HARVEY MASON

HUNT SALES OF TIN MACHINE

KENTUCKY HEADHUNTERS' FRED YOUNG

PLUS:
- ZILDJIAN'S A CUSTOMS
- DRUMMING: NEW ORLEANS STYLE
- GINGER BAKER'S DRUM SCHOOL

WIN A PRO-MARK TRIVIA PACKAGE!
The High-Quality Tradition of Ludwig Snares.

To be the best drummer you can be, you need the best possible drums. That's why so many top drummers choose Ludwig snares. Ludwig snares are quality-crafted to give drummers the strength and versatility they need, with the sound they demand. Ludwig's newly designed piccolo snare follows that same tradition.

The High-End Pop of a Piccolo Snare.

Built to the original 3" x 13" size pioneered by Ludwig, the new piccolo adds a crisp, high sound to your music. It makes a great jazz/fusion and concert drum, and a great auxiliary drum for rock and studio work. Whatever music you play, you'll appreciate the strength of the redesigned high-tension lugs, the heavy-gauge batter and snare hoops, and the dependable new snare strainer with lever throw-off action.

New Ludwig piccs come in brighter-sounding bronze shells, or in Classic 6-Ply Maple for drummers who prefer a warmer, richer tone.

Ask to see them both at your local Ludwig dealer.
Why would one of the world’s most successful studio drummers finally dive head-first into a band like Fourplay, after twenty years of first-call work? And just what does it take to survive on high-pressure TV, film, and record dates? In this very special MD feature, Harvey Mason shares the answers to these and many other important questions.

• by Robyn Flans

In a career that spans the studio tactics of Todd Rundgren, the subtlety of bebop, and the abandon of Iggy Pop, Hunt Sales has certainly done it all. But now in Tin Machine, his band with brother Tony, David Bowie, and Reeves Gabrels, Hunt has really found a home for his special brew of power and finesse.

• by Adam J. Budofsky

With influences like Ginger Baker and Keith Moon, you just know that Kentucky Head Hunters’ Fred Young is a bit different from your regular ol’ country drummer. Learn how Fred puts it all together in country music’s hottest band.

• by Rick Mattingly

This month our roving reporter visits with Bill Katoski, the electronic mastermind whose little company is behind some of the biggest advances in electronic drumming.

• by Rick Van Horn

Win a great Pro-Mark package!

Cover photo by Jack White
On Reviews

MD's review departments have been an important part of the magazine's editorial content since the very first issue. Columns such as Product Close-Up and Electronic Review provide solid information on the latest gear available for drummers, while our Critique department focuses on the best in recorded materials, books, and videos. Though our readership studies indicate that review departments are very popular and widely read, we do occasionally hear from readers who feel that MD's reviewers suffer from the "everything is wonderful" syndrome, and that MD is far too easy in its product reporting. Allow me to explain our position on this matter.

First, it's true that our reviews—for the most part—do tend to present products in a positive light. I say "for the most part," since we've never hesitated to point out specific problems with a product when we've discovered them, or to suggest improvements when we felt they were needed. The truth of the matter is, considering the number of editorial pages available to us each month, and in our attempt to get as much valuable information into those pages as possible, we've never felt it was very productive to waste even one inch of space on negative reviews. Therefore, if we feel a product really isn't worthy of your attention, you simply won't read about that product in Modern Drummer.

We've taken a similar approach with educational and listening material reviewed in Critique. You'll never read a scathing record or book review in MD because we've never believed in using up space to demean someone's work, or to tell you about books or recordings you're not likely to gain anything from. Once again, if we feel an item isn't worth the money someone's asking you to pay for it, or the time needed to search it out, we just won't present it in the pages of Modern Drummer. With so many excellent products, recordings, and publications released every year, we've always preferred to present the best of what our industry has to offer, rather than waste our pages and your time on items that don't measure up.

Of course, when a publication takes this type of an editorial stance, it also means that it's continually passing along positive information, and it's easy to understand how that could be perceived as reviewers being too easy on everyone. Regardless, it's a policy that has served the MD readership well for many years, and we don't see any need to alter it. Hopefully, my restating that policy here will enlighten longtime readers who may have wondered about it, and bring it to the attention of readers who've recently come on board.

