' marks representing cymbal patterns. The bottom staff contains a bass line with quarter notes and rests.



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to express yourself. Later on there are changes, but the changes are minor compared to the changes that happen in that period, when you would run to a drummer and embrace everything that he was doing.

AB: Do you think there's sort of an intellectual thing when you're older, like, "Well, if I run in this direction too fast, it might seem contrived"?

BP: No, I think it's just impossible for me to do it now. I play the way I play, and I'm on my own personal search. I can admire the beauty in everyone's playing, but that doesn't mean it's correct for me. It's just like life: The older you are, you learn what you don't like and do like. You might appreciate something, but it doesn't mean you're going to do it.

AB: What do you think you learned differently in a college atmosphere than you

I think there's a danger learning in a university: Everything gets institutionalized. To me, as soon as it is institutionalized, it's almost equivalent to death. Jazz was such a vital music, such a music of its time. It lived in a context. And that was a very revolutionary time, especially for black people. Now to put it into a university and say, "At this chord you play this scale, and at this chord you play this scale, and blah, blah...."

AB: Doesn't that have something to do with the teaching angle, though? Does a teacher have to make some-

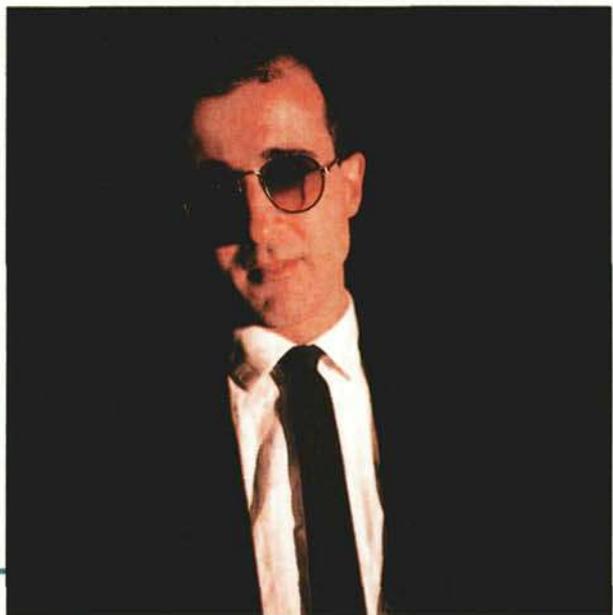


Photo by Aldo Mauro

LISTENER'S GUIDE

Q. For readers who would like to listen to albums that best represent your drumming, which ones would you recommend?

Album	Artist	Label/Catalog#
Pushing The Envelope	Bobby Previte	Gramavision 18-8711
Bring Yr Camera	The President	Elektra Musician 60799
Nine Below Zero	Wayne Horvitz, Butch Morris, Bobby Previte	Sound Aspects 014
Voodoo	The Sonny Clark Memorial Quartet	Black Saint 01 09
Fractal	Elliott Sharp	Dossier ST7515
Spillane	John Zorn	Nonesuch 791721
Covert Action	Tom Varner	New Note 1009
Pliant Plaint	Marty Ehrlich	Enja 5065

Q. Which recordings do you listen to most for inspiration?

Album Title	Artist	Drummer	Label/Catalog#
Mingus Ah Um	Charles Mingus	Dannie Richmond	Columbia Jazz Masterpieces W-40648
Le Mystere Des Voix Bulgares	Various Composers		Nonesuch 79165-4
Petrouchka	Igor Stravinski/ Robert Craft Conducts		Out Of Print
Filles De Kilimanjaro	Miles Davis	Tony Williams	Columbia PC-9750
Ionisation And Other Works	Edgar Varese		Out Of Print
Disraeli Gears	Cream	Ginger Baker	RSO 823636-1
Concerto Grosso	Vivaldi/		
in D min, Op. 3 #11	London Soloists Ensemble		Nonesuch H-71052
Blue	Joni Mitchel		Reprise MS-2038

would have if you decided to hit the clubs right out of high school?

BP: Well, to tell you the honest truth, I think learning on the street is far superior. But it depends on your goals, okay? If your goal is to learn the craft of music and make it a career and go out and make money at it, well, then maybe you should do it as scientifically as you can. But most of the people who have been the innovators, or have really played the greatest music, have been the people who would've done that whether there was a school or not. They were driven; they found what they needed to find—whether it was Charlie Parker crawling up to the rafters as a kid to watch Lester Young play or the kids sneaking into Madison Square Garden to hear their favorite drummers—whatever. People who are really driven will find the ways and means to learn what they need to learn.

thing "studyable"? Is there a way to hint people into ideas without forcing it down their throats?

BP: I just think universities, by definition, are bastions of safety. They kind of have to be. I hear far too many people playing the same thing, not because they can't play different things, or express themselves differently, but simply because they think, "This is what I should do." And I think in a large part that's from being taught that "This is what you should do." There's nothing you *should* do. You do what you come to find to do. And in a real sense, you have to let it find you.

AB: Did you come to New York right after college?

BP: No, I spent time in Buffalo after college. I was part of the scene there, and musically I kind of grew up there. I was there until 1980, and that's when I moved

to New York.

AB: What was the scene like in Buffalo?

BP: It was small, not like New York. If you are in the bebop scene in New York, it's unlikely you'll know guys in the bluegrass scene. But in Buffalo there weren't that many people. I knew a lot of musicians—some who would play metal music, some acoustic beboppers. People were very supportive.

AB: Do you miss that atmosphere?

BP: Yeah, I miss the intimacy of it at times. But there was very limited music. There were only certain things that you were allowed to play, and if you deviated, people were not interested. I couldn't deal with that, and after a while I realized I had to get out.

AB: When you came to New York, did you have projects waiting for you?

BP: Oh, no. I put all my drums in my Ford

Mustang, and just came. I knew one person when I came. My wife and I stayed at the Benjamin Franklin Hotel, and I would just call people. This was before I knew how things worked in New York. That first year was incredibly rough. I'd go out and hear music, and sometimes that would be worse. It's kind of a curse being a musician: Music can massage your spirit, but if you are not playing, it can be incredibly frustrating—and I wanted to play. Slowly it got better as I began to meet people.

AB: Did you gravitate downtown eventually?

BP: The person I knew, Elliott Sharp, lived downtown, and he was kind of into that scene, and so I naturally fell into it. Also there were a lot of musicians there doing things that I liked to do and that I felt were happening. But I never lived down there; I've lived up on 91st Street for eight years.

AB: How did you know Elliott?

BP: He was in Buffalo for a while.

AB: What were the first projects you worked on?

BP: I basically worked with three people—Elliott, John Zorn, and Wayne Horvitz. Then I got all kinds of other gigs—a country band, you name it. Then I started to record with Elliott, John, and Wayne. But all along, I had been writing music, which I've been doing for about 15 years. I had a band in Buffalo that put out a self-produced record. But when I came to New York, I had to establish myself first. I didn't think about starting a band; I didn't know any players I

wanted to play with because I didn't know *anyone*. It took me a while, then I decided to start my own music again, so I sort of reformed my band with New York players.

AB: You've received a couple of grants over the years. What's involved in seeking grants?

BP: What's involved in seeking grants is being good at seeking grants—simply and utterly. If you know the game, and know how to write a really happening proposal, and how to sound like your music is "important" and on the cutting edge of "today's new music," then you'll get some grants. If you fit into their little categories of what they should fund, they'll give you grants; if you don't, then you don't get any grants. But sometimes it has nothing to do with the quality of your work. There are plenty of fantastic people out there who can't get grants because they don't fall into their little categories. Again, it's the organization, the government. What is the government going to fund? Who's making those decisions? You always have to ask yourself, "What do they know?" I just want to say to all the young drummers out there, if you don't get a grant, don't feel discouraged at all about your music. It doesn't mean that your music is not good. In all probability, it may mean your music is great.

AB: Your music is not something that can be easily labeled. Is that a problem at all as far as your worrying about a record company being able to market it? Is that a constant headache?

BP: It's a headache, yeah. Whether I worry about it is another matter. I don't think about it when I'm writing music, ever. I don't ever think about what it is going to do in "X" market. I can't do that; it would be against myself. I can only write what I play and hear. Then later, maybe people will like it—and I sincerely hope that they do. The point is for someone to be moved, to give something to someone that they can use, perhaps. But it has to be something that comes from me. If I write something that I think someone can use but that isn't the information I want to give, what have I done? It's just false.

AB: Do you consider yourself a drummer above and beyond any other instrument?

BP: Absolutely.

AB: How does that cause you to approach composing a little differently than if your main instrument were, say, piano, or saxophone?

BP: If I were playing saxophone, I'd know what was idiomatic to the saxophone, what was conducive to the saxophone, a lot more than I do now. I would probably tend to write saxophone music, just like pianists mostly write piano music.

AB: Well, your music isn't exactly "drum music."

BP: That's true, it isn't really "drum music." I see where you're leading now. Sometimes I write on the drums, but I write from a rhythmic base only infrequently. Usually I either hear something in my head and then I find out what it is, or I write on the

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piano or guitar or marimba. This is all part of learning about composition. Good composers make it their business to learn about instruments so that they know what instruments can and can not do, and might be able to do. This is just a lifelong area of study—to find out what the instruments do individually, what they do together, their ranges—and that is all orchestration. Beyond that, the great lesson from Duke Ellington is to find out what the particular players you are working with can do on their instruments. That's very important also.

AB: Are there any qualities in general that you look for in your players?

BP: I look for dangerousness, a willingness to do something that might not have been done before, or might not have been done

on the instrument—a willingness to try anything.

AB: Do you like to be surprised?

BP: Oh, *yeah*. That's the great thing about writing music for people. I mean, I have a computer here. I don't want to write music for the computer because the computer basically does what I tell it to do. The beautiful thing about playing with people is that they are constantly surprising you—you know, *just like life*. Sometimes they surprise you in ways that you're not so happy about; sometimes they surprise you in a way that you're *thrilled* about. And that's the exciting thing about playing with people.

I look for craft, too, although ultimately I'll choose someone who has less craft but

has the kind of mind that I want, as opposed to somebody who just has craft and has the kind of mind that is jailed by the craft. And a lot of times that unfortunately happens. You get so much knowledge; knowledge can sometimes be a bad thing if used wrongly, like, "Well, you can't do *that*." Don't tell me you can't do that; just do it, and see. Don't reject things out of hand.

You do have to know how to deal with different people. On *Claude's Late Morning* I have a nine-piece group of *wildly* different personalities and skills. I have some people who can read anything, and some people who can't read anything, but who might be great improvisers. Good part reading is a skill that is sometimes overlooked—taking that written part and giving it *life*. Ultimately, notes on a page are notes on a page. The player is the one who gives it life, and some people are just terribly good at that. You say two words to them, and they know what you want and just tear that note from that page and there it is. You have to know how to use those people and how to deal with them on a personal level. Because if you don't, you're really going to be sorry. And that's just experience.

AB: Tell me a little bit about other projects you've done: soundtracks, dance, theater.... What do you like about those that's different than doing your albums?

BP: It gives me parameters to work in that aren't incredibly open. If I see a video, and the writer or director says, "I need a piece of music three and a half minutes long, and here's the emotional quality that it has to communicate," those restrictions will make me write in a different manner than if I'm just writing something for myself. That's exciting because it gives me a form in which to work.

AB: Each of the several different soundtrack projects that you have done has a different instrumentation: One was for pipe organ, one was more electronic. Were those particular requests from the filmmakers?

BP: Sometimes, it depends. For the pipe organ piece, which was for Michael DiPaolo's video *Seven Circles*, I believe he specifically asked for that. But for the electronic record, *Dull Bang, Gushing Sound, Human Shriek*, which goes to another one of Michael's videos, *Bought And Sold*, he didn't even have the film shot when he came to me for the music. He had a story

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board, and I had worked with him before, so I knew his work fairly well, and I knew what kind of emotional territory he wanted to get at.

AB: Did you think in terms of the piece of music having to work as a cohesive whole so that you could put it on record later?

BP: No, because at first I didn't think I was going to put it on record. But I enjoyed the music and thought it would be enjoyable as a record also, that it would stand as music alone.

AB: What is it like working for someone like John Zorn, as opposed to doing your own records?

BP: When you're a sideman, you are at the composer's disposal. John's music is very open in a lot of ways, and I'm allowed to create lots of things. Sometimes he'll just say, "Previte, do something here," and I'll do something. If he likes it he'll keep it, if not, he'll say, "Do something else," or he'll tell me to do a specific thing. Sometimes I'll come up with something that he likes, and sometimes not; it's trial and error. But you are very much at the composer's disposal. It's their music and their vision, and if you disagree with it, you disagree, but you must find what the composer is after and hopefully put a piece of yourself into it, which I think most great composers want anyway. If you can find that middle ground, then that's the best thing.

AB: His music shifts so quickly from style to style. On his album *Spillane*, for example, there's country, bebop, blues. Were there any styles there that you hadn't played in a while? I would imagine that you don't get to play too much blues.

BP: Actually, I played blues for three years with a very good blues guitarist and singer named Bobby Radcliff. I stopped doing it a couple of years ago, but I did it for years and played it all the time. No, I love playing blues, it's a really beautiful form.

AB: Did you find any trouble shifting into those modes so quickly?

BP: No, I didn't really find any trouble. But I don't want to say that, "Now I'm playing the essence of blues in this section; now I'm playing the essence of bebop." It takes years to play a beautiful blues solo, or a beautiful bebop solo. I'm pretty versed in many forms, so I can at least approximate. I leave it for someone else to decide whether I'm really playing it or not.

AB: Do you tour with other people's bands at all?

BP: Oh, sure.

AB: You're pretty much doing all kinds of things at once.

BP: Yeah, it's a wide world.

AB: So it's not like, "Here's a project now that I'm going to immerse myself in 15

hours a day until I'm done."

BP: No, it's not. Although it would be nice sometimes to be able to do that. Also, in the real world it's quite a bit different; we all have to make a living. But that's not the only reason I do it. I enjoy very much playing with other people, especially other people who are sympathetic to me and whose esthetic is somewhat close to mine.

AB: Does it help feed your own composing?

BP: Absolutely. After I write something or after I move in a certain direction, I know sometimes where that comes from. Not anything specific—it's not like I'm playing *this* rhythm. But it's a general feeling that I see come from other people, which, again, is just like anything else in life: You're in-

fluenced by the people around you. You're always in flux, or you should be, I think. My favorite people are those kinds of people. That's the beauty of music.

AB: How important is technique to creating good, viable, interesting music?

BP: It's as important as what you want to do with it. Technique, in and of itself, means nothing. Technique applied to what you want to say on your instrument and what you want to feel means everything. Once you figure out the places you want to go, then you acquire a certain technique to get you there. The blind seeking of technique is a completely empty exercise. What is that going to teach somebody? Who wants to play like Steve Gadd? He's a great drummer, but who wants to play like him?

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I don't mean to say that one should never imitate. The imitation phase is very important while learning music, and it should be. Because when you're young, imitation is a very time-honored and valuable technique. But you must get away from it eventually, that is if you want to find out what's in your heart. If you *want* to be Steve Gadd or have Steve Gadd's gigs, then sure, maybe you can decide to pattern yourself after him, and you'll sound like him—sort of.

AB: How about equipment?

BP: Again, just like technique, it's only important insofar as you get what you want out of it. Young drummers have to remember this: Instrument companies make money from people buying equipment. It is to their advantage to have people buy as much equipment as they can. One thing all young drummers have to understand is that equipment does not mean you are going to be a great musician. Buying one more tom-tom does not mean that you're going to be "plus one" as a musician. In fact I really feel that a lot of times it works in the opposite direction. The more sounds you have, the less likely you're going to be able to work on rhythms. Go out and play a gig on a snare drum and a bass drum and try to make every song different. Limit yourself in that way, and then I think you're really going to discover something. I think sometimes it stunts your growth when you go out immediately and buy a bunch of drums.

