

MODERN DRUMMER®

Now Incorporating Drums & Drumming Magazine

JANUARY '92

U.S. \$3.95

U.K. £2.50

Canada \$4.95

CDC00799

MARK BRZEZICKI

- MIAMI
SOUND MACHINE'S
RODRIGUEZ & PADILLA
- THE DRUMMERS
OF MEMPHIS

PLUS:

- INSIDE FIRTH
- BILLY COBHAM ENCORE
- HEAD TALK WITH MICHAEL BLAIR

WIN

A YAMAHA DRUM RIG WORTH \$12,400!



DANNY
GOTTLIEB

AND

JOE
MORELLO

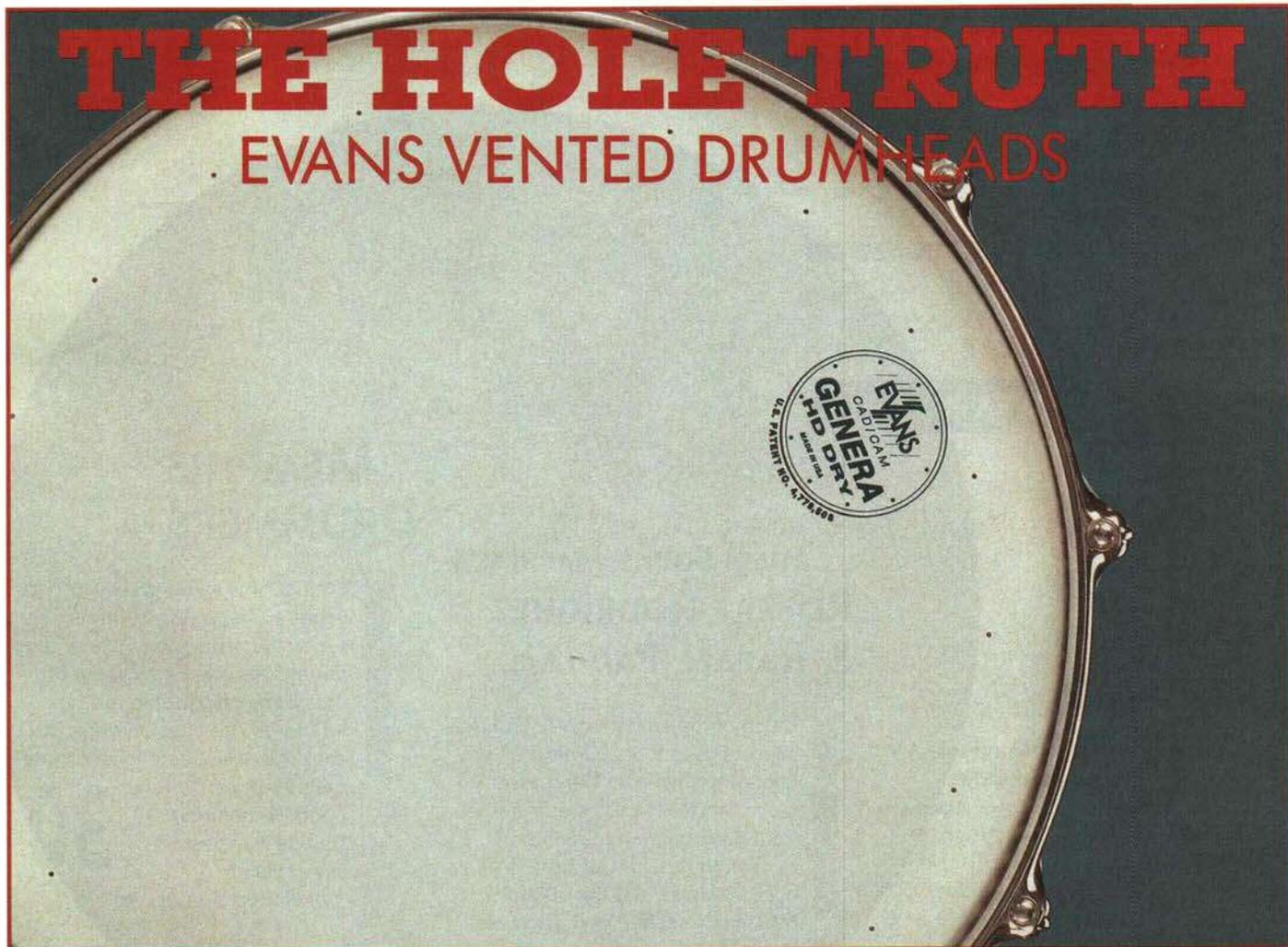
TWO PROS
TWO GENERATIONS
ONE DRUM

Ludwig[®]
A SELMER COMPANY

For a Gottlieb/Morello poster,
send \$3 to: Morello/Gottlieb,
P.O. Box 310, Elkhart, Indiana 46515

THE HOLE TRUTH

EVANS VENTED DRUMHEADS



One of the most important and fundamental principles of acoustics says that to make a sound you have to move air. Indeed, throughout the history of music, the finest musical instruments have been designed to take maximum advantage of this undisputed truth. Now Evans has developed a revolutionary new line of vented CAD/CAM drumheads that, by allowing increased air movement in and around your drums, makes them more efficient, better sounding musical instruments.

Evans' new vented drumheads feature multiple air vents which are precisely placed at acoustically determined locations to create a livelier, truer, richer drum sound than has ever before been possible by

- Permitting increased air

- movement in and around the drum
- Controlling decay and filtering undesirable frequencies
- Focusing the drum's sound naturally without reducing the drum's tonal or attack characteristics.

Yet, in addition to an improvement in sound that may amaze you, Evans vented drumheads feel great, they're just as durable as non-vented heads and they virtually eliminate the need for additional muffling. So ask for Evans vented drumheads at an authorized Evans Drumhead dealer today. Because if you think getting a great drum sound is easy you must have holes in your heads. And that's the truth, the hole truth and nothing but the truth.

VENTED DRUMHEADS by EVANS

SNARE DRUM		BASS DRUM	
<u>batter</u>		<u>resonant</u>	
Uno 58 Dry		Genera EQ Resonant Studio	
Genera Dry		Genera EQ Resonant Ambient	
ST Dry			
Genera HD Dry			
		Genera EQ-2	

Content

FEATURES

MARK BRZEZICKI

His work as an in-demand session player in England, as well as his landmark performances with Big Country, Pete Townshend, and the Cult, proved Mark Brzezicki was one of the strongest drum voices of the past decade. The '90s look to be as busy and exciting: In this exclusive interview, Mark discusses his new work with Procul Harum, Big Country, and old crony Simon Townshend.

• by *Simon Goodwin*

20

MIAMI SOUND MACHINE'S ROBERT RODRIGUEZ & RAFAEL PADILLA

Much of the credit for MSM's huge success goes to its burning Latin/pop rhythms. The messengers of that hot stuff are drummer Rodriguez and percussionist Padilla. In this special story, MD pokes its nose into the Sound Machine's kitchen and discovers some of the secret recipes of their success.

• by *Robyn Flans*

26

MEMPHIS DRUMMERS

Though this southern city is experiencing a musical renaissance these days, newcomers might be surprised by some of the bands responsible for that rebirth. In this special report, MD checks in with some local drummers who are pushing the new Memphis sounds way past the city limits.

• by *Robert Santelli*

30

INSIDE VIC FIRTH

A peek behind the scenes of one of the industry's top drumstick makers—and at its dynamic namesake.

• by *Rick Van Horn*

34

MD's YAMAHA DRUM RIG GIVEAWAY

Your second chance to win a Yamaha Drum Rig worth \$12,400!

64

Education

- 52 **ROCK CHARTS**
Neil Peart: "Where's My Thing?"
TRANSCRIBED BY JEFF WALD
- 66 **HEAD TALK**
Choosing The Correct Job
BY MICHAEL BLAIR
- 84 **LATIN SYMPOSIUM**
Brazilian Rhythms: The Bossa Nova
BY CHUCK SILVERMAN
- 88 **CONCEPTS**
Applying Information
BY ROY BURNS

Equipment

- 40 **PRODUCT CLOSE-UP**
Drum Workshop Products
BY RICK VAN HORN AND CHAP OSTRANDER
- 41 Rhythm Tech Products
BY RICK VAN HORN
- 42 Impact Bags And Cymbal Pockets
BY RICK VAN HORN
- 110 **NEW AND NOTABLE**

Departments

- 4 **EDITOR'S OVERVIEW**
- 6 **READERS' PLATFORM**
- 12 **ASK A PRO**
- 16 **IT'S QUESTIONABLE**
- 60 **CRITIQUE**
- 114 **DRUM MARKET**

News

- 8 **UPDATE**
Neil Peart, Bill Bruford, Steve Smith, Tony MacAlpine's Mike Terrana, and Smashing Pumpkins' Jimmy Chamberlin, plus News
- 108 **INDUSTRY HAPPENINGS**
1991 DCI Championship Results

Profiles

- 46 **PORTRAITS**
Ronnie Zito
BY STEPHAN NIGOHOSIAN
- 94 **ENCORE**
Billy Cobham: Birds Of Fire
BY ROBERT SANTELLI



Editorial And Advertising



Ever notice how some magazines tend to vary in size from issue to issue? Some months you'll find your favorite magazine out at a whopping 150 to 200 pages. The next month that same publication may feel unusually light at 98 pages or less. What's happening? Have the editors run short on material? Is half the staff on vacation and hoping you won't notice?

Not quite. Most publications have more editorial material than they know what to do with. And with the exception of a few weeks vacation alternated among editors, most magazines run at full-staff capacity all year long. The truth is, it's a simple matter of economics.

Though some portion of a publication's income is derived from its circulation, the bulk of it is actually generated from the sale of advertising space. Unless you're talking about *TV Guide*—which reportedly sells 17 million copies each week—most small consumer magazines rely on ad sales to pay their bills. Simply put, in certain months when ad sales go flat, a publication is compelled to make adjustments that parallel its weak sales. And those adjustments generally mean issues will thin out somewhat. Let's take this one step further and see how *Modern Drummer* is affected—not only by publishing economics—but by the economics of the drum and percussion industry as a whole.

During periods of recession, the average drum consumer is apt to be a little more careful with his or her money—particularly on big-ticket items. This in turn has an adverse effect on thousands of music dealers, who react by slowing up *their* buying. When dealers cut back, the manufacturers are next in line to feel the pinch.

This is where we come into the picture. Though the manufacturers have a number of cost-cutting options, you can rest assured that—right or wrong—advertising expenditures will be one of the *first* things they'll consider cutting back on. And as those manufacturers run fewer ads, we in turn are forced to cut back on the size of an issue to reduce our costs of producing it.

Of course, as the economy improves, the whole procedure reverses itself. When consumers spend more, dealers can increase their purchasing, the manufacturers look to advertise their products more, and the overall size of an issue of *MD* will return to normal levels. As you can see, though nothing would please us more than to continually release extremely hefty issues of *MD* each month, sometimes the economics of publishing as they relate to the national economic picture simply don't allow it.

So, the next time you notice a slightly lighter issue of your favorite magazine, check out the advertising. If it appears to be on the low side, there's your answer. Or in our case, does it get back to the fact that you decided to wait until *next* year to buy that new drumset? *Hmmm!*

MODERN DRUMMER

EDITOR/PUBLISHER	Ronald Spagnardi
ASSOCIATE PUBLISHER	Isabel Spagnardi
MANAGING EDITOR	Rick Van Horn
FEATURES EDITOR	William F. Miller
ASSOCIATE EDITOR	Adam J. Budofsky
CONTRIBUTING EDITOR	Rick Mattingly
EDITORIAL ASSISTANT	Karen Walsh
ART DIRECTOR	Scott G. Bienstock
ADMINISTRATIVE MANAGER	Tracy A. Kearns
ADVERTISING DIRECTOR	Bob Berenson
ADVERTISING ASSISTANT	Joan C. Stickel
SALES AND MARKETING DIRECTOR	Crystal W Van Horn
CONSULTANT TO THE PUBLISHER	Arnold E. Abramson

MODERN DRUMMER ADVISORY BOARD: Henry Adler, Kenny Aronoff, Louie Bellson, Bill Bruford, Roy Burns, Jim Chapin, Alan Dawson, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Danny Gottlieb, Sonny Igoe, Jim Keltner, Larrie Londin, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Charlie Perry, Dave Samuels, John Santas, Ed Shaughnessy, Steve Smith, Ed Thigpen, Dave Weckl.

CONTRIBUTING WRITERS: Robyn Flans, Simon Goodwin, Ken Micallef, Jeff Potter, Teri Saccone, Robert Santelli.

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 1992 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, PO. 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*, PO. Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll Free Tel.: (800) 551-3786.

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

A Member Of:



Audit Bureau Of Circulations
Membership applied for.

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.

Thin shells give you fat sound. Powerful, vibrant 3-ply Finnish birch shells have solid German beech reinforced bearing edges.

There's no deeper finish than hand-rubbed 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

READERS' PLATFORM



Editor's Note: Articles and letters appearing in MD often generate follow-up correspondence. This generally comes from drummers/readers, but in some cases comes from industry personalities, as well. This month, we thought we'd feature several such letters.



Herb Brochstein On Buddy's Sticks

I am compelled to respond to the "Disrespect For Buddy" letter from Josh Carroll [October '91 MD] and Vic Firth's reply. Josh is correct: Buddy never used the stick that today bears his name. The current model is longer, has a larger diameter, and is not at all what Buddy ever used—particularly since it lacks an acorn bead (tip).

With all due respect to Vic—my good friend and worthy competitor—I would like to share some factual and historic information with your readers. I first met Buddy in 1948 in Chicago, while I was a student of Bobby Christian. Buddy's band was playing at the Regal Theater. That was 43 years ago. I believe that this long-time friendship and professional association qualifies me to speak.

Buddy preferred hickory sticks. In the early '70s, Pro-Mark marketed a line of hickory sticks and Buddy chose our standard 5A (without his name imprinted), which he used for about eight or nine years. That same stick is still in our line today.

Vic is correct when he says that Buddy tried other brands. However, he usually relied on sources that could supply him on instant notice. We always made a special selection for Buddy (1 3/4-ounce sticks). Occasionally, Buddy's manager would go directly to our factory to personally select his sticks.

I expressed my personal disappointment with the *Buddy Rich* model to Vic, Steve Arnold, and Cathy Rich when the "new" stick was introduced. Pro-Mark has been one of the supporters of the Buddy Rich

Memorial Concert projects in the past, and we plan to continue that support. However, we cannot go along with the "new, modified" stick design concept. Simply put: It's not Buddy.

The bottom line here is that Buddy Rich used Pro-Mark 5¹/₄ sticks for more than 20 years, starting in the early '60s with our "Professional" oak model (1/8" shorter than our 5A). For the last 2 1/2 years of this life Buddy's primary stick choice was Mike Balter's hickory SA. Both the Pro-Mark and Mike Balter 5As, are considered to be true, traditional 5A designs—not longer, not thicker, and not "modified."

Herb Brochstein
President, Pro-Mark Drumsticks
Houston TX



Timekeeping With The Russian Dragon

This letter is in reference to the article entitled "Getting Serious About Timekeeping" in the September 1991 MD. In that article, Peter Cohen forgot to mention a very important timing indicator called the *Russian Dragon*. The opening sentence reads: "This is the Day of the Click." There is only one device on the market that helps a drummer play with a click, and that is the *Russian Dragon*. The other devices mentioned in the article help a drummer keep his tempo steady, but he may still be drifting from the click.

This article also describes the tension that drummers feel when other band members complain that they are rushing or dragging. With the *Russian Dragon*, there is no question about the timing; it will show immediately if the drummer is rushing or dragging—or right on time. The display is large enough that all the other band members can see the results.

Another very important feature is the *Russian Dragon's*, ability to check the timing accuracy of the bass player against the drummer. The signal from the kick drum is plugged into channel 1; the sig-

nal from the bass is plugged into channel 2. The *Russian Dragon* will indicate if the bass is rushing or dragging—and show by how many milliseconds.

So if you *really* want to get serious about your timekeeping, one of your tools should be the *Russian Dragon*.

Jeanine Davis
Jeanius Electronics
San Antonio TX



On Paiste's Advertising Approach

I am writing in response to what I hope does not become a trend in percussion industry advertising. The item in question is a rather lengthy Paiste cymbal ad in the September '91 MD. This ad refers to a "large manufacturer in North America," which, as anyone could easily recognize, is the Zildjian company. Paiste continues to almost lambaste Zildjian's cymbals as being "the same old alloy, the same old sound." The ad seems to state that Paiste is the superior brand because of their refusal to stand by a single alloy.

I feel that this attack against Zildjian is unwarranted. To choose a cymbal just because the company claims to be more modern is preposterous. I personally own several models of *both* Zildjian *and* Paiste cymbals, and I cherish them all. The two brands may not always do each other's jobs, but I am afforded a wider variety of sound colors to choose from. While I suppose Paiste has the right to make their claims, I can only hope that drummers will use the only true tools for selecting cymbals: their ears.

Michael Pierce
Kansas City MO

Erik Paiste replies: "We couldn't agree more with you: The only true tools for selecting cymbals are your own ears. If a cymbal sounds good to you, then it is good for you."

"With our ad, we are pointing out that Paiste has created all bronze alloy inno-

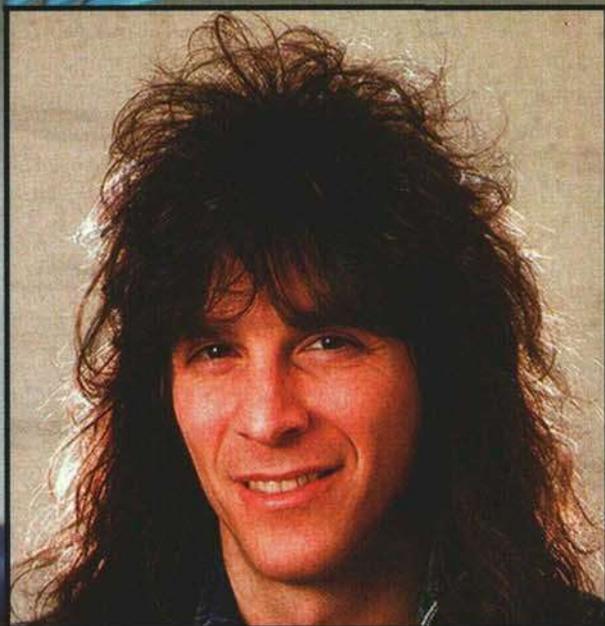
continued on page 93

Vic Firth

*Makes a
hit with*

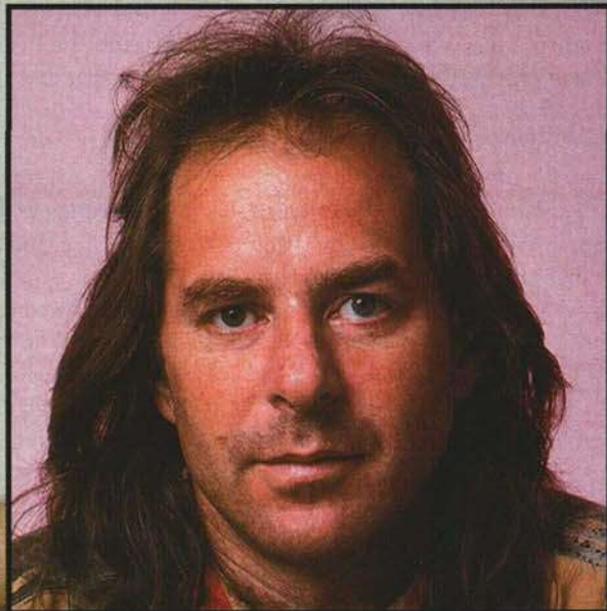
*Rod Morgenstein
Signature Stick*

The "Swinger" with "Winger" now has a smashing new drumstick! Designed by Rod, the stick is 16 $\frac{1}{8}$ " 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!



*Anton Fig
Signature Stick*

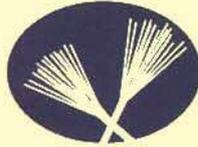
The "World's Most Dangerous Drummer" now performs with the "World's Most Dangerous Drumstick"! Designed by Anton himself, this wood tip stick is 16 $\frac{3}{4}$ " in length, and has a .625" thick shaft – it's a cross between a Rock and a Rock Crusher, with a "beefed up" neck. Made of hickory with a 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.



Send for free brochure and newsletter.

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

**VIC
FIRTH®**



Neil Peart

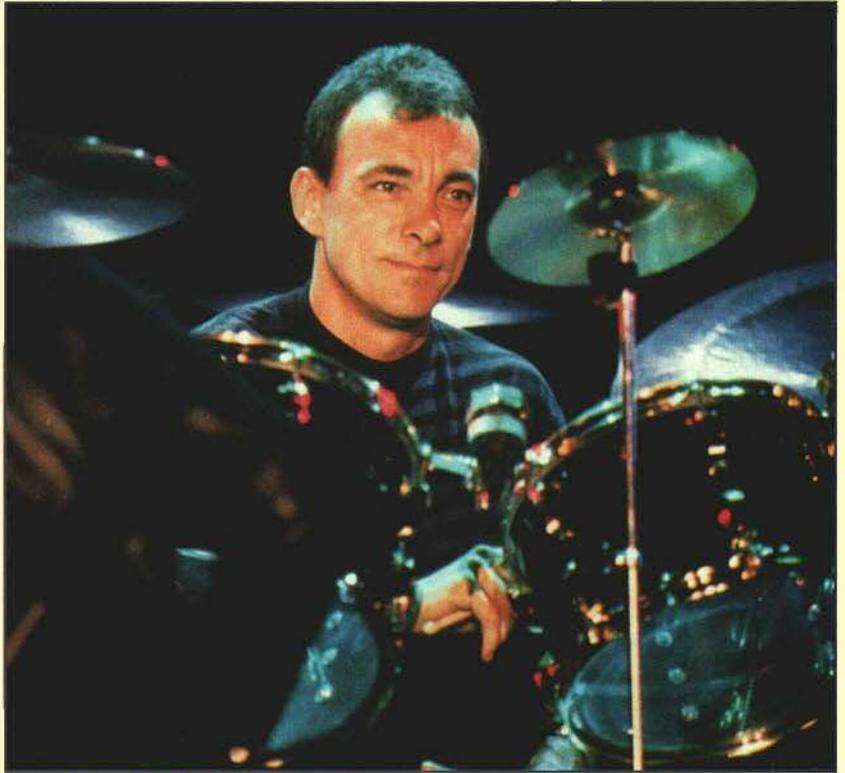
"This one was particularly painless to make," mentions Neil Peart of Rush's most recent release, *Roll The Bones* (on Atlantic). "A lot of effort went into it, but at the same time, it was a pleasurable effort. The basic song ideas flowed very freely, and the musical interchange the three of us had was immediate. We finished the writing stage ahead of schedule, which gave me the opportunity to rehearse like a maniac right up to the time I had to record my parts. I felt very prepared, and because of the extra practice, I had an added feeling of freedom to stretch a bit drumming-wise. I felt on top of my game."

Neil *must have* been up for recording, because he was able to record all of his tracks for the album in only *a day and a half*. According to Neil, "I was amazed. We spent an hour or so setting up drums and getting sounds, and then I just banged out the tunes, one after another. It's the quickest I've been." After listening to the disc, one finds that hard to believe. "That just shows the importance of proper preparation," comments Neil. "This was the first time we spent more time preparing for the album than we did making it, and the results, we think, speak for themselves."

As usual on a Rush record, on *Bones* you can find some fun drumming patterns, which are uniquely Peart creations. "As I've said before, when I hear the early demos by Geddy and Alex, they use a lunk-headed drum machine part and build from that. My parts try to expand the whole picture of the music, and that's the goal I'm reaching for."

On earlier Rush records, you occasionally come across long instrumental sections, or even completely instrumental songs. After ten years, the band has come up with another, "Where's My Thing?" "It was good to get back to that. In recent years, whenever we would come up with an instrumental part we liked, we used it as a section of a song with vocals. I finally told them that I wasn't going to give them any more words until they wrote an instrumental," jokes Neil. You'll hear a few classic Peart moments on the track, along with some nice extras. (See this month's *Rock Charts*.)

For the new album Neil made a change in his drumkit. "I removed the second bass drum—I'm using a double pedal—and I altered my tom setup. I went to smaller drums, and I added a floor tom over by my hi-hat. I found that before I made the switch I was tuning the drums so tight that the lugs were pulling away from the shells. To get the pitches I wanted to hear I decided just to go to smaller drums. As for the added floor tom, it's been a joy.



I've been coming up with all sorts of patterns, like the one I used on 'Bravado.' My left hand alternates between the hi-hat and the floor tom, while my right hand is moving from the snare drum to the ride cymbal bell on the upbeats, to another tom-tom on my right side. It's fun to get a bit daring.

"Another song on the album, 'Heresy,' had an interesting genesis to the drumbeat. I was on a bike tour of western Africa, and on one hot night I was laying on a rooftop in Togo. Off in the distance I heard two native drummers playing; the pattern they played just stuck in my mind. I was inspired by that groove for part of the song. And on another section, the beat I played was inspired by a rhythm I heard when I was in Ghana. As I rode past a church one Sunday morning, I heard the congregation singing, and accompanying them was just a stick sound tapping a basic rhythm. That influenced the hi-hat pattern I play in the beginning of the song."

Neil mentions that he feels it's imperative to try new things, such as different setups, and to investigate different sounds and rhythms. "I do need to keep changing things from time to time, because I can't stand still musically, repeating what I've done before. I think it was Oscar Wilde who said, 'Self-plagiarism is style.' But it was Picasso who said, 'Repetition is death.' I lean more towards the latter."

• William F. Miller

Bill Bruford

"There's no doubt that seeing 10 to 15,000 people deliriously happy at every gig is a great pleasure," says Bill Bruford of his summer-long tour with the regrouped Yes. According to Bill, though, he had some mixed feelings about "going back in time" musically. "There were moments onstage where I was left feeling more like an observer of what was happening than a participant, because I think the audience prefers that music much more than I do. Musically I've moved on to other things."

Even though the number of dates—80 cities in just over as many days—was a bit gruelling, the tour did have its fun times. "The tour had the feeling of a frat house party, us acting like a bunch of school kids, misbehaving," Bill chuckles at the recollection. "And musically, there were *afew* nice moments. I also enjoyed working with Alan White, as he is a very solid player. I had an admirable description of our teaming: He was the meat and potatoes, and I was the hollandaise sauce! I think the best moments musically between us were when I was acting more as a symphonic percussionist, adding sounds and textures alongside Alan's rock drumming style. And the Simmons

SDX was again invaluable in that context."

Now that the Yes tour is history, it's time for Bill to, as he puts it, "get back to work, which might be less fun but infinitely more rewarding. And that work for me is Earthworks." Bill and his messengers are currently on tour in Europe, with Japan and the States to follow, all in support of a new release, *All Heaven Broke Loose* (Caroline Records). The album was recorded in Germany last January, the recording actually starting on the day the Allied armed forces began the air campaign against Iraq, thus inspiring the album title. According to Bill, the troubled times greatly affected the direction of the music, from the prayer-like title track to some of the more "bombastic" other cuts. Also, guitarist David Torn was brought in to coproduce the effort,



Photo by Lissa Wales

bringing a new electronic slant to the recorded direction of the group.

In summing up the differences of playing rock with Yes and jazz with Earthworks, Bill has an interesting outlook: "It's in the nature of rock to affect a greater number of people *less* profoundly than in jazz, where the numbers may be smaller, but you move people more deeply. At least that's the way I think of it."

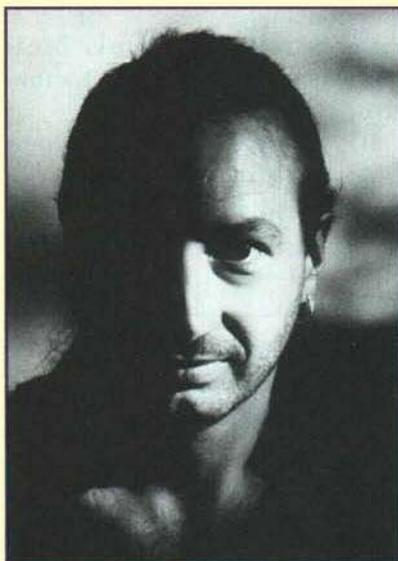
• William F. Miller

Steve Smith

Steve Smith wants to say thanks to the people who voted for him in the last *MD* Readers Poll, and, in fact, for five years in a row. "It's surprised me every time I've gotten it, but I really feel great about having that award. It means a lot that people are listening to my playing and have responded in that way."

Steve's band, Vital Information, has recently released *Vitalive!* on Manhattan Records, and Steve says the album is a good representation of what he does live in that setting. "It's a nice blend of straight-ahead jazz and more fusion jazz. I designed it more or less for the people who are fans of Vital Information. It's not one of those records where I'm necessarily trying to expand my audience. It's for those who want to hear the band stretch out."

Steve is also a member of the Storm, a new rock/pop band comprised of ex-Journey members Gregg Rolie and Ross Valory, along with guitarist Josh Ramos and singer Kevin Chalfont. While the music isn't anything like Vital Information—Steve's role is more like his former one in



Journey—it is a situation that comes naturally to him. "I feel that it's one role that I play. I can compare myself to actors who have had hit movie series, like Harrison Ford or Sean Connery, but who have gone on to prove themselves as great actors. I've established my credibility outside of this type of setting, so it feels okay for me to step back into that role. But I don't have to live that all year round."

Steve can also be heard on a new record by Stuart Hamm (along with Jonathan Mover and Tommy Lee), on Frank Gambale's *Note In A Million Years* (Steve on four tracks and Dave Weckl on four), and on two tracks on Mariah Carey's newest. As far as touring, he's been doing quite a bit with Vital Information, and with Steps Ahead ("I've really grown a lot from doing so much consistent playing with that group"), but he says that the Storm has no plans to tour, unless the record's success warrants it.

• Robyn Flans

Mike Terrana

Last year, after recording *Dirty But Well Dressed* with Beau Nasty, Mike Terrana joined up with Tony MacAlpine. "His music requires a lot of chops," Mike begins. "A lot of control and a lot of endurance is needed because there's fast double-bass stuff and many intricate changes. It's probably the only rock band I've ever been in where I'm actually thinking about what I'm going to play next. Since we only rehearsed for ten days, for the first ten shows I was thinking really hard. I wasn't looking out into the audience or daydreaming about what I was going to eat after the show. It was, 'What the hell is coming up next?'"

Steve Smith played on MacAlpine's first record, and Deen Castronovo played on his second one. "They're both excellent players," says Mike. "I asked Tony what he wanted from me: Did he want me to copy every little roll and nuance, or could I stretch

out? He said, 'I want you,' so he was really cool to let me interpret the music the way I felt it. But most of the cool landmark fills are there, so people who have the records will get them. I try to execute them as closely to the original as I can, but there is also a lot of stuff I throw in that's my own."

Out of all the bands Mike has been in, he says he feels the most comfortable playing Tony's music. "All the other bands I've been in have sort of been the big-hair bands," Terrana explains, "where the look of the band and the singer count more than the actual musicianship. I don't mean to cut down hard rock bands; it is a lot of fun to just kick back and play a solid groove. But with Tony it's a real musical thing."

• **Robyn Flans**

Jimmy Chamberlin

Don't be fooled by Chicago's Smashing Pumpkins. Drummer Jimmy Chamberlin is a dyed-in-the-wool jazz lover. "My father was a clarinet player, and I started out by listening to Gene Krupa and Louie Bellson," Chamberlin says. "People may not believe this, but I really listen to Benny Goodman records at home. I have almost every Goodman and Duke Ellington record ever made, and I pipe big band music all through my house."

But with the Pumpkins on the road supporting their sterling Caroline Records debut, *gish*, only the trained eye will see the result of eight years of private study in Chamberlain's otherwise free-flowing frenzy. The 27-year-old, who spent time in

a '50s show band before joining the Pumpkins, says his aim is to push the band in the manner of a big band drummer, yet bring a modern feel to the Pumpkins' swirling psychedelia.

"They didn't even have a drummer before I joined—they were using a drum machine live," he says. "Billy [Corgan, singer] would still write drum parts on the drum machine after I joined, and some of them would be physically impossible to play. But there's something to be said for the human element in music. So I approached the record in terms of the songs, not thinking, 'I can pull off this real cool fill here or there.'"

Still, Chamberlin sees space within the

music to stamp his own signature on *gish*, which quickly shot to Number 1 on the *College Music Journal* chart. "I look at fills as taking the song to the next level or plateau," he says. "We try to be as diverse in our musicianship as we can, and there's stuff we play live that we can't get right in recording, and stuff we record that we can't pull off live."

"But it's just as challenging for me to play a 2-and-4 and do it right as pulling off a 7/8 beat. If you approach drums in terms of how they can enhance the song, you'll always be ahead of the game."

• **Matt Peiken**

News...

Mark Zonder on new Fates Warning release, *Parallels*, produced by veteran Rush producer Terry Brown.

Michael Blair recording

with Swedish pop star Anders Glenmark.

Paul Monroe on XYZ's *Hungry*.

Faith No More's **Mike Bordin** can be heard on Primus' latest release.

Louis Molino on new Julian Lennon LP, *Help Yourself*.

Dave Palmer on tour with Rod Stewart.

Chris Hooper on the Grapes of Wrath's *These*

Days.

John Link replacing Paul Cancilla in Cry Wolf.

Denny Carmassi can be heard on Heart's live album, *Rock The House Live!*



Fastest Service and Largest Inventory in the Business!
THOROUGHbred MUSIC
 2204 East Hillsborough Ave.
 Tampa, Florida 33610
 Call (813) 237-5597

FALCON
 813-461-4161
 Custom Drum Cages/Risers!

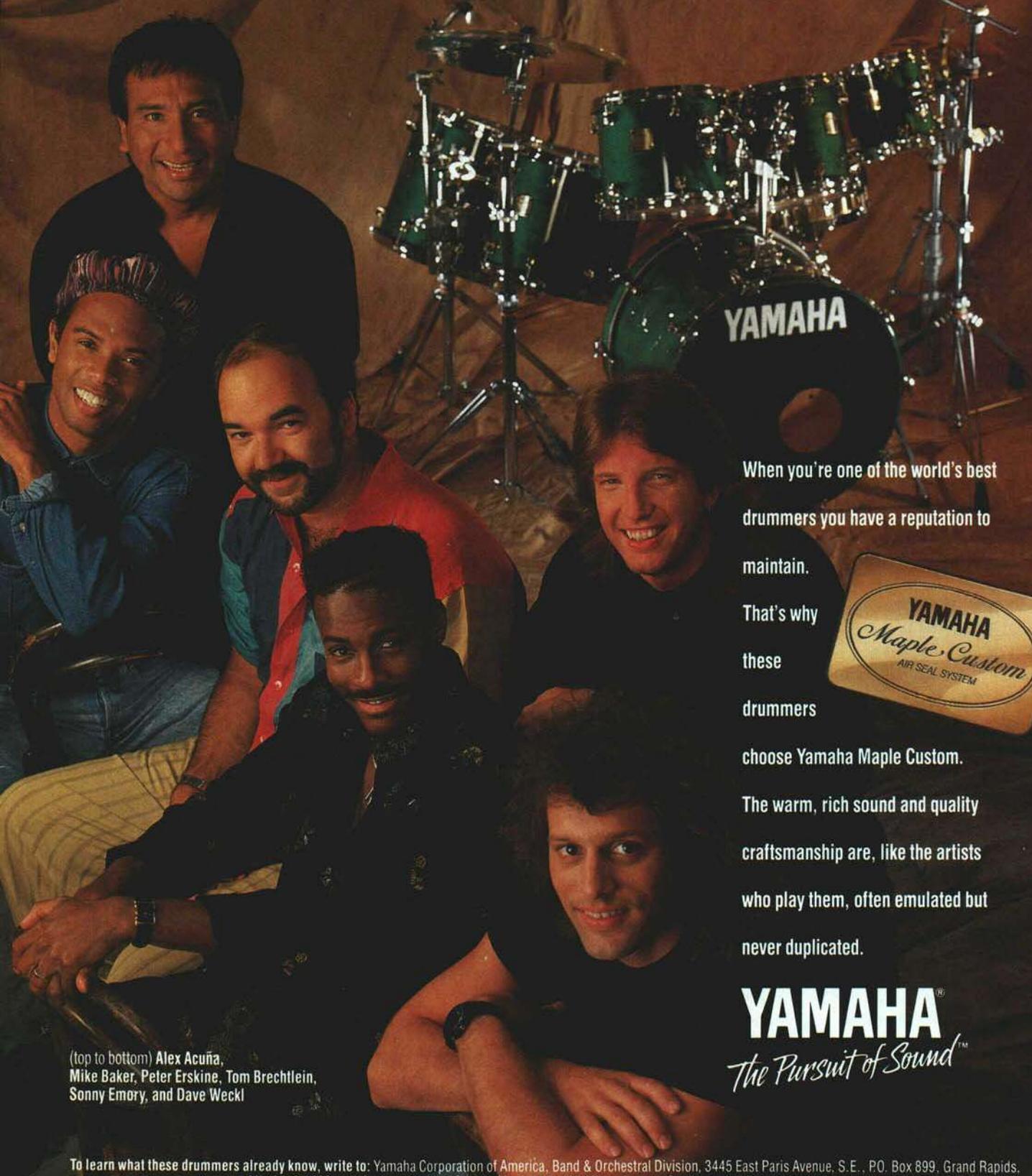
UDU® CLAYTONE™
 New precision-molded clay drums at accessible prices

UDU DRUM
 ROUTE 67, BOX 126, FREEHOLD, NY 12431
 (518) 634-2559

72 page Percussion Catalog
FREE!
THOROUGHbred MUSIC
 2204 East Hillsborough Ave.
 Tampa, Florida 33610
 Call (813) 237-5597

BISON DRUM CO.
 Manufacturer of Drums & Percussion Instruments
 109 N. Milwaukee Avenue
 Wheeling, IL 60090
 (708) 459-1255

Six incredible drummers. One incredible set of drums.



When you're one of the world's best drummers you have a reputation to maintain.

That's why these drummers

choose Yamaha Maple Custom.

The warm, rich sound and quality craftsmanship are, like the artists who play them, often emulated but never duplicated.



YAMAHA
The Pursuit of Sound™

(top to bottom) Alex Acuña,
Mike Baker, Peter Erskine, Tom Brechtlein,
Sonny Emory, and Dave Weckl

To learn what these drummers already know, write to: Yamaha Corporation of America, Band & Orchestral Division, 3445 East Paris Avenue, S.E., P.O. Box 899, Grand Rapids, MI 49512-0899 or in Canada, Yamaha Canada Music Ltd., 135 Milner Avenue, Scarborough, Ontario, M1S 3R1



Joe Franco

Q I have been playing drums as a self-taught, "heels-down" player for ten years. I have recently started taking lessons, and need advice on how to play "heels-up." I get the impression from my instructor that it's not technically correct to play "heels-down" unless playing at low volumes. I have been practicing "heels-up," and would like to master it, but have run into two problems: First, I can't keep the beaters off the heads (I play double bass), and second, I lose all balance and feel like I'm going to fall forward! Could you tell me a good exercise to practice "heels-up"? Please explain in detail (do the legs move as one unit, or do the feet control the beaters more, etc.). I've heard some volume increase, but I still lack speed and control. I'm wondering if changing this technique is going to be worth the effort.

Jim Albrecht
Burbank IL

A In my opinion, there is no "technically correct" way to play when it comes to "heels down" or "heels up" in playing a bass pedal. I think that you can achieve more power when playing "heels-up," and if you're a hard-rock player, I suggest that you play that way. But then again, there are drummers, such as Tony Williams, who can play very powerfully with their heel down.

The main difference is when playing "heels-down" you're using your ankle and foot, while in playing heels up, you're also using your leg. Since you are lifting your leg—and in the case of double bass, *both* legs—balance is important. You say that you can't keep the beaters off the heads. It seems that you're lean-

ing into the bass drums to keep your balance. One thing that you should consider is your seat height. I've noticed that most drummers that play "heels-down" sit a lot higher, and this might explain why you fall forward when trying to lift your legs. Try sitting lower. It will enable you to lean back more, and could improve your balance.

You say that when playing "heels-up" you lack speed and control. Are you lifting your legs too high? If that's the case, it's hard to achieve speed or control. Although you lift your legs when playing "heels-up," you shouldn't have to lift them more than an inch or so. The power should come from a combination of leg, ankle, and foot. As far as double-bass exercises go, the best one, to me, is a single-stroke roll. Play as relaxed as possible; avoid tensing up and digging in. Concentrate on your balance and the evenness of your feet.

I hope some of this advice helps you out. Good luck!



Phil Collins

Q You're not just a phenomenal drummer, but an inspirational one as well. One of the things I admire most about your drumming is how musical it is. I've loved listening to you play for years, but now, since I've begun playing drums myself, I'm also curious about *how* you play.

I own the *Eric Clapton And Friends* concert video, with you on drums. I've

noticed (during the brief moments when the camera was on you) that your hi-hat seems to be almost level with your snare. When you cross your left hand over your right to play the hi-hat, how do you avoid banging your sticks together? Also, what kind of leg/foot action do you use when playing the bass drum?

Audra Supplee
West Chester PA

A Thank you for your flattery. I'm afraid I really don't know how I've avoided banging my sticks together over the years, but fortunately I've managed to. Perhaps it's because my snare drum is tilted slightly towards me.

Regarding my foot action, the ball of my foot is usually half-way down the pedal, and my heel is never on the plate at all. I hope this helps you out.



Gibraltar

H A R D W A R E

**Innovative, Rock Solid,
Road Proven Hardware!**

Gibraltar is dedicated to building the highest quality hardware. For the past five years we've continually advanced our product designs to keep in step with the needs of today's innovative professionals.

That's why Gibraltar hardware is user friendly. And that's why we offer more styles of hardware and accessories than "drum" companies.

For detailed information on the complete Gibraltar product line and how it can make a dramatic difference in your setup write to:

Gibraltar
c/o Kaman Music Corporation
P.O. Box 507
Bloomfield, CT 06002



New 9500 Series Stands



Gibraltar
*Road Series
Racks*



*New Single Leg
Snare Stand*



*New 360°
Cymbal Tilter*

Patent applied for

KAMAN



"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

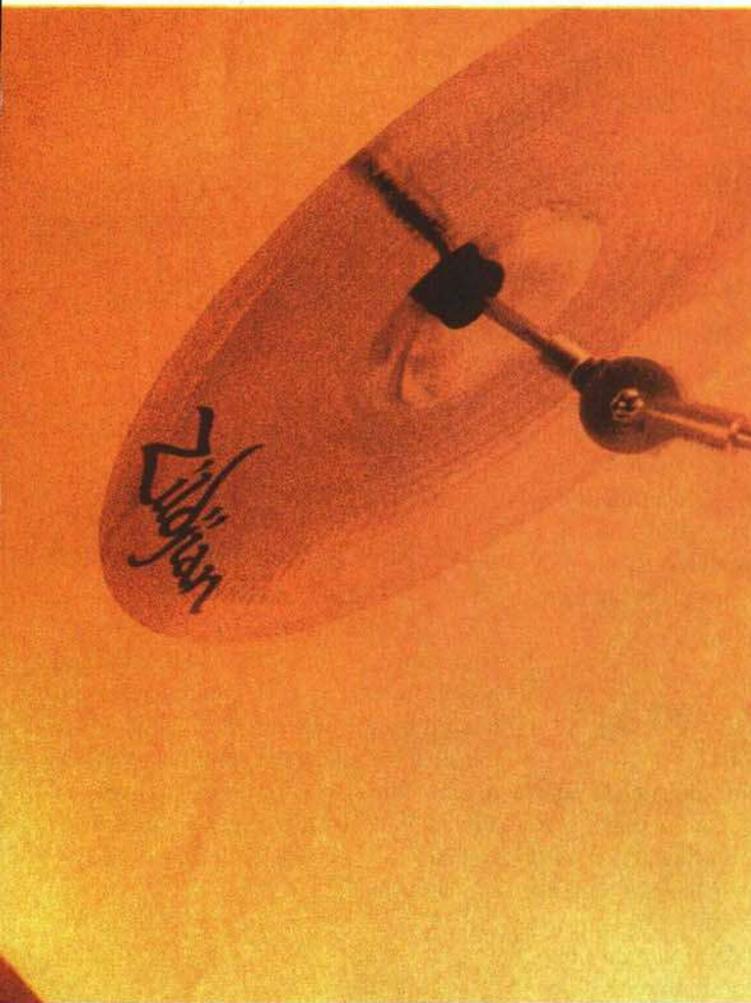
nutshell, the cymbal would be

strongly reminiscent of the old Zildjian

A, but with a more contemporary feel." Interestingly,



The A Custom.



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 exclu-

sive 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

UNDS 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

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.

Zildjian

CYMBAL MAKERS SINCE 1623.



Q Who Makes The Nada Drum?

I would very much appreciate your help in locating a source of the Nada Drum. I understand it is a modern adaptation of the talking drum.

Frank O'Brien
Boones Mill VA

A We hadn't heard of a Nada Drum, so we checked with our resident esoteric-percussion expert, Emil Richards, who gave us this information: "That name does not show up in any of the musical instrument dictionaries. However, there was someone at the 1991 PAS convention in Philadelphia who may have been selling a drum called the Nada Drum.

"The two best sources I know for 'modern adaptations of the talking drum' are JAG Drums, made by Joe Galeota, 88 Hibbert St., Arlington, MA 02174, (617) 648-6456, and Jun Jun African Percussion Drums, made by Paolo Mattioli, 103 N. Highway 101 #331, Encinitas, CA 92024, (619) 720-2328. Joe Galeota is trying to locate the fellow from the PAS show who might be calling his drum 'Nada,' so if you give Joe a call, he might be able to give you that name."

Q Info On Zildjian Cymbals?

Ten years ago I bought a used drumset that came with Zildjian cymbals. Only recently, I noticed that the Zildjian logo stamp on these cymbals is different from those on the new Zildjians I bought three years ago. The stamp on the new cymbals reads: "A Zildjian Co. Genuine Turkish Cymbals." The stamp on the older cymbals reads: "A Zildjian & Co. Genuine Constantinople Cymbals." Can you explain the difference?

Amy Boettcher
Kenosha WI

A According to Zildjian's Lennie DiMuzio, the Zildjian company had a series of trademarks that they used over a period of time. The stamp that appears on your older cymbals was used during the early '30s and '40s. It was put aside for 25 to 30 years, then brought out again briefly in the late '70s—and then only on certain models. He suggests that the cymbals you have are probably from that later group.

Q Are There Any Tilting Drum Thrones?

I am looking for a drum throne that has the ability to tilt its seat forward. I've been unable to find one in any music store or catalog. I want such a seat to help straighten up my back and to free up my legs more on the pedals. If such a product exists, can you help me find it? If not, can you offer me any suggestions on how the results I seek could be achieved?

Justin Bender
Waterloo, Ontario, Canada

A The Roc-N-Soc *Nitro* series throne offers a bicycle-style seat with a reversible mounting block. Depending on how you affix the seat, it can tilt a bit forward or a bit backward. Once installed, this is a permanent position, and is not adjustable. Ask your dealer to contact Roc-N-Soc, or write them yourself at 2511 Asheville Rd., Waynesville, NC 28786.

Several companies now offer thrones with bicycle-style seats, which might "free up your legs" without your needing to tilt the seat itself. Before you tilt your seat "to straighten up your back," check with your doctor on proper posture when seated. Tilting your seat may do you more harm than good.

If you still wish to tilt the seat, a quick and easy way is to put a 1/4" to 1/2"-thick

block under one foot of the throne, and put that foot directly to your rear—thus tilting the entire throne forward a bit on the other two legs. This may achieve the angle you need, and does not require a specially designed throne.

Q How Do You Fix A Cracked Slingerland Shell?

I own a 5x14 Slingerland snare drum that is stamped "P June 62." The shell is, I believe, mahogany with glued maple reinforcing hoops. The wood on the inside of the shell has started to split in a couple of places where the tension casings are affixed. Is it possible to repair the cracks, and can the shell be protected from further cracking?

Stan Sheppard
London, England

A We checked with noted drum restorer (and *MD* Advisory Board Member) Charlie Donnelly, who gave us these suggestions: "If the cracks are just on the inside of the shell, you can simply lift the plies a bit and fill the cracks with glue, then put a clamp over the plies and let the glue seal up the cracks. If the cracks go all the way through the shell, it may be more difficult to fill them successfully, but you can try. To strengthen the shell and prevent further cracking, go to a woodworking shop and ask the craftsman there to glue a 1/16"-thick sheet of mahogany veneer to the inside of the shell. This 'lining' will need to be carefully drilled with holes to match those in the original shell. After you re-install the hardware, the drum will be as good as new."



SURVIVAL OF THE FITTEST.

THE LAW OF THE JUNGLE

Intense, aggressive, demanding—in the studio or on the stage there's no room for weakness. Not in your drumming, not in your drums and certainly not in your sticks. Call it The Law Of The Jungle, it's why Regal Tip Drumsticks are made to the strictest standards and tightest quality control in the business and it's why so many of the world's top drummers pick up a pair of Regal Tips when they lay down the law.

NATURAL SELECTION

To help Regal Tips stay straight, feel great and last a long time, we use a selection process that starts with hand-selecting only the finest hickory nature has to offer and doesn't stop until every pair of sticks is inspected for consistency of grain, balance, weight, shape and feel. Plus, during our 34 years as drumstick specialists, we've developed special methods of curing and finishing that enhance the natural strength of our wood. Without "Natural Selection" there's a good chance your sticks could wind up as natural disasters.

ENVIRONMENTAL ADAPTATION

Now, to provide drummers with new ways to adapt to today's challenging, constantly changing musical environment we've introduced several new drumstick models. Stronger, more powerful, more responsive, fuller sounding and designed in conjunction with our leading endorsers, these new Regal Tip models are strong enough to survive conditions that can make other sticks extinct. In fact, they might be just what you need to keep your drumming evolving to a higher form.

1A
WOOD

8A
WOOD

9A
WOOD

3B
NYLON

3B
WOOD

4B
NYLON

7B
WOOD



CHESTER THOMPSON



JEFF PORCARO



MICHAEL BAKER



DENNIS CHAMBERS



LARS ULRICH



JACK GAVIN



FRED COURY



REGAL TIP by d'Addario

4501 Hyde Park Blvd.

Niagara Falls, NY 14305

716-285-3546 • FAX 716-285-2710

Modern DrummerWare...



CLUBDATE JACKET: Show up on the gig—or anywhere—in this handsome, casual jacket in rich royal blue (complete with white MD logo—front and back). The IN look for the contemporary drummer. (sizes: M,L,XL)



WARM-UP JACKET: Shiny, satin-finished jacket with Kasha lining, a solid knit collar and the flashy MD logo. Perfect for the road or those pre-gig warm-up sessions. (sizes: M,L,XL,XXL)



TOUR TOP: On the road or on the gig, this 50/50 long-sleeve, Beefy-T is both smart and practical. MD "drummer boy" logo adds the finishing touch. (sizes: M,L,XL)



SOUNDCHECK SWEAT SHIRT: Super-comfortable, 50% cotton/50% polyester sweat top with ribbed collar, cuff, and band bottom. Topped off with the classic MD "drummer boy" logo on the sleeve in white. (sizes: M,L,XL)



SOUNDCHECK SWEAT PANTS: Roomy side bag pockets and elastic waist equals the ultimate in sweat pants comfort—before or after the gig. Complete with "World's Leading Drum Magazine" emblazoned down one leg in white. (sizes: S,M,L,XL)



STADIUM TANK TOP: Stand out, and be cool and comfortable as well, in MD's brilliant orange "neon" tank top with royal blue logo. 100% heavy-weight cotton offers total playing comfort for high energy drumming. (one size fits all)



THE MD-TEE: Show 'em you're serious with MD's attractive Pocket-T, with our logos on front and back. Popular with drummers worldwide, the MD-TEE is perfect anytime—anyplace! (sizes: M,L,XL)



TRAVEL CAP: Lightweight, neon cap with blue MD logo. Ideal for every traveling drummer. (one size fits all)



REHEARSAL CAP: On stage or off, this adjustable poplin cap tells 'em you're an active drummer. Complete with attractive MD patch logo. (one size fits all)



THE MD PATCH: The world-renowned MD logo—easily sewn on any wearable item you like.

GIG BAG: Nylon waist bag with zipper compartment makes the Gig Bag the perfect item for drummers on the move. Royal blue with white MD logo.

GEAR BAG: The convenient way to carry those extra clothes, towels, and important loose accessory items. 100% nylon with matching shoulder strap and attractive MD logo.

