

# MODERN DRUMMER®

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FEBRUARY '92

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## LARS ULRICH

- BILLY HIGGINS

- FESTIVAL '91 PICTORIAL

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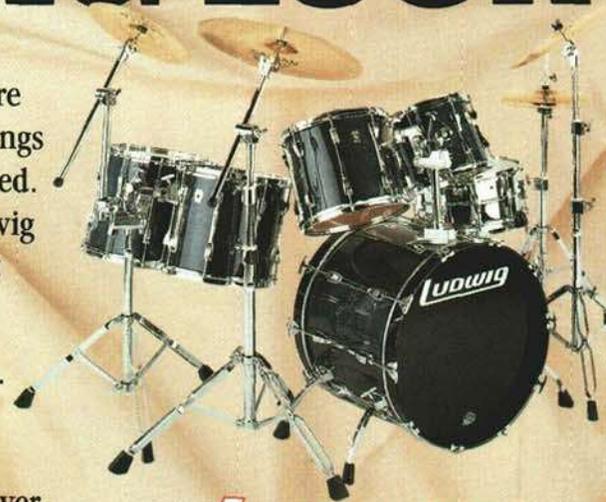




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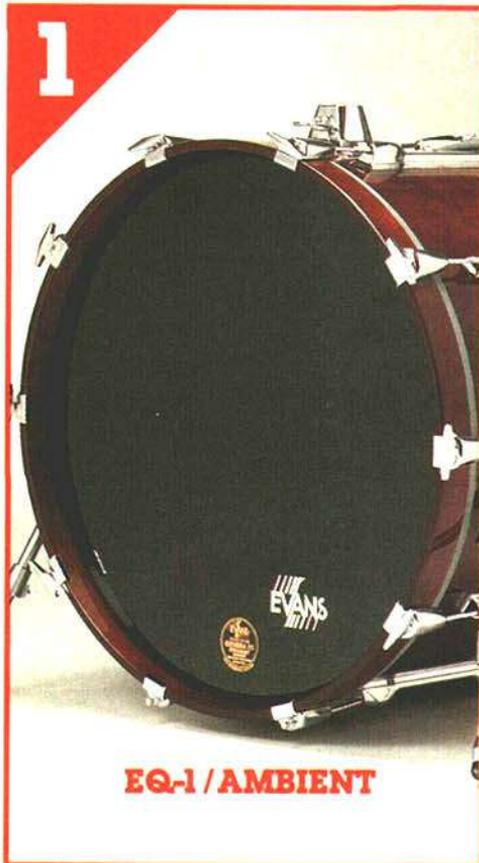


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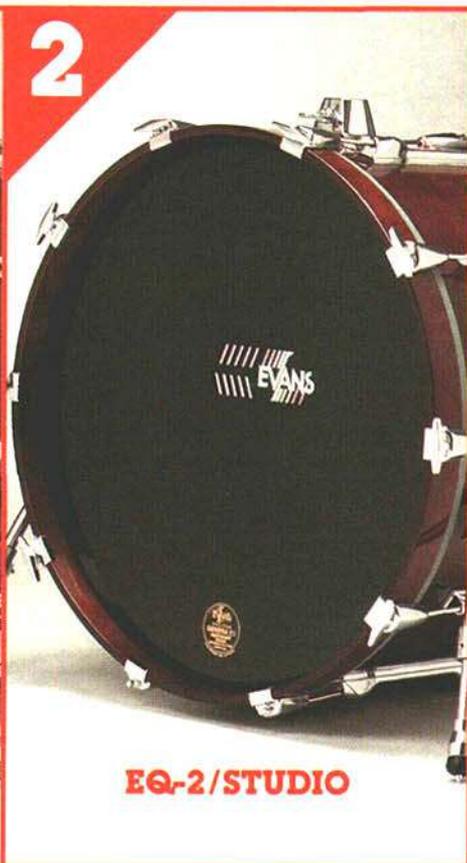
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# A BIGGER SOUND AS EASY AS 1-2-3

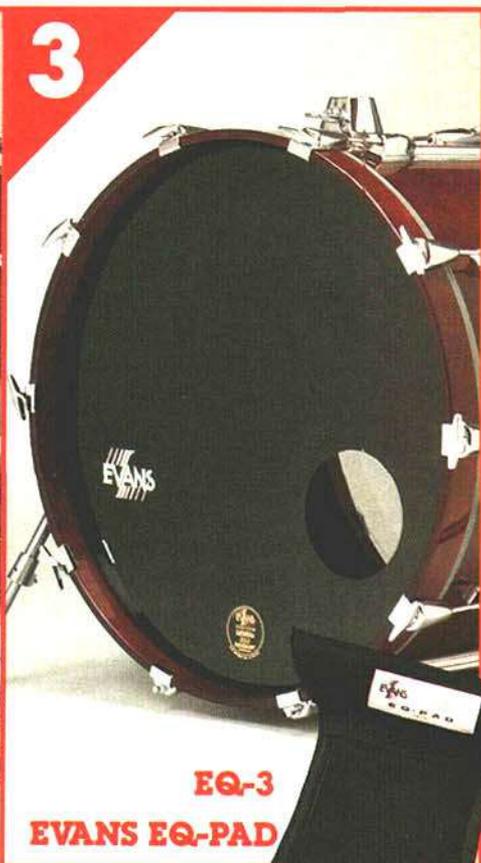
## EVANS GENERA EQ BASS DRUM SYSTEM



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\* Patent Pending



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## FEATURES

### LARS ULRICH

The maturing of a master metal monster: By stripping their music to its basic elements, drummer Lars Ulrich and his Metallica mates have come up with their fiercest statement yet. Learn how Lars and company shatter cliches and lead the pack.

• by *Teri Saccone*

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### BILLY HIGGINS

They say that in jazz, nothing speaks like experience. Well, few drummers have traveled all the roads Billy Higgins has: Coltrane, Monk, Rollins, Coleman...no wonder today's hottest players look to Higgins for direction. Find out why in this very special story.

• by *Lora Rosner*

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### FESTIVAL '91 PICTORIAL

Highlights from MD's Festival Weekend '91, featuring William Kennedy, Deen Castronovo, Billy Cobham, Roy Haynes, Casey Scheuerell, David Garibaldi, Tommy Aldridge, and Chuck Morris.

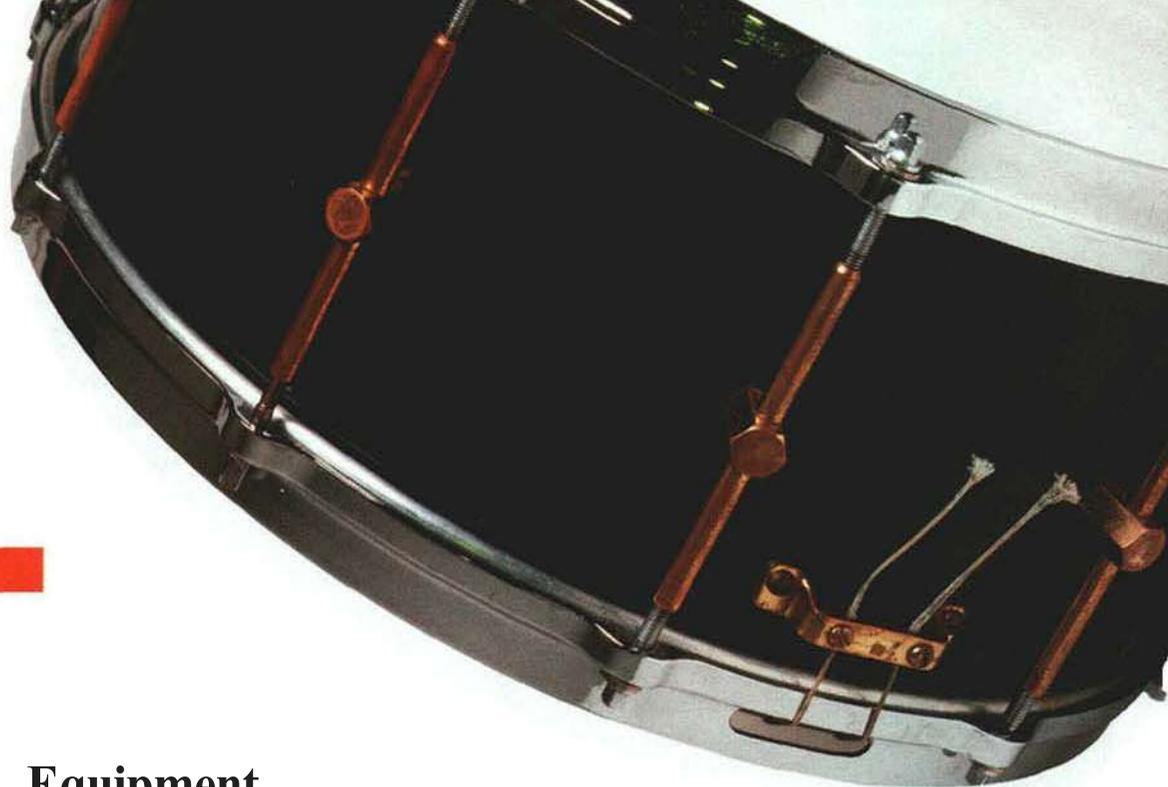
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Your last chance to win a Yamaha Drum Rig worth \$12,400!

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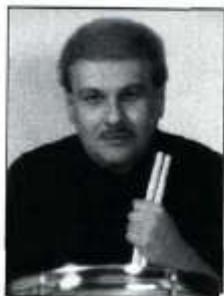
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## EDITOR'S OVERVIEW



# Festival Five



Despite the fact that it was a tough year due to the recession, I'm pleased to report that *MD's* Festival Weekend '91 was sold out once again. Personally, I think that's a testament to the fact that drummers are like *no* other group of musicians in the world, and it takes a lot more than a recession to stop us! Obviously, '91 wasn't a record-breaking year for the manufacturers in our industry either, but as usual, the sponsors came through for us again in the interest of educating young drummers.

Purely from a drumming standpoint, this was perhaps one of our finest Festivals, with a superb balance of artists and styles. The event was off to a rousing start with the dynamic playing of Will Kennedy, followed by a super high-energy performance by Deen Castronovo of Bad English. Billy Cobham was on next and clearly proved to everyone that he hasn't lost one ounce of the ability that made everyone's head turn some twenty years ago. Finally, the incomparable Roy Haynes—who's been on the scene for five decades—made it perfectly clear why he's one of the greatest jazz drummers that ever lived.

The Sunday show kicked off with a clinic by Casey Scheuerell, which received a well-deserved standing ovation. Following Casey came a tasteful performance, with a wealth of inspirational thoughts, from an articulate David Garibaldi. Those who came to see some rather remarkable double-bass drum work certainly weren't disappointed by Tommy Aldridge, and funk fans I'm sure left in total awe of Chuck Morris's performance with Super Slam.

The backstage area was filled with activity both days, as usual, with artists like Joe Morello, Jim Chapin, Joe Franco, Dom Famularo, Steve Smith, Danny Gottlieb, Liberty DeVitto, Dennis Chambers, and Marvin "Smitty" Smith engaged in friendly conversation among themselves and backstage autograph seekers. For a closer look at the activity both onstage and off, check out our Festival Weekend coverage on page 30 of this issue.

Again, it would be quite impossible to stage an event such as this without the strong support of our industry. And so, our sincere thanks this year go to our friends at Sonor, Sabian, Mapex, Pro-Mark, Remo, Ludwig, Musicians Institute, Vic Firth, Pearl, Paiste, Yamaha, Zildjian, and ddrum. Finally, my personal thanks to the artists and support personnel, all of the *MD* staff and volunteers who work incredibly hard all weekend long, and Festival coordinator Rick Van Horn, who pulls it together every year. To all of you who were there, we thank you for coming and hope you enjoyed the show. To those of you who couldn't make it this year—well, we'll look forward to seeing you at Festival '92.

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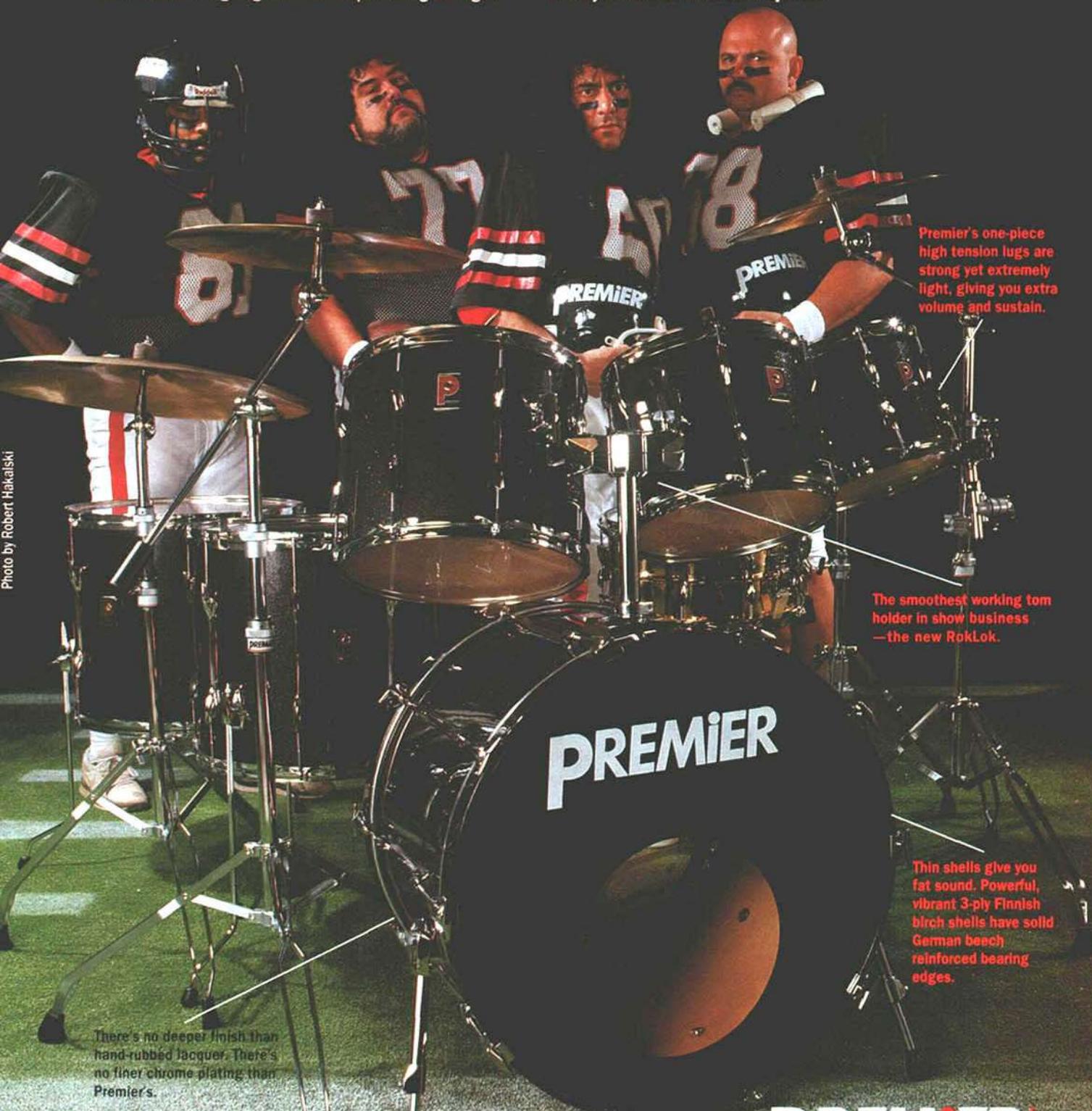
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## READERS' PLATFORM



### William Kennedy

What a triple-whammy I got from William Kennedy this summer! I saw him with the Yellowjackets on Long Island one month, saw him at MD's Drum Festival the next month, and read his cover story in the November issue the next *week!* And I still can't get enough of the guy! He's hot, he's articulate (both on and off the drums), and he still seems humble. I hope his amazing talent continues to develop, and I hope he enjoys great success—as long as it doesn't spoil his terrific attitude toward playing drums, toward music in general, and toward his audience. There are a lot of veterans out there who could take some lessons (again, both on and off the drums) from Mr. Kennedy.

Freddie Beigh  
Westbury NY

### Festival Weekend '91

I just want to say THANKS A LOT for this year's Drum Festival. Last year's was very nice too, but this year's was even better. Roy Haynes' set on Saturday was especially great. And Sunday must have been my lucky day, because I had the opportunity to meet and talk to Mr. Joe Morello—one of the greatest drummers ever. I hope I can afford to go to next year's Festival—even though I'll have to start saving money right now! Hope to see you next year!

Anders Sundwall  
Halmstad, Sweden

I attended your '91 Festival Weekend and had a blast! Believe me, it was worth the seven hours of flying and layovers coming from Baton Rouge. The performances were great, but better yet was the attitude of the artists who performed—especially William Kennedy. On Sunday afternoon he actually came and sat in the audience with me to watch Chuck Morris and Super Slam. He answered all my questions, showed me techniques with a pair

of sticks, and treated me like an old friend. It fills me with great pride to be part of this great drumming community of ours, and to be able to live in a country in which musical education is so readily available.

Mike Abies  
Baton Rouge LA

### Bobby Rock

Thank you for the article on Bobby Rock in your November '91 issue. Bobby's outlook on life is very refreshing and inspiring to me. Instead of ruining himself by using drugs and alcohol, he takes care of himself. As I read the article, I found myself agreeing with just about everything he said. I am in much the same situation; I try to eat a healthy diet and take care of myself. Unfortunately, many people in the rock 'n' roll business are narrow-minded and make fun of people like me for our approach. I applaud Bobby for not giving in, in this world of fast-food junk and artificial cure-alls.

Brian Sullinger  
Fordland MO

### Bag It With Slobeat

Regarding a letter in the *It's Questionable* section of the November '91 issue, concerning the availability of rack bags for a Pearl rack, please note the following: Slobeat introduced the very first rack bag to the drum market. Our bag sizes of 54" and 72" fit all available racks. I cannot deny that the companies mentioned in the article make good products; after all, they are based on our designs.

Michael J. Stobie, President  
Slobeat Music Products  
Golden CO

### Buying Drums

I just had the chance to read Rick Mattingly's article "Buying Drums" in

the October '91 issue of *Modern Drummer*. Without a doubt, this is the most accurate treatment of the subject I have ever seen! Not only did Rick cover the major issues, but he displayed an uncanny ability to explain many subtleties of our segment of the industry.

I have two possible explanations for Rick's perceptiveness: Either he had the FBI bug a number of drum shops across the country, or he has spent countless hours in drum shops after making himself invisible! Don't let on as to which of the above techniques he used. That way, he'll be able to continue the great work.

Rob Birenbaum  
Drum Headquarters  
St. Louis MO

### Help Him Find North

I'm in the midst of building my dream monster drumset (18 toms, 4 kicks, etc.). About a year ago I made what I thought was a good deal: 12 North drumshells—ranging in size from 6" to the 14" floor tom—for \$100! The only problem is that they didn't come with any hardware—no lugs, no rims, no nothing.

Even though I knew full well that the North Drum Co. had gone out of business, I figured that there would be some residual hardware *somewhere*. But as far as I can tell, nobody has any—nor do they know anyone who does. Normally I'd use lugs of any brand, but the North lugs are contoured to fit the inside and outside curves of the shells. Also, the holes on the shells are not spaced like those on any other brand of drum.

Can anybody out there help me out? I've got six perfectly good North drums already mounted on a curved rack, with 12 empty mounts eagerly awaiting the other drums. Any help would be appreciated.

Franco Epifanio  
105 Asharoken Blvd.  
Bay Shore NY 11706

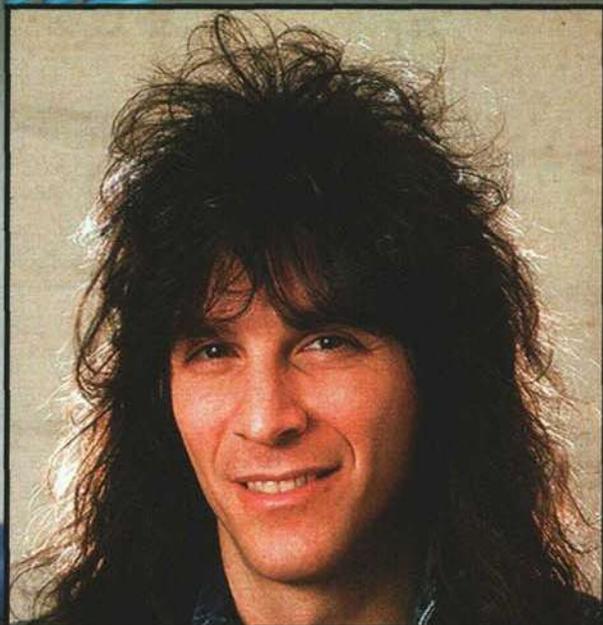


# Vic Firth

*Makes a  
hit with*

*Rod Morgenstein  
Signature Stick*

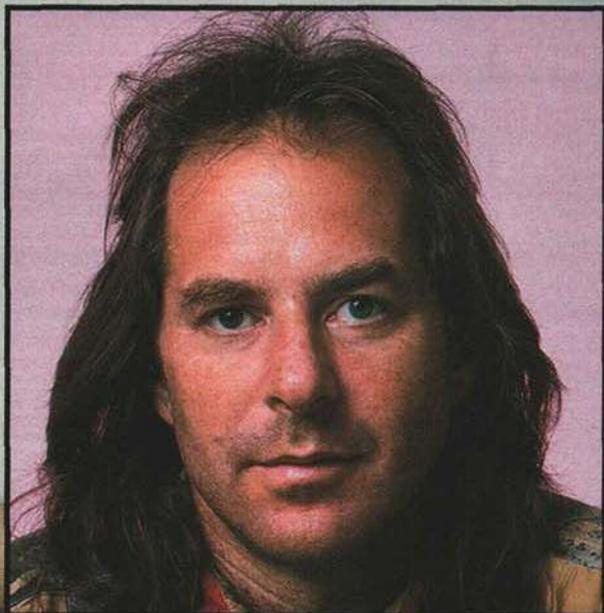
The "Swinger" with "Winger" now has a smashing new drumstick! Designed by Rod, the stick is 16 $\frac{1}{4}$ " long, has a shaft of .615", and features a full shoulder and penetrating wood tip. This stick has a feel somewhere between a 5B and a 2B. Crafted in hickory and stained blue with a white signature and logo, it's dynamic to play with and sensational to behold – just like Rod!



VIC FIRTH® Rod Morgenstein

## *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.



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## UPDATE



### Chad Wackerman

"I wanted to make a record that I would be proud of," Chad Wackerman says of his first solo album, *Forty Reasons*, recently released on CMP. "I have friends who cringe when they hear certain albums they've made because their record company wanted to market them for a certain format, and it wasn't really what they did well."

But Chad is very pleased with his album, which shows off his writing as well as his playing. The music is right in line with what anyone familiar with Wackerman's drumming might expect. "If I have an audience," Chad explains, "it's musicians, because of my track record with Frank Zappa and Allan Holdsworth. So I didn't want this to be commercial. I wanted something that musicians would enjoy and be challenged by."

Chad features the same band on the entire album, instead of having different players on each tune. "I wanted the same personalities coming through on every track," Chad says, "so the album would have a uniform quality. I also wanted to keep the band small, so the music could be more open. If you have a lot of musicians, everything has to be very arranged." Chad used Allan Holdsworth on guitar, Jimmy Johnson on bass, and Jim Cox on keyboards. "I've had a long history with all of them," Chad comments, "and they are all best friends of mine."

Because of the empathy between the players, they were able to improvise five of the album's eleven tracks right in the studio. "Nothing was talked about," Chad recalls. "Only one of them even had a

count-off. But everyone played so creatively and with such sensitivity that the improvised pieces turned out really powerful. They seem to have a form to them."

While Wackerman avoided writing tunes that would showcase chops for the sake of chops, his drumming is well represented, sounding constantly fresh. "If you want to grow," Chad says, "you have to avoid playing the same licks over and over. When you become aware that you've been playing something, you have to consciously stop playing it and come up with something else. And not just one thing, but different things that will create the same mood that's needed in the song. I don't ever want my playing to become so sterile that it's just patterns and licks."

• Rick Mattingly

### Philthy Animal Taylor

The making of Motorhead's *1916* was very refreshing for drummer Philthy Animal Taylor. "It was a lot better because we had gotten away from our old record company, management, and publishers, and we signed with WTG, Sony/Epic. There was a lot of pressure off of us, and we were more relaxed. It was good to record in Los Angeles, as well. Every other album we've done was done in England, so when we got home from the studio, we'd wake up in the morning and the old lady would say, 'This bill has come in, and this bill has come in,' and we'd go back to the studio after all the every-day problems of life. They're easy to deal with if you don't come home at 6:00 in the morning and have to get up again at 10:00. There's a different atmosphere in Los Angeles as well, although once you're in the studio, you could be anywhere in the world, really."

Taylor says, though, that the recording process of this album was the same as previous ones. "The way we've always done albums is first put down the backing track, which for us is the whole band playing live, then losing the rhythm guitars if they're not quite right. But the drums have to be right. I can't afford to make a mistake; the pressure is on me."

Taylor says his favorite tracks on the album are "Love Me Forever" and "The One To Sing The Blues." "'Love Me Forever' is a great song," he insists. "It's kind of melancholy and kind of deep for Motorhead. I have to say that I think Lemmy is one of the most underrated lyricists of the past couple of decades. 'The One To Sing The Blues' has great lyrics as well. As far as the

drums, that was a more challenging one to play. The rest of the lads didn't think I could do it—the drum intro and the bits in between. It was put together very quickly and I kept saying, 'T can do it. Just leave me alone.' When I get hassled, I get nervous and I think too much about it. It's very simple, but it was more the pressure factor of the other guys."

Motorhead has been hitting the road hard this year, which Taylor says is great. "The more touring we do, the stronger we get," he says, adding that his role on stage is multi-faceted. "We haven't really got a bass player in the band. Lemmy would tell you himself that he is a rhythm guitarist playing the bass guitar. Therefore, not only am I the drummer, but I'm the anchor man. While I'm holding it down, I've got to put in a lot of bottom-end frequencies that maybe a regular bass player would do."

• Robyn Flans

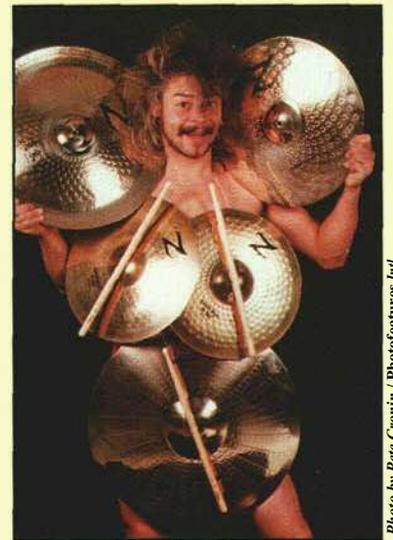


Photo by Pete Cronin / Photofeatures Intl.

## Victor DeLorenzo

From the very beginning, Victor DeLorenzo shattered existing preconceptions of what a rock 'n' roll drummer is. Back in 1983 with fellow Violent Femmes members Gordon Gano and Brian Ritchie, he helped create an acoustic-electric-jazz-country sound that had college listeners hooked to the ferocious rhythmic drive he produced. By using, among his standard operational drumkit, brushes and metal bushel basket (which he dubbed a "tranceaphone"), Victor created an adventurous sound, letting the human touch find the rhythm in what was around him.

Eight years has passed since the Femmes' debut album, which has finally

reached platinum sales status. Apparently the world is now ready for an onslaught by the Milwaukee trio, and DeLorenzo is ready to lay it on thick. Besides the most recent band album, *Why Do Birds Sing?* (Slash/Reprise), he's also released his first solo recording, *Peter Corey Sent Me* (Chameleon/dali). Along with this, Victor has done session work with ex-Velvet Underground drummer Mo Tucker, produced a handful of bands at his own studio, and finds the time to keep involved with the Theatre X acting company.

*Peter Corey* sheds a different light on DeLorenzo, one that allows him to express his percussive emotions in ways not possible with his band. The album

also reveals his vocal and songwriting abilities. Song styles range from a soft country ballad, to a dramatic reading, to jittery Talking Heads-style rock, to a cartoonish instrumental that's influenced by the Nairobi Trio from the old Ernie Kovacs comedy show.

A lot of musical territory is covered within the album's 33 minutes. "I don't really feel as though I had to prove myself one way or another," says DeLorenzo. "I didn't even design the record to capitalize on sounds that are going on at the moment. I just wanted to make something that sounded honest to me. And I think I accomplished that."

• John Gatta

## Steve Riley

Steve Riley has pretty much spent this year on the road in support of L.A. Guns' latest release, *Hollywood Vampires*. And he definitely feels good about *this* recording.

"When we did the last *MD* interview, I was telling you how our songwriting was coming together on *Cocked And Loaded*, but on *Hollywood Vampires*, it just took another step forward. The tunes are more compact and more acceptable to everybody," he explains. "They came easier this time, without compromising at all." Steve adds that the writing in L.A. Guns is a five-way split, no matter how much one person has to do with one song. "I like to help arrange and put the beginnings and endings on the tunes, which I think are the most important parts. I've also brought in some licks, and we just sort of piece them together."

Riley says that the band didn't want to record their latest album digitally: "We wanted to record it analog in the old style of recording, and we wanted to find a producer who has done 80% of his work with analog recording. Michael James Jackson fit that bill.



"I did all my basics at Oceanway studio, in the huge room they have there, and we used old Telefunken microphones—everything was crystal clear. It was miked differently than any of the digital records the band has done. We did the drums first with the bass guitar, and then we layered it after that with the rhythm, lead, and vocals.

"There are a couple of tracks that they really let me open up on," Riley says. "I'm opening up as much as I can on the other tracks without stepping on anybody's feet, but on 'Here It Comes' and 'Big House' there are a lot of drum breaks, and they just said, 'Go for it.' Those are a couple of my favorite songs on the album. But as far as songs that I just think are striking songs, there are five or six of them. I love all three of the slower-tempo songs—'Crystal Eyes,' 'It's Over Now,' and 'I Found You.' We were a little hesitant to put three slower songs on the album, but I think they're really well written and very likeable.

I'm really happy with this whole album."

Also, congratulations to Steve and his wife Mary Louise on the birth of their son Cole Vincent.

• Robyn Flans

## News...

**Matt Chamberlain** is the new drummer on *Saturday Night Live*.

**Cactus Moser** is gearing up for a new album with Highway 101, while they've been on the road for the past several months.

**Jim Harris** is on the road with Dirty Looks. He can also be heard on records by Scarecrow, Strider, and Lone

Wolf.

**Randy Castillo** on tour with Ozzy Osbourne.

The drummer in Prince's new band, The New Power Generation, is **Michael Bland**, and the dancer/ percussionist is **Kirk Johnson**.

Eric Clapton's *24 Nights* features **Steve Ferrone** (with a special appearance by **Phil Collins** playing tambourine

on "Sunshine Of Your Love").

**Jamie Oldaker** is on three cuts, and percussionist **Ray Cooper** is also on some of the cuts.

**Clayton Cameron** recently played drums and acted in the Broadway-bound musical *String Bean*.

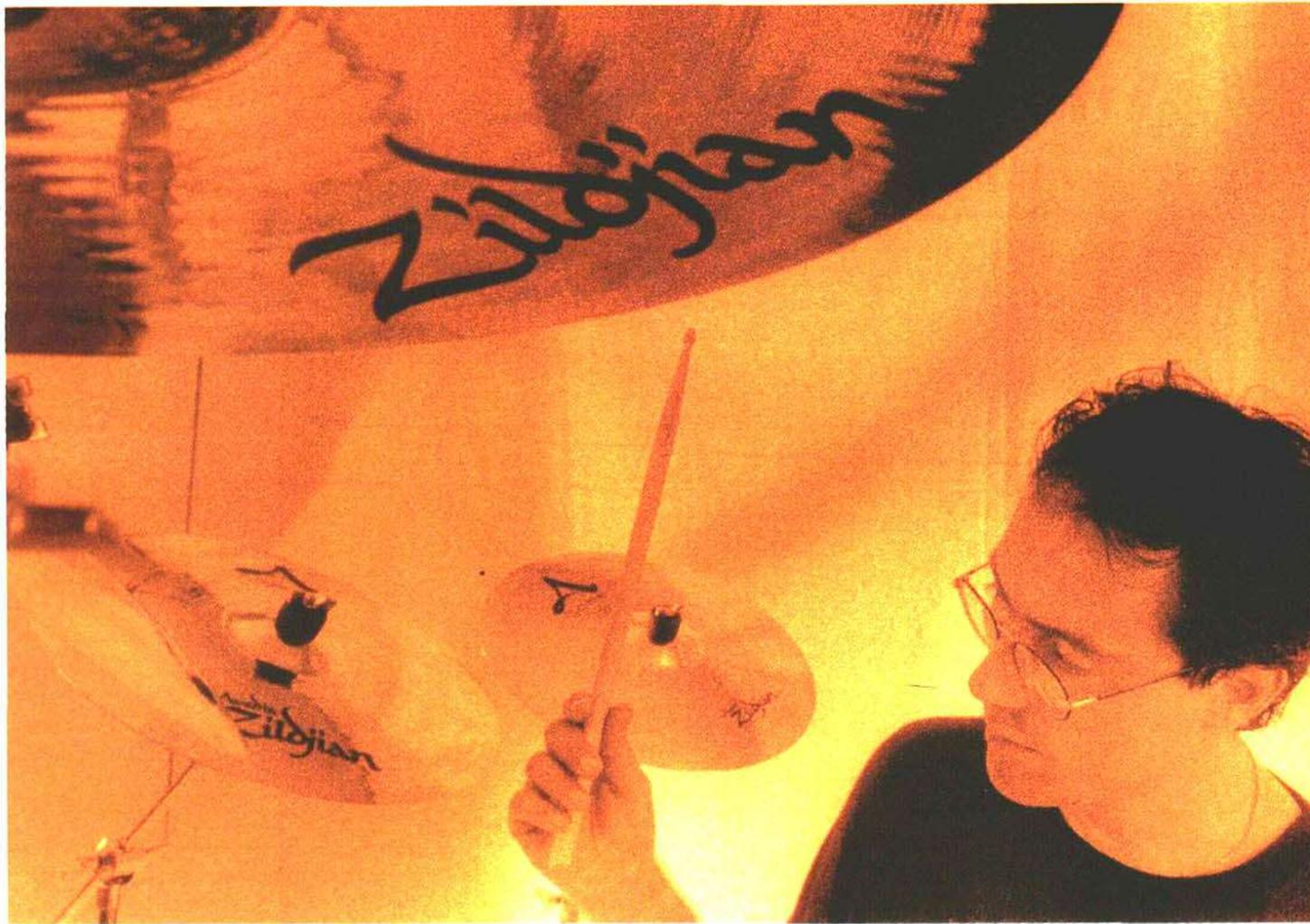
**Ralph Peterson** has been recording and touring with Charles Lloyd, as well as play-

ing a few dates with his own Fo'tet.

Congratulations to **Roy Haynes** who was recently presented an honorary doctor of music degree from the Berklee College of Music.

**Tal Bergman** on new Billy Idol album.

**William Kennedy** doing clinic dates with Yellowjackets bassist Jimmy Haslip.



# "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*

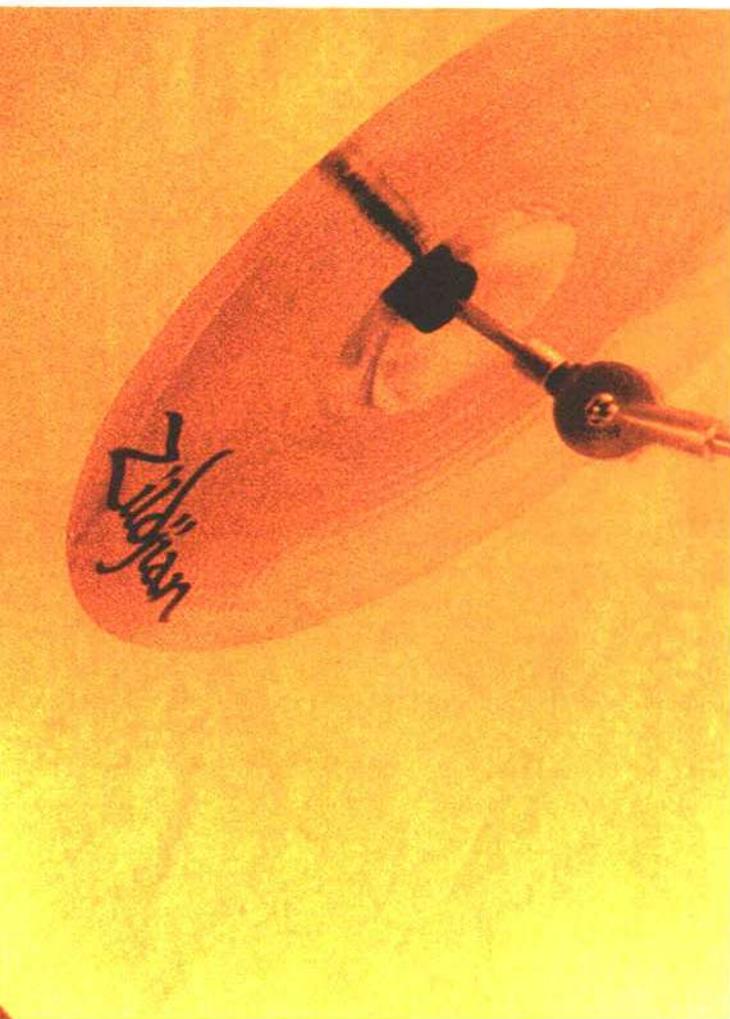
*nutshell, the cymbal would be*

*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 exclusive rotary hammering device allowed us to create never-achieved-before nuances in sound.*

*The A Custom is a complete range of cymbals with 14" Hi hats, 15," 16," 17" and 18" crashes, and*

# 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.

## ASK A PRO



### Simon Phillips and Kenny Aronoff

**Q** My question concerns bass drums. Many players today use 22" drums—possibly because they are easy to mike. I've tried 22" drums (including 16" and 18" depths), and although they get good punch, they just don't have the low end and big sound that I like—and that I get acoustically from a 24" drum. Unfortunately, there's no denying that 24" drums are harder to mike—harder to get a good, solid punch from. I come from the John Bonham period of drummers, and am not wanting to use a 24" drum because of ego. I really believe they sound better—at least acoustically. Why don't microphones seem to like 24" drums as much as smaller ones?

Danny Wyant  
Sioux City IA

**A Simon:** I have used 24" bass drums consistently since 1983; prior to that I mainly used 22" drums. The only way I can describe the difference is that a 24" has a maturity in its sound that I don't get from a 22" drum—and, of course, it has a lower note.

A 24" bass drum can be slightly more difficult to mike up, but in my experience it is not just the size of the drum that affects the sound. There are a lot of different factors concerned, for



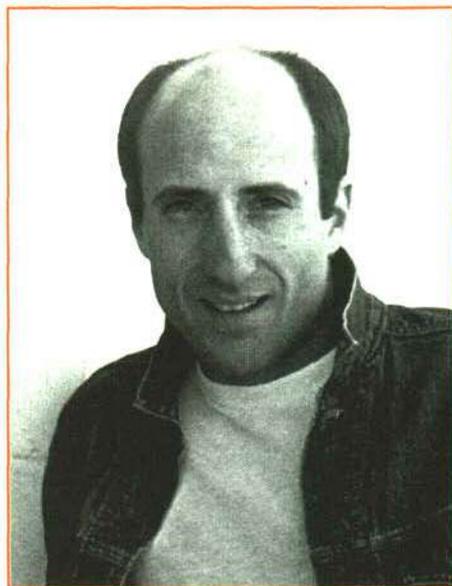
example, whether you use the drum single-headed, double-headed, or with a hole in the front head (which could be one of a multitude of different sizes and put in many different positions). The type of dampening and the beater used will affect the sound enormously. All these factors will affect what the microphone hears.