This is a very unpopular attitude; I probably just killed my endorsements. [laughs]

But it's just simply this: I don't mind endorsing the quality of drums. What I don't want to endorse is the idea that you must buy 50 million drums, or all the latest technology, regardless. There has to be a reason why you want this. You hear a sound, so you need this tool—fine. But the blanket idea that you need all this stuff before you even play a note—that is wrong.

I'm not saying that in all circumstances playing lots of drums is bad or wrong or anything like that. Please don't misunderstand. What I'm saying is that there is a tremendous emphasis on equipment and technique that I think is *way out of bounds* and proportion to making music. The image that is given to kids is, "If you have all this equipment, you can be this drummer." You can't be this drummer; it's not that easy. Even if you wanted to be this person, you can't be this person by putting on his clothes. You have to wear your own clothes. That's what it really is about.

AB: Given all that, what sort of equipment do you use?

BP: [laughs] Well, my main set is a Gretsch, which I use Pearl hardware on. I kind of have a modular set. For instance, I have two different bass drums—a 22" and an 18"—and I have the same holders on both of them. I have 10" and 12" tom-toms, each with one head a coated *Ambassador* and the other a *Pinstripe*. So when I'm playing rock music or any other heavy-volume music, I will use the *Pinstripe* as the batter, tune accordingly, and use my big bass drum.

I do the same thing for my 14" floor tom. Now, when I'm playing acoustic jazz or bebop or something like that, I will perhaps use my smaller bass drum and turn the toms over so that the *Ambassadors* are on top.

AB: What about those two tiny drums you have mounted on a stand to your left?

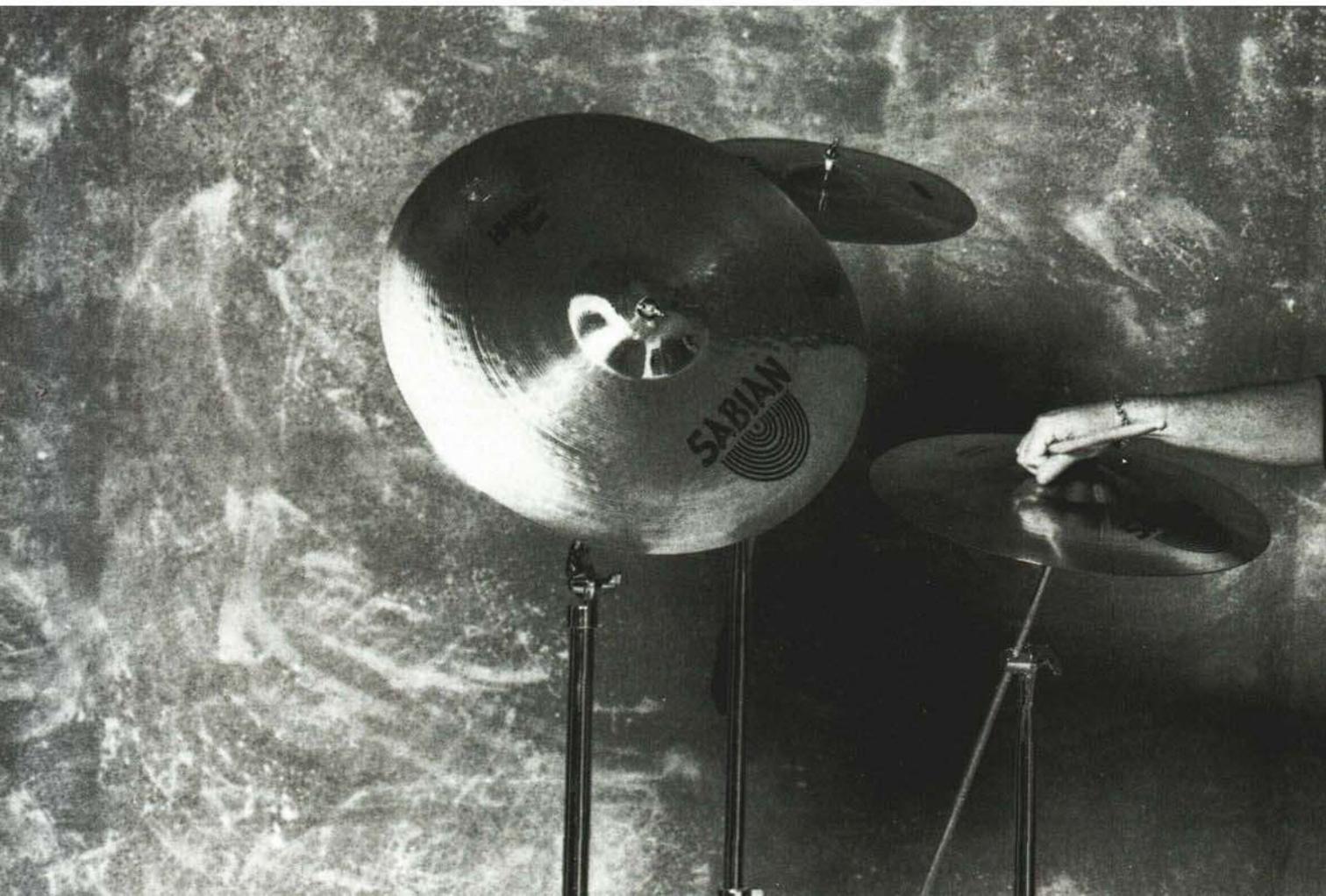
BP: Those are an old set of Ludwig bongos. These are the cheapest you could possibly buy. They're made out of masonite or something like that, but they sound so good. I don't know if you can even buy them anymore. No self-respecting bongo player would buy them, but I did. I modified them; I raised the rims up so that I can play them with the sticks more. They're real bright, and they sound kind of like clay drums, which is why I really like them. They don't sound like bongos, though; they're drier and brighter.

AB: Is there any particular cut on the album that you used them on?

BP: On "The King So Far" I used them in conjunction with a clay drum sample that Jim Mussen played. We played off each other on that particular cut.

AB: How about cymbals?

BP: I use Paiste *Sound Edge* hi-hats. When I first got them, I thought they were too bright, but now I'm used to them and really like them because I get a nice "chick" sound. Plus they've mellowed out a little. I've got an old 20" Zildjian Ping cymbal. You'll never find another cymbal like that one; it's got just enough spread. I also use



an .18" crash with rivets in it and an 18" Wuhan China. I used to have a cymbal that I'd keep drilling holes in to stop all the cracks. It was my first cymbal, and before my first gig, it rolled out of the back of a station wagon and a car ran over it. I managed to bend it back into shape, but that put the cracks in it. It really got good about seven years ago [laughs], but then it started to deteriorate as the cracks got bigger. It sounded like a China cymbal, so when I decided to buy a China to replace this cymbal, I tried to find one that didn't announce itself so much. I also bought a Wuhan gong the other day, which I always wanted. I should also mention that I use Vic Firth sticks; they've been so nice to me.

AB: Let's go back to New York for a minute. We're constantly hearing about "the New York scene," or more particularly, "the Eastside scene." But if you listen to five different records by five different artists from the area, it's hard to come up with one blanket statement describing them. Is there any validity to describing the New York scene?

BP: I don't know if there is. That's something that journalists do, because they have to find something to write about. So they like to put things in this bag or that bag and discover things: "Oh, I've discovered that this music is very much like this music, and you can see the thread there...." Well that's fine, that's their gig. My gig is to make music. So I don't really concern myself with it.

AB: There is *something* one would seek in New York, though. You came to New York yourself.

BP: I came to New York to play with great musicians, because I knew there were a lot of them here.

AB: Would you say there is more of an openness to new ideas here?

BP: Oh, I don't know. I think there is just more of everything, so there is more openness. There's a lot more closed-mindedness too, because there is just a lot "more."

AB: Do you get to be a fan of music?

BP: If there's something I really want to hear and I have the time, I'll go down to a club and hear it. I hear most of my music when I play festivals. Phones aren't ringing, and I don't have anything to do except listen to music. I hear a lot of music overseas actually.

AB: Do you find that people are more open to different kinds of music overseas?

BP: They're open to some things and they're closed to some other things. It's just different. Sometimes I feel the audiences are too giving: "Everything from New York is great," which it isn't. A lot of things from New York are garbage. So that's a tough question. I can't really say they are more open. In a way, I think for the kind of music that I do there is more of a market for it there. I think they are less inundated with the industry of music there. Here, the music industry is an incredible corporate giant. There's only so much people can hear, only so many records you can buy, only so much

time to listen. When something is placed in front of your face fifty million times a day, whether it be a commercial, or television, or MTV, or a big ad in a magazine, you've more of a tendency to give it a chance. You kind of gravitate toward that. It's very difficult to make up your own mind—in every aspect of life, not just music. Corporate America, commerce marches on.

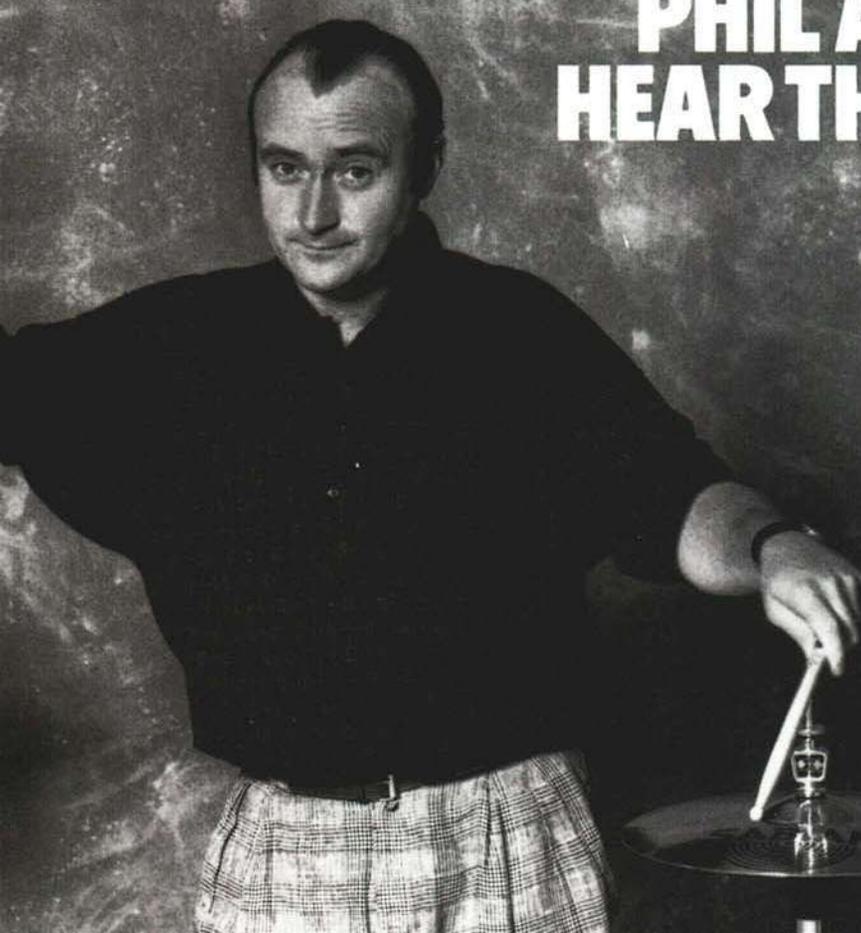
AB: Is there a way to kind of avoid this, like not watching TV or listening to commercial radio stations? Do you find yourself intentionally staying away from certain media?

BP: No, because I like a lot of pop music. I think there are some really great things. But I just try to keep my own path. I try to be open to things but I try not to be bullied into things, because I think that's dangerous. Dogma is dangerous, no matter where you find it.

One thing that I do have to say to young drummers or young musicians is that the opinions expressed in this interview are only those of Bobby Previte. [laughs] This is the way I work and think; it doesn't mean you should run out and do the same things I do. If something I do or say makes some sense to you, then maybe you can try it or see what it's like. Ultimately, you just have to make your own decisions in your own mind. Know what is right for you and what you want to get out of music.



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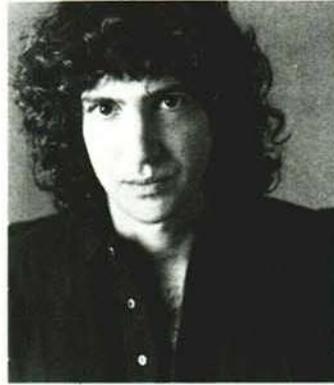
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Cymbal Rivets

Having worked for the Zildjian company for several years now, I've had the advantage of learning a lot about the history of cymbals from people who were there when it happened. Sometimes, little clues turn up just in the way that someone will refer to something. For example, I used to wonder why Armand Zildjian would talk about putting nails in a cymbal, only to learn that that's how the practice of putting rivets in a cymbal began.

Back in the primordial days of drumkit development, drummers would bang nails into a cymbal to produce a "sizzle" sound. As with many cymbal developments of the time, Avedis Zildjian took the ideas of the drummers and turned them into Zildjian products. Thus, the concept of putting rivets in cymbals was born, and for many years Zildjian offered a standard "sizzle" cymbal. This was a 20" medium-thin cymbal with six rivets. The cymbal was chosen for its combination of ride and crash/ride qualities prior to the installation of the rivets.

Nowadays, Zildjian doesn't offer a standard sizzle cymbal model, but the company will put rivets in any cymbal to order. (Swish model cymbals do have six rivets as standard.) From time to time we get an order for a generic "sizzle" cymbal, and so we use a 20" crash/ride with six rivets.

Installation

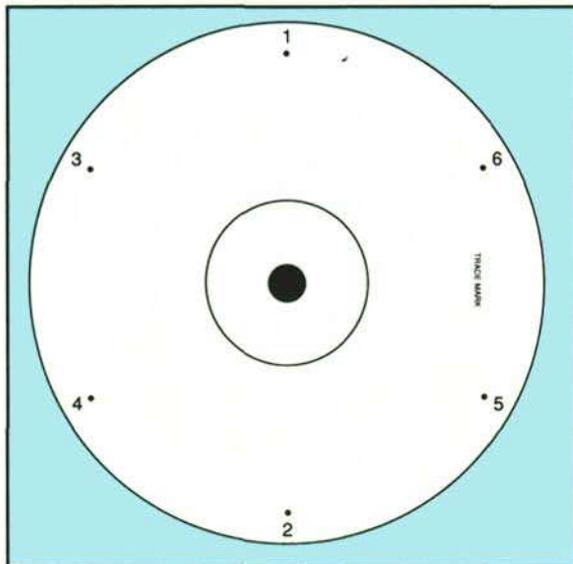
Putting rivets into a cymbal involves drilling the holes, ensuring that the holes are in the correct place, and inserting and securing the rivets. These are all important areas that I will cover below. But let me first say that, frankly, Zildjian does not advise that you do the drilling yourself—unless you are very experienced at this operation or have plenty of old cymbals to practice on. Drilling the holes and making sure that they are in the right place is not a simple thing to do.

If you do insist on doing it yourself, then first and foremost, do not rush. Allow yourself plenty of time. We recommend using a drill press, as it will be more accurate when it comes to lining up the holes. Most importantly, use only a very, very sharp bit. A dull drill bit will be too slow, and you might end up heating the cymbal too much at that point. This might retemper the cymbal, causing it to weaken and eventually crack.

A rivet hole should be 3/16" in diameter, and the ideal position is 1" to 1 1/2" from the edge of the cymbal. The diagram shows Zildjian's suggested configuration for a standard six-rivet setup. The following is a quick

and easy method of ensuring that your rivets are evenly placed and away from the trademark imprint in the cymbal. (Use the numbers in the diagram as a reference.) It's a good idea to mark the positions on the cymbal with a marking pen before you start drilling.

First, find the trademark imprint on the cymbal. Thinking of the cymbal as a clock face, turn the cymbal so that the trademark is at the 3:00 position. Mark your starting point (1) at the 12:00 position. Mark your second point (2) directly opposite your starting point. Now place points (3) and (4) equidistant between (1) and (2). Finally, place the last two points by marking point (5) directly opposite point (3), and point (6) directly opposite point (4).