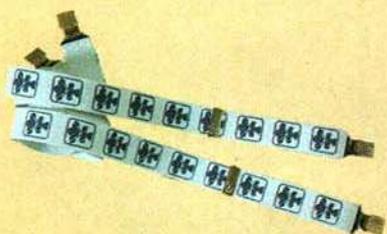
THE BANDSTAND QUENCHER: Quench your thirst with this convenient plastic bottle that keeps ice solid, beverages cold, and you refreshed on those long, hot gigs.



THE MD SUSPENDERS: Get in on the latest fashion craze with MD's hip and sporty suspenders



STAGE TOWEL: A must for every drummer working under hot stage lights. Wipe it off with MD's cotton terry hand towel, with handy grommet to hang off a tom-tom.



...Fashion For Today's Active Drummer

Item	Size	Quantity	Price Each	*NJ Residents Only	Shipping & Handling Each	Total
Clubdate Jacket			\$65.00	----	\$4.50	
Warm-Up Jacket			\$45.00	----	\$4.00	
Soundcheck Sweat Shirt			\$22.00	----	\$2.50	
Soundcheck Sweat Pants			\$24.00	----	\$2.50	
The MD-Tee			\$10.00	----	\$1.50	
Tour Top			\$12.00	----	\$1.50	
Stadium Tank Top			\$10.00	----	\$1.50	
Travel Cap			\$ 5.00	----	\$2.50	
Rehearsal Cap			\$10.00	----	\$2.50	
MD Suspenders			\$10.00	----	\$1.50	
Gear Bag			\$16.00	\$17.12	\$2.50	
MD Patch			\$ 3.00	\$ 3.21	\$1.50	
Stage Towel			\$ 8.00	\$ 8.56	\$1.50	
Bandstand Quencher			\$ 5.00	\$ 5.35	\$2.50	
Gig Bag			\$ 7.00	\$ 7.49	\$2.00	
					Grand Total	

* NJ State Sales Tax Included

Mail payment and order form to:
Modern Drummer Publications
c/o Modern DrummerWare
870 Pompton Avenue
Cedar Grove, NJ 07009



Ship To:

Name _____

Street Address _____

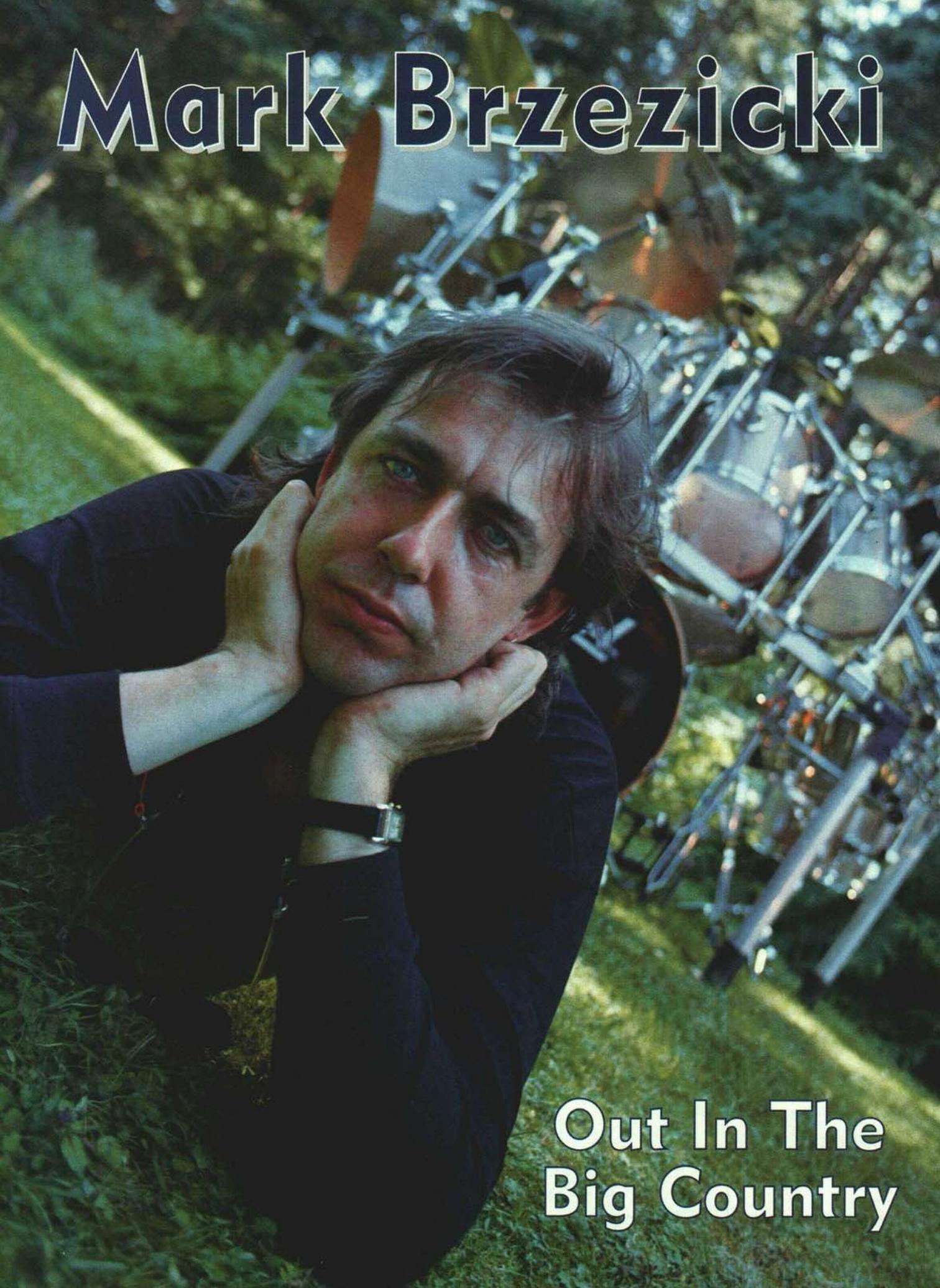
(No P.O. Box Please)

City _____ State _____ Zip _____

Phone _____

Checks or money orders payable to: Modern Drummer Publications.
No C.O.D. or credit card orders. Please allow 4-6 weeks for delivery.
For Dealer inquiries please call (201) 239-4140
DrummerWare can be shipped to a street address only. No P.O. Box deliveries.

Mark Brzezicki



Out In The
Big Country

In many ways Mark Brzezicki is the epitome of the modern drummer. He has his own individuality, yet he manages to combine it with a flexibility to perfectly complement whatever musical situation he finds himself in. He is always a loyal and committed band member, as well as the consummate studio player. And though he has developed a hardened professionalism that makes him 100% reliable in any situation, he has retained the wide-eyed enthusiasm of a beginner, which keeps him fresh and creative.

Mark is genuinely modest about his ability as a drummer, but that ability has been put to good use by people like Pete Townshend, Midge Ure, Roger Daltrey, Joan Armatrading, the Cult, Procul Harum, and Fish—all artists who can have the pick of the world's best studio drummers. In addition to what he has actually done, it's interesting to note that Mark was first contender to do Sting's 1991 tour. He only missed the title when Vinnie Colaiuta accepted the gig. At the time this interview took place, Mark was asked to play on Mick Jagger's solo album. The outcome will depend on whether Mark can fit it into his busy schedule.

When he came to prominence as a member of Big Country in 1982, Mark was already becoming established as a session player. It is, however, important for his sense of identity that he is also a member of a regular band. When Big Country disbanded in 1989, Mark picked up on a close relationship with the Townshend family, and helped form the band Huge Big Thing, which centers around the songwriting,

singing, and guitar playing of Simon Townshend. The band is signed to Atlantic and is planning an album and an American tour. The picture is confused by the fact that Mark also plays on the 1991 release of the revived Big Country. Mark makes it clear that this role is as studio player; officially he is no longer a band member, although it's likely there will be further albums and tours with them, schedules permitting.

Mark Brzezicki's enthusiasm for his chosen instrument and profession manifests itself in the way he talks about drumming and the music business. His mind seems to be constantly whirring with thoughts, ideas, and opinions. He is forever absorbing influences and drawing inspiration from them. The point is that he lives it and loves it.

**'If it's rocky,
I'll tend to play with
a slight jazz feel.
If it's jazzy, I'll tend
to play with a
slight rock feel.
It's not something
that I set out to do
deliberately, but
because of this I
always end up
sounding like
myself. That's
what's important
to me.'**

SG: You are one of a rare breed of drummers who manage to be in a regular band *and* work steadily in the studios. How do you balance the two?

MB: When you're in a successful band, it's easy to get complacent. If you get a record deal and a retainer, some people just like to live that band. That's great as far as it goes. I'll do it to the extent that I'll do everything necessary. If there's a tour, I'm there; if there's an interview, I'm there. But there's a lot of "down time." In fact, the bigger you become, the easier it gets. You get drum techs, you get paid to travel everywhere, you get put in nice hotels, people want to give you free equipment...everything's easy. I felt that my independence was being taken away. It's good to get a phone call, turn up at a studio, shake hands with three people you've never met before, and develop a chemistry that is going to make a new record. It's a different sort of excitement to being in a band. A band is your home; doing sessions is a challenge.

I have an equal liking for both. When you're in a band, you do tours and perhaps one album a year. That album might take six months to do, but the drums usually go on first, and you can get that done in a week. So what do you do for the rest of that six months? Drummers are often the most enthusiastic musicians when it comes to actually wanting to play; so if you can do some playing for somebody else in the meantime, great!

If I'm in the studio, I love being able to hear my drums back, getting excited about a new idea and trying it, trying a different sound and a different snare drum.... On the other hand, a live gig is for the moment. You play what you play, and it goes out into space. Recording is documenting a certain time. It's interesting that you can buy the album six months later and often find that it sounds different to the way you thought it would. I also sometimes get the chance to go out live with the act, which is very nice—being able to get both sides of it.

When I'm on a tour, I get used to playing live. I get used to the monitors, and the punch in the back from the bass drum. I don't particularly enjoy playing the drums acoustically; it's too one-dimensional. It doesn't excite me the way it does when I can feel the power of being miked up, with the sound reverberating around the place I'm playing in. When I get back into the studio, I have to get used to the sound just in the cans; it's so controlled and "un-live" sounding. When I'm touring I also find that I develop the endurance that you need for playing live. I found with Big Country that after a week of touring I was exhausted, but after a month I was fine. I could go on and on.

SG: Considering that you might record drum parts in a week, and then the album takes a further six months to complete, doesn't it ever happen that the music evolves and a change of drum part is required?

MB: Yes, it happens. It happened with the latest Big Country album. Some bands like to go in and "routine" the material. This means that you go through it all so that you know all the parts and you know exactly how things are going to fit together. This has its advantages and disadvantages. One of



the disadvantages is that you can remove the spontaneity. I don't usually want to sit there and bash it all out and

commit myself. Not being too familiar is a very exciting way to play; you can create your own dynamics. It's almost playing on the edge. I'm not talking about not knowing the structure of the song, but I prefer not to commit myself to hitting a particular tom at a particular point in the song.

With the new Big Country album, we spent two weeks routining: going through the material again and again, working out with the producer exactly what would be right. Eventually we recorded a number that was a potential single, but as it developed I suggested that we ought to change it. Big Country tends to play in a particular rhythmic form that comes from the way people strum guitars. That guitar strum usually influences the drum feel, because it is already there as a rhythmic element that is dominating the song. I thought that this particular number should be slowed down and given more of a groove, to make it more "single-y" and commercial. Everybody else approved, saying, "Great, we've broken out of our mold." So we redid it. I played a slightly

Brzezicki's (Huge) Big Beat

Here are the records Mark lists as most representative of his drumming.

Album Title	Artist	Label/Catalog#
The Crossing	Big Country	Mercury 812870
Peace In Our Time	Big Country	Reprise 25787
White City	Pete Townshend	Atco 90473
Under A Raging Moon	Roger Daltrey	Atlantic 81269
Love	The Cult	Sire 25359
Answers To Nothing	Midge Ure	Chrysalis 21649
Radio Music Cola	Nik Kershaw	-
The Prodigal Stranger	Procol Harum	Zoo 11011

And here are the albums Mark listens to most for inspiration.

Album Title	Artist	Drummer	Label/Catalog#
Unorthodox Behaviour	Brand X	Phil Collins	Blue Plate CAROL-1387
Blow By Blow	Jeff Beck	Richard Bailey	Epic 33409
Brother To Brother	Gino Vannelli	Mark Craney	A&M 75021-3170
Thrust	Herbie Hancock	Mike Clark	Columbia 32965
any	Steely Dan		
Guitar Shop	Jeff Beck	Terry Bozzio	Epic 44313
any	the Police	Stewart Copeland	
Captain's Journey	Lee Ritenour	Harvey Mason	Elektra TC5-136
Robbie Robertson	Robbie Robertson	Manu Katche	Geffen 24160

* unavailable at press time

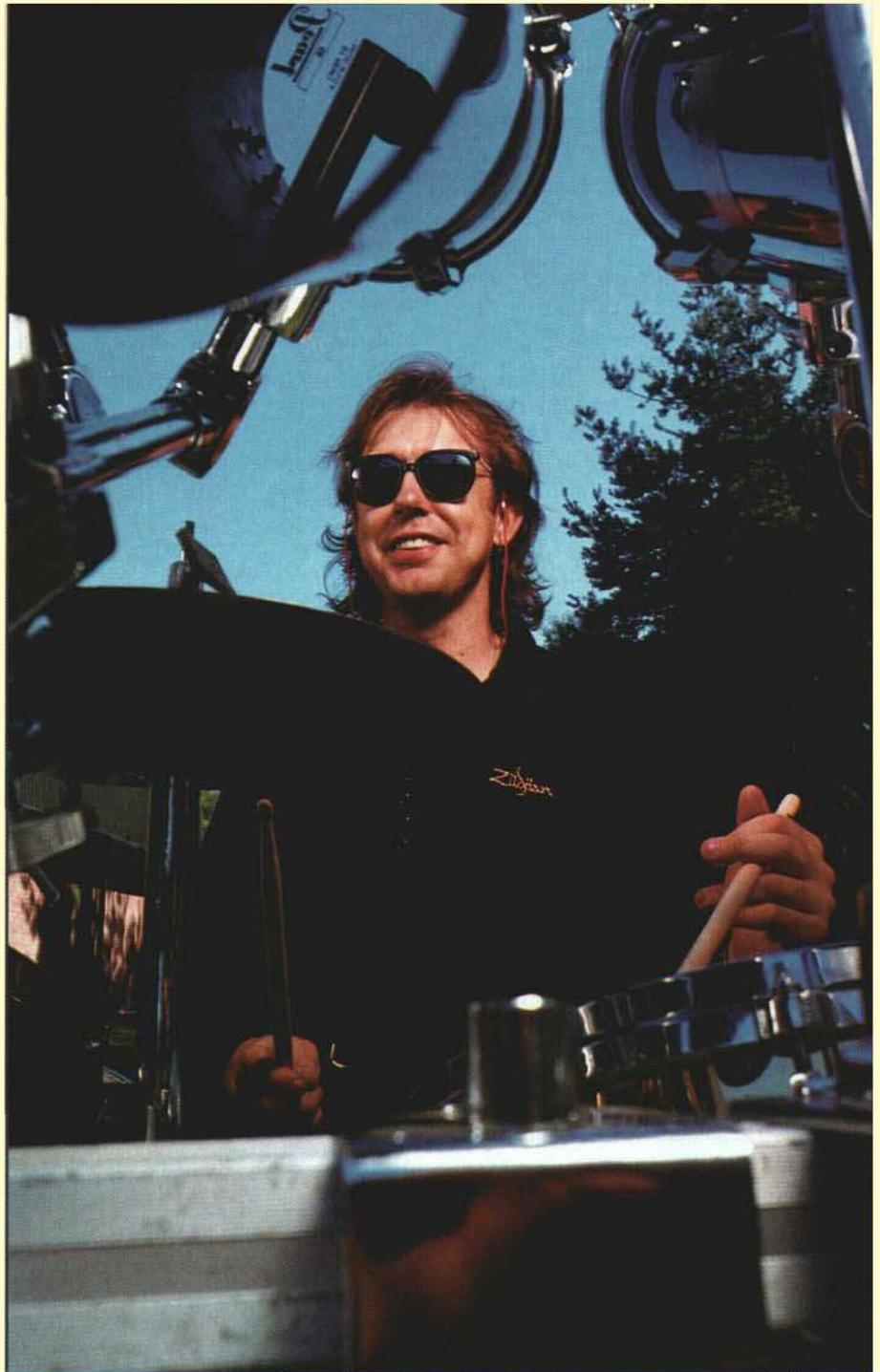
weird dance rhythm on it, and we were all pleased. But when the record company heard it, they told us to redo it *again!* I had to go back to the original style, and suddenly I had my hands tied.

I think that you've got to take a chance sometimes, otherwise music gets stale. People get a formula that seems to work, and they are reluctant to break away from it. Music comes in certain styles, and those styles remain set until someone has the imagination to break out of them. Then if that catches on, the whole industry will follow *that* style, until something else comes along. In the '70s there was that "pea soup" drumming with the gaffer's-tape drumheads on cardboard-sounding toms. Everyone did it because it was successful. People who are in the position to call the shots want to play safe, and they get you to do the same thing. Then when you get something new like the open drum sound, they all want that. There's as much fashion in recorded drum sounds as there is in anything else.

SG: A recording engineer told me at the time that they had to have dead-sounding toms, because it was the only way they could mix them and not have overtones producing harmonics with other sounds.

MB: That's not true. It wasn't that they *had* to have that drum sound, it was just the only thing they were used to working with! It's amazing how many engineers these days don't know how to record a drumkit. They are so used to the instantly big, stereo-ed, press-button, computerized drum sound that they get from machines that they can't feel comfortable with a real kit. It hasn't got the bottom end on the bass drum that a machine has, it hasn't got the fatness of the snare. They need to *work* to achieve this with a kit, and that worries them.

I'm always worried about things sounding too good straight away. Drum machines are a convenient short cut, to the extent that people have been able to get away with murder. They make a master of everything else and a demo of the rhythm side. They can have a polished backing track, polished vocals,



even an orchestra—and sitting at the foundation there's this drum machine ticking away with no groove. Because the engineer is able to press the buttons, get a sound, and get into an area he was never able to before, he gives it the "thumbs up." The big sound they can get with it makes them feel satisfied. But when it gets onto the radio and the public hears it, it's just a weedy machine ticking along with no feel, and no excitement.

SG: Does the public know the difference, and does it care?

MB: I think the public is at the mercy of what we give them. If we give them great music, do they care? If we give them crap, do they care? Is it a human drummer, or a machine? Perhaps they don't know. But they *do* know when it gets downright monotonous and everything sounds the same. How often do you hear people talking about "the state of the charts"? It's because of the peo-

ple who sign up the bands. They look for bands who all sound the same. Therefore the bands will look for the sounds that will *make* them sound the same. It's all about playing safe; then you get the stagnation that keeps happening. It's happening from the foundations upwards, and drum machines have had a lot to do with it. The excitement of real bands with their own rhythmic character is missing. You can try to deceive yourself and other people by thinking that as long as you have plenty of stuff going on over the top, it's okay. But for me it isn't; it just festers underneath. You can bury your rubbish, but sooner or later it's going to start stinking.

The other sad thing is that there are so many good drummers around who just don't get the chance. There are fewer job opportunities these days. The skill of actually playing drums isn't used as much as it used to be. In time there won't be so many people doing it and it won't be handed on to new people. It'll be a dying trade, like ship-building. So much instrumental skill is suffering in this way. Who needs musicians when one person can do the lot on a keyboard? But for me it's not real music. It's like a building on a Hollywood film set; as long as the front looks okay, it doesn't matter if there's nothing behind it. But quality stands the test of time. If you want to be remembered as a classic band, you have to *be* a band, not just a bunch of session musicians, and you have to have your own sound.

SG: Did you start at a professional level as a session musician, or as member of a band?

MB: I really got into the business by doing sessions. I was doing TV jingles and working with various songwriters in different studios. I was doing pubs and clubs in the evening so that I could spread out a bit more and learn to play anything that came along. I reached a stage where I was able to play most styles and copy most people, but I felt that my own input was missing. I wanted to be in a band where I could say, "Hang on, I'd like the rhythm to be this."

I answered an ad in *Melody Maker*

for the Simon Townshend Band, as it was known then. I went into the audition last, so that I could stay outside and listen to them playing. It really excited me; they were similar to Genesis or early Yes, and here was a chance to work with great musicians and to contribute. I had always listened to other people's records and copied them. This seemed like a chance to make my own records and maybe have other people *copy them*.

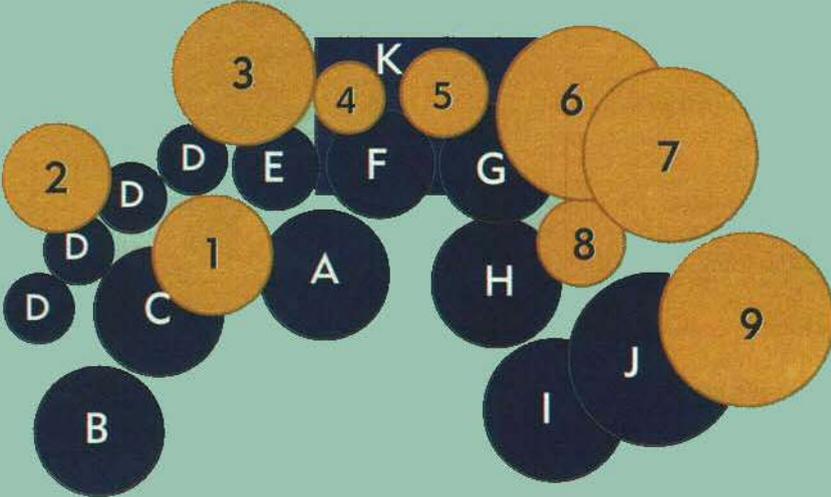
SG: How did you break into sessions in the first place?

MB: People ask me how to get sessions, and I wish I knew! [laughs] Even

now I find that sometimes the phone never rings; and then sometimes it never stops ringing. I suppose the answer is that you have to be of a certain standard so that people are going to want to book you, and you have to make yourself available. I've always wanted to be good at whatever I do, so I don't do too many things; I don't want to spread myself too thin. Drumming has always been my number-one passion. It's a hobby as well as a profession. Therefore I've always taken it seriously and done it to the best of my ability.

The sessions started for me when a

Mark's Kit



Drumset: Pearl *MLX*
(or Custom Z series in slightly deeper sizes)

- A. 8 x 14 Custom *Classic* maple snare
- B. 6 1/2 x 14 Free *Floating* brass snare
- C. 12 x 14 tom
- D. *Quarter* toms (6" diameter, in lengths of 12", 15", 18", and 21")
- E. 8 x 8 tom
- F. 10 x 10 tom
- G. 10 x 12 tom
- H. 12 x 14 tom
- I. 16 x 16 floor tom
- J. 16 x 20 gong drum
- K. 16 x 22 bass drum

Hardware: All Pearl, including a Pearl rack

Cymbals: Zildjian

1. 13" Quick Beat hi-hats
2. 10" splash
3. 16" (or 18") A thin crash
4. 6" splash
5. 8" splash
6. 20" K heavy ride
7. 19" A thin crash
8. 13" Z *Dyno Beat* hi-hats (fixed or remote)
9. 20" *China Boy* low

Heads: Remo coated *Emperor* on snare batter, *Ambassador* on bottom, *Pinstripes* on tom and bass drum batters, clear *Ambassadors* on bottoms

Sticks: Zildjian *Super 58*

local songwriter asked me to play drums on a demo he was doing at a studio in Hammersmith [West London]. It was owned by Steve Hall, who now has Hallmark Studios. He liked the way I played when I was 16, and he got me playing on some of his songs. I didn't charge much, I wasn't any hassle, I could make his drums sound good, I would bring my own cymbals—which sounded better than his—and he liked what he heard. Then he started offering me other things, which I accepted even though they didn't pay much. You can't start demanding this and that when you're not established. I met more people and started doing sessions for them, and it just grew.

Another important factor is attitude. You must be open-minded and get on with people. You can get somebody who is a great musician, but who wouldn't be seen dead playing country & western, hates jazz, and will only play thrash metal. He might be a brilliant player, but he wonders why he never works. It's because of his narrow-minded approach.

SG: What you say is obviously quite true. But how do you strike a balance between being open-minded and being single-minded enough to develop a distinctive style of your own, which you have done with Big Country?

MB: I'm fortunate in that I like all sorts of music. I particularly like the things in which the drums "shine." They shine in jazz and fusion, but they also shine in rock. I love Simon Phillips' jazzy approach to rock, and Rod Morgenstein is just outrageous! I listen to all styles of music, but particularly to the really good players in that style. I like to absorb the different approaches to different styles, but I try to keep my own identity. Being in a band is very helpful from that point of view. In Big Country I became known for this almost military sound: a big, thumping, rolling style. People would book me wanting that. But I'd go along to the session and it wouldn't be Big Country, so I wouldn't play as if it was Big Country. I can't just play *that way* when the music doesn't demand it!

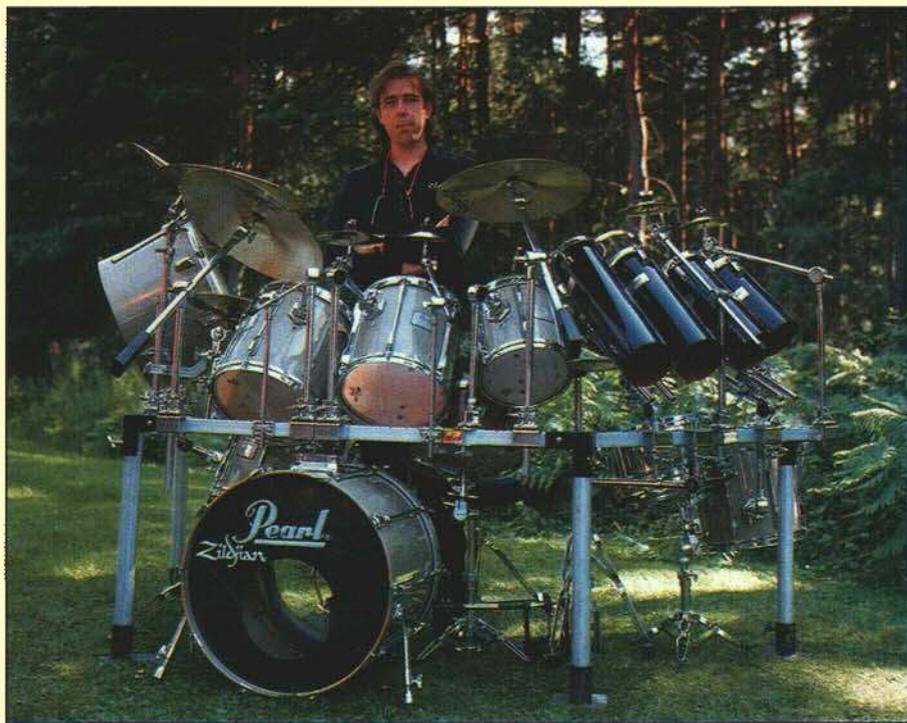
Big Country and my early work with Pete Townshend was a huge launching

pad for me to get some of the better session calls. When the 12" singles got played on the radio, people heard my drumming and liked the style I was playing. So from doing jingles and demos for bands who were looking for deals, suddenly I was doing things for people who *had* deals and wanted me on their records. I don't really know why, but I hope it's because they liked what they were hearing.

SG: Was Big Country established before you joined?

MB: No. Tony Butler, who was to become the bass player in Big Country, had been playing with Simon Townshend since he was about 11 years

was supporting the Skids, which included Stuart Adamson. After the Skids broke up, their manager, Ian Grant, was looking to put another band together using the songwriting of Stuart and Bruce Watson. By one of those coincidences, Ian saw Tony and me doing a live gig with Pete Townshend—it was for a "Right To Work" march in Brockwell Park in London—and asked who the bass player and drummer were. When we met, it turned out that we already knew his singer/songwriter. There was a lot of record company interest, and Tony and I were very excited by the demos. Tony was extremely keen to go with Big



old. I came into that band in the later stages, and while I was there we went from being a five-piece playing Genesis-style music to a three-piece similar to the Clash or the Jam. It was a drastic style change that happened due to the punk scene having a big influence on Simon's writing. By this time Tony and I were doing sessions together, including one of Pete Townshend's solo albums, *Empty Glass*. Other than with Pete, we didn't do any major sessions, but we were working quite steadily.

Simon's three-piece band was called On The Air, and the first tour we did

Country, and we decided that we should do it together as a rhythm section. We split very amicably with Simon. He was going in a different direction with his songwriting at the time, and we seemed to have come to the end of the line with that particular line-up. But I've stayed friends with him over the years, working with him as a solo artist.

SG: How did your sort of "funky military" style of drumming with Big Country happen?

MB: Big Country's music was very Celtic and *anthemic*, and it stirred me to approach it in a slightly military way.

continued on page 70

Percussive Duo:

Hamburger and black beans—two ingredients that make Miami Sound Machine cook. Drummer Robert Rodriguez and percussionist Rafael Padilla describe their roles in the music thusly, Robert supplying the American element of hamburger, and Rafael injecting the music with the spice of the Cuban beans. It's the perfect marriage for the fusion of elements the music demands. Rodriguez and Padilla actually attribute this fusion to former Miami Sound Machine producer Joe Galdo.

"Joe called me one time to do an exercise album," Padilla recalls. "It was very interesting—pop music with 2 and 4 snare, but with a Cuban influence mixed in. The name of the album was going to be *Salsasize*. We finished it, but the person who was supposed to come up with the money didn't show up, so Joe kept the tapes. When Emilio Estefan, Gloria's husband, hired Joe to program drums for a supermarket jingle [as well as for Miami Sound Machine's first Epic Records release, *Eyes Of Innocence*], Joe played this for Emilio. Because of that first album, Emilio asked Galdo to coproduce *Primitive Love*.

"We went into the studio for the Miami Sound Machine album with the same team of people who did that

exercise album. That was the best experience I had had back then. It was so different, really fresh. It was 50% pop music and 50% Cuban music."

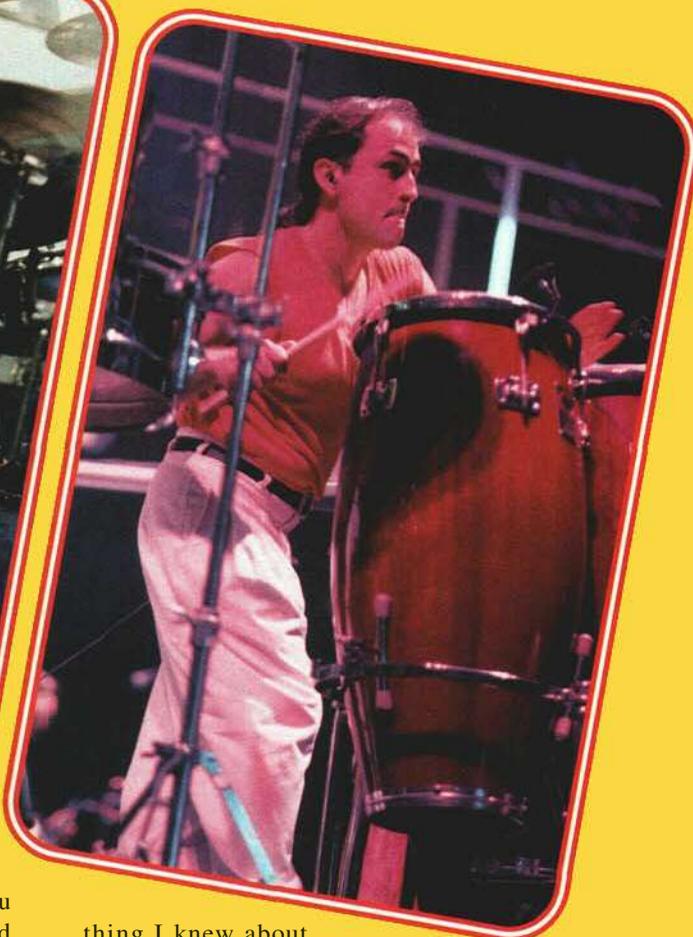
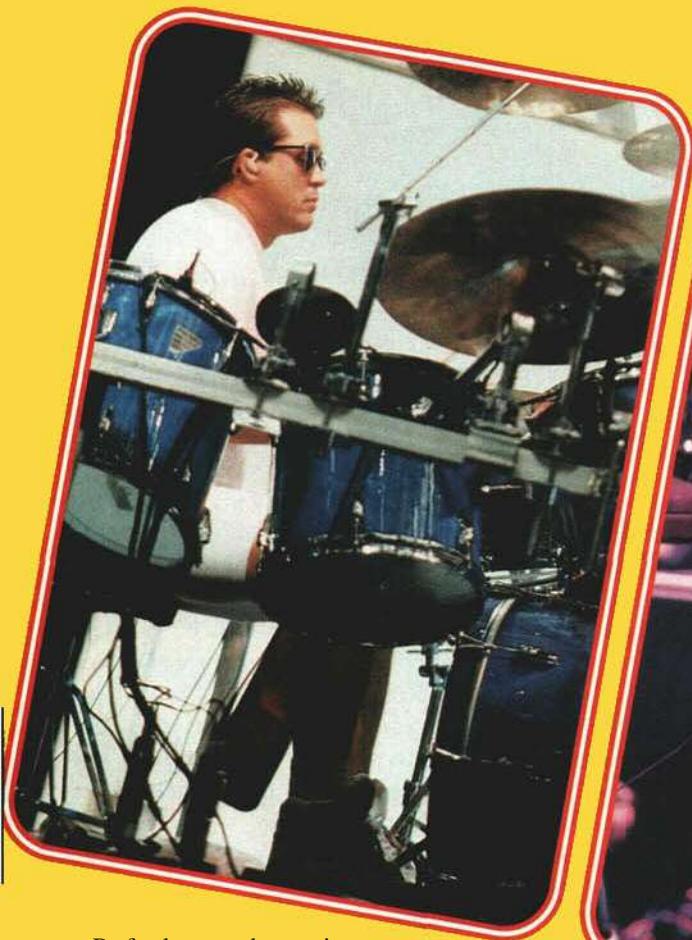
Padilla's participation early on helped establish the sound of the music. "The 2 and 4 is something you don't use in Latin music," he elaborates. "The bass lines that Joe used were probably 20% Latin, and the rest was more along the lines of the drums. My part was to put as much Cuban influence in the percussion as I could without taking it away from pop. It was not the typical music you might dance to in the streets of Cuba in the carnivals. I had to get as much as I could of that street conga and insert it into what Joe did, this 2 and 4 backbeat.

"There are parts of the song 'Gonga' where Gloria says, 'You've got to listen to the beat,' when they exit the drums, and I'm by myself. In those bars is where I really go back to the traditional conga. When the drums come back in, I have to take some of that out to get the feel of the conga, but not make it 100% traditional. Otherwise it just isn't going to work. But that is the magical thing about the Sound Machine's sound. Also, Joe used a Cuban piano player, Paquito Hechevarria, who was a big part of the sound. Paquito played like he was in Cuba in the 1950s—really traditionally. He was a big part of it."

By Robyn Flans

Robert Rodriguez

And Rafael Padilla



Rafael was born in Havana, Cuba, and started on the drums at age five. Well, sort of the drums. "In Cuba, you can't find a drumset," he explains, "so I would play with my mom's frying pan and make my own drumset. My first drumset wasn't until we went to Spain in 1970. I was nine. It was hard because I didn't have a kick drum. I was playing the kick and the snare parts with one hand. I taught myself by playing with records and the radio. I was mainly into rock back then; Elton John was hot in Spain."

But it wasn't until the Padillas moved to Miami, as Rafael hit age 14, that he began to pick up different percussion instruments. "The only

thing I knew about percussion instruments was what I heard in Cuba in the neighborhood I used to live in. There used to be a lot of black people who were mostly playing a lot of Santeria parties. Santeria is an Afro-Cuban religion that uses a lot of African drums [in its ceremonial music]. I used to sneak in and watch the people play."

Rafael's father supplied him with congas and timbales, which Rafael would practice with in his room, once again, playing to records. He never had a lesson. "When people ask me to teach

Photos By Jack White

PREPARING FOR AN MSM TOUR

Ask Robert and Rafael about the two months of pre-tour rehearsals, and the first thing they mention is Cuban food. Sitting in an L.A. hotel room with the two men, who affectionately call each other "Malanga" (slang translation: buddy; literal translation: starchy potato), we proceeded to talk about the food, the music, and preparing for a tour with Miami Sound Machine.

Robert: We have Cuban food every day for lunch. It's very fattening and rich. Sometimes we'll hear a keyboard player who doesn't really have it, doesn't really groove. We'll say, "Maybe we should give him a shot of black beans."

Rafael: That's definitely part of the rehearsals, [laughs] Musically, the first thing we do before a tour is all the sampling. Robert has his Octapad, so we sample the sounds they use on the album. You don't want to go out on tour and use different sounds, because then it sounds too different from the album.

Robert: We rehearse three weeks before Gloria comes in. She rehearses with us for a couple of weeks, and then we go to a full-stage production.

RF: When there's a new album out and there is material you didn't do last tour, how do you get together and work out your parts? Give me a taste of the interaction between the two of you with a specific song.

Rafael: Most of the songs we try to do as close as we can to the original. There is a song called "Live For Loving You" that we changed completely from the album. I didn't play that song in the studio; they programmed all the percussion. When I played it live, it just didn't sound right.

Robert: That's one of those songs that just doesn't translate at all.

Rafael: For that one, I just started to come out with a different rhythm than what they had on the album—same concept, but a different rhythm.

Robert: Since he set that pattern up, I just had to complement that, which is simply playing the bass drum on all fours, hi-hat, and pretty much no snare; just keeping the four on the floor and keeping it simple. I was trying to play the original groove on the record, which is 2 and 4, but it just didn't happen. So I ended up playing a little bit like a calypso thing.

RF: Rafael set the tone for that song. Did you talk about it?

Rafael: We don't talk about anything.

Robert: When something doesn't feel good, he tells me because he's been here longer, and I don't want to get in the way of the percussion.

RF: You must have worked the opening out together, where the two of you play a drum duet. How did that come about?

Rafael: It was one of those nights that I was pretty bored on the road. I got my drum machine and started working with it. I had the pattern a long time before Robert entered into it. I came out with this pattern of drums and percussion, and three months later, Robert had to do something for one of the drum companies...

Robert: ...so I started playing with some African keyboard grooves, and I said to Rafael, "I need you to come in and help me with this." He listened to it and said, "I have a pattern that might work with this." We have the same drum machine, so Rafael dumped his patterns into my machine, and my part worked great against his. Then we got Randy, the Sound Machine trumpet player who also plays keyboards, to help us



them, I say, 'I don't want to steal your money.' You can take drum lessons, but percussion lessons? Impossible. I can teach you, for example, the basics of Cuban music on the conga, and yes, if you want to play in a salsa band, fine. But for any other music, it won't help. You've just got to play whatever you feel. You have to tune your instruments according to the songs and the concept. It's mainly by heart. Percussion has to do with feel. You have to pick whatever instrument you think is going to go with the song."

Rafael's first gig was with a Miami rock band, but his second, at 16, was with salsa keyboardist Luis Santi. For the three years he worked with Santi, Rafael learned a lot about Cuban roots. "At 16 I was really happy to be playing with this guy, but after a few years went by, it was too limiting [to play only salsa.] I wanted to do more creative things. Once you've learned the salsa pattern, that's it. Playing percussion for other types of music will give you more creativity to pick up other instruments, and you don't have to follow that path. For example, if you are playing with Anita Baker, you can come out with five or six conga patterns that can go with a song. It's a matter of opinion and a matter of taste, but you can do many things with that song. But with salsa, there is really only one way."

It wasn't long after his gig with Santi that Padilla hooked up with a band whose leader had a studio and booked session work. It was great experience for what was to follow when he met up with Galdo and Miami Sound Machine.

Padilla cites *Primitive Love* and *Let It Loose*, done with Galdo as coproducer, as his most creative album work. Aside from "Conga" on *Primitive Love*, Padilla recalls particularly enjoying "Surrender Paradise." "That rhythm is called 'afro,' which is a very old rhythm from Cuba. I played that on the congas. The bass and the congas are playing mainly the same thing through the whole song, really old-fashioned rhythm. Then I was playing a lot of toys."

Of course the big hit from *Let It Loose*, "Rhythm Is Gonna Get You," was great fun to record. "I spent the whole day with that particular song. I did about 16 percussion tracks, and it was very creative. I used a lot of different types of instruments—the whole kitchen," he laughs. "I used a Brazilian instrument called a surdo, a shekere, cowbells, congas,



claves—you name it. They're the same instruments I take to the studio all the time, but usually I don't get to play them all in one song. I tried to create a different rhythm, but if you ask me what kind of rhythm I played in that song, I have no idea. I played a combination of things. I just created a pattern that felt good with the track, and that's mainly what percussion is."

Live, Rafael often has to make practical choices. On "Rhythm Is Gonna Get You," for example, he has to play along to a sequencer, since there are so many percussion parts. "And on 'Remember Me' from *Into The Light*," he explains, "I'm playing shaker and bata drums on the recording, but I just do the conga live. I can play the bata rhythm on a cowbell with my foot at the same time as the conga. Then there's a part when I play triangle, so when I do that part live, I think the triangle is going to be better than the conga, so I'll stop playing the conga to play the triangle. The conga pattern should stay there, but I can't do both live. I try to find the main part that's going to carry the song, and play that part."

About three years ago, Rafael moved to Los Angeles to get more into recording, since when the band is not touring or recording, there just isn't much work for him in Miami. During time off recently, he worked on albums by Whitney Houston, Aretha Franklin, Elton John, Go West, and Martika, and even went on a three-month tour with Paula Abdul. Padilla smiles when asked about the experience.

"The band was good, but we had a lot of stuff in the Synclavier. I think it's just too perfect. I think it's fun when you play with live musicians where the time is live and you can move around a little bit. I don't mind playing with sequences—when I go into the studio, it's very often drum machine—but I never played live with a band where they used so many sequences. And when something goes wrong with that computer, which happened a few times, it's like, 'Okay, here we go. Somebody step on the cable and unplug the Synclavier.'"

Getting back to the *drums* and Miami Sound Machine, Rafael thinks before answering what it is he needs from a drummer. "I like space and simplicity, no overplaying at all. Robert and I work together great. What I mainly like about drummers is when they have a great feel, that great pocket. Not too many drummers can do that. You find a lot of drum-

out with the whole arrangement We went into the studio, called a guitar player, and that was it.

RF: How did this piece end up becoming the opening piece of the show?

Rafael: Actually, they came to us for an opening and we said, "Why don't we play them the thing we worked out?" And Gloria liked it.

Robert: It's called "Merewotimeo." It's an African word.

RF: On the opening, are you guys playing to tape?

Rafael: Robert is playing live on the opening. I programmed a lot of percussion; it's like a tribe, so I can't do that by myself. We have that same track that I programmed sequenced, so I'm playing different parts live around that pattern.

Robert: I wear earphones. In a production like this, where everybody is so spread apart, it helps me to keep time that way. In my headphones, I have him and the click track. That's my time-keeper. That's where the groove is, three people—me, Rafael, and the click track.

RF: So you play to the click on a lot of the show?

Robert: Oh, yeah. The bass player is so far away and the keyboards are so spread out that it can get really bad. The time reference gets strange.

RF: Can we talk about each one of your roles? Who is following whom, or does it vary from song to song?

Rafael: It depends on the song. Ninety percent of the show, I follow Robert. But the opening has so much percussion going on that he follows me. "Live For Loving You" is kind of the same.

RF: Robert, do you count off the songs?

Robert: Yes. I get a reference from my click track and count it off. I need that reference because the horn players are over there and the guitar player is running around the stage. I'm way up there and he's way down there.

RF: So define for me, each separately, what your roles in the band are. Robert, timekeeper?

Robert: Yes, it's always been that. Everything always comes back to the drummer. Time is my job. Everybody has to listen to me.

RF: Rafael, do you ever need to be keeping the time so he can fill?

Rafael: There are songs like "Remember Me," where in the first few bars he'll be doing colors on the cymbals and I'm the one keeping time on the congas, setting up the groove. Then he comes in and he is the one holding the time and I'm adding colors.

Robert: Rafael always talks about a pocket. There are players who think the drummer is the only one who is supposed to keep the time. When you have a rhythm section, everyone has their own time feel, and you have to find that pocket. A lot of players think since you're the drummer, only you keep time. I say at times, "I'm not going to keep time for you. We're going to keep time together."

RF: Robert, as the timekeeper, would you say you're more involved in the pop aspect of the music? How Latin is this for a drummer?

Robert: We get Latin. We get songo and timba mona—that is an intense groove. Timba is a groove that has mona. We cook, [laughs] This is Cuban talk.

Rafael: We have a few songs during the show where we do that, but yes, on most of the songs he's the one who plays the pop/rock, and I'm the one who takes it to the other side, [pointing to Robert] Hamburger, [pointing to himself] black beans.

continued on page 89

Memphis Drummers

If Memphis never contributed another note to American pop music, its name would, nonetheless, still be forever enshrined in rock 'n' roll history. But these days Memphis is on the verge of becoming, once again, a major contributor to pop music.

It was in Memphis, at the Sun Recording Studio on Union Avenue, where in 1954 a young Elvis Presley set the rock 'n' roll machine in motion. With Sam Phillips at the control board, Presley mixed his country and blues roots and created a sound that revolutionized not only pop music, but pop culture.

In the '60s Memphis became known as the home of Stax/Volt, the record company responsible for the decade's most explosive soul sound. Thanks to singers such as the great Otis Redding, Wilson Pickett, Arthur Conley, Eddie Floyd, Sam & Dave, and Rufus and Carlo Thomas, as well as musicians like guitarist Steve Cropper, bass player Donald "Duck" Dunn, and legendary drummer Al Jackson, Jr., the Memphis Stax/Volt sound made an indelible mark on the '60s pop music scene, and provided the perfect alternative to the more slick Motown Sound emanating out of Detroit.

Like all great American music cities, Memphis has seen its share of ups and downs. The '50s and '60s were times of triumph for the city, but in the '70s and

'80s the Memphis Sound went flat. Presley's death in 1977 at Graceland, his Memphis home, sent the city reeling. Stax/Volt closed shop. Even Beale Street, Memphis's internationally known row of blues bars where B.B. King and other Delta bluesmen cut their performing teeth, fell victim to urban blight and neglect. In short, Memphis, not too long ago, was a city in musical decay.

No one knows for certain how Memphis managed to turn off of the path of doom and gloom and on to one leading to sunny pastures. Yet within the past two years, no less than three of the city's best rock bands—Human Radio, the Eric Gales Band, and Roxy Blue—have signed major recording contracts. Ardent, the city's top recording studio and the place where Stevie Ray Vaughan, Steve Earle, and ZZ Top have made records, is booked solid. A&R reps from major labels and indies make regular trips to Memphis in search of new talent. "There is an excitement in this here town that hasn't been here in a long time," says one local. "Memphis is happening, man, and it's just a matter of

time before the rest of the country finds this out."

Where there is music, there are drummers. And in Memphis you'll bump into any number of them at Robert Hall's Memphis Drum Shop. Located on Madison Avenue, just across the street from Ardent, the Drum Shop is a sort of clearing-house/headquarters for the city's drummers. Check in with Bill Frazier behind the counter, and you'll get the latest gossip on who's touring with whom, who's recording and where, and who's hot and who's not.

Wanting to find out more about the "new" Memphis music scene and the young drummers who are supplying its fast pulse, I spent some time at the Drum Shop during a recent trip to Memphis. Within a few hours, I made connections to interview four of the city's hottest young players: Steve Ebbe, John Patterson, Hubert Crawford, and Scotty T. Here's what they had to say about their city, their bands, and themselves....

Text And Photos By Robert Santelli

Steve Ebbe

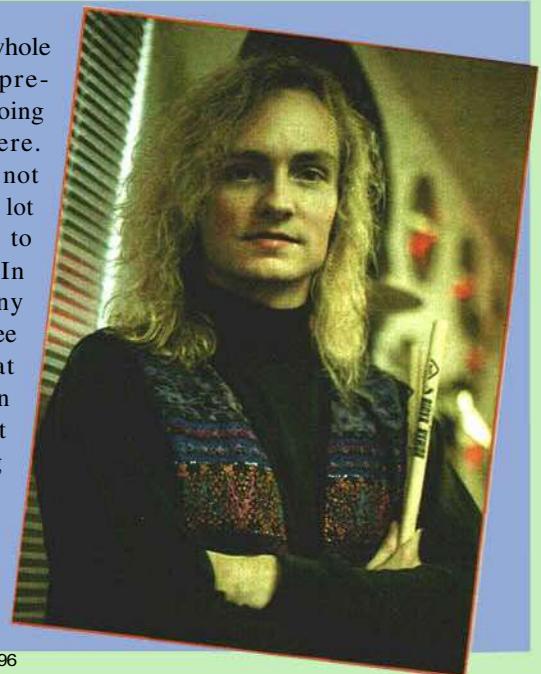
Talk about the latest generation of Memphis rock drummers, and Steve Ebbe's name almost always pops up first. Schooled at nearby Memphis State University, and currently the beat-keeper for the band Human Radio, Ebbe is a drummer's drummer. "Everybody around here respects him, because he knows his instrument," says Bill Frazier. "He can explain things to other drummers and tell them what they're doing right and what they're doing wrong. He kind of leads the way."

Human Radio released its self-titled debut album on CBS in 1990. Currently, Ebbe and the band are working on a follow-up album.

RS: You know the Memphis music scene as well as anyone these days. There have been three or four bands that have gotten major record deals within the past year or so. Is the scene as healthy as it seems?

SE: I think so. Things are happening here. What Memphis really has going for it is that the poser factor is really low here.

There aren't a whole lot of bands pretending to be doing something here. Also, there's not really a whole lot to conform to down here. In L.A., how many bands do you see in clubs that have hair down to their waist and are waiting to get their pictures in *BAM* magazine or *L.A. Weekly*? You don't



continued on page 96

John Patterson

John Patterson's band, Tora Tora, was the first of the "new" Memphis rock bands to receive a major recording contract. The group signed with A&M Records in 1988. Its debut album, Surprise Attack, released the following year, proved that not all Memphis music was rooted in rockabilly or soul. Tora Tora's sound is hard rock, and Patterson's drum style is a long way from Ebbe's more cultivated approach. But Patterson gets results just the same. "I feed off of emotion," he says. "My emotion, the band's emotion, the song's emotion."

RS: Did you grow up in Memphis?

JP: Pretty much. I moved to Memphis from Jackson, Mississippi when I was eight years old.

RS: When was Tora Tora formed?

JP: About four years ago, just when the scene here in Memphis was really starting to happen. We used to have this radio station in town, Rock 98, which would have this thing called the "Memphis Music Hour." They'd play music by local bands. That's how Tora Tora got started. We'd make demos, send them to the radio station, and hope they'd get played on the air. One of the DJs at the station, Malcolm Ryker, was the one who really started getting record companies interested in Memphis bands. He did a lot for the scene. He'd call up a record company and say, "Hey, there's this great band in town that you just have to come and check out." Eventually the labels did start coming around.

RS: Being from Memphis means being part of a pretty substantial rock 'n' roll heritage. Rock 'n' roll was practically born in the Sun Recording Studio on Union Ave. Do you find that people expect you to live up to that heritage?

JP: It's weird, you know. Everybody thinks we drive tractors or something down here. We'll play up North and people get really shocked that a band like Tora Tora comes from Memphis. We find that more people outside of Memphis think we ought to sound more country. I don't know why that's true, except for the fact that an awful lot of people confuse Memphis with Nashville. A lot of them are really quite surprised when we get in their face and rock 'n' roll.

RS: Where does Tora Tora's hard rock sound come from?

JP: Well, me and our guitar player, Keith [Douglas], were playing in this left-field heavy metal band. It was a dead-end kind of thing, though. Eventually the band just sort of died. We then began playing with our bass player, Patrick [Francis], who in turn introduced us to our lead singer, Anthony Corder. This was in 1987. We started writing our own songs, and doing, I guess, what all young bands do—you know, play parties, rehearse a lot, hope that someone thinks you're pretty good. Anyway, a year later we entered a battle of the bands contest and won it. There were 75 bands entered. That won us \$1,000 and some recording

time over at the Ardent studio, which we used to make a demo. Then we put out a cassette and sold about a thousand of them. Ardent was pretty impressed with how the cassette sold, so they gave us a spec deal. They didn't manage us; they simply shopped the tape. They got us our record deal with A&M.

