A BIGGER SOUND AS EASY AS 1-2-3
EVANS GENERA EQ BASS DRUM SYSTEM

1
EQ-1 / AMBIENT

2
EQ-2 / STUDIO

3
EVANS EQ-PAD

Now your bass drum can have a bigger sound. Evans has developed a simple method for achieving greater resonance and clarity by acoustically balancing the attack and decay components of the bass drum’s sound without excessive muffling. Evans’ exclusive Genera EQ Bass Drum System makes creating a bigger, better bass drum sound as easy as 1-2-3.

EVANS GENERA EQ-1 BASS DRUM SYSTEM
Evans’ EQ-1 Bass Drum System is designed to provide a live, open bass drum sound that’s recommended for general purpose playing situations. The EQ-1 System consists of a single-ply Batter head along with a choice of Ambient or Studio Resonant heads for acoustic or externally miked applications.

EVANS GENERA EQ-2 BASS DRUM SYSTEM
Evans EQ-2 Bass Drum System offers an open sound with the punchier attack, meatier feel and greater durability required for more intense musical styles and features a double-ply Batter head along with a choice of either Ambient or Studio Resonant heads.

EVANS GENERA EQ-3 BASS DRUM SYSTEM
Evans’ EQ-3 Bass Drum System provides convenient internal mike placement, a comfortable feel and easy-to-achieve muffled bass drum sounds to accommodate all types of contemporary music applications. The EQ-3 System is a unique combination of 3 elements including a double-ply Batter head, a Resonant head with an off-center, circular vent and the new Evans EQ-PAD, an internally mounted, reactive, adjustable muffling pad.

* Patent Pending

Evans Products, Inc. PO Box 58 • Dodge City, KS 67801 • 316-225-1308 • FAX 316-227-2314
JIM KELTNER

Jim Keltner has built his reputation on coming up with that “perfect” yet unique drum part. Over the years greats like Joe Cocker, Bob Dylan, John Lennon, Elvis Costello, and the Wilburys have employed his witty yet highly grooving drumming. Now Keltner’s in a new band with buddies Hiatt, Lowe, and Cooder, where he gets a chance to really let the ideas flow.

• by Robyn Flans

SPEED METAL MIXED BAG

No, it’s not just the blur of noise you might think it is. Just ask the drummers who have to deal with thrash’s blinding speed, volatile beats, and—yes—elusive subtleties. This month we probe the nature of the beast with John Tempesta of Exodus, Vinnie Paul of Pantera, RJ. Herrera of Suicidal Tendencies, and Shannon Larkin of Wrathchild America.

• by Teri Saccone

DIRECTORY FOR THE COLLEGE-BOUND DRUMMER

In this special feature, MD lists hundreds of colleges across the country where you can get top-notch drumming instruction while earning a full college education. And in a special sidebar, noted percussion educator Bob Breithaupt takes a closer look at your options and what you need to prepare for drumming on the college level.

by Harold Howland

MD’s YAMAHA DRUM RIG GIVEAWAY

Win a Yamaha Drum Rig worth $12,400!
More Drums On Campus

It's been over twelve years since MD ran a directory for drummers interested in college music programs. Originally researched by MD's Harold Howland, our '79 Directory was the result of numerous requests from readers who were preparing to start college. Since then we've had further requests to not only update the listing, but to target it more specifically toward drummers wanting to attend a degree-granting institution while maintaining their focus on drumset.

Following our decision to revise the Directory, we once again contacted Harold Howland, who began nearly six months of research to bring us our updated "Directory For The College-Bound Drummer," presented in this issue. Considerably more extensive than the original listing, the updated version now includes close to 600 colleges, universities, and conservatories across the United States that offer opportunities for the drumset player. Along with the school addresses and phone numbers, it also includes the names of music department heads and faculty, and their teaching specializations.

Bear in mind that the Directory is merely a starting point. If you're truly interested in taking the college route, it's now up to you to contact the school, review the catalogs and music faculty qualifications, and set up appointments to visit schools that may interest you. And there's no better time to start that process than right now.

Many young people who are considering a college-level music program also have a number of questions beyond the selection of a school. We've attempted to answer some of those questions with Bob Breithaupt's article "Advanced Percussion Studies: Training After High School." A percussion instructor at Ohio's Capital University, Breithaupt offers some concrete ideas to help college-bound drummers review their options, prepare for advanced study, and evaluate the types of programs available at the college level.

One final note. I think it's important for drummers to remember that a college directory listing opportunities for drumset players would not have been possible a mere thirty years ago. It's no secret that the majority of college music departments had always accentuated European classical music training, and anything even faintly resembling progressive American music—not to mention the application of drumset—was taboo. And though there's certainly nothing wrong with the traditional training offered by most institutions, it's encouraging to note the acceptance of American musical art forms among the nation's leading music departments today. Fortunately, it's the college-bound drummers of the '90s who will benefit the most from the changes that have gradually taken place.


MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by MODERN DRUMMER Publications, Inc., 870 Pompton Avenue, Cedar Grove, NJ 07009. Second-Class Postage paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1991 by MODERN DRUMMER Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 870 Pompton Avenue, Cedar Grove, NJ 07009. Tel.: (201) 239-4140.

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

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer, Dealer Service, P.O. Box 389, Mt. Morris, IL 61054. Tel.: (800) 334-DRUM or (815) 734-6013.

SUBSCRIPTIONS: $27.95 per year; $49.95, two years. Single copies $3.95.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, P.O. Box 480, Mt. Morris, IL 61054. Change of address: Allow at least six weeks for a change. Please provide both old and new address. Toll Free Tel.: (800) 435-0715.

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

A Member Of:

MODERN DRUMMER

EDITORS OVERVIEW

It's been over twelve years since MD ran a directory for drummers interested in college music programs. Originally researched by MD's Harold Howland, our '79 Directory was the result of numerous requests from readers who were preparing to start college. Since then we've had further requests to not only update the listing, but to target it more specifically toward drummers wanting to attend a degree-granting institution while maintaining their focus on drumset.

Following our decision to revise the Directory, we once again contacted Harold Howland, who began nearly six months of research to bring us our updated "Directory For The College-Bound Drummer," presented in this issue. Considerably more extensive than the original listing, the updated version now includes close to 600 colleges, universities, and conservatories across the United States that offer opportunities for the drumset player. Along with the school addresses and phone numbers, it also includes the names of music department heads and faculty, and their teaching specializations.

Bear in mind that the Directory is merely a starting point. If you're truly interested in taking the college route, it's now up to you to contact the school, review the catalogs and music faculty qualifications, and set up appointments to visit schools that may interest you. And there's no better time to start that process than right now.

Many young people who are considering a college-level music program also have a number of questions beyond the selection of a school. We've attempted to answer some of those questions with Bob Breithaupt's article "Advanced Percussion Studies: Training After High School." A percussion instructor at Ohio's Capital University, Breithaupt offers some concrete ideas to help college-bound drummers review their options, prepare for advanced study, and evaluate the types of programs available at the college level.

One final note. I think it's important for drummers to remember that a college directory listing opportunities for drumset players would not have been possible a mere thirty years ago. It's no secret that the majority of college music departments had always accentuated European classical music training, and anything even faintly resembling progressive American music—not to mention the application of drumset—was taboo. And though there's certainly nothing wrong with the traditional training offered by most institutions, it's encouraging to note the acceptance of American musical art forms among the nation's leading music departments today. Fortunately, it's the college-bound drummers of the '90s who will benefit the most from the changes that have gradually taken place.
ALL-PRO

Premier Projector drums have made the Percussion All-Pro Team since their rookie year. They're the only drums to give you stadium-sized sound plus linebacker toughness. The secret is in the shell design—three thin plies of select Finnish birch for a big, vibrant tone, and German beech reinforced bearing edges for uncompromising strength.

Take a look at other fine acoustic instruments like violins and guitars—the thinner the wood, the richer the tone. Projector brings the idea home with unmatched durability, unparalleled sound and unmistakable character. Join All-Pros like Carmine Appice, Joe Franco and Zoro. Make your next set Premier Projector.

Premier's one-piece high tension lugs are strong yet extremely light, giving you extra volume and sustain.

The smoothest working tom holder in show business—the new RokLok.

There's no deeper finish than hand-curbed lacquer. There's no finer chrome plating than Premier's.

Premier Percussion Ltd. • Blaby Road • Wigston • Leicester, LE8 2DF, UK
Premier Percussion USA, Inc. • 1263 Glen Ave., Suite 250 • Moorestown, NJ 08057

PREMIER
The Different Drums
Kenny Aronoff

Style, technique, equipment changes, attitude changes...what an education Kenny Aronoff shared in his cover story. [September '91 MD] I've admired Kenny as a live drummer—I've seen him in concert with Mellencamp and at several clinics—but I wasn't aware of all the studio action he's had in the last few years until I read the story. I really appreciated learning about the changes Kenny did and didn't make for his various sessions. His career-oriented anguish over whether or not to take the Airplane tour was also an eye-opener. Kenny's honesty does in his playing. Credit to Rick Mattingly for conveying that honesty so clearly.

I read the story. I really appreciated learning about the changes Kenny did and didn't make for his various sessions. His career-oriented anguish over whether or not to take the Airplane tour was also an eye-opener. Kenny's honesty does in his playing. Credit to Rick Mattingly for conveying that honesty so clearly.

Bill Wheeler
Aurora CA

New York Jazz Drummers Round Table

The caption on the opening photo of your "New York Jazz Drummers Round Table" [September '91 MD] says: "These gentlemen can play." I imagine that's so; their credits seem extensive. But there's no question about the fact that they can talk. Ken Micallef warned us that the guys "were opinionated." I'll say! It was hard to assimilate the real, valuable information contained in the article; I had to deal with too much attitude first.

Even while stating that anybody who came to New York "prepared" would find work, these guys were saying that nobody really did that, that people weren't studying their jazz history (which was essential in order to be a decent player), and that jazz education today is done by unqualified teachers with no practical experience. Whew! And there was an unquestionable amount of racial bias, too. The general consensus seemed to be that all important contributions to jazz drumming have been made by black men, and that it is only the black experience that really gives credibility to jazz music itself.

I don't for a moment discount the contributions made to jazz by black musicians, but I'm damned tired of hearing that only black musicians can play real jazz! If that's the case, why was Adam Nussbaum included in the group? What's Joe Morello done over the years, or Louie Bellson, or Ed Shaughnessy, or Dave Calarco, or Peter Erskine, or Steve Smith? It's one thing (and not a very nice one) to continually slag Dave Weckl, who, admittedly, is more at home in an electric jazz medium than "traditional" or "bebop" playing. It's another to dismiss all white drummers in total.

I didn't disagree with a word that any of the drummers said about playing, per se. But I do disagree with—and resent—the elitist, reverse-snobbery attitude that they conveyed. Yes, rock artists get more media coverage and more money. It's because they appeal to a larger audience, and are more marketable—plain and simple. That's a fact of musical life, and it's not news anymore; anybody going into jazz today does so with full knowledge of the situation. If you choose to play jazz "for the long haul," as Nussbaum said, then accept the fact that you're not going to become an MTV star and get on with it—without being bitter about it.

I guess my ultimate point is: Gentlemen, you may be great players. In that case, play for us, don't preach to us.

Scott Fresnell
Milwaukee WI

Since He Asked...

In your September Readers' Platform, Mike Musselman suggested that I ask myself if I had what it takes to be in a cover band. Well now, let's see: 1) The ability to stifle true creativity in favor of a salary; 2) the ability to call it quits on my own songs, and to join the ranks of "comfortable" music shovelers; 3) the ability to please the IRS; and 4) the ability to spend my musical life meticulously mimicking other artists' creations (with an occasional wacky splash of my own—tee hee!). Why no—I guess I don't.

Michael Budd
Cincinnati OH

MD And Drums & Drumming

Well! It's one thing to "buy off" the competition; it's something else to "buy up" the competition! Five years ago there was one drumming magazine: Modern Drummer. Then there came Rhythm, and then Drums & Drumming. And then D&D bought up Rhythm. Now D&D has folded and itself been bought up, and we're back to one drumming magazine again. So what have we learned? That we only needed one in the first place, and that one is—and always will be—Modern Drummer. Congratulations!

Ernie Di Tomaso
Brooklyn NY
The "Swinger" with "Winger" now has a smashing new drumstick! Designed by Rod, the stick is 16½" long, has a shaft of .615", and features a full shoulder and penetrating wood tip. This stick has a feel somewhere between a 5B and a 2B. Crafted in hickory and stained blue with a white signature and logo, it's dynamic to play with and sensational to behold – just like Rod!

The "World's Most Dangerous Drummer" now performs with the "World's Most Dangerous Drumstick"! Designed by Anton himself, this wood tip stick is 16½" in length, and has a .625" thick shaft – it's a cross between a Rock and a Rock Crusher, with a "beefed up" neck. Made of hickory with a magenta signature – and at Anton's request, without varnish. This stick is a heavy-duty blockbuster with phenomenal strength. Savor Anton's musicianship, and see for yourself how powerful this stick can be.

Vic Firth, Inc.
323 Whiting Ave., Unit B
Dedham, MA 02026 U.S.A.
Phone (617) 326-3455
FAX (617) 326-1273

Send for free brochure and newsletter.
Charlie Watts

When an English entrepreneur asked Charlie Watts for permission to republish a book called Ode To A Highflying Bird, which Watts had written at the age of 20 in tribute to bebop pioneer Charlie "Bird" Parker, Watts said okay and promptly forgot about it. But a few months later, Watts was presented with the final proofs of the book, and it was suggested that he make a jazz record to accompany the book’s re-release. Watts said okay again, and the result is a boxed set (released in the States on Continuum Records) called From One Charlie, which combines the book, a 28-minute recording, and a poster of Charlie Parker.

The disc contains seven cuts: two of Parker's tunes and five originals by English saxophonist Peter King, who Watts commissioned to write music based on the book. Watts' drumming on the disc is exactly what you would expect from him: simple, tasteful, uncluttered. He modeled his quintet after a band that Charlie Parker once had with Kenny Clarke on drums, so Clarke is an obvious influence. But there is another strong influence as well. "Buddy Rich, believe it or not," Watts says. "The thing is, he is mostly known for huge, showy drum things, like his 'West Side Story' drum solo, which he was unbelievably good at.

"But I actually preferred him playing time," Charlie explains. "To me, he played in a rhythm section as well as anybody. There is a big band thing he did called The Monster, where he played with guys from Basie's band. It's nearly all rhythm, and it's quite incredible. As a drummer, you can't be better thought of than Buddy Rich. But I think he was even better than people thought he was."

Watts also gets a chance to show off his first love on the disc, brush playing. An uptempo tune called "Blackbird—White Chicks" features an aggressive use of brushes that recalls Dave Tough. The final cut, "Going, Going, Going, Gone," is a slow ballad that displays a softer side of his brushwork. "It's very difficult to play a slow tempo with sticks," Charlie says. "With brushes you've got a softness that gives you that split-second easing into the beat. Whereas with a stick, it's so immediate that it has to be perfect.

"People don't play brushes any more, do they," Charlie says. "It seems to be a completely lost art, I'm sorry to say, with the passing of Jo Jones. But certain things do work better with brushes."

On "Terra de Pajaros" Watts delivers a spirited mambo beat. But when complimented on it, he characteristically downplays it. "I've always done that," he says. "I play that on 'Sympathy For The Devil.'" As one might expect from Watts, there are no drum solos. "Peter King said that I should do a solo," Watts says, seemingly amazed that anyone would suggest something so preposterous. "I told him I hate drum solos—particularly mine."

Rick Mattingly

George Mazur

The Godfathers are an English rock band that have it all: guitars, melody, and pure percussive power that cohabit with inspired vocals and clever lyrics. Earlier this year the band released their third and perhaps finest album, Unreal World (preceded by Birth, School, Work, Death, and More Songs About Love And Hate). They also have an uncelebrated drumming hero in George Mazur.

Mazur, a sturdy, high-octane player, is from the less-is-more school of rock drumming, and does not aspire to play rings around the drumkit. Yet his style is perfect for the Godfathers. "The really technical players can be too much, really," he says. "It's like what's known in England as 'fretboard wanking'; when guitarists get over the top with their playing. You can apply that theory to the drums. Obviously, you don't have to play flash to prove you're good."

The Godfathers have been gaining a consistently healthy following in the U.S., while back home, they're still regarded as an underground band, despite their constant touring. "We do play live quite a bit," comments Mazur. "It's one of the old traditions of trying to make something by actually getting out there and playing to the public. Besides, I prefer playing live to recording. You can't really get your rocks off going hell-for-leather in the studio, whereas live, you create your own atmosphere."

George reports that he's quite pleased with the results of the new album. "Unreal World has a lot of variations on it, whereas the first two albums tended to be directed in one or two veins. This album has psychedelia, pop, rock, and various other things thrown in. It took us 15 hours a day for eight months to make this album, and I think when you spend that much time drawing out the recording process, you usually grow to hate the material. But I still like this one a lot."

Teri Saccone
Blast Off To Heaven is the Escape Club's first album in two years. "I feel this record is a little more focused than the last one, Wild Wild West, and the sound on the album is kind of harder," says the group's drummer, Milan Zekavica. "For us, it was really a natural progression. We didn't want to make Wild Wild West Part 2. We wanted to move on from there."

"It was a lot different working with someone like [producer] Peter Wolf," Milan continues. "He's a fantastic musician in his own right and a great songwriter and arranger himself. Making the record with him was...how can I explain it?" He laughs at the recollection. "He was very enthusiastic about everything and anything. We used a lot of different techniques that in the past we had been experimenting with. On the last album I actually played on five tracks, and we used a drum machine on five tracks. On this album, the majority was done on a Synclavier, which was a new and different experience for us.

"With the machine, you can have total control with no compromises, as opposed to playing the kit live. It depends what you're looking for. Nowadays the machines have become so sophisticated, if we had the mind to, we could have programmed the Synclavier so that you would have a hard time telling whether it was a drummer or not. Because we wanted to keep a rhythm vibe going through it, when I did a fill, for instance, I kept the hi-hat going, which obviously you wouldn't do if you were playing live. If you listen to the record, it's kind of obvious.

"If I wanted it to sound like a real drummer, I would have played it myself," Milan explains. "The nice thing about using the machine is the only thing that stops you is your own imagination. My job in the band is to play for the Escape Club. I have no ego about what I play or how I play—as long as the songs sound good and the band and the producer are happy with them."

---

George Hurley

When we started out with punk rock, we didn't quite fit in either," says fIREHOSE drummer George Hurley. "We were kind of the strange dudes."

Hurley and bassist Mike Watt were two thirds of the Minutemen, a seminal punk band that was more experimental and optimistic than your average punk outfit. After guiding light D. Boon died, they evolved into fIREHOSE, who have undeservedly inherited the Minutemen's punk label. Alas, fIREHOSE still don't fit nicely into any box.

Just take a listen to Hurley's drumming for proof. The punk spirit is still there, but a standard beat is a rare ingredient, and broken rhythms, ride patterns on cowbells, and tasty splash cymbals abound. What's going on here, anyway?

"When we're on tour," George offers, "we listen to a lot of different music, like African, Zydeco.... We just try to broaden our minds." And that works its way into the tunes? "Yeah. If you're playing these hard numbers and then break into something that's more 'Latin-y,' it kind of puts a good space between the songs."

George has also made some additions to his drumset to aid in his playful patterns and sounds. "I've bought some cowbells, and also some UFIP Clang cymbals, which really work well when you're bringing songs down into quiet parts. Sometimes they can become big parts in a song. And the more complicated patterns are fun to play. Once you get them all worked out, they're really gratifying."

Hurley's beats were most recently captured on Flyin' The Flannel, fIREHOSE's fourth album, and their first with a major label. "I was on SST Records for twelve years," George says, "and they've done a lot for us. But after a while you need a new inspiration. We recorded the whole album before we gave it to Sony, and they liked it and accepted it. So yeah, I'm pretty excited about it."
Vito Bono
A new band out of St. Louis, Missouri, Kingofthehill, has been called everything from funk-fusion to danceable heavy metal, and they faithfully earn such a broad description on their debut album, Kingofthehill.

Drummer Vito Bono clearly avoids being pinned down to specifics when he describes the band as "simply playing Kingofthehill music, plus it's got a groove to it. A lot of people say, 'We play groove music too,' just because they break down with bass and drums. If that's all people get out of this music, then that's great. But I think that you can listen to a song where the bass and drums don't break down, and it still can be a groove.

"We never started doing this because we heard other bands play this way," Vito insists. "It's just the way we always played. This sound is pretty happening now, but even if it's not happening five years from now, we'll still be doing it because that's how each of us plays. It's a '70s vibe."

Vito is also into big-sounding drums and a basic '70s setup, with a minimum of electronic gadgets and goodies. "The only thing we sample are the horns," he confides. "We're not playing to a DAT, or anything, so the whole live feel is still there. That's something we're trying to bring back: 'Let's just play it ourselves no matter what.' So if the vocals are sorry-sounding one night, those are still our vocals, coming through proud and true."

Kingofthehill are wowing crowds and critics from coast to coast on their current tour, and Vito says that the positive feedback has been an incredible boost. "It's great to hear people coming up to us after a live show and say that the record doesn't even come close to our live show. They tell us that our record is intense, but after seeing us live it's hard for them to go back to the record."

• Teri Saccone

News...

Bud Harner on the new Uncle Festive release, The PaperAnd The Dog, with Brad Dutz on percussion.

Rob Ladd is recently home from a tour with Susanna Hoffs, and is about to start work on her new album.

Jim Blair has been recording with Nia Peeples, Keith Chagall, and Janice Jamison, as well as doing live dates with Howard Hewitt and Spencer Davis.

Alvino Bennett can be seen in the film A Class Act, with Kid 'N' Play. He's been doing some live work with Pretty In Pink as well as working with Chaka Khan.

Herb Shucher has been working with Epic artist Les Taylor.

Hugh Wright has been working on Boy Howdy's debut album for Curb Records.

Stixx on recently released album by Shotgun Messiah.

Frank Araneo has been on the road with The Lost.

Carl Latham has been gigging with the Fantasy Band, which includes Dave Valentino, Larry Coryell, Roy Ayers, Noel Pointer, and Victor Bailey.

Joe Franco on new releases by Vinnie Moore, Blues Saraceno, a band from Spain called Mecano, Henry Lee Summer, Eric Carmen, and Kathy Troccoli. Joe is also in a new band project with Dee Snider called Widowmaker.

The Les DeMerle Band, featuring vocalist Bonnie Eisele, has been performing as the house band at the Ritz Carlton Hotel in Jacksonville, Florida. Les has also been playing a few clinics in the Jacksonville area.

Andrew Korn currently working with Noel Pointer.

Adam Nussbaum recently toured Europe with Eliane Elias and recorded with Phil Woods, and is currently on tour of the Far East with Toots Thielemans.

Denise Fraser has been working with Sandra Bernhard, including a 30-city tour this past September.

After touring all summer with the Triplets, Howard Joines is back on his regular gig in the pit for the Broadway production of Miss Saigon.
Buddy Rich Memorial Scholarship Concert '91

Books From Manhattan Music

Buddy Rich Memorial Scholarship Concert:
- Tape One (Gregg Bissonette, Louie Bellson, Dennis Chambers) $44.95
- Tape Two (Vinnie Colaiuta, Steve Gadd, Dave Weckl) $44.95
- Tape Three (Neil Peart, "Smitty" Smith, Steve Smith) $44.95
- Tape Four (Omar Hakim, William Calhoun, Neil Peart) $44.95

Book/Audio Packages From Manhattan Music:
- Steve Gadd—Up Close $21.95
- Liberty DeVitto—Off the Record $26.95
- Brazilian Rhythms for Drumset—Fonseca/Weiner $24.95

DCI Music Video, Dept. MD1291 541 Avenue of the Americas, NY, NY 10011
Add $5.00 shipping and handling per order ($6.00 per tape outside the U.S.)
NY State residents add local sales tax.

Name ___________________________ Country ___________________________
Address ___________________________ Apt. # ___________________________
City __________________ State ______ Zip ________________
Visa/Master Card # ___________________________ Exp. __________ Signature __________

TO ORDER BY PHONE CALL: 1 800 628-1528
Gregg Bissonette

I really admire your ability to switch from style to style so smoothly, while always playing everything so musically—as well as technically perfect. To me, you’re the perfect role model for those of us who wish to be well-rounded players.

I’ve been practicing and playing double bass for almost a year and a half, and while I’m happy with my progress, I’d like to focus on other aspects of my playing. How do you maintain your excellent double-bass technique while focusing on techniques and styles that involve little or no double-bass within them? Is there eventually a point where you don’t have to constantly use your left foot in order to maintain its technique?

Finally, when playing very fast quads (32nd notes), sometimes the two notes on my feet tend to sound “squashed together.” Yours always sound so crisp and clean. I’ve tried practicing these slow, but it doesn’t seem to help when playing them fast. Do you have any exercises for this problem?

Mike Fraters
Chico CA

First of all, thanks for the very kind words. I try to think of double-bass playing sort of like “extra credit” or “icing on the cake.” The most important thing is trying to play with good time and feel on just one kick, snare, hi-hat, and ride cymbal.

Try practicing all the double-bass exercises you can find while you’re at home. But when you go to the gig, avoid throwing in double-bass exercises just to keep your chops up. That’s a quick way to bum everyone out. Once in a while—at the end of a tune or in a solo or occasional fill—you can use double bass, but try not to overdo it. Tape-record yourself whenever you practice or perform. Listen back carefully to what you just played and be your own best critic.

You might be able to even out those “squashed together” notes by playing a pattern like:

Start slow and play with a metronome or pre-recorded music. Try to leave the right amount of space between those bass drum notes (not too close together). The pattern should sound like even and constant 16ths or 32nds. Keep jammin’ on it till it sounds most triumphant!

Neil Peart

First of all, I’d like to thank you for the awesome drumming and music you and the band have created over the years. Keep it up.

Now for the question: I have been observing many drummers live, on MTV, and in Modern Drummer, holding their sticks at the very back of the stick. I was taught that the proper way to hold the stick was about a third down the shaft so that there is about 11/2” to 2” behind your hand. This seems more comfortable to me. Where do you hold your sticks, and please explain the hazards and advantages of a proper grip.

Douglas Isom
Houston TX

Thanks, Douglas. Like you, I learned to hold my sticks about a third up the shaft, and I use that grip for butt-end or right-way-round, matched grip or traditional. Because I tend to pivot the stick at the thumb and forefinger—and use my fingers quite a lot—that placement gives me good balance and a good hold. But, I suppose, this is another one of those things that comes down to pure taste. If some drummers are comfortable clinging to the bitter end of the stick, then let ‘em, I say! (Maybe they’ve got short arms!)
The Technology Behind CZX Studio

The Shell In Its Raw State

CZX Studio shells are the most scientifically advanced in the history of drum manufacturing. No shell in existence requires a more painstaking process than the creation of CZX Studio. The drum begins as a prime log of Northern Hokkaido Japanese birch. The log, in its raw state, is seasoned and dried for one year. It is then cut into plies and aged again, for another full year. When curing has been completed, the plies are inspected for perfection and only the flawless are cut to shell size specifications and laminated by heat pressing. The selected 100% birch sheets are then placed in a factory facility at Pearl called the environmental room. Here, temperature and atmospheric moisture are controlled to ensure the wood is acceptable in its final state prior to actual shell formation. This process takes five months for completion. The plies are again inspected. Only those judged perfect are accepted and brought to the shell formation division of Pearl. It is there that these acoustically superior raw materials are transformed into the heart of CZX Studio drums.

The Shell Formation Process

All Pearl shells are manufactured utilizing a patented heat compression process. The development of CZX Studio shell formation machinery adds an additional technological advancement. These exclusive molds are equipped with multiple heat sensors. This ensures that CZX Studio shells will encounter the exact scientifically prescribed temperatures during the compression manufacturing procedures. Equally important to CZX Studio shell methodology is the glue used to bind and solidify the plies. It is a special chemical compound developed by Pearl for exclusive use on CZX Series drums. After years of research and development, Pearl's science team created an adhesive that not only bonds the wood, but actually dries to the same hardness as the aged and cured birch. Again here, the heat compression sensors ensure the liquid is heated to an exact designated temperature for complete wood and glue solidification. Plies and compound virtually become one.

The Shell Bearing Edge

CZX Studio shell bearing edges are cut the same way all Pearl bearing edges are cut, by computer. Nothing is left to chance. The customized bearing machinery is programmed for the most sonically perfect razor cut available. The edge is slightly recessed from the outer ply for exact head to shell seating. Again, computer sensors are used so that each and every bevel on CZX Studio drums is not only consistent, but affords the player the best shell bearing edge available today at any price.
CZX Studio

The Science of Art

Simply put, the CZX Studio Series is the most scientifically correct and highly customized acoustic drum in the world. From start to finish, no less than sixty people are involved in production to make one drum. The metamorphosis of this instrument will involve thirty-seven steps and processes before it is ready for market. Virtually every procedure involves hand customizing so that each and every CZX Studio drum is a work of art with a human touch.

Most significantly, CZX Series technology and research has brought to bear several acoustic breakthroughs. Specifically, a drum shell must do two things to be viable. It must absorb vibration for tonal texture and it must refract vibration for its audibility and projection. The concept for varying thickness on differently sized CZX Studio drums is the application of physics regarding absorption and refraction. CZX shells absorb sound waves within the birch plies to a depth that offers the maximum acoustical properties available from the material. The tonal bonds created are then refracted out of the wood, through the shell, and are projected to the audience. If a shell allows too much tonal absorption, the frequencies actually leave the shell through the ply walls. What is created is a shell aura. Unless you mike drums from the side, top and bottom, a significant amount of tone and resonance is lost through this shell leakage.

Applied physics, technology, hand craftsmanship, customized machinery, the most expensive materials available, and patented exclusive processes. CZX Studio, the application of science for the purpose of acoustical perfection.
How Does One Become A Drum Tech?

How can I become a drum tech? I've talked to a couple of techs, but the gist of their answers was that it was luck. I don't believe that. I've learned many things in my six years of drumming, and I have helped fellow drummers with what I've learned. I feel I am technically adept and open to ideas. Part of my talents comes from my degree in drafting and design; part comes from trial and error. Any help will be appreciated, as I am extremely interested in this type of career.

Jim Lehmann
Kirksville MO

We put your question to Jeff Ocheltree, a top drum tech who was profiled in MD's April '91 feature on drum techs. Here's his reply: "There isn't one simple answer to your question, except that luck has nothing to do with it. There are a lot of variables, and a lot of abilities required—along with commitment and a passion to work long hours on the road and/or in the studio. Being a player yourself gives you an edge as a tech, but it can also present a conflict. You can only do one or the other in order to do either job well. If you're a tech, then (like a drummer) you are working with the instrument and its maintenance. But you also have to concentrate and anticipate problems with the gear and/or the player during a show or session. You have to think as a player and observe attentively as a tech.

"A tech must have knowledge and experience working with a variety of percussion instruments—along with the mechanical knowledge necessary to maintain or modify drums with the proper tools. It's very important that a tech be able to tune any drum—with several tuning techniques—and have an understanding of different drum sizes and head combinations as they apply to drum sound. Pay special attention to tuning by ear—either by trial and error or by watching a timpanist in a rehearsal hall or other forum.

"One should have experience in microphone selection and placement techniques, for various live and session situations. Learn to achieve a good drum sound quickly, while developing your personal techniques. It's also important to be able to work closely with a sound engineer or fellow techs. For example, you need to be able to relay your drummer's monitor- and house-mix requests to the engineers in the proper terminology.

"It's advantageous to have experience with different styles of music, because they often call for different types of gear and different technical requirements. It's also good to have some familiarity with electronics, since so much triggering and sampling is going on today.

"Most important is the ability to communicate with and get along with others. You'll be working with many different personalities and living with them on the road, in a sometimes stressful situation. You must have a positive attitude, admit when something is over your head, and be able to ask for help from a fellow tech. There is a camaraderie and friendship with both fellow crew members and players that makes the work all the more rewarding.

"When it comes to starting out, geography can play a big part—in terms of opportunities for getting your name around and establishing yourself. There is no union or any assurance of finding work in this business—just word-of-mouth about your last gig. Read publications such as Modern Drummer, and check out local rehearsal halls and drumshops. Call management companies, and talk to as many players as you can, in order to build a rapport. Don't give up! I've been fortunate enough to work with many greats, but there are lean times, too. Keep yourself connected to the percussion community; it is the best!"

Who Makes Affordable Stands?

I recently bought a set of Sabian B8 Pro cymbals. They're really great, but so reasonably priced that in most cases stands for them are more expensive than the cymbals! Do you know of any stands of good quality that are affordable? I use single-braced stands, and have never had one fall on me, so my hardware doesn't have to be heavy-duty.

Brien Thornell
Fresno CA

Most major manufacturers offer light-duty stands; they just don't promote them as much as they do their larger models. In some cases the less-expensive versions don't have quite the height range, or don't offer as sophisticated tilters as do their "big brothers," but you may not need those features. Check out Yamaha's 572 stand, Tama's Stagemaster series, Pearl's 750 series, CB Percussion's 3000 series, and lightweight models from Remo, LP, Ludwig, and many other brands.
The Drumsticks that Started a Revolution.

The Legendary Oak Series.

In 1957, Pro-Mark's original handmade Japanese oak drumsticks revolutionized the drumstick industry, transforming the lowly drumstick into the precision tool drummers desperately needed.

Today, the legend continues with the New Generation® of the world's finest drumsticks. We start with the rarest of hardwoods, the Shira Kashi White Oak, grown only in the mountains of Japan. Each stick is precision-crafted and hand-finished. Ten percent heavier than hickory, Pro-Mark oak sticks out perform and outlast any other natural wood drumsticks.

The Best of Both Worlds.

No other drumstick maker can offer you the original oak sticks made in Japan, plus All-American hickory and maple made in the USA. Your choice, only from Pro-Mark. Japanese technology. American craftsmanship. Worldclass performance.

pro·mark®
Our reputation is in your hands.

10707 Craighead, Houston, Texas 77025 • Hotline: 1-800-233-5250 • FAX: 713-669-8000
THE HIGHER THE PERFORMANCE

Compare Maxell's XLII-S to an ordinary cassette. An obvious difference is the size of the windows. Remember: there are no bay windows in rockets, but in houseboats there are.

That tiny little slit of a window allowed us room to build additional support into the cassette shell for greater rigidity and durability.

The shell itself is a compound of ceramic and polymer resins. With 1.4 times the specific gravity of standard cassette shell material, it's anti-resonant, absorbs vibrations that can cause modulation noise.

Inside, the tape is formulated with Black Magnetite—a higher energy magnetic material harnessed by Maxell engineers.

It contributes to the sound CD Review magazine described like this: "Bass response that doesn't stop, staggering dynamics, real music." And in their review of Type II tapes, they
rated XLII-S, "Head, shoulders and torso above the rest."

Of course, an XLII-S cassette is going to cost you more than one with big, low-performance windows and matching sound.

But not so much more that you have to go to Congress for it.

TAKE YOUR MUSIC TO THE MAX.
Jim Keltner would rather talk about anyone but Jim Keltner. Throughout our numerous conversations, he has lamented the usage of the words "I," "me," and "my." It simply embarrasses him to talk about himself. When I call periodically for information for my Update column, he never wants to give me a complete run-down of who he's been working with. He says he finds it too pompous. I always figured that anyone who has taken part in as much music history as Keltner would be proud of what they've done, period.

Jim's career began in the small LA jazz clubs. Later on, in 1965, fancying himself a pop star (he says, tongue in cheek), he took a gig as one of Gary Lewis' Playboys, playing on one of Lewis' huge hits, "Just My Style." He pinpoints his real beginnings, though, as Delaney & Bonnie and Friends in 1969, because his work on their Accept No Substitute attracted a lot of attention and began the recording ball rolling. "They encouraged me to play as crazy as I could," Keltner recalls of that album. "I just tried to play loose, and it worked—although when I listen to it now, it sounds clumsy to me."

Still, that album began the long, impressive list of those with whom Keltner has worked, including Joe Cocker and Mad Dogs & Englishmen, Bob Dylan, John Lennon, George Harrison, Ringo Starr, the Traveling Wilburys, Ry Cooder, John Hiatt, and Elvis Costello—not to mention the jingles, TV, and movie dates he does, and Little Village, his new band with Ry Cooder, Nick Lowe, and John Hiatt.
"I remember the next morning was very early," Jim laughs. "They had already done this track, but there were no drums on it. It was a great track to play to—real funky. Chaka was singing in my ear, 'Dance with me, baby, baby, dance with me.' I had a lot of fun, and the next thing I knew, I heard it on the radio a bunch of times. I loved the fact that I had played on a song like that, because most people in those days knew me pretty much as the player of ballads or quirky songs, the guy who plays on 'Short People' or songs that nobody else knows quite what to do with. So I got to play on a genuine funky hit. Then when the album came out, I didn't get any credit for it.

"Then there's a John Lennon song called 'You Don't Know What You've Got (Until You Lose It),' which is on the Walls And Bridges album. I told the engineer that I was going to try something different with the snare drum on this song. I wanted to open the snare drum all the way. In those days, you couldn't do that. You had to have all that tape all over the snare drum, but I wanted it to be wide open on this song. I wanted it to be real grungy; I wanted the snares to be a little tighter and the head a bit looser so I could get away with playing ruffs and drags and stuff. I also opened up the rack tom by taking the tape off of it. Everything was a big rattle, and I was worried that they were going to say, 'Jimmy, this just isn't happening, babe. You've got to put some tape on it. What are you doing to us?' But they didn't. They worked with me."

Keltner says that not only did the engineers go for it, but so did Lennon. "In the old days, he would encourage Ringo to do radical stuff—radical for those days. When I hear that song, it

At times, I've thought that Keltner's reluctance to talk about some of his session dates was because he was ashamed of some of the work he does. But that seems unlikely, because I've always known Jim to be so vibrant, excited, and enthused about his job. Unlike many session players, he takes all calls, he says, probably due to the work ethic instilled in him by his parents.

Certainly there are those dates Jim is less proud of, but he assures, "I don't think there has ever been any recording I have ever done that I am ashamed of. I just feel that if there is an occasional period when I've done a lot of projects in a short time, I'd like to edit my resume back a bit—just put in the things that may mean the most to me. I'm not trying to hide anything I've ever done, but given the opportunity to edit, I may have kept out something like 'Heartlight' [Neil Diamond] in favor of a Ry Cooder date. But I wouldn't edit it out because I was embarrassed to have played on it. I still like hearing it on the radio. I'm at the stage of my life where I hear records I've played on all the stations from classic to contemporary. It's cool, I like it."

But Jim doesn't want to talk about specifics. If he mentions one song, he'll be deleting another, and he doesn't want to make those choices. The most I could get out of him were two anecdotes about specific recordings he made.

"One that I would pick out is Rufus' 'Dance With Me,'" Jim concedes. "People seem to really like that one. I was working at the Record Plant one night, doing a thing called the Fan Club Hour, and [Rufus drummer] Andre Fischer was in the hallway with a cast on his hand. He asked if I could play for him the next day, and I said I would love to.
when the first take can't be beat. That happens a lot, actually—especially with our new band, Little Village.

"But I still think really deeply about everything while I'm playing," says Jim. "It wasn't always like that—like in the old days, when I used to try to pickle my brain. You can get so stoned that you can't think about anything. In those days that was the point. But for every one time I played beautifully while I was in that state, there would be hundreds of times when I would just barely be able to make it. It was then that I'd be absolutely ashamed of being called a musician, absolutely ashamed of being alive and taking anybody's time. I thank God I don't do it anymore, and as a result now I can actually enjoy listening to my playing sometimes.

"Getting back to spontaneity, there is a song on our new album called 'Do You Want My Job?' One day the song finally came together where we were happy with our arrangement, so we decided to cut it the next day. I walked in and sat down at the drums, and Ry was playing a totally different groove from what we decided on the day before, and with much less intensity. So I set up a bunch of percussion things all around the drums and figured I might just play bass drum, very little snare and toms, and mostly percussion and some cymbals. The only problem was, I only had one chance to scope it out, because the first take had a great vocal by John, and the guitars were beautiful, and Nick's bass was just right. So I have to live with this song sounding kind of incomplete to me from the drum point of view. But still, it has an irresistible feel to it. In this case, it is hard to say if I would have liked it better if I had been able to brings me right back to the session. And I liked the way I played on it at the time. It's a funny, loose kind of thing."

In MD's first interview with Keltner, he posed the idea that musicians tend to play similar to the way their personalities are. Does Jim think this applies to himself, too? "I'm basically a very hyper person," Jim explains, "but I've spent so much time over the years trying to contain myself that I believe I've created somewhat of an illusion of being an easy-going, laid-back kind of guy. I think that those kinds of contradictions in our personalities sort of shape the way we approach our instruments."

One potentially contradictory situation for drummers is the idea of playing with spontaneity in the studio, but still playing the right part—a situation Keltner is well aware of. "In the studios particularly, I hear so much talk about 'spontaneity' and 'soul' and 'feel'.... I believe those are private things; they're inside you. They are very intangible, and you certainly can't create them by talking about them. I prefer to know where I'm going or what I'm going to do with something before I'm going to do it.

"But I work with people a lot who want spontaneity and 'the moment,'" Jim continues. "Some people actually don't want me to know the song before I start playing. They believe that after you've played it a few times, it's not going to be any good, because you're getting to know it too well. And there are times when that is true. You can start to know a song, and whatever magical little feel that was occurring when you first heard it disappears. When that happens, there's nothing you can do but put it to bed or try it another time later. I love those times
RF: How do you know what to take to a session?

JK: Over the years you learn what tools are needed. I’ll try to find out as much as I can about the gig ahead of time. If it’s going to be a TV or motion picture thing, then I know that they’ll just want a good, punchy set of drums. So I’ll make sure the bass drum has a hole in the front head, or the head off, and it’s got a blanket stuffed in there. I’ll make sure the rack tom has a coated Ambassador on the top and it’s tuned a little on the lower side and real punchy. The floor tom would probably be the same combination. I pick the snare according to the music.

I have a lot of bass drums because I love them so much. I don’t like to play the same one all the time. They’re all DWs, except for one little 1958 12x22 Radio King, and an old 20” 1933 Ludwig & Ludwig.

If I get a call from, say, a producer who is doing a new band, and they want to experiment, I’ll have everything there, but I’ll try to find something different as well. I’ll have Ross Garfield [the Drum Doctor] put up my double-headed bass drum—either the 20”, 22”, or 24”—and I may have one of my old bass drums sitting around ready to go if they want something a little more radical. So it will usually be between a real good studio-sounding kit or something more oddball. Also, recently I’ve taken to putting up vise grips all around my rack so I can mount anything at a given moment. I like to play a lot of stuff live and use fewer overdubs.