To secure the rivets themselves, the ends can be flared with the use of a tapered punch or ball peen hammer.

Swishes And China Cymbals

If you are putting rivets into a China cymbal or a swish and you play the cymbal inverted, then remember to install the rivets upside down. The best position for the rivets is about 1" from the edge of the cymbal. They shouldn't be exactly in the bottom of the groove of the turned-up edge; place them just slightly out of the groove towards the edge.

Numbers Of Rivets

More than six rivets may be installed in a cymbal, but Zildjian recommends no more than eight. If the rivets are removed from the cymbal, the original tone and durability of the cymbal will be practically the same. However, this will *not* be the case if

you have too many rivet holes. Not only will too many holes cause the cymbal to choke, but the combined weight of the rivets themselves will cause further choking. This choking effect will be less apparent in a heavier, larger cymbal, but we still advise that you never go beyond eight rivets.

Hi-Hats

The idea of putting rivets into the bottom hi-hat cymbal is nearly as old as hi-hats themselves. There are many possible positions for the rivets, depending on how much extra "swoosh" you want from the hats and how long you want the rivets to vibrate after you close the hats. Most often, we'll install eight rivets, in four groups of two, in the middle between the edge of the bell and the edge of the cymbal. The closer to the edge the rivets are placed, the less they will reverberate and the less dramatic the effect will be.

What Are Rivets Made Of?

Does it really matter what rivets are made of? Yes! The material from which the rivet is made and—most importantly—its hardness determine both the quality of the high-end "hiss" the rivet produces and how well the rivet will "dance" on the cymbal. Zildjian rivets are made from nickel-plated hardened steel, and the specifications were developed after many years of experimentation.

Popular Configurations And Modern Tastes

One of the most popular and commonly requested rivet configurations is a line of three rivets about 3/4" apart, about 1" from the edge of the cymbal. Originally developed by Louie Bellson, it creates a more subtle sizzle effect. It also concentrates the sizzle sound in one area of the cymbal, and of course leaves more room on the cymbal for your stick. Peter Erskine often uses an 18" ride with this rivet configuration, and Marvin "Smitty" Smith has a similar configuration in a 22" ride, except that his rivets are mounted in a 3/4" triangle instead of a straight line.

In recent times, adding rivets to heavier cymbals has become popular. Some drummers are looking for more stick definition from their sizzle cymbals, and they desire the sizzle sound more as a contribution to the "wash" or "undertones" of the cymbal. Riveting a heavier cymbal gives a similar effect to the three-rivet grouping mentioned above, however it is a little different. It's as though the sizzle sound is separate from the rest of the cymbal's sound. Dennis

by Colin Schofield

Chambers has six rivets in a 20" K Custom, which gives a very unique sound.

Another option that is popular today is mounting rivets in a flat ride cymbal. Having just three or four rivets can produce a very nice effect.

From time to time, Zildjian receives requests to put rivets into the bell of a cymbal. This is not advised, as it really doesn't produce too much of an effect, and the effect it does produce is not considered desirable by very many people.

Celebrity Rivets Of Interest

Probably the most interesting use of rivets I have witnessed in recent times is Charley Drayton's 12" splash, which contains 12 rivets, evenly spread out near the edge of the cymbal. He puts this inside his 15" hi-hats, resting upside down on the bottom cymbal. The effect is quite striking, adding a very "trashy" quality to the sound of the barely closed "slooshy" hi-hats that he goes for. Not a lot of people would necessarily want this effect, as the hi-hats sound *really* trashy, but in the context of Charley's playing the concept works exceptionally well.

And finally, that strange cymbal that Steve Gadd can often be seen using to the right of his ride cymbal is an old 14" K that has, believe it or not, about 50 rivet holes in it, but only four actual rivets, in a very strange configuration. But it works for him, which proves once again that rules are made to be broken.

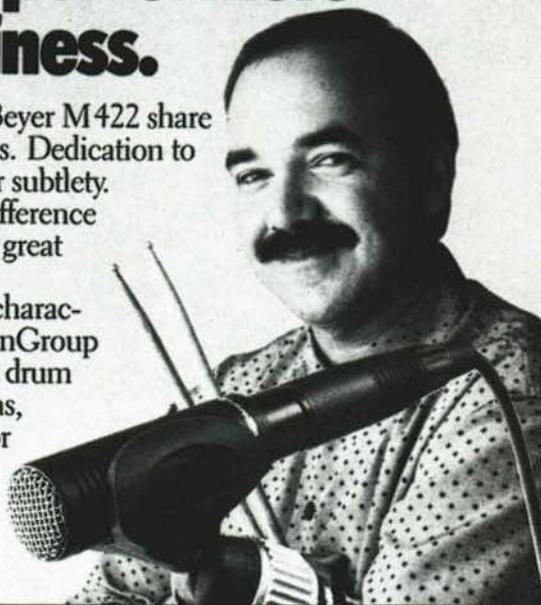
I hope that this article has given you some ideas about using rivets with cymbals. I am indebted to a number of people here at Zildjian for their insights, especially Lennie DiMuzio, Leon Chiappini, John King, and Kevin Goodman. Remember that rivets will not make a bad cymbal sound good, but can add a different and interesting quality to a good cymbal.



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by John Santos

Advanced Conga Drum Workshop



The following exercises should open new avenues of expression for those who play conga drums. The exercises are written in "2-3" clave, and each can stand on its own as a basic supporting rhythm on two drums. However, you should also consider them as points of departure; use your imagination and creativity to alter and "customize" them, or to simplify them when

necessary. You'll also find these versatile rhythms to be excellent in the development of dexterity and coordination.

The following symbols refer to the musical examples:

- H = Heel (full palm)
- T = Toe, Touch, or Tap (fingers)
- S = Slap
- O = Open Tone
- B = Bass Tone

This first example is a combination of the Puerto Rican Bomba with the Rumba and the Songo of Cuba.

1 2 & 3 & 4 &

O S T H O O T
L R L L R R L

1 & 2 & 3 & 4 &

H O O B S O O
L R R L L R R

The following example is based on the style of Rumba known as Guaguanco as it is played in Mantanzas, Cuba.

O O T S S O O
R L R L L R R

S B S O S
R L L R L

The next example is a variation of the straight-ahead Tumbao traditionally used in a great deal of Latin dance music. In this version, the left hand gets a monster workout and the right hand has an unusual figure at the end of the second measure. Here an open tone on the low drum is immediately followed by a slap on the high-pitched drum.

H T S T H S O T
L L R L L L R L

H T S T H T O S
L L R L L L R R

The next example is a "laid-back" groove and probably will be most effective at medium tempos.

H T S T H T O T
L L R L L L R L

B O O T O T O T
L R R L R L R L

The following example is derived from the traditional Cuban "Conga de Comparsa" rhythm.

O H S T H T O O
R L R L L L R R

H T S B O O S
L L R L R R L

The last example is a modern way to approach the "Mambo" sections of Salsa arrangements.

B S O O S O
L L R R L R

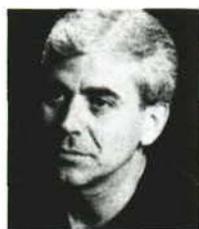
S S O O S O O
R L R R L R R



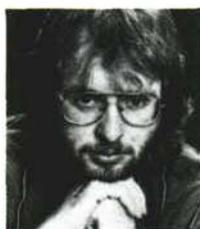
10 great reasons to get serious about your music career.



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Faculty



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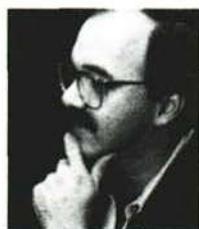
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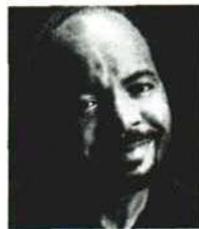
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MD9/89

Varying The Back

I often start these columns by pointing out the all-embracing nature of the jobbing drummer's work. We have to be prepared to play a wide variety of musical styles, often in quick succession. And due to limited budgets and available space, this usually needs to be done on a basic acoustic kit, without the benefit of a sound board. Different styles might imply different drum sounds, but assuming that we're working with acoustic equipment, we're restricted as to the number of sounds we can summon up. There's a temptation, therefore, to have one "catch-all" sound we know we can work with, and leave it at that. But when we perform songs with different characters, often the character of the sound on original recordings, which the audience is used to hearing, will be different too. The most significant percussive sound from the listener's point of view is usually the backbeat, so it makes sense to try to vary this in accordance with the music we're playing

necessarily all the way through a number, but in places. A tom-tom backbeat can make an interesting contrast, but it can also give a mellow sound that fails to drive the music like a snare drum "crack" does. It should be used with caution, rather than for the sake of change.

When we tune a snare drum we usually experiment a bit with various ways of striking it. But our main concern is to get an acceptable sound when we play it in our usual manner, combined with the correct amount of tension to give us the degree of stick response we feel most comfortable with. The most common way to play a snare drum for a backbeat is to hit it dead center. Dead center is actually the deadest spot on the head. Many people get their "perfect" sound this way, but if the drum is struck anywhere else, it can give off unwanted overtones. A *really* well-tuned drum will sound good *anywhere* on the batter head. So it makes sense to have a drum

the edge, depending on how much "ring" you require. For certain Latin effects, play as tight to the edge of the drum as possible. (fig. 2) This gives a maximum of "rim and ring" as opposed to "body," and gives an interesting contrast to the more standard drum sounds we're used to.

Still in the realms of utilizing the rim, there's the "rim-click." Here the stick is actually rested on the drum. One end remains resting on the head, while the other strikes the rim. (fig. 3) The easiest way to achieve this is to allow the heel of the hand to rest on the drumhead also. By far the best sound is produced when the stick is reversed so that the tip remains in contact with the head, and the butt strikes the rim. You can experiment with the best place to rest the tip, but I find the most satisfying sound can be obtained a couple of inches in from the edge.

The "cross-stick" gives us a sound somewhere between a rimshot and a rim-click.



Figure 1



Figure 2

to help give credibility to our band's performance.

Let's dismiss any electronic gadgets that allow us a choice of sounds at the press of a button. This is *not* to say I've got anything against them. They can be very useful. The point is that with electronics the sky is the limit; and the problem becomes not *how* to vary the sound, but which sound to *choose*. (That would be a suitable subject for a book rather than a modest article!)

What I'm talking about here is getting different sounds from the *snare drum*. Backbeats can be, and sometimes are, played on other instruments. If you're copying the drum part from a record, it's worth checking that it actually *is* a snare drum backbeat you're hearing. You'll sometimes hear it done on a tom-tom, for instance—

that is suitable for getting more than one sound. If we want a more "ringy" sound from a drum, we can play it between the center and the edge. And if this feels more comfortable for the style of music we're playing at the time, or we get a sound nearer to what's on the original record, then so be it.

Getting a different sound purely by striking the batter head in a different place is a very straightforward concept. We can switch between sounds from one note to the next, if necessary. Similarly, we can play rimshots—the shaft of the stick hitting the rim of the drum while the tip hits the batter head. (fig. 1) As with a straight hit on the drumhead, a rimshot can be played with the tip of the stick striking dead center, or somewhere between the center and

The tip of one stick rests on the surface of the drumhead, while the second stick strikes the first one. (fig. 4) This is a standard trick used by show drummers for an isolated "pistol shot" effect. The obvious drawback is that *both* hands are needed to execute it. However, it's sometimes possible to work this into a rhythmic pattern, and it's worth remembering that we have this sound in our vocabulary.

Having established that there are a variety of sounds we can get from the snare drum, it's worth considering how these sounds can be enhanced within the context of the kit as a whole. The most common method of adding to a snare drum backbeat is to play the hi-hat with the foot. If we're playing a ride rhythm on a different instrument, such as a ride cymbal or

beat Sound

remote hi-hat, we can either add a "chick" or a "splash" sound to the snare drum note. If we're playing the ride on a closed hi-hat, we can accent the backbeat by simply emphasizing that particular note in the ride pattern, or we can allow the cymbals to open slightly to give more ambience to it.

Another interesting option is to leave the backbeat out of the ride pattern altogether. This allows the snare drum to stand out starkly from the cymbal rhythm, giving it a particular type of emphasis. Alternately, we can use an accent in the ride rhythm to act as an "echo" to the backbeat. If you're playing 8th notes on the hi-hat, you accent the "an" after 2, after 4, or after both.

In addition to enhancing the backbeat with (or without) the hi-hat, there are plenty of other choices! Similar things can be done in the way of accents on the ride cymbal. The cymbal bell can be added to good effect, too. Then there's the possibility of

nothing wrong with playing a flam if that's what you intend. But an accidental flam on the backbeat—particularly if played between two drums—can seriously muddy up the feel of a song.

Of course, the sounds we can get from a snare drum can be altered by changing the basic sound of the drum we start with. Retuning between numbers is usually impractical because of time, and because it's difficult to be precise. However, it's possible to change the damping on a drum as you go along with very little effort. Some snare drums are fitted with internal dampers that can be adjusted quite easily. In the absence of an internal damper, you can obtain a variety of external ones. These have been considered more practical in recent years, because unlike the internal ones, they don't press the head against the direction of the stick's stroke. This means that the drumhead moves away from the stick at

can also be taped to the rim, or held with bulldog-clips. In this way, "cloth" dampers can be removed or replaced quickly, which of course they can't if they're actually taped to the head.

Another standard way to get a different sound is to use different sticks. You might have one type of stick you feel particularly comfortable with, but for different styles of music, different drum sounds, and different degrees of volume and attack, it would be shortsighted not to experiment with alternatives. There are heavy sticks, light sticks, and everything in between. There are wood tips, nylon tips, and synthetic sticks of various makes. These can be held in various ways, and they can subtly, or not so subtly, alter the sound of a drum.

When we stop to consider all the various ingredients that go into making a simple backbeat, it makes us realize that there is an *art* to it that we should never take for



Figure 3



Figure 4

having a tambourine mounted on the kit, and using that in conjunction with the snare drum. To get away from metallic sounds, the bass drum can be played in unison with the snare drum on the backbeat. This idea should be approached with caution, though, because it can make the music feel ponderous. But it's been used in some disco music and reggae, as well as in heavy metal. Also, if you can free a hand from the ride pattern, there's no reason not to play a tom-tom and snare drum simultaneously on the backbeat, if that works for your music.

One small word of warning: If you intend to strike two surfaces simultaneously, be sure that both hands are *together*. This is harder than it might seem. It's so easy to get a flam effect without meaning to. There's

the time of impact, and the damper only "bites" as the head regains its natural shape.

Many factory-built external dampers either clip onto the rim of the drum, or are held in place between a tension bolt and the rim. Most dampers of this sort have adjustable tension, controlled by a wingnut on top of them and a choice of angles, which means they can be swung into different positions. A popular home-made method is to cut a ring of plastic from an old head so it can rest around the perimeter of the existing head. The width is a matter of taste, but about 1 1/2" seems to be a favorite size. This can be removed and positioned quickly by having it taped to the rim on one side, so that when it's "off," it hangs at the side of the drum ready to be flipped onto the surface. Pieces of cloth

granted. There are all these variables in tuning and damping—the way we hit the drum, the tools we use to hit it with, and whatever else we may or may not be doing elsewhere on the set to enhance that sound. Any of the choices within any of these groups can be combined to give you the sound you want! How you use them depends on your ears and your personal taste. The important thing is that we should play the sound we *want* to be playing, not just a particular noise because it's there. Whatever backbeat sound we do use should be consistent within that song. Experiment with different sounds, but when you've got them, use them as if you *mean* to use them. Establish the sound for a particular number and stick with it. And above all, be sympathetic to the needs of the band.



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tional styles. But clave is the bible, the guideline, that all salsaos live by. I've known Latin musicians to walk out of recording sessions because someone asked them to reverse the clave.

