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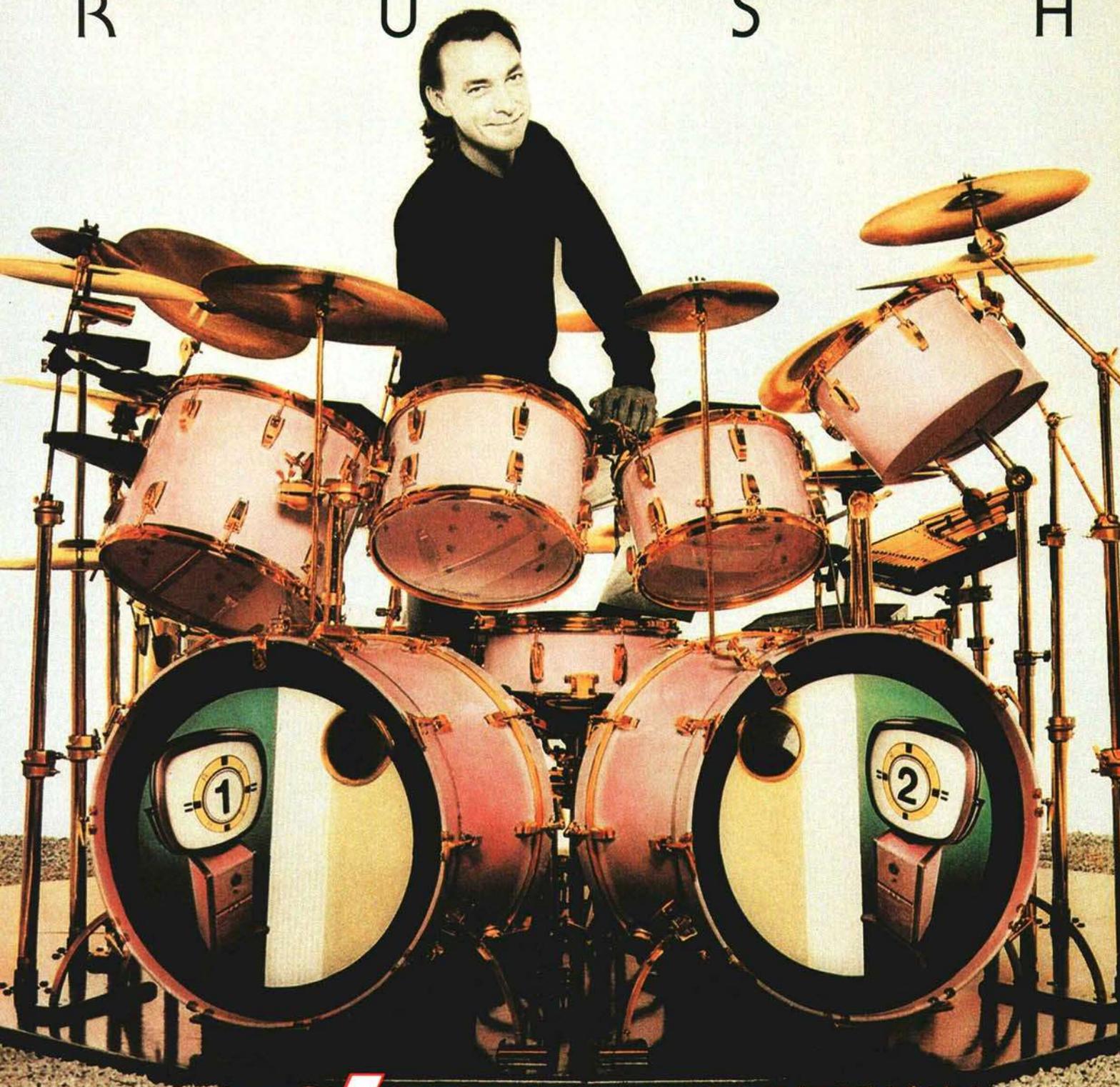
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FEATURES

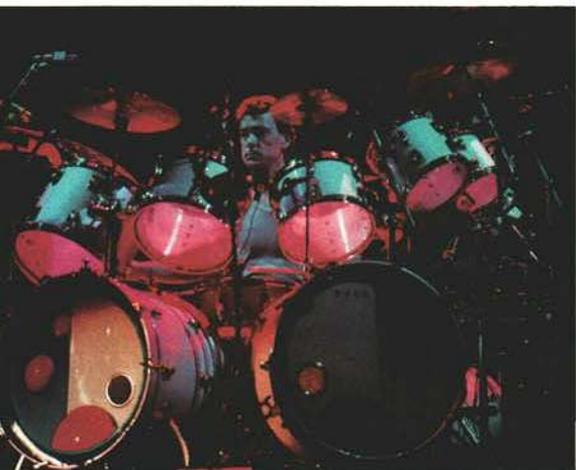


Photo by Rick Gould

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After being with Rush for 15 years, Neil Peart continues to find new challenges and is still excited about every performance. He discusses the evolution of his drumming, and explains how he develops parts for new songs.

by William F. Miller

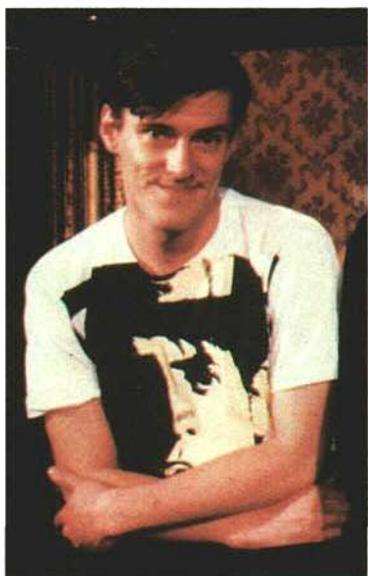


Photo by S. Rappoport/LFI

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The members of New Order—and before that, Joy Division—have always submerged their individual identities into a total band image. But here, drummer Stephen Morris steps out to reveal how he blends acoustics and electronics into a unique drumming signature.

by Adam Budofsky

28 WALFREDO REYES, JR.

Currently occupying the drum throne with Santana, Walfredo Reyes, Jr. has enjoyed a varied career, working with such artists and groups as David Lindley & El Rayo-X, Jackson Browne, Jimmy Barnes, and Tania Maria. He recalls his early years, and explains how he merges drumset and percussion into one.

by Robyn Flans

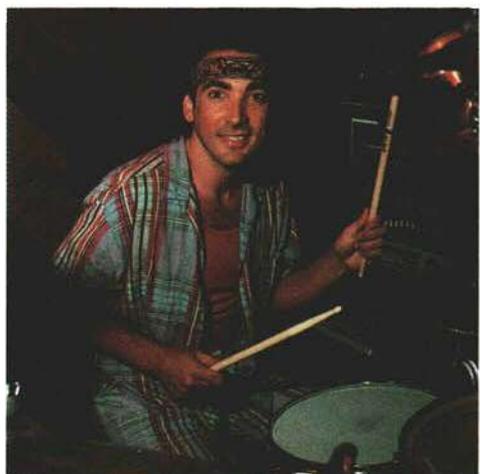


Photo by Lissa Wales

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EDITOR'S OVERVIEW

The Journey Back

I recently had an opportunity to speak with a small group of young drummers, several of whom emphasized their determination to succeed as professionals. During our conversation, I asked what players they had listened to for inspiration and guidance. The list was impressive, yet it failed to include *anyone* much further back than the early '70s. When I asked if they'd ever taken the time to research what happened in drumming prior to that, they seemed rather surprised at the suggestion.

In talking with young players over the years, I've noted that many seem to be under the impression that it all started with Steve, Dave, Vinnie, and Neil—certainly great players to be admired. But I've always maintained that *every* serious student of drumming should also, at some point, take the time to investigate the rich heritage of the instrument. You could begin with a day at a good library. You're not likely to find one book solely devoted to the great drummers of the past, but you're sure to gather a wealth of valuable information from a variety of sources.

While you're there, search out a few vintage recordings. Anthologies like *The Smithsonian Jazz Collection* (P6-11891), *The Drums* (ABC/Impulse-ASH-9272), and the entire *Anthology Of American Music Series* (New World Records) are particularly good. Look hard enough and you could get back to Zutty Singleton and Baby Dodds to hear the melding of the military and jazz styles of the early '20s. You'll have to listen hard to hear the drumming on the older tracks, but you'll still come away with a good understanding of the styles of the period.

Of course, all the Gene Krupa and Buddy Rich recordings are priceless and plentiful, but how about also checking out the harder-to-find work of Dave Tough—or the immortal Chick Webb, who influenced everyone, *including* Buddy! You may have heard the names, but have you ever really *listened* to Sid Catlett, or to Papa Jo Jones with the early Basie band? If you continue into the bop period of the '40s, you'll hear Kenny Clarke rise from the swing bands and take drumming to still another level. Listen to Max Roach throughout his career to hear the influence of both Clarke and Catlett. Check out Philly Joe Jones with Miles, and Art Blakey's Jazz Messengers during the '50s, two artists who bridged the gap between Max and Elvin Jones, Tony Williams, and Jack DeJohnette. You'll hear the natural evolution of the art form, from its starting point to where we're at today.

Obviously, you could do the same thing if your interests lie more with rock. *MD's History Of Rock Drumming* in the June through November '82 issues provides a marvelous perspective. And many opportunities still exist to hear the recorded work of players like Earl Palmer, Hal Blaine, Al Jackson, Keith Moon, Mitch Mitchell, Ginger Baker, Ringo Starr, Charlie Watts, and John Bonham.

If you're unfamiliar with our rich history, take some time to do a little research, and discover why all these players are *still* so important to us today. Think of it as another essential aspect of your musical education—a journey back in time through drumming. I'm sure you'll find it a fascinating and rewarding experience.



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READERS' PLATFORM

TERRI LYNE CARRINGTON

Boy, when you guys go for affirmative action, you really go for it! Your September cover: a jazz drummer, a black drummer, and (gasp!) a female drummer...who can really play! All right, I know that Terri Lyne isn't really into jazz that much anymore; she's made a pop album and has played in a hot contemporary TV showband. But she made her first splash in jazz, so that still qualifies her. I mean, at least she's not some pseudo-drummer/bimbo in spandex and see-through. Terri Lyne certainly has the credentials to be an MD cover artist, and I, for one, am glad to see that she came in as your first female cover. I only wish there were more talented, credible female drummers out there who could also rate that honor.

Alvina Worthington
Baltimore MD

TROY LUCKETTA

Tesla may not be the world's best rock band, but they're pretty close to it. And a lot of the credit has to go to Troy Luccketta. Besides his drumming contributions—which are self-evident—Troy displays an attitude that seems to anchor the band. After reading Teri Saccone's interview with Troy in your September issue, I can understand why. Anyone who can handle a family of six from the age of 20 is well-equipped to handle the pressures of rock touring and recording. Teri's story really increased my admiration for Troy as a person. (I already dug him as a drummer.) Thanks very much for a great interview.

Geoff Allen
Arlington VA

MORE ON MYLAR HEADS

I read and re-read the story on the development of the Mylar drumhead in your Au-

gust issue, and found it to be very professional indeed! In addition to my own contributions, the additions from the other sources in the story of this most monumental of all changes in "drumdom" were very accurate as well. Congratulations! However, one facet of the story that everyone seems to forget is the tremendous changes the development of Mylar caused in the natural drumhead manufacturing industry.

In 1953, when Ludwig had its first factory expansion, we were purchasing \$20,000 to \$22,000 worth of raw calf skins monthly. As the drum industry grew through the years 1953 to 1960, our needs for factory space and raw materials increased dramatically. This set off a wave of expansion within the calfskin tanning industry. In 1958, Chicago's American Rawhide Manufacturing Company (Amrawco) doubled their factory size. White Eagle Rawhide of Chicago (Werco) also expanded, as did Oremus Company, in Summit, Illinois.

By 1959, Ludwig alone was purchasing \$30,000 worth of unmounted skin heads from these three suppliers, and we were demanding more—as was Bud Slingerland and the Gretsch drum company. Also, Rogers drums—under the Grossman Company—was expanding. There seemed to be no end to the insatiable demand for calfskin drumheads.

Then a new tanner emerged: Steve Polansky, who came from Europe and founded United Rawhide Mfg. Co. He gained our confidence by tanning simply superb bass drum heads—all white, and not a blemish on them. And he would deliver to our door! He was trying to break into a tough business, and he succeeded to a very large extent. So there was still a gigantic rush to fill the drumhead market with new entrants domestically, as well as from overseas. And all on the eve of the rising tide of Mylar

drumheads.

Amrawco, Werco, and Oremus were all family-owned and operated enterprises. What happened to these companies and families as drummers snapped up the more weatherproof—and thus more suitable—plastic heads? There was consternation and disbelief amongst them. The initial reaction was best put by my great friend, Howard Emory, president of Amrawco, when I made one of my regular drumhead pickups at their Goose Island plant (not far from Chicago's downtown area). He was holding one of the new plastic drumhead flyers, and he looked up at me from his desk and said, with a wry smile, "Do you think I should sell my business, Bill?"

We laughed at his remark—after all, at this point (1960) I was signing checks for \$35,000 per month just for Amrawco purchases. But in retrospect, we know now that he should have! The proverbial handwriting was on the wall—on the eve of Amrawco's greatest expansion yet in plant and office equipment.

As the years of 1958 through 1964 wore on, Ludwig—as well as other plastic head experimenters—gradually perfected mounting systems that were increasingly reliable (as your story well documents). As our calfskin head orders gradually diminished through this six-year period, the tanners cut back sharply, with layoffs and decreased expenditures. The Emory brothers, of Amrawco, even blamed me for their adversity at a 1964 lunch!

Drummers of today may be inclined to think that plastic drumheads were always available, or that the transition from animal skin heads to plastic heads was fast—say, in a year or two. It was most certainly not. The natural drumhead companies mounted furious advertising assaults to win the favor

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Greg Ellis



Greg Ellis describes the past year as the most intense in his life. It's no wonder, since Shark Island has recorded their debut album and hit the road. Actually, it's been a hectic *couple* of years since Greg joined the band. "I got a call from A&M saying they wanted me to do this session for Shark Island. So I went in and did a session with them for one of their demos, and we totally hit it off, so I joined the band. This is the only band I would have joined, because they're not a typical big-hair L.A. band. The music comes first."

What's great about Shark Island, Greg says, is the chemistry between players, especially between him and the guitar player, Spencer Sercombe. "I have always played off guitar players more than bass players," he reveals. "Definitely the bass has got to be there, and in different kinds of music, of course, you play off different things. In the bands I've been in, though, I've always been fortunate to play with really good guitar players, so I've just learned to play off guitar players more. Spence is just incredible. His sound is so full and so powerful," Greg says, adding, "I think what they lacked before in drummers was the power. It may have been solid, but it just wasn't that power. They had a drummer who was a fusion player and who was a good player, but he was all over the place and it just didn't fit with what they do. I think I brought a much more focused energy into the band, and I play more for the song than showboating."

Greg did get to showboat a little, however, on the Fleetwood Mac cover "The Chain" from their new album. "It's very different from the original, but there's a drum break at the end, a real syncopated beat that involved electronics, which is the only time I used them on the record. I have an anvil sound on a trigger pedal to the right of my kick drum pedal. Denny Carmassi happened to be in the studio, and he was real blown away that I did the part live, but the secret is that I have the sound on a trigger pedal, not on a pad. My hands are both hitting something else at the same time. The whole tune is really cool. Another one of my favorites on the record is 'Passion To Ashes,' which has a really neat groove, and 'Paris Calling,' the first single. It's a very live album, and all of my tracks were one take from start to finish, no punch-ins or anything. You tend to like things because of what you did on the song, but for the first time, I can really listen to just a solid verse played well, and I get off on it as much as doing a killer fill."

—Robyn Flans

Roxy Petrucci



Photo by Lissa Wales

What's it like to be a part of the first successful all-female heavy metal band? Drummer Roxy Petrucci of Vixen responds, "Until now, it hadn't been done, so it's still a novelty for a lot of people. There's a really good buzz out there for us, and we've done really well over the last year, but there are still a lot of people who don't think we're

playing the music ourselves. Those people have to come and see the band live because we'll change their minds—guaranteed."

Currently on tour in the U.S. with Ozzy Osbourne, Vixen has been out on the road for most of the last year supporting their self-titled gold debut release. "I've got tour fever," exclaims Roxy, who adds that her drumming has strengthened quite a bit due to playing shows night after night. "I've become a lot more solid, and a lot more aggressive. And Share [Pedersen, bass] and I have become a lot tighter together; we've become a really happening rhythm section."

Throughout most of her life, Roxy was an accomplished clarinetist who played classical music in Detroit for several years. She eventually added drums to her repertoire when, at 14, her guitar-playing sister decided to form a rock band. "I wanted to be involved," says Petrucci, "but I knew that classical clarinet wouldn't exactly cut it in a rock band. I had always been interested in the drums, so there was my chance. From the moment I sat behind a kit, I was hooked."

In high school, Roxy was leading a rather musically schizophrenic life, as she puts it, "playing Tchaikovsky during the day and 'Purple Haze' at night." To further complicate things, she was also involved with a jazz band, playing drums in that group when she could squeeze the time in. "I always liked the variety," she comments, adding, "I really enjoyed the clarinet because I was first chair in a small wind ensemble, and people could hear everything that you played. There was no room to mess up, so it was really hard, I liked the challenge in that, plus I also enjoyed the attention."

The type of attention she is experiencing these days is quite different, right Roxy? "Let's put it this way," she responds. "In an orchestra, you don't get people throwing their underwear at you when you're up there performing."

Aside from the "adulation" acquired from being part of a rock band, Roxy, who formerly

led L.A.-based metal outfit Madame X, has started to become accepted as a legitimate talent, not "a good drummer as far as girls go" type of thing. "It would be nice to have people look at female rockers just as 'rockers,'" adds Petrucci. "It really shouldn't even be mentioned whether you're male or female. Hopefully, Vixen is helping to break down those barriers."

—Teri Saccone

Larry Crockett



You might call Larry Crockett "Mr. Sticks," his nickname. Then again, you might do better than that and call him an ambitious young drummer, one who's bent on making a name for himself and securing a slot in the highly competitive New York session scene, no matter what. After all, why would this New Jersey native routinely do what he calls "those tough triple gigs"—an afternoon jazz performance at a Manhattan restaurant, followed by an evening show with an up-and-coming rock band at a downtown club, and finally an R&B set at an after-hours joint—all in one day?

"I'm eager and aggressive," says Crockett. "Sometimes I carry two sets of drums and three changes of clothes in my car, just to save time between gigs. I'm on my way to CBGB's one moment, and then to Sweet Basil's the next, and I don't mind. I love to work."

Crockett has logged time with everyone from Bobby Watson to Ruth Brown to Motown great Martha Reeves. He isn't only Reeves's drummer, though, he's also her

At age 10,
he couldn't imagine
what it would feel like
to play the world's
greatest drums.



musical director. "Larry is steady and on the beat all the time," says the singer. "What a pleasure it is to perform with a drummer as solid as a rock."

Crockett points to Billy Cobham as his main influence, but says eventually he had to shy away from listening to Cobham recordings. "After a while I was sounding too much like him," Crockett explains. "One of the most important things is to develop your own style. And that's what I did."

Since Crockett plays jazz, pop, rock, soul, and funk, the obvious question arises: Which music does he prefer to play? "I go through phases," he says. "One month I'll think jazz is it. Then the next it'll be rock or funk, or whatever. The important thing is the quality of my performance, not what kind of music I'm playing."

Crockett concedes that some drummers might have a difficult time working in so many styles. "The worst thing is to sound like a jazz drummer playing rock, or vice versa," he says. "I like to think of myself as versatile and professional enough to handle any musical situation."

—Robert Santelli

Fred Coury



Photo by Lissa Wales

Fred Coury has played with Cinderella since 1986, joining immediately after the group released their debut *Night Songs*. Since then, Fred has been out on the road with the group, but not a recording member of the band, a role that he's been often pressured to defend.

On Cinderella's late-'88

follow-up, *Long Cold Winter*, the lion's share of the drum tracks was served up by veterans Cozy Powell and Denny Carmassi. Why would a band so hugely successful hire a drummer and then proceed to record without him? As Fred puts it, a lot of the studio problems concerning the drum tracks were caused by the relationship between him and producer Andy Johns: "I didn't like him, and he didn't like me."

Ironically, a lot of the tracks that Powell subsequently redid (after Fred completed his) were similar to the originals. Even Powell (who remarked on the subject in a recent *Update*) admitted that Coury's tracks sounded "fine" to him when he was initially called in to record. To this day, no one seems able to clarify whose drumming ultimately made the final cuts (Coury's, Carmassi's, or Powell's). Unfortunately, Coury has not been credited, but he seems to be mastering a "taking it all in stride" attitude. "It's all behind me now," he says. "I proved that I could kick ass in the studio, because we went in with Bruce Fairbairn [Bon Jovi], who produced something for us recently, and it was great, really easy. We did it in three takes.

"I didn't really take the *Long Cold Winter* thing as hard as everybody else thought I did," he continues. "A lot of people were making such a big issue out of it, while I was saying, 'Hey, whatever's best for the band is best for the band.' Maybe I don't have the experience, but I'll get it the next time around. I feel fortunate enough to be in the band in the first place, and I'm really happy about that. I've waited all my life to get to this point."

Fred confides that one strength that has helped him with both Cinderella and his stand-in work for Steven Adler of Guns N' Roses (when Adler broke his wrist last year, Coury replaced him for a couple of weeks during their American tour) is his learning ability. He says that he's a quick study when it comes to picking up his drum parts, a trait he ascribes to his childhood

background: playing concert violin. "It's easy for me to get drum parts down because I learned at an early age how to pick things up by ear. I started playing violin at age five, practicing between four and five hours a day, and that kind of training teaches you to hear things and understand them quickly. Later on, when I would join a cover band, I'd have to learn 50 songs in just a few days, which was never a problem for me. When I joined Cinderella, they wanted me to learn four songs in a week, but I learned the whole album in a day. I'm really lucky to have that background, because it's really helped me a lot."

—Teri Saccone

News...

Mark Crane has been doing some spot gigs around the L.A. area, and we're happy to see him back in the saddle again!

Frankie Banali is now with WASP.

Look for **Chet McCracken's** first solo album, *Flight To Moscow*, recently out.

It's certainly no news that **Ringo Starr** has organized an "All-Starr" band and has recently been on the road. Drummers **Levon Helm** and **Jim Keltner** join him (with Max Weinberg sitting in for the New York dates).

Ed Eblen gigging with Johnny Lee.

Kenny Aronoff on recently released James McMurtry album, on three songs on Belinda Carlisle's new record, recording with Corey Hart, playing percussion on four tracks of Jimmy Ryser's upcoming release with **Greg Finke** on the drums, and sharing drum duties on *Hearts & Minds*' 1990 release with **Mark Feldman**. He is also on the Jefferson Airplane's new album, as well as touring with the group.

Jay Schellen in the studio with Hurricane.

Ron Wikso can be heard on records by Big Signal, Ritual, and Doc Tahri. He is currently on tour with Cher.

Josh Freese is touring with Michael Damian.

Andy Peake on the road

with Don Williams.

Pat Gesualdo recently recorded with keyboardist David Rosenthal, bassist Kjell Benner, and guitarist John Milon.

Cactus Moser on recently released Highway 101 album, *Paint The Town*. Also, congratulations to Cactus and his wife Ellen on the birth of their son Michael Cahl Moser.

Eddie Bayers recording with Lionel Cartwright, Susan Boggus, Waylon Jennings, Rodney Crowell (along with **Vince Santoro**), the Judds, Alan Jackson, Earl Thomas Conley, Anne Murray, Steve Wariner, Sweethearts Of The Rodeo, Mark Collie, Trader Price, Conway Twitty, K.T. Oslin for the soundtrack for *Sea Of Love*, as well as Mark O'Connor's new album, which includes two tracks with James Taylor.

Russ McKinnon now playing with Tower Of Power.

Vinny Appice recording a Dio album slated for release next February.

Jason Bonham on the road with Bonham.

Dean Sharp is the drummer/music director for LaToya Jackson's tour.

Dave Weckl, **Joel Rosenblatt**, and **Marvin "Smitty" Smith** all did tracks on Michel Camilo's upcoming album, *On Fire*.

Mark Zonder touring Europe with Fate's Warning.

Chad Cromwell recently worked with Neil Young, and is now touring with Jackson Browne.

Richie Morales recently returned from a European tour with Spyro Gyra. He is currently preparing an instructional video.

Adam Nussbaum touring Europe and Japan with Michael Brecker.

Vincent Dee touring with Brenda Lee.

Mike Bordin touring with Faith No More.

Joey Nevo can be heard on the new Greg Howe album, *Howe II*, and is touring with Howe.

Peter Grant touring with Peggy Lee, and is on New York *Voices on GRP*.



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Photo by Rick Malkin

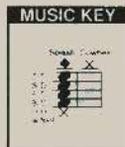
Q. First let me compliment you on your brilliant technique and tasteful execution in your playing. On the Elektric Band album *Eye Of The Beholder*, you played an exceptional fill halfway through the title cut. Could you please write out that fill?

Chris G.
RockvilleMD

A. Thanks for writing, and for the listening support. The fill you are referring to is one of the few that I've actually "composed" to fit a certain spot in the music. The fill actu-

ally became part of the song (to me) and I played it the same way every time we played the song in concert.

The cowbell part following the fill signifies a pulse, which seems like quarter notes. However, Chick elected to write this song in cut time, so the quarter note is actually twice as fast. Thus, the cowbell part is actually half notes. So, with that given info, here's what the fill looks like, starting with the lead-in bar before.



DOM FAMULARO



Q. Last year I had the opportunity to see you perform at a clinic. I was simply amazed at your hand and foot speed, subtlety, and creativity. Do you accept students, and, if you don't, how can I learn more about the interaction and phrasing that you exhibited at that clinic?

Frank Carleo
Merrick NY

A. Thanks for the question! I think of my feet as if they are an extension of my hands. For many years I practiced exercises with just my feet. In my travels, I have come across many drummers who never, or at least rarely, concentrated on foot exercises. That always surprises me, because drummers demand a lot out of their feet. But they don't put the effort into developing them! Speed, control, and endurance are a

result of dedicated practicing, and creativity will follow.

I teach three days a week, when I'm in town, at the Long Island Drum Centers. I see myself more as a drummer's "coach" than as a teacher. I don't use books as a method. After I familiarize myself with my students' playing, I suggest books or methods that will break down their barriers and help them blend technique and feel.

Interaction and phrasing are the results of fine-tuned technique joining emotional musical expression. Practicing, private lessons, studying books, performing, and listening to music are major steps on a life-long journey. Since I'm still learning, we're traveling the same path. Enjoy—and I'll see you along the way!

VINNIE APPICE



Photo by Gene Kirkland

Q. I've been highly influenced by Dio, and I really admire your drumming technique. I read in your MD interview in September 1985 that you wrote two books. Could you please tell me the names of these books and how I can get them, plus anything else you have worked on?

Mark Bertonaschi
Toledo OH

A. Thank you for the compliment. Actually, I have one book published, which is called *Rock Steady*. It's available through Warner Bros. Publications at 265 Secaucus Road, Secaucus, New Jersey 07094. I also have an instructional video out, called *Hard Rock Drum Techniques*. It's distributed by Silver Eagle Products at 6747 Valjean Avenue, Van Nuys, California 91406. The video was released in 7 987.

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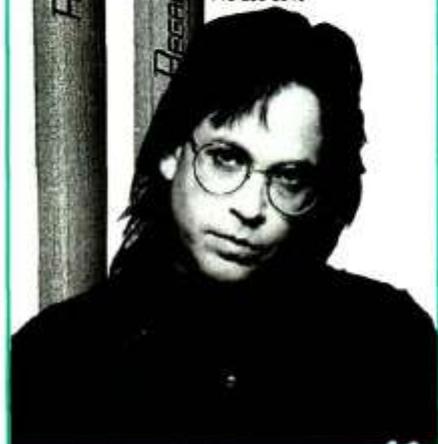


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Q. I have been playing drumset seriously for about six years. I play a right-handed kit, but I lead with my left hand. Recently I have noticed that this unorthodox style is causing problems and possibly harming my growth as a player. For example, when playing two bass drums, my left foot tries to lead, leaving my still stronger right foot feeling awkward and confused. I know that with practice and discipline I could re-train my feet, but would it be better to reverse my kit and re-learn the craft itself? I really don't feel very comfortable playing, but I do like the power I achieve by not having to cross my hands to play the hi-hat and snare. On a final note, I currently play in a hard-rock band that rehearses nights and plays gigs on weekends. How quickly could I re-learn to play at the level I have achieved now?

G.S.

New Brighton MN

A. When it comes to learning something new on the drums, the only way to become comfortable with a certain technique is to practice it. Several drummers today lead with their left hands, so it's not an impossible technique to learn. It seems like one mistake you made was giving up playing ride patterns with your right hand. Instead of changing your kit around and giving up on left-hand ride all together, start using your right hand again, but don't stop using your left; use both. Place a second pair of hi-hats or another ride cymbal on the right-hand side of your kit, and switch off between hands. You'll find that your overall coordination will really improve.

As for the double bass, it's not your foot that's confused, it's your mind. Again, it's just something you have to work on. When you practice, take things slowly, and just as you did with your hands, try leading with either foot. One great thing about drumming is that there are no rules, so you can do it any way you want! Since you mention that you are playing quite a bit with a band, it shouldn't take you long to begin to get some of these things together if you can incorporate them into your rehearsals a little at a time. Be sure to try things when the band is rehearsing before attempting them in performance. The most important thing to keep in mind is to just give it time, and it will happen for you.

Q. All of my drumming—now and in the past—has always been with the backbeat on the 2 and 4. I would like to be better at comping with my left hand and bass drum while my right hand plays the jazz pattern on the ride cymbal. I've been through a lot of books, but I just can't seem to get the feel for it. What do you suggest?

B.U.

Norwalk CT

A. Jazz-style "comping" with the left hand and bass drum requires two types of proficiency. First, you must have technical proficiency, in the way of independence between hands and feet. Second, you need conceptual proficiency, which is knowing when and where to put in the comping so that it is musical.

To develop technical proficiency, there is no substitute for practice with a good book on the subject. You didn't mention which books you had "been through," but we do suggest Jim Chapin's *Advanced Techniques For The Modern Drummer* (Volume I) as the standard text on the subject of independence. However, studying exercises with a book alone can be both frustrating and dull, no matter how challenging the material. Many teachers suggest that you hum a tune while practicing your time patterns. Use simple, familiar melodies that you don't have to concentrate on: "Satin Doll," "Bye Bye Blackbird," etc. Play part or all of the melody line with your left hand on the snare drum, while keeping the time pattern consistent with your right. Start this out with a constant time pattern on the bass drum; then, as you become more adept at "comping" with your left hand, begin to integrate the bass drum into the melody line as well. In this way, you develop your technical and conceptual proficiency at the same time.

Q. An old drum teacher of mine once suggested that if I apply a thin coat or two of polyurethane on the inside of my drumshells (my drums are Pearl's Maxwin series) the results would be similar to that of the "vibrafibing" process. To my knowledge, vibrafibing should make the drums more resonant and help the drums project better. I'm not really sure if this is a good idea, so I figured I'd check with you. I really want to make my drums sound better (I can't afford a better set right now), so any information and advice concerning this idea will help a lot.

J.K.

Lacona NY

A. Whether or not applying polyurethane to the insides of your shells will make your drums sound "better" depends on how they sound now, and what you wish to improve upon. As you note yourself, sealing the inside of a drumshell with any material such as fiberglass or polyurethane increases the reflectiveness of the shells. This tends to brighten up the sound and aid in projection. Conversely, it reduces the amount of "warmth" associated with wood shells that are not sealed. If you are happy with the basic pitch and tonality of your drums, but seek more projection and "cut," then sealing the interiors might be beneficial. If, however, you already have sufficient volume and cut, but are looking for improved depth, tone, or warmth, you would probably be defeating your purpose by sealing the interiors. For those types of improvements, you might be better advised to experiment with tuning, muffling, and head selection—all of which are still fairly economical methods to employ.

Q. I recently purchased a very old five-piece drumset, which is partially damaged. Do you have any tips on repairing and restoring drums?

M.B.

Toledo OH

A. MD has published several articles dealing with the restoration and repair of drums. Frank Kofsky's Shop Talk series, "The Care And Feeding Of Drums," appeared in the Oct./Nov. '80, Dec. '80/Jan. '81, and Feb./Mar. '81 issues. David Creamer's extensive piece on drum refinishing appeared in that same department in the December '84 issue, and Patrick Foley offered tips on snare drum improvement in the January and February '88 issues. Photocopied reprints of these stories are available from MD at a cost of \$5.00 each. Simply write to MD's Back Issue Department, 870 Pompton Avenue, Cedar Grove, New Jersey 07009, requesting the specific stories you desire. Be sure to enclose your check for the appropriate amount.

Q. I read Rick Van Horn's Tama Snare Drum *Product Close-Up* in the September '89 MD with great interest. Beautiful looking and sounding drums! Of course, several of them cost more than I paid for my jazzy little Gretsch kit, complete with Zildjians, heavy-duty snare and hi-hat stands, and cases back in 1972. But hey...this is the '80s! (I can see the letters swarming in now.) But, in reference to an item Rick mentioned in his review, what the heck is a *Fatner* sound modifying disk, where do I get one, and how much money are we talking about? On a recent gig I used a *Supra-Phonic* I got with a used kit and it sounded a little thin. Perhaps this *Fatner* might help me solve this problem.

D.B.

Seattle WA

A. The *Fatner* was described in Rick Van Horn's December '88 Club Scene, "Stocking Stuffers II." It is a disk of Mylar, similar to, but thicker than, standard drumheads. It is simply laid atop the snare head, without any fixative device such as tape, and played on. It serves to reduce the high-frequency sounds produced by the drum, thereby allowing the lower fundamentals to project more

continued on page 176

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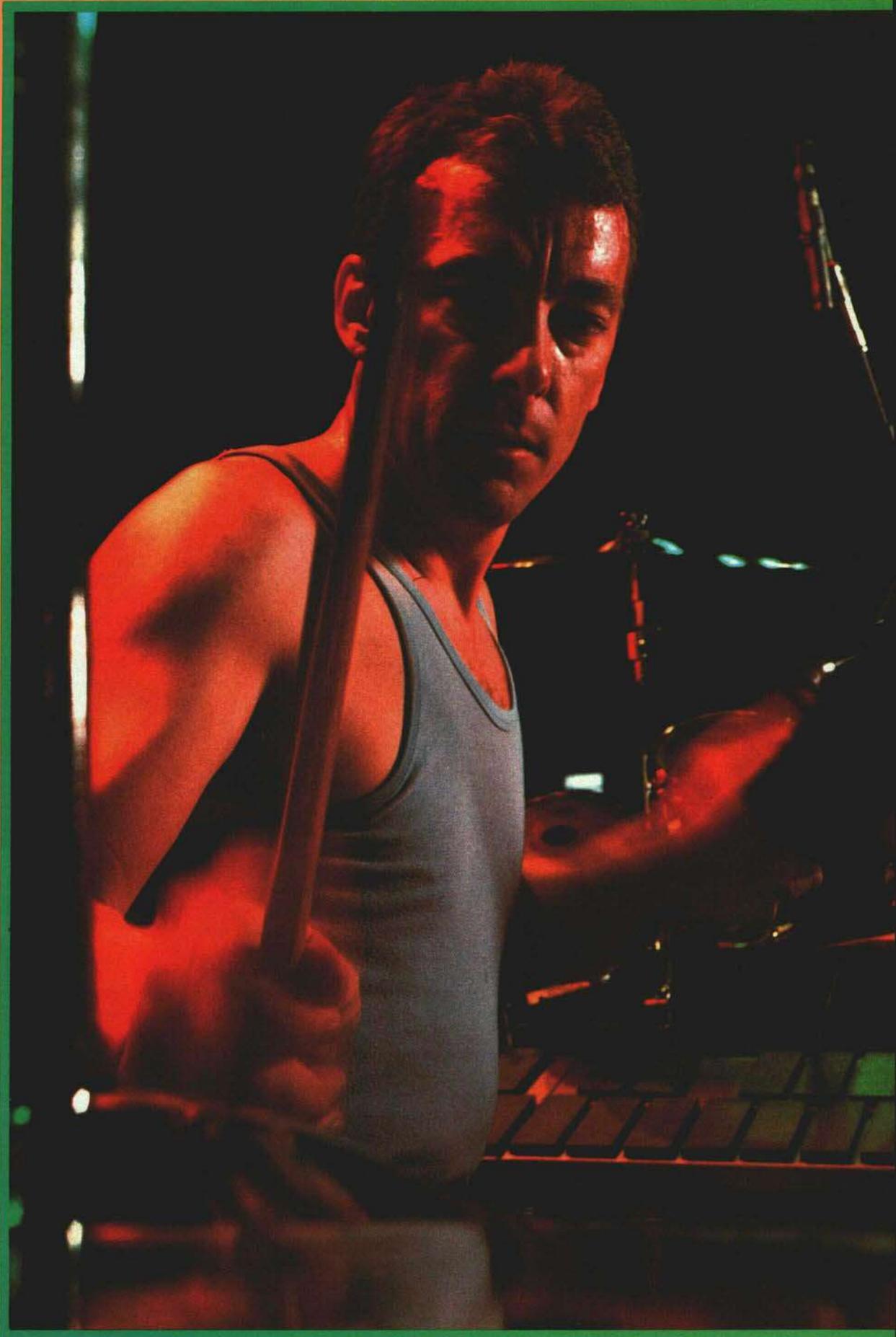


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NEIL PEART



by William F. Miller

it WAS ON A
WEDNESDAY

THIS PAST SUMMER when I spent an enjoyable day interviewing Neil Peart at his lakeside retreat on the outskirts of Montreal. He had just finished recording the drum tracks for *Presto*, Rush's first studio album in over two years. After Neil picked me up at the airport that morning, we sped to Le Studio, where he showed me his drumkit and assortment of snare drums (in the process holding up Alex Lifeson, who was starting work on guitar sounds). From there we made our way to his secluded cabin, where the interview took place. The relaxed surroundings, overlooking a mountain lake with a breathtaking view of rolling hills covered with cedar trees, provided the backdrop for our conversation.

The following Saturday night I was in a Smokey, sweat-filled club in Jersey, elbowing my way past well-oiled patrons to check out a local band. Between sets the percussionist in the band, a friend of mine named Chris, came over to say hello. During our brief chat, he asked if I had interviewed anyone of interest lately. I mentioned seeing Neil days before, and as soon as I finished rambling, he said, "Hold on, you have to meet someone!"

"Someone" turned out to be an excitable-looking fellow who immediately asked me, "You met Neil?" As soon as I replied, he reached for his wallet. Inside was a photograph that he always carries with him—not a photo of his girlfriend, his mother, or his favorite dog, but a photo of guess who: Neil Peart. He said that Neil was his favorite drummer and that keeping *The Professor's* photo in his wallet inspired him. Talk about a fan!

The reason I mention this story is to show the type of appeal Neil has with a lot of drummers. What is it about his playing that has captured the imagination of so many players? This was one of the questions I wanted this interview to answer. Most of all, though, I wanted to sit down with Neil and talk drums.

WFM: In your *Modern Drummer* cover story in '84, you said that you thought there would come a time when your playing would get as good as it could, and then not get any better. Have you reached that point?

NP: Yes, I think I have. It's a funny kind of thing to say, because it won't read the way it's intended. It took me 20 years to reach a level of even some confidence. I'm not talking about being a virtuoso or being a master or anything like that. It took that long to reach a point where I actually thought I maybe *could* play, and I think the last five years have seen the cementing of that.

This has required a lot of inner evaluation and a certain amount of soul searching, too, because I had always lived on input and growth. At the end of a tour I always felt I had learned all these new things, and every record marked a significant broadening of my abilities and my choices of techniques. So now, I feel I've reached my potential. To make any technical improvements in my playing would take too much time, and at this point playing a faster Paradiddle doesn't mean as much to me.

I spent 20 years on technique and on learning the finer points of keeping good time, developing tempo and shadings of rhythmic feel, and keeping my mind open to other ethnic music and other drummers, and all of that was just flooding into me. When I finally

Photo by Andrew McNaughtan



"I was never a confident player at all—
flamboyant, overplaying, yes,
but never confident."

became confident in my playing, all of these things finally came together. Confidence really was the key for me. I was never a confident player at all—flamboyant, overplaying, yes, but never confident. I had to step back from that 20-year quest for knowledge and ask myself, "Do I really enjoy using all this stuff?" My consensus was that, yes, I do like being able to draw from all of these things I've worked on, but my mental approach to it has to change.

For me, the center of everything, and what I most enjoy doing, is what we—the band—have just been through, which is the process of writing new songs and arranging them. This includes working out drum patterns and trying to record the parts as well as possible and as quickly as

possible. That has been the nexus of it, having to change my mental attitude toward what I do and having to re-evaluate in the true sense of values of what is important to me about it. It's not enough for me to just say, "I want to play my axe." I've spent 20-odd years doing that, and now I have other ambitions and interests in life.

WFM: So you are saying that you feel satisfied with what you are able to accomplish on a set of drums?

NP: I think the word "satisfaction" sounds too smug. It's basically that I feel I have the raw materials to draw from to make the statement I want to make within a song. I can listen to a demo of a song and really have a wide open mind and not have an axe to grind, which is another important thing. Through all the years of my development there were always things I was looking to use, because I learned how to do them. When I heard a song, I would look for a place to put this lovely new idea that I had. Now I listen to a song openly and try to bring to it just what it requires, finding what best satisfies the song and satisfies me. I'm not looking to impress myself or others anymore; I'm just looking to challenge myself, and to me, that's the route to satisfaction.

WFM: Do you think a certain amount of your inflicting a lot of notes into Rush's music in the early days was brought on by a feeling of insecurity?

NP: I wouldn't say it was insecurity. It was more a hunger, a desire—first to learn things and second to use them. That's what I was saying about there being a dark side to it, because I'm sure there were times when I used rhythmic ideas that maybe weren't the best for the song, but I really *had* to use them. But they all add up to something, you know.

As a band we've grown through the same levels. We started with a total concentration on musicianship, which was for a time all we really cared about. Our songs were subject to that. We explored playing in different time signatures and odd arrangements, and stringing a whole line of disparate ideas together, somehow. So we were lucky to spend that time developing together as a band, instead of just by ourselves. We were very excited about it, and there was nothing negative about it or a question of insecurity in a negative sense.

WFM: So you just wanted to see how far you could take it.

NP: Yes. It becomes a series of experimentations, and like all experimentations, there are failures and there are successes, and

looking back, I can judge them objectively. But all of them went somewhere. Even the failures taught us something as far as what not to do, in terms of the band anyway. It wasn't like we were Sidemen trying to please someone else. I wasn't working in the studios doing jingles. I didn't have to conform. All of us were wide open to do what we wanted. We had, and still have, a different set of parameters than a lot of other musicians have to work in.

WFM: Do you think yours is the best position to be in, as far as being a musician?

NP: No question. I don't think many people would argue with that. It is pleasant sometimes to be a Sideman, though. All of us in this band have done it to varying degrees. I have a friend who writes TV and film music, for instance. He's doing music for a soap at the moment, and it's set in Chicago. So he was writing a lot of slide guitar stuff with old blues patterns, and he called me to play on it. I had to play a lot of brushes, and all I did was what he told me. It was great. There was no weight on my shoulders, no responsibility, easy. There's a real joy to that when you're used to having the responsibility of everything. The three of us are very democratic in a musical sense as well as a responsibility sense, and we share the responsibilities amongst ourselves according to what we most prefer to do. However, stepping outside of that is a pleasure. But I have to think that the ideal is being in a band where you are allowed to do exactly what you want. It's hard to argue with that.

WFM: Getting back to what I was asking before, are you sure there aren't *any* techniques you'd like to get into on the drums?

NP: I really don't think so. Like I said, after 20 years of playing, I've developed a lot of things that have proven valuable to me—even the rudiments. There's a track on the new album where I play a pattern that involves eight different ethnic drums, which I assigned to pads. I played the bass drum and snare drum parts with my feet, using my own sampled sounds triggered with foot triggers. The pattern I play with my hands couldn't be played without paradiddles, because I have to have my hands accenting in certain places. Without knowing how to do a Paradiddle I couldn't have done that.

Double-stroke rolls pop up in my playing all the time, and since I spent days and weeks banging on a pillow, "Mama Dada Mama Dada," I can do a double-stroke roll. It is still a valuable thing to me, and time well spent. And that's true for any time that I've spent woodshedding a particular approach or listening to a style of music enough to understand it, like reggae or fusion. A lot of it I'll listen to as a drummer, just listening to it to understand. It's the same reason for reading *Modern Drummer*—to read what other drummers have to say about things, and either get inspired or angry. But all of that input is really important, and the time spent practicing is very valuable.