RF: You mentioned playing Dolly Parton’s hat box in the article in Musician magazine. Any other fun things like that?

JK: On a recent Bruce Cockburn album, I put two talking drums between my legs, tossed bells in the air with my left hand, and played a bass drum with my right foot. I was also playing a wardrobe vest that my good friend Billy Block gave me with my right hand. Of course it depends on the engineer, the producer, and the artist, but it’s a lot of fun to do this sort of thing instead of overdubbing.

It’s fun when you can listen to a song and think, “I’ll substitute this sound for the snare drum and this sound for the hi-hat and this and that for toms.” One thing I did on the Little Village album that was great fun was playing a combination of wood blocks, a triangle, finger cymbals, and castanets, all in one configuration built on a tiny stand. It used to belong to the original Ice Follies drummer, and Hal Blaine inherited it. He ended up giving me that and a few other little goodies. It’s real special, and I’ve had it all these years.

Of course, I’ve talked a million times about the garbage can cymbal I played on Steely Dan’s “Josie,” so I don’t want to go too much into that. It’s a riveted garbage can lid that was made for me by Bob Yeager.

RF: You use DW drums.

JK: They’re now making a 5-ply drumkit that is a delight to play. It’s got plenty of body, and it really doesn’t seem to matter whether you put a thin or thick head on it; you still have a lot of tuning capability. I’m generally using thinner heads nowadays. I use one rack tom, and it’s generally an 8x12 or a 10x12, and on top I’ll put a coated Diplomat. I’m not particular about what’s on the bottom. Sometimes it’s cool to have a Diplomat, sometimes an Ambassador. Then I have a 14x16 or 16x16 floor tom, and generally I put a coated Ambassador on top.

The fact that you can pick out your own DW shells is fantastic. Continued on page 68.

play the song more than once. It certainly was spontaneous.”

Ry Cooder recently said in Musician magazine that if Jim’s “fun meter” goes down, things pretty much come to a halt. One might wonder how it’s possible to do studio work that way. But Jim explains that the fun meter doesn’t apply to his workday sessions. His fun—or lack thereof—is only measured during projects where he might have a great deal of input, such as when he works with Cooder.

“There are certain things that I have very definite feelings about, such as western swing music. Hank Williams is what I heard most when I was coming up as a kid in Tulsa, Oklahoma, and he was so deeply soulful—his voice and the music he wrote—that it just permeated my soul. After that, everything I heard that was similar always paled. I’ve had a real hard time listening to country music to this day because of the standards set for me early on.

“Country music and reggae are two musics that I adore,” Jim insists. “I treasure listening to the real deal. Fortunately, some of the new country artists are trying to tap into the soul of the music. I used to hate to hear session guys say, ‘Okay, we’re playing a country song, so play real simple and dumb.’ Playing a country song and being convincing with it—whether in a recording studio or in a bar somewhere—takes as much musicality and soul as rock ’n’ roll or any other kind of music, maybe even more. I don’t feel that I do it very well, or reggae either; I have tremendous respect for the musicians who do.

“As far as the fun meter that Ry mentioned, there are some kinds of grooves that drive me crazy. One is what they call half time. We don’t do it much anymore. Ringo used to do it with the Beatles all the time. It was fantastic then because hardly anybody did it. Levon Helm did it with the Band, and it was great, and then everybody else in the world had to start doing it. All of us studio musicians had to do it, but it was always hard, somehow, for me to believe it. It goes back to what I was trying to say earlier—when you hear the real deal being done by the real folks, it’s one thing; but when you try to manufacture something, it’s real hard to do that. And if I don’t believe something in my gut, then it’s difficult for me. But nobody will ever know there is a fun meter in existence if I’m on a recording session, doing a job, making a living.”

One of the issues that arose in MD’s studio round table interview, which Jim was part of, was whether or not a drummer should do whatever he is asked to do, no matter what. Harvey Mason had emphatically said he does, but there was

“I’m at a stage where I hear records I’ve played on on all the radio stations from classic to contemporary. It’s cool, I like it.”
some argument from Mike Baird.  "I'm totally with Harvey on that," Jim stresses. "I think most everybody in the room that day would be that way. It's Michael's personality to argue. He will fight anybody about anything, and you can leave that in the article," Jim laughs.  "There again, about personalities—Mike Baird plays exactly the way his personality is: aggressive with a 'take it or leave it' kind of attitude. I will say that there have been some situations when I wished I could have been like Michael."

In particular cases, such as on Pink Floyd's A Momentary Lapse Of Reason, Jim says he would have enjoyed having more woven to hopefully make the picture come alive. That's all part when I wished I could have been like Michael."

"Of course there are times when I'll do what somebody asks, and they'll like it, but I won't. Later on, when the record comes out, I may be really disappointed about that and think, 'Why didn't they let me play a whole bunch right here, or lay out there, or play a different fill here?' But every song is like a little character whose parts are interwoven to hopefully make the picture come alive. That's all part of making a living as a studio musician. You have some drummers who will hear what you did and say, 'Man, if I had been playing on that, I would have played this....' They don't realize playing on that, I would have played this....' They don't realize playing on the song are like characters whose parts are interwoven to hopefully make the picture come alive. That's all part when I wished I could have been like Michael."

Jim and I had gotten into such a good conversation about how his personality was reflected in his playing that he decided he wanted to make that comparison with some of his favorite drummers. Due to limited space, here's a partial list (in no particular order):

**Jack DeJohnette**—"I think of Jack as a leader—a strong personality. He's a gentle but forceful man, and that shows in his playing. That's exactly how his playing is—forceful, but gentle, and very creative. He's a perfect example of how being a composer shapes your drumming. Also, I love his piano playing."

**Jeff Porcaro**—"I always think that Jeff plays the same way he talks. He has a deep, resonant voice, and he carries himself in a very assertive manner, which is exactly the way his playing is. His playing always sounds very confident and commanding, just the way he speaks. And yet, when you talk to him, he's so self-effacing—sort of a contradiction! I must say, I think Jeff has the deepest pocket and the best time of anybody playing today."

**Terry Bozio**—"What comes to mind right away with him is something that, as a matter of fact, Jeff told me. He said Terry reminds him of an Indian brave. He's this real stoic, quiet, mild-mannered guy, but when he gets behind the drums he'll absolutely startle you with his energy, fluidity, and the beautiful way he turns things inside out. I love watching him do this little wind-up before he unleashes.

**Steve Gadd**—"Steve is such a wonderfully controlled drummer, and yet for quite some time he had no control whatsoever over his private life. He's a deeply soulful man, and that carries over into the way he plays. I don't believe I've ever heard Steve play on anything that didn't absolutely knock me over."

**Vinnie Colaiuta**—"When I think of Vinnie I think of the first time I saw him play at a club in Encino. I remember sitting at the bar with a pretty clear view of him at the drums. The sound coming off the stand was amazing. I was totally blown off my seat. Both Terry and Vinnie have amazing chops, but possess a great feel for playing simple music as well. Vinnie played on one of my favorite records of all time, "Night Shift" by the Commodores. That's some of the best groove drumming I've heard by anybody—and that's from Vinnie, the wild man. His personality is exactly the way he plays. Now that he's out of his crazy period, he's inquisitive and there's a sort of an innocence to his playing. When you hear him play, you get the feeling sometimes that he's never heard what he plays before."

**Harvey Mason**—"When I think of Harvey, I think of a very studious guy who worked very hard and put it all together. I've always admired him for being so well-rounded and, of course, for being able to play such a beautiful feel on the hits he's played on, or even on the many TV themes he's done. There's extraordinary depth of feeling in Harvey. I think his personality matches his playing in that he's always been a very self-assured and slightly assertive personality. A humble feel and sound from not such a humble guy." [laughs]

**Sol Gubin**—"His personality is very assertive. I imagine that's worked against him in some cases, but it's worked fantastically for him in his playing. He's always reminded me of Sonny Payne—that kind of intensity and humor. He's very, very confident in the same studied way that Harvey and Vinnie are. He's a great composer as well, and that shows in his playing. That gives you a confidence in your playing that frees you up. I love the way he kicks the band on continued on page 66
What does it take to drive a speed metal band from the drum chair? MD recently sat down with John Tempesta of Exodus, Vinnie Paul of Pantera, R J. Herrera of Suicidal Tendencies, and Shannon Larkin of Wrathchild America to get the inside dope.

Designed to challenge the bloated, commercial conventions of today's music scene, speed or thrash metal is despised by the uninitiated, spurned by the music "establishment." Detractors find its overwhelming power, speed, and seemingly subversive image distasteful to their refined ears. Well, yes, speed and volume may count for a lot in thrash/speed, but in the genre's best bands, so do intelligent lyrics and musical integrity.

The four drummers in this piece all regard musical integrity as their top priority, and that attitude has gained them reputations in not just the thrash world, but in the drumming world as well. Let's take a closer look at some of speed metal's top timekeepers.

John Tempesta

John Tempesta is probably the last person who thought he'd end up in a thrash metal band. He considers playing with San Francisco's Exodus a surprising, fortunate twist of fate, rather than a deliberate career move. Tempesta (his surname appropriately translates into "the eye of the storm") is a dyed-in-the-wool New Yorker who had always pursued a future in drumming. Yet it was in the midst of his job as Charlie (Anthrax) Benante's drum tech that the opportunity arose to join Exodus.

"I always thought Exodus was good," John begins, "but I never pictured myself as a member. It just came about because I was lucky. Working with Charlie, being on tour, I was looking for a gig and dying to play. When the original Exodus drummer got sick and they asked me to sub for him on the tour, I thought, 'Oh man, I hope I can really do this.' So I gave it my best shot."

It all sounds like a fairytale headline: Drum Tech Plucked From Obscurity, Joins Major-label Thrash Band. Keep in mind that this particular drummer had never played this type of music before. Of course, John confesses, that was when the real work began. "When I did that first tour, I hadn't played my own drums for a while, because I was on tour with Charlie. When I went home for four or five days to learn 13 songs, I didn't have a drumkit, so I had to "air-drum" through headphones in my apartment, and then go up to the rehearsal studio from there. I didn't know how it was going to turn out, but the first rehearsal ended up going great."

"My first gig with the band was back home in New York at L'Amour. There I was, playing my first gig with Exodus—the first show I played live in about two years—in front of a lot of my friends. We didn't go on until 1:30 in the morning, and I was so nervous. But I pulled it off. I guess I needed a boost like that. From there, my confidence started building. I didn't know how drummers were going to react to my playing. I guess people liked it, although, as I said, I'm more of a 'pocket player.'"

John admits that he had a lot of prac-
"We like to call it power-groove. It's really heavy, and it's groove-oriented music, but it's got the same attitude as thrash and hardcore. I'd just like to get that straight." So said Vinnie Paul, drummer with Pantera, when I mistakenly uttered the word "thrash" when discussing his band.

It is certainly a point well taken. Pantera have made the quantum leap from bar band to the big time on the strength of touring and their current release, Cowboys From Hell. The album is dripping with those "power-grooves" that Texan Vinnie speaks of, no doubt the reason behind this fierce foursome's abundant (and still rising) popularity.

Vinnie, who is self-assured, easygoing, and strictly down-to-earth, explains that his parentage is a musical one. "My father is a musician, and he plays just about every instrument except the drums. He's also a recording engineer, which I am, too. When I first started out in school band, they sent me home with a tuba, and my father said, 'This ain't gonna make you any good to anybody.' He sent me back to get the drums, because as far as commercial music, which is what he does, he said that playing in a rhythm section is what can earn you a living making music."

"So I started out on snare drum—that was my forte," Vinnie recalls. "I learned all the rudiments and all that good stuff, and I played drums all through high school. I picked up a drumset on my own after about two years of playing the snare. After high school, that was the end of my training period. I basically really got into the rock thing. I got kicked out of jazz band for playing too loud too many times," he laughs. "Back then, Rush's 21/2 was really big, and me and the bass player would be playing that in the corner while they'd be trying to play some jazz thing. Being the kind of person I am—well, that just didn't fit my attitude. I wanted to do something a lot heavier."

Vinnie explains how he and his brother, Diamond Darrel, who's the guitar player in Pantera, grew up fostering their current playing relationship: "He and I are like the old Eddie and Alex Van Halen story: We both started playing drums, except I got better than he did. So my dad bought him a guitar. Then we started jamming. The bass player I had been in high school with, Rex, is the bass player in Pantera. We've been playing together since we were 14, so it's always been an extremely comfortable musical situation. There's a lot of killer spontaneity in this band, which only happens because we've been together so long."

Pantera was elevated from indie-metal band to major-label status a little over a year ago. "The independent records were good, but were also kind of faceless. We'd go for a Def Leppard thing on one song, on the next one we would try to do a Metallica thing, and the singer we had at the time wanted to do a David Lee Roth pop thing. It just wasn't working. We got rid of him and brought in a new singer (Philip Anselmo). He brought in...
Controlled insanity. That’s probably the most accurate way to describe first impressions of the nihilistic, L.A.-based Suicidal Tendencies when they take to the stage. "You gotta see us live to know what we’re really all about," insists drummer R.J. Herrera, who, despite looking somewhat intimidating, is really the opposite of the band’s street-tough image. He’s relaxed, open, and friendly. Same with the band: Suicidal Tendencies are not simply an exercise in unrelenting dementia. There is a lot more shading to them, many time changes, and assorted influences beyond the obvious.

Herrera was born in Santa Monica, California and was raised there and in nearby Venice. R.J. was barely three when he started getting into music and drumming, mostly due to the influence of his older sister and brothers, who were heavily into the Beatles. "There were four of us kids in the family, so we all got to be someone in the Beatles, and naturally I was Ringo. As far back as I can remember, I was always into drums and rhythms. I was ready to play drums at school by second grade, but you weren't allowed to play drums until you got to fourth. So I waited and kept at it until I was finally old enough to do the school band thing. In high school, I joined the jazz and marching bands, and kept learning all I could, taking private lessons, too. At that point, I was getting into everything. My teacher would do the rudiments, and we'd study rock, Latin, jazz, and polyrhythmic stuff. He was really into African drumming, so I got a taste of that, too."

Herrera was born in Santa Monica, California and was raised there and in nearby Venice. R.J. was barely three when he started getting into music and drumming, mostly due to the influence of his older sister and brothers, who were heavily into the Beatles. "There were four of us kids in the family, so we all got to be someone in the Beatles, and naturally I was Ringo. As far back as I can remember, I was always into drums and rhythms. I was ready to play drums at school by second grade, but you weren't allowed to play drums until you got to fourth. So I waited and kept at it until I was finally old enough to do the school band thing. In high school, I joined the jazz and marching bands, and kept learning all I could, taking private lessons, too. At that point, I was getting into everything. My teacher would do the rudiments, and we'd study rock, Latin, jazz, and polyrhythmic stuff. He was really into African drumming, so I got a taste of that, too."

It was after working with Bobo that R.J. was approached by Suicidal Tendencies, about a year after their first album had been released. "We all grew up in Venice—just a bunch of guys hanging around the beach. The skateboard thing was happening, and we just grew out of that. The guys in the band were having problems with their original drummer, and the offer was for a two-week stint back East. So I listened to the first album and then went in and played for them. They were sort of speechless, because the tempo was a lot better than it had been in the past. Plus I knew all the songs, and I added a whole new feel to the band. So I did the two weeks, and at first, it was hard to keep up with the pace. But I adjusted, because it's a drummer's job to have a steady rhythm, and that was my main concern: first making sure the tempos were right, and then working on the fills and the fast stuff later."

"After that," R.J. continues, "I did the Join The Army album, which I'm not too enthused about because it wasn't a good recording experience for me. It was one of the first longer projects I did in the studio, and the producer had me rent drums I didn't like and play really loud with my sticks turned backwards. Although it was a learning experience, it just didn't turn out the way I hoped it would.

"I still learn every time we go into the studio," R.J. says. "You really get to understand what you can get away with live that you can't do in the studio, from the sounds to making things come across. I've had to learn to simplify and get my ideas together. I've learned to simplify live as well to make the little things stick out. I don't fill as much, but when I do fills they mean something."

R.J. introduced double bass drums into his setup three years after joining Suicidal Tendencies. "Up until that point, I was kind of limited in what I could do, so I switched over. You use different muscles in your legs when you play double bass versus single bass. It just takes some getting used to, you have to strengthen those muscles. You just learn to become familiar and comfortable with it. It's still taking me time to get where I want to be," he laughs.

"I've also been trying to be a lot more healthy about the overall picture of touring and playing. I just try to have a good mental attitude before I go out to play. Sometimes it's hard to get up for it when the crowd's half there, or if you're in the middle of nowhere. But that's part of playing."

Does R.J. ever find himself losing steam during the band's demanding shows? "Not anymore," he responds. "Sometimes you develop certain flaws in that area. I know Dave Lombardo [Slayer] never used to breathe properly, and his tech would have to sit back there and tell him to breathe during the fast parts, and then he'd almost hyperventilate. My problem is that I used to slouch, so my tech used to tell me to sit up. I was getting lower back problems from that, so I had to concentrate on keeping my posture up. I think about my breathing too. You learn things after you've been touring for a few years. You learn what you can and can't do, and how to play effectively."
"We may be considered a thrash band," says Wrathchild America drummer Shannon Larkin, "but I think we only have some characteristics of thrash, whereas Pantera, Exodus, and Suicidal are all a lot heavier, speedier, and more straightforward thrash than we are. I try not to play typical thrash drumming. But all three of the other guys don't play typical thrash drumming, either. I think we all try to be unique. Wrathchild gives me the chance to be more diverse than just thrash. We play everything from fusion to reggae. I don't have to deal so much with speed. Not that I don't like speed—I just enjoy taste side by side with it."

It's been eight years since Wrathchild America began playing around the D.C./Baltimore area, and during that time they have certainly earned their stripes out on the club circuit. "Ever since we've been together we've toured, even without a record to promote. Anytime, anywhere—for anything—we've always been a band who has played live."

Describing his live playing, Shannon (who more than makes up for his slight frame by packing tremendous power with every hit) says: "It's sort of like our stuff isn't consistently fast; it just have to get into it. And when you're playing as a drummer who just sits there. I really rely more on power than speed. I can play as fast as anybody, but I'm more into showmanship live. I'm not into seeing a drummer who just sits there. I really have to get into it. And when you're playing a hundred miles an hour, it's kind of hard to do those tricks."

One area that Shannon worked towards improving when he started out was similar to the other drummers we talked to—double bass playing. In his particular case, it was in respect to speed. "I had started playing double bass back in '82, although I always loved single bass drumming, too," Shannon explains. "One of my favorite single-bass players was Clive Burr from Iron Maiden. Another impressive single-bass drummer was Leonard Haze from Y&T. But something that changed that was hearing double bass drums on early Motorhead records. I heard that and thought, 'Man, I've got to get another bass drum.' When I started using the second bass drum, it came very naturally to me. The work came in when I wanted to pick up speed. But all that amounts to is starting slow and getting solid, and then working yourself up to those blistering speeds."

Shannon can speak at length about the double-bass influence Terry Bozio had on him, and to hear him describe it, it sounds more like a religious experience than an influence. "He's the man. If it weren't for him I probably would never have played double bass. Now that's my favorite part of the kit." Another influence is Neil Peart: "What can I say that hasn't already been said?" comments Shannon. "He's the ultimate, the 'professor.'" But Shannon adds that being inspired by someone is far different than copying someone's playing style. "I draw from my influences without ripping off them. I think that's the key. If people listen to you and then say, 'Well, he plays like so and so,' then you've gone overboard."

As far as what's been labeled as "thrash" recently, Shannon has some pretty blunt words for much of the music. "There are definitely bands to get excited about," he says, "but there's a lot of crap coming out, too. Thrash sort of became a trend, and there were a million different bands playing music that was similar to the other drummers we talked to—double bass playing. In his particular case, it was in respect to speed. "I had started playing double bass back in '82, although I always loved single bass drumming, too," Shannon explains. "One of my favorite single-bass players was Clive Burr from Iron Maiden. Another impressive single-bass drummer was Leonard Haze from Y&T. But something that changed that was hearing double bass drums on early Motorhead records. I heard that and thought, 'Man, I've got to get another bass drum.' When I started using the second bass drum, it came very naturally to me. The work came in when I wanted to pick up speed. But all that amounts to is starting slow and getting solid, and then working yourself up to those blistering speeds."

Shannon can speak at length about the double-bass influence Terry Bozio had on him, and to hear him describe it, it sounds more like a religious experience than an influence. "He's the man. If it weren't for him I probably would never have played double bass. Now that's my favorite part of the kit." Another influence is Neil Peart: "What can I say that hasn't already been said?" comments Shannon. "He's the ultimate, the 'professor.'" But Shannon adds that being inspired by someone is far different than copying someone's playing style. "I draw from my influences without ripping off them. I think that's the key. If people listen to you and then say, 'Well, he plays like so and so,' then you've gone overboard."

As far as what's been labeled as "thrash" recently, Shannon has some pretty blunt words for much of the music. "There are definitely bands to get excited about," he says, "but there's a lot of crap coming out, too. Thrash sort of became a trend, and there were a million
This directory, a sequel to my March 1979 "Directory For The College-Bound Percussionist," is for the drummer who wants a college education while continuing to train on the drumset. Listed are colleges, universities, and conservatories in the United States that offer study and performance opportunities specifically for the drumset player. States are listed alphabetically; institutions are listed alphabetically within each state.

A school must maintain a jazz ensemble (5) or stage band (6) to appear in this directory. This decision is based on the premise that actual drumset performing experience is essential to meaningful learning. A 5 or 6 follows a percussion teacher's name only if he or she directs that ensemble. Some schools have small jazz, fusion, and rock groups in addition to their large jazz ensembles and stage bands.

What a school looks like on paper can be very different from its physical and artistic reality. A strong curriculum may thrive in old, inadequate quarters, and a weak one may boast superb facilities. The presence of a jazz ensemble, furthermore, does not necessarily indicate a high level of drumset teaching. The opportunities and contacts available during your college years may well set the course for your whole career. Do some research, and spend those precious years wisely.

Among the statistics revealed by this directory, two are particularly encouraging. First, the fact that American college percussion teachers specialize in at least 64 diverse musical subjects in addition to percussion illustrates the versatility of today's player. Second, of the 799 teachers listed here (including those listed more than once), at least 60, or nearly 8%, are women. (That's progress, if not equality.)

Considerably less inspiring is the large number of American institutions that teach percussion but don't have jazz ensembles or stage bands, and therefore don't appear below. These include some of the most revered classical music schools in the world. Their reluctance to take jazz and other non-European music seriously affirms that even the best of American education has a long way to go.

This imbalance has undoubtedly encouraged the recent appearance of jazz and rock trade schools. Whereas these small, specialized environments can provide much-needed skills for the competitive drumset market, they don't do much for cultural literacy.

Just as I discovered a few errors and omissions in my main source of information, you may find a few here. Please write me in care of MD if you do, or if you know of any unlisted American college, university, or conservatory that teaches percussion and also maintains a jazz ensemble, stage band, or other drumset-related group as an institutional, credit-earning course.

<table>
<thead>
<tr>
<th>College</th>
<th>Address</th>
<th>Phone Numbers</th>
<th>Faculty Members</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alabama</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alabama State U</td>
<td>School of Music</td>
<td>POB 271</td>
<td>Montgomery, AL 36101-0271</td>
</tr>
<tr>
<td>Auburn U</td>
<td>Dept of Music</td>
<td>Auburn, AL 36849</td>
<td>205-826-4165</td>
</tr>
<tr>
<td>Seward State Jr Coll</td>
<td>Dept of Music</td>
<td>POB D</td>
<td>Boaz, AL 35957</td>
</tr>
<tr>
<td>Troy State U</td>
<td>Dept of Music</td>
<td>Troy, AL 36082-0001</td>
<td>205-566-8112 X3281</td>
</tr>
<tr>
<td>Tuskegee U</td>
<td>Dept of Music</td>
<td>Tuskegee, AL 36088</td>
<td>205-727-8395</td>
</tr>
<tr>
<td>U of Alabama</td>
<td>Music Dept</td>
<td>Huntsville, AL 35899</td>
<td>205-895-6436</td>
</tr>
<tr>
<td>U of Montevallo</td>
<td>Dept of Music</td>
<td>Montevallo, AL 35115-6670</td>
<td>205-665-6659</td>
</tr>
<tr>
<td>U of North Alabama</td>
<td>Dept of Music</td>
<td>Florence, AL 35632-0001</td>
<td>205-760-4361</td>
</tr>
<tr>
<td><strong>Arkansas</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hendrix Col</td>
<td>Dept of Music</td>
<td>Conway, AR 72032</td>
<td>501-450-1245</td>
</tr>
<tr>
<td>U of Arkansas</td>
<td>Dept of Music</td>
<td>Little Rock</td>
<td>501-569-3294</td>
</tr>
<tr>
<td>U of Central Arkansas</td>
<td>Dept of Music</td>
<td>Conway, AR 72032</td>
<td>501-450-3163</td>
</tr>
<tr>
<td><strong>California</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>American River Jr Coll</td>
<td>Dept of Music</td>
<td>4700 College Oak Dr</td>
<td>Sacramento, CA 95841</td>
</tr>
<tr>
<td>Cabrillo Coll</td>
<td>Dept of Music</td>
<td>6500 Soquel Dr</td>
<td>Aptos, CA 95003</td>
</tr>
<tr>
<td>California Institute of the Arts</td>
<td>School of Music</td>
<td>24700 McBean Pky</td>
<td>Valencia, CA 91355</td>
</tr>
<tr>
<td>California Lutheran U</td>
<td>Dept of Music</td>
<td>Thousand Oaks, CA 91360</td>
<td>805-493-3305</td>
</tr>
</tbody>
</table>
By Robert Breithaupt

The decision regarding where to study percussion instruments after graduating from high school is a difficult one to make. You’re going to have to decide what type of curriculum you want, whether you should attend a traditional university or a specialized school, what degree plan you should enroll in, who you should study with, and—most important—whether you qualify for entrance into the chosen program.

The purpose of this article is to help prospective students understand the various options available to them. All things are not the same to all people, and the same is true for the aspiring drummer/percussionist. So the program that a brochure, a friend, or even an instructor suggests may not meet your needs. We’ll try to make your choices a little bit easier by discussing how to prepare for advanced study, the differences between various types of programs, and common questions regarding post-high school study.

Preparing For Advanced Study

In any musical setting, experience and diversification are keys to success. The player who has performed with any group—whether it’s a rock band or an all-state orchestra—will have a tremendous advantage. The person with the best advantage will be the one who has done both. In order to be ready for advanced study, you should take every possible opportunity to develop your skill—through private lessons, school ensembles, and individual, student-organized groups. If you don’t have this experience, you’re going to feel a void in the long run.

Learning is sacrifice and opportunity. Perhaps the best teacher is 50 miles away. Or maybe an important performance is going on during your friend’s wild pool party. It’s “gut-check” time. If you’re serious, you’re going to have to develop excellent “time-management” skills—maybe at a friend’s wild pool party. It’s “gut-check” time. If you’re serious, you’re going to make your choices a little bit easier by discussing how to prepare for advanced study, the differences between various types of programs, and common questions regarding post-high school study.

Program Types

Today’s drummer has several choices when it comes to the type of post-high school instruction he or she wants to pursue. These choices can be grouped into several different types of programs.

Specialized (non-degree)

This type of institution enrolls students for one year or less. It’s designed for music instruction only, as opposed to a standard college or university, which must offer a variety of “core” curriculum courses outside of music to be classified as a degree-granting institution. Due to this fact, the standard college entrance procedures (ACT scores, etc.) are generally not required.

These programs vary from offering a narrow focus on a specific aspect of music or drumming (drumset, hand drumming) to a broad-based study of percussion, musicianship, harmony, ear training, etc. It is up to the student to understand exactly what is involved in any program, but especially one that does not provide “traditional” college courses.

Group instruction is the norm for most specialized schools, and it can
Pasadena City Col
Dept of Music
1570 E Colorado Blvd
Pasadena, CA 91106
818-578-7208
PT Carpenter, Charles (B) 1, 4

Pomona Col
Dept of Music
Claremont, CA 91711
714-621-8155
PT Rees, Hal (Dipl) 1

Riverside Com Col
Dept of Music
4800 Magnolia Av
Riverside, CA 92506
714-684-3240X318
Asst Prof Locke, Garyl, 13

Sacramento City Col
Dept of Music
3835 Freeport Blvd
Sacramento, CA 95822
916-449-7551
Inst Nunes, Melvin(M), 14,17,20,30
PT Silva, Don 1

San Diego State U
Dept of Music
San Diego, CA 92182
619-594-6031
PT Carter, Alien (M) 1.5
Prof Mitchell, Danlee(M) 1,4,11,16,17

San Jose State U
Dept of Music
2100 Moorpark Av
San Jose, CA 95128
408-288-3717
PT Inst Lemmon, Galen (M) 1, 15
PT Inst Wyant, Frank (B) 1

San Jose City Col
Dept of Music
1 Washington Sq
San Jose, CA 95192
408-924-4673
Lect PT Crone, Anthony (M) 1, 4
Lect PT Sabanovich, Daniel (M) 1, 4, 5, 18, 31

Santa Clara U
Dept of Music
Santa Clara, CA 95053
408-554-4428
Lect Adj Ranee, Tom (B) 2, 3

Santa Monica Col
Dept of Music
1900 Pico Blvd
Santa Monica, CA 90405
213-452-9323X9088
PT Early, David (B) 1

Sonoma State U
Dept of Music
1801 E Cotati Av
Rohnert Park, CA 94928
707-664-2324
Lect PT Marsh, George 1, 4

Stanford U
Dept of Music
Stanford, CA 94305
415-723-3811
Inst Bell, William (M) 1, 5, 13, 19

Lect PT Crone, Anthony (M) 1, 4

U of California
Dept of Music
92717
714-856-6615
Lect Dimond, Theresa (D) 1

Los Angeles, CA 90024
213-825-4761
Lect PT Peters, Mitchell (M) 1, 4, 32

Riverside, CA 92521
714-787-3138
Lect PT Van Winkle, Stuart (B) 1

Santa Barbara, CA 93106
805-961-3261
Lect PT Goodall, Gregory (M) 1

Santa Cruz, CA 95064
408-459-2292
Lect Marsh, George 1
Lect Winant, William (M) 1, 33

U of Redlands
School of Music
POB 3080
Redlands, CA 92373
714-793-2121 X3260
Lect PT Anderson, Bruce (M) 1, 4
Lect PT Dominguez, Robert (B) 1

U of Southern California
School of Music
1100 Spring St
Los Angeles, CA 90089-0851
213-740-6935
Lect PT Anderson, Bruce (M) 1, 4
Lect PT Winant, William (M) 1, 33

U of the Pacific
School of Music
Stockton, CA 95211
209-946-2415
Asst Prof Brown, Allan (M) 1, 5, 16,24

Asst Prof Adj Watson, Ken (M) 2, 3, 4, 6

COLORADO
Colorado Christian U
Dept of Music
180 S Garrison
Lakewood, CO 80226
303-238-5386
Adj Kripe, Allen 1

Colorado State U
Dept of Music
Pt Collins, CO 80523
303-491-5529
Art-in-Res PT Duff, Cloyd (M) 2
Asst Prof Kastendieck, Rich (M) 1,4,13,17
Prof Werner, Otto (M) 1,5,29

Fort Lewis Col
Dept of Music
Durango, CO 81301
303-247-7377
Asst Prof Stran, James (M) 1, 4, 16, 19

Metropolitan State Col
Dept of Music
Campus Box 58
POB 173362
Denver, CO 80204-3362
303-556-3180

be very effective. (It is also the most profitable instructional setting for the school.) Be prepared to obtain as much knowledge as possible in the group setting, and use it to prepare for a private lesson.

While generally expensive, specialized non-degree programs can offer a unique opportunity for the student who understands the concept of this type of instruction. Admittance requirements for these schools are the least stringent of the three categories.

Some questions that should be asked when considering specialized non-degree programs are listed below. These questions also should be asked when considering any type of program.

• How large are the classes?
• Who will my instructors be on a regular basis?
• Will I have private lessons?
• What type of practice facilities exist?
• Will I receive a transcript specifying, among other things, which courses could transfer?
• What type of financial aid is offered?

Degree-Granting Comprehensive (undergraduate, graduate)

The greatest diversity exists in these institutions, and some of the finest programs exist in this classification. Sadly, there are some schools among this group that are unable to prepare students for the demands of performing, teaching, or the music industry.

The "typical" percussion program exists in this format: a graduated course of study on a variety of instruments, with the opportunity to perform in an assorted group of university ensembles, while studying music academics (theory, history, etc.) and core academics (English composition, humanities, fine arts, etc.). While predictable on the surface, some of the most creative and progressive curriculum plans are found in this group, thereby creating the huge difference between those who are hot and those who are not.

Programs in performance, jazz studies, music industry/music business, and even music education are providing drummer/percussionists with many opportunities. And within the percussion studio, the addition of drumset, hand drumming, electronic percussion, and ethnic percussion options are expanding the opportunities for many outstanding players even further.

Contemporary marching percussion ensembles, jazz percussion ensembles, and steel drum bands exist primarily in this type of program. The modern literature for wind ensemble, jazz ensemble, and chamber groups relies heavily upon the percussion player, and these schools feature the widest variety of this type of ensemble.

In the final analysis, the most important fact to many students (and most parents) is that these institutions are degree-granting: If you graduate, you have a college degree. The degree may be in performance, music education, or something else, but you will have a bachelor's degree from college. It is very important to note that admission to a college or university as a generic student does not signal an "automatic" admission to the music school or department, since an audition is generally required.

Here are some questions that might be helpful in viewing this type of school:
• How many percussion majors are in the program?
• If it's a very large number, will I get to play?
• If it's a very small number, will I have time to study?
• Who do I study with?
• What are the practice facilities like? How much equipment is available?
• What are some of the program's graduates doing?
• How valuable is the academic/musical credential of the school...the department...the instructor?
• Does the school provide guest artists?
• Do the performing groups tour?
• Are there professional playing and/or teaching opportunities in the area?
• Are there performance scholarships available? What are the criteria?
Degree-Granting Specialized (undergraduate, graduate)

Some of the most noted percussion programs in the world are housed in settings where the student will study as an undergraduate for four years, receiving either a diploma for concentrated music study, or a degree for music study combined with the courses necessary for a college degree. These programs have traditionally been associated with orchestral performing, but in recent years students who are pursuing contemporary jazz careers have found success in other schools that have adopted this type of format.

Success in these programs comes to those who are very serious and ready to compete; the outstanding students in these programs are focused and intent on performing as a career.

Most of these programs require an extensive audition for admission. Many have a quota of new students, making admission very difficult and next to impossible for anyone who has not studied percussion instruments seriously. (According to Professor John Beck, Eastman School of Music accepts only four undergraduate percussion majors per year, generally from a pool of over fifty applicants.) Those programs that select a large number of applicants generally “weed out” the weaker players, either by the academic demands or by the realization that the best players will always receive the best playing opportunities.

Common Questions

There are several questions that drummers who want to pursue post-high school instruction commonly ask, such as...

What should I do to prepare for school?

This is the most common question. The answer depends upon what type of setting you wish to find yourself in and what you want from this experience. Below are a variety of ideas:

1) Write or call the school. For the cost of a stamp or a phone call, you could save much time and money by finding out valuable information without leaving your house. The program may not be right, the location may not be good, or you may not have the proper preparation to inquire at this time. On the other hand, you might find that the program sounds like the exact thing you are looking for.

2) Visit the school. This will probably be the most valuable time spent. The “vibe” of the school and its students is an important factor. Try to visit while school is in session, visit classes, and by all means talk with a variety of students, not just administrators. A cross-section of student opinion from bright students is better than a thousand brochures. Beware of any college representative who openly discounts other programs as worthless.

3) Spend time with a mentor or teacher who has experienced the institution you are interested in. Hearsay is often worth what you pay for it—nothing. Many people who’ve spent time at particular schools will take the time to help with your questions, or at least will give you a contact

4) Get your playing together, and let it do the talking for you. Instructors appreciate young players with good communication skills, but the gift of gab doesn’t go very far unless you are ready to back it up with an excellent display of musicianship. Remember, the first impression is the most important. In many programs the admission audition is the key to acceptance and/or thousands of dollars of scholarship aid, while in others an audition may place you in an ensemble that may become a ticket for tremendous playing and traveling experiences.

Why do I need a degree if I just want to play?

You don’t. However, few of us have the uncanny skills of Elvin Jones or the longevity of Tommy Aldridge. Perhaps the organized setting of a school, with its ensembles and classes, will help the learning process go faster.

No school can replace the value of playing on a regular basis in a professional setting. Some musicians form groups right after high school, while for many players this experience comes after college, where they meet other musicians who are seriously pursuing a performing career.

After a few months or years, though, you might wish to settle into some-
Robert Breithaupt is an associate professor of music at Capital University in Columbus, Ohio, where he serves as the head of percussion studies and as department chair of Jazz Studies and Music Industry.

Do I need to play mallet (or keyboard) percussion?

In the non-degree specialized schools, this is generally not a requirement. In most other settings, the need for mallet experience ranges from strongly suggested to absolutely required. If for no other reason, the study of theory, harmony, and improvisation makes learning a mallet or keyboard instrument imperative. Many programs have established remedial levels for students with weak mallet backgrounds. But any time spent in preparation before is time well spent. Otherwise, you might find yourself playing nursery rhymes and folk songs in a college practice room just to learn the keyboard.

Should I study piano and theory before I go to college?

Any experience with a keyboard instrument or theory instruction is a positive one. However, no crash course in piano will create any miracles. Most drummers-turned-mallet players will do just as well to learn the basics of scales, arpeggios, and chord structure on a xylophone or marimba, since they are accustomed to holding mallets or sticks. The physical demands of manipulating your fingers on a piano will often get in the way of theoretical learning at the early stages. Furthermore, the number of drummer-percussionists who are proficient-out of basic levels of college piano class is very small.

Will I study drumset in college?

This varies from school to school. Many more programs are incorporating a drumset component into basic percussion study, just as a student is expected to study timpani or multiple percussion. Others offer drumset as an “add-on,” or an elective course of study. Some schools will vary their offering of the instrument, depending upon who at the graduate or “local pro” level is available for teaching.

What groups should I play in to get ready for college?

Play all the percussion instruments in every possible situation. Passing by the opportunity to play in the orchestra, concert band, or jazz ensemble, in a musical, or in any other setting is basic foolishness. Take advantage of these opportunities, especially if these are select or “all-star” groups, as an 18-year-old. Most musicians, no matter what their ability and experience, wish they could read better. Reading is like keyboard playing—it is becoming more important all the time. So find some good reading texts, and a teacher (if necessary), and start practicing. The musician who says that reading is not important is generally trying to rationalize his or her own inability. Don’t believe them—especially if you want to attend a music school.

How well should I be able to read?

Most musicians, no matter what their ability and experience, wish they could read better. Reading is like keyboard playing—it is becoming more important all the time. So find some good reading texts, and a teacher (if necessary), and start practicing. The musician who says that reading is not important is generally trying to rationalize his or her own inability. Don’t believe them—especially if you want to attend a music school.
Zildjian TOOK THESE SO

Vinnie Colaiuta had a clear picture in his mind of what his dream cymbal would be. "It would have a 'sweet' sound," explained Vinnie. "Not too dark. Not too light. Sort of in-between, but not bland and not middle-of-the-road. It would be a thin cymbal with more spread than a thicker cymbal, but not too much more.

When I hit the bell, it wouldn't go 'ching-ching' like a cash register. It would open up as soon as I touched it. I could even hit it with my finger and it would still sound good. It would speak to me. In a nutshell, the cymbal would be strongly reminiscent of the old Zildjian A, but with a more contemporary feel." Interestingly,
us field test. And after a lengthy process of playing, listening, and perfecting, we produced the new A Custom. We're thrilled with the cymbal because we believe it's the finest sounding A Cymbal we've made to date. And it should be.

New computer techniques enabled us to analyze how minute variations in hammering patterns affected the sonics. And our exclusive rotary hammering device allowed us to create never-achieved-before nuances in sound.

The A Custom is a complete range of cymbals with 14" Hi hats, 15", 16", 17" and 18" crashes, and 20" and 22" rides. To learn more about them, please write Zildjian at 22 Longwater Drive, Norwell, MA 02061. As a parting note, we'd like to thank all the artists involved in creating the A Custom.

Especially Vinnie. Because when we sat down to work, his head was into it the most.

Sounds Out Of My Head.

several months prior to this discussion with Vinnie, we had already begun working on a cymbal with similar qualities, as an extension to the classic A Zildjian sound. We decided to join forces and create this new generation of cymbal together. We enlisted Dennis Chambers, Steve Smith, Neil Peart, William Calhoun and Omar Hakim, amongst others, to help.
GMS Drumkit

by Rick Mattingly

Excellent construction, innovative design elements, and top-quality sound combine to make this new drum brand an immediate contender.

The folks at GMS (Grand Master Series) drum company think you should be able to take a new drum right out of the box and play it. You shouldn't need to have the bearing edges redone, RIMS mounts installed on the toms, a better snare bed cut, the lugs packed so they don't rattle, and so on. And so, GMS drums are built with all of those details—and several others—already accounted for. We recently received a six-piece GMS kit for review so we could check out these claims for ourselves.

General Characteristics
The shells are constructed from 8-ply maple that is cross-laminated with staggered seams. (The bass drum hoops are 10-ply.) Bearing edges are cut at a 45° angle and hand-sanded. Each drum has a single air vent (except the snare drum, which has two) and a square, metal logo badge, which is attached with four small nuts and bolts. Each shell was stamped on the inside with a serial number and date of manufacture. The kit we received was finished in Gold Flame, a natural finish that allowed the grain of the wood to show through and that was polished to a high gloss.

The tuning lugs feature a unique design. The tension rods are screwed into a barrel-shaped nut, which is horizontally mounted in a brass housing that is attached to the shell by a single screw. The nut can swivel, but it is held in place by rubber O-rings so that it won't fall out during head changes. There are no springs used in the lugs at all. The housings at the top and bottom of the drum are connected by solid brass rods, but these rods are not in contact with the shell—only with the housing.