"Marc never has to strain to play in clave, and he never had to practice it. It's just something he grew up with. He has extraordinary hearing as far as values and sounds. What he pushes for is so elusive, so subtle—the colorations in things like handbells. We call on him to be the keeper of tradition and to see that it is translated into our product. Moving iron and steel around to make them sound better—the answers are not that clear. We are dealing with a lot of gray areas, very subjective judgments on overtones. We don't have a spectrum analyzer, we just do it with Inspector Clave's ears."

One recent product that Inspector Clave had a lot to do with was the *Jam Block*, which is essentially a woodblock made of plastic. As Cohen explains, "This small, skinny guy, Inspector Clave, broke every woodblock we gave him, because in Latin dance halls they really pound them. So he helped us test the *Jam Block* for durability, and he was the one who made sure that we got the pitch right."

That type of attention to detail has helped Cohen introduce non-traditional products to Latin musicians. "Latins are some of the most conservative people I have ever met when it comes to trying new things," Cohen says. "They really have a strict adherence to a certain rhythmic makeup, and that's what they stay with. With the *Jam Block*, it still amazes me that I'm able to get Puerto Rican timbale players to stick a red piece of plastic on their drums. It's only by virtue of the sound being so correctly tuned to their needs that they will buy into it."

As important as quality is to a product's success, promotion can be just as crucial. Martin Cohen has been well aware of this fact, at times going beyond the bounds of what some people would consider "normal" advertising techniques, one example being his infamous "Beautiful Bongos for the Beautiful People" ad of the early '70s, which contained female nudity. "I've done some things that may have offended a few people, but the one thing I've done is get noticed," Cohen emphasizes. "Sometimes it has taken a while to get over the flack I have gotten because of one of my campaigns, but I got noticed. And really, when you don't have much money to spend, sometimes you have to depend on shock or controversy. And the old adage is that 'As long as people are talking about you, that's really all that counts.' At that time, when I didn't have an advertising budget, I needed as much public relations—good or bad—as I could get. I needed people talking about me. Everything was a personal crusade—making sure I was getting printed by the right publications, and just cooperating with the publications or people who wanted to print my photographs."

That philosophy of getting noticed has extended into other areas as well. Take the *Jam Block*: "All of our market research told us that they should be black," Cohen says. "But working against our research, we made them in red and blue. That way, they get recognition from the audience. The color has not been an obstacle because the product sounds so damn good."

Though Martin Cohen isn't as reckless today as he was in the past ("I don't take chances anymore; sometimes they backfire," he concedes), advertising has not become any less important to the company's survival. An important part of LP's, promotion is their catalog. As with every promotion photo that LP sends out, Cohen is the person behind the camera. His interest in photography is almost as strong as his love for Latin music, to the point where this "hobby" has resulted in the building of a photo studio and facilities that a small advertising agency would envy. "Our product-photography skills have been very finely honed," Martin says. "There is such an enormous amount of work that goes into this, I could take on any industrial account. It's ridiculous what I have in photo studio and art room capabilities."

Cohen sees himself as quite a perfectionist when it comes to LP's product advertising, and cites one ad photo where a tiny piece of gaffer's tape was left on a background flat, and can be seen reflected in a timbale shell—at least, *he* can see it. "Just a small detail," Martin admits, "but now every time I see that picture, I see that flaw in it. Every time you do a good job, you kind of want that job a little better the next time, and then you lose sight of the fact that if you didn't do it quite as good, it would still be okay. If our catalog wasn't as exquisite as it is, it would be just as fine."

As good as the LP catalogs look, the real success of the company has come from the products that are represented by that catalog. Cohen strives to offer as complete a selection of instruments as possible, even if some of them have a very small market. One such product is LP's line of Bata drums. Not only are they not in the mainstream of instruments, but Cohen has actually incurred hostility from some people for making them at all. "There is a religion that surrounds Bata drums," Cohen explains, "and there is an ongoing resentment to my involvement with it. There are people who feel that I am trying to commercialize something that they hold as sacred and secret."

"What's interesting, though," Cohen continues, "is that when I went to Cuba in '79, I went to the home of the now-deceased grand Bata master, Jesus Perez. As opposed to the secrecy that surrounds the Bata in America, here there were no secrets. He opened a closet containing his sacred drums, which he kept separate from his secular drums, and let me look at them. He said, 'Would you like me to play for you?' He and his son played, and he invited me to record it."

"But in America, there is all of this se-

crecy. I've been largely guided by Patato, but he's not a true Bata player. I've had three generations of LP Bata drums, and I'm told that I still don't have the sizes exactly right. But I've always met with resistance on the part of the practitioners, who simply refuse to give me the correct dimensions.

"There is absolutely no commercial value to making Bata drums. Nobody knows how to play them, and nobody's going to teach you how to play them. But we offer them just to be complete. We have several products that we don't make any money from, but we do it just to have a comprehensive catalog. If I made a better Bata drum, it would hardly be worthwhile, but I will keep trying because I want to be complete and I want to be authentic. And I think this is what keeps a company vital. Not everything you do is bottom-line oriented, but it makes a complete package."

At one point, Cohen's desire to be complete led to the building of a recording studio in his house where some of his favorite musician friends could come by and record. "I grew to regret that move," Cohen reflects. "From that studio, along with using Ralph MacDonald's recording studio, I made 16 albums that were all essentially failures. If it takes 16 records to realize that you're a failure..." he laughs. "I was just so in love with having all these great players in my house. The company was making money, but it was all going into the making of these records and creating this facility that I really didn't need. We've since dropped most of the records from our catalog, but five of the educational ones continue to sell. I get a great deal of satisfaction from having Puerto Rican percussionists tell me that they learned to play from my records—records produced by this Jewish guy in Hillsdale, New Jersey."

If Puerto Ricans have learned to play from Cohen's records, it's because he has kept himself plugged into the mainstream of what's happening in Latin music. "The mainstream is not at NAMM shows," Cohen asserts, "but in Central Park and the Bronx, and in dance halls and jazz clubs. It's something I make it my business to be a part of. I spend a lot of nights going to clubs to hear people perform, and there are nights that, frankly, I just don't feel like going out. But I can't not be there. It would just be unacceptable. I know that a lot of companies hire artist-relations people, but there is no one I could hire who would be the heart and soul of the company. I mean, I enjoy it, but I just turned 50, and I'm still doing what I was doing when I was 21. And some of those scenes can be rough. But I feel duty-bound to go, to be part of the scene.

"I guess the essence of my company was best expressed in a line I used for advertising, 'A Lifetime Of Commitment,' because over half my life has been dedicated to this cause. And I have never lost my interest in the Latin rhythms. The people have some-

times driven me to the limits of my patience, but the music has never lost its attraction for me.

"For what I do and the skills I have, there are other industries that could reward me more substantially. And some of my better employees could probably draw bigger paychecks in other environments. But the draw of music is special to us. When I needed sales people, I didn't bring in salesmen; my sales department was filled with musicians.

"This isn't an easy business," Martin says. "I set out to do something great, and I had such enormous energy when I started this business. I would spend all day cutting up wood, welding, finishing, photographing, writing copy, doing promotion, and then I would do the club thing at night. It sounds like I was leading a very full life, but to do all of that, there is a whole side of life that you have to give up. I have no social life; I don't go on vacations. The people closest to me are the musicians, because they are the only ones who fit into my schedule. But that's how you achieve mastery of all these things, by personal sacrifice.

"My son, Wayne, is now making that same sacrifice. He's 24 years old, and he works 60 hours or more a week. He's in here sometimes at 6:30 in the morning, he's never out before 8:00 at night, and he's often here on Saturdays and Sundays. I'm very proud that my son is willing to take on this crusade. Sometimes it's just easier to turn your back on it, but the problems don't go away.

"And there have been problems," Cohen admits. "I learned that subtle changes in manufacturing could be disastrous. But the philosophy of the company remained to make something worthwhile. I had seen David Brown's name on the label of an Astin Martin car, and that told me that someone named David Brown had designed that car, and that he had put his name on it to be accountable. So I put my name on the LP labels for the same reason—so that somebody would always know who to complain to if the product failed.

"On a personal level, I am still very close to the Latin musicians, and I still have to satisfy their needs. If I hear a complaint, I have to respond to it. I can't always respond as quickly as some people would like, because I have to do volume and production. In the early days, people would come to my house at some really inconsiderate hours and want me to machine something, or try to make a bongo louder. But I responded. I was available. I never put up any restrictions as to when people could come to my house. I don't know of any other person in the drum industry who is that personally involved with the musicians. But being deeply, personally involved with what musicians do has kept the vitality of my company."



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Gretsch-Glad

WILLIAM D. GLADSTONE

Distinguished Drummer and Inventor

Mr. Gladstone (his thousands of friends and admirers know him better as "Billy") is a featured favorite in Erno Rapee's superb Radio City Music Hall Symphony Orchestra where he has played drums ever since the opening of that famous New York theatre. Enjoying world-wide reputation as one of the outstanding drum-artists of our time, Billy Gladstone is an inventive genius as well, with 15 successful patents already to his credit. The GRETSCH-GLADSTONE DRUM features no less than three improvements of his invention—improvements born of his own practical experience and first-hand knowledge of drummers' needs—improvements of such vital and practical character that any one of them on a drum would serve to distinguish it above all others.



Talk with any vintage drum collector, and the names of three drums will inevitably come up: Slingerland *Radio Kings*, Ludwig *Black Beauties*, and Gretsch-Gladstones. Two of the three have been highlighted in various publications, but the true unsung hero is the Gretsch-Gladstone. Fortunately, the inventor, Billy Gladstone, has been acknowledged for his versatility as an incredible performer, as well as a prolific inventor. (See October, 1981 *Modern Drummer's* "Tribute To Billy Gladstone" and "Billy Remembered.") The drums, however—produced under the partnership of Billy Gladstone and the Fred Gretsch manufacturing company—have received little more than fleeting attention.

Unlike *Radio Kings* or *Black Beauties*, whose popularity could have been attributed to either endorsement (by Gene Krupa) or sheer good looks, the Gretsch-Gladstone featured unique custom-design elements. These included three-way tensioning (whereby either or both heads can be tensioned from the top tension rods) and single nodal tube lugs (making less surface contact with the shell). These design elements are being applied once again on the esoteric snare drums of today.

How did Gladstone re-invent the drum? Gretsch-Gladstone snare drums were presented by the Fred Gretsch manufacturing company at the New York Musical Trades Convention in 1937. *Metronome* magazine covered the event in their September 1937 issue in an article titled "Gladstone Invents

Gadgets While Drumming." Seven improvements to the snare drum were cited. In the article, Billy Gladstone said that the reason he invented his drum was because the old drum was not adequate for "the new medium of radio and the new sound systems."

Billy's seven improvements appear on pages five and six of the 1939 Gretsch catalog:

1. *Perfected Snare Control*. "Lightning fast and smooth as silk in action, here at last is a throw-off that actually operates by a mere tap of the drumstick...in a natural, easy motion, without changing your grip."

2. *Positive Throw-Off*. Many early throw-offs accomplished only a partial disengagement of the snares, allowing some snare response.

3. *Stick Rest*. "The projecting lever of the throw-off forms a natural rest for your drumsticks."

4. *Separate Tensioning Of The Batter Head Alone*. One socket of the three-way key adjusted the batter head by turning the outer portion of the top tension rod. This rod engaged the lug via a right-handed thread.

5. *Separate Tensioning Of The Snare Head Alone*. The second socket of the key tensioned the snare head by turning the inner portion of the top tension rod. Inside the lug, this portion engaged the lower tension rod with a sliding blade and slot differential. (Billy used a hex rod and socket on the drums he later produced.) The lower tension rod engaged the lug via a left-

handed thread. This facilitated both a clockwise tensioning from the top and...

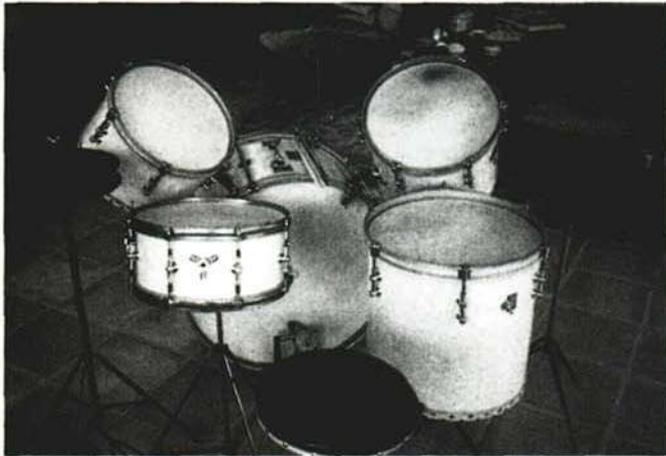
6. *Simultaneous Tensioning Of Both Heads At Once*. The third socket of the key turned both rods together. Inasmuch as the top rod thread was right-handed and the bottom left-handed, the result of turning both was a turnbuckle effect, tensioning both heads at the same time.

7. *Finger-tip Tone Regulation*. Included on Gretsch-Gladstone snare drums, toms, and bass drums, two features made this tone control unique: Rather than an adjustable screw-type mechanism, the pads were spring-loaded, and applied on or off via a cable from the lever mounted on the base of the throw-off. The second feature was the pads themselves. Rather than the more commonly used felt, Billy used a rubber suction-cup type of pad. The resulting tone quality for snare drums was: "Extreme delicacy and crispness of tone for recording and broad-casting...full power when you want to 'pour it in';" for toms: "From true Oriental tom-tom to characteristic Indian drum effect...A new aid to flashing showmanship"; for bass drums: "Full tone, semi-tone, or completely muted tone in a second!"

The snare drums were stocked in a standard 6 1/2x14 size, however, custom sizes could be ordered. Finishes included dark mahogany, duco ebony, white, or two-tone, at a price of \$95. Pearl finish cost an additional \$15, while optional gold plating was \$5 more. This was a lot of money in 1939, and even the Gretsch catalog stated that the "price may seem prohibitive." (A *Black Beauty* cost \$64.50, while a *Radio King* was \$53.) But according to Duke Kramer, who was vice president of sales at the Gretsch Chicago branch at the time, "It was simply an expensive drum to manufacture, what with the complex mechanisms. Even the elaborate key was expensive. At the time, Gretsch believed in presenting new, different, and exciting drums, regardless of the price."

The Gretsch-Gladstone snare drum was offered in a second configuration, with two-way tensioning and minus the Gladstone finger-tip tone control. Oddly enough, though it was tensioned like any other snare drum (either from the top or from the bottom), the tension rods were formed with the characteristic two-step top. The rod, however, was one solid unit. Since it did not require a special key, this top was apparently only a decoration. The two-way model was offered at \$72.00 for standard finishes and \$82.00 for pearl.

stone Drums



Though the catalog said that the model was offered to those whose "budget doesn't run just now to the 'full-feature' model," Duke Kramer qualifies further that "some drummers didn't want the three-way tuning. They didn't mind turning the drum over." This was Gladstone's chief objection to standard snare drums. Ted Reed, life-long friend of Billy Gladstone, wrote in *MD's* "Tribute To Billy Gladstone": "Billy would tighten the top head, but didn't care to turn the drum upside-down in front of 6,000 people (at Radio City Music Hall) to tighten the bottom."

Both snare drums were available with 12-strand wire or gut snares. The butt plate of the gut snares was unique in that each strand could be adjusted individually. Six set screws tightened against the gut strands as they passed through the butt bracket.

Curiously, with all this concern over elaborate tensioning, the Gretsch-Gladstone bass drums were single-tensioned. Like the two-way snare drums, the player-side tension rods of the bass drum had the decorative two-step tops. Within the tub lug, it simply screwed into the audience-side tension rod. A spin-on key was supplied, but with only one socket. Both heads were equipped with the Gladstone tone controls. Standard sizes were 12x26, 14x26, 12x28, and 14x28, with prices ranging from \$100 to \$127.50.