&
ALL-PRO

Premier Projector drums have made the Percussion All-Pro Team since their rookie year. They're the only drums to give you stadium-sized sound plus linebacker toughness.

The secret is in the shell design—three thin plies of select Finnish birch for a big, vibrant tone, and German beech reinforced bearing edges for uncompromising strength.

Take a look at other fine acoustic instruments like violins and guitars—the thinner the wood, the richer the tone. Projector brings the idea home with unmatched durability, unparalleled sound and unmistakable character.

Join All-Pros like Carmine Appice, Joe Franco and Zoro. Make your next set Premier Projector.

Photo by Robert Halski

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

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

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

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

PREMIER
The Different Drums
Keltner: Yes—Metal: No

The December '91 cover story on veteran studio legend Jim Keltner was excellent. Jim is far too humble to speak openly about all of his musical accomplishments, but it doesn't matter, because his career speaks for itself. Jim clearly does more with a basic drumkit and real creative imagination than many drummers who surround themselves with gimmicks and gadgets today. I'd like to thank MD for giving us a chance to see this legendary performer in a much better light.

However, putting the very tasteless article on thrash and speed metal drummers in the same issue is just unforgivable, and a real insult to a fine drummer like Jim Keltner. I've heard of taking the good with the bad, but this is ridiculous!

Mike Dmytriw
Cleveland OH

Metal: Yes

I want to thank you for the excellent "Speed Metal Mixed Bag" in your December issue. It's become a cliche to say that "metal drummers don't get the respect they deserve." Too many people form a blanket opinion of a musical style and its accompanying visual image, and don't make the effort to examine the actual playing. Sure, there are metal drummers who are just bashers with no imagination or technique. There are pop, jazz, and country drummers who don't set the world on fire, either. But there are excellent metal drummers too, just as there are excellent drummers in those other styles. I applaud MD for keeping an open-minded perspective, and looking at the player's abilities instead of his wardrobe or hairstyle. That's why I keep reading MD; you offer something for everyone!

Bill Waldren
Omaha NB

Budd Rebutted

In your December Readers' Platform you printed the "words of wisdom" of Michael Budd, who, in response to a previous Platform letter, has graced us all with the quintessential definition of what it means to play cover tunes. Normally I try to dismiss ignorance where I find it, but this one was too much to pass up.

Mr. Budd’s standpoint is that, in order to play someone else’s material, you must "stifle true creativity in favor of a paycheck." It seems a shame that the scope of Mr. Budd's creativity is limited to "meticulously mimicking other artists’ creations (with an occasional wacky splash of my own—tee hee!)." I assume this to mean that when a previous drumming performance is listened to, Mr. Budd hasn’t the ability to do any interpretation of his own. This may very well be the reason that Mr. Budd insists on playing “original” music. Playing original music and playing covers are different things, I agree. (I've done both for several years.) However, creativity is something of which a “true” musician never loses sight, no matter who wrote the songs. I'd be interested to hear Mr. Budd's opinion on commercial viability of original material. If he has ever been concerned over whether his original material has been well-received, then he has "stifled true creativity" in order to be more appealing.

If Mr. Budd thinks that playing covers enters you into the category of "comfortable music shovelers," I would invite him out on a week or two with my band. I play in a six-piece Caribbean/world music band that does a few originals, but mostly covers. We aren't a "Holiday Inn band," but playing covers is something we must do to allow us to work on original material. Any time Mr. Budd would like to drive two hours, set up instruments, PA, and lighting, play three sets, then tear it all down 8:00 later that same morning and do it all over again twice that day (we do a lot of doubles on the weekends), then he has earned the right to accuse me of taking the "comfortable" route.

Mr. Budd closed his letter by saying, sarcastically, that he hasn’t got what it takes to play covers (read: I won’t play covers). I would go one step further by saying that I question whether Mr. Budd has what it takes to be a professional. I don’t mean in the sense of “playing music for money,” but in the sense that all the greats have a common thread of self-confidence (not cockiness), understatedness (not loud-mouthed rambling), and a genuine respect for anyone who does their job to the best of their ability (as opposed to making themselves feel better by putting down others). Mr. Budd would do well to refer to some back issues of MD and read the interviews with the great drummers. Few of them have insulting things to say about other types of drummers, and I would argue that the ones who do are not really great professionals. Great drum players, maybe, but not great professionals.