Bass Drum
Fitting in with GMS's "take it out of the box and play it" approach, the 16 x 22 bass drum came equipped with an Evans Genera EQ-2 batter head and an Evans black Resonant front head. Normally, when reviewing bass drums, we have to start by removing a head or two and adding felt strips, padding, or a front head with a hole cut in it. We always try to keep muffling to a minimum, because how can you accurately review a bass drum that is stuffed with pillows and blankets? So it was very refreshing to encounter a drum fitted with heads that did not require any alteration (save a few turns of a drumkey).

Note that the front head was a Resonant rather than the EQ front head that Evans recommends using with the EQ-2 batter. This gave the drum a bit more ring, but it was not an undesirable amount, and would be just right for a high-volume situation—which one can assume a 16x22 drum would be used in. The drum had plenty of punch as well as a clear low-end pitch.

Other than ten pairs of tuning lugs, the only hardware mounted on the bass drum was the spurs. The design is simple and effective. Loosening a large wing-screw allows you to pull the spurs up against the drum for packing or to extend them out for playing. There are memory notches in the mount and in the spur arm to facilitate this operation. When extended, the spurs angle forward just a bit. Length is adjusted via another wing nut, which allows a telescoping shaft to be extended or retracted. The bottom of each spur is sharp and pointed, but there is a threaded rubber foot (with locking washer) that can be extended past the point.

GMS drums are priced individually, rather than by kit configuration, so I will give prices of each drum as I go along. Bass drums are available in sizes from 14x18 to 16x24, with a price range of $1,000 to $1,200. The 16x22 that we reviewed lists for $1,150. The bass drums are fitted with spurs only, as GMS recommends using RIMS mounts on toms. However, they will pre-drill a drum to fit any standard mount at no extra charge.

Tom-Toms
The kit we received had four toms: 8x10 and 10x12 toms with six lugs each, and 12x14 and 14x16 drums with
eight lugs each. All of the toms were fitted with the RIMS mounting system, and all were equipped with Evans Genera batter heads and Genera Resonant bottom heads.

The toms were my favorite part of the kit. They produced very focused pitches, from high and “poppy” on the 10” drum to deep and bathtub-like on the 16”. They had enough ring for plenty of projection, but not so much that the fundamental pitch was obscured. Generally, I'm not one for playing a lot of fills, but I couldn't keep off of these toms because they sounded so good. Drums like these could change my whole way of playing.

I was also pleasantly surprised by the Genera tom heads. When I first reviewed those heads several months ago, I liked them, but didn't feel they were necessarily the best general-purpose heads I'd ever heard. However, they sounded excellent on these drums, and I can't imagine any other type of head sounding any better. This is obviously a case of matching the right head with the right drum.

Rack toms are available in sizes ranging from 7x8 to 16x16; floor toms are available in 14x14, 16x16, and 16x18. Prices for toms range from $410 to $850. The toms we reviewed are priced as follows: 8x10, $450; 10x12, $500; 12x14, $610; 14x16, $710. The price includes PureCussion RIMS mounts.

Snare Drum

Given current tastes in high-pitched piccolo snare drums, it’s been a while since I've encountered anything like the 7x14 snare that came with this kit. I'm so used to the high-pitched crack of a thinner drum that it took me a while to adjust to this drum's lower, meatier sound. Once I did, I liked it a lot, and it would have been an excellent choice for a primary drum a few years ago. Now, however, I would caution anyone considering such a drum that it might not be what you're used to hearing these days.

But that is not to say that there is anything wrong with this drum when considered on its own merits. It fit right in with the big sound of the bass drum and toms, and had good projection and a clear tone. Rimshots had a lot of body, and center-hits were round and full. Snare response was excellent at all dynamic ranges.

The snare strainer is a simple drop mechanism; when the snares are off, the lever extends horizontally from the drum. To adjust the snares, there is the usual round knob. The knob on our test model had quite a bit of resistance (to prevent slipping, I imagine), and took a bit of strength to turn. I found that adjusting the snares in the "on" position didn't work very well. I had to release them so that they could re-seat themselves across the head. It was also easier to turn the adjustment knob if the lever was down and out of the way.

Wood snare drums are available in sizes ranging from 5 1/2x12 to 8x14, and are priced from $525 to $700. The 7x14 that we reviewed lists at $675. GMS also makes two brass-shell snare drums: a 3 1/2x14 that lists for $850, and a 6 1/2x14 that lists for $900.

Hardware

GMS is concentrating their efforts on drums, so they do not manufacture hi-hat and bass drum pedals or snare and cymbal stands. As the toms are all fitted with the RIMS system, there is no need for tom-mounting hardware, either. The kit we received came with a Pearl-like floor stand for mounting the two large toms (list price $200).

For mounting the small toms, GMS did provide their own rack. It is 39 1/2” long by 2” wide by 1” thick, and it's designed to mount on two cymbal stands. Although the rack itself is quite heavy, I had no trouble mounting it on two medium-weight cymbal stands. As long as the legs have a reasonably wide spread, you should have no problem. I did have to mount the rack on the center section of the stand, as the top section was too thin to work with the clamps on the rack.

The rack has 14 notches cut into it over which clamps can be mounted using two drumkey-operated lugs each. Once you have adjusted a clamp for whatever you wish to put in it, you only need to tighten and release one of the lugs for setup and teardown. The outside notches are for mounting the rack itself to cymbal stands, leaving 12 positions for mounting toms, cymbal arms, and accessories. I simply used it for the two small toms, and with all of those different positions, I had no trouble getting the toms exactly where I wanted them. (Two Pearl-type tom arms were supplied to connect the toms to the rack.) There were six clamps supplied with the rack: two for mounting the rack itself and four for accessories. Presumably you could obtain extra clamps, and the notches are spaced so that all 12 positions could be used simultaneously. (Sonny Greer would have loved it.)

The rack is made of aluminum finished in carbide black powder coat, and it lists for $450. GMS will custom-make longer racks.

Conclusions

The GMS kit was big and powerful-sounding, and all of the drums had focused pitches. The shells were solidly constructed and beautifully finished, making the kit both pleasant to play and to look at. Everything about this kit was top-quality.

These drums are not cheap by any means. The combined cost of the kit as described above is $4,745 (and does not include hi-hat pedal, bass drum pedal, snare stand, or cymbal stands). But if you bought a top-quality kit from one of the major manufacturers and then had some of the modifications done that are standard on GMS drums, your final cost could be comparable.
Gon Bops Gongas

by Chuck Silverman

When is a conga not a conga? When it's a Gonga, and here's why you should know the difference...

Gon Bops of California, known for its line of congas, bongos, and timbales, has introduced a new line of hand percussion instruments called Gongas. Created in response to the need of many percussionists and drummers for lightweight, portable congas, Gongas have been designed to maintain an authentic conga sound in a drum that is both portable and compact. The intention is not to replace the traditional conga drum, but to help the drummer who must set up and tear down his/her equipment frequently.

Construction

Gon Bops founder Mariano Bobadilla was inspired to develop the Gongas at the request of a respected percussionist who wanted portable drums that sounded good. He realized that the sound of a conga relied on the air space within the drum. Through experimentation, he found the critical spot where the remaining air space had little effect on the drum sound. He cut and closed the drum at this point, and replaced the traditional conga drum, but to help the drummer who must set up and tear down his/her equipment frequently.

The only place that sound can escape from the drum is through the resonator. The diameters of the Gongas are the same as those of regular congas. (This is important, because the diameter of a drum gives you the tone—high, medium-pitched, or low.) But with the resonator pushed inside the shell, the depth of the Gongas is one-third that of regular congas, making them easy to pack and transport. Depending upon the wood, the weight of the drums varies from 11 pounds for the quinto to 14 - 16 pounds for the tumba. This is half the weight of regular congas. The heads used are domestic cowhide, not imported water buffalo. All heads are interchangeable with those used in Gon Bops' regular conga line.

All of the hardware is cold-rolled steel, with the screws, brackets, and crowns manufactured in the Gon Bops facility. Everything offered, except for the lowest-price model, has a polished chrome finish. All hardware is also interchangeable, assuring that there will be no confusion with regards to ordering parts for the drums.

Light red Appalachian oak or Philippine mahogany is used in making the Gongas. The wood inside the drum and resonator is never painted, allowing the bare wood to have its effect on the air passing over it. (Mahogany produces a mellow sound; oak produces a slightly more brilliant sound.) The neoprene collar attached to the bottom of the drum is screwed in with phillips-head screws. If the collar should ever tear or need to be replaced, the job would be relatively easy.

The Test

The first thing about the Gongas that grabs your attention is the actual size of the drums. Once you get beyond that initial impression, the excellent construction of the drum can be truly appreciated. Attention to the minute detail is evident from the first cursory inspection. The finish of the drums I played was natural oak. The wood was beautifully finished, with no outward flaws. The brilliant chrome-plated hardware more than complemented the wood's lustre.

I first played the drums without doing any tuning, and was immediately struck by the deep, resonant tone—a bit unlike congas, actually. The bass tone in both the conga- and tumba-sized Gongas was marvelous—rich and sonorous. The slap tone, that nemesis of beginning players, was right there from the start—a real plus. The combination of the high-quality skins and top-notch construction combined for easy playing. Gon Bops' teardrop hoops also made playing very comfortable.

After taking the drums home, I played them in a setting with just myself and a drumset player. The Gongas projected more than enough to make their presence felt and heard. They served the same function as more traditional congas, but with some added features. Their bass tone gave them a different "presence." The sound of the drum seemed to bounce off the bottom closed portion and hit me in the upper body. That feeling, along with the Resitone resonator's effect of allowing the majority of sound out the bottom of the drum, combined for a very full and pleasing tone. This might be a plus for the recording percussionist, in that mic's could easily be placed both above and below the Gongas and then mixed to achieve the best sound.
Models

There are seven different sizes of Gongas available in nine different finishes. The head sizes available are 9 3/4", 10 3/4", 11", 11 1/2", 12 1/4", 13 1/4", and 14 1/4". There are five different fiberglass and four different wood finishes. Due to this wide array of available combinations, there is a wide range of prices. The least expensive quinto (small Gonga) is $339; the most expensive drum of the same size is $620. The 10 3/4" Gonga range in price from $359 to $639. The 11 1/2" drums range from $387 to $668. The drums I reviewed were top-of-the-line instruments: a 9 3/4" quinto and a 10 3/4" conga. The manufacturer’s suggested list price for these drums is $649 and $687, respectively.

A Gonga stand has been developed from the original concept of the Gon Bops double conga stand, in use since 1976. The stand is fully adjustable to accommodate a player who is standing or sitting, and is available in models that can hold two or three drums. The stand is all-steel, chrome-plated, and constructed in the Gon Bops factory, with no aluminum parts and no castings that could break.

A trap case that holds two Gongas and a stand is available. Constructed of polyethylene with 3" casters, it lists at $480. Padded bags are also available, and cost between $75 and $80, depending on size. A padded cover for the Gonga stand lists at $42.

As you can tell by the prices of the Gongas, stand, and cases, Gon Bops isn’t exactly the cheapest brand on the market. But if quality is what you’re after, then this line of drums should most definitely be examined.

Pearl Soprano Snare Drums

by Rick Mattingly

The trend towards smaller snare drums continues with Pearl’s latest offerings: the 3x13 Soprano, available in both brass and maple models, and the 7x12 Soprano EFX model, available in maple only.

The two 3x13 drums are identical, except, of course, for the shells. Each has one air vent and eight lugs, and each is equipped with Pearl’s SO-16 strainer, which is simple in design and operates smoothly and quietly. The lever is long enough that you can manipulate it easily, but it does not stick up over the rim when it is in either the full-on or off position. On the maple drum, all of the metal hardware is separated from the shell by cushioning material.

Soundwise, the two models have more similarities than differences. As one would expect with any 13” diameter drum, they favor higher pitches, and as you would expect from any drum 3" in depth, the higher overtones are favored, giving them a high-pitched sound that might be more accurately compared to a firecracker. Both drums stood up well to a wide range of dynamics. Loud rimshots were solid and cutting, and brush response was excellent.

The 6-ply maple-shell drum had a brighter sound than is common with wooden drums. In fact, while I generally like wood-shell snare drums, I’ve tended to favor metal drums in the 3x13 size, as wood shells seemed better suited for enhancing lower pitches. But the Pearl Soprano maple model had a bright sound more characteristic of metal. As bright as the maple drum was, I expected the brass model to be even brighter, but it wasn’t. It actually had just a bit more body and warmth than the maple drum.

The 7x12 Soprano EFX model is constructed from eight plies of maple and also features eight lugs and one air vent. The strainer is similar to the one found on the 3x13 drums. Again, all hardware is separated from the shell by cushioning material.

The 12" diameter of this drum favors even higher pitches than the 13” models, but the deeper shell enhances a wider range of overtones, which translates to more depth. The drum’s timbre actually reminded me of a high-pitched military drum—due, no doubt, to the relationship between depth and diameter. I dare say this drum would cut through just about anything, although the higher pitches it favors might seem too high to some players.

The 3x13 drums could possibly serve as someone’s primary snare drum in a low-volume situation, or one in which the drums were miked. But they would probably be more effective as auxiliary snare drums for tunes that require a high-pitched crack. They could sound a bit thin on ballads or tunes where you would want a deep, full sound. Likewise, the Soprano EFX drum is also probably best-suited as a secondary drum, as the ultra-high pitch it favors might not be practical for a wide range of music.

I reviewed these drums (as I tend to review most products) without knowing their list prices. That’s something I always check on at the last possible moment, since prices have been known to change between the time an item is shipped to us for review and the time it takes us to check it out and write about it. Anyway, based on the quality of these drums compared to other drums I’ve reviewed recently, I assumed that the 3x13 models would list somewhere around $300. I was genuinely astounded when I was told that the list price for the 3x13 maple drum (M-513P) is $200 and that the brass version (B-513P) is $210. The 7x12 Soprano EFX (M-512SE) lists at $365, which isn’t quite the bargain that the other two drums are, but is still a very reasonable price for the quality of the product.

Photo by Kick Mattingly

Photo by Kick Mattingly
Patterson Cable Snares

by Rick Mattingly

Over the years, some of the finest drum and percussion products have been created by members of symphony orchestras. Such players as Saul Goodman, Fred Hinger, Morris Lang, Al Payson, and Frank Epstein have produced quality snare drums, mallets, and accessories. (And then there’s Vic Firth, who started out turning a few timpani sticks and ended up with a small empire.) Recently, San Antonio Symphony percussionist William Patterson joined the list by going into the cable snares business. He offers three models: stainless steel, coated (“Blue” snares), and a Super Corp model that combines 12 coated cables with eight stainless steel ones. We received samples of the first two for review, which I tested on a 5x14 Ludwig Super 400 metal-shell snare drum and a 6 1/2x14 Noble & Cooley HP series wood-shell drum.

The stainless steel model comes closest to regular “spiral” snares, but there are some significant differences. For one thing, even though there are 18 of them (mounted in two groups of nine, with a very small space in between), their combined width is less than 3/4”, compared to the two-inch width of standard snare units. While it might seem that they are not in contact with as much snare-head area as a result, one has to consider the fact that the entire length of a cable snare lies flat against the head, whereas with spiral snares, only about one-third of the metal actually touches the drumhead.

Also, most traditional snares are not mounted in such a way that the snares completely span the drumhead. Patterson’s cable snare units, however, extend past the drumhead about an inch on each side, so that the snares themselves stretch from bearing edge to bearing edge. With all of that contact between the snares and the head, cable snares perform very well in terms of sensitivity and response. They do, however, tend to be “drier” sounding than spiral snares. They do not have the kind of after-buzz that spiral snares can produce, and they are not quite as sensitive to sympathetic vibration caused by hitting other drums.

When I tried the snares out on the aforementioned drums, I noticed that the snare “snap” emphasized the middle and lower harmonics rather than the higher ones, giving the drums a somewhat more “gutsy” sound. For drumset playing, I favored them on the five-inch metal drum. They stood up well to heavy backbeats, and the dryness of their sound fit well with current trends in drum sounds.

I also tried the stainless steel snares on a 4x14 wood-shell piccolo snare. Again, it produced a sound with a darker timbre, and while it sounded fine, I couldn’t quite get that high-pitched crack I’m used to with that smaller drum. I also tried loosening the snares a little for that slightly rattley jazz type of snare sound that some drummers like, but that does not seem to be the optimum setting for these snares. They sound best when tightened firmly against the bottom head.

The “Blue” snares, so-called because of the color of the coating, are the closest thing in sound to gut snares. A big advantage, however, is that they are not affected by humidity, the way gut is. (The manufacturing process is more humane, as well.) There are only 12 snares on this model, but again, they lie flat against the head for maximum contact and extend past the edge of the head.

I doubt if many drumset players would want to use the “Blue” snares, but for a military or marching snare sound they would be the perfect choice. They are slightly less sensitive than the stainless steel model, and are the very definition of the word “dry.” While it is possible to perform passable buzz rolls with these snares, they are meant for rudimental double-stroke rolls. I favored the “Blue” snares on the 6 1/2” Noble & Cooley wood-shell drum, but they even made my 5” metal snare drum sound militaristic.

One word of warning if you are thinking about trying a set of cable snares: They take some time to mount properly. The large clamps that hold the snares together often don’t fit through the slots in your bottom rim unless you loosen the rim so that the bottom head is not blocking the opening in any way. Also, if your drum does not have a snare bed and you are attempting to use the stainless steel model, you might have to bend the snares with needle-nose pliers at the point where they bend around the edge of the head. (Detailed instructions are included with each set.)

Symphonic and rudimental drummers will certainly find both of these models to be applicable to their needs. Drumset players—especially heavy hitters—might want to investigate the stainless steel model, which is available in four different lengths to accommodate different snare beds. List price is $60. The “Blue” snares come in two different lengths, and list for $40. The Super Corp combination model (not reviewed here) lists for $85. For more information, you can contact William Patterson at 4003 Willow Green, San Antonio, TX 78217.
“Consistency. It’s kept me with Billy Joel for seventeen years. It’s kept me with Tama for the last twelve.

“Why? After almost a year and a half long tour with Billy, my Artstar II’s still sound as great as they did opening night. Also, during the course of that tour, I did over sixty drum clinics around the world on as many different Artstar II sets and every one sounded consistently great...not only from set to set, but from drum to drum. That’s why.”
I sit with drummer Clint de Ganon at an outdoor café smack in the center of his hometown. We have just driven through "the old neighborhood" by the house where he grew up, with all the attendant memories. We talk about Clint’s career...music...what it was like being raised here. (That latter is of mutual interest, as I grew up in the small town right next to his.)

Words come easily to Clint. He has a natural ease with people, and a sense of complete openness. He also has the ability to immerse himself—mind, body, and soul—into any musical context that he graces. His playing is striking in its looseness and its breathability, yet utterly precise—technically flawless without sounding "technical." It is intuitive and riveting, much like the man himself.

Because he relies on his instincts as a player and is quite natural at connecting with people, de Ganon has become a rising figure on the New York scene. He’s done numerous jingles and albums, and a soundtrack. He’s got the live side sewn up, too: He’s recently been playing with keyboard innovator Bob James both here and abroad. When Clint plays with his colleagues, smiles, unspoken messages, and laughs are exchanged. The Bob James Band positively glows, seeming to feed off each other’s energy. They wail away, making beautiful music together.

**TS:** How long have you been working with Bob James?
**CD:** My first dates were on a tour of Japan in March, so it hasn’t been very long. I had worked with Bob several years ago—in the studio on a film date, and also live at a concert. But he had been working with Yogi Horton, with whom he had a close relationship and who was one of my favorite drummers in New York. A lot of excellent drummers have worked with Bob: Steve Gadd, Harvey Mason, Yogi, Buddy Williams, Tris Imboden. The last guy who did it was Herman Matthews, who’s now with Kenny Loggins. I think it was just a matter of a real desire on my part to play with Bob, and letting that be known. The opportunity took a long time to come to fruition.

**TS:** You are very exuberant when you play with Bob. Is that your normal personality, or is it the music that makes you play with such enthusiasm?
**CD:** I think it’s a combination of the two. What’s important for me is to play with a certain commitment and intensity. I love the band, and I love the way Bob plays. The music leaves a lot to explore, and he gives me license to do it. The more I do it, the more I have fun with it. It really is an open door for me.

**TS:** Yet the music is pretty structured as far as parts of songs are concerned.

**CD:** There is a given structure, but that structure is also collectively defined. In other words, it’s the product of five or six people—however many are playing, all contributing and creating the structure. But it isn’t clearly defined to the point of, "This solo is going to be 16 bars." Sometimes we’ll just stretch forever, other times we won’t. It’s all a matter of using your ears and giving your input.

When you listen to Bob’s records, you might think, "This sounds very clearly defined"; it doesn’t sound like there would be a lot of leeway. But when I got on the gig, Bob said, "I want you to play beats I never heard. I want you to take this wherever you want. I want you to feel so in command that you can show us where to go."

**TS:** Is that responsibility at all intimidating?
**CD:** I start small and get bigger; that’s my general rule. I won’t go in like gangbusters and try to do it all. I started off with Bob just playing the parts—trying to be precise and clean, with good time. Then, as I felt more comfortable with the music, I was able to explore the boundaries and push them more, without feeling like I was imposing or doing things that were not necessarily good for the music.

You have to make every gig your own—which, hopefully, comes quick enough. Once it’s your own and you’re giving your own contribution to it, it’s not intimidating at all. I must add that Bob is consistently the best player on the gig—and there are a lot of good players on this gig. He sets a standard that each of us aspires to, and we follow him.

**TS:** Therefore becoming motivated is never a problem?
**CD:** Oh, no. You see, I grew up listening to people like Bob James, who really carved out a niche of what we would call "hot jazz." It wasn’t really fusion...it’s hard to describe. It was a
“When you’re talking about studio work, dependability is a must. My success is based on my being there on time, in time, every time. If not, someone else gets the call.

In order to keep that from happening, I’ve got to demand the same from my equipment. Tama snare drums have seen me through more studio sessions than I can remember. From the Stranger to Stormfront, Tama snare drums have never let me down.”

Tama's New MTL26 Ultra-Hi-Tension Snare Lug

For more information on Tama Drums and Hardware, send $3.00 ($4.00 in Canada) to Tama, Dept MDD15, P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 83406 • In Canada: 2165-65th Ave., Lachine, Quebec H8T-2P1.

Very special thanks to Ann Frances, Paul Andrews and all at Sigma Sound Studios, Philadelphia, PA (215) 561-3660.
point when the C.T.I. label was revolutionary and people like Bob, Grover Washington, and Freddie Hubbard were making records and Steve Gadd was coming to the forefront—just exploding on the scene. This was a whole new brand of rhythm-section playing and a whole new brand of writing. It was a storm from New York, not LA. All the jazz guys were up in arms about it, and the rock and pop guys didn’t know what to do with it. It was a fusion of rock and R&B as much as it was jazz, but it wasn’t "fusion" as we knew it. It had a deep influence on me, and it was really cool to get this gig and be able to step in and say, "I understand these roots. Now I’m able to take it where I want to take it."

TS: That was rather eclectic music for a young guy to be listening to. How did you get turned on to it?

CD: In my home town of Hastings, New York, we had an exceptional stage band run by a music teacher, Peter De Luke, who originally played with Benny Goodman and Woody Herman. Peter was a major influence on me. When I got serious about studying, I was fortunate to meet Mel Lewis, who used to live nearby in Tarrytown. Mel would come and coach me from time to time, but he refused to teach me, because he had no concrete teaching style. He referred me to Sonny Igoe—a great teacher with whom I studied for five years. Sonny gave me the foundation to work from. He was a great jazz/big band drummer, so through my studying with him I encountered a lot of jazz. I originally got turned on to it by listening to early Chick Corea and Miles Davis records. That’s in addition to all the pop and rock stuff that was really inherent in me.

So there’s not one concrete style that I’m more acclimated to than another. I really feel at home playing a bunch of different things. As it turns out, most of the recording I’ve done has been either jazz of sorts, eclectic rock, or R&B.

TS: Hastings may be only 16 miles from New York City, but it might as well be a million miles. How did you attempt to tackle life in the “Big Apple”?

CD: I first went there to study classical percussion with Roland Kohloff, a timpanist with the New York Philharmonic. At one point, I was interested in becoming a classical musician. I also studied with a percussionist and snare drum player with the Philharmonic named Buster Bailey. I didn’t want to leave New York, so I went to college there, majoring in music performance and percussion. I double-minored in philosophy and religion, [laughs] I’m a truly sick man.

Ultimately, I took a place in the city. I was poor when I got there, but I was in New York, and I managed to do some gigs one way or another. But it did get slow, and I got anxious. My brother was a struggling actor at the time, so sometimes he’d come over and I’d read scenes with him. I started to get into commercials. "You should try to get into commercials." I knew the kind of money that could be made there, so I took some classes, and I did do some commercials. Then I started to work as an extra on All My Children—which was when I realized I didn’t really know how to act. So for two solid years I studied, went for auditions, and sent cards to agents.

Meanwhile, all this was going on concurrently with a career that was hopefully going to develop in music. After a while I got overwhelmed: Here were these two difficult free-lance careers, and I was in over my head.

TS: So now you only concentrate on the drums?

CD: That and singing. I’ve been doing that for a few years, and I love it. It makes more sense to me than acting. I always loved to sing, but I didn’t think I was a good singer. I had to overcome technical obstacles. I’ve studied singing several times in the past, but now I’ve had the support of musicians who’ve heard me and said, "Wow, you can sing." I now consider myself a decent singer who could become pretty good at it.

TS: What do you get out of singing that drumming doesn’t fulfill?

CD: It’s new for me. I started studying drums at eight, so that’s been with me forever. When I listen to myself on tape playing, I pick myself apart to no end; there’s only a handful of things that I can bear listening to. But I think I’m fair to myself because I’ve had many years to go that much further with it. With singing, you have the lead voice as opposed to the supporting voice, and you communicate in a whole different way. It’s also very exciting to see how I’m progressing.

TS: You worked with Gospel singer Cissy Houston, which I found a bit surprising.

CD: I think she’s quasi-retired now, but when I got the gig, Bernard Purdie had been her drummer. That was mildly intimidating. I mean, he made a contribution to drumming that was innovative and special with people like Aretha Franklin. But like any gig, I had to make it my own.

TS: Gospel is a far cry from the more technical drumming that you’re getting known for.

CD: It was a good gig for me to grow with. What I was schooled

"I don't consider myself a jazz drummer. For me, what's important is the bottom—the kind of playing that hits you in the gut."
ROLL THE BONES

AN ALBUM THAT TAKES RUSH'S SOUND INTO DRAMATIC NEW TERRITORY.
FEATURING "DREAMLINE" + "ROLL THE BONES" + "GHOST OF A CHANCE."

Produced by Rupert Hilsa and Rush. Management by Ray Daniels, SRO Management Inc., Toronto

NORTH AMERICAN TOUR KICKS OFF OCTOBER 25th
in was irrelevant. I always loved R&B, and Cissy sort of fused that with Gospel. She had been a back-up singer for Aretha and Elvis, so she had that background. She also had a certain sensitivity to drums. I loved playing that stuff. That’s why I don’t consider myself a jazz drummer. For me, what’s important is the bottom—the kind of playing that hits you in the gut. If you can add finesse, that’s wonderful.

TS: That bottom is probably what attracts most non-drummers to the drums: That’s what moves you.

CD: But young drummers sometimes don’t really get it. The things that thrill them the most are the flash and polyrhythms and all the technique. What makes someone like Steve Gadd so amazing is his ability to give you all that bottom, yet now and then do something innovative that is so special. Commitment to the groove and having the basic, solid foundation is what made Gadd great.

TS: Steve Gadd is known primarily as a studio drummer, which brings us to the subject of your studio career. How did that get started?

CD: After I'd been in New York for a few years, Will Lee recommended me to a top jingle house. He's been very good to me. When I first went in on a session, he said to all these big studio cats, "This is Clint. Don't screw with him." I was this young buck just coming into the studio with all these pros—who sometimes can be nice at first, and sometimes not. Will just decided to clear the air. He was very instrumental and supportive in getting me into the jingle business when I was nobody.

TS: Your resume also lists a lot of session work: Thom Rotella, Dionne Warwick, Peter Moffitt, and several rock, folk, and pop sessions for Atlantic, RCA, and Arista artists. How much do you still do in comparison to live playing?

CD: I do more sessions than most drummers, but the studio scene has certainly shrunk tremendously. Guys who are doing sessions now are doing them in places they wouldn't do before, and for money they wouldn't have done it for a few years ago. Everybody, everywhere has been affected by drum machines, shrinking budgets, and the advent of the computer.

TS: Do you prefer live playing to studio work?

CD: I love playing in the studio. There's an art to making something feel really good on tape—making it sit well and sound good. There's a whole different charge that I get in the studio—equal to the live charge, just different—that I took a lot of time and energy to develop.

TS: You were on MTV's musical quiz show, Turn It Up, for its duration. What was that like?

CD: We did a month of rehearsals, then a month of taping: 64 shows in less than 30 days. We wound up doing four shows a day. It ran for only six months, so a lot of people probably didn't see it.

Our band was live, so we had to learn 300 30-second song segments, which we would arrange one instrument at a time. We had to transcribe, arrange, rehearse, program the songs, and then perform them. It was a sick amount of work, but in a way it was like going to college. We did any tune, in any style, with little tempo preparation and put together very quickly. It was a very valuable experience. I was playing ddrums on the show, and I've continued to use them since then; they allow me to punch up different kits immediately. I'm not really into triggering, so it's the ddrums or my acoustic kit.

TS: You told me earlier that when you started playing drums, it was "the most exciting thing in the world" for you—"the ultimate excitement." Do you still get that feeling?

CD: Sometimes. I play best when I connect to the innocence and the total joy of playing—which happens when I really feel centered. When I can get to that, it's the best. I feel now that I'm getting into a phase where I really love playing the drums again. I think we all go through phases where we feel like we're in a rut, and we're pushing for it. But sometimes that real excitement is just naturally there.
Enter the next dimension.

Introducing the DTS70, the revolutionary new drum trigger-to-MIDI interface system from Yamaha.

It's a drummer's paradise.

With the DTS70, you can access any sound, both MIDI and analog. You can stack, crossfade, or alternate up to 4 notes per input; create up to 32 note chains; and store up to 48 different performances. You can explore all parameters of music from right behind your drum set. Your only limitation is your own imagination.

The DTS70 was designed for and tested by leading drummers such as Dave Weckl and J.R. Robinson. It's very user-friendly, and it's incredibly fast and accurate—with no false or double triggering.

Isn't it time you entered the next dimension?

For a copy of the DTS70 brochure, contact your local music dealer or write to Yamaha Corporation of America, Band & Orchestral Division, 3445 East Pans Avenue S.E., P.O. Box 899, Grand Rapids, MI 49512-0899.

In Canada: Yamaha Canada Music Ltd., 135 Milner Avenue, Scarborough, Ontario M1S 3R1

YAMAHA
The Pursuit of Sound™
Accentuating The Less Obvious Parts Of The Measure: Part 1

by Rod Morgenstein

It is very common in drumming to play a one-measure fill that ends on beat 1 of the following measure. But when playing in a progressive/jazz/rock/fusion context, there is often freedom to accentuate the less obvious parts of the measure, thus creating a lot of excitement in the music. This article focuses on playing drum fills that end somewhere other than on the downbeat of 1.

Study exercises 1-4 and try to firmly establish where each of the four notes fall in beat 4. Count "1 2 3 4" or "1 & 2 & 3 & 4 &" or "1e&a 2e&a 3e&a 4e&a," and make the note sound in your head.

Exercises 5-8 are 16th-note drum fills that begin on the downbeat of 1 and end on either the beat of 4, the "&" of 4, the "e" of 4, or the "a" of 4. Each is followed by a one-measure rest. Play each of the fills (or any 16th-note fill of your own) and be sure to end the fill at the specified part of beat 4.

Exercises 9-12 consist of a one-measure beat followed by a one-measure fill. Again, I suggest also creating your own fills. (Due to the fill in exercise 12 ending on the last 16th of the measure, it can be awkward trying to start the beat on 1 of the next measure.)
This leads us to exercises 13 - 16. At the start, they are identical to exercises 9 - 12. However, after each drum fill, the beat does not begin on the downbeat of 1. Rather, the downbeat is left open and the beat picks up either a 16th, 8th, or dotted 8th later. This delaying of the drumbeat can create tension and excitement in the music.

Next time we’ll pick up from here, extending the drum fills over the bar line and continuing to end in places other than the downbeat of 1.
AN OPEN LETTER

... On Cymbals
The cymbal. The world's most
imperscinnous musical instrument.
It's a round piece of bronze alloy,
shaped into a form by various
techniques intended to organize
the alloy's inherent sound properties
to produce a sound picture that
meaningfully aids the drummer's
and percussionist's musical
expression needs.

Enter marketing.
You can make the most
beautiful instrument in the
world, but if you don't tell
people about it effectively,
you are forever doomed to
oblivion, and nobody buys your
instrument. The question at issue is the
cymbal's apparent simplicity. There
are no dials, no knobs, no specifications,
no mechanical parts to report

ambiguity and tell you all sorts of
things all day long, or do we painfully
try to impart what we really know to
be the truth? The truth however is,
usually a lot harder to tell accurately.
and the temptation is great to simplify
matters to fit them into 70 words, to
distort them where they don't quite fit
your product, and twist them where it
fits your marketing plan. And besides,
why not dress things up a little to
make them more interesting?

... On Consistency
Let's say you really like John
Bonham's sound with Led
Zepplin. Or Stewart
Copeland's sound with the
Police. Or Will Kennedy's
sound with the Yellowjackets.
Or Tony Bozzio's sound with
Jeff Beck. Then, somehow you find out
what particular models they play.
Great, you say, I'll go out and get
those, 'cause I'd like those sounds in
my set. Easy, isn't it? Or is it? Try it
on. It's just simply a round piece of
bronze that you strike to make it
sound. It is almost impossible to make
claims about cymbals which can be
verified easily by the relevant audience:
the users of cymbals. Except for
their sound. Yet, sound is so personal
a matter and our language completely
inadequate to describe sound.

And there is the problem.
All of us companies can say: "Buy
ours..." "...it's made this way versus
that way..." "...we have secret
ingredients..." "...these drummers
play it and they can't be wrong..."",
or whatever, and you wouldn't really
know anything anyhow. Nobody
except a handful of people on this
planet definitely know how hammering,
lathing, shaping, heating, the
distribution of stress, the molecular
interaction of the alloy's components
and so on affect the final outcome
in terms of the cymbal's sound. (Oh,
don't get us wrong. In praxis, all
of you know a great cymbal when you
hear it.) Precisely this ambiguity allows
plentiful treatment of cymbals in
marketing. And that's where ethics
come in. Do we take advantage of this
once. It won't work most of the time
(the reason it may not work even with
ours is studio engineering - you can
make things sound plenty of different
ways in there). Yet, companies go
ahead and print artists' set-ups,
creating the impression that you can
buy cymbals that sound the same.\1 We
can't tell you how the other cymbal
makers do it, but you can take twenty
16" Paiste Line FullCrashes, for
example, line them up, and you will
find only the minutest variances.\2
Moreover: you can buy Stewart
Copeland's sound in the store (he
recorded pretty clean, true to his set's
sound, and so did the other drummers
mentioned). In our code of ethics, if
a great artist plays a particular cymbal
sound, you should be able to go to a
store and get that same
sound, period. That's the
way it should be. So how
come one North American
cymbal maker states in an
internal marketing paper
about our cymbals: "...their
endorsers have to go to the
factory and pick over thousands of
cymbals to find what they want..."

Isn't that a bit thick, guys? (Besides,
how could they believe it themselves,
they must have heard about Paiste's
consistency.)

For the record: we test every
cymbal that leaves the factory against
one, and only one master cymbal, five
times during manufacturing, the last
one being the sound check by an
experienced drummer.

... On 'Cast' vs. 'Non-Cast' Cymbals
Where did these curious terms 'cast'
and 'non-cast' cymbals come from?
Careful examination of applicable
literature will reveal this mystery for
you easily. Let's see: Webster's quotes
the following definition for 'cast': "...to
give a particular shape to a
substance by pouring in liquid...form
into a mold and letting or causing to
harden without pressure...". Okay.
This obviously refers to mixing copper
and tin, heating it up 'till it melts, and

then pouring it into a mold to obtain a
piece of bronze alloy in the final shape
of a cymbal. No problem so far, right?
Wait a minute. Then how would you
make a 'non-cast' cymbal? Perhaps,
by not mixing metals, not heating
them, and not pouring them into a
mold? Actually, as you will see, both
terms are used improperly and cause
confusion instead of clarification.
Carefully re-examine the
definition given above. It says:
'particular shape'. That's the crucial
part. The phrase 'particular shape' as
we understand it, should refer to the
final shape of the cymbal. In other
words, it is not hammered or
otherwise brought into that final shape.
But there's a problem: a cymbal, cast
totally into its final shape would be
porous and brittle, and completely
unsuited from a porous and sound point
of view. That's why we all cast the
alloy and then roll it under
pressure into flat disks or first
sheets and then cut out disks and
proceed with other tech-
tiques to shape the cymbal. In our
particular manufacturing philosophy,

1 We principally hammer and lathe our bronze cymbals.
2 To find out for yourself, we recommend that you go to a store, ask for just three of the same models
(e.g. XY 18" Medium Crash) from a competitive brand, and test them for consistency.
3 With respect to the character of the cymbal.
the ‘particular shape’ of the cymbal should be obtained by hammering it into that ‘particular shape’. Might we then conclude that literally nobody makes ‘cast’ cymbals?

So where’s the difference?
Let’s take a different angle.
All cymbals start out by being cast into pieces of bronze alloy. Then these pieces are rolled and tempered. Then one proceeds to generate the cymbal’s final shape (we hammer all of our bronze cymbals). Since other techniques are used after casting the mold to generate the final shape, the term ‘cast’ is negated, as it mandates that the casting process generates the final shape. Aha. So all cymbals are ‘cast’ and ‘non-cast’ at the same time? Actually, only the alloy itself is cast, the process of manufacturing the actual cymbal shape goes beyond casting in the sense of the above definition. Apparently, neither term can be used exclusively for any cymbals. This is true for all cymbals.

Factors: cost, and human fatigue. And, we never utilize a machine in the manufacturing steps crucially affecting the sound, desired quality, and consistency of a cymbal.

Example: All our bronze cymbals are lathed by hand. Since we hammer these cymbals by hand, we do not have a perfectly uniform shape at hand. The hand lathing adjusts for the minute inconsistencies. There is at present no automatic lathe that can do that. (Conceptually, a robot could be built to sense the inconsistencies and adjust for them. If we wanted to get such a machine, it would have to be a lathe of the sort they use in the defense industry, costing millions of dollars. However, we don’t think you want to pay $5,000 for a 16” Crash cymbal.)

At any rate, the point is: we hand lathe, because we get a better sound from it.

Yes, they’ll say, but you use a machine hammer, and we use a hand hammer for our top cymbals. (Here we go: skew the truth to make a point in your favor.)

To be sure, we use traditional hand hammering to fine tune all of our bronze cymbals, after hammering them into shape with the aid of an air-pressure controlled hammer. ‘Machine’ hand hammering occurs onto an anvil like hand hammering. The craftsman controls the pressure with a foot pedal. He leads the cymbal with his hands to allow hammer strokes to occur exactly and evenly so that the cymbal is hammered into the intended shape uniformly (and checks it against the one master cymbal, by the way).

Bottom line is: we use the human controlled machine hammer for the bulk of the hammering to shape the cymbal as an aid against human fatigue. It takes the brute force out of it, yet still allows full human control over the hammering. Thus, the artisan can concentrate on the shape he’s creating, instead of thinking how darn tired his arm is.

We recommend that you re-read our competitor’s literature to put things into perspective. You’ll be surprised to find out how they actually make their professional cymbals.

And be sure to read between the lines. What’s all this mean to you? Isn’t it just bickering between cymbal companies that jealously guard their turf and market share? You might well be right there. Who cares how they’re made! If they sound great and last, and the price is right, go for it. What matters is the cymbal’s sound and consistency of quality. Only extensive testing of various cymbals can train your own ear. Ours ought to be a nice point of reference.

Our code of ethics has led us to strive to unlock the last bit of sound for you, and we have found accurate human controlled manufacturing to be the only way to do it right. Or so we think.

... On Ethics

So, what’s the bottom line? You can’t believe everything you read or hear? Companies will engage in misinformation to garner an advantage? Big business is bad and unscrupulous? We don’t know for sure. We can only speak for ourselves. Our code of ethics commands us to tell the truth, or at least we’ll die trying. At any rate, next time you want to buy a cymbal, bring your own sticks, and your own opinion. And don’t forget to listen to our cymbals as well. They’re great!

... But don’t take our word for it. Check it out yourself.

P.S.: We do appreciate the individuals out there who have in the past supported our efforts. Thank you from our heart.

FERENT ETHICS

...
Liberty DeVitto: "I Go To Extremes"

Transcribed by Bill Reeve

This month Rock Charts focuses on Billy Joel's timekeeper, Liberty DeVitto, and his excellent work on Billy's Storm Front album (Columbia). Commenting on this particular track, Liberty says, "Originally I asked Billy to write a song around a syncopated, Little Feat groove I had come up with. When we listened back to a take of the tune, the groove was a little bit too hard for people to grasp. I ended up changing my drum part to more of a straight rock groove, keeping the syncopated feel on the bass drum."
This transcription is from the book Liberty DeVitto: Off The Record, published by Manhattan Music. Reprinted with permission.

Introducing the Sonor Force 3000. A continuation of the acclaimed Force 2000 concept that incorporates upgraded features, offers a greater selection of configurations and, above all, delivers a more forceful sound.

Just a few of its features include shells made of birch (the same wood used in our famous Sonorlite drum sets). As well as new 3000 Series hardware, engineered for greater strength and durability. Original Sonor EP drum heads for a bright, powerful sound projection. Your choice of four lacquer finishes (High Gloss Black, Snow White, Crimson Red or Scandinavian Birch Veneer). And the finely crafted details, from the bearing edges of the drums to the threads on the tension rods, that Sonor is famous for.

All in all, it's a great drum set, competitively priced. For more information or a complete brochure, write HSS, Inc., P.O. Box 9167, Richmond, VA 23227.

In the meantime, try one out at your nearest Sonor dealer. You'll discover that it's not just a whole new drum set. It's a whole new Force to contend with.