I do get really annoyed with musicians who are proud of the fact that they don't practice and never took a lesson. I just think that is such a cheat to say, "I just play simple; I don't need that." It's not really true. You can listen to some simple drummers and tell they know everything. It's implicit. They have a certain confidence and

Photo by Andrew MacNaughtan



"I'm not looking to impress myself or others anymore; I'm just looking to challenge myself, and to me, that's the route to satisfaction."

agility on the drumset. There was a drummer featured in *MD* a while back, Manu Katche, and most of his drumming is very simple, but it is so elegant. His work on the Robbie Robertson album or his work with Joni Mitchell or Peter Gabriel is a joy to listen to. The Robbie Robertson album is my favorite of Manu's playing, and I think there may be three fills on the songs he played on the album. His rhythms are such a hybrid between West African music and Western music.

There's an English pop band called China

Crisis, and the drummer plays very simple patterns with very few fills, but again, what he plays is so elegant, and right for the music, and you can tell he has confidence. When he plays difficult patterns he plays them with such authority that they just flow by you smoothly. Many drummers try to pull off a more difficult pattern or fill, and it comes off slightly less than smooth. I've been guilty of that myself certainly! The really good drummers make what they're playing sound effortless—not labored. When you have drummers who have spent a lot of time learning, and a lot of time practicing and playing different styles of music, when they do set themselves to play simply, they have a certain authority and a uniqueness to what they are doing that sets them apart. They're not just playing the only beat they know. And that's what a lot of so-called simple drummers are guilty of. They're playing simply because that's all they know. That's sad in one sense because it's so limiting. They are victims to the "less is more" approach because they don't understand exactly what it means. You have to know what you want to play and what you want to leave out—not just play the only beat you know. A lot of times, less is less.

There are songs on the new album where originally I heard the demo that Alex and Geddy had made with a drum machine. Parts of it might have been recorded to a purely off-the-cuff, moronic drum beat. When I came to work out my own parts for the song, I tried everything. My basic way to work on a song is to try everything I know and then eliminate all of the stuff that doesn't work until I pare it down to something that satisfies me. But there were some parts of some songs that demanded to be simple. And it's a reality that you just have to face. If it works best that way, it's incumbent upon you not to mess it up. [laughs]

I have to find other ways to musically satisfy myself, and I've experimented a lot, particularly in the '80s, trying to find ways to make things interesting to me. Playing a four-on-the-floor bass drum pattern has been a real challenge for me because I like it. I've always liked dance music, but I could not sit there for five minutes and play only that; I would shoot myself. So I have to find ways to somehow make it work for me, because I want to do it, but in a way that's going to be technically and mentally challenging. So I'll take a song that demands that simple part and say, "Okay, if I have to play that simple part here, then I'll find a spot elsewhere in the song to try to get away with more." If I have to play a simple pattern, I'll try to find ways to make variations in that pattern so that it's really long, like a 16- or 24-bar pattern of repeating things so that I have to remember the simple pattern stretched over a long period of time.

Then you get into the question of delivering that pattern per-

MUSIC KEY



Peart On Record

If you go back and analyze Neil's playing from his first recorded performance with Rush, *Fly By Night*, and listen to each subsequent album, you'll notice a very interesting progression. In general, the band's earlier material was more simple, allowing Neil to stretch out in regard to his use of fills and especially the length of the fills. As the band progressed into more involved time signatures and arrangements, Neil seemed to concentrate on those areas. And in more recent times, Neil has become more concerned with locking in the feel of the songs, coming up with interesting patterns, and selecting the different sounds he is generating, either acoustically or through sampling. But no matter what period of Rush's career, Neil has continued to come up with some inspired drumming.

The following examples are taken from several Rush albums. When looking at the different beats that Neil has come up with, it's easy to understand why he has had such an impact on drummers. In most cases, the patterns shown are the basic beats Neil embellished.

These first three examples are from the aggressive 7/8 introduction of "Anthem," from *Fly By Night* (recorded 1975). These are some of the patterns Neil played after the opening eight-bar drum fill section.

♩ = 288

This next rather syncopated pattern is from "Lakeside Park," off of the *Caress Of Steel* album (1975).

♩ = 104

The following beat is from the chorus of "The Temples Of Syrixx," from *2112* (1976).

♩ = 138

This example is from "Cygnus X-1," off of *A Farewell To Kings* (1977). This driving 1 1/8 pattern appears near the end of the tune.

♩ = 320

The next two beats appear in the verse section of "Circumstances," from the *Hemispheres* album (1978).

♩ = 132

The next pattern is from the instrumental section of "Free-will," from *Permanent Waves* (1979).

♩ = 104

The next two examples are from "Vital Signs," off of *Moving Pictures* (1980). The first example is from the first verse, and the second is from the second verse.

♩ = 72

Neil played this two-bar pattern in the verses of "The Weapon," from *Signals* (1982).

♩ = 112

by William F. Miller



Photo by Rick Gould

The next example is from the *Grace Under Pressure* album (1984). This is the 5/4 verse pattern to "Kid Gloves."

♩ = 170

This example is taken from the later verses of "The Big Money," from *Power Windows* (1985). Even though it appears to be in 3/4, due to the 8th-note feel of the song it is written in 6/8.

♩ = 160

The last example is from the *Hold Your Fire* collection (1987). This pattern is played during the verses of "Turn The Page." (The hi-hat is occasionally played partially open.)

♩ = 160

fectly, too. Again, anyone who has spent time learning and practicing drums knows what you can do with a simple 2 and 4 beat, and how many different ways you can lean that, even with metronomic time. You can push the beat, land dead on the beat, or pull it back as far as you can. Working with a click track in the studio, as I have done for the last several years, I learned to play games with that, too. I don't use a conventional click, by the way. I use a quarter-note bass drum sound. So if I'm playing along with it and I

can't hear it, I know I'm in time. That's great because then I don't have to listen to the stupid thing. It's almost become a subliminal relationship with this bass drum pounding away, and I just sit in with it. As you get more confident with a click, you start fooling around with how much latitude you can get away with. It's like, "Just how far back can I pull this thing?" So being able to experiment within the framework of the click is something I like to do.

A good drummer that I like who plays simply is Phil Gould, who used to be with Level 42. He plays very simple, R&B-influenced drumming, but when he pulls a fill out it'll be a beautiful fill. And his feel is great. If you try to tap along with their downbeat-on-the-3 type of songs, you'll just about break your hand trying to come down behind the beat as much as he does. He has that feel down so well. It's very satisfying for me to listen to from a drummer's point of view or from a music fan's point of view. It feels great, has tremendous authority, and has the spice of a great little fill leaping out of it.

The three drummers I mentioned I can count among my favorite drummers, although they don't play the kind of drumming that I like playing. They're playing the kind of stuff that I like to listen to. Music that I like to listen to is not always what I would like to be playing. For instance, I could never be a reggae drummer; I would go nuts. But I love to listen to it; it's so infectious and I love the rhythm. But I couldn't discipline myself enough to shut off my ideas.

WFM: Would you say that overall you prefer to listen to a more simple drummer than a busier player?

NP: For me it's more the style of music rather than the style of drummer. I do enjoy organized music, and it's one of the things that keeps me from getting emotional about jazz. I can listen to it, be inspired by it live, and appreciate it, certainly. But when it comes to music for pleasure, I like music that is constructed and organized, and that time has been spent on the craft of it.

Technique, though, is important to me. I'm really impressed by it when I hear it done well. But there is just so little of it around on display, and what there is tends to be devoted to jazz. I guess that's just an unfortunate void that is in modern music.

WFM: You mentioned earlier that you get the most enjoyment out of arranging new songs, and coming up with new drum patterns for songs. How do you go about coming up with your drum parts?

NP: I usually work out my parts by myself now. Geddy and Alex will put down a rough demo tape of the song in a basic arrangement form with a drum machine. Then I go up to the demo studio alone and go over it and try what works and what doesn't. Gradually I'll refine the drum part down to something that will work.

WFM: How much time does that process take?

NP: It depends on the song really. It's probably about a day for each song. That's the best way for me to do it—just immerse myself in one song. But that's not to say I work out every single note that I'm going to be playing. I'll decide where I may want a special fill, or where a specific time pattern is to be played, but I leave plenty of freedom in the parts for some creativity in the studio. I said before that I liked organized music, but I also like spontaneity in its appropriate place. The studio is the perfect place for that because you are allowed to keep being spontaneous until you're spontaneously good!

WFM: You mentioned that you don't feel you can improve much beyond where you are now. How important is practicing to you now?

NP: I read a great quote recently by a young classical violinist. She was asked if she ever practiced, and her response was, "I never practice, I only play." And that was not to say that she didn't pick up her instrument and play, but she never picked it up to practice without *playing* music. That's basically the way it is for me. If I sit down at my drums informally, I just sit down and play. I don't worry about practicing a pattern or something. I'm a bit worried about the smugness of having arrived at a certain point. Not by a longshot have I learned everything there is to know, but I've learned enough to satisfy me.

I have a little set of drums set up in my basement at home, and I like to sit down and play with brushes—just playing around. I

continued on page 52



S T E P

Stephen Morris's name has never appeared in the credits of a Joy Division or New Order record. Then again, neither have the names of his bandmates. And don't look for them on inside jackets or even on the circular labels pasted to the vinyl. For over a decade now, technical information has been almost completely subordinated by Factory Records designer Peter Savillie's wonderful cover art.

New Order have always done things their own way, though. The band was never one to grant interviews to every hack with a tape deck, they steadfastly refused to mime to their songs on "important" British pop music shows, and, rather than go with major labels' offers, they stuck with the independent Factory—whocouldn't

guarantee mega sales, only minimal interference in the band's music making. Morris and the rest of the band have been answering the same monotonous questions about such behavior for years now; they're way past bored.

It's not that they're arrogant, or pretentiously vague, as some have assumed. On the contrary, Stephen Morris couldn't have been more courteous and modest the two times I spoke with him, even when asked about the band's perceived mysteriousness for probably the thousandth time. A distinction has to be made here, though, between the British music scene and the American one. As Stephen says, "The situation is different in England, which is primarily where we work and live. Radio is basically one station

for the whole nation, and the music press is much more important—for better or worse—than it is in America." Consequently, your average fan in England has much more access to the personal facts of their favorite bands than we in the States would have to those same groups.

So what are the facts? Well, in 1977, Stephen Morris answered a "Drummer Wanted" sign in a Manchester, England music shop, and became the founding drummer with a band called Warsaw. Warsaw soon changed their name to Joy Division, and went on to become one of the most critically acclaimed and fanatically loved bands in England, Joy Division released two albums, *Unknown Pleasures* and *Closer*, plus the posthumous *Still* and

Substance (the latter not to be confused with New Order's singles collection, *Substance 1987*). After a brief pause following the suicide of lead singer and lyricist Ian Curtis in 1980, the remaining members of Joy Division continued on under the name New Order, later adding keyboardist and guitarist Gillian Gilbert.

Since their beginnings, New Order have led somewhat of a "schizophrenic," as Stephen calls it, career. Their five studio albums and one EP have featured a mix of guitar-based, driving rock songs, highly electronic, keyboard-heavy dance tunes, plus songs that balance the two extremes, often with Morris expertly mixing acoustic and electronic drums to varying contrasts. Schizophrenic, maybe, but as Lou Reed would say, you can

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TECHNIQUE

lie back and listen to the albums straight through; they work as albums, not just groups of songs. Then there are the singles—dancefloor-ready, mostly electronic concoctions that, since 1984's best-selling "Blue Monday," have been staples in dance clubs on both sides of the Atlantic. New Order has the distinction of being played on the most discriminating underground rock stations—Joy Division holds godlike status in punk/new wave circles—yet also on the turntables of the most fashion-conscious hipster dance clubs.

Because of (and undoubtedly part of the reason for) this situation, Stephen Morris not only writes and performs the perfect electronic beats and effects, he also must be a capable kit player, something

most so-called "dance bands" have little use for. New Order's latest album, *Technique*, continues to display varying styles and approaches, from the techno-dance tracks "Fine Time" and "Vanishing Point," to the ballad-like "Love Less," to the guitar-driven "Run." In fact, Stephen says that of all the New Order records, *Technique* particularly gives the impression of a split personality. "On *Low-Life*," he explains, "there were things like 'Elegia' that were electronic/acoustic but that weren't really dancey, and 'Every Second Counts' on *Brotherhood* was also like that, whereas on this record it's more sort of one thing or another—the acoustic songs or the electronic songs. But in actuality, the acoustic songs are probably more electronic

than the electronic stuff, from the way it turned out."

For the "acoustic" songs on *Technique*, the band employed a different process than usual for recording drum tracks. Stephen explains: "We basically recorded the drum tracks onto digital tape, with me playing an acoustic kit with a not particularly great drum sound. Then we used the tape to trigger a Sycologic PSP audio-to-MIDI converter. We then loaded the drums into a sequencer, but without any quantization at all. When I say 'no quantization,' we did have to move everything over earlier to compensate for getting later because it's gone through this audio-to-MIDI business. You always get a delay. Once we had that repeatable performance in the computer, we then set about trying

to get the ultimate drum sound that would suit the track, the idea being that you only have to get the performance right once, because you have already played it. Basically all the acoustic drums were done that way.

"I think you can waste a lot of time fairly early off going for a killer drum sound and then finding out that it didn't really suit the song," Morris continues. "So in a way, we sort of approached it the other way around; normally you get a cracking sound first and then, play it. In this case, for some strange reason—I don't know quite how it came about—we ended up playing all the drums first so that everybody else could get on with their stuff. I went into another room and started banging various drums, which were then

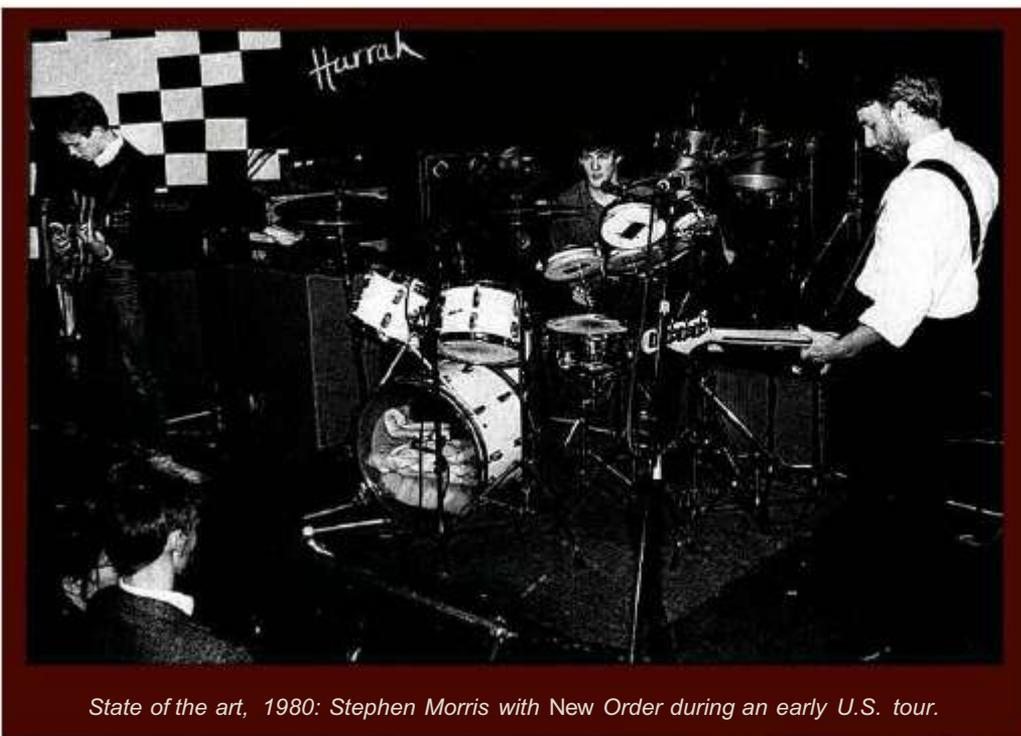
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State of the art, 1980: Stephen Morris with New Order during an early U.S. tour.

sampled onto DAT. We loaded the sounds we decided on into the Akai or a British sampler that our engineer got, called a Greengate, and played the sequence back, and lo and behold, it sounded a lot better. Then of course we messed about with the timings and stuff."

This "drum replacing" method in a way dates back to Joy Division days and producer Martin Hannett's recording theories. "Basically we were doing exactly the same thing, only manually," says Stephen. "I'd play the kit, and then we'd replace the kit sort of instrument by instrument. I'd play the bass drum completely on its own, then the snare drum completely on its own, then the hi-hat completely on its own, and then tom fills, which is really, I find, a difficult way of doing things. Because when you're playing drums you're doing three things at the same time. When you're just doing one thing, at the time I found it felt very wooden. I found it very difficult to see what he was getting at. I mean, it sounded alright to me before. It was sort of like, bang [long pause] bang [another long pause] bang...."

Since much of New Order's music employs sequenced parts, a click track becomes indispensable. Yet there's often a feeling in their songs, especially the more guitar-

based ones, of a driving forward type of feel, a pushing of the tempo. One way Morris achieves this feel, he says, is by playing in front of the beat. "The thing about the click track, as Steve Gadd once said, is that a lot of people who use it forget what it's there for. You can play before or behind it; you've got a reference point. If you use a sequencer or anything else like that, you really couldn't do it without a click. We don't always use a click, though. Sometimes you don't need to because you just go in and play the song; you've got it already written. 'Love Vigilantes' was done without a click; it was played just completely live. When you write in the studio, which is what we tend to do, you'll probably use a click track because there are going to be so many parts put onto it later, and you don't know what they're going to be yet.

"Something I've recently tried that I like is the *Human Clock*, which is made by Kahler," says Morris. "You program a sample into it; bass drums work best. You go, hit, 2, 3, 4, hit, and the next time you hit it, it miraculously starts a sequencer at the right tempo. It enables you to play along to a sequencer, and you can push or pull the beat. Unfortunately the one I tried blew up. It was something that I really wanted

to use on this tour, to get away from this clap or wood chopping sound that's chopping your head off. That's some decent gear that I'd like to get into in the future. The two times that it worked it seemed to be a good idea."

Writing in the studio has given New Order songs a certain amount of flexibility before they are recorded, so that any technological or musical ideas that might come up in the studio can easily be employed. Does this cause any problems when it comes time to figure out how they are going to reproduce these often complicated studio creations live?

"Sometimes when we come out of the studio, we think, 'Oh my God, how are we going to play this?' In the past we've come out of the studio and gone straight into working out how we were going to play the songs live, which usually seems impossible at first. But once you decide what you want to do with it, you can usually get it done in three to four weeks, finding ways to manipulate the sounds. When we're writing, we use a Macintosh with a couple of sequencer programs. We use *UpBeat*, from Intelligent Music, which is one of the best drum-type programs; it's very simple. It's like a Roland *TR-808*, really. We use that for doing most of the rhythms, and

we use Passport's *Master Tracks* for sort of a general sequencer program. But when it comes to playing live, I can't see dragging a computer about, so we download any sequences into a Yamaha QX1 sequencer, which has been very reliable."

Aside from figuring out how they're going to play in concert the songs they just previously wrote in the studio, Stephen and the band have found themselves having to find ways to duplicate as accurately as possible the sounds used on previous New Order and Joy Division records. Often these were played on analog synthesizers, and with the move toward samplers, a lot of time has had to be spent getting today's technology to jibe with yesterday's. On a recent tour with the Sugarcubes and Public Image, Ltd., the band was able to play some older New Order songs, such as "Ceremony" and "Your Silent Face," but any Joy Division songs had to be left out for the time being.

"We usually do include some Joy Division songs in our sets," Stephen explains, "but something that has limited us a little is that we've just moved a bunch of samples and sequences onto a new batch of gear, and the Joy Division stuff doesn't quite fit the programming. And we've not got around to finishing a lot of the back catalog stuff as well. So we're involved in somewhat of a limited repertoire.

"It's a lot of hard work getting the old songs to sound right," Stephen continues. "You have to keep tweaking it and messing about till you get it right. We started with the new stuff and worked backwards. Although we did get more than we intended done, a lot of the old stuff is not very balanced. Balancing is sort of like a modern equivalent of a Medieval torture. When you start sampling the synthesizer sounds, it becomes a bit of a problem. That's what seems to take most of the time. Once you've got it in there, you're basically remixing the song on a very crude level. The original intention was to get rid of every synth on the stage and replace the *Emulators* and the *Voyetras* with Akai *S1000*

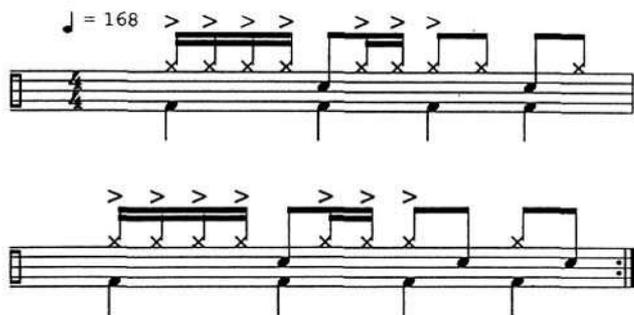
MORRIS'S TECHNIQUE

MUSIC KEY



Here are the beats that Stephen Morris has come up with for some of New Order's more "acoustic" songs. Most of the band's dance singles usually employ a carnival of electronics. These tunes, however, are very different; most of them are more guitar-based, and the percussion is very much for the drumset.

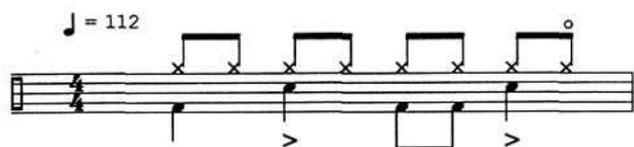
This first example is from "Age Of Consent," the opening song from *Power, Corruption And Lies*. Morris often deviates a little from a basic beat during a song to keep it from getting monotonous; in this case the hi-hat and bass drum parts vary a little towards the end, and the second bar of the beat is sometimes ignored. Some overdubbed "off" tom-tom fills are also added toward the end for texture. Note the interesting hi-hat accents and the fast tempo.



This pattern from "Ecstasy," also from *Power, Corruption And Lies*, gives the song a jerky dance feel. This instrumental, is a bit different from the others in that it is more of a keyboard-based track.



Stephen plays this two-bar phrase during the verse section of *Brotherhood's* "As It Is, When It Was." The drums are very high in the mix on this track, making the accented tom hit in the second bar even more dramatic.

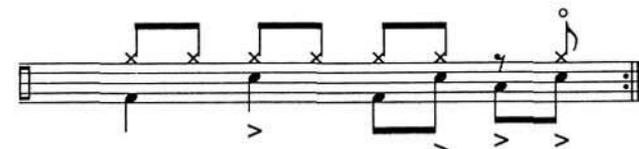


samplers. We didn't quite get that far. In fact we've still got the *Emulators*. But we have managed to simplify it a bit.

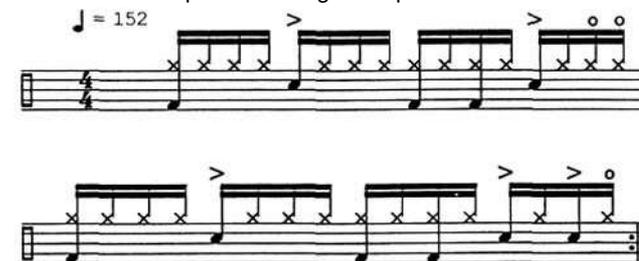
"The setup on stage is an acoustic Ludwig kit, which is supplemented by an *Octapad*. We use the Akai as the main sampler, so the kit and the *Octapad II* trigger various drum ports; a lot of people do that these days. Basically, the

samples I play are the same as the samples that the drum machine plays. We use a drum machine on some songs, when I play keyboards. On other songs I play drums. So basically I use the same sounds. So instead of having two completely different bass drums, the one I play actually comes out of the same place."

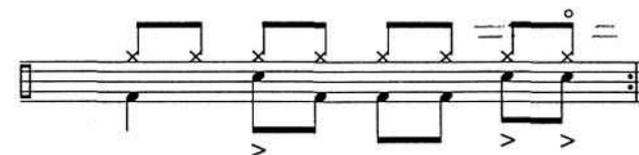
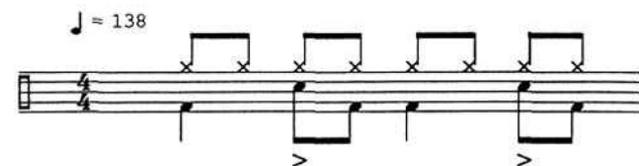
The first time Stephen and I



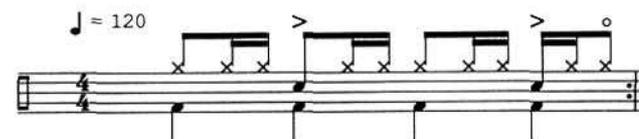
Worlds away from the techno dancefloor, "Broken Promise," also from *Brotherhood*, is a fast, noisy, emotional song that benefits from Stephen's driving drum pattern.



"Love Less," from *Technique*, is an example of Morris dealing with a very melodic Peter Hook bass guitar part. The extra bass drum note in the second bar subtly adds a little more to the track's bottom end.



Another track from *Technique*, "Run," and another heartbreaking bass guitar melody. Overdubbed tom-toms mimic the hi-hat part, giving a galloping feel to the song, and also adding a bit to the mix's low end. Stephen lays into the hi-hat on this funky little pattern.



spoke, the band was in the studio recording *Technique*. At the time, they were using the Akai S900 sampler, and Stephen had mentioned a problem with low-end signals. Since then, he has had a chance to try out the new S950. Through more "tweaking and messing about," as he says, the band was able to overcome the S900's deficien-

cies. "I was speaking to [producer/engineer] Arthur Baker about that the other day," Morris relates. "The funny thing is that the 5950s don't have that problem. The S950 is really what the S900 should have been when it came out. When you're sampling low things with a short duration and lots of attack,

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Walfredo Reyes, Jr.

When Walfredo Reyes, Jr. decided he would actually play drums for a living and give up his veterinary aspirations, his philosophies couldn't have been further from what they have become. Coming from a musical family in Cuba (and Puerto Rico, where they later moved to) in which his father's drums were omnipresent, Walfredo took the instrument for granted. While his father gave him lessons on the drums and percussion just in case he'd have to make money playing someday, it wasn't until he took a date to a rock concert and witnessed the effect it had on her and the audience that he made his decision. Rock music was the goal then, even though he had a varied diet of music all along.

"I would get up in the morning," Walfredo recalls, "and my mom would have a Latin album on. I would hear Cortijo, Gran Combo, Los Papines, Tito Puente—all the Latin stuff from Puerto Rico and Cuba. I would eat breakfast, go to school, turn the radio on, and it would be Led Zeppelin, the Guess Who, the Beatles, Santana—all the rock 'n' roll stuff that I would dig. I would come back for a drum lesson and my dad would turn me hip to Buddy Rich, Tony Williams, and Elvin Jones."

When Walfredo was 13, his family moved to Las Vegas, and Walfredo Sr. realized that his son needed the discipline of formal lessons. "My dad always taught me drummers that other teachers didn't tell me about. He's a good teacher and has many students, but since it was a father/son relationship, I would say, 'Hey dad, I'll do the lesson later,' so he put me with a teacher."

Walfredo went through a year of studying with Leo Camera, going through books and working on independence and reading. These certainly were important lessons, but what became invaluable to the young player's growth was the relationship that developed between him and Alex Acuna, a friend of his father's who had left Puerto Rico for Las Vegas.

"I always played percussion and drums," Walfredo explains. "I would play congas and timbales and drumset as if it were one instrument. It was all just drumming. It wasn't, 'This is a drumset, and percussion is something different.' Whether you play on the floor with sticks or on a set, you're creating rhythms. At that time, Alex was heavily into Elvin Jones and Tony Williams, and he turned me on to those people. He always encouraged me to play, so he would teach me a rhythm on the congas and then

he would solo for about a half an hour on top of my beat. My hands would feel like they were falling off, just keeping the rhythm for him to play on. When he'd get done playing, he'd say, 'Okay, go.' He was pushing me physically as well as mentally. I never thought someone could have so many ideas. We would go back and forth. I would finish doing my solo, and then he would go into something else."

Around the time he went to the Montreaux Jazz Festival and other festivals in Europe with the University of Nevada, Las Vegas band, Walfredo was becoming aware of the importance of absorbing everything possible. "Alex had gotten the job with Weather Report, so in my time off from school, I would go to New York City. That was another school I had. I would spend every summer in New York and take a few lessons with Jim Chapin. New York in itself was a lesson—seeing all those different worlds. Whenever Weather Report was playing, I would hang out. My biggest lessons have not been college or drum lessons, per se. They have been indirect lessons from Alex and other musicians.

"One time I went to S. I. R., and Jaco was there. He was playing these wild, big chords on the piano, very intensely hearing what he was doing, and it sounded like an incredible Bartok piece. He was going, 'Isn't this hip, man? These guys were so advanced.' I said, 'Who?' And he said, 'The Beatles—this song, "Come Together." I knew that song, but that wasn't what he was playing sounded like, with those big chords. It taught me how sometimes what you trigger in people is not necessarily what you are playing. They might go to their instrument and play it how they heard it from you, but it's not the same once it gets processed through their brain. Then I began to understand a lot of things, like when Steve Gadd played the Latin stuff. He was doing the thing with the tom-tom on 2 and 4 and the cymbal bell and hi-hat, kind of imitating the sound he heard from samba, Brazilian stuff. He heard maybe three players with the triangle and the bell and the 16th notes, and it was the way he heard it and then interpreted it that created his version."

Walfredo began to work professionally in the ninth grade, playing congas and bongos in a dance school, slowly graduating to some of the shows on the Vegas strip. He worked for such acts as Juliet Prowse, Lola Falana, and Paul Anka, and then got a gig with Doc Severinson, with

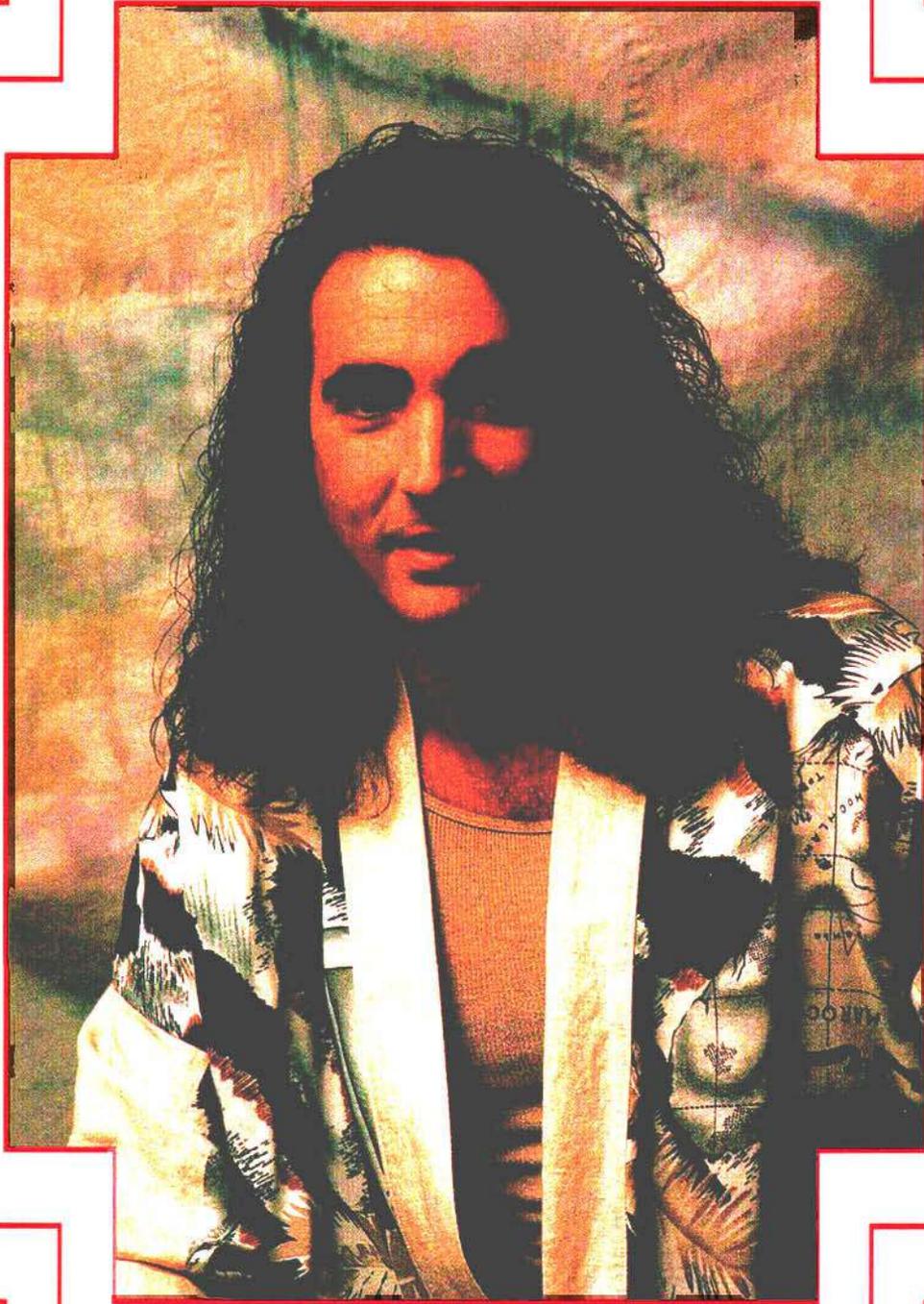
Luis Conte and his father on percussion. "It was fun. If we were playing a couple of days in a row at the same place, Luis and I would get up early in the morning and go back to where we were playing, and we would play the whole day. We experimented a lot, and on the show, Doc featured us. Every night we had our space to play."

The more Walfredo learned, the more his new philosophies began to emerge, and his one-dimensional focus on the rock world began to diminish. "The music you hear on Top-40 radio is great," he stresses, "but when I'm traveling all over the world, I try to absorb what is native of the region. The United States has so much to give. I think you learn more going back and tracing roots from each country; that's one of the things I'm into the most. I might program a drum machine, but my idea might be inspired from something like three aboriginals in Australia and something I heard from a street musician in New Orleans. You can say, 'This is a Latin beat, this is a reggae beat, this is a jazz beat,' but each of those words mean so much. They are more than just beats. Reggae is a whole world. When I was working with Tania Maria and Sergio Mendez, I saw there were many types of sambas, from different regions. When I play a reggae beat, or whatever, it's not just a beat that I'm playing; it's an attitude. Each music comes from an attitude. When I hear the word 'bebop,' I think of that era, those guys at Birdland—the whole vibe. You can even get into it deeper, like where did it come from and why do they play the way they play? Who was the one who started it? I love to really dig."

It was with that attitude that Reyes attacked the L.A. scene when he moved there in 1981, and it was certainly the single most crucial ideology that secured him and carried him through his entire career. This career has included early work with Ben Vereen, Marilyn McCoo, Clare Fischer's Salsa Picante Band, and subbing for Acuna in Koinonia. Later gigs have included the Latin-flavored Tania Maria, Sergio Mendez, and Strunz & Farrah, the fusion of Alphonso Johnson's trio, Justo Almarino, the Coffee Achievers (with Tim Landers), and Larry Carlton, the gospel act of Nell Carter, the rock, reggae, and you-name-it of David Lindley & El Rayo-X, the rock 'n' roll of Jimmy Barnes, recording with Jackson Browne, and his current gig playing the Latin rock of Santana.

by Robyn Flans

Photo by Jack White



True To The Music

"A great drummer is not necessarily a successful drummer."

WR: In 1982 or '83, I worked with bass player John Pena, and he was working at that time with Tania Maria. They needed a drummer, and he recommended me. Her music is Brazilian jazz, and it's very improvisational. I got the gig, and she met me in Seattle; I had never met her before. They had sent me a tape, which was really no good, because what happened on the tape wouldn't necessarily happen on the gig. So I played the first performance in Seattle, and I stayed with her for two years on and off. It was a really good band, and we got to tour Europe and do all the festivals.

When I got back to the States, I got a call from a percussionist friend of mine, Miguel Cruz, who told me that David Lindley was going to call me at home. With Tania I was mostly playing funk/Brazilian, and David wanted a rock drummer who would be able to play strong in front of a big audience, but who would still know the Caribbean stuff—reggae and ethnic music. He wanted someone who could play 2 and 4 and then turn around and play something indigenous to a certain region.

At that time, in 1985, I had gotten a gig playing percussion for three months for a Motown revue on TV. It was a great band with John Robinson on drums, Paul Jackson, Jr. on guitar, Freddie Washington on bass, and the Jerry Hay horns, and we had a lot of fun. We recorded on Tuesday and taped on Friday. That was the same time Lindley

called me to form a band. I had heard his name, but I didn't really know that much about him. When he called me, though, we talked an hour on the phone, and he knew so much. He talked about salsa and obscure musicians, and about Zydeco and New Orleans style, and then he would say, "Have you heard this person who plays Okinawan drums? I have to turn you on to it. We should get together." So we got together. Although he's not universally known and doesn't get a lot of airplay, David has a cult following. He has played on a million albums with a lot of people, and he's very well-respected among musicians because of his vast knowledge.

I learned a lot from Lindley. He doesn't want to just do one thing all the time. He wants to play with different people. He likes to do movie soundtracks, he likes to play acoustic instruments, he likes to go on the road with people where he's not the leader, and then he likes to have his band, El Rayo-X, play the music he likes. That was one part of his personality and of mine, too. We got together and played in this little place in L.A., and it was real interesting. The bass player, Jorge Calderon, is from Puerto Rico, but you would have never known because he plays with Ry Cooder and knows all the styles. And the keyboard player, William Smith, is a great songwriter and an artist himself. We played, and it was a lot of reggae, and I fit in really good with the guys. So he asked if I wanted to do some gigs.

We really had a fun time, and my association with David Lindley & El Rayo-X lasted on and off for three years. I would play with Lindley, then come into town and work with other people at the Baked Potato and different places. I did some sessions and started doing a lot of TV, some jingles, and soundtracks for movies like *Vibes*, *Pretty In Pink*, and *Bad Medicine*. Last year we did some Levi 501 commercials with Lindley. And at the same time I was working with Emmett Chapman, who invented the Stick. It was a totally improvisational gig, just me and him—Stick and drums and percussion. And then there was Clare Fischer, who is a musical genius. He's done all the orchestrations for Rufus and Chaka Khan, and now he's doing all the Prince

Drumset:

- Drum Workshop.
 A. 14" & 15" LP timbales
 B. 6 1/2 x 14 Ludwig *Black Beauty* snare
 C. 9 x 10 tom
 D. 10 x 12 tom
 E. 12 x 14 tom
 F. 14 x 16 tom
 G. 16 x 22 bass drum

3. 10" EFX
 4. 18" A medium-thin crash
 5. 10" K splash
 6. 12" Z splash
 7. 20" Z medium-heavy ride
 8. 18" medium-thin *Platinum* crash
 9. 19" K China

Cymbals: Zildjian.

1. 14" *Quick Beat* hi-hats
 2. 19" K China

- aa. Roland *Octapad*
 bb. Electronics rack
 cc. cowbell

Hardware: Drum Workshop hi-hat stand, double pedal (with hard felt beaters), and *EP-1* trigger pedals. Everything mounted on a Collarlock rack system.

Heads: Remo coated *Ambassador* on snare. Remo clear *Ambassadors* or *Emperors* on tops of toms (no muffling), clear *Ambassadors* on the bottom. Clear *Ambassador* or clear *Emperor* on bass drum with a feather pillow for muffling.

Electronics: Ron Aston wired and organized Walfredo's electronics rack, which includes a Hill mixer, two Akai 5900s, a Roland *DDR 30*, an Alesis drum machine, and a Yamaha *SPX 90*, all MIDI ed together.

Sticks: Pro-Mark *Maxxum 412* and 58 hickory models.

stuff. It is very challenging to play with him. It is so hard to play so soft; one time for a joke I put in my stick bag a pair of toothpicks and a pair of *Q-tips*, which were the mallets. I started playing with them, and it was fine with him; he didn't even notice, [laughs] But it was great doing the variety of work I got to do.

It took me a little while to realize it, but because of my influences, I wanted to play all kinds of music. Like if I'm playing with Alex and my father and Armando Peraza, I can feel comfortable playing with them, but if they start going into something specific like a bata thing, I want to sound authentic and be true to that style of music. There are two ways you can play: authentic to the style of the music, or your own interpretation—your own kind of samba, your own kind of bebop. But like Tania told me once, "We do our thing, and we experiment and do different kinds of music, but when I say I want a samba carnival, I want to hear the real thing." I read where Steve Jordan said one time, "When I go to Chicago and play blues, I want the guy to turn around and say, 'Hey man, are you from Chicago?'" I want to be true to the music. It's hard, but I like to delve like that.

When I started playing with Lindley, I really found out a lot about me. I actually found that I could be everything that I was

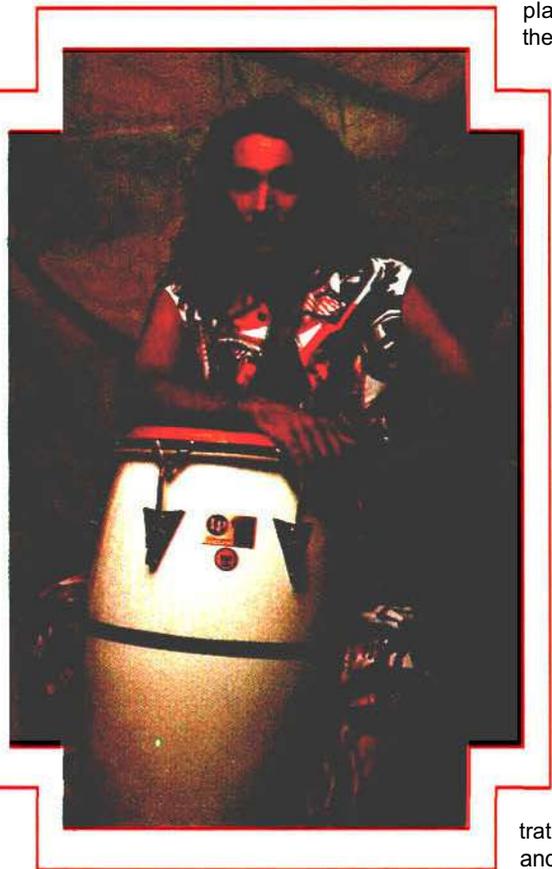
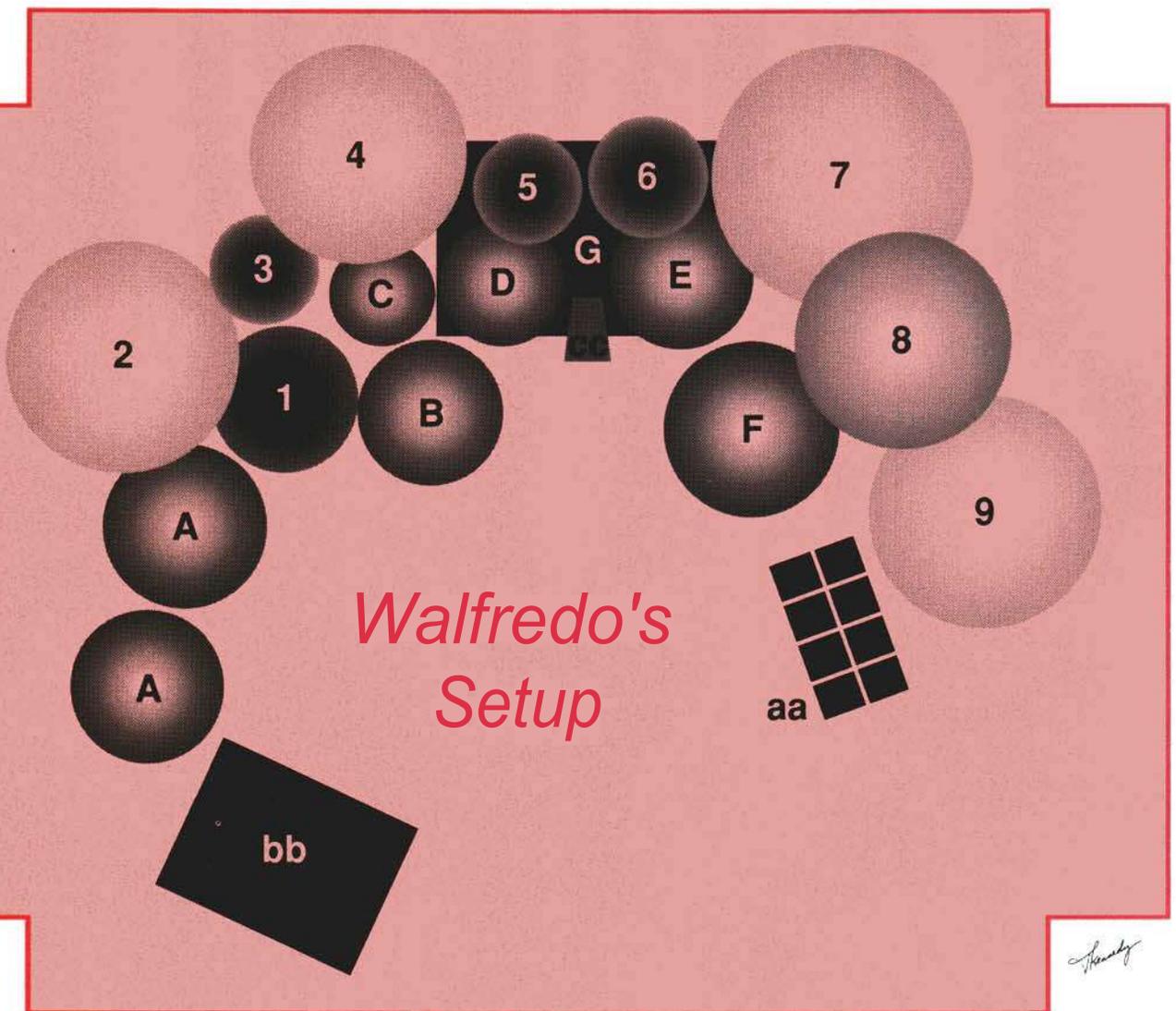


Photo by Jack White



about, that I could play so many things. We would play almost heavy metal, then the next song would be something like Bob Marley, and then the next song would be more like New Orleans. And then I could have my own interpretation and experiment with things I never did before. He allowed me that space, too. That's important. Sometimes there's music you can't do that with. That's why a lot of musicians get frustrated. That's one reason why bands are formed. You hear stories about musicians forming a band like Los Lobos—Steve Lukather and Jeff Porcaro. They have fun with Toto, but that's Toto, so when they come home, they say, "I want to stretch out into other things." So they form a band with other musicians because they need to have those other outlets.