Chuck Woodhams
Quincy MA

Play It Straight

I am writing in response to your "Play It Straight" ads. They really hit home. I have been playing drums for 17 years, but due to a drinking problem I have been out for a year. This problem has cost me two shots at a recording contract, my wife, my kids, my vehicle, and my drums. I also lost a shot at being an assistant drum tech to Bill Gibson, the drummer for Huey Lewis & the News. I had worked hard to get those opportunities, and blew them due to my drinking.

I'm happy to say that I have been sober for a little over a year now. But I don't know when I will play again. I love to play, and I love to make music for people. I really miss it.

I don't want people to feel sorry for me; I just want other up-and-coming musicians to see what can happen if they think drugs and alcohol are necessary in order to create or to loosen up. All you need is practice and dedication! Believe me, I learned this the hard way. So please, do play it straight.

Bill Caswell
Corpus Christi TX
Journey into the Extraordinary

MUSICIANS INSTITUTE

Enroll in the music adventure of your life - an experience that will launch you on a positive new path toward the fulfillment of your dreams, ambitions and goals.

Join a family of extraordinary people in an extraordinary learning environment, one consisting of master musicians and 24-hour-a-day freedom to play and sing your heart out and your dreams out. MI is all music - all the time. And you'll share it with people just like yourself, committed to being the best they can be.

This kind of experience rarely happens more than once in a lifetime. And it happens at Musicians Institute.

Go ahead. Discover what you are really capable of doing. After all, if you don't, who will?

YOUR FUTURE IS HERE, NOW.
Troy Luccketta

Ever since the release of their third album last year—the live Five Man Acoustical Jam—Tesla have been riding high and elbowing further and further into rock music's consciousness with masterful songwriting and superb musicianship.

Tesla's new release, Psychotic Supper, follows the trend, going straight into the album charts at number 13, and scoring the band their first U.S. headlining tour this spring. Troy Luccketta says that the making of the new album, which was recorded at New York's Power Station, was pretty smooth going. "The rhythm tracks are completely live," he says, "so the guitar, bass, and drum tracks were all done at the same time. Most of the record was done in one or two takes. We didn't get over-analytical about it, which I was glad about. It's a well-produced record, but it's not like a lot of '90s records, with people making the drums bigger than ever. We just made it sound real and natural."

"I'm really excited about this record," Troy continues. "I think it's the best record we've ever made, no doubt. Everybody feels that way, and I have a feeling that it's going to be our biggest." Troy is also producing and co-writing with a singer/songwriter named Eric Westphal, and is using the Tower of Power horn section on the upcoming album. Troy has been offered several production jobs, in fact, and although he promises that he will continue to take on those projects, he says, "I love what I do musically in Tesla, and I'll stay in this band as long as I'm happy."

• Teri Saccone

Tommy "Mugs" Cain

Tommy "Mugs" Cain says he enjoys working with Michael Bolton because Bolton's show consists of such a variety of styles, from blues and ballads, to R&B and rock. "I like playing 'Dock Of The Bay' because it's very R&B in the beginning and goes very heavy into rock. I also like playing 'Georgia' and 'How Am I Supposed To Live Without You.' And as far as the rock songs, I get off on playing 'Steel Bars.'"

Mugs says feel is the predominant consideration in ballad playing. "You can't play it strict, like a sequenced track," he explains. "The best way to play ballads is to put the backbeat behind, so that it's very laid-back, making it very powerful. That's why you very rarely have drum machines on ballads. You have to really put it back in a great pocket for the singer. Also, the band has to really be in sync. Anyone can play a rock song at 120, but if you take a tempo back to 55 or 53 and you have to get five people locked on that, that's where the test comes in."

As for tips on complementing a vocalist, Mugs says, "Play dynamically with the vocalist. When the voice comes down for emotions, the drums should as well. When he wants a section of a song to kick because he's singing hard, kick it hard. The drums should always complement how the singer phrases."

• Robyn Flans

Dave Grohl

Dave Grohl of Nirvana is the first to say he's not a drummer's drummer. "I know nothing about drums," he admits. "I never studied and I don't read. I actually play guitar better than I play drums. I just got more into drums because I happened to be a better player than the drummers they had in the bands I was in."