Then there's the question of where *you put* the mic'!

What I do now has taken many years to perfect, and it works well for me: I use both heads with no holes (since the beginning of 1990). A good-quality towel is rolled up and placed at the bottom of the batter head and held in place with gaffer's tape. I use an AKG D12 microphone about 2" from the batter head and about 8" from the center of the head (near the shell) and pointing directly at the head. (Yes, it does seem a strange place.) I use a felt beater and tune the drum as low as possible, and I can adjust the amount of decay by dampening the front head.

**A Kenny:**

I always go to a session with both a 22" and a 24" drum, but 99 times out of 100 I end up using the 24" drum. As you say, a 22" drum has a bit more punch, but the 24" shell will give you more boom, and push more air toward the microphones. The 22" gives a tighter, more controlled sound; the 24" drum is more alive—more rock



'n' roll. At this point in time, I prefer a 16x24 drum. I use a Remo *Ambassador* white coated head on the batter side and no front head at all. I either put a pillow in the drum (sideways) or my drum tech, Jeff Chonis, puts a packing blanket (folded a special way) in the drum so that part of it hangs out the open end. I also extend my bass drum by about 16" - 20" by creating a tunnel at the end of the drum. This helps make the sound even more powerful, and helps keep other sounds out of the bass drum mic'.



# 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.

## IT'S QUESTIONABLE



### **Q** How Do You Maintain Consistency?

I'm having a physical problem in relation to my playing. I consider myself pretty good for the five years I've been playing and the type of music I play. My problem is that on one day I can be practicing a song with my band, playing some fast double-bass patterns, off-beat rhythms, and other weird riffs—and they'll sound great. I have no problem repeating the song five or six times before I get tired. Yet the next day, I'll play the same song with the band, and it's terrible! I can't even keep the regular tempo on an easy double-bass beat without my legs stiffening up. I don't know if it's me—the way I feel that day—or my throne, my pedals, or something else. What can I do to remedy this situation?

Blake Lemieux  
Montreal, Quebec, Canada

**A** It's not at all unusual to have "good" and "bad" days with your playing. Everybody does, and worrying about it only aggravates the problem. This inconsistency is usually based on outside factors—such as physical fatigue, emotional stress, mental distraction, or the desire to be somewhere else, doing something else. Obviously, anything that you can do to overcome these factors will help you to perform consistently from day to day. That's part of becoming a "pro."

In your particular case, since your throne and pedals serve you well on your "good days," it's not likely that they are your problem. Rather, it sounds as if your ability to rehearse well one day and not the next may be a case of over-doing it that first day, to the point where you simply overwork your muscles. Even though you may not feel sore or weak the next day, the ability of those muscles to perform has been reduced. They need time to recuperate in order to get up to full strength again.

There are two solutions to this problem. First, if you plan to practice frequently,

then reduce the amount of stress you put on your muscles at each session. In other words, don't go through each song as many times. Allow your muscles to adjust to the strain level gradually, so they can build up strength as time goes on. The alternative is to continue practicing at the intensity you describe, but not as frequently. Take a day or more between practices to give your body time to recover before you make more demands on it. A gradual build-up of strength and endurance is a good thing; "browbeating" your body into performing will only lead to injury or reduced capacities somewhere down the line.

### **Q** What's A Stanople?

I recently purchased a 16" medium-weight cymbal at a yard sale. It is a Stanople, made by Paiste. It appears to be rather old, but is in excellent condition and has a great sound. Can you provide any details regarding the cymbal's date of manufacture, whether the line is still manufactured, and whether the cymbal has any antique value?

Don Popert  
Norland, Ontario, Canada

**A** According to Erik Paiste, of Paiste America: "Stanople is a cymbal line Paiste made in its German factory in the 1950s and '60s. We did not use serial numbers back then, so it is impossible to say what year your cymbal was produced. Stanople was not a professional cymbal line, but, rather, a higher-grade student line. Production of the brand was suspended in the late 1960s.

"As to your cymbal's value: How do you value something like that? It is a matter of how good it sounds to a person and what that person feels is an adequate value for the sound. It is certainly a rarity, so from that point of view, if a collector could be found, he or she might pay well. My advice would be to hold on to it; its age and condition make it unique."

### **Q** Where's The Drum Music?

Have you ever walked into a music store and seen an entire section of sheet music—for keyboards and guitar? This seems to be all that I can find. I'm very interested in Jeff Porcaro's playing on the 1988 Toto album *The Seventh One*, and Chris Frazier's playing on the Steve Vai album *Passion And Warfare*. Is there any way to order sheet music from music dealerships, or could I contact the bands themselves?

Nick Mayfield  
Jackson MS

**A** The fact that very few popular tunes or albums ever become available as commercial drum transcriptions is a constant source of aggravation to drummers who read. Unfortunately, it doesn't seem as though those drummers make up enough of a market to justify the publication of such transcriptions on a commercial basis. While most guitar or keyboard players have at least a basic knowledge of musical notation and chord structure, the sad fact is that the majority of drummers—when you include all age and professional levels—do not read drum music. This situation has created an outlet for individual drummers who prepare transcriptions on a custom-order basis, and for small companies who offer a limited catalog of prepared material. You'll find most of them advertising in MD's *Drum Market* section.

As far as contacting the bands goes, unless the material was charted for the drummer in the first place—which is common in TV, movie, and jingle sessions but generally not the case where band album projects are concerned—it's doubtful that the drum parts were ever put to paper. However, if you would still like to contact Jeff, Chris, or any other artists regarding their work, you may do so in care of MD.

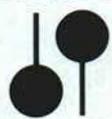


# How to make drums sound in Living Colour



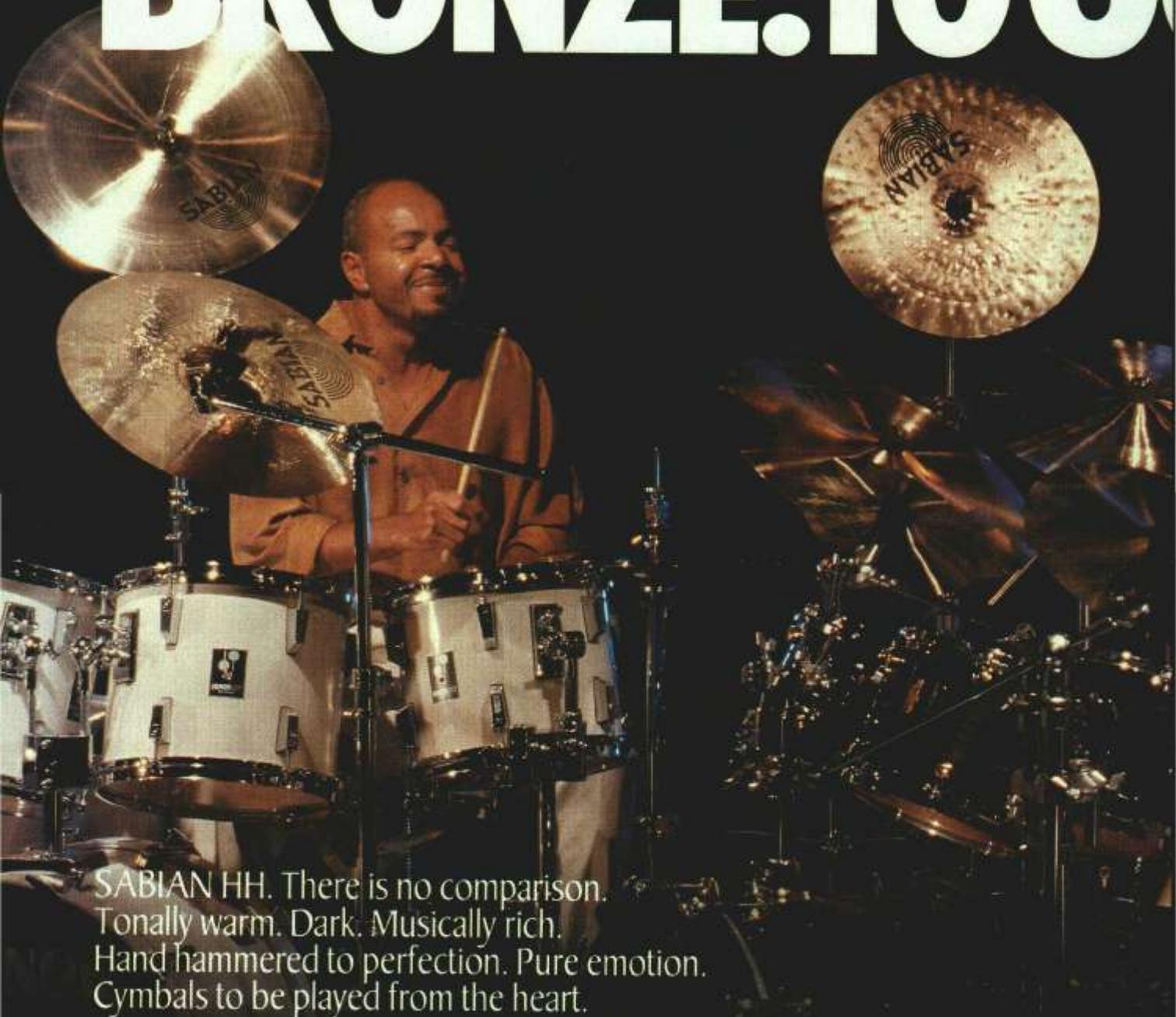
There probably isn't a more colorful drummer on the scene today than Will Calhoun. Which stands to reason. Will's band, Living Colour, creates a kaleidoscope of musical styles. From speed metal to funk to fusion.

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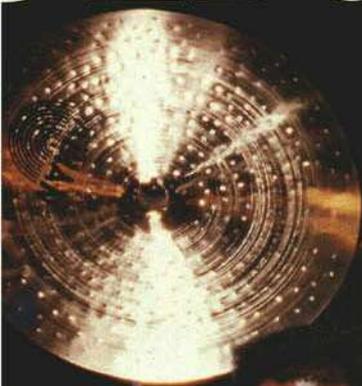
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Photographed in Los Angeles by Kristen Dahline





# LARS ULRICH

## CUTTING THROUGH THE EXCESS

**T**here are those who will remember 1991 for Schwarzkopf's "mother of all battles." Heavy metal fans will recall '91 as the re-emergence of its mother of bands, Metallica, and the release of their self-titled masterpiece album. To put it bluntly, when it comes to this metal thing, there is Metallica, and then there's everybody else. *Period.*

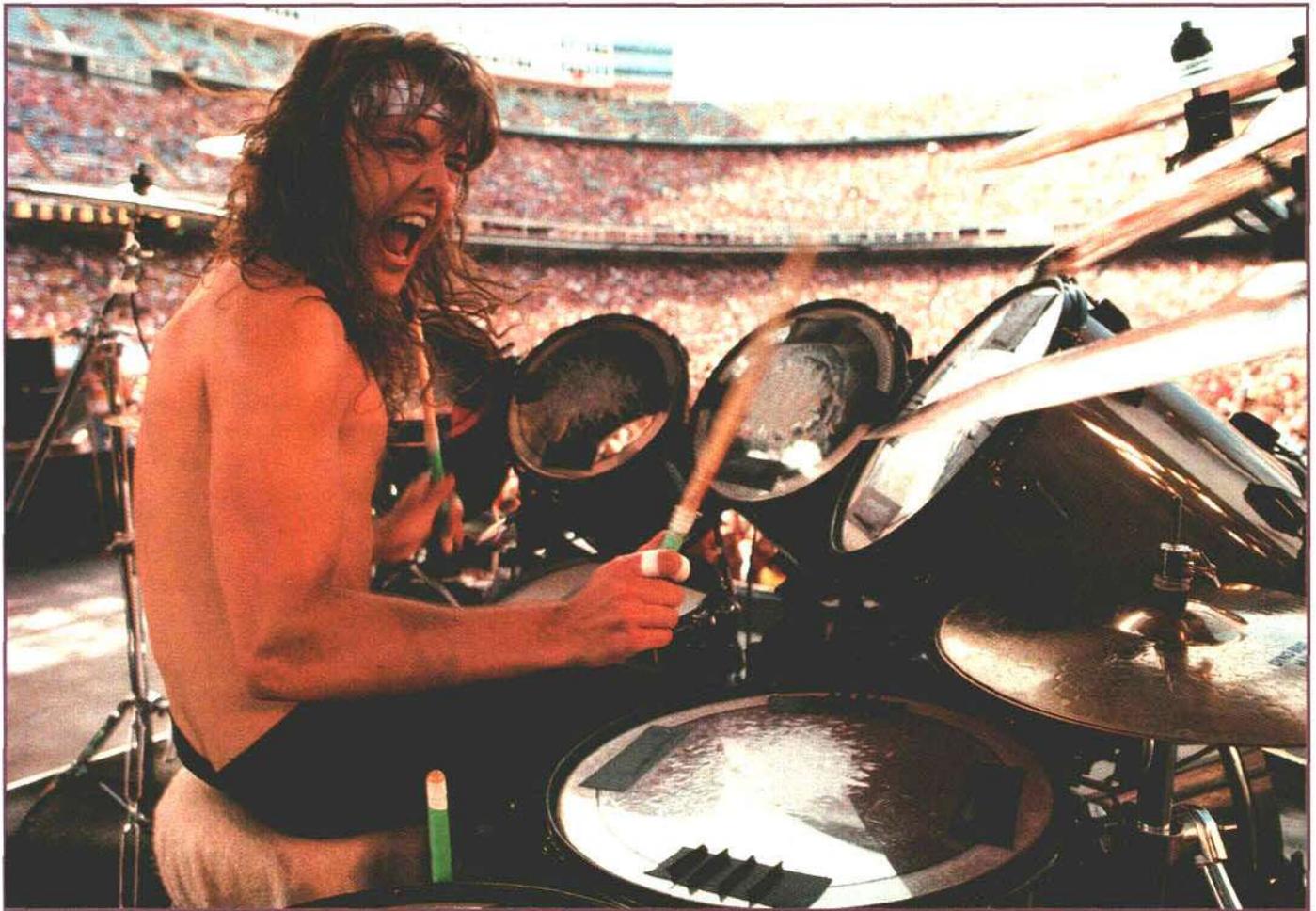
Being co-perpetrator, main mouthpiece, prime mover, and drummer for Metallica, Lars Ulrich needs no introduction. He is one of a scant group of drummers who is as recognized outside the drumming populace as within it. Faithful readers of *MD* might notice that this is Ulrich's first cover story, a belated event, but appropriately withheld now that Metallica have gate-crashed their way into dizzying new heights both on the metal and hard rock scenes the world over.

Metallica have effortlessly and without contrivance straddled the slippery fence between being a populist band and a well-regarded group of musicians. They are the only real underground metal band to have entered the mainstream without straying too far from their underground sound and attitude. The group, even though hugely successful, still maintains as up-close a relationship with their audience as they always have, quite possibly because they have no pretensions whatsoever about themselves or this business. Since forging a union ten years ago, they've experienced periodical creative resurgences, always due to their attempts at keeping their music vital for themselves.

The band's latest, *Metallica*, delivers in a different direction than what has come before it, proving that you *can* tap your feet to excessive rage and power, if it grooves. Comparatively, their last outing, *...And Justice For All*, featured a collection of stark, desolate, and literate images shrouded in highly produced, complex arrangements. It was another bold stroke on the canvas of a band who is emulated and revered for the one and only thing that matters: the music.

By Teri Saccone

Photos By Ross



When asked about the return to the back-to-basics format of *Metallica*, Lars responds in detailed exuberance. "I think you have to go back a little bit, to the ...*And Justice For All* tour," he begins. "When you play 250 shows on an album, you discover a lot about yourself, the album you're touring on, the band you're in, and what works and what doesn't in a live situation. I think with ...*And Justice For All* we took the progressive side of Metallica about as far as we could without getting completely ridiculous. I think if we had continued down the path that started with *Ride The Lightning*, followed with *Master Of Puppets*, and ended with ...*And Justice*, it would have gotten too progressive and introverted, where it would have disappeared up its own ass.

"So over the course of those few hundred shows, it became broadly apparent as to what worked and what didn't from a song standpoint. Also, I had started to search for something new to excite me concerning my drumming. My drumming style on ...*And Justice* was the epitome of me trying to bring the drums as up-front as any drummer could in a hard rock or metal situation.

**“To be honest with you, I think I really burnt myself out on the mega drum fill. Playing a strong groove is what's important. Realizing that has made Charlie Watts one of the most important drummers in my life!”**

And I think having done that on that record, I really got it out of my system. Now when I hear that record, I can hear just how much of it was written around the drumkit, how big a part the drums played in coloring the songs. That, to me, was a very mental way of playing drums. I found myself in a live situation, night after night, playing with my head instead of my body. When we would switch from playing songs from that album like 'The Shortest Straw,' 'One,' 'Blackened,' and 'Eye Of The Beholder,' to some of the old heavyweights like 'Seek And Destroy' and 'For Whom The Bell Tolls,' a completely different feeling would come over me based around the physical approach to drumming. I'd throw myself into those songs, and not play from a mental standpoint.

"When I was playing some of the really sideways things on ...*And Justice*" Lars muses, "I found myself to be really bored with it—the whole concept of sitting there in front of 15,000 people, thinking about what I was playing. I would have to anticipate a break that was coming up,

thinking about what odd time changes I would have to go into after other odd meters. The whole thing became like an exercise.

"About halfway through that tour I started realizing that I needed something more," Lars continues. "On some of the slower, more grungy songs I started laying back on the snare drum an awful lot, which was something that I was hearing all the time. I mean, I've probably had an AC/DC fix at least once a week for the last 15 years, and about halfway through that *Justice* tour I started discovering that a lot of the bounce and groove of that band came from Phil Rudd [AC/DC's original drummer]. It came from what he was doing with his snare drum and the simplicity of his beats. So I started to experiment live with some of that on simpler songs like 'Harvester Of Sorrow,' and 'For Whom The Bell Tolls,' and found that it was great fun but also was not as easy as I thought. You pretty much put the kick on the tempo of the songs. That sets up a really heavy feel and also a really rhythmic, swinging, bouncy kind of feel that I had never had in my playing before."

During his time off after the *Justice* tour and before the start of the writing phase for *Metallica*, Lars says he became even more interested in getting simple drumming to really work. "You can play simple," he explains, "but it can sometimes sound really stiff. You want it to have this groove and this attitude, and that's what really interested me. To be honest with you, I think I really burnt myself out on the mega drum fills. I

got bored with it, and it didn't really do anything for me anymore. As a band, I think we went through years where we felt we needed to impress people with our supposed abilities to play these intricate and difficult things. When we started out, we were touring and making records like that, [snaps his fingers] I think we all, to different degrees, started coping with our inadequacies as musicians. I went into this mental thing where I felt I needed to prove myself as a musician. After *Justice*, our systems had been completely flushed of the 'Look! Aren't we talented?' phase. We were ready to take on a new challenge, and for me, that was the simple side of drumming. I started to get more into Phil Rudd, and I began appreciating Charlie Watts.

"It's funny to me now, because when Metallica started in '81," Lars says, "it was the time that AC/DC was at their peak and the Stones were in the middle of this huge tour. I remember sitting with James in his living room as we were putting the band together, and I was ridiculing Charlie Watts and Phil Rudd, saying, 'What are these drummers doing in the world's biggest bands? Look at them, they're not doing any drum fills! They just sit there playing the kick and the snare. These guys are not talented!' I thought that Neil Peart was where it was at. In the last year or so, Watts and Rudd have become two of the most important drummers in my life. It's kind of funny how you can turn around 180 degrees like that."

Lars has streamlined his style on *Metallica*, yet his fire-breathing style is more lusty and brutalizing than ever. He



insists the change was a natural one, introduced by what he was hearing himself as well as others play. "Once I started getting into the simplicity thing, it was a matter of how to fit that into what we were doing," he explains. "At the same time, the rest of the band felt we had hit a dead end with what we had done before. We don't have round-table discussions or battle plans about what we do; it's more down to how we all feel. When we started thinking about the new record in June of '90, James and I were in a local watering hole, having a few beers, listening to music. The conversation was the kind where each of us were looking in different directions, just staring at the floor or out the window, and one of us said, 'So you wanna write some simpler songs?' 'Yeah. Maybe we should have the songs stick to one thing?' 'Sounds good.' And that was the way it went, which took all of 15 seconds. But all of a sudden we had a plan.

"A day or two later we wrote the first song, which was 'Enter Sandman,' our first single and the opening track on the album. That song is about the simplicity we were looking for, and we jumped in the deep end and took it as far as we could. I mean, there are no drum fills in the song. It's totally opposite to where we left off three years ago."

Another departure from previous Metallica releases was the recruitment of producer Bob Rock (Bon Jovi, Motley Crue) for the new album, breaking tradition with their self-produced and Fleming Rasmussen-assisted releases. Lars concedes that the *Metallica* album was enhanced by the presence of Rock, but insists that the band's overall direction was not influenced by the famed producer. "Bob didn't become involved until after the songwriting was done for the album. I think we realized early on that we were heading into musical territory that was quite different for us. When we started discussing who, in terms of outside manpower, should take charge of the mixing of the album, we felt we didn't hit to the point that we were capable of in the sound department, meaning the final mixes of the last three records. I suggested Bob Rock, who had made records with great sound quality over the last few years. Our managers told us that Bob didn't want to just mix the album, he also wanted to produce it! At first, a lot of four-letter words were thrown in his direction, until we realized that bringing in someone like him with a fresh perspective wouldn't be such a bad idea. We met with him and discussed what we wanted to do on this record, and he told us a lot about producing that we hadn't known. After that meeting we decided to get on with it and do the record with him."

*Metallica* is more accessible than the group's previous endeavors, and Lars is swift to defend rather than dismiss the observation. "I will quickly own up to the fact that it is more accessible, because that word doesn't bother me," he asserts, perching on the couch with his legs tucked underneath him. "When we sat down and talked about our vision of this record, we didn't set out to make it more accessible. If this record turns out to be one that's easier to listen to because of the way it sounds, the way it's written, and the way the drums fit into the overall picture, then it's okay. The accessibility factor isn't a problem for me, because we did this the way we wanted to, and

## LARS' SETUP

<p><b>Drumset:</b> Tama <i>Artstar II</i> with black plated <i>Granstar</i> lugs and hardware</p> <p>A. 6 1/2 x 14 bell brass snare drum          B. 10 x 10 tom          C. 11 x 12 tom          D. 13 x 14 tom          E. 15 x 16 tom          F. 16 x 18 floor tom          G. 16 x 24 bass drum</p>	<p><b>Cymbals:</b> Zildjian</p> <p>1. 14" Z <i>Dyno Beat</i> hi-hats          2. 17" A medium crash <i>Brilliant</i>          3. 18" A <i>Rock</i> crash <i>Brilliant</i>          4. 18" A medium crash <i>Brilliant</i>          5. 17" A <i>Rock</i> crash <i>Brilliant</i>          6. 14" Z <i>Dyno Beat</i> hi-hats          7. 16" A <i>Rock</i> crash <i>Brilliant</i>          8. 20" Z <i>China Boy</i> <i>Brilliant</i></p>	<p><b>Hardware:</b> All Tama <i>Stilt</i></p> <p><b>Heads:</b> Remo</p> <p><b>Sticks:</b> Calato Lars <i>Ulrich</i> model. (Lars wraps his sticks with <i>Stick Handler</i> grip tape by Mechanical Music Corp.)</p>
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that just happened to translate into making it easier for people to listen to and get into. I'm happy with that. I mean, trying to listen to ...*And Justice* for me is like hearing nails scraping down a blackboard."

...*And Justice For All* was a masterstroke for the band, surpassing the popularity of previous Metallica recordings largely due to the visceral single "One," and it captured the attention of a much wider, more varied audience. The album boasts exceptional songwriting and guitar playing and an astounding drum performance, at least from a technical/inventive angle. Lars' criticism of the release is largely directed at the aural aftermath of ...*And Justice*, and the labyrinthine drumming. "The sound of it is really harsh to me," he remarks. "Not just the drums, but the whole thing. When I listen to that album and the new one back to back—and I've A-B'd them—there's no comparison.

That album just doesn't have a lot of ambience, whereas the new record has a lot of room to breathe. The drums were so busy on *Justice*, and there was less space between the hits.

"I believe that everything goes back to the way the songs are written," Lars says. "The whole album is connected to that, and with that in mind, I think the sound of the dry drums was called for on the last record. The way the new record was put together and written, it called for much bigger, warmer drums and more depth and weight from the sounds. I don't want this interview to turn into a *Justice* bashing session. It's just very difficult for me to understand where our heads were at back in 1988 when we

writing techniques were on ... *And Justice For All* and *Metallica*. "A lot of the creative ideas and the foundations for the songs on *Justice* came from the drumkit," Lars explains. "The progressive patterns of the drumkit—not just tempo patterns—were an influence. Albums two, three, and four were all written and recorded pretty similarly in that James and me would first get a click track situation together. Since each of the songs had so many different moods, we would find ourselves sometimes dealing with five different click tempos in one song. So we would basically construct a click track going from 118 to 114, back to 120, then to 110, for example. Then James would put down a rhythm guitar and vocal guide to that.

"I would then sit with Fleming, my drum roadie, and my drumkit, and we'd put the drums down to this already worked-out track," Lars continues. "We would get it perfect: We'd get every snare drum on the click, and that was the challenge ahead of us. That's about as un-live as you can get, and when I mentioned to Bob Rock that this was how we were used to working, he almost fell off his chair. It was like he was talking to a nine-year-old when he said, 'You know, you can actually record all four guys in the studio at the same time, everybody playing and standing around the drumkit.' It was a big revelation. *Justice* sounds a little sterile and void of life because of the way we recorded it. So we decided to try to get more of a vibe going through the band members, to get some life into the performances. Sure, it had been tight and 'perfect,' but at the end of the day, if there's no attitude, no vibe or life in the playing, then does it really matter how perfect it is?"

So the band recorded *Metallica* as a complete unit, and the grooving, powerful performances speak for

themselves. However, despite recording the band as a unit, *Metallica* resulted in a rather prolonged studio commitment: The band entered One On One on October 6, 1990 and completed the album on June 2 the following year. Eight months seems a bit, uh, sadistic, does it not? "Yeah, it got silly," Lars admits. "But everything we do is so backwards, and that's just another thing to add to the list. The simpler we got, the longer it took. After we recorded the basics, Bob started to apply production techniques with us: layering, texturing guitars, percussion things. All that didn't change the general song, it just added to the whole thing. It became time-consuming. Also, we had an open-ended amount of studio time, and we had decided to make sure everyone was completely happy before we left.

"Now we know that that isn't the right way to do it, either," Lars admits. "When you book an open-ended amount of time,



walked out of the studio doing handstands, saying, 'What a great record we just made.' That shouldn't in any way take away from what people love about it. I'll never disown anything we've ever done. I really hate reading interviews where other people say, 'Well, that record we did four years ago isn't really us.' Screw that. It has their name right there on the sleeve! I would never take back what we did, *never*. Besides, some of the drumming and songwriting intricacies on *Justice* just blow my head off. They really do.

"What I'm most proud of, looking back at the last few years," he assesses, "is that every time we've made a record or have done anything, it's always been to the best of our abilities—mentally, creatively, and within our financial means."

Ulrich's earlier comment that "everything goes back to the songwriting" prompts me to ask what the differences in song-

continued on page 81

# Billy

"Most of the drummers who are working are people who know how to make the other instruments get *their* sound."

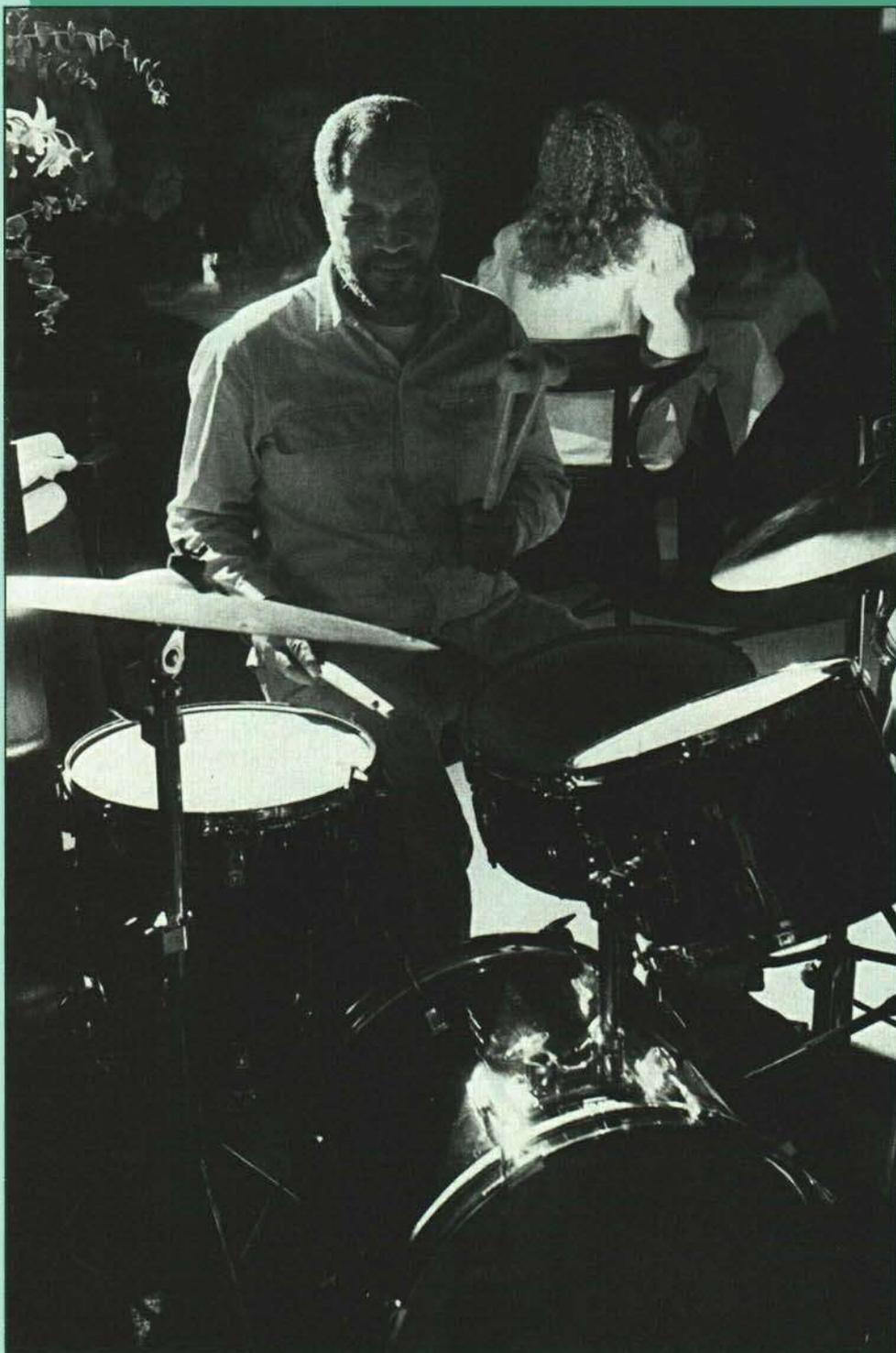


Photo By Ebet Roberts

# Higgins

## Making The Music One

Billy Higgins first gained national recognition when he came to New York in 1959 to play at the Five Spot with the revolutionary Ornette Coleman Quartet. Higgins' roots, though, are in south Los Angeles, where he grew up and kicked off his career on gigs with Sister Rosetta Tharpe, Brooke Benton, and various R&B bands. Some of his early associates from the thriving Central Avenue scene in L.A. included Harold Land, Dexter Gordon, Leroy Vinnegar, and Red Mitchell.

Higgins then went on to play and record with such luminaries as Coleman, John Coltrane, Sonny Rollins, and Thelonious Monk. Some of the all-time classic Blue Note LPs—by giants like Jackie McLean, Hank Mobley, Dexter Gordon, Lee Morgan, Herbie Hancock, Sonny Clark, and Cedar Walton—all benefitted from Higgins' imaginative and joyful contributions.

Though the above-mentioned work was during one of the most ground-breaking eras in jazz history, Higgins continued to move forward with the music. During the '70s, the trio of Higgins, Cedar Walton, and Sam Jones was perhaps the premier rhythm section of the decade. The record-

ings and appearances of the trio during the past few years (with either David Williams or Ron Carter on bass) have continued to be jazz events—with Higgins carrying on as one of the world's most beloved and sought-after sidemen. Such a reputation has taken Higgins and his music around the world, yet he gives back much of what his community has given him through the studio/cultural center he runs in south Los Angeles.

It was a privilege to talk with Billy Higgins at length. In this interview he describes his early influences and paints a vivid picture of his childhood and his playing experiences amid the then still-flourishing Central Avenue scene. Billy also sheds light on working with Coleman, Coltrane, Rollins, and Monk, and discusses his equipment, the importance of tuning drums, choosing cymbals, and other aesthetic considerations. Higgins also gives some rare insight into his immediately identifiable, universal cymbal beat, for which he gives much credit to the great bassists he's played with—especially his favorite, Sam Jones. Here, then, is one of the world's favorite drummers, our man Higgins.

**By Lora Rosner**

**LR:** When you were growing up, who were your favorite drummers to go see?

**BH:** Art Blakey, more than anyone else. Also Philly Joe and Max. But Art influenced me more by the *sight* of watching him play, because he was so exciting—and Kenny Clarke, too. I didn't get to see him until later, but he influenced me by the sound he got out of his instrument and the way he had of making other instruments get their sound.

**LR:** You've mentioned some of the drummers who "raised" you: Johnny Kirkwood, Lawrence Marable, Frank Butler, Lennie McBrowne. Can you talk about specific things they taught you?

**BH:** Well, Johnny Kirkwood really gave me all my basic information about the drums and the music, more or less on a personal basis. He was with Louis Jordan for about ten years in LA. He was like a father and a brother; he taught me a lot about life. He took me to hear everybody that played anything when I was a kid. I was with him every day. We lived in the same neighborhood.

**LR:** At what age did you start with him?

**BH:** I started at about five or six. Most of what he taught me was the language of the music and the love of it. He introduced me, by way of records, to Duke, Bird, Max. Back then we had 78s. The records didn't come out too often—maybe three a year—so you had all this time to just zero in on that performance. In all the ages, no prophet got five revelations a month. Since those musical revelations were few and far between, we would lay with it for a long time, till it would soak in. It got to be our everyday thing. When you got up in the morning you put that on and you studied it until you knew every scratch on the record.

**LR:** Did you have any favorite records when you were a little guy?

**BH:** Sure, all of Bird's records, Dizzy's records, Miles when he started. See, at that time everybody in the neighborhood was doing it, not just myself. It was the music of the neighborhood, so everybody knew when Charlie Parker came out with a new song, or if Thelonious or Miles or somebody else came out with something new.

**LR:** You're known as a jazz artist, but I understand you also played in R&B bands early in your career.

**BH:** Yeah, because it was a way you could get to the bandstand. Kids coming up didn't just go play jazz gigs. You had to play what the people wanted, and most of that was blues and R&B, which was good because it was a chance to get behind your instrument. In the blues bands there were some great cats. So when you were playing and the feeling was good, you

were learning your basics. I also played dances, mostly at junior highs and high schools.

**LR:** What high school did you go to?

**BH:** I went to a high school called Jacob Riis, which is a school where you're sent after you've been kicked out of the better schools.

**LR:** So you didn't go to Jefferson with some of the other notable musicians from south LA.

**BH:** No, I didn't get to go to Jeff, where Mr. [Sam] Brown was teaching. They had a swing band up there and everything. I knew a lot of the guys. But they got rid of me in the eighth



Photo By Ron Pelletier

grade, so I just went to Riis. From there I made a makeshift set of drums. They had a big marching bass drum and a snare drum; I used a triangle for a cymbal.

I used to hear Lawrence Marable at high school dances back then, and he used to fascinate me so much because he was the first guy I heard playing like Max, but he had his own situation going, too.

**LR:** So he was playing for dances, and yet it was very sophisticated.

**BH:** It was bebop! He had all the dancers on the floor, but he

was still playin' slick stuff. See, that's what took me out. I said, "Whoa, wait a minute." If you saw it, it was phenomenal. There was all this slick music being played, and everybody was on the floor hittin'. Lawrence happened to be one of the people that influenced me that way. Also, Lawrence used to play with Bird when he came to town.

**LR:** Tell me what you mean by "slick stuff."

**BH:** Just the bebop concept; that's what people were dancin' to then.

**LR:** They could "hear" all that?

**BH:** They could hear it, and they *wanted* to hear it, because it was a part of the culture and the neighborhood. Folks was hooked up to it. It was a love they had for it, and it was theirs. Bird could come to town in any city and find somebody to play his music.

Getting back to what you were asking about concerning drummers who helped and influenced me early on, there was a fine player by the name of Lennie McBrowne. I met Lennie later on, just about the same time I met Ornette. Lennie was from Brooklyn. He was one of the first drummers from the East that I met who played the way he did. He loved Max Roach; he played that conception. Before I ever saw Max, I was hearing and knowing Lennie. We would hang

out and shed together. He had a beautiful touch on the instrument, and his concept was different 'cause he used to play with Elmo Hope. We got real close. When he was in Los Angeles we'd all live in the same neighborhood and practice together. I learned a lot from him and also Frank Butler. He was like Papa Jo: His personality was like a magician. He could charm anything out of you—a quarter would jump out of your pocket and into

his. He was from Kansas City, and he was a phenomenal drummer. To me he was like the Wilbur Ware of the drums. Wilbur Ware had all this facility. Frank had a sound and style that was so musical. There were so many, really.

**LR:** One of the places you used to play was the Crystal Tea Room. What was that like?

**BH:** It was in the ghetto on 51st and Avalon. It was more or less a neighborhood situation. Big Jay McNeely [blues tenor sax player] ran the session on Sunday afternoons. I was a kid and used to try and get in, 'cause I lived right around the corner. Kids weren't allowed in there. What I'd do is sign my name on the sheet—if you got there early and signed in you'd play early—and I'd wait till everybody got in 'cause I got kicked out so much. One day I did the same thing—I waited until the band started and everybody was in, and then I went in. I put my name on the list and then I hid. When they finally called my name, I ran up on stage, and then some guy said, "Look man, I done told you..." but before they kicked me out, Big Jay McNeely got up and said, "Oh man, leave him alone. Just let him play." So I got up there and played, and the cat

said, "Okay, *alright*." So they dug the way I played, and after that they let me come back.

**LR:** How old were you then?

**BH:** About eight; I was little. I used to hang out with people much older than I was because I was really into the music, and they dug that. That gave me a little clout in the neighborhood. Some of the musicians would get me into different places.

**LR:** Where did they take you?

**BH:** At that time they'd have CYO halls, Masonic halls, lodges—those kinds of places. My aunt knew all of the musicians, and she'd take me sometimes to clubs. She'd put this little blue suit on me and take me to a club, and I'd end up playing. So when the audience would see this kid get up, they would throw money. People encouraged me.

**LR:** How about your family?

**BH:** My mother was very supportive. I got to see a lot of bands when I was young.

**LR:** Did you ever go and hear the Roy Porter band?

**BH:** Yeah, in fact the guy that taught Roy Porter taught Johnny Kirkwood. Roy Porter had a big band on Saturday afternoons at a place called the Chicken Inn. They used to have drummers lined up to play in that band. There'd be a constant flow of guys practicing, getting ready to sit in.