RF: How did you feel about the record you did with Lindley, *Very Greasy*?

WR: It was a lot of fun, but at that time we were on the road so much, and all of a sudden we had this record deal. I think we went from the road to the studio too quickly. We really didn't have enough strong material to represent what we were doing live. It's a good album, but I have some live tapes that I like more.

RF: What was your setup with that band?

WR: I had timbales on my left, which is something I learned from my dad and from watching percussionists. I could play some rhythms with my left hand on the timbales and on the bongos, and even on congas sometimes, but I couldn't set up everything right next to me. It can't all be there, but it was fun experimenting with all of that. I didn't use electronics with Lindley. He loves electronic effects and all that, but he loves the acoustic drums, too.

RF: You toured a lot behind that album.

WR: Just getting a record deal is an incredible task, but it actually means nothing. You might sign a contract, but the record company might not do anything with your record. If a record company wants to push you, they will promote it. Other times they make you promote it and go on the road. Instead of them shedding money for promotion, they make you do it. What happened with us was that they gave us a budget and a record, and they wanted us to go on the road, so we did, from June until October. I got a little burned out. It's great playing in a situation, but if you do it on and on and on and on without backing, you can burn out. April and May of '88

were the only two months I was in town steadily. That was when I did a track for Jackson Browne.

RF: Tell me about that. The album credit says the programming was done by RUSS Kunkel and you did the drums. How did that come to be?

WR: When I arrived there, there was just a percussion track. There was a cabasa, a clave, a clap, and a snare—a machinery track that sounded really cool, but Jackson wanted more of a breathing element. After I played the drums on top, he left what Russell did with the clave, cabasa, and the clap, and I replaced the drum programming. Then after I did it, Alex Acuna replaced the cabasa; I also hear Alex did some shakers on the track. That's the way Jackson works. The musicians he works with shape the song, and he listens. He sees where the musicians can take the song. For example, when I got there, RUSS Kunkel had started a groove with the machine, and then I took it and added another thing, and the song took a different shape. Jackson was still not happy with the cabasa and realized maybe it needed more human percussion, so he called Alex.

continued on page 88

STICKS OF



Brand & Model	Material	Length	Diameter	Artist
Pro-Mark Phil Collins	Hickory	14 3/4"	19/32"	Phil Collins
Vic Firth Steve Gadd	Hickory	15 5/8"	17/32"	Steve Gadd, Steve Smith
Calato Regal 3A	Hickory	15 1/2"	.555"	Paul English, Jack Gavin, Peter Magadini
Vic Firth Harvey Mason	Hickory	15 5/8"	19/32"	Harvey Mason, Terri Lyne Carrington
Pro-Mark Carl Palmer	Hickory	15 7/8"	19/32"	Carl Palmer
Vic Firth Omar Hakim	Hickory	15 7/8"	37/64"	Omar Hakim
Vic Firth SD4 Combo	Maple	15 3/8"	1/2"	Charlie Benante, Steve Houghton
Calato Regal 8A (Ed Thigpen)	Hickory	16"	.350"	Dennis Chambers, Jeff Porcaro, Ed Thigpen
Calato Regal Jazz	Hickory	16"	.515"	Chet McCracken
Vic Firth Peter Erskine	Hickory	16"	1/2"	Peter Erskine
Zildjian Jazz	Hickory	16"	17/32"	Adam Nussbaum
Vic Firth Jazz 8D	Hickory	16"	35/64"	Sheila E.
Aquarian X-10 Funk	Synthetic	16"	35/64"	Dave Calarco, Stu Nevitt (w/shock grips), Buddy Williams
Vic Firth Dave Weckl	Hickory	16"	35/64"	Dave Weckl
Calato Regal Rock	Hickory	16"	.555"	Bernard Purdie, Keith Knudsen
Rimshot 5/4	Hickory	16"	.555"	Chuck Flores, Joe Porcaro
Zildjian 5/4	Hickory	16"	35/64"	Ian Wallace

Drumsticks vary almost as much as drummers do. That's only natural, since the design of a drumstick reflects a drummer's playing style, physique, and musical requirements. This collection offers a visual demonstration of the widely differing sizes and shapes of

THE STARS



Vic Firth 5A	Hickory	16"	9/16"	Alex Acuna, Steve Smith, Jeff Watts
Pro-Mark 5A	Hickory	16"	9/16"	Eddie Bayers (nt), Bill Bruford, Bill Goodness (nt), Cactus Moser, David Sanger
Pro-Mark 5A	Oak	16"	9/16"	Mike Baird, Alan Dawson, Will Kennedy
Aquarian White Lites 5A	Synthetic	16"	35/64"	Roy Burns
Rimshot Fatback	Hickory	16"	.565"	Ralph Humphrey
Calato Regal/Regal Tip 5A	Hickory	16"	.570"	Bill Marshall, Joe Morello (nt), Michael Shrieve
Calato Regal Tip Carmine Appice	Hickory	16"	.580"	Carmine Appice
Zildjian 3A	Hickory	16"	37/64"	Randy Castillo
Vic Firth 5B	Hickory	16"	19/32"	Vinnie Colaiuta, Richie Morales, Slim Jim Phantom (nt), Casey Scheuerell, Chad Wackerman
Pro-Mark 5B	Oak	16"	19/32"	Pat Mastelotto
Pro-Mark 5B	Hickory	16"	19/32"	Alvino Bennett, Cilson Lavis, Stan Lynch (nt)
Rimshot 5B	Hickory	16"	.595"	Cary Chaffee
Pro-Mark 808 (Billy Cobham)	Hickory	16"	19/32"	Jim Blair, Paul Wertico
Pro-Mark 808 (Billy Cobham)	Oak	16"	19/32,,	Billy Cobham
Aquarian X-10 Combo	Synthetic	16"	35/64"	Jim Keltner (w/shock grips), Terry Silverlight
Calato Regal/Regal Tip 5B	Hickory	16"	.600"	Mick Fleetwood (nt), Bill Gibson (nt), Ron Tutt, Lars Ulrich (nt)
Vic Firth 3A	Hickory	16"	9/16"	Vinny Appice, Denny Carmassi, Sonny Emory, Steve Ferrara

drumsticks used by some of today's top players—many of whom designed their own model. Hopefully, it may help you gain some insight into the subtle nuances of this all-important tool of the drummer's trade.

STICKS OF



Brand & Model	Material	Length	Diameter	Artist
Zildjian 50	Hickory	16"	39/64"	Jonathan Mover
Vater SS	Hickory	16"	39/64"	Greg Morrow
Pro-Mark 2B	Oak	16"	5/8"	Craig Krampf (nt), Steve Riley
Pro-Mark 2B	Hickory	16"	5/8"	Bobby Blotzer, Anders Johansson, Jonathan Moffett (nt), David Uosikkinen (nt), Fran Christina (nt), Jon Fariss, Louis Perez
Calato Regal 70	Hickory	16"	.635"	Fred Coury
Rimshot 20	Hickory	16"	.635"	Carlos Vega
Aquarian X-10 Concert	Synthetic	16 1/8"	19/32"	Bill Berry
Calato Regal/ Regal Tip 2B	Hickory	16"	.655"	Johnny "Bee" Badanjek (nt), Donny Baldwin, Frankie Banali (nt), Eric Carr (nt), Matt Frenette (nt)
Vic Firth SD9 Driver	Maple	16 1/8"	19/32"	David Garibaldi, Joey Kramer, Chris Parker
Aquarian X-10 Rock	Synthetic	16 1/8"	19/32"	Gil Moore (w/shock grips)
Silver Fox J/RX	Hickory	16 1/8"	5/8"	Aynsley Dunbar
Pro-Mark 707 (Simon Phillips)	Hickory	16 1/4"	9/16"	Simon Phillips
Pro-Mark 707 (Simon Phillips)	Oak	16 1/4"	9/16"	Terry Bozzio
Pro-Mark ZX 707 (Ed Shaughnessy)	Oak	16 1/4"	9/16"	Ed Shaughnessy
Pro-Mark 747 Rock	Hickory	16 1/4"	9/16"	Don Brewer, Fish, Tris Imboden, Debbi Peterson (nt), Chris Blackwell
Pro-Mark ZX Rock 747	Oak	16 1/4"	9/16"	Richie Hayward

THE STARS



Pro-Mark 769 (Gerry Brown)	Hickory	16 1/4"	9/16"	Gerry Brown
Pro-Mark Maxxum 412	Hickory	16 1/4"	5/8"	Mike Baird, Danny Seraphine, Joe Smyth
Zilejian Rock	Hickory	16 1/4"	5/8"	William Calhoun, Mel Gaynor, Rikki Rockett
Vater Myron Grombacher	Hickory	16 1/4"	41/64"	Myron Grombacher
Silver Fox H/R	Hickory	16 1/4"	5/8"	Mike Bringham, Vincent Dee, Liberty Devitto
Vic Firth 20	Hickory	16 1/4"	5/8"	Rod Morgenstein
Rimshot 50 Longshot	Hickory	16 3/8"	.595"	James Bradley, Jr., Joe Vitale
Pro-Mark Maxxum 419	Hickory	16 1/2"	5/8"	Mick Brown, A.J. Pero, Thommy Price, Glenn Symmonds
Rimshot Jason Bonham	Hickory	16 3/8"	.595"	Jason Bonham
Vic Firth SD1 General	Maple	16 3/16"	5/8"	J.R. Robinson
Silver Fox M/S	Hickory	16 3/8"	23/32"	Steve Wacholz
Vic Firth Rock	Hickory	16 5/8"	5/8"	Kenny Aronoff, Gregg Bissonette, Tommy Campbell, Kenwood Dennard, Joe Franco, Kelly Keagy, Tommy Lee (nt)
Pro-Mark 25 (Tommy Aldridge)	Oak	17"	5/8"	Tommy Aldridge, Willie Green, Herman Rarebell
Pro-Mark 2S (Tommy Aldridge)	Hickory	17"	5/8"	Doane Perry
Vic Firth Rock Crusher	Hickory	17"	5/8"	Greg D'Angelo, Anton Fig
Calato Regal 1A (Chester Thompson)	Hickory	17"	.580"	Chester Thompson

(nt) denotes Nylon Tips





INNOVATION IN STEP WITH MUSICIANS AND THEIR MUSIC

"I never heard anything like this!
These sounds are hypnotic, it's a
big mystery."

—TERRY BOZZIO

"I've waited for a long time for a
cymbal like this."

—ALEX VAN HALEN

"The new cymbals give more
response and have more attack
than anything I've played before."

—LARRY MULLEN JR.

"I am impressed by the dynamic
range. I can play soft and bring out
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."

—STEVE JORDAN

"It's like when they went from
black & white to technicolor. These
cymbal sounds generate the same
step."

—RONALD SHANNON JACKSON

"Amazing instruments. They are
like an orchestra. Very lovely!"

—BILL BRUFORD

"Congratulations! It's got to be the
fullest range of sound I've ever
heard. Now there's an even wider
set of tonal colors to choose from."

—DANNY GOTTLIEB

"These cymbals speak
immediately, and have a brilliant
shimmer at the very top end of
the sound. I have never heard
such beautifully rich sounding
cymbals before."

—CHAD WACKERMAN



"They feel like pretty, old cymbals. They feel like they have already been broken in—a beautiful, mellow, crystal kind of sound, smooth and thin."

—JIM KELTNER

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

—RICKY LAWSON

"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."

—ED MANN

"Excellent! Outstanding cymbal sounds. Definitely more volume, more definition, a wider dynamic range, the low end is a remarkable improvement. They just sound bigger."

—DAVID GARIBALDI

The new *Paiste* line was developed as an answer to the quest for the ultimate cymbal sound: one that is transparent yet dense, soft and yet strong, docile and yet energetic, a sense of sound that brings up old memories and new perceptions alike, a sound that is radically musical. It proved a goal so challenging that it took 8 years to invent an entirely new alloy to satisfy this sound goal.

The sounds in our new line are developed together with the world's finest drummers/percussionists. The result is a line that brings you sounds you thought not possible in a cymbal. Each model is more defined, more expressive and more consequent in its sound than anything you've heard before. Thus, a sound is born to satisfy you—the discerning musician who is looking for ultimate sound quality and maximum creative expression. Visit your favorite store and try the new *Paiste* line. You will not believe your ears.

PAiSte
CYMBALS SOUNDS GONGS

Yamaha Chain-Drive Pedals

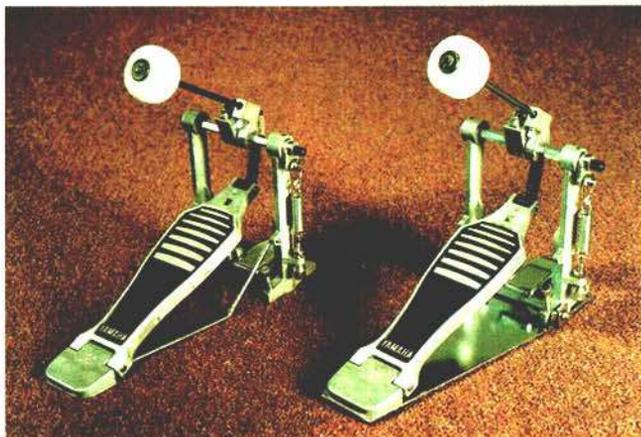


Photo by Rick Mattingly

Yamaha recently introduced three new chain-drive bass drum pedals: the *FP-810*, the *FP-820*, and the *DFP-850*. It seems that over the last few years a lot of bass drum pedals have made their way onto the market—to the point where a drummer has almost too many choices. Be that as it may, these new pedals from Yamaha rank right up there with the best that I've played, and that's a lot of pedals!

FP-810/FP-820

These two models are single pedals that are exactly the same in design, with the exception of a baseplate with a grip rubber bottom that is attached to the *FP-820*. You might prefer this version if you have a creeping bass drum problem, or if you don't use a rug underneath your drums. The baseplate causes the *FP-820* to sit a little bit higher off the ground than the *810*, but otherwise doesn't affect the action of the pedal.

Both pedals have a double chain that connects the footboard with the axle, using a non-sprocket design. According to Yamaha, this double-chain design gives the pedal greater power and durability. (I can't imagine being able to break it.) One thing I noticed about these pedals, which might be attributed to the double-chain design as well as the well-engineered, hinged-heel footboards, was that the footboard didn't have as much unwanted side-to-side play as standard, single-chain pedals often have. This made the pedal feel a bit more secure beneath my foot. I also liked Yamaha's new footboard design, which is a little bit smaller and less bulky than that of some other pedals. Even though I have big feet I preferred the smaller footboard, because it helped in

controlling the pedal.

An area of concern with drummers who do a lot of recording or playing in quiet musical settings is the noise a bass drum pedal can make. Unwanted squeaks can really be a nuisance. The Yamaha pedals are well-designed and put together; as a result, the action is precise, smooth, and very quiet.

The *FP-810* and *FP-820* are first-rate bass drum pedals. I'm a little reluctant to describe how they felt when played, because that's such a subjective thing. I've played pedals belonging to drummers who told me how great those pedals felt—yet to me they seemed strange. So *feel* is a tough thing to describe. However, I'll risk it and say that these Yamaha pedals felt great. If you're looking for a chain-drive pedal, I would definitely put these two down on your list to check out. The *FP-810* retails for \$130.00. The *FP-820*, with its added baseplate, retails for \$155.00.

DFP-850

This model is Yamaha's new design for a double bass pedal. It has all of the above-mentioned features of the *FP-810* and *FP-820*, including the double-chain linkage, the new footboard, and the very quiet action. I've owned two different makes of chain-drive double pedals in recent years, and I was very interested in trying out Yamaha's design.

There are basically two types of double pedals on the market today. One type features a regular primary pedal, to which a secondary pedal, a connecting rod, and the secondary beater assembly are attached. The other type of double-pedal features a primary pedal that incorporates two beater assemblies in its design, and to which only the secondary pedal and the connecting rod are attached. The *DFP-850* is

among the latter group. With this design, the secondary pedal can be used as a single bass drum pedal on a second bass drum, should you have room for it. When the gig demands a smaller kit, you can use the same pedal as the secondary pedal on your double pedal. Yamaha explains this design by saying, "Either pedal can be used independently, and the system can be modified for one-bass/double-pedal, double-bass, or single-bass configurations."

Another design feature that I liked was the connecting rod between the two pedals. The rod has two universal joints—one on each end—which easily attach to and detach from the pedals with a standard drumkey. That makes the pedal easy to pack up and more compact to fit into a case. I've had to use a separate case for my double pedal because it did not separate from the connecting rods without a hassle. The connecting rod also allows a wide range of pedal positions, from a very short span to a wide gap.

Okay, enough of this design business—how does it feel? As I mentioned earlier, I've owned two other double pedals, and the Yamaha is far and away the best-playing double pedal of the three. I set my pedal tension rather loose, and with the *DFP-850*, I was able to loosen up the second pedal quite a bit. With the other double pedals I've played, they became very sloppy when I tried to loosen the tension as much as I did on the Yamaha. Overall, this pedal is the closest thing I've found to the feel of playing double bass drums. I guess that's probably the best criteria you can have for judging a double pedal. The list price for the *DFP-850* is \$395.00.

—William F. Miller

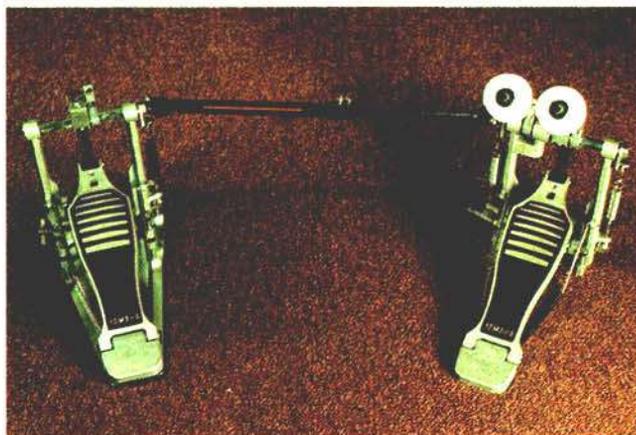


Photo by Rick Mattingly

Paiste Signature Series Cymbals

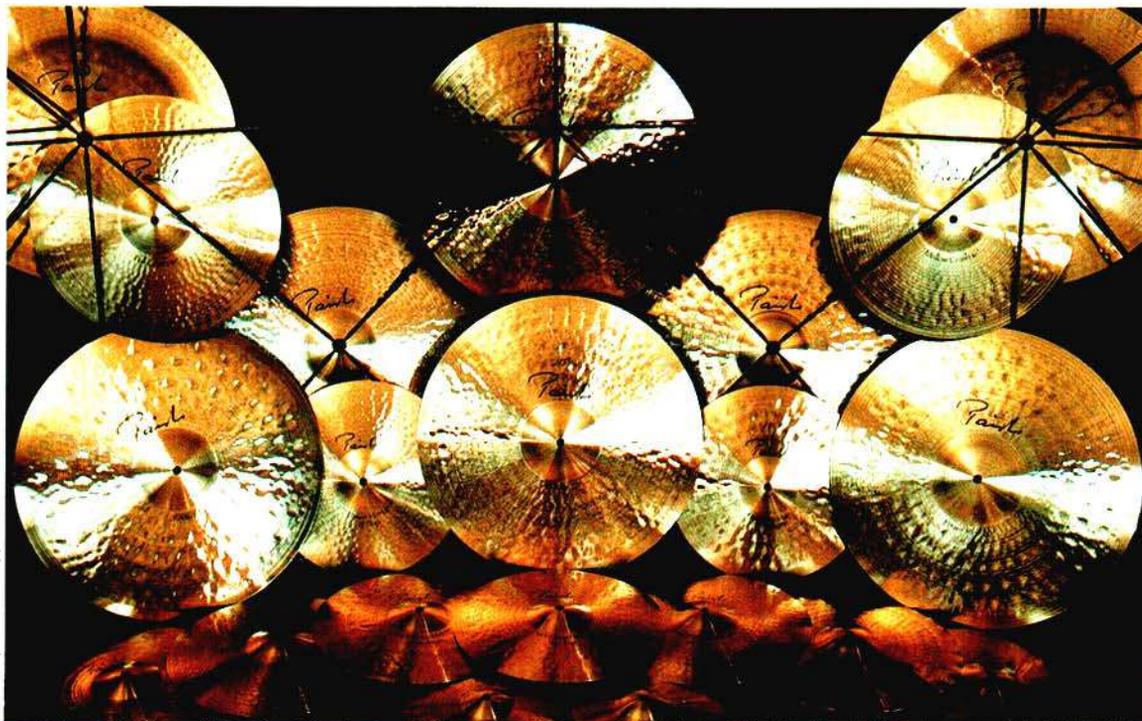


Photo by Rick Mattingly

The idea behind developing a completely new alloy for Paiste's new Signature Series cymbal line sprung from the company's determination that the previous standard—a mix of alloys known as SnBZ 20 and SnBZ 8—had "reached a plateau" as far as its innate ability to fashion any new sounds from. Because of pending patents, Paiste won't go beyond saying that this new material is a bronze alloy, and that it is the first alloy developed specifically for cymbal making.

When a company with a cymbal selection as extensive as Paiste's adds a completely new line—especially one with 21 new cymbals, each available in several sizes—chances are that the differences among some of the individual cymbals are going to be pretty subtle. After all, no matter how revolutionary you try to make your cymbal line, it still has to sound close to what people expect of a cymbal, otherwise nobody's going to take it too seriously. What we found with the *Paiste* Signature Series was that, indeed, the differences between some of the cymbals were like shades of gray. Paiste has been successful in the past at keeping the sounds from cymbal to cymbal of the exact same model and size consistent, though. So their

offering of so many more sounds—no matter how subtle their differences—has to be seen as a good thing, if only for the sake of having more cymbal sounds to choose from. If Paiste couldn't ensure a high degree of consistency, and if the Signature Series wasn't noticeably different from the company's existing lines, one would have to question the new line's value. But what our tests suggested was that Paiste has been successful in their attempt to expand and improve upon their already existing lines.

Not that all the hype preceding the release of these cymbals didn't fix us with a healthy dose of cynicism from the start. With all the extravagant claims of recent Paiste ads—including the company's statement that it took eight years to come up with their new alloy—one might have been led to believe that one smack or ping upon these cymbals would have us all tossing our old cymbals out with the trash. Well, you might not want to dispose of your present bronze just yet, but the *Paiste* Signature Series certainly might push you a little closer to that end than their previous lines have.

Some qualities that Paiste cymbals have been particularly noted for in the past are excellent high-end definition, clear, precise timbre, and a piercing cut. Yet they

also tend to speak nicely at lower volume levels. What they perhaps lacked in projection and low-end power they made up for in clarity and shine—if those were the qualities you looked for in a cymbal. The new *Paiste* line continues in that direction, yet with noted improvements in frequency range, body, and sustain—improvements that should make drummers loyal to other brands give Paiste another chance. One of our editors suggests it could be said that Paiste's frequency spectrum simply has always started higher than those of other brands; now it dips a little more into their territories, too.

Before we get into what each individual cymbal sounded like, a short word about cosmetics. Since these cymbals were meant to hold sway at the top of the Paiste line, an appropriately delicate, regal-looking, almost Gothic lettering was chosen for the model names printed on the top of the cymbals, in contrast to the bold, modern logos of Paiste's other lines. The *Paiste* signature, which is a slightly broken script logo, was surely also chosen to suggest the line's status. On the underside of each cymbal is stamped a list of models available in that cymbal's particular "program"—rides, crashes, etc.

It should be noted that these cymbals were tested in a closed room, and in both low- and high-volume live situations. Opinions were based on a consensus among several members of the editorial staff.

Crash Cymbals

Among the crash cymbals in the *Paiste* line, we tested the 16" and 18" sizes of all four models—*Full*, *Fast*, *Mellow*, and *Power*. The 16" crashes especially demonstrated what we suggested before about "shades of gray": Aside from pitch differences, they were somewhat similar in overall sound qualities. Those qualities were very pleasing, though; they were very quick (even the *Power Crash*), making them perfect in medium- or low-volume situations, and were very musical, whether struck lightly or hard. Their quickness did make them less than desirable in loud situations where a sustained sound was needed, but that problem can be compensated for by moving up to the 18" sizes. These possessed longer duration and more power than the 16" models, but offered the same positive sound qualities. Predictably, both the 16" and 18" *Power Crashes* were louder than their same-sized counterparts, with the 18" having a nice high-end shimmer and a medium-high pitch.

Among the other crashes, particularly good were the 16" *Fast* and the 18" *Mellow*, the former sounding almost like a big splash cymbal but with nice high end and an airy, clean sound, and the latter probably working well as a general-purpose crash—not overbearing, but with a healthy amount of overtones. Overall, the *Paiste* crashes retained the good high-end clarity from the company's other lines, yet added more substance beneath it.

A note should be made here about pitch. Among the different models within a particular program—especially in the crash cymbals—the degree of pitch differentiation varies. For instance, because the *Mellow Crash* models are pitched slightly lower than the *Full Crash* cymbals, the 18" *Full* and 16" *Mellow* cymbals will not be that far apart—*pitch-wise*. They will still exhibit different timbres, though. Conversely, an 18" *Mellow Crash* and a 16" *Power Crash* may sound even farther apart in pitch than their sizes alone would indicate. All 16" crashes list for \$205; 18" crashes are \$250.

Ride Cymbals

Compared to the crashes, the *Paiste* ride cymbals exhibited a wider variety of sound choices. Seven rides are available in the program: *Bright*, *Dry*, *Mellow*, *Rough*, *Full*, *Power*, and *Dry Heavy*. (We tested 20" models.) Also available is a *Flat Ride*, which, like a flat ride should, had good stick definition and didn't build up. It was also full-sounding and had a bit of a low undertone. For louder gigs, the *Dry Heavy*

and *Power* rides would be quite appropriate, though each displayed somewhat different sounds. The *Dry Heavy Ride* had a very loud, distinct pinging sound, with very few overtones, loud, low undertones, and a clear, high-pitched bell. The *Power Ride* had a lot of overtones that tended to build up a bit of a wash, and a bell one editor likened to a fire bell; if you're in a noisy, obnoxious band, you'll love it.

Ironically, the *Dry Ride* wasn't really what we would call "dry"; it had too many overtones, though not as many as, say, the *Full Ride*. It also sounded like it was muted somehow,—like it wanted to vibrate more, as one reviewer suggested. It also had a slight hum, though it did have a decent bell sound. The *Rough Ride* sounded to us like an attempt at an old K Zildjian sound. It was very deep and dark-sounding, had a bell with lots of overtones, and was pretty trashy—even gongy. (As a result, it didn't have great stick definition.) The *Mellow Ride* sounded nice at a low volume, though it didn't have tons of character. It possessed reasonable definition and a high bell, and would probably work as a good general-purpose ride. A little thinner-sounding and higher pitched than the *Mellow* was the *Bright Ride*, which had similar sound qualities and a nice, clean bell. One reviewer liked this ride the best of the lot. Finally, the *Full Ride*: lots of overtones, ringy, washy, a great bell, good in a loud band situation, and more gutsy than most *Paistes* we've heard in the past. The 20" *Flat Ride* retails for \$320. All other 20" rides retail for \$285.

Hi-hats

Five hi-hat models are available in the *Paiste* line: *Medium*, *Power*, *Heavy*, *Sound Edge*, and *Dark Crisp*. The *Medium* was high-pitched but had a full-bodied chick sound, possessed more overtones than most of the other hats, and had a higher-pitched top cymbal than bottom. Perhaps good for jazz situations are the *Dark Crisp* hats, which had a very low pitch, a distinctive chick sound, and a crisp splash sound. They almost sounded Oriental. The *Power* hats were higher-pitched, with a more cutting chick sound, but not quite as good a splash sound. Because of their volume, they were also good for really laying into.

Sound Edge hats, as you might be aware, feature a bottom hat with a wavy profile in order to avoid air lock and achieve faster hi-hat technique. Because of this design, though, you also get less metal-to-metal contact, which might account for the cymbals' very high-pitched, brittle sound quality. The cymbals also seemed to exhibit an extra ping sound when chicked together. The hi-hat with the most body was the *Heavy* hat. It had plenty of overtones, was able to take a good beating, yet didn't have to in order to display a nice sound. Along with the *Dark Crisp*, it was the general favorite of the test group. All hi-hats tested

were 14" models. Each pair lists for \$330, except *Sound Edge*, which lists for \$380.

Splashes, Bells, and Chinas

Also available in the *Paiste* line are two China cymbals—the *Thin* and the *Heavy*—a *Splash*, and a *Bell*. The *Splash* we tried (a 10") showed a lot of tone and was more bell-like than a typical splash, but had a pleasing quality nonetheless. Bell cymbals...well...they're supposed to ring for a while, and this one certainly did ring...and ring...and ring. Our test *Bell* was also a 10". It's a bit of a novelty sound, but if you have a use for one, *Paiste's Bell* should work well for just about anyone. Both Chinas we tried were 20" models. The *Thin China* had a pretty fast crash, and, as one editor put it, a staccato-like cutting ride quality, and wouldn't be bad for moderately fast patterns. The *Heavy China* built up a predominant tone, was much gongier, had lots of sustain, and worked well when played loud. Quarter-note ride patterns are probably the fastest one should attempt with this cymbal. The Chinas we tested list for \$325 each. The 10" bell and 10" splash both list for \$130.

Summary

None of our test team had any qualms about stating that this was, overall, the most impressive and usable *Paiste* line any of us have heard. Some of their cymbals still seem to suffer a bit from lack of projection and low frequencies. To be fair, though, this is in comparison to other cymbal brands (of course it has to be to a certain extent), and, as has been said before, *Paiste* is obviously striving for their own sound. For studio or low- to medium-volume gigs, *Paiste's* high-end cut and shimmering, crystal clear timbres have seemed the perfect sound in the past. This new line only reinforces this, yet also adds some pleasantly fuller-bodied cymbals that would give other companies' more powerful cymbal models a good run for the money.

Following are the available sizes for each cymbal in the *Paiste* line.

Crashes: *Power* [16", 17", 18", 19", 20"], *Mellow* [15", 16", 17", 18"], *Full* [14", 16", 17", 18", 20"], and *Fast* [14", 16", 17", 18"].

Rides: *Dry* [19", 20", 21", 22"], *Dry Heavy* [20", 21", 22"], *Mellow* [18", 20", 22"], *Full* [19", 20", 21", 22"], *Bright* [20"], *Rough* [20", 22"], and *Power* [20", 21", 22"].

Flat Ride [18", 20", 22"].

Hi-hats: *Medium* [12" 13", 14", 15"], *Dark Crisp* [13", 14"], *Sound Edge* [13", 14", 15"], *Power* [13", 14", 15"], and *Heavy* [12", 13", 14", 15"].

Chinas: *Heavy* [18", 20", 22"] and *Thin* [14", 16", 18", 20", 22"].

Splash and Bell [8", 10", 12"].

—Adam Budofsky



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Shure Drumkit Microphones

Shure Brothers is one of the most respected names in the music industry for manufacturing top-quality, professional microphones. Famous for producing the ever-popular *SM 58* and *SM 57* models, the company has expanded its line with the recent introduction of the new *Beta 57*. I was sent the traditional *SM 57* as well as the *Beta 57*, both of which are dynamic microphones. Shure also sent four condenser mic's: the *SM 81*, *SM 91*, *SM 94*, and *SM 98*.

Dynamic Microphones SM 57 and Beta 57

The *SM 57* is a unidirectional, dynamic (moving coil) microphone designed to be used for wide-range reproduction of both music and voice. It features a cardioid pickup pattern, which means it rejects sound emanating from the sides and rear of the mic'. The mic' casing is made of die-cast polycarbonate with a stainless steel screen; the mic' is fitted with a three-pin XLR connector. The frequency response ranges from 40 to 15,000 hertz, with a rated impedance of 150 ohms.

The *SM 57* has been widely recognized for its bright, crisp, and clear overall sound. My findings confirmed these response characteristics in each and every test I subjected it to. Due to its frequency response range, the *SM 57* would be best suited as a snare or tom-tom mic'. With all settings flat on the mixing console, I tested it out first on a 7" Noble & Cooley wood snare. The overall response was excellent. From the quietest roll to the loudest backbeat, the *SM 57* performed wonderfully. It reproduced the snare's bright, crisp sound, and projected the "crack" of a strong rimshot quite well. The *SM 57* also proved to be an excellent choice for use on tom-toms. I tested it on a Yamaha *Power Tour Custom* drumkit with 8", 10", 12", 14", and 16" toms. A warm, rich, and well-rounded sound for each tom was produced. It sounded nice on each drum with all EQ settings flat; adding a touch of digital reverb resulted in a truly impressive sound.

Since the *SM 57*s response only reaches down to 40 hertz, it would not be well-suited for use on bass drums. However, if you had no alternative mic' available, you could get by with a good dose of EQ. Due to its 15,000 Hz upper response, the *SM 57* will give an acceptable performance on

hi-hats, if the high-end EQ is boosted (not great, but not too bad either). In light of its relatively low price (\$137.00), the *SM 57* is an excellent all-around drum microphone.

The *Beta 57* is a premium-quality, dynamic microphone designed specifically for musical instrument applications. It features a true, supercardioid pick-up pattern throughout its entire frequency response range of 50 to 16,000 Hz. According to Shure, "The *Beta 57*s supercardioid pattern facilitates more focused and directional pickup than that of the traditional *SM 57*. This yields improved separation between sound sources, improved rejection of background noise, and reduced feedback." There are newly developed features on the *Beta 57*: a neodymium magnet structure for hotter output, an increased frequency response, a new isolation system, and an advanced humbucking coil for reducing hum.

While some of these features may truly be significant improvements over and above the *SM 57*, they do not have any dramatic effect upon drum and percussion miking. After working with the *SM 57*, my sound engineer and I immediately subjected the *Beta 57* to the exact same drumkit and conditions.

In A/B comparisons, the *Beta 57* sounded quite similar to the *SM 57* on the Noble & Cooley snare. The only significant difference was that undesirable high-frequency rim harmonics were more evident with the *Beta 57*; these needed to be filtered out with the EQ controls on the mixing console. On the toms, the *Beta 57* performed well; however, it sounded like a carbon copy of the *SM 57*. In terms of using it in a squeeze as a bass drum mic', it did not reproduce well at all. I found that the 10 Hz difference between the two mic's made a big difference in low-end response. As a hi-hat mic, it outperformed the *SM 57*, by virtue of its crisper, clearer high end. It would work for you in this manner, yet it would still need some high EQ boost. I personally would not recommend it as a permanent, dedicated hi-hat mic.

I feel that the new *Beta 57* must be better-suited for other instrument miking situations such as brass, reeds, or guitar amps, and might have some potential for background vocals. The new humbucking coil was designed into the *Beta 57* to reduce "hum in strong fields." This is not particu-

larly applicable for drums, since strong electromagnetic fields are not present when miking up a drumkit in most studios. However, this could have some validity in live performance situations.

The *Beta 57*s frequency response of 50 to 16,000 Hz puts it in somewhat of an odd position for drum miking. The 50 Hz rating doesn't quite allow for effective bass-drum miking. The 16,000 Hz rate is a bit too high for snare drums (due to upper harmonic ring), yet still a bit too low for accurate cymbal reproduction. Tom-tom miking seems to be the best application for this microphone. It sells for \$258.00.

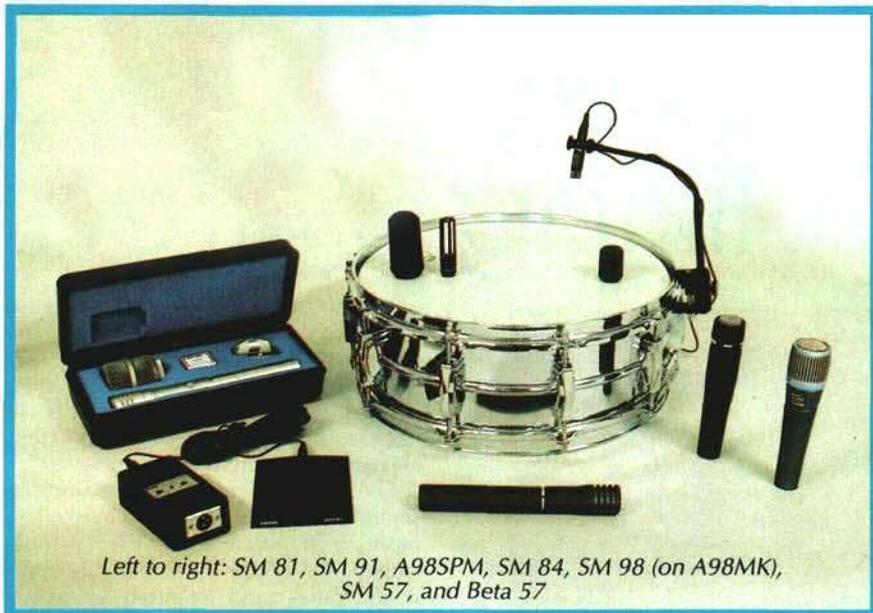
Condenser Microphones SM81, SM91, SM94, SM 98

Condenser microphones basically differ from dynamic mic's in their sensitivity, which gives them a much wider pickup pattern. Also, they usually display a very wide frequency range that features exceptionally smooth and flat response throughout. These performance specifications give them their clear, crisp, precise performance. This makes them excellent mic's for all acoustic instruments—especially brass and cymbals where complex upperharmonic structures are present.

Since condenser mic's feature wide pickup patterns, they are especially well-suited for overhead cymbal miking. For close-miking drums, condenser mic's can give you problems with signals bleeding from other sound sources, as well as the need for heavy EQ alterations. Overhead cymbal miking is one area where very specific technical criteria must be met, and both the *SM 81* and *SM 94* are well-suited for the job.

The *SM 81* is designed to meet the most demanding of professional applications, both in the studio and in sound reinforcement. It features a full 20 - 20,000 Hz frequency response, with very low noise or distortion characteristics throughout its entire range. As with other condenser mic's, phantom powering is necessary for operation. A high SPL (sound pressure level) rating is also found, which makes it quite useful as an overhead microphone.

How does it perform? The *SM 81* is one of the finest-sounding mic's I have ever encountered. In both hi-hat and overhead applications it displayed exceptional response. I first tested it as an overhead mic'



Left to right: SM 81, SM 91, A98SPM, SM 84, SM 98 (on A98MK), SM 57, and Beta 57

Photo by Rick Mattingly

with 16" and 17" crashes, a 20" ride, and a 19" China. With all EQ controls set flat, the overall sound was very crisp, with a bright, transparent quality. Response throughout the entire audio spectrum was very full, yet did not present any harsh overtones within the upper harmonic structure. For close hi-hat miking, the sound was just as impressive. For those of you who are into electronics, this mic' would be an excellent choice for sampling your own sounds. It displayed the hottest output signal of any of the mic's tested for this review. The SM 81 is expensive (\$380.00), but definitely worth it.

The SM 94 is another unidirectional condenser microphone. Though considerably less expensive than the SM 87, it still performs well as an overhead/hi-hat mic'. It has a reduced frequency range of 40 - 16,000 Hz, but retains a smooth and flat response throughout. When subjecting this mic' to the same tests as the SM 81, I needed to add some high EQ in order to fill out the upper range. Although its frequency response would suggest use as a snare and tom mic', you would be faced with a tremendous amount of bleed, which would require gating. EQ alterations would be necessary as well in order to remove the same high-frequency rim harmonics I found while using the Beta 57. Using the SM 94 as a hi-hat mic' proved to be effective, but once again I wanted a bit of high EQ. The SM 94 is a nice way of obtaining a very good overhead/hi-hat mic' for those of you who are on more of a budget. At \$250.00 it's not inexpensive, but it is more affordable than the SM 81 and definitely worth consideration.

The SM 98 is a miniature condenser microphone that also possesses a unidirectional pickup pattern. Its frequency response is 40 - 20,000 Hz, and is also flat and smooth throughout the entire audio spec-

trum. It has a very high SPL rating, thereby making it an excellent choice for snare and tom miking. With the installation of an A98SPM Polar Modifier (which is an optional accessory), the pickup pattern is changed to a tighter supercardioid without significantly changing the mic's flat response.

I performed an A/B comparison on the SM 98 with and without the Polar Modifier. The difference was quite radical. Without the modifier, the 7" Noble & Cooley snare sounded great, but I did have to bring down the high-frequency response. The Yamaha toms each sounded full, warm, and rich, yet there was a good deal of that aggravating high harmonic ring. I also found that on both the snare and toms there was a considerable amount of bleed, requiring extensive gating.

I then tested the SM 98 on the exact same drums under the same conditions with the Polar Modifier installed. There was a dramatic improvement in isolation, yet each drum's tonal quality seemed unchanged. My complaint is with the A98MK mounting kit that was included with my test mic'. (It, too, is an optional accessory.) It features an adjustable clamp that mounts on the rim of any drum. A strong and firm gooseneck is attached with a fully adjustable mount for positioning the mic'. It is very well-designed for its intended function, but it simply did not isolate the SM 98 well enough from mounting vibration. Extraneous buzz/rattles were evident, and we could not seem to rid them from the tests.

The SM 98 is well-suited for live applications. Its small size not only keeps it out of sight (from an audience's viewpoint), but also makes it less likely to get hit by a drumstick. All in all, the SM 98 is a fine choice for miking snares and toms. The mic' alone sells for \$250.00, but I would strongly suggest using the optional Polar

Modifier, since mic' bleed was a problem to contend with. It's an additional \$49.00.

The third condenser microphone sent for review was the SM 97. Shure recommended that the SM 91 be used for bass drum miking, since it is a PZM (Pressure Zone Microphone) designed for surface mounting applications. The technical specifications looked impressive: a wide and flat 20 to 20,000 Hz frequency response, low distortion, high output, high sensitivity, and a low-frequency roll-off switch.

I used this mic' on two different bass drums: A 16 x 24 Yamaha *Recording Custom* and a 14 x 20 Yamaha *Tour Custom*. Upon Shure's recommendation, I placed the SM 97 in front of each drum; I also experimented with placement inside each drum. The SM 97 didn't distinguish itself well in either drum. We experimented with mic' position, tuning, and muffling, but no matter what we did, a very high degree of overtones were present, and there was such a wide pickup pattern that signal bleed was a major obstacle. Yet while it might not be a great bass drum mic', I believe that the SM 97 might work well as an ambient room microphone when you are miking an entire kit and going for a big sound. The price of the SM 97 is \$310.00.

Summary

I highly recommend both the SM 57 and SM 98 for snare, tom-tom, and various acoustic percussion applications. Both mic's sounded very good; however, if you can afford the higher price of the SM 98, it is a much better mic' overall. The Beta 57 can produce a good, workable drum sound, but it is a multi-purpose mic' designed to work with many different instruments, and I think that it would be best suited for use with instruments other than drums. In all honesty, I could not see much potential with the SM 97 in direct drum-miking applications, although it might function admirably as an ambient room mic'.