But there's no denying the captivating results Grohl gets on Nevermind, the band's second full-length record and first for a major label. His loose style effectively guides the Aberdeen, Washington trio through a swirling, pulsating, hypnotic crush-groove. If not overly technical, it certainly works.

Grohl shows a bombastic approach on songs such as "Territorial Pissings" and the college radio hit "Smells Like Teen Spirit," but also lends a subtle, in-the-pocket touch when called for, like on "Breed" and "Come As You Are."

"I probably couldn't play a clean roll if my life depended on it," Grohl says half-jokingly. "But the big thing with me is dynamics—buildups and breakdowns. I can only go by what my ear tells me, and most of the time that means trying to get real intense and then getting real mellow."

Nirvana plans to tour the U.S. club circuit through early '92 before heading overseas.

• Matt Peiken
Dave Lovering

Dave Lovering says the new record from the Pixies, *Trompe Le Monde*, is aptly named. "It means 'trick the world' in French," said the Boston-based group's drummer. "This album is a harder approach than we've ever taken before. We tried to make a heavy album because people said our last record, *Bossanova*, was kind of wimpy. We wanted to do a record just to show people we can be just as heavy as anybody else. We'll try anything to trip up our audience."

On *Trompe Le Monde*, the Pixies' fifth full-length album, Lovering helps guide the band through quick-hitting tunes ranging from Brit-influence pop to industrial, punk-derived earshots. But he admits that the record took more out of him than he had expected. "It was such hard work because the songs weren't down completely when we recorded them, and I was kind of blind as to how they would turn out ninety percent of the time."

With plans to tour the U.S. at least through March, Lovering hopes the band attracts a larger American following than their predominantly European, collegiate fan base. "We've never concentrated on America before. We only played here three weeks for the last record. Even though I consider this record a lot less radio-friendly than some of our others, I hope American radio can find something in this and the people catch on. If they're looking for something heavier from us, this is the record for them."

* Matt Peiken

James Kottak

Since leaving Kingdom Come over two years ago, James Kottak has been doing scattered record projects. But he's also been turning down a lot of offers in favor of sticking with a band he started called Wild Horses. It wasn't always easy to say no to the likes of AC/DC, Alice Cooper, and Badlands. In fact, when the Cult made him an offer he couldn't refuse last year, he took it, much to his regret.

"I didn't like the band in any way," Kottak laments. "I love the Cult's music, but it was just like the insanity and the egos that went along with Kingdom Come, and I didn't want to deal with it. It was more of the same in the Cult. I'm much happier being out."

After a few false starts, James was able to get his own band signed. His favorite track on the new Wild Horses album is called "New York City," because "There were about three tracks we cut without a click, and that was one of them," he says. "It just got this loose-as-a-goose feel and it's more of what I wanted the album to feel like overall. But sometimes you have to restrict yourself to the commercial thing."

James can also be heard on albums by Jeff Northrup, Dare, McCaulley Schenker Group, Johnny Crash, No Sweat, and newcomer Michael Lee Firkens.

* Robyn Flans

News...

Denny Fongheiser on records by Steve Wynn, John Gorka, Bruce Cockburn (along with Jim Keltner), Shawn Colvin (also with Jim Keltner), Michelle Shocked, Jimmy Lawrence, Belinda Carlisle, Stevie Nicks, Toni Childs, and Seal, and on the soundtracks of *Curly Sue* and *Shout.*

Tris Imboden on Bill Champlin's solo LP. He's also currently working on the next Chicago album.

Chris Whitten on Dire Straits' most recent release, *On Every Street*, as well as on a world tour with the band.

Brad Heaney on tour with the Screaming Jets.

Ricky Lawson has put together a band called Paradise Found.

David Bronson doing dates with the Righteous Brothers.

Mark Sanders recently appeared on Into The Night with Kenny James and can be heard on five tracks from a Disney release by Craig Taubman. Mark is also teaching at Valley Arts Guitar in the San Fernando Valley, California.

Myron Grombacher on recent release by Lita Ford called *Dangerous Curves.*

Bobby Blotzer working on new Ratt album for release later this year.

Matt Cameron on Soundgarden's newest, *Badmotorfinger*, and on the road with the band.