Toms were offered in either single-tension models (with tacked-on bottom heads) with a single tone control, or separate-tension models with double tone controls. Single-tension toms were offered in 6 1/2 x 10, 8x12, 9x13, 12x14, and 16x16 sizes. Separate-tension toms were sized 9x13, 12x14, and 16x16, with prices ranging from \$25.50 to \$66.

Shell construction was of three-ply maple with glue rings on early models. Later con-

struction was of four-ply maple, as Gretsch eliminated the use of glue rings. Tubular lugs were used on all drums. The snare, bass drum, and smallest tom lugs were mounted with a single nodal post, while the larger tom lugs had two posts. Toms and bass drums were equipped with wooden hoops. Though the toms did not have vent holes, the three-way snares and bass drums were vented by utilizing a threaded tube to mount the spin-on key. The two-way snare drums were vented with a grommet mounted with the familiar circular Gretsch badge. Gretsch-Gladstone badges were either tacked on or the logo was stamped onto the shell. Snare batter rims were also engraved with "Gretsch Gladstone" (some also including "Registered Trade Mark Pat. Off"). Tone controls also had "Off-On" stamped on the shell or on a tacked brass plate. All drums were numbered inside the shell (with the exception of some bass drums that were numbered on the badge).

Who played and endorsed these drums? Most notably, Chick Webb, Jo Jones, Shelly Manne, Dave Tough, and O'Neil Spenser of John Kirby's orchestra. Also, Charlie Carroll of Al Donnahue's orchestra, Cesar Camera, Frank Kutak and August Helmecke of Goldman's band, Joe Sinai, and Sammy

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Compared to the entire world of one of America's top-ranking drum artists and brought to reality in America's oldest existing drum factory, the new GRETSCH-GLADSTONE DRUM is truly a triumph of ingenuity. The tremendous, practical value of the WILLIAM GLADSTONE's instruments, flawless, perfected and proven under actual playing conditions in one of the most exacting drum pits in the whole United States put this new drum above and beyond comparison. Freed by the precision instruments from the troublesome uncertainties of temperature and humidity, the great drummer will rejoice in the brilliant, sensitive response of his GRETSCH-GLADSTONE DRUM. He will delight in the speed and accuracy of its unique adjustments. And that accurate touch of complete control of his instrument that comes to the player of a GRETSCH-GLADSTONE DRUM is inevitably reflected in improved technique and showmanship.

PERFECTED SNARE-CONTROL
Lightening fast and smooth as silk in action, here at last is a throw-off that actually operates by a mere tap of the drumstick. What's equally important is that it's done, as you see by these actual photographs (posed by "Billy" Gladstone personally), in a natural easy motion without changing your grip of the stick in the slightest. And the entire makeup of this snare is so simple and so rugged that dependable operation is a certainty.

POSITIVE THROW-OFF
This up-side down photograph shows the complete and positive action of the GRETSCH-GLADSTONE Throw-off. As you can see, there's no chance of accidental snare-response when you've released the snares.

GRETSCH-GLADSTONE TUNABLE TOM TOMS
Featuring the Gladstone "Finger-Tip" Tone Regulation

GRETSCH-GLADSTONE SINGLE TENSION
With Single "Finger-Tip" Tone Control

Shell	Dark Finish	Gretsch-Pearl
10" x 10"	\$48.00	\$58.00
12" x 12"	\$58.00	\$68.00
14" x 14"	\$68.00	\$78.00
16" x 16"	\$78.00	\$88.00
18" x 18"	\$88.00	\$98.00
20" x 20"	\$98.00	\$108.00
22" x 22"	\$108.00	\$118.00
24" x 24"	\$118.00	\$128.00
26" x 26"	\$128.00	\$138.00
28" x 28"	\$138.00	\$148.00
30" x 30"	\$148.00	\$158.00
32" x 32"	\$158.00	\$168.00
34" x 34"	\$168.00	\$178.00
36" x 36"	\$178.00	\$188.00
38" x 38"	\$188.00	\$198.00
40" x 40"	\$198.00	\$208.00
42" x 42"	\$208.00	\$218.00
44" x 44"	\$218.00	\$228.00
46" x 46"	\$228.00	\$238.00
48" x 48"	\$238.00	\$248.00
50" x 50"	\$248.00	\$258.00
52" x 52"	\$258.00	\$268.00
54" x 54"	\$268.00	\$278.00
56" x 56"	\$278.00	\$288.00
58" x 58"	\$288.00	\$298.00
60" x 60"	\$298.00	\$308.00
62" x 62"	\$308.00	\$318.00
64" x 64"	\$318.00	\$328.00
66" x 66"	\$328.00	\$338.00
68" x 68"	\$338.00	\$348.00
70" x 70"	\$348.00	\$358.00
72" x 72"	\$358.00	\$368.00
74" x 74"	\$368.00	\$378.00
76" x 76"	\$378.00	\$388.00
78" x 78"	\$388.00	\$398.00
80" x 80"	\$398.00	\$408.00
82" x 82"	\$408.00	\$418.00
84" x 84"	\$418.00	\$428.00
86" x 86"	\$428.00	\$438.00
88" x 88"	\$438.00	\$448.00
90" x 90"	\$448.00	\$458.00
92" x 92"	\$458.00	\$468.00
94" x 94"	\$468.00	\$478.00
96" x 96"	\$478.00	\$488.00
98" x 98"	\$488.00	\$498.00
100" x 100"	\$498.00	\$508.00

GRETSCH-GLADSTONE SEPARATE TENSION
With Double "Finger-Tip" Tone Control

Shell	Dark Finish	Gretsch-Pearl
10" x 10"	\$58.00	\$68.00
12" x 12"	\$68.00	\$78.00
14" x 14"	\$78.00	\$88.00
16" x 16"	\$88.00	\$98.00
18" x 18"	\$98.00	\$108.00
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36" x 36"	\$188.00	\$198.00
38" x 38"	\$198.00	\$208.00
40" x 40"	\$208.00	\$218.00
42" x 42"	\$218.00	\$228.00
44" x 44"	\$228.00	\$238.00
46" x 46"	\$238.00	\$248.00
48" x 48"	\$248.00	\$258.00
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90" x 90"	\$458.00	\$468.00
92" x 92"	\$468.00	\$478.00
94" x 94"	\$478.00	\$488.00
96" x 96"	\$488.00	\$498.00
98" x 98"	\$498.00	\$508.00
100" x 100"	\$508.00	\$518.00

O'NEIL SPENSER
of John Kirby's Orchestra Tunes to the GRETSCH-GLADSTONE TUNE TONS

Weiss all played Gretsch-Gladstones. Were these artists compensated for their endorsements? "Absolutely not," says Duke Kramer. "Gretsch didn't pay for endorsements, ever. These guys just wanted to play Gretsch-Gladstones." Considering the state-of-the-art features of these drums—even by today's standards—it's not difficult to understand why.



SUPERDRUMMING
Proscenium Entertainment
P.O. Box 909
Hightstown NJ 08520
Time: 53 minutes

Price: VHS \$19.95/Beta \$24.95
 Talk about an eclectic grouping of drummers—Louie Bellson, Simon Phillips, Ian Paice, Gerry Brown, Cozy Powell, and Pete York—all together on the same video? Well, *Superdrumming* brings these gentlemen together for about an hour's worth of superior drumming. Watching the different approaches of such a diverse group of players—on the same tape—really opens up your thinking about drumming.

The drummers on *Superdrumming* should be known to most MD readers. On this tape they play two songs apiece with a band made up of some very talented European musicians, led by keyboardist Brian Auger. All of the tunes feature at least one drum solo. (The hot licks on this tape are too numerous to count.) Some high points on *Superdrumming* include Louie Bellson and Simon Phillips trading solos on "Heart Attack Tango," Gerry Brown's groove playing and soloing on "Can You Dig It?," and the tune "The Last Roundup," which features short solos from each of the drummers. Also appearing on this tape is percussionist Nippy Noya, who shows his great chops on congas and other percussion toys during "Collapse Calypso."

Originally produced for European television, *Superdrumming* was videotaped at the century-old Staig/Illerkirchberg cathedral in West Germany. The sound and camera work is excellent, with some great overhead shots of the drummers. The tunes themselves are the only weak aspect of the tape, but the drumming makes up for any so-so compositions or arrangements. If you're looking for some soloing inspiration, this tape is a good place to start, especially for the price.

—William F. Miller

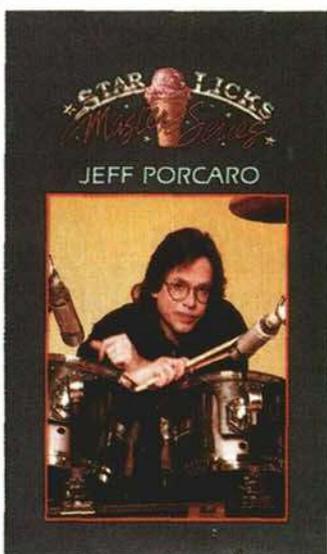
played. The musical examples are long enough to establish each groove effectively without overdoing it. Each musical example has a corresponding pattern written out in the booklet that accompanies the tape, so you can learn by watching, listening, and/or reading.

From a production standpoint, the video is well-constructed. Two basic camera angles are used: one full-front when Jeff is addressing the viewer, and one overhead from Jeff's left when he is playing. The latter angle clearly reveals Jeff's work on the hi-hat and all the drums, while a split-screen inset of his bass drum foot covers his pedal work at the same time. You don't miss a thing.

One point should be made in the interest of accuracy. Although the liner notes indicate that this is a 60-minute tape, I timed it out at almost exactly 30 minutes. In a way, I almost didn't mind, since there isn't a moment wasted, and since this 30-minute tape contains more solid information and inspiration than many 60-minute tapes I've seen. But the fact remains that the tape isn't as long as it is stated to be.

Besides being solid as a rock on everything else he plays, Jeff Porcaro is the absolute *master* of the shuffle feel. He proves this on this video by playing several shuffle patterns that display surprising variety and multiple applications. This is by no means an all-encompassing video, but if you want to learn how a studio giant does what he does best, it's here for you.

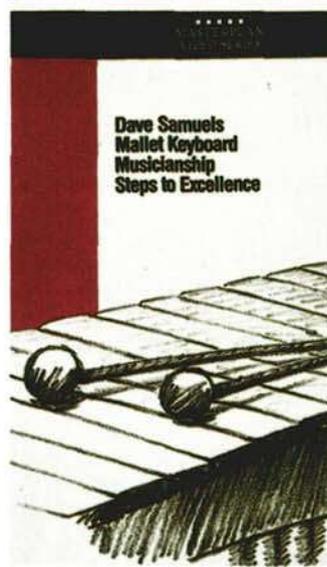
—Rick Van Horn



JEFF PORCARO
Star Licks Master Series
Noma Video
2340 Sawtelle Boulevard
Los Angeles CA 90064
Time: 30 minutes
Price: \$44.95 VHS only
(also available on audio cassette for \$14.95)

This is one of the best, most unpretentious videos I've run across in a long time. Its quality is derived from the fact that Jeff Porcaro keeps the subject matter limited to what he does as well as or better than anybody else around: locking down a groove in a musical and interesting manner. Jeff adds a few educational tidbits about grip, hi-hat and bass drum technique, and the use of accents

and dynamics, but his primary focus is on how he creates and plays his patented grooves. He demonstrates straight 8th- and 16th-note feels (including samba variations), and shuffles. With the aid of Michael Porcaro on bass and David Garfield on keyboards, Jeff explains how he creates his drum patterns—breaking each one down clearly—and how those patterns affect the music being



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Suite 103
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Time: Vol. 1, 45 minutes;
Vol. 2, 30 minutes
Price: \$49.00 each;
\$90.00 for both (VHS/Beta)

Dave Samuels is among that handful of people who are equally strong as performers and teachers. While this video stresses his educational abilities, there is also some performance mixed in that shows off that side of Samuels, too, while putting the teaching

examples into solid perspective.

The first tape covers the basics of mallet keyboard percussion and is aimed at beginning to intermediate players. The second tape goes into more depth, and is directed at intermediate to advanced performers. Each tape is broken up into a number of segments, each of which focuses on a single point. The tapes are very well organized, and the format allows one to approach this material as a series of lessons. In addition, these tapes can be used along with the two books Samuels has written, *A Musical Approach To Four Mallet Technique For Vibraphone*. (The two volumes are also available from Masterplan, and are \$14.95 each.)

Topics covered in Volume 1 of the video include holding four mallets, opening and closing the mallets, striking the bars, playing a single line while holding four mallets, sticking techniques, using the pedal, and dampening techniques and applications. While a lot of the information is very basic, even a somewhat advanced player might pick up some pointers here, particularly towards the end when Samuels demonstrates a variety of dampening approaches.

Volume 2 includes material on chord scales, visualizing scale shapes, modal scale studies, and harmonic qualities of scales. A nice feature of this volume is that Samuels demonstrates a lot of

his points by performing with a mallet ensemble. This is especially helpful during the discussions concerning the chord/scale relationships.

Overall, this is an excellent use of the video medium. Being able to hear Samuels explain a technique, see him do it, and also hear the resulting sound is far superior to reading about a technique in a book. Gary Burton has often over-simplified the technical demands of mallet keyboard instruments, saying that you merely have to strike the bar and the sound is there. While that's true to a point, there's also more to it than that, as this pair of videos from Dave Samuels makes quite clear.

—Richard Egart

**CHET McCracken AND
CHESTER THOMPSON**
Star Licks Master Series

Noma Video Inc.
2340 Sawtelle Blvd.
Los Angeles, CA 90064

Time: 60 minutes
Price: \$44.95 VHS only
(also available on audio
cassette for \$14.95)

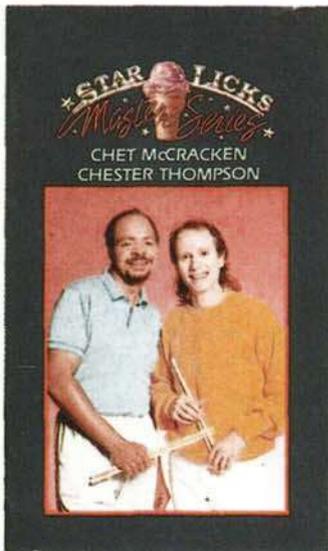
In this very low-key, almost ad-lib video, Chet McCracken (of Doobie Brothers fame) and Chester Thompson (Genesis, Zappa, Weather Report) consult their years of playing experience and pass on what they've discovered about basic drum tuning, plus a few tips on playing technique. Most of the tape concerns methods of getting the right sound from

the drumset—muffling, heads, tuning, holes in heads, various bass drum beaters, etc.—with both Chet and Chester giving their individual, and sometimes differing, views on each subject. Several times it is emphasized that there is no "right" way to do any of these things, only what's right for the individual drummer.

At the end of the tape, Chet explains and demonstrates some basic beats, including turning a paradiddle into a groove by spreading it out on the drumset, and playing double time while keeping the time steady. Chester then shows some of his methods of getting around the drumset easily and logically, notably using a paradiddle to reverse directions.

Since both drummers are (or were) in double-drummer bands, one might expect some tips on playing in this type of situation, but the topic is not touched upon. Chet and Chester do play briefly together, though, during the intro and exit of the video. A modest little tape with modest goals, aimed at the beginner level, there are probably still some tips here that intermediate drummers could use.

—Adam Budofsky



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VINNIE COLAIUTA

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VIDEO PATTERNS-STICKINGS \$57 per copy

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16 White Oak Rd., W. Roxbury, MA 02132

IN MEMORIAM: FRED EDLUND

The percussion industry was shocked and saddened to learn of the death of Fred Edlund on May 7. Fred was the drum maintenance and support technician at Walt Disney World in Orlando, Florida. He died while driving to work, apparently the victim of a heart attack.