While the SM 57, Beta 57, and SM 98 could all be used effectively as dedicated hi-hat/overhead mic's, I would recommend the SM 94 and SM 81 as much better choices. The SM 94 gave a very acceptable performance in both areas, and is relatively inexpensive in comparison to other condenser mic's on the market. If you cannot accept any compromises in overall performance and quality, then you owe it to yourself to seriously look at the SM 81. This is one *superb* microphone. From the choices Shure has to offer, you have quite a few possibilities for building a good overall microphone system, while adhering to an almost modest budget.

Special thanks to Mr. Mark Custavson, engineer and producer at Penguin Studios/Syracuse, New York. His technical assistance and insight are greatly appreciated.

—Paul Van Patten

Zildjian ZMC-10 Cymbal Miking System



Photo by Rick Mattingly

In 1987 the Zildjian Company introduced a revolutionary cymbal miking system to the drum and percussion world with the ZMC-1. After extensive road-testing by many top players, a second version has recently been introduced. The new ZMC-10 is a scaled-down version of the ZMC-1 designed for working drummers who need cymbal amplification on a budget. While retaining many of the same features as the ZMC-1, the ZMC-10 incorporates new and improved specifications as well.

The ZMC-10 is basically a six-channel mono sub-mixing system, designed to work only with Zildjian's specially designed microphones. Channels 1 - 5 are set up to work with crash, ride, splash, and China-type cymbals, while the sixth channel is specifically set up for hi-hats. The submixer itself is built into a single-space, 19" rack-mount housing, allowing the user quick and efficient operation.

The front control panel is both concise and logically laid out. The dedicated hi-hat channel has its own volume and EQ control, while each of the five regular channels has its own separate volume controls. There is also a master volume and master equalization control for the combined output. This EQ control has been redesigned, since users of the ZMC-1 often found it difficult to obtain an acceptable EQ setting.

The rear panel has six 1/4" unbalanced

inputs. The master output is mono, and offers the user the choice of either 1/4" unbalanced or XLR/LO-Z output jacks. One very useful feature not found on most electronically based musical instruments is the included dual-voltage power supply switch. Standard American AC voltage runs at 110 volts, while many foreign countries use 220. This presents a problem for the touring musician who may find him/herself performing outside of the States. A simple flick of the switch adapts the ZMC-10 to the desired voltage rating.

The patented ZMC microphones are the same as those included with the ZMC-1. They were designed by Zildjian in cooperation with Barcus-Berry, a company well-known as a manufacturer of high-quality pickups. Cymbals are notorious for containing an incredible array of overtones that spread out over the entire audio spectrum. With this in mind, the ZMC mic's were designed to adequately reproduce a cymbal's wide harmonic range by using a full 20 - 20,000 Hz frequency bandwidth.

These mic's are both unique and quite ingenious in design when compared to regular microphones. Overhead miking techniques utilizing traditional mic's can produce the side effect termed "phasing." This is caused by sound frequencies generated by the same source (cymbals) reaching the overhead mic's at different times. These frequencies get in the way of each

other and begin to cancel each other out, thereby producing undesirable variances in the overall cymbal sound. Since the ZMC mic's are mounted directly underneath each cymbal, overhead signal phasing is eliminated. The resulting sound is cleaner, clearer, and much more distinct.

The rectangular-shaped mic's are quite small, being only 1" x 1 1/2" in size. Each has its own mounting clip permanently attached, by which you affix the mic' on your cymbal stand. Phantom power is supplied directly from the ZMC-10 mixer. Standard 1/4" to 1/4" cables are required, but not supplied with the system. This is an intelligent move on Zildjian's part, since the length of cables required will vary from drummer to drummer based on different sized setups.

Although the standard ZMC-10 system comes with one hi-hat and three regular mic's, you are given an additional two channels in which to expand. For even more advanced applications, you can "Y" two mic's together into one channel on the mixer, using a standard "Y" cable. In this type of application it is recommended that cymbals of similar types be used together on the same channel (i.e., a crash with a crash).

My tests proved the ZMC-10 system to be very accurate in reproducing the various cymbal setups I used. I used a wide variety of cymbals, including: 16", 17", and 18" crashes, 17" and 19" China types, 8" and 10" splashes, 18" and 20" rides, and even an authentic Chinese cymbal. All cymbals sounded crisp and clear except the splashes, whose their lower frequencies seemed to be projected more than I prefer. This was easily overcome by using the master EQ control; however, this also boosted the overall high-end response of the other cymbals.

One interesting note regarding the hi-hat channel: Zildjian recommends mounting the hi-hat mic' directly under the bell of the bottom cymbal. By mounting it this way I found that the clarity of stick definition was lost, and that closing the hi-hats with the pedal gave a muffled and muddy sound. Adjusting the hi-hat channel EQ helped remedy the situation quite a bit. But what really made a big difference was placing the mic' approximately 6" to 8" under the bottom cymbal, and slightly boosting the hi-hat EQ control. Overall response was

continued on page 114

Manu Katché



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by Joe Morello
Transcribed by Keith Necessary

Warm Up/Warm Down Exercises



Photo by Rick Mattingly

The purpose of the following exercises is to loosen the muscles and get the blood flowing. It's best to do these exercises *slowly* and *evenly*, and work up to a moderate speed. Use only full strokes. Full strokes start with the sticks pointing towards the ceiling, perpendicular to the floor. Keep the sticks in constant motion.

These exercises use different groupings of 8th notes against a quarter-note pulse. Continue to add one 8th note to each hand until you're playing twelve 8th notes in each. (The following exercises only go up to six 8th notes per hand, but continue on until you're playing twelve in each hand.) Start at about quarter note = 60, and play each example eight times before proceeding to the next.

When you get into the odd groupings (3's, 5's, 7's, 9's), you'll notice that the metronome click will alternate from the downbeat in the first bar to the upbeat in the second. Just concentrate on playing evenly while this is going on. Up the tempo once you're comfortable playing all groups up to 12. If you feel any tension, *slow down*.

1

R L R L R L R L

2

R R L L R R L L

3

R R R L L L

4

R R R R L L L L

5

R R R R R L L L L L

6

R R R R R R L L L L L L

Do the same exercises for two or three minutes to warm down. Warming down after you've been playing for a while will help you relax.

You can also do these exercises at the drumset. Play the bass drum in four with a 2 and 4 hi-hat. Be sure the hi-hat stays on 2 and 4, especially during the odd groupings. This exercise will help you get used to playing odd-note groupings against a click track.

We all know the benefits of warming up, but some may be skeptical about the warming-down exercise. Try it for two or three weeks. I think you'll really notice a difference.

Any questions on this series of articles may be directed to Joe Morello c/o Modern Drummer.



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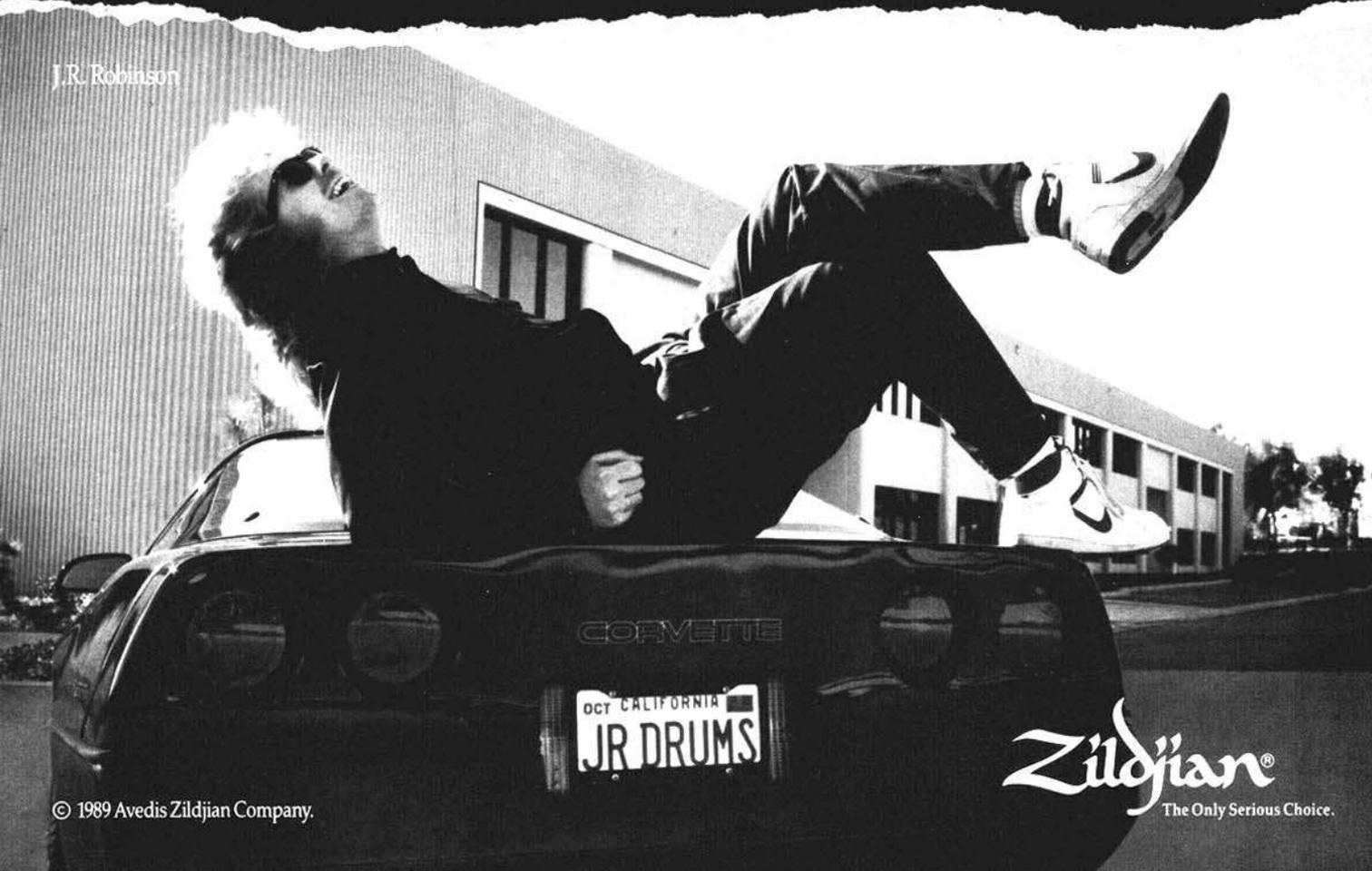
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by Albert Bouchard

The Essence Of Rock

Drums are the essential ingredient in rock music. If it doesn't have a beat, it doesn't rock. Rock drumming isn't always the simple, neanderthal pounding its detractors imagine, though. In the right hands (and feet), rock drums can be rhythmically complex and sophisticated.

The classical or jazz drummer may see his function and mode of attack somewhat differently. But rock drummers generally share an attitude. Even the classically or jazz-influenced rock drummer projects power, aggression, strength, and hopefully, some sex appeal. But attitude *alone* isn't going to take you to the top.

Snare Drums

The most important drum in rock is the snare. In classical music, the beat is defined by the conductor. In jazz, the ride cymbal defines the time. But what do you hear loudest on a rock record or in concert? The snare. On the earliest rock records, it was often the *only* drum.

To get the best sound from the snare drum, you must hit it consistently in the middle. The more consistently you do this, the less you'll have problems with snare drum ring and soundmen telling you to muffle your drum. You may *think* you're hitting the drum as hard as you can, but unless you're hitting the center, your drum will not be as loud as it can be, and your efforts will be in vain.

Not long ago, I spent some time with a very creative young drummer whose band had just received their first gold record. Before their soundcheck, his roadie was playing the drums, and my friend expressed something that had been troubling him for some time. Did his drums sound different—and possibly more powerful—when his *roadie* played them? I reassured him that everybody has a different style. But upon paying closer attention to my friend's form, and then examining his drumhead, I realized what the roadie was doing that he, despite his great talent, didn't understand. He had many welts on the head about an inch and a quarter *off center*. Although he was hitting the drum with all his might, he wasn't as loud or as solid as his roadie.

He could have corrected this problem several ways. He could have moved his seat back, choked up on his sticks, or changed the angle of his wrist. Before *your* album goes platinum, it's a good idea to practice backbeats with the tip of the stick up by your shoulder, and whipping it straight down on the drum. You want to get to the center of the drum directly, not from any sideways angle.

Grip And Posture

How you hold the stick also affects the sound. You must be careful not to choke the stick by gripping it too tightly. Grasping too tightly can lead to blisters, cramps, and tendonitis. Most rock drummers propel the stick with a combination of fingers, wrist, forearm, and shoulder. But the back and abdominal muscles come into play, too. Proper posture can help avoid backaches and other problems that frequently plague drummers.

To get a relaxed yet powerful and aggressive feeling in the music is no easy feat. You must do a kind of dance on your throne. If your body is held too erect and stiff, the beat will likewise be stiff. You must bend *into the* drum with your back as you hit the backbeat, but it's important to sit up straight again and not remain hunched over.

Another thing that will make the beat stiff is to think about it *too much*. The training you've developed by going through the same motion a zillion times should make the instant before you hit the drum an unconscious moment. This is why it's so hard to just pick up the sticks and be a great drummer without a lot of practice. It takes the same confidence—acquired through practice—that a quarterback needs in the Super Bowl, or a hitter needs in the World Series. If you're thinking too much, you'll fumble that touchdown pass or choke at the plate.

The Bass Drum

The second most important drum in rock is the bass drum. Musicians in rock bands are always saying "Give me more bass drum!" to soundmen, recording engineers, and drummers. The bass drum provides the basic pulse. Since the snare drum is often relegated to the backbeat, the bass drum pattern often supplies the true personality or feel of the song. Some people even go so far as to say that it supplies the sensuality of the groove. And, as is useful in other sensual endeavors, it's important to establish a good pattern and stick with it.

Not only should bass drum work be consistent, it should also be concise. It's got to be exactly in time; it *can't* be sloppy. You don't want the bass sound to get muddy or the energy diffused. My method of keeping the bass drum sound under control is to hold the beater into the drum after I've hit it. I also play on my toes, with my heel up 99% of the time. I've found this to be the loudest way to play. The only time I play

with my heel down is when I'm playing jazz and I want the bass to be soft.

Tom-Toms

Let me share a basic theory of sound organization. Music is sound waves—sounds that are waves of air traveling through space. I imagine those waves to be like waves of water, with bass drum notes being like gigantic ocean-type waves, and cymbals being the kind of light, choppy waves the wind makes. The lower sounds, because of the size of their waves, have to be more organized to create emphatic, powerful sounds. The most *effective* way to utilize tom-toms is to use the high ones for faster, more complex fills, and the lower toms when you want to get slower, more regular, and heavy. Try it on your own set. When you get fast and complicated at the lower end, it sounds muddy. Likewise, you'll sound like a cartoon character if you try to thump dramatic downbeats on your highest tom. So due to basic scientific facts, bass and lower toms *have* to be simpler and more regular than higher-pitched parts. That's not to say that bass parts have to be slow; especially with double bass, they can be extremely fast. But they do have to be *consistent* and *concise*.

Tuning And Setups

Theories about tuning drums are like opinions—everybody's got one. I've found two things to be true: A head will resonate the most if every lug is tuned to the same tension, and every drum seems to have a certain pitch that it sounds the best at. During the recording of the Blue Oyster Cult album *Secret Treaties*, I tuned the toms to notes that were in the chords of the songs. I got many compliments from listeners who felt my drums were particularly sympathetic to the music. I was actually amazed that anyone noticed.

During the process, I didn't get any compliments from my band, who weren't pleased with the lengthy drum set-up times. In the end, I felt the drums were *not* as resonant as they might have been had I tuned them to their *natural* pitches. Later on, I got over this problem by adding Roto-Toms and timpani, which are easily tunable.

There are many experienced drummers who still have trouble tuning by ear. For those of us without perfect pitch or perfect patience, I recommend any of the torque wrenches made for drums. They ensure that each lug is tightened the same, with a minimum of mystery.

As for drum placement, giving all the

toms, including the floor tom, a bit of a tilt, seems to greatly increase their projection. Cymbals resonate more and are less likely to crack if they're not tightened *too tightly*. If you have a lot of cymbals, spread them out so they don't hit each other.

Drumming is an expression of your individuality. That's where art takes over. I think drum and cymbal sizes are up to the individual. If everyone had the same set and sounded exactly the same, we'd be better off with drum machines. Like many rock drummers, I've experimented with different brands, setups, and gizmos during my career. Some kits have been better suited for some applications than others.

I've often encountered fans who told me that seeing me play a massive double-bass set in their hometown arena inspired them to pour their life savings into a similar kit. Hopefully, it was the right move for them. If my job hadn't involved powering a massive rock show (with roadies to carry it), I might have used different tools. I will say that some of the most exciting rock drummers I've seen use only one rack tom, one bass drum, and a minimum of cymbals. If you can't make it happen with the *basics*, all of the toms on 48th Street won't help you!



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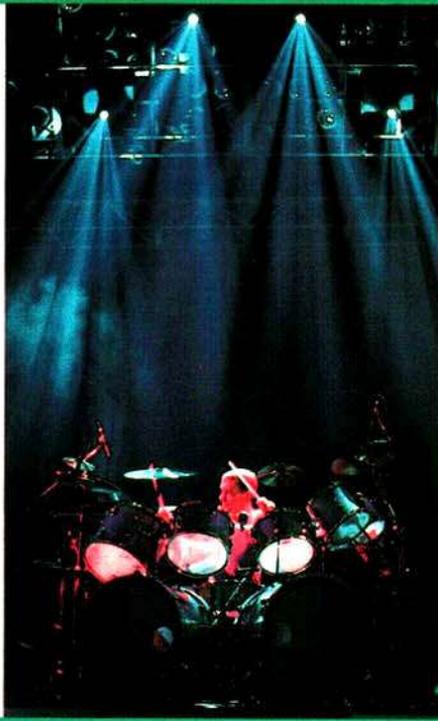
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have a marimba that I get on and play. During a break in the preparations for the new album, I recorded some basic tracks that I can play marimba along to. I just picked out some chords and keys that I liked and recorded them. I have them on cassette so I can play along any time I want to. I enjoy that because it allows me the chance to play the instrument instead of playing scales or technical things alone.

WFM: Do you have to practice a certain amount of time just to maintain your abilities? Does it go away?

NP: Ironically, no. I traveled a great deal last year, and there was a period of several months where I was continents away from any drums to play. When I started to work on getting back in shape playing-wise for the new album, I was wondering just how far back I was going to have to go to get it back. But I found that after so many years of playing, and especially so many years of touring, the muscle memory is intense. All I really had to do was get some callouses back on my hands. I hadn't forgotten how to do a thing; I hadn't lost any fluidity or agility. The smaller fast-twitch muscles in the wrists and fingers had to be developed a little bit, but it was nowhere near as difficult as I thought it was going to be.

Photo by Andrew MacNaughtan



more a matter of getting into shape for touring physically, and not mentally. After hundreds and hundreds of shows of very intensive drumming, you can't avoid playing a lot. You're putting out full strength all of the time.

I also feel a tremendous amount of responsibility about playing live. You're up there to deliver, and there are no excuses. It doesn't matter how you're feeling or how things are going technologically or whatever. That attitude is sort of inbred in me in a puritanical way, that if it's worth doing, it's worth doing well. My father used to hammer that into me, but it's become kind of a credo of my own.

WFM: When you've been on a long tour, do you notice that you're thinking less about every note that you're playing and more about just the spices, as you say?

NP: Yes, I'd say that's definitely true. Ideally, you shouldn't have to think about what you're doing, but you should always be thinking about what

It surprised me. I was never that confident to think that I could lay off and still be able to play. I always thought that you had to maintain this thing. Before tours, I would always start weeks in advance preparing by myself, putting on headphones and playing along with our records. I think that was

you're going to do. You always have to be well ahead of yourself. And by being able to think ahead, your drumming has so much more confidence and authority because you know what's coming. Mistakes are made in moments of indecision. The more playing you do, like during a tour, for example, the

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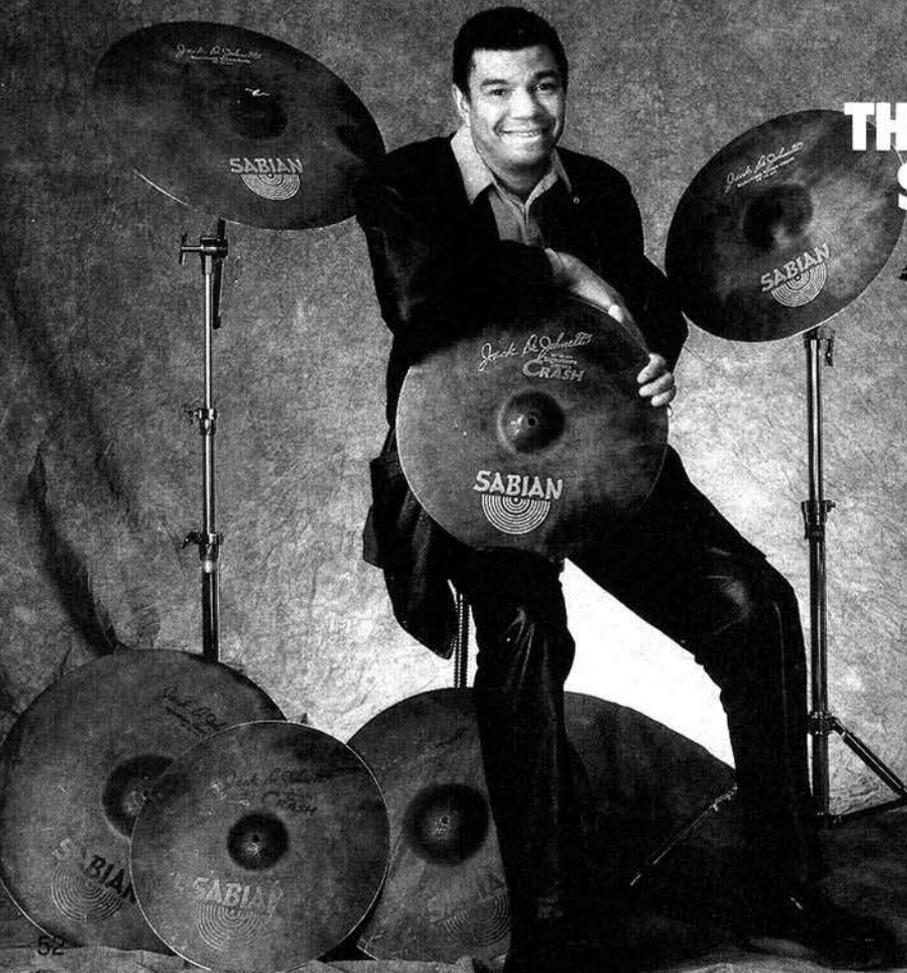
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better that "automatic pilot" becomes. You're not turning your mind off. On the contrary, you're turning it on in a much broader sense.

WFM: I'd like to talk specifically about the new album for a moment. I recently heard that Rush is now on a new record label. How did that come about?

NP: Well, we had been with Phonogram since day one, so that's 14 years. We had signed several contracts over the years with them, and we'd had good relations with them. The band had talked about making a change in the past but never did it, and then when our last contract with Phonogram expired, we decided not to renew. We started to feel a little taken for granted. We are not a record company's dream. We go along from album to album and sell a respectable amount, but we never have blockbuster hits and we don't go quadruple platinum. We just go along at our own speed, and it works out great.

We've never had any really strong radio-play support, so touring has always been our only mode of exposure. As far as we could see, we were out there selling our own records, which is fine, but we thought that maybe another record company could help us out a bit more, and not make it always incumbent upon us to sell our goods. We felt that the whole machinery rested on us—that if we stopped doing interviews, if we stopped touring for any reason, nobody else would be doing anything.

That had a good side to it as well. In the

early days we were left alone, too. We were allowed to take four albums before we even broke even. Most bands at that time, or especially this time, would not get that kind of latitude. We were kind of overlooked. It was a small company at the time and they were a little bit disorganized. Rush has out-lived, it would seem, countless hierarchies of management at the label. We just went along through all of that. And we also weathered through the "hot new band" syndrome, where the label would get excited about some new band that would last a year or two and then be gone, but we're still there. That was the problem: We were just there.

WFM: Do you have any added pressure on you with this album since this is a new situation with a new label?

NP: No, to the contrary, I think it's up to them to prove it. We've had a lot of albums that have done pretty well. Atlantic, our new label, is convinced that they can do better for us. We're not saying, "Sign us because we'll sell more records with you." They're saying, "Sign with us because we'll sell more records." It's a pretty simple thing. It doesn't put any pressure on us at all, any more than we already place on ourselves, which is serious enough. When you go in with the blank slate and begin the whole process of coming up with a record, it's a fearsome thing. In fact, it's something I avoid. If we have decided to go to work on some new material, I always try to get away and work on lyrics to have something ready.

For the most part, when we begin working on a new project we all have ideas to get things rolling. Sometimes we do start from scratch though. I think that can be a very positive approach. We have gone into a record situation and been one song short for an album, due to whatever reason, and sometimes good things come from that. We have even gone so far as to plan for it, where we will write all the material except for one song, and then have to come up with something on the spot. On our album *Hold Your Fire*, we had written the entire album, and at the last minute we decided that we wanted a different kind of song. So on our very last day of pre-production, we wrote what became the opening song on the album, "Force Ten." So it was done on a self-imposed kind of pressure.

WFM: How do you feel that song turned out?

NP: Oh great! It's one of my enduring favorites from that album. Another song that we did this same way was "Vital Signs" from *Moving Pictures*. That song was last minute in the studio! We had finished everything else for the record, so we felt free to try something. It could be anything we wanted it to be, so that was a refreshing feeling. So it can be a very beneficial thing.

WFM: Now that the band seems to be starting fresh, with a new label and all, how would you describe the music on this new album?

NP: For one thing, I think we've stretched the parameters a little further. As records

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become less and less a part of the modern media, that's given us a certain freedom time-wise. We're no longer regimented to 20 minutes a side for an album. Records are less than 10% of what people purchase now. We looked at the cassette and the CD as the definitive versions, so we thought in terms of roughly an hour of music. We gave ourselves the option for more songs, and more room to poke into the corners stylistically. That extra latitude makes quite a bit a difference in how we would normally do things.

We ended up with 11 songs, and they're all quite different. With this album, we started out with a couple of basic underlying ideas to work from. We discussed the idea of letting the music grow from our

basic unit, which is guitar, bass, and drums. On past albums we tended to write a lot with keyboards and then apply the other instruments afterwards. We thought it would be more interesting to be a bit more linear and do the writing around the guitar framework, and thinking of it as an ensemble as guitar, bass, and drums. Not to be reactionary—we won't omit keyboards as a point of principle. To the contrary, we will probably use keyboards as much as ever, but the focus will be different.

WFM: Were there any moments on the new album when you found yourself being challenged by a drum part?

NP: I mentioned before the dichotomy of balancing simple and complex, which is something that is always difficult. I find

simple parts challenging for me. The most challenging aspect of new music is coming up with the right part or the right pattern. Some things just seem to fall together, where I hear the piece and immediately have an idea, and luckily it works. However, that's the exception.

There's a song on the album called "Show Hotel," which begins with a syncopated guitar riff that appears two or three times throughout the song. That was about the hardest thing for me to find the right pattern for. I wanted to maintain a groove and yet follow the bizarre syncopations that the guitar riff was leading into. It was demanding technically, but at the same time, because of that, we were determined that it should have a rhythmic groove under it. It's not enough for us to produce a part that's technically demanding; it has to have an overwhelming significance musically. So it had to groove into the rest of the song and it had to have a pulse to it that was apart from what we were playing.

There's another song on the album, called "Scars." On this song I was playing eight different pads with my hands in a pattern, while I played snare and bass drum parts with my feet. I was using paradiddles with my hands to get the accents in the right place and on the right pads. Then I had to organize the different sounds on the pads correctly so they would fall in the order I wanted them to. Then I had to arrange all of that into a series of rhythmic patterns, not just one. It was more than a day's work before I even played a note.

That was a challenge of a different sort, but it came about in an interesting way. When Geddy and Alex did the demo for the song, they put all kinds of percussion on the track, including congas, timbales, and bongos. We talked about bringing in a percussionist to play in addition to the drum pattern that I might play. I wanted to bring in Alex Acuna, someone who is tremendously facile in that area, who could make the track exciting as well as interesting. I figured he could assign me the simple parts and we could do it together. But then they thought, "What if Neil did it all himself using pads?" So it happened as I described, with me playing the percussion parts with my hands and holding down the snare and bass parts with my feet. It was very satisfying to me to come up with a part that worked by myself.

WFM: Is that something you'll be able to pull off live?

NP: Oh absolutely! That's the thing, there isn't an overdub on it. When we first played the tape for our producer, he thought I overdubbed the whole thing. Most listeners will probably think that when they hear the song.

Sampling has been a Godsend to me, to be able to include sounds in my playing without having to overdub anything. I have little triggers placed around my kit so I can always get to one if I have a special sound that I want to use on a given song. Sampling brings the world of percussion to a

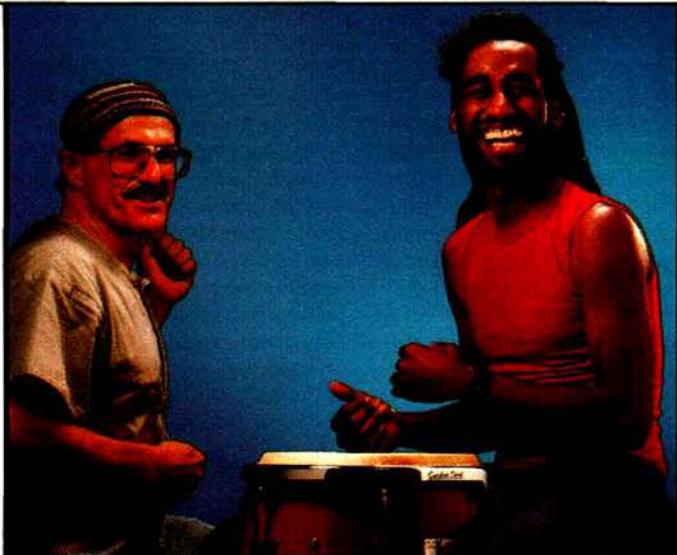


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place the size of a coin. Around an acoustic drumset there are plenty of places to stick a little trigger, and of course there's always room for a footswitch. You can always slip a foot off of the hi-hat and send off another sound. I feel it really adds a lot to the character of what I'm doing.

WFM: On the last few albums I know you experimented a great deal with sampling and coming up with your own unique sounds to trigger. Did you continue with this on the new album?

NP: Yes, I did a little bit. I really did resist getting into electronics for a long time—long after just about everyone else took it up. It got to the point where I couldn't resist it. But even then I didn't want to replace my acoustic set. That's when I came up with the idea of the back-to-front satellite kit. Anybody who saw my kit in the late '70s knows I tried to put everything up there, including all types of percussion instruments. It just got to the point where I could not get any more around me. I wanted more keyboard-percussion items on my kit because at the time I was really pushing myself to play more parts on mallet instruments. I never expected to become a virtuoso on keyboard percussion, but I thought I could contribute to the band sonically.

All of those instruments are big. You know, when you start wanting to have a marimba, glockenspiel, timpani, and chimes, it's just an impossibility to get it around you. So when sampling came along, that's when electronics just won me over completely. When the KAT MIDI mallet controller came along, that was what I had been hoping for. All of the keyboard percussion stuff that I had been trying to fit in physically and also get reproduced in a live setting, I was finally able to do. I used to have a glockenspiel where the KAT is now in my kit. We would mike those bells, and that mic would pick up only part of the instrument, but it would pick up half the drumkit and most of the bass sound! So using the KAT completely avoids those types of problems.

I sample all of my own sounds. If I happen to need a timbale sample because I want a timbale on my right-hand side—my acoustic timbale is on my left—I sample my own timbale. On the song I mentioned earlier, "Scars," I sampled my own snare drum and played it with my foot. On the last studio album we have a song called "Mission," which had a syncopated marimba, bass guitar, and snare drum solo. When it was originally recorded I recorded the snare drum and overdubbed the marimba to it. Live, I assigned both the snare drum sound and the marimba sound to the same *pad*, so I can have both sounds! On the song "Time Stand Still" I used temple block sounds. Through the wonder of electronics I was able to manipulate the pitches of the temple blocks, so I got the sound I heard in my head for that part. I have an antique Chinese drum at home that's too fragile to do anything with, but by sampling, I was able to use it on the record.

WFM: Were there any new drum products that you used on the new album, other than electronics?

NP: Snare drums have been my main area of research lately. I tend to go through periods of examination of the drums that I use, the heads that I use, and so on. I'm constantly re-evaluating what I use, and I try not to take any of it for granted. As I went through the rehearsal process, I had time to experiment. I was going over the songs on my own, not wasting anyone else's time, so I recorded what I was doing and really listened to the snare drum. I tried each of the tracks with different ones.

I really got to know my little snare family. I had a rough idea what each of the drums could do, but I never had the time to

really experiment and find out what I like about each of them. I have my old faithful Slingerland snare that has been my number-one snare for years. I've always kept my ears open over the years for different drums, but that one always sounded best. But this time I really wanted to experiment. I tried a few piccolo snares, some of the custom-made snares, just trying whatever I could get my hands on. I had an old Camco snare drum that was given to me in Japan by Tama, and suddenly it sounded great to me. I liked it for years, but all of a sudden it started sounding real good to me. I ended up using it on four songs on the album. It's a very bright-sounding drum.

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note in a useable range. Most piccolos have tremendous definition and a great high-end crack, but they don't have much in the way of a bottom end. The Solid drum that I have is made of cocobolo wood that gives it a resonance that carries into lower frequencies. That must be the fundamental difference, because I tried another piccolo of theirs made of ply maple, and it sounded like a good-sounding piccolo, but not as versatile as the solid-shell cocobolo. It's a joyous drum to play. I used that drum for most of the record.

WFM: When you showed me your kit and all of your snare drums in the studio, I noticed that you didn't have any snare drum deeper than a 5" shell. You're not interested in deep-shelled snare drums?

NP: Well, I've tried them, but I just don't like the sound. The distance between the heads gives the drum an odd response, at least to me. They feel funny to me. I know they have their uses, but they don't fall into what I'm doing.

I'm the same way with tom-toms. I practically had to special order a set that didn't have deep-shelled toms. Everyone thinks that depth equals volume or resonance, or something. It's something that I've experimented with, and have found no basis in fact. I use the standard tom sizes and get a sound that I'm most happy with.

WFM: Which snare drum are you going to take out with you on the road?

NP: Now that's a tough one! Number one [the Slingerland] has been number one for

a long time. It really does it all live, but at this point I'm not sure. I would think that the cocobolo drum is a strong contender because it really does everything well.

WFM: Talking about drums, besides your snare drum sound, you've always had an excellent bass drum sound. You're probably going to tell me that you changed your bass drum setup on every album and tour, but how do you have them tuned and muffled?

NP: Actually you're right, I haven't changed what I do with them over the last few years. In the studio, I generally take off the front heads and use quite heavy damping. I'll use those quilted packing blankets placed right against the head.

It's a funny thing with damping. I wonder if I'll get to the point where I'll be able to get the sound I want without any damping. Years ago I muffled everything on the kit—the toms and the snare. Then, as I became better at tuning drums, I stopped using muffling completely on toms and snare drums in the studio. But with the bass drums, I don't know; it's one hell of a big barrel with too much out-of-control transient stuff going on.

For live work, I use both heads on the drum. The front head has a hole just large enough to get a mic' inside. For muffling I use a product I saw advertised in your very pages. It's a crescent-shaped muffling device that just sits inside the drum and rests against both heads.

WFM: Does that muffle the drums a lot?

NP: No. It's a very light foam that lets a lot of the air pass through it, so the drum isn't completely dead. The thing I've always liked about double-headed bass drums is that they have a liveliness that feels great, and they're much more dynamic. It's just like the difference between a double-headed tom and an open tom. The open tom has one sound, whereas the double-headed drum has an infinite variety of sounds.

As for heads on the bass drums I like the clear dots for their durability. And I just use your typical felt beater. It's mundane, I know. [laughs]

WFM: Speaking of toms, for the longest time you had both double- and single-headed drums in your setup, and you mentioned in previous interviews that you liked that setup. However, now you're only using double-headed drums.

NP: That's right. During the last album I recorded a song with the open toms and then re-recorded it with double-headed toms, and the effects were surprising for me. The only open toms I had on my kit were the four highest drums, the 6", 8", 10", and 12". With two heads, the drums just came alive.

I ended up changing my setup a little bit because I was duplicating a drum size. My toms used to range from left to right, 6", 8", 10", 12", all open toms, and then 12", 13", 15", and 18" double-headed toms. When I completely switched over to double-headed toms, I got rid of one of the 12" toms.

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WFM: With the upcoming tour are you planning on using the revolving riser with the two drumkits?

NP: Yes, because it gives me the flexibility to use both electronics and acoustics. I don't have to compromise one for the other.

WFM: How did you come up with the arrangement of the instruments on the electronic kit? I mean, the ride cymbal is practically on top of the snare drum!

NP: Yes, that's a bit different. It just becomes inevitabilities. It reminds me of Sherlock Holmes, "Eliminate the impossible, and whatever's left must be the truth." It kind of comes down to that with putting together a drumset.

A lot of times people think you start with all this equipment and figure out a place to put it. For drummers, I think as your kit changes and grows, it does so by one little unit at a time. When my kit started growing from a small drumkit into a big one, it was literally one cowbell, one cymbal, one whatever, found its spot. Other things would then have to work around that. You find little ideas that will help you economize on space and let you squeeze something in. Putting one cymbal on top of another is a time-honored one, and getting the right angle of payability on your toms and getting things in close enough to you so that you can play them with conviction. Things have to be in reach and controllable.

When it came to adding the back kit, once I had thought of getting an acoustic bass drum and snare drum, cymbals, and

then placing the electronic pads around that, it all sort of fell into place. As far as having a ride cymbal above a snare drum, I think it's great. It makes me do different things. And because of where I have that cymbal positioned, as well as the ride cymbal from my acoustic kit, I have two ride cymbals that I can reach. I have been playing patterns lately involving 16th notes between two ride cymbals that I could never do on a normal kit.

WFM: Every time I'm at a Rush concert I see drummers in the audience playing along with you, air-drumming. Do you try to exactly reproduce your recorded parts live?

NP: It depends if it's hard enough. I mentioned before about difficulty being an underrated quality, because it's the difficulty of a song that keeps it fresh. If we've gone to the trouble of making a song a challenge to us, then we really don't get tired of playing it.

Our song "Tom Sawyer" is a perfect example of a song that is a complete challenge for me to play years after the record came out, because it's difficult physically and mentally. So to me, there's no sense messing with it. I'm just trying to make it as accurate and as musical as possible. But there are other songs that do get tired or we become disenchanted with, so we certainly change them. If some songs just are past the point of interest for us, we retire them. As far as people air drumming along at shows, I take that as a compliment that they like the fills. I spend a lot of time

trying to be able to come up with the right fills, so if they're enjoyed by the audience that way, terrific.

WFM: Whenever I've seen you perform, you have an expression on your face of sheer concentration.

NP: I'd call it desperate concentration, [laughs]

WFM: But your expression is not too extreme when you compare it to other rock drummers. And yet, you do things like stick tosses and twirls. So I was wondering how you feel about drumming and showmanship.

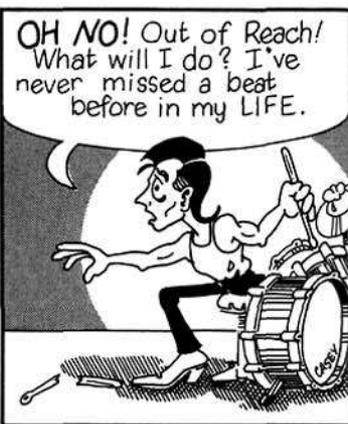
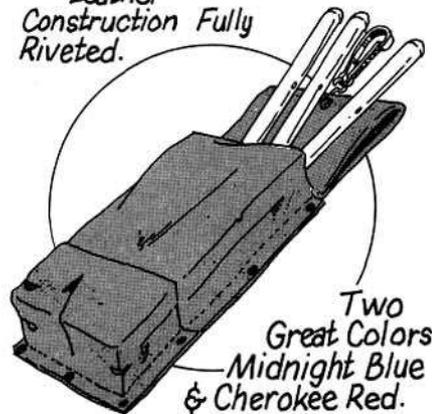
NP: I think it's great, as long as it's both; the drumming has to be as important as the showmanship. When drumming and showmanship are talked about they tend to be like technique and feel, as if they were mutually exclusive of each other. Obviously they need not be.

Gene Krupa was probably my first seed of wanting to be a drummer. There's no question that he was very flamboyant. To me he was the first rock drummer. Keith Moon was another early drummer that I admired a lot, and he was probably the most flamboyant drummer there has been. So I think in the hands of someone who can already play, showmanship is great.

For me, to toss a stick up in the air is a really dangerous thing. Who knows where it's going to come down? So it adds a certain amount of risk to the performance, and a certain amount of excitement. And I like to toss them high, so it's a challenge.

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It's not something you can take for granted; it's a little moment of tension for me.

That's an interesting point you mentioned about facial expression, though. It seems that when I'm performing there's so much chaos going on inside of me, and yet when I see a film or a still photograph of myself, it doesn't seem to reflect the reality as I know it. I feel like I'm literally a storm. My mind and my body are just frantic, completely over the top. I never feel like it's ever totally under control.

WFM: With all of the years of loud playing that you have done, have you noticed any problems with your hearing?

NP: No, I haven't. I think it's an ill-understood thing, the effects of loud sounds on

the ears. I've read a lot about it, and most of the information is conflicting. The band has a serious ear check every year before we begin recording an album, because in the studio you're talking about increments of equalization that are so tiny that we think it's very important, aside from the obvious reasons. It may be the case that I'll go deaf when I'm 60—as long as I don't go blind.

By the way, I really object to ear protection. When I see bands that play ridiculously loud and wear ear plugs, I think it's a stupid thing. If you're not going to accept it, why should you bludgeon your audience with it? I love loud music and always have, and I think there's a certain forceful-

ness about it that's irreplaceable and part of the energy of rock that I like. However, I think you're losing touch with your instrument with ear plugs, and if you need them to get through a performance, then maybe the music is too loud.

WFM: Do you find that a long tour affects you emotionally?

NP: Touring alone does, just because you are isolated away from everything. We were lucky to have come up through the ranks slowly. We saw a lot of other bands headlining, and saw how they handled fame with all its temptations. I certainly got to see how dangerous it is for an unstable person to deal with the whole situation. I've seen many of them just crumble underneath it. So strong character is pretty much an irreplaceable quality to have in this business. That is something that doesn't always go with a very creative personality.

WFM: Does the band have a lot of input into all of the elaborate production "events" that happen in a Rush performance?

NP: As I mentioned earlier, each of us in the band has different areas that interest us, so we specialize in them. Geddy, for instance, is very interested in visual arts, and he's a big film buff. He was very influential with our live concert video, *A Show Of Hands*, because it was a way for him to apply an interest. I've always had a secondary interest in both words and visual images, so art direction falls into my job description, as well as being the stenographer for the band, collecting up all of the credits and lyrics for album covers, submitting them, and making sure they're all organized. It's a way for us to help each other and the band so that all of us don't have to do everything.

WFM: You just mentioned your concert video, *A Show Of Hands*. While watching it, I noticed that you have to play along with a lot of sequenced parts. Do you have any suggestions on working with a sequencer in a live setting?

NP: It's very similar to working with a click in the studio. It's really just a matter of practice. It's a barrier that drummers need to get over. Once you get over it, working with sequencers really becomes a second-nature type of thing. One difficult thing about sequencers live is being able to hear them. I still use headphones a lot for that reason.

WFM: I thought I noticed a lot of sequenced parts where you didn't seem to be wearing headphones.

NP: Oh yeah, a lot of them. I just have them through my monitors. In fact a lot of them I trigger myself. The challenge to it really is that many of our sequenced parts aren't entire songs in length. Of course the sequence is the exact tempo that the record was made to, and playing live, that is not always a realistic proposition. But in this case, I have to set myself up through the whole song so that maybe in the second chorus, when the sequencer comes in, I'm going to lock in with it and it's not going to sound as if suddenly the whole

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song slowed down or got faster. That takes a lot of practice, and it is just a matter of time.

Speaking of sequencers, each of us trigger these things live on stage. The line we draw is that all of those things have to be triggered manually. It's not like using tapes. Sequencers, especially in the context that we use them, are coming in all over the place in our performances. They have to be triggered obviously to the millisecond, or they'll be off from what we are playing. The dangers that can happen musically are nerve-racking. We don't feel as if we're cheating because of the way it's all put together by us, as opposed to if we were up there playing along to tapes. We'd never be comfortable with that.