**LR:** Did you go and hear the Kenton band?

**BH:** I heard the Kenton band with Bird, at the Shrine Auditorium. I

remember Bird had on a green corduroy coat and brown and white patent leather shoes. I never will forget that. He came in playing "Rocker." He came out *dealin'*, nothing movin' but his fingers.

**LR:** This vibrant scene you're describing finally came to an end. It's been said that, in New York particularly, desegregation actually ruined the scene.

**BH:** Well, in Los Angeles it did. Central Avenue was totally flourishing with music. It had music up and down—everybody had a gig on Central Avenue. Then when the unions merged it totally dislocated the whole city. The center of the white musicians' union was Hollywood, so the rules changed. The black union had been dealing with the black business people on Central Avenue. They could do that because everybody knew each other.

**LR:** So what happened when the unions merged?

**BH:** There was no work for black musicians because the places closed down. The clubowners had no rapport with the white union; the union wasn't coming down in that part of town.

**LR:** I understand they started opening clubs all over; the music wasn't concentrated in one place anymore.

**BH:** Right. Then the jazz clubs started going down because the union wasn't interested in jazz. It's not interested in jazz

"Bass players  
have bailed me out  
of more stuff than  
the Lord."

# HIGHLIGHTS OF MD'S FESTIVAL WEEKEND '91

You could almost feel the theater rock with the rhythms and enthusiasm created at *Modern Drummer's* Festival Weekend '91. Held September 14 and 15 at Montclair State College in Upper Montclair, New Jersey, this year's event featured a "5/15" theme, in celebration of *MD's* fifth Drum Festival and its fifteenth year of publication.

A capacity crowd was on hand each day to enjoy the clinics and concerts performed by eight of the world's top drummers. Gathering early each morning to get the best spot in line, drummers from the New York/New Jersey area were joined by others who traveled from as far away as California, Alaska, Canada, Mexico, Sweden, and Belgium—underscoring the Festival's international appeal.

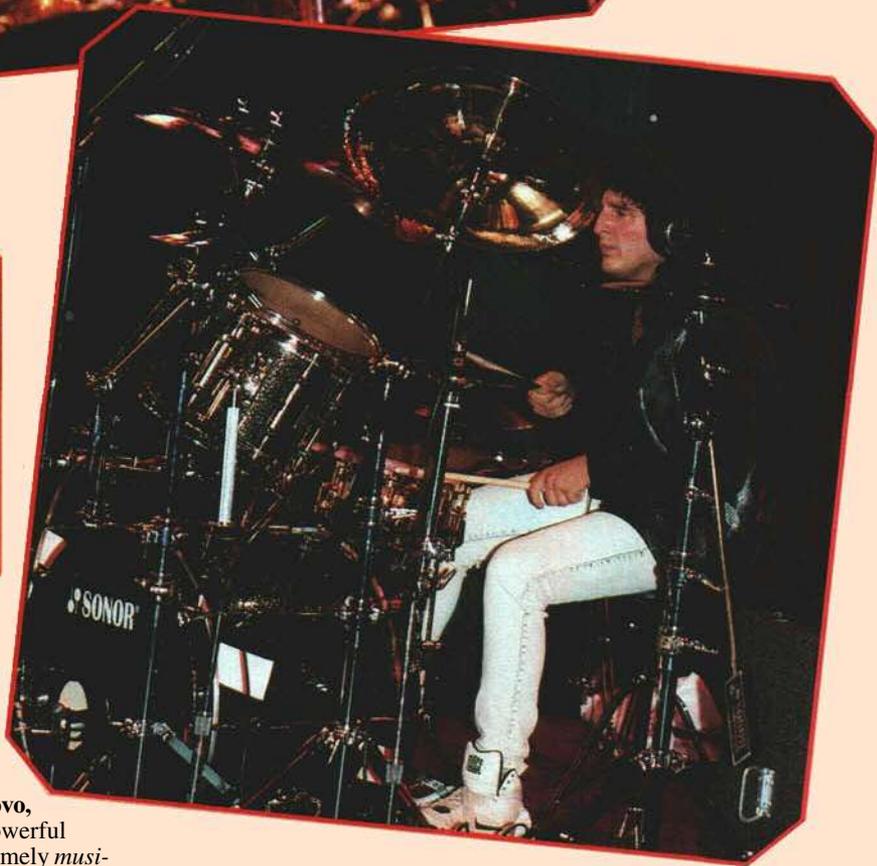
Photos by Ebet Roberts



Besides demonstrating an abundance of technique and creativity—in a wide range of styles—the artists at this year's Festival also gave the audience something to think about. Starting off the show on Saturday was **William Kennedy**, dynamic timekeeper for contemporary jazz group the Yellowjackets. After laying down examples of both electric jazz and funk rhythms, Will launched into some classic bebop—impressing the audience with his era-spanning versatility. Will's advice to the audience was, "Work together with your band. Be inventive, and be creative. Your job is to apply the *heat* to the band." Will's performance was sponsored by **Sonor Drums**.



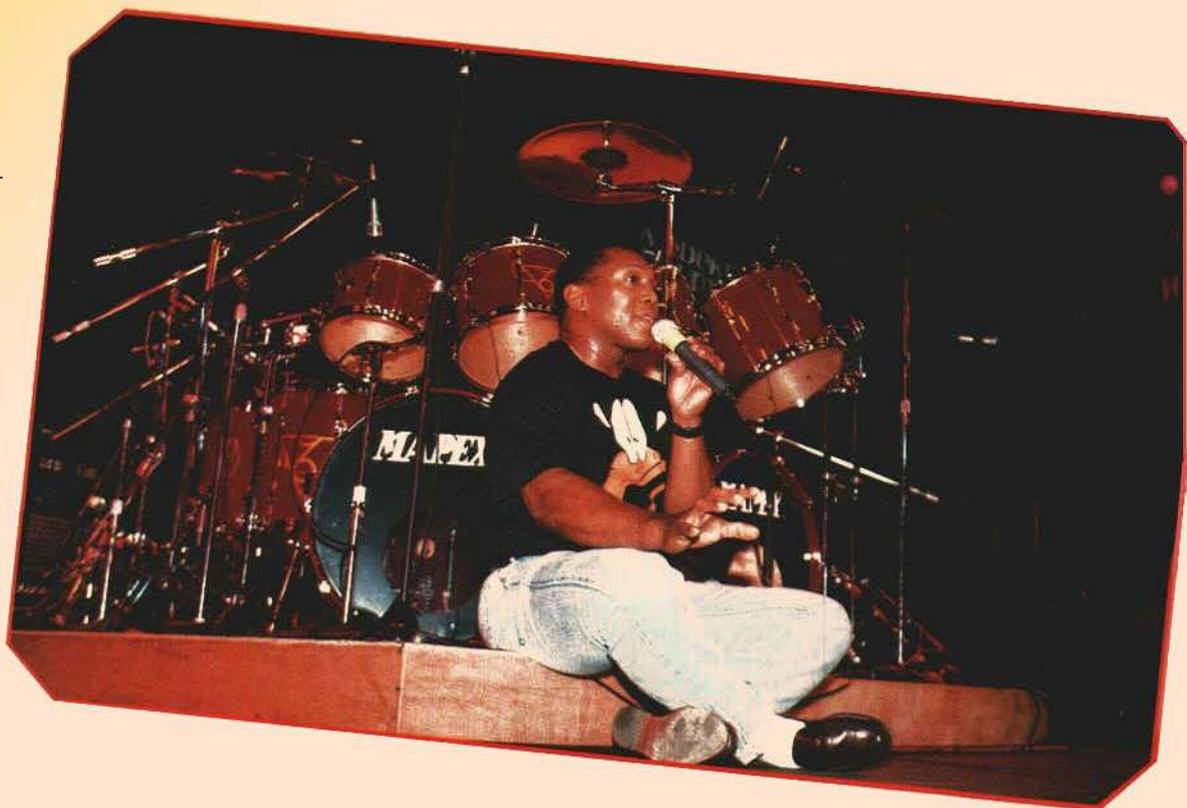
Deen hams it up with Steve Smith (Festival '88) behind the scenes.

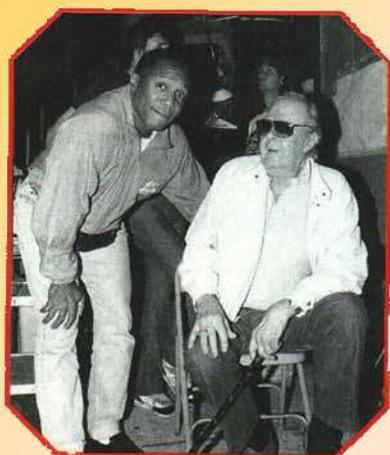


Saturday also featured an enthusiastic **Deen Castronovo**, currently with Bad English. Deen gave the audience a powerful performance that incorporated high-intensity—yet extremely *musical*—playing, and featured a blazing display of his double-bass-drum abilities. His clinic was filled with humor as he told listeners about his "rise to stardom" while he was still working in a nursing home! Deen also impressed the audience with his sincere comments on behalf of an anti-drug lifestyle and a strong spiritual direction. Deen appeared through the courtesy of **Sabian Cymbals** and **Sonor Drums**.

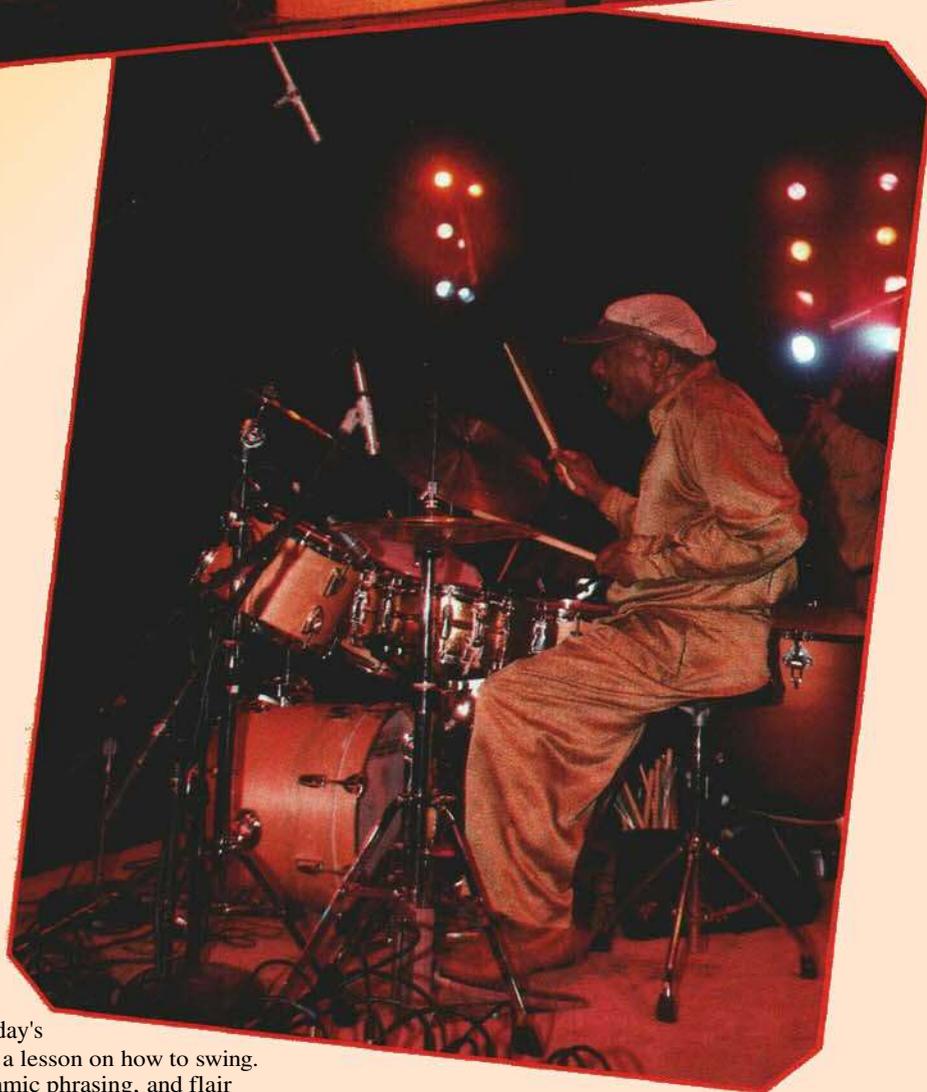


All-around jazz-rock virtuoso **Billy Cobham** demonstrated the skills that made history with such greats as Miles Davis, George Benson, and, of course, the Mahavishnu Orchestra. After a 20-minute opening solo in which he demonstrated his great technique, his command of independence (at one point accompanying himself by triggering bass sequences with one hand while playing time with his other limbs), and his tasteful use of dynamics, Billy was in fine form. During a candid question-and-answer period, he spoke to the audience specifically about knowing their drumset as a *total* instrument. Billy was co-sponsored by **Mapex Drums, Pro-Mark Drumsticks, and Remo, Inc.**





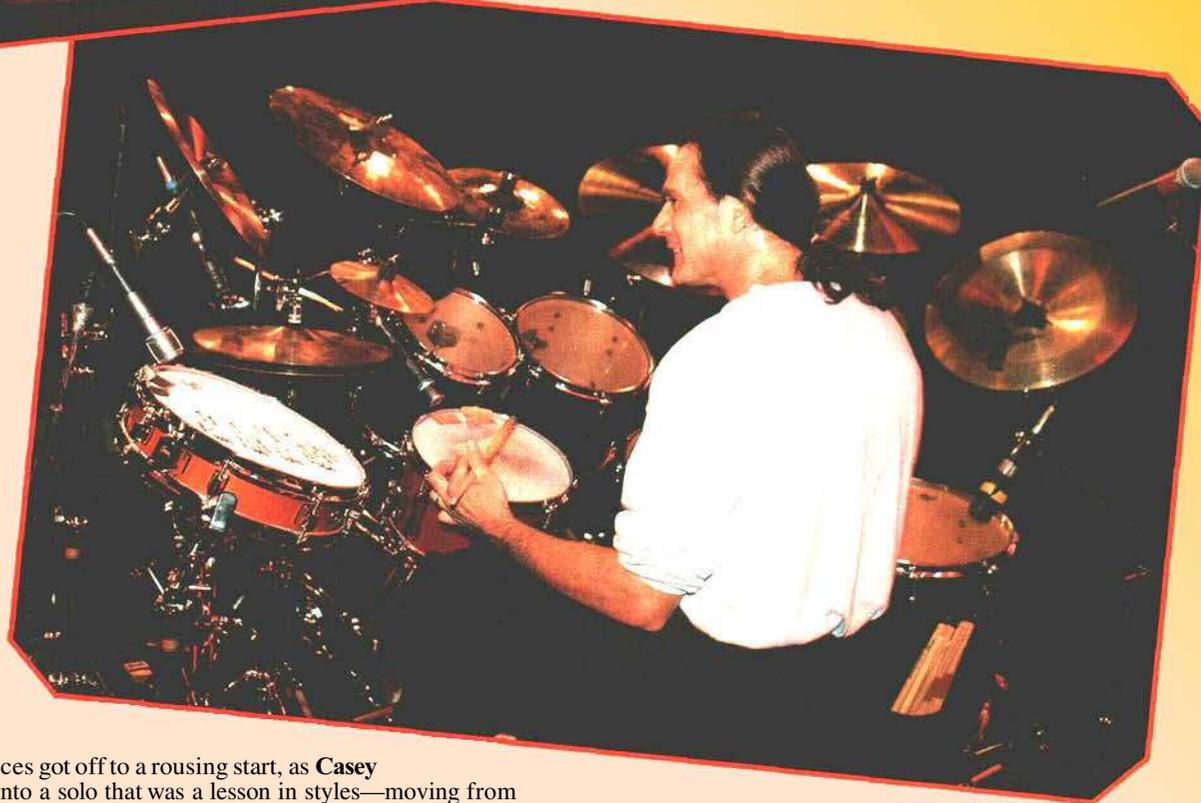
Two generations of drumming legends: Billy Cobham and Joe Morello (Festival '90) pause for a snapshot backstage.



Performing with his jazz quartet as Saturday's closing act, **Roy Haynes** gave the audience a lesson on how to swing. His musical creativity, unique sense of rhythmic phrasing, and flair for showmanship clearly demonstrated why many consider him to be the father of modern jazz drumming. The Festival audience greeted Roy with a standing ovation as a token of respect; they were on their feet again—cheering in unreserved appreciation—at the conclusion of his set. Roy and his quartet were presented by **Ludwig Drums**.



Will Kennedy and Casey trade tales backstage.



Sunday's performances got off to a rousing start, as **Casey Scheuerell** launched into a solo that was a lesson in styles—moving from complex Afro-Cuban beats to shuffles, then to Latin beats and heavy funk grooves. He also performed with recorded material in a musical context that demonstrated his ability to play what's right for the track—as well as how to take it a bit "outside." A gifted educator as well as a talented performer, Casey enjoined the audience to "adhere to the basic pulse" to keep their music well-founded. He also stressed *desire* as a major element of "making it" as a professional musician. Casey was co-sponsored by **Musician's Institute**, **Vic Firth Drumsticks**, and **Pearl Drums**.



Sunday's second artist, **David Garibaldi**, gave what was perhaps the Festival's most intense "lesson." Performing both solo and with recorded tracks, David demonstrated a playing style that was at once polyrhythmic, melodic, rudimental, and undeniably *funky*. Articulate and thoughtful, David explained how patterns can be built, and how technique can be applied imaginatively in order to apply it to the music at hand. Adding a bit of personal philosophy, he stressed that each person must strive to "...be your best, whether alone or with others. You must heed that musical voice within you. Remember, the very best thing about drums is the *drummer*." David's performance was presented by **Paiste Cymbals**.





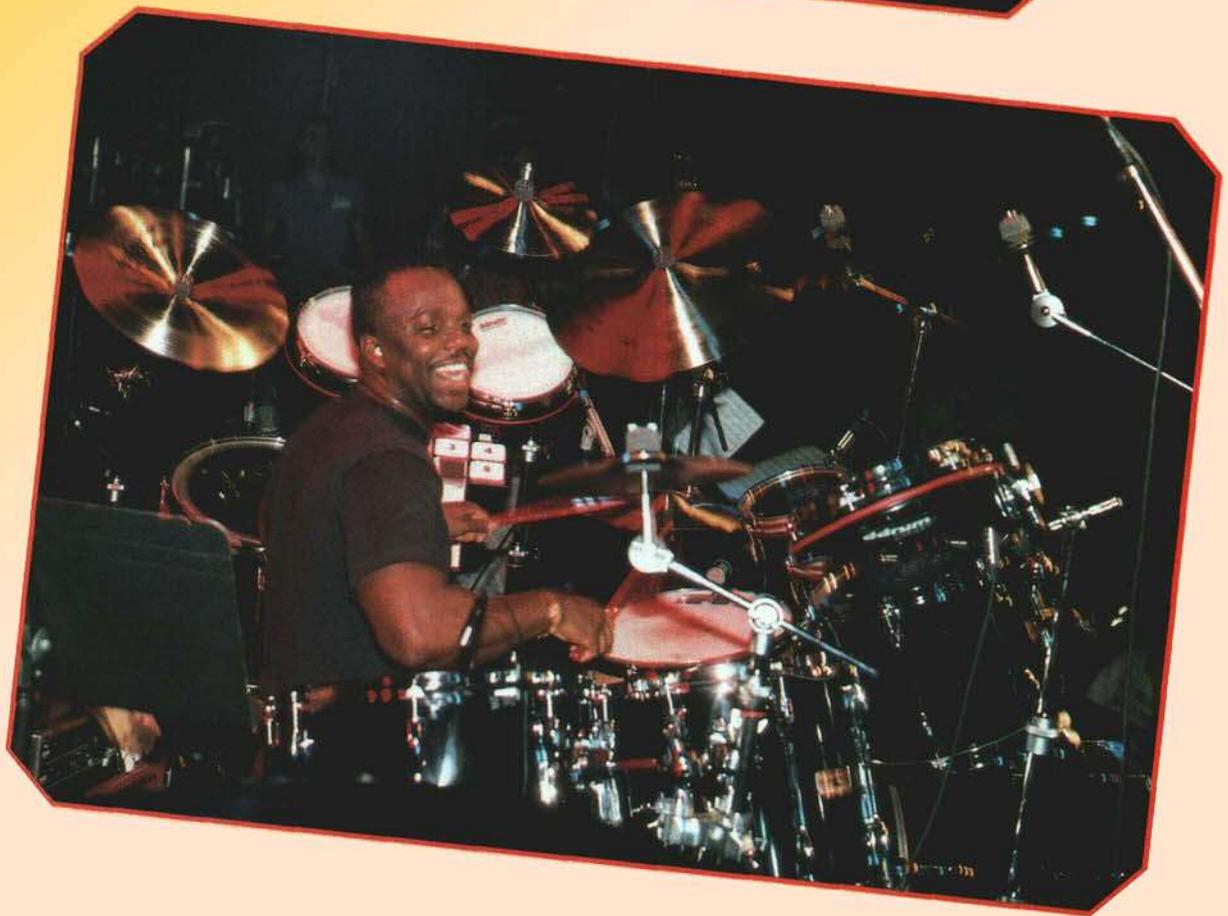
Major funk trailblazers David Garibaldi and Dennis Chambers (Festival '88) say "Cheese."



For the rockers in the audience, **Tommy Aldridge** gave one of his famous "how-to" demonstrations. After a solo performance that took the energy level of the day to new heights and included his legendary double-bass and bare-hands techniques, Tommy spoke at length with the audience about his long-running career. "I play very fundamental rock 'n' roll rhythms," he explained. "I've just tried to distinguish myself from other drummers by doing what they did in a new way. I'm a firm believer in the visual aspect of our instrument, and I allow myself to be influenced by the rock emotions inside of me." Tommy concluded by playing with a finished recording (less the drum track), giving the audience an authentic taste of drumming in an arena-rock situation. Tommy appeared through the courtesy of **Yamaha Drums**.



The culmination of Festival Weekend '91 was the performance of **Chuck Morris** and his band, Super Slam. Chuck's combination of solid time, creative beats, and blistering technique propelled the band through a high-energy set that ranged from hard funk to hip-hop, and from blues to Latin-tinged rock. The band's performance established a new Festival record for audience enthusiasm. The assembled drummers and drumming fans simply refused to let the band leave until they had played a ten-minute encore! Chuck and Super Slam were presented by **Zildjian Cymbals and drum.**



Throughout both days of the Festival, audience members were given the opportunity to win dozens of door prizes, including drums, cymbals, hardware, microphones, and a wide variety of accessory items—totalling thousands of dollars in value. MD also continued the tradition of recognizing those drummers who had traveled the farthest to reach the Festival by presenting them with special prizes. Many of the Festival performers (along with a host of visiting drum stars, including Festival alumni Dennis Chambers,

Steve Smith, Liberty DeVitto, Joe Morello, and Danny Gottlieb) spent time with the audience—signing autographs, offering tips, enjoying each other's performances, and sharing the good feelings that are always a part of this annual get-together of the drumming community. This "community" feeling was illustrated most tellingly by the parting words exchanged by many of the drummers—performers and audience alike—as they left the Festival at the end of Sunday's show: "Great to see you again! Catch you next year!"



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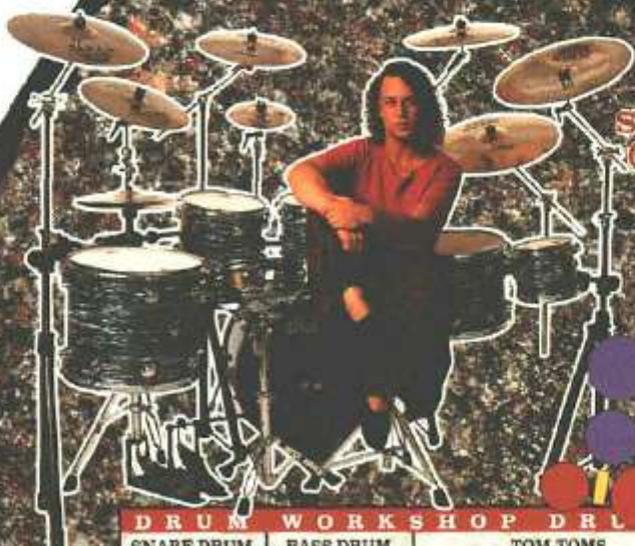
For example, while other drumsets aren't put together until after the individual drums are already made and put in boxes, we Timbre-Match™ every DW Drum by listening to the fundamental pitch and timbral qualities of each shell *before* the drums are made in order to pick the best sounding, most complementary set.

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STEPHEN PERKINS  
(JANE'S ADDICTION)

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SNARE DRUM	BASS DRUM	TOM-TOMS	
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		9 x 10	14 x 18
		10 x 12	10, 13 Timbales
SABIAN CYMBALS			
RIDE	HI-HATS	CRASHES	SPECIALTY
22"	14"	16"	10" Splash
		17"	20" China
		18"	18" Germanic
DRUM WORKSHOP PEDALS			
BASS DRUM		HI-HAT	
5000T BD Pedal		5500T HH Stand	

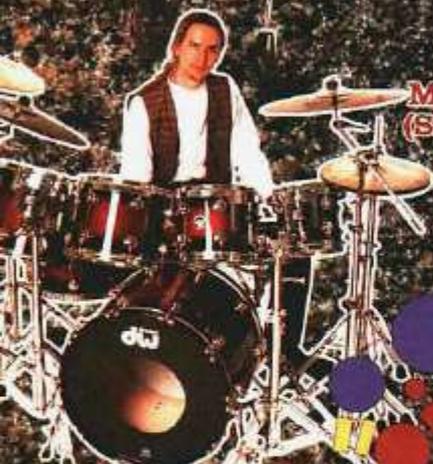
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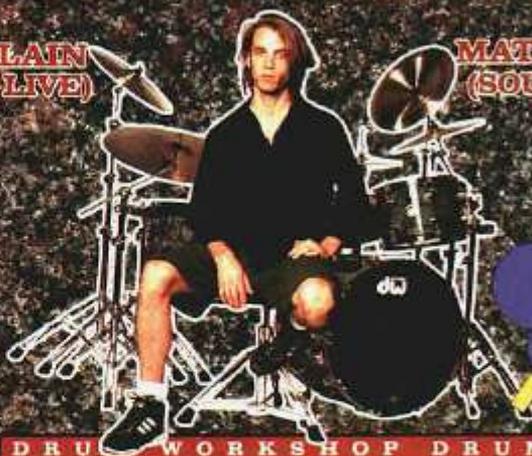
Finish Shown: Black Oyster FinishPly™



Finish Shows: Burgundy Transparent Lacquer (C-26)



MATT CHAMBERLAIN  
(SATURDAY NIGHT LIVE)



MATT CAMERON  
(SOUNDGARDEN)

WORKSHOP DRUMS		
<b>BASS DRUM</b>	<b>TOM-TOMS</b>	
16 x 22	7 x 8	13 x 15
	8 x 10	
	8 x 12	
ZILDJIAN CYMBALS		
<b>HI-HATS</b>	<b>CRASHES</b>	<b>SPECIALTY</b>
14"	17"	8" Splash
	18"	16" China
DRUM WORKSHOP PEDALS		
<b>BASS DRUM</b>	<b>HI-HAT</b>	
5500T BD Pedal	5500T HH Stand	

Finish Shows: Tobacco Sunburst Lacquer

DRUM WORKSHOP DRUMS			
<b>SNARE DRUM</b>	<b>BASS DRUM</b>	<b>TOM-TOMS</b>	
6 x 14 Wood	18 x 22	8 x 12	13 x 15
		9 x 13	
ZILDJIAN CYMBALS			
<b>RIDE</b>	<b>HI-HATS</b>	<b>CRASHES</b>	<b>SPECIALTY</b>
22"	14"	16"	19" China
		17"	
DRUM WORKSHOP PEDALS			
<b>BASS DRUM</b>		<b>HI-HAT</b>	
5000T BD Pedal		5500T HH Stand	

Finish Shows: Gray Slate FinishFly™

# Pearl CZX Studio Kit

■ by Rick Van Horn

**Pearl's new birch-shell kit is a real studio heavy-weight—in more ways than one.**

Let's start with the obvious: The *CZX Studio* series is a new top-of-the-line kit from Pearl, so it is impressively constructed, marvelously appointed, and beautifully finished. Bearing edges are cut as near to perfectly as can be achieved, and all functional elements of the kit are designed to eliminate any acoustic or mechanical problems. You'd expect nothing less from a kit of this type and price range.

The drums are created of all-birch shells, with varying ply thicknesses: Bass drums and floor toms are 10-ply; rack toms and snares are 8-ply. A special glue and glueing process is used to bond the wood and glue together at exactly the same hardness, so that they "virtually become one" (according to Pearl). Standard finishes are Midnight Quartz and Crimson Quartz; any of Pearl's lacquer finishes are also available as a special order. The kit I played featured a 16x22 bass drum, 10x10, 10x12, and 12x14 rack toms, a 16x16 floor tom, and a 6 1/2 x14 snare—all in Midnight Quartz.

The key virtue of this kit is "control." I don't think I've ever played a kit that offered as much flexibility in terms of its acoustic character, and as much response to minimal tuning and muffling adjustments. I attribute this to the thick, heavy shells. They simply did not resonate as much as thinner shells would—thereby containing the sound frequencies produced by the heads and focusing their

projection. In other words, there wasn't a lot of sound *around* the kit; there was a lot coming *out* of it—off of the heads. And what I did to the heads had a tremendous effect on the overall kit sound. This is in keeping with the "studio" nature of the kit, where the ability to achieve a maximum amount of tonal change with a minimal amount of time and effort is a desirable commodity.

I played the kit first with the clear *Ambassador* heads that it came with. It sounded lively and offered plenty of attack, but was not in any way sharp or harsh. "Contained attack" would be my best description. My band especially liked the pointed, punchy sound I achieved with the bass drum—with only a folded tablecloth inside and a 10" hole in the front head—while I liked the liveliness I could get from the toms without accompanying boominess. (I did muffle them slightly in the early part of the gig, using *PureTone Drum Resonance Eliminators*. But I played them wide open for the second half of the night.)

I switched to *Pinstripe* heads on the toms and bass drum, and found myself with an entirely new kit: warmer, deeper, perhaps a bit mellower, and certainly fatter. This will happen to a certain degree with any kit, but the *amount* of change with the *CZX Studio* kit was what impressed me. It was as if the drums represented a blank canvas, and it was only my choice of heads that gave the character and color to the sonic image. I also attribute a certain amount of this "neutrality of tone" to the internal shell finish on the drums, which is much less glossy and reflective than on other Pearl drums I've played.

However, there is a tradeoff involved with this flexibility. Some drums are forgiving of less-than-exact tuning; the *CZX Studio* kit demanded that both top and bottom heads be tuned properly and in excellent relation to one another. If they were otherwise, the drums sounded pretty "sour." This made the tuning process a little more lengthy than I've experienced on other kits. (For example, to get the low pitch I like out of the bass drum, I had to

loosen the tension of both heads quite a bit. Getting this loose tuning even all around the drum took some time and effort.) It also poses a problem to the drummer who plays one-nighters and must adjust the tuning of his or her kit to a different acoustic environment frequently.

The problem mentioned above, however, pertains mainly to a drummer using this kit in a purely acoustic situation. The "studio" designation indicates that the *CZX Studio* kit was designed with miking in mind—and for that it works marvelously. All of that flexibility and control lends itself to working in a studio environment, for reasons I stated earlier. But it also means that the set works well on a concert or club stage in a miked-up situation, where ambience from the drumkit is a liability, not an asset. I had a rare opportunity to both *play* the drums in an amplified club format and to *hear* them played in a concert format—by no less an artist than Casey Scheuerell—at *MD's Festival Weekend '91*. In both cases, the drums sounded great through the sound system. On my club gig, I was able to achieve a wide variety of tonalities by varying the EQ on the sound board, and I could control the volume and resonance of the drums easily to avoid feedback or over-ring. The sound technician at the Festival reported similar results. The mic's used in both situations were essentially the same: Shure *SM-98s* on the toms, *SM57s* on the snare, and an *SM-91 PZM* mic' placed inside the bass drum.

Okay, so we've got a drumkit that's well-made, looks beautiful, can be tremendously flexible in terms of its acoustic character, is easy to control, and sounds great through a sound system. Is there anything negative to report about it? That depends on how big you are.

*CZX Studio* drums are heavy. I mean HEA-VY! Those thick birch shells, combined with long lugs and Pearl's sizeable tom mounts and leg holders, add up to a lot of weight. (For example, the floor tom, *without legs*, weighs around 21 pounds!) Of course, it is the thickness and weight



This is a drumkit that isn't for everyone, but for those to whom it appeals it offers tremendous capabilities—and outstanding quality. It is, of course, priced accordingly: Our test kit, if sold as a package with appropriate stands from the 800 series, would list for approximately \$3,790.

## Pearl DR-100 Drum Rack

■ by Rick Van Horn

Pearl's original drum rack was one of the first such devices, and it offered a revolutionary way for drummers to create custom-tailored kit configurations in a minimum amount of space. Recently, Pearl introduced the *DR-100* rack, with a new design that features a lot of improvements over the original. Those improvements include:

1) Square horizontal bars. The original model featured rectangular bars, which permitted the mounting clamps for all the hardware to be attached in only one way. As a result, all stand tubing had to come off the rack vertically. With square bars, clamps can be attached to permit stand tubing to come off horizontally, as well. This could be very convenient for mounting legless hi-hats, suspended floor toms, and perhaps even suspended snare drums. It just gives the drummer more flexibility where equipment mounting is concerned.

2) Hinged clamps. Pearl's new *PC-10* and *PC-5* clamps are hinged for easy placement on, and removal from, the rack. This means that clamps can be added or removed without having to take everything else off. The clamps themselves are extremely sturdy, and are available in the two models shown to accommodate different sizes of hardware tubing. Obviously, the square design of the rack makes it impossible for the clamps

of the shells that make the drums work the way they do. For club drummers who play in one location for extended periods, studio drummers who can leave the kit in the studio or have a cartage service handle it, or touring drummers with road crews, the weight of the *CZX Studio* kit might not be a problem. However, for a club or casual drummer who had to schlep the kit around a lot, its weight would have to be a major consideration.

Certain design elements of the *CZX Studio* kit contribute to the weight factor unnecessarily. The floor tom leg assemblies are a prime example. The legs—which are shorter than I'd like—are over 3/8" thick, and the hinged leg holders feature springs that can rattle when the drum is played. I'd much sooner see longer, thinner legs, fitted into standard leg holders that don't open up. The memory collar on each leg could still be used just as effectively, and a great deal of weight and unnecessary mechanics could be saved.

I haven't gone into detail about the rest of the hardware, because the *CZX Studio* kit is marketed more or less a la carte, with hardware of the buyer's choice. I used a combination of stands and pedals from Pearl's well-established 800 series, which is uniformly excellent. I also used a *DR-100* rack, which is reviewed separately.

The only other problem I have to report concerns the snare drum. Although it had plenty of power and attack, it sounded very "throaty" and deep. I simply could not achieve the pitch and crispness that I like from a snare—no matter how I varied the head or snare tension. I believe that a drum of this depth, with a shell this thick, requires more snare coverage in order to provide decent snare response, and I would suggest that Pearl make a 42-strand snare available as an option. Otherwise, a shallower shell would be required to achieve the more popular contemporary snare sounds.

to slip, which is an advantage over tubular rack systems. On the other hand, the square design does restrict the mounting position of hardware to either a vertical or a horizontal configuration; there's no way to get anything in between. This means that you must work with adjustable tom arms, cymbal booms, etc. in order to achieve exact positioning; you can't come off the rack at an angle with a straight stand.

3) Round steel legs. The legs of Pearl's previous rack were made of the same aluminum tubing as the horizontal bars. Their light weight made them nice to carry, but did not afford the rack a stable "anchor." The *DR-100* felt totally solid, due to the weight of the steel legs.

4) Two leg heights. Legs measuring either 24 5/8" or 26 9/16" are available to accommodate 22" (or smaller) and 24" bass drums.

5) Modular construction. Every horizontal bar is 35 9/16" long, and can be connected to another bar (and a leg) via a coupling device that looks like a huge link from a bicycle chain. Although a basic rack system is three-sided (with four

legs), you can add as many additional bars and legs as you like to achieve the configuration you desire. You can even surround yourself totally with the rack. Your only limitation is floor space.

I found that assembling or disassembling the rack was quick and easy. An oversized allen screw (turned by an even more oversized key) holds each leg in place, and also connects the bar sections. Remove this screw, and the rack breaks down into a neat bundle of bars and legs, easily transportable in a standard duffel or commercial rack bag, or simply tied together with a bunji cord. Positioning clamps on the rack was easy, and once I'd gone through the unavoidable headache involved with finding my "perfect setup," it was simple and convenient to put the rack together and achieve that setup again—almost instantly.

I say "almost" instantly, because I discovered something (the hard way) worthy of note: In order to re-establish your setup each time, you'll need a drum rug, platform top, or other surface on which you can make "spike marks." Unless you put the legs of the rack in the same place

every time—and position those items that aren't on the rack in the same place as well—you won't get the same setup. Although all the stands and mounts will be in the same place on the rack, their distances from *you* will wind up different. Marking the points where the legs should be on the floor will establish those distances properly—along with the angles of the various bar-connection points.

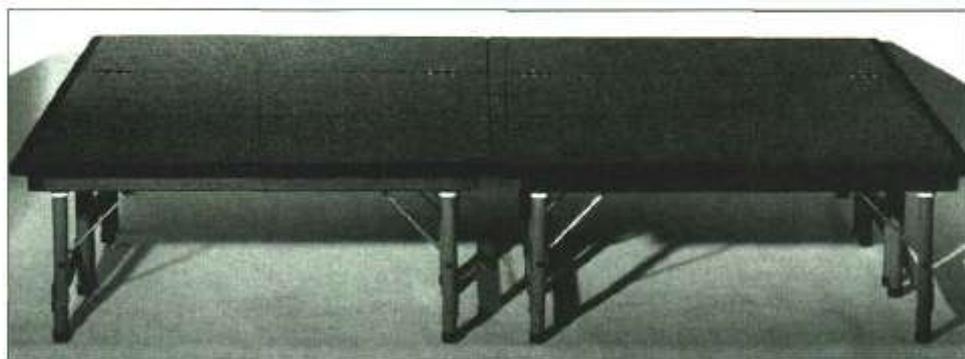
I wasn't fond of Pearl's original rack design; I found it too inflexible and a bit shaky. The design of the *DR-100* comes very close to solving those problems completely. (If Pearl could come up with a clamp featuring a ratchet mount that would permit stands to come off the rack at an angle, that would make it just about perfect.) I liked the convenience, the stability, and the ease of handling that the *DR-100* provided. Its anodized black finish makes it unobtrusive and able to complement just about any drumset finish. The basic, three-sided *DR-100* (with four *PC-10* clamps) lists for \$370; the taller *DR-200* goes for \$470. Add-on bar/leg expansion options for either rack are priced at \$89.