RS: For those who haven't heard Tora Tora, how would you describe the band's sound?

JP: It's rock 'n' roll with a heavy blues influence. We listen a lot to Led Zeppelin, Aerosmith, and Bad Company, but we don't imitate them. We just use them as inspiration.

RS: I know Tora Tora opened for Bonham and the Cult at one point. Were there any other bands that you toured with?

JP: L.A. Guns and Dangerous Toys. We did some shows in which we were headliners, but not many. In fact, we haven't played or been on the road as much as most other bands on our level.

RS: Why's that?

JP: Our theory has always been that if you play too much, especially around town, people are going to get sick of you. We keep our gigs to a minimum because of that.

RS: You recorded your debut album at Ardent.

JP: And our second album, too, though it's not out yet. We like the idea of staying in Memphis to make records.

RS: Why's that?

JP: There's a good feel to this town. We're right at the northern tip of the [Mississippi] Delta, so there's a lot of blues in Memphis, and we enjoy that. It just feeds us with song ideas.

RS: A lot of the musicians I've talked with here in Memphis, especially drummers, went to Memphis State and played in the university's marching band. Do you have that same background?

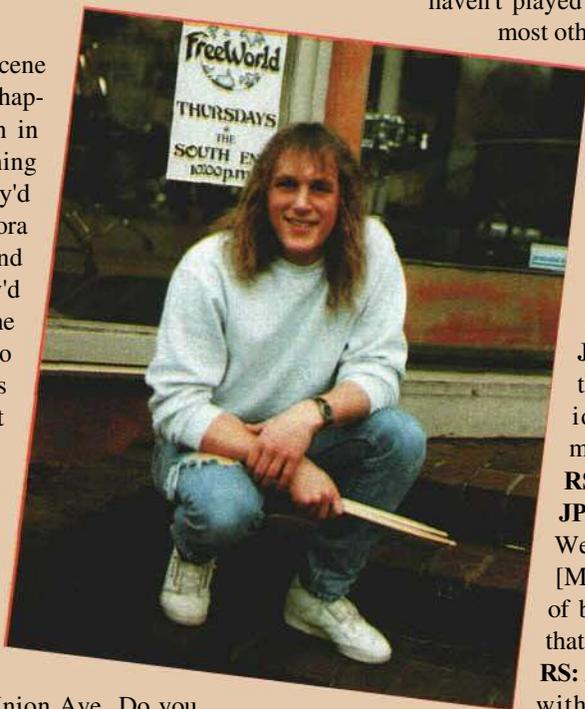
JP: I just enrolled at Memphis State, but I did it too late, so I didn't get the music courses I was hoping for. I started at Memphis State when I first got out of high school, but I wasn't ready for it. I fooled around too much and didn't last very long. But now I'm more serious about school.

RS: How can you go to college and meet your commitments to Tora Tora? What happens when you tour?

JP: I plan to take courses when we're not touring. When it's time to go on the road, the band is my number-one priority. I'm on the 15-year plan at Memphis State. [laughs]

RS: Are you a self-taught drummer?

JP: Yeah, for the most part. And, I'll tell you, it's definitely something I regret, because along the way I picked up a lot of bad habits. I grew up just listening to rock 'n' roll, which means I'm pretty limited as to what I play and how I think when I get behind a kit. That's why I've taken lessons from Steve Ebbe of Human Radio. He's helped me broaden my view of drumming.



Hubert Crawford

One of the most exciting of the new Memphis bands is the Eric Gales Band, and one of the most exciting of the new breed of Memphis drummers is Hubert Crawford. When I met up with Crawford and the band, they were in the midst of recording their self-titled debut album for Elektra Records at Ardent. Crawford stole some time to take me on a tour of Beale Street and tell me his views on the prospects of his band and the Memphis music scene.

RS: The Eric Gales Band was part of a recent spate of band signings by major labels. Explain to me how the record deal became a reality.

HC: Well, we did a bunch of showcases for a number of record companies, including Atlantic, A&M, and Elektra. We had a lot of interest. We chose Elektra because we thought Atlantic was just too big. We wanted a company that didn't have so many artists on their roster. We signed the contract the middle of last year and began the record this past winter.

RS: How would you describe the band's sound?

HC: It's blues-rock. If you think along the lines of Jimi Hendrix, Cream, Eric Clapton, and Grand Funk Railroad, that's where we are.

RS: The leader of the band, guitarist Eric Gales, seems so young. How old is he?

HC: He's just 16 years old. He's amazing. Don't judge him by his age, though. He plays a lot older than he is. And the rest of the band is older than that. I'm 32, and our bass player, Eugene Gales, is 33. Eugene and I were in high school together. Eric used to hang around when we played.

RS: When did the band begin?

HC: When Eric was 12 years old, if you can believe that. We didn't really get serious about the band until he was 14. He's still in high school, but, man, he can play. I think you heard that today.

RS: Is the kind of blues-rock that the Eric Gales Band plays representative of what other Memphis bands are playing these days?

HC: Not really. You hear a lot of metal in Memphis clubs. We're more the exception than the rule. I bet a lot of the bands that play the clubs aren't familiar with Grand Funk Railroad, and I'm a big fan of that band. Eugene is a big fan of Hendrix and Wes Montgomery. We didn't connect with the Bon Jovi sound that everybody else was interested in. We went with the inspirations that we believed in.

RS: The Memphis scene is a lot hotter than I anticipated it to be. Am I overstating the case, or is the scene really that good these days?

HC: I can say this: The scene hasn't been hotter since the '60s. I've been around for a while, and before me, my dad played guitar and was involved with the Stax organization. He played with the early Bar-Kays before they teamed up with Otis Redding. In fact, before the Eric Gales Band was formed, I played with the Bar-Kays. That was in 1986.

But back to your question, even though I was just a kid, I remember the days when Carla and Rufus Thomas, Isaac Hayes, Albert King, and the other Stax artists were making all those great records. I remember seeing Steve Cropper at my house. My dad knew Al Jackson real well. Now that guy, I don't think a drum machine could top him. He was an incredible

Scotty T

The way Scotty T tells it, Roxy Blue is going to be the big Memphis band everyone in the city has been waiting for years to materialize. "I'm not boasting, I'm just telling the truth," he says, halfjoking. "We're a Memphis hard rock band, and we're proud of it."

The day I interviewed Scotty, we drove over to Graceland to pay tribute to the King. "I must have been here a million times, and each time I go, I get the chills thinking about who lived here," continues Scotty. "To be able to accomplish just a fraction of what he accomplished would make me a very happy person."

Roxy Blue's debut album will be released shortly on Geffen Records. When Scotty and I spoke, the band was finalizing the tunes that they hope will make Roxy Blue a household name in Memphis—and beyond.

RS: There seems to be quite a Roxy Blue buzz around Memphis these days.

ST: Yeah, well, we're hopin' the buzz goes nationwide in a few months.

RS: How did your record deal with Geffen materialize?

ST: Geffen got interested in us because of a tape that fell into their hands. At the time, I wasn't in the band. Geffen really liked Roxy Blue, but thought the band needed a different drummer. At the time I was playing with Jimmy Jamison's new rendition of Survivor. I was doing some recording with the band for Scotti Brothers as well as playing drums for a Memphis band that was showcasing the same night Geffen came to hear Roxy Blue. When I was asked to join Roxy Blue, man, I jumped at the offer. It all happened so quick.

RS: Was Roxy Blue a popular Memphis band at the time it was offered its record deal?

ST: Oh yeah, it was the most noted of all the local hard rock bands. I'd been banging around Memphis for the last ten or twelve years looking for a band like Roxy Blue. This band is like a dream come true for me. It's gonna put Memphis back on the rock 'n' roll map again.

RS: A lot of musicians I've talked to here are particularly excited about the possibility of Memphis becoming a rock 'n' roll capital in the very near future.

drummer. But, you see, when Stax went out of the picture, Memphis got real quiet. Sun had already faded out. Things were quiet for a long time.

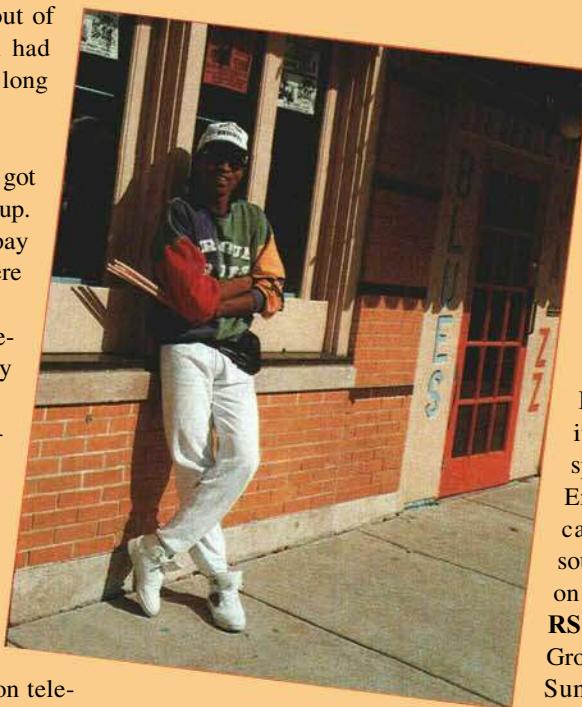
RS: So when did the scene heat up?

HC: I'd say in 1988 or so, when Tora Tora got signed. From that point on, things opened up. People in the music business started to pay attention to Memphis. It seemed like we were ready to get placed back on the map.

RS: Coming from a musical family, I presume you began playing drums at an early age.

HC: I was about four years old when I started. I heard a lot of music in my house when I was growing up—jazz, soul, rhythm & blues, rock, blues—you name it. I always thought Al Jackson was great, but I think the drummer that had the most effect on me was Don Brewer from Grand Funk Railroad. I never got the chance to see Grand Funk in concert, but I saw the band on television once. My dad and I watched their performance. I couldn't believe the way Brewer played. I thought he had two bass drums—you know, a huge set. As it turned out he had one bass drum, a couple of floors, one tom, three cymbals, and a hi-hat. He just amazed me to no end. He put his groove in the pocket and let it go, man. He's definitely one of my favorite drummers, even to this day.

RS: Would you say that you play like Brewer? Have you incorporated much of his style into your own?



HC: Well, I'm a groove player. But I play very hard. I try to get the same type of intensity that I heard Brewer get on all those Grand Funk records. But unlike Brewer, I have a double bass set.

RS: Playing in a trio often requires the drummer in the band to fill out a lot of space. Is that the case for you in the Eric Gales Band?

HC: I think the best way to say it is that there isn't any empty space in our music. Whether it's Eric or Eugene or myself, we take care of business. We get a full sound, and I do what I have to do on the drums to make that happen.

RS: You were born in Memphis. Growing up in the shadow of Elvis, Sun, and Stax must have had an impact on your view of music and

perhaps the drums, too.

HC: Oh, sure. You don't think about it until someone from out of town—somebody like yourself—comes to visit and starts talking about all the great music history that's here in Memphis. That always gets me thinking. I feel privileged to have grown up here and felt the presence of so much great music. It can't help but affect me or any other musician who lives here.



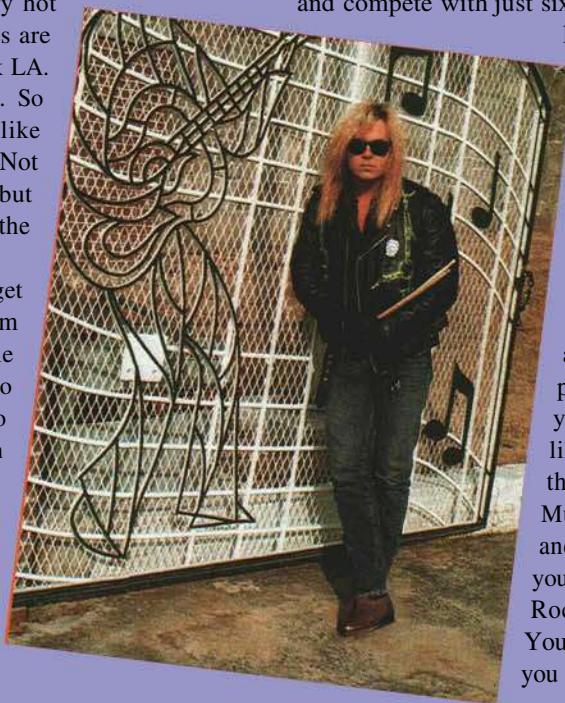
ST: Well, that's because Memphis is very hot right now. Scenes get hot when other scenes are cooling off. Nashville is cooling off. I think LA. and New York are getting a little bit stale. So now industry people are looking to cities like Memphis for new sounds and new bands. Not only is Memphis producing its own bands, but lately, a lot of bands from other parts of the country are coming here and settling.

I think the word is that it's fairly easy to get a record company's attention if you're from Memphis. Bands are showcasing all the time here for A&R people. Roxy Blue happened so quickly because the scene is happening so quickly. Look at Tora Tora and Human Radio. These bands came together, and boom, they got record deals. It's a pretty amazing thing. Memphis musicians are saying to themselves, "Shoot, why pick up and go to LA. or New York and compete with nine million other bands, when in Memphis, you can be the top of the heap

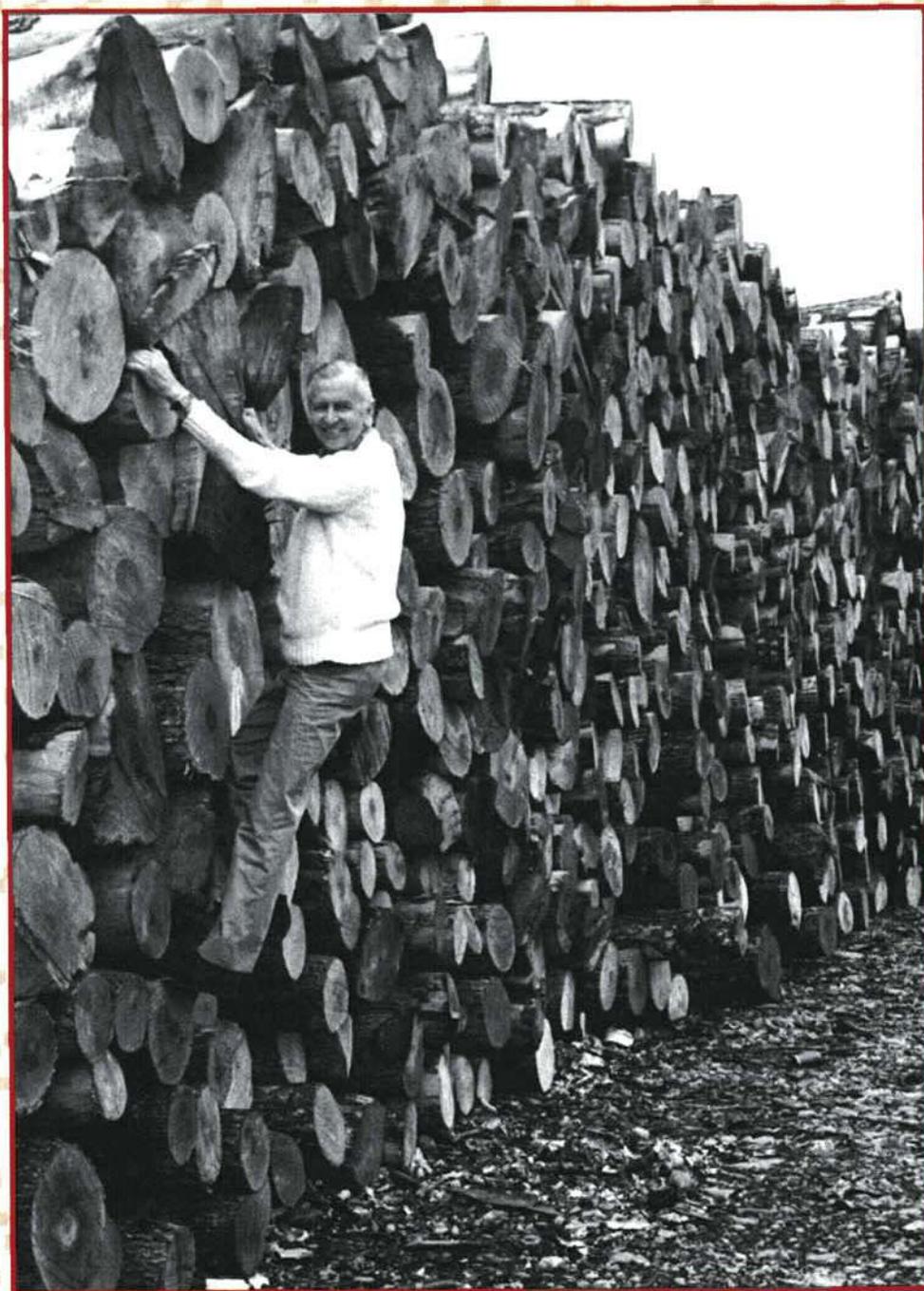
and compete with just six or seven other bands." This won't last, though. Once the word gets out that Memphis bands are being signed, more and more bands will move here, and the competition will get stiffer.

RS: How much of the old Memphis music legacy is part of this new fascination with the city's music scene?

ST: It's there, you know. Who isn't an Elvis fan? I mean, Roxy Blue plays hard rock, something like you'd expect to hear from a band like, say, Skid Row. But still there's this loyalty to Elvis in what we play. Musicians who live here drive by Sun and Graceland every day. How could you not be touched by all the history? Rock 'n' roll was born in Memphis. You don't forget that too easily when you live in this town.



inside vic firth



By Rick Van Horn

VIC FIRTH IS ALMOST DWARFED BY THOUSANDS OF LOGS DESTINED TO BECOME MILLIONS OF DRUMSTICKS THAT WILL BEAR HIS NAME.

I'm 20 years younger than Vic Firth, and I wouldn't try to keep up with him on a bet. In order to appreciate what I mean, you have to picture several different individuals. First, there is the consummate classical musician who performs as principal timpanist with the Boston Symphony Orchestra—to say nothing of guest appearances with orchestras all over the world. There is also the respected faculty member at the New England Conservatory of Music, who also counts some of the world's top drummers and percussionists among his past and current private students. Then there is the "New England Gentleman," who divides his at-home time (what there is of it) between Massachusetts and Maine, and enjoys fishing, boating, art collecting, and playing host to students, artists, and percussion industry personalities.

Along with all of this, Vic Firth also finds time to oversee the operations of one of the world's

most successful drumstick companies. From what began as a few sticks made by hand as a favor for some students, Vic Firth, Inc. now boasts sales in over 50 countries around the world, and a substantial following of major endorsers.

Why would a classical timpanist get into the drumstick business? Well, it happens that Vic didn't start his musical career as a timpanist. He got his professional start as a big-band drummer, touring the country on band buses. However, a fortuitous chain of events turned him toward classical music, and he ultimately determined to make that his career. But in the meantime, he never let go of his love for, and his abilities on, the drumset. As both a player and a teacher, he came to appreciate the subtleties of drumstick design, and how individual drummers required drumsticks tailored to their individual needs.

As was the case with several of his industry contemporaries, Vic

got into business without any intention of doing so. As he relates, "Back in the early '60s, a couple of my students expressed their dissatisfaction with the drumsticks that were available at the time. I talked with them about what they wanted, and went home and actually whittled and sanded a few pairs by hand. I did the same thing with timpani sticks, creating them for some friends of mine. I had no idea that anything would ever come from those sticks; I made them just to accommodate the needs of those individuals who had asked for them. But they showed them to *their* friends, and soon I was making more sticks for other people—still all by hand. At some point it got to where I was making quite a few sticks at a time, so I decided to at least put my name on them. So we started putting the name on with a wood-burning set! We just put 'Vic Firth'; we didn't have any logo or anything.



Boards from the sawmill are turned into dowels for drumstick construction.

Two generations of Firths direct the company: Kelly and Vic.



put them together with rubber bands, because I believed that drummers should always be able to roll each pair for straightness and check them for matching weights. One thing we *didn't* do was give them model names. Knowing absolutely nothing about salesmanship at the time, I couldn't understand that nobody could tell that a given model was an *SD1* just by looking at it. I finally got a rubber stamp and an ink pad, and stamped each stick by hand after the name was burned on. I say this with amusement and amazement at how primitive we actually were.

"All the work was done in the basement of my home in Dover, Massachusetts, on a couple of ping-pong tables cut in half. By this point we had somebody machine-turning the sticks. But our volume was still miniscule: We'd have a couple hundred pair done all at once, and the guy wouldn't hear from us again for a couple of months!"

Vic Firth, Inc. has been a family operation since the very beginning. As Vic explains, "My wife, Olga, has always been a part of it. She did the bookkeeping in the beginning, and was very much a part of everything. My two daughters, Kelly and Tracy, were my first 'employees.'"

Kelly Firth, who today administers the front office and oversees all company operations in Vic's absence, describes how she helped out in the early days:



Raw dowels are rolled and checked for flaws before they ever reach the lathes.

"By 1963 I realized that I was inadvertently getting involved in a business. But there were several years of just dilly-dallying around like that before drumshops started picking up on the fact that there were guys coming through playing Vic Firth drumsticks—and started inquiring as to where and how they got them. It was '65 or '66 before we started sending them out to shops.

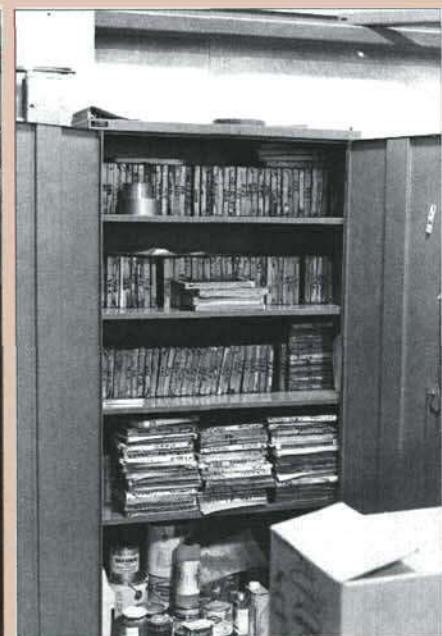
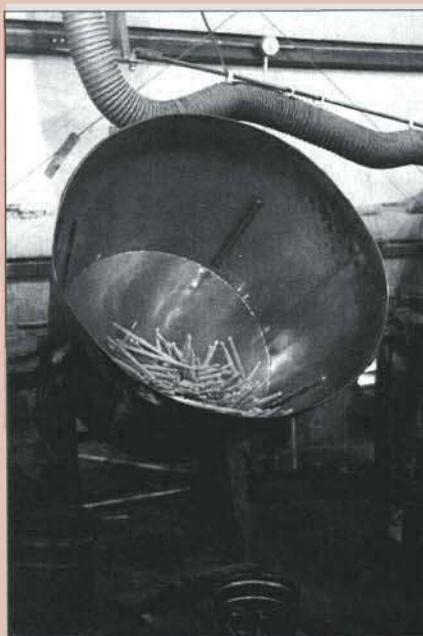
"At the beginning, we just



Vic and Bill Keoskie discuss drumstick production, surrounded by the lathes that accomplish it.

(Right) Sticks are lacquered in a rotating tub, in a process called "Japanning."

(Far Right) These are just a few of the hundreds of silk screens required for both production and custom stick labels.



"I've always worked in some way in the business, since I was old enough to put rubber bands around the first drumsticks. When we used to work at the house, we'd pair the drumsticks on the basement floor, and Vic would give us so many pennies per pair that we put together. At the end of the week we'd get a dollar and a half or so! But when you were six or seven, that was okay.

"We used to hand-write the model number and the price on the bags of timpani sticks with a black felt marker. I think back on that and wonder what the shopkeepers must have thought to see this funny little squiggly handwriting on the bags."

Following their graduation from college, both Kelly and Tracy Firth came to work at the company. "Neither of them majored in anything to do with the business," says Vic, "but in this day and age, the people with smarts get the jobs and learn their skills as they go, and that's what they did. And though neither of them play drums, if you start talking to Kelly about weights, measures, and models, she'll surprise you with what she knows. Tracy left a short time ago to work with an organization that raises money to support a school for the deaf in Boston. I was sorry to see her go, but she's tremendously happy doing what she's doing, and that's the most important thing."

Eventually, the demand for Vic's sticks grew beyond the capability of his basement operation. So he contracted with various jobbers to produce his sticks for him. As business continued to improve, even that proved impractical, and so 12 years ago Vic became primary partner in the operation of Kingfield Wood Products, in central Maine. "I'd been doing business with Kingfield since about 1965," says Vic. "But Bill Keoskie [Kingfield General Manager] and I went into the joint venture about 1979, giving me control over the whole operation.

"Even though I had been totally immersed in the activity, we didn't get down-to-earth serious about the business until that time. Prior to that we did no advertising, no promotion—there was no marketing involved. And that was probably due to lack of expertise in how to do it."

So how did Vic set about getting that expertise? "Trial and error," he says. "I never wanted to run before we could walk, so I proceeded to walk for a long time. I've had a busy life, musically, anyway. It isn't as if I had all day, every day, to sit around and consider what I wanted to do next. I thought about it for a couple hours a day, then did it, and then went off to do something else. One example is endorsers. Of course, a lot of guys had been playing the sticks, but I really didn't

have much personal contact with them—or I might have known them as former students. But I never really made any commercial overtures to them. One day, one of the people working for me said, "Everybody else has artists endorsing their sticks; why don't you?" So I thought about it, and decided that it would be a good idea. My first endorser was Steve Gadd. You might as well start at the top!

"As we got more and more involved in the business, and my daughters got involved, I began to think, "Hey, this could be serious. Maybe now I should *take* it seriously." I had to realize that things had developed past my own involvement, and that I had other people who were dependent upon it. Now I suddenly felt an obligation to keep things afloat. So we do, and we're happy and doing reasonably well at it. We're lucky to be one of those bread-and-butter accessories that do well through thick and thin; we're not a high-ticket item."

"Keeping things afloat" is rather an understatement for the production and distribution of Vic Firth products. According to Bill Keoskie, the Kingfield plant is constantly running at maximum capacity. As Bill puts it, "We have seven machines running eight hours a day and three machines running another night shift of eight hours. We also do outside

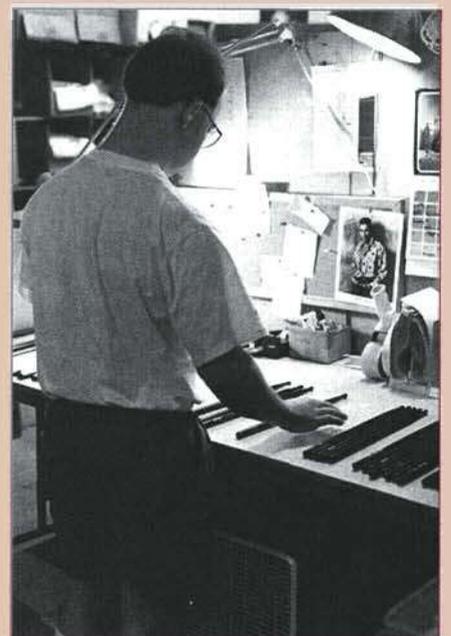
continued on page 101



Each stick is carefully labeled with a model designation and the Vic Firth logo.



Any given production run will feature sticks of many different shades. These will be sorted to create matched pairs.



There is no mechanical substitute for hand-rolling to determine stick straightness.

Feel. An important part of drumming. Perhaps the most important part. It's what gives music its attitude, energy and soul. That's why, at Drum Workshop, making pedals that feel great has always been our number one priority. In fact for over a decade the bass drum pedals and hi-hat stands we build have built a solid reputation as the best feeling, most responsive, most reliable around.

DW PEDALS: A GREAT FEELING.

Our 5002 Accelerator Double Bass Drum Pedal combines a revolutionary new Chain & Off-Set Sprocket design and one-piece primary/auxiliary beater casting with the patented dual pedal plates and off-flow universal assembly of the original DW 5002 Double Pedal to achieve a feel that's smoother and more responsive than ever.

For drummers who play a set-up with single pedals, our popular 5000 Turbo Single Bass Drum Pedal features a near-perfect balance of sensitivity, speed and strength that's based on the legendary action of Drum Workshop's patented Chain & Sprocket drive system, numerous mechanical innovations and our one-piece pedal plate.

And, to complement the unparalleled performance of our Bass Drum Pedals, the DW 5500 Turbo Hi-hat Stand has the fluid yet precise feel of a spring-balanced, tension-adjustable chain-pull action plus the security of a non-skid stabilizing plate and the flexibility of a removable, rotating, 2 or 3 leg assembly that easily accommodates rack, double-bass and multiple pedal setups.

If you require a custom pedal feel that's just right for the way you play, we also offer an extensive variety of pedal options and accessories including electronic triggers, one-piece or extra-wide footboards, toe-stops, and a selection of low, medium and high-tension springs.

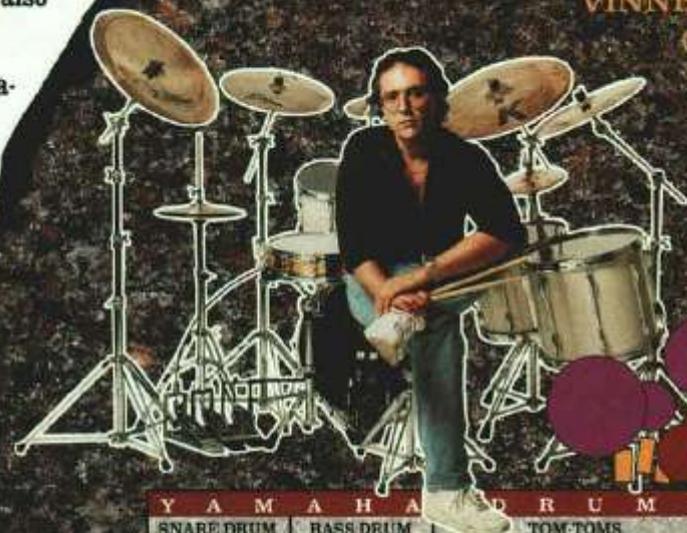
So if you're wondering why more of the world's great drummers play DW Pedals exclusively, it's because we've proven that feel is every bit as important to us as it is to them. And because they've discovered that when their pedals have a great feeling so does their music.

DRUM WORKSHOP
DRUMS • PEDALS • HARDWARE

2697 Lavery Court #16, Newbury Park, CA 91320

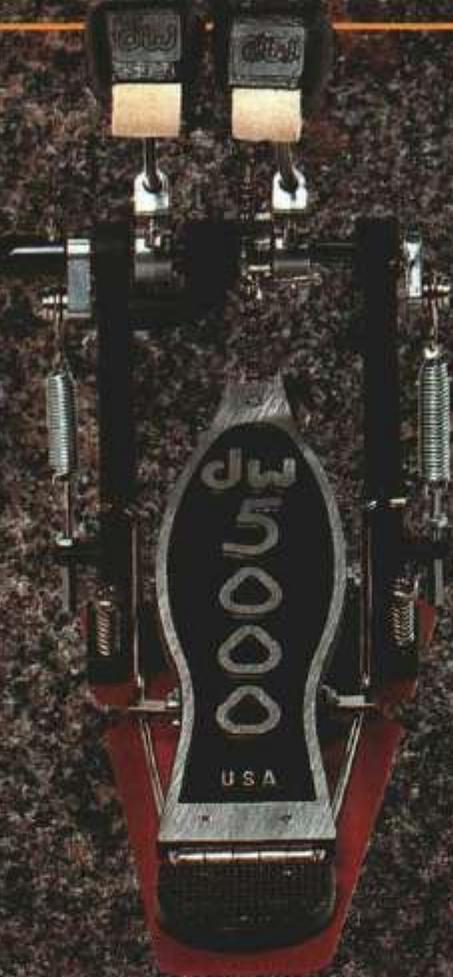
5002 ACCELERATOR

VINNIE COLAIUTA
(STING)



Y A M A H A D R U M S			
SNARE DRUM	BASS DRUM	TOM-TOMS	
3.0x14 Brass	16x22	10x10	12x14
		10x12	13x16
Z I L D J I A N C Y M B A L S			
RISE	HI-HATS	CRASHES	SPECIALTY
20"	13"	16"	8" Splash
	12"	17"	20" China
D R U M W O R K S H O P P E D A L S			
BASS DRUM		HI HAT	
5000A Double BD Pedal		5500T HH Stand	
		5502LB Remote HH Stand	

P
SNARE
6x14
7x12
Z I
RI
2
D R
50

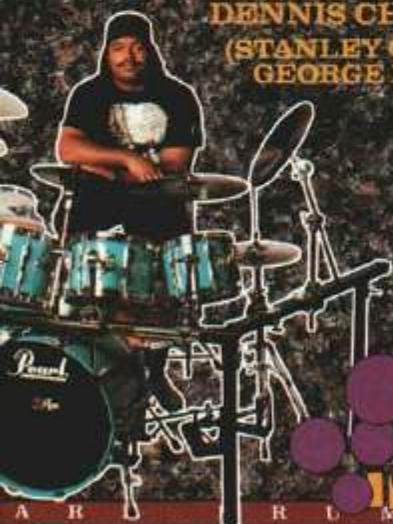


5500 TURBO

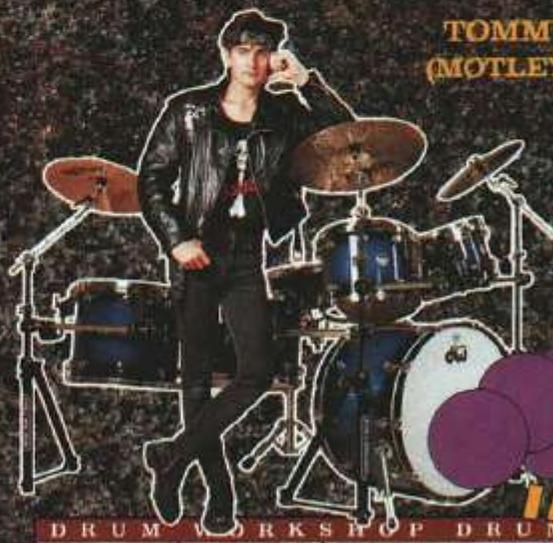


5000 TURBO

DENNIS CHAMBERS
(STANLEY CLARKE/
GEORGE DUKE)



TOMMY LEE
(MOTLEY CRUE)



PEARL DRUMS

	BASS DRUM	TOM-TOMS	
Standard	16x22	8x10	14x14
Standard		8x12	16x16
		9x13	16x18

PEARL CYMBALS

	HI-HATS	CRASHES	SPECIALTY
	13"	15"	12" Splash
	12"	16"	14" China
		17"	

PEARL WORKSHOP PEDALS

BASS DRUM	HI-HAT
Double BD Pedal	55007 HH Stand

DW WORKSHOP DRUM

SNARE DRUM	BASS DRUM	TOM-TOMS	
6x14 Wood	20x26	12x14	14x16
			16x18

DW PAISTE CYMBALS

RIDE	HI-HATS	CRASHES	SPECIALTY
22"	14"	16" (x2)	12" Splash
		19" (x2)	20" China (x2)
		20" (x2)	

DW WORKSHOP PEDALS

BASS DRUM	HI-HAT
5002A Double BD Pedal	5500T HH Stand

Drum Workshop Products

5000A Accelerator Pedal

Long ago, there was this terrific bass drum pedal. It was made by Camco, and it featured an offset-cam drive system that used a leather-strap linkage. This cam provided lots of leverage, making the pedal very fluid on the downstroke and quick on the return. The overall design was lightweight, and the pedal gained popularity with players who appreciated speed and portability in a pedal.

Upon the demise of Camco, Drum Workshop, Inc. purchased the dies and tooling, and re-introduced the pedal—adding a few improvements—as the original *DW 5000*. One of the improvements was the replacement of the leather strap (which tended to break) with a nylon-web strap. Essentially, the action of the pedal remained the same—wonderful.

Ahh, but times got tough for our pedal. Players started hitting their bass drums harder and harder, and the nylon web straps started stretching. This aggravating feature led DW to introduce the most important design element in bass drum pedal history: the chain-and-sprocket drive. (They don't claim to have invented it; they just offered the first commercially successful model.)

The chain-drive pedal solved the strap-breaking or -stretching problem. But there was a trade-off. The sprocket was a perfect circle, with the pedal's axle going through the middle. Thus, the downstroke and the upstroke were exactly the same. This pedal gave plenty of power, but it didn't have the quickness that had made its predecessor famous. Many drummers who cherished that quickness went ahead and changed over to the new pedal, but secretly longed for both its strength *and* the quickness they felt they'd lost.



Enter the new *5002A Accelerator*. It's so simple, one wonders why DW took this long to introduce it. The pedal features a chain-drive system, but puts the axle through the sprocket well off-center—thus giving back the eccentric rotation (and additional leverage) that had been lost. In a nutshell, this pedal features the best of both worlds. It's every bit as quick and responsive as the strap-drive models of yore, yet it's as durable and powerful as any chain-drive model would be expected to be. Fitted with DW's familiar baseplate (that features a rubber grip surface on its bottom side) and two-surface beater, this pedal is just about everything one could ask for in terms of power *and* responsiveness. It just feels *great* to play! It's priced at \$189.

• Rick Van Horn

5002A Accelerator Double Pedal

This is a complete double-pedal system based on the *5000A* described above. However, the primary pedal features a new design for Drum Workshop. Instead of a completely separate primary pedal and a "slave unit" that mounts alongside—as is the design of DW's *5002 Turbo*—the *5002A* features a split axle and two beaters right on the primary pedal. The axle that extends from the left (slave) pedal connects to the left beater; the right beater is driven by the

primary pedal. I particularly liked the fact that the primary pedal could be used alone *or* with the double-pedal system; one wouldn't be required to buy a single pedal and a separate slave unit as well. And this whole system is smaller and much easier to pack than DW's *5002 Turbo*, which requires an oversized baseplate to accommodate the totally separate "slave" yoke.

Other improvements to this new double pedal include an axle that puts its twin universals at each end, at the points where the axle connects to the two pedals. (Previously, the universals had been placed several inches up the shaft.) This provides for a very smooth action, with no binding whatever. In fact, the left pedal could be used as a primary pedal; it felt that good. (Part of that I put down to the new *Accelerator* offset-cam drive.) Overall, the playing action of the double pedal was smoother and more responsive than any I've played. I was even able to accomplish more with a relaxed, heel-down playing style—which would reduce fatigue over the course of a night.

Other nice touches include drumkey-operated bolts to adjust the connecting axle spread. These are retained in their sockets by a plastic liner, so they can't work loose and fall out in transit. I also appreciated the complete Velcro-ed lower surface on the left pedal. On any

carpeted surface, it was just *locked* down. And finally, the primary beater could be adjusted slightly to the right of center on its axle. This allowed me to "split the center" of the bass drum head with both beaters, thus evening out the impact sound.

I had only one minor complaint with this system, and that was that it didn't clamp onto my Yamaha bass drum hoops. I've heard that this has been a problem for several pedals due to the thickness of those hoops, and it may even be that Yamaha has reduced their size since mine were made (in the mid-'80s). But you should be aware of the possibility if you are a Yamaha player.

I also wished that DW had fitted the left pedal with a hoop clamp, beater, and spring of its own; that would allow me to use it as a separate beater for a left bass drum as well as in its double-pedal "slave" capacity. What an economical sys-

tem *that* would be! But even in its present configuration, the DW 5002A Accelerator double pedal is the most responsive and most comfortable such system I've ever played. You should definitely check it out. It lists at \$439 for the complete two-pedal system.

• **Chop Ostrander**

DW 909 Cymbal Stacker

Here's an accessory that allows you to mount two cymbals, one above the other, on the same DW stand or boom, and still retain excellent positioning capability for both. The *Cymbal Stacker* combines two rotating drums with two steel shafts to give you almost universal positioning for the upper cymbal, including forward, back, left, or right of the central shaft (and the



cymbal below). While this might prove most useful for mounting a small splash above a ride, I tried it with a variety of crash combinations, and found that if the upper cymbal was smaller than the lower by only 1", I could comfortably position it so as to be able to strike either without any interference from the other.

The *Cymbal Stacker* is easily adjustable, and features drumkey-operated locks on the rotating drums to make doubly sure they stay put. It's a solid, lightweight way to replace an entire cymbal stand or boom, and it lists for \$95.

• **Rick Van Horn**

Rhythm Tech Products

■ by Rick Van Horn

Active Snare System

You may have read Bill Miller's review of a snare replacement device called *IMPAC* in the November '90 *MD*. That was a Canadian product, and the Rhythm Tech company, of Mamaroneck, New York, has licensed it for manufacture, added a few improvements and modifications, and released it as their *Active Snare System*. Simply put, it's a pre-tensioned set of wire snares mounted in an aluminum "carrier," designed to retro-fit to any snare drum using a single-sided strainer. The object is to provide optimum snare response with less pressure against the bottom head, and protect against choking due to over-tightening. The "carrier" not only holds, protects,

and tensions the snares, it is also claimed to resonate sympathetically with the bottom head, making the entire assembly "sing" with the snares for greater projection.

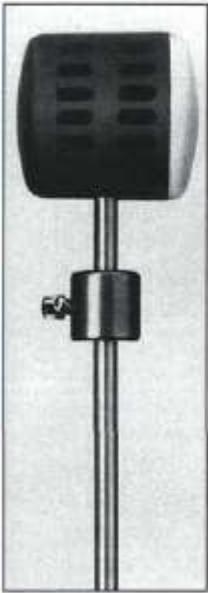
Upon my testing, I found that all of the above claims were pretty well born out. Snare sensitivity was excellent (I used a 5" Solid Percussion maple snare), most noticeably directly over the snares. I did find a bit of a snare "ring" when I played just to one side or the other of the drumhead. This wasn't necessarily bad; it gave me two distinct qualities from the drum with the slightest re-direction of my sticks.

The only problem I noted was that the adjustability of snare tension was extremely sensitive. Obviously, tightening the strainer didn't really tighten the snare wires; it just pulled the carrier up against the bottom head a little more. As a result, a minimal amount of adjustment (less than 1/4 of a turn) was enough to go from as "loose"-sounding as the



snares were going to get to as "tight"-sounding as possible. Any more than that pulled the carrier up so tight that it choked the bottom head dramatically. What it boils down to is that you need to agree with Rhythm Tech on what "optimum" snare tension is; you can't really change it.

Considering that the carrier should protect the snare wires and thus extend their life indefinitely, and that the snare sound was as good or better than any I've heard from less well-protected snare sets, I'd say the Rhythm Tech *Active Snare System* would be a good investment. It lists for \$29.95.



The Balance Beater

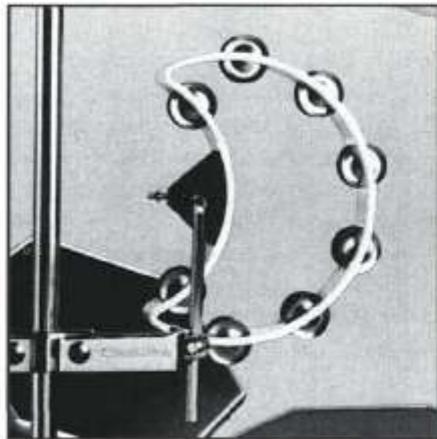
The *Balance* bass drum beater features a two-surface beater head and an adjustable weight on the shaft. The object is to offer a beater that can deliver either a powerful attack or deep, warm lows, with the additional capability of having its balance fine-tuned to any player's foot comfort.

I liked the weight adjustability. I tend to prefer a heavy beater to

start with, and I've found that on some nights (when the band is driving and the excitement level [and volume] is up) I want an even heavier attack. The *Balance* beater head is heavy on its own, and the addition of the adjustable weight made it possible for me to adapt the beater (and pedal action) to these changes in my style on a night-to-night basis. Other players may simply find that a single position of the weight provides the most comfortable action, and choose to leave it there. The nice thing about this system is that you have a choice.

I don't think that the two-surface beater head really offers as much of a difference in sound as was intended. The hard side gave a walloping attack with lots of high-end, but the "softer" urethane side didn't really get as warm and deep as I would have liked. I would suggest either going to a felt surface, or an even softer rubber-like material. But this is a question of personal taste.

The shaft of the *Balance* beater is hardened steel and is molded right into the head, so the beater should be quite durable. For those who like to experiment with sound and feel from their bass drum pedals, this is a nifty device. It's available at \$26.95.



DST Drumset Tambourine

This is an item that's been around for quite some time, but we've never had occasion to really examine it. I'm happy I got the chance to rectify that omission, because the *DST* is a terrific addition to the sound spectrum of a drumset.

Created of hard nylon/plastic in a crescent-moon shape and fitted with a special adapter for clamping to any sort of 3/8" or smaller rod on the drumset, the *DST* can really take a wallop. (After several weeks of whacking the thing, I haven't even noticed a dent—the nylon/plastic appears to be harder than wood drumsticks.) I tried mounting it on a couple of different cymbal stands, my hi-hat pull rod, and a cowbell rod, and it worked equally well on any of these. It mounted securely, stayed put when hit, and provided a nice alternative sound source for ride patterns. If you happen to be playing a lot of R&B dance music (most of which features drum machines), you may have noticed that many of the tunes feature tambourine-like sounds instead of hi-hat rides. If you're looking for authentic reproduction of those sounds, here's your instrument.

The *DST* is available in a variety of colors, with nickel jingles, at \$33. Models featuring brass jingles are available for \$37. A special adaptor clamp is also available; contact Rhythm Tech at 511 Center Ave., Mamaroneck, NY 10543 for further information.

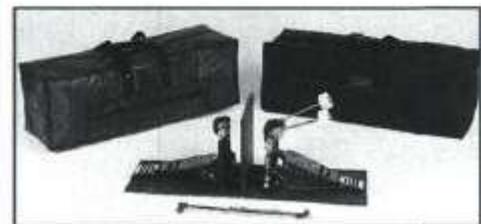
Impact Bags And Cymbal Pockets

■ by Rick Van Horn

Impact has been making quite a stir in the drum/cymbal bag market lately with some innovative designs. I had the opportunity to work with several of these recently, and found them both well-constructed and extremely useful.

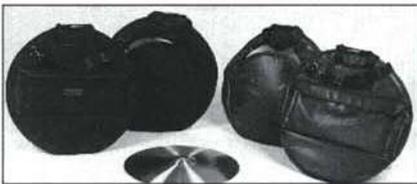
Double Pedal Bag

One of the aggravating aspects of a double bass drum pedal is that it's difficult to carry around. You have a primary pedal, a slave pedal, and a connecting axle to deal with—a pretty bulky amount of stuff to add to one's trap case. Impact has solved that problem by offering a 32"-long square-sided bag designed specifically to carry double pedals. It's fitted with a removable hard-plastic insert that both reinforces the center of the bag and serves as a divider, creating separate sections for each pedal. A pouch on the outside of the bag is designed to accommodate the axle. Virtually any double pedal (including the DW 5002 *Turbo* with its oversized base plate) will fit in the bag conveniently. (I've also been told that the bag works well for carrying two junior-sized congas.) I've actually been carrying my double pedal *and* my drum stool in the same bag (without the insert). I use several different drumsets, but always want the same pedals and stool. By simply grabbing this one bag, I know I always have what I need. Very handy, indeed.



Offered in either the *Signature* series (rip-stop *Tolex*) at \$116, or *Impact II* series (polypropylene) at \$88, the bags are well-padded and feature soft-grip handles and reinforced zippers. I've been using the *Signature* model, and even after a lot of handling, it looks as good as new—a testament to its durability.

Deluxe Cymbal Bag



Aside from being a well-constructed bag, Impact's *Deluxe* cymbal bag has a nifty additional feature. A separate zippered compartment on the outside of the main bag is designed for hi-hat cymbals (and anything smaller). This compartment is centered on the bag, so it helps prevent the bulkiness that occurs when smaller cymbals slip to the bottom of the bag and their bells aren't centered over those of the larger cymbals.

The other side of the bag features a large, rectangular pouch for sticks or small accessories. A reinforced zipper and shoulder strap complete the design. This is just a very well-made, well-thought-out bag design. It's available in the *Impact II* and *Signature* series (I tested the *Impact II*), at \$64 and \$75 list, respectively.

Cymbal Pockets

For drummers who desire extra protection for their cymbals, whether in a bag or a hard case, Impact has created *Cymbal Pockets*. These are slightly padded fabric discs designed to be inserted between cymbals while they are being transported. The discs vary in size to help contain cymbals of various sizes.

Two models are available: The first is a group of the discs connected at their bottoms by a small cord. This model is designed to be inserted in a cymbal bag. Most drummers would want to keep the discs connected, but the cord may easily be cut and the discs separated if they should not.



The second version of the *Cymbal Pockets* is a set of separate discs with reinforced holes in their centers. These are intended for use in hard-shell cases with center posts.

The *Cymbal Pockets* do add a bit of thickness to the overall stack of cymbals, and so might make your bag a bit bulkier than you're used to. They also might reduce the capacity of a hard-shell case slightly. But they provide excellent protec-

tion against scratching due to cymbals rubbing together, and so might be well worth whatever adaptations you might need to make to permit their use. They list at \$28 per set, in either version. 

No matter what brand
of sticks you play... .

STICK HANDLER™



Drumstick Grip Tape

IMPROVES YOUR GRIP!

Soft comfortable cotton gauze tape,
with a mild gripping agent.
Each 30 ft. roll customizes
DOZENS of sticks.

Colors:

Black, White, Beige, Red, Blue, Green

New Fluorescent Colors:

Hot Fuchsia, Bright Orange & Neon Green

Retail: \$4.95

STICK HANDLER™

3407B N. Ridge Ave., Arlington Heights, IL 60004 USA
(708) 398-5444 FAX (708) 398-5441

© 1991 Rhythm Tech, Inc.

THE SENSITIVE SIDE OF VAN ROMAINE

Sensitivity is Power.
The Active Snare System
replaces your old snares
and allows your drum to
realize its full sensitivity,
resonance and volume.



Getting it Right.

Hear Van with The Steve Morse Band on their latest MCA release "Southern Steel".

Rhythm Tech Incorporated 511 Center Ave. Mamaroneck, NY 10543 Send \$2 for our full color catalog.

When we introduced the Paiste Line in 1989, Paiste Sound Development had worked on our patented Paiste Sound Alloy and the Paiste Line cymbals for 8 years. We were quite sure we had developed a great cymbal line. However, the acceptance, the feedback, and the success that ensued was even greater than we could have possibly imagined. ➤ From what drummers tell us, whoever hears the sound of our Paiste Line cymbals can not forget it or ignore it. And all over the world, drummers are replacing their cymbals with our Paiste Line series. In fact, it has been a challenge to keep up with the demand, because, after all, every single cymbal is lovingly created by hand. ➤ Paiste Line cymbals come with a program we call the "Extended Care Program." As the name implies, it extends the care we use in making the cymbals to your owning them. It is free with the purchase of a Paiste Line cymbal and it covers your loss of the cymbal for one year from the date of purchase due to theft or damage from a fire. Ask your dealer for details. ➤ So, visit your favorite percussion center and listen to our Paiste Line cymbals. Enjoy.

"The new Paiste Line cymbals introduced earlier last year demonstrate quality and sound beyond expectation. When you play this cymbal, it's exactly the sound that you've been waiting to hear. Not only does it eject a perfect sound on every level, it also resembles an exciting taste in your mouth. These cymbals are unlike any other I've played!"

— **Mikkey Dee, Dokken**

Mikkey's Set: Paiste Line: 14" Sound Edge Hi-Hat, 22" Power Ride, 18" Power Crash (2), 18" Full Crash (2), 20" Full Crash & Power Crash, 18" & 20" Heavy China, 12" Splash.

"I want my drums to have tons of bottom, like thunder. The Paiste Line are the only cymbals that cut through thunder... like lightening! Sharp, crisp and precise sounds, these are BRILLIANT CYMBALS!"

— **Greg D'Angelo, White Lion**

Greg's Set: Paiste Line: 18" Full Crash, 20" Bright Ride, 14" Power Hi-Hat, 20" Full Crash & Power Crash, 10" Splash, 22" Power Ride. 3000: 20" Novo China. 3000 RUDE: 14" Hi-Hat. 2000 SOUND REFLECTIONS: 18" & 20" China.

"These are very unique sounding cymbals, and they have a sound all their own. Very brilliant sounding... they're one of a kind!"

— **Joe Morello, Hall of Fame**

Joe's Set: Paiste Line: 20" Bright Ride, 16" & 18" Full Crash, 13" Sound Edge Hi-Hat, 20" Flat Ride.