WFM: Over the years you've been known for your long, and well-executed, drum solos. The solo on *A Show Of Hands* seems to have been edited.

NP: It was truncated quite a bit. It had to be in order for it to fit within a certain amount of time. When we were coming down to deciding what to put on the tape, whether it be my drum solo or another song, I told them that I would prefer another song. And then I went on a bike trip of the Rockies. When I came back, I got a call from the office asking me if I'd like to include the drum solo after all. We only had a certain amount of time on the CD to fit it in with all of the songs we wanted to include, so I went in and killed a lot of the things in the solo that had appeared on earlier recorded solos of mine, so that the listener would have something fresh to hear. For the video, I had even less time for the solo. But I was still very happy with what was presented there, and since I got to decide where to edit it, it was no imposition.

WFM: One of the things in your solo that I liked were the horn kicks at the end. Were you triggering those yourself?

NP: Yes I was. There was an interesting story behind that section of the solo. I took the idea from a Count Basie CD that I have. I sampled the horn hits off the CD and triggered them live, but I didn't feel right about using someone else's sounds on our record. I have strict morality about sampling, and it's one reason why I use mostly my own samples. I don't like to think that they have been robbed off of someone else's record.

So I went into the studio where they have a Synclavier, which is a super-deluxe synthesizer. We analyzed the chording of the Basie samples and reproduced them synthetically. So I got all of the intervals I wanted, and it ended up sounding beautiful. I could then wipe the guilt off my brow because I had gone to the trouble and expense of creating those samples.

WFM: During that section, how did you go about triggering those horn hits?

NP: With Simmons pads. I assigned each one to a different pad, and to a foot switch. I struck the pad and crash cymbal at the same time so the hits came off exactly to

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gether. I worked it out so that things were in the right place so that I could do that kind of drum construction I wanted and be in the right place for the brass accents.

WFM: Something I've noticed in your playing over the years is the way you organize your drum fills within a song. Many times you arrange them from more simple in the beginning of a song to much more complex by the end. Is this something you make a conscious decision about, or has this just happened naturally?

NP: It's a conscious decision. I do it because I hate doing the same fill twice in the same song. As I expressed before, I do like simple fills. But if I do one once in a song, then I feel compelled to do something different the next time. Usually there's a rela-

tionship between the fills I play within a given song. They're either variations on each other, or they're progressions towards a certain thing. Let's say the first fill I play in a song will intimate a triplet feel. The next fill will state it a bit more clearly, and on the last fill, it will be no holds barred. Rideouts in songs that have fades are always the time when Geddy and I really stretch a bit. At that point the main statement of the song has been made, and we've been good boys throughout, and then the rideout comes and we feel we can let loose.

A lot of drummers think that playing busy is as simple as playing everything you know all the time. But there really is a broader significance of those things and the application of things. I know that in a lot of

people's minds I probably overplay, but in my own aesthetic I don't. And I don't intrude upon other people. Just as I am sure other people have a firm rationale for doing what they do, I have very well-thought out parameters for approaching things the way I do.

When I was younger, Keith Moon was my idol, and because of this I always wanted to be in a band that played Who songs. But when I finally got in a band that was playing Who songs, it was all so crazy that it didn't suit my character. My personality demanded structure and organization, and within the context of trying to play like Keith Moon in Who songs, it wasn't me. That's an important dividing point for any drummer—when you find out that the way your hero plays is not the way you should play. That was a significant turning point for me, when I found out that the way I *thought* I wanted to play really *wasn't* the way I wanted to play.

WFM: Throughout this interview you have mentioned drummers who have inspired you. But there are a lot of drummers whom you have inspired. In fact, you're probably the most popular drummer...

NP: ...in this room! [laughs]

WFM: Seriously, you may be the most popular drummer to emerge in the last 20 years. What do you think it is about your playing that has interested so many drummers?

NP: I guess it's that I play a lot within the context of the band. We've had a lot of good fortune being in a band that plays the kind of music we want to play, and stretches out all over the place. I suppose my appeal would be to primarily younger drummers, who would be more impressed by a lot of playing. It's also that the band I'm in has a certain amount of success, and has given me a great deal of visibility.

That's really a tough question. There are so many things involved. As a band we went to the trouble of learning all those technical things that take a long time to learn. And, just as I can't help admiring any drummer I hear who learned how to play all of the rudiments, learned how to apply them, learned how to keep good time—those things carry a lot of weight with me and will win the respect of most any drummer.

WFM: When I watch *A Show Of Hands*, I'm struck by the amount of fun that you and the rest of the band seem to be having.

NP: Again, on another night it would show so much more because, on that night, we were concentrating so much on trying to be good. But I'm glad it shows in that context.

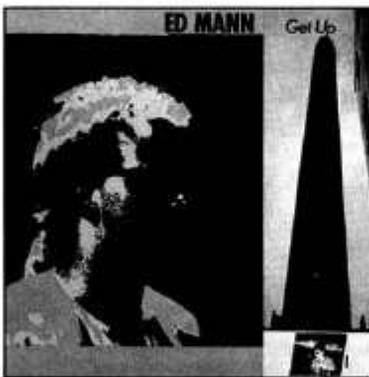
WFM: You've been in Rush now a long time.

NP: It's been 15 years this year.

WFM: Do you really still enjoy it?

NP: Oh yeah. I mean there are nights, and there are *nights*; any musician knows that. But after all of these years there are still really magical, wonderful performances that we have where there's no other place I'd rather be.

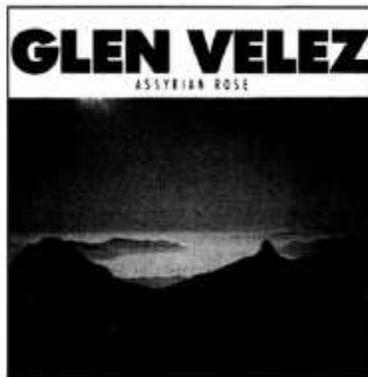
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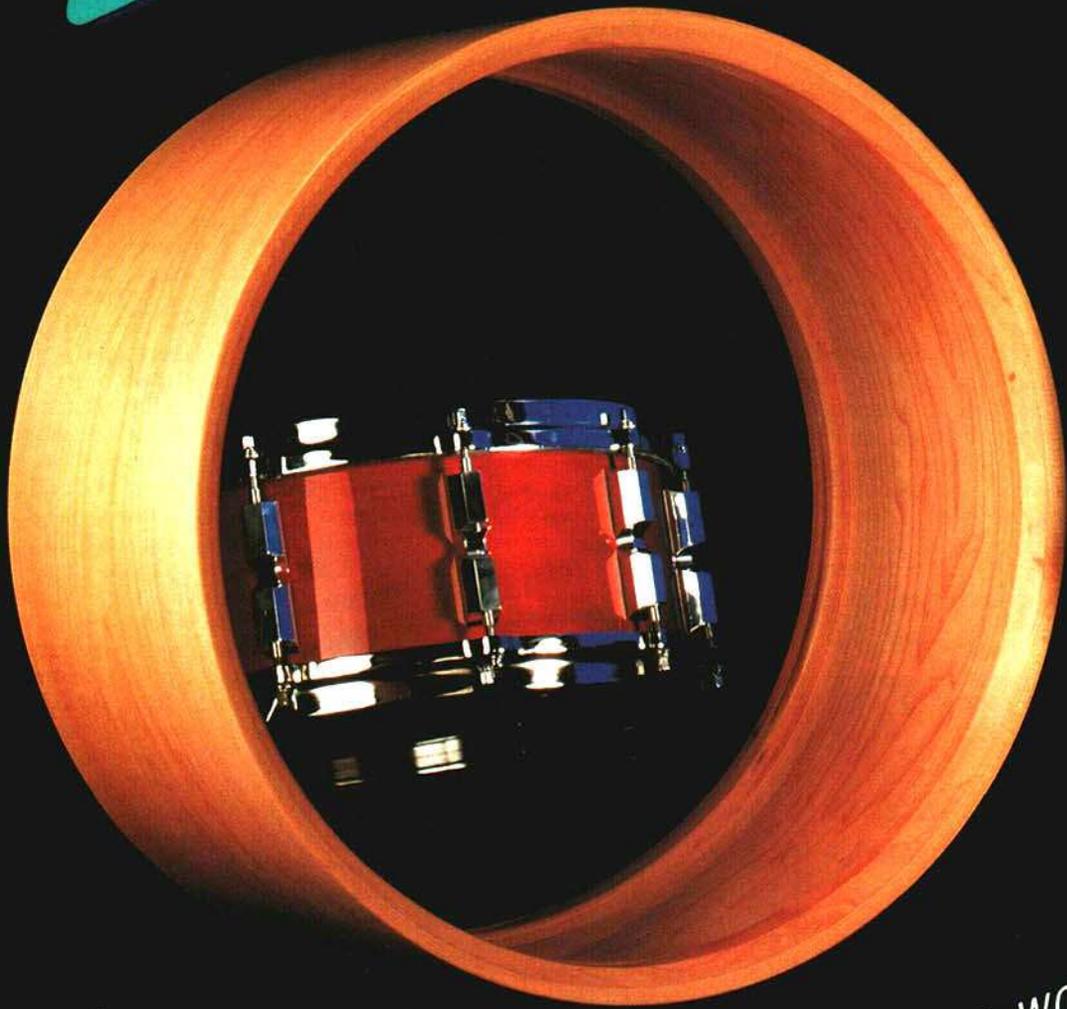
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Enthusiasm

by Roy Burns

People with enthusiasm are very fortunate—especially if they're in the music business. Enthusiasm springs from tremendous excitement and interest—such as the excitement and interest that all drummers have for the drums.

Enthusiasm makes us energetic, devoted, and true to our goal to become the best drummer that we can be. Enthusiasm helps us to overcome the difficulties we encounter in practice sessions when we are first starting. It tides us over until we begin to develop the skills needed to play well. It helps us to overcome the frustration of hours of practice when we are young.

Have you ever noticed that some people are always "up," always ready for the gig, always on time, and usually in a good mood? These people have enthusiasm because they love what they do. Musicians with enthusiasm make those around them play better. They are often the little extra "spark" that every band or group needs.

Contrast that image with the person who is always "down"—the musician who hates the music business or is always complaining about something. We used to call people

like this "groaners" because they always seemed to be "moaning and groaning" about something. Somewhere along the way, people like this have been so disappointed or hurt that they are afraid to be enthusiastic. Or, they may feel that enthusiasm is not "cool." They develop a "know-it-all" attitude and are usually very critical of others.

People with enthusiasm tend to follow and act out their dreams. Some young person, reading *Modern Drummer* or poring over a drum catalog, may be one of the next top drummers a few years from now. The energy, self-discipline, and dedication needed to become a top drummer will be there if the person has enthusiasm.

Don't confuse enthusiasm with the class clown or the person in the band who is always pulling practical jokes. Such an individual may or may not have genuine enthusiasm. Remember, enthusiasm must have a goal; it must be directed at something. Enthusiasm without purpose creates a person who is always excited but never has the discipline to practice.

There is a certain amount of sacrifice required in any pursuit of excellence. In order to become a great drummer, you must give up something. For example, while you are practicing or rehearsing, other young people are going to the beach or the movies, or just hanging out. You may be playing at the dance while all of your friends are dancing.

However, if you really love to play, you feel fortunate for the opportunity to play. Your interest is so overpowering that you don't notice the sacrifice you are making until much later. This is good, because becoming a good drummer takes dedication and effort. If you feel that you are missing something when you practice, then a career in drumming is not for you.

Kirk Douglas, the great actor, always discouraged his children from acting. He explained to them at great length how tough it was to be an actor. He also explained

that the odds of becoming a successful actor were not very good. When asked about this, he said, "I felt that if I could discourage my children from acting, then it would be best if they didn't do it. However, if their interest, their enthusiasm, and their dedication was so great that they *couldn't* be discouraged—even by their father—then it would be okay for them to go into the acting business."

All four of Kirk Douglas's children are in some part of the acting business, and all of them are very successful. The point is, if you can be discouraged easily, you don't have the enthusiasm to overcome all of the obstacles that you will encounter in the tough business of being an artist.

Most people, when given a chance, are enthusiastic when they are young. Some of us become discouraged or disappointed because things don't always work out as planned. How do you keep your enthusiasm alive when your childhood dreams of being a star just don't work out? For one thing, you must tell yourself that you are lucky to be in and/or around music and drumming. You are also lucky to find out just how you stack up as a drummer. It's better to try to be a great drummer and not make it than to be afraid to try. Then you will never know. Give yourself credit for having the courage to try. After all, some great football players have never played in the Super Bowl. That's life.

Secondly, if your early dreams don't work out, find something else to be enthusiastic about. You can be in many areas of the drum business besides actual playing—areas in which you can feel close to drumming and enjoy yourself. I have a friend who started out as a drummer, but is now in the insurance business. He has never lost his enthusiasm for drums. He still plays once in a while, goes to clubs, buys records, and has as much fun with music as anyone I know.

Last, but not least, you should feel grateful if you even get the *chance* to do what you want to do. If you had been born in Russia or China, your chances of becoming a famous drummer would be: slim and none. Your chances in the U.S. are the best in the world. Of course, there are no guarantees, but at least you have a chance.

Keep your enthusiasm alive. Don't allow negative people to bring you down; get away from them. Seek out other musicians who feel as enthusiastic about music as you do—people with energy and dedication. Enthusiasm is positive energy. Keep the flame alive. It's well worth the effort.

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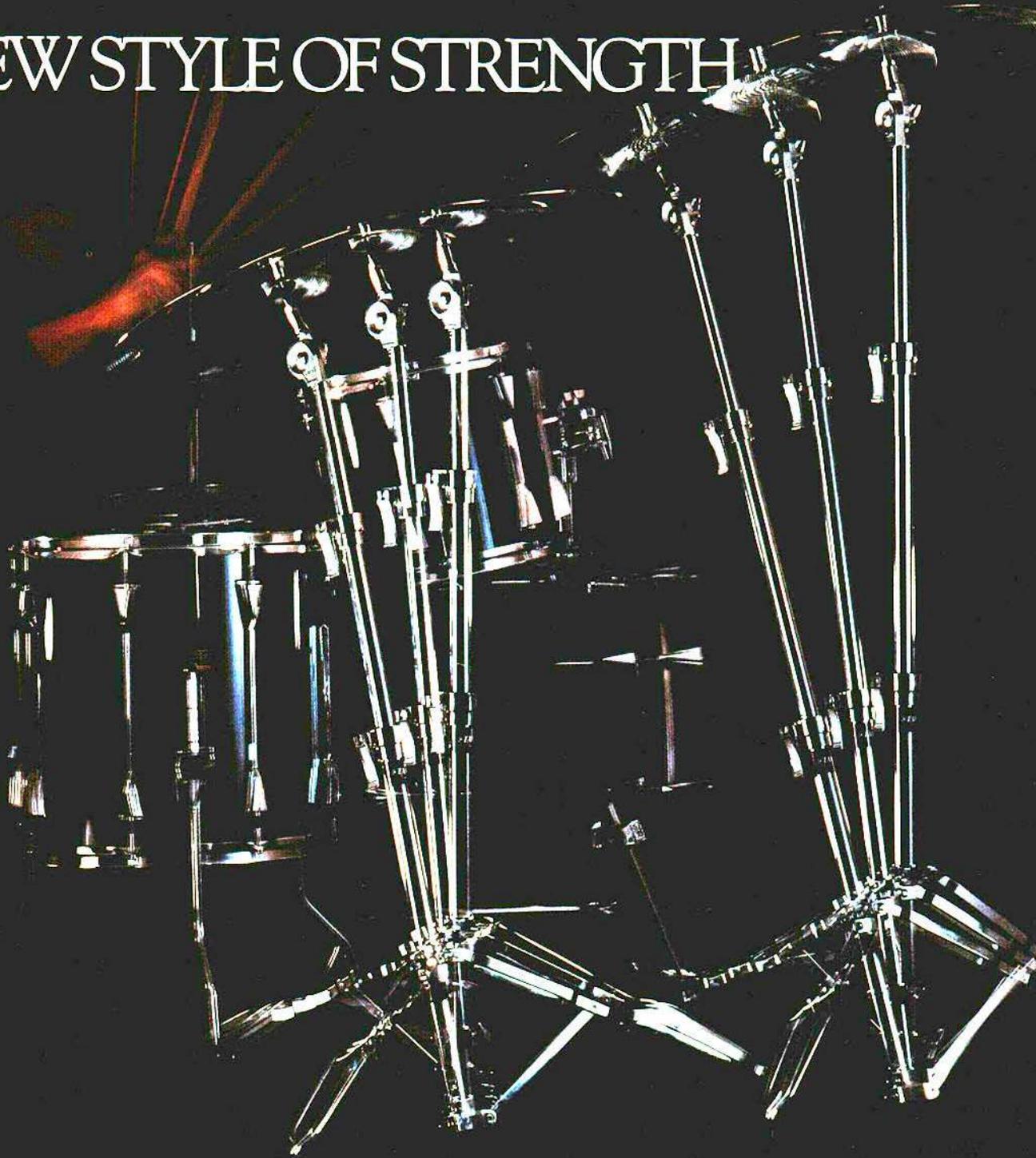
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Joe



Photo by Ebel Roberts

"It's easy to say good things about Joe Bonadio," bandleader Chuck Mangione said to me recently about the drummer with whom he currently tours and records. "Joe has a great love for music and is one of the few young players I know who is so diversified. He really knows a lot of styles and, more importantly, he can play 'em!" Lots of people are saying good things about Joe Bonadio these days, but compliments coming from one of contemporary music's premier composer/instrumentalists are special, indeed.

Joe's love for music developed while he was in high school. Since there were no drum teachers and not much of a live music scene in his native Kenosha, Wisconsin,

Bonadio depended largely on his record collection for his early development. While his dedication and discipline were apparent at that early age, he was still self-taught. For Joe, that left a bit of a gap in his education. "Growing up, I didn't pay a lot of attention to technique," he says. "For me, there were two types of drummers: people like Ringo Starr, who isn't a master technician, and people like Max Roach, who is. For some reason, the technicians always scared me. I didn't want to develop technique. I felt you didn't need to play a lot of notes to get the point across.

"And then Steve Gadd came along," Bonadio smiles, "and I knew I'd have to go to New York sooner or later to find some-

one to teach me the technical stuff." In March 1979 Bonadio attended a ten-day Percussion Intensive at the Creative Music Studio in Woodstock, New York. He studied with Nana Vasconcelos, Jack DeJohnette, and the late Colin Walcott, all of whom advised Joe to move to New York City to start his career. Heeding the advice of these extraordinary players, Joe left home for New York City the following June.

One of the first people Bonadio met in New York was drummer Billy Hart, who would occasionally invite Joe to sit in on gigs. Joe says Hart was a great inspiration in those early days for two very important reasons, one of which was those first playing experiences in New York. "Billy invited me to sit in on a gig he was playing with guitarist John Scofield. As soon as I sat down behind the drums, the first tune Scofield called was 'Cherokee'...and he counted it off way upstairs!" After the gig, Scofield complimented Bonadio on his drumming. That gave Bonadio confidence that he could hold his own with the best.

It was also Billy Hart who helped Joe get over his out-of-work blues. "Billy would say to me, 'Just because you're not on a bandstand doesn't mean you're not working. Practice is work, and now's the time to take care of any weaknesses in your playing.' Those words helped me to avoid some dark times."

Six months after moving to New York, Joe got a call from drummer Bob Moses, with whom Bonadio had briefly studied when Moses passed through Wisconsin on tour. Bob explained that he had recommended Bonadio to a producer who needed a percussionist for a recording session. About that same time, Joe began hearing about an extraordinary fusion group called NiteSprite, which featured a promising young drummer named Dave Weckl. When Bonadio showed up to that first record date, the group with whom he was to work turned out to be none other than NiteSprite. Joe's percussion work on the NiteSprite album led to his joining the group as percussionist, and to many evenings of Weckl/Bonadio drum/percussion exchanges—which Joe fondly recalls as "ESP."

Bonadio and Weckl worked together in NiteSprite from 1980 until 1983. At that point Weckl left the group to tour with Simon & Garfunkel, and Joe took over the drum chair. Bonadio was, by now, studying with Sam Ulano, whom Joe credits as one of his main influences. "Sam was all about integrity and discipline," says Joe, who goes on to tell of the time he came home very late from a gig and felt too tired to make his scheduled lesson with Ulano early the next morning. "I called Sam, say-

Bonadio

by Joe Ferry

ing I was gonna skip that morning's lesson. Sam said, 'Okay, then. Don't bother coming back at all.'" Bonadio tried to explain that he only wanted to skip the one lesson. Ulano fired back, "If you got a call to do a record date right now for \$1,000, could you get out of bed and do it?" "Sure," Joe said. "Then you can get out of bed and come to this lesson," Sam said, "because this work will lead to that work." Needless to say, Bonadio made his lesson that morning.

Joe continues about Ulano, saying, "Sam's whole concept was 'How you practice is how you'll play.' He had me killing ten birds with one stone." Ulano had Joe using metal sticks in much the same way a batter swings weighted baseball bats in the on-deck circle. That developed stamina and woke up arm muscles. "And rather than practice stuff like paradiddles with my eyes getting nothing, he'd have me reading at fast tempos, which developed technique and hand/eye coordination."

In 1983, Dave Weckl and Danny Gottlieb recommended that Bonadio study with the late Cary Chester. "Gary's method was all about reversing functions: Anything you did with your right hand or foot you had to do with your left. He used to say, 'All four limbs make up the groove.' After playing a page with each limb playing its natural function, you'd play the same page with each limb playing reversed functions." Joe explains that the right foot would then play the hi-hat part, the left foot would play the bass drum part, the right hand would play the snare part, etc. "It was completely foreign to me, but it freed up all my limbs," Bonadio says.

Joe tells a funny story about an unsuccessful attempt to beat Chester at his own game. "Cary was always hounding me to practice the lessons at all tempos. Well, one day I came to my lesson after practicing all week with the metronome on my LinnDrum at every setting from 40 BPMs on up. I told Gary to pick a tempo...any tempo. Gary looked at me and said, 'Okay, wise guy, try it at 30 BPMs.'" Bonadio sits forward in his chair as he continues to tell the story. "'30 BPMs!' I said. 'My LinnDrum only goes down to 40 BPMs.' Gary fired back at me, 'Well, mine goes down to 30! Now play it!'" Bonadio still grimaces when he recalls the torture he experienced playing his lesson at that slow tempo. "I could have had a cup of coffee between the 2 and 4. Gary always had something up his sleeve to kill you with."

Now that he teaches, Joe employs a hybrid Ulano/Chester/Bonadio system with his students. "I want my students to be aware of their limbs," Joe explains, "so I have

them sing the parts they are playing. This zeroes in on any deficiencies that are happening and makes it easier to correct them." Joe feels his method gives his students the best of both worlds: sightreading and kit playing.

Bonadio says that he and his bandmates in the Chuck Mangione Band (Rob Mathes on guitar, keyboards, and vocals, Billy Martin on percussion, Gordon Johnson on bass, Mark Manetta on guitar, and, of course, Mangione on flugelhorn) have grown musically in the past three years. "Working with Gordon Johnson is a lot of fun because he's so rhythmically oriented, having played with Peter Erskine on Maynard Ferguson's band," Joe says. "He's real sound. I've learned a lot from him—same with Mark Manetta. The three of us have developed a musical vocabulary." Joe says that the Mangione band does not rehearse much. "Chuck leaves the band alone," he continues, "no meetings, not many rehearsals. He gives us all the space in the world." Joe says that Chuck encourages the bandmembers to take the compositions into new directions, if that's what they're feeling. "For example," Joe says, "'Feels So Good,' which is the highlight of the show and, of course, Chuck's biggest hit, now breaks into a swing groove, which is totally different from the original way the song was played. And Chuck thinks it's great. We are definitely not under a microscope." A fine example of the contemporary Joe Bonadio is Mangione's *Live At The Village Gate* album. Joe's rock-solid backbeat, dazzling improvisation technique, and straight-ahead skills provide the foundation upon which the rest of the Mangione band build a superb performance.

Aside from his work with Chuck Mangione, one of Bonadio's favorite projects is a group run by Rob Mathes. Rob's band includes bassist Will Lee (of *Late Night With David Letterman*), with whom Bonadio struck a musical and personal friendship immediately upon their first meeting. Will said to me one evening at dinner, "Bonadio hits those drums just the way I like it, with lots of intensity. He has unbridled musical taste." That's another compliment one cannot take lightly. Seeing those two guys playing in the studio or at the Westchester County clubs in which

they've been known to delight astonished crowds, one gets the feeling that they've been pals for many years. (In fact, I'm proud to say I introduced them in '86.) But there is definitely a deep friendship there. Explains Will, "Most guys as good as Joe are not really sympathetic to you on a personal level. But Joe Bonadio is my friend inside and outside the studio."

Joe Bonadio can be heard literally every day on jazz and pop radio across the U.S. He is featured on *Greetings From New York* by the SOS All-Stars, and he is on *The Eyes Of The Veiled Temptress* by Chuck Mangione, a record that rode high on the *Billboard* charts for months. He is also one of those anonymous musicians whom you hear on radio and television jingles. Upcoming albums on which Bonadio has played include the new compact disc by David Mann on Island Records, the new single by Devonsquare with Stephen Stills on Atlantic Records, and the critically acclaimed compact disc *Lost To The Street* by Alex Rozum on Warner Bros. Bonadio and Will Lee have teamed up to form the rhythm section on two upcoming releases about which Joe is very excited: the Christmas '89 album *Have Yourself A Merry Little Christmas* (on which Joe and Will back New Orleans R&B legend Dr. John on a

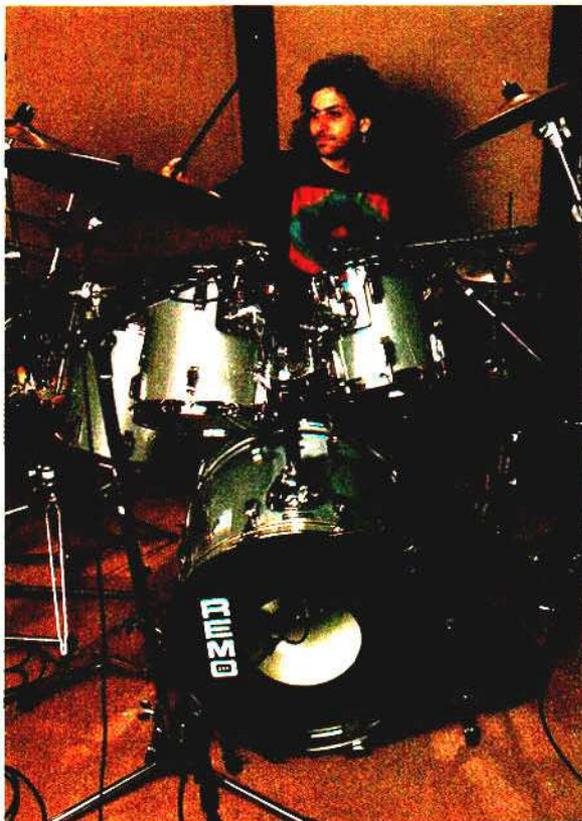


Photo by Eber Roberts

funky version of "Silent Night"), and the debut album by keyboardist/composer Charles Blenzig, which also features guitarist Mike Stern and saxophonist Chris Hunter.

One thing that really bugs Joe Bonadio is showing up to a record date and finding that one of the other musicians is unprepared. "I've been on record dates with some major players who asked me some pretty dumb questions about the charts. It just showed that they didn't take the time to look the material over before they came to the session." Bonadio explains that it is common practice for an arranger, producer, or artist to send a copy of the charts—along with a rough cassette for reference—

to the musicians ahead of time. This way, they can familiarize themselves with the music, saving time and grief later. Bonadio has very strict views regarding preparation for record dates. "It's one thing if no charts have been sent out or no rehearsal called," Joe says. "Then the producer or artist must understand that the music will get worked out right there on the date." But Joe feels it's a cardinal sin to leave these materials untouched on your desk once they have been mailed out to you. "I feel that if someone is going to take the time to write up a chart and dub a rough cassette and send that stuff to me—and he's paying me—then I should find the time to sit down and learn the material. It's only fair."

That brings up a very interesting point: charts and reading. Does Bonadio come across lots of charts doing all these record dates? Is reading important? "Reading is vital, but you've got to be prepared for anything," Joe says, recalling the time he played with rock musician Sting. Bonadio had secured an audition with Sting, knowing that there could not be any chart put in front of him that he could not read. When Joe showed up at the rehearsal studio, he was informed that Omar Hakim had been given the tour. But Sting invited Bonadio to stay and jam. To Joe's amazement, Sting used no charts whatsoever. "Sting just ran the tunes down a couple of times with me till I hit the groove, and that was it," he recalls, "and I realized that reading was not the be-all and end-all of music. I was playing with one of the biggest rock stars in the business, who was about to embark on one of the biggest tours of the season, and there were no charts." On playing with Sting, Bonadio remembers initially thinking, "What in hell am I doing here? I'm from Wisconsin!" But the two quickly began to communicate, Sting dancing joyously as he strummed his guitar. "We played some great stuff that night," Joe says, smiling, "stuff that never came out and other stuff like 'Set Them Free' that later became big hits." Sting said to Bonadio after the three-hour session: "You sounded great, Joe. Thanks for coming down." Another once-in-a-lifetime compliment for his memoirs.

Featured PIT Instructor

Ralph Humphrey

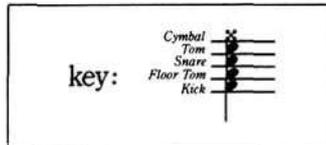
Rhythmic Manipulations



When in the midst of the creative 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.

Ralph is co-director of curriculum at the Percussion 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.



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Although Bonadio's recording credits are quickly stacking up, solidifying his reputation as an affable and able musician who can be depended upon to do the job under any condition, what is not commonly known is that Joe is often involved in the stuff on the other side of the studio glass, as well. After the last notes have been played and the charts are put away, Bonadio will stay on the project, returning to add his invaluable input during the mixing sessions. "As far as I'm concerned, my job isn't done until the record is in the stores. If the producer will let me, I'll stay involved right through to the final mixes," says Joe. But not everyone requests this input once his drumming is done. "Mangione would rather I do my thing, go home, and wait for my check. Same with Don Sebesky. And that's fine, too. I can understand their way of thinking. I'm a professional being paid to play the drums. That's my main job. But people like yourself (Bonadio and I frequently coproduce records together), Rob Mathes, and Charles Blenzig welcome the fact that I'm willing to do a little extra, to help with the mixing and such. And if it's okay with you guys, it's something I really enjoy doing."

With the high visibility that recording and touring with Chuck Mangione provides, Joe Bonadio has been offered a number of drum and accessory endorsements. He now plays Remo drums, Sabian cymbals, DW pedals, and Vic Firth sticks exclusively.

Joe Bonadio strides out from the wings onto the stage of the Palace Theatre in Stamford, Connecticut and sits down behind his drums, making last-minute adjustments on cymbal stands and tom-toms as the other members of the Chuck Mangione Band pick up their instruments. Joe counts off the opening tune—Mangione's brilliant "Land Of Make Believe"—and the entire house stands and applauds. Watching and listening to Bonadio lay down perfect grooves while smiling constantly at bassist Gordon Johnson or nodding his approval and yelling "Yeah!" when one of the guys turns in a particularly great solo, it's easy to understand why Joe Bonadio is so successful at his craft: He truly enjoys what he does. His love of music is apparent to everyone in the place—band and audience alike.

It's been something like three years since Chuck Mangione walked into the lounge at New York City's Playboy Club to hear the new drumslinger in town. After jamming into the morning hours, Mangione and Bonadio struck a friendship and rapport that remains strong to this day. All in all, Joe Bonadio leads a happy life. He brings a sense of well-being and joy with him wherever he goes. "Being on the road as much as we are can easily become a grind," says Chuck Mangione. "But Joe Bonadio brings an enthusiasm to the bandstand night after night. That's what I like most about him. Besides," Mangione says with a wink, "he's Italian!"

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Drums: An Engineering

All drummers are concerned about "their sound." Most of us can imagine the sound that we want, but for many of us, achieving it is sometimes a hit-or-miss process. However, it doesn't have to be this way. If we keep a few basic physical principles in mind, it becomes much easier to get the sound that we want. In this article, we'll approach an acoustic drum from an engineer's point of view, and discuss some things to keep in mind when buying drums, or setting up what you already own.

First, a few basic concepts. At its simplest, engineering is essentially a study of what happens to the energy within a device. For our purposes, we will consider the energy that passes through an acoustic drum. (Let's keep it simple and assume that we're talking about a mounted tom-tom.) An engineer would look at this drum and see a device that converts "kinetic energy" (the motion of the drumstick) into "acoustic energy" (sound). We, as drummers, can have complete control over how this conversion happens, once we look at the drum from this viewpoint and see how it operates.

Now that we're thinking in terms of energy, let's consider what happens when energy tries to pass through a barrier of some sort. Remember when you were young, and your mother would wrap you in endless layers of clothing before you went outside? Meanwhile, the kid next door wore a monstrous winter coat, but he froze anyway while you stayed warm. Your mother understood a basic physical principle, namely that energy transmission through a barrier is inefficient. You stayed warm because your energy (body heat) couldn't travel easily through many small layers of air/clothing/air/clothing, etc. Meanwhile, your friend's body heat had only one barrier (although a big one) to pass through; after that, it was home free.

So how does this apply to our hypothetical rack tom? Well, think for a minute how drumshells are made. Most are a stack of several plies of wood, glued together, and bent into a round shape, right? Now think of what happens when we whack this thing with a stick. The drumhead vibrates, causing both the drumshell and the air inside to vibrate, right? Not really. Consider the drumhead's point of view; instead of seeing a "drumshell," what it sees is layers of wood/glue/wood/glue.... Sounds familiar, doesn't it? You can see that, just like your winter-clothing experience, the energy won't be able to travel through all of these

layers very efficiently. This is why drumshells made of one solid material, such as fiberglass or solid wood, usually have more projection and volume than a multiple-ply shell.

Let's add another factor to our analysis, namely, that low-frequency sounds travel through barriers more easily than high-frequency sounds. This explains why the music from the party upstairs seems to be mostly bass: The ceiling is more "transparent" to the lower frequencies. So we see that our tom-tom, with its many layers of wood and glue, will subtly "filter out" the higher frequencies. This is not necessarily bad; it's just a matter of which sound you prefer. All else being equal, a 9-ply shell will seem warmer and less ringy than a 3-ply.

There's one more factor to consider, and then we'll move on. Most of us have heard of the theory of "inertia," part of which is that "a body at rest wants to stay at rest." Inertia is proportional to mass. For example, a boulder is harder to start rolling than a baseball. So if we have two drumshells of equal construction but different masses (weights), the lighter one will have more volume. The heavier one's greater inertia will soak up part of the acoustic energy trying to "mobilize" it, and thus less energy will be available to produce the actual sound.

Now that we know how drumshells act, how do drumheads fit into all of this? First, we'll discuss how many heads to use. Again, there's no right or wrong; it's just a matter of which sound you're trying to achieve.

Most drummers think of single-headed toms as giving an "attack" sound, and double-headed toms as giving a "boomier" sound. These are generalizations, and are not necessarily always true. However, there are advantages and disadvantages to each choice.

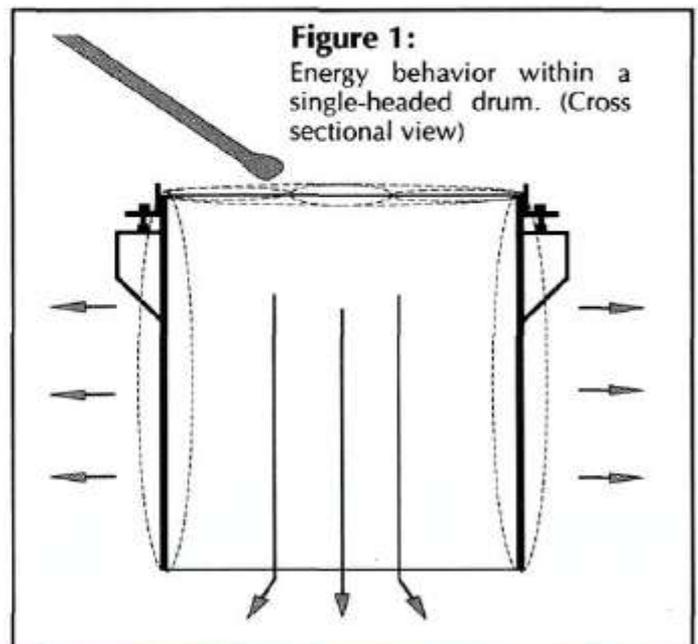
The single-headed drum is pretty straightforward. Stick hits top head, head vibrates, shell and air column vibrate, end of story. The open-ended air column projects well, because it is highly di-

rectional. (The megaphone works on this same principle.) After the initial push of air is over, however, most of the acoustic energy has been released. (See Figure 1.) Thus, the sound decays quickly, giving the impression that the drum has a sharp attack.

The double-headed drum works a little differently. Stick hits top head, top head vibrates, shell and air column vibrate, bottom head vibrates, energy reflects back up, shell and air vibrate again, top head vibrates again, etc. Notice that the energy sustains longer because it bounces around inside the drum for a while before fading away. (See Figure 2.) This produces several interesting effects. Most obviously, there is less impression of "attack," because the sound is produced for a longer period of time. Also, since there is no megaphone effect, the sound radiates from the drum, rather than projecting directionally. (Single-headed drums radiate too, but not as much.)

Perhaps the most important choice you can make with your double-headed tom is the relative tuning of the two heads. Most people know that the top head determines your pitch. The bottom head, however, determines the *character* of your sound. Before we discuss why, let's first talk about our last physical concept: "resonance."

To an engineer, "resonance" means that every object has a certain frequency at which it "wants" to vibrate. For example, a drumhead tuned low will give a certain sound when struck. Tighten the lugs and strike it again. Since you've raised the reso-



by Spiros A. Psarris

Analysis: Part 1

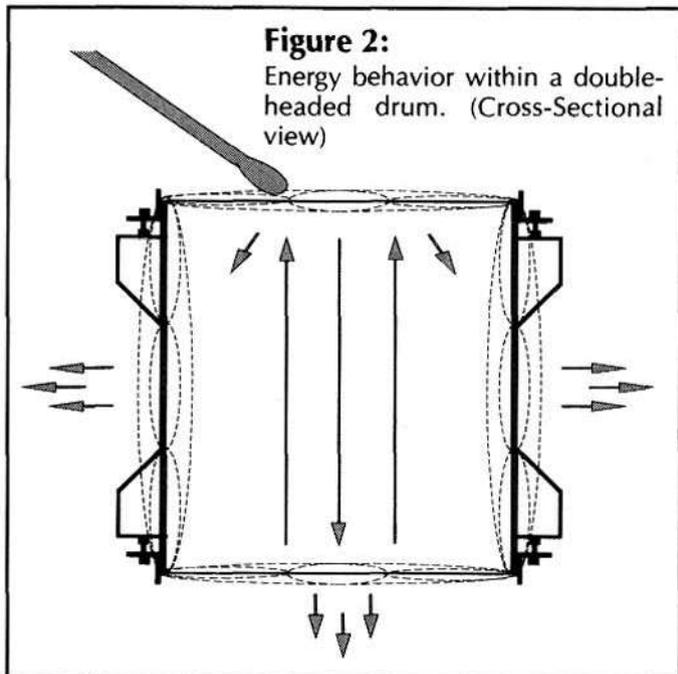


Figure 2:
Energy behavior within a double-headed drum. (Cross-Sectional view)

from a single-headed drum, but with more sustain and rich overtones.

Incidentally, the drumshell and air column have their own resonant frequencies. These combine to form the drum's "true sound," meaning that if you tune your heads close to this pitch, their frequency conflicts with the shell are minimized, and the drum works more efficiently.

By now you may be thinking that more efficient is better. This is not necessarily true. Say you have a five-piece set. You decide that you want all three toms to be super-effi-

cient (by increasing the tension), you hear a higher pitch. This all seems straightforward, but what isn't as widely known is that stimulating an object at its resonant frequency produces the *highest efficiency* possible. Think of a child on a swingset: His weight, the length of the chain, and other factors all combine to determine the frequency at which he will swing back and forth. Now, if you push him at a *different* frequency, you'll sometimes be pushing against him as he comes toward you, which is obviously inefficient. However, if you push at that *same* frequency, you'll push *with* him each time, and the sky's the limit.

So how does this apply to our double-headed drum? Well, think of what happens if your two heads are tuned to different pitches. When the top head is struck, it vibrates at its resonant frequency, causing the air column and drumshell to vibrate at that frequency. But the bottom head doesn't want to vibrate at that frequency; it's tuned to a different pitch. This sets up a tension between the two heads, which can produce some really funky "pitch bend" sounds. But what happens if the heads are tuned to the same pitch? This conflict doesn't occur. All the acoustic energy that was previously used up trying to motivate a stubborn head to vibrate (sort of an "acoustic inertia") is now free to produce a clear, penetrating tone. This can produce a sound with as much initial attack as that

efficient, so you spend hours finding each drum's ringiest pitch, and then tuning top and bottom heads *perfectly* to that pitch. Your drums will sound great by themselves, but once your band starts to play...what happened? For some songs, the drums sound great; for other songs, they sound lousy. Why is this so? Tuning for efficiency means deliberately minimizing frequency conflicts among the shell and the two heads. However, these conflicts are what gives a drum its rich overtones, making it pitch-indeterminate. If you reduce these conflicts, the drum produces a strong fundamental tone. This means that your drums start to produce *notes* instead of *sounds*, and *voila!*—for some songs you'll literally be out of key.

We've seen how some basic physics and engineering principles can help us understand how a drum produces sound. Armed with this knowledge, you can now make some intelligent choices about things to try, instead of random guesses. Next month, in Part 2, we'll extend this analysis to drumheads.



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particularly like 808 bass drums—you get a very clicky one on an 808—the samples are alright, but at the end you've got this horrible tide coming out, like a 'shhhhhhhhh' sound very low, which you think is just the end of the sample. So you load it into the Mac and try to chop it off. But you discover that it's not quite at the end; it starts out a quarter of the way through. Somebody else told me they were having a similar problem trying to sample low marimbas. It was a bit of a problem for us, but we got around it. We sampled it in the *Emulator* and transferred it into the Mac and then back into the Akai, and lo and behold, it sounded a lot better."

Because the punk explosion of the late '70s made possible the philosophy that you didn't necessarily need lots of chop's to write and perform your own songs, Stephen was able to teach himself some basic keyboards while recording and touring with Joy Division. During live New Order songs, Morris leaves his drumkit at certain points and plays keyboards. "I know maybe three chords," Morris confesses, "but it works for our purposes. In Joy Division we had this

cheap, purely monophonic Winfield organ. The start of 'Atmosphere' was written using some of that organ's effects. I do about four numbers on this tour—a bit less than usual. This makes it a bit difficult because the more drums you do, the harder it is to play keyboards; your hands feel like pieces of meat."

The drumset Morris uses hasn't changed too much over the years. "I would like to have renewed it before the tour," he laughs, "but it is still a Ludwig kit—10", 12", 13", and 15" concert toms—the deep ones—14 x 14 and 16x16 floor toms, and a 22" bass drum. I've just got this new *Black Beauty*—a 5 1/2". I was using a shallower one—not quite a piccolo, but shallower than the one I've got now. It was about an inch or so deeper than a piccolo. I saw another one a few years ago and I wish I'd bought it. It's worked out alright; I only got it the first day of the tour and I haven't gotten a chance to mess around with it."

When I asked Morris about his cymbal setup—"Cymbals? Oh, I've got the same old ones: a little 14" crash, a 20" crash, a 20" crash/ride, and an 18" crash/ride"—his

matter-of-fact response made me wonder whether he was involved in any endorsements. His little story reminded me of others I had heard about the band's attitude toward "the ways things are done" in the music biz. Stephen didn't seem terribly concerned. "People ring me up, right," he laughs, "but they always ring me up dead early in the morning. Like the guy from Ludwig—he'll be like, 'Come down, come down,' and he'll give me his address, but I never find the piece of paper that I've written it on because I was half asleep. I really should do something about it, though, because I could have used a new one on the new tour; the fittings were absolutely rattling.

"I sort of compromised," he continues. "What I did was buy a rack, which looks sort of like a walking cage. I always thought they looked good before, but I never realized how difficult it is to get some of the angles. Like the largest concert tom, which is usually pretty close in—now my arms are getting longer trying to reach it. But this is my first experience with a rack kit, apart from a very old '20s kit that was in a music

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shop for ages. That's where I got the idea that it would be a good idea to get a rack. When I actually got one I was a bit disappointed because it seemed a bit more complicated to me. I thought I could have everything in the exact spot every time, but if you get like a millimeter out, it's sort of exaggerated. But I had to use it, because it was either that or my drums would just fall over.