## Unique Percussion Pro-Rizer

■ by Rick Van Horn

**Here's an affordable and practical way for drummers to move up in the world.**

If ever there was a product whose time has come, this is the one. I can't tell you how many letters I've received over the past few years at *MD* begging for infor-

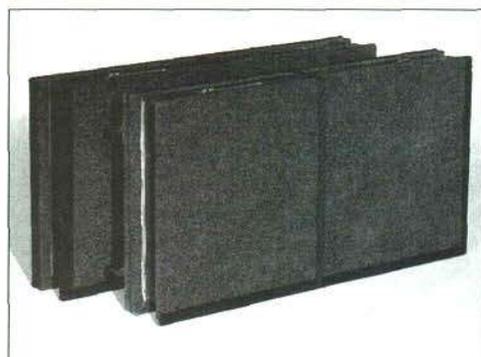
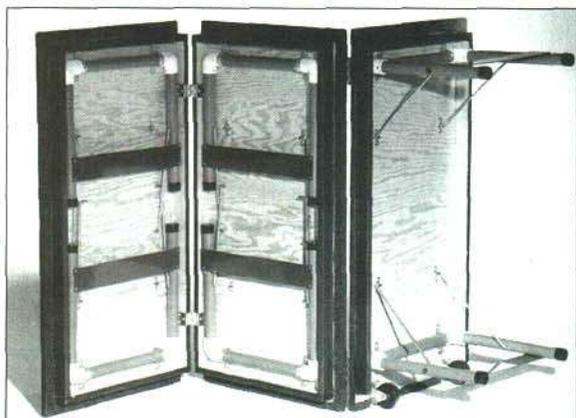


mation on commercially available, portable, and affordable drum risers. Drummers see their idols on MTV and in concert, perched up on massive steel platforms in wonderfully unrestricted view of the audience—and want to emulate those artists. But how to do that without a road crew to handle the platform and a tractor-trailer to carry it in?

Here's how: the *Pro-Rizer*, from Unique Percussion Products. Its designer, Rich Filbert, is himself a drummer, so

he knows what working drummers are up against when it comes to lack of vehicular space and set-up assistance. His *Pro-Rizer* offers remarkably compact size, reasonable ease of handling, simple but attractive looks, and—most importantly—efficient, stable performance.

The riser is of modular construction, featuring two sections designed to fold up for easy handling. When set up, the two modules are secured together by simple spring clamps. The platform tops



When set up, the riser I tested gave me a platform 7' wide by 5 1/2" deep by 16" high. (5' x 6' and 6' x 8' versions are also available, as are heights of 12" and 20".) There are two breakdown designs. Mine was the "ultra-portable" version: a three-fold design that broke down into two sections that each measured 42" long by 22" high by 8" deep. This is the size of a large suitcase,

and although it isn't petite, it's certainly manageable. The sections weighed 60 and 65 pounds (the heavier having the larger casters)—again, not exactly light, but not worse than a contemporary trap case. I'm no Hulk Hogan, and I could handle each section easily. (The "standard portable" version is a two-fold design that breaks down into 33" x 42" x 6" sections, and might take a taller person

are of 5/8" fir sheathing with an internal load-bearing hardwood support. They are supported by legs of PVC pipe, which are quite strong yet extremely light in weight. The platform tops are covered with gray carpet-like fabric often used for speaker boxes. It's a fairly neutral surface, giving focus to what's on top of it instead of drawing attention to itself.

Setting up the riser from its collapsed traveling mode takes almost no time. With a little practice, I got it down to four minutes, and breakdown was even faster. The riser collapses via a variety of hinges, so there are very few loose parts to deal with—only the two spring clamps (which go inside the sections as they fold up) and two luggage straps to secure the modules in their traveling mode.

The riser modules are thoughtfully fitted out with vinyl carrying handles in strategic places for lifting, and small wheels at one end to allow them to be rolled like a hand truck. One of my modules was fitted with larger swivel casters (available as an option for \$39) that allowed it to be used as a flat floor dolly to wheel in other equipment. A very nice touch!

to handle comfortably.) Custom sizes, shapes, and heights can be ordered, and skirting for the standard risers is available as an option.

In terms of the riser's performance: When I placed my (fairly sizeable) kit on it, I found that it was very solid, with no movement at all—no matter how hard I played. The PVC legs supported the platform securely, so there was no feeling of sag in the center of the unit. If I hadn't been looking over the heads of the players in front of me, I would never have known I was off the floor.

Functional, durable, simple to use, and—perhaps most importantly—affordable, the Unique Percussion *Pro-Rizer* answers a need expressed by drummers at all levels of the business—whether on a rock 'n' roll stage or in a local lounge. Prices for cataloged models range from \$559 to \$699; the model I tested lists at \$689. These prices certainly put the *Pro-Rizer* within the range of working drummers who realize the value of visibility. For further information, contact Unique Percussion Products, at 1801 Forrest Rd., Baltimore, MD 21234, (301) 882-8700.

## Evans Genera EQ-3 Bass Drum System

by Rick Van Horn



The *Genera EQ-3* Bass Drum System from Evans is a combination of heads and a muffling pad, developed especially for internal drum-miking applications. It consists of a *Resonant* front head (fitted with a muffling ring and a 5" hole for venting and easy mic' placement), an unvented, double-ply batter head (that features a permanent muffling "flap" as well as a removeable *E-Ring* for further muffling control), and a specially-designed muffling pad.

As you might expect from the number of times the word "muffling" was used in the description above, the concept of the *EQ-3* system is to create "an easily miked, 'mainstream' acoustic bass drum sound and feel while optimizing the natural resonance of the bass drum head and shell." I tried the system in both miked and unmiked situations, on DW 16x22 and Gretsch 14x20 bass drums. Since the focus was on internal miking, I employed a Shure *SM91* PZM microphone placed atop the *EQ-Pad* inside the shell of each drum.

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In a nutshell, the *EQ-3* system gives a bass drum an excellent low-end sound, accenting the fundamental pitch of the drum and dramatically removing undesirable higher frequencies. That's high-falutin' talk for: It gives a real good, low *thud*. The beauty of that was how *easy* it was to achieve. After mounting the heads on each of my test drums, I tuned them up as I would any bass drum head, then installed the *EQ-Pad*. (This amounts to affixing a couple of strips of Velcro onto the bottom of the shell, to create a set of "tracks" that the pad itself attaches to. The position of the pad can be easily adjusted on these tracks.) The pad is in two sections: The lower section absorbs sound in the shell cavity and provides a base for the microphone; the upper section rests against the batter head (or the front head, if you prefer) and is free to move with the impact of the beater. This gives the pad a "noise gate" function, which it performs very well. The pad also features Velcro strips on the top of the lower section, so that additional pads may be "stacked" for even more muffling effect.

When used with a microphone, this system was nothing short of amazing. With absolutely no fuss or fiddling around, I was able to get a tremendously fat, low kick sound—with no ringing problem or unwanted boominess *at all*. And yet, the drum didn't sound "dead." I liked the fact that I could vary the amount of muffling by moving the pad around; some more permanent muffling systems don't allow this flexibility. From night to night and room to room, I was able to vary the resonance of the drum just enough to achieve optimum sound, while the fundamental tonal quality remained the same.

The *EQ-3* system is available both as a package and as individual components. That makes it possible to use separate parts of the system to achieve the best results in any given situation. For example, when I used the complete system on my 20" Gretsch drum on a low- to moderate-volume, unmiked gig, I found that I didn't get enough projection from the drum. I replaced the *EQ-3* batter head with a livelier, unmuffled head, but left the *EQ-3 Resonant* head on the front, and

kept the muffling pad in place. The drum sounded great, and gave me all the projection I needed. When I used the same kit in an extremely low-volume situation, I put the *EQ-3* batter back on—and got a nicely controlled volume, without having to sacrifice the tone and low-end I wanted from the drum.

I really liked the flexibility of the *EQ-Pad*. The Velcro strips that attached it to the shell made it possible to vary the position drastically, yet kept it quite secure no matter where I put it. I experimented with muffling the batter head, the front head, and neither head (by turning the pad sideways in the shell). Each position gave me a different tonality from the drum, which means I was provided with lots of musical choices. The pad stayed put during transit, too (unlike packing blankets, some foam pads, and many other forms of bass drum muffling). Yet when I *wanted* to remove it, I could easily do so through the vent hole in the front head.

Due to its inherent lack of projection in an unmiked situation, I can't recommend the *EQ-3* system for general-purpose use. So don't figure on putting these heads on and being able to play any gig, at any volume. However, if you consistently mike your kit, this is the most convenient method of getting—and keeping—a great bass drum sound that I've ever worked with. And if you are prepared to vary the *EQ-3* components with some other, more traditional head combinations, you'll find that you'll get great results in unmiked situations, too. The total system carries a suggested list price of \$170.60 for the 20" size and \$183.40 for the 22". (A 24" package is also available at \$196.40.) Individual batter head prices are: 20" - \$60.20; 22" - \$66.60; and 24" - \$73. Individual *Resonant* heads list for: 20" - \$66.60; 22" - \$73; and 24" - \$80.60. The *EQ-Pad* sells individually for \$59.

### MD's Sound System

For the purpose of product reviews involving drum and/or cymbal miking, MD employs the following equipment:

Shure SM98, SM91, and SM57 microphones  
Zildjian ZMC-10 Cymbal Microphone System  
Seck 122 12-channel stereo mixer  
Shure M268 mixers (2)  
JBL/JUREI 6260 power amplifier  
JBL 4602B Cabaret Series monitor speakers (2)



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For those who like to play hard but need less volume, try a light pair of Curly Maple or Zebra. For playing hard and loud, try a pair of Brazilian Cherry, Ebony or Rosewood. For regular playing styles, try a pair of Bubinga or Oak.

It is recommended that Slappers be played on drums and or percussion instruments; *bells, blocks, bongos and timbalés*. If used on a practice pad, you will find you can't cheat on the bounce, you'll have to work it. You'll notice greater stick control and bounce on the drums.

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SLS-E	Ebony	Straight
SLT-E	Ebony	Tapered
SLS-CM	Curly Maple	Straight
SLT-CM	Curly Maple	Tapered
SLS-O	Oak	Straight
SLT-O	Oak	Tapered
SLT-RW	Rosewood	Tapered
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## AN OPEN LETTER

### ... On Cymbals

The cymbal. The world's most imperspicuous musical instrument. It's a round piece of bronze alloy, shaped into a form by various techniques<sup>1</sup> intended to organize the alloy's inherent sound properties to produce a sound picture that meaningfully aids the drummer's and percussionist's musical expression needs.

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



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

### ... On Consistency

Let's say you really like John Bonham's sound with Led Zeppelin. Or Stewart Copeland's sound with the Police. Or Will Kennedy's sound with the Yellowjackets. Or Terry Bozzio's sound with Jeff Beck. Then, somehow you find out what particular models they play. Great, you say, I'll go out and get those, 'cause I'd like those sounds in my set. Easy, isn't it? Or is it? Try it

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

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

### ... On 'Cast' vs. 'Non-Cast' Cymbals

Where did these curious terms 'cast' and 'non-cast' cymbals come from? Careful examination of applicable literature will reveal this mystery for you easily.<sup>2</sup> Let's see: Webster's quotes the following definition for 'cast': "...to give a particular shape to a substance by pouring in liquid...form into a mold and letting or causing to harden without pressure...". Okay. This obviously refers to mixing copper and tin, heating it up 'till it melts, and

# RADICALLY DIE

on. It's just simply a round piece of bronze that you strike to make it sound. It is almost impossible to make claims about cymbals which can be verified easily by the relevant audience: *the users of cymbals*. Except for their sound. Yet, sound is so personal a matter and our language completely inadequate to describe sound.

And there is the problem. All of us companies can say: "Buy ours..."...it's made this way *versus* that way..."...we have secret ingredients..."...these drummers play it and they can't be wrong..." or whatever, and you wouldn't really know anything anyhow. Nobody except a handful of people on this planet definitely know how hammering, lathing, shaping, heating, the distribution of stress, the molecular interaction of the alloy's components and so on affect the final outcome in terms of the cymbal's sound. (Oh, don't get us wrong. In praxis, *all of you* know a great cymbal when you *hear* it.) Precisely this ambiguity allows plentiful treatment of cymbals in marketing. And that's where ethics come in. Do we take advantage of this

once. It won't work most of the time (the reason it *may not* work even with ours is studio engineering - you can make things sound plenty of different ways in there). Yet, companies go ahead and print artists' set-ups, creating the impression that you *can* buy cymbals that *sound the same*.<sup>3</sup> We can't tell you how the other cymbal makers do it, but you *can* take twenty 16" Paiste Line Full Crashes, for example, line them up, and you will find only the minutest variances.<sup>4</sup> Moreover: you *can* buy Stewart Copeland's sound in the store (he recorded pretty clean, true to his set's sound, and so did the other drummers mentioned). In our code of ethics, if a great artist plays a particular cymbal sound, you should be able to go to a store and get that same sound, period. That's the way it should be. So how come one North American cymbal maker states in an internal marketing paper about our cymbals: "...their endorsers have to go to the factory and pick over thousands of cymbals to find what they want..."

then pouring it into a mold to obtain a piece of bronze alloy in the final shape of a cymbal. No problem so far, right? Wait a minute. Then how would you make a 'non-cast' cymbal? Perhaps, by *not* mixing metals, *not* heating them, and *not* pouring them into a mold? Actually, as you will see, both terms are used improperly and cause confusion instead of clarification.

Carefully re-examine the definition given above. It says: 'particular shape'. That's the crucial part. The phrase 'particular shape' as we understand it, should refer to the final shape of the cymbal, in other words, it is not hammered or otherwise brought into that final shape. But there's a problem: a cymbal, cast entirely into its final shape would be porous and brittle, and completely unsuited from a durability and sound point of view. That's why we all cast the alloy and then roll it under pressure into flat disks or first sheets and then cut out disks and proceed with *other techniques* to shape the cymbal. In our particular manufacturing philosophy,



<sup>1</sup> We principally hammer and lath our bronze cymbals.

<sup>2</sup> Besides, the same cymbal sounds different from one drummer to another.

<sup>3</sup> To find out for yourself, we recommend that you go to a store, ask for just three of the same models (e.g. XV 18" Medium Crash) from a competitive brand, and test them for consistency.

<sup>4</sup> With respect to the character of the cymbal.

the 'particular shape' of the cymbal should be obtained by *hammering* it into that 'particular shape'. Might we then conclude that *literally nobody* makes 'cast' cymbals?

So *where's* the difference?

Let's take a different angle.

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

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

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

Yes, they'll say, but you use a

read our competitor's literature to put things into perspective. You'll be surprised to find out how they *actually* make their professional cymbals. And be sure to read between the lines. What's all this mean to you? Isn't it just



bickering between cymbal companies that jealously guard their turf and market share? You might well be right there. Who cares how they're made! If they sound great and last, and the price is right, go for it. What matters is the cymbal's sound and consistency of quality.' Only extensive testing of various cymbals can train your own ear. Ours ought to be a nice point of reference.

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

# DIFFERENT ETHICS

made. Question: How would you make a 'non-cast' cymbal? You'd have to at least start out by mixing the metals and casting them into a mold so that you can then proceed with the other steps, wouldn't you?

Our code of ethics mandates: if it doesn't make a big difference, or if it serves to confuse the issue, then don't say it.



## ... On 'Hand' vs. 'Machine' Manufacture

Here's another one. As some people will have you believe, all Paiste cymbals are churned out by some high-tech robot machine in this industrial behemoth located in Europe. Nothing could be further from the truth. (Who started this rumor anyway?) Our bronze cymbals are *all*, to varying degrees (descending in order of quality) made by a *human being*, period, once and for all. Where we utilize machines in the manufacturing process is mandated by two

machine hammer, and we use a hand hammer for our top cymbals. (Here we go: skew the truth to make a point in your favor.) To be sure, we use traditional hand hammering to fine tune *all of our bronze cymbals*, after hammering them into shape with the aid of an air-pressure controlled hammer. 'Machine'

hand hammering occurs onto an anvil like hand hammering. The craftsman controls the pressure with a foot pedal. He leads the cymbal with his hands to allow hammer strokes to occur exactly and evenly so that the cymbal is hammered into the intended shape uniformly (and checks it against the *one* master cymbal, by the way). Bottom line is: we use the human controlled machine hammer for the bulk of the hammering to shape the cymbal as an aid against human fatigue. It takes the brute force out of it, yet still allows *full human control* over the hammering. Thus, the artisan can concentrate on the shape he's creating, instead of thinking how darn tired his arm is.

We recommend that you re-

## ... On Ethics

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

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

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<sup>1</sup> And thousands of others. Excuse our brevity, please.

<sup>2</sup> Hint: call all cymbal companies and request their literature.

<sup>3</sup> An example for an entirely cast idiophone would be a church bell, which is solely poured into it's final shape.

<sup>4</sup> For example, our Signature Series is made the way we described it. Would anybody doubt, that our manufacturing produces results?

# Yamaha DTS70 Triggering System

■ by Ed Uribe

## In Brief

Yamaha's *DTS70* offers excellent tracking from either acoustic drum triggers or pads, provides a wide variety of programming parameters for interfacing with MIDI sound sources, is easy to understand, program, and operate, and facilitates musical creativity. The 12-input unit fits in two standard rack spaces, so it's as portable as it is versatile. At \$945 it isn't a budget item, but its performance makes it worth the price.

use front panel and user interface.

The *DTS70's* real strength is not so much that it contains all the features I just mentioned, but how easy it is to access and use them. Of equal significance, of course, is how well the trigger interface tracks. After all, even entry-level units have many of these features, and you would certainly expect them from a high-end unit such as this. (I even have a "wish list" for a few more at the end of the review.) The big plus is that, budget constraints aside, an entry-level user could get this unit fully operational without the pain involved in programming some lower-level units. And with the *DTS70* you have lots of room to grow.

## Trigger Inputs And Parameters

The *DTS70* has 12 inputs for pads or triggers. Each input has an attenuator that allows you to take the signal as is (Odb attenuation) or "pad" your input signal by either 15 or 30 db. This allows you to compensate for the signal differences between different manufacturers' pads or triggers—as well as the differences in trigger activity when placed on different drums. The manuals recommend that you use certain settings for different drums; for instance, Odb for snares, 15db for toms, 30db for low toms and bass drums. These recommendations work fine to get you started, but keep in mind that this attenuation and the input gain work hand in hand. If you "pad" your input, chances are you'll have to boost your gain (obviously not as much as the value of the "pad"). As you boost the gain, you forfeit some of your sensitivity. I never used the 30db setting. I started with the Odb setting and used the 15db setting when needed. In fact, except in the rarest circumstances, I would be very suspicious of the quality of any pad or trigger that required 30-db attenuation—assuming all your other settings and trigger placement were okay.

Attenuation is the only parameter you'll have to set manually before the *DTS70* goes to work for you. Once

you've set this switch you simply go into the "trigger learn" mode and let the *DTS70* set up the parameters for your particular triggers and pads. This process is extremely simple and straightforward because the front panel makes sense. You have 11 buttons and a display that tells you exactly where you are and what you're doing there. Hit the utility button once, then turn on the "trigger learn" and "MIDI learn" modes. (Once you turn them on, they stay on until you turn them off. You may want to do that sometimes—like if you're tweaking a pad while your sequencer or drum machine is running. Otherwise the *DTS 70* would change its MIDI note settings with the information it sees at its MIDI In—assuming you're plugged in to the MIDI In.) Press "performance," then hit the "edit" button. Hit the "down" page arrow, which puts you on page two. Scroll to "autoset" and turn it.

You select what source you want the *DTS70* to learn, via the increment/decrement keys. Select either pad, snare, high tom, low tom, or bass drum accordingly. This automatically causes the unit to make some internal settings regarding the signal it expects to see. Hit the pad or drum three times, and you're done. The unit sets the input gain and scan time. Called "wait" by Yamaha, the scan time determines how long the unit will wait before actually reading the trigger signal. Assuming you are using a good trigger, this time should be no more than 2.0 milliseconds on your bass drum. The low toms should have less, the high even less, the snare less yet, and a pad should have around 0.2 milliseconds. (The higher the wait time, the more chance for MIDI delay.)

This "learning" process also sets minimum and maximum dynamic levels, minimum velocity settings, gate time, and a default curve. I would have preferred that the default curve be curve number 2 (of the seven provided) instead of number 1, since 2 is the most like the dynamic curve of an actual drum performance—but you can't have everything. In any case, the process I just



described took me 20 seconds. (Honest!) Now you repeat this process for all the rest of your inputs.

You "MIDI learn" all your inputs in an equally easy way. Hit the source you're working with, and press the pad on your drum machine that has the sound you want to play assigned to it. You also can use a keyboard if you're doing note stacks for chords or you know the MIDI note number you want. The *DTS70* will also set the MIDI channel of the sending device. That's it. As I mentioned before, a "MIDI learn" feature is common on many units today—but this one is the easiest I've seen.

Let's say your "MIDI learning" took one minute, and the "trigger learn" took three or four minutes instead of 20 seconds. So far that's five minutes. And let's say that you have something plugged into every one of the 12 inputs. A little simple math will tell you that it won't take you more than an hour and a half to set this unit up. Once you've set up one kit, you can call it something like "basic setup" and store it to each of the 48 locations. You now have the basic parameters from which to start creating any kind of kit you want. You can even have two or three "basic setups" for different musical situations. If you need or desire even more fine tuning, you can manually override every parameter on the unit; you're not tied into any factory presets or defaults.

Two parameters I should mention are the "self" and "other" settings. These allow you to further guard against false triggering. With the "self" setting, you can tell the trigger to ignore activity on the same drum for a predetermined period. If you set it too low, you increase the chance of false triggering from even a small vibration (if your minimum velocity and threshold settings are very low). If you set it too high, the trigger will not respond to fast playing because

notes are falling within the "rejection time" you've set.

The "other" setting allows you to assign a rejection percentage to any given input to guard against it firing from activity at the other inputs. Again, be careful: If you set this too high your polyphonic capabilities (firing two triggers or pads at the same time) will be reduced.

Another thing I should mention is the relationship between the trigger level, velocity, and curve settings (page 4 in "performance edit" mode). The *DTS70* will read and send out MIDI velocity 001 to 127 like any good unit should. However, some drum machines and tone generators don't read the full scope, and there may be musical situations in which you choose not to have the full range. Should this be the case, you can narrow your minimum and maximum levels as well as your minimum and maximum velocity. If you do this, the velocity curve you select will adjust itself to fit into the ranges you have specified.

### Layering, Crossfading, And Alternating Modes

By switching from the "single" mode to the "multi" mode you can:

1. Stack up to four notes. This is particularly useful for chords, bass notes, or drumkits that people can really feel. You can also try layering a bass sound and a bass drum sample on your kick—or whatever you can dream up.
2. Alternate up to four notes. This is great for melodic passages or percussive effects. Try alternating three or four different conga samples or tom-toms. Again, your imagination is the limit.
3. Crossfade between two, three, and four notes. You decide when they appear by virtue of your triggering parameters and the curve you select. (This is where curves 4 through 7 really come in handy.)

With all of these modes you can select

the note number and MIDI channel for each note. There is also a very handy function called "multi parameter copy" that can save you a lot of button pushing by copying the first note's MIDI parameters to the other three note locations.

### The Chain Mode

The "chain" mode allows you to chain performances in any sequence that you want them to appear as you step through the chain. The mode has 32 steps, each of which can contain one performance. You can step through the chain manually with the increment/decrement keys, with footswitches or pads plugged into the inc/dec jacks in the rear of the unit, or with pads plugged into trigger inputs 11 and 12 and the "special function pad" setting turned on. (More on this later.)

My only problem here is that all 32 chain locations are permanently engaged. This means that if you assign five performances to the chain function, you will step through performances 1 through 5 in your first five chain steps. But the sixth time you hit the pad you won't cycle back to performance 1. You will be at chain step 6—with nothing assigned to it. You now have to go through and copy your performances 1 through 5, back to back, until you get to performance 32. And since 32 is not divisible by 5, you have to figure out some way around this. Not that you can't, but with such a high-end unit it would have made a lot more sense to have 32 *possible* chain positions, but not have them be *active* unless a performance is assigned to them.

### Other Features And Goodies

Several other features of the *DTS70* are very useful. Some are very basic, but they make a lot of difference when you're programming the unit. These include:

1. The first letter of "PERF." becomes lower-case when you have edited a

performance parameter but have not yet saved it.

2. There is a "performance edit recall" function. In case you miss the above warning, you can recall your last unsaved edit and save it if you've screwed up and changed to another performance without first saving your edits.

3. There is a "copy" mode in which you can copy parameters four different ways: one input to another, same performance; one input to another, different performance; one input to several others, same performance; and one input to several others, different performance.

4. You can name each of your performances.

5. There is a program change table set up for you to use so you can easily send one or several program changes per performance. You can also assign which of the two MIDI ports you want the "pc" to go out on.

6. You can assign which of the two MIDI outs you want a particular trigger routed to.

7. The "special function pad" feature lets

you use inputs 10, 11, and 12 for the bypass, increment, and decrement functions. (Nice of you to think of this, folks, but I would never want to give up the use of three trigger inputs for this. Furthermore, the actual bypass, inc/dec inputs on the back are not polarity sensitive—so you can use any sort of on/off switch to access them.) I don't like more pedals on the floor, but plugging pads into the inc/dec jacks will allow stepping through programs or chains with sticks—which is pretty handy. Try using a dual-zone pad with one source in the "inc" jack and one source in the "dec" jack.

8. The unit will send and receive system exclusive dumps so you can save and back up your setups.

9. There is a front-panel MIDI In and Out. (These will override your rear panel MIDI In and Out 1 jacks if you connect to them.) These are extremely handy if you want to "MIDI learn" a new machine, take a temporary MIDI Out to some unit, or just eliminate any of the many reasons you sometimes have to go digging around in the back of your rack.

### The Wish List

Here are some features that I think might improve the *DTS70*:

1. Make the layering function of the "multi" mode five notes.
2. Add a number keypad so you can key in your desired entry instead of having to scroll to it.
3. Make it possible to "MIDI learn" a "stack" of notes in the "multi" mode. Entering four notes per pad for an entire solo piece is a heck of a lot of button pushing.
4. Disable the chain locations unless there is a performance assigned.

### The Verdict

The *DTS70* is definitely the best trigger-to-MIDI interface I've had my hands on. It lets you get by all of the mundane initial setup processes and get to the music. At \$945 it's a little pricey, but on the other hand it does everything it claims to do and does it well. If you are extensively into MIDI percussion, you may still need or want a dedicated pad controller. You may simply find it more practical to have one unit for the whole job—and I still find the pads on the dedicated controllers to have the best sensitivity. But the trigger inputs on the dedicated controllers I've tried don't come anywhere *near* those on the *DTS70*. Personally, I see a need for both.

A word about triggers and pads: I tested the unit with pads and triggers provided by Yamaha, as well as with two other types. The cable of one of the Yamaha triggers came apart from the trigger itself while I was playing. I'm a good fix-it person, but I don't think I could salvage this one. The other two they provided held out okay. I cannot say how your dealer or Yamaha would warranty this happening. Most manufacturers of trigger interface products are now also making triggers and pads—or having them made for them. But all triggers and pads are not created equal, and I encourage you to try the *DTS70* with several different models. You may be quite pleasantly surprised. A good interface unit should be compatible with a wide array of products, and the *DTS70* is. And as a final bonus, the manual is extremely well-written and there is a very clear "getting started" sheet to get you going quickly.



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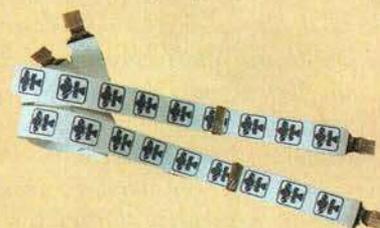


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# The Drummers Of Toronto

by T. Bruce Wittet

Toronto, Canada is a towering city, circumscribed by freeway overpasses, with a downtown that could be Manhattan. Rich in population and cultural diversity, Toronto is where Canadians can live and breathe the arts. Here, as many musical careers are launched in 22nd-floor boardrooms on Bay Street as in Queen Street bars. The home of Much Music (Canada's video network) and the location of choice for the record companies,

Toronto is the Canadian city where, if opportunity doesn't knock, it's just down the hall. It seemed appropriate, then, for *Modern Drummer* to interview four prominent drummers from Toronto. Despite their youth, Paul DeLong, Rick Gratton, Mike Slosky, and Charlie Cooley are respected veterans, constantly busy with the variety of work available, ranging from rock tours to jingles, and from theater pit to studio.

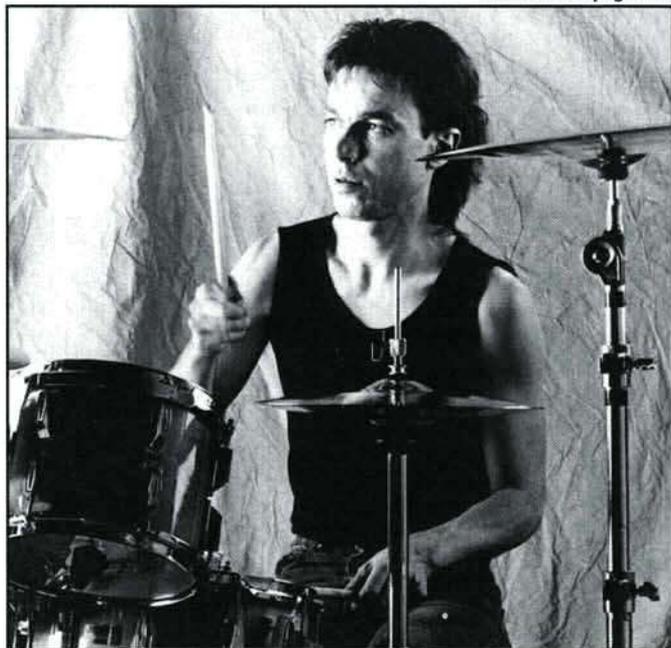
## Paul DeLong

*I first heard Paul DeLong over a decade ago, in a crowded club, when he was with guitarist Domenic Troiano's band. The band was loud, and the drums weren't really miked up as they should have been, but there was this unshakeable pulse. Paul DeLong was in command, no question about it. That's why it comes as a surprise that Paul's falling out with the Kim Mitchell band some years later (after several albums) hinged, ironically, on the issue of solid, rock 'n' roll drumming.*

**BW:** Domenic Troiano's band was a big gig—at least in Canadian terms—and it did spill over to parts of the United States. How did that come about?

**PD:** That was my first big gig. I auditioned for that three times, and every time I blew it because I was so nervous. But there was something about my playing that Troiano liked, so he went with me. It was a great start to my pro career. I still

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## Rick Gratton

*Canadians have been aware of Rick Gratton's playing since the days of Rough Trade, a group (now, sadly, defunct) equally famous for its kinky humor as its R&B grooves. But a familiarity with Rough Trade-era Gratton is not adequate preparation for today's Gratton on the clinic circuit: It's like Tony Williams meets Billy Cobham for twelve rounds, and they both go the distance.*

**BW:** With Rough Trade you recorded what was probably the first Canadian direct-to-disc album. I'd like to hear about that.

**RG:** Jack Richardson, who produced the Guess Who, produced the record. At the time, we were playing steadily at a club called the Chimney, on Yonge Street. He took us into the studio and wanted to give us a rockier edge, where we had been playing more or less in an R&B style. He made me play totally different, and I was very uncomfortable playing that way.

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## Mike Slosky

*Once upon a time, not too long ago, I was called to sub for Mike Slosky on a blues gig he would do between outings with Bruce Cockburn. I played, and the band members seemed happy. But starting before the sweat dried during the first break, and continuing through the three-night engagement, I was barraged by comments on the way Slosky would have done it. Mind you, they were satisfied with me; it's just that they were missing something extra—something special that Mike was able to give them. I've always felt Mike's playing is a little special; it's a real treat to behold him playing exactly what's right for Cockburn, alongside Fergus Marsh on Chapman Stick and Hugh Marsh on violin. The stuff they do is as good as it gets. But, as you'll see as the interview progresses, Mike's not going to be one to wave his own flag.*

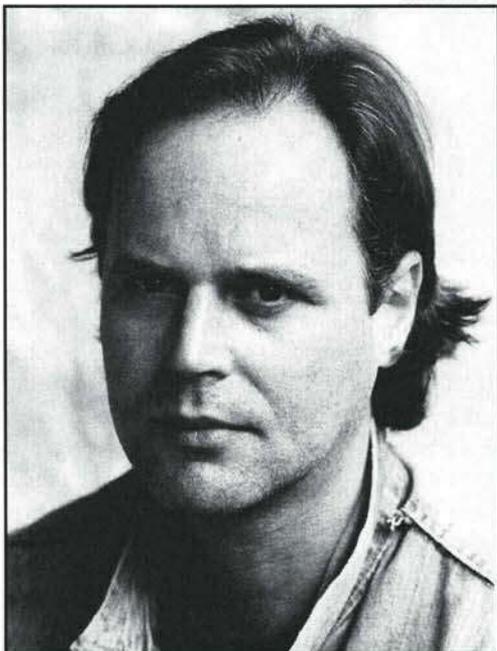
**BW:** Before the Bruce Cockburn gig, you played in Strangeness Beauty, Songship, and Godao Chorus, with Mary Margaret O'Hara. You did her solo album, too; that must have been somewhat different from a Bruce Cockburn session.

**MS:** We did the tracks four years ago in Wales, in an out-in-the-country studio that was put together in the early '70s. It was really the most gorgeous place to record. The bass player on the record was David Pilch, from Strangeness Beauty. We played in a few bands together, like M+M. We did their last album at Morin Heights. It was pretty "electronic-y." They brought their pre-production stuff from home to the studio and transferred that to 24-track, and we used that as a reference in our headphone mix while we played.

**BW:** That's a weird sort of click track.

**MS:** Yeah, I didn't really like it, and I still don't like it. Bruce Cockburn's latest album is great; we used no click track, and

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## Charlie Cooley

*Born in Halifax, Nova Scotia, in 1961, Charlie Cooley has made great strides in the ten years he's lived in Toronto. While best known for his work with the respected neo-Latin ensemble Manteca, Charlie covers the gamut with ease. With a "let's take care of business" attitude, he's not afraid of playing simple, and he's got a great big sound that breathes all the more for the simplicity.*

**BW:** You appear on a number of Manteca albums, including the recent Canadian release *Extra, Extra* and the U.S. release *Perfect Foot*. You must have gotten some good preparation in Halifax to jump into all this stuff.

**CC:** I had a great teacher, Craig Reiner, who was performing at that time with the Atlantic Symphony Orchestra. We used to have an exercise called the Cod Liver Oil, where you go from singles, to doubles, to a buzz roll thing—back and forth. I recently started teaching at Just Drums, and now I'm giving my students that same exercise!

In the Halifax educational system, they had orchestras, choirs, singing groups, stage bands, and jazz bands—with players who could really play. And I'd listen to the Beatles, Grand Funk, and much later to the Atlanta Rhythm Section and Toto. I was a big Jeff Porcaro fan. I was less into fusion. In Toronto, a lot of players get pegged, which I like, because I get pegged as "the straight groove player."

**BW:** I'm interested in what Latin studies or experience prepared you for Manteca.

**CC:** I mainly had to learn a salsa-type groove. The salsa thing in Toronto seems to be deeply rooted. I think it might have to do with ethnic diversity in this area. There's a Latin show on the radio, and everything's opened up so much. In true salsa,

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# Beating The Breakdown Blues

■ by Rick Van Horn

According to most drummers I know, playing in a band is a pretty enjoyable profession. There's a certain amount of glamor involved, even at the local club level. You're doing something that most—if not all—of your audience can't do. You're handling complicated and mysterious equipment, and exhibiting special talents. It's fun, it's rewarding, and—let's face it—it's generally pretty good for the ego.

That, of course, refers to the time when you're performing. We generally don't talk much about the unglamorous side: loading in, setting up, breaking down, loading out, driving home...head 'em up, *RawHIDE!* Well, nothing is going to make that part of the job go away, but I can offer a few tips to make it a bit easier. Hopefully, these will help you to maximize the "magic time" by minimizing the mundane time.

## Hardware Breakdown

Most hardware today is equipped with memory collars of some kind, and for those pieces that aren't, most drummers are aware of the availability of pipe clamps, shaft collars, and other mechanical devices that can be used in their place. In this day and age, there simply is no reason why any piece of hardware cannot be fit-matched to the piece it connects with.

Some drummers complain that since the use of memory collars requires the various parts of the stands to be packed up separately, this defeats the purpose of telescoping stands, namely: convenience. I can't argue with that. If you have stands that telescope into themselves and wish

to utilize this feature, you can mark the various sections at their proper level with crayon, permanent marker, or some other means that will stay on the stands. (This may not be easy, considering the amount of handling they normally take.) These marks can be in an "L" or inverted "T" shape, so as to indicate how each section matches with the next one both horizontally and vertically. This system will work well if you have mainly traditional straight or boom stands with no accessory items.

If, however, you use multi-clamps, accessory arms, mini-booms, and any of the other gadgetry now available to create custom setups, you need to establish the memory-lock systems I mentioned earlier. Once you have done this, you then have to consider how to break down and pack up in the quickest (but most accurate) manner. If you employ a drum rack, with multiple upper sections of tom arms and cymbal booms, this becomes even more important.

My feeling has always been that the less you have to take apart, the less you have to put back together. This, in turn, means less time spent setting up, and less worry about whether things are back together *correctly*. So, my advice is: Don't break anything down any further than you have to.

If you have traditional stands, why worry about whether to telescope them or take them apart? Why not just get a hardware bag long enough to accept the stands set at their full playing height, with only their tripods collapsed? (This could be anything from a professional hardware bag to an old golf bag. It doesn't automatically require a large expenditure.) You might need to rotate a boom arm down alongside the vertical shaft, but the boom's playing position can easily be marked with a bit of tape or a marker, and one

adjustment is better than total breakdown and reassembly.

If you have stands that mount multiple items via accessory clamps, *leave the clamps in place*. Again, use a hardware container large enough to accommodate this. If possible, leave whatever the clamp *holds* (tom arm, mini-boom, etc.) in place, too. If you must remove that item, be sure to have its position locked with a memory device of some kind.

I would *much* rather have slightly larger-than-usual trap cases (and enlist the aid of band members to load them) than spend precious minutes before a gig sort-

ing out and assembling a complicated mass of drumkit components—to say nothing of disassembling and packing up the same mass at the end of a long night. Being able to do a minimal breakdown and a quick load-out constantly justifies the effort I made in obtaining (or in some cases, building) the oversized containers I use. When you think about it, the total weight of the equipment is the same, no matter how much or how little it's disassembled. But the amount of time spent setting up or breaking down the same kit can be very different, indeed, depending on the extremes to which those tasks are taken.

"The less you have to take apart, the less you have to put back together."



## Cables

More and more drummers today are miking their drumsets. Recognizing this, several companies have recently introduced microphone models that offer excellent performance in very compact packages. The idea is to keep the mic's as inconspicuous and out of the drummer's way as possible. This is terrific, but it doesn't do a thing about the problem of multiple mic' cables, and how to keep *them* inconspicuous and out of the way. And if a drummer uses triggers or elec-

tronic pads, there are even more cables to worry about. All these cables can create a messy-looking kit when they are in use, and a real time-consuming headache to straighten out and pack up after the gig.

The answer to this problem is to bundle the mic' and/or patch cables into a "hod" (or "poor man's snake"). This not only keeps them neat while on the kit, it also makes them easier to break down and travel with. The key to doing this successfully is to employ a method that will keep the cables bundled securely, yet can be easily removed and re-installed if and when you want to add or remove a given cable from the hod.

Start by setting up your kit and installing all the necessary mic's and/or electronics. Next, figure how much slack is needed for all the cable runs. Then, working from the end of the cable furthest from the mixing board, start working the slack backwards toward the board. Using simple wire ties (such as are used to wrap around the necks of trash or leaf bags), bundle the cables every few inches. Each time a new cable is reached, give it a few feet of slack, and then add it to the bundle. If you want any cables to travel down particular stands in order to be even more inconspicuous, put a wire tie on that particular cable (or on the stand) at a point where it can affix the cable to the stand but be easily untied at the end of the gig.

Don't use tape for cable hods. Masking tape is too weak and is conspicuous due to its light color; electrical tape is messy and unreliable; and duct tape is hard to get off in a hurry in order to make changes. Stick with garden-variety wire ties. You can get them in most hardware stores, either pre-cut, or on a roll of 1,000 feet, which you can cut to length as needed. It would be good if they could be in the same color as your cables, but even if they aren't, they're the easiest and quickest method of securing cables into a hod.