"When the RUDE and 2002 lines arrived, I thought, WOW, this is it, these cymbals RULE! And now I have the same feeling about the new Paiste Line. These cymbals are SLAMMIN'! Especially the Dark Crisp Hi-Hats and the Fast Crashes. When I added them to my kit, I felt my cymbal set-up was complete. They added so much more color to my sound, and my playing. This is a 90's cymbal!"

— **Charlie Benante, Anthrax**

Charlie's Set: Paiste Line: 8" Splash, 13" Dark Crisp Hi-Hat & Sound Edge Hi-Hat, 19" Dry Ride, 18" Fast Crash, 20" Power Crash, 8" Bell. 3000 RUDE: 12" Splash, 17" Crash/Ride, 20" Ride/Crash. 3000: 18" Novo China. 3000 REFLECTOR: 18" Crash, 20" Novo China. 2000 SOUND REFLECTIONS: 18" Crash. 1000 RUDE: 14" Crash/Ride, 16" Crash/Ride.



"The new Paiste Line series projects unlimited expression, and adds a new dimension in cymbal technology. Don't go to the gig without 'em!" — **William Kennedy, Yellowjackets**

Will's Set: Paiste Line: 18" Flat Ride, 16" Fast Crash, 13" Sound Edge Hi-Hat, 8" Splash. SOUND FORMULA: 16" Full Crash. SOUND CREATION: 18" New Dimension Medium Dark Ride.

"Dual purpose performance... that's the key for me. Like a Ferrari 275 G.T.B./4, which was built for both street and track use, these cymbals outperform all others in both studio and live situations." — **Denny Carmassi, Hears**

Denny's set: Paiste Line: 14" Heavy Hi-Hat, 13" Sound Edge Hi-Hat, 16" Full Crash, 18" Full Crash & Fast Crash, 20" Dry Heavy Ride, 18" Heavy China.

"I just used the new Paiste Line on the new RATT record DETONATOR and got the best sound imaginable. To make it short and sweet, they sound great, they look great...THEY KICK ASS!" — **Bobby Blotzer, RATT**

Bobby's Set: Paiste Line: 14" Power Hi-Hat, 16" Power Crash & Full Crash, 18" Full Crash & Power Crash, 21" Dry Heavy Ride, 20" Power Crash, 22" Dry Heavy Ride, 22" Heavy China.

"There's no better cymbal than the Paiste Line. I'm glad I can put my signature next to the top of the line, which is the "Signature" series." — **Robert Sweet, Stryper**

Robert's Set: Paiste Line: 14" Heavy Hi-Hat, 15" Mellow Crash, 16" 17" (2), 18" 19" 20" (2) Power Crash, 22" Power Ride.

PAISTE. INNOVATION IN STEP WITH MUSICIANS AND THEIR MUSIC.

"When the woodpecker cries, the rain arrives, and it's a torrent of texture and sound. These new cymbals possess the extraordinary sound, depth and durability a well rounded drummer needs on his side. These guys are truly distinctive!" — **Prairie Prince, The Tubes, Todd Rundgren**

Prairie's Set: Paiste Line: 14" Sound Edge Hi-Hat, 10" Splash, 15" Mellow Crash, 17" & 18" Power Crash, 21" Full Ride, 14" Thin China, 3000: 20" China, 18" Novo China.

"Paiste Line cymbals, for me, are a return to a more natural and real sounding instrument. These cymbals emit a sound that I relish and gain inspiration from. It would seem an insurmountable task to create a cymbal line that offers such diversity and range of tone. Paiste Line cymbals, I believe, have done just that." — **Kim Plainfield, Tania Maria, NY Drummer's Collective**

Kim's Set: Paiste Line: 14" Heavy Hi-Hat, 16" Full Crash, 10" & 12" Splash, 21" Dry Heavy Ride, 20" Flat Ride.

"This must be the ultimate hi-fi cymbal. The clear tones coming off the cymbal suggest that here is an instrument developed hand-in-hand with CD technology. It almost seems a pity to spoil this perfection of sound with the clutter of the band!" — **Nick Mason, Pink Floyd**

Nick's Set: Paiste Line: 22" Thin China, 20" Heavy China, 20" Mellow Ride, 18" Mellow Crash, Fast Crash & Full Crash, 16" Fast Crash, 15" Power Hi-Hat, 14" Fast Crash & Full Crash, 8" Bell, 10" Splash.

"For me it is a dream come true. There is no other choice and there never was. This is cymbal design and manufacturing in its highest art form — and for me this is the sound of the future." — **Carl Palmer, ELP, Asia**

Carl's Set: Paiste Line: 22" Dry Heavy Ride, 18" Full Crash & Power Crash, 20" Full Crash & Power Crash, 8" & 10" Bell, 22" Thin China, 14" Heavy Hi-Hat.

PAISTE
CYMBALS SOUNDS GONGS

Ronnie Zito

From Big Band To Broadway

■ by Stephan Nigohosian

Jazz veteran Ronnie Zito's personality mirrors his drumming style: earthy, colorful, and, most of all, genuine. His deep, confident tone is marked with an occasional pause when he intently contemplates his next response. His dark brown hair and eyes, neatly trimmed beard, and solid 5'11" frame lend him a rugged "outdoorsman" appearance. Make no mistake, though. His place is behind the drumkit, where he strives to improve his performance with each passing day.

Chances are, although you may not be familiar with his name, you probably have heard his work. His twenty-plus years in the music business have included performances with such heavyweights as Bobby Darin, Woody Herman, and Peggy Lee, as well as countless TV and radio commercials. Whether the music calls for a lightning-fast samba pattern or the soft finesse of a brush stroke, Zito has the technique and experience to execute it tastefully. Those qualities helped Ronnie secure his current gig in the hit Broadway production *Grand Hotel*.

Previous work commitments in the New York area initially prevented Zito from accepting the job in Boston. However, when the production moved to New York City, Peter Matz, the show's orchestrator (who was familiar with Zito's work), requested Ronnie for the job.

The many different styles of music found in *Grand Hotel* require Ronnie to perform orchestral arrangements along with traditional jazz, bolero, and tango numbers and odd rhythms on the drumset. "It's a lot of independence between feet and hands," Ronnie explains, "and it's interesting to play." The two hours of performing without any intermission also improved his endurance, and he has enough stamina to manage playing eight shows per week.

Although performing the same music eight shows each week would cause many drummers to grow tired of the gig, Zito varies the stickings and written patterns within the context of the music to keep his playing fresh. This breathes new life and meaning back into the repertoire, sparking the orchestra's enthusiasm.

As a veteran live performer, Zito considers interaction with the audience extremely vital to his playing. "I get a kick out of seeing the people's reaction to the show," he says, smiling with delight—the audience's excitement definitely is Ronnie's most cherished reward for performing live.

Zito began playing the drums at age ten, and took formal



lessons for a year and a half at fourteen. At eighteen he furthered his education by joining a showband, where he honed his somewhat "limited" chart-reading skills. "Aside from what I learned in high school," Ronnie says, "I didn't really know much about reading big band charts and such because, unlike today, there weren't programs and schools where you could learn that."

Yet the bandleader was so fond of Ronnie's playing that he decided to teach him to read by going over the charts before each show. Soon Zito realized that the music he had to perform in new shows was similar to the material he had played the week earlier. "I was learning how to play by doing it every week," he says. After a year and a half, he performed one night with a singer who would change his future. His name was Bobby Darin.

"One night in Syracuse, New York, during the time of his big hit 'Mack The Knife,' Bobby came in with just a conductor," Ronnie recalls. Darin was so impressed with Zito's drumming that he asked him to join his entourage after the performance. "I watched singers come in and perform with their own drummers, and I thought that gig was so cool—just playing for them," he says, smiling broadly.

During his four years of performing with Darin, Ronnie was enthralled by Bobby's "pop" style of music: "As much as I loved to play jazz," he says, "there was something about pop music I always liked playing. I really got a kick out of it because it was a certain sound," he explains.

Both Darin and Zito participated in creating drum parts, a relationship that Ronnie looks back upon fondly. "Bobby would ask me to play certain ways on certain things, and then I would embellish them with my own ideas. He'd always tell me if he liked or disliked what I played," he recalls. This rapport also

instilled a sense of professionalism in Zito that is still apparent today. "Part of being a professional musician," he says, "is to be able to channel criticism in a positive way without taking it personally. If an artist doesn't like what you played, you have to look into your own musicianship and try to see if you can please that person and yourself."

Playing as often as possible keeps Ronnie's chops in order and uncovers new possibilities. "It excites me to stumble onto something interesting while playing," he says, "and I'll explore that new realm to see what develops." As a result, he has a ready reserve of drum parts at his disposal.

After leaving Bobby Darin in 1961, Ronnie played for the queen of smoldering vocals, Peggy Lee. Lee made a practice of hiring the most competent jazz musicians to complement her vocal style. "If you had a certain feel, you got the job," Ronnie explains. "If she felt good singing while you were playing, that was enough for her." He describes Lee as being more concerned with *how* he played than with *what* he played. "She liked good taste—especially good dynamics, which is important when playing for a singer. Sometimes I just knew to play brushes on a tune by the way she sang," he recalls.

After leaving Lee's band, Zito worked with singer/songwriter Paul Anka in Las Vegas for a while. In 1965, the opportunity any drummer would have given his eyeteeth for arose: the chance to join the Woody Herman Band. "Leo Ball, a trumpet player in Anka's band, told me if I didn't take the job, I'd regret it for the rest of my life," Ronnie recalls. So Ronnie took a leave of absence from Anka's band in order to substitute in Woody's band for a month until a permanent drummer was found. But Herman soon requested that he stay and take the job himself. Ronnie wound up staying almost two years, playing on four albums, including such Herman gems as *My Kind Of Broadway* and *The Jazz Swinger*.

Herman, who praised Zito for "doing a great job for the band" in the January 1987 issue of *Modern Drummer*, introduced him to his unique method of not running through the charts before a show. "On my first night with the band, I wanted to go over the music with Woody," Zito chuckles, "because I was used to playing for acts and things. But Woody said 'Nooo! I'll just count off the band, and you come in swingin'!'"

Herman's approach added a dimension of spontaneity to the

music that Zito appreciated and learned from. Today, Ronnie's respect and admiration for the late bandleader is still apparent: "He was a great bandleader because he really made you relax and not worry about charts. He wanted to capture spontaneity."

Beginning in 1969, Zito became extremely active with commercial and studio work in New York City, playing on countless radio and television advertisements. He also recorded with such famous entertainers as Cher, and was one of the busiest studio players in the business. But all of this ended when music and production houses began purchasing drum machines in the 1970s.

Thereafter, Zito, along with many other studio drummers, found considerably less work. As he recalls these trying times, the usual smile on his face vanishes. "Before drum machines, we used to record demos for commercials and then get called for the final," he explains. "But when machines came out, arrangers started using them for the demos—and for the finals, too."

In an attempt to stay one step ahead of the situation, Zito purchased a drum machine and began learning how to operate it. However, punching buttons on a machine paled in comparison to his true passion of sitting behind the drums and feeling the music flow through him as he played. "I'm still trying to sit down at the drums and play the best I possibly can," he says. "There is still so much to learn." Still, Ronnie does believe that machines can be used as an invaluable practice tool.

Probably one of the most commercially successful periods of Zito's career was during his studio sessions with singer/songwriter Barry Manilow. Ronnie performed on the albums *This One's For You* and *Even Now*, as well as on the hit single "Copacabana." During these sessions, Manilow would try to capture the energy and excitement of Zito's live drumming in rather unusual ways. "For 'Copacabana,' Barry would stand at the piano and do a dance, and tell me to picture the mood—the attitude—of the Copa, with the dancing girls." Zito laughs as he illustrates Manilow's

lighthearted dance by wildly flailing his arms about. "Will Lee was playing bass, and together we tried a few things. We had the tune within ten or fifteen minutes, and they started recording it."

Oddly, even with his impressive credentials and experience, Zito is not widely known to much of the drumming public. He attributes his low profile to the anonymity of studio work. "A lot of records in the 1970s did not credit the studio players," Zito

"If an artist
doesn't like
what you
played, you
have to look
into your own
musicianship
and try to see
if you can
please that
person and
yourself."



says. But this doesn't seem to bother him too much; Ronnie seems more concerned with having played his best on the albums than having his name displayed on them. With Zito, the music, not the recognition, is clearly the main priority.

Yet, probably the most important explanation for Zito's anonymity involves his dedication to family life. Although he was offered many opportunities that would have made him more visible, he opted not to accept them so that he would be able to be with his wife, Patricia, and their three children. However, he still satisfied his love for live performing by playing local jazz gigs. As a result, he was able to enjoy the best of

both worlds, a decision he still stands behind today.

Zito credits many of the jazz greats, like Art Blakey and Philly Joe Jones, with giving him the inspiration and desire to play. "I used to want to play like Art," he admits.

After a brief pause, he laughs and adds, "I still do! And Philly Joe—his solos are the most creative drumming I have ever heard. They still don't sound dated to me."

Ronnie also admires some of the younger players, like Dave Weckl. "He's a brilliant fusion player, and the sound he gets and his playing ideas are brilliant. He really has great technical ability."

However, there is one drummer in particular who still fills Zito with inspiration and reverence: Buddy Rich. "Buddy's playing goes beyond whether or not you like his style. He was such a creative genius that we're all still trying to figure out what he was doing."

Today, in addition to working on *Grand Hotel*, Zito is still active in the studio, including doing jingles and television shows. He is also a three-time recipient of the National Academy of Recording Arts and Sciences award for his notable contributions to the recording industry.

What is the secret to Ronnie's longevity in the music business? "I've just been trying to play the best I can. I play better now than I ever did, but you can never be good enough!" he laughs. "When you're a musician, you never feel like you're done, because drumming is a never-ending learning process."



The Rock Pad

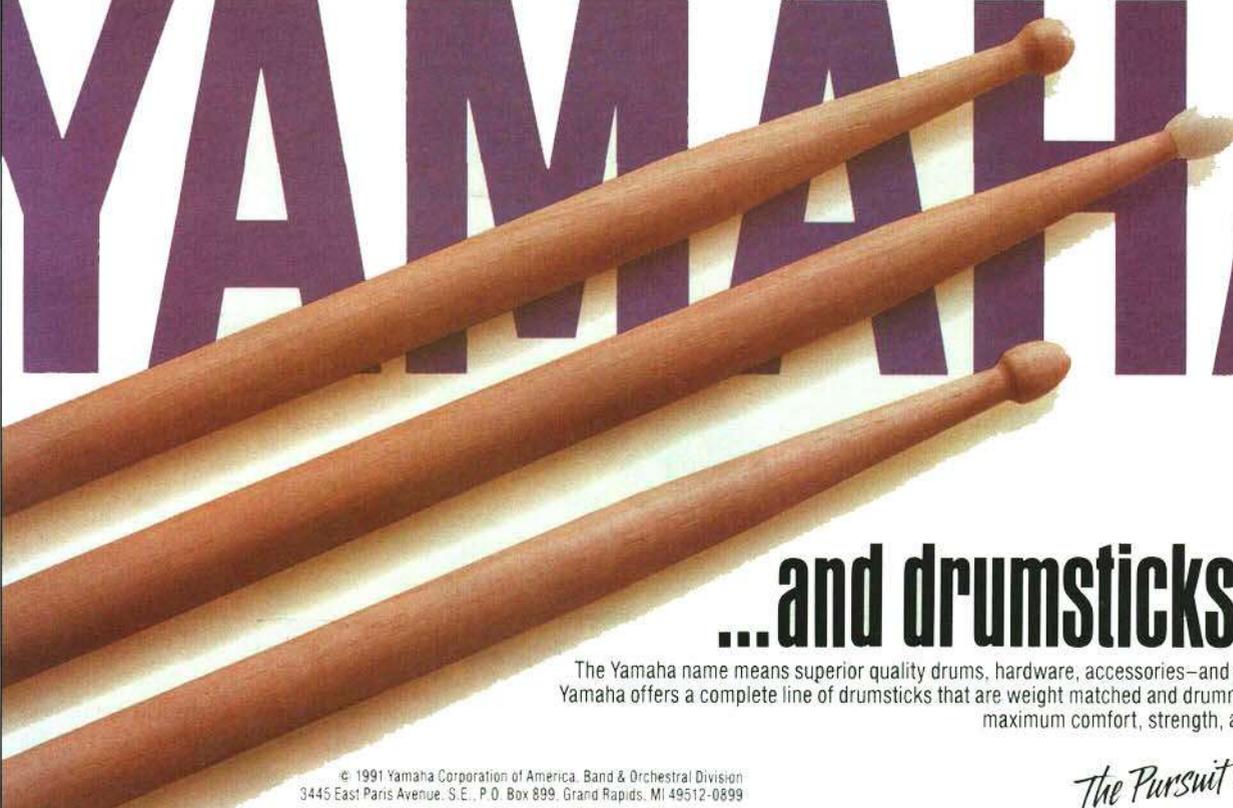


Real Gum Rubber
Real Black Marble
Really Incredible!

RhythmTech
Getting it Right.

Rhythm Tech Inc. 511 Center Ave. Mamaroneck, NY 10543

YAMAHA



...and drumsticks, too.

The Yamaha name means superior quality drums, hardware, accessories—and drumsticks, too. Yamaha offers a complete line of drumsticks that are weight matched and drummer designed for maximum comfort, strength, and consistency.

The Pursuit of Sound™

© 1991 Yamaha Corporation of America, Band & Orchestral Division
3445 East Paris Avenue, S.E., P.O. Box 899, Grand Rapids, MI 49512-0899

CZX STUDIO

THE ATTENTION TO DETAILS

To customize means to pay attention to the wants and desires of the individual. It is to offer something at a higher level. Something that goes one step beyond everybody else. That plateau can only be achieved by specific details. Implementations that you and you alone provide for the buyer. CZX Studio Series drums are customized instruments because of diligent attention to specific details.

THE HOOPS

Standard on all CZX Studio Series rack toms and floor toms are Pearl's super hoops. The super hoop is solid steel measuring 2.3 mm in thickness. The industry standard for hoops are metal composites which measure 1.7 mm in thickness. The triple flanged super hoops are unparalleled in form consistency, design technology, and raw materials. What does all this mean to you? Details such as exact head fit, precision hoop to shell seating, and acute control over tuning.

THE SNARE DRUMS

Choice of snare drums for CZX Studio is limited only by your imagination. The snare drum we chose to accompany CZX Studio pre-packed kits is our most popular professional snare drum, the 6 1/2" x 14" brass free floating. For the purist who desires that the snare perfectly match the drum set in shell composition, color scheme, and tonal integrity, Pearl offers the 100% birch 6 1/2" x 14" CZX Studio snare drum.

THE LUGS

Much has been written about high tension lugs versus double lugs and their effect on shell resonance. Physics axioms' regarding absorption and refraction provide the answer. If a shell allows too much tonal absorption the frequencies actually leave the shell through the ply walls. What is created is shell aura. A significant amount of tone and resonance is lost through this shell leakage. Simply put, if your shell loses sound



projection through shell leakage, the only solution to keep the shell vibrant at all is the use of double lugs. Since CZX Studio drums have no shell leakage or shell aura, the perfect compliment to this series is the high tension lug. This lug is die cast of zinc alloy providing the player with completely consistent tuning security, tension dispersion throughout the length of the one piece lug, rather than creating shell stress points as do double lugs, and complimentary aesthetics to the CZX Studio Series design. The high tension lug also features a synthetic gasket as the foundation between shell and metal to protect the finish.

CZX STUDIO

THE WHOLE IS GREATER THAN THE SUM

The reality of CZX Studio drums is quite literally this. There are so many aspects that account for the magnitude of the series, that the end result has become larger than its elements. It is the final attention to detailing that sets CZX Studio apart and puts it in a league by itself.

The process of finishing the interior of the shell involves nine steps alone before completion. The result is an instrument that is not only sealed from weather elements but controls resonance, ambience, and tonal projection. The exterior finishing processes total twenty-two in number. It takes over a two week period to conclude the exterior procedural requirements of CZX Studio shell finishing.

Two colors are exclusive to CZX Studio, Crimson Quartz and Midnight Quartz. Should you prefer another professional finish offered by Pearl, it can be custom ordered.

The bass drum hoops are made from the same selected and aged 100% birch that the shells are manufactured from. What goes into the shell formation methodology is utilized in bass hoop creation. Exclusive molds, a patented adhesive compound for ply solidification, and a patented heat compression process, afford CZX Studio the finest bass hoops available on the market.

Every piece of chrome on CZX Studio drums goes through the most extensive plating system in percussion manufacturing. From start to finish, the triple chrome plating process involves forty-one steps. There is no chroming procedure more complete or more complex than the one Pearl applies to the hardware of CZX Studio.

The final implements of this series, although seemingly small, are as significant as any other aspect of CZX Studio drums. The air vent is not hammered into the shell, it is hand set. This chromed zinc alloy grommet with synthetic seating gasket is easily the best in its class. The nameplate is manufactured of 100% aluminum and also features a synthetic seating gasket. It is affixed to the shell exterior by four high carbon steel screws. The same high carbon steel screws and washers used to secure the lugs.

The hardware pack available with pre-packaged CZX Studio drum sets includes 850W series cymbal stands, S950WS snare stand, H950 hi-hat stand, TH-95 tom holders, and the famous P880 single chain drive bass drum pedal.

In manufacturing, details are the most painstaking part of any process. To the consumer, details are what you look for to set products apart from one another.

CZX Studio. Because details make all the difference.

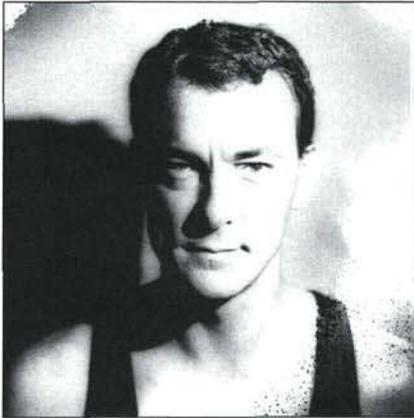


Pearl

The best reason to play drums.



CZX Studio standard colors are #131 Midnight Quartz (shown above) and #133 Crimson Quartz. Other available colors include #103 Piano Black, #107 Coral Red, #108 Charcoal Grey, #109 Artic White, #110 Sequoia Red, #113 Sheer Blue, #114 Liquid Amber, #116 Bordeaux Red and #117 Satin Beige.



Neil Peart: "Where's My Thing?"

■ Transcribed by Jeff Wald

This month *Rock Charts* focuses on an instrumental tune off the new Rush record, *Roll The Bones* (Atlantic 82293). On "Where's My Thing?" you'll see some classic Peart traits, like his ride cymbal patterns and tasty double bass work. You can also hear him using a left-hand floor tom on some of the fills, and there are a few of those "round-house" fills Neil likes to play as well. The band has a real "go for it" attitude on this one. Check it out.

MUSIC KEY

Open	○	R.C.	◆	C.C.	◆	China	✕
1/2 Open	◐	H.H.	⊗	S.D.	●	T.T.	⊗
H.H.	⊗	T.T.	⊗	B.D.	●	H.H.	⊗
S.D.	●	B.D.	●	H.H. w/foot	⊗	2nd B.D.	●
T.T.	⊗	F.T. (on left)	●	Rim Click	⊗	Ad	T.

The musical notation consists of five staves of drum notation in 4/4 time. The first staff shows a series of eighth-note patterns on the snare and cymbals, with a '4' indicating a four-measure phrase. The second staff features two variations of the pattern, labeled '1.' and '2.', with accents and dynamic markings. The third and fourth staves continue the complex rhythmic patterns with various drum sounds and accents. The fifth staff shows a more melodic line with eighth notes and accents, likely representing a different drum part or a specific fill.

The image displays ten systems of musical notation for a drum set. Each system consists of a top staff with rhythmic notation (notes, rests, and dynamic markings) and a bottom staff with a simplified bass line. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings like accents (>) and slurs. A '2' is placed above a measure in the first system, and a '3' is placed above a measure in the fourth system. The notation is arranged in a standard musical format, with systems stacked vertically.

Staff 1: Musical notation with eighth and sixteenth notes, accents (>), and a fermata. The bottom staff shows a drum set notation with 'x' marks for snare and 'z' for cymbal.

Staff 2: Musical notation with eighth and sixteenth notes, accents (>), and a fermata. The bottom staff shows a drum set notation with 'x' marks for snare and 'z' for cymbal.

Staff 3: Musical notation with eighth and sixteenth notes, accents (>), and a fermata. The bottom staff shows a drum set notation with 'x' marks for snare and 'z' for cymbal.

Staff 4: Musical notation with eighth and sixteenth notes, accents (>), and a fermata. The bottom staff shows a drum set notation with 'x' marks for snare and 'z' for cymbal.

Staff 5: Musical notation with eighth and sixteenth notes, accents (>), and a fermata. The bottom staff shows a drum set notation with 'x' marks for snare and 'z' for cymbal.

Staff 6: Musical notation with eighth and sixteenth notes, accents (>), and a fermata. The bottom staff shows a drum set notation with 'x' marks for snare and 'z' for cymbal.

Staff 7: Musical notation with eighth and sixteenth notes, accents (>), and a fermata. The bottom staff shows a drum set notation with 'x' marks for snare and 'z' for cymbal.

Staff 8: Musical notation with eighth and sixteenth notes, accents (>), and a fermata. The bottom staff shows a drum set notation with 'x' marks for snare and 'z' for cymbal.

Staff 9: Musical notation with eighth and sixteenth notes, accents (>), and a fermata. The bottom staff shows a drum set notation with 'x' marks for snare and 'z' for cymbal.

This page of drum notation consists of ten staves of music. The notation is written on a grand staff (treble and bass clefs) and includes various rhythmic patterns, accents, and articulation marks.

- Staff 1:** Features a series of eighth notes with accents (>) and a final triplet of eighth notes.
- Staff 2:** Shows a pattern of eighth notes with asterisks (*) and accents (>), followed by a triplet of eighth notes.
- Staff 3:** Continues with eighth notes, asterisks (*), and accents (>), ending with a triplet of eighth notes.
- Staff 4:** Includes a triplet of eighth notes (marked with a '3') and eighth notes with asterisks (*).
- Staff 5:** Features eighth notes with asterisks (*) and accents (>), followed by eighth notes with circles (o).
- Staff 6:** Shows eighth notes with circles (o) and asterisks (*), followed by eighth notes with accents (>).
- Staff 7:** Includes eighth notes with circles (o) and asterisks (*), followed by eighth notes with accents (>).
- Staff 8:** Features eighth notes with circles (o) and asterisks (*), followed by eighth notes with accents (>).
- Staff 9:** Shows eighth notes with circles (o) and asterisks (*), followed by eighth notes with accents (>).
- Staff 10:** Includes eighth notes with circles (o) and asterisks (*), followed by eighth notes with accents (>).





VATER IS ON A ROLL

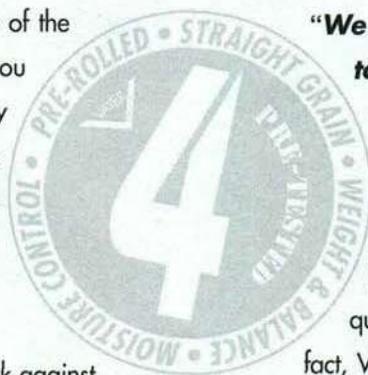
OUR CHALLENGE

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!

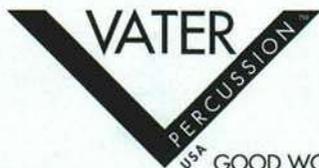
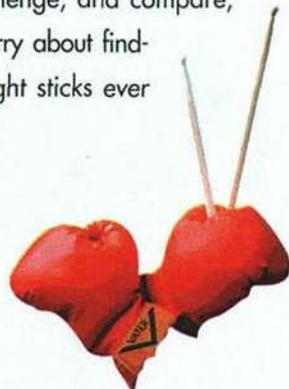


OUR GUARANTEE

"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.

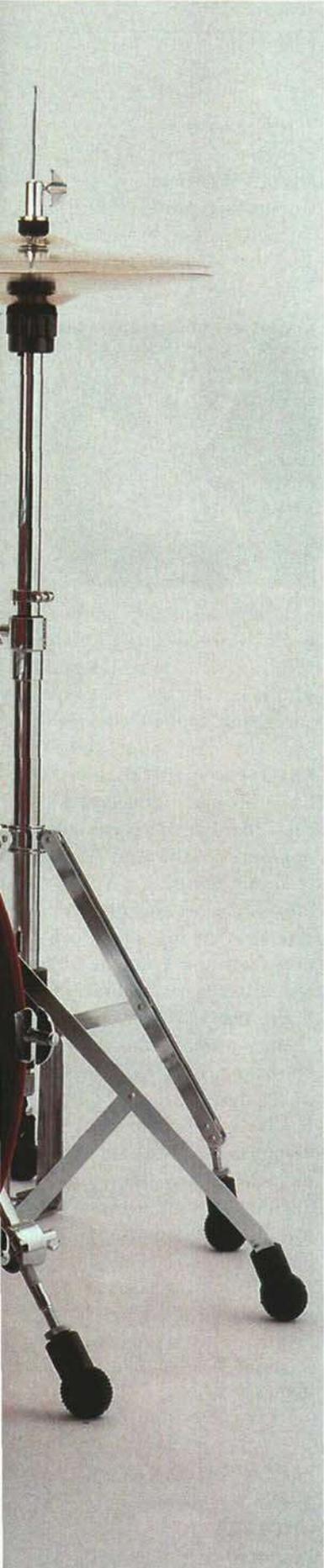
So take the Vater Challenge, and compare, you'll never have to worry about finding great feeling, straight sticks ever again.



GOOD WOOD . . . perfected

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





Take Advantage Of One Of The First Laws Of Physics: The Greater The Force, The Greater The Impact.

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.

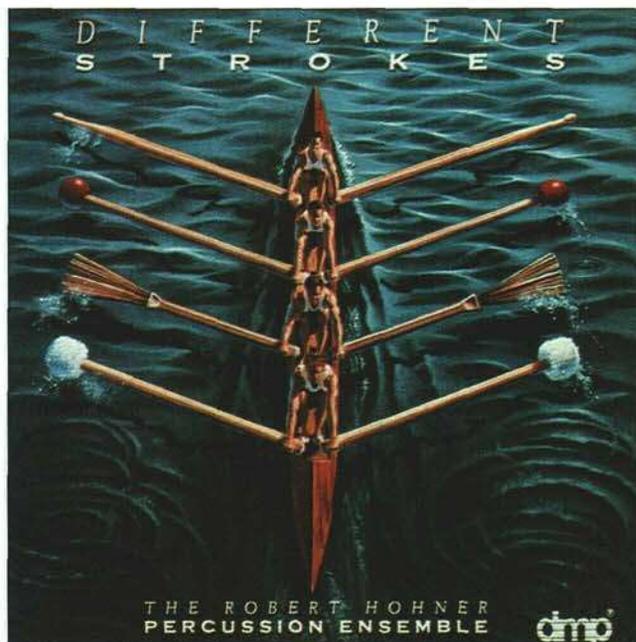
All in all, it's a great drum set, competitively priced.

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

RECORDINGS



ROBERT HOHNER
PERCUSSION ENSEMBLE

Different Strokes

DMP 485

ROBERT HOHNER: cond.

JAMES ARMSTRONG, CARLA BECKER,
DOUGLAS CORELLA, JAMES COVIK,
ANDREW DUNHAM, JOAN HILL, ERIKA
JACOBS, JON JOHNSON, SETH KILBOURN,
JASON LEWIS, SUSAN LINDAMOOD, BRAD
LOWMAN, JAMES MCCLOUTH, DAVID
RADTKE, DAVID STEFFANS, SCOTT
VERNON, DAVID ZERBE: perc.

Ku-Ka-Ilimoku; The Songlines; Third
Construction; Scaramouche; Wildlife;
Powder Puff; Bonham

Very little percussion ensemble music has made its way to disc, tape, or vinyl, and what is available is often on such obscure labels that it can be almost impossible to acquire. So it is good news that DMP has chosen to release this recording by Robert Hohner and his student ensemble. The fact that DMP produces audiophile-quality products is another thing to be thankful for, given the sonic requirements of the average percussion group.

This is a very well-balanced program, running the gamut from primitive jungle sounds to the industrial quality of Cage's "Third Construction," from Keiko Abe's marimba quintet arrangement of a Milhaud piano piece to a rickety Harry Bruer rag; and from exotic steel drums to a bombastic tribute to John Bonham. Hohner and company bring out the sensitivity of percussion as well as the power.

• *Rick Mattingly*

ROLAND VAZQUEZ

No Separate Love

RVCD7001

ROLAND VAZQUEZ: dr

ANTHONY JACKSON: bs

Luis CONTE, FRANK MALABE, JOE

DELEON, PAUL GUERGUERIAN: perc

DAVE WITHAM, MARK SOSKIN, VIRGINIA

PERRY LAMB: kybd

MIKE O'NEILL: gr

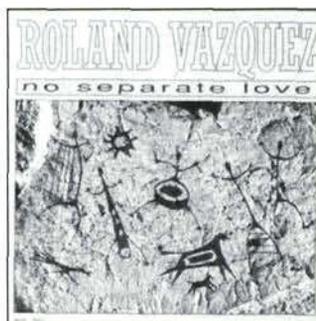
WALT FOWLER: tpt

STEVE TAVAGLIONE, WALT WEISKOPF,

ALBERT WING: sx

No Separate Love; *No Rest For The
Bones Of The Dead*; *Turn Back The
Dark*; *In The Space Between*; *Teresa*;

Bailar; *The Day After*; *In The Clear*;
The River; *Thru A Window*;
Children's Song



Vazquez knows how to pick 'em, and how to play 'em. The result this time is a very upbeat Latin jazz collection that really grooves. There's almost an hour's worth of material here from the drummer, who mixes east and west coast players. It's melodic jazz, far warmer and spontaneous than, say, your typical Rippingtons tracks.

Good soloists push things along, help get the rhythm section fired up, and give the ear distinct voices to focus on. Guitarist O'Neill keeps a rhythmic metal crunch happening, and Tavaglione shows real depth in his sax work. They also bring out some of the drummer's best playing. His tasty soloing at the end of "Bones Of The Dead" is part David Garibaldi, part Harvey Mason. Vazquez may not be the most adventurous skinsman, but his parts do embellish and drive, and they're right in the pocket. It should also be noted that Vazquez composed and produced all the selections here, resulting in a unified feeling from start to finish.

• *Robin Tolleson*

SONNY SHARROCK

Ask The Ages

Axiom 422-848 957-2

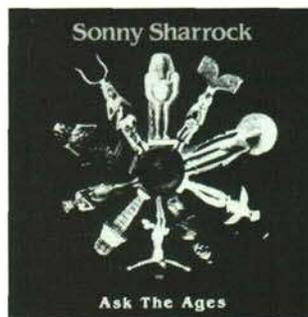
SONNY SHARROCK: gr

PHAROAH SANDERS: sx

ELVIN JONES: dr

CHARNETT MOFFETT: bs

Promises Kept; *Who Does She Hope
To Be?*; *Little Rock*; *As We Used To
Sing*; *Many Mansions*; *Once Upon A
Time*.



This is Elvin Jones' most explosive recording in many years, calling to mind his work with John Coltrane. That's not surprising, though, considering the fact that Sonny Sharrock cites Coltrane as being his main influence, and that Pharoah Sanders—who was part of Coltrane's band toward the end of 'Trane's life—is also on this disc. And several of the tunes have definite Coltrane overtones. So who better to occupy the drum throne than Elvin?

Jones rekindles the old fires on these six tracks, from his hissing brushes on "Who Does She Hope To Be?" to the thunderstorm of drums and cymbals on "Many Mansions." Saying that he's overplaying would be missing the point. This is pure sound and intensity. Drumming such as this only works if the other players are equally strong, which Sharrock, Sanders, and Moffett definitely are.

• *Rick Mattingly*

FAMOUDOU DON MOVE

Jam For Your Life

AECO 007

FAMOUDOU DON MOYE: dr, perc

ARI BROWN: sp, tn, and al sx
 LUBA RAASHIEK: vcl
 THOMAS PALMER, ROLLO RADFORD: bs
 KEN PRINCE: pno
 KEWU: **congas**
 SONNY COVINGTON, BILL BRIMFIELD: trp
 JOEL BRANDON: whistler
 LT. BEAUCHAMP: harmonica
 SELA ALLEN: weja
 ENOCH WILLIAMSON: talking dr, vcl
 SURA RAMSES: bs tamb, vcl
 Two City Suite; Solomon/Jam For Your Life; One For Skip; Black Nile; Kamsar; Richard's Tune; My Romance; Miles Mode



Best known for his spontaneous kit work and pan-ethnic percussion as a member of the Art Ensemble of Chicago, Moye has now released his own diverse solo disc. The Ensemble's motto, "Great black music; ancient to the future," applies here as well. The opening track features a surprising blend of wailing blues harmonica, talking drums, African percussion, and a wide selection of folkloric flutes and whistles, including the singular human instrument of "master whistler" Joel Brandon. "Kamsar," a playful duet with Brandon, showcases Moye's overdubbed African percussion crowned by balafon and talking drum.

Moye shines on kit also, driving a quintet, stretching out, and peaking on a flaring extended solo intro to "Richard's Tune." Three versions of vocal standards featuring the deep, rich voice of

Luba Raashiek work well, especially a terrific, swinging version of Wayne Shorter's "Black Nile."

From ancient to future, primal to complex, Moye's music retains a positive, on-the-spot urgency with all the right roots grit intact.

• **Jeff Potter**

BOBBY PREVITE

Weather Clear, Track Fast
 Enja R2 79667

BOBBY PREVITE: dr
 DON BYRON: clar, bar sx
 MARTY EHRLICH: clar, bs clar, al sx, fl
 ANTHONY DAVIS: pno
 ROBIN EUBANKS: trbn
 ANTHONY COX: bs
 GRAHAM HAYNES: cornet
 Quinella; Weather Clear, Track Fast; Traffic Along The Rail; 3/4 Pole; Backstretch; Photo Finish; Weather Cloudy, Track Slow



Bobby Previte's latest recording, *Weather Clear, Track Fast*, is his best yet. The title tune is a refreshing straight-ahead romp; in fact, there is a great spirit in the compositions and playing throughout the album. Eubanks on trombone and Davis on piano particularly embody and provide much of that energy.

Bobby's writing and playing always have a great sense of space to them, and *Weather Clear* is no exception. The sound is never too busy or cluttered, and the tone is beautiful and grooves solid.

Listen carefully to "Traffic Along The Rail": The sections flow together effortlessly, and Bobby's playing in the first section perfectly shows how the less-is-more philosophy works.

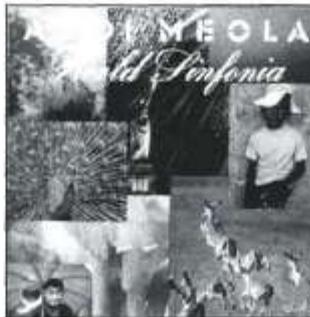
In this age of rehashing the past and "fuzak," *Weather Clear, Track Fast* is a refreshing alternative.

• **David Larson**

AL DI MEOLA

World Sinfonia
 Tomato-Mesa/Bluemoon R2 79750

AL DI MEOLA: gr
 DINO SALUZZI: bandoneon
 ARTO TUNCOBOYACI: perc, vcl
 GUMBI ORTIZ: perc
 CHRIS CARRINGTON: gr
 Perpetual Emotions; Orient Blue; Tango Suite Parts 1 and 2; Falling Grace; Last Tango For Astor; No Mystery; Lustrine; Little Cathedral; La Cathedral



World Sinfonia marks a new plateau in the illustrious career of talented guitarist Al Di Meola. After releasing three heavily Brazilian-influenced albums in the mid '80s, Di Meola has shifted his muse to another musically fertile ground: Argentina.

Prominently featured throughout *World Sinfonia* are the luscious timbres and syncopations produced by the bandoneon, a concertina-like instrument superbly played here by Argentinean Dino Saluzzi. The music moves with serpentine fluidity and

beauty through most of the brilliant playing we've come to expect from Di Meola. One of the invigorating qualities in *World Sinfonia* is listening to the five musicians interact; their musicianship never gets in the way of the compositions.

Turkish percussionist Arto Tunçboyacı and Puerto Rican/Cuban congero Gumbi Ortiz demonstrate that what matters is not the negotiations of stylistic rhythmic constraints, but the ability to interact and dig deep from an emotional level, taking the music to soaring heights. Whatever type of feel they interject into the music, from bright-tempoed Middle Eastern flurries to Latin-laden deep grooves, these two percussionists take nothing for granted, interpreting the music with special flair.

World Sinfonia stands as a perfect example of Al Di Meola at the peak of his power, unleashing incredible harmonies and rhythms everywhere. Welcome back!

• **Carlos Tabakof**

UNCLE FESTIVE

The Paper And The Dog
 Bluemoon R2 79169

Ed HARNER: dr
 BRAD DUTZ: perc
 RON PEDLEY: keys
 JOHN PONDEL: gr
 MARC LEVINE: bs
 The Paper And The Dog; The Road To Kent; Jessica; Boy King; Fantastic Then; The Super; Green Village; Sunday Thoughts; All Rise; Up And Down (And Speedin' All Over); Not For Nothin' (live)

With their fifth album (and fifth record label) the members of Uncle Festive have discovered how to work together, instead of just as four powerful soloists. With more sharing of



solos and collaboration among the composers, the band emerges as a cross between the pop leanings of the Elektric Band and the jazz sophistication of the Yellowjackets. That they do this and remain distinctive says much about the group's integrity.

Drummer Bud Harner lays aside the electronic samples this time to concentrate on solid timekeeping on acoustic drumset. Particularly notable is the title track, where he keeps the groove on a Zawinul-esque song with a strong backbeat on 2 and a restrained shuffle the rest of the time. When he plays a fill, he throws in triplets elegantly balanced below the dynamic highs of the soloist. Special guest Brad Dutz adds color and spice throughout the ten studio tracks, including a timbale solo on a cover of the Allman Brothers' "Jessica" and multitracked layers on "Green Village." Brad's a veteran of all five Uncle Festive albums, and on *The Paper And The Dog* he and Harner leave plenty of space for egos at the door.

• **Adam Ward Seligman**

VIDEO

BUDDY RICH MEMORIAL SCHOLARSHIP CONCERT

Tape Three: Neil Peart, Marvin "Smitty" Smith, Steve Smith

Time: 73 Minutes

Tape Four: Omar Hakim, Will Calhoun, Neil Peart

Time: 60 Minutes

DCI Music Video

541 Avenue of the Americas

New York NY 10011

Price: \$44.95 ea; \$79.95 for both.

DCI is once again offering highlights from the Buddy Rich Memorial Scholarship concert, this one held April 8, 1991 at the Ritz in New York. As before, the various artists perform with the Buddy Rich Big Band.

Tape Three opens with Neil Peart, who would seem an unlikely candidate for such an event. But Peart approached the project with the attitude that it was up to him to adapt to Rich's style, rather than try to impose *his* type of playing on the big band. So he performed on a four-piece kit and confined himself to a straightforward reading of the chart to "One O'Clock Jump," with no drum solo and very few fills.

After Peart's one tune (he performs again on Tape Four; more on that later), Marvin "Smitty" Smith plays three tunes. Of all the performers, Smitty has the most genuine jazz credentials, and he seems very comfortable in the big band setting. His playing is modern and rhythmically inventive, and obviously built on tradition.

One of the best features about this series of videos is that clips of Buddy Rich are included. This one features a drum solo from late in his career, showing that he never lost his amazing touch or sense of humor. For all of the chops heard on these tapes, no one has yet matched Rich's finesse.

The Buddy clip is followed by Steve Smith, who has more jazz in his background than people might be aware of. His three tunes range from funky to straight-ahead, and his solos are especially powerful. He also seems comfortable in the big band setting.

The climax of Tape Three is

a duet between the two Smiths. They've each got plenty of chops, and technical challenges are thrown back and forth throughout. But they were really listening and responding to each other, making the performance a conversation, not a battle.

Tape Four opens with two tunes from Omar Hakim, who seems to feel that the band is there just as a background for his solos and fills. Living Colour's William Calhoun is next, performing "No Exit." Given the rock influence of the chart, Calhoun is in fairly safe territory, and his playing is pretty much what you would expect from him.

After a 1939 clip of Rich performing with Artie Shaw, the winner of the Rich Scholarship is brought out. His name is Larry Wright, and he is often seen around the streets of Manhattan performing on plastic buckets. He proceeds to do just that, evoking the spirit of Buddy Rich better than the name artists. Like Rich, this kid is a natural. There is no explanation for the amount of music he makes with a couple of sticks on a plastic pail.

After Buddy's daughter Cathy performs "Them There Eyes," backed by the band with her husband, Steve Arnold, on drums, Neil Peart closes out the concert with two more Rich charts. This time he takes a solo, which is notable for its melodic structure. From a purely technical standpoint, Peart is the most restrained on this tape, and those looking for sheer technique might be disappointed by his performance. But for my money, he's the only drummer on Tape Four who came there to play *with* the band.

• **Rick Mattingly**

BOOKS

HISTORY OF THE LUDWIG DRUM COMPANY

by Paul William Schmidt
Centerstream Publishing

P.O. Box 5450

Fullerton CA 92635

Distributed by Hal Leonard

Price: \$29.95

Anyone who has ever enjoyed thumbing through drum catalogs will be delighted by this 171-page scrapbook of the history of the Ludwig Drum Company. The "history" part of the book comes largely from a pamphlet Ludwig used to publish called "My Life At The Drums" by William F. Ludwig, Sr., and the author's personal interviews with William F. Ludwig, Jr., much of which once appeared in *Modern Drummer*. As interesting as that material is, the most fascinating part of the book is the wealth of pages reproduced from old Ludwig catalogs and copies of *The Ludwig Drummer*.

There are also patent documents in *History...* detailing several Ludwig inventions—some classic, some forgotten. The artists who have played Ludwig over the years are represented, too: some through ads and bios, others through written reminiscences about their favorite drums.

You can spend hours reading this book, or you can flip through the pages at random, pausing at different items that catch your eye. One of my favorites was the "Synco-Jazzstick," said to produce a hundred different effects and to be a necessity in every drummer's kit. They don't make products like that anymore, and sadly, we may never again see a family-run drum business like the one portrayed in this affectionate remembrance.

• **Rick Mattingly**



SHURE

DRUM KIT MICROPHONES

The Standard of Versatility and Performance

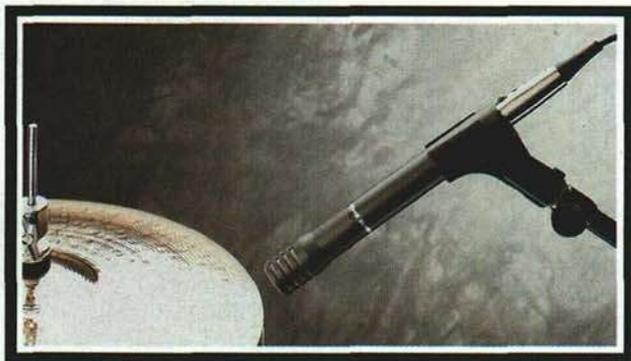
SNARE: BETA 57



KICK: SM91



HI-HAT: SM94



OVERHEAD: SM81



TOMS: SM98



OVERALL: SM57



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

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



DTR2
Professional R-DAT
Digital audio tape recorder.
Three sampling frequencies.
Professional analog and digital I/O formats.
Rock mounted. Wired remote included.

MZ205BE
Four dynamic microphones.
Beryllium diaphragm.
Ideal for snare, small toms and percussion.

MZ204
Two dynamic microphones
ideal for larger toms and
bass drum.



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
 TH91W Tom holder
 WS920 Tom stand
 SD 495 Snare drum
 SS810 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.



Q203IA

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.

Choosing The Correct Job

■ by Michael Blair

Some readers might look at this heading and think, "What? It's hard enough to find *any* job!" But I'm quite serious about the ramifications (musical, emotional, and financial) of knowing where to put yourself.

Of course we all know there are monetary and psychological temptations that muddy the waters of decision, as well as pragmatic putting-food-on-the-table considerations. But music, at its highest and purest manifestation, is an expression of the self. A player's personality has a chance to be heard and acknowledged through making sounds. This should *never* be taken for granted.

In one sense, work *is* work. Any job is worth taking a look at (even for people who end sentences with prepositions). But there are as many ways to solve the work/money problem as there are people. You must make your own way and keep close tabs on *why* you are doing *what* you are doing.

If you want to make tons of money quickly, have your pick of the cutest temporary mates, and walk around in hip clubs with the correctly ripped jeans and leather, good luck. The odds are you will only be a legend in your own mind. Becoming an overnight sensation takes an incredible amount of time and effort—and the collision of what you have to offer with what is desired by the public. (This is true for everything from bar mitzvah bands to speed metal groups.) If your group hasn't broken through after ten years of bashing about in the clubs, the romance may have worn off. But again, focus, persistence, and being honest about your objectives are the key elements. The big rock 'n' roll dream may still happen. Just don't be shocked if it doesn't.

Many players feel a need to stay close to home to develop a family life, or simply because they don't like traveling. If these are your priorities, local commercial work may be the desirable choice. Find out who the top jingle and television people are in your area. Learn as much as you can about what that kind of work demands, and meet *everyone*. Be neat, clean, and punctual, and be able to sound like anyone (or no one) at any time. *Don't*, however, expect to be asked to sound like yourself. Unless you're the songwriter or singer, it ain't gonna happen often, if at all.

Through all of this, though, I want to stress that being realistic does *not* mean succumbing to a boring lifestyle, or giving up on your dreams, or getting depressed by how difficult it may be to find the work you want. It *is* hard. But, it can also be worth every ounce of self-criticism and every minute of practice. Accomplishment *can* be fun.

Let's say you want to develop your own style of playing and be recognized for that. Spending years on the hotel circuit is probably not going to help. Of course there are always exceptions. Record company executives and rock stars do stay in hotels. But playing the Sheraton lounge waiting for Chuck D or Mick Jagger to make you famous may prove disappointing.

Again, in the spirit of this article heading, more power to you if you make a good living working in bars and hotels. I love hearing great players in those establishments. It's fun to hear live music up close. And, to some, playing any music on a regular basis is better than not playing at all. It's important to remember that we are all different. That is what makes music interesting.

But getting back to finding your own voice on an instrument: We must create our own market in this world. No one points a gun to our heads and says, "You must be different, you must sound like no other!" But for many of us, a little voice *does* nudge us along that path. So we must be convincing enough in our vision and expertise to win people over. If we can help people expand their musical palettes and challenge preconceived notions, that's great.

As in every phase of life (and show biz), finding people with similar interests takes time and research. Go to the local avant-jazz club and check out what is happening. Read the papers to see who is making breakthroughs. Knowledge is power, and "networking" can be quite useful.

If your jazz band needs a place to play, get to know the owner of the local showcase club. If you make hip-hop tracks that need to be road-tested, get to know the DJs at the cool dance clubs. If your metal band needs experience in front of humans (as opposed to video cameras or mirrors), find out where the clubs are that have unsigned band nights. Really learn how to play.

If you want television or film score work, get the names of the composers and producers who put the projects together. For example, in Chicago, I found the best jazz/fusion players were doing jingles by day and performing in the clubs at night. So between asking loads of questions and looking things up in the yellow pages, I found lots of information pretty fast.

If you are pursuing the admirable profession of teaching, go to the best drum shops in your town to advertise. Get to know the owners. Make sure you have something *real* to offer. And, again, ask questions!

I think there are two main points to consider. First, always ask yourself what it is you want—what style of music, what experi-



ences, how much money, etc. Be receptive to surprises, but start from a clear point. Second, be conscious of who you are approaching (artists, club owners, record company executives, potential collaborators). You need to economize your substantial efforts. Many people in positions of authority have go-betweens, secretaries, or someone else you must get to before you talk to the one you really want. Learn how to express yourself with confidence and clarity. Be respectful while being persistent.

Some of you may be grumbling and saying, "What is this bullshit? Blair already has connections!" Fair enough. But every year there are periods where I don't work much. After dealing with disappointment and the inevitable temporary freak-out ("Will I ever work again?"), I find things that need attention. I'll concentrate on writing, technique, listening skills, and catching up on correspondence. Spending time at home and having a balanced life provides reasons for making any art at all. Creativity is a renewable resource.

There is an old saying (that I did not write): "When a fisherman cannot fish, he mends his nets." I've been a bartender, accompanied a zillion modern dance classes, worked for catering companies, cleaned apartments, and spent more years than not wondering how I was going to pay the rent. The thing that kept me going was knowing what I wanted to do. Following my own path made the little successes *mine*, and all the failures became tests of my resolve.