"I think there's a tendency on the part of manufacturers to neglect the acoustic kit. There's a lot of technology that can be applied there rather than just in using electronics. I mean, drums are possibly the oldest instrument in the world, and they've not really advanced that much. There have been a few wacky experiments with drums. I don't mean Simmons and things like that—just decent drums that are reliable. I usually find that because of touring, a kit sort of has a lifespan, and after so long it's gone. I think I'd like to see people develop better drums."

One would think that with all his interest in electronics, Stephen would have had an interest in electronic kits somewhere along the way. Though he did get the Simmons SDS-V when it came out ("the one that broke everybody's wrists"), he still prefers an acoustic kit. "What I use now is contact mic's on the drums triggering an *Octapad II*, and it gets around the problem. It just seems more natural. I think tuning makes a big difference, too. If you put new heads on and then put the mic's on, you get fewer miss-triggers. On the whole it works fine. Aesthetically I've never liked the looks of a whole set of pads. An acoustic set is also something to hide behind. The new Simmons, the SDX, looks very impressive, but it's very expensive. The Dynacord stuff is pretty hard to get hold of in England, but it is very good gear. Their bass drum thing, though—you talk about security," he laughs.

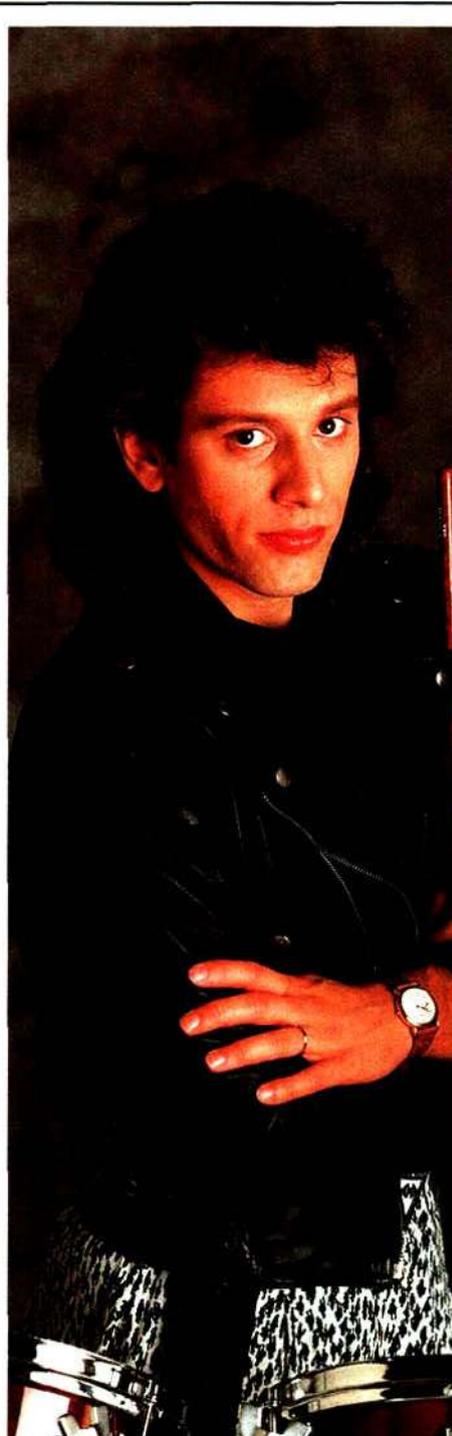
Stephen says that he fell in love with drum machines right off the bat. What was it about the machines that intrigued him? "I always thought it would be good to have another drummer, but you'd always have to explain what you wanted him to play. With a machine I could program rhythmic bits and play the other stuff, or vice versa.

The first couple that I tried out—the big Roland box, which I think had three buttons that you could program—I had no idea how you were supposed to program it. It involved hitting a sort of rubber pad that was shaped like a doughnut. It was when we were doing *Closer*, and we got this thing to try out, and nobody could figure out how to use it.

"The same thing happened when we got the Boss Dr. *Rhythm*; that was basically the first piece of electronic equipment we got with New Order. We were quite impressed with that in its own sweet way. It was really when the *808* and then, more importantly for us at the time, *DMXs* came out that we got a loop in the chord—the autoquantize

function; that's the greatest invention. Fortunately, it's always nice to have the choice of whether to use it or not. It's really handy for building up rhythms. The *UpBeat* program is the same sort of thing, really, a loop thing, which is great for doing rhythms and bass lines. But as soon as you want to do anything that's not quantized, forget it; you're not going to get anywhere at all with it. You have to get into this transferring session if you want to get any further.

"I fell in love with drum machines a lot easier than I fell in love with samplers," Morris continues. "It's so easy to program a drum machine now that I think a lot of drummers think, 'Oh my God, producers can program drum machines, and they've



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got all this technology.' The best thing is to get in there yourself and work it. It's daft to say, 'I'm not going to work with this record because it's got a drum machine or because it's got samples on it.' You've got to know what you can do with them, and then decide whether you want to use them or not. Admittedly it doesn't suit every song or every type of playing; there are times when it's not a good idea to use them, like when we did 'Love Vigilantes.' The song just didn't need electronics. We wrote the song acoustically. Sometimes you do that and think, 'Well, we could mess around with it a bit, make the rhythms a bit tighter,' but it just worked. Why mess around with it when it was perfect the way it was? But

unless you know what you can do with electronics, you can't just disregard them offhand. Besides, I like reading manuals; there's nothing like getting tucked into bed with a really boring manual."

The drum machine that Stephen uses at home is a Roland R-8, "which I really like, but I must confess it still doesn't have enough groove features on it. The eight programmable grooves—the ones that I've managed to program have made it seem completely out of time. With the R-8 you're supposed to program a set of feels into it. Then you program your rhythm, and then you've got a choice of playing not only different feels, but you can have different feels on different instruments, like on the

bass and snare, or only on the hi-hat, and it can do early or late accents. This seems like the way to go to me. Going back to the first Oberheim DMXs, they all had 'swing' on them, and it never really worked. But the newer versions, like this 'groove' factor on the R-8, do seem a lot more promising."

The *UpBeat* program that Stephen uses with the Macintosh computer has somewhat similar "intelligent" capabilities, such as random accent generation. "You have to be very careful about how much you use it, though, because if you're not, it could come up with a completely different rhythm by itself, which won't sound terribly clever," he warns. "But it's pretty useful if you've gotten so far and you just want an occasional variation."

A big complaint a lot of people had before artificial intelligence and randomizers was that machines sounded cold and mechanical. In a lot of New Order songs, though, when there are acoustic drums and machines on the same track, it's pretty obvious which is which. In fact, the contrasting of the two has become characteristic of New Order's style. While "techno-pop" bands were sprouting up all over the place in the early '80s, with musicians barely having to move an arm to pass off entire tunes, New Order used the machines as enhancement, rather than replacement. "Yeah, you use a drum machine because it's a drum machine, and you use real drums because...they're real drums," says Morris. "The very early ones had a very unnatural sound to them anyway. They've obviously come a long way now, and with some of them it's very hard to tell the difference. But it's better to emphasize the sound of the machine than to spend ages trying to make it sound lifelike, when you could have done it yourself anyway using acoustic drums."

Like most drummers who start experimenting with playing against machines, Stephen learned there were certain things you could and couldn't do. Was there any basic rule he learned to follow? "Yeah, keep it simple. The very first track that we did mixing the two, which I suppose was 'Everything's Gone Green,' we were basically using the drum machine to pulse the synth—pre-sequencers or anything. So you had to play against something. What you do is get the drum machine to play sort of on beats, like a 16th-beat hi-hat pattern, with maybe just a clap or something to let you know exactly where you were—you might not need it, but it might make it sound a bit better—and you play off-beat fills and sort of skip some and put in some of the less boring bits. It's better than just triggering away and playing the same thing over and over again, because at the time all you were limited to was a two-bar pattern, so any fills or something like that would be completely out of the question. The thing didn't have enough memory, so obviously you would have to play those fills yourself anyway. Also it's quicker to put in a rhythm and play any fancy bit

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yourself. Nowadays you can do whole songs on a machine, but personally I still prefer the other approach—starting off with a very short bit and elaborating on it manually wherever possible."

A feature of New Order songs that stands out is Peter Hook's bass playing. Rather than just pulsing out grooves, Hook just as often plays the main melodic parts of songs, such as on "Love Less" from *Technique*, "Perfect Kiss" from *Low-Life*, or the single "State Of The Nation." Since it's normally a drummer's job to play against a bass player who is usually playing some sort of groove, does Morris find that he has to attack songs a little bit differently? "Well, you certainly have to play a little more like a bass line," he explains, "because there's nothing filling up the bottom end. Normally what you get is a bass guitar that plays somewhere in between the bass drum pattern and the melody. But it's really just the bass drum that you get on the acoustic songs. It works, though; it's not really a problem. Sometimes live, when you go from a fully electronic song to something like 'Love Less,' although maybe it's not apparent to the audience, to me it sounds like half the band has walked off stage; it feels real empty. In the studio it's not a problem, though."

Because many of New Order's singles, such as "Blue Monday" and "Thieves Like Us," never appeared on albums, the band decided to put out a compilation of these songs on the album *Substance 1987*. Stephen explains: "The problem in this country is that the record companies treat singles as a device to market the album with. And we've always looked at singles as something different, like, 'This is a single, and this is an album.'" Though the single was released at about the same time as *Power, Corruption And Lies* (and was actually tacked onto the cassette version along with "The Beach"), "Blue Monday" has quite a different feel to it than the rest of the album, as if it were recorded during different sessions. "It is different," Stephen agrees, "which is why it was the single. If we had put 'Blue Monday' on *Power, Corruption And Lies*, that album probably would have been a lot more successful. But it probably wouldn't have fit in on the album. It was recorded at exactly the same time, though. That was in the days when we knew what the single was," he laughs. "On *Technique* we sort of didn't know what the single was."

"Blue Monday" is one of those singles that just doesn't seem to want to go away; you can still go into clubs and see people immediately reacting to the first bars of the machine bass drum pattern that introduces the song. Four years after its original release, the tune was re-released as "Blue Monday 88," with producer Quincy Jones at the controls of the remix. In America, New Order records have been released on Jones's Qwest label since 1985's *Low-Life*. "We'd been trying to get him to do something on one of our records," Stephen says,

"After all, we *have* been on his label."

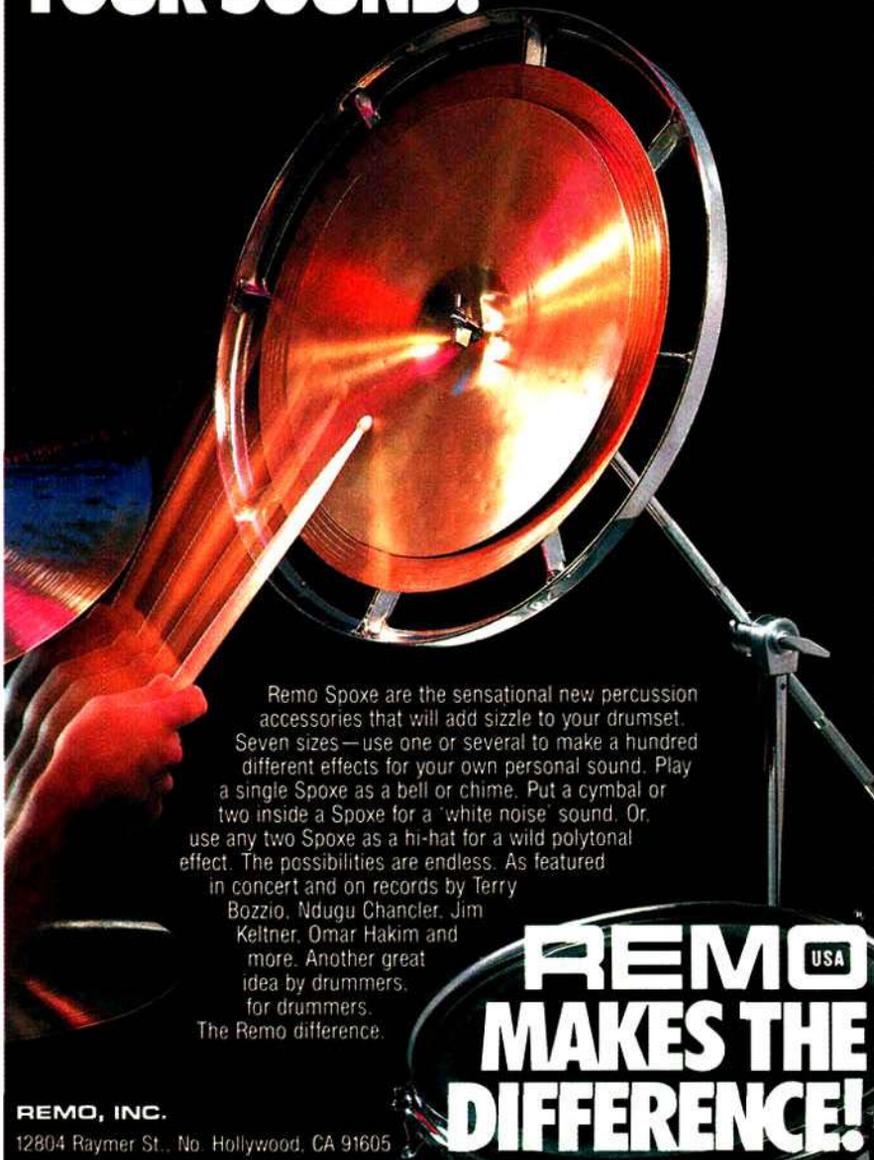
Aside from Jones, remix masters Arthur Baker, Shep Pettibone, and John Robie have also worked on the band's singles. As a rule, does the band get involved in the mixing process and make suggestions? "No," says Morris. "Though we produce ourselves a lot, the thing about remixes is that they're supposed to be different from the original. I've always thought that if you go into the studio when somebody's remixing your song, you've got such a fixed idea about it that it's better to let someone else go ahead and do whatever they want."

A lot of these remixes are custom-made for the dance floor, with lots of nods to disco—the bass drum on every beat, hand-

claps, playful sound effects, etc. Many of us have probably experienced being at a club, a song will come on that is very hot at the time, and the reaction from the crowd is almost as if they're at a concert. But what about when you're in the audience, and your song comes on? Is it almost like watching a concert of yourself, incognito? Does Stephen ever go out to clubs to actually hear a New Order song played, maybe to see how their dance songs are being re-acted to?

"We've got a club in Manchester called the Hacienda that we go to quite a lot," Morris says. [The Hacienda was set up and is run by Factory records.] "It's good going out to clubs to hear what people are play-

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ing. But the worst thing in the world is to be in a club, and they start playing your records, and everybody sort of runs away," he laughs. Apparently trips to the club aren't especially for investigative reasons. "No, I just get really embarrassed when they play our records at a club, especially if you start dancing to your own record. But there are a lot of things happening in clubs, espe-

cially around England right now, like acid house, which is basically very minimalistic, but in a melodic sort of way. A lot of rap records are just 'boom boom boom'—very little melody. And I think a lot of the house stuff, if it doesn't have a catchy tune, at least it has got a melody of sorts in it, which I find a bit more endearing than sort of a cement mixer."

As Stephen says, in some ways acid house is to the clubs today what punk was in 1977: a simple, pervasive style that doesn't require much in the way of technical musical skills. Therefore pretty much anyone with a Roland 808 and a turntable can get in on the act. Where punk's influence was mostly on a white audience, though, house has spread amongst, and in fact originated in, black musical styles, specifically from Chicago. New Order singles have similarly been picked up by various groups, such as blacks and Latins, in ways that Joy Division never was. Is Stephen ever surprised how New Order has been assimilated? Well, kind of. "Yeah, I do get surprised at some of the odd places that our music does turn up," he says. "In England it's actually used a lot on sports programs, like diving, cricket, football. And this is really bizarre," Stephen laughs: "They used 'Love Vigilantes' for *The Hundred Greatest Goals Of The World Cup*."

The attraction of New Order music to sports show producers notwithstanding, does Stephen think that their music's attraction to other demographic groups has anything to do with a shift in influences coming through in their music? "Yeah, partly," he agrees, "but I think that everything that influences you is sort of unconscious anyway, and you can't really nail it, because it happens without you really being aware of it. In a club you can hear a really great drum break or a really great rhythm, and you might not even know the name of the track, much less who it was by. Or it might just be the mix between two records that will produce that effect, and you note it. You basically forget about it until you actually come to do something in the studio, then everything you've ever heard starts to resurface."

Stephen's original attraction to the drums began at about age 14, when he and a

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group of friends decided to start a band. "Everyone wanted to be a guitar player," he recalls, "but the band had about ten guitar players in it, and I was the worst. It was like, 'Get out or do something else.' So I thought I'd play the drums. As you know, they are fairly loud instruments. So you can't have a drumkit without a sort of brief consultation with your parents about it: 'You know, you'll be making all this noise, so you can have a drumkit—if you have lessons.' So I had a few lessons and took it from there. The band immediately fell apart, but I just loved playing drums on my own, until a few years on I saw this advert in a music shop window looking for a drummer. So I thought, 'Hmmm. Might as well do it,' and off we went with Warsaw."

Well, now that we've got around to the beginnings of Joy Division, it seems like an appropriate time to ask Stephen about this mysteriousness business, that, well, the band gets asked about all the time. Has it ever caused the band any problems? "No, the only problem it's caused is people always asking you why you're so mysterious," Stephen answers, with a barely detectable tinge of weariness. "We're not trying to be mysterious at all; it's not a sort of policy," he explains. "The only policy is that we make up the songs that make the records, and we have to put them in a container of some sort, so why not have a nice picture of something on the front, rather than your photos on all the time. We're not really into being terrific sort of rock 'n' roll personalities, if you like. I think that sort of thing can be a bit unhealthy, to say the least."

"In England, most people respect us and leave us alone because of the fact we don't drive around in Rolls Royces, and they see us shopping at the market and things like that. Occasionally someone will come up and ask for an autograph. Usually they're

alright about it. I think it feeds on itself, really, if you're really into being a 'star' yourself. Joy Division did get a few, how should we say, crazy people, partly because of what happened to the band. People who have a few slates loose try to project that onto you and think you must have some sort of macabre secret about you,

when there isn't, really. And they start freak-ing out because they think that you're lying to them, when they've created that image themselves. They want the truth, and they don't like it when they hear it. I look at myself as being quite an ordinary person, and I suppose that's not very interesting, is it?" he laughs.



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of the music. A swing fill would not necessarily be appropriate for, say, a funk chart.

The importance of *counting* also cannot be overemphasized, especially in a sight-reading situation. Practice and experience will eventually enable you to "feel" many figures. However, you can't develop the ability to feel figures correctly if you don't count to confirm your accuracy.

Example 1 shows a two-bar phrase that includes a figure written on the & of 4. The time beat is played up to the figure, and the figure itself is played by striking a crash cymbal and bass drum simultaneously. Begin slowly with a swing feel and then gradually increase the tempo. Be sure to interpret the figure with a jazz 8th-note triplet feel.

Written:

Played:

To expand on this, the figure should first be preceded by a "set-up" note on the beat immediately before it—beat 4 in this example. Clearly stating the 4 enables other band members to play the figure on the & of 4 more precisely, and helps to maintain unity within the band.

Example 3 shows how a triplet fill can be used to set up the band figure on the & of 4. Begin by playing the triplet fill on the snare drum only. Then try adding a tom-tom, or a combination of toms. Keep the time steady and count at all times.

Alternating the fill through the use of varied rhythms, accents, and different drums can lead to many variations. Examples 4 - 9 represent a small sampling of the many possibilities.

Fills and figures must be played precisely in a big-band situation. However, never lose sight of the fact that keeping the time is your most important function in the band, and that fills should never interfere with the flow of the music.





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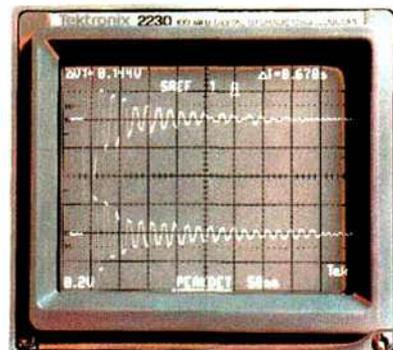
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by Simon Goodwin

Tradition And Authenticity

I often feel like taking issue with people who accuse drummers of being a conservative crowd. Although drums and cymbals have essentially changed very little this century, neither, for that matter, have trumpets, saxophones, or grand pianos; it's the use to which an instrument is put that marks the progress being made with it. A little bit of study on the history of the drumkit and drumkit playing will show us how much development has taken place over the last 80 years or so. Just look at the early days of jazz: the large bass drums, the rows of temple blocks, the tiny cymbals on goosenecks. And what about the early days of rock 'n' roll? So often, when you look at photos from those days, you see chubby drummers playing diminutive kits, as opposed to today's lean and muscular drummers with their vast array of equipment. So we look, *and we listen*. The changing image of the drumkit (and perhaps of drummers, too) has been a direct result of the continuous shift in musical styles and the sounds required.

The recording industry has had a great influence on these sounds. In the early days, drummers on records were restricted by the limitations imposed by the recording equipment of the time. This meant that the sounds heard by the public at large reflected not only the drummers' ability to create, but also the recording engineers' ability to capture particular sounds and frequencies. It also means that our idea today of the way drummers played in, say, the '20s is colored by what we can hear on records of the time—which might differ *considerably* from the way those players actually sounded. Coming on to the '70s, recording engineers found that a dry, "boxey" drum sound without overtones was easier to control than anything more ambient, and this spawned a generation of drummers who thrashed at heavily dampened drums—trying to re-create the "studio sound" live.

It's natural that drummers should be affected by the sounds they hear through whatever medium they receive their influences. But the question I would now like to consider is the need for adaptability when a player's sound is applied to the wide variety of music that he or she is likely to have to tackle in the role of "jobbing drummer." It's probably safe to say that the majority of players are most influenced by the "sounds of today," and might even be

slightly contemptuous of another player who seems to be firmly stuck in a time warp, and whose sound and style is clearly that of a bygone age. But, the point is that the "time warp" drummer is ideally placed, just so long as the music that is being played is in his particular style. Put simply, a drummer who plays in an '80s funk group can sound just as incongruous in a '40s-style swing band as the drummer from that band could sound in a funk lineup. On the other hand, neither *needs* to sound out of place. You can specialize *and* be flexible, or you can just specialize.

Once a piece of music is recorded in a particular way, it doesn't mean that the style and arrangement used is then set for all time. We can all think of different versions of the same number. Sometimes these are recorded at about the same time by different artists. They will often be in a similar style, although you can find some interesting variations, like a jazz version of a rock number, or a reggae version of a country number. (There's an amusing game you can play: imagining and trying out well-known numbers in a completely different style. You know the sort of thing: "Guns N' Roses play Frank Sinatra"—or vice versa!) On the other hand, it is interesting to see how the same artist will approach the same number after a few years have passed. I once had a gig backing a singer who had had a hit record in the late '60s. Ten years later when I got to work with him again the disco thing was at its height. So, much to my surprise, instead of the gentle medium eight feel of the original, I now had to do "four on the floor" and 16th notes on the hi-hat.

Compare Elvis Presley's early recordings from the late '50s and early '60s with the versions we hear on his filmed performances from the '70s. The increased power and intensity of the later versions is due to changing musical fashions and developments in technology, and to the performer's desire to harness these advances and to project to an audience in the way they would expect a major artist to do. There might have been fans who would have preferred to hear the numbers done in the *original* way, but Elvis wanted to come across as a current performer—not as someone appealing only to the nostalgia market.

It is often only after an influential band

has finally split up, or after the death of an artist, that a particular style becomes *set*. There are bands on both sides of the Atlantic who play Glenn Miller's music in the '40s style. If Miller had survived World War II and continued to write and arrange, it is likely that his style would have changed over the years. Even the '40s material would probably have been revamped, for better or worse. However, as things stand, there is a "Glenn Miller sound," which is inseparable from the '40s.

I've already mentioned developments in technology. Even if musicians are playing some sort of "old style" music, they often don't want to accept the practical limitations they would have to cope with if they were to be totally authentic in their use of equipment. Not only is there the satisfaction of the performers, but the expectations of an audience to consider. I once saw a "band of minstrels" who were playing for a medieval banquet in England. In spite of everyone being in period costume, they had their medieval instruments miked-up! (In fairness, if they had been playing acoustically, they wouldn't have been heard above the din.)

On the other hand, you do find drummers, for example, who take great pride in immersing themselves completely in the style they specialize in. They not only want the *type* of equipment used for playing the original music; if possible they will get the *actual* equipment. There is dedication displayed here. The drummer who puts together a '20s kit is more or less restricted to playing '20s music on it; another, more conventional, up-to-date kit is required if that drummer wants to do other work. But someone who only possesses a conventional kit *can* use it to play '20s music—although the addition of a few "effects" and some judicious re-tuning might be required.

The fashions in drum equipment reflect a variety of influences. There are trends in image as well as in sounds. Some of us use more up-to-date and expensive equipment than we actually need for our gigs, because we enjoy being up there with "the state of the art." This doesn't necessarily mean that our music is "state of the art." On the other hand, the jazz drummer who still likes to play calf heads and old K Zildjians might be playing a progressive style of

continued on page 114



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Transcribed by Joe LaBarbera



Photo by Jost Leijen

Art Blakey: "Sincerely Diana"

MUSIC KEY

TT	SD	FT	BO						

Flamshot

This month's *Drum Soloist* features a track off of Art Blakey's classic album *A Night In Tunisia* (Blue Note 84094). "Sincerely Diana" is based on a 30-measure form, phrased 10 bars, 8 bars, and 12 bars. Although not notated here, Art keeps the 2 and 4 going on the hi-hat throughout the solo.

3 3

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The Duplex Drum Com

If I were to ask you, "What is the most revolutionary idea that has happened in the drum industry?" you might reply plastic drum-heads, electronic drums, innovative and better-made hardware, or attractive new finishes. These are all, of course, very important and certainly have made playing easier and more fun. But I'd like to direct your attention to several, more basic components of a drumset that we take for granted.

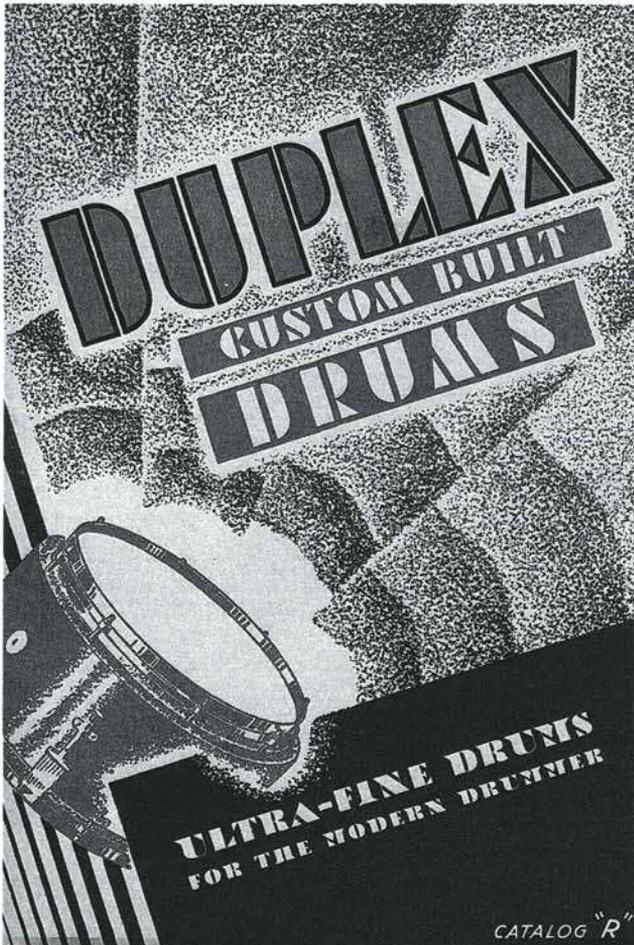
We're going to go back quite a few years—to about 1882. Think of what a snare drum looked like at that time. (You don't have to visualize a drumset because they didn't exist.) In 1882, a snare drum would probably have had a wooden shell (or possibly brass or tin), wooden hoops, rope tension with leather ears for tuning, no throw-off switch, and some type of shellacked leather strands for a snare sound. It doesn't *sound* very glamorous, and I would imagine it wasn't.

But it was also in 1882, in St. Louis, Missouri, that Emile Boulanger started inventing drums and drum parts that would change the industry forever.

Not a lot is known about Boulanger. His name indicates that he was probably of French descent. He and his family purchased a home at 2815 Henrietta Street, which is located near Lafayette



Model 1939 *tunable tom-toms featured heads smaller in diameter than the shells. T-rod or key tuning was optional, and the drums were available in pearl or sparkle finishes inlaid with geometric designs.*



The cover of the 1939 Duplex Drum Company catalog.

Square (a very nice neighborhood at the turn of the century in St. Louis). On September 13, 1901, Boulanger's Duplex Manufacturing Company incorporated in St. Louis. The capital stock was \$2,000, divided into 20 shares split between Emile, his wife, and his daughter. Boulanger built a large carriage house in the backyard in 1903 and expanded it in 1904 and 1905—probably to accommodate the growth of his drum business.

Here are just a few of Emile Boulanger's inventions and contributions to the drum industry:

1. 1883 (April 3): Invents and produces the first separate-tension snare drum using metal tension rods.
2. Invents claw hooks for drum hoop tension.
3. Claims the invention for the center casing, which receives the two tension rods used on separate-tension drums.
4. 1887: Invents a hoop with metal flanges that the tension rods pass through, eliminating the claw. This was the forerunner of our present-day metal hoop.
5. Air vent for sound projection all the way around the drum.
6. 1898: Snares that lie inside the drum on the bottom head, thus protecting the snare.
7. Butt plate that tightens the snares.
8. Screw-type snare-tightening mechanism.
9. 1892: Waterproof woven snare string.
10. 1896: Internal muffler.
11. 1900: Two drums in one: a combined orchestra and band drum.
12. 1904: Snare brace: much like the old Rogers *Dynasonic* snare in the mid-1960s.

When you take a closer look at what Boulanger did, you could say he personally propelled the drum industry into the 20th Century. This is not to say there weren't other notable contributors, but my findings have shown that at the turn of the century, Emile (and his Duplex Drum Company) was certainly a leader in the industry.

After Emile died in 1908, his wife continued to run the business. In 1921, a man named Jules Meyer, who had been working for Duplex since 1893, became president of the company. Here are some of his contributions:

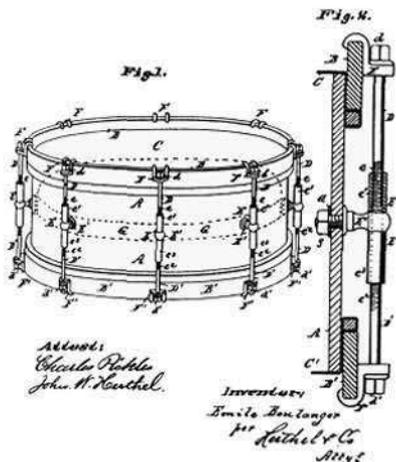
pany

by Kenneth A. Mezines

E. BOULANGER.
DRUM.

No. 274,900.

Patented Apr. 3, 1883.



Emile Boulanger's patent for a separate tension snare drum was granted in 1883.

1. By 1933, Meyer had ten patents in his own name.
2. Distribution of Duplex products was nationwide and in six foreign countries.
3. Meyers in all probability was the inventor of the classic Duplex drum. It was all-metal, with a plastic coating—the first such combination. It was light in weight, very durable, and resonant.
4. Except for the castings, all parts and drums were made "in-house."
5. As far as I can tell, Duplex made the first wire *Snappy Snares*, which are still used today.

On April 22, 1968, Articles of Dissolution were filed with the Missouri Secretary of State, bringing to an end the Duplex Manufacturing Company. It would seem to me that although Duplex was never a company that rivaled the major manufacturers of the drum industry, a debt of gratitude should be acknowledged for this company's tremendous contributions to all those "little things" we now take for granted.

THE STANDARD "SPIRIT OF ST. LOUIS" ORCHESTRA DRUM



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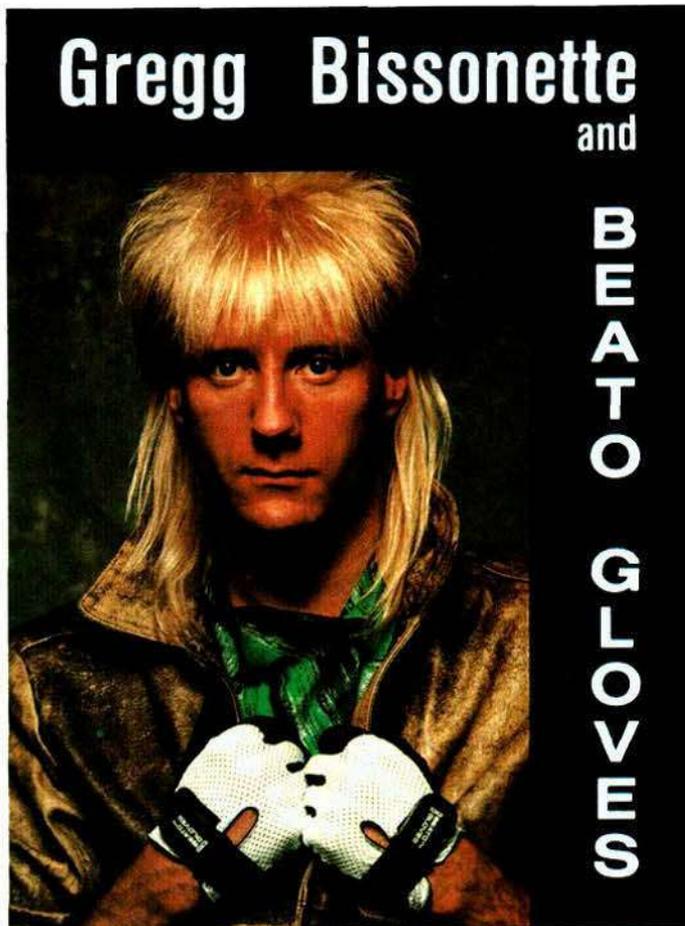
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| No. 512—6 1/2-inch Depth, Nickel Plated..... | 35.00 |
| No. 513—6 1/2-inch Depth, Gun Metal Shell, Gold Lustre Trimmings | 35.00 |

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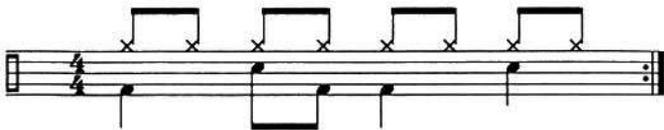
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Go With The Flow

MUSIC KEY Performing progressive musical styles requires the ability to "go with the flow," and often take it one step further. Drum machines have been seeping into the music world for the past several years now and are a big influence on many music styles. Our job as drummers is to enhance our playing with drum machines, not fight them. The idea behind this column is to give you a few examples of how you can incorporate a drum machine into a live performance situation.

Currently I'm using a Yamaha RX-17 drum machine to supplement my acoustic drumset. Simple patterns and rhythms that the RX-17 provides add depth and professionalism to relatively simple drumming. The following are examples of drum machine patterns that can be used in conjunction with acoustic drum beats. For example, this simple drum beat:



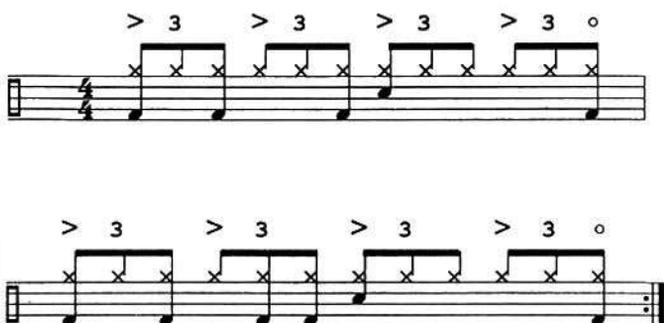
becomes much more effective and exciting when played along to this drum machine pattern, which features a shaker (written on the third line) and a high and low conga part (written on the bottom line and the ledger line below the staff):



It should be noted that these drum-machine patterns are most effective when low instrument levels and programmable accents are used.

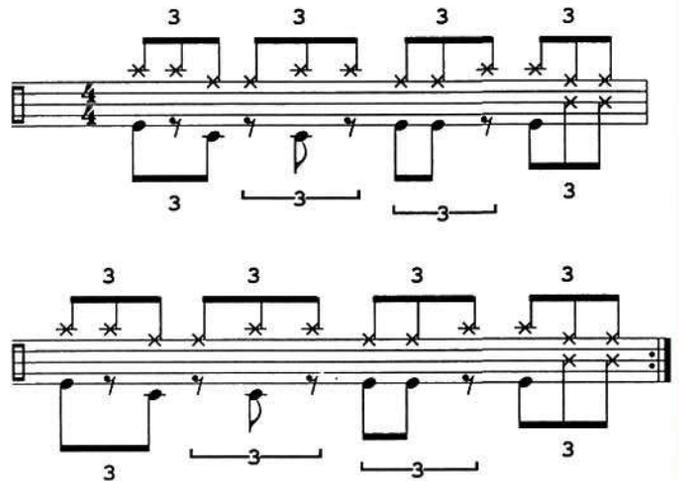
The next pattern uses a simple but catchy drum beat that really starts to jive when the drum machine pattern is played with it.

Drumset



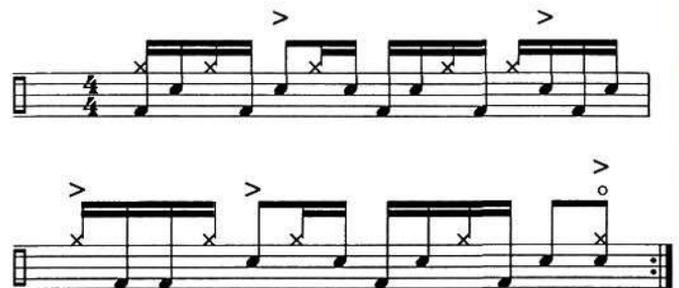
Drum Machine

(Agogo bells are added to this pattern, and are notated on the top line and the first ledger line above the staff.)

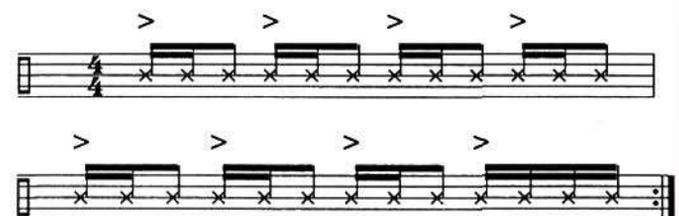


The last example features a funk rhythm that uses a more difficult acoustic drum rhythm and a less involved drum machine pattern. When you program a drum machine to accompany a drum part, it's a good idea to keep the drum machine part simple if the set part is more involved, and vice versa.

Drumset



Drum Machine



As you can see, I prefer using a drum machine to play the auxiliary percussion instruments, leaving me to play all of the drums. By working with a drum machine in this manner your internal metronome will become very precise, and the band will become much tighter as a whole. Remember, the machine is to supplement you, and not vice versa.

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by Billie Anne Bridges

Mental Practicing

Re-creating your best performance night after night is very challenging. Even more challenging is being able to top that performance. Yet it is possible.

Since drumming is both a mental process and a physical activity, it is essential that a harmonious relationship exists between your mind and your body. When your mind and your body cooperate and work together, you can enjoy the freedom of playing naturally and spontaneously.

By practicing mentally, you acquire techniques that assist you in re-creating—and possibly surpassing—your best performance, night after night.

Planning Your Practice Time

Your mind works best when it has a precise purpose and practical plans. By setting a definite and realistic musical goal, your mind will automatically go to work for you by channeling energy into achieving that goal.

Developing and adhering to a structured practice schedule accomplishes two things. First, a precise purpose provides your mind with a focal point. This focal point enables you to reach and sustain a higher level of concentration. Second, being organized allows for a productive session that makes efficient use of time.

Begin by setting the musical goal you wish to achieve. Break this goal down into categories and list exactly what needs to be practiced in order to achieve this goal. It's a good idea to record your goals in a journal. Keeping a journal encourages you to set future goals, and it also keeps track of your progress.

Body Relaxation

A relaxed body is more sensitive to touch and feel and is able to learn skills faster. Accurate movements are absorbed easily because the body is more receptive. Additionally, the mind is able to communicate spontaneously and efficiently with a body that is calm and cooperative.

Mental practicing actually programs those parts of the nervous system that will be used in physical performance. When your limbs are loose, fluid movement and consistency in sound are easier to duplicate and maintain.

Begin by making yourself very comfortable. Close your eyes and set your mind on relaxing totally and fully. Breathe deeply, completely filling your lungs. Let yourself become loose and free.

Squeeze your hands into two tight fists and hold. Notice the tension and how it

feels. Notice the warm feeling in your hands and feel the skin as it strains across your knuckles. Now open your hands and release the tension. Feel each finger as it tingles and throbs. Let yourself experience the difference between tension and relaxation. Repeat this exercise three more times, each time becoming more relaxed and more peaceful.

Curl your toes into a very tight ball and hold. Feel the tension travel up through your legs and into your body. Keep holding until you experience complete stiffness. Slowly release the tension and let yourself fall limp and loose. Feel this looseness as it spreads throughout your entire body. Become aware of how light and free you feel.

Focus your attention on your breathing. Take a four-count breath in, loosen any remaining tight limbs, then let a four-count breath out. Feel yourself float like a feather—weightlessly and effortlessly. Breathe in relaxation and exhale any feelings of stress and tension. Notice the natural tempo of your breathing and, with each slow and deliberate breath, begin counting to ten.

Mind Relaxation

A still and quiet mind is one that is free of internal conversation. By quieting the mind, you can focus more readily and with greater intensity on your musical goal. By letting go of judgments, inhibitions, fears, doubts, and self-criticisms, you become more aware of what actually is occurring, and your attention can be maintained more easily.

Begin by setting your mind to relax. To quiet down the chatter of your inner voice and to empty your mind of extraneous thoughts, focus on your breathing. Notice its natural ebb and flow. Feel your lungs swell with each breath in and deflate with each breath out. Let feelings of peace wash over you and allow yourself to become completely still.

If your mind wanders, ease it back gently. If you begin to hear inner chatter, continue to focus on your breathing. Eventually, a quietness will settle in your mind that will enable you to concentrate.

Concentration

A mind in its concentrated state is alert, attentive, and aware. To be able to concentrate at a maximum level, you must successfully harness any interference or distraction.

Begin by fixing your concentration on your musical goal. Go through each step

as outlined in your goal plan until your mind has a vivid impression and is familiar with each item. Once you feel confident that you have absorbed and memorized your goal and the steps to take, you can then proceed with achieving it.

Visualization

Movements are learned through visual images. When your mind has a clear mental picture of yourself playing perfectly, your body is able to learn those movements, thereby recreating that same visual image into actual physical performance.

As a child you learned tasks simply by watching others do them. Spontaneously, you went about repeating exactly what you had seen. You did this quickly, easily, and without much thought or reservation. For adults, the same holds true. With a clear mental picture, your body will naturally respond with appropriate action. Therefore, you must learn to trust that your body will instinctively accomplish this task.

Begin by creating a strong and vivid mental picture of yourself having already accomplished your musical goal. Feel the satisfaction of achievement and congratulate yourself for work well done. Systematically proceed through each step of your goal plan and visualize yourself as having already mastered each skill. For memorizing charts, it is a good idea to flash a visual image of the chart as often as possible.

Playing Perfectly

Movement is also learned through "feeling images." Feeling images are when you feel the moves in your body. By absorbing accurate movements, your body learns and is able to reproduce these movements during physical performance.

Begin by mentally seating yourself behind your drumset. Feel the weight of the sticks in your hands, and observe each part of the kit. Make yourself completely comfortable, just as you would if you were actually performing.

Now ask your body to begin playing. Feel how accurate and precise you are and absorb each movement as it moves through your body. Actual physical movement is not necessary during this exercise, however, do whatever feels good and works best for you.