If it is easier to reach your mixing board from the drums by starting at the center front of the kit and going around the two sides, it might be necessary to create two separate cable hods. (My mixer is placed immediately behind me,

so this is the case.) If, however, the mixer is off to one side and everything must ultimately go in that direction, a single cable hod is usually the best idea; it certainly is easier to pack up and carry.

### Efficient Packup

Here's a time-saving tip that I discovered the hard way. I've worked in any number of clubs where the drums were set up on a small stage or riser, against a back wall (and often in a cramped alcove). The stage, in turn, faced out onto the dance floor area. When it came time for me to break down and pack up my kit, I couldn't get my cases on stage behind or near my kit; they had to be placed on the dance floor area in front of the stage. As the drums came off the kit, I was faced with the choice of stacking them up on the stage beside me (taking up room necessary for further breakdown of stands) or walking down off the stage to where the cases were, putting the drums away, and then walking back.

This same problem existed if I tried to start with the hardware. As soon as I put my cymbals in their bag, I had a bunch of stands waiting to be put away, but no easy way to break them down and get them right into their container. Once again, if I piled them up, they created a space problem. If I took them, a few at a time, to the hardware bag, I was doing a lot of walking.

That's a long story to illustrate a simple principle: Get some help! Many drummers—even at the club level—have drum techs. If you do, you're set, and you can stop reading at this point. But if you don't, get someone to help you pass your equipment from where it comes off the kit to where the cases are. This can be a designated drum tech, a good buddy, a spouse, or (as in my case) a bandmate. My band members soon learned that if they helped me get my gear offstage and packed up quickly, we *all* got home earlier.

Here's my breakdown system. I stay behind the kit, first pulling off my cymbals and bagging them. The bag is handed to my helper. Then I remove the drums. As each one is removed, I hand it

to my helper, who puts it in its case. This leaves me with bare stands. I break these down—minimally—and give them to my helper, who fits them into my trap cases. When all else is gone, the only things left on stage are my mic's and cables (which I have bundled neatly so that I can just wrap them up quickly and pop them into their container). My helper doesn't have to know anything more about drums or hardware than how to put them in a case or bag, and I don't have to spend twice the amount of breakdown time I should walking between the stage and my cases. It's a simple system, but it works wonders.

By the way, I reciprocate for this help from my bandmates by being the first one at each gig and checking out all the technical details (like stage space, power sources, lights, etc.) I also have my drums set up early enough to be available to help set up our P.A. system. We don't have any roadies, so we employ a team effort to make our setups and breakdowns as efficient and painless as possible—which keeps us all more excited about the time in between!



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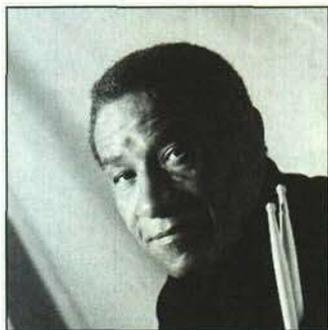


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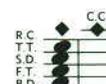
# Max Roach: "Blue 7"

■ Transcribed by Thomas R Barrick

Some say he's the most musical drummer of all time. This month's *Drum Soloist* features the one and only Max Roach demonstrating some of his artistry, performing a solo from the Sonny Rollins album *Saxophone Colossus* (Fantasy OJC-243). "Blue 7" is one of Sonny's best recorded blues, and it showcases Max. Once again he shows us that phrasing, feel, and dynamics are keys to his flowing and melodic solo work.

Max chooses a smooth, gliding groove led by his ride cymbal and hi-hat, to allow for a conversation between snare, bass, and toms. Although not notated, Max plays his hi-hat on 2 and 4 throughout, as well as the bass drum on all four except where indicated. His use of dynamics are apparent in certain rolls (measures 23 and 39), which add color to the solo. Beginning in measure 45 the phrasing becomes creative by grouping rhythms in a three feel. After taking its course, it then resolves back to the common meter. This grouping characteristic is used again (measures 57 - 58 and 67 - 68) as a means to phrase his triplet figure. Measures 69 - 72 and 75 - 76 show a more involved version of the three grouping, bringing about more motion. Measures 77 - 79 then reinstate the melodic grouping from measures 45 - 46, building the solo to a well executed climax. Check it out.

MUSIC KEY



The musical notation consists of eight lines of drum notation. It begins with a 4/4 time signature. The notation includes various rhythmic patterns, primarily triplets, and dynamic markings such as 'p' (piano). Measure numbers are indicated throughout, including a specific measure 23. The notation is designed to be played on a drum set, with different symbols representing different drum parts as defined in the music key.





# Gregg Bissonette on the new Free Floating System Snare Drum from Pearl.

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"I LIKE ZILDJIAN CYMBALS ALMOST AS MUCH  
AS MY NEIGHBORS HATE 'EM."

The purpose of this department is to provide an avenue of communication directly between the consumers of drum and percussion equipment and those who design and manufacture that equipment. We invite all *MD* readers to respond to the questions presented; a representative selection of responses will be printed in a following issue.

November'91's question was:

**Do you feel that pro-level drum and cymbal stands need to be as heavy-duty as they are, or would you like to see manufacturers place more emphasis on lighter-weight, less-expensive models?**



As durable, yes! As heavy, no! The average working drummer is not wealthy and must carry his own equipment. Manufacturers should stop sapping his strength (and tapping his wallet) even before the gig starts. Lighter-weight metals with tubular tripod legs would keep the durability up and the expense down—thus providing a win-win situation for manufacturer and consumer alike.

Marv Gordon  
N. Miami Beach FL



I have been playing for over five years, and I plan to buy my first kit this summer. I do a lot of research with drum catalogs. In doing so, I have found one thing time and time again: Every manufacturer puts far too much pressure upon drummers to buy monstrous, double-braced stands. There are other options. Take Ludwig's *Modular*, *Rocker*, and *Classic* stands, for example. I find *Modular* stands to be too muscular, *Rocker* to be great in price and size, and *Classic* to be the best. Pro or not, anyone who *needs* a double-braced stand has a major equipment-abuse problem, and usually pays twice as much for hardware. Take a look at models like *Rocker*, Tama's *Stagemaster*, Pearl's *750* series, Yamaha's *500* series, and other light-weight hardware. You'll be surprised at the quality—and the prices!

Kris Hammerstein  
Elkhart IN



The main factors determining the need for heavy-duty stands would be the style and the attitude of the drummer. If a drummer plans to kick the kit across a stage...well...he or she should opt for the sturdiness of the heavier stands (if they are to be used again).

I have found that most lighter-weight stands can take as much wear-and-tear as the heavy-duty stands can. The only real difference is that the lighter-weight stands do not have some of the special features that can be found on the heavy-duty models.

It makes sense for manufacturers to offer stands of differing weights and leg-bracing configurations to suit various playing styles and weights of drums and cymbals. However, they should

offer *all* of those stands with the same functional features—such as tilters, memory locks, etc.—so that drummers who don't need the heavy-duty stuff can still enjoy the convenience of those features.

Carl Nelson  
Titusville PA



There's a place for both kinds of hardware. Heavier players can benefit from the strength of the bigger stuff, and there's no denying its visual appeal. Audiences are impressed by it, and that's a tangible value in today's image-conscious market.

However, I'm not in that market; I'm in the local-clubs-and-weddings circuit. I need hardware that isn't big and heavy—but is every bit as durable and reliable as the stuff that is. I don't begrudge the strength required by the "heavy hitters," but I absolutely resent being treated as a "second-class citizen" by the manufacturers when it comes to the appointments on the lighter-weight stuff. Tilters, bushings, amount of height adjustment, and other operational features are definitely short-changed on a lot of the "second-line" stuff. This isn't the case everywhere; DW makes an excellent light-weight (for them) hi-hat, and Pearl and Yamaha offer light-weight stand series that are well-made. (But even they skimp on the tilters.)

I've always tried to give a top-quality performance, even though my gigs are in clubs, rather than arenas. I see no reason why I shouldn't expect to get top-quality performance from drum equipment designed to meet my needs. And I'm certainly not alone. I think the manufacturers may be overlooking a major, long-term market in their efforts to "cash in" on the heavy-rock boom.

Frank Triana  
Los Angeles CA



In response to your inquiry, I don't believe that "lighter weight" and "less expensive" need necessarily be combined. Those of us setting up and tearing down several times a week at various locations (and often having to carry the gear over great distances) would be more apt to consider size, weight, and durability than low price. I can assure you that when 1:00 A.M. rolls around, the price of my hardware is the least of my considerations!

One of the manufacturers—Gibraltar—is on the right track with their aluminum stands—although they are bulky. Three cymbal stands and a snare stand won't fit into my trap case.

Mike Elder  
El Paso TX



Being an owner of both lightweight and heavy-duty cymbal stands, I feel I can give an honest answer. It is not very often that *any* of my cymbal stands move, loosen, or fall over. I do feel that companies are generally going overboard with the heavy-duty stands; they seem to be somewhat of a gimmick tar-

geted at heavy hitters. On the other hand, I do mount my toms on heavy-duty floor stands, where I believe such stands are necessary.

Rob Craigmyle  
Providence RI



Yes, I do think drum companies need to produce heavy-duty, double-braced stands. I use double-braced stands because they are durable and dependable. I am a hard hitter, and when I lay into a cymbal, I don't want to see my stand wobble or move around. I saw a show once where a drummer hit his China, and the whole stand toppled over. I like my equipment to take a beating, and I don't think it is that heavy to carry—especially when I have a hand from my friends on the crew.

Shaun Merrill  
Boston MA



This month's question pertains to the products offered by cymbal, drumhead, drumstick, and other accessory companies—many of whom promote their extensive range of sizes, models, sounds, etc. While this offers consumers a wide selection of products tailored to meet their personal needs, it also creates a potentially daunting amount of choices to be considered. So our question is:

**Do you appreciate the wide range of choices available when it comes to selecting cymbals, drumheads, drumsticks, and other accessories, or does the number of choices make the selection process difficult or confusing?**

Send your response to Liaison, *Modern Drummer* magazine, 870 Pompton Avenue, Cedar Grove, NJ 07009. Please limit your response to 150 words or less, so that we may have the opportunity to print as many responses as possible.



A large advertisement for Yamaha drumsticks. The word "YAMAHA" is written in large, purple, block letters across the top. Below the text, three wooden drumsticks are shown diagonally, overlapping each other. The background is white with a green horizontal bar at the top. In the bottom right corner, the text "...and drumsticks, too." is written in a large, bold, black font. Below this, a smaller line of text reads: "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." At the bottom left, there is a small copyright notice: "© 1991 Yamaha Corporation of America, Band &amp; Orchestral Division 3445 East Paris Avenue, S.E., P.O. Box 899, Grand Rapids, MI 49512-0899". At the bottom right, the slogan "The Pursuit of Sound™" is written in a cursive font.

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# Getting Your Sightreading Together



by Emil Richards

Before we start this month, I would like to make a correction to a statement that was made in one of my previous articles. In that article it incorrectly stated that in studio calls we get two ten-minute breaks per hour. The truth is, we get *one* ten-minute break every hour, so on a three-hour call we get thirty minutes of rest time. When you see the amount of music we go through in a three-hour session, you can well understand *why* we need to break every hour.

Now on to this month's lesson. When I was young and studying mallets, there wasn't as much literature to study or to read as there is today, so naturally, the mallet students would study from flute, piano, and violin books. It was good training, because you can never read enough new music. Studying other types of literature will help you to be prepared for anything you may run across, especially in the studio.

A good routine to get into is to read at least one new piece of music every day. Take anything, like the examples accompanying this article, and just read through it. Don't be overly con-

cerned with mistakes, because what you're mainly concerned with now is developing your reading skills. When you have time you can go back and try to learn the piece.

Another good practice method is to find one new rhythmic figure or pattern each day. Look through fake books, jazz charts, or contemporary music to discover some new syncopation you haven't seen before. If you can't find a rhythm you haven't seen before, write one down yourself. Just sing an interesting phrase, then write it out. In time you'll have a manuscript book full of "licks" that you can call on when soloing or composing.

The mallet parts that I have been running across in the studios recently are becoming more complex and lengthy. When I used to get called for a mallet session, it would involve a lot of measure counting, and then all I'd have to play would be a three-bar phrase. But these days, the mallet parts are written so that they are doubling what the other sections in the orchestra are playing, and there are fewer and fewer measures of rest.

That brings us to the music for this article. It's from the hit TV series *The Simpsons*. When I played the original part, I didn't have much to play. But after the orchestra was dismissed, composer Danny Elfman asked me to stay and overdub the entire first violin part. I had to read through the part rather quickly, and if I hadn't kept up on my reading, I could have been in trouble. At that point I was very glad that I had studied out of those violin books years ago! So, as percussionists, we *have* to keep our reading skills sharp.

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# Zutty Singleton

by Burt Korall

Zutty Singleton was born in Bunkie, Louisiana, not far from the Crescent City, in 1898. Like others of his time and place, Zutty (whose name is Creole patois for "cute") was affected by vaudeville and ragtime. But essential to the character of his performances—particularly his older recordings—are the march rhythms and sense of syncopation of New Orleans and early jazz.

Who and what was Arthur James Zutty Singleton? Essentially, he was a visionary who did many things first, like playing brushes, using the sock cymbals (a forerunner of the hi-hat), and introducing a variety of ideas (including organized drum solos of a full chorus or more) that later were adopted by others.

No context seemed at all intimidating to Zutty. He was at home in marching bands in New Orleans, or with Louis Armstrong in small and bigger bands in New Orleans, Chicago, and New York. For some of his best early work, try *Louis Armstrong, Volume IV: Armstrong And Earl Hines* (Columbia Jazz Masterpieces)—specifically "No Papa, No," in which he introduces the whole drumset on a recording.

Singleton adapted well to the Roy Eldridge eight-piecer at the Three Deuces in Chicago in 1937, and brought to it a marvelous pulse and sense of quality. Try "Heckler's Hop" on *Roy Eldridge—Little Jazz* (Columbia Jazz Masterpieces). More than a generation away from his roots, Singleton plays in a manner that is just right for the little swing band. Even with Charlie Parker and Dizzy Gillespie on Slim Gaillard records later on, he fit right in.

The heart of the matter is that Zutty never got old. He took his cues from each environment and moved according-



Photo courtesy of Rutgers Institute Of Jazz Studies

ly, indicating an instinctive understanding for the freedom and discipline of jazz and the idiosyncrasies and styles of its players. He used the snare and bass drum most, but brought the whole instrument into play when needed.

His was the work of an uncluttered mind. He used the most direct means to move music along, never forcing time, just directing it and holding it firm, while giving the beat an unusual sense of buoyancy. In short, Zutty brought music vividly alive. He made you listen and feel. And how he could swing!

Veteran record producer Milt Gabler, who supervised Commodore record dates that featured Zutty, says, "He had a great feeling for time. The guy could really back up a soloist and get the band to swing. Zutty gave a group of musicians a kick with the bass drum foot in unusual places—to goose them, to drive them."

Legendary jazz clarinetist and band-

leader Artie Shaw adds, "Zutty was very smooth. He had that kind of nice, steady beat. His style was absolutely straight and simple—no pyrotechnics, just good and solid. He'd wag his head as he played. And he had a funny kind of inward smile when he was really swinging."

Bassist Milt Hinton, who worked with Zutty in Chicago in the 1930s, adds, "He was the dominant force in the rhythm section. He maintained the time and was in full control."

Where did Zutty learn? What was he like and how did he go about his business? The late Nesuhi Ertegun, a friend and fan of Singleton and one of jazz's great record producers and critics, provided crucial information about the drummer in conversations we had several years ago: "Zutty learned in the streets of New Orleans, much as his great friend Armstrong did," Ertegun asserted. "He first played on home-made instruments.

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He didn't buy his first sets; he actually made them himself.

"On a lesser scale, Zutty did for drums what Armstrong did for jazz trumpet. He gave the instrument freedom. He took it from its rather limited, strict timekeeping function in New Orleans music and made it a little more of a virtuoso instrument. Expanding the drums' role, he added new colors and tonalities. He had all kinds of attachments on the set—the ratchet, for example, which stemmed from vaudeville—and he brought them into play for color or novelty effects.

"I became quite close to Zutty over the years," Ertegun remembered. "He was very friendly if he cared about you. Like all New Orleans people, he was extremely polite, well-mannered, and always very careful about being well-dressed. He had a certain native elegance and charm.

"But as nice as he could be, he had negative feelings about certain things, which he would reveal to you after he came to know and trust you. Piano players were the bane of his existence. He felt that there was a conflict in a band between the drums and piano. Zutty had the feeling that very often piano players were trying to make him look bad."

It was Ertegun's contention that "Zutty's element as a drummer was small groups—trios, quartets. In a small band, he could listen to the soloists and play with or against them. In big band drumming, you have to pull the whole thing together. And I don't think Zutty was equipped to do that.

"Like all great jazz drummers," Ertegun said, "he had the ability to swing and lift and change things. He could play a little rim shot in a key spot, and everything would change and begin to move. It could be electric! When you listened to him in person, and on records, too, it was clear that Zutty had a complete sense of dynamics. And he had a way of linking phrases and choruses with charming fills or licks. Not too many drummers could do that in the late 1920s and in the '30s, which were his really big years."

The discerning Ertegun concluded, "He was a musician in the true sense.

Creative and very instinctive, he knew what to do to make music more interesting. Because of his talent and wonderful personality, he worked with a lot of excellent musicians and recorded a good deal. But, unfortunately, Zutty had nothing at the end of his life, absolutely nothing—only the love and respect of all those who knew him and his drumming."

Singleton initially became involved with drums as a youngster. His Aunt Carrie bought him his first real set. His first professional jobs in New Orleans were with pianist Steve Lewis. They performed at dances at the New Orleans Country Club and the Louisiana Restaurant. Playing at theaters—with Lewis at the Rosebud and with John Robichaux and the pit band at The Lyric—were great learning experiences for the young drummer. He came to know what to do for dancers, jugglers, comedians, and singers, and how to utilize the drumset to underscore various situations while playing for silent pictures. Singleton learned by doing; it was a matter of on-the-job training.

Other drummers had an effect on Zutty. Early on in New Orleans, Louis "Old Man" Cottrell (who played at the Orpheum Theater), Paul Dedroit, and Henry Zeno influenced him; much later, he expressed an interest in Max Roach and Rufus Jones. His favorite, though, was Gene Krupa. Singleton told British critic Ray Coleman, "I don't say he's the best, but he's my boy."

About Cottrell, Dedroit, and Zeno, Zutty told jazz historian Martin Williams, "They all knew how to phrase, and they all played under the band—never loud or overbearing. And they never played too

much cymbal. I liked Cottrell's roll and the tone he got. I liked the way Dedroit played with the theater acts."

Singleton told Russ Sanjek in a 1941 interview in *HRS Rag*, "I never heard Cottrell take a break. He just played foundation. What time and swing that man had! On a parade he would really play."

Singleton's playing was directly linked with that of Cottrell. "When I was coming up," he once said, "I just wanted to concentrate on keeping time. My style is just a simple style, but it fits the music."

Ray McKinley, in a column in *Metronome* in 1940, cast additional light

on the Singleton style. He said, "In this week's *Time*...there is a picture and some praise of Zutty Singleton at a jam session. I am glad it was Zutty and not Gene, Buddy, Dave Tough, Cozy, Jo Jones, or me. Or indeed, any drummer who can do a paradiddle, a fast string of triplets, or any of the rest of it, because this session was Grade-A jazz, and when it's for this, nobody cares how much you've practiced or how fast your wrists are or whether you've got any teeth. All they want is a beat—no tangents—and Zutty has just that.

"He is the only drummer I know who is absolutely unaware of rudiments," McKinley continued. "He gets his kicks from the surge of the primary beat itself (one, TWO, three, FOUR), and that is why he

is great. His variations on this beat are simple, nearly always plain vanilla, with some syncopations based on four or eight to a bar."

Singleton's association with Louis Armstrong in the late 1920s is a primary landmark of his career. His Hot Five and Hot Seven recordings with the trumpet master (Columbia) made him world-

"The heart of the matter is that Zutty never got old. His was the work of an uncluttered mind."



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famous, even though a number of the recordings did not fully reveal the extent of his talent because of the limitations of the recording process during the period.

Singleton never returned to Armstrong on a full-time basis after the job at Connie's Inn in New York in 1929. Louis and Zutty made recordings together and were in the film *New Orleans* (1946). But it remains a music business mystery why these two friends were never together for an extended period of time after the halcyon days in New Orleans, Chicago, and New York.

But Singleton made his own sort of history, with and without Louis. He played in New Orleans, Chicago, New York, Los Angeles, and numerous other American cities, as well as in Europe. His credits are diverse and wide-ranging, including dates with Fate Marable, Charlie Creath's band, the Carroll Dickerson band, Earl Hines, Jimmie Noone, Roy Eldridge, Eddie Condon, Bobby Hackett, Bubber Miley, Otto Hardwick, Fats Waller, the dancing Berry Brothers, the great Bill Robinson, Mezz Mezzrow, Joe Marsala, Sidney Bechet, and Slim Gaillard, and with the T-Bone Walker Band that had Charles Mingus on bass. He was also the leader of a variety of his own bands.

In addition, Zutty was seen in films, including *Stormy Weather* (1943) with

Fats Waller, Lena Home, Cab Calloway, Bill Robinson, and others, the aforementioned *New Orleans* with Armstrong and Billie Holiday, and *Turned Up Toes* (1949).

The list of Zutty's recordings is endless. But to get a good idea of how the great man played, try "Moppin' And Boppin'"—a lesson in creative timekeeping and using the elements of the drumset in a highly provocative manner. It can be found on the current album *Fats Waller And His Rhythms—The Last Years (1940-1943)* (RCA-Bluebird).

I also suggest the Columbia Armstrong and Eldridge sessions, and the Pee Wee Russell Trio 1941 date on Commodore, co-featuring clarinetist Russell and pianist Joe Sullivan. On the latter, pay close attention to the Singleton solo vehicle "About Face." The drummer develops a highly effective 48-bar solo—four blues choruses—using press rolls, triplets, and tom-tom, cowbell, and woodblock effects. Zutty's work seems pre-edited; he gets to the heart of ideas, condenses them, and moves from one to another without wasting strokes. The track is available on a single LP, *Three Deuces And Hot Four* (Commodore), and as part of the complete Commodore collection, released by Mosaic.

"My Little Dixie Home," from *The Jelly Roll Morton Centennial—His Com-*

*plete Victor Recordings* (RCA), provides a good view of Singleton. His performance is a matter of a variety of percussive colors. On this and on "Good Old New York" from *Jelly Roll Morton: New Orleans Memories & Last Band Dates* (Commodore, released by Atlantic), he plays pulsatingly and creates interesting, well-structured solos. He was ahead of the pack on the first session in 1929, and still evolving 11 years later on the second.

Zutty Singleton left a trail of excellence when we lost him in 1975; we should consider ourselves thankful that the records and so many memories remain. A vivid verbal picture of Zutty, drawn by distinguished *New Yorker* jazz critic Whitney Balliett in his book *Such Sweet Thunder*, reveals the essence of Zutty's gift:

"The warmth and drive and pleasure that flow out of Singleton and his drums is irresistible. He is the sun...he exudes delight when he plays. Emotions chase and flicker through him, appearing when he drops his eyelids and hoists his eyebrows, when, abruptly lunging at a cymbal, his stick a truncheon, he clamps his lips shut; and when delivering a mighty roll, he shakes his head from side to side with a fury that compounds his rhythms. But just his arms and his head really move; his trunk is a rigid, stately pivot."

That was Zutty....



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# Writing A Program Of Instruction

by Woody Thompson

There is a wealth of written material available to the drumset teacher to facilitate his teaching program. I'm particularly fond of using George L. Stone's *Stick Control* and Ted Reed's *Progressive Steps To Syncopation* in my instruction, and in more advanced or specifically directed situations I will often use Charles Dowd's *Funky Primer*, Jim Chapin's *Advanced Techniques For The Modern Drummer*, or one of Peter Magadini's books on polyrhythms. But over the years the main written program I've come to rely on is a spiral notebook filled with my own written exercises and patterns.

I feel that the advantages of this kind of teacher-tailored program of instruction outweigh the potential disadvantages. I ask all my new students to come to their first lesson with a standard spiral notebook. I have found this is a better format to work with than most blank music manuscript notebooks; there is more space between the lines in a spiral book, and I'm able to fill it with notation that is larger and clearer. The extra space also makes erasures easier, and if I ask my students to write out their own patterns, they can do so with less difficulty. If I want to devote a page to written comments, definitions of terms in drumming, names of parts of the drumset, or the date and time of the next lesson, the standard lined notebook also makes this an easy task that results in more legible writing. Spiral notebooks are cheap and widely available, and eliminate a trip to the music specialty store for students or their parents.

The first series of lessons that I will write out for a beginning player is fairly

standard and doesn't vary much from one student to another. But as each student advances, writing out a tailored program of exercises and patterns allows me to be flexible in terms of where the student goes with his or her playing.

Once I feel the basics have been covered, I can design exercises and rhythms that relate to rock, funk, jazz, reggae, or rudimental drumming—depending on the inclination of the student. For example, when I introduce the five-stroke roll to a student who has an interest in funk, I can write it out as a pattern played between hi-hat and snare—as is effective in funk music. For a more reggae-oriented player, I can write it out as a timbale lick—as is often heard in reggae music. In a teacher-tailored program such as this, I don't need to be stuck with the direction taken by a particular book if I don't feel it is best serving the needs of the student.

I do my writing in students' books right at the lesson. I find that if they watch me write a pattern from scratch, they gain a better understanding of the logic involved in musical notation. I use a simple but clear system of slashes and stems for the notes, and I always write in pencil so that changes or corrections can be made easily.

Often I will write things out while the student is working on something else. When I feel a student is tired or his concentration is wandering during the lesson, I will sometimes write something out for them while they take a break. Writing out a pattern while the student watches and explaining its structure as I go is a good way to both intellectualize the rhythmic process and break up the "playing" portion of the lesson.

A great advantage to this "notebook" form of teaching is that the teacher is able to constantly refine and improve the quality of instruction. Perhaps more importantly, the teacher is forced to give more thought to the approach he is to take with a particular student. Since the instructor is not working with a preset program, he is forced to make his own decisions about *what* material gets covered, *how* it is covered, and *when* it is

covered. I believe this encourages teachers to take more responsibility for how they teach.

Writing out books for individual students also lends a personal touch to the lessons that can't be provided by pub-

## Playing Slowly

Learning the skill of drumming has a great deal to do with what I call "body memorization." This is the process whereby the hands and feet seem to learn what to do without the intervention of the conscious mind. This is manifested in a drummer's ability to sit at a drumset and play a pattern "without thinking about it." Obviously, the brain is *involved* in this process. But once the body has "memorized" how a rhythm is executed, the slow, analytical assistance of our mind is no longer necessary.

For most people, the key to "body memorization" is repetition. When first learning a rhythmic pattern, a student will use the analytical mental process to make sure he is correctly executing the pattern; his mind will be aware of just how each limb is falling at the set. The goal, however, is to eliminate the brain's conscious participation and to let the body, in a sense, run on automatic.

Repetition, in my experience, is the only sure way to achieve this. Often, my judgement of a beginning player's "talent" will be partially based on how much repetition he needs in order for his body to effectively memorize a pattern. Some students take to the execution of patterns in a speedy, natural way; for others it is a more laborious and time-consuming process.

It is the responsibility of a good drum teacher to foster effective techniques of body memorization in his students. My approach is to emphasize the *successful* repetition of a pattern (such as rudiments). If a student practices something repetitively—and makes regular mistakes as he does so—his body "memorizes" these mistakes and integrates them into

lished material. I recently looked through one of my students' workbooks and found it peppered with drummers' names: "Bernard Purdie," "Carlton Barrett," "Tony Williams," "Charlie Watts," and comments like "Little Feat, Civic

the learning process; he is actually practicing doing something wrong. Therefore, when a student is first learning a rhythmic pattern or sticking, it is of the utmost importance that he practice it in a way that maximizes the success of each repetition.

The best way for a student to do this is to practice *slowly*. This is sometimes difficult for young students to do, for two reasons. First, they are often running at an energy level that makes it far more comfortable for them to play at a moderate or even fast tempo. Second, once young players have made at least one successful repetition of a pattern, they seem to have a natural impulse to try immediately to speed it up. But it has been my observation that the speed at which a young student naturally wants to play a new pattern—what I call his "tempo of comfort"—is often a speed at which his execution is fraught with mistakes. Therefore, the student does not practice successful repetition of a rhythm. At this point the teacher should slow the student's playing down—and *keep* it slowed down so the student doesn't end up practicing mistakes.

Most students won't think to do this themselves. In fact, it's often difficult for students to think in significantly slower tempos when they are *instructed* to do so. A young student's idea of "slower" is usually only one or two beats per minute off his "tempo of comfort." A good teacher will show the student—by example if necessary—how to come down 10 - 15 beats per minute in tempo so that the pattern can be practiced at a speed that ensures a greater chance of successful repetition.

The other great advantage to being able to successfully execute a rhythmic

Auditorium, July 9th." In some ways the notebooks can become diaries that reflect communication with the student over time.

Also, in many years of band playing, I have developed my own approaches to

pattern at a slow tempo is that it increases the player's ability to perform that pattern at *any* tempo. This seems to be especially true for students playing more complicated four-limb rhythms, such as fusion or Latin beats.

Many times, students who have gained some mastery of the set are able to execute such a pattern at their tempo of comfort—but are not able to play the part at a slower tempo. This comes about because at this stage the student is only able to play something successfully by letting his body take over and play as if on automatic. The analytical mind is not being involved in the process. This student needs to be encouraged to slow the rhythm down, engage the analytic mind, and become aware of how the limbs are falling in relation to one another. In this way the player forms a more solid mental foundation for playing the rhythm successfully at different speeds and in different situations.

Players who only learn to execute at their tempo of comfort are more prone to make mistakes in a pressure playing situation, because they are not able to fall back on a mental construct of how the rhythm works. They are going strictly on "feel," and often tension or excitement can affect the body's ability to execute something on the basis of "feel" alone.

Oftentimes these students will "fool" a teacher with their ability to play a pattern very well when asked. When pressed to execute the same pattern at a slower tempo, however, they falter. A conscientious teacher understands that advancement in drumming is not just a process of getting a student to execute faster, but also to encourage him to execute *slower* and more consciously. •

technique, feel, and specific rhythms. These idiosyncrasies will not be included in someone else's book of drum instruction, but can be easily included in teacher-written notebooks. The student can benefit from this direct communication of the teacher's personal drumming style.

In the case of some students, the written notebooks are the only visual material they have; in other cases they are used in conjunction with published books. This is especially true for students who do a lot of reading or are working on their reading. Writing out lengthy drum charts is a waste of time when there are plenty of sources for reading exercises, big-band charts, snare-drum etudes, rudimental solos, etc. But for instructing the student in most pop-style playing on the set, I find written notebooks to be fully adequate.

The biggest potential *disadvantage* to this kind of teacher-directed, hand-written program is that the teacher might miss covering important material, or somehow deprive the student of essential instruction, due to deficiencies in the teacher's own drum knowledge or personal concept of instruction. My best advice to teachers concerned about this possibility is to make themselves as familiar as they can with good instructional material. This way they can have a general framework on which to base their *own* program of teaching. I feel it is very important to have a list of the 24 drum rudiments on hand for reference. Peter Magadini's *Learn To Play The Drum Set* books provide an excellent general layout of instruction in the basic areas of drum-set playing, which the teacher can use as a basis for his own instructional design.

I have also found it helpful to recall the ways in which *I* was taught drumming—to use as a model (both positive and negative) for my own instruction programs. And, of course, it is the lengthy process that transformed the teacher himself from an aspiring drummer to a proficient, knowledgeable player that serves as the best foundation for a complete and effective program of drum instruction.



# Professionalism: A Daily Dozen

by Mat Marucci

If someone earns money playing the drums—whether part-time or full-time—he or she is a professional drummer. Sometimes how often a drummer works has less to do with his or her musical abilities than with how those abilities are applied.

The following tips will help the young drummer get a perspective on what it takes to be a professional working drummer. They can also be helpful to the older, more experienced drummer—because we can all lose our perspective at times. I am sure everyone will find something on this list he or she has been guilty of neglecting, and will welcome the reminder.

**1) Warm up before the gig.** This is one of the best pieces of advice I can give. Naturally, if you have practiced during the day you should still be loose enough by evening. But if you did not practice (or if it is a morning or early afternoon gig), a short ten- or twenty-minute warm-up will definitely give your playing an edge.

Some musicians feel that warming up is unnecessary—even amateurish—but that is totally wrong. In the first place, musical instruments (especially drums) are very physical, and a certain looseness and flexibility are required to perform on them at optimum efficiency. Why have to wait until the second set to be totally in command of your instrument? Besides, you never know who might be in the audience listening to just the first set—a reviewer, a record producer, other musicians—and that will be all they might have to judge your playing capabilities by. In addition, it's really a great feeling to play smoothly and relaxed during that first set. Sometimes you can save a train wreck up there, and you can be sure it will be noticed by all involved.

**2) Keep good time.** This is the most important thing a drummer can do. Most musicians and singers rely on their drummers to keep time for them, but even when performing with players who have great time themselves, the drummer's time needs to be excellent so as not to break the groove.

**3) Be on time for the gig.** Set up the drums earlier in the day if possible. It is always better to walk in on the gig with just your

sticks and cymbals in hand than to have to lug equipment in, set up, adjust positions, tune, etc.—and then play the job (and even more so if you have to wear a tuxedo).

**4) Be a good sideman.** This includes all the previous rules up to this point. Play what the leader asks, and don't complain about times, tempos, styles, or anything that might give the leader any additional problems. The leader has to book the job, hire the musicians, negotiate money, please the club owner (or whoever hires him), satisfy the public, call the tunes.... Good side musicians are really noticed and appreciated because they help make the job go smoothly. Become a leader one time, and I guarantee you will improve your attitude as a sideman.

**5) Play in context.** Play a dance job like a dance job and a rock gig like a rock gig. Trying to play avant-garde jazz licks on a wedding job won't make it—and won't get you rehired. Also, keep in mind the abilities of the other musicians. You may be light-years ahead of them in experience, knowledge, and technique, but if your playing becomes too complex for them to comprehend, you will just lose them—and the gig. Always try to make the band as a whole sound good while playing to the highest level possible in context with the music and the other musicians.

**6) Control your ego.** At times this can be the most difficult rule to follow. Ego is definitely healthy and necessary, but it must be kept under control. Sometimes we can take it personally when asked to do things like turn the volume down or keep the tempo steady. But the problem could be someone other than you. Maybe the guitar is too loud or the bass player is dragging and you are simply being asked to keep them in check. Very seldom will a drummer be called for a gig to do solos under a spotlight. You are hired to do a job, so just do it and don't let your ego get in the way.

**7) Act professionally at all times.** If you act professionally, chances are you will be treated in a professional manner. Treat your job like a job—not a big party. Dress cleanly and properly. Stay sober, and be reserved, not loud and boisterous, on the breaks. This is

not to say you can't enjoy yourself on the gig. If we didn't enjoy our work, why have music for a career? However, keep things in perspective, and take care of business first. You will find that the better you do your job, the more you will enjoy your work—and the more respect you will garner.

**8) Have the right equipment for the gig.** It just does not make sense to bring a bebop set on a rock or funk gig, and vice-versa. The sound of your drums definitely affects the way you play—as well as the sound of the band. Also, bring a good assort-

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your ego get  
in the way."



ment of sticks, brushes, mallets, and the like to be prepared for any occasion. And be sure your equipment is in good shape. Equipment breakdowns in the middle of a set are unnecessary and can ruin a great groove.

**9) Practice at home, not on the job.** The gig is not the place to try out some new sticking or technique. Besides, the tendency, when trying something new, is to force it into a spot where it doesn't necessarily fit. After a technique has been perfected at home, then by all means bring it on the gig. Just be sure to use it in context.

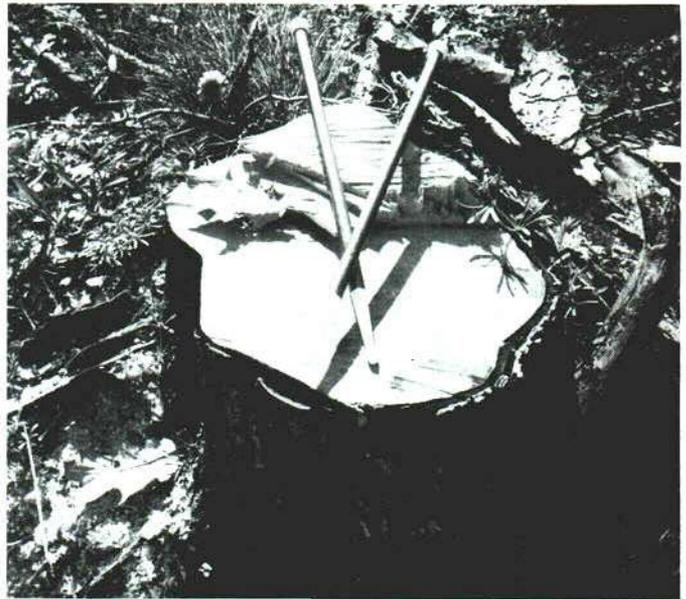
**10) Play as if your reputation depends on it.** It just might. As stated earlier, you never know who could be in the audience. Just play the gig in context and as perfectly as possible, and everyone will be more than satisfied—the leader and other side musicians, the customers, the club owner or concert promoter, and you.

**11) Play yourself.** Add something special to the music. This is what makes you different from other drummers: your own personal approach to music and drumming.

**12) Play music!** This is the ultimate goal. Whenever you sit down to practice or play, think musically. Relate everything—from your warm-up exercises and rudiments to advanced sticking and rhythms—to music. I have heard drummers with less technique than others sound better because they were playing musically. Study music and musical form, including some melody and harmony. Spend time reading different drum books and charts. It will definitely improve your playing.



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# Developing Coordination And Independence: Part 1

by Joe Morello

Transcribed by Keith Necessary

**MUSIC KEY**

Developing coordination and independence is important for all drummers. Hands and feet must be able to work alone or in conjunction with any combination of rhythms. (Jim Chapin was a forerunner of developing coordination and independence with his book *Advanced Techniques For The Modern*

*Drummer*.)

The following exercises consist of different rhythmic patterns and ostinatos to be played by one hand or foot while reading any exercise from a good rhythmic reading book. I find Ted Reed's *Progressive Steps To Syncopation* very good for this.

Start by playing the standard jazz rhythm with the right hand on the ride cymbal while playing 2 and 4 with the left foot on the hi-hat.

Along with that, play the following 8th-note pattern with your left hand on the snare drum. In most books you'll find the rhythms written in a straight 8th-note manner, like this:

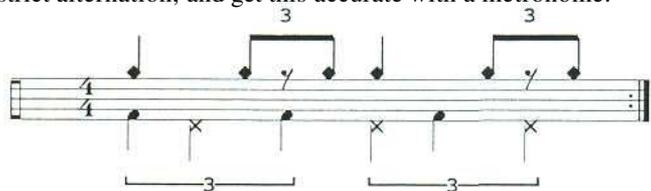
However, when adapting them to the drumset, play the rhythm with a swing feel:

When you've mastered playing both hands together, try reading pages 37 - 44 from Reed's book, playing those rhythms on the bass drum. Be patient and don't kill yourself.