If music is a manifestation of individual expression, it is our responsibility to be as honest with ourselves as possible. In many ways, we *do* have control over what we do and with whom we work. By keeping a constant check on our motivations, needs, and goals, we can put our personal mark on the music we make and the people who hear it.

No matter how you want to serve it, or have it serve you, let's hope the music always wins.

Michael Blair is mainly known as a drummer/percussionist, working with Lou Reed, Elvis Costello, Tom Whits, Suzanne Vega, and the Replacements, among others. He has produced records for Victoria Williams and Two Nice Girls and has lent his arranging skills to Mr. Costello, producer Hal Willner, and Gavin Friday.

Mr. Blair travels between New York, Los Angeles, Austin, and Stockholm, seeking the soft dark underbelly of rock music. The author would like to thank Lena Berger for transcription assistance.



NEW FROM **CMP** RECORDS THE EASIEST TRIPLET YOU'LL EVER PLAY

Three new releases from CMP Records
"...the leader in quality recordings featuring percussion."

Modern 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 "Flim" Johnson and keyboardist Jim Cox.

CMP CD/CS #48



Trilok Gurtu

Living Magic, the second CMP release by percussionist Trilok Gurtu, dynamically fuses ethnic rhythms and jazz improvisation. Multi-percussionist Nana Vasconcelos and saxophonist Jan Garbarek are featured.

CMP CD/CS #50



Glen Velez

Virtuoso hand drummer Glen Velez blends minimalism and world music on *Doctrine of Signatures*, his fourth CMP recording, featuring the premier of an extended piece for five frame drummers.

CMP CD/CS #54

Write for a Free Catalog

CMP RECORDS

155 W. 72nd St. • Suite 704 • NY, NY 10023

Call 1-800-443-4727 (MC & VISA) to order if you can not find our recordings at your local stores.

AIM... For Better Performance

If you're really serious about music and performance, you should come to the Atlanta Institute of Music. We offer a learning experience in guitar, bass, percussion or voice that's both challenging and rewarding. You'll work to develop the skills and discipline that underlie a music career. There'll be master-classes, regular classes and workshops, along with video training so you can practice fingering and technique close up.

Our professional staff of instructors will help you better understand your style of play, show you where it can take you and how you can get there. Rock, Jazz, Heavy Metal, Blues, Fusion, whatever. Call or write for de-tails. Classes form every quarter year round!

Atlanta Institute of Music

6145-D Northbelt Parkway/Norcross, Georgia 30071/Telephone 404-242-7717

Enroll now for January 6 start!

PHOTO: BILL WILSON

This Holiday Season, Give What You Enjoy.



THE GIFT THAT SAYS IT ALL— ALL YEAR LONG.

Playing techniques. Performance trends. Artist interviews. Product close-ups. New books, videos, records. Equipment care. Annual Buyer's Guide. Modern Drummer is the gift that truly says it all.

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 extraordinary 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.

Complete, clip and mail this order form.

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 _____

Signature _____ Include my own one-year subscription: New Renewal

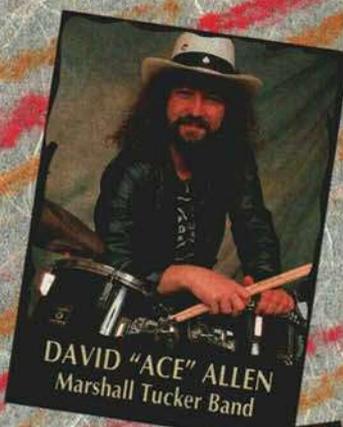
CALL 1-800-551-3786 FOR FASTER SERVICE.

Mail to: Modern Drummer, Subscription Services, P.O. Box 480, Mt. Morris, IL 61054

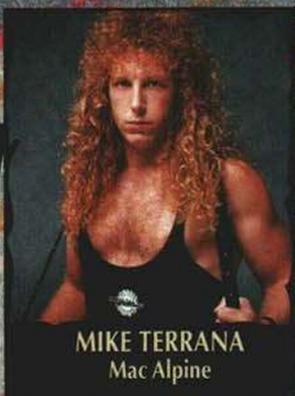
Rates Good in U.S., Canada and Mexico. Please allow 6-8 weeks delivery.



SEAN BURKE
Atlanta Rhythm Section



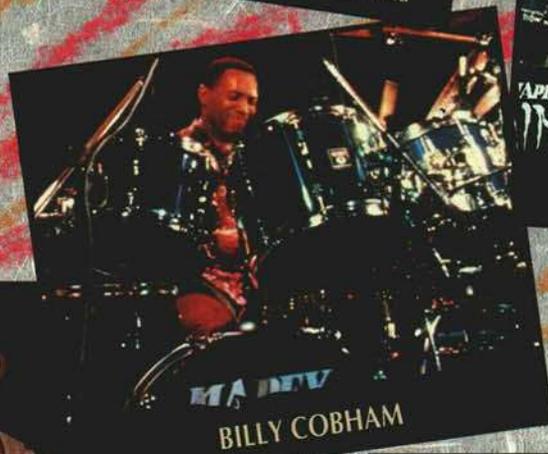
DAVID "ACE" ALLEN
Marshall Tucker Band



MIKE TERRANA
Mac Alpine



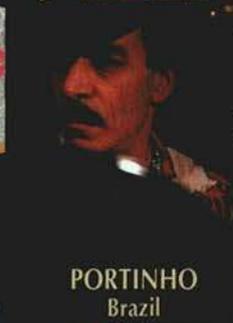
STEVE "DR. KILLDRUMS"
WACHOLZ - Savatage



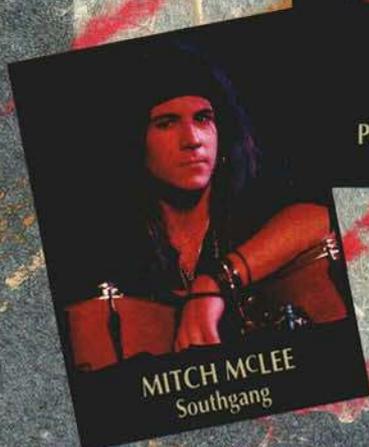
MAPEX
BILLY COBHAM



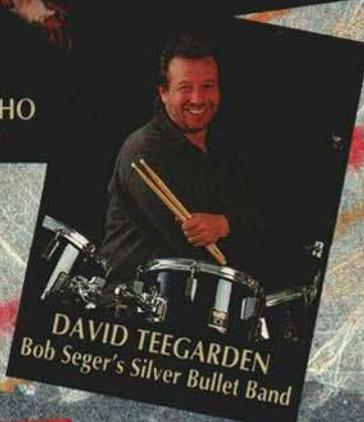
KENNY V.
Saints & Sinners



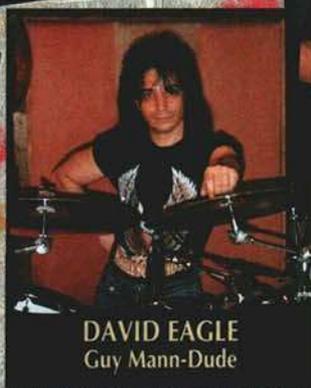
PORTINHO
Brazil



MITCH MCLEE
Southgang



DAVID TEEGARDEN
Bob Seger's Silver Bullet Band



DAVID EAGLE
Guy Mann-Dude



MIKE HANSEN
L.A. Studio Drummer

WHEN WORLD BEATS CHANGE,

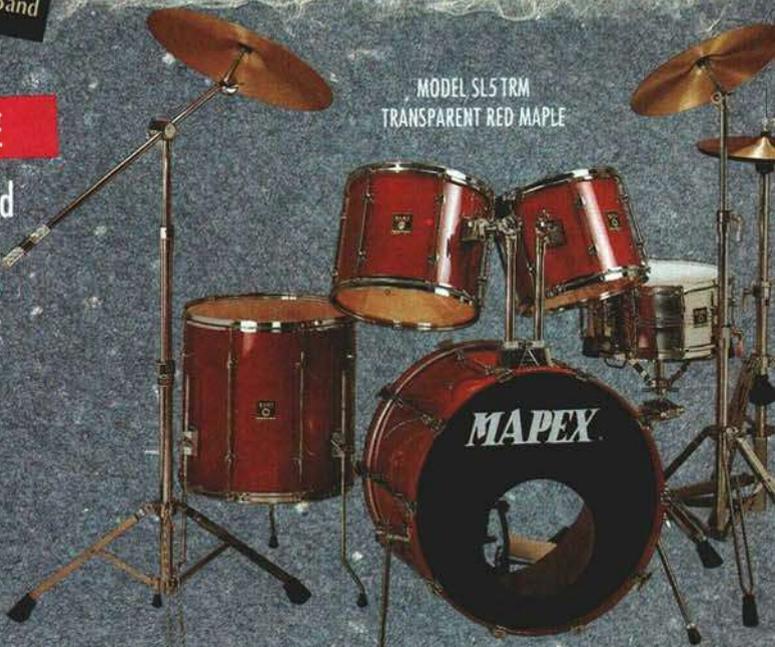
DESIGNS MUST ALSO CHANGE

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 748, Effingham, IL 62401

MODEL SL5TRM
TRANSPARENT RED MAPLE

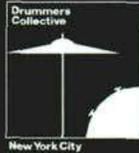


continued from page 25

YOU ARE 10 WEEKS AWAY FROM A MAJOR BREAKTHROUGH



Our Certificate Program is years worth of know-how packed into 10 weeks—and guaranteed to change your playing forever. For those of you with less time, our 5 Day Intensive will help bring your drumming skills up to speed. To find out more, send \$2 US, \$4 foreign to: Drummers Collective, 541 Ave. of the Americas, New York NY 10011; or call (212) 741-0091.



DRUMMERS COLLECTIVE The World's Premier Drum School

My rudimental playing might be quite bad if you judge it according to formal pipe band standards, but I adopted that kind of feel while incorporating some funk patterns on the bass drum. It wasn't really "rock," it was more a case of using fusion patterns incorporating the floor tom and ride cymbal as well. Marching drums have always excited me, but the bass drum part is always very strict and predictable. Change that and allow the whole thing to become less rigid—perhaps a bit sloppy—and you've got something danceable.

SG: Did the other band members and the producer take to this approach from you easily, or did they need convincing?

MB: Steve Lillywhite, who produced the first two albums, was a big inspiration for me. I had this drum idea for the single "In A Big Country" to use a "Let's Dance"-type bass drum pattern with a constant five-stroke roll happening on the snare, and getting the hi-hat in as well to produce a dance feel. Steve was very open-minded; if it was different, he wanted it on a record, which is unusual for a producer. They normally want to play



THE SOFT SIDE OF SABIAN.



THE TOUGH SIDE OF SABIAN.

Softwear & Cymbal Trap Order Form

Offer valid in continental USA only.

Name _____
 Address _____
 City _____ State _____ Zip _____
 Visa Mastercard Expiry Date _____ Signature _____

Please indicate charge card authorization, or send cheque or money order. No COD's accepted.

Mail to: SABIAN SOFTWEAR, P.O. Box 1237, Hanover, Massachusetts, USA 02339

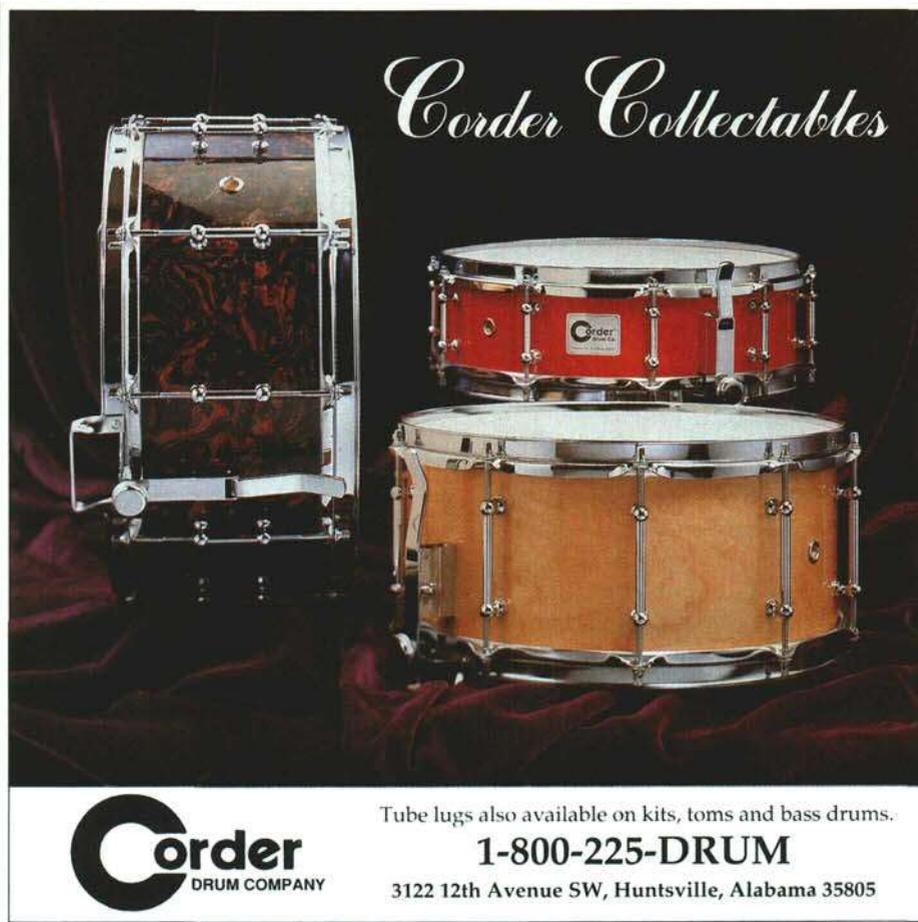
Item	Size	Qty	US\$	Total	Item	Qty	US\$	Total
1. Sweatshirt(Black)	S M L XL		25.00		8. Towel*		8.00	
2. Sweatpants(Black)	S M L XL		25.00		9. Cap		10.00	
3. T-Shirt(White)	S M L XL		10.00		10. NEW "Cymbal Trap" Case*		120.00	
4. T-Shirt(Black)	S M L XL		12.00		CA. residents add 6.75% Case*			
5. Tank Top(White)	S M L XL		10.00		MA. residents add 5% sales tax on items marked*			
6. Tour Jacket(Black)	S M L XL		70.00		ITEMS TOTAL \$			
7. Gig Jacket(Black)	S M L XL		40.00		TAXES TOTAL \$			
					ALL ORDERS Shipping & Handling			
					TOTAL PAYMENT \$US			53.50



safe.

Anyway, for "In A Big Country," Steve told me to carry on playing with the click after the band had stopped. So after going through the song, I kept my drum rhythm going and started to change it: I came off the main backbeat on the snare and played on the floor tom instead of the hi-hat, so that it became more thunderous. I came off the floor tom onto the China cymbal, and I'd get my grace notes to be more dominant. Then I came off the China and joined the grace notes, which had already started to form the rolls.

Steve loved that, and encouraged me to develop in this way. It was stirring and passionate to match the band's songs; it helped to give the band an identity. It's so nice when you do something new, *not* to have the talk-back button pressed and have, "Yes...er...can you stop that? Play it straight. Save that other stuff for your solo album." It's terrible when new ideas get squashed by producers whose only priority is being safe! Stewart Copeland did what he did because he was *allowed* to do it. He was able to turn drumming



Corder Collectables

Tube lugs also available on kits, toms and bass drums.

Corder
DRUM COMPANY

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



RimSHOT™

America's Next Great Name in Drumsticks

presents Gary Chaffee *Players Own Model*

Gary's Philosophy:

"The most important thing is to be yourself as a player. Try to learn everything you can about various styles and methods of drumming, and then perfect those materials that enable you to best express your own ideas. Don't imitate, CREATE."

Other
Players Own Models
Mike Baird, Jason Bonham,
Tom Brechtlein, Ralph Humphrey

Formal Education: 1966 — University of New York at Potsdam (Bachelor of Science)
• 1968 — De Paul University in Chicago (Master of Music)

Professional Career: Performances with many top artists including, Dave Samuels, Pat Metheny, Mick Goodrick, Steve Swallow, Abe Laboriel, Jaco Pastorius, Jimmy Moshier, Mike Stern, Bill Frissell, John Abercrombie and Harvey Schwartz

Teaching Career: 1968-72 — Percussion instructor at Western Illinois University • 1972-77 — Berklee School of Music in Boston, Mass. (appointed head of the Percussion Department in 1973)
• 1977-Present — GC Music, Private Instructor • Gary's students over the years include such notables as Steve Smith (Journey) Vinnie Colaiuta (Sting) Joey Kramer (Aerosmith) Casey Scheurell, Jonathon Mover, David Beal & Kenwood Denard

Writing Career: Patterns I, II, III, & IV, "The Complete Guide for the Contemporary Drummer"
• Articles and interviews can be seen in "Modern Drummer", "Percussion International" "Rimshot" (Germany) and "Rhythm Magazine" (England)

RIMSHOT AMERICA INC.

Marketing & Administration
91 Pelham Avenue, Toronto,
Ontario, Canada M6N 1A5
Tel: (416) 652-2142 / (416) 656-8462
Fax: (416) 656-8695

USA Artist Relations
6454 Van Nuys Blvd.
Van Nuys, California, 91401
Tel: (818) 782-8848

USA Distributor
Paiste America
460 Atlas St.
Brea, California, 92621
Tel: (714) 529-2222 Fax: (714) 671-5869

around and generate fresh interest. He gave drums so much personality and inspired so many drummers. Suddenly there was hope again; you can be yourself *and* become successful. Imagine what it would have been like if someone had said to him, "It's a good song, but we don't want those ringing sounds and accents where we don't expect them; just give me a good solid backbeat!"

It is important to be yourself. Be original, create your own style. One fill and you know it's Phil Collins. Look at people like Gadd and Copeland; they're instantly recognizable, they've got their identities. I was lucky at the start of Big Country; my approach and my input was valued, the music was successful, and I found myself becoming established.

SG: Does that mean that you have become free from unwelcome suggestions from producers and engineers?

MB: Oh, no! [laughs] I like to think that I get booked for my particular qualities. I try to be myself. But I still get told that the snare drum needs tape on it, or asked if I've got one of those dampening rings. I try to keep my drums as ringy as possible.

If the guy behind the desk knows what he's doing, there should be no problem. But if not, you get the inevitable demand for muffling.

I like a certain amount of ring and sympathetic vibration. I find that the bass drum sounds odd when the snares are off; I want that natural EQ. I don't like gates on drum mic's, you lose your grace notes. Grace notes are all part of the drum track. They are not on the same level as the bass drum and the snare drum backbeat. There's a natural level; you don't need to gate them out. Dolby kills the hi-hat sound; it vacuums away any little "set-up" notes. It's nice to *hear* these things.

You get problems in studios for a variety of reasons: The engineer might not be competent, the studio itself might be unsuitable for getting a good drum sound—although I like to think that you can get a drum sound anywhere—or they've got the wrong mic's or not enough of them. I go in with a drumkit that sounds the way I think it ought to sound. If I'm asked to change it, I have to decide whether it's because he thinks it's

wrong for the music, or whether it's because he doesn't know what he's doing and he wants an easy time. If I'm playing a song that seems to need an open, ambient sound, and that's the way I hear it when I play it and I know I've done a great pass, and then I hear a playback and it sounds dead and dull, I know they'll say, "I don't think that's the right drum part." It is the right part, but they're getting the wrong sound! Then you start on a wild goose chase: They ask you to play harder...they ask you to play less...they ask you to play more...they *might* even say they prefer the drum machine. What you need is to be heard the way *you* perceive it, and that's not always easy. The best thing to do is to get them to listen to it acoustically, and ask them to reproduce that sound when they get into the control room. Then if they want to put embellishment on, it can only sound better.

The drum sound on a record is so important. You can actually get away with a duff guitar or keyboard sound, but the drum sound is the foundation of everything. A good drum sound can carry a bad song; and that doesn't apply to any other

1957

WHEN ROCK WAS YOUNG

In 1957, *Rock Around the Clock* was #1 with a bullet. A \$2,200 Chevy was boss on the streets. Little Richard, Buddy Holly, and Elvis were launching their legendary careers. Dick Clark was America's oldest teenager. It was the birth of rock'n roll. Another legend was born that year... Pro-Mark Handmade Japanese Oak Drumsticks.

Pro-Mark

The Biggest Name In Drumsticks

Bill Haley and The Comets photo courtesy of Jackson Artists Corporation

instrument. So you have to tell them what you want. You've got to fight; you can't afford to be too timid. If you're lucky enough to be booked because of what you've done, then you're halfway to winning. If not, you've still got to stick up for what you believe in; otherwise you'll just blend into the background and not be noticed.

SG: If you are not an established player, surely you have to be careful not to upset anybody.

MB: Yes, but you can often afford to be a little bit cheeky, and get away with it. For instance, sometimes if a producer asks me to change something, I'll say that I've done it when I haven't. He'll be satisfied; he doesn't *really* want you to change anything, he just wants to be seen to be in charge. This doesn't apply to all producers, but some of them think that they've got to be *seen* doing something. They can destroy the music by wanting to control everything, when perhaps the drummer knows best about the rhythm, because that's what he spends his life doing. It ought to be a collaboration, not just the drummer having to say, "Yes sir," "No

sir."

Even on live gigs you are very much at the mercy of what someone else is doing with your sound. I've stood by mixing desks at gigs; I've seen drummers doing hand movements, but all you hear is a hole in the music, you can't hear the hi-hat at all. It looks as though he's doing a great pattern on it—he must be doing it for a reason, he obviously feels it's his contribution—but you can't hear it! I want to go up to the engineer in a situation like that and say, "I can't hear the hi-hat." He probably isn't even aware of the hi-hat; for him the song is the vocal and the bass line—he can hear *that*, so why worry about anything else?

SG: That sort of thing can make drummers wonder whether anybody cares about what they are doing.

MB: Well, I think that drummers have a unity that isn't seen so much with other musicians. It's more of a club. Drummers often have a hard time. We have the most equipment to deal with. There are all the jokes about drummers not being musicians. We have to have transportation to get ourselves and our equipment any-

where. We are always the first to arrive and the last to leave.

There's also a thing that I refer to as "being great immediately." A guitarist can sit in front of the TV, and when the adverts come on he can pick up his guitar—which he can hear acoustically—and work out a lick. A drummer can't do that. Okay, there's a rubber pad, but you can't work out kit parts on that. The only way a drummer can be good at his instrument is to play it. I know rehearsal studios that are *full* of drummers practicing. There's a certain dedication you need to be a drummer.

Okay, "Be great immediately": When a drummer turns up at a studio and wants to tune his snare drum, he gets told to shut up. But it's accepted that the guitarist will spend time tuning! Then when you actually start playing, you're expected to get it right at once—but you can't because all your life you've been told to shut up.

What happens when you're in a new and enthusiastic band with a record deal? It's time to do the master, you've done your demo. The drummer goes first, and

1992

ON A ROLL FOR 35 YEARS

In 1992, 45's are antiques. CD's and MTV bring home the music. Bruce Springsteen is the Boss, and a new sports coupe can set you back \$50,000. Today, Dick Clark is still America's oldest teenager. And worldwide, drummers buy more Pro-Mark American Hickory, Maple and Japanese Oak drumsticks than any other brand. The more things change, the more they remain the same. PRO-MARK...Stick with it.

pro-mark
The World's Class Drumsticks

AMERICAN HICKORY 5B pro-mark NEW GENERATION

Jaguar XJS photo courtesy of Dominion Jaguar & Volvo, Houston, Texas

MODERN DRUMMER®

Back Issues for Sale

#75—JANUARY 1986
MD's 10th Anniversary Issue, 1st MD Sound Supplement: Studio Drum Sounds.

#76—FEBRUARY 1986
Roy Haynes, A.J. Pero, Jimmie Fadden, David Calarco.

#77—MARCH 1986
Jerry Marotta, Marvin Smith, Manny Elias, Buddy Williams.

#78—APRIL 1986
Ed Shaughnessy, Dan Baldwin, Jerome Cooper, Ray McKinley, Ted McKenna.

#79—MAY 1986
Craig Krampf, Terry Williams, Armand Zildjian, Alex Cooper, Bud Harner.

#80—JUNE 1986
Kenny Aronoff, Adam Nussbaum, Joe English, Doane Perry, MD Sound Supplement: Focus on Hi-Hat by Peter Erskine.

#81—JULY 1986
Billy Cobham, Tico Torres, Jeff Hamilton, Readers Poll Results.

#82—AUGUST 1986
Steve Smith, Bill Gibson, Joe Franco, Terry Bozzio: Style & Analysis.

#83—SEPTEMBER 1986
Tommy Lee, Bun E. Carlos, Jerry Carrigan, Ben Riely.

#84—OCTOBER 1986
Dave Weckl, Bobby Blotzer, Debbi Peterson, Staying in Shape: Part 1.

#85—NOVEMBER 1986
Joe Morello, David Uosikkinen, Barriemore Barlow, Staying in Shape: Part 2.

#86—DECEMBER 1986

Simon Phillips, Dave Holland, Industry Insights with Remo Belli, MD 10-Year Index.

#96—OCTOBER 1987
Narada Michael Walden, Al Jackson, Neil Peart Contest Results, Dave Weckl Sound Supplement.

#99—JANUARY 1988
Phil Gould, Richie Morales, Chick Webb, Drumming & Relationships.

#101—MARCH 1988
Rick Allen, Richie Hayward, The Graceland Drummers, Stryper's Robert Sweet.

#102—APRIL 1988
Danny Gottlieb, Alan Childs, The Downtown Drummers, Drummers Collective.

#105—JULY 1988
Liberty DeVitto, Ron Tutt, Carlos Vega, Mick Brown, Gregg Bissonette Sound Sheet.

#107—SEPTEMBER 1988
Airta, Buddy Miles, Gilson Lavis, Dave Tough Remembered.

#109—OCTOBER 1988
Jon Farriss, Charlie Morgan, Albert Bouchard, UFIP Cymbals.

#110—NOVEMBER 1988
Jeff Porcaro, Rayford Griffin, Rikki Rockett, Drums on Campus.

#111—DECEMBER 1988
Chad Wackerman, Lionel Hampton, Allan Schwartzberg, Gary Chaffee on Linear Drumming.

#112—JANUARY 1989
Al Foster, Anders Johansson, John Molo, Terry Bozzio Sound Supplement.

#113—FEBRUARY 1989
Bill Bruford, Simon Wright, Focus

on Electronics, Will Kennedy.

#115—APRIL 1989
Steve Jordan, Lenny Castro, Tony Brack, Drummers of Montreal.

#116—MAY 1989
Dennis Chambers, Chris Blackwell, Bill Berg.

#117—JUNE 1989
Michael Shrieve, James Kottak, Trevor Tomkins.

#118—JULY 1989
Omar Hakim, Rob Hirst, Michael Blair.

#119—AUGUST 1989
Chris Frantz, Scott Rockenfield, Sol Gubin.

#120—SEPTEMBER 1989
Terri Lyne Carrington, Troy Luccketta, Bobby Previte.

#122—OCTOBER 1989
Jack DeJohnette, Pat Mastelotto, Richard Bailey.

#125—JANUARY 1990
Ed Mann, Steve Riley, Alvin Stoller.

#126—FEBRUARY 1990
Charlie Watts, Frederick Waits, Deen Castronovo.

#128—APRIL 1990
Stewart Copeland, Tito Puente, Tony Oxley.

#129—MAY 1990
Don Henley, Jason Bonham, Terry Clarke.

#130—JUNE 1990
Terry Bozzio, Denny Fangheiser, Pat Torpey.

#131—JULY 1990
Rod Morgenstein, Joey Heredia,

Phil Collins & Chester Thompson Sound Supplement.

#132—AUGUST 1990
Sonny Emory, Tommy Wells, International Drum Teachers Guide.

#133—SEPTEMBER 1990
Dave Weckl, Winard Harper, Budgie of Slaxie & the Banshees.

#135—OCTOBER 1990
Alex Acuña, Eric Singer, The Drummers of New Orleans.

#136—NOVEMBER 1990
L.A. Studio Round Table, Bobby Elliot, Inside Collarlock.

#137—DECEMBER 1990
William Calhoun, Tony Braunagel, The Drummers of Jethro Tull.

#138—JANUARY 1991
Louie Bellson, Rob Affuso, David Beal.

#139—FEBRUARY 1991
David Garabaldi, Fred Coury, Ralph Peterson.

#140—MARCH 1991
Jonathan Moffett, Butch Trucks & Jaimoe, Roxy Petrucci.

#141—APRIL 1991
Gregg Bissonette, Carl Allen, Tiny Kahn.

#142—MAY 1991
Roy Haynes, Matt Chamberlain, Greg D'Angelo.

#143—JUNE 1991
Gary Husband, Kenny Washington, Matt Sorum.

#144—JULY 1991
Sheila E., Dave Lombardo, Tuning Up With Pros Pt 1, Readers Poll Results.

Total number of issues ordered _____ My payment for \$ _____ is enclosed.

B-B14

Check off the issues you desire and send in the entire ad.

All Back Issues are \$5.00 each
(this includes postage and handling).

Name _____

Address _____

City, State, Zip _____

Mail check or money order (no cash) in U.S. Funds to:

MODERN DRUMMER PUBLICATIONS

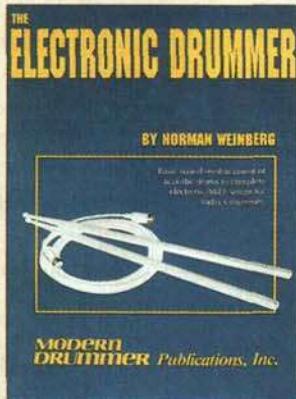
Back Issue Service, P.O. Box 480

Mt. Morris, IL 61054-0480

Allow 6 to 8 weeks for delivery

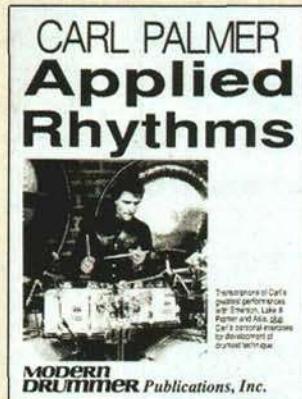
The Modern Drummer Library

The Electronic Drummer



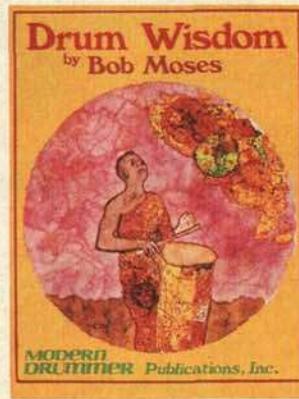
by Norman Weinberg
From simple uses of electronics to complex setups, this book will tell you what you need to know in straightforward, "user-friendly" language.

Applied Rhythms



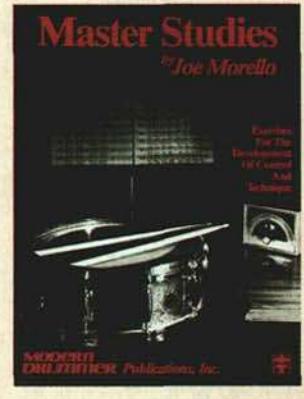
by Carl Palmer
This book contains transcriptions of ten of Carl Palmer's most famous recordings, and also includes Carl's personal exercises for drumset technique.

Drum Wisdom



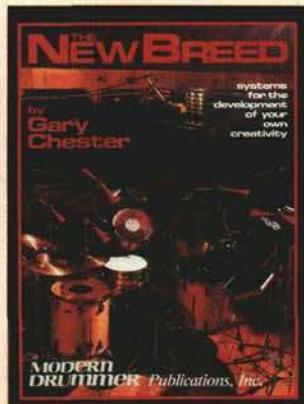
by Bob Moses
Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time.

Master Studies



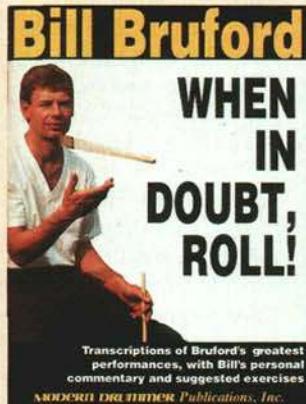
by Joe Morello
The book on hand development and drumstick control. **Master Studies** focuses on important aspects of drumming technique.

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 MD, 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

Name (please print) _____

Address _____

City State Zip _____

Make check payable to and mail to:
Hal Leonard Publishing Corp.
P.O. Box 13819
Milwaukee, WI 53213

* All checks or money orders payable in U.S. funds only (no cash) * Dealer inquiries invited * Please allow 3 weeks for delivery * Books may be shipped separately *

Quantity	Book	Price	Total
	Applied Rhythms (06630365)	\$8.95	
	The Best Of MD, Vol. 2 (06630196)	\$7.95	
	The Electronic Drummer (06631500)	\$9.95	
	Drum Wisdom (06630510)	\$7.95	
	Master Studies (06631474)	\$8.95	
	The New Breed (06631619)	\$7.95	
	When In Doubt, Roll! (06630298)	\$12.95	
SHIPPING AND HANDLING			\$2.50
WI residents add 5% sales tax; MN residents add 6% sales tax			
GRAND TOTAL			

QUIET ON THE SET!

SOUND OFF™ DRUM SET SILENCERS

Made for drums 6"-24", cymbals & hi-hats.

GREAT FEEL...GREAT PRICE

HQ PERCUSSION PRODUCTS

P.O. Box 430065 • St. Louis, MO 63143 • 314-647-9009
Send \$1 for HQ Catalog.



the nerves are on the drummer. It's not on the guitarist taking his solo. By the time it's time for that, everybody else has gotten bored and gone down to the pub. The guitarist sits in the control room with the producer, completely free and able to overdub his solo. But during the first week, everyone's keen, everyone's there, everyone's watching the drummer do his drum takes. The poor drummer's got this pressure on him to deliver—to be great immediately.

SG: It's surprising how many drummers seem to get replaced on the session under those circumstances.

MB: Yes. I've done sessions with bands who've had deals with major labels, and they've had very good drummers of their own. What's been the problem? They haven't been quick enough when the pressure's on. But how could they be? They haven't had the experience. It's always a shame when that happens. The drummer has had his own style and creativity within the band, to the point where he's helped them get a record deal; then when it comes to being heard by the public, he's taken off. There's so much more to learn about than just playing the drums. There's a lot of situations you have to deal with.

SG: We keep coming back to the drummer's input and creativity. Is there a way of developing originality with taste? Somebody might be a brilliant technician, but that doesn't necessarily mean that he can do anything except perhaps copy other people's licks.

MB: Everybody is wary of the sort of "techno-whiz" drummer, who will put in every rudiment he knows regardless of the needs of the song. Your technical ability to play must always be used to enhance the song. In a strange way, I think that a certain amount of naivete can be helpful. Your style can develop naturally without your knowing too much. For example, sometimes when I start a fill I won't know how I'm going to end it. I'll create it on the way down, rather than picking one out of the book. Creativity comes from spontaneity rather than calculation. What you must have is the confidence to go for those moments without fear of messing up.

I find it almost impossible to do exactly the same thing again. I don't like when I

World Class.

When Chris Whitten goes on tour with Dire Straits, he must perform the best he can. Night after night, month after month.

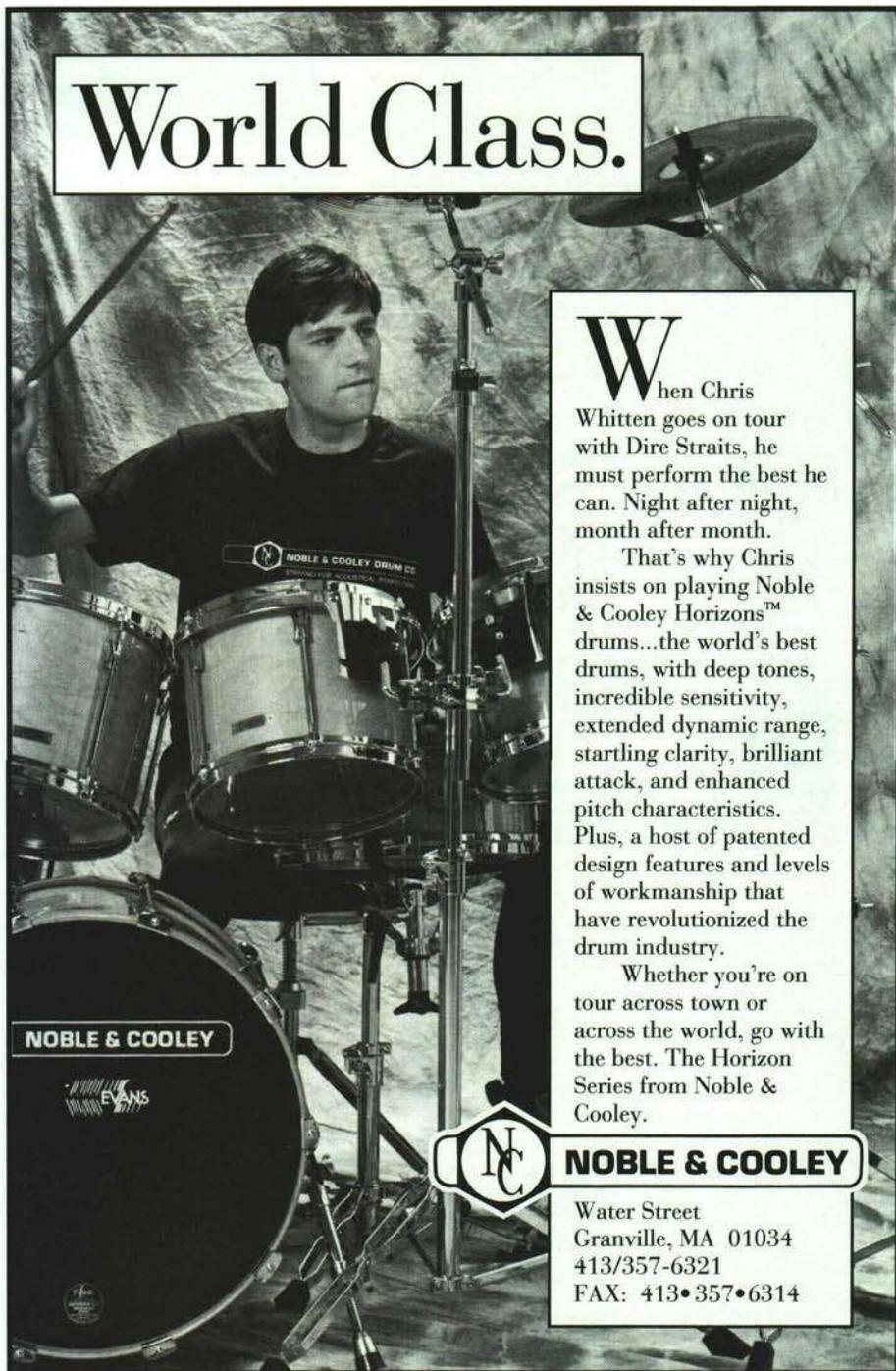
That's why Chris insists on playing Noble & Cooley Horizons™ drums...the world's best drums, with deep tones, incredible sensitivity, extended dynamic range, startling clarity, brilliant attack, and enhanced pitch characteristics. Plus, a host of patented design features and levels of workmanship that have revolutionized the drum industry.

Whether you're on tour across town or across the world, go with the best. The Horizon Series from Noble & Cooley.



NOBLE & COOLEY

Water Street
Granville, MA 01034
413/357-6321
FAX: 413•357•6314



NOBLE & COOLEY

EVANS

ALPHA. THE UNION OF ASPIRATION & DEDICATION.

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.

David Garibaldi

Tower of Power, Wishful Thinking

"Excellent cymbals for drummers who want quality but cannot afford top-of-the-line professional instruments. Great sound, great price."

Scott Rockenfield

Queensrÿche

"The Alpha Line: A great sounding cymbal at a great price. What more could you ask for?"

Will Kennedy

Yellowjackets

"Overall, I think the Alphas are good cymbals! They don't blow me away like some of the other lines did, but once you consider the price range and the fact that they're made with Paiste quality, it adds up to a good sounding cymbal that any player would welcome to his setup."

Doane Perry

Jethro Tull, Studio Work

"The Alpha Series has sound which is consistent with all Paiste cymbals. To me, that sound represents tonal definition, clarity, projection, dynamic range, warmth and musicality, which have always been Paiste's hallmark."

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.



Paiste America, Inc.
460 Atlas Street, Brea, CA 92621

*Vic Firth
and
Ronnie Zito
the perfect pair*



Ronnie Zito's impeccable musical style makes him one of today's finest drummers. Ronnie's choice in sticks — Vic Firth.

VIC FIRTH®
Vic Firth, Inc.
323 Whiting Ave., Unit B
Dedham, MA 02026

do something and get told, "That was great, but do it in the middle eight instead." It's very difficult, because things are always going to come across differently. I did learn to read so that I could write my parts down and re-create them, but I've never needed to apply it.

SG: Do you ever need to read for sessions?

MB: No. I always work from my own notes: "Intro—Verse—Gadd-type section—etc." This way I always know where I am and I know how many bars there are. That's all I need to be inventive. If everything is written down for you, you can become too literal and you can lose feel. There are some great players who I admire very much who can be fed the information, get their hands and feet responding to it, and produce a great track. I'm much more "on the edge." I sometimes get frustrated with myself, but I find that wanting to know more keeps my enthusiasm fresh.

SG: Would you ever consider teaching?

MB: Not really. I am schooled by my own experience and my own motivation to learn. I don't know whether my instinc-

tive style is something that can be taught, in the sense that other people could learn from it. I see it as being like painting. You can be literal with your painting: You can have everything looking exactly as it does in real life. Or you can have your own interpretation and still be a great painter. If you are taught, you are taught to be literal. Do you lose your uniqueness? I like the idea of improving my rudiments and reading, and perhaps checking that I'm sitting properly, but...

SG: Rudiments? You are *known* for incorporating rudiments into rock.

MB: Yes, but how correct are my rudiments? There are areas I would love to study: Swiss rudiments, Scottish pipe-band rudiments. I've only scratched the surface so far. I'm interested in doing some studying with Jim Kilpatrick, who is accepted as a leading authority on pipe-band drumming.

SG: On the subject of equipment: Do you tend to use different stuff for the studio and for live situations?

MB: I always aim to get the same sounds on everything. Again, this has to do with my personality coming out, so people

Innovation Specialties has the Nady SongStarter!

Now you can kick off every song with the right tempo!

Michael Cartellone of Damn Yankees chooses the Nady SongStarter, because the SongStarter helps you make those complicated song to song tempo transitions. This amazing programmable foot pedal flashes out the first 16 beats of up to 32 songs with its bright LED display. It's perfect for the stage, and with its

click track audio out, it comes in handy in the practice studio, too. The Nady SongStarter: Now only **\$99.95** from Innovation Specialties!

Call Nationwide
800/222/8228

15 Day Money Back Guarantee

Add \$5 per order for shipping and Handling. CA residents add applicable sales tax. Visa and MasterCard accepted. Special Delivery services available.

**Innovation
specialties**

1900 Powell St., Suite 1135
Emeryville, CA 94608

Michael Cartellone of
Damn Yankees

ALWAYS LISTENING...DOANE PERRY AND TAMA

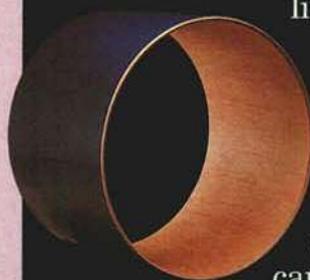
"Making an emotional commitment to the music is basic to understanding what it needs. To best serve the music and other musicians requires flexibility and a *listening* approach. My success as a musician is due largely to my desire to be a

listening, sympathetic team player.

Whether I play something simple or intricately detailed ... if I can make the music come alive, I'm happy."

From jazz, rock and pop to the orchestral eclecticism of Jethro Tull, Doane's playing always fits the bill. And at the same time, it's still very much Doane Perry.

It's only natural that a player who listens so carefully plays Tama. Tama all-maple Artstar II. For the discriminating listener.



MAPLE

Strong, warm, full bodied with plenty of attack...the very essence of Artstar II



Look for Doane's new instructional video "Creative Listening"

know it's me. I do go through changes, although I always use Pearl drums and Zildjian cymbals. At the moment I'm using 13" *Quick Beat* hi-hat cymbals. They are very fast and thin-sounding, and very mic'-friendly. I use them all the time because they sound right to my ears. I go through phases of using different snare drums, but if possible I like to only use

one at a particular time. For instance, sometimes I'll take about ten snare drums to a session, but once I've chosen one I'll try to stick to it. If a slight change in sound is required for a particular track, I'd rather make adjustments to the one I'm using than change to another one. I use the same ride cymbal on everything. I vary crashes, but I use the same splashes.

The only thing I often vary is the rack tom situation. I like to have a range from small to large ones. I vary that often depending on how I feel. I'll sometimes set the kit up differently, just to stop myself from getting into a rut with my positioning.

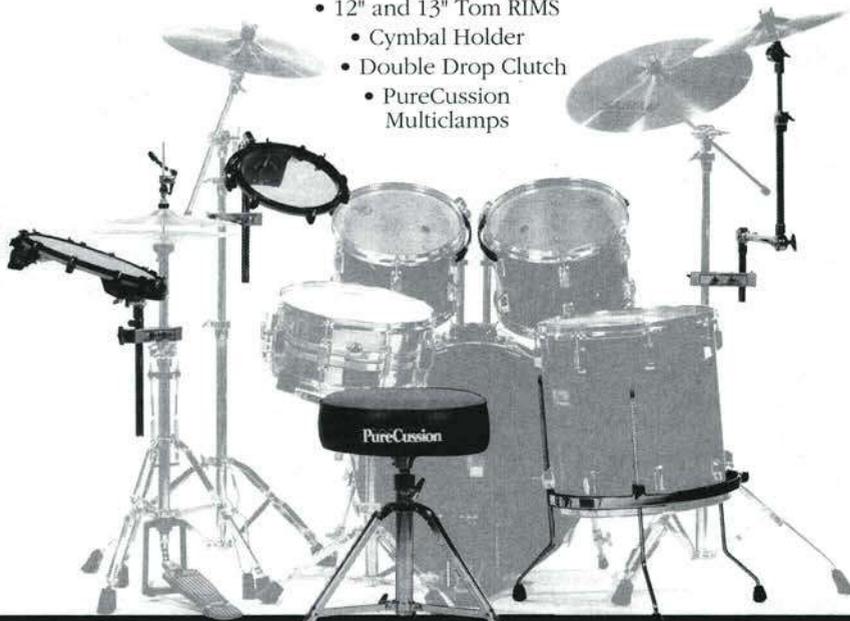
I was once quite paranoid about positions changing, to the extent that I used to say, "If I ever become successful, I'm never going to have a drum tech; I'll travel with the crew and set my own drums up." [laughs] But here I am now, lucky enough to be able to turn up and find the drums set up for me so that I don't have to touch a thing. If something does happen to be an inch out—which can seem like a mile on the drums—I won't let it bug me so much. I've learned over the years not to let things worry me, but just to get on with it. If you're doing a live festival and there's no time for a sound-check, you just have to go out there and play without letting things bother you.

SG: Do you have any particular preferences when it comes to the materials that drums are made out of?

MB: I find that I like the natural sound of thin-shelled drums because they "sing" more; but they are not always microphone-friendly. I do like the sound of maple, but I got out my birch kit recently and enjoyed that because it was a bit different. There is one kit that I love to use in the studio: It's one of my early kits, a Pearl fiber glass. It records well, but live it hasn't got a natural acoustic roar. So I'm quite happy to leave that in the studio and

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

PureCussion, Inc.
3611 Wooddale Avenue South
Minneapolis, Minnesota 55416

For more information, call 612/927-2330.

WHAT DO THESE UNCOMMON DRUMMERS HAVE IN COMMON?

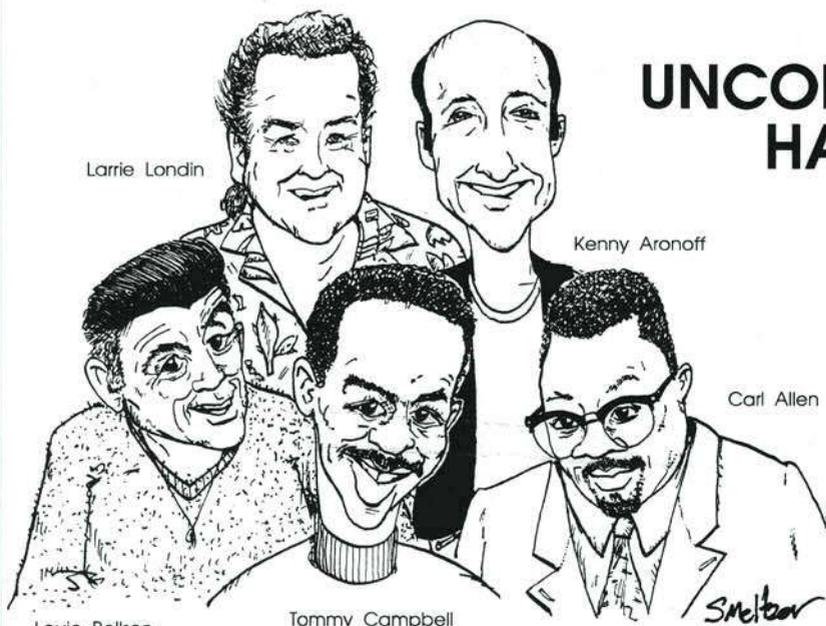
Larrie Londin

Kenny Aronoff

Carl Allen

Louie Bellson

Tommy Campbell



They're on the move with
Protector Cases™
Guaranteed for a lifetime of serious use

Available Exclusively at Your Local
XL Specialty Percussion
Dealer

ADAPTABLE!...DOANE PERRY AND TAMA 8 1/2" SNARE DRUMS



AW218
(Birch)

Tama's
New
MTL28
ultra hi-
tension
snare lug



"I've got a huge collection of Tama snare drums, so I can cover just about any type of snare sound I hear in my head. Quite often, I've used a number of different snares just for a single session.

"Generally speaking, I use a metal snare for live situations and a combination of both wood and metal snares when recording. Some of my favorite all around snare drums are my Tama 8 x 14's with their combined deep-shell power and high end attack."

Whether you're planning to build an extensive collection of snare drums like Doane or just looking for one all-purpose drum, Tama has the largest selection of both wood and metal professional snare drums in the world.

TAMA

For more information on Tama Drums and Hardware, send \$3.00 (\$4.00 in Canada) to Tama, Dept. MDD22, P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 83403 • In Canada: 2165-46th Ave., Lachine, Quebec H8T-2P1.

AW528
(Maple)

PM328
(Brass)

JETHRO TULL



Hear Doane on Jethro Tull's latest release "Catfish Rising"

Very special thanks to Scott and Wayne Page and all at Walt Tucker Production Facilities, Glendale, CA!

THE DRUM!

THE DRUM!

THE DRUM!

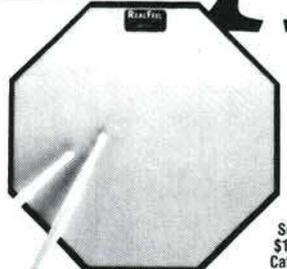
is coming



Q What does Dom Famularo do 150 times a year at drum clinics throughout the world?

He works out on a RealFeel Practice Pad!

RealFeel
It's The Feel That Counts



A

Send \$1 For Catalog

HQ HQ Percussion Products
P.O. Box 430065
St. Louis, MO 63143 (314) 647-9009

take my maple kit out for live gigs.

The snare drum, ride cymbal, and hi-hats are *your* sound; those are the things I'm particularly fussy about. If I'm going somewhere where I know I'll be getting a kit out of a box, I'll take my cymbal bag and a snare drum. Those are my fundamental requirements for feeling comfortable. Drumkits can vary around me.

SG: Getting back to your career, it seems you've come full circle now that you have a regular band, Huge Big Thing, with Simon Townshend. Isn't it a bit strange that you are recording again with Big Country?

MB: Well, I'm not actually a member of Big Country anymore. The band broke up about two years ago. I decided to carry on with the sessions, but also to make a commitment to form a band with Simon. When Big Country broke up, Simon and I agreed that we would do it for real now. We'd get a good band, good management, a good record deal, and give it a year and a half or so to get it on its feet. About five months later I got a call saying, "Big Country's back in action," which was rather strange for me because I'd originally tried to persuade them *not* to split up. At that time I'd made the commitment to Simon, I was touring with Fish, I was getting good response from new management—it was generally an exciting time. Although I'd been very disappointed when Big Country split up, I felt that I'd been to the funeral, and I now wanted to look forward to other things. They did a tour without me, and then asked me to play on their new album. At the moment they are talking about a tour. But my priority is Huge Big Thing, and allocating time can be difficult.