SONOR®
A Division of HOHNER
CRITIQUE

RECORDINGS

ILLUMINATIONS

Axiom Collection
Axiom 422-848 958-2
TRACKS BY SIMON SHAHEEN,
MATERIAL, GNAWA Music OF
MARRAKESH, JONAS HELLBORG,
MANDINGO, SONNY SHARROCK, FULANI
AND MANDINKA Music OF THE GAMBIA,
GINGER BAKER, SHANKAR, AND RONALD
SHAUGHNESSY

Unlike many purveyors of so-called "world music," producer/bassist Bill Laswell knows that there is a certain power, mystery—hell, rock 'n' roll—in a lot of ethnic music. Throughout the ten releases so far on his Island Records subsidiary, Axiom, Laswell has recorded music that always possesses a timeless quality, but that never lacks the balls to stand next to today's sounds.

What we have here is a collection of immaculately recorded tracks from the Axiom releases that would almost seem aimed particularly at the drumming/rhythm fan. Sitting side-by-side with highly rhythmic traditional/modern pieces by Moroccan, Gambian, Indian, and West African musicians are cuts by artists like Shankar, Material, and Jonas Hellborg featuring drumming luminaries Tony Williams, Ronald Shannon Jackson, Sly Dunbar, Elvin Jones, and Ginger Baker.

Some line-up. I mean, how many times do you get to hear Sly groove along with Robbie Shakespeare and P-Funk alumni on a remake of George Clinton's "Cosmic Slop"; Elvin taking it out with Sonny Sharrock; Tony burning up with bassist Hellborg and a string quartet; Jackson laying down the nastiness against a three-guitar, two-bass wall of sound; and Ginger rolling along a techno-African plane—all on one disc. In addition, the more "traditional" cuts are laced with fascinating rhythmic and sonic ideas. What holds the whole thing together is Laswell's taste, talent, and vision. An excellent collection of magnificent scope, imagination, and history.

Adam J. Budofsky

ED SHAUGHNESSY

Jazz In The Pocket
CMG CMD-8028
TOM PETTERSON: sx
TOM RANIER: PNO
BRUCE PAULSON: TRB
JOHN LEITHAM: BS
ED SHAUGHNESSY: DR
St. Mark; Rear View; A Long Way
Home; Salt Peanuts; Seaward; Split-
Brain; Just Friends; New Suit; I'm
Home Honey; Ta Ki Ta.

You can generally recognize drummers with big band experience, even when they're playing in a small combo. They tend to pay more attention to the arrangement, accenting melodic figures and providing different colors to match different sections and soloists.

That's certainly true of Ed Shaughnessy on this disc, his first as a leader. While best known for his work with the Tonight Show big band, Shaughnessy began his career in small bop groups, so he is right at home in this quintet setting. And while "Salt Peanuts" shows where Shaughnessy came from, the bulk of the album features new tunes written by members of Ed's band, giving him the opportunity to prove that, stylistically, he has kept up with modern trends. But that's not to say that Shaughnessy has become a funk drummer. His playing is firmly rooted in mainstream bop, with other influences surfacing only as spices to enhance the dominant flavor.

On the album's final track, Shaughnessy delivers a vocal-and-tabla solo dedicated to Alia Rakha, with whom Ed once studied. He follows the Indian tradition of first vocalizing what he is going to play, and perhaps it's this ability to conceptualize his drumming that gives Ed's playing such a sense of structure.

Rick Mattingly

LAST CRACK

Burning Time
Roadracer RRD 9330
BUDDO: VCL
PAUL SCHLUTER: GTR
DON BAKKEN: GTR
TODD WINGER: BS
PHIL BUERSTATTE: DR, PERC

Wicked Sandbox; Mini Toboggan;
Energy Mind; My Burning Time;
Precious Human Stress; Love, Craig;
Kiss A The Cold; Love Or Surrender;
Mack Bolasses; Blue Fly, Fish Sky;
Papa Mugaya; Dirt Messiah; Oooh

Don't let the cover fool you. Last Crack is anything but a dark metal band. The first half of Burning Time is rhythmically experimental and the second half infectiously driv-
ing. All of it, thanks to the tight and tasteful drumming of Phil Buerstatte, is surprisingly creative, progressive, and almost jazzy.

The more unusual the tune, the more inventive and dynamic Buerstatte's playing is. His quick but light hi-hat work punctuates the opening track, which features a polyrhythmic bridge and subtle time changes near the end.

On "Mini Toboggan," Buerstatte's soft groove does its best to belie the 4/4 signature. "Energy Mind" may feel like 5/4 at times and 6/8 at others—intentionally so—but it falls into straight time the whole way. Just when all this Died musical style.

Buerstatte settles into cutting, becoming a bit too much, its best to belie the 4/4 signature. "Energy Mind" may feel like 5/4 at times and 6/8 at others—intentionally so—but it falls into straight time the whole way. Just when all this Died musical style.

Drummer Bill Stewart is assertive and tastefully in control throughout this genial, bluesy, and eclectic program. Whether effortlessly driving a Latin or Afro-Cuban feel, caressing a silken ride cymbal, or laying down a backbeat that would make Al Jackson proud, Stewart makes this already tight band one smooth machine. Assured soloing and clever ornamentation challenge without interrupting his firm, relaxed groove. He places his dark, dry cymbal crashes with imagination and superb dynamic shading.

Stylistically this album reverberates from the '50s, '60s, and early '70s. Enhanced by Wesley's rich arrangements, satisfying resolutions, and funky humor, New Friends reminds us that good music is timeless.

Ray Anderson

Listening to Ray Anderson summons every euphemism from "eccentric" to "an acquired taste" to the politest of them all, "interesting." Early New Orleans jazz, the rich blues tradition of Anderson's native Chicago, melodramatic modernism, and ironic humor inform his, well, highly personal style.

Anderson exploits the trombone's compass through four octaves, from flatulent growls to clarion squeals. To these extremes add an old-fashioned, rapid vibrato and a host of often painful effects, and you understand why classical composers have always used trombones to represent Hell.

St. Thomas-bred drummer Dion Parson and veteran percussionist Don Alias manage to provide tasteful support throughout these strange proceedings. Parson's style and...
sound owe much to Roy Haynes and Max Roach: Skittering open rolls, high-pitched toms, and bright cymbals dance un-contentiously in the background, always on top of the beat. His "Earth" death-march portends Anderson's agonized whale cries. Parson feasts on a variety of styles, including flat-out swing, calypso, Cajun, samba, and one foot-tangling tango. And admit it, haven't you always wanted to hear "Cheek To Cheek" in 7/4?  

Harold Howland

VIDEO

LARRIE LONDIN

A Day With: Larrie Londin

DW Video

2697 Lavery Ct. #16

Newbury Park, CA 91320

(Distributed by Drum Workshop, Inc.)

Time: 58 minutes

Price: $39.95 (VHS, including audio cassette)

This video is primarily based on a "live" videotaping of a real Nashville studio session, featuring Larrie along with David Hungate on bass, Clayton Ivey on keyboards, Brent Rowan on guitar, and studio engineer Gary Platt. Additional footage features Larrie alone for certain demonstrations. A bonus audio cassette featuring two or three songs from the session with the band and drums on separate channels is to be available with the video, but was not available at the time I reviewed it.

Following some voice-overs giving background information on Larrie's career, the video is divided into segments based on various topics: "Technique," "Tuning," "Miking," "Muffling," etc. In each one Larrie and his colleagues give pertinent tips regarding that particular topic—which is valuable for the insight we get from different instrumentalists and the engineer. Particularly nice are a discussion of the click track (and how to use it), and Larrie's description of his personal earphone system—and why it's important to hear what you're playing and protect your hearing at the same time. Larrie later discusses his reasons for using both traditional and matched grip, and gives some valuable advice (and an excellent demonstration) on how to build a drum solo.

A short segment in which Larrie shows a variety of his many snare drums could have been more interesting if he had described each a bit more thoroughly and played each one. But his point was simply that as a studio drummer he found it necessary to own and use many different drums, and that point was more than adequately illustrated. A brief "Clinic" segment seemed a bit staged, but the questions asked were valid and Larrie's answers and demonstrations—especially on the subject of electronics—were interesting and informative.

Throughout the video, the information given by Larrie and his colleagues is presented in a straightforward and unpretentious manner. It's very much a documentary sort of approach—but not dry or academic. Overall, the video is a lot like Larrie himself: not about chops, but about feel and attitude, and how to make the music happen. There simply isn't a better instructor on those subjects than Larrie Londin, and spending a day with him—even on video—was most enjoyable.

Rick Van Horn

SHEET MUSIC

PHANTOM PHRENZY

by Marty Hurley

Published by the author

P.O. Box 8058

New Orleans, LA 70182

Price: $6.00 each

This snare drum solo is a "sequel" to the contemporary rudimental solos The Phancy Phantom and Phantom Of The Phield, published in 1988. Once again, Marty Hurley, percussion designer for the Phantom Regiment Drum & Bugle Corps from Rockford, Illinois, combines an audition piece for the corps with a technically challenging display of snare drum virtuosity. Phantom Phrenzy combines eleven meter changes with nine tempo changes, along with directions for both matched and traditional grips. Several "phlashy" stick tosses and twirls are interspersed between the rudiments, rolls (open and buzz), and rhythms. Fans of the Regiment's 1981 production of Spartacus will surely recognize the final four measures of the solo.

This professionally printed solo is another welcome addition to the snare drum repertoire. All the stickings and other visual instructions are clearly marked. Thank you, Mr. Hurley, for continuing to produce interesting rudimental solos along with one of the finest snare drum lines in the country.

Andrea Byrd

Unbeatable Leather Stick Bags.

You can't beat the exquisitely crafted leather stick bags from Reunion Blues for protecting your sticks, mallets, cymbals and drums. That's why serious musicians everywhere demand Reunion Blues bags. Gorgeous leathers, brass hardware, and world-famous craftsmanship are combined to produce the very best stick bags, guaranteed for life. Available in fine music stores everywhere. Beat a path to one today.

2525 16th Street, San Francisco, CA 94103
"Excellent construction, innovative design elements, and top-quality sound combine to make this new drum brand an immediate contender."
Rick Mattingly, Modern Drummer, December 1991

"These drums could easily hold their own with anything else in the marketplace; their sounds are that good. Any superlative can be applied to the sound of GMS. Rich, crisp, tuneful, round, clear, colorful, ballys and responsive, GMS sound like we imagine drums ought to!"
Bob Henriët, International Musician, June 1991
WIN IT ALL!

Get into the Yamaha Drum Rig Giveaway—worth $12,400—and you're getting into some of the hottest gear available today! And no matter what your style, it's a rig that can take you to the outer limits...and beyond.

Send in your entry Card today and take a shot at some of the best and brightest equipment that Yamaha has to offer...including an RTC 1382 Rock Tour Custom drum set with hardware, the DTS 70 trigger system with 6 drum triggers, the MC1602 16-channel mixing console, 8 MZ Series percussion microphones, the P2700 dual-channel power amplifier, two Club Series speakers, a dual-channel 1/3 octave equalizer, and the all new R-DAT digital audio tape recorder!

The Yamaha Drum Rig. It's got your name on it...and so does the Entry Card attached. Simply return it to us today! Remember—the sooner you're in it, the sooner you can win it!

PLUS THE CHANCE TO MAKE IT HAPPEN WITH MODERN DRUMMER...

The world's leading magazine for serious drummers. And now you can get MODERN DRUMMER at a special low rate and get a shot at the extraordinary Yamaha Drum Rig Giveaway, too! See the attached Entry Card for information.

YAMAHA® Drum Rig Giveaway

MODERN DRUMMER®

The drawing will take place on March 1, 1992. All entries must be postmarked by February 1, 1992.
RTC 1382
Rock Tour Custom Drum Set
R8D Bass drum
RTT 810 Power tom
RTT 812 Power tom
RTT 813 Power tom
RTT 815 Power tom
TH90W Tom holder
WS920 Tom stand
SD 495 Snare drum
SS10 Snare stand
CH 805 Two boom-arm cymbal holders
CS820 Cymbal stand
CS822 Boom cymbal stand
HS810 Hi-hat stand
FP 810 Foot pedal

MC1602
S.R. mixing console, 16 inputs, 3 aux., 2 stereo returns, stereo output.

MZ105BE
Two dynamic microphones. Beryllium diaphragm provides ultimate accuracy in all-around instrument miking.

P2700
Dual-channel power amplifier, 350 watts x 2 @ 8 ohms.

RH5M
Stereo headphones.

Q2031A
Dual-channel 1/3 octave equalizer.

S115MT11
Club Series Speaker System, 1x1 LF, one 6.5" MR, one 3.2" tweeter.

(Not pictured... DTS 70 Trigger System with 6 drum triggers)

Cymbals and microphone clamps are not included in the giveaway.
that on that particular day I was playing exactly what the producer wanted me to play, and it's not my job to sit and argue with him."

That's why Jim is so excited about Little Village, which is an actual band project. (The name was inspired by a Sonny Boy Williamson song.) The group, consisting of the unit that recorded Hiatt's '87 album Bring The Family in four days, was put back together by Warner Bros., president Lenny Waronker. Unlike the Traveling Wilburys, where Jim is there to fulfill the other members' drum ideas, Little Village is a completely free outlet for this creative drummer.

"It's a good example of the way I play, because of the freedom I have. With the Wilburys, I'm generally asked to play pretty straight-ahead, and I love it because those guys really know how to make that work. With their combined experience they are very definite about what they want to hear. But with the three guys in Little Village, I could stand on my head and play with one toe and it wouldn't matter to them, as long as it felt good. In fact, they would encourage me."

"A few days ago," Jim continues, "we were mixing a song called 'Don't Bug Me When I'm Working,' and I was thinking maybe I should have played the song with a pair of normal drumsticks, instead of these unwieldy monsters I've created as stumbling blocks for myself. I've mounted big Mexican maracas on drumsticks with duct tape. I like what it does to the groove when I play and shake at the same time. But it messes with your balance so badly that it's real easy to blow a fill or miss a backbeat once in a while—which is, of course, unacceptable on most recording sessions.

"On the song I just mentioned and a few others like 'Action,' 'Solar Sex Panel,' 'Take Another Look,' and 'Do You Want My Job,' I used the maraca-sticks in each hand. On a couple of other songs, I used just one in either my right or left hand. On each of those songs, you can hear the inconsistency in the sound of the backbeats. It is really clumsy, and you have to be careful that it doesn't cause you to mess up the time on top of all the other problems it creates. But what I really love about it is that it's my decision to take that chance or not. I've used them on a couple of other records—on the song 'New Blue Moon,' from the Wilburys' Volume III, and on 'Hound Dog,' from Clapton's Journeyman album. It's a way to put a little spin on the same old thing."

As one would imagine, Keltner finds it refreshing to be in such a creative situation. According to Jim, the writing is a four-way partnership, and three of the songs' basic ideas came from him. "I'm having such a great time being in a band, putting all my energy into a group with three other guys who are so in tune with each other," Jim says enthusiastically.

"Even though we're four very different people in our personal lives, we seem to agree on most everything musically. There are blemishes all over this album, but all in all, I have to say it's the most fun I've had in years."

In an industry as fickle as music, players who have managed to stay afloat since the late '60s are not that common. What does Keltner attribute his longevity to? "I believe I've always had the right tools for studio work, and those tools include not only the drums, but also the mental tool, which is a willingness to work with people. I love to go to work. It's a great feeling when the phone rings and I take a job and go there fresh in the morning and I'm really feeling good.

"A good part of my survivability has also been my actual physical survival," Keltner continues. "I lived long enough. I've always had an enthusiasm to work and play. You might say, 'Well, a lot of people have survived and have the enthusiasm as well.' But I can tell you that I pray more now than I ever have, and I've prayed for a long time. My faith in God is not a sometimes thing. I'm at the point where I could tell you about miracles in my life every day. He has his light shining on every one of us, and it's up to us to keep our face in that light. I hope this doesn't sound self-righteous or smug; I don't want to get too weighted or turn anyone off. But it is the thing that makes me run; God is everything in my life. I can hear my wife saying, 'Great, but you know it starts at home.' And of course she's right. It's not easy all the time, but I'm sure God appreciates the effort."

When it's mentioned that many people have survived and have faith, but still haven't reached his level, Jim says, "Well,
having been in one place for more than 25 years has helped me make a whole lot of contacts, too. I came to California with my parents and my sister when I was 13.1 had a lot of time to become a part of a lot of different scenes here.

"If you want to break in on any scene, you've got to hang with it. If you can't hang, then it's not going to happen for you, unless it's by accident, I suppose. You've got to have staying power. I've been around forever. I wish I could help everyone who wants to make it in the music business, but if you say to me specifically that you want to be a studio drummer, then I would tell you to let the studio come to you. Get busy playing all the time, every kind of gig—and most of all, try to find a band to join. Or better yet, form your own band with people you make good noise with. I've said it a million times and I'll say it again, if you truly love music, and love to play your instrument, then there should be no stopping you. The desire to play and subsequent growth will be enough of a reward to keep you going."

For Jim, the years of dedication to his dream required some sacrifices, but he is quick to point out, "The sacrifices that were in my life were not made by me. They were made by my wife, and I'll say that as loudly as I can. I'll never be able to express my gratitude to her enough. My mom and dad supported me 100% in my playing jazz for free in a different scene here.

"Wait a minute, there's got to be a better way to do this.' That started me thinking, 'Maybe I'd better try to get my hands in shape.' So I went to study with Forrest Clark, who was a student of Murray Spivak. As a result of taking about six lessons with Forrest, I took what he showed me, which was incredible—though difficult and frustrating—and turned it into sort of my own little finger technique. Consequently, I have good enough technique to get by on.

"Forrest was very instrumental in taking me over the final edge in my reading as well," Jim continues, "which I was very insecure about for a long time. That's another thing that made a difference for me and a lot of drummers I knew who were coming up: I was able to read and interpret at the same time. It was one thing to be able to read all the parts in a long score for a symphony orchestra, but it was another to be able to sit down and read and interpret chord charts and little figures here and there."

All the technique aside, Keltner isn't known for remarkable chops. He has earned his reputation for remarkable chops. He has earned his reputation for playing for the song and for being creative when the situation allows. While many of the other musicians disperse to the coffee pot or the telephone after the take, Jim is one guy in the studio who still runs into the control room to hear a playback, wondering how he can improve it next time. In fact, his conscientiousness and positive attitude have been the target for criticism at times.

"It's funny, I've heard people say, 'That Keltner, he just wants to be liked. He doesn't ever say anything bad about anybody....' What a terrible thing—you're right, I shouldn't do that," he laughs in sarcasm, then shrugs and hands over a piece of paper.

"This is something I usually drop off wherever I am because I get a kick out of leaving it around," he continues. 'I found this in a studio somewhere years and years ago, and I made copies of it. It's so typical of what we're talking about. It's called 'Consider':

"Is anybody happier because you passed his way?"

"Does anyone remember that you spoke to him today?"

"This day is almost over and its toiling time is through"

"Is there anyone to utter now a friendly word for you?"

"Can you say tonight in passing with the day that slips so fast, that you helped a single person of the many that you passed?"

"Is a single heart rejoicing over what you did or said?"

"Does one whose hopes were fading now with courage look ahead?"

"Did you waste the day or lose it?"

"Was it well or poorly spent?"

"Did you leave a trail of kindness or a scar of discontent?"

"That pretty much sums it up for me."
Discover Istanbul Cymbals... better than the rest!

The sound is distinctive...of infinite variety...

Because at Istanbul each cymbal, like the sound, is created by hand...the hand of master cymbalsmiths following a tradition of 400 years!

And Istanbul Cymbals come in 50 different styles and sizes...each one unique.

To try your hand with Istanbul Cymbals, write for the name of the dealer nearest you.

KELTNER ON EQUIPMENT

continued from page 24

You make an appointment with [DW Vice President] John Good, and he takes you up into the attic, where they keep all the shells, and you tap around on them with your finger. When they first told me to come out and pick out my shells, I thought they were joking, but it was great. You tap on the shells and find that some are lively all the way around, but will have one dead spot. So you pick out the lively shells. Then you go for pitch. I thought it was a bit silly, but then he showed me that you could actually get proper pitch on your shells. I asked what I should look for in pitch and he said to try fourths, so we did. They'll also do whatever color scheme you want. My color is Superman's hair blue, and it's really nice.

RF: What about snare drums?

JK: I go between a 5x14 Noble & Cooley and one of my DWs. But lately, I've been mostly playing what I call "the Garfield snare," created by Ross Garfield. I happened to call him one day about something, and when he told me he had made a drum, I asked him to let me hear it. He brought it to the studio, I put it up on the stand, and it never went back to him. I took two of them, the original 5x14 and a 4x14 as well. It's not a piccolo, it's a little bigger. I've had a lot of people ask me about this drum. It's got real great body.

RF: What about your cymbals? You've told me you have a really special relationship at Paiste.

JK: They make so many models, which is one of the appealing things to me. I have so many different textures to choose from. At times I have wondered what it would be like if they had one particular cymbal made from a certain alloy in a thinner weight, or maybe one size larger than they make in a particular model. So I'll call and ask if they can make it for me. Generally I'll talk with Rich Mangicaro and Erik Paiste, and we'll put our heads together. It's fun to watch them get excited, too, and the next thing I know, in a few weeks, they call me and I can pick it up or they'll bring it to me. They have not yet made a prototype for me that didn't work. It's a relationship I treasure.

RF: What about sticks?

JK: It seems that through the years I've used every kind of stick that has come along. In the end, I would always come back to Calato sticks. Finally, the Calato people started a campaign with their Signature Series. They asked me to do that, and at that time, the stick of my choice was based upon the old 2A, which they don't make anymore. I switch around. Sometimes I like the Rock model, sometimes I like the 56.

RF: Why would you want to change your sticks?

JK: I'm not sure why I can't stick with one drumstick. Sometimes it will change from song to song. I think it might be psychological. If I pick up another pair of sticks, it may force me to play a certain way. One may be a little fatter or a little longer, or it might have a different finish on it. The finish on the Calato sticks is what I like; I'm not able to hold onto any other sticks properly for some reason. My favorite drumsticks right now are the Noble & Cooley Medium and Heavy models made by Calato. I still occasionally use the Aquarian X-10, the carbon fiber stick with the red handles. They aren't good for hitting in the middle of the drum; they're only good for rimshots. But interestingly, they will save your drumheads. If I'm playing live and I still want to use my thin Diplomat heads, the carbon fiber sticks flex so much that they just leave a little black mark on the head, with no dent. When you're in the studio, it doesn't much matter because you can change the head.

RF: What about electronics?

JK: If I'm going to play any electronics, they're going to be sampled sounds of my own. The one exception is my ddrums. I got into sampling in 1985, and it's my passion aside from drumming. I like to sample sounds and then manipulate them.

To sample a sound and turn it into a totally different thing, you need MIDI control; you need to play it on something. The very best thing I have found, bar none, is the KAT. It's the coolest thing and it really does work. It's very reliable and it feels good under the stick. You can stack two or three sounds together, you can cross-fade—all sorts of cool things. You get great dynamics from it as well. I think you have to be careful with the electronics, though, in that you should make sure it serves the music and not the other way around.

RF: You always seem to be one who advances with the technology. How do you keep abreast of the new gear?

JK: The passion for something like that comes from your curiosity and your need to further your music—definitely not from trying to keep up with the technology. That has nothing to do with it.

RF: Where do you see it all heading?

JK: I'm happy to see that people are turning more to acoustic drums now, but it just reinforces what I've been saying for a long time—electronics alone is like nobody home. Put everything together! Why restrict yourself in any way when making music? I believe there is a valid use for any musical instrument—electric or acoustic.
"What The World Needs Now" by Tony Bennett. I like to play it real loud in my car on the freeway.

Irv Cottier—"When I think of Irv Cottier, I think immediately of his deep, wonderful speaking voice. I used to love being mesmerized by just sitting next to him and listening to him talk. Where Sol is real aggressive with the drums, kicking a big band, Irv was more back, behind it. He played with an elastic feel. He'd play real light with great finesse—and then when he would explode, it would give you chills. Like many of the guys of that era, he was a master of dynamics and groove. What a groove! And sound as well. The guys from that generation have that in common; their drums just sing, compared to the dull thud of today's drums."

Anton Fig—"I must say, it took me a while to get into his playing, mostly because he took over for Steve Jordan on the Letterman Show. I'm such a huge fan of Steve that I almost didn't give Anton a chance. He gradually made himself appreciated, though, and nowadays I enjoy listening to him play. He's one of the physically strongest drummers—which normally I'm not a big fan of—but Anton is one of the few guys who pulls it off real well."

Steve Jordan—"He's a comical guy with a great sense of humor, and I think that's one of the driving forces behind his playing. Steve is one of the funkiest drummers you'll ever hear. He's definitely a New York drummer to me, yet he is so spread out in his taste. I heard him play on some songs in the studios and thought, 'Man, where does that groove come from?' It's not New Orleans, yet it is. It's not a New York street thing, yet it has a bit of that. He comes up with those kinds of grooves all the time. Then he plays so assertively. He's just plain funky and bad."

Charley Drayton—"As for his personality, he is wonderfully innocent and inquisitive and a great lover of music. He's kind of a soft-spoken guy. There's some good contradiction in his personality and playing as well. Charley is a hard hitter who plays so down in the groove that you can't help but be infected by it. The fact that he is also a bass player, guitar player, and songwriter makes him somebody who plays for the song. I love to watch Charley play."

Ringo—"As for his personality, I would say his playing really epitomizes him. He's wonderfully witty, and yet he's very down home—kind of soulful Liverpool—that's his personality. His deep Liverpool accent and his funny Liverpool mannerisms are totally manifested in his playing. If the Beetle records aren't enough to convince you that Ringo is one of the greatest rock drummers ever, you should listen to the live BBC tapes. Live, with probably no more than four mic's for the whole group, Ringo played simply the best rock 'n' roll drums with the most honest feel you have ever heard."

Peter Erskine—"What comes to mind right away is a big mustache and a little funny smile. [laughs] A real amiable guy who plays with impeccable taste. I think of Peter as intellectual in his playing, but along with that comes great feeling and a love for music that shows."

Steve Ferrone—"The epitome of a guy with confidence without any outward sign of cockiness—just pure confidence. His playing is a perfect match-up. There doesn't seem to be any contradiction there at all. His playing is real solid and real strong, and it always fits."

Charlie Watts—"Charlie, of course, is the Basil Rathbone of rock—a true English country gentleman. He's soft-spoken and one of the most knowledgeable drummers I know on the subject of jazz. And he's definitely one of the biggest fans of jazz, which is a wonderful contradiction to me since he's one of the most imitated rock drummers in the world. In his own playing, he epitomizes that wonderfully loose, real rock feel—desperate sounding, but relaxed at the same time. He doesn't stay up on the top of the beat, but you would swear he is sometimes because of the amount of energy that he's creating. Charlie's very easy to take for granted because of the band he's in. He's definitely played on some of the greatest rock 'n' roll songs of all time, but if you get a chance to see him in person, then you really get to see what it's all about. I've always loved the way Charlie plays time."

Jeff Watts—"Jeff's a very articulate and warm personality. I met him a few months ago at Oceanway Studios; I was working in Studio 2 and he was in Studio 1. The lounge for Studio 2 is situated next to the control room of Studio 1, so sometimes you can hear playbacks from 1 very clearly. He was in with Branford Marsalis. I'm not exactly sure what the project was, but it was a real thrill to hear some actual smoking jazz coming out of that room. It's just great to hear a young guy playing great jazz. Jeff Watts seems to be tipping his hat to the past while keeping his eye to the future."

Kenny Aronoff—"One of the best all-around studio drummers in the world. He's got an outgoing personality, a great sense of humor, and an excellent attitude. He's also a very hard hitter who manages to still play cool stuff with great feel. Kenny knows how to play for the song."

Tony Williams—"Personality-wise, I've always thought he would be kind of hard to get to know. But he seems to be this very forthright, outspoken kind of guy, and that's the way he approaches the drums. Everything about the man exemplifies taste and soul combined with a deep groove and creativity. Not only is he the greatest drummer in the world—I just saw him with his band at Catalina's playing two sets a night of his own compositions, and there is no question that he is the greatest—but he has become an incredible jazz and classical composer as well. Tony Williams truly embodies all the best of everything that I've said about everybody else."

Beat Bug™
L.T. Lug Lock, Inc. • P.O. Box 204 • Tonawanda, NY 14151
Phone/FAX 716-899-5081

THE DRUM!
THE DRUM!
is coming

THE DRUM!

MODERN DRUMMER  DECEMBER 1991 69
Getting Back On The Scene

by Carl J. Zack

When you were in high school, you were considered *hot*. You played all the time in big bands, combos, trios, shows, jazz groups, rock bands. You never passed up a chance to play. You practiced until the neighbors called to complain. You looked forward to attending the National Stage Band Camp every summer, and rubbing elbows with members of Stan Kenton's band. Then you went to college, and music became secondary in your plans for the rest of your life. You graduated and started your career. You even sold your kit. But the passion was still burning. You listened. You continued to read *down beat* and *Modern Drummer*. You went to jazz festivals. You listened.

Finally, years later, you bought a used kit and started practicing again in your basement. You played with the best: Basie, Miles, Buddy—on records of course—and you fantasized about getting back on the scene. But you were apprehensive about playing out. You lacked self-confidence, feeling that all the young players you'd heard had passed you in technique and musicality. Who'd want to play with someone who wasn't hip to the latest rhythms and sounds? You were content playing with records and using your drumming as therapy from a hectic workday.

Then it happened. You got a call to play a jam session with other musicians who also hadn't played out in years. Panic set in. You wanted to do it, but you felt insecure. You thought they'd expect Steve Gadd and you didn't want to disappoint them. Then you figured—what the heck, why not give it a shot!

Sound familiar? I've talked to other musicians my age who've been playing by themselves for many years, and who shared similar feelings. We *all* wanted to play, but we were sure that no one would want to jam with us since we'd been out of circulation for so long. Well, now that we've found each other, we're playing twice a week and getting back in the groove—and we're having a ball!

Of course, I spent a considerable amount of time woodshedding before I got up the courage to play with a band again, and the process I went through to prepare for that big moment might be useful to other drummers in a similar situation. At the very least, the following tips will help you regain your chops.

**Pre-Session Preparation**

1) **Establish a practice routine:** Before dinner, after dinner—whenever. There's just no way to avoid it. You have to put in some serious time if you're sincere about getting back into shape. It takes discipline to do this. No one can run a marathon without training for it. Playing drums requires the same intensity of effort.

2) **Practice on the pad:** No one enjoys this, but it's one of the best ways to start. Think of it as paying your dues for not having played for a while. If you really find it a drag, put pads on your kit. I did, and they enabled me to practice for hours without driving my wife crazy.

3) **Count:** Remember that you'll be expected to keep solid time when you go out and play. I can still hear my mother yelling from the kitchen when I practiced as a youth: "le&a 2e&a," she hollered as the 16th notes rolled erratically off my sticks. It wasn't exactly inspirational, but I've never forgotten her advice.

4) **Use a metronome:** Don't be reluctant to use a metronome, especially if your time is a problem. In fact, a metronome can be useful as a device to force you to play evenly at different tempos. Start slowly and work your way up to the faster tempos.

5) **Dig out the old books:** Remember that everything you do has a rudimental foundation. I use the Charlie Wilcoxin *Rudimental Solos* book to help me with rudiments and reading. After a while, I put the book away and devise my own figures as I sing my favorite jazz tunes. Charlie Parker's "Confirmation" and Benny Golson's "Blues March" are good examples of jazz tunes you can sing and play rudimental improvisations to. I also use Ted Reed's *Progressive Steps To Syncopation*, Jim Chapin's *Advanced Techniques For The Modern Drummer*, and lead sheets, all of which have proven helpful as I worked back into shape. Check out your local music store and see if there are any new books that might interest you. While the basics remain the same, many great new books have been published that could give you fresh ideas and maintain your interest.

6) **Take some lessons:** Though you may feel awkward about doing this at an advanced age, assistance from a teacher could be the best route to take to hasten your return to the bandstand.

7) **Concentrate:** Avoid thinking about anything other than what you're practicing. That problem at work will still be there in the morning. This is *your* time to concentrate on something you do voluntarily and that brings you pleasure. When you do finally get on the bandstand, you'll be glad you developed your concentration—especially if you're the only one who keeps good time!

8) **Analyze records:** This is an important aspect of getting back into shape. What's happening musically? Can you write out the form of the tune? Are there...
any tricky figures? Write out the ideas you hear. There's much to be learned just by listening.

9) **Play along with records:** For starters, play only with those that require you to keep time—no fills, no solos. Don't overplay; keep it simple. Later, you can work your way up to the more complicated recordings. Also, be sure to play along with a variety of music: rock, Latin, swing, small combos, and big bands. You never know what you'll be called upon to play when you get to your first jam session, so be prepared.

10) **Watch videos:** If you have a VCR, you can take advantage of some of the great videos out by the best drummers on the scene. There's no crime in stealing a few Steve Gadd licks. Videos offer the opportunity to see how it's done, so check them out.

11) **Don't get discouraged:** I can guarantee that at first you won't have the speed, stamina, or coordination you had as a youth. That's why you must practice. Your chops will come back, but it takes patience and practice.

**The Session**

Sure, I was nervous at the first jam session. I set up my vintage four-piece Gretsch kit that I'd carefully refinished. I commented on how many great players had used a similar kit, in the hopes that this connection would make the group feel as if they were playing with Art Blakey, instead of someone who hadn't played out in over two decades! I was afraid that I wouldn't keep good time. I kept hearing Chubby Jackson (the great bass player) coaxing me on as he did at camp in 1964. I tried to recall all the tips I'd learned from all my old teachers.

I looked around and there we were: a doctor, a lawyer, a computer programmer, two professional musicians, and me. Finally, we were ready. Someone called "All The Things You Are" and counted it off at a medium tempo. I couldn't believe it! There I was right back in the driver's seat, swinging through the tune, trading fours, catching Bird's ending. It was as if time stood still for me. My confidence was restored and I could enjoy the rest of the session. Later we all marveled at how great we sounded.

Here are a few more tips to keep in mind at the session. While they may not get you the gig with Wynton Marsalis, they'll surely increase your chances of getting called back to play more sessions.

1) **Be attentive:** Listen to what's going on around you. No one wants to play with someone whose mind is on something other than the music, or who isn't paying close attention to what's happening musically.

2) **Think about dynamics:** Don't play loudly if everyone else is playing softly, and never overplay. You can be the driver, but think about the road you're on.

3) **Ask questions:** If you don't know the tune, ask about it. What's the form? What's the tempo? Are there any breaks? Is there anything unique about the tune you need to know?

4) **Keep solid time:** Keeping good time is the primary reason you're there.

5) **Remain confident:** Be willing to accept direction and constructive criticism. If you make a mistake, don't stop and pout. Keep playing. Everyone makes mistakes. Just correct your mistake the next time around.

6) **Concentrate:** Just because you played great for most of the tune doesn't mean you should let up before the coda. To paraphrase Yogi Berra, "It ain't over till it's over."

7) **Take notes:** Write down figures or time signatures that didn't come easily. Then go home and practice them so you can feel comfortable at the next session. I often go to record stores and hunt down the tunes we've played so I can hear the original versions and get some ideas. I may not nail a figure the first time through, but you can be sure I'll get it the next time.

**One final thought:** Keep in mind, though you may not play like Steve Gadd, he probably can't do what you do to earn a living either!
wasn't really crazy about the fact that my John admits that a lot of his disillusion when I was in my room late at night and I didn't have my drums, I would listen to a lot of music through my headsets and air-play along to it. I learned a lot of songs that way." John also had his drums set up in the backyard. "My Dad had built this fiberglass shanty in the backyard, and I'd play in there. You could hear my drums at least three or four blocks away, so I drove everybody nuts. The place sounded like it was miked up."

Getting back to Exodus, John's first major recording with the band was their last album, Impact Is Imminent. According to John, "That album was my first record, and now I feel a lot more like part of the band than I did then. During the last album, I was trying so hard to fit into the whole mold of the kind of music Exodus plays."

When asked to be more specific about his disappointment with the last album, John admits that a lot of his disillusion comes from the way his drums sound. "I wasn't really crazy about the fact that my drums weren't out front enough. There are songs where the double bass sounds totally buried. I just know it could have sounded so much better. The next record, which we're working on now, is going to be really great, and the songs are going to be even more varied. I'm really looking forward to that. It's going to be called Count Your Blessings, and we hope we can get it out before the end of the year."

Previous to Exodus, John hadn't played in anything like a speed or thrash metal band. So what is lurking in his background? "Hard rock and heavy metal," he replies. "Luckily I learned a lot watching and listening to Charlie. It helped me to get that sound and style."

The "sound and style" of Exodus is a far cry from your average heavy metal sound. It's generally more athletic, faster, and quite a bit harder to control. "It's pretty tricky because you have to watch out for your meter—not letting it go up and down. Drummers sometimes cheat when learning to play thrash as far as playing 16th notes. Some people just play 8th notes on the hi-hat or whatever. But keeping it honest is important."

How did John make the jump from hard rock to the speed and fury of thrash so effortlessly? "I had loved the music because it has a lot of energy and because it has really good drumming in it, and I wanted to put myself to the challenge of playing it."

What does John consider to be his strong points playing thrash? "Probably the power behind my playing, and my stamina," he responds. "It's about keeping a heavy groove throughout the whole set. And then there's the speed, of course. It's hard to keep a heavy groove when you're playing fast—much harder than if you're playing slowly."

Tempesta claims his creative inspiration comes from the band's guitar parts. "There are some really off-the-wall kinds of riffs that come out of this music, and to try to collaborate with those is where the creativity begins. I mainly try to keep it real heavy, just playing along with it. But when there are fills, I try to play more with the riffs and make my parts tight with them."

"When we're writing," John continues, "I keep it all pretty straight. Then after the song's done, I'll see what I want to come up with. With this kind of music, there's a lot of playing that can be done, if you want to take it far. On the last album, I don't feel I opened up enough, because it was my first album. The old drummer, Tom, used to do a lot compared to what I did on the last album. My style is totally different from his. I'm more of an in-the-pocket player, but I still want to do different things—not to overplay—but to stick out a little bit more on this next album. In fact, when it comes to writing, I want to do something different on every album."

John maintains that the input concerning compositions is delivered by the entire band. "We jam together and work a song out from there," he says. "I like to get a lot of the early ideas on tape so that I can go back to the studio alone and figure out what I can add to it."

Tempesta's stint as a drum tech was partially a product of his love for "the mechanics of drumming," as he explains. "I used to be a street messenger in New York, and I would purposely go by 48th Street all the time so I could check out the equipment stores. I just love everything about drums and putting them all together. I'd visit my friend Marco, who works in a store down there, and he'd help me out with things I needed. He's still always
there for me."

Another factor in John's getting into teaching was his friendship with Charlie Benante, with whom he is still close. "I have a lot of good friends out there who are drummers," he begins. "I met Charlie in high school, and he would come and watch me play in the band I was in. After high school, I would go to his house, and he'd play guitar—he's really good—and I would play on his drums. We would jam together on old Motorhead, Saxon, and Maiden songs.

"It wasn't as though I was a drum tech looking for a job," John continues. "It came about kind of as a goof. I was in a band called Jackal at the time, but we weren't doing much. I went down to Anthrax's rehearsal studio, where they were getting ready to go on tour, and they asked me, in a way that sounded like a joke, if I wanted to go on tour with them in Europe for a couple of weeks. I said, 'Really? I'll do it.' I thought it would be a great way to see Europe. It happened to be the last leg of Metallica's Master Of Puppets tour, so they did that for two weeks and then some headlining shows. After that, they were going to Japan, so how could I turn that down? It was a great experience for me, and we all had a blast, plus I learned so much from Charlie. He has the feet of death, so watching him helped me later on when I joined Exodus."

Long before he was in Exodus, Tempesta was playing in hard rock bands in New York. He was raised on the likes of Aerosmith, KISS, and Black Sabbath, largely due to the influence of his older brother. When the "drumbug" bit, John explains that he cultivated his palette to more of a variety. "The more into drums I got, the more I got into the aspects of great drumming and jazz. My friend and teacher at the time, John Spina, really got me into Steve Gadd on Steely Dan's Aja album. John could play that, and I was really blown away. I got to a point where I was really into progressive rock and jazz, and I basically put metal aside for a while. I mean, Terry Bozzio is my favorite drummer, and I would just sit at home and listen to U.K. Live and the Brecker Brothers' Heavy Metal Be-Bop and just get so inspired. I also was into Simon Phillips, Tommy Aldridge, and Cozy Powell, and one of the best double bass players of all time, Barriemore Barlow.

"A lot of drummers that I meet these days who play this type of music listen to different kinds of music, and from those influences, everyone has their own style, and it sticks out. Everyone being interviewed for this article is a really good drummer. R.J. is into jazz; we talk about the same kinds of influences we have. Vinnie is a real pumping drummer, and Shannon is really unique. This kind of drumming allows you to have unlimited influences. There are so many things that you can bring to it."

Perfection... it's the mark of a dedicated drummer. And when you see such a perfectionist, chances are you'll see him playing with Vic Firth sticks.

For a free brochure write to:
Vic Firth, Inc.
323 Whiting Ave., Unit B
Dedham, MA 02026
VINNIE PAUL

continued from page 27

the missing elements: He's a great front-man with a lot of attitude. From there, we homed in on our own direction, got a major label deal, and did the last album the way we wanted to. Now it's starting to happen for us in a big way."

Vinnie lists John Bonham, Mickey Dee (King Diamond), and Alex Van Halen as his biggest influences. Those heavy influences have resulted in Vinnie fondly being called "The Brick Wall." "I am a real hard player," he explains. "I'm real solid. If I can't play something that's real solid, something that the band can play off of, then I'll change it to fit. With this type of music, you're up against Marshall stacks and a screaming lead vocalist, and if you don't work closely with your sound guy, your drum sound is not gonna happen. You'll see a lot of thrash drummers who are grooving along and the snare's popping real good. Then they'll go to a fast part, and the power's gone. All of a sudden they're barely hitting their snare drum, the gate on the mic' closes down, and you can't hear them."

Being an engineer has been a benefit for Vinnie while recording with Pantera. "I know a lot about sounds," he says, "and the most important thing on a record as far as sounds is getting the right drum sound. That's the hardest thing to capture, because there are so many different instruments on the drumset itself: the cymbals, the snare drum, the bass drum.... A lot of people overlook EQing the drums properly. A lot of times people will put mic's on them and that's it. The producer, Terry Date, and I got the drum sounds together, and we did a lot of special, tricky stuff that neither of us had done before. I knew what sounds I was looking for, and we experimented until we found out exactly what it took."