Niclas Sigevall on Electric Boys' newest, *Groovus Maximus.*

Joe Nevolo on Stephan Ross album, *Midnight Drive.*

Carmine Appice is in V.I.E., a new band with former Night Ranger guitarist Jeff Watson.

Mickey Roker is back leading a small group. Mickey was also recently the Philadelphia Mellon Jazz Festival honoree.

Ed Mann spent the month of November touring with Ricki Lee Jones, playing vibes, congas, and hand percussion in her all-acoustic, no-drums band.

Michael Blair recently performed with R.E.M. for the ABC/MTV 10th Anniversary Special, and produced a record for the Jody Grind and demos for Only This and the Barleycorns.
Anton Fig On...

by Ken Micallef

For the purpose of this department, noted drummers are invited to listen to recordings featuring the playing of other drummers, and then to share their opinions regarding the works. The subject drummers are given no advance information about the material they are hearing.

"When I play, I always watch to see if people are tapping their feet. If not, I'll cut back on what I'm doing till they respond...then I might get more complicated." Wise words from Anton Fig, five-year veteran of the infamous Late Night TV program, featuring The World's Most Dangerous Band.

Anton, a naturalized U.S. citizen (he hails from South Africa), got his legit training at the prestigious New England Conservatory of Music before cutting his teeth with a foray into jazz that included gigs with Pat Martino, George Russell, and Jaki Byard. His secure, powerful groove landed him rock session work with the likes of Cindy Lauper, Bob Dylan, Mick Jagger, Ace Frehley, and KISS.

Anton is constantly learning new material for the Letterman show, so each night is a fresh performance for New York City's most famous "house band." Over the years, T.W.M.D.B. has backed up everyone from the Red Hot Chili Peppers to Dolly Parton, and from Miles Davis to "a 70-year-old German granny who sang 'Take A Walk On The Wild Side.'"

...IAN PAICE

Deep Purple: "Lay Down, Stay Down" (from Burn) Paice, drums; Ritchie Blackmore, guitar; David Coverdale, vocals; Glenn Hughes, bass; Jon Lord, keyboards.
AF: I thought the drumming was nice. I liked the fill he did between his toms and bass drum—that sort of Bonham-ish fill.
KM: It was Deep Purple.
AF: Oh, it was Ian Paice. He's great. I was really into their first album, the one with "Hush" on it. I saw a video of him recently, and he is still amazing.

...DENNIS CHAMBERS

Berelli Lagrene: "Foreign Affairs" (from Foreign Affairs) Chambers, drums; Lagrene, guitar; Jeff Andrews, bass; Koono, keyboards; Cafe, percussion.
AF: Was that Dennis Chambers?
KM: Right.
AF: I thought it was Dennis because of that hi-hat and snare drum pattern he does. But I didn't hear other signature things of his. I thought when the solo came, "If it's Dennis, I'm going to hear it." But he played less of the really spectacular stuff that he does. The solo wasn't as wild as usual; it was a little more subtle.

...MANU KATCHE

Robbie Robertson: "Somewhere Down The Crazy River" (from Robbie Robertson) Katche, drums; Tony Levin, bass; Bill Dillon, guitar; Robertson, vocal, background vocals, guitar.
AF: I've heard that track before, but I'm not sure who the artist is. I like the music; it's like a movie. I think it's Manu Katche—for the beat and that kind of tom sound. He gets these beats that are really interesting and very understated. They don't overpower the groove. If you listen to him on Peter Gabriel's So, you don't even notice the drumming, but there's quite a lot going on. Great drumming.

...STEVE JORDAN

Don Grolnick: "Pointing At The Moon" (from Hearts & Numbers) Jordan, drums; Grolnick, keyboards; Will Lee, bass; Michael Brecker, tenor saxophone; Jeff Mironov, guitar.
AF: I know it's Brecker on sax, and Will Lee. I like the way the drums fit through the time. Sometimes it was playing along with it, sometimes a beat against it. Quasi-esoteric. It's got a funny reggae section, but the drummer is playing a "downtown" reggae beat.
KM: What's that?
AF: As opposed to pure Jamaican. It's a bit more arty. The snare doesn't sound like him, but I'll say it was Steve Jordan. He went with different things that happened. He erases the rules, like on the reggae part. Sounds like he was having fun.