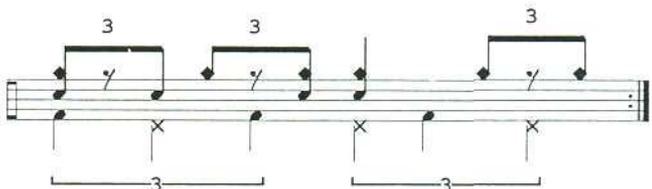
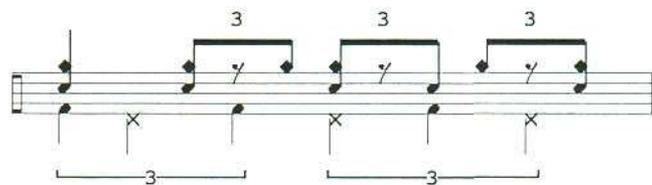
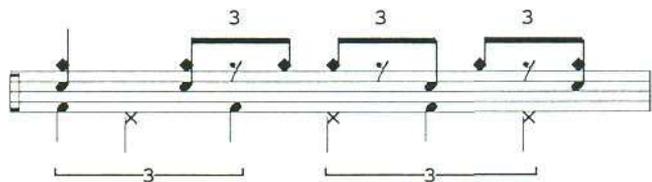
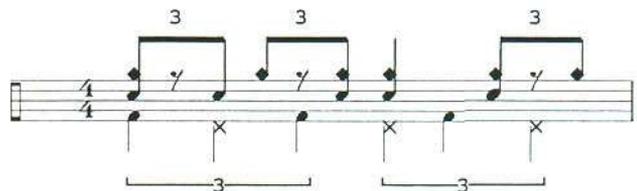
Once you're comfortable with that, reverse the snare and bass drum parts. Play the same 8th-note ostinato with the bass drum, and read the melodic line with the left hand.



Now let's try something different with the feet. Start by playing the jazz pattern with your right hand on the ride cymbal. Then play quarter-note triplets between your right foot on the bass drum and your left foot on the hi-hat. Be sure to use strict alternation, and get this accurate with a metronome.



With that mastered, read any of the melodic exercises with your left hand on the snare drum. Start this slowly.



If you have any questions on this material, you can contact Joe through Modern Drummer.



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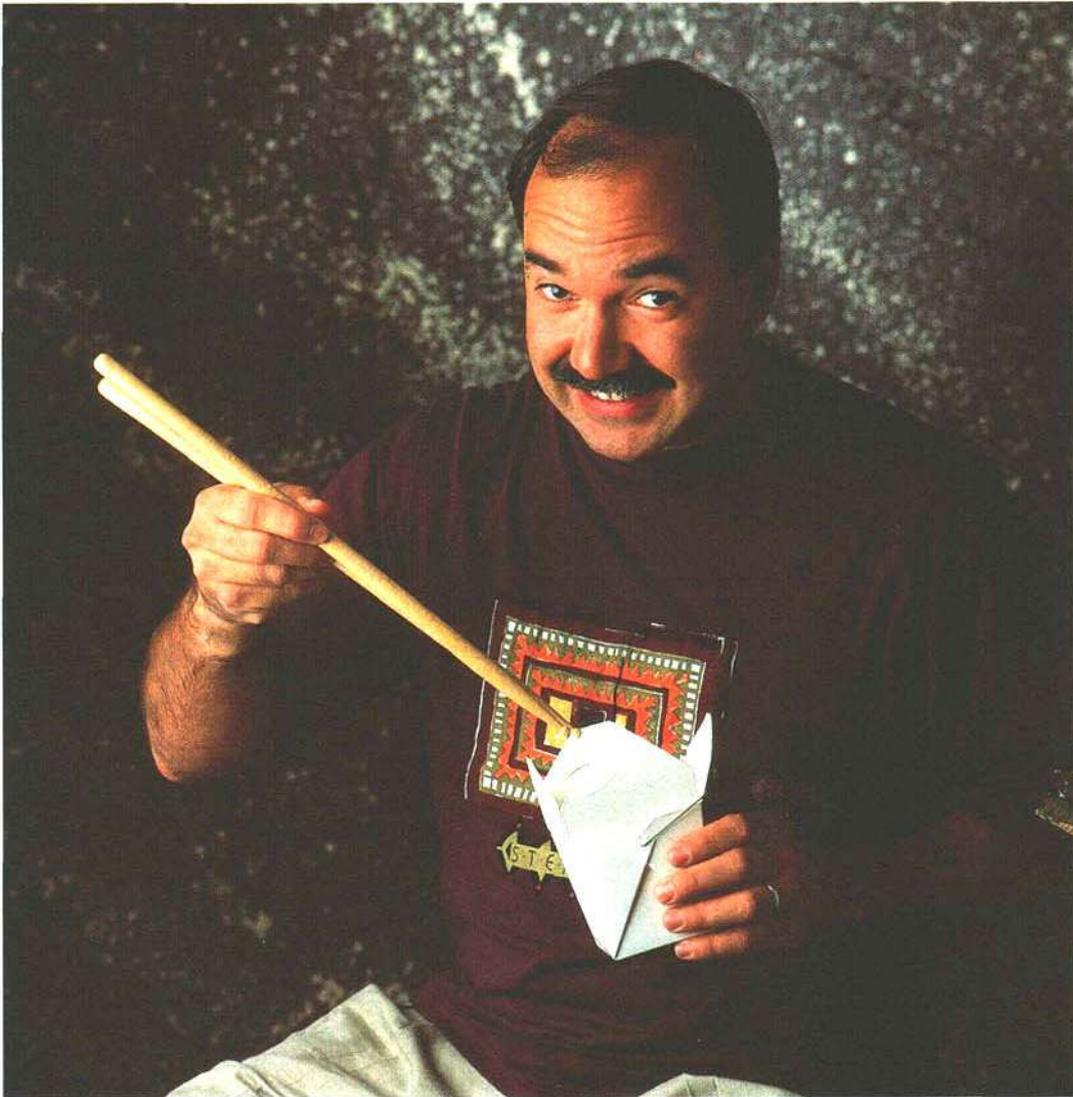
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continued from page 25

you keep going around in circles. There came a point in March where we said, 'Let's set a deadline,' which we had to do for ourselves, otherwise we'd still be in there when the century changes."

With limitless takes allowed, did Lars dispense with drum overdubs? "I think there were isolated incidents where we would put a drum track together. We weren't familiar with some of the songs, so I would come in one day and say, 'Wait a minute. We need a drum fill right here.' Then I'd play a fill and we'd cut it right in. That happened a couple of times towards the last few drum fills on 'My Friend Of Misery.' In the breakdown part of the song 'Through The Never,' there's a tom pattern and this hi-hat thing—I hit an open hat with a stick and then close it—that's an overdub put in six months after the track was recorded. On the earlier records I used to double the toms and use overdubs. Bob made me less skeptical about using sampling for the first time, so in a few cases where a tom pattern or hit or fill should have been beefed up, we'd throw a sample on in the mixing. So I was less afraid of that whole side of it than I had been."

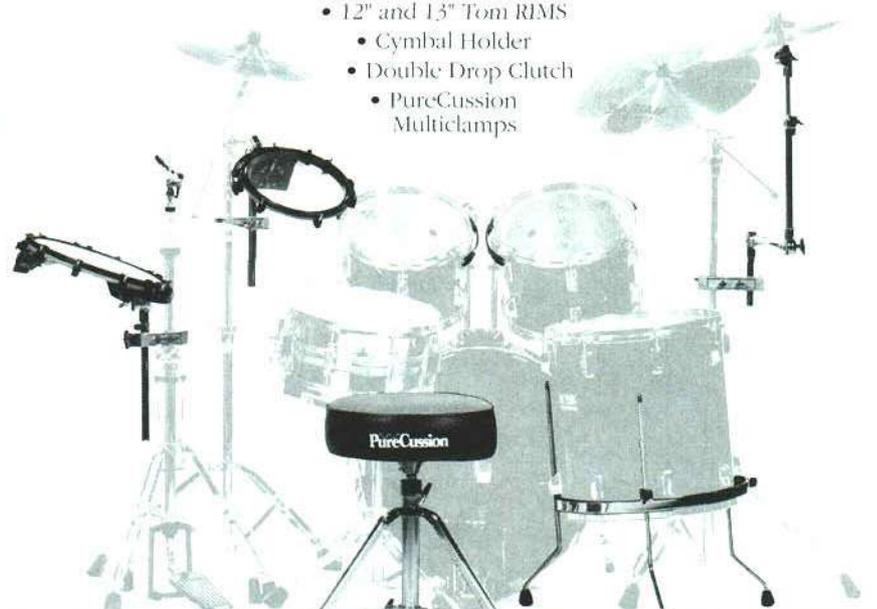
In terms of his playing style, Lars has curiously always bypassed the ride cymbal, a trait he has stuck with *on Metallica*. "Ride cymbals sound so weak," he notes. "You have a pair of really loose hi-hats that have a lot of fat sounds as you're rid-

ing them, and then you go over to the ride and go 'tink-tink-tink.' I'm sorry, I just don't get that. I mean, sure, once in a while if you have a really fat bell on the ride cymbal, at the slow part of a song you

can hit it hard, and it can sound great. But it's always 'verse on the hi-hat and here comes the chorus, so switch over to the thin-sounding ride.' That does nothing for me.

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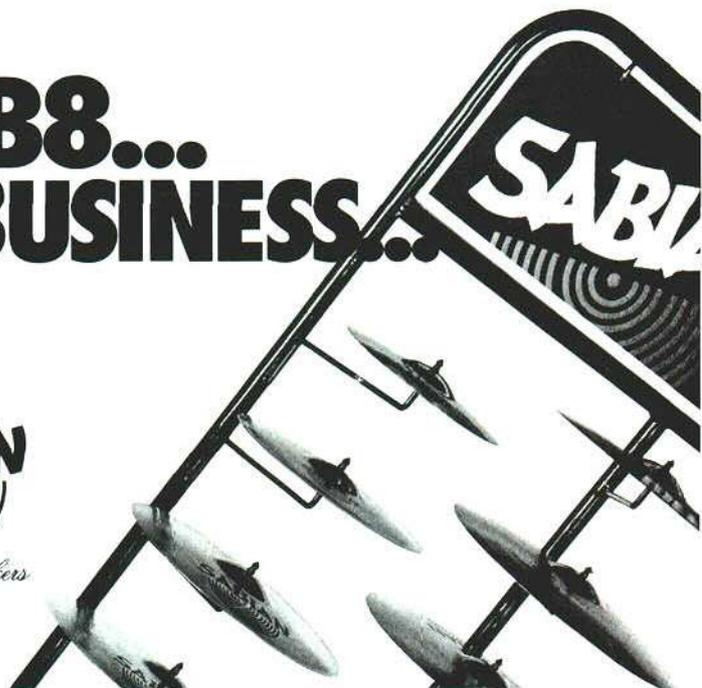
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bass thing goes—in terms of the straight-forward riding on the 16th notes—I just got tired of it. There are some songs on the new album where I don't go to the second bass drum at all. When we were mixing it, we realized that there were songs where I didn't hit the second drum even once. There are a few places where I'd throw in the odd thing on double bass; a couple of triplets, maybe. I think I started to burn out on triplets on the *Master* album, and by *Justice* I incorporated triplets on both kick drums before a snare accent with a cymbal hit. There are a few of those on the new album, but it is pretty limited in comparison. In terms of double bass on the new record, I'm just not thrilled about overdoing it right now."

The new album shatters a lot of barriers: There's a 30-piece symphony orchestra on "Nothing Else Matters," for example. But until now, it seemed unlikely that the day would come where percussion playing could be found on a Metallica album. As Lars learned, that day arrived last spring. "One day, Rock said, 'Let's put some percussion on this record,' which is like talking another language to me. So this guy shows up with a truckload of stuff and sets up a fifteen-foot-long table covered with a hundred and fifty percussive instruments. I'm looking at this stuff, thinking, 'I thought I knew about drumming, and I realize I don't know shit about anything.' But it was really funny with Bob telling me to try

things here and there, and I had never even fiddled with a shaker or a tambourine before. The shaker is a pretty cool thing, especially on the slow, grungy type of songs. It adds to the overall feel, and I fell in love with it. Under the sitar on 'Wherever I May Roam' there are a lot

of percussive things going on."

When discussing the fact that *Metallica* is selling millions of copies, I ask Lars how he feels when he hears these phenomenal sales figures. "I was still thinking about drums," he responds. "It's all just numbers—all this week we've got-

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ten all these figures: number-one most requested single, most requested video, number-one in England, Australia, and America, blah, blah, blah.... What means more to me is when people on the street come up to me and tell me what they got out of the record. It's exciting that the album has gone to number one on our terms, but mostly it's great that people give feedback that the album has more warmth than earlier ones and we sound like we're enjoying ourselves more than ever. Those are the best things I can hear. There's a feeling around this particular Metallica release that we've done something special this time, and it's a feeling that maybe doesn't come around as often as you'd like it to. This record, according to the feedback we've gotten, seems like the one record to have stood out a bit more than the rest, and obviously that's a pretty exciting thing to hear."

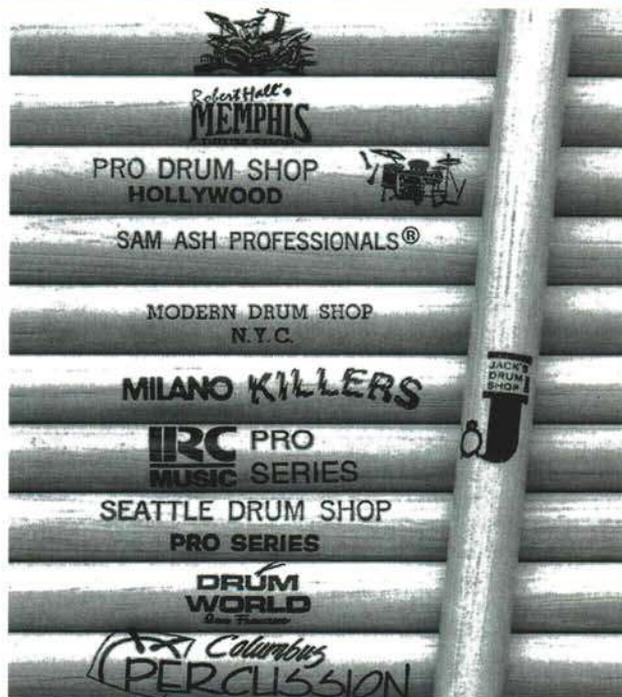
When asked how he maintained his objectivity and lack of ego, Lars suggests, "We were never career-conscious with this band. From the minute me and Hetfield formed this band, the only things that were on our minds were to have fun, do our own thing musically, and escape from our day jobs. The whole thing with festivals, number of albums sold, touring all over the world, fancy hotels like this and tea coming in two pots instead of one [he gestures towards the silver tea service] did not exist for me before. It was all down to getting me through my shitty day job and knowing

that after work I was going to a garage in Norwalk, California to drink peppermint schnapps and play Diamond Head covers. There was no 'career-mindedness' to strive for, and that attitude is still with us. We have always cared about the band, but we never went out of our way to alter the

course of our future or to set goals. It just happened and we went along with it."

One of the most attractive facets of Ulrich's drumming is the equilibrium between his feet and hands. Some hard rock drummers have a tendency to favor their feet and develop that rather than the

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top of the kit. Ulrich, an unschooled player, seems to have an organic gift to meld the top and the bottom of the kit in a mutually satisfying union. "I find that however those things happen, they happen naturally," he comments. "I consider the drums a whole-body instrument, and I don't divide it into upper or lower body: You have four limbs and these are your options, so do what's best for every situation.

"If you talk about being schooled or not, you get into a vital area," Lars says. "If you take lessons, practice, and read what's in the books, then that's all well and good, if you know how to apply it. I think in America, with the explosion of all these PITs and all these other schools, people have begun to put far too much emphasis on technique without ever asking, 'Do I know when and when not to use this?' and 'How does my ability to play 72 quadruple paradiddles backwards actually work within what the song and the band is all about?' What does that do for you? If you don't know how to apply it within a band or a song, so what? With drumming, if you can't put groove and feel in and know when to lay back instead of just being a soloist, then why bother? I've become less tolerant

of that over the last few years. I'm definitely not advocating people to skip over the basics of schooling in drumming. I think everybody should go through the basic things like reading and learning what a flam and a paradiddle is. Just don't get caught up in the sheer numbers of it all and the overemphasis on technique without feel."

In concert, Metallica still performs old favorites that they've been playing live for years. In earlier interviews, Lars has admitted that his mind begins to wander in the midst of some of these songs. Does Lars invent ways of keeping vibrancy and interest in songs like "Creeping Death," which have been part of the band's repertoire for nearly a decade? "I'm definitely doing some things that keep a song like 'Creeping Death' interesting," he answers. "You have to go exploring in these songs, while still keeping to the essence of the song, because if you don't, they almost turn into a parody of themselves. The song that annoys me at the moment is 'Master Of Puppets,' because I'm so locked into what I've always played on that, and it really doesn't thrill me very much. Every time I play that song I sit up there with 40,000

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people out front and think, 'I really wish I could do something different with this song.' That's the one I'm presently struggling with in terms of trying to get something different out of it. 'Creeping Death' has a lot of room in it to breathe, and I think I do some different shit in there to make it interesting. 'For Whom The Bell Tolls,' well, the beauty of that song is the constant kick-snare thing, so it's not worth messing with too much. But 'Master' has been annoying me," he laughs.

"Different situations also call for different things," he adds. "When you're playing stadiums and the nearest person seems two hundred feet away, you sometimes need something to inspire you, and you end up playing to the monitor man sometimes. It becomes very weird, the things you look to for inspiration. When you play U.S. arenas, you usually have people all around you to make eye contact with, and it's more intimate: You really feel one with these people. With stadiums, it's not that easy and you can't really reach people on that level, so sometimes your mind starts to wander. It's a bad thing to say, but it's true. I'm exaggerating here, but when you've gotten to the point of gig #220 of a tour, it doesn't come as easy as you think. It would be cool to bring about fifty fans up on stage of a stadium gig and sit them around the kit. *That* would be great."

Switching to the subject of equipment, Fleming Larson, drum tech "extraordinary," has been a strong and abiding figure behind Lars for many years. The tuning of Lars' primarily acoustic drumkit is a product of Fleming's handiwork, who accomplishes a great live sound without benefit (or burden) of sound checks (a topic Lars has some very definite ideas about). "I don't think I've tuned a drum in my life," Lars jokes, "or at least not very well. First of all, sound checks are the most overrated thing on a rock tour. The guy who started the unwritten rule that for every show there should be a sound check should be lined up and put out of his misery. There you are in a concrete arena, with three union crew people walking around, while you get your monitors and the house sound set. Two hours later there are 16,000 kids out there, and you expect it to sound the same? Wake up! When you get up there and the sound is really different than it was at sound check, you're more pissed off then if you hadn't.

"So we don't really do sound checks"

# Radically Different Cymbals!

Let's examine the breadth of professional cymbal lines out there.

Since 1929, one large manufacturer in North America has given you one cymbal line. Most sounds in that cymbal line have essentially remained the same with respect to the alloy's underlying characteristics. About a decade ago, they gave you another line: a Turkish nostalgia "re-born" with ancient sound grafted more or less onto modern music. Both lines are made out of an alloy that has been used for cymbal making for thousands of years without significant changes.



The 2002. Created in 1971. Made from SnBz8 Bronze. Amplified music called for this line. By 1971, Rock had firmly taken hold, and began to fuse with Jazz. The 2002 combines characteristics of the

acoustic, Jazz oriented Formula 602 (1959) and the explosive Giant Beat (1967), the first cymbal line made from B8 alloy. 2002 cymbals guide and influence the sound of classic milestones such as John Bonham.

**Sound:** strong in middle to high frequencies, adding a natural brilliance to cymbal sounds; very clear; explosive, yet musical and controllable; now a classic sound, these cymbals are generally preferred by Rock and Jazz Rock / Fusion musicians, and work well in studio situations.

Recently, members of that cymbal making clan split off and gave you another brand, which repeated the above principle, "switching" everybody from the "venerable old" company, asking you to listen for the difference. Well, there is not much of a difference. (Don't take our word, check it out yourself.)

## Enter Paiste:

When we started seriously considering expansion after World War II, we were small indeed. The only way to win was to come up with a radically different concept. That meant new alloys, new sounds, better quality and consistency. Our lines then were made out of the same alloy as the North Americans use (today, we still offer one, the Formula 602). But, music changed so radically (the introduction of electronics!), that this alloy didn't do it anymore for our sound goals, entirely mandated by musicians with whom we cherish contact for musical input (Paiste Drummer Service!).

So, in 1967 we introduced to cymbal making what now is known as the B8 alloy. The first line to gain wide recognition was the 2002, a sound that has now become a Rock 'n' Roll classic. Today, two of our top lines, the 2002 and the 3000, are made out of that alloy, and they set the standard for cymbals with musicality, volume and clarity in today's popular music. And, we remain the experts on that alloy. After all, we invented it for cymbals.

(Ever wonder why the other two companies have yet to give you a top professional line made out of it? Presumably because they haven't succeeded yet in unlocking it's potential.)

Have we sat back and enjoyed the ride? No way. In recent years, music has assumed great diversity, and musicians have kept hounding us for new cymbals, looking for new sounds. So, guess what? In 1989 we introduced yet another new alloy, which we now call "Paiste Sound Alloy", and we can't describe it any further, because it is patented and a trade secret. The first line to hit the musical circuit was the Paiste Line, or as you all quickly dubbed it, "The Signature Series". We don't have to say much about it, because it is the talk of the town. Just ask anybody who knows anything about cymbals. They'll tell you. And, in 1990, we introduced yet another line made from that alloy, the Sound Formula, bringing even more sounds to drummers.

One thing about price: we are more expensive. We have to be. We use the most expensive manufacturing process and expensive raw materials. But this ensures that Paiste will bring you up-to-date cymbals. Ones that are designed with current music trends in mind, not traditional sounds dressed up with marketing hoopla. And another thing about models: we have the most lines and the most models and we realize that it is hard to find your way around and you can't find them all to listen to. But please consider: music trends change and our

company has made a commitment to answer them with new cymbal sounds. Perhaps this is our Achilles Heel, but then again, so be it.



The Sound Formula. Created in 1990. Made from patented "Paiste Sound Alloy". Our newest professional cymbal line. Recently, music trends include ever more complex

interwoven styles and ethnic trends. At the same time, acoustic music celebrates a renaissance, as do classic popular styles. **Sound:** controllable, modern, elegant; low, middle, and high frequencies are evenly represented and very much in tune with each other, producing melodic and very musical sounds; every model is well defined and crisp, yet full and powerful when required. The Sound Formula is the professional cymbal of the 1990s, satisfying musical needs of great variety and diversity.



So, if you are looking for something new and different, or you'd just like to check out what alternatives there are, do yourself a favor and at least listen to a Paiste. Because you will definitely not get anything new and different from the other two firms. They prefer to

keep bringing you hundreds of year old "secrets" and traditional Turkish cymbals. Sure, they keep introducing "new" models and even "new" lines. But they are the same old alloy, the same old sound, the same old hat in a new dress. Don't be fooled!

P.S.: We sincerely appreciate all the drummers and percussionists out there who are using our products now. Your support has made everything possible.

Thank you.

Paiste Headquarters, CH-6207 Nottwil/LU, Switzerland

# PAiSte

CYMBALS SOUNDS GONGS



Lars insists. "We did one at the start of the tour, but overall, they're a waste of time. The techs have lots more time in the afternoon without that. Fleming changes the skins, tunes the drums, doctors them up, and polishes everything. In every sense of the word, he looks after my drumkit, and he knows it better than I do. I'd be really lost without him. He has an incredible ear for tuning, and Bob Rock said he's the most gifted drum technician he's ever seen. He has the ability to do what most drum roadies do, which is set up a drumkit well, but he also has the brains and the ear to really deal with the drumkit in every aspect, and he can tune it in a way I've

never seen anybody else deal with it. He also has an incredible amount of patience to spend hours tuning them just right. I consider myself very lucky to have him work with me."

Another topic Lars is vocal about is the use of ear protection on stage. "Yes, I absolutely use it," he smiles, not hesitating to add that he opts for the most basic, unsophisticated earplug available. "I use the little 390 ones. I fiddled with some of the ones from the doctor—silicon molds and things—but they didn't work for me. I found that the little yellow ones worked best.

"About a quarter of the way through the

last tour, the high end and the cymbals started getting to me. Every time I'd hit a cymbal it would really hurt, so I started wearing earplugs, which was a big change for me. It was okay in rehearsals, but as far as wearing them live, you depend so much on what you get from the crowd. It was really uncomfortable, but I had to force myself to wear them. When I started wearing plugs, in order for my monitor to have the same impact and give me the same kick up the rear that I would depend on, we needed to turn it up so much that it altered everyone else's monitors. Then they had to turn *their* monitors up louder and start wearing earplugs. Now all four of us wear ear protection, and it's great, but it was a pretty big adjustment for us.

"I'm not big on advertising the fact that I wear them, but all the same, I'm not ashamed of it either," says Ulrich. "The argument is that it's not very rock 'n' roll to wear earplugs, and as far as I'm concerned, that's a load of horseshit. I'm much more interested in hearing my kids play in ten years—if I can get around to having some—than worrying about what's rock 'n' roll and what's not. You have to do what's best for your own situation. I've tried, without preaching, to make certain that people are aware of how screwed up your hearing can get just by hitting cym-

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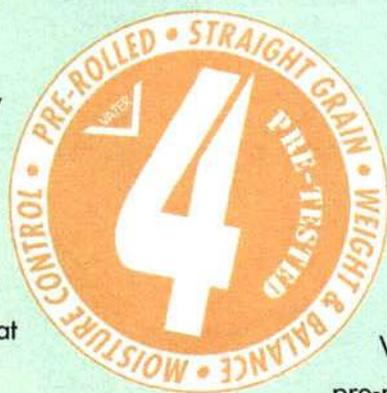
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bals all the time that are ten inches away from your ears. It's everyone's decision, but I'm certainly taking the precautions I can to deal with the situation. Losing your hearing isn't like getting a cold—once it's gone it doesn't come back. Also, the constant ringing in your ears is annoying. Being on tour and being woken up in the middle of the night by the TV—just to find out that it's not even on, it's just the ringing in your ears—is wrong."

Being a popular drummer in a now very popular band would make Lars a good choice for a clinician. However, don't hold your breath to see Lars doing one any time soon. His opinions on that revert back to

his lack of ego, and his inability to elevate himself or his playing on a pedestal. "Considering my role in Metallica as a whole, I'm limited in doing clinics because I have a lot to do with the band in an up-front, day-to-day basis," Lars remarks. "Clinics—I just don't get that yet," he laughs. "To sit and jerk off in front of five hundred kids like, 'Look how great I am,'—I'm sorry, I'm just not ready for that yet. I feel bad because I've been with Tama and Zildjian since '84, and they supported me before Metallica meant anything. So I feel bad when they ask me to do clinics... I wish I could give something back to these people, because they treat me so well. But I

couldn't pat myself on the back in a clinic situation. But who knows, maybe sometime down the road I could change my mind."

After the achievements of a world-dominating, stripped-down, and refined Metallica circa 1991-'92, where will they take it from here? Given that the band is currently in the throes of a hugely successful tour, perhaps the question is premature, but is there even a remote sense of pressure to outdo themselves next time out? "I don't feel the pressure to top myself," says Lars, "but in terms of where I go from here, I'll take it, literally, just one step at a time. For the next year, we will be touring this album all over the world. After that we'll take a year off. Then we'll make another record. One of the standard questions I usually get asked but that I don't understand is, 'After being so successful, how do you maintain the hunger and desire to do this?' As far as I can see, I'm more hungry and eager to do what's ahead of me than I've ever been before. And as far as where do we go after this? You go where your musical instincts tell you to go. I'm sure that after taking some time off once Metallica '91-'92 is over, we'll come up with some other things that we can do in '93-'94 and so on. I'm really not worried about that at all."



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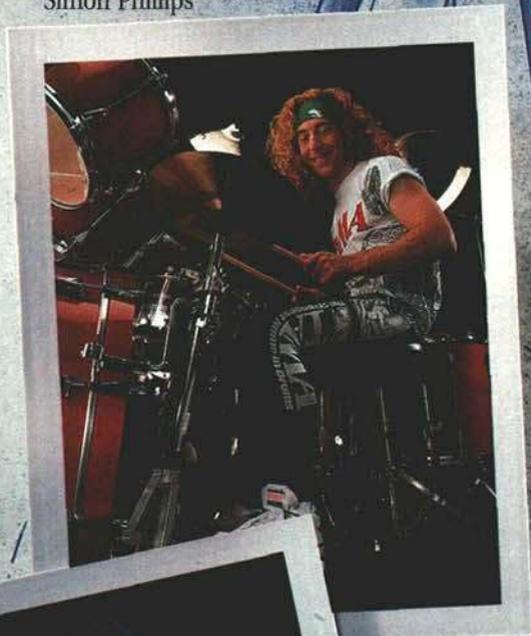
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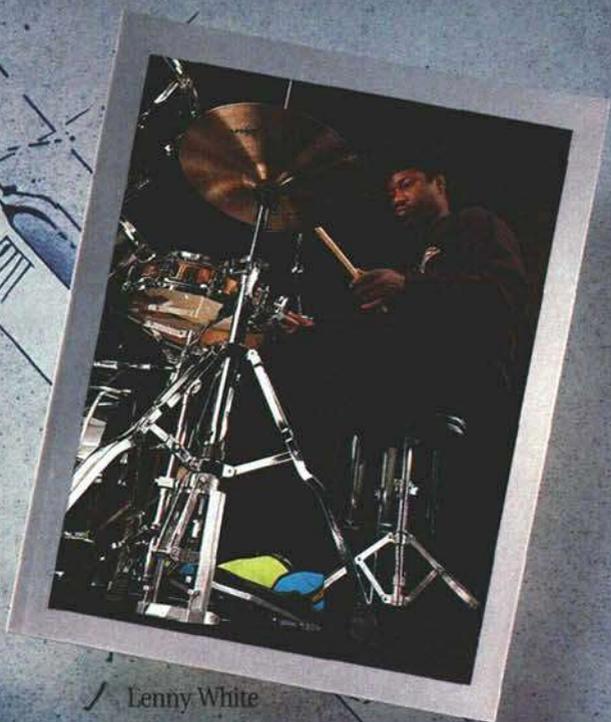
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# Songofunk



by David Garibaldi

**MUSIC KEY**

Right hand  
on woodblock  
or S.D. rim

S.D.  
B.D.  
H.H.  
w/foot

Left hand  
on  
H.H.

A very big influence on my drumming has been Latin music. During my early years with the Tower of Power I spent many hours listening to Eddie Palmieri and Ray Barretto recordings. But even though I was listening to this type of music, I never had the chance to really explore it and play it correctly.

After moving back to the San Francisco Bay Area, I had the opportunity to meet a number of fabulous musicians who play Afro-Cuban music, and I began to hang out with some of them. For years I've wanted to know what this music was all about, and to have the chance now is truly thrilling.

The following study is a result of my association with these talented people, most notably the renowned Bay Area percussionist Michael Spiro. Each exercise is the same rhythm with slight variations. The right hand plays 3-2 rumba clave on either a woodblock or the rim of the snare drum (not side stick, just hit the rim). The left hand plays the cascara pattern between the hi-hat and snare drum.



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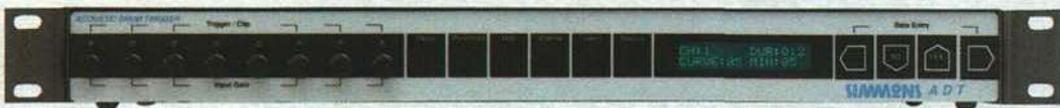
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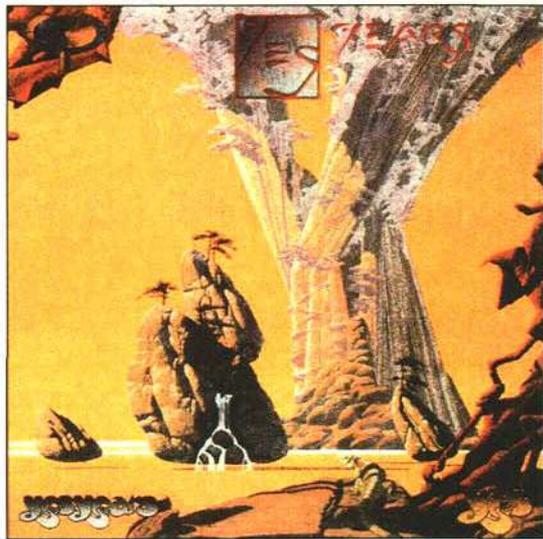
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BILL BRUFORD, ALAN WHITE: dr

JON ANDERSON, TREVOR HORN: vcl

CHRIS SQUIRE: bs

TONY KAYE, RICK WAKEMAN, PATRICK MORAZ, GEOFF DOWNES: kybd

PETER BANKS, STEVE HOWE, TREVOR RABIN: gtr

Time And A Word; Starship Trooper; I've Seen All Good People; Roundabout;

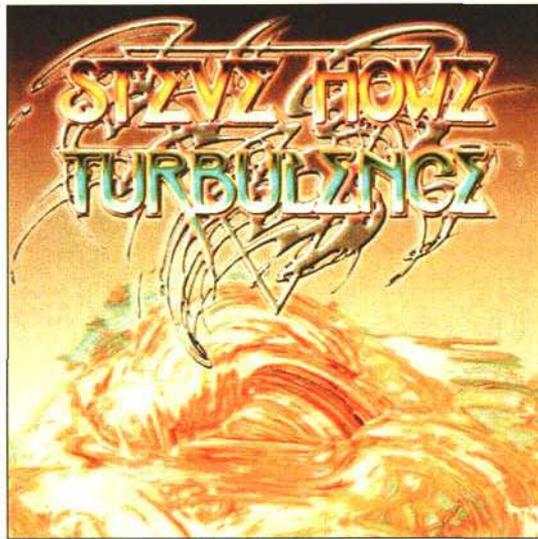
Close To The Edge; Soon The Light; Going For The One; America;

Owner Of A Lonely Heart; Heart Of The Sunrise; Hold On; plus 35 others

Before he joined King Crimson and embarked on a solo career, Bill Bruford used to play in an obscure band called Yes. Oddly, twenty years later he is still playing in the group, with a new album and tour among the highlights of 1991. Bruford also recorded an instrumental album with guitarist Steve Howe that both harkens back to classic Yes and to the future of instrumental music.

On *Turbulence* Bruford plays a Simmons kit and concentrates on playing solid time. When he does depart from his timekeeping role, Bruford's playing stands out for its precision and elegance. Two tracks feature Nigel Glockner on drums, who shares a similar approach to Bruford and likewise keeps things solid for Howe.

The Yes boxed set features the greatest hits of every rock critic's most hated group, plus some rarities featuring Bruford or Alan White. "Something's Coming," for instance, is an unreleased track from the early years, and features the most noticeable big-band



STEVE HOWE

*Turbulence*

Relativity 88561-1061-2

STEVE HOWE: gtr

BILL BRUFORD, NIGEL GLOCKNER: dr

BILLY CURRIE: kybd

ANDREW LUCAS: organ

Turbulence; Hint Hint;

Running The Human Race; The Inner Battle; Novalis;

Fine Line; Sensitive Chaos; Corkscrew; While Rome's Burning;

From A Place Where Time Runs Slow

drumming approach I've ever heard from Bruford. And the single edit of Paul Simon's "America," which was Yes's first American radio hit, showcases one of the best recorded examples of Bruford's trademark snare drum sound.

The unreleased tracks with Alan White are equally wonderful, particularly a live version of "I'm Down" and some demos for the comeback album, *90125*. A duo piece by White and Chris Squire, "Run With The Fox," shows White up front as a writer and hints at what might have been if it hadn't been for Trevor Rabin. All in all, *YesYears* is a must for any Yes fan. [Editor's note: For the visual side of the history of Yes, check out the *YesYears* video, an excellent two-hour documentary featuring lots of vintage live and "video" performances, snippets of the band at work in the studio, and interviews with band members.]

Adam Ward Seligman

SALIF KEITA

Amen

Mango 162 539 910-2

SALIF KEITA: vcl

PACO SERY: dr

SOULEYMANNE DOUMBIA,

BILL SUMMERS: perc

ETIENNE M'BAPPE: bs

KELETIGUI DIABATE: balafon

KANTE MANFILA, MAMADOU DOUMBIA,

JEFF BAILLARD, CARLOS SANTANA: gtr

JOE ZAWINUL,

CHEIK TIDIANE SECK: kybd

WAYNE SHORTER: tn, sp sx

RON MESA: tpt

RAYMOND BROWN, GARY BIAS,

REGGIE YOUNG: hns

DJENE DOUMBOUYA, DJANKA DIABATE,

ASSITAN DEMBELE, NAYANKA BELL,

ASSITAN KEITA: vcl

Tele n Na; Waraya; Tono; Kuma;

Nyanafin; Karifa; N B' I Fe; Lony

In his native Mali, Keita was a member of several popular bands, but it wasn't until 1987's domestically available *Soro* that he achieved international notice. With its cutting-edge meeting of African, pop, jazz, and high-tech influ-



ences, *Soro* ignited strong word-of-mouth in the musician community. Drummers are especially drawn by the music's vibrant, tight African pop drumset rhythms.

*Amen*, his third solo effort, teams Keita in a heaven-made match with Joe Zawinul, who acts as producer and keyboardist. Although evolving from different roots, both artists have long sought a similar aesthetic. Under Zawinul's guidance, the hypnotic rhythms are now more multi-layered, yet less vertical, and the texture features a skillful marriage of programmed and live percussion/drums.

An uplifting five-voice chorus anchors melodies while Keita soars passionately above with sinuous melismas that are more spontaneous chant-song than strict melody. Drummer Paco Sery and all percussionists turn in outstanding performances. While some may find it troublesome that it's difficult to distinguish the real sounds from the programmed, others may call it a virtue: Sincere spirit and infectious rhythmic energy is the end result. Keita's releases are consistently inspired delights.

• Jeff Potter

## VICIOUS RUMORS

Welcome To The Ball

Atlantic 7 82276-2

CARL ALBERT: vcl

GEOFF THORPE: gtr

MARK McGEE: gtr

DAVID STARR: bs

LARRY HOWE: dr

Abandoned; You Only Live Twice; Savior From Anger; Children; Dust To Dust; Raise Your Hands; Strange Behavior; Six Stepsisters; Mastermind; When Love Comes Down; Ends Of The Earth



There's dark metal, death metal, glam metal, speed metal.... Anyone wondering whatever happened to just solid heavy metal need look no further than Vicious Rumors. This Bay Area quintet embodies the spirit of vintage Judas Priest, but brings a jolt of modern energy.

On this record, the group's fourth, Vicious Rumors meshes unabashed, furious speed with haunting musical and vocal harmonies and clear, unencumbered production. Larry Howe's drumming keeps pace, from breakneck bashing to the surprisingly subdued moments.

A lot of double-bass drummers can't seem to take their left foot off the pedal and move it to the hi-hat. But Howe not only knows how and when to use it (and fast!), he knows when *not* to. He rarely gets bogged down in a stereotypically tedious double-bass roll, reserving most of his second-kick work to accent bridges or launch the band into a fiery instrumental passage, and he never lets the time stray.

Howe's shotgun snare and blasts of double-bass spice up "Dust To Dust" and the intros of "Raise Your Hands" and "Ends Of The Earth." He really lets loose on the intoxicating, ultra-fast "Six Stepsisters," and is the soul of discretion in the album's only ballad, "When Love Comes Down."

Until now, Vicious Rumors—and old-school heavy metal in general—has had a bigger European following recently than it had in the U.S. But this band and record answer the call for anybody yearning for quality balls-out, no-frills rhythmic intensity.