"Between me and Terry, we pretty much produced the record," says Vinnie. "We had recorded the album in demo form, and the label was real happy with it; they just wanted a really quality sound. That's why Terry came in. We tried different miking techniques, and I used wooden mallets on my kick drums, which a lot of people find too hard to play. I placed quarters on the heads where the beaters struck to get the kind of attack I wanted. A lot of people think that you have to use some kind of triggering on your kick drum. My bass drums' low end is really savage, but they've got a killer top on them, too, and no triggering is used. I use overhead mic's on the kick drum, which most people would never dream of using. I want my drums to jump out and grab you. I don't like a 'tone-y' drum, I like a drum with a lot of bottom and a lot of attack so that you hear every note, instead of just feeling it as it goes by."

Vinnie didn't start out as a double bass drummer, but eventually cultivated that technique later on. "I learned how to play double bass after I was playing drums for about five years," he says. "I knew nothing about it until I saw Tommy Aldridge playing with Pat Travers. That just flopped me out; he was like the drum god. Then when he joined Ozzy, I was really into that, so I started to get on it and learn the double bass. The hardest thing about it is to learn how to get your legs even. If you play single bass for a long time, your left leg is kind of limp. You have to really work that leg up to match the stamina level of the other one."

Vinnie explains that the overriding factor to his developing strength as a thrash player is derived from touring incessantly. "My biggest help—and the band's, too—is that we played nightclubs for seven years before we got a major-label record deal. We had no time to rehearse, so we'd just learn songs the night before we played them. We did three sets a night, six nights a week, with Sunday off. Then we'd have to drive 800 miles to the next town. That was the biggest stamina builder for us, and it's the thing that is missing from a lot of performers today."

Pantera wrapped up a European tour with Judas Priest this past spring, and on the heels of that, completed another American tour. The band was scheduled to hit the studio this summer for the forthcoming album. "It's gonna be called A Vulgar Display Of Power," says Vinnie. "It's gonna be a heavy mother of an album, and even more groove-oriented than the last one. We try to write songs that young people can relate to, songs that mean something to them lyrically, while still having plenty of aggression."
GET
GOOD

eat
sleep
breathe
live it
24 hours a day
everyday
let it out
get good
now

PIT
Percussion Institute of Technology

Send For Free Catalog: Musicians Institute 1655 McCadden Place Box 093 Hollywood, CA 90028 (213) 462-1384
As most musicians who can recognize a development of their studio techniques, Herrera prefers his most recent recording, the Grammy-nominated *Lights...Camera...Revolution!* to those previous to it. 

"And I'm really confident that the next album will be even better," he enthuses. The band keeps growing musically—and in popularity, too—which is good, because we've been at it a long time. A lot of the stuff we're coming out with now has a lot of hard rock in it. The last album even had a track with an R&B feel to it. It's pretty straight-ahead, yet the guitar parts have gotten more intricate and more melodic. We don't want to just be categorized as 'thrash' or 'speed metal,' so I think we've opened up new directions for ourselves. Judging by the Grammy nomination and the press we've received, a lot of other people seem to agree.

**SHANNON LARKIN**

bands who got signed who all sound the same. But the bands that are going to be around are the ones with something unique about them."

Shannon's playing and the music on *3-D* (the group's second outing) has been receiving high praise since that album's release last year. Wrathchild's biting, witty social commentary is part of the story (Shannon writes 80% of the lyrics), but much has also been credited to the musicianship, especially Larkin's progressive thrash drumming. "We definitely use a lot of different styles," he explains. "I'm not backed into a corner where I have to play either lightning-fast or slow and powerful. We usually go off in a blues jam, or a swing jam—even reggae. I really love to play reggae. I definitely have a lot of freedom in this band, because when we write the songs, it's not just two of us, it's all four of us. Everyone has total input. I try to go out into left field without making a part sound like it's cut into a song. If I can blend in a groove smoothly, then I'm happy."

Wrathchild America should be studio-bound by early '92, once their long touring commitments to *3-D* have been completed. According to Shannon, "Style-wise, I've found something that I think is original, and I hope other people will as well."
By tonight, you could actually become a famous drummer.

What if you had a drum synthesizer that let you synthesize yourself?
Then hang on to your psyche and look at Yamaha's new RY30 rhythm programmer.
The RY30 is the first programmable drum synthesizer that not only gives you real drum sound but real drum feel. From real live drummers. Like Peter Erskine. Dave Weckl. Matt Sorum. Tommy Aldridge. Dave Garibaldi. And you.

It's not just more techno wizardry at work here, it's Yamaha's experience from making drums. Then listening to the artists who play them. Then taking apart their drum kits, their patterns and unique rhythms, their style, expression and nuances, their very souls. And then we put all we learned back into the RY30, plus each drummer on a neat little card.

Now the fun really starts with the RY30's programming wheel. In realtime you can toss in a pitch bend, a filter, an envelope, and change the velocity. All for each individual voice. And all with CD quality, 16-bit sampling.
The Artist Series cards can also be used on the SY55, SY77, TG55 and the TG77 keyboards.

Check one out at your Yamaha music dealer today. And tonight, someone just might ask for your autograph.

© 1991 Yamaha Corporation of America, Digital Musical Instruments, P.O. Box 6600, Buena Park, California 90622-6600. (714) 525-9011
Pat Metheny

by Rick Mattingly

"In any situation I play in," says guitarist Pat Metheny, "the drummer is the most important member of the band. I've been really lucky to have played with some of the greatest drummers in the world. And I've always learned the most from drummers."

Metheny's association with drummers falls into two categories: the drummers in the Pat Metheny Group, and the drummers he has played with in other situations. "It's easiest for me to talk about the Group," he says, "because with both Danny Gottlieb and Paul Wertico, hours and hours were spent discussing the role of the drums in the group, how it related to me as a player, and what specifically I wanted from those guys. The Group requires a real specific kind of playing, and so far I've only found two people who can do all of the things I need a drummer to do: Danny and Paul."

As Metheny sees it, the drummer has more control over the music than any other band member. "I have a highly volatile relationship with that person," Pat laughs. "That's who I have to be in constant communication with about how the set is being paced, the way the solos are going to flow—everything about the way the group sounds is really in the hands of the drummer. If the drummer has a good night, we all have a good night."

Because of the importance of the drums, the Metheny Group sets up very close together so that they can balance their sound from the drumset. "We want to function from live dynamics," Pat explains. "We rarely put drums in the monitors. Even though we are a very electric band, we're still letting the drums control the dynamics. As soon as you put the drums in the monitors, you're balancing against another electronic element, which is under the control of somebody else. So we've always made it a policy that the drums are going to set the dynamic range."

The drumkit itself is also important to Metheny. "With the Group," he says, "the way the music actually sounds is often equally important to the notes we write. I spend a lot of time with the drummers checking out cymbals and giving lots of direction about what types of sounds go with my guitar and the other elements of the Group. When Paul first joined the band, he was already a great drummer, but he needed to work on the details of his sound. For instance, it took us two tours to figure out exactly the right sticks for the dynamic range we were aiming for, the right kind of set for him to use, the right cymbals, the right this and that. To a lot of leaders, those things might seem superficial, but to me, they are essential parts of the whole sound. I can't see spending less energy thinking about that stuff than about which guitar to use for a particular piece. In a way, it's more important, because it's the thing all the rest of us are balancing to. The cymbals and guitar are setting the top level of the dynamic range, so I want those cymbals to sound fan-tastic. I physically set up so that my left ear is right next to the drummer's main ride cymbal so that I can really blend with that sound. I can also hear when a cymbal is starting to go, or when the stick isn't brand new. Those little details make a lot of difference to me."

Could one accuse Metheny of being a bit too nit-picky about the condition of the drummer's equipment? "I have literally driven both Gottlieb and Wertico crazy," Pat laughs, "over little details that they swear nobody hears but me. But the little details are what make the good stuff happen."

In regards to the playing itself, what does Metheny want from a drummer? "Like many musicians these days," Pat responds, "I'm interested in lots of different styles. As a guitarist, that's difficult, but nothing compared to what it must be like for a drummer, who is expected to play everything from late '50s bebop to the most up-to-the-minute funk beat. Leaders expect drummers to know everything that's gone down in pop music for the past 40 years or so. That's a lot."

"In my case," he continues, "I not only expect the drummer to cover all the bases, but make it his own, too. That's something I've always asked from all the cats in the Group. I don't want to hear the straight studio version of a beat. I want to hear the Paul Wertico version. It's the same thing I ask of my own playing. It's our job to make it new every night, so I really want everyone to have a point of view about the music we're playing."

"The stylistic jumps I ask of the drummer are different than a lot of guys," Metheny adds, "because the other side of my career has been playing with great jazz drummers like Jack DeJohnette and Billy Higgins. So before I would ever hire anybody to do anything, I would play a straight-ahead jazz tune with them and see if that vocabulary is covered. Because regardless of how far away we've gotten from that in the Group, the foundation for everything we do is bebop, and playing on changes, and that tradition from the '40s, '50s, and '60s. I have to have a guy who can do all of
The kit you have chosen is an extension of you and your personal sound. So you need AKG's family of drum mics that can recreate the emotion and nuance of your sound anywhere—in the studio or live.

Just ask Dave Weckl, session musician, producer, five-time winner (87'-91') of Modern Drummer's Readers' Poll for "Best Electric Jazz Drummer" and drummer for the Chick Corea Elektric and Acoustic bands.

Hell tell you that our C408 micromeric captures a drum's warmth and a high's attack.

That the D12 delivers a powerful kick. Or that a C460 or C100 projects the shimmer of a cymbal.

If you're serious about getting the best sound from anywhere in your kit, use AKG microphones. They deliver the true sound of your drums anywhere you play.

Anywhere.
that. Paul, in particular, has a deep and thorough understanding of Roy Haynes’ breakthroughs, which, to me, are absolutely essential elements of the drum vocabulary. It’s hard for me to imagine playing seriously with somebody who didn’t have that under his belt.”

That brings up a comment Danny Gottlieb once made in MD. He recalled Metheny telling him that the Group’s music should combine elements of rock and jazz without sounding like either one. “Yeah, that’s true,” Pat says. “At the time we started, letting the cymbal carry the groove and yet playing rock kind of beats was something you only found in certain jazz, like ’60s Blue Note stuff with Tony Williams. He was an extremely important influence on virtually all the younger musicians I’ve played with in terms of that incredible articulation on the ride cymbal.”

“The sound of my Gibson 175 hollow-body guitar,” Metheny elaborates, “is kind of midrange-y, which is in the same frequency range as toms. So if I’m playing with a drummer who’s going totally crazy on the toms, I don’t have a chance. Around the time I started my band in the late ’70s, that was the peak of the heavy tom, Mahavishnu-style fusion. I was sort of reacting against that on an aesthetic level, but there was a practical thing, too. If I wanted to play my main guitar at the volume we were playing at, I had to clear up that upper midrange area. The solution was to make the time come more from cymbals than from bass drum and a heavy backbeat.”

“There were a few drummers at that time—such as Jon Christensen, Barry Altschul, and, of course, Jack—who in a certain form of jazz were putting a lot of attention to detail on the cymbals, and Danny’s thing was really an extension of that. Also, a big influence for me—and, I think, Danny too—was Airto’s playing on Chick Corea’s Light As A Feather, which was incredibly interesting patterns in duplet-based music with the groove coming from the ride cymbal. Our basic thrust was to get away from the backbeat—have it sort of be implied, and have it loose the way Elvin Jones and Tony Williams are loose—while playing even 8th-note type music.”

Another requirement for a Metheny Group drummer is that he be able to integrate his playing with sequencers. “Playing with machines has been a long-standing issue with us,” Pat comments. “Around the time of the record Offramp in 1980, I got the Synclavier, which was five or six years ahead of MIDI. As far as I know, we were one of the first groups to actually drag Synclaviers or sequencers on the road.”

“For years,” he continues, “nobody had any idea we were doing it because it’s really integrated with the band. It’s not like we have a full percussion or drum part being played by a machine. It’s always kind of notched in with everything else. And Paul, along with Steve Rodby, our bass player, is really good at making those sequencers ‘disappear,’ as we like to say. Also, because we balance our dynamics from the live drums, Paul can’t wear headphones, so he has to lock in with those sequences from the monitors. Although we’re not rock ‘n’ roll loud, we generate a fair amount of volume on stage. So for him to keep everything in sync and still play with a lot of dynamics and attention to detail is an extremely rare ability. Paul is a master at that. I’m never really aware of playing with a sequence anymore because I don’t listen to it in my monitors. All I listen to is Paul. So I’d say drummers also have to be able to integrate with electronic stuff and make it feel good.”

When the Metheny Group first started, Danny Gottlieb was the sole provider of the band’s percussive elements. But with the Offramp album, percussionist Nana Vasconcelos was added to the group, and since that time, there has almost always been one or more percussion players. Has that changed the drummer’s role? “Not that much,” Metheny responds, “because our reason for wanting Nana had to do with the fact that we were using more and more synthesizers, and I wanted to balance that by bringing in more natural sounds. And Nana’s strength is more as a colorist than as a rhythm player. There were times that Nana would lock into a groove with Danny, and suddenly we had a rhythmic power that we’d never had before. But he was as likely to be floating over the time and providing colors as he was to be functioning rhythmically with Danny.”

“’It’s different now with Marcal, because he and Paul really have a rhythmic team relationship. Part of it is that Marcal is more of a rhythm player and less of a colorist than Nana, and part of it is the music we are doing now. But at this point it’s hard for me to imagine not having percussion in there.’

And how do Gottlieb and Wertico compare? “Danny and Paul each have special grooves that they’re good at,” Pat answers, “but there are also a lot of similarities between the two. They are both very sensitive and emotional players, and I always take that into account. It’s extremely important to me that the drummer be totally connected with the music. Everybody in the Group plays really hard, and everybody—under fairly difficult conditions—needs to be able to draw from a deep place within themselves. That’s a quality that both Danny and Paul have.”

“Paul is more of a jazz drummer than Danny,” Pat says. “There are some things I can do with him that I couldn’t do with Danny. But Danny has a touch on the cymbals that is truly magic. I think...
TIME IS THE GREATEST INNOVATOR

Time. The greatest and most important innovative force in drumming. Now the pursuit of innovation in time-keeping has brought together two of the 20th Century's most respected and innovative drum companies. With a joint commitment to raising the state-of-the-art, industry leaders Regal Tip and Noble & Cooley have developed a totally new series of drumsticks that feature an exclusive multiple angle shoulder. This advanced design not only allows significant improvements in drumstick sound, feel and durability, it also provides the basis for greater consistency and uniformity from the entire Regal Tip For Noble & Cooley drumstick line.

CONSISTENCY

The uniformity of shape, length and balance throughout the Noble & Cooley line is specifically intended to minimize any adaptations a drummer has to make when switching between different sticks to suit different musical situations. Plus, Regal Tip's reputation for using only the finest materials and craftsmanship guarantees consistency and quality from every pair of Regal Tip For Noble & Cooley sticks.

DURABILITY

Due to the increased shoulder thickness as well as the reduction of impact energy drummers will notice that Regal Tip For Noble & Cooley sticks last longer especially under heavier playing situations and those that require extensive use of hi hats and rimshots.

Pick up a pair of Regal Tip For Noble & Cooley Drumsticks at your favorite Regal Tip dealer. If you haven't tried a set yet, maybe it's about time you did.

SOUND

Along with Regal Tip For Noble & Cooley Drumsticks' barrel-shaped tip, the increased mass of their uniquely designed, multiple angle shoulder creates a fuller, rounder, meatier sound from cymbals as well as drums.

FEEL

Not only does the multiple angle shoulder center the weight of the stick for a better balance, the design acts as a stick impact shock-absorber; handling the transfer of energy between the player, stick and drum smoothly and efficiently.
it's because he used to be a cello player; he has an amazing control over that last 10% of the *dynamic* range that a lot of drummers don't have. He really can make the drums sound like a musical instrument."

Which recordings does Pat feel represent each drummer best? "Danny's thing was pretty consistent," Pat says, "but I'm remembering 'Sea Song' on *Watercolors*, where he had to keep the dynamics going without playing time, which he was always good at. Also, on the *Pat Metheny Group* record, I always liked the way he played this little rock vamp on 'April Wind.' And Danny's playing on the live version of 'Are You Going With Me?' on the *Travels* album is very good.

"Paul's entire performance on *Still Life (Talking)* is spectacular, and somewhat underrated. That was a very unusual set of music. There is practically no bass drum on that record because that's not what the music needed. The bass didn't need to be reinforced that much. In fact, it needed quite a bit of room. So it opened up some possibilities for Paul to do some cool things between the snare and the cymbals—kind of Roy Haynes-ish, but modern. In particular, there is a 6/8 tune on there, and I remember when they did the basic track. I got total chills listening to how burning this thing was with very little bass drum. So I would cite that entire record for Paul."

Besides his playing with the Group, Metheny has done a variety of projects with some other distinguished drummers. "I've played a lot with much older guys," Metheny begins, but then checks himself. "Well," he laughs, "not really much older, but established musicians who were heroes of mine. "The first drummer I really played with," Metheny says, "who, to this day, is one of my favorites, is Tommy Ruskin. He's been the main drummer in Kansas City for the past 25 years or so. I was incredibly lucky to start playing with Tommy when I was about 14; he was in his late 20's or early 30's. Tommy taught me everything I needed to learn about playing bebop and getting a feel happening. And it wasn't because he sat down and told me how to do it; it was by example. Since leaving Kansas City, I've gotten to play with a variety of great cats, but I go back and play with Tommy, and it's at the same level as anyone I've played with. He's not as fancy or complex as someone like Jack, but he's got the same intense inner groove and pulse that all the great drummers have."

Metheny's first major gig was with Gary Burton. Bob Moses was the drummer when Pat joined, and when Burton wasn't working, Metheny and Moses would gig around the East Coast with bassist Jaco Pastorius. "Moses is probably the most underrated drummer that I know," Pat says. "It's so rare to find a player who truly has his own voice, which Moses does—and not just as a drummer. Moses has his own way of hearing music in general."

"Moses was the first drummer I played with who did those kinds of 'New York' things like changing the rhythms up and kind of messin' with you a little bit. Playing with Moses wasn't a free ride. As he saw it, the drums were right up there in the front line to make things happen. Moses and I used to play duo for hours and hours, and he did a lot to open me up as a musician.

"I also have to say," Pat adds, "that Moses was one of the first guys who really cleared up for me just how important Roy Haynes was in the evolution of drumming. Moses' playing, while totally original, is also an incredible tribute to Roy's breakthroughs. And going back to the Group for a second, Danny and Paul are very much descendants of Roy's thing, and so is Jack DeJohnette, each in his own way. It's similar to the way that Bill Frisell, John Scofield, Mick Goodrick, John Abercrombie, and I are all descendants of Jim Hall. None of us sound exactly like Jim Hall, but he is in every note we play. And it's the same with those drummers and Roy."

Metheny's next few albums were with his own band, but then he made an album called 80/81, which featured Jack DeJohnette on drums. They have gone on to work together in several different settings. "What can you say about Jack that hasn't been said before?" Metheny asks. "He's an incredible natural and one of the genuine all-time giants. Jack has so many different angles that he can approach everything from, and he also has unbelievable experience. You'd have a hard time finding another musician who has played with the variety of people he's worked with. And it's not that he just played with them; he has really helped them and been part of their best work. I've seen him make people sound better than they really sound.

"Also," Pat says, "he's the best session musician I've ever seen, even though he's not generally considered that way. But I had an interesting experience with Jack on the first Mike Brecker album, which was one of the few times I've been a Sideman who just walked in, rehearsed the music once or twice, and the next thing you know you're recording. I was amazed at how quickly Jack figured out the form of the tune and how he was going to play it. And everything was so right, instantly. I was still trying to figure out if this was the first ending or the second ending," Metheny laughs, "and Jack was like, dealing. So I was completely impressed."

Metheny's next project away from the Group was a trio with bassist Charlie Haden and drummer Billy Higgins. "With Billy," Pat says, "you can't separate the musician from the person. Anybody who has ever seen Billy play for 30 seconds can see that this is another of the truly great souls in music. For him, music is a manifestation of the best part of his soul and being. And every note he plays is covered with his Billy Higgins-ness."

"With the drummers I was used to working with," Pat explains, "the general scheme of things was to start medium, build a little bit, build a little bit more, and by the last chorus be really bashing. Billy is unique in that he doesn't ever bash. He always keeps things crisp and under control. His way of building things is

---

**Pat's Pals**

Listed below are the drummers who have recorded with Pat Metheny, and Metheny albums on which they appear.

- **Bob Moses**: *Bright Size Life* (ECM)
- **Danny Gottlieb**: *Watercolors*, *Pat Metheny Group*, *American Garage*, *Offramp*, *Travels* (all on ECM)
- **Jack DeJohnette**: 80/81 (ECM), *SongX* (Geffen)
  - [Metheny also appears on DeJohnette's album *Parallel Realities* (MCA).]
- **Billy Higgins**: *Rejoicing* (ECM)
- **Paul Wertico**: *Falcon & The Snowman* (EMI), *First Circle* (ECM), *Still Life (Talking)* (Geffen), *Letter From Home* (Geffen)
- **Roy Haynes**: *Question And Answer* (Geffen)
We could write a book about the unique sound qualities of our new Sound Formula Line. Then again, you still couldn’t hear how well they compare to their competition. But don’t take our word for it. Check it out yourself.

SOUND CHECK

A. Zildjian®

Sound Formula™

Sabian AA®

Sound Formula Cymbals are made from patented ‘Paiste Sound Alloy’. Hence, they deliver true professional cymbal sound satisfying the most professional demands (Jeff Porcaro’s, Jim Keltner’s, Carlos Vega’s, Chad Wackerman’s, Will Kennedy’s, Rayford Griffin’s, and Ed Mann’s, for example.) And best of all: they compare real well to the other two brands listed above (we think). But, don’t take our word for it: do the Sound Check, take one of theirs, and a Sound Formula, hang ‘em next to each other, and then decide for yourself. We’re confident you’ll like what you hear (or would we print this ad?). Visit your favorite Paiste Dealer and take the Sound Formula Sound Check!

Truth in Advertising Notice: Any claims in this advertisement are not based on prior scientific testing. We really want you to decide the issue for yourself. A. Zildjian is a registered trademark of Avedis Zildjian Company. Sabian AA is a registered trademark of Sabian Ltd.

PAISTE
Cymbals Sounds Gongs
through absolute musical construction. It's never through a cavalier use of volume. And it made me realize that I had become sort of dependant on the drummer going nuts at a certain point in order for me to finish my statements. It was incredibly valuable for me to be in a situation where there was a level of discipline that would stop the music from going into quadruple exclamation-point mode. It was always very intense, but much softer than what I had usually played with.

The most recent side project for Metheny is his trio with drummer Roy Haynes. "The first thing you have to ask about Roy," Metheny says, "is why is this guy not more recognized by the general jazz public? So many musicians have been directly affected by his breakthroughs. They should give this guy the Presidential Achievement Award, because it's rare to find somebody who's stayed current through five decades of any single music's development, which Roy has, and it's hard to find somebody who consistently sounds so good. I recently did two months of touring with Roy, and it was a total mind blower in terms of music. He would play a long solo each night that you could transcribe and make a percussion ensemble piece out of. His conception of form is so advanced. He's the greatest."

Earlier, Metheny spoke of drums being in the same register as his hollow-body guitar, which is why Metheny Group drummers use cymbals so much. What about drummers such as Haynes and DeJohnette, who are very interactive with their snare drums and toms? "With Roy," Pat replies, "it's not a problem, because he tunes his drums so high that there is no conflict. With Jack, it's something we've talked about a lot. Of all the drummers I've played with, Jack easily plays the loudest. As much as there is an element of Roy in Jack's playing, there is also a very strong Elvin thing in there. With Jack, you almost have to have a tenor sax approach; you have to be able to really get in there with him. If I start to play in the low register of the 175 guitar with Jack and those Sonor drums, there are potential problems. So with Jack, I often find myself playing a solid body, because it cuts a little more in the low register."

Besides the drummers on his own albums, Metheny has worked with other prominent players over the years. In 1990, he and Peter Erskine appeared together on Gary Burton's Reunion album and tour. "I've known Peter for years," Pat says. "I first met him when he was with Kenton, and then, of course, Jaco used to talk about him a lot. In fact, Peter and I played duo at a benefit for Jaco after his death. Peter has just kept expanding his world. Working with him on Gary's project was a total treat."

"Two drummers I've played with but haven't recorded with are Billy Hart and Al Foster," Pat adds. "They are both real favorites of mine. I've always loved Jon Christensen, too. I've only played with him a few times, but I've often used him as a model for guys, like 'check this guy out.' I did a tour with Paul Motian in the early 1980s that I loved. Recently, in Brazil, I've been playing with Paulinho Braga, who is one of the most important figures in Brazilian music. He was one of the first to integrate the 'samba school'-type rhythms into the drumkit. He is also a great jazz drummer."

When first approached about doing an interview for MD, which he would discuss drummers, Metheny said that he would be happy to, as he frequently reads Modern Drummer. "Knowing what's happening in the drum world," he says, "is an important part of what I have to do as a musician to improve. Many of the best musicians I know, like Keith Jarrett, Chick Corea, or Michael Brecker, can sit down at the drums and make some stuff happen. There is a funny picture floating around of Jack and me playing at a jam session in France, where I'm playing drums and he's playing bass. We used to sit in as that rhythm section whenever we got the chance. I can't play the drums like a real drummer, but I can make the stuff swing a little bit, and I think it's important for everybody to be able to sit down at the drumkit and make a little bit of stuff happen."

"By the same token," Metheny continues, "I feel it's extremely important for drummers to know at least a little about how harmony works. It's really great to work with drummers like Bob Moses or Peter Erskine, who have made it their business to learn about that stuff."

"I have a lot of sympathy and respect for what the drummer in 1991 has to know," Pat says. "It's hard for any musician to come to terms with all of the music that has led up to this point, but I think it's a little bit harder for drummers, because the drums are so important in popular forms of music, and there is so much to absorb. When I think of kids who are just now taking up the drums, man, they've got their work cut out for them. There's a lot to know. So my hat is off to drummers, that's for sure."
VATER IS ON A ROLL

OUR CHALLENGE

Let's cut through the hype. How many of the so-called "famous brand" sticks do you have to roll before you find a really straight pair? Do you really need to roll a dozen sticks just to find the few that are straight and playable?

Take the Vater Challenge.

Roll three pairs of any Vater model stick against any other popular brand of drumsticks, and we'll guarantee Vater's will be consistently straighter and evenly balanced every time. Unlike our competitors that claim to have straight sticks, we encourage drummers to roll ours because we know each and every stick that leaves the Vater factory is straight, balanced and defect free.

We're sure!

OUR GUARANTEE

"We guarantee each and every pair to be straight and defect free. It's not just something we say, it's something we prove."

Why are we sure? Every single stick is pre-rolled and must pass Vater's 4 point quality control standards. As a matter of fact, Vater's quality control experts are drummers themselves.

So take the Vater Challenge, and compare, you'll never have to worry about finding great feeling, straight sticks ever again.

VATER PERCUSSION, INC.
270 CENTRE STREET - HOLBROOK, MA 02343
PHONE (617) 767-1877 - FAX (617) 767-0010
The Modern Drummer Library

**The Electronic Drummer**
by Norman Weinberg
From simple uses of electronics to complex setups, this book will tell you what you need to know in straightforward, "user-friendly" language.

**Applied Rhythms**
by Carl Palmer
This book contains transcriptions of ten of Carl Palmer’s most famous recordings, and also includes Carl’s personal exercises for drumset technique.

**Drum Wisdom**
by Bob Moses
Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time.

**Master Studies**
by Joe Morello
The book on hand development and drumstick control. Master Studies focuses on important aspects of drumming technique.

**The New Breed**
by Gary Chester
This is not just another drum book, but rather a system that will help you develop the skills needed to master today’s studio requirements.

**When In Doubt, Roll!**
by Bill Bruford
Transcriptions of 18 of Bruford’s greatest recorded performances, his personal commentary about each piece, and Bruford’s exercises to develop facility, flexibility, and creativity at the drumset.

**Best Of Modern Drummer, Volume 2**
The Best Of Modern Drummer is jam-packed with advice, concepts, and tons of musical examples. If you’ve missed any of MD, The Best Of Modern Drummer brings it all back home—in one valuable reference book.

---

**MOD 05**

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Book</th>
<th>Price</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Applied Rhythms (06630365)</td>
<td>$8.95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Best Of MD, Vol. 2 (06630196)</td>
<td>$7.95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Electronic Drummer (06631500)</td>
<td>$9.95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Drum Wisdom (06630510)</td>
<td>$7.95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Master Studies (06631474)</td>
<td>$8.95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The New Breed (06631619)</td>
<td>$7.95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>When In Doubt, Roll! (06630298)</td>
<td>$12.95</td>
<td></td>
</tr>
</tbody>
</table>

**SHIPPING AND HANDLING**
$2.50

WI residents add 5% sales tax; MN residents add 6% sales tax

**GRAND TOTAL**
drumKAT
NO EXPERIENCE NECESSARY

Imagine sitting behind your drums with an unlimited arsenal of sounds at your fingertips. Anything from massive snares and kicks, to a bass player's thump, or even a full latin rhythm section can be part of your kit — electronically. The drumKAT EZ gives you the power to control the sounds of any MIDI drum machine, synthesizer, or sampler. It's responsive to the way you actually play — with all the sensitivity and dynamics you expect from your acoustic drums. So what does this really mean to you? It means that as a drummer you can step into a whole new universe of sound possibilities. Why let keyboard players have all the fun?

In spite of its power, the drumKAT EZ was designed to work easily with any drum machine or sound source on the market — RIGHT OUT OF THE BOX! You simply "tell" the EZ what drum machine you're using, plug in a MIDI cable and play. Impossible you say? Naah, it's EZ! We did all the work for you by installing the best setups and killer kits for every drum machine on the market. So if you've been waiting for something EZ and more powerful to come along, go see your dealer. The wait is over.
GEORGIA

Albany State Col
Dept of Fine Arts
Albany, GA 31705
912-430-4849
Asst Prof James, Robert (M) 1, 4, 11, 13

Berry Col
Dept of Music
Box 309, Mt Berry Sta
Rome, GA 30149
404-236-2289
Adj Inst Inalis, Gene (M) 1, 4

It makes perfect sense that drummers should have a solid body drumset as well as a hollow body acoustic kit. I believe ddrum is providing the first really versatile and reliable instrument of its kind—and they're doing it with an eye to the future!"—Jim Keltner

"ddrum utilizes pads that have incredible feel and sensitivity, and provide great acoustic and processed drum sounds. They've virtually eliminated all my triggering and electronics headaches! ddrums are totally versatile, and unquestionably in a class by themselves."—Clint deGanon

ddrum
P.O. Box 166 25 Lindenman Driv • Trumbull, CT 06611 • Telephone (203) 374-0020 • Facsimile (203) 371-6206

Armstrong State Col
Dept of Music
11935 Abercorn St
Savannah, GA 31419
912-927-5325
Inst PT Scaglione, Dano (B) 1, 4

Augusta Col
Dept of Fine Arts
Augusta, GA 30910
404-737-1453
PT Brooks, Katherine (M) 1

Columbus Col
Dept of Music
Columbus, GA 31993
404-568-2049
Inst PT Chadwick, Thomas 1

DeKalb Col
Dept of Music
555 N Indian Creek Dr
Clarkston, GA 30021-2396
404-299-4136
PT Cebulski, Michael (M) 1, 4

Emory U
Dept of Music
535 Kilgo Cir
Atlanta, GA 30322
404-727-6445
PT Cebulski, Michael (M) 1, 4
Adj PT von Ravensburg, Scott (M) 1
Adj PT Yancich, Mark (M) 1

Georgia Inst of Technology
Dept of Music
Atlanta, GA 30332
404-894-3193
Asst Prof PT Johnson, Bucky (M) 1, 13, 22

Georgia Southern U
Dept of Music
LB 8052
Statesboro, GA 30460
912-681-5396
Assoc Prof Michaelson, Jerrold (D) 1, 4, 7, 10, 11

Georgia State U
School of Music
University Piz
Atlanta, GA 30303
404-651-3676
Lect PT Bell, Jack (B) 1
Inst PT Coleman, Robert (B) 1, 5
Inst PT Kershner, Jeffrey (M) 3, 4
Inst PT Lawless, John (B) 1
Inst PT Yancich, Mark (M) 2

Paine Col
Dept of Music
125 15 St
Augusta, GA 30910
404-722-4471 X306
Asst Prof Webber, Allen (M) 1, 16, 35

Truett-McConnell Col
Dept of Music
Cleveland, GA 30528
404-865-5688
Inst Simms, Larry (M) 1

U of Georgia
School of Music
Athens, GA 30602
404-542-3737
Assoc Prof McCutchen, Thomas (D) 1

Valdosta State Col
Dept of Music
Valdosta, GA 31698
912-333-5804
Head Assoc Prof Morris, David (D) 1, 4, 11, 16, 19

West Georgia Col
Dept of Music
Carrollton, GA 30118
404-836-6516
PT Inst Lawless, John (B) 1
HAWAII

U of Hawaii at Hilo
Performing Arts
Humanities Div-CAS
Hilo, HI 96720
808-933-3308
Lect Hursey, John (M) 1

U of Hawaii
Dept of Music
2411 Dole St
Honolulu, HI 96822
808-949-7756
Lect Ruset, Lois (Dipl) 1, 4
Lect Yabiku, Wayne (B) 1

IDAHO

Boise State U
Dept of Music
Boise, ID 83725
208-385-1771
Prof Baldwin, John (D) 1, 4, 13, 16

Col of Idaho
Dept of Music
Caldwell, ID 83605
208-459-5227
PT Fishery, Patrick (M) 1

Idaho State U
Dept of Music
Pocatello, ID 83209
208-236-3636
Inst Cole, Brian (M) 1, 4, 11

Ricks Col
Dept of Music
Rexburg, ID 83440
208-356-1260
Adj Landauer, Richard (B) 1

U of Idaho
L Hampton School of Music
Moscow, ID 83843
208-885-6231
Prof Balvich, Daniel (M) 1, 4, 5, 13, 35

ILLINOIS

American Conserv
of Music
16 N Wabash Av #1850
Chicago, IL 60602-4792
312-263-4161
Adj Dash, Patricia (B) 1
Adj Donaldson, Frank (B) 1
Adj Grantz, Philip (B) 1, 18
Adj Smith, Mark (M) 1, 4, 17, 18
Chmn Stirtz, Brad (M) 1, 4, 17, 18, 24

Augustana Col
Dept of Music
Rock Island, IL 61201
309-794-7233
PT Doyle, Patrick (B) 1
PT Loftin, Dennis (2) 3

Belleville Area Col
Dept of Music
Belleville, IL 62221
618-235-2790
Inst Bott, Jerry (M) 1, 5, 13, 16, 29

Bradley U
Div of Music
Peoria, IL 61625
309-677-2595
Inst PT Wichterman, Paul (M) 1, 4

Chicago State U
Dept of Music
960 St at King Dr
Chicago, IL 60628
312-995-2155
Inst Smith, Mark (M) 1, 4, 17, 24

Col of Lake County
Dept of Music
19351 W Washington St
Grayslake, IL 60030
312-223-6601 X550
Inst PT Varhula, Joe (Dipl) 1

Concordia U
Music Dept
7400 Augusta St
River Forest, IL 60305-1499
708-209-3060
Adj Harrison, Edward 1, 4

De Paul U
School of Music
804 W Belden
Chicago, IL 60614
312-341-6843
Lect Payson, Albert (B) 1
Lect Spencer, Joel (B) 1, 24
Lect Wessberg, Robert (M) 1

Eastern Illinois U
Dept of Music
Charleston, IL 61920
217-581-3010
Assoc Prof Lane, John (M) 1, 4, 13

Elmhurst Col
Dept of Music
190 S Prospect
Elmhurst, IL 60126
708-617-3515

Cyclops™
For The Working Pro™

E

very detail of the new Cyclops™
tambourine addresses the needs of
the hard playing, trend setting
percussionist. This revolutionary
instrument has been in development for over
two years. In designing Cyclops™, LP
consulted with world class musicians such as
Paulinho da Costa, Will Calhoun, Ralph Mac
Donald, Luis Conte, and Don Alias to create an
instrument that they all would be thrilled to
play. An instrument significantly better than
anything else available.

The shape of Cyclops™ frame has been
determined to be the most comfortable to use,
regardless of the playing technique.

The attachment clamp of the mountable
version incorporates another LP exclusive that
employs a forged clamping mechanism. This
device assures positive placement of the
instrument using simple hand tightening.

The large rounded striking edge of the frame
strengthens the tambourine to better take the
punishment of being hit with a drumstick and
provides comfort for hand playing.

The special alloy jingle’s tone is bright, for a
sound that projects well.

Cyclops™ exclusive technique for attaching
the jingles to the frame (international patent
pending) features hardened steel pins. Since
this method does not require holes that go
entirely through the shell, there is no chance of
the pins coming loose.

Visit your local dealer and try the new
standard of excellence in tambourines.

Latin Percussion, Inc. 160 Belmont Ave. Dept. 158 Garfield, NJ 07026 USA
Patented USA - International Patents Pending
Urbana, IL 61801
217-333-2620
Asst Prof Fair-child, Frederick (M), 4
Prof Siwe, Thomas (M) 1, 4

**U of Illinois at Chicago**
Dept of Music, MC 255
Box 4348
Chicago, IL 60680
312-996-2977
Lect Cohen, Joel (M) 1

**Vandercook Col of Music**
3209 S Michigan Av
Chicago, IL 60616
312-225-6288
Inst Jacoby, Marc (M) 1, 4, 5, 16, 24

**Western Illinois U**
Dept of Music
Macomb, IL 61455
309-298-1544
Prof Cheadle, Richard (M) 1, 4

**Wheaton Col**
Conserv of Music
Wheaton, IL 60187
708-260-5098
Assoc Prof Kastner, Kathleen (M) 1, 4, 11, 16, 17

**William Rainey, Harper Col**
Dept of Music
1200 W Algonquin Rd
Palatine, IL 60067
708-397-3000
PT McCleod, Mike (M) 1
PT Sweigart, Steve (M) 4

**Indiana**

**Anderson Col**
Dept of Music
Anderson, IN 46012
317-649-9071
Inst Clark, Dane (B) 1

**Ball State U**
School of Music
Muncie, IN 47306
317-285-5400
Prof Mueller, Erwin (D) 1, 4

**Butler U, Jordan Col of Fine Arts**
4600 Sunset Av
Indianapolis, IN 46208
317-283-9231
Inst PT Berns, Paul (M) 1
Inst PT Hill, John (M) 1, 4, 24

**De Pauw U**
School of Music
Greencastle, IN 46135
317-658-4380
PT Hanna, Stephen (M) 1

**Indiana State U**
Dept of Music
Terre Haute, IN 47809
812-237-2771
Asst Prof Peterman, Timothy (M) 1, 16

**Indiana U**
School of Music
Bloomington, IN 47405
812-855-1582
Chmn Prof Carlyss, Gerald (B) 1
Assoc Prof England, Willbur (M)
Prof Roberts, William (B) 1, 4

**Indiana U-Purdue U**
Div of Music
2101 Coliseum Blvd E
Ft Wayne, IN 46805
219-481-6714
PT Dembar, Braham (M) 1, 4

**Indian Wesleyan U**
Dept of Music
4201 S Washington St
Marion, IN 46953
317-677-2152
PT Ways, Ron (M) 2, 3, 4

**Purdue U**
Dept of U Bands
Hall of Music, Rm 136
W Lafayette, IN 47907
317-494-3852
PT Garnett, Kurt (M) 1

**Taylor U**
Dept of Music
Upland, IN 46989
317-998-2751
PT Adj Berneide, Bob (M) 1

**U of Evansville**
Dept of Music
1800 Lincoln Av
Evansville, IN 47722
812-479-2754
Inst Adj Tafoya, John (M) 1, 4

---

"If you beat to a different drum, use a different drumstick."

In the late 1970's, Billy Amendola began experimenting with a strange new sound while recording with his band Mantus. The sound, a high pitched Syndrum became immensely popular and very identifiable for both Billy and the group. Mantus toured the U.S. and Europe with three top ten records on the dance charts. A few years later, as a forerunner in electronic drumming, Billy began using Simmons drums on all his projects. He was fast becoming a very popular studio musician, playing on 12" remixes, television and radio commercials, demos, and albums for some very successful recording artists. At the same time, his songwriting and production achievements were earning him critical acclaim within the industry. Recently, Billy came up with an idea for a new drumstick. A very unique product made of the finest exotic woods, with an extremely radical shape, totally flat.

Now Billy can't go anywhere without someone asking him, "Where did you get these?" "Can I check them out?" "Where can I get a pair?"