Taking over the chair he vacated with Letterman was tremendous pressure. I just tried to maintain my style, play myself.

...VINNIE COLAIUTA

Frank Zappa: "Pound For A Brown Solos" (from You Can't Do That On Stage Anymore Vol. 4) Colaiuta, drums; Tommy Mars, mini-moog; Arthur Barrow, bass.
AF: I'll guess Terry Bozzio. Or someone else with the same band. Vinnie with Zappa?
KM: Right.
AF: The keyboard player was definitely into Jan Hammer. Bozzio is quite capable of playing in the same fashion—very aggressive and outside. He's on the Brecker Brothers' Heavy Metal BeBop, which is one of my favorites.

I saw Vinnie at Le Cafe once with a band that was playing original arrangements of Weather Report-type material. He was incredible. I also saw him with Zappa at the Palladium in the late '70s. He was sitting really low to the ground, doing all the weird time things he does. Zappa was sitting back, smoking a cigarette and watching Vinnie, amazed.

continued on page 105
Harvey Mason, one of the giants on the studio scene, sets up and tears down more than most touring drummers. Harvey demands hardware that can be set up fast and that stays rock solid. Only Gibraltar has proven tough enough to survive his session-packed days without rattling or slipping.

The New Gibraltar Road Series Clamps are designed for today’s mobile musicians, like Harvey, with radical drum setups. The pros depend on Road Series Clamps to make rack setup a snap!

On the road or in the studio, Road Series Clamps will make even the heaviest hitters’ rack system “Rock Solid.”
"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 Custom. A, but with a more contemporary feel." Interestingly,
us field test. And after a lengthy process of playing, listening, and perfecting, we produced the new A Custom. We’re thrilled with the cymbal because we believe it’s the finest sounding A Cymbal we’ve made to date. And it should be. New computer techniques enabled us to analyze how minute variations in hammering patterns affected the sonics. And our exclusive rotary hammering device allowed us to create never-achieved-before nuances in sound.

The A Custom is a complete range of cymbals with 14” Hi hats, 15”, 16”, 17” and 18” crashes, and 20” and 22” rides. To learn more about them, please write Zildjian at 22 Longwater Drive, Norwell, MA 02061. As a parting note, we’d like to thank all the artists involved in creating the A Custom. Especially Vinnie. Because when we sat down to work, his head was into it the most.

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.

Zildjian
Cymbal Makers Since 1623.
Jim Keltner

I have been playing drums for many years, but over the last couple of years my time has become unreliable when playing in band situations. I often speed up during the course of a song. I've been made aware of the problem because I tape most gigs and rehearsals. I practice regularly with a metronome and play along with records, but the problem still remains. Could you please give me some advice, and also explain your philosophy towards maintaining good time?

Thanks!

Rob Sheppard
London, England

Russ McKinnon

I recently had the pleasure of hearing the newly touring Tower of Power in Portland, Oregon. I was extremely impressed with the tightness of the entire unit, and particularly with your playing. You kicked a band of burning players with punchy fills, tasty time, and great dynamics. What brand of drums were you playing on that gig? They looked like small toms, but with very rich, sharp voices. Also, what brand of piccolo snare were you using? Finally, could you discuss why you had two Rhythm Tech tambourines stacked on top of each other? Does this make the sound richer, or does one not stand up to playing when mounted alone?

Thanks for your enthusiasm and all the kind words. In response to your first question, I play Remo Mastertouch drums. The logo might be difficult to see due to the artwork on my front bass drum head. The kit features 8x8 and 8x10 mounted toms, with 12x14 and 14x16 suspended floor toms. The snare drum I almost always use live with Tower of Power is a Remo 3 1/2x14 piccolo with heavy-duty hoops. To answer your last question, I do use one Rhythm Tech DST with brass jingles, stacked on top of another with nickel jingles. I have included a DST in my setup for years now, but found that one tambourine doesn't always cut through the mix the way I would like it to in loud live situations. I discovered the richness and added volume of the combined sound one day in the studio, and have been using two tambourines ever since.

Jay Harris
Portland OR
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 6½"x14" 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 6½"x14" CZX Studio snare drum.