Fred was the motivating force behind, and the on-site guide for, *MD's* feature story, "Drumming At Disney World" in the December 1987 issue. That story covered the activities of the literally dozens of drummers and percussionists performing regularly at Disney World—all of whom relied on Fred for their technical support and "special needs." Fred's tireless efforts and creative imagination provided unique instruments, short-notice repairs, and other essential services to drummers performing hundreds of shows per week over a huge geographic area. He was also called upon to provide support to the hundreds of outside artists—from rock drumkit players to marching percussion lines, and from African tribal drummers to Japanese Taiko troupes—that performed at the park each year. He handled each and every request with skill, efficiency, and an unflagging good humor. He considered every drummer and percussionist on the Disney property as a colleague, and offered veteran drummers and novices alike his total concern for their musical well-being. He was also an active player himself, performing at various locations in and around the Orlando area.

Since he was responsible for maintaining the supply of new equipment, replacement parts, and expendable items for all Disney drummers, Fred was also known and respected by many members of the percussion manufacturing industry. Karl Dustman, of Pearl International, referred to Fred as "the real heartbeat of everything that was percussion-oriented at Disney World. He was the pulse that kept everything happening smoothly. He was also a tremendously nice man, and his loss is a blow to all of us."

HSS ANNOUNCES AGREEMENT WITH SLINGERLAND DRUMS

Horst Mucha, president of Hohner/HSS Inc., and Fred Gretsch, president of Gretsch Enterprises and Slingerland U.S.A., have announced their signing of an agreement that names HSS Inc., of Ashland, Virginia, the exclusive distributor

of Slingerland drums and marching percussion instruments.

Robert Cotton, HSS vice president, announced that the formal introduction of those Slingerland products that will be immediately available, and those that will be added to the line in early 1990, will be at the upcoming NAMM show in Chicago. The Slingerland products will be available for shipment from HSS distribution centers in Ashland and in Mountain View, California. For more information, call HSS at (804) 798-4500.

DRUMS FOR LUNCH



The Yamaha Communication Center Showroom in New York City was the site for the second in a series of noontime drum clinics. Featured artists were Horace Arnold, Richie Morales, Mickey Curry (shown in photo), Buddy Williams, and Dave Weckl. There was no admission fee for the clinics, which drew large crowds, including many passers-by who were drawn in by seeing a drummer wailing away in front of Yamaha's 57th Street window. According to Steve Ettleson, who coordinates these events, "One of our goals with these series is to spotlight some of the great players who have not had a lot of clinic exposure. The clinics are also helping make people aware of our Communication Center." The next Drums For Lunch series is scheduled for the week of August 21-25. For further information, contact the Yamaha Communication Center, 142 West 57th Street, New York, NY 10019, (212) 265-1111.

MURPHY JOINS DRUM WORK- SHOP'S TEAM

Drum Workshop has announced that sales specialist Dave Murphy has joined DW's in-house sales staff. Murphy spent the past four years as national sales manager for a Los Angeles-based percussion distributor, and three years as the drum department manager/buyer at Pedrini Music in Alhambra, California. Also active as a free-lance percussionist in the Southern California area, Murphy is the timpanist and principal percussionist for the Crystal Cathedral and "Hour Of Power" orchestras.

YAMAHA LAUNCHES ROCK SCHOOL PROGRAM

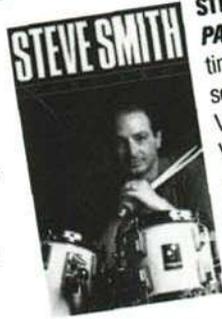
Yamaha Corporation of America has established a new educational program called Rock School, specifically for aspiring rock 'n' rollers. According to Yamaha, Rock School combines classroom musical instruction with the excitement and learning experience of live, on-stage, student rock band performances.

Rock School's specially trained teaching staff will use the Yamaha 27-week curriculum, presented in three 9-week modules. Teachers will identify musical abilities of students and place them into bands for rehearsals and performances. In Rock School 101 the emphasis is on instrumental techniques and ensemble playing, while the 201 course focuses on performance, arranging, group identity and image, stage

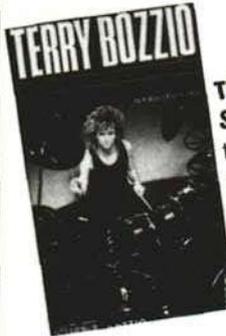
BY MUSICIANS...



DAVE WECKL
BACK TO BASICS—In this inspiring video, Dave outlines his philosophy and technical approach to the drums, covering stick control, foot technique, brushes, and independence. He performs with several tracks from *Contemporary Drummer + One* and plays some explosive solos. An encyclopedia of drumming techniques. 72 minutes.



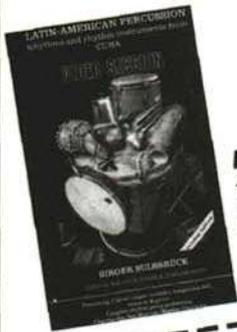
STEVE SMITH
PART ONE—Steve describes and demonstrates methods for developing time and meter and his basic approach to rock and jazz. Includes some incredible solos and several performances with Steve's group Vital Information. *Best Music Instruction Video of 1987* (American Video Awards). Booklet included. 60 minutes.
PART TWO—is an exciting follow-up with invaluable tips on double bass drumming, developing creativity, soloing, and creating a drum part. Includes rare in-concert footage of Steps Ahead, plus great performances by Vital Information. Booklet included. 54 minutes.



TERRY BOZZIO
SOLO DRUMS—Terry presents his overall approach to the drum set, starting with an incredible solo which he breaks down section by section, explaining each technique used. He also covers double bass drumming, hand technique, 4-way independence, and offers a study of his drum part for *U.S. Drag*. Booklet included. 55 minutes.



ROD MORGENSTEIN
PUTTING IT ALL TOGETHER—Rod discusses how to develop versatility, how to create a drum part, techniques for playing in odd time signatures, and his approach to ghost strokes and double bass drumming. On-screen graphics included. 60 minutes.



LATIN AMERICAN PERCUSSION Designed for both beginner and experienced players, features expert percussionist Birger Sulsbruck. He offers the basic techniques for playing congas, bongos, timbales, and shakers and demonstrates many Afro-Cuban rhythms. Examples of ensemble-playing are featured. Booklet included. 45 minutes.

FOR MUSICIANS.



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presence, and the business of music. Both sections include weekly band rehearsals, which create the realistic performing environment that Yamaha says gives Rock School its unique format.

For information on attending Yamaha Rock School, contact Yamaha's Music Education Division, (714) 522-9122.

MARTY HURLEY CLINIC

Lone Star Percussion of Dallas, Texas recently hosted clinician Marty Hurley on one of the stops on Pearl's 1989 National Clinic Tour. Marty is the percussion instructor and arranger for the Phantom Regiment Drum & Bugle Corps from Rockford, Illinois, as well as the director of bands at Brother Martin High School in New Orleans, Louisiana. The event was held at Lake Highlands High School (the site of the annual Festival of Drums and Bugles competition).

Instead of a traditional clinic, nine snare drummers performed for Marty in a master-class setting. The participants included Matt Bender (Shackleford Jr. H.S., Arlington), Derek Linders (Newman Smith H.S., Carrollton), Duncan Tilford

(Hirschi H.S., Wichita Falls), Greg Sawyer (Haltom City H.S.), Jeffrey Peebles (Trinity H.S., Euless), Mike Newhouse (Newman Smith H.S.), Tom Fesler (University of Texas, Arlington), Bill Olson (Baylor University), and Jeff Moore (University of North Texas).

Door prizes were awarded to those in attendance, and included merchandise from Mike Balter, Pearl, Remo, Silver Fox, and Zildjian. A special prize was awarded to the person who traveled the greatest distance to attend (Lee Jackson from Kyle, Texas, over 200 miles away). Following a question-and-answer period, Marty Hurley concluded the clinic by playing the snare drum solo "Connecticut Halftime."

ENDORSER NEWS

Chris Whitten, who will be Paul McCartney's drummer on his upcoming world tour, recently asked Zildjian for "a Ringo ride cymbal—just like the one he used on the classic Beatle tracks." Chris explained that the special Ringo ride cymbal sound is needed on many of the numbers in the program, and after some quick R&D, Zildjian flew over an 18" K Heavy Ride (with rivets) to Chris, special delivery.

New endorsers for Paiste include: **Alan**

Estes, Andy Galeon, Bob Zimmitti, Bobby Previte, Chuck Bonfante, Danny Gayol, Dave Beyer, Frank Briggs, Gordy Knudtson, Jim Varley, Lou Clemente, Pat Mastelotto, Rock Deadrick, and Todd Lane.

Vic Firth announced their new endorsers: **William Calhoun, Ron Riddle, Hunt Sales, Soko Richardson, Matt Chamberlain, Russ McKinnon, Steve Samuel, Mikkey Dee, Victor Agnello, Greg Haver, Chuck Bonfante, Tad Leger, and Dante Renzi.**

Carmine Appice now endorses Premier drums; **James Kottack** now uses Pearl drumsticks; and **Rod Morgenstein** endorses Electro-Voice *N/DYM* mic's.



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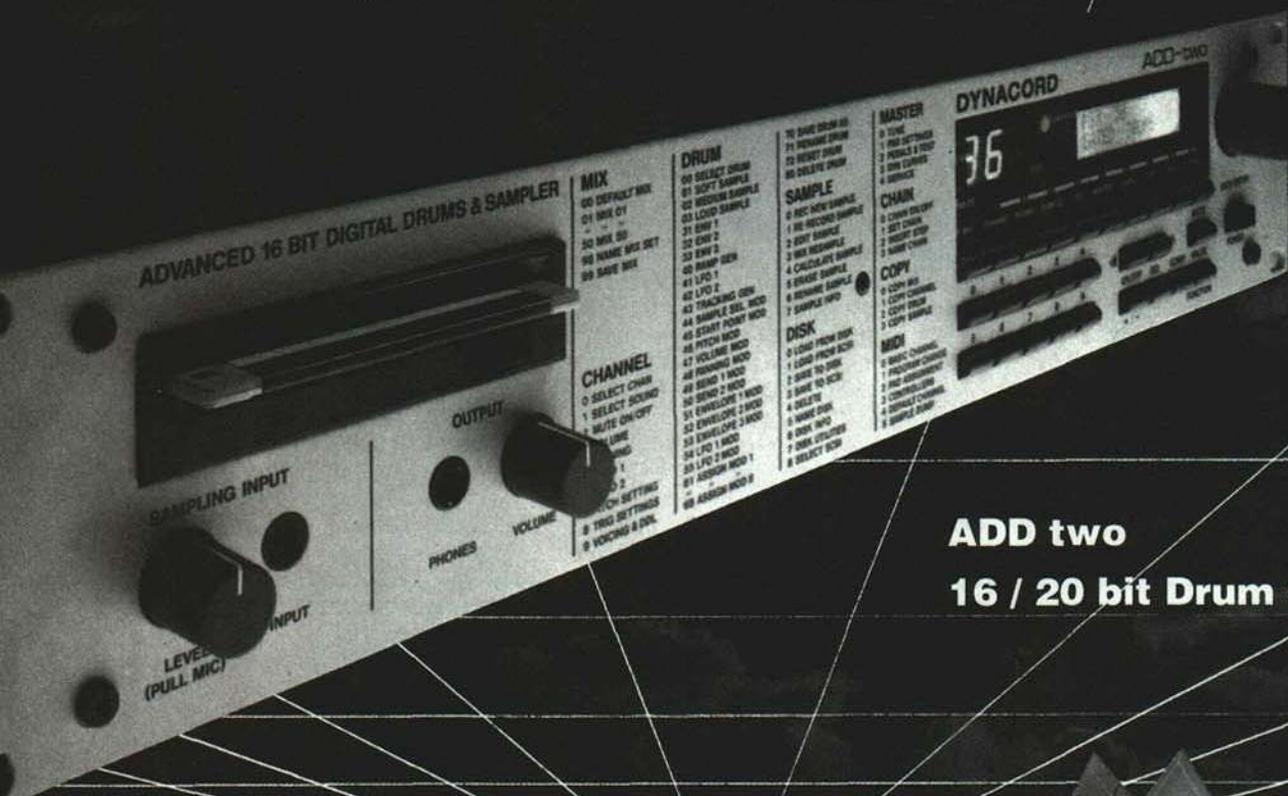


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Challenged by the growing demand among drummers for exciting special effects, Sabian has redesigned its range of cast bronze AA Chinese cymbals to capture the sound characteristics and appearance of traditional Oriental instruments.

Prompted by the success of its recently debuted 13" *Fusion Hats*, Sabian has also expanded this series of cross-matched pairing to include louder, more powerful 14" versions. Consisting of either an AA (machine-hammered) or HH (hand-hammered) top, coupled with a heavy unlathed HH *Leopard* bottom, 14" *Fusion Hats*, according to Sabian, deliver clear, tight metallic notes, making them ideal for both stage and studio applications in virtually any style of music. **Sabian Ltd., Meductic, New Brunswick, CANADA EOH 1LO. Tel.: (506) 272-2019, FAX: (506) 328-9697.**

NEW MAPEX DRUM LINES



Mapex Percussion Technology has introduced several series of astronomically named drumsets. The *Saturn Studio* series features a combination of four plies of maple and three plies of selected hardwood in a seven-ply shell construction, an eleven-step lacquer finish, and *Pro-lok* hardware. With all the features of the *Saturn Studio* series, the *Saturn Stage* series is available in a wide choice of metallic coverings. Mapex also offers the *Mars* series—which features nine-ply mahogany shells and double-braced hardware—and the entry-level *Venus*

series. All Mapex products carry the "5/2" warranty: five years on drums, plus two on hardware. **Mapex Percussion Technology, P.O. Box 748, Effingham, Illinois 62401, (217) 342-9211, Fax: (217) 347-0316.**

TWO NEW VIDEOS FROM DCI

DCI Music Video has announced the release of two instructional drum videos, *Everything Is Timekeeping*, featuring Peter Erskine, and *How To Play Drums From Day One, With Jim Payne*. *Everything Is Timekeeping* features a great deal of performance by Peter's trio, which includes John Abercrombie on guitar and Marc Johnson on bass. The topics Peter covers include independence, grip, ride cymbal technique, brushes, soloing, and playing in various styles, such as jazz, Latin, and shuffles. The video also includes an exercise/transcription booklet.