---

"Slappers™ The Alternative Drumstick"

Coming soon to drummers everywhere • Dealer inquiries welcome
Slap Happy Productions Inc. • 68, 34 St. • Brooklyn, N.Y. 11232 • Phone 718 832-3457 • Fax 718 832-3458
IOWA

Buena Vista Col
Dept of Music
Storm Lake, IA 50588
712-749-2131
PT Jensen, Roland 1

Coe Col
Dept of Music
Cedar Rapids, IA 52402
319-399-8521
PT Harris, John 1

Cornell Col
Dept of Music
Mt Vernon, IA 52314
319-895-4228
PT Lawrence, Alan (M) 1

Drake U
Dept of Music
Des Moines, IA 50311
515-271-3975
Asst Prof Meunier, Robert (M) 1, 5, 13
Prof Weast, Robert (M) 1, 5, 13, 38

Grinnell Col
Dept of Music
Box 805
Grinnell, IA 50112
515-269-3064
PT Harris, John (B) 1

Iowa State U
Dept of Music
Ames, IA 50011
515-294-5364
Inst PT Geary, Michael (M) 1, 40

Morningide Col
Dept of Music
Sioux City, IA 51106
712-274-5210
PT Smith, Ronald 1

Northwestern Col
Dept of Music
Orange City, IA 51041
712-737-4821 X52
Lect Kramer, Jerry (M) 1

Teikyo Westmar U
Dept of Music
Lemars, IA 51031
712-546-7081 X331
Lect McMurray, Cliff 2, 3, 41

U of Iowa
School of Music
Iowa City, IA 52242
319-335-1603
Prof Davis, Thomas (M) 1, 24

Wartburg Col
Music Program
Waverly, IA 50677
319-352-8214
Inst Adj Jacobson, Al (M), 5

KANSAS

Bethany Col
Dept of Music
Lindsborg, KS 67456
913-227-3311 X138
PT Adj Kranzler, Dean (M) 1

Emporia State U
Div of Music
Emporia, KS 66801
316-343-5431
Asst Prof Gage, Stephen (M) 1, 4, 10, 13, 32

Fort Hays State U
Dept of Music
Hays, KS 67601-4099
913-628-4226
Inst PT Kranzler, Dean (M) 1

Fort Scott Com Col
Dept of Music
2108 S Morton St
Ft Scott, KS 66701
316-223-2700X331
Adj Abati, Willey (B) 1

Johnson County Com Col
Music Dept
12345 College at Quivira
Overland Park, KS 66210
913-469-8500
Adj DeMarchi, Raymond (M) 1

Kansas State U
Dept of Music
109 McCain
Manhattan, KS 66506
913-532-5740
AsstProf Finck, Stanley (M) 1, 4, 13

McPherson Col
Dept of Music
PO B 1402
McPherson, KS 67460
316-241-0731
Assoc Prof Kitzel, Larry (D) 1, 5, 13, 19, 20

St Mary of the Plains Col
Dept of Music
Dodge City, KS 67801
316-225-4171X177
Adj Green, Ken (B) 1

The U of Kansas
Dept of Music & Dance
Murphy Hall
Lawrence, KS 66045
913-864-3436
Prof. Boberg, George (M) 1, 4

Washburn U
Dept of Music
Topeka, KS 66621
913-295-6511
Inst Morgan, Tom (M) 1, 4

Wichita State U
School of Music
Wichita, KS 67208
316-897-3500
Prof Combs, Joseph (D) 1, 19

Eastern Kentucky U
Dept of Music
Richmond, KY 40475
606-623-3266
Asst Prof James, Robert (D) 1, 4, 11, 13

Kentucky State U
Dept of Music
Frankfort, KY 40601
502-227-6496
PT Griffin, Robert (M) 1, 4

Morehead State U
Dept of Music
Morehead, KY 40351
606-783-2473
Asst Prof Odds, Frank (M) 1, 4

Johnson County Com Col
Music Dept
12345 College at Quivira
Overland Park, KS 66210
913-469-8500
Adj DeMarchi, Raymond (M) 1

Kansas State U
Dept of Music
109 McCain
Manhattan, KS 66506
913-532-5740
AsstProf Finck, Stanley (M) 1, 4, 13

McPherson Col
Dept of Music
PO B 1402
McPherson, KS 67460
316-241-0731
Assoc Prof Kitzel, Larry (D) 1, 5, 13, 19, 20

St Mary of the Plains Col
Dept of Music
Dodge City, KS 67801
316-225-4171X177
Adj Green, Ken (B) 1

The U of Kansas
Dept of Music & Dance
Murphy Hall
Lawrence, KS 66045
913-864-3436
Prof. Boberg, George (M) 1, 4

Washburn U
Dept of Music
Topeka, KS 66621
913-295-6511
Inst Morgan, Tom (M) 1, 4

Wichita State U
School of Music
Wichita, KS 67208
316-897-3500
Prof Combs, Joseph (D) 1, 19

Kentucky State U
Dept of Music
Frankfort, KY 40601
502-227-6496
PT Griffin, Robert (M) 1, 4

Morehead State U
Dept of Music
Morehead, KY 40351
606-783-2473
Asst Prof Odds, Frank (M) 1, 4

U of Kentucky
School of Music
Lexington, KY 40506
606-257-4900
Assoc Prof Campbell, James (M) 1, 4

U of Louisville
School of Music
Louisville, KY 40292
502-588-6907
PT Rago, James 1, 4

DOANE PERRY - Creative Listening
Doane Perry, the power behind Jethro Tull, demonstrates his approach to playing five stunning original compositions, encompassing a broad range of changing meters, styles, tempos, and feels. Double bass drum techniques, soloing, and playing with click tracks are also featured, and an audio tape of the songs, with and without drums, is included. Package contains 65 min. video tape, 45 min. audio tape, song charts, double bass drum exercises, plus never-before seen live Jethro Tull footage. $44.95

JOE PORCARO - On Drums
As the co-director of the Percussion Institute of Technology (PIT) in Hollywood, CA, Joe Porcaro is uniquely qualified to teach. The tape opens with a burning trio demonstrating the 12-bar blues. Joe shows you how and when to musically punctuate the song form using cymbal turnsarrnds, Tehais, and rudiments. Other topics include the two feel, drum fills and solo ideas, subdividing the beat into odd groupings to create radical rock and pop grooves, plus Joe's famous drum hand and finger techniques for developing fast, smooth tight cymbal patterns. Package includes 65 min. video and 25-page exercise booklet. $39.95

Paise America, 480 Atlas St.
Brea, CA 92821 • (800) 472-4783

Name
Address
City
State Zip

Doane Perry - Creative Listening $44.95
Joe Porcaro - On Drums $39.95
Both Videos - Get $10 off each Video! $69.90

Please add $3 for shipping/handling ($5 outside U.S.). Make checks or money orders payable to Paiste America, or enter credit card information. International money order (U.S.) required for orders outside the U.S. Please allow 1-2 weeks for delivery.

Card No.
Exp. date
Signature
Western Kentucky U
Dept of Music
Bowling Green, KY 42101
502-745-3751
Asst Prof Norton, Christopher (D) 1, 4, 10, 16, 21

LOUISIANA

Centenary Col of Louisiana
School of Music
Shreveport, LA 71134
318-869-5235
Lect, league, Chan (B) 1

Grambling State U
Dept of Music
Grambling, LA 71245
318-274-2682
Lect, PT league, William (B) 1

Louisiana Col
Dept of Music
Pineville, LA 71359
318-487-7336
Inst, Adj, Dunbar, Lee (M) 1

Louisiana State U
School of Music
Baton Rouge, LA 70803
504-388-3261
Prof, Asst Dean Rausch, John (D) 1, 4

Louisiana Tech U
Dept of Music
School of Perf Arts
Ruston, LA 71272
318-257-4233
Inst, Link, Michael (M) 1, 11

Loyola U
Col of Music
6363 St Charles
New Orleans, LA 70118
504-865-3037
Inst, PT Atwood, James 1
Inst, PT Vidacovich, John (B) 1

McNeese State U
Dept of Music
POB 2175
Lake Charles, LA 70609
318-475-5028
Asst Prof Mahady, Terrance (D) 1

Northeast Louisiana U
School of Music
4001 Desiard
Monroe, LA 71209
318-342-1570
Inst, Anderson, Larry (M) 1, 4, 5, 13

Northwestern State U of LA
Dept of Music
Natchitoches, LA 71497
318-357-4522
Asst Prof Town, Pam (M) 1, 6

Southern U
Div of Music
Baton Rouge, LA 70813
504-771-3440
Inst, Dillon, Don (M) 1, 11

U of New Orleans
Dept of Music
New Orleans, LA 70148
504-286-6381
Adj, Beach, Lee (M) 1
Adj, Lee, David 1

We’ve got the Pros Wired.

Inspired by the original Gene Krupa jazz brush, Pro-Mark’s famous TB-3 Telescopic Wire Brush features an exclusive internal guide to keep wires straight. With a smooth rubber grip for just the right feel and lightweight design for fast response.

If you prefer a heavier telescopic brush, our model TB-4 is ideal with molded rubber handles and longer wires for a classic brush sound.

pro-mark
Our reputation is in your hands.

10707 Craighead
Houston, Texas 77025
Hotline: 1-800-233-5250

Corder’s Celebrity Drum Kit
The Sound Choice.

Corder
1-800-225-DRUM
3122 12th Avenue SW
Huntsville, Alabama 35805

See “Corder Drums On Review” Modern Drummer Nov. ‘90
What do all these great drum shops & music stores have in common?

VATER CUSTOM LABEL DRUMSTICKS

DRUMSTICKS: CONTACT YOUR LOCAL DEALER FOR MORE INFORMATION

Nice Pad, Man...

We all know practice makes perfect, but for a lot of drummers, practising isn't always easy for practical and/or psychological reasons. The "DO IT" Practice Pad straps to your leg. You don't need any tables or stands. You just strap the pad to your leg and "DO IT". The message "DO IT" was printed on the pad to increase your focus and interest during your practice time. It's amazing how much more time you put into it when you're pumping the words "DO IT" into your head. The "DO IT" Practice Pad is only 4 inches in diameter which is great for developing your accuracy and practical because it fits in your pocket and you can practise anywhere. The pad itself only comes in black but you can get the lettering in neon or light grey. If you'd like a "DO IT" Practice Pad for yourself or a friend, just fill out the order form and mail, along with a cheque or money order to...

Please allow 6-8 weeks for delivery.

Product satisfaction guaranteed or return for full refund.

L.P. DRUMNSTUFF CO.
20 McFarlane Drive,
Georgetown, Ontario
Canada
L7G 5J8

Check here for color & quantity
DO IT Neon ☐
DO IT Grey ☐
$19.95 each plus $2.50 for postage and handling

Please make cheque or money order payable to: L.P. DRUMNSTUFF CO.

NAME ___________________________
ADDRESS ___________________________
CITY STATE ZIP _____________

MODERN DRUMMER DECEMBER 1991
When drumming comes first...

Winter Semester begins Jan. 6. 5 Day Intensive Dec.2-6.
For information, send $2 US, $4 foreign to:
Drummers Collective, 541 Ave. of the Americas, New York NY 10011; (212) 741-0091.

DRUMMERS COLLECTIVE
The World’s Premier Drum School

“Warming up on my PureCussion Drums gives me the feel, sound, and power of my show kit.
“Thanks, PureCussion.”

Chris Branco
Blackeyed Susan

Some other top drummers choosing PureCussion Drums on and off stage:
Myron Grombacher
Gordy Knudtson
Donald Bailey
Paul Wertico
Earl Hudson
Billy Ward
Jojo Mayer
Jake Jagger
Jim Brock

PureCussion, Inc.
3611 Wooddale Avenue South
Minneapolis, Minnesota 55416
For more information, call 612/927-2330.

St Mary's Col of Maryland
Dept of Music
St Marys City, MD 20686
301-862-0225
PT Klotz, Sheila 1

Salisbury State U
Dept of Music
Salisbury, MD 21801
301-543-6385
Inst PT Smith, Charles (D) 1

Towson State U
Dept of Music
Towson, MD 21204
301-830-2143
Inst PT Ashcroft, Steven (B) 1
Inst PT Carr, Gary (B) 1
Inst PT Menefee, Grant (M) 1
Assoc Prof Rauschenberg, Dale (M) 1, 4

U Maryland-Baltimore City
Dept of Music
5401 Wilkens Av
Baltimore, MD 21228
301-455-2942
Inst PT Anoff, Kenneth (B) 2, 3
Prof Smith, Stuart (D) 1, 24, 33

U of Maryland
Dept of Music
College Park, MD 20742
301-405-5549
Assoc Prof Barnett, Ronald (M) 1, 3

MASSACHUSETTS

Berklee Col of Music
1140 Boylston St
Boston, MA 02215
617-266-1400
Chmn Perc Dept Anderson, Dean (M) 1
Inst Froman, Ian (M) 1
Asst Prof Graham, Gil (A) 1
Inst Hall, Alan (B) 1
Asst Prof Kanik, Ed (B) 1
Inst Mendoza, Victor (B) 1
Asst Prof Ramsay, John 1
Sadon, Edgar 1
Inst Scott, Arvin (Dipl) 1
Asst Prof Tamagni, Robert (M) 1
Asst Prof Uribe, Eduardo (B) 1
Asst Prof Warner, LuAnne (M) 1
Asst Prof Wilkes, Steven (B) 1

The Boston Conserv
8 The Fenway
Boston, MA 02215
617-536-6340
Gordy, Matthew (M) 1, 7
Press, Arthur (Dipl) 1

Boston U
School of Music
855 Commonwealth Av
Boston, MA 02215
617-353-3341
Teach Assoc Gaugier, Thomas (B) 1
Teach Assoc Smith, Charles 1

Dean Jr Col
Dept of Music
Franklin, MA 02038
508-528-9100X392
PT Tokarczyk, Walter (M) 1, 4

Holyoke Com Col
Dept of Music
Holyoke, MA 01040
413-538-7000X482
Kluger, Martin 1, 4
New England Conserv
290 Huntington Av
Boston, MA 02115
617-262-1120
Beale, Everett 1
Buda, Frederick (B) 1,24
Epstein, Frank (M) 1,32
Firth, Everett (B) 1

Northeastern U
Dept of Music
351 Ryder Hall
Boston, MA 02115
617-437-2440
Inst PT Cornelius, Steven (D) 1, 26

Southeastern Mass U
Dept of Music
Col of Visual & Perf Arts
N Dartmouth, MA 02747
508-999-8568
Lect PT Lilly, Craig 1,4

U of Lowell
Col of Music
Lowell, MA 01854
508-934-3850
Adj Buda, Fred (B) 1, 5, 24
Adj Fischer, Jeffrey (B) 1,4
Adj Graver, Neil (B) 1,4

U of Massachusetts
Dept of Music & Dance
Amherst, MA 01003
413-545-4313
Prof Vstng Roach, Max 1,5, 46
Prof Tanner, Peter (D) 1

Westfield State Col
Dept of Music

---

SIMON PHILLIPS = SUPER DRUMMER

LOUIE BOLLSON, IAN PAICE, GERRY BROWN, SIMON PHILLIPS, NIPPY NOYA, COZY POWELL, PETE YORK

All On One Super Videocassette

SUPERDRUMMING
A pop percussionist's dream come true! Seven of the hottest drummers in the business at the top of their form and ALL ON ONE VIDEOCASSETTE Recorded in smashing stereo sound, all of these remarkable musicians play as though they have a point to prove. LOUIE BOLLSON encours his chart-busting Skin Deep, and takes on SIMON PHILLIPS for a little friendly duelling drums in Heart Attack Tango. If you play drums or love drumming, this video-cassette is a MUST. 10003 VHS, Color, Stereo Hi-Fi Only $19.95

<PROSCENIUM ENTERTAINMENT ORDER TODAY>

- Check here for Beta format. Please note: Beta tapes must be special ordered. Add $5.00 to prices quoted above and expect up to eight weeks for delivery. Proscenium Entertainment is making Beta format tapes available as a courtesy to Beta machine owners.

For fastest delivery, order TOLL FREE with your Visa or Mastercard dial 1-800-222-6260. To order, check catalog numbers and return with your check or money order. Include $3.00 shipping and handling for first title ordered and $2.00 for each additional title. New Jersey residents add 6% sales tax. Make check payable and mail to PROSCENIUM ENTERTAINMENT, Dept D, Box 900, Hightstown, New Jersey 08520

ORDER TODAY! CALL TOLL FREE 1-800-222-6260

---

MELTDOWN.

Bobby Rock
Nelson

SABIAN
Cymbal Makers
HEAR THE DIFFERENCE.
Westfield, MA 01086
413-568-3311 X356
PT Lepore, Richard (M) 1

MICHIGAN

Adrian Col
Dept of Music
Adrian, MI 49221
517-265-5161
Lect PT Edwards, Bill 1

Aquinas Col
Dept of Music
1607 Robinson Rd SE
Grand Rapids, MI 49506
616-459-8281 X3408
Lect Kettle, Rupert 1, 4

Central Michigan U
Dept of Music
Mt Pleasant, MI 48859
517-774-3281
Prof Hohner, Robert (M) 1, 4

Charles S Mott Com Col
Dept of Music
1401 E Court St
Flint, MI 48503
313-762-0200
PT Oberman, Delaina (B) 4

Eastern Michigan U
Dept of Music
Ypsilanti, MI 48197
313-487-0244
Assoc Prof Prince, J Whitney (M) 1, 13

Hope Col
Dept of Music
Holland, MI 49423
616-394-7850
PT Langejans, Thomas (M) 1, 4

Kalamazoo Col
Dept of Music
Kalamazoo, MI 49007
616-383-8511
PT Guthrie, Mark (B) 1, 4

Northwestern Michigan Col
Dept of Music
 Traverse City, MI 49684
616-922-1338
PT Warne, David (M) 1, 4

Oakland U
Dept of Music
Rochester, MI 48063
313-370-2030
Inst PT Maslanka, Daniel 1

Olivet Col
School of Music
Olivet, MI 49076
616-749-7697
Adj McMurtrey, Michael (M) 1, 4

Siena Heights Col
Dept of Music
1247 E Siena Mts Dr
Adrian, MI 49221
517-263-0731 X224
Adj Purdie, Aaron 1

U of Michigan
School of Music
Ann Arbor, MI 48109
313-764-0583
Assoc Prof Udow, Michael (D) 1, 4

Everything you need to play acoustic or electronic drums,
all backed by a full manufacturers warranty plus the Sam Ash guarantee.
All of our award winning salespersons are drummers who know, own & use
the products they sell. They’re on hand to answer all of your questions.
Eight great locations in & around New York City.
Worth the trip and definitely worth the call.

CALL OPERATOR FOR TOLL FREE NUMBER
Add Your Name To Our Mailing List!
Sam Ash Music Dept.MD • P.O. Box 9047 • Hicksville, NY • 11802-9047

AFFORDABLE EXPANDABILITY...
the perfect ADD-ONS to any set.
• 10" ADDA Drum • 12"-10 lug Piccolo Snare Drum
• PureCussion Throne • 16" Floor Tom RIMS
• 12" and 13" Tom RIMS
• Cymbal Holder
• Double Drop Clutch
• PureCussion Multiclamps

PureCussion, Inc.
3611 Wooddale Avenue South
Minneapolis, Minnesota 55416
For more information, call 612/927-2330.
Wayne State U
Dept of Music
Detroit, MI 48202
313-577-1795
PT Clayes, Keith 1
PT Everts, Kendon 1, 24
PT Rabbio, Salvatore (B) 1, 32
PT Ryan, James 1, 24
Assist Prof Zelenak, Michael (M) 1, 17

Western Michigan U
School of Music
Kalamazoo, MI 49008
616-387-4672
Asst Prof Moonert, Judy (M) 1, 4, 26

MINNESOTA

Augsburg Col
Dept of Music
73121 Av S
Minneapolis, MN 55454
616-942-8400X252
Inst PT Heglund, Andy (B) 1

Bemidji State U
Dept of Music #53
1500 Birchmont Dr NE
Bemidji, MN 56601
218-755-2915
Asst Prof Chmn Runnels, Brian (M) 1, 4, 10, 21

Carleton Col
Dept of Music
1 N College St
Northfield, MN 55057
507-663-4347
Inst PT Johnson, Jay (M) 1
MISSOURI

Central Methodist Col
Swinney Mus Conserv
Fayette, MO 65248
816-429-4530
Inst Prof Sekelsky, Michael (D) 1, 4, 13

Central Missouri State U
Dept of Music
Warrensburg, MO 64093
816-429-4530
Asst Prof Sekelsky, Michael (D) 1, 4, 13

Jefferson Col
Dept of Music
Hillsboro, MO 63050
314-789-3951
PT Shelley, Kim (M) 1, 4, 13, 27

Lindenwood Col
Dept of Music
St Charles, MO 63301
314-949-2000
Inst Adj Walsh, Kevin (M) 1

Mineral Area Col
Dept of Music
Flat River, MO 63601
314-431-4593
Chmn O'Brien, Michael (M) 1, 6, 13, 16

Northeast Missouri State U
Dept of Music
Kirksville, MO 63501

U of Southern Mississippi
School of Music
Box 5081 Southern Sta
Hattiesburg, MS 39406-5081
601-266-5363
Prof Hong, Sherman (D) 1, 4

Northwest Missouri State U
Dept of Music
Maryville, MO 64468
816-562-1315
Asst Prof Sergel, Alfred (M) 1, 10, 13

Southeast Missouri State U
Dept of Music
1 Univ Pk
Cape Girardeau, MO 63701
314-651-2141
Assoc Prof Dunavan, Dan (D) 1, 4, 11, 13

Southwest Missouri State U
Dept of Music
Springfield, MO 65804
417-836-5648
Inst Cameron, James (M) 1, 4, 13
PT Swanson, Kenneth (M) 2, 15, 47

Southwest Baptist U
Dept of Music
Bolivar, MO 65613
417-326-1630
PT Wall, Russell (B) 1

U of Missouri
Conserv of Music

4949 Cherry
Kansas City, MO 64110
816-235-2731
Assoc Prof Wilby, Charmaine M 1, 4

Washington U
Dept of Music
Campus Box 1032
St Louis, MO 63130
314-889-5566
Inst O'Donnell, Richard (Dipl) 1, 22

Webster U
Dept of Music
470 E Lockwood
St Louis, MO 63119
314-968-6900X7032
Adj Coleman, Robert 1, 5
Adj Gianino, Kevin (B) 1

William Jewell Col
Dept of Music
Liberty, MO 64068
816-781-3806X415
Inst PT de Marchi, Ray (M) 1

MONTANA

Eastern Montana Col
Dept of Music
Billings, MT 59101
406-657-2350
Asst Prof Wells, Mary (B) 1

Montana State U
Dept of Music
Bozeman, MT 59717
406-994-3561
Assoc Prof Moore, Daniel (M) 1, 4, 51

Rocky Mountain Col
Dept of Music
Billings, MT 59102
406-657-1000/1112
Adj Allen, Robert (M) 1, 4

U of Montana
Dept of Music
Missoula, MT 59812
406-243-6880
Asst Prof Ledbetter, Robert (M) 1, 4, 13

NEBRASKA

Hastings Col
Dept of Music
Hastings, NE 68901
402-463-2402 X448
Assoc Prof Johnson, Duane (M) 1, 15, 28
Assoc Prof Johnson, James (D) 1, 16, 19, 21, 55

Keary State Col
Dept of Music
Kearney, NE 68849
308-234-8618
Prof Crocker, Ronald (D) 1, 8

Northeast Com Col
Dept of Music
POB 469
801 E Benjamin Av
Norfolk, NE 68702
402-371-2020
PT Viergutz, Robert (B) 1, 18, 20

Peru State Col
Dept of Music
Peru, NE 68421
402-872-2337
Chmn Prof Edris, David (D) 1, 10, 11, 20, 27
NEW JERSEY
Glassboro State Col
Dept of Music
Glassboro, NJ 08028
609-863-6041
Assoc Prof Witten, Dean (M) 1, 4

Jersey City State Col
Dept of Music/Dance/Theatre
2039 Kennedy Memorial Blvd
Jersey City, NJ 07305
201-547-3151
Asst Prof Cerrato, Nicholas (M) 1, 13, 14

Montclair State Col
Dept of Music
Upper Montclair, NJ 07043
201-893-5228
Vstng Jacobs, Lawrence 1, 4

Rutgers the State U
Dept of Music
POB 270
New Brunswick, NJ 08903
201-932-8999
Lect PT Copeland, Keith (B) 1

Trenton State Col
Dept of Music
Hillwood Lakes CN4700
Trenton, NJ 08650-4700
609-771-2551
Asst Prof de Nicola, Anthony (M) 1, 4, 5

William Paterson Col
Dept of Music
300 Pompton Rd
Wayne, NJ 07470
201-595-2314
Prof DesRoches, Raymond (M) 1, 11, 17

NEW MEXICO
Eastern New Mexico U
School of Music
Portales, NM 88130
505-562-2376
Prof Bowen, Duane (D) 1, 7, 14, 16, 57
Inst Shaw, Alison (M) 1, 4, 17

New Mexico Highlands U
Dept of Music
LasVegas, NM 87701
505-425-7511 X359
Prof Wise, Loren (D) 1, 9, 16, 19

San Juan Col
Dept of Music
4601 College Blvd
Farmington, NM 87401
505-326-3311
Asst Prof Levan, Richard (M) 1, 4, 5, 24, 26

U of New Mexico
Dept of Music
Albuquerque, NM 87131
505-277-2127
Assoc Prof Shultis, Chris (M) 1, 4

NEW YORK
Adelphi U
Dept of Music
Garden City, NY 11530
516-877-4290
Adj Ferone, Jim (B) 1, 4

Col of Saint Rose
Dept of Music
Box 61
Albany, NY 12203
518-454-5178
Adj Foster, Mark (B) 1, 22

Eastman School of Music
26 Gibbs St
Rochester, NY 14604
716-274-1000
Prof Beck, John (M) 1

Hamilton Col
Dept of Music
Clifton, NY 13323
315-859-4350
Lect Luttinger, Laurence (M) 1

Hartwick Col
Dept of Music
Oneonta, NY 13820
607-431-4800
Inst PT Mone, Joseph (M) 1

Hofstra U
Dept of Music
Hempstead, NY 11550
516-560-5490
Asst Prof Adj Prone, James (B) 1, 4

Ithaca Col
School of Music
Ithaca, NY 14850
607-274-3171
Inst Rundt, Theodore (M) 1

Ramsey, Gary (M) 1, 7
Lect Rounds, Theodore (M) 1
Assoc Prof Stout, Gordon (M) 1

The New Breed of Heavy Hitters

K.C. KASIN and ROYCE PRO-cussion

Royce makes drum sets that stand up to today's new breed of heavy hitters—Super heavy duty double braced hardware, thick metal chrome lugs and rims and 10 ply oversized maple shells for greater power and tonality. That's why professional drummers like Craig "K.C." Kasin, formerly of Nitro, and now with Arista recording artists, Aragon, choose ROYCE PRO-cussion. KC knows that his ROYCE kit was built to handle his explosive drumming night after night, in the studio and on the road.

"Go with the heavy hitters and give ROYCE DRUMS your best shot—THEY CAN TAKE IT!"

Royce PRO-cussion

3451 W. Commercial Ave.
Northbrook, IL 60062

Over 20,000 sets sold since 1961
There are many reasons why Shure microphones are the first choice for percussion sound reinforcement and recording, but it all comes down to performance. You can always rely on Shure microphones to give your drum sound the extra drive you need to get to the top. The Beta 57 will deliver your snare drum tone with maximum punch and impact while isolating the “bleed” from adjacent drums and cymbals, and its steel grille will survive the worst abuses of the road. The SM81’s ruler-flat frequency response will capture every nuance of your cymbals and the natural ambience of your entire kit, with a reliability and durability found in few condensers. The SM98 is a natural for toms—small, unobtrusive and easy to set up. Its polar pattern can be modified to supercardioid with the optional A98SPM. The SM91 will provide power, definition, crispness and isolation in the kick drum position, and it’s easily positioned without the use of a stand. The SM94 will help the natural sparkle and personality of your hi-hat and individual cymbals cut through the mix. And the world standard SM57 may be used in any position, as it has been in defining live and studio drum sounds for over 20 years. For more information on Shure drum kit microphones, call 1-800-25 SHURE.

SHURE

THE SOUND OF THE PROFESSIONALS®..WORLDWIDE
Gon Bops® Gongas™ are the future of congas!

"Gon Bops Gongas are the most incredible sounding conga that I have ever played", quotes Rafiel Padilla a seven year percussionist with the "Miami Sound Machine"

Deluxe Series Model 4125 Gongas™ are a culmination of years of experience in fiberglass finishing of congas. Space age technology combining the latest in fibers and resins provides the basis for the finest looking drums in the world. During the manufacturing process, three tough layers of transparent fiberglass are laminated to the exterior of the drum only (interior is not touched). The exterior gloss finish will give years of lasting beauty. The drum's shape and size and all wood mahogany shell provide the rich sound demanded by professionals throughout the world.

- Deluxe series model 4125 Gongas™ are available in natural mahogany, cherry red, walnut, solid black, white or red.
- Cuban style hardware is triple chrome plated.
- Gongas™ are available in several head sizes: 9 3/4", 10 3/4", 11", 11 1/2", 12 1/4", and 13 1/4".
- Gon Bops® offers a trap style case with 3" casters that hold both drums, the collapsible stand and accessories. (outside dimensions: 22"w x 17 1/2"d x 27" h.)
- All Gon Bops® products are made in our own manufacturing plant in California. Therefore, replacement parts are in stock and available at all times. Gon Bops® is a manufacturer, not an importer!
- Gongas™ produce the new sound all congueros have been looking for in the music industry. Don't accept any imitations! (Patent Pending)

Gon Bops of California, Inc.
2302 East 38th St., Los Angeles, Calif. 90058, U.S.A.
(213) 589-5211 • FAX (213) 589-5268
717-662-4710  
Prof Talbot, Richard (M) 1, 4, 25  
Marywood Col  
Dept of Music  
Scranton, PA 18509  
717-348-6268  
Lect Brader, Kenneth (B) 4, 5, 13, 29  
Lect Mathiesen, Steven (M) 1, 4, 8  

Millerville U  
Dept of Music  
Millersville, PA 17551  
717-872-3357  
AsstProf Hetland, Dan (D) 1, 11, 13, 26  

Moravian Col  
Dept of Music  
Bethlehem, PA 18018  
215-861-1650  
PT Thoma, James (M) 1, 4, 10, 32  

Pennsylvania State U  
School of Music  
Music Bldg  
University Park, PA 16802  
814-865-0431  
Assoc Prof Armstrong, Daniel (M) 1  
The U of the Arts-  
Philadelphia Col of Arts  
School of Music  

250 S Broad St  
Philadelphia, PA 19102  
215-875-2206  
Booksman, Michael (B) 4  
Inst D’Amico, Nicholas (Dipl) 1  
Inst Nero, Joseph 1  
Inst Orlando, Anthony (B) 2, 3  

Slippery Rock U  
Dept of Music  
Slippery Rock, PA 16057  
412-738-2063  
Inst Ackermann, Lonni (M) 1, 4, 11, 42, 62  

Susquehanna U  
Dept of Music  
Selinsgrove, PA 17870  
717-372-4281  
Lect PT Keeger, Steven (M) 1, 4  

Temple U  
E Boyer Col of Music  
Philadelphia, PA 19122  
215-787-8301  
Prof Adj Abel, Alan 1  
Prof Frank, Arthur (D) 4, 15  
Prof Steele, Glenn (M) 1, 4  

U of Pittsburgh  
Dept of Music  
Pittsburgh, PA 15260  
412-624-4126  
Inst PT Homer, Ron (M) 1  
Inst PT Humphries, Norman 1  

West Chester U  
School of Music  
West Chester, PA 19383  
215-436-2628  
Inst Giebel, Joseph (B) 1, 4  

Wilkes U  
Dept of Music, Theatre, & Dance  
Wilkes-Barre, PA 18766  
717-824-4851  
InstPT Nowak, Robert (M) 1, 32  
Assoc Prof Santos, Rosendo (M) 1, 8, 9, 16  

York Col of Pennsylvania  
Div of Music  
Country Club Rd  
York, PA 17403  
717-846-7788  
Lect Hershey, David (M) 1  

PUERTO RICO  

InterAmerican U  
Dept of Music  
San German, PR 00753  
809-892-1095X279  
Assoc Prof Lanham, Allen (D) 1, 7, 10, 12, 13  

RHODE ISLAND  

Salve Regina Col  
Dept of Music  
Newport, RI 02840  
401-847-6650X2945  
PT McGhee, Thomas 1  

SOUTH CAROLINA  

Furman U  
Dept of Music  
Greenville, SC 29613  
803-294-2086  
Ass Prof Beckford, John (D) 1, 11, 13, 19  

Lander Col  
Dept of Music  
Greenwood, SC 29649  

717-348-6268  
Lect Brader, Kenneth (B) 4, 5, 13, 29  
Lect Mathiesen, Steven (M) 1, 4, 8  

Millersville U  
Dept of Music  
Millersville, PA 17551  
717-872-3357  
AsstProf Hetland, Dan (D) 1, 11, 13, 26  

Moravian Col  
Dept of Music  
Bethlehem, PA 18018  
215-861-1650  
PT Thoma, James (M) 1, 4, 10, 32  

Pennsylvania State U  
School of Music  
Music Bldg  
University Park, PA 16802  
814-865-0431  
Assoc Prof Armstrong, Daniel (M) 1  
The U of the Arts-  
Philadelphia Col of Arts  
School of Music  

250 S Broad St  
Philadelphia, PA 19102  
215-875-2206  
Booksman, Michael (B) 4  
Inst D’Amico, Nicholas (Dipl) 1  
Inst Nero, Joseph 1  
Inst Orlando, Anthony (B) 2, 3  

Slippery Rock U  
Dept of Music  
Slippery Rock, PA 16057  
412-738-2063  
Inst Ackermann, Lonni (M) 1, 4, 11, 42, 62  

Susquehanna U  
Dept of Music  
Selinsgrove, PA 17870  
717-372-4281  
Lect PT Keeger, Steven (M) 1, 4  

Temple U  
E Boyer Col of Music  
Philadelphia, PA 19122  
215-787-8301  
Prof Adj Abel, Alan 1  
Prof Frank, Arthur (D) 4, 15  
Prof Steele, Glenn (M) 1, 4  

U of Pittsburgh  
Dept of Music  
Pittsburgh, PA 15260  
412-624-4126  
Inst PT Homer, Ron (M) 1  
Inst PT Humphries, Norman 1  

West Chester U  
School of Music  
West Chester, PA 19383  
215-436-2628  
Inst Giebel, Joseph (B) 1, 4  

Wilkes U  
Dept of Music, Theatre, & Dance  
Wilkes-Barre, PA 18766  
717-824-4851  
InstPT Nowak, Robert (M) 1, 32  
Assoc Prof Santos, Rosendo (M) 1, 8, 9, 16  

York Col of Pennsylvania  
Div of Music  
Country Club Rd  
York, PA 17403  
717-846-7788  
Lect Hershey, David (M) 1  

PUERTO RICO  

InterAmerican U  
Dept of Music  
San German, PR 00753  
809-892-1095X279  
Assoc Prof Lanham, Allen (D) 1, 7, 10, 12, 13  

RHODE ISLAND  

Salve Regina Col  
Dept of Music  
Newport, RI 02840  
401-847-6650X2945  
PT McGhee, Thomas 1  

SOUTH CAROLINA  

Furman U  
Dept of Music  
Greenville, SC 29613  
803-294-2086  
Ass Prof Beckford, John (D) 1, 11, 13, 19  

Lander Col  
Dept of Music  
Greenwood, SC 29649
SOUTH DAKOTA

Augustana Col
Dept of Music
Sioux Falls, SD 57197
605-336-5451
Inst Levan, Eric (B) 1

South Dakota State U
Dept of Music
Brookings, SD 57007
605-688-5187
Assoc Prof McKinney, Jim (M) 1, 13, 24

U of South Dakota
Dept of Music
 Vermillion, SD 57069
605-677-5274
Prof Swenson, Courtland (M) 1, 8

TENNESSEE

Austin Peay State U
Dept of Music
Clarksville, TN 37044
615-648-7518
Asst Prof Steinquest, David (M) 1, 4, 16

Belmont Col
School of Music
Nashville, TN 37212
615-385-6408
Inst PT Armstrong, Dale (B) 1, 59
Inst Bacco, Samuel (B) 1

East Tennessee State U
Dept of Music
POB 22330A
Johnson City, TN 37614
615-929-4270
Inst Larkin, Barry (D) 1, 4, 5, 13
Inst Sanderbeck, Rande (M) 1, 4, 5, 13

Knoxville Col
Dept of Music
Knoxville, TN 37921
615-524-6589
PT Adamcik, Robert (M) 1, 11
Inst Ayers, Jesse (M) 1, 8, 16, 44, 53
PT Johnson, Daren (B) 4
Longwood Col
Dept of Music
Farmville, VA 23901
804-395-2504
InstPT Harper, Lowell (B) 1,4

Mary Washington Col
Dept of Music
1301 College Ave
Fredericksburg, VA 22401
703-899-4356
Assoc Prof Long, David (D) 1, 5, 9, 16

Norfolk State U
Dept of Music
2401 Corprew Av
Norfolk, VA 23504
804-683-8544
InstPT Lindberg, John 1

Northern Virginia Com Col
Annandale Campus
Dept of Music
8333 Little River Tpk
Annandale, VA 22003
703-323-3346
Maley, Marshall (M) 1
Mez, Al 1

Northern Virginia Com Col
Loudoun Campus
Dept of Music
1000 Harry Flood Byrd Hwy
Sterling, VA 22170
703-450-2530
Carroll, George 1

Old Dominion U
Dept of Music
Norfolk, VA 23529

U of Richmond
Dept of Music
Richmond, VA 23173
804-288-8277
Inst PT Giannascoli, Greg (B) 1

Virginia Commonwealth U
Dept of Music
922 Park Av
Richmond, VA 23284
804-377-1166
Assoc Prof Bick, Donald (M) 1, 4
Inst PT Dow, Barry (M) 1
InstPT Taylor, Scott (M) 1,24

Virginia Poly Inst & State U
Dept of Music
 Blacksburg, VA 24061
703-961-5685
Assoc Prof Floyd, John (D) 1,4

Virginia State Col
Dept of Music
Petersburg, VA 23803
804-520-5311
Prof Bridge, Thomas (D) 1, 4, 7
Inst Chambliss, David (M) 1, 13

Washington Central Washington U
Dept of Music
Ellensburg, WA 98926
509-963-1216
Prof Moawad, John (M) 1,4,5,6,24
Asst Prof Spencer, Andrew (D) 1, 4, 13, 15

Cornish Col of the Arts
Dept of Music
710 E Roy St
Seattle, WA 98102
206-323-1400 X217
Inst Gibson, Gary (M) 1,5,17, 24
Inst Koczmierek, Matthew 1,4,16, 17,44

Eastern Washington U
Dept of Music
Cheney, WA 99004
509-359-2241
Prof Zyskowski, Martin (M) 1, 4, 10, 16, 33

Gonzaga U
Dept of Music
Spokane, WA 99258
509-328-4220 X3333
Prof Adj Raymond, Paul 1

Grays Harbor Col
Dept of Music
Aberdeen, WA 98520
206-532-9020 X228
Neisinger, Robert (M) 1,36,61

Pacific Lutheran U
Dept of Music
Tacoma, WA 98447
206-535-7601
Chmn Prof Robbins, David (M) 1, 8, 10, 19,33

Pierce Col
Dept of Music
9401 Farwest Dr SW
Tacoma, WA 98498
206-964-6353
PT Ogelby, Jim 1

Seattle Pacific U
Sch of Fine& Perf Arts
Seattle, WA 98119
206-281-2205
PT Adams, Dan (M) 1,5

Spokane Falls Com Col
Dept of Music
W 3410 Ft George Wright Dr
Spokane, WA 99204
509-459-3720
Inst PT Westrick, Rick 1

U of Puget Sound
Dept of Music
1500 N Warner
Tacoma, WA 98416
206-756-3700
Adj Johnson, Ron (B) 1

Ten Guys Who Are Less Likely To Throw Their Drumsticks Into The Audience.

Our sticks are made of U.S.-select hickory and maple, have a great feel, and are 100% guaranteed to be straight. No wonder you’ll find them firmly in the hands of more and more of the world’s top drummers.
U of Washington
School of Music
Seattle, WA 98195
206-543-1200
Lect Collier, Thomas (M) 1,5,66
Lect PT Crusoe, Michael (B) 1

Washington State U
School of Music & Theatre
Pullman, WA 99164
509-335-8524
Asst Prof Janis, David (M) 1, 4, 5, 9, 29

Western Washington U
Dept of Music
PA 273
Bellingham, WA 98225
206-676-3130
Prof Shaw, Albert (D)1,7,11,13
Assoc Prof Wallace, David (D) 1,10, 13,15

Whitworth Col
Dept of Music
Spokane, WA 99251
509-466-3130
Adj Raymond, Paul (M) 1

WEST VIRGINIA

Alderson-Broaddus Col
Dept of Music
Box 1308
Philippi, WV26416
304-457-1700X280
PT Wolfe, Jack (B) 1

Concord Col
Dept of Music
Athens, WV 24712
304-934-5275

Inst Ovemier, Douglas (M) 1, 4, 7, 10, 13

Davis and Elkins Col
Dept of Music
Elkins, WV 26241
304-636-1900X201
PT Lect Dunkerley, Robert (M) 1

Fairmont State Col
Dept of Music
Fairmont, WV 26554
304-367-4219
PT Buck, Richard (M) 1, 13

Glenville State Col
Dept of Music
Glenville, WV 26351
304-462-7361
Asst Prof McKinney, John (M) 1,4,13,16

Marshall U
Dept of Music
Huntington, WV 25755
304-698-3117
Assoc Prof Miller, Ben (D) 1,4, 11, 13

Shepherd Col
Dept of Music
Shepherdstown, WV 25443
304-876-2511 X290
PT Lloyd, Kevin (M) 1, 11,22

West Liberty State Col
Dept of Music
W Liberty, WV 26074
304-336-8006
Asst Prof Williams, Mark (M) 1, 4, 5, 12

West Virginia

Inst of Tech
Dept of Music
Montgomery, WV 25136
304-442-3192
PT Norman, Mary Beth 1,8

West Virginia State Col
Dept of Music
Institute, WV 25112
304-766-3196
PT Shriver, Thomas (M) 1,4

West Virginia U
CAC-Div of Music
POB 6111
Morgantown, WV 26506
304-293-4091
Prof Fani, Philip (M) 1,4, 43
Asst Prof Satterfield, David (M) 1, 4,13, 24
Led PT Wrublesky, Albert (M) 1

U of Washington
Dept of Music
Seattle, WA 98195
206-543-1200
Lect Collier, Thomas (M) 1,5,66
Lect PT Crusoe, Michael (B) 1

Washington State U
School of Music & Theatre
Pullman, WA 99164
509-335-8524
Asst Prof Janis, David (M) 1, 4, 5, 9, 29

Western Washington U
Dept of Music
PA 273
Bellingham, WA 98225
206-676-3130
Prof Shaw, Albert (D)1,7,11,13
Assoc Prof Wallace, David (D) 1,10, 13,15

Whitworth Col
Dept of Music
Spokane, WA 99251
509-466-3130
Adj Raymond, Paul (M) 1

WEST VIRGINIA

Alderson-Broaddus Col
Dept of Music
Box 1308
Philippi, WV26416
304-457-1700X280
PT Wolfe, Jack (B) 1

Concord Col
Dept of Music
Athens, WV 24712
304-934-5275

Inst Ovemier, Douglas (M) 1, 4, 7, 10, 13

Davis and Elkins Col
Dept of Music
Elkins, WV 26241
304-636-1900X201
PT Lect Dunkerley, Robert (M) 1

Fairmont State Col
Dept of Music
Fairmont, WV 26554
304-367-4219
PT Buck, Richard (M) 1, 13

Glenville State Col
Dept of Music
Glenville, WV 26351
304-462-7361
Asst Prof McKinney, John (M) 1,4,13,16

Marshall U
Dept of Music
Huntington, WV 25755
304-698-3117
Assoc Prof Miller, Ben (D) 1,4, 11, 13

Shepherd Col
Dept of Music
Shepherdstown, WV 25443
304-876-2511 X290
PT Lloyd, Kevin (M) 1, 11,22

West Liberty State Col
Dept of Music
W Liberty, WV 26074
304-336-8006
Asst Prof Williams, Mark (M) 1, 4, 5, 12

West Virginia

Inst of Tech
Dept of Music
Montgomery, WV 25136
304-442-3192
PT Norman, Mary Beth 1,8

West Virginia State Col
Dept of Music
Institute, WV 25112
304-766-3196
PT Shriver, Thomas (M) 1,4

West Virginia U
CAC-Div of Music
POB 6111
Morgantown, WV 26506
304-293-4091
Prof Fani, Philip (M) 1,4, 43
Asst Prof Satterfield, David (M) 1, 4,13, 24
Led PT Wrublesky, Albert (M) 1

WISCONSIN

Beloit Col
Dept of Music
Beloit, WI 53511
608-636-2372
Inst PT Brand, Jack 1

Carroll Col
Dept of Music
100 N East Av
Waukesha, WI 53186
414-524-7182
Led PT Sewery, James (M) 1, 4

Lawrence U
Conserv of Music
POB 999
Appleton, WI 54911

Tel: 071 272 2046 Fax: 071 263 1868

TOTAL DRUM SCHOOL
5/9 St. John's Way, Archway, London N19 3QS
MON.-FRI. 11:00 AM-9:30 PM SAT. & SUN. 10:00 AM-6:00 PM

BE ASSURED OF A WARM AND FRIENDLY WELCOME
AT THE MOST PROFESSIONAL DRUM SCHOOL IN THE UK!