SG: Is there anything in your career that stands out for you as something you are particularly proud of?

MB: I'm very proud of playing with The Prince's Trust [*a series of British all-star rock concerts for charity*]. It was a thrill playing with Phil Collins. I'd never played along with another drummer before, and this was a unique experience. With him being left-handed and me being right-handed, we could be placed looking towards each other's hi-hats. I had to home in on certain areas. For instance, he would anchor the bass, snare, and hi-hat on some numbers, while I'd take care of the toms and ride. Then we might change around. We'd find our own level and get cross-rhythms going. I've been doing it for three years, and playing with Phil has been unbelievable; he's a superb musician.

We did the Nelson Mandela show as well. Not only was that great, but it was one of the few opportunities I've had to play live with all these different people. Some of them I'd worked with in the studio, some of them were just people I'd admired. It was a fantastic experience. Playing "Sledgehammer" live was something I thought I'd never do unless I did a tour with Peter Gabriel, but here I was, doing it as one song in a set. There were people on stage with whom I'd worked but never thought I'd be out live with, like Joan Armatrading, Midge Ure, and Fish. I'd look over my ride cymbal and see Elton John playing piano; over to the left was Eric Clapton; in front of me was Mark King. There was this whole *rainbow* of musicians; it was a real personal high for me. I'd have to pinch myself when I came off stage and say, "I don't believe I've just done that!" [laughs]

SG: How do you see your long-term future?

MB: I'm into playing my drums, and success for me depends on how lucky I am with association. It's being in a successful band like Big Country, or playing on successful albums. It's weird when I get asked, "What's it like being a rock star?" because I don't know! I don't think that if you're a real person you'll ever know. You just deal with whatever you have to deal with. I deal with playing my drums; and I'm as frustrated now as the day I started. I want to know more. I want to be happier with my playing. I want to sound better. As I've said before, the further you go down that road, the further you want to go.

FORK'S
DRUM CLOSET

NASHVILLE'S COMPLETE DRUM STORE

Great Discounts

All Major Brands

New and Used



(615) 383-8343

2707 12TH AVENUE SOUTH ** NASHVILLE, TN 37204

NEW
PRODUCT!

drumKAT EZ

NO EXPERIENCE NECESSARY

"My
opinion
of the
drumKAT
— It's
limitless."



KAT

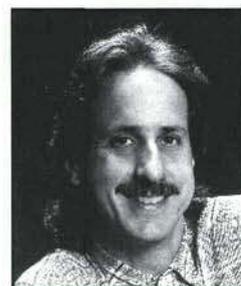
Why does all electronic percussion seem so complex? Real world drummers are players, not programmers. For those of you who play, KAT proudly introduces the drumKAT EZ. No Experience Necessary.

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 thumbslap, 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.

KAT

300 BURNETT ROAD - CHICOPEE, MA, 01020
PHONE (413) 594-7466 - FAX (413) 592-7987
MADE IN THE USA



Brazilian Rhythms; The Bossa Nova

by Chuck Silverman

MUSIC KEY

H.H.	X
Cross Stick	X
B.D.	■

Brazil, that rhythm-rich country in South America, holds many secrets for musicians, and I feel (selfishly perhaps) that this is especially true for drummers. The two rhythms that immediately come to mind are samba and bossa nova. There are hundreds more—baion, frevo, maculele, baion, partido alto.... But the next few articles will examine some of the more popular rhythms from Brazil and practical applications of these rhythms.

Within these practical applications there will be some that are typical. These can be used as straight dance rhythms. Let's say you're playing in a big band at your local college. The chart calls for a "Latin" groove. It's been my experience that this usually means for the drummer to play samba. Of course the best thing to do is to ask the band director. If he/she asks for a samba, you have to be ready.

There will also be practical applications that are not typical. They will be used for many reasons. Some can be used for independence or hand conditioning exercises, while others may pique your interest as contemporary groove ideas. These ideas should not be the end-all to your study of Brazilian rhythms. They are simply the result of my exposure to the music. Many other drummers have found other ways of expressing the music's influence on them. It's up to you to investigate.

Listening should be a big part of your learning process. Having these rhythms in your ears is one of the fastest ways to make the patterns your own. As I'm writing this article I have a new CD by Joao Gilberto playing. This album is a classic. It's

all bossa nova, and if you want to get into the feel of Brazil, this music is a *must*. Other artists and albums to check out: Airoto Moreira (*Natural Feelings, Fingers, The Happy People with Cannonball Adderly*), Caetano Veloso (*Dentro de Estrela Azulada*—a great artist and an album worth the search), Milton Nascimento, Elis Regina, Ivan Lins, Hermeto Pascoal, and many other albums that feature batucada, the Brazilian percussion jam session. Escola de Samba, or samba schools, are the places where you'll find batucada. These "schools" are social gatherings for drummers. They compete against each other rhythmically to see which one will be the best during the Carnival. The batucada that comes from these schools is a great place to learn the rhythms of Brazil.

Let's begin our study with patterns that can be used for the rhythm of bossa nova. The story of bossa nova starts with musicians who wanted to continue playing batucada, but the music was too loud. They couldn't all crowd into the small apartments where many of them lived. Someone decided to take certain percussion instruments and translate their sounds to the drumset. The shaker (caxixi) became the sound of the hi-hat. The tamborim became the cross-stick pattern. Part of the pandeiro pattern became the bass drum. Now the music could continue in a mellower vein, and thus was born "apartment samba," or bossa nova. As you listen to Brazilian music, listen to these instruments and imagine how they'd fall on the drumset. It'll give you a good idea of how you should sound.

Let's investigate two hi-hat patterns with corresponding cross-stick patterns. The first four exercises are for independence. The rest are patterns that work well. Take your time to work them so that they feel comfortable.

The musical notation consists of four staves, each labeled 1a, 1b, 1c, and 1d. Each staff begins with a common time signature 'C'. The patterns are as follows:

- 1a:** A sequence of four measures. Each measure contains a cross-stick pattern (X) on the first half and a hi-hat pattern (X) on the second half, with a bass drum (■) on the first half of each measure.
- 1b:** A sequence of four measures. Each measure contains a cross-stick pattern (X) on the first half and a hi-hat pattern (X) on the second half, with a bass drum (■) on the second half of each measure.
- 1c:** A sequence of four measures. Each measure contains a cross-stick pattern (X) on the first half and a hi-hat pattern (X) on the second half, with a bass drum (■) on the first half of each measure.
- 1d:** A sequence of four measures. Each measure contains a cross-stick pattern (X) on the first half and a hi-hat pattern (X) on the second half, with a bass drum (■) on the second half of each measure.

1e
C

1f
C

1g
C

1h
C

1i
C

1j
C

2a
C

2b
C

2c
C

2d

2e

2f

2g

2h

2i

2j

Through my teaching I've developed some practice techniques that work quite well. Try them and see if they help you to achieve a higher level of command and control. First, play all the patterns in the bossa nova section with your "weak" hand playing the hi-hat or cymbal pattern and the other hand playing the cross-stick pattern. This way you're using the rhythms to develop many facets of your playing: typical grooves, independence, and strengthening your weak hand. You'll find executing the accented patterns particularly tough, but stick with it and you'll see a vast improvement.

Another technique is soloing each limb. Play one of the exercises with each sound source at an equal dynamic level. Then bring all the sounds down to a soft level, except for one

of the sounds. For example, while the hi-hat and bass drum are being played *piano* (softly), the cross-stick is being played *forte* (louder). This practicing concept forces you to pay close attention to what each limb is doing while the focus of your attention can be on the "soloed" limb. For extra practice, combine both of the techniques!

Future articles will feature the rhythms of Brazil and what can be done with them in typical and contemporary ways. Take your time to learn the patterns and get into the feel of the rhythms. There's a lot to learn if you keep your ears and mind open.

Any questions or comments? Please feel free to contact me through *Modern Drummer*.



IF THESE ARE THE TOOLS OF YOUR TRADE,

WE'VE GOT A TRADE SCHOOL FOR YOU.

Vocational Curriculum

PIT graduates are in demand. Why? They are ready. They are trained to get the job done. They read, write and arrange. They are versatile, reliable, skilled players and teachers and they are exciting specialists. In a word, they're professionals.

Your Profile

But that's not the whole story. PIT is designed for all types of players. Our students come from all over the world, each with different backgrounds and goals. Their playing levels range from intermediate to advanced. For some, becoming the best teacher in their home town is their dream, others use their year at PIT to meet the right people and launch their careers, while many simply come here to become the best players they can possibly be.

Environment

All these goals can be achieved because of PIT's unique environment . . . Live Playing Workshops · Video Learning · Creativity Training · Audio Video Production Studio · Music Video Training · Private Lessons · High Tech Digital Equipment Training · Band Rehearsal and Practice Studios · Customized Drum Labs · Musicians Job Placement Service and much more.

Instructors

However, with all the advantages of our high energy, speed learning environment, we never forget that a school is only as good as its instructors and we are very proud of ours. Faculty includes: Joe Porcaro, Ralph Humphrey, Rich Garcia, Efrain Toro, Maria Martinez, Casey Scheuerell, Takashi Numazawa, Gary Hess, Chuck Flores, Eddie Roscetti, Ralph Razze, Enzo Todesco, Doane Perry and many more. Our Visiting Faculty includes many of today's top industry professionals. Since we are conveniently located in the "music capital of the world" Hollywood, California, we are happy to say that this list of fine artists is constantly growing.

Contact us for free catalog and financial aid info.



Musicians Institute
1655 McCadden Place, Box 824
Hollywood, California 90028 · (213)462-1384



Percussion Institute of Technology



Bass Institute of Technology



Guitar Institute of Technology



Vocal Institute of Technology

Applying Information

■ by Roy Burns

Several of my students have asked questions about how to apply information musically and effectively. They'll commonly ask questions like, "Why can't I play this material at the lesson as well as I played while I was practicing?"

I think there are several reasons for this. For one thing, you can play something a number of times at home until it feels comfortable. At the lesson, though, you basically have one chance to play it well. This creates a certain amount of stress. And conscientious students always want to do well and have a good lesson, which can also add stress. I tell students not to worry about it—just keep practicing and improving, and it will be okay.

Another question that often comes up is, "Why is it that I can play things at home, and yet when I get to the gig, I can't get them to work?" Again, part of the problem is the added pressure of playing live with other people and in front of an audience. Also, the tempo might not be quite the same as the one you practiced to at home. These and other factors can put you in a very different frame of mind than the one you were in when you were in the comfort of your practice room.

Another factor is that you might be "forcing the issue." By this I mean that the licks or patterns you practiced at home might not be appropriate for the particular groove or song you're trying to play them on. Very often young drummers will attempt to play a killer fill that they have carefully worked out at home, but in the process they lose the tempo, the groove, or the style of the song.

My advice is to put the music first. Instead of playing something that might impress other drummers, try to play something that really fits the music, even

if the part is less impressive. It's okay to work out the fancier fills, patterns, solo figures, and drum breaks at home. But remember, it usually takes some time before they become a part of you and begin to sound natural. Keep practicing, and if a spot in the music occurs where the part you have been working on feels right, it will come naturally. You just have to be patient.

After you've practiced all these ideas as much as possible, when it comes time to play a gig, forget about them. Say to yourself, "I have all these great ideas that I can play. But I don't have to play *all* of them tonight. I'll concentrate on grooving, and just play the things that fit the music—and I'll sound great." Then relax, knowing you have more ideas and chops than you need, and go to the gig ready to groove. This approach, if practiced for a while, will allow you to be spontaneous, creative, original, and musical—all at the same time.

A famous person once said, "The source of information is less important than what you do with it." A good example of this is when you hear a great drum fill or pattern on a recording. You may or may not be able to play it exactly like that drummer did. But that doesn't matter. Use the idea to develop one of your own. Play it in different ways until you are comfortable with it. Then use it to spur your creativity, rather than just copying it. This way you make it your own, and it will sound natural for you.

Another example of this concept is,

"The live gig can put you in a very different frame of mind than the one you were in when you were in the comfort of your practice room"



"It's not what you do that counts, but the way in which you do it." Great drummers have a way of playing things that at first seem like standard parts, but they'll change something—often very little—and suddenly it sounds better. They might simplify the part, use a different sound source, or add an accent or two, which makes it musically powerful.

Another aspect of this idea was expressed to me years ago by the great drummer Cozy Cole. Cozy said, "Every drummer—even if he's not very good—has one or two licks that are his own and that he plays well. You can learn a lot by watching and listening for those one or two good licks."

Most successful drummers eventually play better than the teachers they studied with. This is because their teachers had valid concepts. The talented student takes those concepts, adds his own ideas, develops and expands on them, and creates his own style.

Consider this saying: "It is the student who determines how much is learned." A teacher can only present his or her experience and concepts. Some students take these ideas and run with them, while others do not. Some students come back the week after a lesson and say, "You know that rhythm you showed me last week? I've changed some things and added some accents, and it sounds really interesting. I would like you to hear it." I always encourage this.

The point is, no matter what the idea or where it came from, you must practice it, expand it, and make it your own. This is what I mean by "applying information." Take all those great ideas you learn and find a way to apply them *creatively* and *musically*.



MIAMI SOUND MACHINE

continued from page 29

mers with incredible chops who studied and practiced eight hours a day, but when it comes time to just lay it down and play that 2 and 4—which sounds so simple but is so hard—they can't do it. That's what I really admire in a drummer."

Robert Rodriguez, also born in Havana, Cuba, began on violin at age three. "Or tried," he laughs, explaining that at four, he began classical piano, and by six he was going to conservatories...and getting promptly kicked out. "I was a brat," he admits. "I was Bart Simpson!

"My father would sit at the piano next to me and say, 'Practice, study.' I believe that as a drummer, you should have that piano background. Believe me, I'm not any genius at piano, but it really helps later when you play with other guys. When you first get into drumming, it's 'Listen to this guy's chops.' But when you get a little older and play with groups, you become more aware of the music. To me, I'm not a drummer anymore. I'm a musician who is grasping at everything that is coming at me. I know a lot of drummers with incredible chops who are masters at the drums, but when you sit them in a playing situation, they just don't have it. Then you have guys with no chops at all, but they can really do this musical thing that feeds everybody."

Robert began playing drums at age 11 because he tapped around the house so much that his father brought him a little 1966 Ludwig black oyster kit with a missing floor tom. "What really started it off for me was an Art Blakey album my dad had lying around the house," Rodriguez recalls. "That was when I really got into it: 'Listen to him! Listen to how he grooves!' My biggest influence was the radio—the Beatles, Earth, Wind & Fire, James Brown. And Cuban music was always there. I really never learned it; it was just there.

Though Robert had enough talent to be playing casuals with his dad at 14 years of age, he admits that he "was never a very studious kind of guy. I would just get distracted. I didn't really plan it this way, but I wanted to be schooled—but not schooled—at the same time. I never wanted to lose that street thing. The music told me that. John Bonham and Elvin Jones were not exactly your college-degree guys. I didn't know that then, but instinct told me. They sounded so great; they just had this thing about them. Any

type of music that would come my way, I'd just try to imitate it and get into it."

Rodriguez did have various teachers along the way, despite his "street" attitude. "One teacher was good for technique," he remembers, "but he couldn't keep a beat. I had another teacher who would tell me to do all the rudiments and be very military at a lesson, but when I sat at the drums to play, I should forget all the technique. I should be part of the music, forget that the drums exist, and let it be natural to play with music. The

drummer is the one who keeps it all together, so you shouldn't overplay and think about it; just do the simplest thing. To me, the core of being a drummer was always the groove. Whatever music I was playing, it had to feel good, even if I played the simplest thing.

"As far as reading, the other instruments I played early on helped that. I'm not a great reader, but I played in the concert jazz band at the University of Miami, where the charts were incredible, like 50 pages long."



CYCLOPS™

T A M B O U R I N E

For The Working Pro™

Every 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. 159 Garfield, NJ 07026 USA
Patented USA - International Patents Pending

Jazz was Robert's focus in those days, so he went to the University of Miami to be around other players. "Guys who were just phenomenal were coming down from other states. I was staying in school because that gave me the chance to play with different players and learn from other drummers. I learned a lot from two particular drummers at school. One was

Rob Cargell. Sitting at the drums and playing was so natural to this guy. How he played to the music was the main thing. The other guy was Van Romaine. He's playing with Steve Morse now. We just exchanged drumming information by hanging out, talking, and sharing transcriptions. We were like the Three Musketeers."

One semester Robert registered late, and because he couldn't get into a group, he decided not to enroll. Instead, "I practiced, practiced, practiced," he says. "I lived in this room at school and slept in my car. I would play to records and transcribe stuff and play with anybody I could get a hold of. By the next semester, they had heard me, and when I registered, the teacher for the bebop ensemble handed me a card and said, 'Come aboard.' That was an honor; I felt like I had arrived!"

Robert took more time off from school to go on the road with sax player Paquito D'Rivera, which proved to be an invaluable experience for the drummer. "We played festivals all over Europe, and I jammed with Freddie Hubbard and Herbie Hancock in these little bars in Europe. I also played with Jaco, which was amazing."

He doesn't elaborate much on the subject, but at age 24, Robert quit music and moved to Europe. He says he was burned out. "I moved to Monaco and worked in a business where I got to travel all over the world. I was a man with a briefcase. I was working 24 hours a day, didn't have any friends, and didn't have any creativity. But I had everything else. Yet honestly, there wasn't any happiness. I ran a car into a Swiss chalet at 110 miles per hour—I was probably thinking about some transaction. So I got on the Concord and came back to Miami.

"Actually, it was my grandfather, may he rest in peace, who put a lot of sense into me. He got back into law when he was 60 years old, after 20 years of living in

Sam Ash[®] Where Drummers Shop ... MUSIC STORES

When you call Sam Ash you'll be connected to one of our award-winning drumming professionals who know, own and use the equipment they sell. Call or stop by one of our eight Sam Ash Music Stores in and around New York City for all your drumming needs.

CALL TOLL FREE • 1-800-4-SAM ASH

P.O. BOX 9047 • HICKSVILLE, NY 11802-9047 • DEPT. MD



Where Drummers Workout ...

SAM ASH MUSIC INSTITUTE

SAMI
SAM ASH MUSIC INSTITUTE

The School For Today's Music & Technology

- WORLD RHYTHM, FUNK/R&B WORKSHOPS
- STUDIO DRUMMING • MIDI PERCUSSION
- STATE-OF-THE ART EQUIPMENT
- GUEST CLINICS & MORE
- PRIVATE STUDY - ALL LEVELS

1077 ROUTE 1 • EDISON, NJ 08837-2904

RAKE UP WITH YOUR

Rakes

SET

Roland Meinl Musikinstrumente
Postfach 1549
An den Herrenbergen 24
D-8530 Neustadt/Aisch
Germany
Phone (9161) 78 8-21
Fax 1 (9161) 39 06
Fax 2 (9161) 58 02

America and working in a shipyard. He came from Cuba, where he was a lawyer, but he couldn't practice here. Then they gave a chance to Cuban lawyers to get their degrees back. My grandparents sold their house so my grandfather could study law again. He got his degree back at 60, practiced for 15 years, and lived happily ever after. He said, 'I love what I do. You must do what you love. That's what life is all about.'

"So it was a new beginning," Robert continues. "The fun part of life was starting to happen, not the questions of 'What should I do?' or 'Am I good enough?'—all the insecurities that everybody has. My parents were always there for me, and I lived at home. They just wanted to see me happy."

In 1988 Rafael Padilla recommended Rodriguez when Miami Sound Machine was looking for a new drummer. Robert knew Rafael and, coincidentally, Robert knew Gloria Estefan and her husband/producer Emilio as well—when he was 15 years old, Robert's father played on some very early Miami Sound Machine albums. Robert had always wanted to play in that band. So when they gave him a tape and told him to learn the songs, it came naturally to him. "I pretty much knew what I had to do," he recalls. "I felt if there was one guy to play drums in this band, it was me. It was inside me."

Robert has played selected tracks on the two most recent Sound Machine albums: *Cuts Both Ways* and *Into The Light*. According to Robert, the integration of pop and Latin both live and in the

studio is really the gig. "Check out the earlier tunes like 'Conga' or 'Rhythm Is Gonna Get You,' which are my favorites to play. 'Rhythm' is a perfect example of that integration. There are other cuts as well, like 'Surrender Paradise,' where you hear more authentic Cuban stuff, but still with that pop flavor to it. It's being able to

play the pop groove—the 2 and 4 that people can identify with—along with the Cuban thing that is the important part of this gig. Cuban music is all based around the clave. It's African. Originally, this music was for people to dance. That's the important thing."



WANTED: DRUMMERS WITH IDEAS TO SHARE!

Some of the best, most practical tips for drummers often come from typical working players—drummers just like yourself. To help pass along those tips to drummers who can benefit from them, *MD* features a department called *DrumLine*.

If you have a quick, proven tip that has saved you time, money, or effort, we want to hear from you. Items can range from equipment maintenance, repair, or design tips, to valid practice and playing ideas. And we'll pay you \$15.00 for your winning tip if it's published!

We ask that you keep your *DrumLine* tip to 150 words maximum. Photos or drawings are fine, but they cannot be returned. Send your tip, along with your name and address, to *DrumLine*, c/o Modern Drummer, 870 Pompton Avenue, Cedar Grove, NJ 07009.

Why keep your unique idea to yourself? Share it with thousands of drummers around the world through *MD's DrumLine*—and we'll send you a check as a Thank You!

Billy Amendola on Slappers...

"I can tell you that the sticks are hand made. I can tell you the wood is picked to perfection by an expert. I can tell you a lot of things, but its up to you to try a pair, and that will say it all."



PAT. PEND.

Slappers™
The Alternative Drumstick

Slap Happy Productions Inc.
68 34 St. Brooklyn, N.Y. 11232
Phone 718 832-3457 • Fax 718 832-3458



Ray Hartmann
(Annihilator)

.. IT'S STANDING THERE LIKE IT HAS BEEN WAITING FOR YOU. CAREFULLY YOU OPEN THE BOX... A SHIMMER OF BRONZE MEETS YOUR EYES. "BRILLIANT, PROFESSIONAL SOUNDS THAT CUT" - YOU'VE HEARD ABOUT THESE NEW RAKERS BY MEINL, BUT NOW YOU'RE ACTUALLY HOLDING THEM: THE 20" RIDE, THE 16" CRASH AND THE 14" HIHATS IN THE SOUNDWAVE VERSION. CRITICALLY YOU LISTEN... ABSOLUTELY... SUPER CYMBALS! THE ADDITIONAL FREEDOM OF CHOICE BETWEEN THE MEDIUM - OR THE HEAVY SET, PLUS THE OPTION TO EXPAND WITH A 8", 10" SPLASH; A 14", 17" OR 18" CRASH; A 18" OR 20" CHINA, A 21" OR 22" RIDE AND 13" HIHATS MAKES THE DECISION TO CHOOSE RAKER REAL EASY. ESPECIALLY WHEN YOU HEAR THE SUPERDEAL PRE-PACK PRICE AT YOUR LOCAL MEINL STOCKIST.

RMS: RAKER MEDIUM SET

RHS: RAKER HEAVY

Design, development and production exclusively by:

MEINL

INTRODUCING...

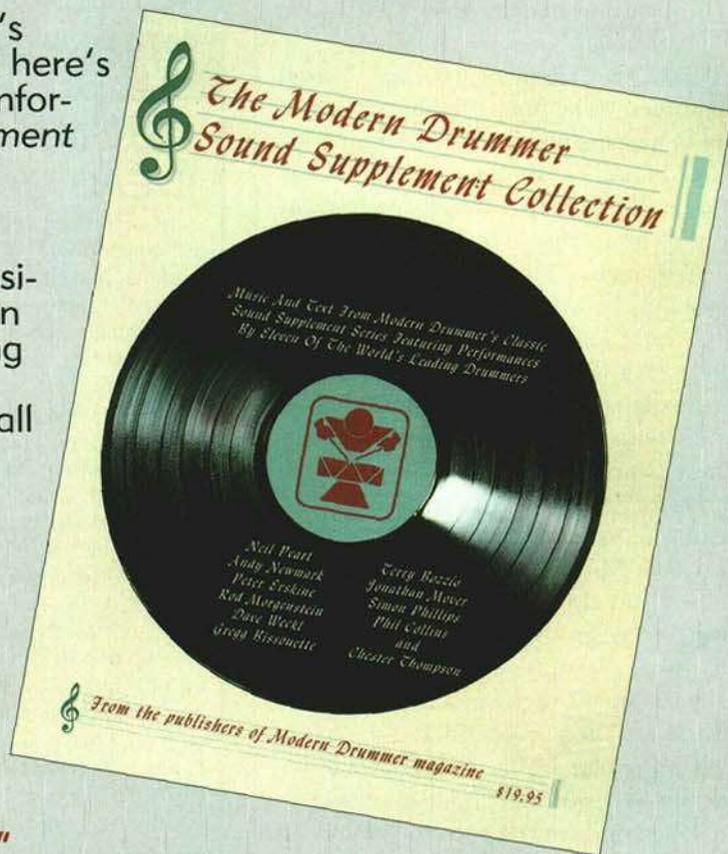
The Modern Drummer Sound Supplement Collection

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 Newmark 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 Bozzio 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

continued from page 6

vations in cymbals in this century. We have done so to bring new sound choices to drummers based on musical trends and the sound desires of musicians that have been brought to our attention. If you sometimes prefer a traditional sound, then by all means, cherish it!

"Our intention was not to 'attack' anybody. We are mostly interested in telling our own story. Sometimes, as in this case, one has to use a point of reference to put matters into perspective and thus clarify them. Our point is simple: Paiste always has something new and different to offer, and you should at least try our cymbals—nothing more, nothing less. And thank you for disagreeing with us. Most of our sound innovations resulted from people disagreeing with the status quo. Disagreement breeds innovation. Thank you for taking the time to respond to our ad."



**Best Percussion Catalog
In The World...FREE!
THOROUGHbred MUSIC**
2204 East Hillsborough Ave.
Tampa, Florida 33610
Call (813) 237-5597

**Looking for PEARL Drums?
Call THOROUGHbred MUSIC**
(813) 238-8893 Ext. #110
Best Prices in the U.S.



Lessons
thru the
Mail.
Write for
our free
Brochure.

12 Goddard St., #3, Quincy, MA 02169



Gorilla Snot
is a natural bio-degradable rosin, applied by rubbing a small amount between your thumb and index finger as you work it into your drumsticks. The rosin dries in about 30 seconds, forming a soft but tacky surface that is activated by body heat, which prevents your drumsticks from slipping as you play.

Gorilla Snot is far and away superior to conventional gripping aids such as tape, gloves, and sandpaper. It's not gooey and won't come off on clothing or instruments once it dries.

One application lasts for days—if you play every day, one jar of **Gorilla Snot** will last up to three months.

To order, call toll-free 1 (800) 828-8181
or send check or money order for \$5 plus \$1.50 S/H to:
GORILLA SNOT
1750 N. Orange Dr., Suite 202, Hollywood, CA 90028
(Calif. residents add 35¢ sales tax)

**NOW AVAILABLE: GORILLA SNOT T-SHIRTS!
100% HEAVY-DUTY COTTON. CALL FOR INFO!**

**Looking for TAMA Drums?
Call THOROUGHbred MUSIC**
(813) 238-8893 Ext. #110
Best Prices in the U.S.

DRUM DOCTORS

Recording Quality Drumset Rentals

Sets • Snare • Samplers • Studio Tuning
Tour Support • Sales • Repairs • Cartage
No. Hollywood (818) 765-7989 California
Thank you Jeff Porcaro • Jim Keitner • Vinnie Colaiuta • Terry Bozzio for your support

Many Colors! **Sam Barnard's** Free Samples!
**Super Gloss
Drum Material**
SHIPPING TIME:
50 States . . . 2-7 days
Puerto Rico 4-5 days
Canada . . . 1-2 weeks
Europe . . . 3-4 weeks
Australia 3-4 weeks



\$59.99 Super Gloss II Plus (Blk or Wht. 5pc. sets, other colors \$69.99)
Because of recent technological advancements, we offer a superior line of drum covering material called "Super Gloss II Plus." It comes in brilliant colors that resists heat incredibly well and is suited for indoor and outdoor use.
Seven years in business, now selling technologically advanced space age drum material to beginners, professionals, drum shops, studios, manufacturers, and the world!
If it doesn't say "Super Gloss II Plus," it's not technologically advanced space age drum material!
We Ship C.O.D.
Dealer Inquiries Welcomed
(602) 279-4041

We've Re-Invented the Metronome!



No one likes working with a Metronome so...
We've come up with a viable alternative.

Introducing... **BEAT BUG_{tm}** patents pending

The first and only "meter monitor" !!

It's as easy as watching the speedometer in your car. As you play, BEAT BUG_{tm} automatically calculates and digitally displays your tempo with large, easy-to-read LEDs.

- Precisely play any tempo (14-400 bpm) without having time dictated to you, and sounding like a robot.
- Regulate your own tempo by slowing down or speeding up at your discretion, without being in conflict with a "click".
- Verify to yourself (and your band) that you're not the one rushing or dragging.
- Builds confidence in your ability to meter correctly.
- A great aid for students and new drummers.
- Use while practicing, in the studio, or live.

Simply hang this small, rugged unit on the edge of your snare and play as you ordinarily would. It evaluates every interval, thereby letting you know how you're doing every step of the way.

Now that BEAT BUG_{tm} is available, you can't afford to be without it. Comes with AC adapter/6ft. cord, and a 1 year warranty. Order now and get our brochure, stickers, and a FREE pack of LUG LOCKS_{tm}. Save \$25.00 off the retail price when you send \$125.00 plus \$4.00 S & H to:
L.T. LUG LOCK, INC.

P.O. Box 204 • Tonawanda, NY 14151

Please allow 2-3 weeks for delivery. Sorry, no C.O.D.'s.

How many drumsticks offer a different sound, a different look, and a different feel?



Slappers, a unique flat shaped drumstick offers this and more. Try them on your drum set Try them on percussion; tambourines, bells, blocks, bongos and timbales. Try two in each hand for a slap effect. Ask for them at your favorite music store. Try a pair and you will find there's a whole new world out there.

SLAPPERSTM
The Alternative Drumstick

Slap Happy Productions Inc. 68 34 St. Brooklyn, N.Y. 11232
Phone 718 832-3457 • Fax 718 832-3458

Billy Cobham: Birds Of Fire

by Robert Santelli



When John McLaughlin formed the Mahavishnu Orchestra in 1971, his first choice to play drums in the experimental band was Billy Cobham. McLaughlin was well aware of Cobham's penchant for cross-rhythms and intricate, unconventional time signatures—not to mention the sheer power and intensity Cobham displayed, both on stage and in the studio. Prior to Mahavishnu, McLaughlin and Cobham had both worked with Miles Davis, and the two musicians quickly developed a mutual respect for each other's complex instrumental techniques and musical visions.

In addition to McLaughlin on guitar and Cobham on drums, the Mahavishnu Orchestra also included bassist Rick Laird, violinist Jerry Goodman, and keyboardist Jan Hammer. Together, this quintet mixed McLaughlin's growing interest in Indian music and philosophy (inspired in part by Sri Chinmoy and John Coltrane) with jazz and rock—the result of which helped spark a brand new genre called "fusion."

The Mahavishnu Orchestra recorded two classic studio albums, *The Inner Mounting Flame* [1972] and *Birds Of Fire* [1973], before personal, philosophical, and musical conflicts caused the demise of the

original group in 1973. *Birds Of Fire*, which perfected the startling musical ideas introduced on *The Inner Mounting Flame*, was popular enough to make it into Billboard's Top-20. According to Billy Cobham, that album also contained his best drumming while a member of the Mahavishnu Orchestra.

RS: How did you get involved with McLaughlin and Mahavishnu?

BC: John and I started discussing the possibility of working together back around 1969, when we were working with Miles and on other projects to help us keep food on the table. We had a small school of musical philosophy going—as painters or photographers would have. I'm talking about John, Chick Corea, myself, Larry Coryell, Joe Zawinul, and Wayne Shorter. All of us worked for Miles at one point or another. We also worked together at a small recording studio in Greenwich Village, doing demos and things. It was a pretty exciting period. This was before Weather Report and before Miles did *Bitches Brew*.

But to get back to your question, John told me in 1969 about the commitment he had made to this Indian sect and a guru named Sri Chinmoy. Rick, I recall, had his own thing going with another Indian guru at the time. But John really needed to be into it at the time, and when John believed in something, he went whole hog. There were some good things about that organization, but, philosophically speaking, I didn't understand a lot of things they were into.

RS: Did Sri Chinmoy become your guru?

BC: No, I embraced the by-product of him and his organization, which was the music. I didn't exactly understand how the Indian philosophical concept worked; I still don't to this day. But having been to India since then, at least I have a better understanding of what it was all about. Actually, while I was there, I took a few lessons from musicians who taught John.

RS: If you didn't understand the philosophical ideas behind the music of Mahavishnu, why did you stay with the band?

BC: I felt that it was important to try and

hang in there and maybe not analyze things, because, at that time, I didn't think I was capable of understanding and absorbing what was behind the music.

RS: Is it correct to consider *Birds Of Fire* a religious or spiritual album?

BC: For John, not for me. I was coming from just playing the drums. At that time, the ultimate religion for me was going up on stage with that band and playing. But we also had down days. When that happened, it was a case of the music not being as good as the night before. That could be depressing, because, as musicians, we became spoiled. We really believed that what we were doing could only get better. When we found out we had limitations, that was a big problem. We could only go so far based on the concept that was in place. We needed more input. The concept had a strong foundation—which John created. But his mistake was not allowing us to participate openly and freely and—with his support—to develop more material for the band. He wanted it all for himself. That's what sent it down the tubes.

RS: At the time of *Birds Of Fire*, what drummers were you listening to for inspiration?

BC: I guess I was still embedded in Roy Haynes, Art Blakey, Elvin Jones, Max Roach, Louie Bellson, Buddy Rich, and, of course, Tony Williams—that school of drumming. Those were my people.

RS: What was the studio vibe during the recording of *Birds Of Fire*?

BC: Very, very clear. The reason why *The Inner Mounting Flame* wasn't exactly clear was because the music was so avant-garde.

I remember saying that if we got any live dates, I wouldn't be surprised if they were opening for Marion Brown or Archie Shepp. I really couldn't figure out where we would fit in—or if we would fit in. I didn't expect anything to happen with that first record. It was a lot of fun to play and to let out all of my emotions, but I didn't know back then about finesse. It was, "Yeah, let's play and have a good time."

RS: How old were you at the time?

BC: I was about 27. I wanted to learn about finesse and how to play dynamical-

ly—not just loud and soft, but more dimensionally dynamic. But that comes with experience.

RS: Are there any songs on *Birds Of Fire* that you are especially fond of, or that contained your best playing?

BC: It's been a long time.

RS: Let me read off some of the song titles: "Celestial Terrestrial Commuters," "Sapphire Bullets Of Pure Love," "Thousand Island Park."

BC: [laughs] Man, I still don't have a clue as to what those song titles meant. Once we made that record, I put it away. I do, however, remember live performances, and I remember them by the material we played. But those song titles [laughs], they sound so contrived. They feel false now, and they felt false back then. To me, the titles didn't feel like they should be the titles of the songs that are on *Birds Of Fire*. The title piece was a very, very strong piece for me. That I remember. And "Open Country Joy" and "Resolution" were beautiful. We used to do a song called "Binky's Beam." Later the name of the song was changed. It might have been changed to "Sapphire Bullets Of Pure Love."

RS: The amount of drumming that's heard on *Birds Of Fire* is almost equal to the amount of guitar you hear coming from John McLaughlin. Was there ever a competitive thing going on between the two of you?

BC: No. My objective was always to be supportive. I played the way I did because I thought Mahavishnu needed a percussionist. But we didn't have one, so I ended up being the drummer *and* the percussionist. That situation forced me to look for ways in which to make all the pieces fit together. At the same time, I still had to keep time and support whatever else was going on musically. In essence, that approach helped me to develop a concept that took me to where I am now.

RS: Which is where?

BC: Well, I'm looking to work in a big, rack-mounted percussion environment that includes drums, exotic percussion, sequencers, computers—the whole bit.

RS: Was your musical relationship with Rick Laird the standard drummer-bass

player relationship?

BC: Rick chose the position that he took. I often wondered what would have happened to my playing if Rick had been another Stanley Clarke. I would never have had to play so much. But Rick left a lot of space in a very definitive kind of way. His patterns were always there rhythmically, but one had to, well, get through it and fill in those spaces. And that's what I did.

RS: When you look back on the fusion concept, do you think it worked? Was it a viable hybrid music form?

BC: Yeah, it got everybody's attention. But the thing was, fusion is cerebral music, and, generally speaking, people don't want to think when they go out to enjoy themselves. Most people want to go out and groove. Eventually they'll get tired of that, and they'll want to think. But musicians who make cerebral music will always be in the minority.

RS: A lot of people consider *Birds Of Fire* a classic album. Do you?

BC: Oh yeah. I thought it was the cleanest album the Mahavishnu Orchestra did. The live album [*Between Nothingness And Eternity*, 1973] was good, but not great.

RS: Why was that?

BC: Because it was something that we put out in place of what we had originally intended to do, which was to make another studio album. So *Birds Of Fire* stands as the most refined of the three albums we did with the band's original line-up.

RS: On the other hand, some people feel that it sounds dated today. Do you think that's the fault of the times or of the music?

BC: It's the fault of the music: It didn't have enough dimension or depth to it. Back then, the Allman Brothers were happening. That band had this very organic thing happening, and it's still there. The

music the Allmans made represented their social environment, and it had a much deeper base than anything that Mahavishnu did. Mahavishnu was a temporary aberration. The timing was right for it. Hendrix had died and John became the Great White Hope of Guitar.

RS: Did you or anyone else in Mahavishnu contribute to the songs on *Birds Of Fire*?

BC: Absolutely not. But you see, everybody enjoyed playing the music John wrote so much that the music the other members in the band wrote sounded like John's. That's why I never wrote anything for the band, and why I came out with my own solo album, *Spectrum*. I wanted to do something that did not reflect the heavy influence of John McLaughlin in such a major way.

RS: What about the music? Did the Mahavishnu Orchestra accomplish what it set out to achieve on *Birds Of Fire*?

BC: I don't know. Personally, I know I played the drums on that album the only way I knew how. It was one of those things where you could definitely say that the ideas for what to play came from the heart—and only the heart. There was

no way to analyze what we were coming up with. The presentation was a radical one, and maybe that's one of the reasons why the whole thing went over so well. I mean, we had two guys on stage wearing pure white. The band had an Indian name, and everybody thought it was an Indian acoustic band. Then along come these other people—one with real long hair, a black cat, and one guy from Europe. The whole concept had very strong marketing appeal. Had we not had that combination at that time, I doubt whether the band would have succeeded the way it did.

"I played the way I did because I thought Mahavishnu needed a percussionist. But we didn't have one, so I ended up being the drummer *and* the percussionist."



continued from page 30

even *want* to go see a band like that, because until one of them beats you over the head, you're just not going to believe that they're any good.

When a new band surfaces here, everybody goes to check it out. If it isn't a happening band, they're pretty much forced back to the garage. But if the band is good, there are enough clubs to play in and around the city that the members of the band don't have to hold down a day job. That keeps a lot of musicians in town as opposed to going to LA. or New York.

RS: Were you born in Memphis?

SE: No. I moved down here from Joplin, Missouri when I was 17. I enrolled at Memphis State, which has this great commercial music degree program. It's patterned after the University of Miami and some of the other noted music schools. I got a full scholarship to go there. It was a perfect place for me to go to school because I had always loved the Stax Sound, and in the '60s, that's what Memphis was all about. At one point I was even in a band with Duck Dunn.

RS: Has the Stax legacy and Memphis's other big musical connections, Elvis

Presley and Sun Records, influenced the current scene much today?

SE: Sure. In fact, it's almost become something of a sore spot for the musicians who are trying to do something now. In the media's eyes, Memphis has always been this great music town. But it seems, until recently, everyone always wanted to look back at the city's music history rather than at what's going on now. We'd always be going, "Hey, what about us?" The battle cry became: "What's the difference between Memphis music and music from Memphis?"

Fortunately, things are turning around. We are starting to get a little recognition. People are supporting the original music scene around here more and more. Seven or eight years ago, that wasn't the case. Yet, on the other hand, my band, Human Radio, has had a hard time with some critics who really weren't prepared to talk positively about a Memphis band that sounds like we do. I almost feel that some critics want us to sound like Stevie Ray Vaughan just because they believe that's what a Memphis band ought to sound like. Well, we don't, and we *are* a Memphis band, and that's the way it is.

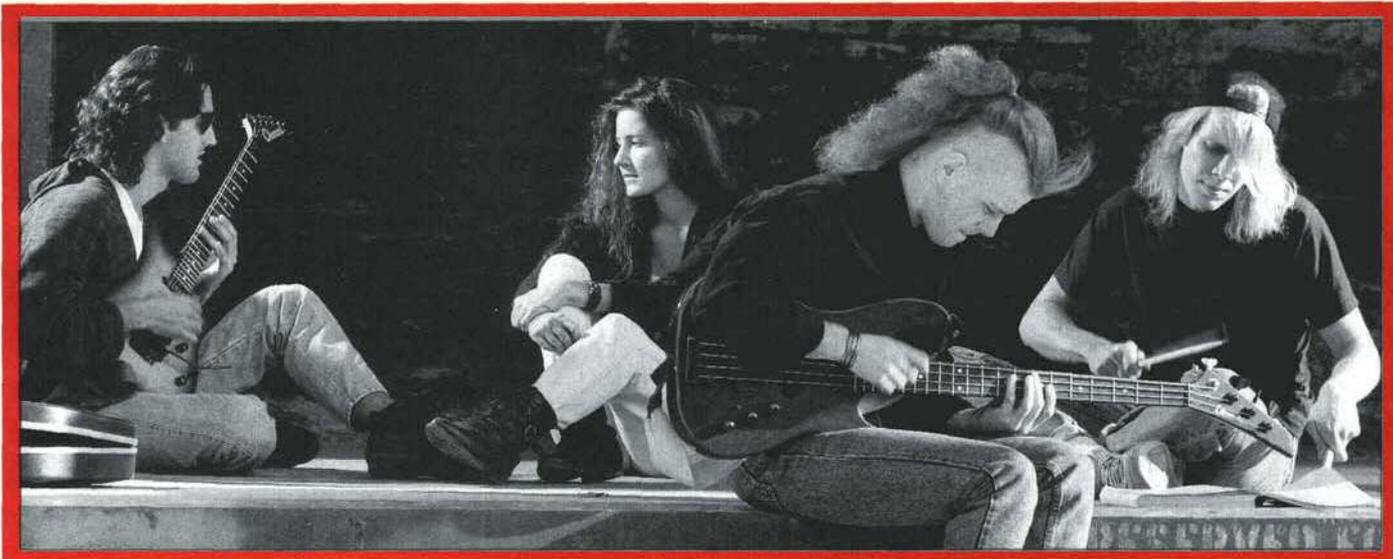
Otis Redding and Sam & Dave sum up, to me, what Memphis was best at. So why should we do revisionist music when you can't do it any better than they did?

RS: How would you describe the sound of Human Radio?

SE: When I listen to our band I hear elements of a lot of different things. Sometimes there are so many influences in a song that it's difficult to pinpoint them. But you'll hear bits of Frank Zappa, the Police, Todd Rundgren, early Beatles, the two Elvises. But when Human Radio comes together and picks up their instruments, we like to think we made sense of all our influences.

RS: How did the band get the attention of CBS?

SE: We got signed pretty quickly, actually. All five of us had been sidemen or had played in other bands before we got together. Memphis is a city, but it's still small enough so that all the musicians know each other or, at least, are aware of each other. We all became a little disenchanting with what we were doing in early 1988. We just quit what we were doing and started the band that April. Two months into the life of the band we



YOU CAN BET THEY DIDN'T ENROLL AT MUSIC TECH FOR OUR DELICATELY ARTICULATED ARPEGGIOS IN C MINOR.

STUDENTS WHO COME TO MUSIC TECH COME FOR ONE THING. TO STUDY THEIR KIND OF MUSIC. FROM GUITAR TO DRUMS TO BASS TO VOICE TO KEYBOARDS TO AUDIO ENGINEERING, WE HELP YOU LEARN THE SKILLS YOU NEED TO PLAY AND RECORD YOUR OWN MUSIC, YOUR OWN WAY. SO CALL MUSIC TECH, 1-800-594-9500. BECAUSE WE TAKE YOUR MUSIC AS SERIOUSLY AS YOU DO.



already had some label interest. We were doing a lot of showcasing right from the start.

One of the nice things about Memphis is that each year in the spring the management companies, the production companies, and the studios here put on something called the Memphis Showcase. The whole purpose of the event is to show a lot of bands at once to the labels. We played the Showcase in '88 and got a buzz going, but it wasn't until the next year's showcase, which we also played, that a little bidding war began over the band. We had four or five offers on the table. We chose CBS and signed in 1989. We recorded that fall, but the album didn't come out until late May of 1990.

RS: It seems to me that Human Radio, more than most Memphis bands, plays quite a bit around town.

SE: We try to do eight dates a month, not only in Memphis, but also around the mid-South. We've developed a regional following so that we can play Nashville and Knoxville and Little Rock and places like that. We're trying to branch out all the time.

RS: Let's shift gears a little bit and talk about you as a drummer. What is your approach to drumming?

SE: I try to get so in tune with a song that the melody and the lyrics sort of "play me." It's the kind of thing you could never get from a drum machine. The feel has to be there. The groove has to be there. I don't like to play something without a good reason. I'm more inclined to leave something out than put something in, though "busy" doesn't necessarily have to be a bad thing.

RS: What players do you listen to these days for inspiration?

SE: I listen to anything I can get my hands on that has Terry Bozzio on it. I'm a big Frank Zappa fan, which got me into Bozzio. I was also very influenced by Stewart Copeland. I followed the Police with unstoppable enthusiasm. But then there's the Memphis thing I have, too. I love what Al Jackson did behind a drumset.

RS: If you had to select one Human Radio song that best represents your drum style, which would you pick?

SE: I'd have to boil that down to two songs: "Monkey Suit" and "Harsh Light Of Reality." I pick them because they were pretty much left untouched in the

studio. On both of them I was left to play what I had come up with in the first place. Strangely, on both songs, what you hear are first takes. I'm proud of that. When we cut "Monkey Suit" it was about 2:00 or 3:00 in the morning. We had only been recording for about two days. We were still really excited about being in L.A., which is where the album was made. I remember we did two songs that day and thought about going home. But then we said, "Hey, let's cut 'Monkey Suit.'" We had so much adrenaline run-

ning that the track came out great.

RS: What about "Harsh Light Of Reality"?

SE: Well, it's not as exciting as "Monkey Suit," but it's a real departure from your standard timekeeping on the drumset. It's nothing that I invented, but I wanted to get more of an ethnic-sounding thing. I wouldn't call it African, because there are other things going on in what I played. I turned the snares off for the basic pattern and did a thing with the toms. It almost sounds like something

ROM AKITAMA PHOTO

THREE OF ROCK'S HOTTEST
YOUNG LIONS SHARE ONE OF
ROCK DRUMMING'S BEST-KEPT
SECRETS: MASTERTOUCH
DRUMS BY REMO—THE POWER
TO BE YOUR BEST. CHECK IT OUT.

MARK SCOTT
Trixter

REMO USA

Drums

ANNE MURPHY PHOTO

VAN ROMAINE
Steve Morse

PAUL GEARY
Extreme

DOUG BAKER PHOTO

REMO, INC. 12804 RAYMER STREET, NORTH HOLLYWOOD, CALIFORNIA 91605

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!

ABK Rocks

*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.

Major Finish Breakthrough

Refinish your Drums With Lacquer
Vener Wood! "It
Sounds Like Wood and
Doesn't Choke Your Drums."

WE STOCK ALL STYLES AND MOST COLORS OVER 1000 NAMES BRANDS

- PEARL • TAMA
- PREMIER • GRETSCH
- SONOR • ELECTRO
VOICE • ZILDJIAN • SABIAN
- PAISTE • D.W. • REMO
- REGAL TIP • VIC FIRTH
- SHURE • AKG • TOA
- ANVIL • YAMAHA



For The Electronic Drummer
Complete MIDI, Synth,
and Rack Center. Mixers,
Speakers, Power Amps,
Effects, and More!



*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.

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 Product Specialist
(818) 893-1511

For Orders Call
(818) 891-0402

Open 7 Days
Mon-Sat 11-8
Sun 11-5

9034 Woodley Ave., Sepulveda, California 91343



22800 Soledad Canyon Rd., Santa Clarita, California 91350 (805) 255-6500

MELTDOWN.



Bobby Rock
Nelson

SABIAN
Cymbal Makers
HEAR THE DIFFERENCE.

you would have gotten had you had a bunch of drummers playing. That's what I was thinking when I recorded the part. When I got to the chorus, I switched the snares back on and did a 16th-note riding pattern between a bell on my left and a bell on my right.

RS: Did you use a drum machine on the album?

SE: It's funny you should ask that, because I've gotten that same question more than once, and the truth is, I didn't. I guess I should take that as some kind of compliment.



JOHN PATTERSON

continued from page 31

Actually, I'm always taking lessons from somebody. I'm trying to soak up as much as I can.

RS: What one or two songs from Tora Tora's debut album do you think best represent your drum style?

JP: I'd say "Walkin' Shoes" and probably "28 Days." I played what felt good on those two songs and I think, given where I was as a drummer at the time, they sound pretty good. But I'm a far better

drummer today than I was when we recorded the album in 1989. I've grown up as a drummer since then. I don't overplay anymore. I try to keep things pretty simple, but right. I think every drummer goes through a period when he or she is basically saying, "Hey, listen to me. Watch what I can do with these sticks." I've learned a lot since then. I'm sticking more to the groove these days, which is the right way to go. The fills that I do mean a lot more. They're not just thrown in for the heck of it. With the first album I'd throw in a lick every time I got the chance to. Fortunately, that doesn't happen any more.

RS: It sounds as if you've become a student of the drums.

JP: I'm trying to be. I really regret not being more open-minded about other kinds of music when I was growin' up. If there's one thing I could pass on to drummers just starting out, it would be to make sure they keep an open mind and absorb as much as possible. Whatever you take in will help you define your own style. But if you don't listen, you don't learn.



DRUMMERS



UPSET over high prices?

UPSET over poor selection?

UPSET over low quality percussion accessories?

If so, join the **Pro Drummers Club of America . . . FREE!** Factory Direct Prices on **AQUARIAN** Drumheads; NEW Superwood Hickory Drumsticks; Cymbal Springs; Drum Bags; Stick Caddies; Cymbal Bags and more.

Tremendous savings on **AQUARIAN** high-quality percussion products. Satisfaction, selection and service . . . Guaranteed! Call our toll free Hotline number for catalog and information, **1-800-473-0231**.

AQUARIANACCESSORIES

1140 N. TUSTIN AVE. • ANAHEIM, CA 92807

Power Drummer meets the Power Tool!

Grammy Award winner John Robinson has declared the new Audio-Technica ATM25 'Power Tool' microphone, "The best bass drum mike I've ever used."

'JR' is one of the finest and most popular session drummers around. He's played with Steve Winwood, Lionel Richie, Michael Jackson, Whitney Houston, Madonna and Kenny Rogers, among many others.

Acclaimed for his 'powerful grooves' he knows the importance of microphone selection in capturing his unique sound on tape and CD. Over the past few years John has tried just about everything on the market, looking for the microphones that best complement his astounding technique.

In speaking of the Audio-Technica ATM25 dynamic hypercardioid he notes a "round" and "punchy" kick drum sound, and a "beefy" sound on the toms. He also likes the ATM25 because he gets this great sound without a lot of EQ, simplifying setup in the studio and on the road. And he values the ability of the ATM25 to perform cleanly in very high sound pressure fields.