• Matt Peiken

## J.J. JOHNSON

Standards

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VICTOR LEWIS: dr

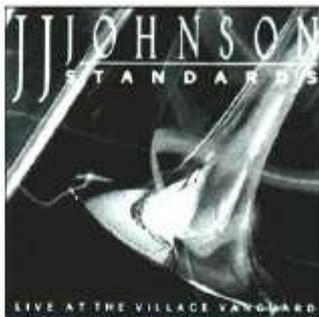
J.J. JOHNSON: tbn

RALPH MOORE: tn sx

STANLEY COWELL: pno

RUFUS REID: bs

See See Rider; Shortcake; Sweet Georgia Gillespie; My Funny Valentine; Just Friends; Misterioso; You Stepped Out Of A Dream; Misty; Autumn Leaves; What Is This Thing Called Love



Victor Lewis has played on many fine sessions, but this live Village Vanguard recording with the resurgent Johnson is special by any standards. Lewis provides excellent support for the trombonist and the surging saxman Moore, playing economically but pushing the action with a firm hand. He understands the songs and doesn't just play 'em, but *shapes* them. His brushwork on "Sweet Georgia Gillespie," his fancy, propulsive stickwork on "Just Friends," bobbing and weaving around the beat—this is good stuff. And he's always on the same course as the

round-toned bassist Reid.

I've heard Lewis previously with Earl Klugh, David Sanborn, and Carla Bley, playing more Latin, funk, and fusion. This straight-ahead date with a legend of jazz trombone just shows how well rounded a player he is.

• Robin Tolleson

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JAMES OLIVER BRADLEY: dr, perc

Louis GUTIERREZ: gtr

DAVID KING: gtr

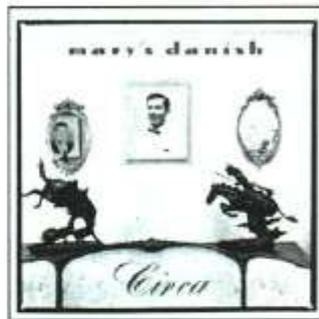
JULIE RITTER: vcl, perc

GRETCHEN SEAGER: vcl, perc

WAG: bs

MICHAEL BARBERA: sax

Yellow Creep Around; Julie's Blanket; Beat Me Up; Louisiana; Mr. Floosack; Hoof; Tracy In The Bathroom Killing Thrills; Abalone Blues; 7 Deadly Sins; Bombshell; Foxey Lady; Down; These Are All The Shapes Nevada Could Have Been; Venus Loves Leonard; Hellflower; Axl Rose Is Love; Cover Your Face



Sassy vocal harmonies, personal and clever lyrics, and infectious rock beats mark the breakthrough record from these West Coasters. The music, to a large extent, serves as a canvas for the two female singer-songwriters to paint their emotions on. But there's plenty of room on this pop set for the players to show their chops while, at the same time, maintaining a rock-steady drive. Drummer

Bradley is tight throughout, funky at times, teasingly behind the beat at others, and always locked into what the others are doing musically.

In-the-pocket, danceable beats are the foundation for cuts like "Beat Me Up," while Bradley opens up a bit more on the groovy "Hoof." His quick bass work accentuates the odd-time beat of the short musical interlude "Mr. Floosack." Bradley then lays down tribal-like toms on "Bombshell" and adds timpani accents to the moving ballad "Cover Your Face."

Mary's Danish falls in line with vintage Blondie and the B-52's, but is more compelling lyrically and—thanks much to Bradley—more interesting musically.

• *Matt Peiken*

## BILL EVANS

*The Gambler—*

*Live At Blue Note Tokyo 2*

Jazz City PCCY-00201

Bill Evans: tn, sp, sx

RICHIE MORALES: dr

VICTOR BAILEY: bs

MITCHEL FORMAN: kybd

*The Gambler; Sun Dried; Sea Of Fertility; Justa Hunch; Kid Logic; Gorgeous; Crest Annex*

Since leaving Spyro Gyra in



August '90 after a six-year residence, drummer Richie Morales has returned to musical settings that allow his floodgate to burst free. Grabbing this spontaneous live import recording is a good

way to catch up on the newly liberated Richie. We all know he can groove, but cuts like "Sea Of Fertility" also show his ability to build the band behind extended solos, leading to peak after topped peak.

During his tenure with Miles, saxman Bill Evans learned how to let his expression flow freely while maintaining plenty of space between instruments. (Check out "Sun Dried.") His well-matched quartet is faithful to that concept, with a tight pulse, balanced acoustic-electric texture, fluid ensemble phrasing, and focused clarity of individual voices. Between Evans, Mitchel Forman, and Victor Bailey, there's also plenty of interesting, diverse writing here. Live performance brings out the best in musicians' musicians like these four, and Richie sounds right at home with his current peers.

• *Jeff Potter*

## TONY REEDUS

*Incognito*

Enja 6058 2

GARY THOMAS: tn, sx, fl

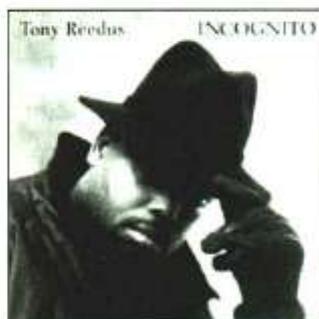
STEVE NELSON: vbs

DAVE HOLLAND: bs

TONY REEDUS: dr

*House Call; Incognito; Green Chimneys; For Heaven's Sake; Probin'; Dreams; Lazy Snake; Bye Bye, Black Bird*

Drummer Tony Reedus



proves himself a generous leader in this set of contempo-

rary bop, giving his bandmates the lion's share of solo space while he offers solid accompaniment. His playing ranges from interactive and aggressive to subtle and coloristic, with his strongest influences seeming to be Jack DeJohnette and Elvin Jones. Reedus also shows a knack for composition, with his tune "Dreams" being one of the strongest of the set.

Bassist Dave Holland is inventive throughout, as is saxophonist/flutist Gary Thomas. Vibist Steve Nelson turns in a somewhat uneven performance, at times sounding sensitive and creative, while other times merely running scales up and down the instrument in a heavy-handed manner more appropriate for a percussion ensemble than a jazz combo.

• *Rick Mattingly*

## VIDEO

### PAUL DELONG AND RICK GRATTON LIVE

DeLong And Deshort Of It

2001 Bonnymede Drive, Unit 67

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Canada L5J 4H8

Price: \$29.95

This past year has been a good one for Toronto drummers Rick Gratton and Paul DeLong. One of the things that went especially well was an appearance at PIT (the Percussion Institute of Technology). As they say in LA., it was a perfect day when Rick and Paul performed in the auditorium, solo and in duet. A video shot in-house was so successful, in fact, that the boys have released it commercially, enclosing a booklet charting the musical highlights.

For an event captured virtually without edits, this is a reasonably tight little production

with genuinely exciting momentum. The decision to release it, I feel, establishes a good precedent: Short on spoken word, long on action (is this what they mean by "DeLong and Deshort of it"?), this is my kind of video, when I'm not in the mood to be taught. A handful more of these modest efforts—indeed running half the price of conventional instructional videos—and the drumming world would be a better place for the variety.

• *T. Bruce Wittet*

## BOOKS

### TRAPS, THE DRUM WONDER: THE LIFE OF BUDDY RICH

by Mel Torme

Oxford University Press

20001 Evans Road

Cary NC 27513

Price: \$21.95

Just as I've never forgotten the day JFK was shot, I remember exactly where I was when I heard Buddy Rich had died. I've found this to be pretty common among drummers. "World's greatest drummer" or not, Buddy Rich galvanized the world of drumming in ways that may never be equalled. Mel Torme's new biography of Buddy is the result of a stormy, intimate friendship and a deep musical admiration of 40 years.

Through numerous personal accounts of family, famous friends, and a list of colleagues that reads like a who's who of the swing era, Torme's conversational, occasionally corny prose brilliantly bares the essence and motivation of the man behind the professional phenomenon.

Privileged and coddled, yet deprived of any hint of a normal childhood, emotionally and physically abused little "Traps" learned from the time

of his stage debut at 16 months that the only way to win approval was through his prodigy, by excelling on the drums. The spoiled, belligerent child savant became a spoiled, belligerent man, driven not so much to be the best drummer in the world, but to be *better than everyone else*.

*Traps, The Drum Wonder* follows Buddy's early days in vaudeville, his dominance of the swing era, and his struggles to lead his own band, detailing particular triumphs and a few amusing failures. It chronicles his relationships (often predictably turbulent) and his indulgences—expensive cars and clothes, sugar addiction, heavy pot smoking, and his explosive temper—which caused him and those around him a great deal of pain. Examples of Buddy's acerbic wit and prankishness sparkle throughout. Though written for non-drummers, the book offers enough analysis of the master's style and musical evolution to satisfy our professional interests as well.

Just days away from his death, Buddy entreated Torme to depict him accurately, "warts and all." To this end, incidents of Buddy's volatility, lashing friends and enemies alike, surface regularly in *Traps*. Transcriptions of three infamous audiotaped tirades upon his sidemen were included, amazingly, at Buddy's insistence. Since his players' opinions of him dip only from homage to ambivalence, we might wonder if less-adoring alumni are under-represented.

Similarly, Torme favorably prejudices Buddy's reputation by giving voice only to the

most petty of Buddy's musical critics, ignoring the fact that revered bop and cool jazz players (not to mention rockers!) thought his playing was conceptually, if not technically, less than godlike. Indeed, Torme follows each possible blow to Buddy's memory with another illustration of his virtuosity, material generosity, or rare glint of human warmth. The effect, consistent with how Buddy was treated his entire life, seems an attempt to excuse the misconduct of a genius, the wickedness of a loved one.

Clearly, *Traps, The Drum Wonder* is a tribute in every sense of the word—enlightening, funny, touching—and a must-read if you play the drums.

• Richard Watson

**THE COMPLETE PERCUSSIONIST: A GUIDEBOOK FOR THE MUSIC EDUCATOR**

by Robert B. Breithaupt  
C. L. Barnhouse Company  
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Reference books on percussion—the type used by school band directors and as texts for college methods classes—need to be revised more often than those dealing with other instruments. Let's face it, trumpets and clarinets haven't changed much over the years, and so classic texts written about them tend to stay classic.

Not so with percussion. Books written as recently as twenty years ago barely (if at all) mention drumset, and books written just ten years ago tend not to deal with electronics. Even the 26 Standard Rudiments as defined by the

NARD have been updated; a contemporary percussionist needs to know the Percussive Arts Society's list of 40 International Drum Rudiments.

It is for such reasons that a new guidebook for percussion was needed, and Capital University percussion instructor Bob Breithaupt has compiled an excellent one. Not only has he dealt with modern topics in a clear, organized manner, but he has breathed fresh life into some of the more traditional aspects of drumming.

The book is primarily geared towards school band

directors, and there is a great deal of guidance offered in such areas as equipment selection, repairs, and developing a percussion program. Besides the standard snare drum, timpani, and mallet-keyboard instruments, Breithaupt goes into depth on numerous accessory instruments—an often overlooked facet in these types of texts. The fact that the table of contents takes up five pages should give you an idea of the number of subjects Breithaupt covers, and he covers them well indeed.

• Rick Mattingly



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continued from page 29

sessions in George Newman's garage. George was an alto player who used to teach us all the time. Ed Blackwell, Ornette, Clay, and Don Cherry used to come by, and Charlie Haden, too. We played together for three years before we even had a gig. When Blackwell had to go back to New Orleans, Ornette was still writing music, so we'd go over to George's to try to play it.

**LR:** You didn't think of it as being new or different.

**BH:** It was different, but I was just trying to learn. I didn't care. I've always looked at music as just being music. Whatever sound a person had in his heart, it was supposed to happen. So I didn't say, "This cat can play" or "This cat can't," because I was struggling myself. I was trying to learn so I could apply myself to anything that came along.

**LR:** What did you learn most from Ornette?

**BH:** Originality as a concept—where you could play a phrase and stop it and start—direction. Ornette modulates anywhere he wants to so all you have to do is follow him. I got to play with him one-on-

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now, so you *know* it wasn't then, not in Los Angeles. They're interested in Hollywood; that's where they make their money. They don't make their money off no jazz musicians. How many jazz clubs do we have in Los Angeles? Not too many.

**LR:** So back then you had all this music around you and then the scene got weak.

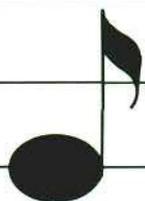
**BH:** Well, I just got on the tail end of that. When I got to where I was focused on becoming a musician, it was gone. I was working with Leroy Vinnegar and Teddy Edwards at that point, but the scene was gone. I was blessed to be able to play with Leroy. If you get a rapport with somebody in the rhythm section, then you can work with anybody. From that you learn how to work with people. I worked with Ernie Andrews and Teddy and Sonny Criss—people like that—not making a whole lot of money, but just getting to play. Really, there wasn't that much work in the city.

**LR:** What pulled you toward working with Ornette Coleman?

**BH:** Well, James Clay had a lot to do with me meeting Ornette. We used to have



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one for a long time, and that really helped me learn how to create colors, as if the rest of the band wasn't there.

**LR:** Two other tenor players you later worked with are John Coltrane and Sonny Rollins. I know you did at least one half of a record with Coltrane, Steve Davis, and McCoy Tyner. Did you do other gigs with Coltrane?

**BH:** I worked with him in Los Angeles. He called me up, told me he was coming to Los Angeles, and wasn't bringing a drummer. That's where we made the record. We were working at a place called the Zebra Lounge on Manchester and Central. Then we went on tour for a few months before he got Elvin.

**LR:** What did you get from Coltrane?

**BH:** Much, a lot of it being just the sincerity of his musicianship. It was an honor and a pleasure to play with him. I learned so much from his concept—he was always moving. He wasn't about too many other things besides music.

**LR:** There's a live record by Sonny Rollins at the Museum of Modern Art on ABC-Impulse, and on it are two drum-

mers—you and Mickey Roker. Was that something that happened with any regularity?

**BH:** No. He was experimenting; he wanted us both there. He was always trying something different. I worked with him for three and a half years, touring all over Europe and the United States.

**LR:** Are there other records of you playing with him?

**BH:** Yeah. There's a bootleg album recorded live from Stuttgart with him, Henry Grimes, Don Cherry, and me. There's a lot of stuff in the can for the label, too. There's a lot of stuff they have that we did at the Village Gate. They recorded almost a whole week at the Gate that hasn't been released yet. Good stuff, too. Sonny was like a father to me.

**LR:** What did you figure out by working with him?

**BH:** The reading of minds—he's really one of the most rhythmically original players. It's just a pleasure to listen to him and see where he's going because he'll change directions on you in a minute. It keeps you alert. You can't take

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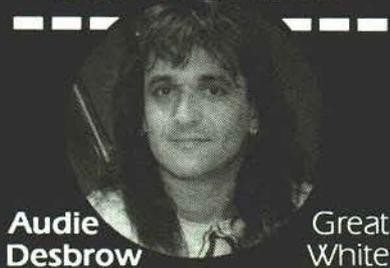
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anything for granted playing with him. George Coleman is the same way.

**LR:** Let's change the subject a bit. I'm sure the readers would like to know what equipment you use.

**BH:** Right now my equipment consists of a 16" bass drum that was made for me by a friend of mine named Richard Goldberg, a drummer who used to play with Ray Charles. He's one of the few black cowboys that made the big time. He was on the New York scene as a drummer for a long time, but he's from Texas. I have an 8x14 Ludwig snare drum and two Gretsch toms. As for cymbals, I have a Paiste 602 ride, and Paiste hi-hats. The crash cymbal I'm using now is an older K Zildjian. I also have an Istanbul cymbal that I use on the right. I switch off, but the majority of the time I use those, because I have to travel and carry all the stuff myself.

**LR:** Can you talk about picking cymbals?

**BH:** Choosing cymbals takes a lot of time. I've heard some good drummers play a lot of stuff, but their cymbals were not giving out a pleasing sound. You have

to find a cymbal that fits all keys. Some cymbals are not good in certain keys. But the cymbal will sound good in all keys if it has a golden intonation. The cymbal is like a bass—it either stays in tune, or as you play it, you learn how to *keep* it in tune. Then you have to find match-ups. The sound has got to be balanced.

**LR:** You talk about balance—there's a balance and density of texture in your playing. How does a young drummer get all his sounds to have a similar thickness of texture? Is that concept or technique?

**BH:** No, that's life. These days a lot of younger players are getting a chance to dictate the music. In my day, fame came later, so we had a longer time to finish our product before we were in a position to be heard. So any missing ingredients you might hear...it's only because these players have a little more life to live.

But there's also a lot of players today who develop faster because they're in that position—getting the chance to perform on stage. That's where you learn. You learn to be in context with the music and interpret. You make your mistakes and

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you learn. Most of the drummers that are working are people who know how to make the other instruments get *their* sound. Kenny Clarke was a master at that. It sounds like he was doing very little, and he was, but what he implied made all the instruments get their sound. Those guys—Philly Joe, Elvin—as strong as they played, they still bring out the essence of what the other musicians are playing. Roy Haynes, Max, Art Blakey—none of them played the same. You try to add your part, but the idea is to be a part of the music and make it one. That's the whole concept for me.

**LR:** Do you tune your drums in a certain way? I've read that Ed Blackwell has a knowledge of the sonics of drums that lets him play overtones that few other drummers are aware of. And he imparted that knowledge to you.

**BH:** Well, there's no certain way that I tune my drums. I tune my drums to where I feel I can get to all the music and have them fit all the keys we're playing in. I think most drummers know they can tune their drums in fourths; that'll work.

But when you find your own sound, that's where your individuality and concept come from. You tune them so the whole set sounds like a family. Sometimes the drums' relationship to the music sounds foreign, especially when you don't have the bottom heads on the toms or the front head on the bass drum—it doesn't do justice to the bass. The drummer has to tune his drums in a way that allows the bass's sound to be heard. Nowadays the heads have nothing to do with the spirit of the animal, so therefore it's harder to get closer to what's happening. You can't have the head off your bass drum and then have the rest of them open. It has to be like a voice. It should sound like *your* voice. Your inner voice is what makes whatever's happening *happen*—your spirit. Like any instrument, if it's out of tune, it's hard to play. But when it's in tune and you hear your sound, then you're free.

**LR:** So you figured that tuning method out quite a while ago and kept it pretty much the same for a few decades?

**BH:** Well, I'm still learning, because every room is different. Sometimes you'll

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**BH:** ...to stay in tune! That's why drummers and *all* musicians have to train their ear from the cradle to the grave. The music changes, and you have to respond to it. One way I train my ear is to mess with the acoustic guitar when I can, because it's a pitched instrument, and you can take it anywhere. You can hear chords and harmonics on it. Being sensitive to the "in-tuneness" of a guitar helps my sensitivity to the sound of drums.

**LR:** So to summarize a little, if someone were to ask you what drummers need to do, you'd say to learn their repertoire, practice their skills, get their sound, and keep their ears open.

**BH:** I think it's also important for drummers to listen and analyze other great instrumentalists. I really advise listening to Art Tatum, as a reference on direction. When somebody modulates or plays another color, you respond to that. The piano has so many directions it can go in that other instruments can't. You learn to listen to the little signals Tatum gives you before he goes modulating back and forth at any time. When that change comes up, you automatically know you have to do something else. Art Tatum has done so much for so many instruments that it's not so far-fetched for a drummer to listen to him. And the more musically the drummer thinks, the more his instru-

get on some strange drums or have to tune your own drums a little differently because of the room, but close enough to where it's in your range and still sounds like you.

**LR:** Then you have to have very good ears, don't you? You have your idea of what you sound like under ideal circumstances, but you have to know your instrument well enough to make those

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ment and conception will be elevated.

**LR:** You've mentioned just a few of the tenor players you worked with; I guess now's a good time to ask you about working with Thelonious Monk.

**BH:** Thelonious was a joy. That was a lesson in complete form.

**LR:** A different kind of form than Sonny Rollins? You spoke about *his* unpredictability.

**BH:** Well, Sonny learned a lot of stuff from Thelonious; all those guys did—"Trane, Sonny, Frank Foster, Johnny Griffin, Lucky Thompson.... If you ask them, they'll say they all learned from Thelonious by the way he set up forms. It was so natural, it opened up other directions and made everything much looser. It let you know there is another way to do things and that it's complete and clear and part of the art form. His songs, his compositions, the tempos that he played—that's a school, especially for drummers, to play the tempos that he played. They had a lot of room in them, but it was demanding. It's nothing that you could rush or drag. It went a certain way.

**LR:** Very disciplined.

**BH:** Yes, but if you stopped and listened to it, it would spell itself out, be complete, let you know where the end was and where to breathe and start again. He was a master of space; he knew when not

to play, and he could start something by *not* playing. His presence just made something happen with the music; he had such an immaculate spirit.

**LR:** It's been said that you have a "universal cymbal beat" that fits with everything. I don't know if it's unique to you, but when that phrase is used, people know who they're talking about; they're talking about you. Do you know how you developed that? Is it something that *can* be developed?

**BH:** Well, the cymbal beat is an attitude to me. I love Kenny Clarke so much, because he showed me that the sound of the cymbal has so much to do with how the piano sounds, how the bass sounds. As far as my cymbal beat is concerned, I mostly have to attribute that to the bass players that I've been with.

**LR:** Really?

**BH:** Yeah, because you know what? I feel, as far as learning, that I've been really blessed to play with bass players that played real even.

**LR:** And you played with some wonderful ones—Sam Jones....

**BH:** Aww, I mean, how are you *not* goin' to play even, playin' with Homes? Plus he had that golden intonation and an individual concept. For me, he was so close to Jimmy Blanton and Oscar Pettiford, but with his own kind of concept. He was impeccable. Any drummer who had the

chance to play with him had a musical experience that showed him how *even* he could play the drums—everything came into place. Wilbur Ware was like that.

The first guy I was playing with like that was Leroy Vinnegar; he played so even. This was acoustic, without amps. He had a sound that was a marriage to the drums. Next I played with Charlie [Haden], and he played real even, too. Then I played with Sam Jones, and with Sam all you had to do was sit there, and the drums just played themselves. That's how his door revolved. It was the same with Paul Chambers. Any time you would play figures with your left hand or your right foot and your cymbal, it all started making sense. It fit like a good pair of shoes.

**LR:** Okay, let's tie this in with what we were talking about a minute ago. You pick a cymbal with the "golden intonation" you spoke of, one that fits all keys, and you tune your drums so they sound like you. It sounds so good that everybody's got to play together.

**BH:** I'm tellin' you. Bass players have bailed me out of more stuff than the Lord. I mean, Wilbur Ware, Ray Brown, Bob Cranshaw, Victor Sproles—to play with these guys all the time, from one gig to the next, was fantastic for my playing.

**LR:** A lot of people got to play with all these guys, but they don't sound like you.

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**BH:** Well, I've been fortunate. Most of the gigs I play now are either with Buster Williams, Ron Carter, or Ray Drummond. People say to me, "Your cymbal beat is so wonderful," but it's the music and the people that you're playing with, too. Your cymbal beat ain't nothin' if you got no one to play with.

**LR:** But you have to be of a high caliber yourself so that the great musicians will play with you.

**BH:** Well, you do have to study and keep improving. And I'm happy to see the younger guys really getting it together. Kenny Washington is so beautiful because he has done all his homework. He listens. Right now he's still doing his homework. He knows about the history, and he also knows about the concept. Lewis Nash and Winard Harper are doing it as well. All these little guys, they know, they be zeroing right in on the stuff. It's a beautiful thing to know that it's still going on.

**LR:** Besides all the work you've been doing lately, do you have any special pro-

jects in the works?

**BH:** I'm working on putting together a bigger ensemble. That's a future plan I'm developing.

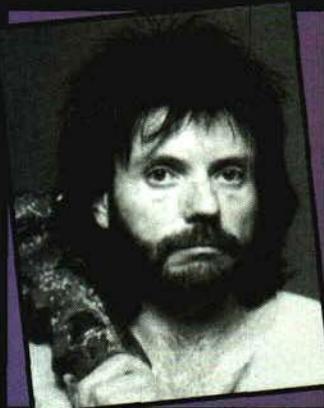
**LR:** Did you ever consider teaching?

**BH:** I don't really have the time. I got some kids that I deal with when I'm at home sometimes. I do occasionally sub for Tootie Heath at the Cal Arts Center. But for education I have my own place. It's like a cultural center, and it's going strong. We have youngsters performing there every weekend. It's right there in the community, and things is soundin' good. Thursday's the jam session, and Friday, Saturday, and Sunday they play, and there are other activities also.

**LR:** And that goes on whether you're in town or not?

**BH:** Oh yes, there are people there, and my partner takes care. Elvin's been there twice already. Every time he comes into town he comes and plays for free—just does some clinics.

**LR:** For a long time people have been saying that jazz has run its course, that



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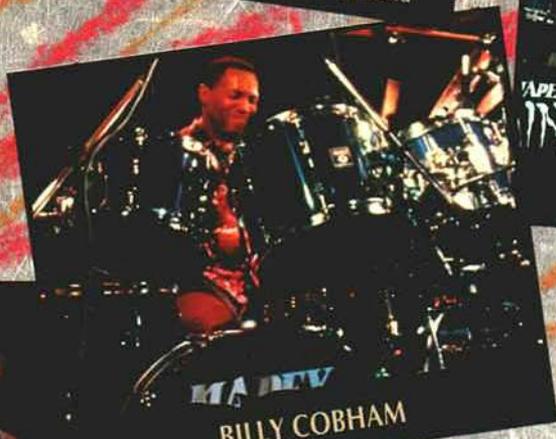
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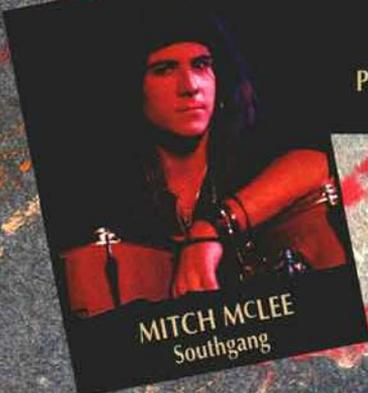
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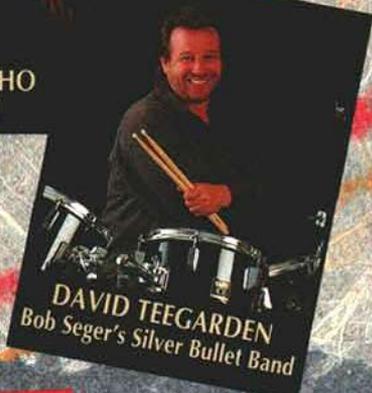
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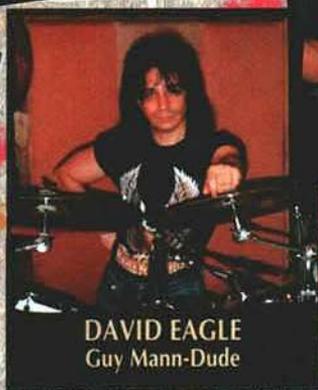
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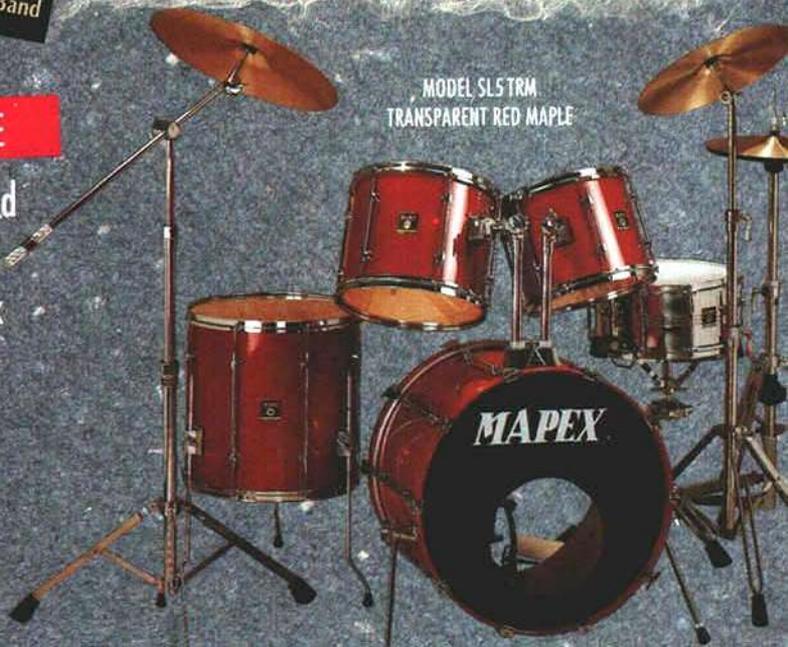
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there's really nothing new except for free, and free isn't really new.

**BH:** Well, I'll have to quote Duke Ellington on that. They asked Duke Ellington to play something avant-garde, and Duke said, "Do we have to go that far back?"

**LR:** Looking toward the future, what can we hope for in terms of the music?

**BH:** We can hope for the best, because we *have* the best in the high level of youngsters coming up. There's a wealth of information out there, and so many of them are really well equipped to carry on.

**LR:** So we can hope for the preservation of the tradition?

**BH:** Preservation of the tradition *and* progress.



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# Fame Vs. Ability

by Roy Burns

Is the most famous drummer necessarily the best drummer? It's an age-old question—and one not easily answered. On the one hand, the argument is that the most well known drummers are the best, which is why they are so well known. The other point of view is that fame has more to do with being in a popular band than it does with the drummer's ability.

Drummers are happy to point out excellent players who are well respected by musicians, yet remain relatively unknown to the public. A great many studio drummers could fall into this category—although the relatively recent practice of listing the personnel on each recording has gained many studio drummers a certain measure of fame.

For years, one of the best-kept secrets in the music business was Alan Dawson, who still lives, teaches, and plays in Boston. Alan is a superb musician and teacher, yet for years, people outside of Boston were unaware of his talents. But after Tony Williams—Alan's most famous student—burst upon the scene at age 17 with the late Miles Davis, drummers were suddenly heading for Boston to study with Alan. It also seemed that he was suddenly in more demand for clinics, recordings, and the like. The point is, Alan was a very accomplished professional long before the drumming world "discovered" his presence.

At the International Music Fair in Frankfurt, Germany last year, I met a drummer named Fernando Bermundez. Fernando is originally from Argentina, but he's now living in Spain, and he's become a very experienced drummer. He plays rock, jazz, flamenco, Latin, salsa, funk, fusion, and big band, and is an out-

standing drummer by any standards. If he were playing and recording in the U.S., he would, in my opinion, be a famous drummer. His tremendous versatility would make him a studio favorite. His only limitation—as far as world recognition goes—is that he plays only in Europe.

Noel Okimoto is, by almost universal agreement, the best drummer in Hawaii. He has accompanied many great artists, including Henry Mancini, Natalie Cole, Barney Kessel, Sadao Watanabe, Richie Cole, and Stan Getz. He also plays all the percussion instruments and often performs only as a percussionist. In fact, his only limitation—at least where fame is concerned—is that he lives in Hawaii.

Why do such great players go unnoticed for years, while others—some great, some not—achieve fame? I think it has to do with the good fortune (or lack of it) to be part of a group that attracts the attention of the world at large. A classic example is Ringo Starr. I mean no disrespect for Ringo, but I really doubt that he would be a famous name today if not for the Beatles connection. Please, all you Ringo fans, don't get excited. After all, Ringo did play the music the way the group wanted, so he certainly deserves some credit. But the fact is that the Beatles' popularity as a band allowed

Ringo's talents as a drummer to have extremely high visibility.

Who knows? If it weren't for Gene Krupa joining up with Benny Goodman, the entire drumming community might be different today. Gene's feature drum solo "Sing, Sing, Sing" is still heard today on radio and as background music for TV commercials. In a very real sense, the Benny Goodman band launched Gene to international fame.

It seems that every great drummer, like every actor, needs the "right part," or vehicle, in order to become famous. Prior to the hit TV show *All In The Family*, Carroll O'Connor was considered an accomplished actor. However, his "Archie Bunker" character on that show catapulted him to international stardom, and he is a television regular today, twenty years later.

So, in order to be famous, you need ability, experience, desire, originality, and—most of all—that "great vehicle." You need the right band at the right time.

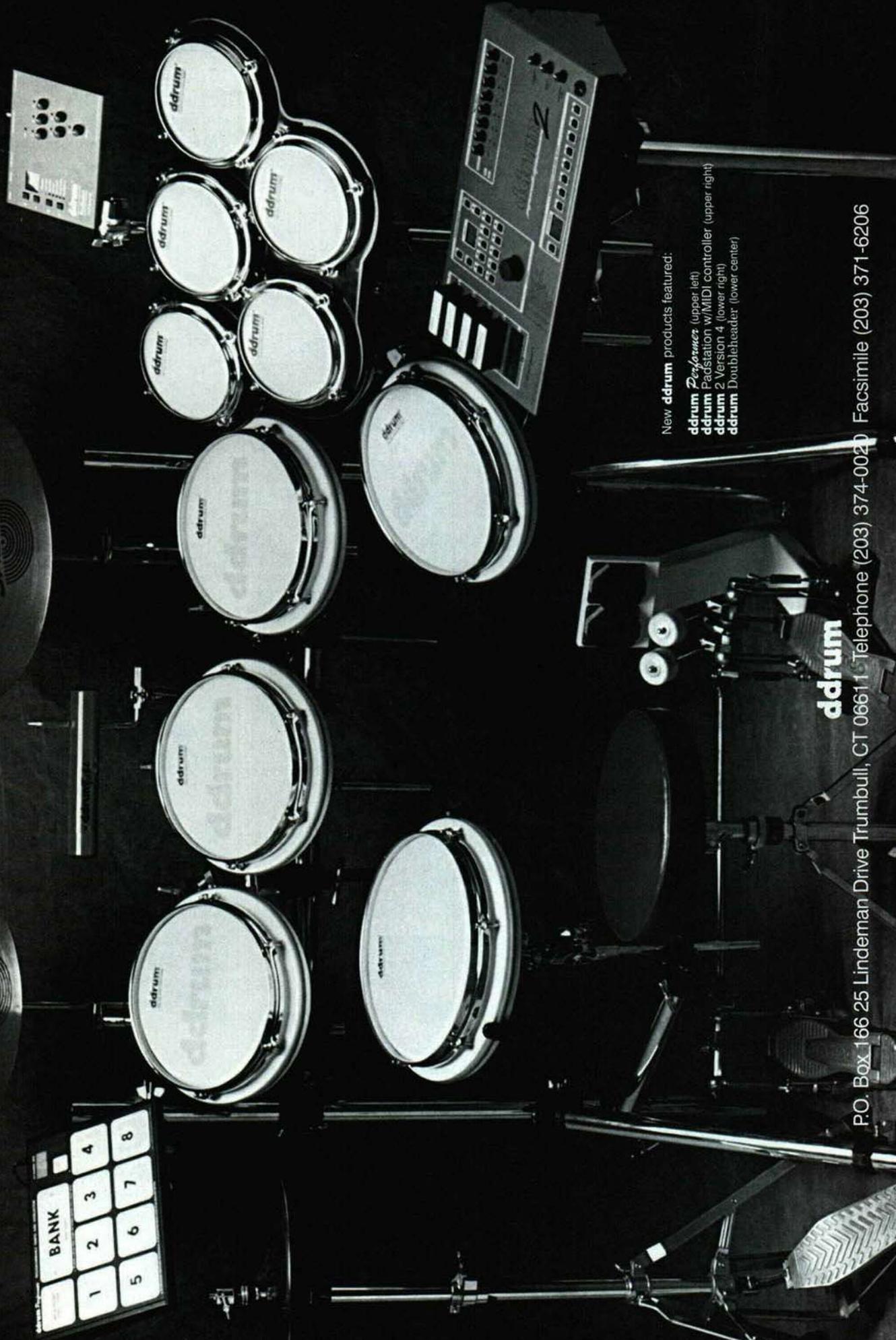
It seems to me that all you can do is give it your best shot. If you are talented and fortunate, fame could happen to you. However, keep in mind that there will always

be great players deserving more recognition than they actually receive—and you may be one of them. All I can say is that if you are a good player and you get the big break, be grateful—because it doesn't always happen. There are many great drummers who have not been fortunate enough to become famous...yet!

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continued from page 54

see Troiano once in a while. He's dropped out of the rock music scene, but he scores TV shows—all on computer. Whenever he finds something he can't do on machine, he calls me.

**BW:** You moved on to a lengthy stint in Kim Mitchell's band. With Kim, you did some really nice, atypical rock drum fills—including things that appeared to be in odd time signatures. Where did you pick up these ideas?

**PD:** I studied with Pete Magadini for two years after I got out of high school. He had already written his first two Polyrhythm books and was writing *Poly Cymbal Time*, and he was using me as a guinea pig. He figured that if I couldn't play something, he shouldn't put it in the book, because it was probably impossible! I had all the normal musical influences, like the Beatles, but the turnaround came with Mahavishnu. I was floored by them; Billy Cobham was

mind-boggling.

**BW:** Kim Mitchell's LP *Shakin' Like A Human Being* was the breaking point for you and him. What happened?

**PD:** We had just come off the road with Bryan Adams, and Kim had seen the power of simple rock music—and the dollars it could bring in. So before we started recording he said to me, "I don't want to hear any 'jazz' on this album. I'll be watching you, and if I think you're playing anything out of context, I'll stop you." And he did. I was disappointed, because I always thought I was part of the sound of the band. And it wasn't just drummers telling me that.

Another thing that was weird—to segue into what happened—took place when [producer] Paul DeViliers came on the scene. He asked Kim, "Is this a band?" and Kim said, "No"! So Kim went to LA and recorded with Pat Mastelloto and the Mr. Mister guys. The producer had never seen our band live, but he'd heard tapes, and he thought the bass player and I were missing the boat totally. I thought that for some outsider to come and tell me I wasn't right for

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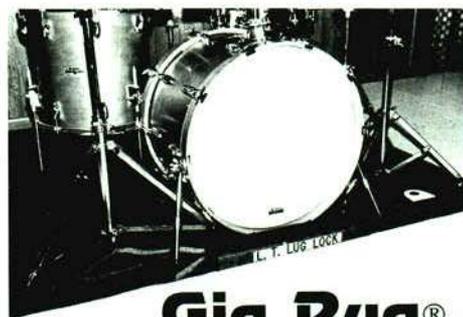
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this band—after six years with it—was wrong and unfair. And then Kim *agreed* with him. Since that point, though, Kim has asked me back twice, so there you go.

**BW:** Let's say a 21-year-old musician gets a call from a recording group. What would you advise this musician to look for as remuneration?

**PD:** Well, a sideman has a right to ask for good money—\$1,000 a week, plus per diem—and first-class everything: good hotels, transportation, etc. If you're going to be a hired gun, you might as well be paid for it. On the other hand, if you're going to join a band, then you better get a piece of the action: a little bit of the publishing, a little bit of the mechanical royalties. When I joined Kim Mitchell, I made the mistake of not asking for much; I was excited to be in a high-profile band. He did well: He was on *Good Morning America*, and the [anti-drinking & driving] song "Go For Soda" did well in the States. I just kept waiting for the money to come.

**BW:** You now play in David Blamires' group. He was with Pat Metheny, which

is a far cry from Kim Mitchell and a real stylistic departure. Do you make adjustments in equipment or tuning?

**PD:** Yes. I'm now using Yamaha drums. I'm using Sabian *Sound Control* or HH thin crashes; they're just perfect for that stuff. I've also got 22" and 20" *Leopard* rides, and the 20" is just right for this group; it's dry and you can hear the stick and the sound of a brush real well.

**BW:** Is there work in Toronto after the years on the road?

**PD:** There seems to be a lot of work right now. There are some jingles, studio work, clubs, and clinics. I've played at NAMM in Anaheim, at the Long Island Drum Center, at PIT, and across Canada. I teach a day a week at Humber College. I played with four bands at the Toronto Jazz Festival. It all adds up to a living. I have to put in a lot of hours, but I also have a wife and kids and must balance my time.