With over nine courses to choose from—taught by professional drummers & percussionists with proven track records who know the business. Owned and run by JOHN SHEARER, who drummed with Guiffrida, Steve Hackett (Genesis), Iron Butterfly, Hughes/Throll, plus many more. Find out why all the Top Names in the drumming world come to TDS to hold Master Classes—Nicko McBrain, Ricky Lawson, Cozy Powell, Louie Bellson, Ian Mosely, Jason Bonham, and more.

Learn on top equipment—Yamaha drums, Paiste & Zildjian cymbals, Kim Barti practice pads, and LP percussion.

Courses include Graduation Certificate, Playing with a Rhythm Section, and Hot Seat Talk with Top Name Drummers, plus talk with professionals in the British music industry, THE ONE AND ONLY ORIGINAL DRUM SCHOOL IN THE UK!

Full week courses ideal for those visiting London, starting every week of the year (accommodation found if required).

Why not combine a holiday with learning!! Intensive way of learning from England's finest, and you'll be surprised at the cost—under £300. Also Ten-week part-time courses and private lessons always available. Installment plan available.

Contact Marie for our Application & Information package NOW!
U of Wisconsin
Dept of Music
La Crosse, WI 54601
608-785-8498
PT Henke, Timothy (M) 2, 4

U of Wisconsin
School of Music
455 N Park St
Madison, WI 53706
608-263-1900
Assoc Prof Latimer, James (M) 1, 4

U of Wisconsin
Dept of Music
POB413
Milwaukee, WI 53201
414-229-4393
Prof Burda, Pavel (M) 1, 4, 10, 17

U of Wisconsin-Parkside
Dept of Music
Box 2000
Kenosha, WI 53141
414-553-2457
Adj Seidl, Scott 1, 4

U of Wisconsin
Dept of Music
Platteville, WI 53818
608-342-1143
Adj Suscul, Monone (B) 1, 4

U of Wisconsin
Dept of Music
River Falls, WI 54022
715-425-3183
Assoc Prof Roy, J Michael (M) 1, 4, 16

U of Wisconsin
Dept of Music
Stevens Pt, WI 54481
715-346-3107
Asst Prof Rosen, Robert (M) 1, 4
Asst Prof Zenz, Steven (M) 1, 5, 51

U of Wisconsin
Dept of Music
1800 Grand Av
Superior, WI 54880
715-394-8115
Inst Hogedorn, Dave (M) 1, 5, 24, 26

Wisconsin Conserv of Music
1584 N Prospect Av
Milwaukee, WI 53202
414-276-5760
PT Lesbines, Tele (B) 1, 4
Wenzel, Scott 1

WYOMING

Casper Col
Dept of Music
125 College Dr
Casper, WY 82601
307-268-2606
Inst Gunderson, Terry (M) 1, 4, 12, 29, 51

Northwest Com Col
Dept of Music
231 W 6 St
Powell, WY 82435
307-754-6301
PT Bedford, Ronnie 1, 4

U of Wyoming
Dept of Music
Box 3037 Univ Sta
Laramie, WY 82071
307-766-5242
Asst Prof Cook, Kathleen (D) 1

IMPACT
GREAT GIFT IDEAS!
BLACK DELUXE and GRAYLINE WEATHER RESISTANT CASES
Over 100 sizes and styles for drums, cymbals, hardware, electric drums, mixers and keyboards.

IMPACT BAGS
Three fabrics to choose from. For drums, keyboards, guitars, cymbals, hardware or electronics.

NEW from IMPACT!
CYMBAL POCKETS
Inserts for cases or bags. Separate up to 7 cymbals with nylon covered foam dividers. Protect your investment in Brass!

SEE YOUR LOCAL DEALER or send $2 for a complete catalog. Happy Holidays from IMPACT INDUSTRIES, INC.
333 Plumer Street • Dept. MD 12
Wausau, WI 54401
715/842-1651
The following etude involves a classical form. The Song and Trio form is similar to the Sonatina, except for the middle (Trio) section. The first section consists of a primary and secondary theme. The Trio follows and separates the return, or recapitulation, of the first two themes. The last two measures form a small coda, or closing music.

Measures 1-8 form the first theme in 6/8 time, followed by the second theme (measures 9 - 14). The Trio begins on the fourth line at the 3/4. Take note of the tempo change that helps set this section apart. The recapitulation begins on line 7 with the indication Tempo I; this means tempo primo (return to the original tempo). The first two themes are repeated without any variation.

**Observations**

1. The opening theme begins with the tempo marking *Moderato* and the dotted-quarter note at mm=60. The Trio has an indication of *piu Allegro* (faster). (The Italian word *piu* means more.)

2. Just a reminder: The abbreviated note indications in lines 2 and 8 refer to rolls and not 32nd notes.

3. To keep the character of the form, all flams, drags, and four-stroke ruffs should be played on the closed side and very light.

4. There are no dynamic mark changes in the last two measures of the piece. However, because they follow the last statement of the second theme, set them apart by exaggerating the accents, especially the final wedge accent.

**Interpretations**

1. Add accents to the first two notes of the piece, because they provide more energy and excitement to the work. Sometimes the whole character of a performance is set by the opening few bars.

2. Play the *decrecendo* and *crescendo* on the first line in the center area of the drumhead. There can be a slight movement towards the edge as the roll gets softer, and then back to the center as it gets louder, but only slightly.

3. There should be a noticeable change of tempo at the Trio. It is preferable that the tempo change be faster than indicated, rather than so slight that it goes unnoticed. Also, phrase in one to keep the feeling of the waltz.

4. Just as the change of tempo at the Trio is important, so is the return to the original tempo in line 7. Again, add accents to the first two notes and exaggerate the slower tempo change.
Moderato ($ \cdot = 60$)

Song and Trio

Più allegro ($ \cdot = 72$)

TRIO

Tempo $10$

Music © Belwin Mills/Columbia, Hialeah FL. Used with permission.
Politics and Music

by Roy Burns

I recently received a letter from a young drummer asking me to write something about the "politics" of our business. He seemed to feel that "it's not what you know, but who you play up to" that gets you good jobs. He also made the comment that the best players don't always get the best jobs. This is a tricky subject, so I've given it a lot of thought.

In my way of thinking, it's "what you know and who you know" that ultimately counts. Some musicians are better at "networking" than others. A "network" is a group of friends in the music business that you regularly stay in touch with. These friends often help each other.

For example, a music store owner and friend of mine called me last week to see if I could recommend a drum teacher to replace one who was leaving. I called two friends who I thought might be interested. One couldn't do it because of other teaching commitments; the other went for the interview and got the job. Everyone was happy.

We live in a "word-of-mouth" business, as illustrated by this scenario: A bass player auditions for a new group and gets the job. Other members of the group ask him if he knows a drummer who'd fit in with the style of the group. The bass player says, "I think I know a drummer who'd be perfect. We've played together quite a lot." He calls the drummer up, the drummer auditions, and he gets the job.

Now, you might say this is a case of "who you know"—and you'd be right. However, it's also a case of "what you know" that got the drummer the job. He still had to audition and play well.

Your network of friends will often get you a chance. However, you must deliver. You must perform well. Your friends will be hesitant to recommend you next time if you don't play well. After all, when they make a recommendation, their reputation is also at stake, at least to some degree. If you let a friend down in this business, you may have lost a friend.

Suppose you see a group performing with a drummer who plays only adequately. You feel that you are a much better player—but that drummer has the job. You could say to yourself, "It's not fair; I can play much better." But it may not all come down to playing.

A big part of any drummer's success or failure is his or her ability to get along with other musicians. For example, the drummer in the group in question (who, in your opinion, is only adequate) might be a good, solid time player who gets along well with everyone in the band. He isn't flashy or especially fast, and he doesn't play killer drum fills. But everyone in the band is happy with what he does, and they all like him. In this situation, the bandleader does not want to experiment with new drummers, even if they can play more stuff. He has a known quantity in the band and he has no reason to change the situation, because everyone is happy. The chemistry is right.

Again, some would call this "politics." I call it "being able to get along with others," and "being part of a team." After all, no one wants a great drummer in the band if that drummer is on an ego trip and is regarded as a big pain in the neck. Drummers with this type of personality often have trouble finding work—no matter how well they play.

There is one area of the music business that I personally detest. This is the area of rumors and stories. Some drummers are always criticizing other drummers behind their back. They may (and often do) start false stories. For example, "I heard that so-and-so lost the job because he couldn't keep time. The band complained until they got someone else." In reality, the drummer in question may have voluntarily left the group for any number of personal reasons. He may have received a better offer from another band. He may have had a health problem. Whatever the reason, there is no excuse for starting vicious stories in an effort to hurt someone else's career. This is the ugly side of politics!

The problem is that you have no way to defend yourself. This is especially true if you are well-known to some degree. How do you know what terrible stories are being told behind your back? The truth is, you don't. And this can be painful when you find out. Fortunately, it's been my experience that untrue stories don't have staying power, and the truth will eventually win out. If you perform well and always try to do your best, people will find out despite the untrue stories.

One of my teachers, Henry Adler, gave me some good advice many years ago. Henry said, "Kid, your critics will always underrate you, and your friends will always overrate you. The truth is somewhere in between."

"Henry said, 'Kid, your critics will always underrate you, and your friends will always overrate you. The truth is somewhere in between.'"
"GIBRALTAR... ROAD TOUGH, STUDIO TIGHT"

Ham Mason, one of the giants on the studio scene, sets up and tears down more than most touring drummers. Harvey demands hardware that can be set up fast and that stays rock solid. Only Gibraltar has proven tough enough to survive his session-packed days without rattling or slipping.

The New Gibraltar Road Series Clamps are designed for today's mobile musicians, like Harvey, with radical drum setups. The pros depend on Road Series Clamps to make rack setup a snap!

On the road or in the studio, Road Series Clamps will make even the heaviest hitters' rack system "Rock Solid."

Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002
Developing The Paradiddle With Progressive Accents: Part 3

by Joe Morello
Transcribed by Keith Necessary

This three-part series of articles will help you develop control of placing accents anywhere in any combination in single, double, and triple paradiddles. This month we’ll conclude by moving the accents over a double Paradiddle.

Be sure to use a metronome with all these exercises, and start slowly (at about quarter note = 60). Once you can comfortably play the exercises, try mixing them up to suit your needs. Remember to pay close attention to the stickings. Also, when practicing them at the drumset, play four on the bass drum and 2 and 4 on the hi-hat. Remember, the idea of these exercises is to be able to accent anywhere in the bar you want, over any pattern.
If you have any questions on this material, you can contact Joe through Modern Drummer.
# Modern Drummer's 1991 Index Update

## Introduction

In our continuing effort to maximize the value of *Modern Drummer* as a reference tool, the editors of MD are pleased to offer this 1991 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 have been presented in each December issue since 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 1991 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 from 1991. Notable exceptions are Drum Soloist and Rock Charts, which are indexed by the artists' names—as are the recording, video, and book reviews in *Critique*.

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. Information contained in product press releases that appeared in the New And Notable department is also presented in this section. These releases often contain addresses and/or phone numbers that can help you obtain further information on products you find interesting.

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
- (ER) = Electronic Review
- (F) = Major Feature Interview
- (FP) = From The Past
- (IH) = Industry Happenings
- (IM) = In Memoriam
- (NN) = New And Notable
- (P) = Portraits
- (PCU) = Product Close-Up
- (RJ) = Rock 'N' Jazz Clinic
- (RP) = Rock Perspectives
- (U) = Update
- (UC) = Up & Coming

## Artist Reference List

<table>
<thead>
<tr>
<th>Artist Name</th>
<th>Initials</th>
<th>Published Year(s)</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affuso, Rob</td>
<td>F</td>
<td>Jan</td>
<td></td>
</tr>
<tr>
<td>Aki Lafliff</td>
<td>P</td>
<td>Feb</td>
<td></td>
</tr>
<tr>
<td>Alexander, Tim</td>
<td>U</td>
<td>Sep</td>
<td></td>
</tr>
<tr>
<td>Affuso, Rob</td>
<td>F</td>
<td>Jan</td>
<td></td>
</tr>
<tr>
<td>Austin, Johnny</td>
<td>U</td>
<td>June</td>
<td></td>
</tr>
<tr>
<td>Aronoff, Kenny</td>
<td>F</td>
<td>Sep (cover), (A) Oct</td>
<td></td>
</tr>
<tr>
<td>Almond, Cliff</td>
<td>UC</td>
<td>Apr</td>
<td></td>
</tr>
<tr>
<td>Akaff, Pheeroan</td>
<td>U</td>
<td>Aug</td>
<td></td>
</tr>
<tr>
<td>Bergman, Tal</td>
<td>U</td>
<td>March</td>
<td></td>
</tr>
<tr>
<td>Bissonnette, Greg</td>
<td>F</td>
<td>Apr (cover), (A) Dec</td>
<td></td>
</tr>
<tr>
<td>Black, Dave</td>
<td>P</td>
<td>Nov</td>
<td></td>
</tr>
<tr>
<td>Blair, Michael</td>
<td>U</td>
<td>Aug</td>
<td></td>
</tr>
<tr>
<td>Blakey, Art</td>
<td>Im</td>
<td>Feb</td>
<td></td>
</tr>
<tr>
<td>Blanchard, Michael</td>
<td>UC</td>
<td>July</td>
<td></td>
</tr>
<tr>
<td>Bonito, Vito</td>
<td>U</td>
<td>Dec</td>
<td></td>
</tr>
<tr>
<td>Brubeck, Dan</td>
<td>P</td>
<td>March</td>
<td></td>
</tr>
<tr>
<td>Bruchard, Bill</td>
<td>A</td>
<td>Oct</td>
<td></td>
</tr>
<tr>
<td>Carr, Eric</td>
<td>A</td>
<td>June</td>
<td></td>
</tr>
<tr>
<td>Cartellone, Michael</td>
<td>U</td>
<td>June</td>
<td></td>
</tr>
<tr>
<td>Chamberlain, Matt</td>
<td>F</td>
<td>May</td>
<td></td>
</tr>
<tr>
<td>Cobham, Billy</td>
<td>A</td>
<td>Aug</td>
<td></td>
</tr>
<tr>
<td>Collins, Phil</td>
<td>A</td>
<td>Sep</td>
<td></td>
</tr>
<tr>
<td>Coury, Fred</td>
<td>F</td>
<td>Feb</td>
<td></td>
</tr>
<tr>
<td>Cripps, Peter</td>
<td>A</td>
<td>July</td>
<td></td>
</tr>
<tr>
<td>D'angelo, Greg</td>
<td>F</td>
<td>May (author: RP)</td>
<td></td>
</tr>
<tr>
<td>DeGannon, Clint</td>
<td>U</td>
<td>Dec</td>
<td></td>
</tr>
<tr>
<td>Densmore, John</td>
<td>U</td>
<td>Jan</td>
<td></td>
</tr>
<tr>
<td>Derge, David</td>
<td>U</td>
<td>Apr</td>
<td></td>
</tr>
<tr>
<td>Derosier, Michael</td>
<td>U</td>
<td>Feb</td>
<td></td>
</tr>
<tr>
<td>DeVitto, Liberty</td>
<td>A</td>
<td>May (A), (A) Nov</td>
<td></td>
</tr>
<tr>
<td>Ditmas, Bruce</td>
<td>U</td>
<td>Aug</td>
<td></td>
</tr>
<tr>
<td>Drummond, Billy</td>
<td>F</td>
<td>&quot;New York Jazz Drummers Round Table&quot; Sep.</td>
<td></td>
</tr>
<tr>
<td>E., Sheila</td>
<td>F</td>
<td>July (cover)</td>
<td></td>
</tr>
<tr>
<td>Erskine, Peter</td>
<td>U</td>
<td>March</td>
<td></td>
</tr>
<tr>
<td>Fontana, D.I.</td>
<td>U</td>
<td>July</td>
<td></td>
</tr>
<tr>
<td>Freese, Josh</td>
<td>U</td>
<td>May</td>
<td></td>
</tr>
<tr>
<td>Fresh Cheese and Cheese</td>
<td>U</td>
<td>March</td>
<td></td>
</tr>
<tr>
<td>Gannaway, Ron</td>
<td>U</td>
<td>May</td>
<td></td>
</tr>
<tr>
<td>Garibaldi, David</td>
<td>F</td>
<td>Feb (cover: author: RJ)</td>
<td></td>
</tr>
<tr>
<td>Gaskell, Jerry</td>
<td>U</td>
<td>Dec</td>
<td></td>
</tr>
<tr>
<td>Gavini, Jack</td>
<td>A</td>
<td>March</td>
<td></td>
</tr>
<tr>
<td>Gay, Dick</td>
<td>U</td>
<td>May</td>
<td></td>
</tr>
<tr>
<td>Gorman, Steve</td>
<td>U</td>
<td>Feb</td>
<td></td>
</tr>
<tr>
<td>Gottlieb, Danny</td>
<td>U</td>
<td>May</td>
<td></td>
</tr>
<tr>
<td>Grubeker, Freddie</td>
<td>U</td>
<td>Sep</td>
<td></td>
</tr>
<tr>
<td>Haynes, Roy</td>
<td>F</td>
<td>May (cover)</td>
<td></td>
</tr>
<tr>
<td>Hernandez, John &quot;Vatos&quot;</td>
<td>F</td>
<td>Sep</td>
<td></td>
</tr>
<tr>
<td>Herrera, RJ</td>
<td>F</td>
<td>(&quot;Speed Metal Mixed Bag&quot;) Dec</td>
<td></td>
</tr>
<tr>
<td>Holmes, Ben</td>
<td>U</td>
<td>Nov</td>
<td></td>
</tr>
<tr>
<td>Hurley, George</td>
<td>U</td>
<td>Dec</td>
<td></td>
</tr>
<tr>
<td>Husband, Gary</td>
<td>F</td>
<td>June (covers), (A) Jan</td>
<td></td>
</tr>
<tr>
<td>Jackson, Ronald Shannon</td>
<td>U</td>
<td>July, (A) May</td>
<td></td>
</tr>
<tr>
<td>Jaimoe (Johnson)</td>
<td>F</td>
<td>March</td>
<td></td>
</tr>
<tr>
<td>Johnson, Kenney Dale</td>
<td>U</td>
<td>Aug</td>
<td></td>
</tr>
<tr>
<td>Jones, Kenney</td>
<td>U</td>
<td>Aug</td>
<td></td>
</tr>
<tr>
<td>Kahn, Tiny</td>
<td>F</td>
<td>Apr</td>
<td></td>
</tr>
<tr>
<td>Katche, Manu</td>
<td>F</td>
<td>Aug (cover)</td>
<td></td>
</tr>
<tr>
<td>Kentner, Jim</td>
<td>F</td>
<td>Dec (cover)</td>
<td></td>
</tr>
<tr>
<td>Kemper, David</td>
<td>U</td>
<td>July</td>
<td></td>
</tr>
<tr>
<td>Kennedy, William</td>
<td>F</td>
<td>Nov (cover)</td>
<td></td>
</tr>
<tr>
<td>Kinney, Sean</td>
<td>U</td>
<td>May</td>
<td></td>
</tr>
<tr>
<td>Kirkpatrick, Ted</td>
<td>U</td>
<td>(A) Jan</td>
<td></td>
</tr>
<tr>
<td>Knudtson, Gordy</td>
<td>P</td>
<td>May</td>
<td></td>
</tr>
<tr>
<td>Kohlman, Louis F., (IH)</td>
<td>March</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Larkin, Shannon</td>
<td>F</td>
<td>(&quot;Speed Metal Mixed Bag&quot;) Dec</td>
<td></td>
</tr>
<tr>
<td>Leim, Paul</td>
<td>A</td>
<td>Jan</td>
<td></td>
</tr>
<tr>
<td>Lewis, Victor</td>
<td>F</td>
<td>(&quot;New York Jazz Drummers Round Table&quot;) Sep</td>
<td></td>
</tr>
<tr>
<td>Lombardo, Dave</td>
<td>F</td>
<td>July</td>
<td></td>
</tr>
<tr>
<td>Mancinelli, Christopher</td>
<td>U</td>
<td>Nov</td>
<td></td>
</tr>
<tr>
<td>Mann, Ed</td>
<td>A</td>
<td>Oct</td>
<td></td>
</tr>
<tr>
<td>Marshall, Bill</td>
<td>U</td>
<td>Nov</td>
<td></td>
</tr>
<tr>
<td>Mary, Ken</td>
<td>U</td>
<td>March</td>
<td></td>
</tr>
<tr>
<td>Mazur, George</td>
<td>U</td>
<td>Dec</td>
<td></td>
</tr>
<tr>
<td>McBain, Nicko</td>
<td>A</td>
<td>July</td>
<td></td>
</tr>
<tr>
<td>Melvin, Brian</td>
<td>U</td>
<td>Aug</td>
<td></td>
</tr>
<tr>
<td>Menza, Nick</td>
<td>U</td>
<td>June</td>
<td></td>
</tr>
<tr>
<td>Moffett, Jonathan</td>
<td>F</td>
<td>March (cover)</td>
<td></td>
</tr>
</tbody>
</table>

---

**KEY TO SYMBOLS**

- (F) = Major Feature Interview
- (FP) = From The Past
- (IH) = Industry Happenings
- (IM) = In Memoriam
- (NN) = New And Notable
- (P) = Portraits
- (PCU) = Product Close-Up
- (RJ) = Rock 'N' Jazz Clinic
- (RP) = Rock Perspectives
- (U) = Update
- (UC) = Up & Coming

---

**ARTIST REFERENCE LIST**

**D**
- D'ANGELO, Greg (F) May [author: RP]
- DeGannon, Clint (UC) Dec.
- Densmore, John (U) Jan.
- Derge, David (U) Apr.
- Derosier, Michael (U) Feb.
- DeVitto, Liberty (A) May, (A) Nov.
- Ditmas, Bruce (U) Aug.
- Drummond, Billy (F) (*New York Jazz Drummers Round Table*) Sep.

**E**
- E., Sheila (F) July (cover)
- Erskine, Peter (U) March
- Fontana, D.I. (U) July
- Freese, Josh (U) May
- Fresh Cheese and Cheese (U) March

**G**
- Gannaway, Ron (U) May
- Garibaldi, David (F) Feb. (cover: author: RJ)
- Gaskell, Jerry (UC) Feb.
- Gavini, Jack (A) March
- Gay, Dick (U) May
- Gorman, Steve (U) Feb.
- Gottlieb, Danny (U) May
- Grubeker, Freddie (U) Sep.

**H**
- Haynes, Roy (F) May (cover)
- Hernandez, John "Vatos" (F) Sep.
- Herrera, RJ. (F) ("Speed Metal Mixed Bag") Dec.
- Holmes, Ben (U) Nov.
- Husband, Gary (F) June (covers), (A) Jan.
- Jackson, Ronald Shannon, (U) July, (A) May
- Jaimoe (Johnson) (F) March
- Johnson, Kenney Dale (U) Aug.
- Jones, Kenney (U) Aug.
- Kahn, Tiny (F) Apr.
- Katche, Manu (F) Aug. (cover)
- Kentner, Jim (F) Dec. (cover)
- Kemper, David (U) July
- Kennedy, William (F) Nov. (cover)
- Kinney, Sean (U) May
- Kirkpatrick, Ted (U) Jan.
- Knudtson, Gordy (P) May
- Kohlman, Louis F., (IH) March
- Larkin, Shannon (F) ("Speed Metal Mixed Bag") Dec.
- Leim, Paul (A) Jan.
- Lewis, Victor (F) ("New York Jazz Drummers Round Table") Sep.
- Lombardo, Dave (F) July
- Mancinelli, Christopher (U) Nov.
- Mann, Ed (A) Oct.
- Marshall, Bill (U) Nov.
- Mary, Ken (U) March
- Mazur, George (U) Dec.
- McBain, Nicko (A) July
- Melvin, Brian (U) Aug.
- Menza, Nick (U) June
- Moffett, Jonathan (F) March (cover)
WHY PAY LOCAL HIGH PRICES?
L.A.'s LARGEST SELECTION OF
DRUMS • GUITARS • KEYBOARDS • PRO AUDIO

LIFETIME
WARRANTIES
ON ALL DRUMS!

WE BEAT
ALL DEALS!

CALL US WITH YOUR BEST DEAL AND WE'LL BEAT IT

CUSTOM BUILT DRUMS
"Reshell That Old Set."
Need 24 X 24 Bass Drums?
Highest Quality Birch or
Maple Shells Almost Any Size
and Plys Imaginable.

WE STOCK ALL STYLES AND MOST COLORS
OVER 1000 NAMES BRANDS
• PEARL • TAMA
• PREMIER • GRETSCHE
• SONOR • ELECTRO
• VOICE • ZILDJIAN • SABIAN
• PAISTE • D.W. • REMO
• REGAL TIP • VIC FIRTH
• SHURE • AKG • TOA
• ANVIL • YAMAHA

Major Finish Breakthrough
Refinish your Drums With Lacquer
Veneer Wood! "It
Sounds Like Wood and
Doesn't Choke Your Drums."

*All Items Brand New
*Save on local Taxes
*Overnight Delivery Available
*Well Ship Anywhere
*Save Additional 2% with Cash

**We Double All Manufacturers Warranty's
We are a complete warranty center, servicing
most major manufacturers products.

For The Electronic Drummer
Complete MIDI, Synth,
and Rack Center. Mixers,
Speakers, Power Amps,
Effects, and More!

All Cymbals Hand Picked For
Excellent Tone And Quality.

Hard To Find Parts

Unbeatable Box Stick Prices!

WRITE FOR FREE CATALOG!

FAX
(818) 893-4331

For Orders Call
(818) 891-0402

9034 Woodley Ave., Sepulveda, California 91343
22800 Soledad Canyon Rd., Santa Clarita, California 91350 (805) 255-6500

Open 7 Days
Mon-Sat 11-8
Sun 11-5
MORRIS, Chuck (F) Aug.
MUHAMMAD, Idris (P) Aug.

NASH, Lewis (F) ("New York Jazz Drummers Round Table") Sep.
NEWMARK, Andy (A) March
"New York Jazz Drummers Round Table" (Drummond, Lewis, Nash, Nassbaum, Peterson, Smith, Washington, Watts) (F) Sep.
NUSBAUM, Adam (F) ("New York Jazz Drummers Round Table") Sep.

ORNELAS, Willie (U) Apr.

PALMER, Carl (U) Jan., (A) Nov.
PARKER, Chris (A) Sep.
PAUL, Vinnie (F) ("Speed Metal Mixed Bag") Dec.
PEART, Neil (A) Dec.
PERKINS, Stephen (UC) June
PETERS, Dan (U) Sep.
PETERSON, Ralph (F) Feb., (F) ("New York Jazz Drummers Round Table") Sep.
PETRUCCI, Roxy (F) March
PHILLIPS, Simon (A) Apr.
PHIPPS, Jim (U) Aug.
Powell, Shannon (U) Nov.
PROUT, Nancy Given (U) Feb.
RAGER, Chad (U) June
RAREBELL, Herman (U) March
RATH, David (U) Apr.
RICH, Buddy (F) Apr., (F) May
ROADY, Tom (U) July
ROCK, Bobby (F) Nov.
ROCKENFIELD, Scott (U) Feb.
SAMUELS, Dave (U) Nov.
SANDOVAL, Gonzu (U) Aug.
SANTOS, Jackie (U) Jan.
SAPUTO, Tony (IH) July

SCHELLEN, Jay (U) Apr.
SCHULMAN, Mark (U) Sep.
SMITH, Marvin ("Smoothness") (F) ("New York Jazz Drummers Round Table") Sep.
SORUM, Matt (F) June
"Speed Metal Mixed Bag" (Hererra, Larkin, Paul, Tempesta) (F) Dec.
STEWART, Bill (UC) Sep.
STURMERT, Andy (U) May
TANA, Akira (F) Nov.
TEMPESTA, John (F) ("Speed Metal Mixed Bag") Dec.
THOMPSON, Paul (U) March
TORPEY, Pat (A) Aug.
TORRES, Tico (U) Nov.
TRAMS, Scott (U) Apr.

VINX, (U) Sep.
WACKERMAN, Chad (A) June
WACHOLZ, Steve "Doc" (A) Feb.
WARD, Billy (U) Nov.
WASHINGTON, Kenny (F) June, (F) ("New York Jazz Drummers Round Table") Sep.
WATTS, Charlie (U) Dec.
WATTS, Jeff, (F) ("New York Jazz Drummers Round Table") Sep.
WECKL, Dave (A) Feb.
WEINBERG, Max (A) Apr.
WHITE, Alan (U) Aug.
WHITE, Steve (U) July
WHITTEN, Chris (U) Sep.
WILSON, B.J. (Barry) (IH) March
WRIGHT, Simon (U) Apr.

XYZ
ZEKAVICA, Milan (U) Dec.

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

CUNLiffe, Tommy (IH) June
DOUGHTY, Tony (P) Jan.
"Drum Techs" (F) Apr. (Jeff Chonis, Paul Jamieson, Brad Marsh, Jeff Ocheltree)
GATZEN, Bob (F) June
SPAGNARDI, Leo (IH) Jan.
VOELKER, Greg (PCU) Feb.

Equipment Features
"Product Reference Chart"—Oct. (Buyer's Guide)

Historical Features
"MD's Festival Weekend '90"—Feb.
"MD 1991 Index Update"—Dec.
"MD's 15th Anniversary Scrapbook"—Jan.
"On The State Of The Industry"—Oct.

Instructional Features
"Buying Drums"—Oct.
"Equipment Theft: Before And After"—Sep.
"Tuning Up With The Pros: Part 1"—July
"Tuning Up With The Pros: Part 2"—Aug.

Manufacturer/"Inside..." Features
"Inside Corder"—March
"Inside Tama"—Nov.

Schools/Education Features
"Drums In The Military — The Armed Forces School Of Music"—May
INTRODUCING...

The Modern Drummer Sound Supplement Collection

Have you missed or misplaced any of MD's great recorded Sound Supplements? Well, here's your opportunity to have all the valuable information included in the MD Sound Supplement series in one complete package.

This fabulous new book contains all the important Sound Supplement text and musical examples as they originally appeared in MD. Plus, we've taken the original, exciting recorded performances of eleven of the world's leading drummers, and put them all together onto one handy 60-minute cassette tape.

You'll read about and hear...
• Neil Peart's "Pieces Of Eight"
• Andy Newman On Studio Recording
• Peter Erskine On Hi-Hats
• Rod Morgenstein On Spicing Up Beats
• Dave Weckl's "Spur Of The Moment"
• Gregg Bissonette With Brandon Fields
• Terry Bzozi On Ostinatos
• Jonathan Mover's "Put Up Or Shut Up"
• Simon Phillips' "V8" Solo
• Phil Collins & Chester Thompson Drum Duet

No need to hunt through old MDs for Sound Supplements that may have been lost or damaged. MD's Sound Supplement Collection brings it all together for you to learn from and listen to over and over again. A valuable addition to every serious drummer's library. Order your copy today!

Yes, please send me ______ copies of MD's New Sound Supplement Collection at $19.95 each (add $1.50 for postage and handling). Total enclosed $ ________. Make checks or money orders (in U.S. funds) payable to Modern Drummer. Please allow 4 - 6 weeks for delivery.

Name

Address

City State Zip

Mail coupon with payment to:
Modern Drummer Publications
c/o Book Division
870 Pompton Avenue
Cedar Grove, NJ 07009
WHEN WORLD BEATS CHANGE,
DESIGNS MUST ALSO CHANGE

Ever notice how many drummers have switched to Mapex? If your equipment needs to get in sync with your playing style or rhythm, check out the Mapex originals.

MAPEX®
THE WORLD BEAT

For more information write: Mapex P.O. Box 749, Effingham, IL 62930
Marcelli, Andrea, Silent Will (recording)—Nov.
Martucci, Tony, Earth Tones (recording)—Sep.
Meeting, The, The Meeting (recording)—Apr.
Miller, Mulgrew, From Day To Day (recording)—Feb.
Mind Funk, Mind Funk (recording)—Sep.
Moore, Ralph, Furthermore (recording)—Feb.
Morales, Richie, Hitting The Groove (video)—Feb.
Morton, James, You Can Teach Yourself Drums (book)—Sep.
Motian, Paul, On Broadway (recording)—Jan., Bill Evans (recording)—Sep.
Perry, Doane, Creative Listening (video)—Nov.
Petersen, Ralph, Presents The Fo’tet (recording)—June
P-Funk All Stars, Live At The Beverly Theater (recording)—Nov.
Piazza, Rod, & The Mighty Flyers, Blues In The Dark (recording)—Aug.
Porcaro, Joe, On Drums (video)—Sep.
Psychotic Waltz, A Social Grace (recording)—Aug.
Richards, Emil, Studio Techniques (book)—Nov.
Santorsola, Richard, Combinations (book)—March
Scatterbrain, Here Comes Trouble (recording)—Feb.
Shehan, Steve, Arrows (recording)—June
Stroffolino, Donald P., Rudimental Extensions (book)—March
Submedia, Submedia Sessions (recording)—Sep.
Tana Reid, Yours And Mine (recording)—Aug.
Uotila, Jukis, Jukis Uotila Band Live (recording)—Jan.
Various Artists (A. Acuna, L. Bellson, V. Firth, S. Gadd, H. Mason, and D. Samuels), Time Groove (video)—June
Various Artists, Illuminations (Axiom Collection) (recording)—Dec.
Watson, Bobby, & Horizon, Post-Motion Bop (recording)—Aug.
Wesley, Fred, New Friends (recording)
Wilkins, Jack, Alien Army (recording)—Sep.
Drum Soloist (Alphabetized by artist, not transcriber)
Haynes, Roy, “If I Should Lose You”—May
Kennedy, William, “Downtown”—Nov.
Electronic Insights
Watson, Richard, “Taking The Plunge Into Electronics”—July
Encore
“Bill Bruford: Close To The Edge”—May
“Sam Lay: The Paul Butterfield Blues Band”—July
From The Past
“Remembering Buddy: Part 2”—May
Head Talk
Scheuerr, Casey, “Paradiddle Warm-Up”—Feb.
“Acceleration Warm-Up”—May
“Inverted Paradiddle Warm-Up”—July

Health And Science
Montgomery, Garry, “Preventing Back Problems”—June

In The Studio
Hadjopoulos, Sue, “Creating A Percussion Arrangement”—Nov.

Jazz Drummers’ Workshop
Butler, Brian, “Dave Weckl: Style And Analysis”—Nov.
Campbell, Tommy, “Endurance Exercises”—June
Clark, Mike, “Developing A Sound”—Aug.
Eldridge, Sharon, “Easy Steps To Independence:
Part 1”—Feb.
“Easy Steps To Independence: Part 2”—March.

Latin Symposium
“Practical Applications Of The Mozambique Rhythm: Part 2”—Nov.

Master Class
Cirone, Anthony J., “Portraits In Rhythm: Etude #24”—March.

In Memoriam
MD Editors, “Gone But Not Forgotten” (photo tribute)—Jan.

Photo Gallery
(Apphabetized by artist; photographer’s name follows)
Appice, Carmine (Alex Solca)—May
Cobham, Billy (Joost Leijen)—Feb.
NEW FROM CMP RECORDS
THE EASIEST TRIPLET YOU'LL EVER PLAY
Three new releases from CMP Records
"...the leader in quality recordings featuring percussion.

Modem Drummer

Chad Wackerman
Forty Reasons, Chad Wackerman's debut as a leader, showcases his polyrhythmic punch and odd time virtuosity with guitar great Allan Holdsworth, bassist Jimmy "Fm" Johnson and keyboardist Jim Cox.

CMP CD/CS #48

Write for a Free Catalog

CAMP RECORDS
155 W. 72nd St. • Suite 704 • NY, NY 10023
Call 1-800-443-4727 (MC & VISA) to order if you cannot find our recordings at your local stores.

Cyrille, Andrew (Jостей Leijen)—June
Fish (Michael Jachles)—Sep.
Lee, Tommy (Ebet Roberts)—March
Palmer, Carl (Ebet Roberts)—Aug.
Richards, Emil (Jaeger Kotos)—July
Riley, Ben (Jостей Leijen)—Apr.
Rock, Bobby (Mark Weiss)—Dec.

Rock Charts
(Alphabetized by artist, not by transcriber)
Aronoff, Kenny, "Authority Song"—Apr.
DeVitto, Liberty, "I Go To Extremes"—Dec.

Rock 'N' Jazz Clinic
Garibaldi, David, "Developing The 'Two Sound Level' Concept"—Feb.
"Groove Study #50: Applying Two Hi-Hats"—May
"Permutation Study #20"—Aug.
"In The Pocket"—Nov.
"Filling In The Holes On The Hi-Hat: Part 2"—March
"Filling In The Holes On The Hi-Hat: Part 3"—June

Xepoleas, John, "Funky Stickings"—July

Rock Perspectives
"Kenny's Shuffles"—Aug.
D'Angelo, Greg, "Double Bass Fills: Try This!"—Apr.

Shop Talk

Show Drummers' Seminar
Bragg, Michael L., "Road Warriors"—Jan.
Oldakowski, Tom, "Subbing A Show: Part 1"—June,
"Subbing A Show: Part 2"—July,

South Of The Border
Van Schaik, Tom, "Variations On The Songo"—Apr.

Strictly Technique
"More Variations On Stick Control: Part 3"—May.
"Developing The Left Hand"—June.
"The Full Stroke"—July.
"Developing The Paradiddle With Progressive Accents"—Aug.
"Developing The Paradiddle With Progressive Accents: Part 2"—Nov.

Taking Care Of Business
Dimmel, Doug, "Making It"—Nov.

Teachers' Forum
Thompson, Woody, "Concepts For Teachers"—May

The Jobbing Drummer
Golay, Michael K., "Fast Set-Ups And Break-Downs"—July

Tracking

DCI Reports
Vogel, Lauren, "1990 DCI Championship Results"—Jan.

NAMM Show Reports
MD Editors, "Highlights of NAMM '91" (NN)—May (photo-essay)

PASIC Reports
MD Editors, "PASIC '90 Highlights" (IH)—Apr. (photo-essay)

Product Review/Information Columns
(Listed alphabetically by manufacturer or product name)
Acquapad Electronic Trigger Pads (ER)—Aug.
ADM (Australian Drum Manufacturers) Drums (NN)—Dec.
Aquarian Kick Pad (NN)—Sep.
Audio-Technica Pro 25 and Pro 8 Microphones (NN)—Apr.
ATM25, ATM35, ATM4051, a1 ATM73a microphones (ER)—Aug.
Axis and Axis-E Pedals (PCU)—Feb.
Biscayne Student Drumkits (NN)—Jan.
Bison Custom Symphonic Snare Drum (PCU)—Sep.
Calato Mfg. Updated Logo (NN)—Nov.
Cannon Percussion 20-Strand Wire Snares (NN)—July
Cappella Drumsticks (PCU)—Apr.
Tico Torres Signature Stick (NN)—July.
Patriot and Elite 9000 Marching Sticks (NN)—Sep.
Colorlife Drum Hardware Coloring Service (NN)—Apr.
Chip-On Accessories (PCU)—Aug.
drum Padstation and Sound Poes (NN)—Apr.
Performer (NN)—June
Deen Cstronovo — High Performance Drumming (video) (NN)—June
Drum Workshop 5000A and 50024 Accelerator Single and Double Bass Drum Pedals, and Finishify Drum Covering (NN)—Apr.
DW 909 Dual Stacka (NN)—June.
10 + 6 Maple Snares (NN)—Nov.
Drumslinger Quick Stick and Bass Drum Pack (NN)—June
E-mu Systems Percussion (ER)—Nov.
Esoniq EPS And Sound Library (ER)—Jan.
EPS-16 Digital Workstation (NN)—July.
Tired of breaking snares so often? Extend Life' Snares

Developed and used by Carmine Appice, these long-life snares are Guaranteed to last longer than ordinary snares.

• Special treatment applied to snare ends inhibits breakage and pull out
• Black powder coat finish
• Only $16.95 (sugg. retail)

Name
Address
City, State, Zip

# of Snares @ $16.95
CA res. add 7.25% sales tax. Allow 3 weeks for checks to clear. Money orders processed IMMEDIATELY. US funds only.