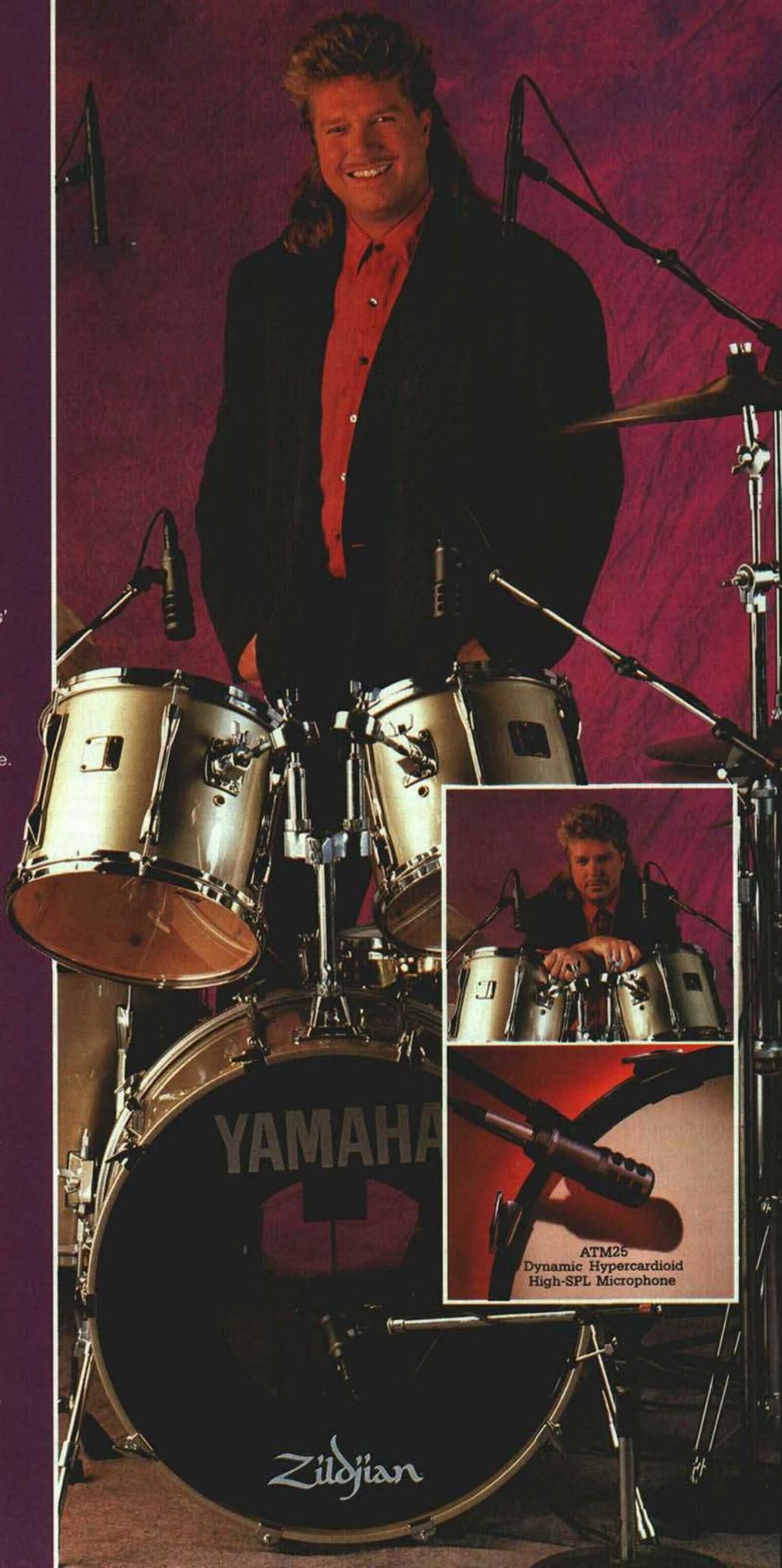
John Robinson also uses Audio-Technica 40 Series condenser microphones for cymbal and overall pickup, to further supplement the solid ATM25 sound.

Take John Robinson's lead and add the new ATM25 to your drum kit. Call or write today for more information and the name of your nearest A-T sound specialist. We have the power for you.



audio-technica

Audio-Technica U.S., Inc.
1221 Commerce Drive, Stow, OH 44224
(216) 686-2600 • FAX (216) 688-3752



CRASH & BURN.



Rob Affuso
Ski Row

INSIDE FIRTH

continued from page 37

turning jobs that don't relate to those machines—novelty items, such as wooden fruit, wooden puzzles, and handles. Those jobs help underwrite the stick operation, to keep it going at the quality level we need for Vic."

How many sticks does the plant actually turn out per week? According to Vic, "We aim for around 40,000 pairs per week. We've hit higher and lower. Sometimes we'll have a bad week and only do 10,000, and boy does the phone ring!"

What causes such a difference in production figures? "Usually," says Vic, "it's problems with the wood, which is a natural material. Sometimes it's a quality problem, and sometimes we have delivery problems. We're in the best part of the world for maple, but our hickory has to come out of another part of the world. For example, we've experienced a problem with delivery over the last several months because it's been raining in the Tennessee hills for several weeks straight. When they have a lot of rain it's very hard to cut the hickory trees. Once the rains let up, our delivery picks back

up again.

"Something else that slows up a day's production is 'signature' sticks. We do all kinds of custom and special work for all of our endorsers. I will tell you with the greatest of humility that we have close to 500 endorsers—which is very gratifying, but also presents its own set of problems. For instance, it requires 500 different silk screens—and some guys only want 24 pairs of sticks. That means a special setup for Bill, and that kind of thing takes away from the big picture. But it's important to us to cater to the small picture as well."

That "small picture" includes drummers who *aren't* endorsers, as Vic explains. "Some drummers have been playing our sticks for years, and they scream if we change or delete a model they're fond of. We slightly redesigned our *SD4* model several years ago—but we still make a run of the 'old' version once or twice a year to supply a half-dozen guys who just can't live without them. Bill needs that kind of situation like he needs a hole in the head, because the new *SD4* knife has to be shimmed 97 different ways to get it to conform to the way the old stick was cut. But we do it anyway,

because it's *important* to those guys.

"You could write an entire article on just the problems of drumstick production, and I'm amused myself at the fact that what we're making with all this care and detail may very well be used by a guy with purple pants and green hair who'll hit one rimshot and it's *gone*. But we wouldn't do it any other way."

Stick Design

The Vic Firth drumstick line is notable for its variety of models. How does a drumstick evolve from somebody's design concept to a finished model? Vic explains the way his company goes about it.

"If we did it the Japanese way, we would probably have some terribly sophisticated electronic equipment, and we would calibrate, and make charts, and design and describe the prototype to the nth degree. Since we can't afford to do it that way, we do it instead by the old-fashioned way, which combines experience with 'trial and error.'

"Let's suppose an artist asks us to make a stick for him. I know the style that he plays. I know what he wants to get out of the toms and cymbals. We know we're

in the ballpark with a 5B stick as a beginning. So we now fool with combinations of shaft thicknesses, tip shapes, shoulders, tapers, butts, etc. The guy in charge of the actual machining work out there is Doug Archer. He's a listener, and he has infinite patience. I'll say to him, 'Here are the specs; make me ten variations on these.' And that's all he needs to hear. He'll do it on Saturday so that he doesn't tie up the machines during the week.

"So now I have the theme and nine variations, which go either to the drummer or to me. We play with the sticks, and

we decide that the shaft should be this, the tip should be that, and we modify the design. We've taken as long as six months to a year to get a stick right. There really isn't a way to do it that's so technically oriented that we can say, 'Tell us what you want and we'll spec it out and do it.' That's because a guy can *tell* us, 'I want this shape and that tip—and I know I'm gonna love it,' and when we make it for him, come right back with, 'Boy, does that feel lousy!' It's because most drummers don't realize—when they ask for a stick a half-inch longer—that a *sixteenth* of an

inch makes an astronomical difference to the balance.

"To answer the original question, there is no set way to design a drumstick. You're dealing with an aesthetic piece of equipment in that the guy who plays it has to be sympathetic with his hands, his head, and the sounds. So it's a long circle around to get to the end. And that end result requires the cooperation of a number of people, along with their good will and good spirit. Bill and Doug don't always agree with what I want to do. It's hard for non-players to believe that a seemingly insignificant change is all that important. And yet they go along with my saying that these changes are justified, and need to be made."

Some drummers may wonder how much input any given artist really had in the design of his "signature" stick. Vic is quick to respond: "A great deal. I don't try to tell them what they want. I give them the various prototypes, and let them work with them. They pick, modify, accept, reject; they make all the decisions. For example, Dave Weckl wanted a color to go with his drumset. Steve Smith wanted an elongated tip and some other elements. I asked him about name, color, wood, and so on, and he picked every detail. The sticks are the artists' creations. I do the technical part, they do the creative part.

"It's as important to a drummer that a stick be just what he's looking for as it is for a violinist or oboe player to have just the instrument they need—even though a drumstick seems incredibly crude when compared to those more complicated instruments. A stick has to have that kind of refinement—which is laughable when, as I said, it might only last for one rimshot. But we hope that when the drummer picks up the next stick, he's just as happy and just as comfortable."

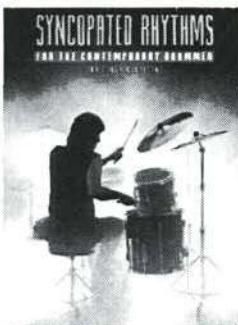
Stick Production

Although Vic does employ some outside turners for overflow production and some special models, the Kingfield Wood Products operation handles the majority of Vic Firth stick production. The factory covers several acres, and includes a storage area for raw logs, a sawmill, sheds for milled lumber, drying kilns, and the machining areas.

The sawmill is one of the unique aspects of the Vic Firth operation, because it allows the company to begin

ESSENTIAL READING FOR ALL DRUMMERS

From **CENTERSTREAM PUBLICATIONS**

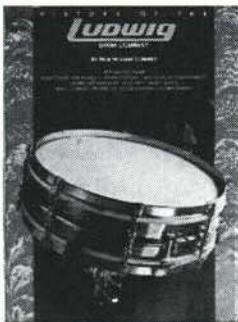


Syncopated Rhythms for the Contemporary Drummer

by **Chuck Kerrigan**
Syncopated Rhythms, by well-known author Chuck Kerrigan, introduces the student to syncopation through hundreds of exercises that can be applied to the snare drum only or incorporated for the whole drum set. For beginning through intermediate students. A must for any drummer!
 00000131/\$11.95

History of the Ludwig Drum Company

by **Paul William Schmidt**
 Discover one of America's greatest contributions to the music world – the drumset – by exploring Ludwig Drum Company. This unique publication uses extensive interviews with the Ludwigs and photos from their personal collections to recall the origins, development and tools of the craft. You'll also discover why the best drummers – Ringo Starr, Joe Morello, Danny Gottlieb, and more – use Ludwigs. Over 150 photos and illustrations make this an invaluable reference source for all drummers.
 00000132/\$29.95



Rap Beats On The Drum Set

by **Chuck Kerrigan**
 Rap music has become a valid and exciting part of today's music. After the singer, the most important and integral part of the song is the drum pattern. This book provides hundreds of different drum patterns so you can understand, master and jam to the new rap beats.
 00000135/\$16.95

To charge by phone, call:
1-800-637-2852
 M - Th 9AM - 8PM, Fri 9AM - 5PM(CST)

MUSIC DISPATCH

P.O. Box 13920, Milwaukee, WI 53213

MD1

Please rush me the following books:

QTY.	TITLE	ORDER #	PRICE
.....	Syncopated Rhythms	00000131
.....	Ludwig Drum Co.	00000132
.....	Rap Beats	00000135
.....	Music Dispatch Drum Catalog	96501233	FREE

SUB-TOTAL

TAX (WI residents add 5% sales tax,
 Milw. Co. residents add 5.5% sales tax,
 MN residents add 6% sales tax)

SHIPPING & HANDLING \$ 2.50
 TOTAL \$

CHECK/MONEY ORDER ENCLOSED
 (Make checks payable to Music Dispatch)

MONEY BACK GUARANTEE: We'll be happy to refund your purchase if you are not completely satisfied. Simply return the books to us within 30 days and we will send you a complete refund.

Charge to my: Visa MC Am. Exp. Discover

Account No

Exp. Date

Cardholder's Signature

Ship To:

Name

Address

City State Zip

MD1

LIKE A HOUSE ON FIRE.

Blas Elias
Slaughter

production with raw logs—thus maximizing their control over the quality of the wood they use. The mill cuts the logs into machinable lumber, which is then dried to precise moisture-content specifications in house-sized kilns. The storage and drying processes make a great difference to how straight the grain of the lumber is, which in turn affects how straight the sticks can be made.

In order to overcome delivery problems previously mentioned, the company uses machines capable of handling lumber both from its own mill and from other sources. As Bill Keoskie explains, "We buy some hickory from lumber companies that pre-cut and mill it—either in squares or dowels. We have the diversification to make sticks from whatever form of lumber we can obtain, which is important in order for us to keep our production flowing. That way if one source dries up, we can go somewhere else to keep things up and running."

Combining economy with ecological awareness, the company uses wood waste (sawdust, chips, etc.) for fuel in the drying kilns, or sells it for packing material or animal bedding. As this story went to press, Bill was researching the practicali-

ty of re-using tips from sticks rejected at the shipping point. The company also has its own machine shop, and maintains its own equipment. According to Bill: "We have a minimum amount of down time—usually when a part must be obtained from Germany—but nine times out of ten we can do our own milling and machining of tooling right here."

Wood dowels are turned into drumsticks on lathes, and the Vic Firth operation uses several different models. The oldest lathe is a hand Hemphill, which is used for small-batch, custom-made jobs. An operator turns every stick. A back-knife lathe is the next oldest, with a sander connected to cut and sand the sticks in one continuous operation. But sticks made on those lathes still need further machining to finally form the tips and butts. The newest lathes are *CP-500s*, of which the company has six. A dowel goes in, and a fully-shaped stick comes out—with no additional machining steps necessary. This has facilitated a massive increase in production. The *CP-500s* also sand the sticks automatically, but the company does an additional sanding step for further quality.

The process for lacquering the sticks is

referred to as "Japanning." A certain number of sticks and a measured amount of lacquer is put into a large tub, which is then rotated to tumble the sticks and coat them evenly. Colored sticks are done in the same manner by adding stain to the lacquer in the tumblers. For the past couple of years, the company has been applying a special lacquer that took 16 years to develop. Rather than creating a slick finish that becomes slippery when the drummer's hand perspires, it becomes more tacky when the hand heats up.

Although the company currently purchases nylon tips for drumsticks from outside sources, Vic and Bill are investigating the possibility of making them in-house. "We have no problems getting nylon tips," Vic says, "There are several very good suppliers. The decision is not based on supply; it's a matter of eight or ten thousand dollars to get a tip operation set up. But we've been considering it for years. Our cost is now about twelve or fifteen cents per tip, where it used to be two or three cents. The excuse is that nylon is a petrochemical byproduct. We could do our own, either with a screw machine or injection molding, and we would take that 15-cent cost and knock it down to three

or four cents. We'd like to do that in the hopes that it will afford us the luxury of lowering the price, or at least eliminating a price change at some point. So we're looking at a long-term project. It would amortize itself in a few years, so the project would be worthwhile—especially in light of the variety of tips that we use.

"Currently, we design and spec out our tips to the supplier. We don't try to make the tip the identical shape to the wood tip, but we do try to make it proportional. There's no need to make the *Rock* nylon

tip the same bulbous shape as the wood tip, because the sound of the nylon is going to supersede the shape, whether it's perfectly round or not. In a wood tip, the subtleties of shape are more critical to the sound production. So our nylon tips are all essentially the same shape—just different diameters and different degrees of mass. The exception is the spherical *Omar Hakim* tip. That created a lot of problems, because a spherical tip allows for less penetration by the shaft of the stick, and so is harder to keep

on the stick. That took a lot of figuring. We got the most special glues you can imagine, but how you hold a nylon tip on isn't all in the glue."

As automated as everything else is, every stick—whether it's a signature stick for an artist or a production model—goes through a silk-screening process that is hand-controlled. Bill explains the reason for this: "Silk-screening is very exact. We could pad-print the sticks, but you can't get the quality or the wrap-around. Other people do hot-stamping, but there's a potential to lose sticks doing that. We grade out so many in the first place that we can't afford to lose more in the last operation we do—just putting the name on them. Doing them this way, if we goof up the labeling we can salvage the stick and do it over again."

It would seem as though every possible aspect of drumstick production has been carefully considered and dealt with by the Vic Firth operation. However, as with any other, the drumstick-manufacturing business is not without its mishaps. In December of 1989, Kingfield Wood Products moved several operations into new and larger buildings, leaving the doweling operation, machine shop, and sawmill in their original locations. On March 1, 1990, those sections were destroyed in a major fire, leaving the company with no milling operation and no equipment with which to repair other machines. Without the sawmill, the company had to buy all its lumber, pre-milled, from outside sources. As such, it lost its ability to control the quality of the wood supply. They also had to rely on outside sources for much of their machining. As Bill puts it, "Big mistake! The quality was not there." It was only as of October, 1990 that everything was back up to full operation.

Shipping and Quality Control

At the close of each work day, the day's production run is boxed and trucked to the Vic Firth, Inc. offices in Dedham, Massachusetts, a suburb of Boston. This is where the sticks are processed for shipping to dealers and distributors around the world. It is also where Vic maintains his headquarters and oversees the business. Naturally, the question arises: Why locate the manufacturing opera-

MD's FESTIVAL WEEKEND '91

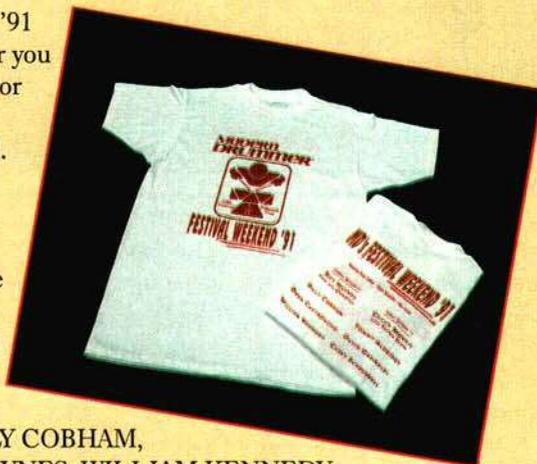
Souvenir T-Shirts

The official Festival Weekend '91 T-Shirt can be yours! Whether you were there and want an extra, or whether you want one for a friend, you can't beat this deal.

Available in limited quantities and for a limited time only, these souvenir T-shirts feature the **5/15 ANNIVERSARY**

LOGO on the front and the complete roster on the back:

TOMMY ALDRIDGE, DEEN CASTRONOVO, BILLY COBHAM, DAVID GARIBALDI, ROY HAYNES, WILLIAM KENNEDY, CHUCK MORRIS, AND CASEY SCHEUERELL.



MD FESTIVAL SOUVENIR T-SHIRTS are great for that unique **HOLIDAY GIFT** for a friend. Order yours today!

Festival Weekend '91 T-Shirt Order Form

No. of T-Shirts _____ (at \$10 plus \$1.50 shipping & handling each) = \$ _____ Total enclosed

Indicate size(s) and number of each*: M _____ L _____ XL _____

Ship to: Name _____

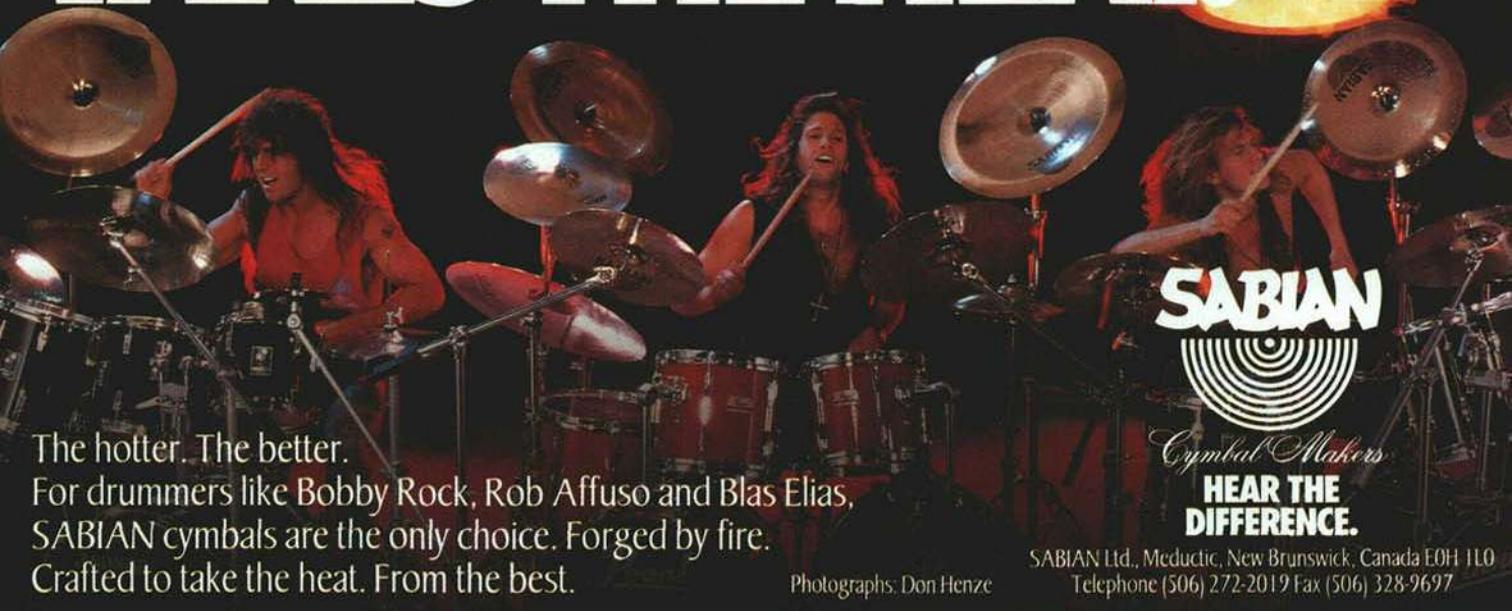
Street Address _____
(No P.O. Box Please)

City _____ State _____ Zip _____ Phone _____

Mail payment and order form to:
Modern Drummer Publications, Festival T-Shirts,
870 Pompton Ave., Cedar Grove, NJ 07009

Make checks or money orders payable to: Modern Drummer Publications. No C.O.D. or credit card orders. Please allow 4-6 weeks for delivery. T-shirts can be shipped to a street address only. No P.O. Box deliveries.

SABIAN. TAKES THE HEAT.



The hotter. The better.
For drummers like Bobby Rock, Rob Affuso and Blas Elias,
SABIAN cymbals are the only choice. Forged by fire.
Crafted to take the heat. From the best.

Photographs: Don Henze

SABIAN



Cymbal Makers

**HEAR THE
DIFFERENCE.**

SABIAN Ltd., Meductic, New Brunswick, Canada E0H 1L0
Telephone (506) 272-2019 Fax (506) 328-9697

tion in Maine and the shipping operation in Massachusetts? Vic replies, smiling, "Because I can't get Bill to move to the city, and I don't want to move to the sticks. Seriously, to have a manufacturing operation like the one we have in Maine located in Dedham would be impossible. You couldn't get that large a facility going. On top of that, from a selfish point of view, I live near Boston, and besides my work with Vic Firth, Inc. I play with the Boston Symphony Orchestra. I like being able to commute from my home to either of my jobs. I'm able to get up to the factory in Maine every couple of weeks; more than that isn't necessary. What Bill does, he does far better than I could. The only disadvantage is the one day it takes to get the sticks from Maine to Boston."

Why not bring the shipping operation up to Maine, then? "I'm fussy enough," responds Vic, "that I want to keep my nose on the shipping part of it every day. It would be more *economical* for me to ship from Maine; labor costs in the Boston area are out of sight. But we've chosen to work this system out this way for both our benefits. Between the 'citized' approach to selling and the 'countrified' approach to manufacturing, we have the best of both worlds, and it's worked

well for us."

What takes place at the Dedham offices is a sophisticated system of grading and sorting the sticks that come in by the truckload from the Maine factory. Quality control is a major issue for Vic. "As each box of sticks comes to us," he explains, "it's labeled so that we know who sorted the sticks at the plant, who rolled them, and who turned them. Every step is categorically registered and accounted for. That way, if a problem or defect is discovered, we know from whence it came and we can correct it. When it comes to shipping, every box is coded as to who did the sorting, when they did it, etc. It isn't so much that we want anybody under a reprimand, it's just a method of finding out where a problem lies and eliminating it."

After the sticks arrive in Dedham, they are rolled for straightness and sorted for color variation. Most models will have a range of three or four different "colors" within the natural wood finish; other sticks can be spotty or have grain stripes. The sticks are separated to make it easier for the pairers to pair the sticks cosmetically, as well as acoustically. There's also a box for absolute rejects, which is marked "firewood." Vic takes boxes of them home every day.

"My accountant once told me," Vic comments, "that I take home \$50,000 in 'firewood' every year. But I've made that decision; I've never wanted to market a line of 'seconds.' I've always used the line that 'Rolls-Royce doesn't make seconds, so we don't either.'"

In addition to drumsticks, Vic has an extensive line of keyboard mallets, timpani and bass drum sticks, and a new line of marching mallets and sticks. Several individuals in the Dedham area service these lines as "cottage industries" on a piece-work basis—cutting felt, stitching, sewing, etc. And they're kept busy. According to Vic: "It's amazing; in the course of a month, we send out more timpani sticks than there are timpanists in the entire world. They've gotta be going to drumset guys and marching corps. I've got a stick case with some timpani sticks I've had for 20 years, and it's the same with all timpani players. We don't break sticks, because we don't put them through the abuse that other players do. So somebody else must be buying them—and lots of 'em!'"

While the construction methods for timpani sticks may be fairly old-fashioned, Vic has applied new approaches to stick designs. "Everybody used to have a

stick where the mallet would go on from the top," says Vic, "and be held on the stick by a screw head, pin, or whatever. For years I looked at that and thought that there had to be a way to put the head on the stick without all that threaded business that tended to break. It never occurred to anybody to put it on from the handle end, and have the cap be a molded part of the stick itself—which is the way we now do it."

Pitch Pairing

Vic has invested a tremendous amount of money and effort into the science of pitch-pairing—the matching up of two individual drumsticks according to weight, density, and resonant frequency—to create Vic's trademark "Perfect Pair." Neil Larrivee, who oversees the sorting and shipping operations for the company, explains the process.

"We have a sorting rack with 100 slots in it. Our pairer places each stick on a scale tied into a computer. The computer has been pre-programmed with the exact specs for the 'ideal' stick in this model, in terms of weight and pitch. The weight differential between any two sticks can be tremendous—especially in hickory. The scale reads the weight of the stick, and feeds the information to the computer.

Then the pairer bounces the stick on a special surface in front of a microphone, and the computer takes an average of the pitches to measure the resonant frequency of the stick. The computer files away both pieces of information, and assigns that stick a number in the rack. After we've done 100 sticks, the computer determines which sticks should be matched for the closest match of both pitch and weight to achieve the 'perfect pair.' In some cases, a stick won't match well with any other in that group of 100. It will be held over to match up with one from the next group. In other cases, the computer rejects a stick outright. Even at this point—which is the last stage in production before the sticks are shipped—we'll pull it out of the line for Vic's fireplace."

Vic adds, "We've worked the system up to where we're now pairing up to 10,000 sticks a day. This system is not used by anybody else—and we've got five stations doing it full-time."

Vic is tremendously proud of his operation and of the people who make it work. As he puts it, "The job description for everybody here is probably only 1/32nd of an inch thick, but 14 feet square. We all spread out. Everybody helps cover everybody else. That way we can easily shift

people around and not have to look over their shoulders to make sure they're doing things correctly. We can only do that because we're so small and concentrated, and we don't really have a huge number of operations to do. We basically do only one thing: drumsticks. To other companies, the way we work makes no sense at all, but it works for us."

Putting Kelly Firth on the spot, I asked her what her father's job description was. Her diplomatic reply was, "Well, first and foremost it's coordinating the production, but it's really coordinating *everything*: advertisements, trade shows, endorsements—a lot of the endorsers will *only* talk to Vic—and dealing with people who need advice. We get some great letters from kids. They draw pictures, they send photos...and Vic takes care of all of them. And sometimes he'll answer the phone, which surprises people. They'll say, 'Why are *you* answering the phone?'"

"Basically," says Vic, "I do nothing and I do everything. If somebody wants a job description of what I do, well...I do clean the toilets on Friday if they need it—among other things. But so does everybody else; it isn't just me. My name is on the door and on the drumsticks, but it's a team effort all the way."



Duratech Sticks look, play, and perform better than any wooden stick on the market. Space Age Materials designed for the working drummer.

Tearing Up The Drumming World!

DURATECH MUSIC PRODUCTS

Compared to other drums in the same size category, we preferred the sound of the Brady snare drum. Why? Because it had a high pitch, it had a deep sound, and it was known to do this. This is attributed to the hand...

Sizes 2B, 5A, 5B, Rock, 3SR, and 3S. Available at your local dealer, or contact Duratech Music Products, PO Box 846, Thomasville, NC 27360.

SALES REPS WANTED!
CALL (919) 476-6178

Suncoast
MUSIC DISTRIBUTING

"When your music really matters"

Most major brands in stock

Call or write for a **FREE 200 page catalog**

VISA **MasterCard**

P.O. BOX 16965
ST. PETERSBURG, FLORIDA 33733
(813) 822-4949

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.

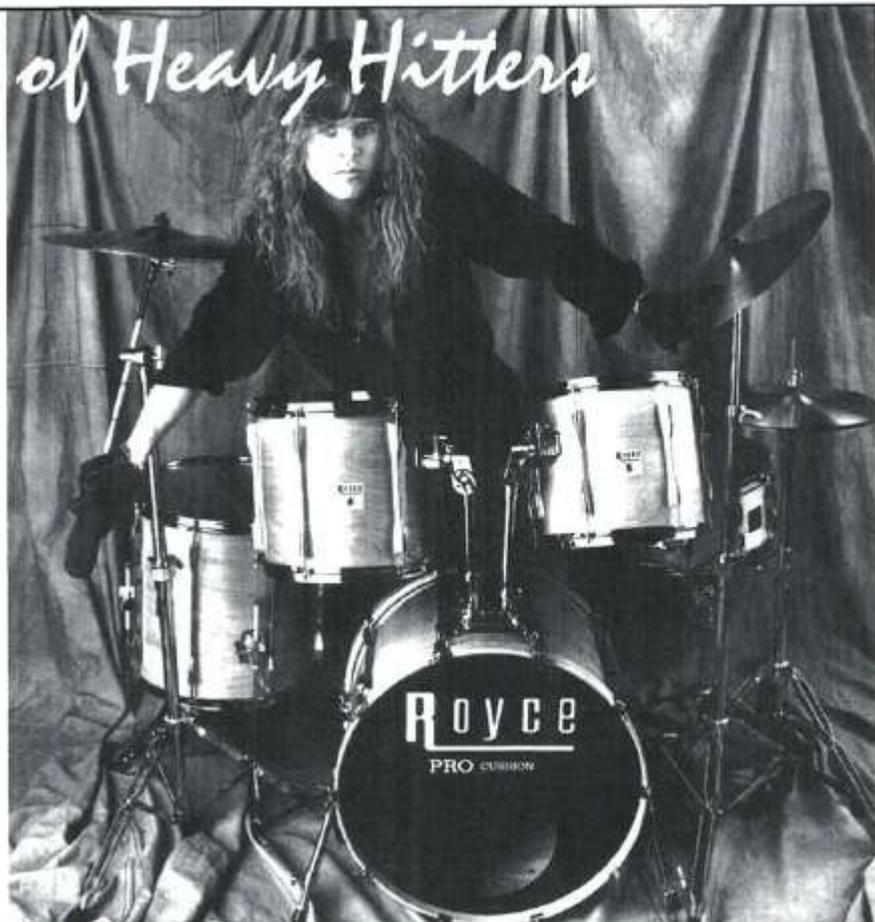
"Go with the heavy hitters and give ROYCE DRUMS your best shot-
THEY CAN TAKE IT!"

Royce

PRO-cussion

3451 W. Commercial Ave.
 Northbrook, IL 60062

Over 20,000 sets sold since 1961



SUPER GIFT = SUPERDRUMMING

One Super Videocassette
 Guaranteed to Brighten
 Your Holiday Spirits

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

A pop percussionist's dream fantasy come true! Seven of the hottest drummers in the business at the top of their form and ALL ON ONE VIDEOCASSETTE. Simon Phillips duels it out in "Heart Attack Tango" with Louie Bellson, who endores his own hit "Skin Deep." "The hot licks on this tape are too numerous to count." (*Modern Drummer*). "A tour de force of great drumming and percussion performances." (*Billboard*).

10003
 VHS, Color, Stereo Hi-Fi **Only \$19.95**



Also Available
PARIS REUNION BAND
 featuring Idris Muhammad on drums
 10004 VHS Color, Stereo Hi-Fi, \$24.95

OREGON
 featuring Trilok Gurtu on tabla and percussion
 10005 VHS Color, Stereo Hi-Fi, \$24.95

EGBERTO GISMONTI
 10006 VHS Color, Stereo Hi-Fi, \$24.95

PROSCENIUM ORDER ENTERTAINMENT 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 909, Hightstown, New Jersey 08520.

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

- | | | |
|---|-------------|----------------|
| <input type="checkbox"/> Superdrumming | 10003 - VHS | \$19.95 |
| <input type="checkbox"/> Paris Reunion Band | 10004 - VHS | \$24.95 |
| <input type="checkbox"/> Oregon | 10005 - VHS | \$24.95 |
| <input type="checkbox"/> Egberto Gismonti | 10006 - VHS | \$24.95 |

Visa MC If _____

Day phone _____ Exp. date _____

Amt. enclosed _____ Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

J.C.'s CUSTOM DRUM SHOP

1524 E. Auburn Rd. Rochester Hills, MI 48063
 (313) 852-3660



T Shirts - Sweaters
 Mugs & More
 Featuring Above
 Logo and Slogan
 "I'd Rather Be Drumming"
 Cool Colors!



Clock has 4
 Different Grooves

Alarm Clock
 \$59.95 +
 \$2.54H

CALL OR WRITE FOR BROCHURE

T-SHIRTS & SWEATS

MULTI-COLOR DESIGN DRUMWORKS

100% COTTON PRE-SHRUNK T TOP QUALITY SWEAT SHIRTS

14.00 18.50

FOR XXL ADD \$2.00 PER ITEM
 PRICES INCLUDE SHIPG.
 SPECIFY SIZE & STYLE



REALLY CUSTOM!

4014 STATE LINE RD.
 KANSAS CITY, KS 66103

K C DRUMWORKS

These are drums...

This is your brain on drums.



(A) FRONT → BACK →

ANY QUESTIONS?

MD Trivia Winner

Tom Kondra, of Rockaway, New Jersey, is the winner of *MD's* September '91 trivia contest. Tom knew that the Ludwig drummer whose "Pieces Of Eight" appeared exclusively in *Modern Drummer* was **Neil Peart**. In recognition of his win, Tom will receive a hand-engraved, limited-edition Ludwig *Black Beauty* snare drum, featuring a brass logo plate carrying the serial number 0002 and the signature of William F. Ludwig, Jr. The drum will also be supplied with a special wood-and-vinyl carrying case. Congratulations to Tom from Ludwig and *Modern Drummer*.

1991 DCI Championship Results

Drum Corps International (DCI) dedicated its 1991 World Championships as "A Patriotic Celebration" in honor of the members of our armed forces. From a Desert Storm veteran marching in one of the finalist corps to the fireworks display at the end of the finale, the 1991 edition of the Summer Music Games was truly a spectacular salute to the military roots of the drum and bugle corps activity.

The week of competition (August 12 through 16) took place in the Cotton Bowl and the Convention Center in Dallas, Texas, and included preliminary and finals for corps of various classes, and individual and ensemble competitions as well.

Class A-60 corps was won by The Pioneer, from Milwaukee, Wisconsin, with a score of 86.0. Southwind, from Montgomery, Alabama, scored a 92.7 to win the Class A championship.

In individual competition, a new solo percussion category of Multiple Percussion was won by Sean Mireau of the Velvet Knights (Anaheim, California) with a score of 84.0. The four "traditional" awards went to: Lee Hansen, of the Phantom Regiment, Rockford, Illinois (96.0, Multi-Tenor); Jovan Hawkins, of



The Phantom Regiment drumline in action

the Madison (Wisconsin) Scouts (99.0, Snare Drum); Rell Fargue, of the Cavaliers, Rosemont, Illinois (97.0, Timpani); and Amy Putnam, of the Bluecoats, Canton, Ohio (98.0, Individual Keyboard).

"Best Percussion Ensemble" went to the Cavaliers, who scored a perfect 100 with their performance of *Square Corners*, a composition by David Samuels commissioned especially for them. The Santa Clara Vanguard won both the Bass Drum Ensemble and Cymbal Ensemble categories, scoring a 96.0 and a 90.0, respectively.

Thursday's quarter-final and Friday's semi-final scores were averaged together to select the top twelve corps who would compete in the Saturday night finals. That contest began with exhibitions by the Class A-60 and Class A champions, along with the U.S. Marine Drum & Bugle Corps and The Dallas Brass (a professional brass ensemble).

The first corps in competition was the Sky Ryders, of DeSoto, Texas. Performing selections from *Camelot* before their "hometown" crowd, they scored an 82.9 (16.6 in drums) for twelfth place. In eleventh place with a score of 84.4 (16.9 in drums) were the Bluecoats, with a program that included jazz and Latin performances. (Their tenor drum line included lance corporal John Hord III, who was wounded in Kuwait. Having lost most of one foot and injuring the other, he still traded his crutches for marching shoes and "aged out" with his corps.)

The Freelancers, of Sacramento, California, scored an 86.4 (17.1 in drums) for tenth place, with a repertoire that featured Vaughn Williams' *Hodie*, Bartok's *Dance Suite*, and their popular 1985 closer of *Bells*. New to the "top 12" were the Blue Knights, from Denver, Colorado, who scored an 87.7 (17.9 in drums) for ninth place. With their contemporary musical program, the Knights made a strong impact both musically and visually. In eighth place with a strong drum line were the Crossmen, from Philadelphia, Pennsylvania. They scored 89.7 (18.8 in drums) with a Pat Metheny suite.

The Madison Scouts scored a 92.0 (18.2 in drums) for seventh place, performing selections from the Broadway musical *City Of Angels*. The Cadets of Bergen County, who were 1990's winners, placed sixth this year with a score of 93.7 (18.5 in drums). Their "ABCs of Modern American Music" included works by John Adams, Aaron Copland, and Leonard Bernstein.

The Blue Devils, from Concord, California, scored a 93.8 (17.2 in drums) for fifth place with their "Conversations In Jazz" program. Fourth place went to the Santa Clara Vanguard with a score of 94.4 (19.3 in drums) for their realistic interpretation of the Broadway musical *Miss Saigon*—including helicopter effects created with unmounted bass drum heads.

The Phantom Regiment placed third with a score of 95.4 (18.1 in drums) with their program, "Phantom Voices." The

musical selections included various operatic pieces, and included such touches as tuned gongs and tuned frying pans! The horns and drum line did a magnificent job of swinging the Maynard Ferguson arrangement of *Pagliacci*, and the crisp-sounding snare line powered its way through the drum solo while giant jingle sticks in the pit got the crowd clapping in time. Although they didn't win the title, the Phantom Regiment won the hearts of the over 25,000 people in the Cotton Bowl.

For the second straight year, the Cavaliers took second place with a score of 96.3 (19.3 in drums). Their program, entitled "The Cavalier Anthems: An Advent Collection," included works by Samuel Barber, Benjamin Britten, John Rutter, and Ralph Vaughan Williams. The drum line was an integral part of a complicated and fast-moving drill.

Winning the 1991 DCI World Championships in only their seventh year

in existence was the Star of Indiana, from Bloomington. With a score of 97.0 (19.3 in drums), Star finished a week of victories with the sweetest one of all. Their performance of "Roman Images" featured music from Respighi's *Pines Of Rome* and *Roman Festivals*. From the opening musical fanfare to the stunning visuals in the closer, Star captivated the crowd with their difficult program. The drum line complemented the music and the snare drummers even played small hand bells from the back of the field. The pit was split on both sides of the 50-yard line, allowing the horn line to march directly to the front and center of the field. During the second movement, four sets of marching bells creatively captured the original orchestral effect. A star formation in the drill could be briefly seen before the final formation of a cross formed on the field.

The closing ceremonies featured the Marine Drum & Bugle Corps lining the

aisles in the stands, while the corps members who were "aging out" (at the age of 21) gathered at the front of the field to be recognized. The lights in the stadium went out as the twelve competing corps filed in, while a dazzling fireworks display lit up the sky behind the Cotton Bowl. After the announcement of the scores, all twelve horn lines played "You'll Never Walk Alone." This was the best finale staged by DCI to date, and a fitting tribute to "A Patriotic Celebration." Next year, the DCI Championships return to Madison, Wisconsin, to celebrate the twentieth anniversary of DCI.

•Lauren Vogel 

Largest Cymbal Inventory Anywhere!
ZILDJIAN, PAISTE, SABIAN
THOROUGHbred MUSIC
2204 East Hillsborough Ave.
Tampa, Florida 33610
Call (813) 237-5597

RIMSHOT™

America's Next Great Name in Drumsticks

Salutes our endorsees (in alphabetical order).

Jeffery Alexander / Bourbon St. New Orleans • Michael Alexander Independent • Jimmy Alioto / The Stand, Independent • Tommy Amato / Only Child • Kirk Arthur / Independent • Karma Dali Auger / Independent • Ken Austin / Cows In Trouble • Mike Baird / Studio, Clinics • Michael Barsimanto / Ivan Neville, Jean-Luc Ponty • Bruce Becker / David Becker Tribune • Hans Peter Becker / West Germany • Daniel Bejarano / Independent • Chris Bennet / Independent • Dick Bark / Jazz Independent • Dave Beyer / Instructor P.I.T. • Danny Bilan / Wild T. and the Spirit • Jimmy Carl Black / Austin, Grandmother's • Brady Blade / Austin • Michael Bland / Prince • Billy Block / Independent • Jim Blythe / Independent Little Miss Dangerous • Jason Bonham / Bonham • Mike Boyko / Scatterbrain • James Bradley Jr. / Mary's Danish • Chris Branco / Black Eyed Susan • Tom Brechtlan / Robben Ford, Al Dimeola • Frank Briggs / Clinics • Larry Bright / Larry Bright Band • Ed Brophy / Aged in the Hills • Fred Buda / Boston Pops Orchestra • Dave Budbill / Sanctuary • Bucky Burgess / Independent • Moon Calhoun / Moon Calhoun • Lenny Campanaro / Independent • Jim Carnelli / Independent • Lenny Castro / Al Jarreau • Gary Chaffee / Studio, Author • Jim Christie / Independent • Ed Cliff / The Axe Wielding Blood-Sucking Space Mutant / Paiste • Kevin Cloud / Jack Mack & The Heart Attack • Mark Allen Cohen / Nashville • Shawn Connley / Social Act • Luis Conte / Madonna, Al Dimeola • Carol Control / Precious Metal • Mark Converse / Independent • Alan Cornett / Maryland Miracle • Tommy Cozart / Kathy Mattea • John Cushon / Oleta Adams • Charlie Dalba / Lita Ford • Virny Damaio / Jody Watley • Rock Deadrick / David Lindley, Tracy Chapman • Donzell Davis / José Feliciano • Derek Debeer / Johnny Clegg & Svauka • Paul DeLong / Kim Mitchell • Melena de Olga / Independent • Dion Derek / Mother's Finest • Rich Diamond / Independent • Fred Dinkins / Instructor P.I.T. • Randy Drake / Independent • Bernie Dresel / Keiko Matsui • Marc Droubay / Club M.E.D. • David Eagle / Guy Mann, Dude • Ed Eblen / Johnny Lee • Kim Edmundson / Independent • Blas Elias / Slaughter • Ron Enyard / Maryland • Marty Fera / Independent • Chuck Flores / Studio, Instructor P.I.T. • Rory Flores / Hawaii • David Forrester / Memphis • Dayna L. Franklin / Independent • Chris Frazier / Western Vacation, Private Life, Steve Vai • John R. Freixas / Wiseguy • James Edward Gadsdon / Anita Baker, B.B. King • Gary Gardner / Toni Childs • Dick Gay / Clint Black • Gary Gershonoff / Independent • Rick Geragi / Delaney Bramlett • Dann Gillen / Anthony Newley, Nia Peoples • Patrick Glum / Austin • Rick Gratton / Author • Rayford Griffen / Rayford Griffen Band • Bob Gullotti / The Fringe • Joe Gun / New Orleans • Ron Guttierrez / Independent • Michael Hale / Austin • John Hammond / Nashville, Studio • Lee Ann Harris / Independent • Roger Hedstrom / Stu Stewart • Joey Heredia / Herb Alpert • Ray Hernandez / B.B. Chung King • Greg Hinz / Helix • Jeff Hoke / Chicago, Instructor • David Hooper / Independent • Robin Horn / Independent • Ralph Humphrey / Co-Director P.I.T., Studio • Dave Hunt / Independent • Kim Hunt / Lee Aaron, Independent • Tris Imboden / Chicago • Michael J. / Independent • Robert Jacobs / Independent • Jake Jerger / Oakton College Instructor • Michael Jochum / Movie, TV, Soundtracks • Christina Kanders / Maria Excommunicata • Peter Kaplan / New Orleans • Dave Karasony / Independent • Brian Kilgore / Teena Marie • Simon Kirke / Bad Company • David A. Klausner / Teacher, Independent • Joe LaLa / Independent • Bobby LaKind / Doobie Brothers • Graham Lear / Saga, Santana • Norman G. Leggio / Psychotic Waltz, Europe • Jerry Leon / Marie Osmond • Rocky Lindsay / Crystal Zoo • Dave Lombardo / Slayer • Brian MacCloud / Wire Train, Toy Matinee • Doug Madic / Odd Man Out • Pete Maloney / Beatnik Pop • Glen Mancaruso / Vengeance Rising • Independent • Terry Morrisette / Independent • John Murphy / Nevada Beach • Bobby Murray / Salvador Pal • Jim Mustol / Independent • Nick Ochoa / Independent • Derek Organ / Janet Jackson • Willie Ornelas / Independent • Toss Panos / Instructor P.I.T. • Bruce Parker / Independent • Gordon Pease / Tim Torrance Band • Jim Phipps / Every Mother's Nightmare • Garin Poliahu / Shennan Hemsley • Felix Pollard / Khanica Kress • Joe Porcaro / Co-Director P.I.T. • Frank Reina / Louie, Louie • Patricia Reik / Instructor P.I.T. • Danny Reyes / Sherman Hemsley, Vikki Carr • Walfredo Reyes, Jr. / Santana • Vito Rezza / Five After Four • Kevin Ricard / Paula Abdul • Emil Richards / Independent • John Riley / John Scofield • Miles Robinson / Fifth Dimension • Terry Russell / Holy Soldier • Milton Ruth / Helen Reddy • Chris Ryan / KAT Specialist • Michito Sanchez / Crosby, Stills & Nash • Bob Saydowski, Jr. / New York • Denny Seiwell / Paul McCartney • Dean Sharp / Nona Hendryx • Joe Shields / The Dwellers • Chris Skiles / Jay Aaron • Milton Sledge / Barbara Mandrell • Mike Sloski / Bruce Cockburn • Barry "Frosty" Smith / Delber McClinton • Gary "Mudcat" Smith / Tail Gators • Marvin "Smitty" Smith / Independent • Donnell Spencer, Jr. / Calloway, Gerold Albright • Joel Spencer / Joel Spencer Trio • Jeff Stittley / Jeff Stittley Quintet • Tom Stephen / Jeff Healy Band • Paul Steuber / Instructor P.I.T. • Clyde Stubblefield / Independent • Tim Smith / Independent • Jeffery Suttles / Paula Abdul, Taylor Payne • Tommy Taylor / Eric Johnson • Eric Thievson / Fifth Avenue • Gregg Thomas / Django • Chuck Tilley / Lee Greenwood • Enzo Todesk / Instructor P.I.T., Gino Vanelli • Chris Trujillo / Toto • Alice Urquhart / Peter Van-Name, The Tokens • Jim Varley / Neil Sedaka • Carlos Vega / Studio, James Taylor • Orestes Vilato / Los Kimbos • Joe Vitale / Crosby, Stills & Nash, Joe Walsh • Brooks Wakerman / Child Abuse • Jeff Wallace / Independent • Tom P. Walsh / Independent • Mel Watts / Independent • Raymond Weber • Dick Weller / Independent • Bon Wier / Rusty Wier Band • Joani Weir / Michael Damian • Ron Wikso / Cher • Vince Wilburn / Miles Davis • Garey Williams / Independent • Larry Williams / Brian Lee & The Jump Street Five • Hugh T. Wright / New Frontier • Richard Wright / Tatoo Rodeo • Dean Zimmer / Independent

... and still growing

RIMSHOT AMERICA INC.

Marketing & Administration

91 Pelham Ave., Toronto, Ontario
CANADA M6N 1A5
Tel: (416) 652-2142 / (416) 656-8462
Fax: (416) 656-8695

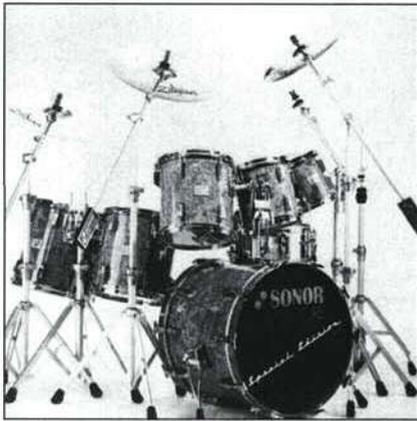
USA Artist Relations

6454 Van Nuys Blvd.
Van Nuys, California, 91401
Tel: (818) 782-8848

USA Distributor

Paiste America
460 Atlas St.
Brea, California, 92621
Tel: (714) 529-2222 Fax: (714) 671-5869

Sonor Signature Special Edition Kit



Sonor drums recently unveiled the new *Signature Series Special Edition* drumkit. New innovations have been added to Sonor's already top-of-the-line *Signature* features, including drum mounts isolated

from the shell by the patented Sonor *Hilite* insulation system, select maple drumshells, rack and floor toms equipped with seamless *Megahoops*, and a Bubinga wood exterior finished in high-gloss lacquer. The kit comes equipped with Sonor's *Protec* hardware made from a special lightweight alloy for stability with low weight. **HSS, Inc., Lakeridge Park, 101 Sycamore Dr., Ashland, VA 23005.**

Fishman Purple Microdot Trigger

Fishman Transducers' new *Purple Microdot* drum trigger delivers a much hotter "spike" and much faster rise time than conventional triggers, according to the company. The fast transient response makes the *Microdot* ideal for use with "smart" MIDI interfaces such as the *Apex Impulse* and the *KAT midiK.I.T.I.*

The trigger measures only 3/16" in diameter, permitting it to be mounted in any convenient position on the edge of the drumhead without altering the drum's acoustic sound. Offered as an option with the trigger is a rugged, reliable lug-mount for holding a high-quality 1/4" jack. **Fishman Transducers, Inc., 5 Green St., Woburn, MA 01801, tel: (617) 938-8850, fax: (617) 932-6633.**

Third Foot Hi-Hat Lock

Capitol Products has recently introduced *The Third Foot*—a patented hi-hat locking device for double bass drummers. The key feature of the device is a retraction/release cylinder connected at the bottom to a horseshoe-shaped piece—the actual "Third Foot." This piece rests flat on top of the joint connecting the hi-hat pedal to

The Stars Shine with Cappella Sticks

Cappella Celebrity Series sticks combine the feel, balance, and shape that produce the absolute perfect sound. Just ask any of these "stars."

Send for "In The Beginning" beautiful limited edition collectable poster and new full color catalog. Just \$3.00 ppd.

Cappella®

"YOU CAN'T BEAT US WITH A STICK"

P.O. BOX 247 • HIGHTSTOWN, NJ 08520 • 1-800-262-BEAT
IN NEW JERSEY: 609-448-1153 • FAX: 609-443-1464



MOTION THRONE

THE ULTIMATE FOR PIANO AND DRUM SEATING

- BACK REST AVAILABLE
- Two Seat Sizes
- Five Spring Control Box for Smooth Limited Motion
- Extra Height Extension Parts
- Spin Release System designed for easy and dependable COLLAPSIBILITY



A unique combination of components assembled to create the most satisfying support chair for the widest variety of people.