**BW:** You have a passionate interest in

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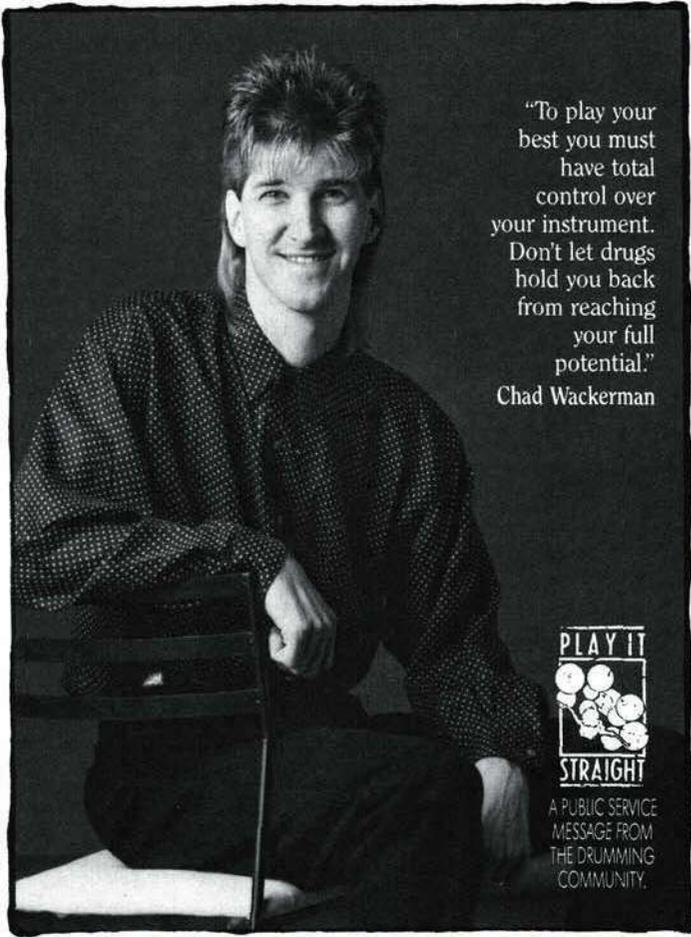
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Latin music. How does a Canadian rock drummer get drawn in that direction and become an authority?

**PD:** I always loved the sound of it. When I started, I thought everything was a samba, like lots of guys do. Rick Lazar, who is a percussionist, started telling me what I should be playing, and he explained the rhythms. I would also ask Latin guys and check out books, records, and every article I could find. As for drumset influences, Weckl's got the *songo* and the salsa, Gadd always had the mozambique, and Acuna would be the major drumset Latin player, I'd think. Joey Heredia is another leading player; he's got that buzz, you know? Robbie Ameen is also great.

**BW:** Any unsatisfied ambitions?

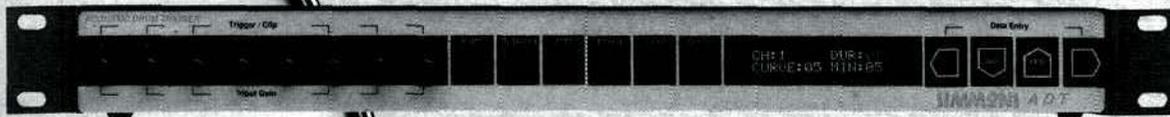
**PD:** I spent so many years stuck in rock bands; there's so much more I want to experience. I'd like to play behind Tony Bennett, or do a Broadway show. Anything except sitting for hours in a room with a rock band wondering, "Should we push that?" Maybe Allan Holdsworth is looking for a drummer. Allan, are you listening? •

RICK GRATTON

continued from page 54

Direct-to-disc was a relatively new medium, and nobody really knew what they were doing. All those breaks, the pauses you hear between songs—that's us just waiting for a cue to continue, because the machine was still cutting. If someone made a mistake halfway through—or even at the end of the last tune—we'd have to start all over again. I literally had gaffer's

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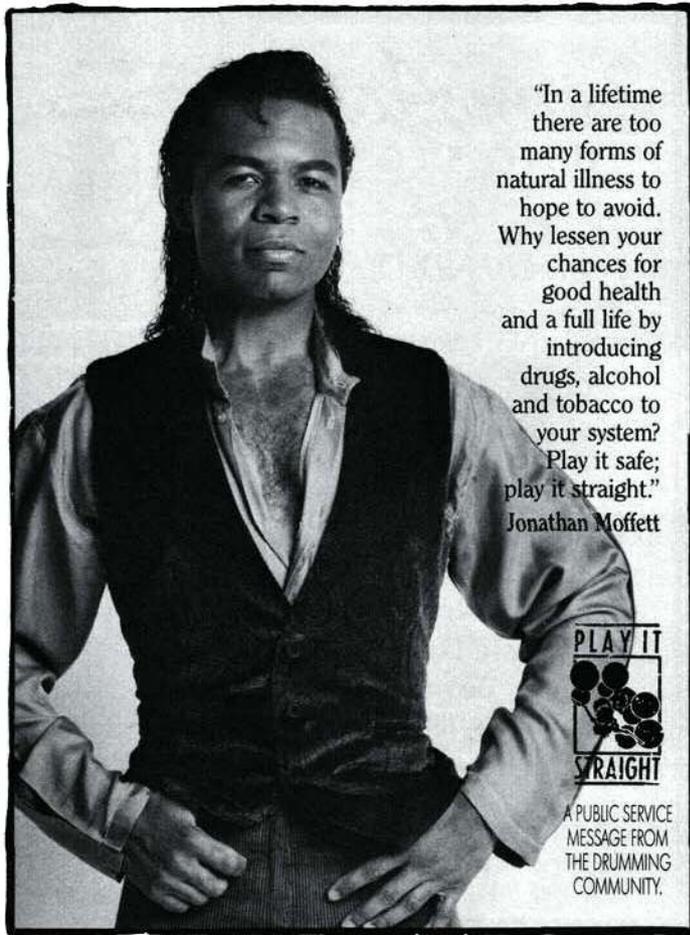
tape on my hands because they were black and blue.

**BW:** You also played and recorded with the Lincolns, another R&B outfit.

**RG:** Yes, with Prakash John [Alice Cooper] on bass. We played in New York, and Belushi and Akroyd came down to see us after doing a *Saturday Night Live* show. I was like a kid, 19 years old, exposed to The Big Apple, and I didn't know what was going on. I came back to Toronto and got a call from Cat Stevens' management to do an album up in Toronto. And I said no. I didn't think I was good enough. Then I got a chance to audition for the Brecker Brothers. Barry Finnerty had heard about me and called me. I said the same thing to him: "Sorry, but I'm too young; I'm not good enough."

**BW:** You must have kicked yourself later.

**RG:** No. If they called me now, I'd go down—no hesitation. But I think it was a smart move at the time. Since then I've done years of woodshedding and playing with different people—and working with Danny Lanois a lot. He ended up producing a Long John Baldry album that I played on. This was at the Grant Avenue studio in Hamilton, around 1980. Working with him was just phenomenal. I'd be banging on the tom-tom and the snare would be rattling—you know, the drummer's nightmare—and I'd think, "He's going to freak out." But he'd say, "Are you comfortable with that?" When I'd say I was, he'd say, "Great. Relax and I'll work around it." At the time, everybody was into big, fat snare sounds, while I've always had that Stewart Copeland sound. Yet Danny would never tell me to tweak it down.



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Michael Cartellone of  
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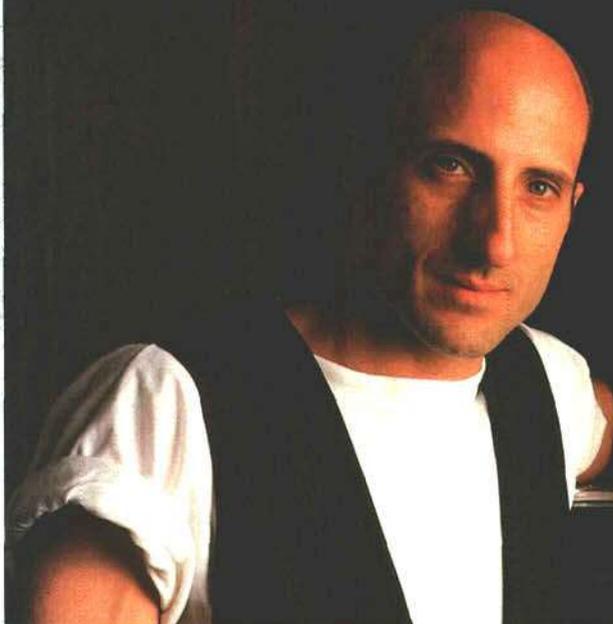
**BW:** You do an unusual double-bass-drum effect with a single pedal. What's the story on that?

**RG:** I was doing a gig with the Lincolns in Vancouver. We were on a break. I had a sandwich and a milk on my floor tom, so I turned over to grab my sandwich, and both my feet were resting on my foot pedal. For some strange reason, I thought, "bicycle." I started to pedal, and all of a sudden I got this "boom, boom, boom, boom." And that's where most guys would have left it. But I started putting a backbeat to it, and it's developed from there. My legs are small—I'm only 5'5"—and I can just swing my leg under my snare drum so that both feet are resting on the pedal. It's pretty wild, but I try not to overuse it.

**BW:** You have several instructional books out in the stores. What got you started doing that?

**RG:** I heard a tape of Gary Chaffee doing a clinic in New York, and I was totally blown away by his linear approach. I was thinking, "Man, I'm doing a lot of that stuff, too!" So I locked myself away for six months and worked with some

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patterns—fives, sixes, sevens—and unique ways of playing them around the set. That's the way I came up with ideas for the books, *Rick's Licks*.

The first guy who picked up on them was Pete Magadini, who liked them and used them. Then I got up enough courage to send a tape to Gary Chaffee with my first book. He said, "You're fine, Rick, you don't need to study with me." I took that as the biggest compliment in the world! Carmine Appice loves my stuff, and he recently produced my instructional video in L.A. Ralph Humphrey, Joe Porcaro, Kenny Aronoff, Gregg Bissonette, and Gary Chaffee are endorsing my books. The books are helping to get my name around more than being in a name band would. I also do a lot of clinics for Sabian.

**BW:** Speaking of manufacturers, you're using Ayotte drums.

**RG:** I got the first bass drum they ever made. I've also got 10", 12", and 15" power toms, and a 13-ply snare. They've been fine for me; I haven't had any problems with them at all.

For cymbals, I love the *Leopard* ride

I've got. I use it a lot for sessions, because engineers like that dry quality. I also use the *Carmine Appice* Chinese cymbal. And I use the *Ralph Humphrey* model sticks from Rimshot.

**BW:** What's a typical work week like for you?

**RG:** I teach six days a week at Just Drums, and I do a TV show one day a week. When I'm gigging, it's usually Wednesday through Sunday nights. Whenever possible, I'll fit some commercial sessions in. I enjoy that I can pick and choose my gigs, and I can stay off the road. ●

### MIKE SLOSKY

continued from page 55

there was no editing. A couple of songs were actually first takes, like the slow blues "Radium Rain."

**BW:** You've worked with Bruce Cockburn for four years, and he's worked with some great drummers. Did he ever describe his other rhythm sections, in terms of how to go about playing a song?

**MS:** On rare occasions it'll come up, about tunes and grooves. I generally find

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it's not so much the actual parts to be duplicated, but rather a feel thing, like maybe the way to play the hi-hat.

**BW:** How does one get a key Toronto gig like yours with Bruce?

**MS:** It was actually through working in Ottawa! I was there with the Lincolns and the other groups I mentioned, and Bruce hadn't yet moved from Ottawa to Toronto. I got to know Hugh Marsh—who also played with Mary Margaret, which helped. And just from playing around town a lot, my name came up for an audition. In terms of keeping steady work in town, I try to keep the phone happening when I look in my book and it looks a little pale in the ink department.

My work scene, compared to some of the people you've probably talked to, is not as complete. I make money in fits and starts. I'll do a TV show and make a G-note and change, and then I'll go into a bar and make two hundred bucks. But I have no complaints. I understand the jingle scene downtown. I'm not the most punctual guy in the world, and that doesn't really fit into their scene. I do my bi-annual jingle, you know, and it's 9:00 in the morning, and I don't know about 9:00 in the morning. They usually use other guys who make their living doing jingles, and I *don't* make my living doing that. I make my living doing a whole bunch of different things.

**BW:** The last time I saw you play, several years ago, you fit a Steve Gadd sort of mold—right down to tuning—and it was abundantly evident that you could handle any style thrown at you in a studio context.

**MS:** But there's only so much work in Toronto, and the guys doing it are those whose reading and adaptability are such

that they embrace the whole thing more than I do. There's Kevan Mackenzie, and Jorn Anderson [Allanah Myles], and Barry Keane. Paul DeLong has started. Graham Lear came back to town; he's a great player and a great reader. Problem is, the jobs are full, and it's not like contractors are going to take the money and redistribute it to this guy and this guy.

**BW:** Is it not as subject to fashion, though, as anywhere else in the world? One would think that playing with Bruce Cockburn would count for points, and that people would want you on their projects.

**MS:** I suppose they would if Bruce had a huge international-selling album, but he's on a different level. Similarly, had Santana been big a few years ago when

Graham Lear moved back to Toronto, maybe everybody would have phoned Graham. There are so many factors. When you think of, say, Barry Keane, it's not like he's a great technical player in the realm of a fusion guy. But he's really consistent, he plays a really nice pocket, and he can read well enough to play the jingles.

**BW:** You don't strike me as someone rabidly in pursuit of endorsements.

**MS:** I was doing a thing with Sabian, and I think Canwood makes some good drums—but I haven't hooked up with anyone. Don't you want to know about my practicing, Bruce? Okay? I haven't practiced in a thousand years, but I've been thinking about it! •

## CHARLIE COOLEY

*continued from page 55*

they don't play drumset. In Manteca, we tend to bastardize the grooves, and we get into calypso, and then African things, with the 6/8 groove.

**BW:** It must be hard to keep a large band like Manteca going.

**CC:** It's hard for any band in Canada. We're a nine-piece band, our production values are high, and we take a full crew on the road—including a lighting designer. We do get funding from the Ontario Arts Council, and the Canada Council. We toured this summer in Europe. We went up to the Stockholm Jazz Festival. The summer before that, we did the Concord Jazz Festival, which was amazing—and quite nerve-wracking, I must admit. On that note, though, in a nine-piece band, once everything gets going you don't have time to get nervous, and the momentum helps you.

**BW:** You're using Pearl drums now.

**CC:** I'm using the *CZX Studio* kit at the moment. I'm endorsing Sabian cymbals, which I love. We're all using them in Manteca; they're all over the stage. I'm using a 21" *Dry Ride*, which doesn't have a whole lot of spread on it, so it's really articulate. I use *Rock Hats*, which are really heavy and give a really glassy sound when I hit them up top with the bead. My cymbals are all fairly small; the largest crash is an 18". If I need power

I'll go to that and give it a good whack, or hit it together with a 16" or 14". But I find that with current mic' setups and technology, you really don't have to bash your brains out any more. I'm also using Calato Regal Tip 8A sticks, which are the same as the ones Jeff Porcaro and Dennis Chambers use.

**BW:** Is there enough musical work in Toronto to justify anybody moving there? It's got one of the highest cost-of-living indexes of any city I've been in.

**CC:** You know, I have a family: my wife and a little boy. We moved away from downtown Toronto to get some space, and because we couldn't afford to live downtown. It is expensive. But the buzz is still there. I do Backstreet, which is a Top-40 band I've been working on and off with for five years. That's bread-and-butter. There are bread-and-butter gigs. Even the guys doing the high-profile tours—and the studio guys as well—take jobbing and society gigs and little dances. I get my share of jingles, too. You just do what you have to do. In Toronto, there are different levels, and it all adds up to a living, but you have to hustle. And it depends on your attitude and whether you can play. My attitude was to lay back, take it all in, and then find my own place and work hard.

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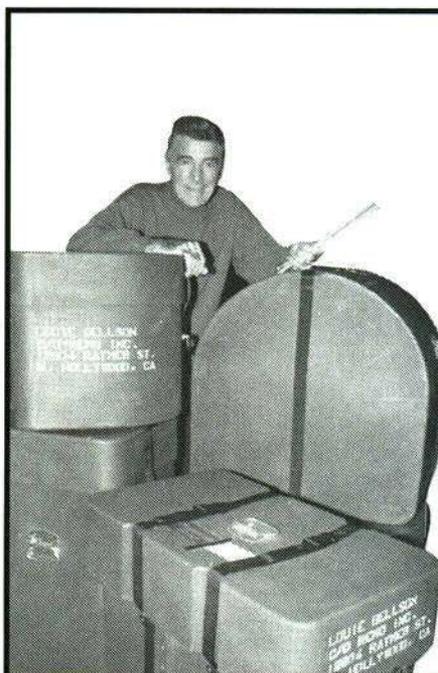
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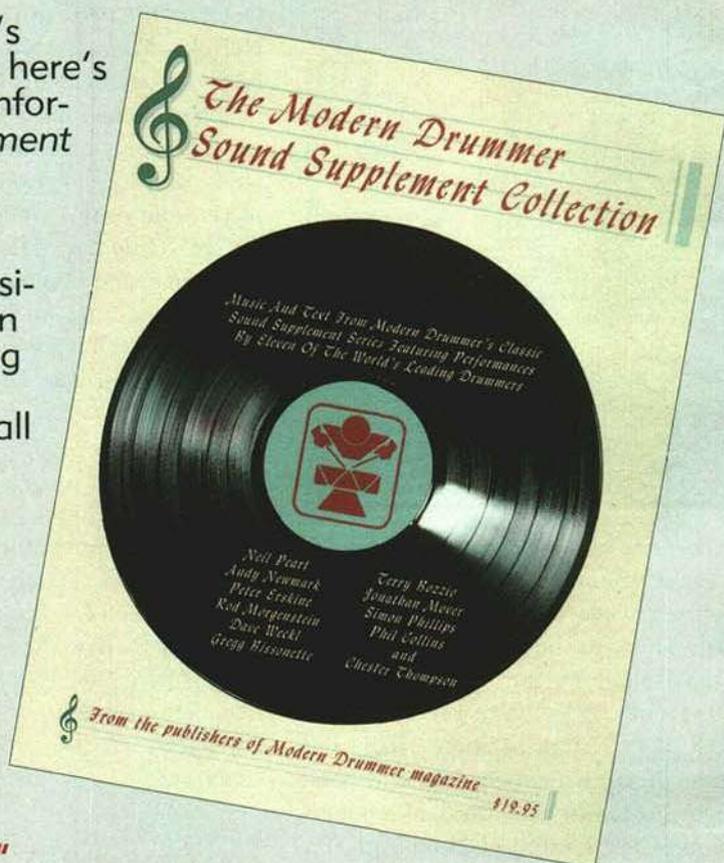
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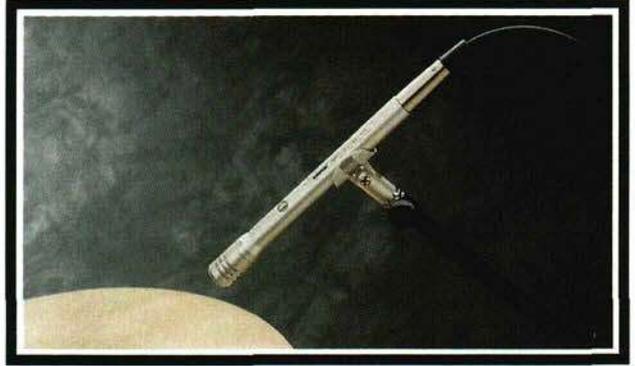
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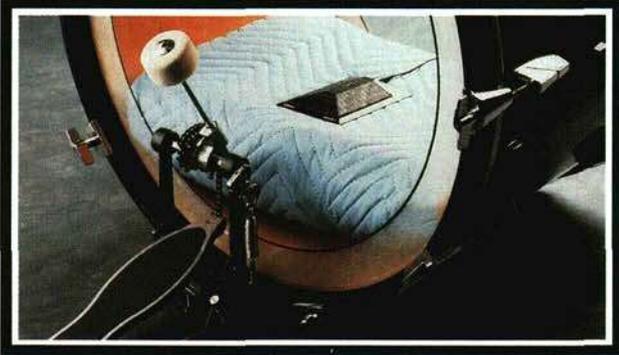
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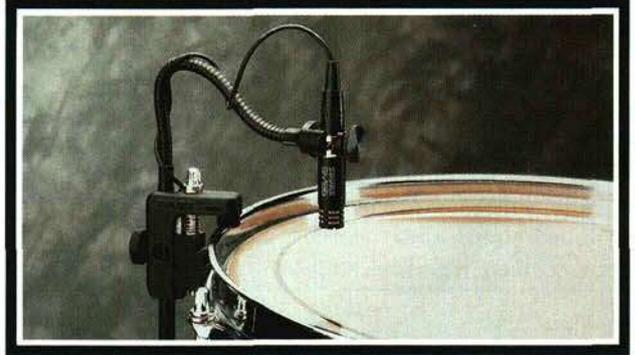
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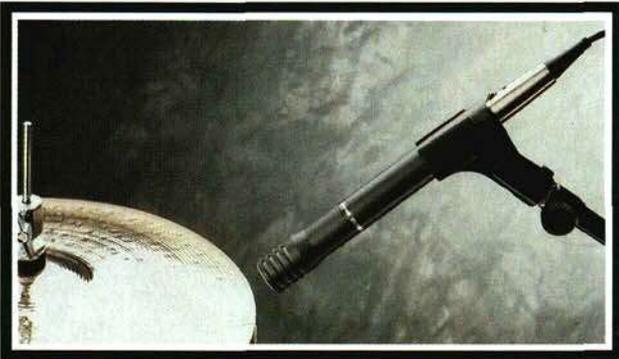
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Slingerland has introduced its *Artist Custom Series*. The shell configuration of maple interior and exterior plies, combined with three core plies of mahogany, contributes significantly to the warm, resonant sound of the series, according to

the makers. The *Artist Custom Series* is equipped with original Slingerland-style lugs, hoops, T-rods, and claws, and has a traditional look with the same spur and tom-mounting system used on their *Spirit Series*. Custom setups may be special-ordered in a wide variety of sizes: toms 8" - 18", bass drums 18" - 22", and snare drums 4" - 6 1/2". **Hohner/HSS, Inc., Lakeridge Park, 101 Sycamore Dr., Ashland, VA 23005, (804) 550-2700.**

## Eccentric Systems Snare Muff

Eccentric Systems has introduced the *Snare Muff*, a device that the makers claim eliminates sympathetic snare vibration. By utilizing a special foam strip and mounting strap, the *Snare Muff* restricts the sympathetic vibrations of the snares, but without altering the sound of the drum during stick impact. Available in

models to fit any drum, the *Snare Muff* requires no tools and can be installed in seconds. Distributed through **Kansas City Drumworks, 4014 State Line, Kansas City, KS 66103, (913) 677-0936.**

## Trick Cymbal Polish

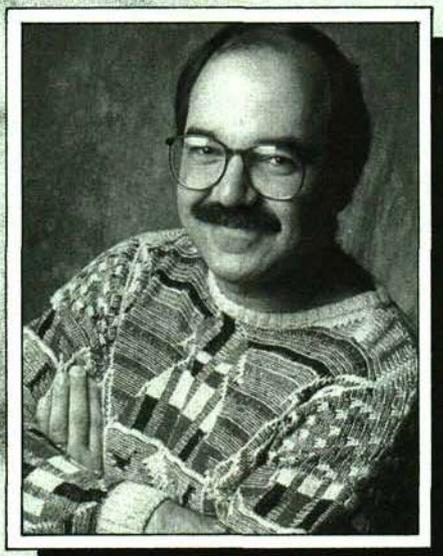
Trick Percussion Products has recently released its new, highly concentrated *Cymbal & Metal Polish*, a liquid designed to remove discoloration, tarnish, water spots, and rust from metal surfaces. It's designed to renew, brighten, and protect brass, chrome, aluminum, copper, and stainless steel items, and it dries to a powder, therefor eliminating residue in cymbal grooves. According to Trick, *Cymbal & Metal Polish* contains ingredients that help protect cymbal surfaces to provide a longer-lasting shine. **Trick Percussion Products, 1880 N. Roselle Road, Suite 201, Schaumburg, IL 60195, tel: (708) 519-9911, fax: (708) 519-1979.**

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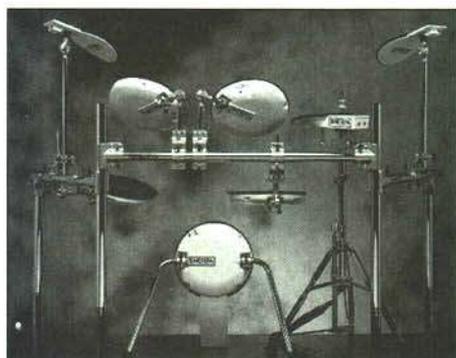
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## Sherpa SP63 Electronic Pad System



Sherpa's electronic percussion system features a rack stand and electronic "drum" and "cymbal" pads, including an electronic hi-hat. The makers claim that, unlike most electronic systems, theirs includes a soft-touch/high-bounce play-

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The kit includes 11" drum pads—including the bass drum pad, which allows for the use of a double pedal—and 8" single- and dual-trigger cymbal pads, which fit onto any standard cymbal stand. In addition, the kit's snare pad combines both pad and rim triggers, with a certain amount of cross-talk built in, which Sherpa claims creates a more realistic sound.

Each pad is equipped with a standard 1/4" phono plug and a mounting system that allows it to be attached to most major brands' tom mounts. The rack stand is made from polished, chrome steel tubing held together with aluminum castings. **Sherpa Enterprises, P.O. Box 556, Station U, Toronto, Ontario, Canada M8Z 5Y9, fax: (416) 251-3625.**

## Weinberg's Big Beat Available Again

After being unavailable for a spell, Max Weinberg's book, *The Big Beat: Conversations With Rock's Great Drummers*, is available again, this time through **Billboard Books, 1515 Broadway, New York, NY 10036, (212) 764-7300.**

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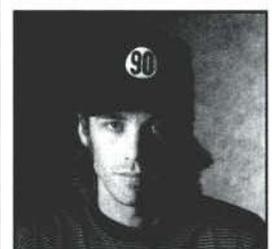
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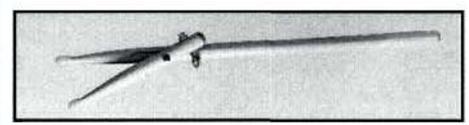
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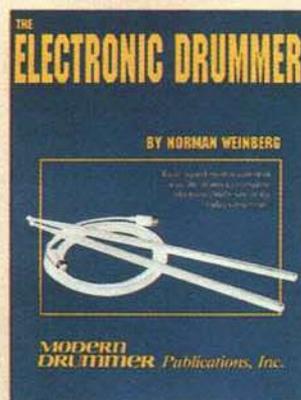
According to the makers of the *Dopple* drumstick, this twin-head drumstick allows drummers to play a continuous triplet roll or ruff with a single hand. The stick's design features a short, angled, spring-loaded swivel stick that pivots from a full-size drumstick. When hitting a drumhead with the stick, the smaller stick hits first, followed by the standard, fixed stick. A third beat is then caused by the drumhead's rebound. The *Dopple* stick is made in the United States of selected quality hickory sticks with nylon tips. The pivot and stop bar are stainless steel, and the stick comes with instructions and a satisfaction guarantee. **Dopple, Inc., 10 Gorski St., Amsterdam, NY 12010.**

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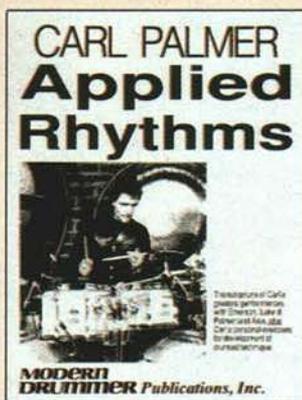
# The Modern Drummer Library

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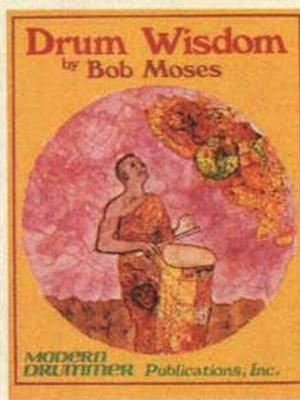
by Norman Weinberg  
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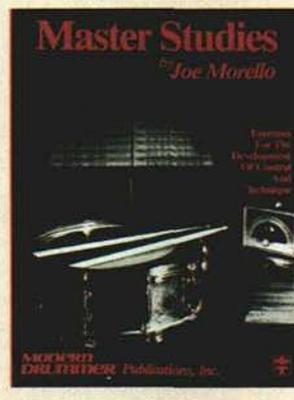
by Carl Palmer  
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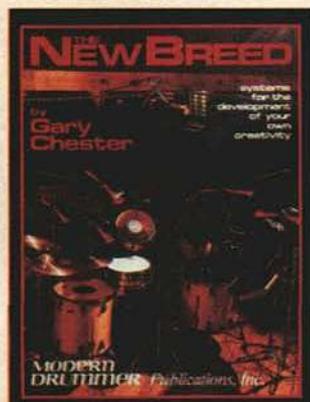
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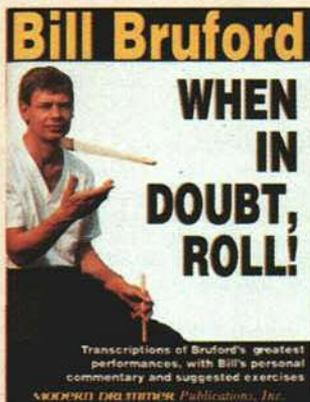
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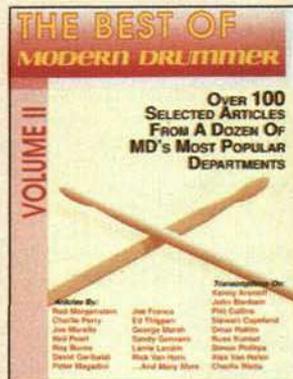
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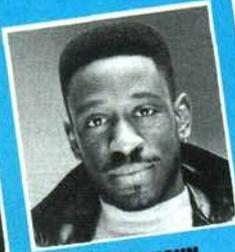
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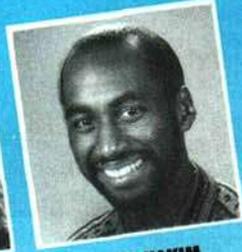
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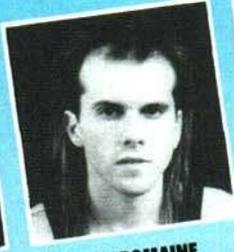
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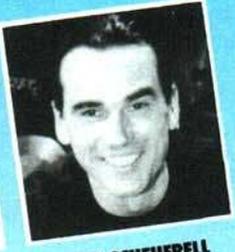
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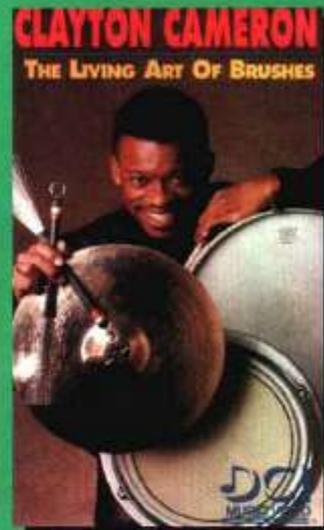
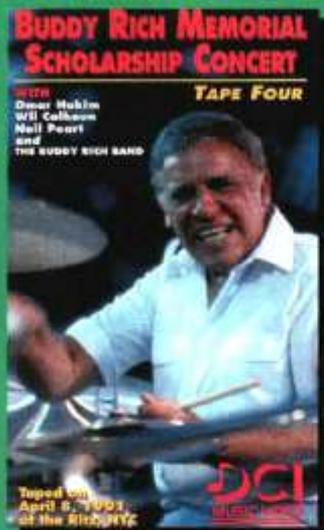
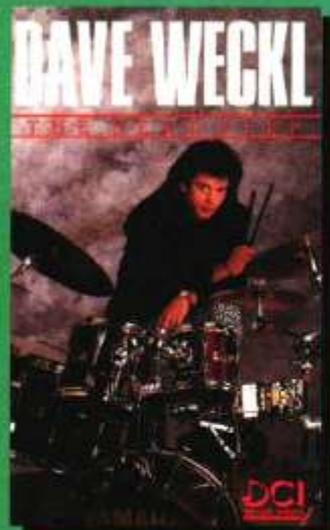
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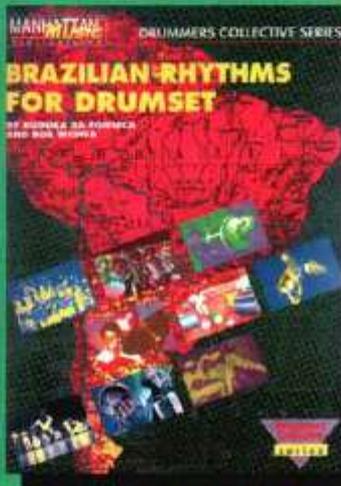
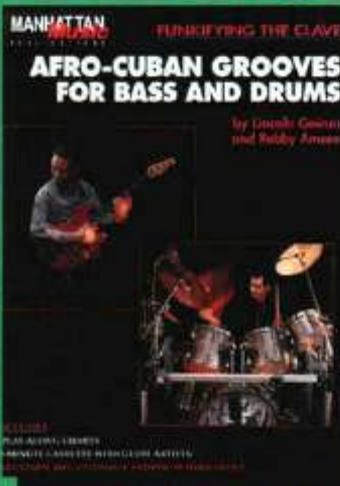
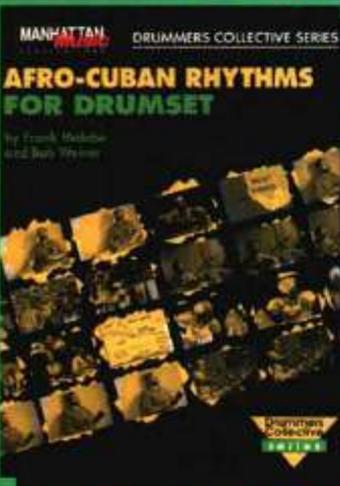
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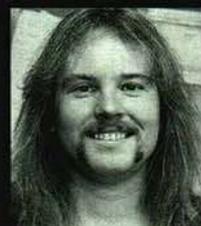
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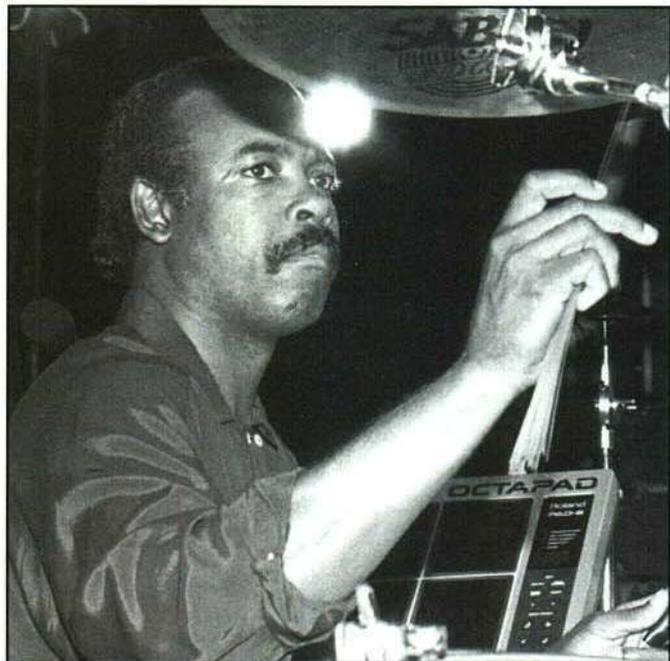


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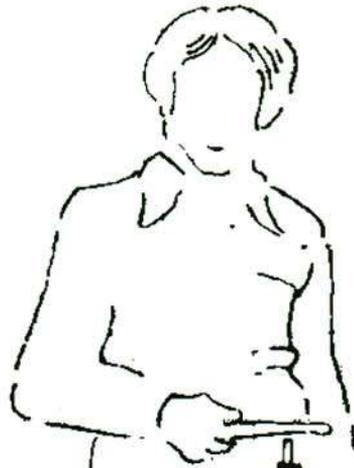
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We could write a book about the unique sound qualities of our new Sound Formula Line. Then again, you still couldn't hear how well they compare to their competition. But don't take our word for it. Check it out yourself.



# 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 would we build a drum set like this?

You've always wanted a kit that made you proud. Proud to set up and proud to sit behind. A drum set that your friends knew was professional. One that made you look and sound like the drummer you aspire to be. Introducing Prestige Session Elite. A beautifully lacquered professional drum set for not much more than an entry level price. The rich warm tone of mahogany. The superior depth and attack of birch. So why would we build a drum set like this? Because it's what you've always wanted, and best of all, now you can afford it.



## Prestige Session Elite in new Pacific Blue Lacquer

Pearl's Prestige Session Elite is available in a variety of beautiful lacquer finishes. See your local Pearl dealer or write for catalog to: Pearl Corp., SLX info, 549 Metroplex Dr., Nashville, TN 37211. Please enclose \$3 shipping / handling.

**Pearl**  
The best reason to play drums.

*"The problem with some sticks is, they're only right for certain types of playing," laments drummer Myron Grombacher. "For example, a*

*Artist Series Model by Zildjian. At 17 inches it's our longest drumstick; a 2B size shaft and a thick, tapered neck gives you the power*



## 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*

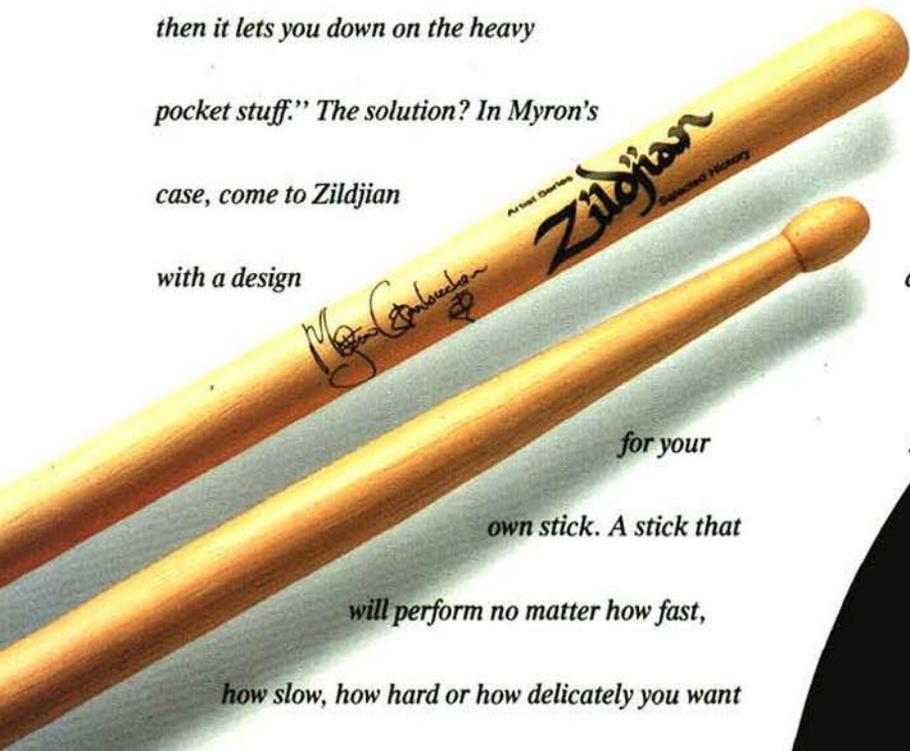
*definition. And like all Zildjian drumsticks, it's*

*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**