For Mail Order, make checks payable to: Power Rock Enterprises P.O. Box 5022-A El Toro CA 92830-8522
Dealer Inquiries: Rhythm Tech Inc. 511 Center Ave. Mamaroneck, NY 10543

FREE! DISCOUNT DRUM CATALOG

“T” SHIRTS

$6.50 per shirt
Certified Check or Money Order Only (Includes Shipping)
Outside US $8.00 US Funds

Specify Size

“We will beat any advertised price”

ATLANTA PRO PERCUSSION, INC.
2526 Spring Road • Smyrna, GA 30080 (404) 436-3786
Call or write for our FREE DISCOUNT FLYER
Call Information for our toll free number

130 MODERN DRUMMER DECEMBER 1991
Vater Timpani Mallets (PCU)—Jan.
Vic Firth Signature Mallets (PCU)—Sep.
Westone Hearing Protection Devices (PCU)—June
Wood-Whack Drumsticks (NN)—Dec.
XL Specialty Percussion improved Black Max Pedal (NN)—July
Yamaha Corps Custom and MS 7014 Power Tech
Marching Snare Drums, Strike Force Drumsticks,
MBM-500 Jumbo Marching Bass Drum Mallet,
Artist-Master Keyboard Mallets, and MSP-14
Transparent Sound Projector (NN)—Apr.
Yamaha Rhythm Synthesizer (NN)—June, Custom Grand,
Cadenza, and Recitalist Marimbas, Gold Tour and
Silver Studio Vibraphones. Field Master Marching
Mallets, RY30 Rhythm Synthesizer and DTS70
Drum Trigger System (NN)—Aug., Maple
Custom Kit (PCU)—Nov.
Zap Drums (NN)—March
Zildjian 6A, Z4A, and Super 5B Drumsticks
(PCU)—March,
Pre-Aged K Cymbals (PCU)—June
Drummers Present Memorabilia To Hard Rock Cafe

At a luncheon held at the Hard Rock Cafe in Los Angeles, Randy Castillo, Myron Grombacher, Carmine Appice, Terry Bozzio, and Vinnie Appice (left to right) presented the eatery with various items from their drumkits, including drumheads, cymbals, and a snare drum. The items, which the artists signed at the presentation, will most likely be displayed at the Hard Rock Cafe and Hotel that are currently under construction in Las Vegas.

Slingerland Drumset Winners

HSS has announced the winners from their 1990-'91 Slingerland Sweepstakes. Winners David Ayala of San Antonio, Texas (Impact Percussion, San Antonio), Chuck Stanberry of Enka, North Carolina (Jack Clark’s Drum Shop, Asheville, NC), Eric Mullan of Rock Falls, Illinois (Austin Music Center, Dekalb, IL), John Palmore of Reno, Nevada (Maytan Music Center, Reno), and Megan Starks of Freedom, California (Jansen Music, Watsonville, CA) each took home a Slingerland Spirit drumset.

Drum Rumble II

Long Island Drum Center hosted the second annual Drum Rumble at “Spit Rocks” on Long Island this past June 22. Entries were received from 375 drummers, who submitted drum solos three minutes in length. Entrants were narrowed down to ten finalists, who performed that evening. Pearl, Zildjian, Regal Tip, and Evans co-sponsored the event, and 2,000 spectators came to watch and listen. First prize was won by Chuck Ferruggia of Brooklyn, New York; second was taken by Joe Kirsch of Hauppauge, New York; and third was taken by Rob L’ano of Valley Stream, New York. Promoter Dennis Ricci of LIDC plans to continue the event next year.

Drum Headquarters Named Among Top US Music Retailers

Drum Headquarters, of St. Louis, Missouri, has been named to the first “Retail All-Star Team” in the July 1991 issue of Music, Inc., a national trade magazine of the musical instrument industry. This recognition, bestowed upon only 21 music retailers in the country (and only one drum specialty shop), is the result of...
The true beauty of DW "Timbre Matched" Drums has always been that they sound every bit as good as they look. But now DW has perfected a way to combine classic sounds and classic looks with their exclusive, new FinishPly™ process. Only DW's FinishPly™ drums have a prefinished outer drum ply that offers a variety of vintage finishes along with durability, easy maintenance and, of course, the legendary DW Drum sound. So whether you choose one of DW's new FinishPly™ or equally impressive Hand-Rubbed Lacquer finishes you can be sure that as beautiful as DW Drums look, their beauty is more than just skin deep.

Also available: SOLID BLACK and SOLID WHITE.

For more information send $5 for postage and handling to: Drum Workshop Inc. 2697 Lavery Court, Unit 16 Newbury Park, CA 91320 (805) 499-6863
Recently added to Paiste’s endorser list are Leroy Clouden with the B-52s and Donald Fagen, Jerry Kroon, Robert Kazenel of Bootsauce, Michael Bruno with Yanni, Vito Bono of Kingoffehl, Ellis Hall with Tower of Power, and sessionist Michael Spiro.

K.C. Kasin of Aragon playing Royce drums.

Tito Puente is celebrating his twentieth year with LP.

Cliff Almond, Adam Woods of the Fixx, Matt Frenette, Chuck Morris, Ricky Fataar with Bonnie Raitt, Deen Castronovo, Philthy Animal Taylor of Motorhead, Teri Cote with Anita Sarawak, and Scott Klein with Engelbert Humperdinck are all using Vic Firth sticks. (Klein is also endorsing Zildjian cymbals and Gibraltar racks.)

Vibist Charlie Shoemake and percussion composer and arranger Michael Boo are using Mike Balter Mallets.

The Blue Knights Drum & Bugle Corps of Denver, Colorado using Premier drums, timpani, and mallet instruments for their upcoming season.

Drum Technicians Paul Davies (Jonathan Moffett), Michael Jache (Michael Cartellone), and Alan Pancratz (Mick Brown) are all using Trick cleaners and polishes.


Falicon Designs drum racks are being used by Greg D’Angelo and by Steve Wacholz of Savatage.

Mike Baird has joined Sabian’s clinic program.

Yves Gerard of the Larry Mitchell Band playing Tama drums.
THREE DRUMMERS, THREE STYLES, ONE HI-HAT

Simon Phillips

Rayford Griffin

Lenny White

The Tama HH95 hi-hat easily handles the demands of the most demanding. That’s because the HH95’s Lever Glide system finally gives drummers fast response and expressiveness. On top of that, the HH95 also features the Tama Tilt system, the new Tama Safety Seat and a patented 5-way tension adjustment.

Which should be enough features and versatility to satisfy the needs and styles of the most discriminating drummer—even you! But just in case, Tama also offers the Lever Glide system in five other models, including legless and cable versions.

Tama Hardware...The Legend in Innovation

For more information on Tama Drums and Hardware, send $3.00 ($4.00 in Canada) to Tama, Dept. MDD21, P.O. Box 886, Bremerton, PA 19020 • P.O. Box 2093, Idaho Falls, ID 83403 • In Canada: 2155-46th Ave., Lachine, Quebec H8T-2P1.
New From Kaman

Kaman Music Corporation has announced its new line of Toca professional cowbells. *Traditional Series* bells are chrome-plated, and come in five sizes with a heavy-duty mount. A bongo bell without a mount for hand playing is also available.

*Contemporary Series* bells come in five sizes and are specifically designed for the needs of the drumset player. They are designed to be mounted and are made with Toca’s “tone dampening” process, which is a white gloss powder-coated lacquer.

Toca’s *Fiberglass Miniature Conga* sets come in 8” and 9” diameters and are made from carefully molded fiberglass, reinforced for maximum strength and sound projection. Toca *Miniature Congas* are proportional, in all measurements, to full size congas. According to Toca, this gives each drum a full tonal range that is not possible with standard mini congas. The congas also come with natural skin heads, heavy-duty chrome-plated counter hoops, and a heavy-duty double-braced adjustable stand, and they’re available in three gloss colors: white, red, and black.

Kaman has also introduced Gibraltar’s new *Professional Single Conga Stands*, which are available in three sizes and designed to fit all makes of congas ranging in size from 10” to 13”. Each stand is fully adjustable and comes stock with three heavy-duty locking casters. Stands can be clamped to each other using a Gibraltar clamp, making a double, triple, or quad setup.

Finally, Kaman has introduced the new *Gibraltar Road Series* line of rack systems. *Road Series* systems come in five configurations, from a basic over-the-bass-drum rack to a double bass system utilizing two curved Upfront bars and straight side extensions. All of the new *Road Series* racks employ Gibraltar’s new T-leg design and *Road Series* clamps, which include hinged memory locks, stackable right-angle clamps, and adjustable angle clamps.

Pro-Mark has recently introduced its 717 hickory drumstick, which, the company states, is like a long 5A with a small, capsule-shaped tip like that on their 737 sticks. The diameter is 9/16” (14mm), the

---

**NEW AND NOTABLE**

**Drums on SALE**

**And That Ain’t All**
**GIGANTIC SAVINGS**

Get on Mailing List
748 Robinwood Drive (College Plaza)
Hagerstown, MD 21742-8509
1-301-733-DRUM (3786)

**DRUMMERS BUY FACTORY DIRECT and SAVE BIG $$!**

Call Pro Drummers Club of America for FREE Catalog:
1-800-473-0231 (Toll Free)

**Huge Discounts on AQUARIAN**
Drumheads; Hickory and Graphite Drumsticks; Drum Bags; Stick Bags, Cymbal Bags & Springs.

**AQUARIANAcessories**
1140 N. TUSTIN AVE. • ANAHEIM, CA 92807

**Looking for ELECTRONIC Drums?**
Call THOROUGHBRED MUSIC
(813) 238-8893 Ext. #112
Best Prices in the U.S.

**Looking for PEARL Drums?**
Call THOROUGHBRED MUSIC
(813) 238-8893 Ext. #110
Best Prices in the U.S.

**Looking for TAMTA Drums?**
Call THOROUGHBRED MUSIC
(813) 238-8893 Ext. #110
Best Prices in the U.S.

**Pro-Mark 717 Stick And Rattler**

Pro-Mark has recently introduced its 717 hickory drumstick, which, the company states, is like a long 5A with a small, capsule-shaped tip like that on their 737 sticks. The diameter is 9/16” (14mm), the
length is 16 1/8" (409mm), and the stick is available in wood tip only.

Pro-Mark has also reintroduced its Rattler, which, when attached to any cymbal, produces a sizzle-like sound while preserving the clarity and distinctive ping sound of the stick on the cymbal. Unlike installing rivets, which are permanent, the Rattler can be quickly removed when the sizzle sound is not desired. The Rattler is made to fit a 22" cymbal, but can easily be shortened to fit smaller cymbals. Pro-Mark Corporation, 10707 Craighead Drive, Houston, TX 77025-5899, tel: (713) 666-2525, fax: (713) 669-8000.

Wood Whack Multi-Tone Sticks
Wood Whack sticks are made of seven 1/4" dowels fitted into a plastic handle. A secure plastic piece can be moved up or down the sticks to create a variety of different sounds, from those of a heavy brush to a hard-hitting stick to a mallet. The sticks are currently available at retail stores in the northeastern United States. Wood Whack, P.O. Box 443, East Meadow, NY 11554, (718) 256-2268.

ADMBlock-Shell Drums
Australian Drum Manufacturers (ADM) have introduced their line of Block-Shell snare drums and kits. The drums are made from solid blocks of Australian hardwoods, glued together similar to the way congas are made. The drums also feature solid brass lugs attached to the drum via two small contact points.

A full range of snare drum sizes is offered, including 10", 12", and 14" models in a variety of depths. Tom-toms and bass drums are also available in many sizes, and custom orders are welcome. The drums can be finished in a variety of lacquer finishes from satin (oil) to "Pearlescent" and metallic. Shells are available without hardware and can be ordered directly from the maker or from any ADM dealer. ADM USA, c/o Michael Briggs (713) 495-5699. ADM, 7 Macquarie Ave., Padbury, 6025—West Australia, tel & fax: 61 9 401 2849.

No-Slip Drumstik
No-Slip Drumstik, from Dexus Research, Inc., is a rub-on product said to help drummers keep a grip on sticks under demanding situations. According to the makers, unlike conventional stick wrap tapes, No-Slip will not affect the balance of sticks. One package contains enough No-Slip for hundreds of applications.

H&D Enterprises, 326 First Street, Suite 11, Annapolis, MD 21403, (301) 268-9462.
FOR SALE

Vintage Drums: We have the legendary drums you want. Huge selection—Ludwig, Slingerland & more! Money-back guarantee. Layaway available! VISA/MC/AMEX. Free catalog! Vintage Drum Center, Route 1, Box 95B, Dept. 108, Libertyville, IL 60048. (815) 963-3611 or call 800 information operator for toll-free number.

All Remo, Ludwig, Evans Drumheads at huge savings!!! All Zildjian (including K-Klowns, Platinums, Z Series), Sabian & Paiste cymbals at lowest prices anywhere!! Huge drumstick savings on all sticks: Pro-Mark, Vic Firth, Silver Fox, Maxx, Regal Tip, Aquarian, Zildjian, & many others, plus we roll 'em!! Amazing low prices on all drums & accessories. Call for best prices! Bizarre Guitar, 2677 Oddie Blvd, Reno, NV 89512. (702) 331-1001. Plus no sales tax on out-of-state sales!

Electronic Drum Set: Roland Pad 80, PM-16, PD-31, PD-11 & all Roland products on sale! Simmons, Pearl, Tama, & Sonor drumkits at Blowout deals!! Tama, Pearl, DW, & Yamaha hardware on sale. We have the largest stock of drum gear anywhere! Bizarre Guitar 2677 Oddie Blvd, Reno, NV 89512. (702) 331-1001.

Drum Machine Super Sale: Korg, Roland, Yamaha, All on sale! We have memory cards, sample cards, etc., in stock and discounted! All makes of Drum machines & all digital Rhythm & Processors on sale and in stock! We will not be undersold! Bizarre Guitar, 2677 Oddie Blvd, Reno, NV 89512. (702) 331-1001.

Highest quality super gloss drum covering at guaranteed lowest prices! Save $.00 for information and samples. Percussive Services 3115 Hanna, Cincinnati, OH 45211.

Eames handcrafted North American birch drum shells. Select from Firitone, Naturalone, or Masterone series unfinished or finished shells. Design your own instrument or complement your current set from our selection of 130 different shells. For brochure contact Eames Drum Co., 229 Hamilton St, Saugus, MA 01906. (617) 233-1404.


Kenny Drum Company. Custom snare drums, hardware, maple, exotic hardwood shells, brass hardware. Rt #1, Box 130, California, KY 40017. (606) 655-5218.

Drums Etc: Call (717) 394-361 for Free catalog. We have Zildjian, Sabian, Tama, Ludwig, LP & much more at factory wholesale prices, shipped directly to your door with one fast phone call: (717) 394-3576.


Lowest prices on most names of drums, hardware, percussion, sticks, heads, and accessories.

Free catalog: Factory Music, Dept. MD, 18 E. Water St., Rockland, MA 02370. (617) 871-0005. M-F 2-8 p.m., Sat. 12-6 p.m., EST.

Kenny Drum Company. Custom drums, brass lugs, die-cast hoops, complete snare kits, piccolos from $324. Route #1, Box 100, California, KY 41007. (606) 635-5218.

Led Zeppelin Picture set of 14 of Bonham & Led Zeplin $11. Gibraltar Racks—$195 & up! Basic rack through double rack walls available! Evans & Remo—Heads starting $9 & up, all sizes & up. Ace Productions, Box 1021, Grand Rapids, MI 49501.


Save on Vintage Drums! Blair 'N' Drums specializes in Zildjian & G. Zildjian (Istanbul) cymbals. Also Slingerland, Ludwig, Rogers, Ludwig, etc. (616) 634-0604 or 1-800-733-3814 anytime! We buy-sell-trade.

Stickskins—tired of losing your grip? Stickskins brand drumsticks have tough and durable high tech plastic coated handles that actually "stick" to your hands before you begin to sweat! Will not peel off and will handle your most abusive rim shot! (Note: these are not dipped sticks!) Colors: fluorescent red, yellow, green, blue & black. 5A, 5B, 2B, 7A, jazz & rock. All sticks are guaranteed to be straight and defect free! Top quality hickory or maple wood on maple or nylon tip. $3.95 plus $1.50 per pair plus $1.50 & up to 6 pair. 7-12 pair add $1. Send check or money order to: Stickskins, 490 Hilltop, Roseville, MI 48071. (612) 489-1907.

The Starving Musician: We buy, sell, and trade used drums, cymbals and other hardware. Vintage or not so vintage! Call for a free list. (408) 554-9044.

We Take Drums Seriously! Lentine's Music, one of the Midwest's largest full line discount music outlets, stocks the major brands you want most at the prices you can afford! Call us for the best deal at (216) 434-3138 or (216) 741-1400 or write to: Lentine's Music, 884 N. Main St, Akron, OH 44310.

Zikeos handcrafted, crystal-clear transparent drums now available. Zikeos, 6823 Rockhill Rd, Kansas City, MO 64113.

Vintage Drums: To own one is to own music history. Choose from huge selection—Ludwig, Slingerland, & more! Money-back guarantee. Layaway available! Visa/MC/AMEX. Free catalog! Vintage Drum Center, Route 1, Box 95B, Dept. 128, Libertyville, IL 60048. (515) 693-3611 or call 800 information operator for toll-free number.


Drummers T-shirts, free brochure! New designs. Unique, humorous. Sanders Designs, Dept. A, P.O. Box 17131, Portland, OR 97217.

Attention Black Beauty fans! If you liked the limited edition Ludwig Black Beauty which appeared in the September '91 MD Tria Stix Contest, or DW's engraved black brass snare drum pictured in ads with "Tommy Lee's" set, these are just two examples of my work. My name is John Aldridge, and for a very reasonable fee, I will Hand Engrave (no machines) your drums. For full color sample sheet and price information, send $2 to: NSMD Engraving, 4989 Eisenhower Dr, #B, Boulder, CO 80303.


George Way (pre Camco) 1950s gold sparkle, 12, 16, 22. (212) 256-9314.


Established Drum Store for sale. Rapidly growing drum store in college town with flourishing music scene. All major lines, complete inventory, great location. Established clientele and student program. Owners are relocating. P.O. Box 1535, Lawrence, KS 66044.

"History of the Ludwig Drum Company" 171 9"x12" pages, hundreds of rare photos and diagrams. Send $22 plus $5 postage and handling. We also sell vintage drums and related items: books, T-shirts, videos, etc. Cole's Music, Dept. RG, P.O. Box 6, Alma, MI 48801 (517) 463-4757.

Drumstick bags & other "custom sports bags" by Jam-Pak. Call or write for free catalog. (707) 544-6715. 516 Wilson Street, Santa Rosa, CA 95404.

Lexicon digital revers, Crown power amps, Roland and Yamaha drum machines, and more. Send for a list of close-outs & overstocks. We trade for used gear. Contact; Dave's Music, P.O. Box 6, Alma, MI 48801. (517) 463-4575.


Drew Drums 8 ply maple shells, custom colors, hand made. DREWCO MFG, 526-528 Front St, Woonsocket, RI 02895. (401) 769-4871.


Pearl drums' Export model 884, 883, 12x14, 16x15, 16x22, pedals, stands, hardware, parts, etc. Double lug design '88 version, 100's brand new. Al Drew's Music, 526-528 Front St, Woonsocket, RI 02895. (401) 769-3552.
You are emerging as a drummer into the professional arena. Your aspirations are great, your dedication complete. Behind you lies the mastery of technique, ahead, the evolution of your personal style. At this pivotal point in your career, Alpha offers you cymbals with potential as unlimited as your own.

To help you discover the quality of our newest line, we’ve asked these drummers to evaluate Alpha. Here are their unedited comments.

**Charlie Benante**
*Anthrax*

“The minute I hit the crashes, I thought ‘Wow!’, these are really nice, they cut right through the band (I tried the cymbals with the band). It’s great for young people starting out to be able to play these cymbals and not have to pay that much money.”

**Chad Wackerman**
*Alan Holdsworth, Frank Zappa*

“This is an excellent line of cymbals. I particularly like the darker, trashier quality of the thin crashes. The hi-hats were first class and the ride cymbals were very impressive. I would recommend the Alpha line cymbals to anyone who wants the Paiste sound and consistency at a less expensive price.”

**Leon Ndugu Chancler**
*Miles Davis, The Crusaders, Carlos Santana*

“The Alpha line represents a long awaited need for quality being passed down to the level of those who before had very little choice. In shaping one’s sound, it helps you be able to distinguish and choose what is right for your application.”

**Mark Herndon**
*Alabama*

“It’s a lower price range, but you wouldn’t think so from the sound. Students would be extra proud to have and use them, but professionals might find a sound they like, too.”

Alpha, more than a promise. Visit your Paiste dealer soon and listen to Alpha for yourself. For more information about Alpha, including additional artist’s comments and model recommendations, write for your free copy of our Alpha brochure.
Yamaha drums, Paiste cymbals & gong. Negotiable. 1602 Hanging Cliffs Ct., Dallas, TX 75224. (214) 337-7803.

Drummers! Drummers! Drummers! Drummers! Add the Vruk pedal to your Christmas list! The ideal gift! Clamps to any pedal and will double your bass drum speed (with a little practice, of course)! This revolutionary add-on will open up a whole new Universe of bass drum patterns. Amaze your friends! Call now 1-800-728-4691 USA & Canada operators are standing by! Visa or Mastercard ok and send $79 ($149 for two) to EURO-STYLE, 4455 Torrance Blvd., Suite 159, Torrance, CA 90509. Includes demo video and $5 for demo video (refundable with purchase). CA residents add 8.25%. See MD Jan. '90 for excellent review. Dealer inquiries welcome.

STUDY MATERIALS

Analytic Drum Tuning recommended by Russ Kunkel, Sonor, Modern Drummer. Complete Drum Tuning instruction. Send $8.95 to: Steven Walker, Box 40352, Indianapolis, IN 46240-0352.

Twirl Drumsticks Video teaches you how to twirl drumsticks like the pros. Your showmanship will Blow 'Em Away! Send $14.95 for VHS video to: Steven Walker, Box 40352, Indianapolis, IN 46240-0352.

Free 1991 Drum Charts Catalog & Sample! Best charts ever! Hundreds available! Rock, Metal, Jazz, Funk, Parlia, solos, and more! Booklets, Gadd, Bonham, Peart, Ulrich, Aldridge, and the rest! Plus play-along digital drum tracks, cassette courses, and books! Drum Charts International, PO. Box 247-MD-12, Nanuet, NY 10954-0247. Catalog Hotline: (914) 6-CHARTS!

Drummers!! I am with percussion tracks. 25 tracks of various styles, tempos and times. Improve timekeeping on grooves, fills, and solos. Worksheet included. Send $10 + $2 P&H to: Contemporary Drumset Worktape, PO. Box 3, Hays, KS 67601.


Pete Magadini—The Polyrhythms Video, $24.95 to: Pete Magadini, PO. Box 1818, Chaplin NY 12919.

All Combinations For Drummers is 148 pages of basic sticking patterns. Contains over 11,000 combinations for 1-2-3-4-5-6-7-8-9-10 combinations, plus helpful explanations. Emphasis on overlooked cornerstone of drumming: Sticking. Beginners through advanced. Gain complete dexterity. Foundation building. Drummer need not read music to use. $14.95 plus $2 shipping to: Stan Mulder, PO. Box 2375, Winter Haven, FL 33883-2375, Attn: ACFDF.

To be a great drummer you must first believe you are a great drummer. Drumsnare gives you confidence in every aspect of your drumming: time, groove, fills, soloing, and creativity. Through cybernetics, you can gain the belief in yourself necessary to make it to the top. This tape is worth dozens of lessons. 30 day Money Back Guarantee. Send $19.95 to: Self Image Dynamics, 767 1/2 Estates Dr., Aplto, CA 90503. CA residents add 6 1/2% sales tax.

Iren Maiden/Nicko McBrain Drum Book! See how the fastest foot in drumming does it. 72 pages of 12 fully transcribed Maiden songs, intro by Nicko, how to read drum music and more. Excellent for beginner or pro. Send $13.95 ppd, to: Psychotic Breakout Projects, Dept. 155, 3586 King Street, Alexandria, VA 22302.


9 out of 10 bands fail. Why? Because they were put together wrong from the start! Do it right this time—the The Band Book. Send $2 stamps for information. American Artist Studio, Dept. B11, 114 West 26th St., Erie, PA 16508-1518.

Advanced Stick Aerobics—a non-competitive introduction to the linear styles of Chaffee, Chester, Gadd, and Weck. MD review. Send $8.95 plus $6 for supplementary cassette to: Ken Cox, PO. Box 954, Agoura Hills, CA 91301.

Tambalo Solo Transcriptions, $12 + $2 p&h to Victor Bendor, 327 12th Street, Brooklyn, NY 11215.

Total Drums by Ernie dePomor. A beginner to intermediate rock instruction book. Numerous transcriptions of hit songs by Zeppelin, Rush, Aerosmith, Level 42, Police, etc. Also includes 90-minute cassette with two play-along songs. Used by teachers worldwide. Recommended by MD and Percussive Notes. $24.95 money order/Visa, add $5 p&h ($7 foreign) to: Total Drums, 25 Eighth St., Etobicoke, Ontario, Canada M8V 3C8 (416) 255-DRUM. Dealer inquiries invited.


Progressive Double Bass Drumming. Includes book and cassette. Practice hundreds of variations, beats, fills, and solos to improve your double bass drum technique. To order, send $12.95 plus $2 shipping and handling to: DL Productions, Box 29633, Thornton, CO 80229.

Free Percussion Express catalog. Hundreds of learning items listed. Books, audios, videos, and all of our famous learning packages. Percussion Express, PO. Box 1771, Rockford, IL 61110. Hotline: (815) 962-3147

New for Drummers—"How to Develop Lightning Speed". With this innovative practice course you'll learn techniques that will increase your level of speed and endurance. You'll develop super wrists. You'll see results after the first time or your money back. Parielle, Dept. M-11, Box 3456, Mercedville, NV 89619. $12 plus $2 postage and handling. Results after the first time!


Free Catalog of educational, instructional, and entertainment videos, cassette, and publications exclusively for drummers. All your favorites from one source—at prices you can afford. World Drum Center, PO. Box 397, Pomona, CA 91769.

Challenging snare solo. For the advanced drummer with warm-up exercises. Send $7.95 to: Jeff Masi, 8501 Old Plank Rd., Fredericksburg, VA 22407.

11 Cymbals in one. Recommended by too many drummers and cymbal companies for this ad. This unique video explains 11 distinct sounds from one cymbal, plus how and where to use them. Beginner to pro—you just apply to beats you already know. Sounds great—looks great. $19.95 plus $2 for Tri-State Video, 119 Davis St., Beaver Falls, PA 15010.

3 Great Books from Roy Burns and Joey Fasth!!! New Orleans Drumming, One Surface Learning, and Studio Funk Drumming. $9.95 each. Supplementary Cassette Tapes for New Orleans Drumming and One Surface Learning $7.50 each. Add $2 P&H for all or one. Foreign orders add $3 surface. Rhythmic Publications, PO. Box 3555, Fullerton, CA 92634.

Yo Homeboys learn Rap beats on your trap set! Send $7.95 to: DJ Hamrock, 2 Baker Ave., Hermitage, PA 16148.

One-handed drum roll—Innovator reveals secret. Amazing new technique with many rudiment applications. "The D.B. Technique" will revolutionize percussion. Be the first on the cutting edge of innovation. Call (900) 988-0043 ext. 936 for information. $2 a minute.

INSTRUCTION

NYC Drummer: Study with John Sarracino, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction "The Professional Way". Manhattan and Staten Island studio locations. (718) 351-4031.

Baltimore: Great Memee's Studio of Drumming. B.M. Berklee College of Music, Towson State University Instructor. All styles and levels. (301) 747-STIX.

In the S.F. Bay area, John Xepoles, author of Studies For The Contemporary Drummer, is accepting serious students. Develop the skills needed for today's drumming. (415) 947-2066.


Drum instruction over the phone. Call (516) 938-DRUM. Private lessons (516) 681-9556.

WANTED


Vintage Drums, especially Gretsch, Ludwig, Leedy. (614) 364-0604 or 1-800-733-8164.

Drummer wanted. Original, Hard-Rock band seeking open-minded, dedicated drummer willing to travel USA and Europe. Send tape to: Mark Moretti, RO. Box 3737, Cranston, RI 02910, USA.

Drum catalogs: also Camco, Gladstone, or engraved drums. Joe Lusma, RO. Box 24571, Minneapolis, MN 55424. Phone (612) 451-3905.

MISCELLANEOUS


The International Drum Club sponsored by Grant's Drum City, (212) 438-1581. 411 E. Irving Blvd., Irving, TX 75060. "Your One Stop Drum Shop."

Attention Drummers! Get exclusive interviews and advice from the pros: Eric Carr, Rick Sklar, Rod Morgenstein, etc. Send an SASE to more info to: Pow-erick Newsletter RO. Box 428, Churchville, MD 21028.

Free musical equipment is available to anyone who knows where to find it! Guaranteed! No scam. For easy, legitimate "List of Sources" send $11 to: Megatech Research Group, Dept. 11-F, RO. Box 52, Allentown, WI 53902.

Sound-proof your drum room! After years of complaints from irate neighbors and surprise visits from the local police, I've learned the techniques used to create a quiet practice room. To learn these techniques send $11.95 ppd., to: Stik Works, RO. Box 908, Kingman, AZ 86402.

Need some information concerning vintage drums? Subscribe to Not So Modern Drummer. This bi-monthly newsletter provides sources for parts and drums; articles about vintage drum makers; phone/address lists of drum collectors/traders & dealers; free wanted/or sale ads. Vintage drum dealers—hit your target market without wrecking your advertising budget. Yearly subscriptions: $15. Back issues available. For more information send SASE. To subscribe, send check or money order for $15, your name, address, and phone # to: NSMD, 4989 Eisenhower Dr., #3, Boulder, CO 80303.

CONFUSED ABOUT YOUR SUBSCRIPTION?

We're not perfect, and errors can occur. If you're at all confused about your subscription or renewal, just call an MD Service Rep at 1-800-435-0715 (Mon - Fri 8:30 AM - 4:30 PM CST) or In Illinois call 1-815-734-6309. For Immediate Assistance.
This Holiday Season, Give What You Enjoy.

THE GIFT THAT SAYS IT ALL—
ALL YEAR LONG.


All year long, month after month, your friends and relatives will keep opening — and enjoying — your generous gift. They'll thank you for the insight, the informative articles, for sharing with them this "super star" of drumming magazines.

A subscription to Modern Drummer is an extra-ordinary value, too. Just $27.95 for 12 big monthly issues. Of course, you'll enjoy greater savings when you give several subscriptions. We'll even send an attractive greeting card to your recipient announcing your gift.

So easy. So inexpensive. So special. Order your Modern Drummer gift subscription today by completing and mailing the coupon or by calling toll free 1-800-551-3786. We won't bill you until after Christmas. A nice gift for you as well.

Give A Gift Of Modern Drummer.

- 1 year gift subscription - $27.95
- 2nd gift subscription - $25.95
- 3rd gift subscription, or more - $23.95 each

Send gifts to:
1. Name (please print)
   Address
   City State Zip

2. Name (please print)
   Address
   City State Zip

Please use separate sheet for additional names.

Gift(s) from:
Name (please print)
Address
City State Zip

☐ Payment enclosed ☐ Bill me ☐ MasterCard ☐ VISA Acct. No. ☐ Exp. Date

☐ Include my own one-year subscription: ☐ New ☐ Renewal

CALL 1-800-551-3786 FOR FASTER SERVICE.
Mail to: Modern Drummer, Subscription Services, P.O. Box 480, Mt. Morris, IL 61054

Rates Good in U.S., Canada and Mexico. Please allow 6-8 weeks delivery.
MARK BRZEZICKI

PLUS:
- DRUMMERS OF MEMPHIS
- INSIDE FIRTH
- NEW RUSH TRANSCRIPTION
- COLUMNS BY
  - CHUCK SILVERMAN
  - MICHAEL BLAIR

MIAMI SOUND MACHINE'S
Rob Rodriguez & Rafael Padilla

ADVERTISERS INDEX

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>PAGE NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABK Rocks</td>
<td>123</td>
</tr>
<tr>
<td>Ac-cetera</td>
<td>99</td>
</tr>
<tr>
<td>AKG Acoustics</td>
<td>79</td>
</tr>
<tr>
<td>Aquarian Accessories</td>
<td>136</td>
</tr>
<tr>
<td>Atlanta Pro Percussion</td>
<td>130</td>
</tr>
<tr>
<td>Atlantic Records</td>
<td>47</td>
</tr>
<tr>
<td>Calaba/Regal Tip</td>
<td>81</td>
</tr>
<tr>
<td>Cappella Drumsticks</td>
<td>129</td>
</tr>
<tr>
<td>Caroline Records</td>
<td>132</td>
</tr>
<tr>
<td>CMP</td>
<td>129</td>
</tr>
<tr>
<td>Corder Drum Co.</td>
<td>94</td>
</tr>
<tr>
<td>DCI Music Video</td>
<td>11</td>
</tr>
<tr>
<td>ddrum</td>
<td>88</td>
</tr>
<tr>
<td>Dopple, Inc.</td>
<td>74</td>
</tr>
<tr>
<td>Drum Doctors</td>
<td>131</td>
</tr>
<tr>
<td>Drum Workshop</td>
<td>90, 104, 111, 133</td>
</tr>
<tr>
<td>Drummers Collective</td>
<td>96</td>
</tr>
<tr>
<td>Drums on Sale</td>
<td>136</td>
</tr>
<tr>
<td>Drumsfonts</td>
<td>131</td>
</tr>
<tr>
<td>Empire Group</td>
<td>131</td>
</tr>
<tr>
<td>Evans Products</td>
<td>1</td>
</tr>
<tr>
<td>Falcon Design</td>
<td>131</td>
</tr>
<tr>
<td>Fork's Drum Closet</td>
<td>136</td>
</tr>
<tr>
<td>Gibraltar/Kaman Music Corp.</td>
<td>119</td>
</tr>
<tr>
<td>Glenn Weber Drum Studio</td>
<td>136</td>
</tr>
<tr>
<td>GMS Drums</td>
<td>63</td>
</tr>
<tr>
<td>Gon Bops</td>
<td>107</td>
</tr>
<tr>
<td>Gorilla Snot</td>
<td>131</td>
</tr>
<tr>
<td>Grant's Drum City</td>
<td>73</td>
</tr>
<tr>
<td>HQ Percussion Products</td>
<td>76, 131</td>
</tr>
<tr>
<td>Hadgini Drum</td>
<td>141</td>
</tr>
<tr>
<td>Horrigan Drum School</td>
<td>141</td>
</tr>
<tr>
<td>Impact Industries</td>
<td>115</td>
</tr>
<tr>
<td>Innovative Specialties</td>
<td>137</td>
</tr>
<tr>
<td>Istanbul/Gretsch</td>
<td>68</td>
</tr>
<tr>
<td>Jemm Company</td>
<td>66</td>
</tr>
<tr>
<td>John Shearer's Total Drum School</td>
<td>114</td>
</tr>
<tr>
<td>Kansas City Drumworks</td>
<td>131</td>
</tr>
<tr>
<td>KAT, Inc.</td>
<td>87</td>
</tr>
<tr>
<td>LP Drummstuff Company</td>
<td>95</td>
</tr>
<tr>
<td>Latin Percussion</td>
<td>89</td>
</tr>
<tr>
<td>Ludwig Industries</td>
<td>71, Inside Front Cover</td>
</tr>
<tr>
<td>Mapex Percussion</td>
<td>127</td>
</tr>
<tr>
<td>Maxwell</td>
<td>18/19</td>
</tr>
<tr>
<td>MD Holiday Subscriptions</td>
<td>142</td>
</tr>
<tr>
<td>MD Library</td>
<td>86</td>
</tr>
<tr>
<td>MD Sound Supplement Collection</td>
<td>125</td>
</tr>
<tr>
<td>MD &amp; Yamaha Drum Rig Giveaway</td>
<td>64/65</td>
</tr>
<tr>
<td>Mechanical Music Corporation</td>
<td>141</td>
</tr>
<tr>
<td>Meinl</td>
<td>108/109</td>
</tr>
<tr>
<td>Musician's Institute</td>
<td>75</td>
</tr>
<tr>
<td>Paste</td>
<td>52/53, 83, 93, 16, 139</td>
</tr>
<tr>
<td>Pearl Corporation</td>
<td>13, 14/15, Inside Back Cover</td>
</tr>
<tr>
<td>Percussive Arts Society (PASIC '91)</td>
<td>144</td>
</tr>
<tr>
<td>Play It Straight</td>
<td>128</td>
</tr>
<tr>
<td>PowerTap Drumsticks</td>
<td>106</td>
</tr>
<tr>
<td>Precision Drum Co.</td>
<td>136</td>
</tr>
<tr>
<td>Premier Percussion</td>
<td>5</td>
</tr>
<tr>
<td>Pro'Mark</td>
<td>17/14</td>
</tr>
<tr>
<td>Proscenium Entertainment</td>
<td>97</td>
</tr>
<tr>
<td>PureCussion, Inc.</td>
<td>96, 98</td>
</tr>
<tr>
<td>Reino</td>
<td>141</td>
</tr>
<tr>
<td>Reunion Blues</td>
<td>62</td>
</tr>
<tr>
<td>Rhythm Tech, Inc.</td>
<td>10, 76, 130</td>
</tr>
<tr>
<td>RimSHOT Drumsticks</td>
<td>100, 134</td>
</tr>
<tr>
<td>Roc-N-Soc</td>
<td>84</td>
</tr>
<tr>
<td>Royce Percussion</td>
<td>102</td>
</tr>
<tr>
<td>S &amp; S Industries</td>
<td>74</td>
</tr>
<tr>
<td>Sabian</td>
<td>97, 99, 101, 103</td>
</tr>
<tr>
<td>Sam Ash Music Stores</td>
<td>98</td>
</tr>
<tr>
<td>Shure</td>
<td>105</td>
</tr>
<tr>
<td>Skins &amp; Tins Drum Shop</td>
<td>141</td>
</tr>
<tr>
<td>Slap Happy Productions</td>
<td>91</td>
</tr>
<tr>
<td>Slot Beat Musical Product!</td>
<td>126</td>
</tr>
<tr>
<td>Sonor</td>
<td>58/59</td>
</tr>
<tr>
<td>Suncoast Music Distributing</td>
<td>128</td>
</tr>
<tr>
<td>Super Gloss/Sam Barnard</td>
<td>141</td>
</tr>
<tr>
<td>Tama</td>
<td>43, 45, 135</td>
</tr>
<tr>
<td>The Drum!</td>
<td>69</td>
</tr>
<tr>
<td>The Woodwind &amp; The Brasswind</td>
<td>126</td>
</tr>
<tr>
<td>Thoroughbred Music</td>
<td>131, 136, 141</td>
</tr>
<tr>
<td>Tough Traveler/Drumslinger</td>
<td>67</td>
</tr>
<tr>
<td>UDU Drums</td>
<td>136</td>
</tr>
<tr>
<td>Unique Percussion</td>
<td>141</td>
</tr>
<tr>
<td>Vater Percussion</td>
<td>76, 85, 95</td>
</tr>
<tr>
<td>Ven-Sonic</td>
<td>48</td>
</tr>
<tr>
<td>Vic Firth, Inc.</td>
<td>77</td>
</tr>
<tr>
<td>Waddell's Cymbal Warehouse</td>
<td>141</td>
</tr>
<tr>
<td>Yamaha</td>
<td>49, 77, 124</td>
</tr>
<tr>
<td>Zildjian</td>
<td>36/37, 113, Outside Back Cover</td>
</tr>
</tbody>
</table>

ADVERTISER PAGE NUMBER
PureCussion, Inc. 96, 98
Reino 141
Reunion Blues 62
Rhythm Tech, Inc. 10, 76, 130
RimSHOT Drumsticks 100, 134
Roc-N-Soc 84
Royce Percussion 102
S & S Industries 74
Sabian 97, 99, 101, 103
Sam Ash Music Stores 98
Shure 105
Skins & Tins Drum Shop 141
Slap Happy Productions 91
Slot Beat Musical Product! 126
Sonor 58/59
Suncoast Music Distributing 128
Super Gloss/Sam Barnard 141
Tama 43, 45, 135
The Drum! 69
The Woodwind & The Brasswind 126
Thoroughbred Music 131, 136, 141
Tough Traveler/Drumslinger 67
UDU Drums 136
Unique Percussion 141
Vater Percussion 76, 85, 95
Ven-Sonic 48
Vic Firth, Inc. 77
Waddell's Cymbal Warehouse 141
Yamaha 49, 77, 124
Zildjian 36/37, 113, Outside Back Cover
November 20 - 23, 1991 at the Disneyland Hotel • Anaheim, California

Percussive Arts Society International Convention 1991

Host: Dave Black
- Concerts
- Exhibits
- Clinics
- Seminars

For complete details contact:
PAS • Box 697 • Urbana, Illinois 61801
217 • 367 • 4098
Pearl Wants to send you to Summer School...Free.

This Christmas win a full week of drum instruction hosted by some of today's leading drummers in all fields of music. Pearl will send 10 lucky winners next summer to attend the first annual Pearl Summer Drum School...Free. The prize includes a free week of drum school tuition held at the Blair School of Music on the prestigious Vanderbilt University campus, free round trip airfare to Nashville, free lodging on campus, a day at the famous Opryland theme park, private opening night V.I.P. banquet, and much much more. To enter simply send us a copy of your dated sales receipt for a Pearl product purchase, follow the rules below, and get ready to win. Next year drummers all over the country will be looking forward to summer school...and you can go free.

Contest Rules

To be eligible for a free scholarship to the Pearl Summer Drum School you must meet the following simple requirements: You must be between the ages of 16 and 30 by June 1, 1992, Chaperones will be provided for minors. Minors must have written, notarized parental consent or be accompanied by a parent or guardian at own expense. You must have purchased $100.00 or more worth of new Pearl equipment between the dates of 11/1/91 - 1/15/92 from any Authorized Pearl Drum Dealer. Sorry, no equipment exceptions or purchase date exceptions will be accepted or honored. To enter, send a copy of your sales receipt (non-returnable) to: Pearl Corporation, P.O. Box 111240, Nashville, TN 37222. Sending more than one copy of your sales receipt will void your participation in this drawing. All entries must be postmarked by 1/30/92. Please include your name, address, phone number and age. Official drawing will be held 2/15/91. All winners will be notified by mail. All flights must originate and terminate within the continental United States. For a complete list of rules write to: Pearl Corporation, Rules Committee, same address as above. Please include SASE. Void where prohibited.

Pearl

The best reason to play drums.
The problem with some sticks is, they're only right for certain types of playing," laments drummer Myron Grombacher. "For example, a

Artist Series Model by Zildjian. At 17 inches it's our longest drumstick; a 2B size shaft and a thick, tapered neck gives you the power to dig into even the heaviest grooves, but remains evenly balanced for a good all around feel. The oval-shaped bead gives you plenty of attack, yet allows for superb definition. And like all Zildjian drumsticks, it's absolutely guaranteed to be straight. As Myron himself puts it, "The sticks are as dynamic as I need them to be, even when I shift into overdrive."

CAN YOUR STICK COMFORTABLY SHIFT THROUGH ALL THE GEARS?

stick might be great for the soft ballady things but then it lets you down on the heavy pocket stuff." The solution? In Myron's case, come to Zildjian with a design for your own stick. A stick that will perform no matter how fast, how slow, how hard or how delicately you want to play. Introducing the Myron Grombacher Zildjian