**The Lugs**

Much has been written about high tension lugs versus double lugs and their effect on shell resonation. Physics axioms' regarding absorption and refraction provide the answer. If a shell allows to 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.
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 chrome plating 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 sealing gasket is easily the best in its class. The nameplate is manufactured of 100% aluminum and also features a synthetic sealing 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, 5950WS 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, #169 Amic White, #110 Sequoia Red, #113 Sheer Blues, #114 Liquid Amber, #116 Bordeaux Red and #117 Satin Beige.
Can Drumheads Be Recycled?

Editor’s note: The following question was printed in the January ‘92 It’s Questionable, along with responses from Evans and Aquarian. We felt the question important enough to repeat it, with the following response from Remo, Inc.

As a drummer and an environmentally concerned citizen, I would like to address the issue of plastic drumheads. They are fine products, but since they are made of such heavy plastic materials, it pains me to have to discard them so frequently. This leads me to two questions: First, could drumhead manufacturers recover or re-use the metal and plastic materials used to make the heads—or even sell the used material to make other products? Second, if this were technologically and economically feasible, could drummers return their used heads—complete with the reusable cardboard packages—to their dealers for shipment back to the company?

David Healy
Milton MA

Remo’s Rick Drumm replies, "Unfortunately, Mylar and other drumhead materials—with the exception of aluminum—are not currently recyclable for manufacturing purposes. Additionally, we have contacted our vendors as to the feasibility of recycling, and are informed that at the present time it is not technologically possible or economically feasible to institute a recycling program at the dealer level.

"However, we are continuing to research areas in which old drumhead materials might be used. Our suppliers are working on this problem, and it is hoped that they will be able to come up with some kind of solution in the not-too-distant future.

"In the meantime, we have received various suggestions for using worn drumheads. One of our dealers in Kansas reported using one for a toboggan during a storm, and was quite pleased with its performance. Remo, Inc., would like to start a contest in which a MasterTouch piccolo snare drum will be awarded for the best suggestion for using expired drumheads. The contest will take effect immediately and will close on December 31, 1992. Suggestions may be forwarded to Remo, Inc., 12804 Raymer St., No. Hollywood, CA 91605, to the attention of Rick Drumm."

Where Can Black Beauty Parts Be Found?

Where can I get original rims and replacement snares for my 1932 4x14 Ludwig Black Beauty? How many of these drums were made? And what other years did Ludwig produce a 4"-deep shell?

Matthew Ailing
Branford CT

According to Black Beauty specialist John Aldridge: "The single-flanged rims originally offered on the 1932 Black Beauty are undoubtedly either gold plated or have an 'art gold' finish (a transparent gold lacquer coating over copper plating), and are virtually irreplaceable. However, they are structurally the same as the rims used on all of Ludwig's Standard model drums. These rims also require a collar hook for each tension rod, plus the tension rods themselves.

As for the snares, since I am not sure which model of Black Beauty you have, I will try to cover all the bases. If you have the parallel strainer (known back then as the Ludwig Super), the snares were offered in three styles: coiled wire, wound silk, or gut. All of these snares came in individual strands for the Standard strainer Black Beauty, and with individually tunable strands for the Super model. Unfortunately, in the early '70s, Ludwig widened the bracket that holds the Super snares in place, so if you can't find an old set, you're out of luck. If your drum has the simple strainer, similar to the modern piccolo strainer, you can use any modern set of snares that attach with string. Also, individual strands of gut or silk and steel can be threaded through the 'gut frame,' which is why there are all those holes in the Standard strainer. While the original parts are rare, you can probably get them by contacting drum collectors—either individually, or through a want ad in Modern Drummer or my newsletter Not So Modern Drummer (which caters to vintage drum collectors, dealers, and players.) NSMD may be contacted at: 4989 Eisenhower Dr. #B, Boulder, CO 80303.

"Ludwig offered 4" drums almost from the beginning, around 1910, in both 14" and 15" diameters. They continued to produce them until the mid-'30s, when big band drummers drifted in preference towards deeper drums. As far as how many 4x14 Black Beautys were made, God only knows! From communicating with collectors and players around the world, I know of around 100 pre-WWII drums. Undoubtedly, there are more out there lurking in attics and basements. As for your specific 1932 model, since it was produced towards the middle of the depression, I would guess that there are less than 25 with the same strainer and engraving in existence."