2511 Asheville Rd. • Waynesville, NC 28786 • (704) 452-1736



the cymbal support rod. As a result, when a drummer presses the *Third Foot* pedal, the hi-hat pedal is automatically activated, locking the hi-hat cymbals closed. Depress the *Third Foot* again, and the hi-hat is released. As opposed to drop-lock clutches that close hi-hat cymbals only under their own weight, the *Third Foot* can apply a variable amount of pressure on the closed cymbals, according to the drummer's desires. For

Exercise Video For Musicians

Dr. Richard Norris has just released a video entitled *Therapeutic Exercise For Musicians*. In it, Dr. Norris presents a basic balanced exercise program including warm-ups, stretching, strengthening, breathing, and non-impact aerobic conditioning. Of note are instrument-specific exercises with particular goals, such as stretching chest muscles that become tight with keyboard playing, or other compensation strengthening and stretching exercises for lateralized instrument players (such as violin, guitar, or flute). Many of these may also be applicable to specific problems experienced by drummers.

Dr. Norris collects his material from various sources, including Yoga, Tai Chi, dance, and orthopedics. The program can

"go on the road" and can be performed in a small area. For further information or to order, contact **Richard Norris, M.D., 12 Whitney Ave., Cambridge, MA 02139.**

Aquarian Offers Hi-Fi Earplugs

Aquarian Accessories is now offering E.A.R. *Hi-Fi Earplugs* through the Pro Drummers Club. As opposed to all-purpose or shooters' earplugs, these patented plugs were designed for musicians only. According to the manufacturer, they attenuate all frequencies evenly for a more accurate, natural sound. A special triple-flange design makes them more comfortable to wear, even for long periods. **Aquarian Accessories, 1140 N. Tustin Ave., Anaheim, CA 92807.**

further information, contact the licensing agent, **Technology Licensing Consultants, Inc., Convention Tower, 960 Penn Ave., Pittsburgh, PA 15222, tel: (412) 261-4915.**

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) IDO-DRUM (404) 436-3786

Call or write for our **FREE DISCOUNT FLYER**
 Call Information for our toll free number

Sapphire Percussions

beating the boundaries with...

**Paul Geary
 Extreme**

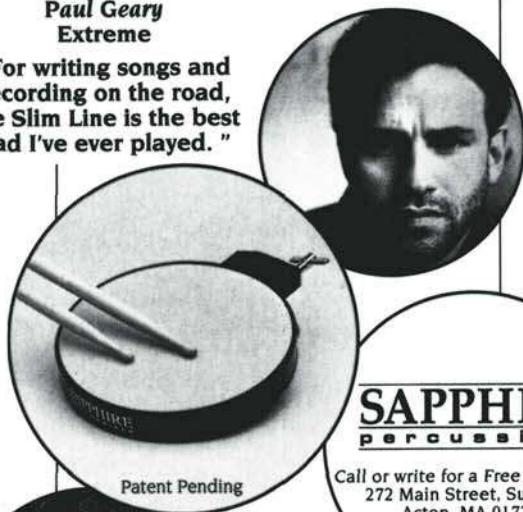
"For writing songs and recording on the road, the Slim Line is the best pad I've ever played."

Sizes:

6"
 8"
 10"
 12"

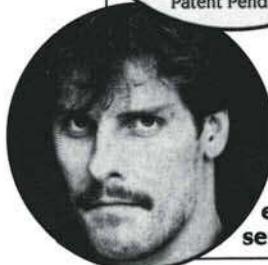
Colors:

Black
 Red
 Blue
 White



SAPPHIRE
 percussions

Call or write for a Free Brochure:
 272 Main Street, Suite 5B
 Acton, MA 01720
 (508) 263-8677



**Charlie Adams
 Yanni**

"Sapphire has the best electronic pad on the market for sensitivity, give and stick response."

Looking for ELECTRONIC Drums?
ROLAND, KAT, ACUPAD, ddrum ect.
 Call **THOROUGHbred MUSIC**
 (813) 238-8893 Ext. #112
 Best Prices in the U.S.

Looking for SONOR Drums?
 Call **THOROUGHbred MUSIC**
 (813) 238-8893 Ext. #110
 Best Prices in the U.S.

ORIGINAL DRUM STICK KEY RING



Send check or money order for \$4.95 (includes postage and handling) to:



Vater Percussion, Inc.
 270 Centre Street, Unit D
 Holbrook, Mass 02343
 Mfg. of private label drum sticks

Name _____
 Address _____
 City _____
 State _____ Zip _____

OFFER GOOD IN CONTINENTAL U.S. ONLY

Gibraltar Percussion Service Center Catalog

Kaman Music Corporation, distributor of Gibraltar Hardware, recently released the Gibraltar Percussion Service Center Catalog. The catalog contains photos and descriptions of over 150 items, ranging from high-use accessories (snare, wash-

ers, felts, lug bolts, etc.) and custom drum parts to the latest cymbal and percussion mounting products. Also included is a wide variety of drum rack clamps and accessories. All Service Center products are individually packaged and available through most retail dealers. For a free catalog and price list, write to **Gibraltar, c/o Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002.**



FRONT IMAGE (FULL COLOR)

FREE! T-Shirt

"with purchase of \$300 or more"

IN ALL SIZES ONLY
\$8.00 + \$2.00 Shipping and Handling

Send to: **Waddell's DRUM CENTER**
 R.D. 2, Box 133, Route 56
 Leechburg, PA 15656

Call or Write for **FREE! Discount Catalog**

(412) 845-DRUM
 Call Operator for Toll-Free Number.

Buyer's Guide Errata

We'd like to correct a few errors made in October's special Buyer's Guide issue. First, in the *Product Reference Chart*, the price for Impact's *Double Kick Pedal Bag* in the *Impact II* series is \$88 (not \$116, as shown). Second, in the *Manufacturers Directory*, the correct street name for **GMS Drums** is **Louis** (not **Lovis**, as shown). And finally, also in the *Directory*, we inadvertently omitted the entry for **Deven Chase** drumsticks. Their address is **Deven Chase, Inc., 188 Bessemer St., Tarentum, PA 15084.**

COMMEMORATIVE T'S

KEITH MOON

1947-78



"One of a Kind"

bonham · buddy · krupa
 moon · blakey · jaco
 robert johnson · & more!

call **slobeat**
 for the dealer nearest you
1-800-228-0730

slobeat music products
 15854 w. 6th ave · golden, co 80401

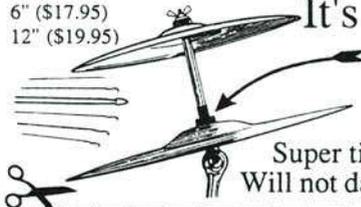
What's New?

The New **DUPLICATE-THREADLOCK**
CYMBAL STACKING SYSTEM

Adaptors available in two lengths

6" (\$17.95)
 12" (\$19.95)

It's not just new...
 It's revolutionary!



**Thread it on,
 Lock it down**

Super tight fit on cymbal stand.
 Will not damage threads on stand!

Please send _____ **DUPLICATE-X 6"** at \$17.95
 and/or send _____ **DUPLICATE-X 12"** at \$19.95
 plus \$2.05 postage and handling (U.S. & Canada)

Please Choose One: Metric Thread American Thread

Mail to: **TAW'S SOUND & DRUM WORKS**
 31025 Center Ridge Road
 Westlake, Ohio 44145 (216) 835-1382

Name: _____
 Address: _____
 City: _____ State/Prov. _____

Payment By: CASH MONEY ORDER Zip _____

DCI MUSIC VIDEO / MANHATTAN MUSIC PUBLICATIONS

PERFORMANCE, INTERVIEWS,
BEHIND THE SCENES

BUDDY RICH MEMORIAL SCHOLARSHIP CONCERT '91

INCLUDES
VINTAGE
CLIPS

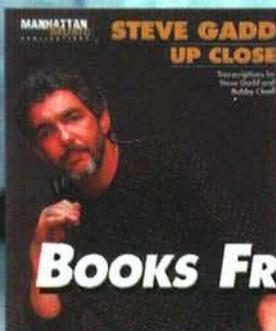
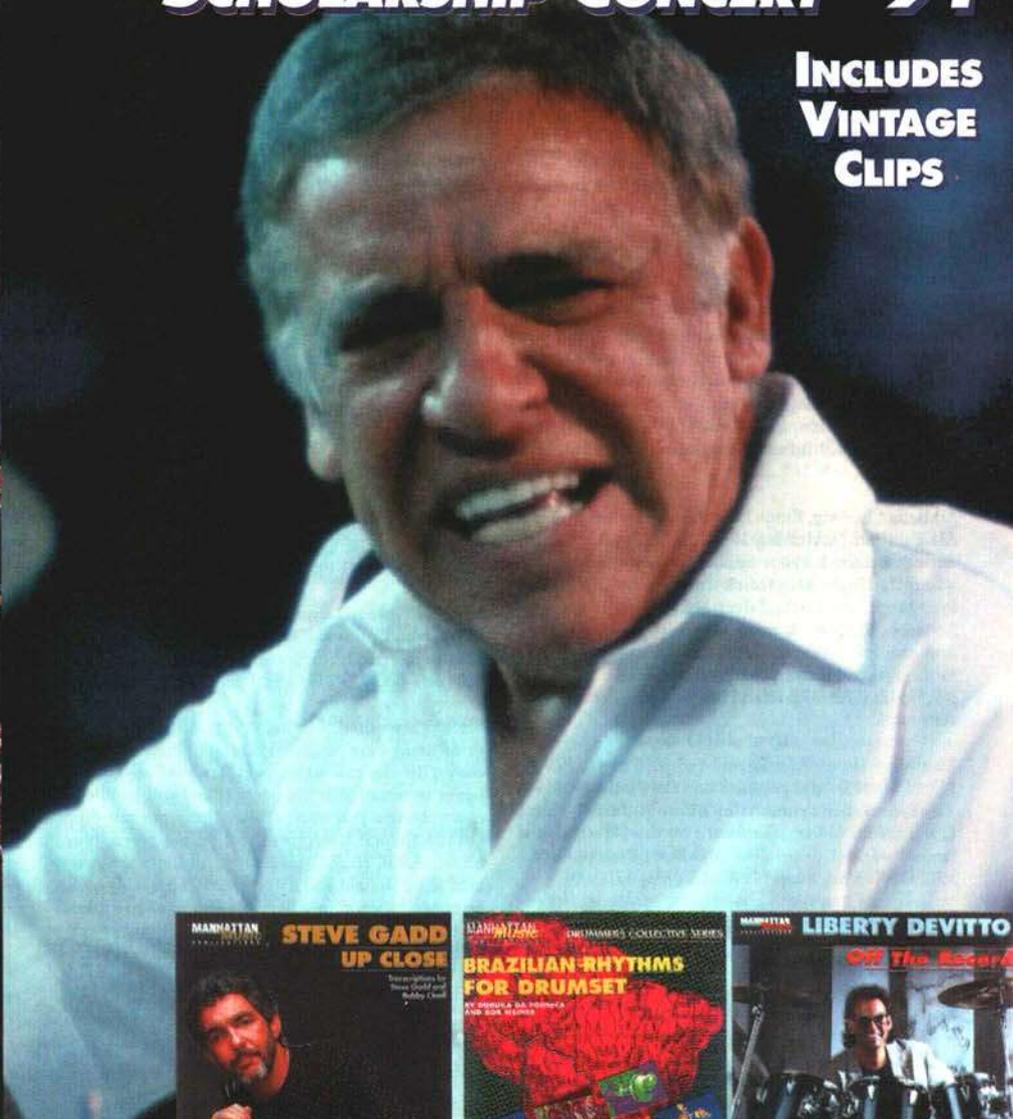
Neil Peart

Omar Hakim

Steve Smith

William Calhoun

Marvin "Smitty" Smith



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
- Set (1&2) 79.95
- Set (3&4) 79.95

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. MD 192 541 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.

IN CANADA:
Orders must be paid with
International Money Order or
check drawn on U.S. Bank
PAL ORDERS:
Music Mail Ltd., P.O. Box 694,
London SE9 4SG,
tel. 01-857-6309

Name _____ Country _____
 Address _____ Apt.# _____
 City _____ State _____ Zip _____
 Visa/Master Card # _____
 Exp. _____ Signature _____

TO ORDER BY PHONE CALL: 1 800 628-1528



Advertise in DRUM MARKET and reach over a quarter million drummers worldwide for only \$1.15 per word plus \$4 for an address. An address consists of street name, number, city, state, and ZIP code. Min. charge: \$10. Underline words to appear in BOLD type and add \$.50 for each bold word. Deadline: the 15th of the month two months preceding on-sale date. Ads received after the deadline will be held for the next issue unless otherwise specified. All ads must be paid in full in advance. Mail ads to: MD c/o Drum Market, 870 Pompton Ave., Cedar Grove, NJ 07009.

FOR SALE

Vintage Drums: We have the legendary sound 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, IA 52567. (515) 693-3611 or call 800 information operator for toll-free number.

All Remo, Ludwig, Evans Drumheads at huge savings!!! **All Zildjian** (including K-Brilliant, 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 Sale: 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, sampler cards, etc., in stock and discounted! All makes of Drum machines & all digital Reverbs and Processors on sale and in stock! We will not be undersold! Bizarre Guitar, 2677 Oddie Blvd, Reno, NV 89512. (702) 331-1001.

Eames handcrafted North American birch drum shells. Select from Finetone, Naturaltone, or Master-tone 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.

Vintage Drums—Affordable prices. Buy—Sell—Trade. Free list. Drums, P.O. Box 1436, Seaford, NY 11783. (516) 783-9196.

Kenner Drum Company. Custom snare drums, handmade, maple, exotic hardwood shells, brass hardware. Rt #1, Box 150, California, KY 41007. (606) 635-5218.

Drums Etc: Call (717) 394-DRUM for Free catalog. We have Zildjian, Sabian, Tama, Ludwig, LP, and much more at factory wholesale prices, shipped directly to your door with one fast phone call: (717) 394-3786.

Percussion Paradise, Inc., 203 Old Town Rd., Staten Island, NY 10305, (718) 667-3777. Instruction by Jim Chapin, Frank Bellucci, and John Trentacosta. Mail order worldwide. Drums handcrafted in USA by N&C, DW, GMS, and Ludwig. Always in stock. Send \$3 postage for complete information.

Micro Torque Wrench Drum Tuner. Tune faster, accu-

rately without having to hear the drum. A quality chromed steel tool. Guaranteed. Send \$15 to: Kitwit, 5518 S.E. Ash, Portland, OR 97215.

Vintage Drums: Radio King, Leedy, Gretsch, Ludwig, etc. New, used & restored. Kits, parts & repaired. Buy, sell & trade. Frank Weems Drum Shop (503) 474-2667 anytime.

Lowest prices on most names of drums, hardware, cymbals, 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.

Kenner Drum Company. Custom drums, brass lugs, die-cast hoops, complete snare kits, **piccolos from \$240.** Route #1, Box 150, California, KY 41007. (606) 635-5218.

Led Zep. Picture set of 14 of Bonham & Led Zep. \$11. **Gibraltar Racks**—\$195 & up! Basic rack through double racks available! **Evans & Remo**—Heads starting \$9 & up, all sizes & up. Ace Productions, P.O. Box 1021, Grand Rapids, MI 49501.

Save on Vintage Drums! Blair 'N Drums specializes in Gretsch drums and K. Zildjian (Istanbul) cymbals. Also Slingerland, Rogers, Ludwig, more! (616) 364-0604 or 1-800-733-8164 any time! We buy-sell-trade!

Stickskins—tired of losing your grip? Stickskins brand drumsticks have tough and durable high tech plastic coated handles that actually get "stickier" as your hands 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 in wood or nylon tip. \$5.95 per pair plus \$3 S&H, up to 6 pair. 7-12 pair add \$1. Send check or money order to: Stickskins, 490 Hilltop, Roseville, MN 55113. (612) 489-1907.

The Starving Musician: we buy, sell, and trade used drums, cymbals and hardware. Vintage or not so vintage! Call for a free list. (408) 554-9041.

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 or write to: Lentine's Music, 844 N. Main St., Akron, OH 44310.

Zickos handcrafted, crystal-clear transparent drums now available. Zickos, 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, IA 52567. (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.

Vintage Drums: 1920s - 1970s Ludwig—Gretsch—Slingerland—Leedy—Camco—Rogers—repair parts—new & used—buy-sell-trade—over 300 sets in stock. **Al Drew's Music,** 526 Front St., Woonsocket, RI 02895. (401) 769-3552.

Drew Drums 8 ply maple shells, custom colors, hand made. **Drew Co Mfg.,** 526-528 Front St., Woonsocket, RI 02895. Tel. (401) 766-4871.

Rogers•Rogers. Drums, parts, accessories. Mem-riloc, Swivo•Matic, R-360, R-380. Lugs, rims, T-roads, cymbal stands, pedals, hi-hat stands, Rogers original logo heads. Add-on Drums. Complete sets. Mini and dual tom holders. Dynasonic snares and frames. Rogers drum sticks, all sizes. Rogers stick caddys, stick trays, bass drum hoops, drum thrones. We bought all the Rogers inventory from Fender Musical Instruments. In stock 8 ply maple shells and coverings. Also, used Ludwig, Slingerland, Gretsch, Sonor Drums, parts. Call for those hard to find parts and accessories. **Al Drew's Music,** 526-528 Front St., Woonsocket, RI 02895. (401) 769-3552.

Pearl drums•Export model 8x8, 8x10, 12x14, 16x18, 16x22, pedals, stands, holders, parts, etc. Double lug design '88 version, 100's brand new. **Al Drew's Music,** 526-528 Front St., Woonsocket, RI 02895. Tel. (401) 769-3552.

Yamaha drums, Paiste cymbals & gong. Negotiable. 1628 Hanging Cliff Cr., Dallas, TX 75224. (214) 337-7803.

Vintage drum collection for sale. For list, write to: Drum Collection, P.O. Box 6574, Biloxi, MS 39532.

'60s Ludwig 5x14 silver sparkle, mint \$150; '60s Slingerland 5x14 red sparkle, exc. \$140; '60s Rogers Holiday blue sparkle 4pc, near mint \$500; '60s Sonor green sparkle 4pc, faded \$400; '60s Rogers Holiday gold sparkle 4pc, faded \$350; '70s Slingerland 61/2x14 brass, exl. \$200; Trixon Conical snare, best offer; Wanting table lug drums—Pre-war Ludwig & Ludwig, all Camco drums. (816) 455-5615 or (816) 436-7932.

Must sell 60's Ludwig black oyster; three toms and bass, hardware \$700 negotiable. (703) 788-4146.

Slingerland Radio King 20x18 floor tom with engraved hoops. White marine-mint! (708) 864-1451.

New sound! For bass drum, fabric front head cuts ring and overtone without db loss! Free brochure. Up Front Heads, Dept. M, Box 4213, Grand Junction, CO 81502.

Drummer-Chemist reveals the secrets of drum & cymbal maintenance. Learn to properly use commercial products and even make your own at home. Unique booklet tells you how. Send \$5 to: A.M. Smith, POB 1303, West Chester, OH 45071-1303.

Technical Knock Out Triggers—Manufacturer Direct! Trigger fast/first to last. 100% guaranteed results! Proven & endorsed by Name Professionals Worldwide. \$20+S/H—Free information—Dealers welcome! Call/Write: bias ply products 4312 Colorado Avenue, Dept MD-3 Nashville, TN 37209-4736. (615) 292-1929.

Gretsch! New! 8x10, 8x12, 14x14, 14x22, \$800. (904) 677-5945, Daytona Beach, Florida.

Authentic and unique Wuhan/Gao Hong 'Tai (with thousand year history) best hand made Chinese gongs and cymbals and steel drums. Deep rich tone with evenness of duration. Numerous sizes obtainable. For information please call or Fax X&H Oriental Import & Export Co., 189 Claremont Ave., NY, NY, 10027, Suite 44. (212) 749-5895.

RMS Discount Music has the lowest prices on drums and accessories. Free catalogue. Visa/Mastercard accepted. Same day shipping. (407) 968-4884.

Master Musicians Vintage Drumshop — New toll free # 800-536-DRUM! FAX # 301-226-3355! Modern vintage drums available, as well as new - 1991 Slingerland Radio King snare drum, new Gretsch jazz sets. Special reduction prices on all vintage drums. Ask for Richard and get on our mailing list free.

Sonor '60s 5pc black & silver pearl \$550; (8) '60s Ludwig 5x14 snares, exl. \$150, 1930s brass; 61/2x14 Premier \$300; '50s Gretsch blue pearl 3pc best; **Sonor** 100th anniversary 4pc \$250; many others: (816) 455-5615 or (816) 436-7932.

Attention all drummers! Make Vruk your New Year's resolution! Let the Vruk bass drum pedal heel plate thang take you to the top in 1992. The Vruk heel plate installs in seconds and adds heel strokes to your own pedal. Double your bass drum speed now! Call **800-726-6491** U.S.A. and Canada, or send \$79 (\$149 for two) to: **Euro-Staff**, 4455 Torrance Blvd., Suite 159, Torrance, CA 90509. Pedal includes free demo video or send \$5 for video only, refundable with purchase. CA Res. add 8.25%. Check out the excellent Vruk review in MD, Jan. '90, Visa or Mastercard ok.

Custom Drum Covering Over 100 different styles; zebra, marbles, neons, stripes and plaids. Also maple drum shells. For a free brochure call or write Solid Rock Shop, P.O. Box 3051, Alliance, OH 44601. (216) 823-8888.

Silent Set—keep your chops up when you have to keep it down! Stays in place on drums, cymbal stands or existing practice set. Natural drum head rebound maintains drum tones. Use alone or with a kit. Call (201) 777-4323, MC or Visa. Dealer inquiries welcome.

African drums—free catalog! Absolutely the finest sound quality and craftsmanship available anywhere. Call (619) 720-BEAT or write to: African Percussion, 103 N. HWY 101, #331, Encinitas, CA 92024.

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! 1992 Drum Charts Catalog & Sample! Best charts ever! Hundreds available! Rock, Metal, Jazz, Funk, Fusion, solos, and more! Weckl, Gadd, Bonham, Peart, Ulrich, Aldridge, and the rest! Plus play-along digital drum tracks, cassette courses, videos, and books! **Drum Charts International**, P.O. Box 247-MD1, Nanuet, NY 10954-0247. Catalog **Hotline: (914) 6-CHARTS!**

New! From Rick Latham (Author of *Advanced Funk Studies*) **Contemporary Drum Set Techniques**, the definitive book on Contemporary drumming. **Now available.** Book \$15, supplementary tapes \$15 plus \$2 S&H. Send to: Rick Latham Publishing Co., P.O. Box 67306, Los Angeles, CA 90067.

9 out of 10 bands fail. Why? Because they were put together wrong from the start! Do it **right** this

time—use **The Band Book**. Send 2 stamps for information. American Artist Studio, Dept. B, 1114 West 26th St., Erie, PA 16508-1518.

Advanced Stick Aerobics—“A non-threatening introduction to the linear styles of Chaffee, Chester, Gadd, and Weckl.” MD review. Send \$8.95 plus \$6 for supplementary cassette to: Ken Cox, P.O. Box 954, Agoura Hills, CA 91301.

Timbale Solo Transcriptions, \$12 + \$2 p.h. to: Victor Bendon, 327 12th Street, Brooklyn, NY 11215.

“Syncopation” Owners—“4’s Method” Transforms “Syncopation” into powerful drumset resource! Teachers—quit hand exercises—teach, learn more! “Excellent”—Ted Reed. 42 exercises, new Supplemental Exercises. Limited edition—act now! Send \$10 to: Metromar Publishing, Box 6264, McLean, VA 22106.

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 29653, Thornton, CO 80229.

Total drum set tuning. Easy to learn. A complete step by step guide for tuning the drum set. To order, send \$5.95 to: DL Productions, Box 29653, Thornton, CO 80229.

Free Percussion Express catalog. Hundreds of learning items listed. Books, audios, videos, and all of our famous learning packages. Percussion Express, P.O. Box 1731, 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. Parziale, Dept. M-11, Box 3456, Mercerville, NJ 08619. \$12 plus \$2 postage and handling. Results after the first time!

Unbeatable free drumsticks with Professional Stick Twirling Video (VHS). Looks awesome! Easy to follow, step by step. Send only \$14.95. Ron Nelson, P.O. Box 496, Union Lake, MI 48387.

Latin Rhythms contain secrets that can make you a better drummer. **Chuck Silverman’s** The Drum Set With Afro-Caribbean Rhythms parts 1,2,3—each part \$12.95. Tape for part one \$6.95. Endorsed by Chambers, Erskine, Bissonette. To order: Chuck Silverman, P.O. Box 791, San Gabriel, CA 91778-0791. For information send SASE.

3 Great Books from Roy Burns and Joey Farris!!! 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, P.O. Box 3535, Fullerton, CA 92634.

One-handed drum roll—Innovator reveals secret. Amazing new technique with many rudimentary applications. “The D.B. Technique” will revolutionize percussion. Be the first on the cutting edge of innovation. Call (900) 988-0042 ext. 936 for information. \$2 a minute.

Drumset Lessons through the mail! All levels—all styles. Horrigan Drum School, 12 Goddard St., Suite #3, Quincy, MA 02169. (617) 770-3837.

Drum triggers: Make your own low cost triggers at home. Instructions \$5. MH, P.O. Box 217, Evansville, IL 62242.

20 popular rudiments, demography music, booklets. \$7.50 to SLW, 30137 Avenida Tranquila, R.P.V., CA 90274.

The all new **subliminal** tape for musicians is now available. It is the **powerful, dynamic** source of many positive mental messages. A proven technique of **subliminal** persuasion will be your key to success. While your ears hear the gentle sounds of ocean waves breaking on a secluded beach, your mind receives the encouragement and reinforcement it needs. Send \$24.95 to: The Better Music Co., P.O. Box 192242, Little Rock, AR 72219.

Build your own **road cases and racks.** Save money! Easy step-by-step instructions. \$19.95 check/money order, U.S. funds. T.L. cases, P.O. Box 1362-MD, South Bend, IN 46624.

Odd Groupings—A rhythmic study for drumset, send \$4/book or \$6.50/book & cassette to: Todd Walker, 806 S.W. Squirrel Ave., Port St. Lucie, FL 34953.

Drummer’s Fitness Guide by Michael Johnson. The physical conditioning routine designed specifically for drumming. MD review calls it, “a helpful and concise book concerning today’s drummers.” Guaranteed! Order now. Send \$19.95 to: Fit To Be Publishing, 3425 Cunnison Ln., Soquel, CA 95073.

Rudimental Extensions—Over 250 sticking exercises to help develop stick control, timing, and feel. “An enjoyable way to refine technique” says *Modern Drummer*. Send \$8.50 to: D.E. Music, 30 Martin Drive, Wappingers Falls, NY 12590. (914) 462-5473.

All-star metal drumming. Over 100 beats, fills, double bass ideas of top stars. Send \$5 to Mohr Drum Ink, 1414 Parmele #2, Rockford, IL 61104.

Free catalog of educational, instructional and entertainment videos, cassettes and publications exclusively for drummers. All you can afford! **World Drum Center**, P.O. Box 397, Pomona, CA 91769.

INSTRUCTION

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction “**The Professional Way**”. Manhattan and Staten Island studio locations. (718) 351-4031.

Boston: Also Kenmore Square, Everett Square, Quincy, Marshfield. All levels—all styles, Horrigan Drum School (617) 770-3837. Brochure: Horrigan Drum School, 12 Goddard Street, Suite #3, Quincy, MA 02169. **Lessons through the mail and “Out-of-Town” programs available.**

Baltimore: Grant Menefee’s Studio of Drumming. B.M. Berkelee College of Music, Towson State University Instructor. All styles and levels. (301) 747-STIX.

In the S.F. Bay area, **John Xepoleas**, author of *Studies For The Contemporary Drummer*, is accepting serious students. Develop the skills needed for today’s drumming. (510) 947-2066.

Drums/Percussion—North Jersey area. Drums, Mallets, Timpani, Theory. Pat O’Donnell (201) 997-3236.

Glenn Weber Drum Shop

Housing the
New Jersey School of Percussion

Lessons • Sales • Service

**Special Savings
on Drum Sets, Congas
and Cymbals!**

16 Northfield Ave., West Orange, N.J. 07052
(201) 736-3113

Drums on SALE

And That Ain't All

GIGANTIC SAVINGS

Get on Mailing List

748 Robinwood Drive (College Plaza)
Hagerstown, MD 21742-6509

1-301-733-DRUM (3786)

Drum instruction over the phone. Call (516) 938-DRUM. Private lessons (516) 681-9556.

School For Musical Performance. Specializing in Percussion: Drumset, Vibraphone and Marimba. Instruction for all instruments, voice, theory and song-writing. Director, David Kovins, 910 Kings Highway, Brooklyn, NY 11223 (718) 339-4989.

Professional Music Studio. Private lessons in all phases of drum set and percussion. Including Congas, Mallets, and Timpani. Playing in live workshops emphasized. Hands on playing experience in a live big band. Lessons on all instruments by qualified teachers. Two locations: NY City and 55 Webro Rd., Clifton, NJ. Call (201) 777-4323.

WANTED

Vintage Drums, Turkish K-Zildjians. Immediate cash/trade! Vintage Drum Center. (800) 729-3111, (515) 693-3611.

Vintage Drums, especially Gretsch, Ludwig, Leedy. (616) 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, P.O. Box 3737, Cranston, RI 02910, USA.

Chambers, Colaiuti, Cobham, clinics and concerts on cassette. Trade. John Adams, 547 N. Echo Ave #C, Fresno, CA 93728.

Wanted to buy old drum catalogs, Gladstone drums, engraved shell drums, Ringo snare; Joe Luoma, P.O. Box 24571, Minneapolis, MN 55424. Phone (612) 451-3905.

MISCELLANEOUS

Musicians National Referral: Professional musicians seeking bands—bands seeking professional musicians. Bands register free. Call now for information. (800) 366-4447.

Attention Drummers! Get exclusive interviews and advice from the pros: **Eric Carr, Rikki Rockett, Rod Morgenstein**, etc. Send an SASE for more info to: **Powerkick** Newsletter P.O. Box 428, Churchville, MD 21028.

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, P.O. Box 908, Kingman, AZ 86402.

Drummers, be recognized! We specialize in jackets, hats, shirts, sneakers, and accessories from **Yamaha, Pearl, Tama, Zildjian, Sabian, Paiste**, etc. The only source you'll need! Catalog \$1.50. **American Musicians Logowear**, 1106 Long Pond Road, Suite 107, Rochester, N.Y. 14626.

THOROUGHbred MUSIC is proud to have on staff former **OUT-LAW** Drummer **DAVID DIX** to help with your Percussion needs.

Call (813) 237-5597
2204 East Hillsborough Ave.
Tampa, Florida 33610

DRUMMERS! RE-COVERING KITS, SHELLS and HARDWARE. Over 30 colors of Pearls, Sparkles, Flames, Solids, and Woodgrains. American made 8-ply shells and hardware. Custom sizes available. Send \$1.00 for full information and samples (refundable with first order).

PRECISION DRUM COMPANY, Dept. C, 151 California Road, Yorktown Heights, NY 10598.
ESTABLISHED 1961

NEW!!! DÖPPLER STICKS!!

US Pat.
No. 4651617



INTRODUCTORY
PRICE

\$29⁹⁵

FREE SHIPPING
(NYS RES. ADD TAX)

100% SATISFACTION GUARANTEED

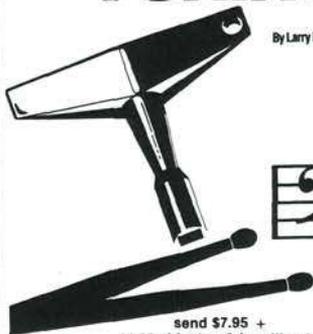
- PLAY ROLLS WITH ONE HAND
 - THREE NOTES FROM EACH STROKE
- Easy to Use - High Quality
Complete with Instructions

SEND CHECK OR M.O. TO:

DÖPPLER INC., 10 GORSKI ST., AMSTERDAM, NY 12010

DRUM TUNING

By Larry Nolly

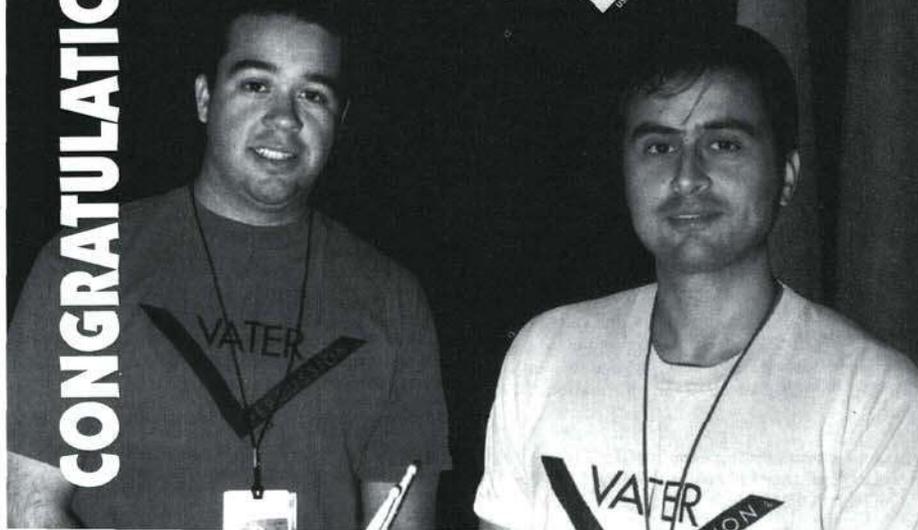


• A comprehensive
• guide
to tuning
Drums

send \$7.95 +
\$1.00 shipping & handling to:
DRUMSTIX PUBLISHING
P.O. BOX 9216, DEPT. MD
WILMINGTON, DE 19809-9216

CONGRATULATIONS GUYS!

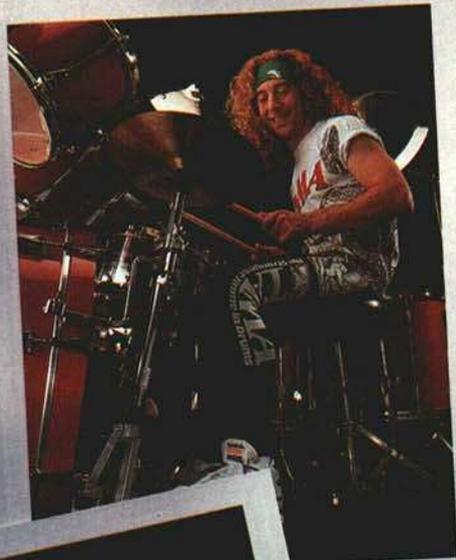
Vater congratulates Robert Rodriguez and Rafael Padilla, the dynamic duo whose outstanding performances drive the award-winning Miami Sound Machine. Way to go, guys!



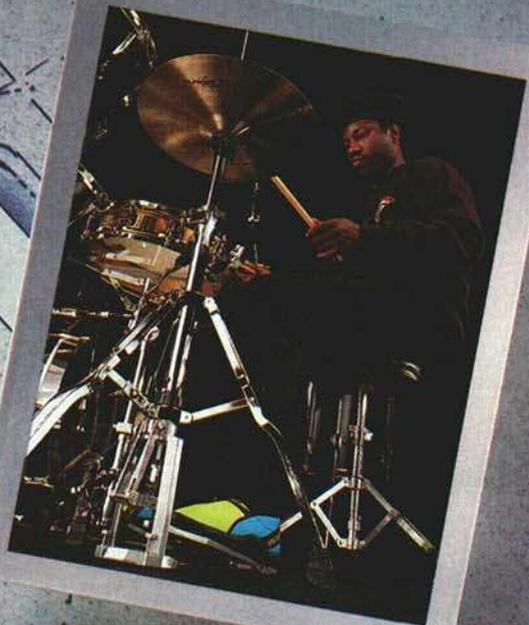
DRUMMERS! RE-COVERING KITS, SHELLS and HARDWARE. Over 30 colors of Pearls, Sparkles, Flames, Solids, and Woodgrains. American made 8-ply shells and hardware. Custom sizes available. Send \$1.00 for full information and samples (refundable with first order).
PRECISION DRUM COMPANY, Dept. C, 151 California Road, Yorktown Heights, NY 10598.
ESTABLISHED 1961

THREE DRUMMERS, THREE STYLES, ONE HI-HAT

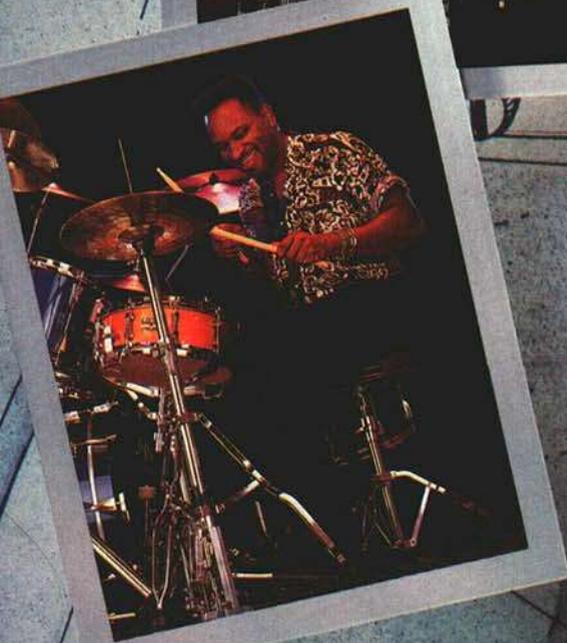
Simon Phillips



Lenny White



Rayford Griffin



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.

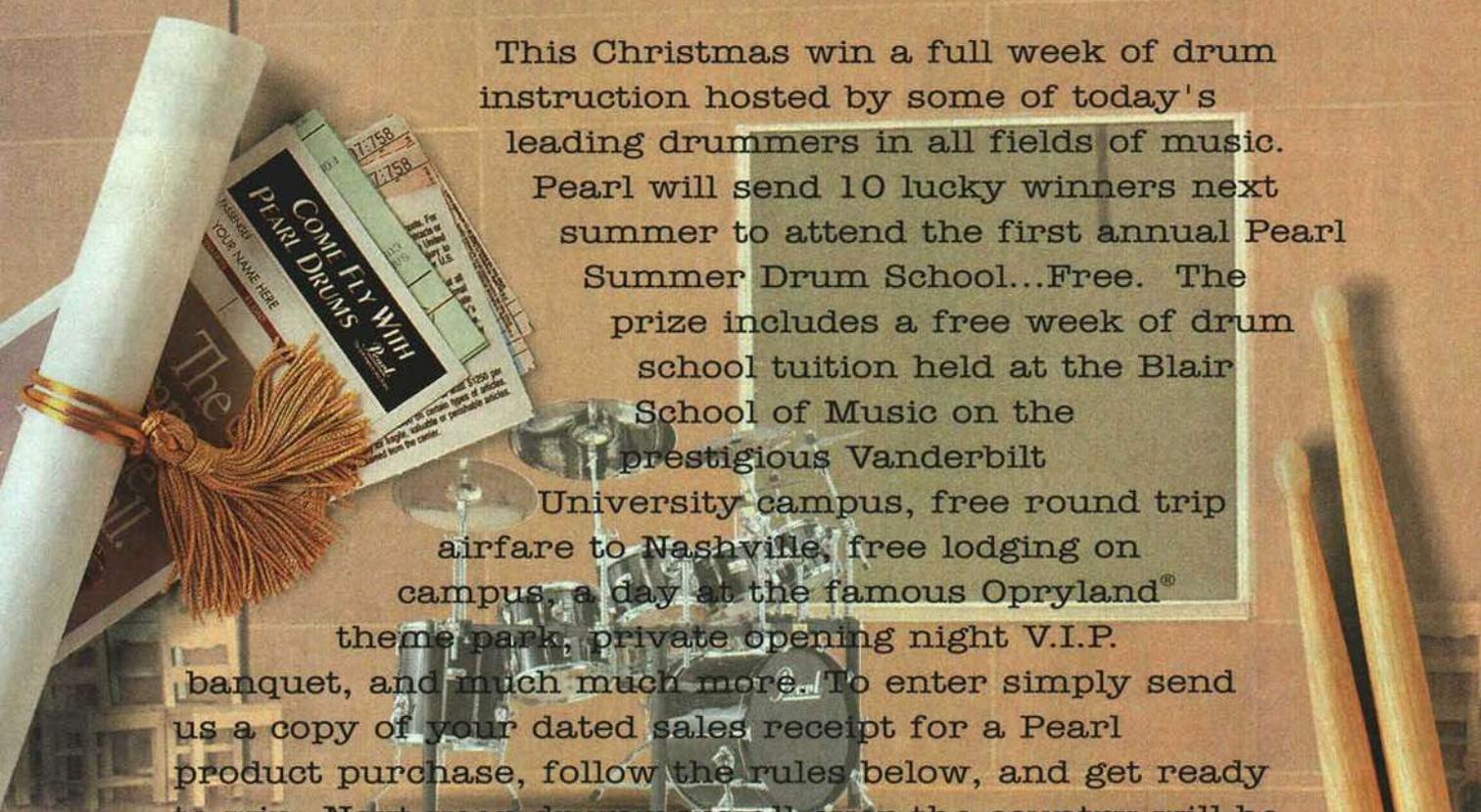
Which should be enough features and versatility to satisfy the needs and styles of the most discriminating drummer--even you! But just in case, Tama also offers the Lever Glide system in five other models, including legless and cable versions.

Tama Hardware....The Legend in Innovation

TAMA

For more information on Tama Drums and Hardware, send \$3.00 (\$4.00 in Canada) to Tama, Dept. MDD21, P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 83403 • In Canada: 2165-46th Ave., Lachine, Quebec H8T-2P1.

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.

LARS ULRICH



PLUS:

- BILLY HIGGINS
- FROM THE PAST:
ZUTTY SINGLETON
- COLUMNS BY
 - JOE MORELLO
 - DAVID GARIBALDI
 - EMIL RICHARDS

HIGHLIGHTS OF MODERN DRUMMER'S FESTIVAL WEEKEND '91

ADVERTISERS INDEX

ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER
ABK Rocks	98	HQ Percussion Products	76,82	PureCussion, Inc.	80
AquarianAccessories	99	Horrigan Drum School	93	Remo	97
Atlanta Institute of Music	67	Innovative Specialties	78	Rhythm, Tech, Inc.	43,48
Atlanta Pro Percussion	111	Kansas City Drumworks	107	RimSHOT Drumsticks	71,109
Audio Technica	100	KAT, Inc.	83	Roc-N-Soc	110
Bison Drum Co.	10	L.T. Lug Lock	93	Royce Percussion	107
Calato/Regal Tip	17	Latin Percussion, Inc.	89	Sabian	70,99,101,103,105
Cappella Drumsticks	110	Ludwig Industries	Inside Front Cover	Sam Ash Music Stores	90
CMP Records	67	Mapex Percussion	69	Sapphire Percussions	111
Corder Drum Co.	71	MD Festival T-Shirt	104	Shure	63
Custom Drum Shop	107	MD Holiday Subscriptions	68	Slap Happy Productions	91,93
DCI Music Video	113	MD Sound Supplement Collection	92	Slobeat Musical Products	112
Dopple, Inc.	116	MD & Yamaha Drum Rig Giveaway	64/65	Sonor	58/59
Drum Doctors	93	Modern Drummerware	18/19	Suncoast Music Distributing	106
Drum Workshop	38/39	Mechanical Music Corporation	43	Super Gloss/Sam Barnard	93
Drummers Collective	70	Meinl	90/91	Tama	79,81,117
Drums on Sale	116	Music Dispatch	102	Taw Sound Co.	112
Drumstix	116	Music Tech	96	The Drum!	82
Duratech	106	Musicians Institute	87	Thoroughbred Music	10,93,109, 112, 116
Evans Products	1	Noble & Cooley	76	UDU Drums	10
Falicon Design	10	Paiste	44/45,77,120	Voter Percussion	57,112,116
Fork's Drum Closet	82	Pearl Corporation	49,50/51,118	Vic Firth, Inc.	7,78
Gibraltar/Kaman Music Corp.	13	Precision Drum Co.	116	Waddell's Cymbal Warehouse	112
Glenn Weber Drum Studio	116	Premier Percussion	5	XL Specialty Products	80
Gorilla Snot	93	Proscenium Enter.	107	Yamaha	11,48
Gretsch	Inside Back Cover	Pro-Mark	72/73	Zildjian	14/15,Outside Back Cover

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



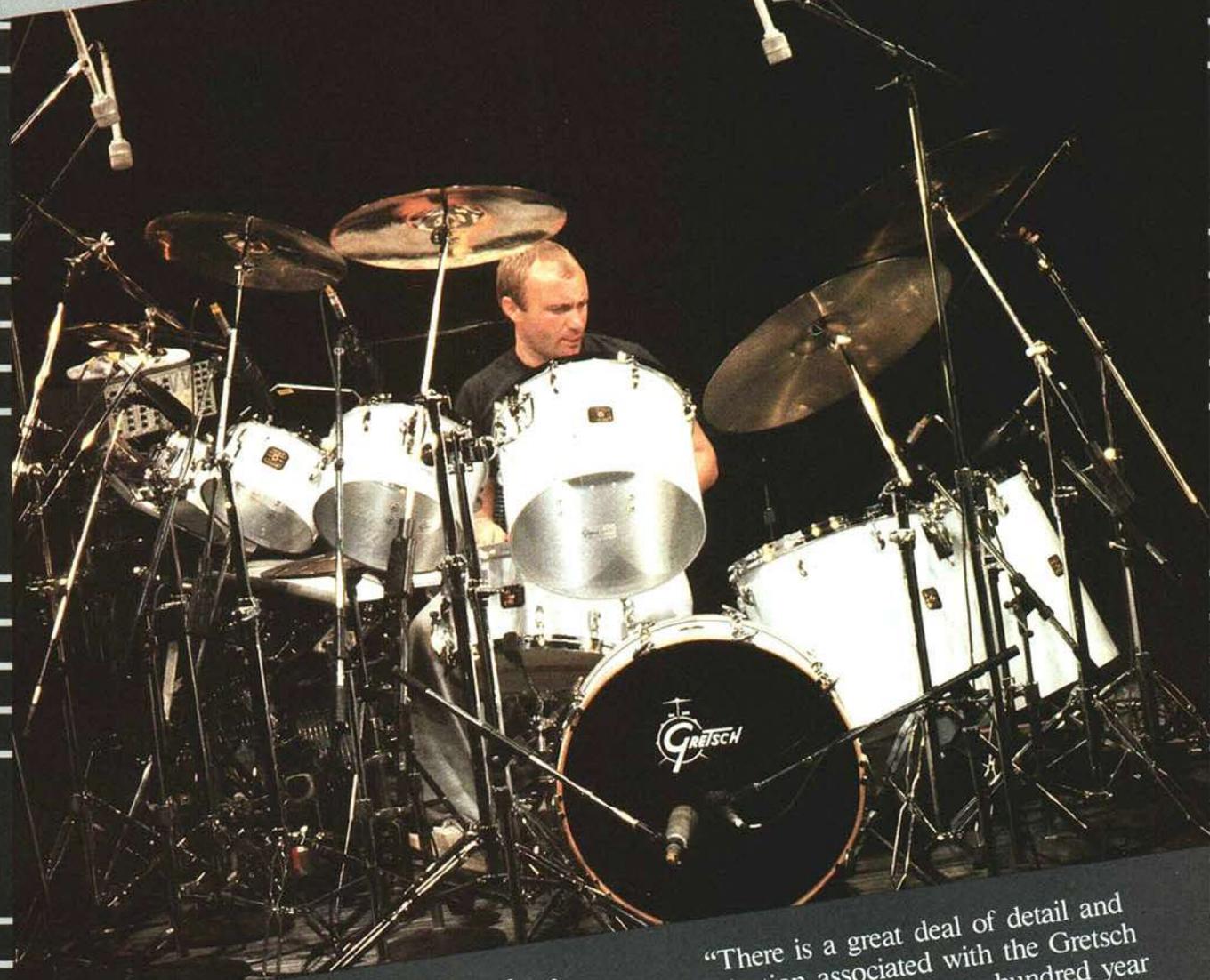
two brands listed above (we think). But, don't take our word for it: do the Sound Check, take one of theirs, and a Sound Formula, hang 'em next to each other, and then decide for yourself. We're confident you'll like what you hear (or would we print this ad?). Visit your favorite Paiste Dealer and take 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

Why do I play Gretsch?

Phil Collins
Genesis, producer & solo artist



"When I was about fourteen or fifteen years old, a good friend of mine who played drums in Joe Cocker's grease-band was playing Gretsch. I persuaded him to sell me his kit. From that moment, I was a Gretsch player. I still own that kit and it still sounds great today."

"Gretsch has always been 'a drummer's drum' and when the opportunity developed allowing me to play Gretsch again, I jumped at the chance."

"There is a great deal of detail and sophistication associated with the Gretsch product, name and over one-hundred year heritage. Sometimes I wish I did everything as well as they do."

"How do I like my new drums? They're beautiful in sound and looks...And most important, they're Gretsch."

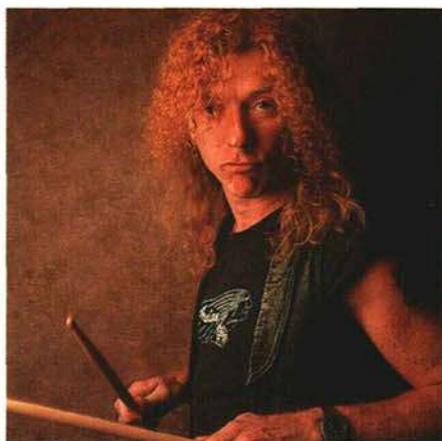
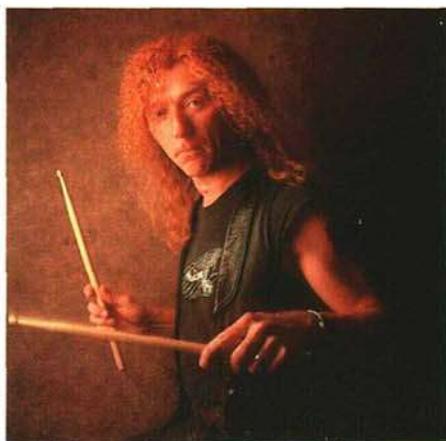


Someday, you'll own Gretsch.

1 Gretsch Plaza • Ridgeland, S.C. 29936 • (803) 726-8144 • TELEX: 386628 (Gretsch) ENT UD

"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



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

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

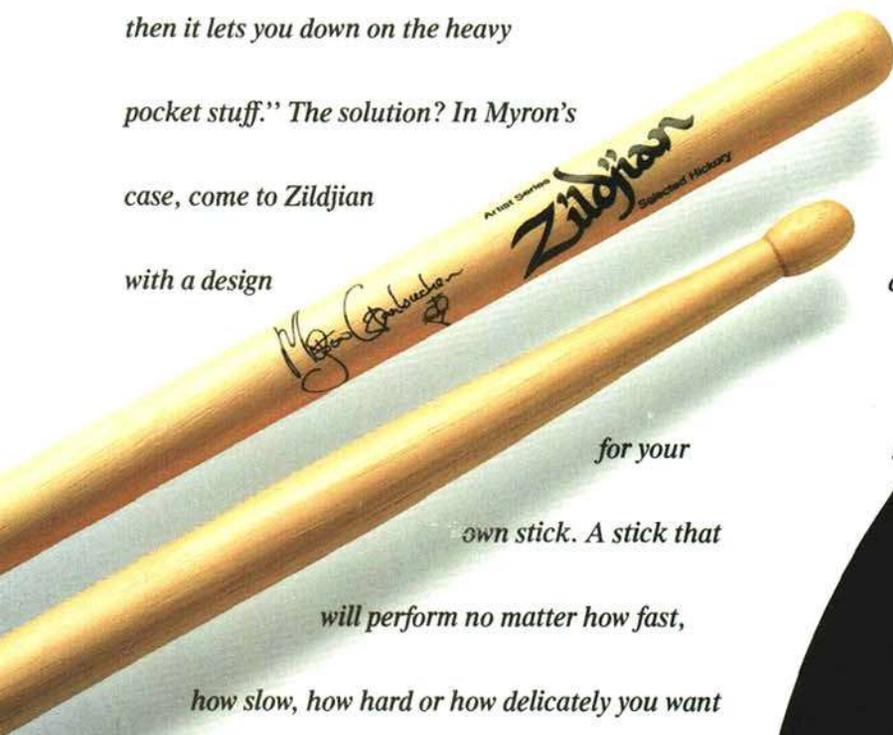
definition. And like all Zildjian drumsticks, it's

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."



Zildjian