Play through your entire goal plan, repeating each step until you feel confident. Listen and observe. Make any changes by asking yourself to change. If something does not feel comfortable or natural, avoid trying too hard to fix it. Slow it down and repeat

continued on page 114

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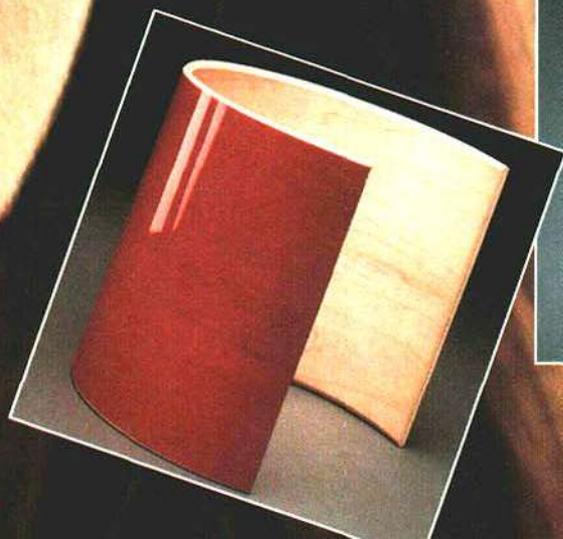
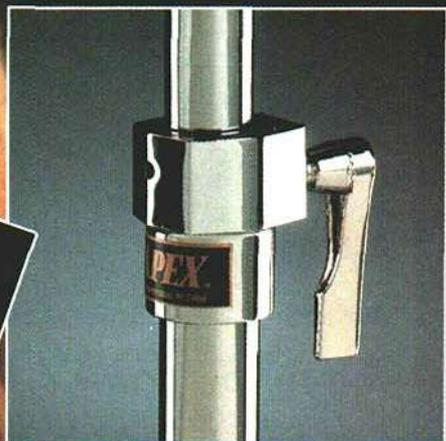
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RF: So you were playing all alone.

WR: Yes. Some guitars, bass, and the vocals were already on the track. The funny thing is that I played through the song, and when I heard it back, I said, "Okay, I think I really got it now," and he said, "No, I like that." I said, "Oh please, give me a second chance to play it." So he listened to it again and said, "I don't want to change this. What is it you want to do?" I explained that there was an accent I wanted to catch, so he played the song almost 75% through, and then they punched in and I continued to play the rest to get that accent.

I had done some work with Jackson before on *Lives In The Balance*. First I did the demo for one song, "Lawless Avenues," which was great to do. I had this idea to do this thing that sounded like a shot. At that time, I was not into electronics, and Jackson wanted to see where he could take it, so we did the demo acoustically as a band with Lindley and Jorge. It took on a Police kind of feeling. Then after it was developed to there, he wanted to experiment more, so he called me back again to do percussion on the song. This time he wanted to have Jim Keltner do electronics, which was the first time I got to work with him. That was a lesson for

me, because I was not really into electronics at that time. Jim has everything, and he is the coolest guy and somebody I really admire. Then Jackson had a whole other band with Danny Kortchmar and Waddy

Wachtel on guitar—this time Lindley was not in the session—Jorge was on bass, and I was on percussion. Jim had about five trigger pedals and an *Emulator*, and we did a lot of experimenting with the song. Jim was playing with his fingers. He had programmed a hi-hat sound that he was triggering with his feet. At the end of the session, we did so many takes that I had *Band Aids* on my fingers and Jim had *Band Aids* on his from pushing the buttons on his drum machine. It was funny—we went out and bought them on the break.

RF: Any other interesting recording you care to mention?

WR: I got to do some jingles, and I worked on a project Teo Macero produced with Robert Palmer singing and with Clare Fischer doing the orchestrations. It was for a kind of big band. It was very bizarre to come into the studio and find Robert Palmer there, because it was almost like Machito—Latin big band. Luis Conte,

Mitchito Sanchez, and I were on percussion. I would also like to mention a Tania Maria live album I did earlier, as well as Louie Bellson and Walfredo de los Reyes' *Ecue*. I was also involved in a Japanese import, Don Randi's *The Drum Album*, which features different drummers like Vinnie Colaiuta, Jim Keltner, and Hal Blaine;

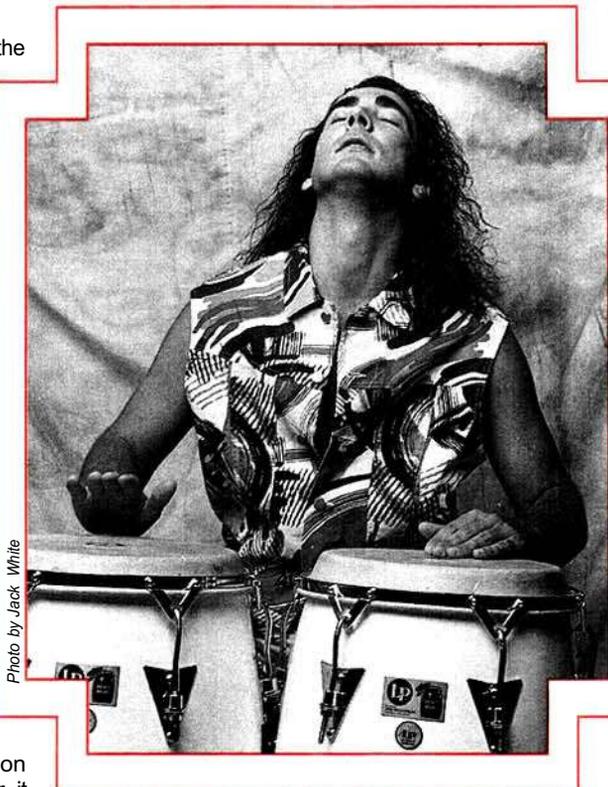


Photo by Jack White

THE BOLD NEW SOUND.

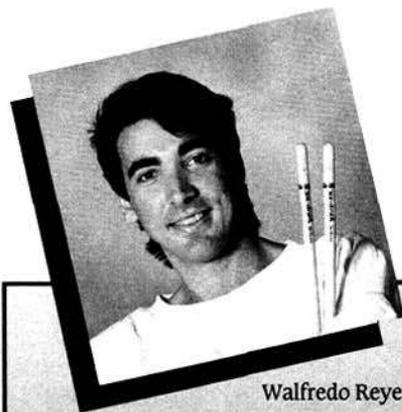


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I did a track with Luis Conte on that record.
RF: How did the Jimmy Barnes gig come about?

WR: I met Jimmy Barnes through Neal Schon. Both of them came to a Lindley concert, and we jammed together. I didn't know who he was—just that he was a guy from Australia and he sounded great, with a real powerful voice. I played in a band for a party for Geffen Records, and I saw him there again, and we sat and talked. When he said he'd love to play together, I didn't give it too much thought, although I knew he was supposed to have a record out that Jonathan Cain produced, which Neal and Lindley were on. In August I got a call from Jimmy; he was going to open for Jimmy Page in the States, starting soon. Could I do the gig? I explained I was committed to Lindley until September, but a few weeks later, he called me back and told me the tour in the States had been cancelled, but he was doing a tour of Australia.

Jimmy is huge in Australia. He's like the Bruce Springsteen of Australia, even though he hates to be called that. He told me the tour started in November, and I said I would like to do it. I wanted to move on and play some other stuff. It was a great experience. We played huge arenas. We played all the cities in Australia and New Zealand. To give you an example, in Melbourne, we played six nights in a row for 12,000 people a night.

RF: What did you have to consider sound-wise now that you were playing in a whole new level?

WR: It was nothing I hadn't played before, because with Lindley we had songs like "Mercury Blues," which were really loud. We played some big rooms and it got really loud.

RF: But arenas are something else.

WR: No matter where we played, the arenas or the smaller clubs, Jimmy's music was hard rock. One night, while we were playing an arena that had athletic rooms, we weighed ourselves and found out that we were losing five to six pounds per show. Of course, when you finish the show, you drink and eat it back up. But I was using gloves, and at the end of the tour I had infections underneath my callouses. During one of the last shows I had to make an emergency trip to the doctor for some pain killers, and I had to play without using my thumb on my left hand. I was still playing with gloves, but the volume, whether we did arenas or not, was intense. There were two guitars, and I would almost use a P.A. system for monitors for myself. And I was triggering; I got into electronics last year. When I was doing a lot of things in L.A., I decided I really wanted to get into it. Ron Aston put my rack together, so I can trigger from my acoustic drums. I use the electronics to enhance. I can always use the electronics triggering from the Akai with pads if the situation calls for it. But I also wanted to play the acoustic drums and have my acoustic drum sound. The electronics just give it more colors and more options.

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RF: You mentioned you played with gloves. Was that just for Jimmy Barnes?

WR: I still do. For these Santana gigs that are high-energy, I kind of approach them as an athlete. I usually warm up with Armando, doing stretches and such. It's almost like a sports event. They are three-hour concerts, we have to sweat, and we will be physical with sometimes very high volume. I like to be relaxed and flexible. I like to psych myself up a little bit, and when it's hot, I sweat a lot in my hands. I would rather not play with gloves, but when my hands are sweating a lot, I have to grip the sticks harder, and my hands will cramp. The first thing you need is a good monitor system, though. When you don't hear yourself loud enough, you tend to play harder.

Then with my sweaty hands, even if the stick is sanded with no lacquer, it feels like the stick has become a part of my hand, especially in my left hand. I don't find any problems playing with the gloves; I think it helps me.

RF: What kind of gloves do you use?

WR: Believe it or not, I switched from golfing gloves to baseball gloves. The baseball gloves have this really nice, fine leather, and they last for a long time. The golf gloves broke and stretched. I like them to conform to the shape of my hand. I don't use them all the time, but I do sometimes, especially in summer and when the lights are really hot or it's a long show.

RF: How did the Santana gig come about?

WR: When I came back from Australia, I

called Alphonse Johnson to play, and he said he had heard Santana was auditioning drummers. At that time I was doing all the preparations to get married in San Francisco, and when I called Santana's management they said to come to San Francisco. I was going up there anyway, so I made plans for the audition.

RF: What did you do to prepare for the audition?

WR: It was really wild. You have to realize he has 30 albums. Some of the material I knew by heart, and the management told me to learn some certain songs. I started to learn and refresh myself. When I arrived, they had a rented set there, and the band was there. It ended up being strange; he caught me off guard. What he did was start playing a lick on the guitar to see what I would play. He does this a lot; now I know, but I didn't at the time. So the keyboard player started playing, and the bass player started playing, and all of a sudden it was, "Am I supposed to know this song?" Afterwards I learned they were ideas for new songs he was working on, and he wanted to see what I would add. Most of them were songs I did not know, and then they played one or two that I had prepared for.

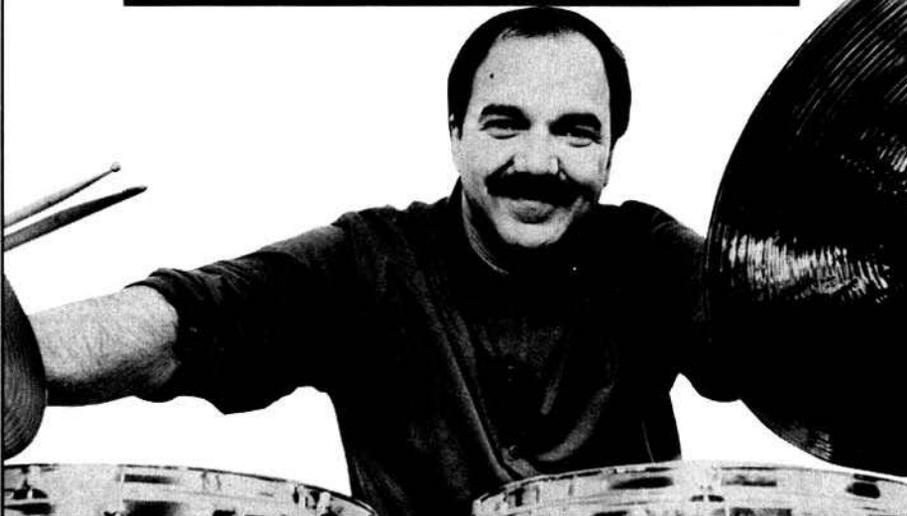
I had opened for Carlos about two years ago with David Lindley, so he had seen me play. I think one of the things that helped me get the gig was my knowledge of percussion. The gig is fun for me drumming-wise because the gig demands someone who is free to go left and right style-wise.

RF: What specifically is at left and at right?

WR: Anything from a Coltrane influence—Rashied Ali and Elvin Jones—to the newest rap grooves. He goes to Brazil, Africa, Cuba, L.A., or San Francisco. Also, you have to know the original Santana stuff. It is a very heavy seat because you have to learn what Michael Shrieve, Ndugu Leon Chancier, Graham Lear, Tony Williams, and Chester Thompson did in those songs. You almost have to *become* them sometimes, but at the same time, Carlos doesn't want to sound like Santana 1969 or Santana 1974. You have to learn those drummers, but you have to add the new and be yourself. When I auditioned, I think that's one of the things that helped me. When Armando started playing on four congas and Chepito started playing a certain rhythm, I kind of knew the rhythm and what made them feel it, because I am a percussionist. We also

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jammed without the percussionists, and that was fine. We went everywhere from funk stuff to a mixture of world beat or reggae, and then Armando and Chepito came in doing Afro-Cuban stuff. Carlos wants versatility.

RF: I think it was Graham Lear who said in his *MD* interview that the biggest key to playing with Santana is simplicity. Is it hard sometimes to find that space to play, with so much going on onstage?

WR: When Graham Lear was playing drums, there were three percussionists in the band. As of right now, Chepito is no longer with the band, so it's just Armando and me. So when all of a sudden we were left without a timbale player, I added timbales on my left, like my setup with Lindley. It doesn't sound the same; it can't. But it's good. It sounds different.

RF: Carlos once told Rick Mattingly that Armando was the pace setter—the leader, so to speak, of the tempo and the energy.

WR: just like I do, Carlos has great respect for Armando. I could do a whole article on Armando; he's like a walking book. He has played with my grandfather and my father in Cuba. Playing with him is an honor. Carlos is right; when Armando is playing and it feels good to him, he starts dancing. When something is not clicking, he just stares. He'll make a face when something is not happening. Carlos might be up front playing the guitar, but he feeds off Armando a lot, and I do too. Carlos counts a lot of the tempos, I count a lot, and some Armando starts. Armando is really happy playing with me, which makes me happy, and I'm really happy playing with him. We've gotten incredible; we do some things when Carlos leaves us alone. Like on "Sabor" he lets us do whatever comes out.

Armando is the oldest man in the band at 76, and at the same time, he's the youngest in energy. Carlos introduces Armando as the heartbeat of the band—the youngest soul. He's the guy who pushes you to your best spirit. He gives it all for the audience. He gets up in the morning and wakes you up with, "Let's walk," and he walks for miles and miles, and it's, "Maybe tonight we can try this rhythm, and then let's mix this rhythm with this rhythm," and on and on. We don't really rehearse a lot, so we try it in front of the people.

RF: So you talk about some of the things.

WR: Some of the things. The thing about Carlos is he likes a lot of spontaneity, so all of a sudden, he'll start jamming a line. He wants to see what develops from there. Sometimes it develops into a song. Carlos likes a lot of fire in drummers. In fact, he's a pretty good drummer himself. He doesn't like a drummer who will play something that he can program on a drum machine or something someone else will do. He likes someone who will add something he's never heard before. And that's difficult because so many drumming statements have already been made. The goal is to hear a big fat rhythm, not the individual percussion parts. You hear this mixture, everyone adds, and

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there's a discipline involved. When I was playing with Chepito, he was a real firey timbalero, and a lot of the time he would do a lot of the fills, which is fine with me. Now that he's not there, I miss some of the things he did. I have more space to do some myself, but I can only do so much. For a lot of the things, I wish I had four more hands to play.

I am really enjoying this gig. Talking to Armando on the road is so entertaining. You have to remember that when this man came to the United States in the '40s, there were no conga drums in American bands. It was a segregated time. He brought his Cuban culture to the United States, and then it got mixed with other things, and he's lived so many experiences. When we talk, it's really inspiring—with Carlos, too. The other day we were on a plane and we saw an article on Woodstock, so he was telling me how it happened. They were doing this first tour, and the last gig was going to be upstate New York at this little festival they were having. It turned out to be Woodstock, and they were not the same after that. It was really inspiring. Sometimes I feel it's really incredible to be in this band where they respect me for what I do, but at the same time I feel like a groupie, because there's Carlos Santana, there's Alphonso Johnson who played with Weather Report and so many other bands, and Chester Thompson, the keyboard player who used to be with Tower Of Power. Then there's Armando.

RF: You were saying that you felt your knowledge of a variety of styles helped you get the gig, but even though the music has a Latin feel to it, it's not authentic Latin music, is it?

WR: Carlos's father-in-law is a blues player in Chicago. Carlos may not play the blues like his father-in-law, but he comes from that blues background. He plays the blues with the Latin and mixes it. I know the authentic stuff, but sometimes Armando and I will intentionally not play something that has been played before. We will mix reggae and cha cha, for instance.

RF: When someone says "not authentic Latin," what does that mean?

WR: If you go down south to a black gospel church, that's really authentic gospel. They use the tambourine and they chant. Natalie Cole and Aretha Franklin come from there, and when you hear their song, it's not authentic gospel, but you hear gospel. They can go back to where they're from, though, and they *can* sing in church and sound authentic. A lot of people who might do Aretha Franklin songs and that kind of material cannot go to a Baptist church and mix in authentically with those people. That's why I always try to find the root. It's just like a plant. I love to eat the fruit and I can see the trunk, but I always like to see how it started, the roots. It gives you more power, more vocabulary to choose from. Today, with technology, everything is mixing so much, and it's great in a way because a lot of new music is coming out.

You have access to more record stores and tapes. People that are in Europe go to Africa and bring a tape back with them and all of a sudden there is a lot of influence from African music in the new continent and European styles get mixed in, and it's going back and forth. I like it.

RF: But sometimes the root can get lost. Without knowing the origin, it just becomes a hybrid.

WR: That has happened. I was talking to Armando about that. In Puerto Rico, for instance, they have certain rhythms like bomba and plena, but they're not really used or mixed in their popular music. It seems that the kids, even in Brazil, want to immediately learn the metal rock beats, and sometimes the roots are not learned, so the older people die with some of the secrets. It happens a lot, even in America with a lot of the old blues and American root music. It's up to the younger generation to really dig. It's okay to develop it into something else, but don't let it die.

RF: Do you have any sense of what this new album will be like?

WR: It seems to be unfolding with a concept. The album is called *Spirits Dancing In The Flesh*, and it's like a story that touches on a lot of spirituality in a very positive way. There is one song called "Choose," which is about choosing different paths of your life. Everybody works differently. Carlos isn't asking a lot of writers to submit tapes. He likes to have the writing come from him and bring the band into it.

RF: How does he bring you into it?

WR: He has certain groove ideas and certain guitar licks and ideas, but it's not necessarily finished in its form, and a lot of the songs we've been jamming on are new. Some nights we'll take a different rhythm, and it will take a different form. We experiment on them to see where we can take them. It is still his thing, but he is open for a lot of suggestions from all of us. He feeds a lot on his musicians. This album will be very interesting.

RF: What do you feel it takes to be a successful drummer today?

WR: First of all, a great drummer is not necessarily a successful drummer. Musically, I envision the successful drummer of the future must be, first of all, a great musician, who knows about electronics, percussion, and drums, and drums is just the vehicle for him to express the music. He is a musician who can compose and knows about songwriting and is worldly influenced. There are going to be a lot of races and cultures mixing together in the future, so if you really want to work a lot, it's good to know your neighbors more—their cultures and what their music is all about. Also, you have to be liked and you have to make the other musicians you play with feel good, and I don't mean chemically, but musically. That's really important, because if you're the greatest master drummer and nobody can get along with you, people won't want you around. You have to bring things out of other people too,

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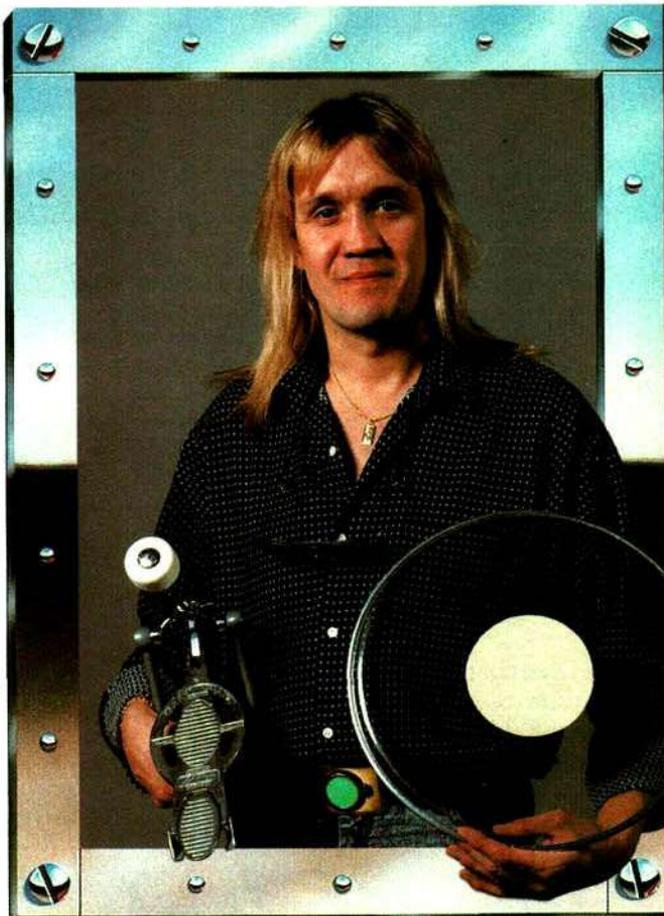
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musically, and if you can make a guitarist or a singer do what they do better, they're going to want you. Plus, for your own sake, know about the business of music. There are a lot of great musicians who are broke these days, and why?

RF: I've come to realize that success is based on three things: There has to obviously be the talent, there has to be the element of luck and being in the right place at the right time, and there has to be that inner drive or ambition that gets you to the right place at the right time. Part of that drive is the business thing—the phone calling, and knowing how to sell yourself and how to negotiate your own price.

WR: I agree with you, and one without the other is worthless. I've gone to musicians' houses who are geniuses and I think, "This person should be on the stage. Why isn't he?" Maybe he didn't have enough drive. If you are clear-minded and physically and spiritually clean and in shape, that means you might have longevity. Like Armando, for instance, is 76 years old, and he can outplay me any time! And I am not saying you should be in the music business to make money, because if you are a drummer to become a millionaire, you might as well go for some other profession. But while you're making music, you should make a good living doing it. It's not just to get you rich and to have a great life, it is to buy more instruments and things to enhance your music. You have to learn computers, because that is coming strong. And at the



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same time you are learning the technology, you have to go and dig the roots of the past. You have to be futuristic but also search the past. When I go into a record store, I go to the section with the most current hits—what the record companies are pushing—and also the oldest ethnic sections. If I search the past and the future, that kind of makes me have something in the present.

RF: We had a conversation once about the business aspect of pricing yourself and the importance of not over- or under-pricing yourself.

WR: I try to hear through word of mouth what the musicians I admire charge. There's always that kind of scale, aside from the union. If an artist wants something and has been willing to pay that, that means he can. I'm not going to charge a friend of mine down the street who is not employed the same amount I would charge an RCA session that has a big budget, and I know the money is there. I always try to be fair.

RF: But if you under-price yourself, it creates a standard that they feel they can get away with, yet people want to work so badly they'll work for peanuts.

WR: You hear managers say, "Why do I have to pay you this much when there are ten guys who will do it for half the money?" I say, "Just go and hire them." A manager will say, "I can go to a college where there are a lot of young kids who are burning to play, there's that young energy, and they want to travel, and they will do it for peanuts." I was there, too, and I did a gig where they were looking for somebody in his early 20's with a lot of young energy. That was fine, but I think if you want somebody who is great, there is nothing like experience. When you have a record to do, you want to bring in a musician who has been around different situations and is versatile, not because he learned it from a book, but because he lived a lot of that and has done it. When you bring that person in, it's like a guarantee that that person will do the best for your music.

RF: It's like any job. If you open up the classified jobs section of a newspaper, the guy with the most experience gets paid the most.

WR: Plus, this is not an egotistical thought, but when I think of what I'm doing with Santana right now and what I did with Jimmy Barnes, it's not just what it took as far as styles and versatility, but also as far as physical stamina and consistency. There was a great jazz musician I really admire who I went to see one night. He played great and I went back to the dressing room and overheard him talking business with someone. He said, "I love to play music that fulfills my spirit, but if I go home and open my refrigerator, and I don't have enough food for my wife and kids, the fulfilling music I played that night means nothing."

RF: What is the most current goal in your mind?

WR: Someone asked Steve Gadd in an in-

terview, "If you could do it over again, what would you do?" And he answered, "Try to find a better balance in my life, with the music and my personal life." That's really the challenge right now in my life, and in everybody's life I guess: to be happy musically, get rewarded properly, and still have a balanced personal life. It's really hard to find the balance. First of all, an artist is almost never happy musically, because there's always the next frontier, and they're critical of what they're doing now. I have played a lot of wonderful things with a lot of great musicians, and I have learned a lot, but I have always been a Sideman, helping other music to happen. Now I am beginning to get a hunger to not only do my drumming, but my music that is inside

of me. I always give ideas to others, and now I have all this music inside of me, but what direction to take it in is another dilemma. But I'm going to have to figure it out, because that's part of the balance I'm looking for.

I would like to stay in town more. I'm grateful that I'm doing what I'm doing, but the grass is always greener on the other side. I want to do other things I am not doing now, but I'm happy doing what I'm doing, too. I haven't been able to be home for the past two years, although I'm grateful that I am working and making a good living, and I'm playing the drums and I'm playing with a lot of great musicians. But there's a lot I haven't done yet.



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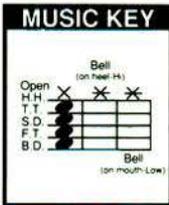
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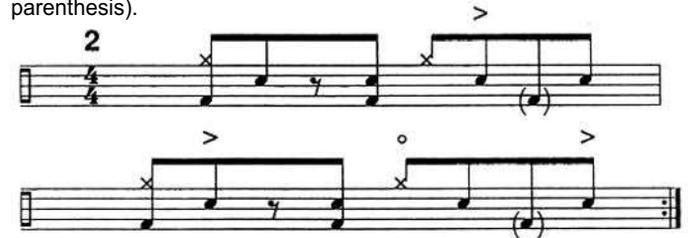
One cannot mention songo without giving credit to its primary ambassadors and creators: Changuito (drums and percussion) and Juan Formell (bass) of the Orquesta Los Van Van of Cuba. However, many artists have been influential in direct and indirect manners in the formation and evolution of the style both before and after Los Van Van. The first Cuban "songoneros" to take up residence in the U.S. are the great percussionists Ignacio Berroa and Daniel Ponce.

In the following examples, all hi-hat, floor tom, and cowbell parts are played with the right hand, while all snare and tom parts are played with the left. Example 1 is an exercise that forms the basis for the following five examples, as well as for most interpretations of songo on the drumset.



Examples 2 - 6 are all written in "2-3" clave. Naturally, they must all be learned in "3-2" (by reversing the sequence of the measures). In all of the exercises, strive for smoothness and dynamics.

Example 2 is basically the same as example 1, except for the addition of an accent pattern for the snare and the substitution of an open sound for the last beat of the hi-hat pattern. In each measure, the third note of the bass drum is optional (notated in parenthesis).



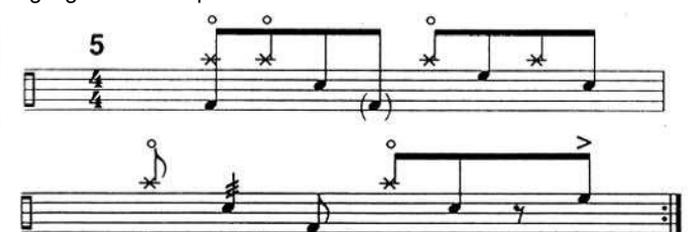
In example 3, the first note of the snare drum is on the second beat of the first measure, giving a natural accent to the clave.



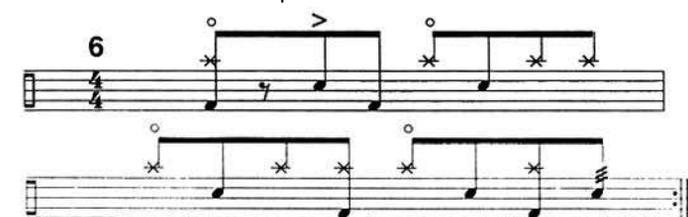
Example 4 features an interesting syncopation on the bass drum.



An expanded bell part, the use of a rack tom in both measures, and a bass drum part with more space than the previous ones are highlights of example 5.



A further expanded bell part and yet another bass drum variation are featured in example 6.



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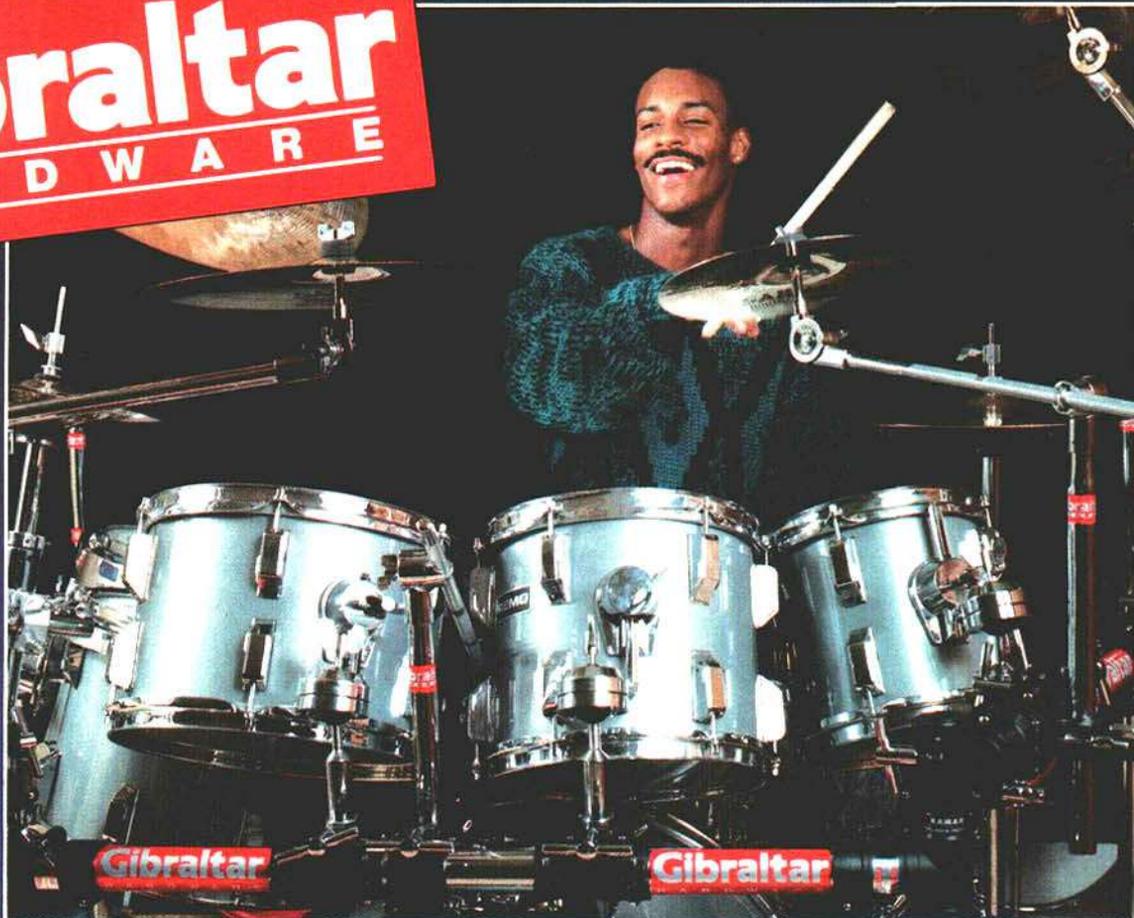
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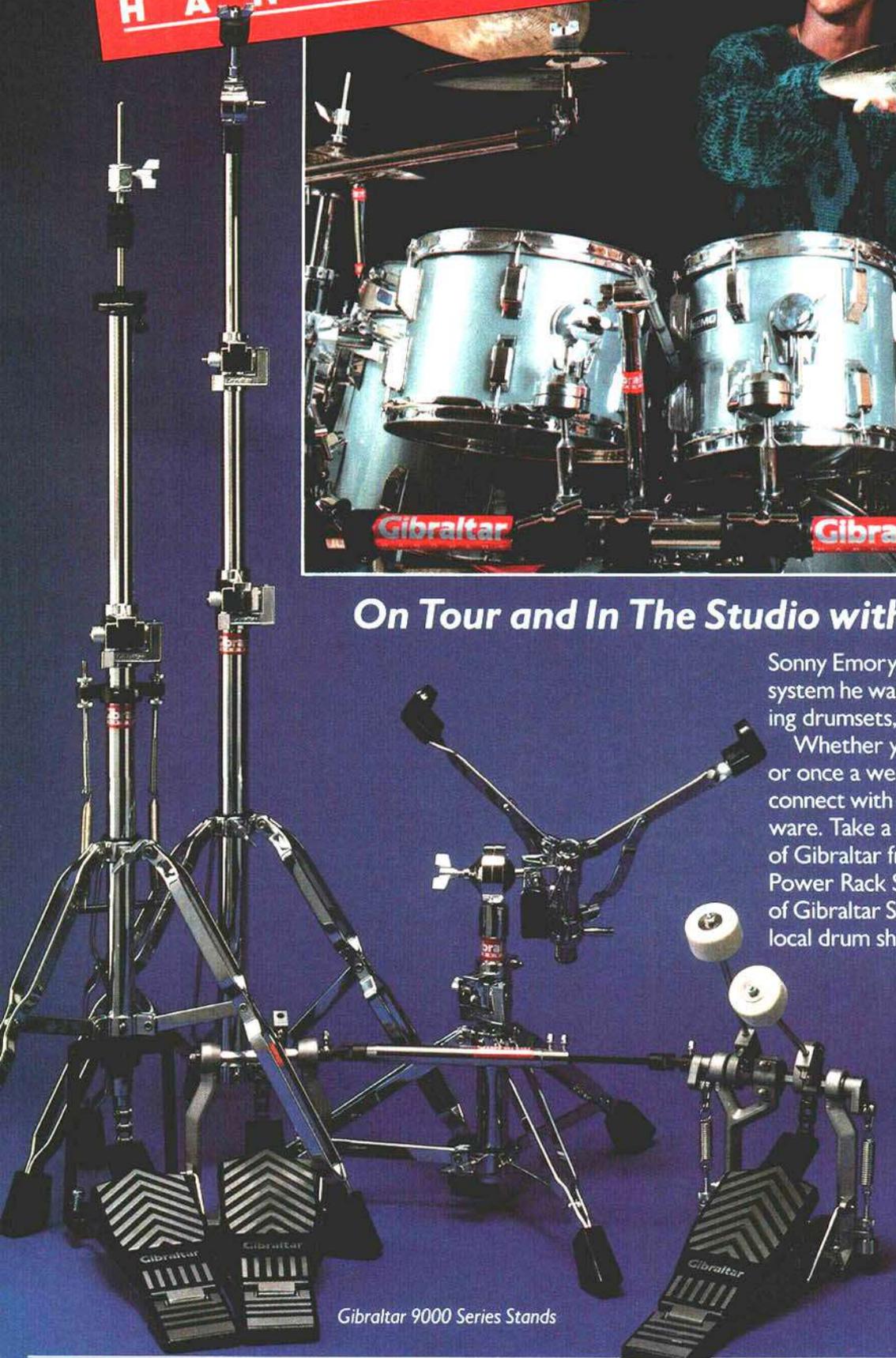
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In our continuing effort to maximize the value of *Modern Drummer* as a reference tool, the editors of *MD* are pleased to offer this 1989 *Index Update*. The listings presented here are a guide to virtually all of the biographical, educational, or special-interest information presented in *Modern Drummer* in the past year. Information presented in *Modern Drummer* issues dated 1986 or earlier is indexed in *MD's Ten-Year Index* (which was presented in the December 1986 issue). Year-end indexes were established in December of 1987, and will continue as a regular feature in the future.

The format for the index varies somewhat, according to the information being presented. For example, the names on the *Artist Reference List* and *Industry Personality Reference List* are presented alphabetically, followed by coded information showing where any biographical or educational information pertaining to each person named might be found. In other words, you should be able to look up your favorite drummer and immediately see where anything *MD* published about that drummer in 1989 may be located. You'll also be informed as to whether that drummer has written any columns for *MD*, and if so, in which column departments you should look them up.

Unless otherwise noted in their headings, the column departments are indexed alphabetically by the author's last name. In this way, you can check out "everything written by" your favorite columnist in 1989. Notable exceptions are *Drum Soloist and Rock Charts*, which are indexed by the artists' names—as are the reviews in *On Track*, *On Tape*, and *Printed Page*. Product reviews—regardless of the column in which they appeared—are listed alphabetically by manufacturer or product name in the *Product Review/Information Columns* section. In this way, you can quickly find out what our reviewers thought of any particular piece of equipment simply by looking up the item by name.

A new feature of this year's *Index* is the inclusion of product press releases that appeared in the *New And Notable* department. These releases often contain addresses and/or phone numbers that can help you obtain further information on products you find interesting. These listings also appear by manufacturer or product name in the *Product Review/Information Columns* section.

It is our hope that the manner in which we have organized our *Index Update* will make it easy to use, so that you can have quick and easy access to the wealth of information presented in *MD's* pages over the past year.

KEY TO SYMBOLS USED THROUGHOUT THE INDEX

The parenthetical abbreviations indicate where information on (or authored by) a given artist may be found. (In the case of the *Product Review Columns*, the abbreviations indicate where information on a given product may be found.) With the exception of (F), all abbreviations refer to column or department titles.

- | | | |
|-------------------------------|---------------------------------|--------------------------------|
| (A) = Ask A Pro | (IH) = Industry Happenings | (RJ) = Rock 'N' Jazz Clinic |
| (AW) = Around The World | (IS) = In The Studio | (RP) = Rock Perspectives |
| (B) = Basics | (JDW) = Jazz Drummers' Workshop | (SDS) = Show Drummers' Seminar |
| (ER) = Electronic Review | (NN) = New And Notable | (SB) = South Of The Border |
| (F) = Major Feature Interview | (P) = Portraits | (U) = Update |
| (FP) = From The Past | (PCU) = Product Close-Up | (UC) = Up And Coming |

ARTIST REFERENCE LIST

- A**
- ADAMS, Charlie (UC) Aug.
 AFFUSO, Rob (U) Aug.
 ALDRIDGE, Tommy (A) Sep.
 APPICE, Vinny (A) Aug., (A) Dec.
 ARONOFF, Kenny (A) Jan., (A) Sep. (author: (RP))
- B**
- BADANJEK, Johnny "Bee" (U) May
 BAILEY, Richard (F) Oct.
 BARON, Joey (UC) Mar.
 BEAL, David (U) Jan.
 BERG, Bill (F) May
 BERRY, Bill (U) Apr.
 BESLISLE, Camil (F) Apr. ("The Drummers Of Montreal")
 BLACKWELL, Chris (F) May
 BLAIR, Michael (F) Jul.
 BONADIO, Joe (P) Dec.
 BOUCHARD, Albert (A) Oct.
 BOZZIO, Terry (A) Mar. [Author: Snd Supl.—Jan]
 BROCHU, Paul (F) Apr. ("The Drummers Of Montreal")
 BROCK, Tony (F) Apr.
 BRUFORD, Bill (F) Feb. (cover), (U) Oct., (A) Nov.
- C**
- CALHOUN, William (UC) Jan.
 CAMPBELL, Tommy (U) May
 CAPALDI, Jim (U) Mar.
 CARRINGTON, Terri Lyne (F) Sep. (cover)
 CASTRO, Lenny (F) Apr.
 CHAMBERLAIN, Matt (U) Nov.
 CHAMBERS, Dennis (F) May (cover)
 COBHAM, Billy (U) Jun.
 COLAIUTA, Vinnie (A) Feb.
 COLON, Frank (F) Mar.
 COURY, Fred (U) Dec.
 CROCKETT, Larry (U) Dec.
 CRONIN, Keith (U) Jun.
- D**
- DANELLI, Dino (F) Mar. (cover)
 DEE, Johnny (U) Feb.
 DeJOHNETTE, Jack (F) Oct. (cover)
 DENNARD, Kenwood (P) Apr.

- DENSMORE, John (U) Feb.
 DESBROW, Audie (U) Aug.
 "Doobie Drummers" (F) Nov. (Hartman, Hossack, LaK-ind)
 "Drummers Of Montreal, The" (F) Apr. (Beslisle, Brochu, Nadon, Primeau, Provencal)
 DUNCAN, Steve (U) Sep.
- E**
- EDGE, Graeme (U) Jan.
 ELLIS, Greg (U) Dec.
 ELMER-KING, Suzanne (P) Feb.
 ERSKINE, Peter (A) Apr. [Author: JDW]
- F**
- FAMULARO, Dom (A) Dec.
 FERGUSON, Gary (U) Aug.
 FIG, Anton (A) Sep.
 FISH (U) Jul.
 FORD, Shannon (U) Feb.
 FOSTER, Al (F) Jan. (cover)
 FRANTZ, Chris (F) Aug. (cover)
 FRASER, Denise (UC) Jul.
- G**
- GLENNIE, Evelyn (P) May
 GOETZMAN, Steve (U) Jul.
 GRAVES, Mike (U) Feb.
 GUBIN, Sol (F) Aug.
- H**
- HAKIM, Omar (F) Jul. (cover)
 HARRIS, Beaver (P) Nov.
 HART, Mickey (U) Jul.
 HARTMAN, John (F) Nov. ("Doobie Drummers")
 HIRST, Rob (F) Jul.
 HOOPER, Stix (U) Oct.
 HOSSACK, Michael (F) Nov. ("Doobie Drummers")
- J**
- JOHANSSON, Anders (F) Jan.
 JORDAN, Steve (F) Apr. (cover), (A) Jul.
- K**
- KEMPER, David (U) Oct.

- KENNEDY, William (UC) Feb.
 KIRKE, Simon (U) Jan.
 KNOLES, Amy (P) Oct.
 KOTTAK, James (F) Jun.
- L**
- LaKIND, Bobby (F) Nov. ("Doobie Drummers")
 LUCCETTA, Troy (F) Sep.
- M**
- MANN, Ed (A) Nov.
 MASTELOTTO, Pat (F) Oct.
 MATTACKS, Dave (F) Mar.
 MCBRAIN, Nicko (A) Apr., (A) Oct.
 McCARTY, Jim (U) Jun.
 MOLO, John (F) Jan.
 MORALES, Richie (A) Mar.
 MORRIS, Stephen (F) Dec.
 MOSER, Cactus (U) Jan.
 MOVER, Jonathan (F) Nov. (cover), (A) Jan. [author: Snd Supl.—Jul.]
 MULLEN, Larry Jr. (A) Jan.
- N**
- NADON, Guy (F) Apr. ("The Drummers Of Montreal")
 NAUSEEF, Mark (P) Jan.
 NEVITT, Stu (U) Nov.
 NEWMARK, Andy (A) Jul.
- P**
- PANGBORN, Ron (U) Jun.
 PARKER, Chris (U) Nov.
 PEART, Neil (F) Dec. (cover)
 PETRUCCI, Roxy (U) Dec.
 PERKINS, Stephen (U) Apr.
 PHILLIPS, Simon (U) Oct.
 POE, John (U) Apr.
 POWELL, Cozy (U) Mar.
 PREVITE, Bobby (F) Sep.
 PROVENCAL, Richard (F) Apr. ("The Drummers Of Montreal")
- R**
- REYES, Walfredo, Jr. (F) Dec.
 RILEY, John (P) Jun.

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RILEY, Steve (U) Mar.
 ROBERTS, Greg (U) May
 ROBINSON, John (U) Sep.
 ROCHESTER, Cornell (P) Sep.
 ROCKENFIELD, Scott (F) Aug.
 ROCKETT, Rikki (A) Aug.

—S—

SANTORO, Vince (U) Sep.
 SCHOCK, Gina (A) Feb.
 SHRIEVE, Michael (F) Jun. (cover)
 SMITH, Steve (U) Aug.
 SWEET, Robert (A) Nov.

—T—

TIMMINS, Peter (U) Nov
 TOMKINS, Trevor (F) Jun.
 TORPEY, Pat (U) May
 TORRES, Tico (U) Jul.

—W—

WARD, Bill (U) Mar.
 WECKL, Dave (A) Aug., (A) Oct., (A) Dec.
 WHEELER, Paul (UC) May
 WHITE, Alan (A) Feb.
 WHITTEN, Chris (F) Nov.
 WRIGHT, Simon (F) Feb.

—XYZ—

ZEKAVICA, Milan (U) Sep.

**INDUSTRY PERSONALITY
 REFERENCE LIST**

This list contains names of individuals known primarily as manufacturers, or technicians.

COHEN, Martin (F) Sep.
 EDLUND, Fred (IH) Sep.