How To Play Drums From Day One was designed to introduce the complete beginner to the drumset. According to DCI, using a unique system developed by Jim Payne, the viewer will learn to play simple beats almost immediately. Proper grip motion and technique are covered,



Photo by Tom Coppi

Scabeba Entertainment
in association with
Modern Drummer Magazine
presents the

Buddy Rich Memorial Scholarship

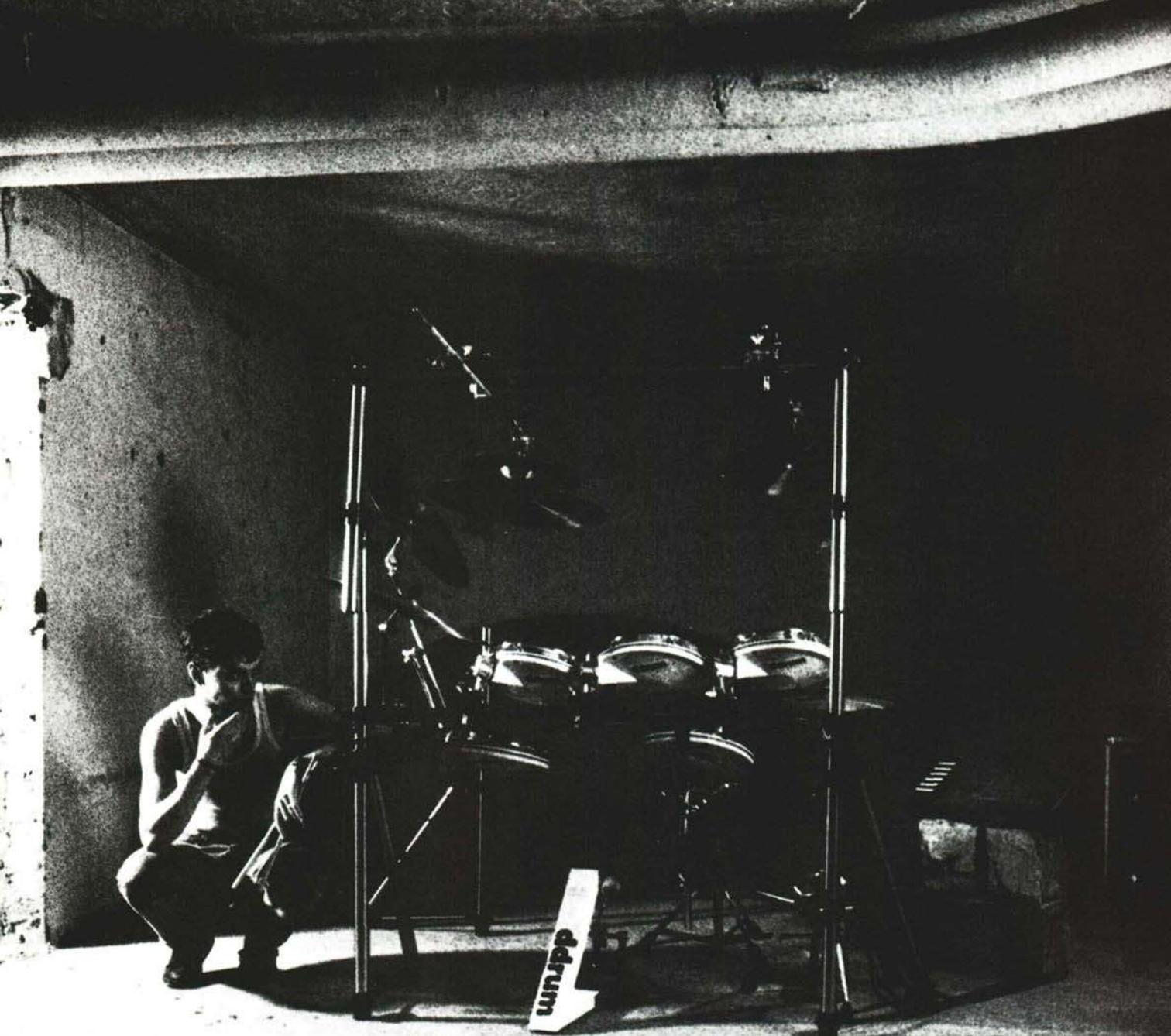
If you are a drummer who will be eligible for college in the fall of 1990, and you would like to compete for a \$5,000 scholarship in the name of Buddy Rich to further your musical education, please send a video tape (no longer than five minutes) of you playing the music of your choice to:

Buddy Rich Scholarship
c/o Modern Drummer Magazine
870 Pompton Avenue
Cedar Grove, NJ 07009

Video may consist of performance with live band and/or drum solo. Your tape must be postmarked no later than September 15, 1989. Tapes must be VHS format only. Only one tape per drummer will be accepted. Tape must be clearly marked with drummer's name, address, and phone number. Tapes cannot be returned. Winner must use prize to attend an accredited college or university, and must major in music.

Five finalists will be selected by the Editors of *Modern Drummer*. From those five videos, a winner will be chosen by the featured performers at the forthcoming Buddy Rich Memorial Scholarship Concert in Los Angeles, to be held on October 14. The winner will be announced at the concert. (Full details of the concert, presented by Scabeba Entertainment and the Avedis Zildjian Company, appear on page 117 of this issue.)

The Buddy Rich Memorial Scholarship will be an ongoing concern. Details of the next scholarship availability and memorial concert will be announced in 1990.



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Max Weinberg, Bruce Springsteen

Willie Wilcox, Producer

ddrum

and traditional drum notation is also explained. Nine songs are provided to play along with. **DCI Music Video, 541 Avenue of the Americas, New York, NY 10011, (800) 342-4500 or (212) 691-1884.**

SOFTWARE PACKAGE FOR DDRUM 2

Ddrum's new 2.0 software package for its *ddrum 2* provides 4MB of memory—twice that of the previous software version. The new package, along with the new assorted *Percussion 3* (included in the package) will give the user 50 of "the best and most realistic drum sounds available." More MIDI control features have been added to the package, including the ability to store MIDI channel and MIDI note number setups for each drum of the *ddrum 2* in each drumkit that you program. Eight different MIDI devices can now be controlled at one time by sending program-program change messages from each of the *ddrum* channels. Ddrum has also added the *Drumhead Vibration Algorhythm*, which the company says makes the pads and sounds respond better. For further information, contact Chris Ryan at **ddrum, 25 Lindeman Dr., Trumbull, CT 06611, (203) 374-0020.**

E-MU PROTEUS DIGITAL SOUND MODULE

E-mu recently introduced *Proteus*, a 16-bit, 32-voice digital sound module that uses E-mu's new generation of custom VLSI (Very Large Scale Integration) technology. According to E-mu, *Proteus* combines *Emulator III* sound quality with a high level of creative control at an affordable price.

Proteus contains four megabytes (internally expandable to eight megabytes) of high-quality 16-bit samples selected from the *Emulator III* sound library and stored in ROMs for instant access. Samples include pianos, organs, strings, horns, guitars, basses, drums, and Latin percussion.

Proteus contains 192 sounds and has the ability to literally take these sounds apart and reassemble them into an almost limitless number of entirely new sounds. You can combine parts of one sound with another or with any of a selection of digital waveforms also stored in the *Proteus* front panel.

Proteus also features *MidiPatch*, a powerful modulation and control structure functioning much like a digital patch bay. *MidiPatch* gives the user real-time access to over 40 of a sound's parameters, either from a keyboard, other MIDI controller, or from *Proteus's* internal LFO's and envelopes. For more information, contact Jim Rosenberg at **E-mu Systems, Inc., 1600 Green Hills Road, Scotts Valley, CA 95066, (408)438-1921.**

NEW PRO-MARK STICKS AND PAD



Pro-Mark has introduced a new nylon-tip version of its *Maxxum 400* (15 3/4" long), *Maxxum 412* (16 1/4" long), and *Maxxum 419* (16 1/2" long) drumsticks. Previously available only with wood tips, the

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We ask that you keep your *DrumLine* tip to 150 words maximum. Photos or drawings are fine, but they cannot be returned. Send your tip, along with your name and address, to *DrumLine*, c/o Modern Drummer, 870 Pompton Avenue, Cedar Grove, NJ 07009.

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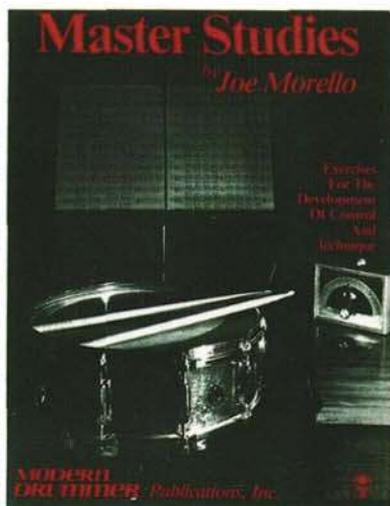
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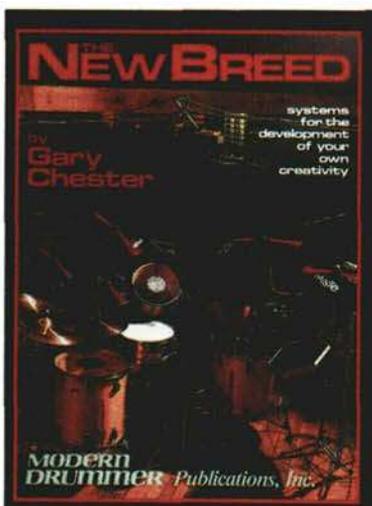
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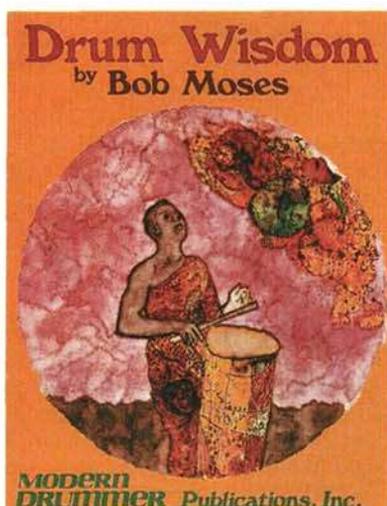
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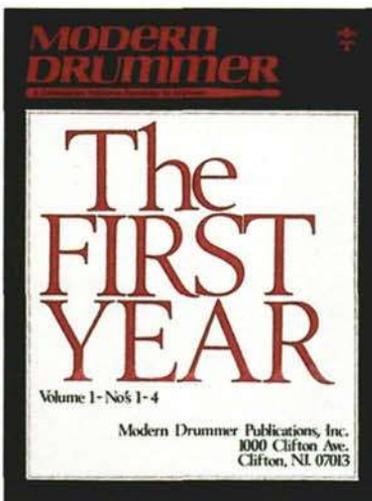
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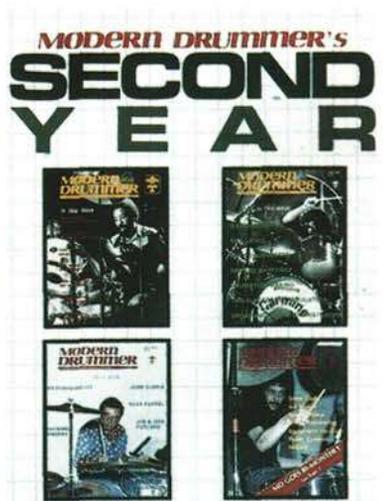
Here are more than 75 of the most informative and helpful articles from our ten most popular *Modern Drummer* columns, written by some of our most popular authors!

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Maxxum series drumsticks are 16mm in diameter (like a Pro-Mark 26). The taper is short and the bead is large, which, according to the company, makes the *Maxxum* series sturdy and very long-lasting. The *Maxxum* series is made in the U.S.A. from select American hickory. Pro-Mark has also released a *Bobby Rock* model American hickory drumstick. The stick is 16.5 mm in diameter (slightly larger than the Pro-Mark 28), 17 1/2" long, and available only in wood tip.

Also new from Pro-Mark is their own version of the "Gladstone"-type practice pad. Made of composite rubber material, the pad is designed to sit on top of any 14" snare drum or on any flat, smooth surface. The pad comes as a standard part of all Pro-Mark SK20 snare drum kits, or may be purchased separately. **Pro-Mark, 10707 Craighead Dr., Houston, TX 77025.**

SILVER EAGLE VIDEOS

Silver Eagle Designs, Inc. has released a series of new instructional videos, including one each by Vinnie and Carmine Appice. The videos are being produced by Silver Eagle Productions and Backstage Productions, subsidiaries of Silver Eagle



Designs created specifically to put out instructional videos. Future drumming videos will feature Scott Travis of Racer X, Ken Mary, Steve Ferrone, Richie Morales, and Will Kennedy. **Silver Eagle, Inc., 6747 Valjean Ave., Van Nuys, CA 91406-5870, (818) 786-8696 or 988-1334.**

DURALITE DRUMSTICKS

Duratech Music Products' *Duralite* drumsticks feature an ultra-bright LED housed inside a high-impact transparent polycarbonate drumstick. When lighted, *Duralites* are clearly visible to the audience in an arena/concert setting. The battery supply

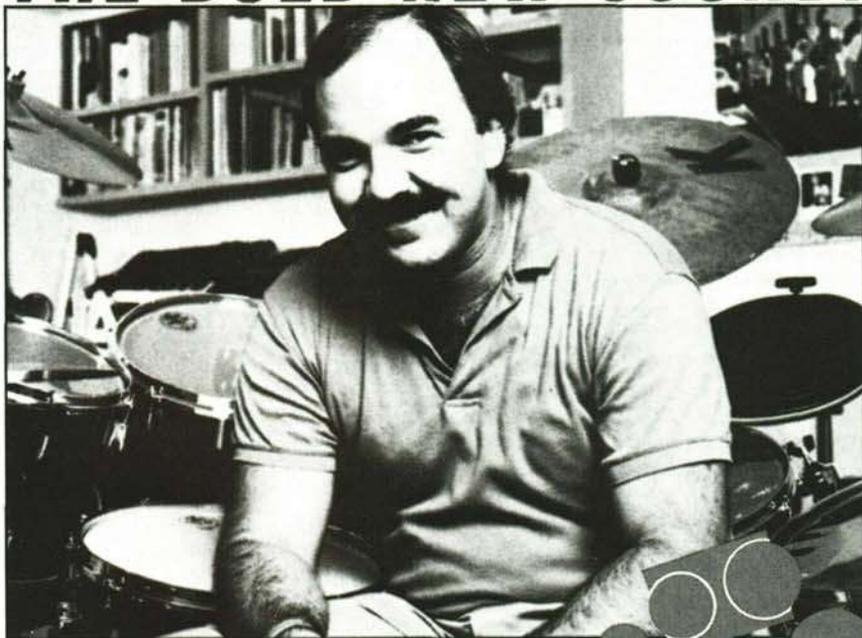
is easily replaceable and will outlive each performance. For more information, contact John French at **Duratech Music Products, Rt #3, Wright Road, Thomasville, NC 27360, (800) 637-6166.**

NEW LP ITEMS

To give a sampling of some of the products that the LP Music Group offers, the company has created the Mini Catalog. Within its color pages are short profiles and photos of their percussion instruments and accessories. LP says that the Mini Catalog, which is free, is an easy way to become familiar with the types of products the company offers.

Also new from LP is a lower-pitched

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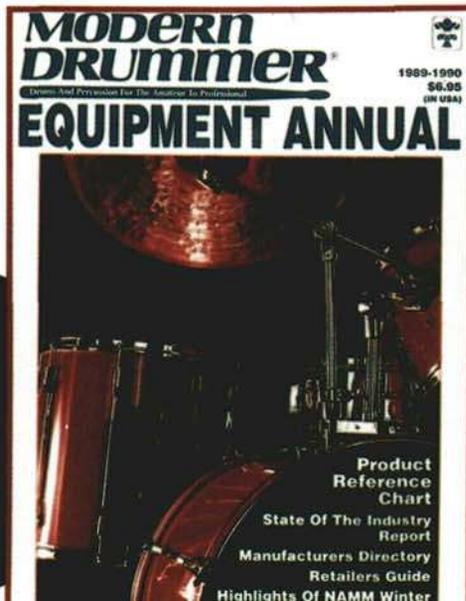
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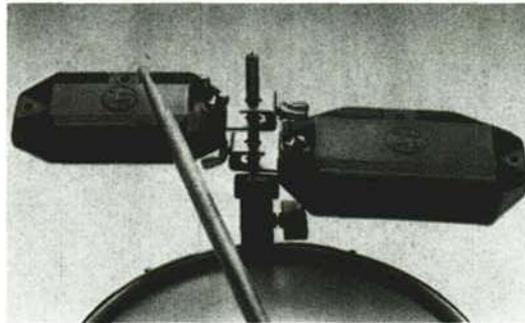
ning conga player. The conga is made of Siam oak, features a rounded rim for comfort, and has a pitch about midway between a conga and a bongo.

LP Music

Croup, 160 Belmont Ave., Garfield, NJ 07026, (201) 478-6903, Fax: (201) 772-3568.

version of their 7am Block. Jam Blocks feature a raised striking surface and are made of a synthetic material called Jenigor. Each Block has three mounting locations and comes with a heavy-gauge steel mounting bracket.

New to LP's conga line is the Ricardo model, which the company has designed for the begin-



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Shure Brothers Incorporated has announced the introduction of two newly designed high-performance microphones. The Shure Beta 58 is intended for use in demanding vocal applications, while the Beta 57 is designed for the miking of musical instruments, particularly drums, cymbals, horns, and instrument amplifiers.

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The Nady 20? VHF is a diversity wireless system that uses True Diversity circuitry to eliminate the possibility of "dropouts" during reception. The Nady 101 VHF is a wireless system on the VHF high-band without the diversity feature of



the 207 VHF. Both of the new systems use Nady's patented companding circuitry for a dynamic range of 120 dB and audio with freedom from overload distortion. **Nady Systems, Inc., 1145 65th Street, Oakland, CA 94608, (415) 652-2411.**



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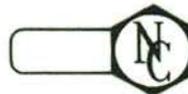
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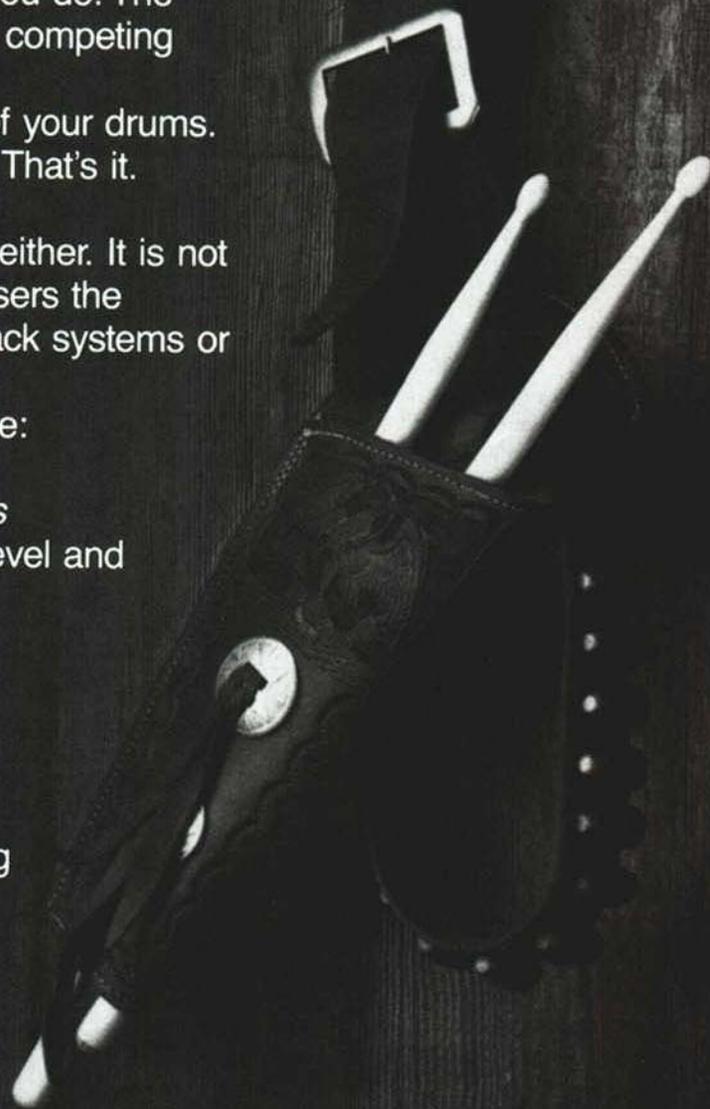
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A. Yamaha's Steve Ettleson reports that he has had great success with Windex as a cleaner for Yamaha drums. It's non-abrasive and removes all dust and grease from the shells and the chrome. Yamaha's drums feature a very high-gloss lacquer finish, so that's what you're cleaning; you're not getting anywhere near either the paint or the wood—even on the interior of the shells. For that reason, lemon oil applied to the insides of the drums would not be particularly beneficial. A bit of paraffin wax applied to the bearing edges periodically might, however, since Yamaha's bearing edges are raw, sanded wood and receive no finish coating.

The greatest potential for damage to shells in terms of exposure to temperature extremes is from rapid change—going from hot to cold or cold to hot very quickly—rather than from prolonged exposure to any given temperature. Obviously, you would not want to leave the drums out in bad weather unprotected, but if set up in your attic, they should be safe from damage unless the temperature ranges to tremendous extremes. A good rule of thumb would be to judge whether the room is too hot or cold for you to practice in. If so, perhaps some sort of heating or cooling system might be indicated. In most cases, covering the drums with a blanket to protect them against cold (and accompanying dampness), and making sure that the attic is well ventilated to protect them from heat build-up is sufficient. Since Yamaha's Custom series drums are not covered, you need not be concerned with heat loosening, bubbling, or otherwise damaging any plastic covering.



READERS' continued from page 6

Peter Erskine (and his children), Vinnie Colaiuta (and his wife), Steve Smith (in his library), Dave Weckl (flexing his shoulders in a Mr. Olympia outfit), and Dennis Chambers.

I look forward to hearing more about John Riley in the future, and wish you at *Modern Drummer* continued success in appreciation for helping to unite the family of drummers.

Alan Johnson
Greenwich CT

EVELYN GLENNIE

I just wanted to congratulate Lauren Vogel on her excellent article on Evelyn Glennie. [May '89 MD] It is well-written and shows Evelyn as she really is—a dedicated musician and deep-feeling person. She is a wonderful credit to the percussion community, and to life. Thanks to Lauren for writing the story.

John Beck
President - Percussive Arts Society
Urbana IL

TRIGGERING TIP

I discovered a cool trick for triggering from acoustic drums with an *Octapad II*. Set the MIDI note for the trigger input to zero, which is not assigned to any sound on your drum machine. Then, use the velocity switch mode to trigger the desired note by setting the desired note as the second level of velocity. By doing this, all the low-level garbage will only be triggering MIDI note 0, which has no sound assigned to it. This works surprisingly well.

One thing that should be mentioned is that trigger attachment and placement is critical with any acoustic trigger setup. As a general rule, triggers must be glued to the heads with GE *Silicone Seal*. Any play in the trigger will show up in poor triggering. Heavy heads also help. The sound you may lose by using a *Hydraulic* head on the bass drum is negated by the clean, accurate trigger you gain from your electronics.

Mark Andes
Brooklyn NY



some subbing for Anton Fig in the Blues Brothers in Europe, then going to Israel with Lew Soloff to play the Red Sea Jazz Festival. RCA Novus has also recently released an Elements album called *Liberal Arts*.

David Drubin contracting and gigging for Frankie Avalon.

Alvino Bennett on the road with Sheena Easton. He is also on Tim Heintz's new album.

Ron Riddle doing European and State-side tours with Blue Oyster Cult.

Butch Miles playing the Dick Gibson Jazz Party in Denver, Colorado September 1-5. He can be heard on recently released Concord album *A Real Swinger* with Flip Phillips, and new albums with Bucky Pizzarelli and the American Composers Orchestra (a tribute to Duke Ellington).

Ronnie Cooke on tour with the Bellamy Brothers.

"Rob the Drummer"—**Robert L. Gottfried**—recently toured the USSR with his anti-substance-abuse program.

Kenwood Dennard spent the month of June touring Europe with Jonas Hellborg. Kenwood has recently been working with guitarist Pat Martino.

Mark Schulman touring with Richard Marx, as well as working with Jeff Lorber. He has a Silver Eagle instructional video coming out on the marriage of acoustic and electronic drums, emphasizing triggering and programming.

George Lawrence recording Jimmy Davis & Junction's second album on Chrysalis.

Gary Burke on the road with Joe Jackson in the U.S., Europe, Japan, and Australia.

Sly Dunbar in the studio preparing the next Sly & Robbie album.

Stix Hooper has a new solo album called *Lay It On The Line*, on Artful Balance Records.

Dave Samuels recently appeared in concert with the Manhattan Marimba Quartet.

Paul Wertico on new Pat Metheny album, *Letter From Home*.

Joe Franco on recent albums by Fiona, Emmanuel, Blues Saraceno, April Lawton, Vinnie Moore, Natalie Cole, Jennifer Rush, and Taylor Dayne.

Ricky Sebastian on Herbie Mann's new album, *Opalescence*.



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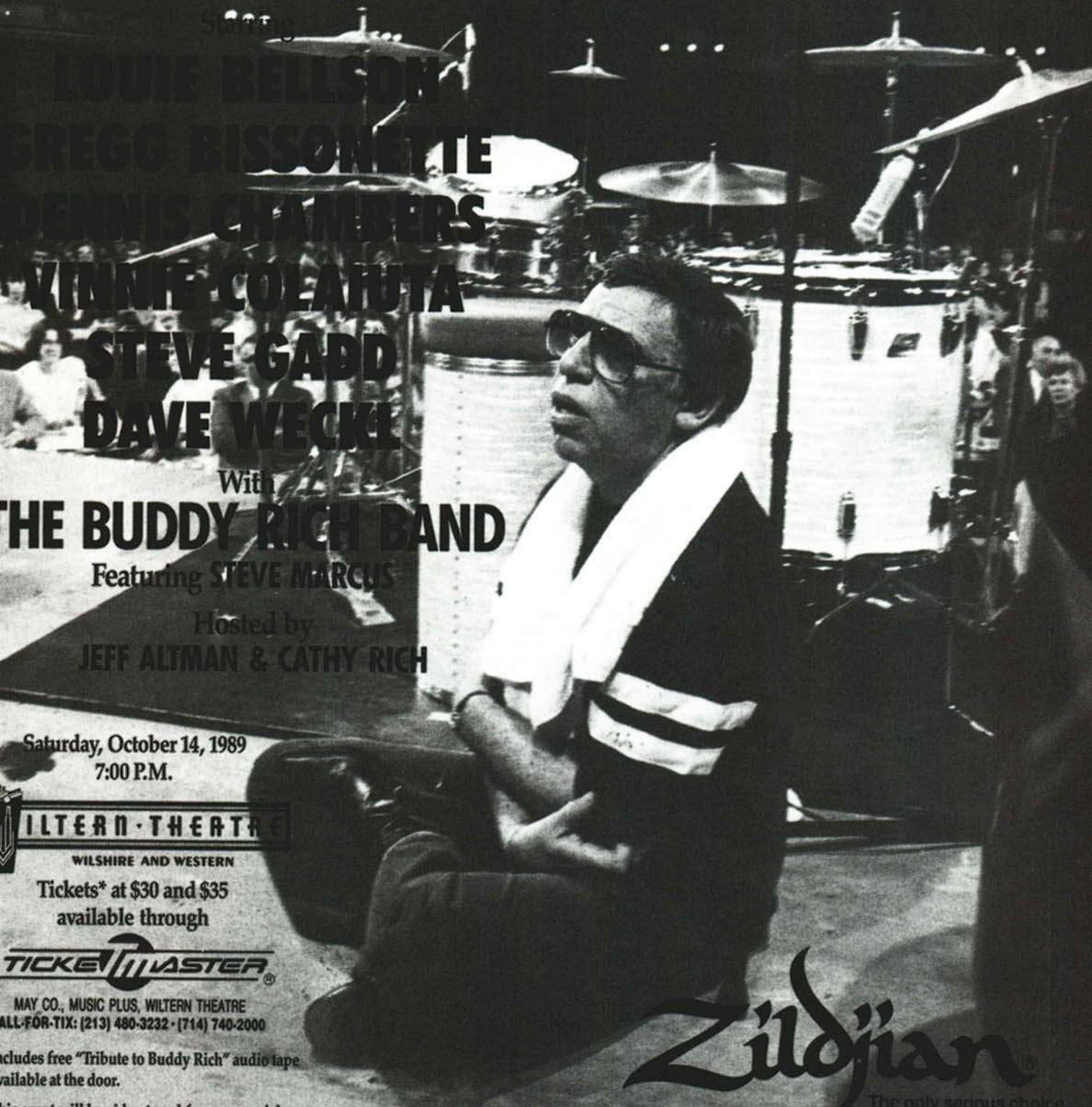
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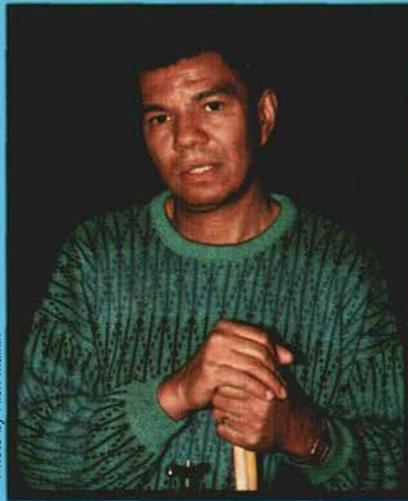


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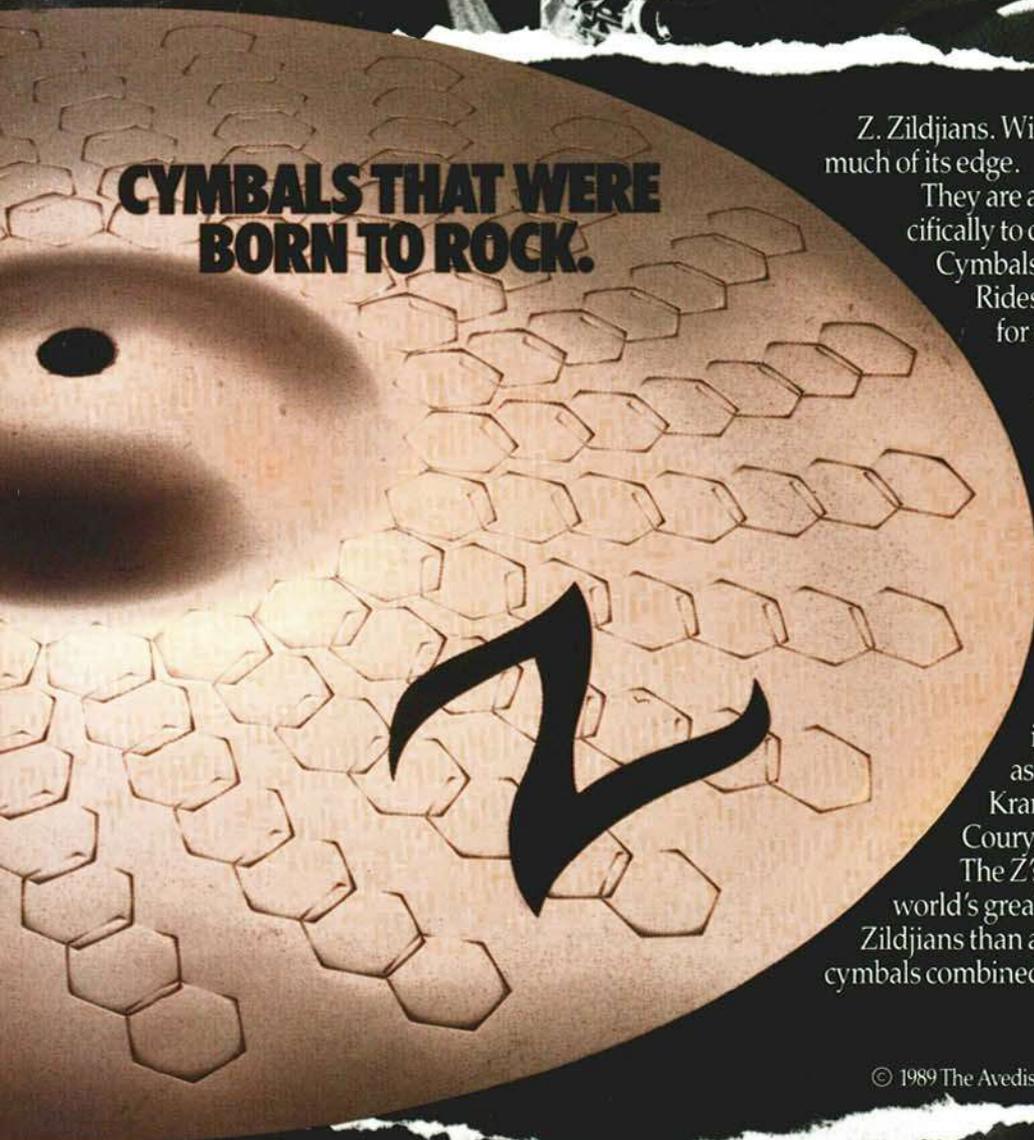
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