**MISCELLANEOUS
 FEATURES**

Equipment Features
 Sticks Of The Stars—Dec.

Historical Features
 "Development Of The Mylar Drumhead, The"—Aug.
 "MD Drum Festival '88"—Feb.
 "MD Index Update"—Dec.
 "On The State Of The Industry"—*MD Equipment Annual*, Jul. '89

Instructional Features
 "Focus On Electronics: Electronic Setups, ABC's of Sound Reinforcement, and Basic Electronic Terminology"—Feb.
 "Getting The Right Sound In The Studio"—May

Manufacturer/"Inside..." Features
 "Inside Evans"—Mar.
 "Inside PureCussion"—Nov.
 "Inside Select Snare Drums"—Jun.

Readers Poll Results
 1989 Readers Poll—Jul.

Sound Supplements
 "Terry Bozzio: Soloing Over Ostinatos"—Jan.
 "Jonathan Mover: 'Put Up Or Shut Up'"—Jul.

COLUMNS

Around The World
 Harrison, Edward, "Jaropo Maraca Playing"—Oct.

Basics
 Alpert, Brian, "Playing At High Volume"—Aug.

Bouchard, Albert "The Essence Of Rock"—Dec.

Brodbeck, Tom, "Alternative Practice Ideas"—Nov.

Pfeifer, Jim, "Multi-Tom Fills On A Five-Piece Set: Part 1"—May,
 "Multi-Tom Fills On A Five-Piece Set: Part 2"—Jun.

Zonder, Mark S., "The Click"—Sep.

Club Scene
 Van Horn, Rick, "Apples In An Orange Crate: Part 1"—Mar.,
 "Apples In An Orange Crate: Part 2"—Apr.

Concepts
 Burns, Roy, "Pressure"—Jan.,
 "Reading"—Feb.,
 "Working For Stars"—Mar.,
 "Holding Yourself Back"—Apr.,
 "Discipline"—May,
 "It's Never Too Late"—Jun.,
 "Money Vs. Music"—Jul.,
 "Believe In Yourself"—Aug.,
 "Drum Solos"—Sep.,
 "Talent And Follow-through"—Oct.,
 "Artists And Endorsements"—Nov.,
 "Enthusiasm"—Dec.

Different View
 Ferry, Joe, "Reflections Of A New York Producer"—Aug.

Driver's Seat
 Graham, Gil, "Setting Up Band Figures"—Dec.

Drum Soloist
 (Alphabetized by artist, not transcriber)

Blakey, Art, "Sincerely Diana"—Dec.
 Jones, Philly Joe, "Locomotion"—Oct.
 Jordan, Steve, "Casa Loco"—Jan.
 Vega, Carlos, "Oasis"—Mar.

Electronic Insights
 James, Douglas, "Triggering"—Feb.

Mucciolo, J.W., "Electronics On A Budget"—May

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DAVE WECKL THE NEXT STEP

Dave concentrates on time playing, constructing a groove, beat displacement, (playing backwards), cymbal technique, phrasing, creating a drum part, playing in odd times, and soloing. This video also features three songs from *Contemporary Drummer + One*, a latin groove, and some fantastic solos.

BACK TO BASICS

Dave outlines his philosophy and technical approach to the drums, covering stick control, foot technique, brushes, and independence. He also performs with several tracks from *Contemporary Drummer + One* and plays some explosive solos.



TERRY BOZZIO SOLO DRUMS

Terry presents his overall approach to the drum set starting with an incredible solo that 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.



STEVE SMITH PART ONE

Steve describes and demonstrates methods for developing time and meter and his basic approach to rock and jazz. This video also includes some incredible solos and performances with Steve's group Vital Information. *Best Music Instruction Video of 1987* (American Video Awards). Booklet included.

PART TWO

An exciting follow-up with invaluable tips on double bass drumming, developing creativity, soloing, and creating a drum part. This video includes rare in-concert footage of Steps Ahead, plus great performances by Vital Information. Booklet included.



ROD MORGENSTEIN PUTTING IT ALL TOGETHER

Rod discusses how to develop versatility, creating a drum part, techniques for playing in odd time signatures, and his approach to ghost strokes and double bass drumming. On-screen graphics included.



STEVE GADD IN SESSION

Presents 90-minutes of incredible music and dialogue by Steve Gadd with Will Lee, Eddie Gomez, Richard Tee and the late Jorge Dalto. This classic video will give you a behind-the-scenes look at masters at work as they arrange tunes, work on grooves, and play funk, latin, reggae, shuffles, and ballads.

UP CLOSE

Steve discusses his influences and demonstrates some of the classic drum parts that he has played on hit records like "Fifty Ways to Leave Your Lover." In addition to playing some great solos, Steve shows how he applies rudiments to the drumset and demonstrates his bass drum technique.

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- STEVE SMITH, *Part One* w/booklet (55 min.) \$39.95
- STEVE SMITH, *Part Two* w/booklet (54 min.) \$39.95
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Floor Toms 15, 16	Uno 58 1000 White Coated Uno 58 1000 Glass

Equipment Reference Charts

MD Editors, "Product Reference Chart," *MD Equipment Annual*—Jul.

From The Past

Falzerano, Chet, "Gretsch-Gladstone Drums"—Sep.

Mezines, Ken, "The Duplex Drum Company"—Dec.

Health & Science

Bridges, Billie Ann, "Mental Practicing"—Dec.

Kerr, Alan, "Shaping Up"—Jan.

In The Studio

Krampf, Craig, "The Unrehearsed Session"—Jan.,

"The Common Goal"—Feb.,

"Recording With Singers"—Apr.,

"On Professionalism"—May

Jazz Drummers' Workshop

Budofsky, Adam, "Finding Inspiration Away From The Set"—Nov.

Erskine, Peter, *Motion Poet*—Feb.

"Ballad Playing"—Feb.,

"In Appreciation, Teacher"—Apr.,

"Thoughts On Playing Free: Part 1"—Jun.,

"Further Thoughts On Playing Free"—Aug.,

"Where's The Ethos?"—Oct.

Master Class

Cirone, Anthony J, "Portraits In Rhythm: Etude #16"—Jan.,

"Portraits In Rhythm: Etude #17"—Mar.,

"Portraits In Rhythm: Etude #18"—May,

"Portraits In Rhythm: Etude #19"—Aug.,

"Portraits In Rhythm: Etude #20"—Nov.

MIDI Corner

La Cerra, Steve, "Syncing Drum Machines To Tape"—Mar.

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On Tape

(Reviews alphabetized by artist, not by reviewer)

Airto & Flora Purim, *The Latin Jazz All-Stars* (video)—May

Blakey, Art, *Art Blakey: The Jazz Messenger* (video)—May

Bozzio, Terry, *Solo Drums* (video)—Jan.

Evans, Gil (Billy Cobham, Drums), *Gil Evans And His Orchestra* (video)—May

Ford, Shannon, *Licks & Tricks* (video)—Jan.

Keezer, Ron, *Keezer On Drum Set* (video)—May

Morgenstein, Rod, *Putting It All Together* (video)—Jan.

McCracken, Chet and Chester Thompson, *Chet McCracken And Chester Thompson* (video)—Sep.

Porcaro, Jeff, *Jeff Porcaro* (video)—Sep.

Samuels, Dave, *Mallet Keyboard Musicianship Steps To Excellence* (video)—Sep.

Smith, Steve, *Steve Smith Part Two* (video)—Jan.

Sulsbruck, Birger, *Latin American Percussion* (video)—Jan.

Torres, Tico, *Tico Torres Of Bon Jovi, Drumming Essentials* (video)—May

Tully, Tim, *Stick Twirling* (video)—May

Various Artists, *Batouka, 1st International Festival Of Percussion* (video)—May

Various Artists, *Superdrumming* (video)—Sep.

Weckl, Dave, *Back To Basics* (video)—May

On Track

(Reviews alphabetized by artist, not by reviewer)

Camilo, Michel, *Michel Camilo*—Jul.

Carrington, Terri Lyne, *Real Life Story*—Jul.

Cole, Lloyd & The Commotions, *Mainstream*—Feb.

Corea, Chick, *Akoustic Band*—Jul.

Dark, *Tamna Voda*—Oct.

Erskine, Peter, *Motion Poet*—Feb.

Fairport Convention, *Red & Gold*—Oct.

Gottlieb, Danny, *Whirlwind*—Oct.

Gurtu, Trilok, *Usfret*—Jul.

Hart, Billy, *Rah*—Jul.

Hass, Jonathan, *18th Century Concertos For Timpani And Orchestra*—Jul.

Hazilla, Jon (Trio), *Chicplacity*—Oct.

James, Etta, *Seven Year Itch*—Feb.

Little Feat, *Let It Roll*—Feb.

Machete Ensemble, The, *Africa: Volume 1*—Feb.

Mann, Herbie, *Opalescence*—Oct.

Marimolin, *Marimolin*—Jul.

Moore, Vinnie, *Time Odyssey*—Feb.

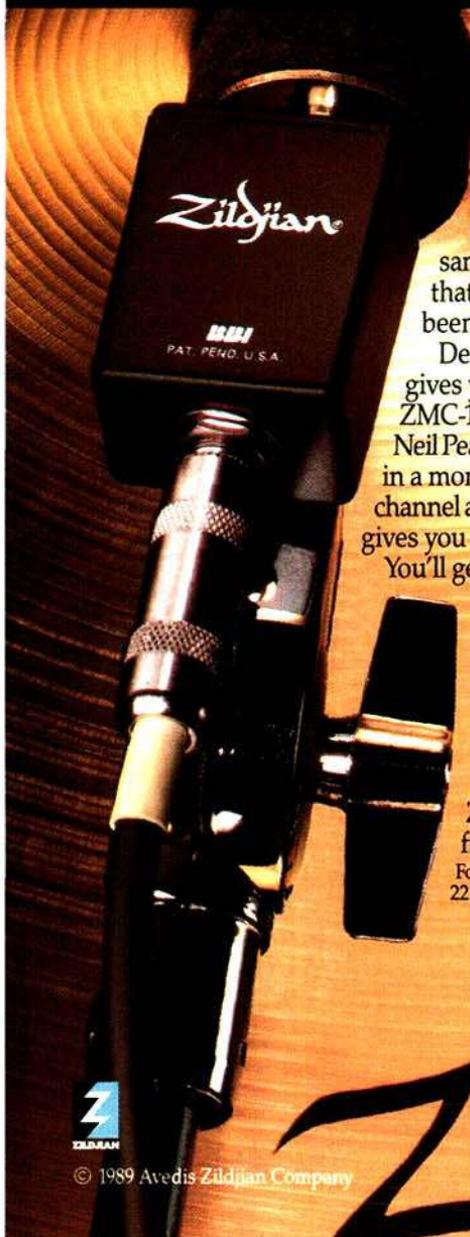
Phillips, Simon, *Protocol*—Feb.

Peterson, Ralph (Quintet), *V*—Jul.

Reed, Lou, *New York*—Jul.



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Shrieve, Michael and Steve Roach, *The Leaving Time*—Feb.

Smith, Steve & Vital Information, *Fiafiaga (Celebration)*—Feb.

Steps Ahead, N.Y.C.—Jul.

Vasconcelos, Nana & The Bushdancers, *Rain Dance*—Oct.

Williams, Joe, *In Good Company*—Oct.

Williams, Tony, *Angel Street*—Feb.

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Bailey, Colin, *Bass Drum Control*—Nov.

Braman, Chuck, *Drumming Patterns*—Aug.

Chivers, Jim, *Dynamics In Time*—Apr.

Feldstein, Sandy, and Dave Black and Jay Wanamaker, *Alfred's Drum Method, Books 1 and 2*—Apr.

Green, Jim, *A Rhythmic Approach To Sticking Thru System 21*—Nov.

Hart, Billy, *Jazz Drumming*—Nov.

Hurley, Marty, *The Phancy Phantom and Phantom Of The Phield*—Apr.

Irwin, Gregory G. and Lorraine C, *Finger Fitness*—Nov.

Johnson, Michael, *The Drummer's Fitness Guide*—Apr.

Mancini, Dave, *Drumset Fundamentals*—Nov.

Nolly, Larry, *Drum Tuning*—Aug.

Sabanovich, Daniel, *Brazilian Percussion Manual*—Aug.

Savage, Steve, *The Billboard Book Of Rhythm*—Nov.

Rock Charts

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Allen, Rick, "Pour Some Sugar On Me"—Feb.

Carlos, Bun E., "Don't Be Cruel"—Nov.

Colaiuti, Vinnie, "Dong Work For Yuda"—Aug.

Ulrich, Lars, "Eye Of The Beholder"—Apr.

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Bush, Glen, "Changing The Feel"—Feb.

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"Drumset Warm-ups"—Nov.

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Morton, James, "Mastering The Funk Shuffle"—Apr.

Shop Talk

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Fiore, Jim, "Building A MIDI THRU Box"—Mar.

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Psarris, Spiros A., "Drums: An Engineering Analysis: Part 1"—Dec.

Schofield, Colin, "Cymbal Rivets"—Sep.

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Marchica, Ray, "The Drummer/Conductor Relationship: Part 2"—Jan.

Slightly Offbeat

Potter, Jeff, "Oil City Symphony"—Mar.

South Of The Border

Santos, John, "Timbal Excursions #1"—Feb.,

"Shekere"—Apr.,

"The Pandeiro"—Jun.,

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"More Songo For Drumset"—Dec.

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Caselli, Tony, "Ratamacue Solo Ideas"—Feb.

Morello, Joe, "Doubles, Triples, And Buzz Strokes"—Jul.,

"Endurance And Control: Part 1"—Aug.,

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"Warm Up/Warm Down Exercises"—Dec.

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Taking Care Of Business

Moran, Woody, "Making The 'Business' Of Your Music Successful"—Jan.

Teachers' Forum

Anisman, Steve, "21 Productive Ideas For The Private Teacher"—Aug.

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Alpert, Brian, and Dave Palamar, "Getting Prepared To Sub"—Jun.

Babcock, Scott D., "Drumming On The High Seas"—Jul.

Coxon, Robert, "Controlling Tempo"—Jan.

Goodwin, Simon, "Varying The Backbeat Sound"—Sep., "Tradition And Authenticity"—Dec.

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Moore, Greg, "Go With The Flow"—Dec.

Weinberg, Norman, "Drum Machine Reference Chart"—Feb.

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Richards, Emil, "You Never Know What To Expect"—Jul.

Understanding Rhythm

Magadini, Peter, "Learning Polyrythms"—Mar.,

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"Learning Polyrythms: Part 3"—May,

"Learning Polyrythms: Part 4"—Jun.,

"Learning Polyrythms: Part 5"—Jul.

NAMM Show Reports

Mattingly, Rick, "Summer NAMM '89"(F)—Oct.

Van Horn, Rick, "Highlights Of The 1989 NAMM Winter Market," *MD Equipment Annual*(F)—Jul.

PASIC Reports

"Highlights of PASIC '88" (photos only) (IH)—Apr.

Frankfurt Music Fair Reports

"Frankfurt Music Fair 1989" (NN)—Jul.

Product Review/Information Columns

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Alfred Publishing *Brazilian Percussion Manual and Modern Drum Studies* (publications) (NN)—May

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Aphex *Model 612 Expander/Gate* (NN)—Jan., *Impulse Model 810 MIDI Trigger System* (NN)—May

Aquarian *Signature Series Drumheads* (NN)—Jun., *Imperial Dot Drumheads* (NN)—Nov., *lack DeJohnette Snare Head* (NN)—Dec.

Artist's Choice Castanet Machine (NN)—Feb.

Backbeater Bass Drum Beater (NN)—Aug.

Beato Musical Products *Pro II* drum, cymbal, and stick bags, *Pro I* conga bags, and *Gig Pouch* (NN)—Mar.

Boss *BX-80*, *BX-60*, and *BX-40* mixers (NN)—Mar.

Cappella Resonant Drumsticks (NN)—May

C-ducer *Drum Wizard* (ER)—Oct.

Collarlock Bar System (PCU)—Jul.

Consumers Poll Results (PCU)—Jun.

DCI Music Video *Dave Weckl: Back To Basics* and *Steve Smith Part Two Videos* (NN)—Jan., *Dave Weckl: The Next Step Video* (NN)—Aug., *Everything Is Timekeeping* Peter Erskine Video and *How To Play Drums From Day One, With Jim Payne Video* (NN)—Sep.

ddrum 2.0 version software (NN)—Sep., *ddrum Tube* (NN)—Nov.

Drum Screen isolation system (NN)—Dec.

Drum Workshop *5000N* single and *5002N* double bass drum pedals, 9700 cymbal stand, 9500 and 9501 snare stands, and *Metropad*(NN)—May, *Drumkit* (PCU)—Oct., *TBX-3 Jerry Bozzio Electronic Drumpad* (NN)—Nov.

drumKAT(ER)—Jun., *drumKAT2.0* Software (NN)—Nov.

Drummer's Fitness Guide (NN)—Feb.

Duralite Drumsticks (NN)—Sep.

E-mu Systems *Proteus* Digital Sound Module (NN)—Sep.

Evans Resonant snare-side heads (NN)—Aug., *Genera* Drumheads (NN)—Nov.

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Fishman *ADT-100-S Drum Trigger* (NN)—Nov. *Gateway Rhythm Machine 2.00* Software (NN)—Feb.

Gibraltar *Percussion Service Center* product line (NN)—May

GMS Drums (NN)—May

Gon-Bops of California *Deluxe* Conga Drums (PCU)—Jan.

Grooves Percussion *I. Reid Maxwell* Pipe Band Sticks (NN)—Jan.

Hal Blaine Leg Wallet (NN)—Nov.

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HQ Percussion *Realfeel* Practice Pads, *SoundOff* Silencing Disks, *PlasTech* Drum Covering, and *ShineOn* Cymbal Polish (NN)—Jan.

Impact II Drum Bags (NN)—Dec.

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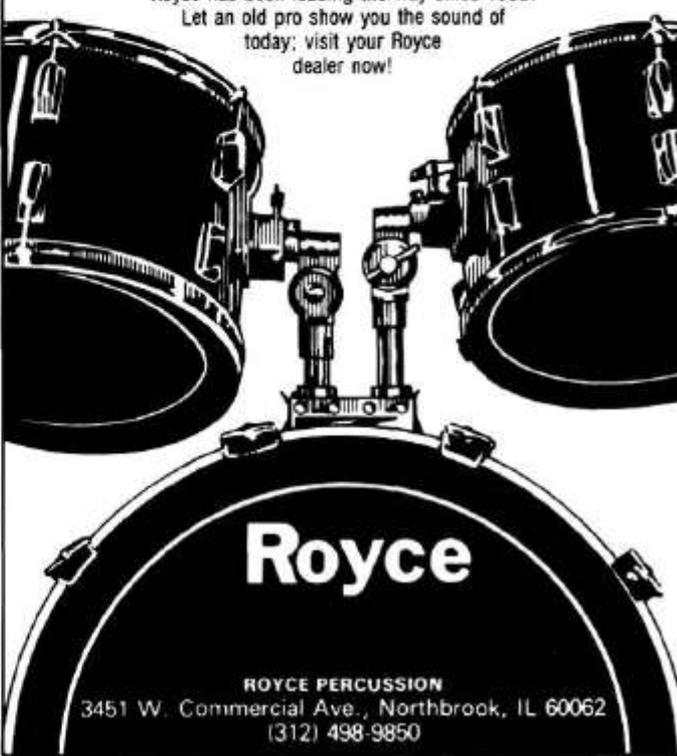
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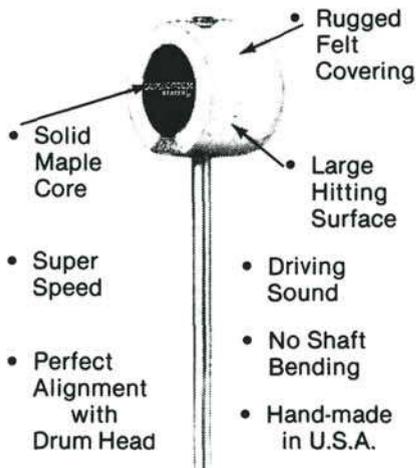
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Intelligent Music *Real Time Studio Software Programs* (NN)—Aug.

Invisible Drum/Percussion Stands (NN)—May

Keplinger Drumsafe (NN)—Feb.

Korg *DRM-1* Digital Rhythm Module (ER)—Jan.,
S-3 Rhythm Workstation (NN)—Nov.

Latin Percussion *Classic Conga Drums* (PCU)—Jan.,
New Mini-Catalog, Low-pitch Iam Block, and Ricardo conga (NN)—Sep.,
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Granite Blocks and Bell Blocks (NN)—Dec.

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Metamorphosis Bobby Rock Video (NN)—Dec.

M&K Productions *Les Demerle—Rock Fusion Drum Set Applications: Complete Lesson Package #1* (video/book package) (NN)—Aug.

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Paiste *3000 and 2000 Sound Reflections Cymbals* (PCU)—Feb.
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Custom Z Series and Export Kits (PCU)—Aug.,
Competitor Series marching drums, Omar Hakim/May EA Miking System demo CD, and *Marching And Concert*

Percussion Catalog (NN)—Aug.,
Prestige Custom and Prestige World Jazz Drumkits, Custom Classic Snare Drums, P-950 Bass Drum Pedal, and Multi-Gear Hardware System (NN)—Dec.

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Maxxum 400, Maxxum 412, and Maxxum 419 Nylon-Tip Model Drumsticks, Bobby Rock Model Drumstick, and Gladstone-type Practice Pad (NN)—Sep.

Proscenium Entertainment *Superdrumming* Video (NN)—May

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Rhapsody Films Videos: *Art Blakey: The Jazz Messenger and Batouka (First International Festival Of Percussion)* (NN)—Feb.

Rimshot Drumsticks (NN)—Apr.

Roland *Octapad II* (ER)—Jun.,

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R8 Human Rhythm Composer (ER)—Aug.

Sabian HH *Classic Rides* and *Bell Cymbal* (PCU)—Aug.,
New AA Chinese cymbals and 14" *Fusion Hats* (NN)—Sep.,

Carmine Appice Signature China Cymbal and *Jack DeJohnette Signature Cymbals* (PCU)—Nov.

Scorpion *sYbil* Software (NN)—Nov.

Select Snare Drums (PCU)—Apr.

Shure *Beta Series* Microphones (NN)—Sep.
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Simmons SDX (ER)—Feb.,
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Portakit(ER)—Jun.

Slingerland *Spirit* Drumkit (NN)—Jun.

Slobeat *Rock Mauler* and *Advanced Funk* Drumsticks (NN)—Feb.

Softpads noise-reducing practice pads (NN)—Dec.

Sonor *International Kit* and *Piccolo Snares* (PCU)—Mar.,
Protec Hardware (NN)—Apr.,
Hillite Drumkit and *Z9390* bass drum pedal (NN)—Aug.

Star Licks Jeff Porcaro Video (NN)—May

Synsonics *Stereo Pro* Drums (NN)—Jan.

Tama *Rockstar Kit* (PCU)—Apr.,
Snare Drums (PCU)—Sep.,
Stilt Hardware (NN)—Nov.

TOA *HY-3* and *HY-4* Headset Microphones (NN)—Dec.

Valje Conga Drums (PCU)—Jan.

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Vic Firth *Peter Erskine Signature* sticks, *Alex Acuna Conquistador* timbale sticks, *GB1* and *GB2* gong beaters, *M1* and *M12* mallets, and *Hi-Lo 2* tambourine (NN)—Jan.

Wuhan Cymbals (PCU)—May

XL-LF-SC Marching Snare Carrier (NN)—Nov.

Yamaha *CB 632B* Concert Bass Drum, *MQS 68023* Marching Quint, and *MQX 5B* Quint carrier (NN)—Jan.,

D8 Kit (ER)—Apr.,
WHS-850 and *WHS-850S* Remote Wire Hi-Hats, *FP-810*, *FP-820*, and *DFP-820* single and double bass drum pedals, and *Super Rack System* (NN)—May,
Power-Tech Marching Snare Drum, *Corps-Master* Snare Carrier, *Concert Toms*, *Concert Bass Drum*, *Deagan Cold Standard* Chimes, *Dave Samuels* Educational Videos, *Percussion Pak* Educational Packet, and *RX8 Digital Rhythm Programmer* (NN)—Jun.,
RX-8 Digital Rhythm Composer (ER)—Sep.,
WHS-850 and *WHS-850S* Remote Wire Hi-Hats and *Super Rack System* (PCU)—Nov.,
Chain-Drive Pedals (PCU)—Dec.

Zildjian *K Custom Dry Ride* and *Z Mega Bell Ride* (NN)—May, (PCU)—Aug,
Cymbal Alloy Snare Drum (PCU)—Jul.



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of the customer back from plastic to skin heads, but all to no avail. First one company—Oremus—and then another began to look for other markets for calfskin—such as twisty dog bones. Amrawco developed a market that they had always been in: leather for artificial limbs. This market was very strong—regrettably—after the Viet Nam war.

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Thus, there is a distinctly *human* side to the plastic head story that I thought you should know about. Many, many families were touched and had their lives altered forever as a result of this tremendous transition. Many died untimely deaths as well, filled with sorrow as their businesses faded away—displaced by the march of technology.

William F. Ludwig, Jr.
 Consultant, Ludwig Industries
 Chicago IL

DRUMMING PATTERNS REVIEW

Thank you for reviewing my book *Drumming Patterns* [Printed Page, August '89 MD]. I appreciate William F. Miller's substantial (and positive) description of its contents. However, there are two errors that appear in the review: one of fact, the other of judgment.

The first—for which I may take the blame—appears in the last paragraph. The cassette referred to as being packaged with the book is actually intended as a brief introduction to the book for reviewers, teachers, and endorsees. This is not included as part of the book for general readers, who, it is hoped, will take the time to carefully survey the book itself.

The second error regards Mr. Miller's suggestion that the book be divided into two smaller books. Such a suggestion disregards the conceptual nature of the book (which, unfortunately, was not described in the review). *Drumming Patterns* defines the *system* underlying rhythm and drum technique. Such an approach simplifies and integrates a vast amount of information into a single, interrelated whole. Dividing the book in half would *disintegrate* this information.

For a conceptual overview of the book, I would like to refer your readers to the Preface & Introduction of the book itself, as a supplement to your review.

Chuck Braman
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music. It's down to what we feel happiest with. Certain developments in equipment become firmly established so that they are the "norm": hi-hats, cymbal tilters, or plastic drumheads, for instance. Other things fall into the category of "fads," and their habitual use belongs to a style of music that is placed firmly in a particular period of time: like temple blocks or *Syndrums*.

As jobbing drummers, we are often called upon to play a variety of styles—and not just current styles, but styles from the past as well. The question of authenticity should always be in our minds. Take the example of an Elvis Presley song: Do you do the '58 version or the '74 version? Some bands might take a song and do it in their own style anyway, but we usually find that the audience likes to hear a version that they can relate to. This usually means being reasonably faithful to a well-known recorded version while still giving it the sort of contemporary power and projection that the audience is used to hearing. (This, incidentally, can apply as much to a *reduction* of power as to an increase. Just because Metallica has a single on the charts, it doesn't mean that we can treat a Holiday Inn audience to an accurate portrayal of that band as they would sound at a live gig!) We need to be aware of trends as they occur, but new developments must be looked at in their context. The desire to keep up-to-date shouldn't blind us to the more tasteful considerations of authenticity when playing long-established styles of music.



dramatically improved. I guess experimentation is the name of the game in achieving an acceptable sound for each individual user.

Each mic' produces a fairly hot signal, and allows you a considerable amount of input-gain headroom in which to custom-mix and blend your setup. The individual channel separation is just wonderful. The mic's were designed with special "side ports" where the cymbal sound is actually picked up, and I was concerned as to whether or not these ports would allow signals from the drums and other cymbals to "bleed" through. This can be a problem with overhead miking techniques, but the ZMC mic's eliminated it completely. Another concern was whether or not any distortion would be present from placing the mic's so close to the cymbals. My findings: absolutely no distortion.

Summary

For drummers who need cymbal amplification on a budget, the ZMC-10 is a very attractive, inexpensive alternative to traditional overhead miking. The sound reproduction is accurate, clear, and precise, while offering exceptional separation in an easy-to-set-up configuration. You can easily expand the system to meet your needs as well. All of these features, coupled with ease of operation, gives you a very high-quality, effective cymbal miking system. I strongly suggest that you check it out. The ZMC-10 carries a suggested retail price of \$595.00.

— Paul Van Patten

the skill until you feel your body has achieved the desired consistency and accuracy. Through repetition at a slow tempo, the body learns naturally. Having trust in yourself will correct any errors.

Praise and congratulate yourself on your excellent performance. Notice how well you play—each movement effortless and easy. Enjoy and learn as each subtle movement flows from your limbs. Keep practicing until you feel completely confident that you have mastered each skill. Play through your entire goal plan until you have achieved the desired mental picture you had previously visualized.

Hearing Yourself Play

Hearing the music you are playing enables your body to recreate the necessary movements that produced that sound. Sing to yourself the sound you wish to play. Hold that sound in your memory and listen to the playback a few times. Then ask your body to reproduce that sound. Trust yourself and let go.

If you have difficulty reproducing a particularly fast passage, slow it down. Sing the passage to yourself at a comfortable tempo and listen to the playback until you feel sure you know it. Then ask your body to play it. Listening and being aware will correct any imperfections. Once you feel confident with your sound and tone, move through your entire goal plan. Keep practicing until you feel you have achieved the desired results.

Because you have *felt* the moves, *heard* the sound, and *seen* yourself performing perfectly, you have at the same time assured yourself of your competence. At this point, physically reproducing on your drumset what you have mentally rehearsed is easier to accomplish.

By practicing mentally you further develop and strengthen that harmonious relationship between mind and body. Recreating your best performance, night after night, is possible.



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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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SECOND DRUMMERS ALLIANCE COMPETITION

Twelve-piece percussion band Listen For The Noise were the winners in Drummers Alliance's second competition, held at Sheffield City Hall in Sheffield, England this past July. This year's competition involved rhythm section bands without vocals. Representatives from Zildjian, Remo, Pro-Mark, and Carlsbro Music (England's largest music store chain) acted



Photo by Jed MacLison

as judges, with those companies, plus Ric Rac recording studios, awarding prizes to the winners.

MD TRIVIA WINNERS

MD's July '89 Trivia Contest posed the question, "Jack DeJohnette once led a group called Compost, in which Jack played keyboards. Who was the drummer?" Our four winners, who knew that the drummer in question was Bob Moses, are **Thomas Xiques**, of Putnam Valley, New York; **John Penn**, of Houma, Louisiana; **Steve Vermullen**, of Bridgeton, New Jersey; and **R. James**, of Los Angeles, California. Each will receive a selection of accessories from J.T. Enterprises.

STIX MUSIC SCHOOL

Stix Music School, in Perugia, Italy, is now offering classes in drums and percussion, among other instruments. Courses last nine months during the school year (12 hours per month), or three months during the summer. Weekly, a course consists of one hour of instrumental lessons in groups

of three students, one hour of solfeggio, and one hour of general music education in groups of ten. Specialized courses that meet for two hours per week in groups of six students are available in areas such as computer music and jazz harmony. In addition, extension courses of six-hour meetings, once a month, are also available. For more information, contact the school at: Stix Drum Center and Music School, Str. S. Pietrino, 1/B, 06100 Perugia, Italy.

ENDORSER NEWS

Cheap Trick's **Bun E. Carlos** and **Darrell Sweet** of Nazareth are now endorsing Maxx Stix. Maxx Stix has also just introduced a stick according to Bun E.'s precise specs, the *Maxx BC*.

Recent additions to Pro-Mark's endorser lineup are **Matt Johnson**, **Tim Hedge**, **Sal Sofia**, **Gina Schock**, **Mike Organ**, and **Fritz Lewak**.

Stan Lynch is using Ramsa microphones on his rack and floor toms and on special effects drums on Tom Petty's *Strange Behavior* tour.

Richie Hayward using Shure mic's on tour with Little Feat.

Sabian has announced a host of new members of its International Artists Programme: **Liberty DeVitto**, **Michael Shrieve**, **Greg Granger**, **Mark Shulman**, **Tom Stephen**, **Keith Cronin**, **Matt Chamberlain**, **Mark Pinder**, **Geoff Dugmore**, **Steve Jansen**, **David Palmer**, **Ed Shaughnessy**, and **Dom Famularo**.

Grooves Percussion now being endorsed by **Tommy Austin**, **Howard Michael Crafton**, **Kevan McKenzie**, **Lloyd Mercey**, and **Al Webster**.

Evans Drumheads' list of newly signed players includes **Dennis Chambers**, **Larrie Londin**, **Jonathan Mover**, **Zoro**, **Tommy Campbell**, **Chris Whitten**, **Michael Shrieve**, **Dean Sharp**, **Ron Pangborn**, **Mark Price**, and **Gary Wallis**.

DW Drums have recently added to their artist roster: **Mick Fleetwood**, **Carla Azar**, **Colin Bailey**, **Peter Criss**, **Dennis Holt**, **Mike Jochum**, **Alan Kerr**, **Art Rodriguez**, **Tim Root**, **Mark Shulman**, **Paul Wertico**, and **Dony Wynn**.

Herman Rarebell, **Audie Desbrow**, and **Matt Sorum** are now Yamaha endorsers.

And finally, recent endorsers of Zildjian drumsticks include **Jonathan Mover**, **William Calhoun**, and **Adam Nussbaum**.

IT'S QUESTIONABLE continued from page 16

dramatically. The use of two Fattners together lowers the pitch even more, and gives an almost "gated" effect to the snare. However, it also reduces projection quite a bit, and probably would work best in a miked situation. Further information on the Fattner can be obtained from Timeline Products, P.O. Box 7523, Vallejo, California 94590. A package of two sells for about \$10.00.

Q. I recently purchased a used Ludwig *Supra-Phonic* snare drum (serial number 682719). Any information you could provide me about this drum, such as the year it was made and what type of metal it was manufactured from, would be greatly appreciated. I was told that the drum is old. (It has a classic Ludwig emblem attached.) The drum also seems to have a brighter sound than newer *Supra-Phonics* I've heard. Could something associated with the shell design cause this, or is it just my imagination?

E.T.

South River NJ

A. We contacted William F. Ludwig, Jr., who provided us with the following information: "The age of your Ludwig *Supra-Phonic* is difficult to pinpoint, even though you have supplied me with the serial number. I do not have files of the serial num-

bers; this identification was stamped into each Ludwig trademark in answer to dealers' requests to facilitate inventory-keeping in their stores. If the trademark badge is the Ludwig keystone, then your drum would be older than if the trademark badge is the blue and green parallelogram used in later years. We switched from the former to the latter in 1970.

"With regard to the material used in the shell, originally, all metal-shell Ludwig snare drums were constructed using virgin brass sheet. In 1970 we changed to aluminum to save weight, and also to avail ourselves of new technology that enabled us to stamp the shells out of one piece of aluminum.

"Another change was devised in those early years, and that concerned the width of the snare bed. With the advent of plastic heads, we noticed that this material did not flow readily around sharp corners as skin heads did. Ludwig snare beds measured 2 1/4" in width for 50 years or more. To accommodate the new Mylar plastic heads, we were forced to change to a much wider and gradually sloping snare bed. No doubt this creates a different tone and response than that of older models—as you have noted with your *Supra-Phonic*. The appeal is in the ear of the beholder—a matter of preference to the listener."



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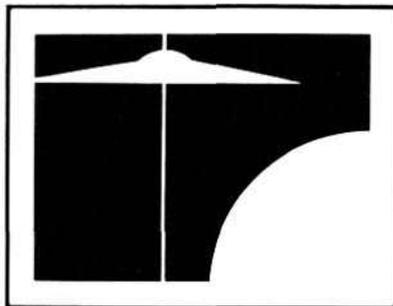


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NEW ITEMS FROM PEARL

Pearl has introduced their new *Prestige Custom* and *Prestige World* jazz-styled kits. The new *Prestige Custom* combines



Prestige World

100% maple shells, standard tom sizes (8 x 12, 9 x 13, etc.), and smaller-sized bass drums (14 x 18, 14 x 20), to produce what the company calls "the tighter, more controlled 'jazz' sound." The *Prestige Custom* series is produced in two finishes, Liquid Amber and Piano Black, and is fitted with Pearl's 850 series hardware, high-tension

lug casings, and factory-installed coated *Ambassador* heads. The *Prestige World's* select birch and mahogany wood shells are available in identical sizes as the *Prestige Custom's*. *World* kits come complete with 750 series hardware, produced exclusively in Pearl's matt natural finish, and utilize standard double lugs.

Pearl has also introduced their *Custom Classic* snare drums, constructed from a solid, 7.5 mm, one-piece maple shell.



Custom Classic Snares

Pearl has developed and equipped the *Custom Classic* with a new "bridge" lug to accommodate maximum shell tone

quality while assuring accurate tuning. Solid brass lugs and counterhoops are standard. The *Custom Classic* snares utilize a simple brass-plated snare strainer/butt mechanism. Gold-plated high-carbon coated wire snares enhance the sound quality of the drums while adding to their appearance. The *Custom Classic* is available in either a 14 x 6 1/2 ten-lug configuration or a 14 x 5 eight-lug construction.

Also new from Pearl is their top-of-the-line *P-950* double-chain-drive bass drum pedal. According to the company, the double-chain-drive system virtually elimi-



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MD 12/89

nates footboard side rolling, assuring full contact between the beater and the bass drum head. The exclusive felt-lined chain channel, also featured on the P-880 and P-780 pedals, is now smoother with the P-950. The pedal also features a newly designed footboard and heavy-duty detachable base. The featured upper-grip hoop clamp helps cut down set-up and tear-down times, and a new tension spring allows players to change the beater angle without readjusting pedal tension.

Finally, Pearl has introduced its new Multi-Gear hardware system. Each piece is available separately, providing an almost unlimited number of uses, such as hanging toms from floor stands and cymbals from boom stands, or zig-zagging cymbals over and under existing drums. The Multi-Gear system can be easily attached to existing hardware configurations. **Pearl International, Inc., P.O. Box 111240, Nashville, TN 37222-1240, (615)833-4477.**

IMPACT II BAGS

Impact Industries has announced their new line of heavy-duty drum bags. These bags are made of extra-strong 1200 denier



polypropylene action fabric, which is weather- and puncture-resistant and has a burst strength of 590 lbs./psi. All edges and zippers are covered with the same material for increased wear and abrasion resistance. All Impact II bags have a high-density foam lining, which is covered with a high-strength nylon lining. Heavy-duty zippers also have nylon zipper stops. Straps are 500# test with tubular "soft-grip" handles. There are 35 drum sizes available, three cymbal bags, a stick caddy, 36" and 48" hardware bags, and a 54" rack bag. Hardware and rack bags

have an optional molded hard shell insert. Impact II bags are accented with a gold insignia and are made in the U.S.A. **Impact Industries, Inc., 333 Plumer St., Wausau, WI 54401, (715) 842-1651.**

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Softapads are noise-reducing practice pads for drums and cymbals that allow drummers to practice on their own full kits, while reducing volume up to 90%. The drum pad pack includes pads for 12", 13", 14", and 16" drums, plus a 4" pad for all bass drum sizes. Also available are 8", 10", and 15" sizes. Cymbal pads come in sets including 14" hi-hat pads (top and bottom), 16" crash, 18" crash/ride, and 20" ride pads. Also available: 13" and 15" hi-hat sets and 17", 19", 21", and 22" sizes. Pads are all held in place with double-sided tape, which the company says is easily removable and won't cause damage to heads or cymbals. After a long period of success in the U.K., Softapads can be ordered in the U.S. by contacting **Softapads Drum Accessories, 685 West End Ave., Apt. 6A, New York, NY 10025.**

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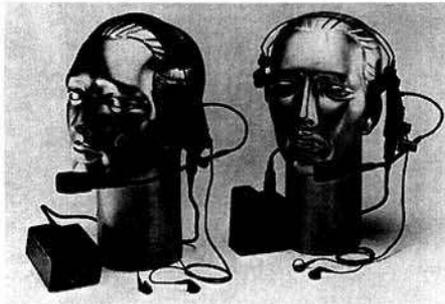
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LP is now offering their new *Granite Blocks*. Constructed of *Jenigor*, the same unbreakable material used in LP's *yam Blocks*, this five-block set is tuned to recreate the tones of traditional Chinese temple blocks. *Granite Blocks* produce a true, bright sound with plenty of pop, according to the manufacturer. The blocks are sold in the traditional single-row setup as shown. However, an over-under setup ideal for tight spaces is also available as an option. *Granite Blocks* retail at \$189.95.

Also from LP are their new *Bell Blocks*, now available in three versions—a five-piece set, a two-piece set, or as a single block. *Bell Blocks* are made of American rock maple and have multiple layers of alternating grain to prevent cracking. The wood is glued with tongue-and-groove joints, which, according to LP, creates a virtually indestructible bond. *Bell Blocks* are designed to replace the traditional, fragile temple blocks originating from China. *Bell Blocks* will mount to any cymbal stand with a universal mounting clamp (single mounts only to 3/8" rod). The mounting ease of the *Bell Blocks* enables set drummers to fit them into the smallest places within their kits. **Latin Percussion, 160 Belmont Ave., Garfield, NJ 07026.**

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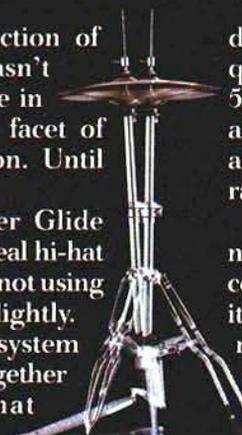
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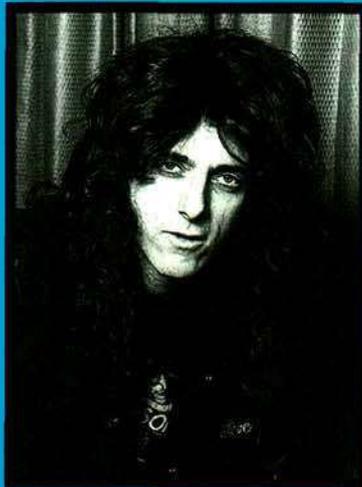


Photo by Rick Malkin

ALVIN STOLLER



Photo by Stan Levey

Plus: • Ed Mann Sound Supplement featuring
 Chad Wackerman

AND Columns by: • Kenny Aronoff
 • Rod Morgenstein
 • Emil Richards

and much more...don't miss it!

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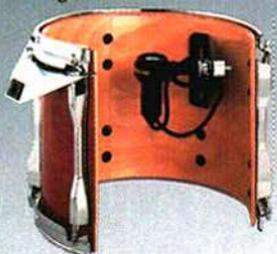
If you are still miking from the outside...

Part of your drum is missing.

And it's the part you've always wanted. Deep rich tone, natural timbre and resonance, the type of sound produced by the entire drum, not just the batter head. The type sound you thought was a guarded secret, captive in only a few of the finest studios. The sound you get only with the May E/A System.

Imagine each drum all but totally isolated from the others, no more feedback problems or picking up other instruments and unwanted sounds on stage. Now imagine set-ups and tear-downs without clumsy mike stands, and mike positioning, and endless drum sound checks... the list goes on and on. With the May E/A System the

This cross-section shows just how simple mounting the mike really is. Attach the non-drill adaptor under two lug screws, run the cord out thru a vent hole, and mount the chrome cable plate on two tension rods under the hoop.



The mike shown above is the May E/A Shure 57R with the optional non-drill adaptor.

mikes are on the inside, between the heads, position them once and lock them in place. You'll have that same great sound every time.

The May E/A System uses today's most popular microphones for acoustic drums like Sennheiser, Shure, AKG, and EV. Each mike has its own specially designed mounting adaptors and shock mounts for different applications and cost about the same as the mike and a stand would. And with the May E/A System the internally mounted microphones can also be used to trigger other electronic sound sources. The advantages are endless.

So when you're ready for that unbelievable drum sound, the one you thought you could never get, find out more about the May E/A Acoustic Drum Miking System at any authorized Pearl Dealer... chances are the missing part of your drum will be there also.

|||may|||

THE PROFESSIONAL ACOUSTIC DRUM MIKING SYSTEM

The May E/A System is a product of Randall May International, 7712-B Talbert Ave., Huntington Beach, CA 92648. Exclusively distributed in the U.S.A. by Pearl International, Inc., 408 Harding Industrial Dr., Nashville, TN 37211. For more info write to Pearl International, Dept. May E/A Info. Please enclose \$3.00 postage/handling.

Omar Hakim Demo CD

Recorded by Omar Hakim, this very informative demonstration compact disc allows you to hear the full impact of the May E/A System. Omar explains the system including the type microphones and size drums used, and then plays nine cuts to demonstrate the systems versatility and range.



To order send \$7.00 plus \$1.50 shipping/handling to May E/A CD Offer, Dept. 01, P.O. Box 111240, Nashville, TN 37222.



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