Who Makes Single-Headed Drums?

Are any of the major drum companies producing single-headed toms and bass drums?

Joseph Dobkin
Miami FL

MD's October '91 Buyer's Guide shows single-headed toms available as standard models from Corder, Gretsch, and Impact. (Remo also offers their Legero kit, which features extra-shallow single-headed drums and is designed for portability.) Most of the other major brands will provide single-headed drums on special order. No company currently shows a single-headed full-size bass drum in its catalog. (Removing the front head from a bass drum dramatically reduces its support strength.) Most drummers who want the single-headed sound leave the front head on the drum, but cut away all but the outside 1" - 2" of the head material.
HH Sound Control.
CUTTING EDGE PERFORMANCE.

Hand-hammered with a thin flanged edge, SABIAN Sound Control is one of a kind. Harvey Mason says, “These cymbals are pure concentrated sounds... fast and bright, instant response and immediate decay. The Sound Control edge is the difference.” For first takes in the studio, and studio quality sound on stage. HH Sound Control.

Harvey Mason photographed in Los Angeles by Kristen Dahleme
Compare Maxell's XLII-S to an ordinary cassette. An obvious difference is the size of the windows. Remember: there are no bay windows in rockets, but in houseboats there are.

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

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

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

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

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

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

TAKE YOUR MUSIC TO THE MAX.
Drummer, Percussionist, Solo Artist, Session King—and now, Band Member?

Harvey Mason couldn't believe the kind of day he was having. At the last minute, he had to send a sub in at the beginning of a four-day soundtrack call. Harvey has always made a practice of not cancelling work—a commitment is a commitment in his book—but CNN came through on an interview they wanted to do with Fourplay, the new band he's in with Lee Ritenour, Bob James, and Nathan East. The record had recently gone quickly to the #1 slot on Billboard's Contemporary Jazz chart, and it's really the first band project Harvey has been a part of. Needless to say, they couldn't just blow off CNN. Mason had called the producer of this movie when CNN presented itself, but at first the producer said no, Harvey couldn't sub the first day out. When Harvey called him back, beside himself and prepared to lose the full four days of work, the producer sympathetically said, "If you're calling again, you must really be in a bind."

Harvey actually took over the afternoon session of the film, but by 4:30 the panic began again. He had to leave in exactly twenty minutes to make it to Fourplay's debut appearance on the Arsenio Hall Show. The session was supposed to have ended at 4:00, but according to Union law, musicians must be available for one hour overtime if need be. Harvey knew he wouldn't make it if he had to stay until 5:00, but they were still trying to find sounds for the source music. "My heart was going absolutely...I was totally nuts, totally on edge," he recalls. At 4:50, he told the producer he needed to leave. "One more take," came the reply. "I can't," Harvey said, as he programmed his sequencer, and left. Wiping the sweat from his brow, he arrived at the studio four minutes before the show was going to have to scratch Fourplay from the evening's roster.

Harvey's days are not all that frantic, but his schedule is definitely packed. In recent months he has worked on albums by Nancy Wilson, Terence Trent D'Arby, Gerald Albright, the O'Jays, Barry Manilow, and Earl Klugh. More recent film projects include The Josephine Baker Story, Naked Gun 2 1/2, Frankie & Johnnie, Unnecessary Roughness, Rover Dangerfield, Sister Act, The Marrying Man, Curly Sue, and Hook. New TV shows include Shannon's Deal, Perry Mason, Evening Shade, Jake & The Fat Man, Matlock, Father Dowling, Gabriel's Fire, Dinosaurs, The Gummi Bears, Sunday Comics Show, and Looney Tunes. Harvey's also done more than his share of commercials including ones for Mitsubishi, Stouffers, Honda, Coors, Carnation, Dryers, Strohs, Lexus, and Chevrolet.

Harvey's studio walls are a testament to dedication and hard work. They are adorned with gold and platinum records, all paying homage to a man who has worked hard to attain them. From the time he grew up in Atlantic City, New Jersey to his subsequent education at Berklee and then the New England Conservatory, Mason studied like a demon to absorb the necessary ingredients that make up a first-call studio drummer. He can still remember when he prayed for one job a week. Then he hoped for two. Was it too much to ask for three? For over two decades he has surpassed his hopes, dreams, and certainly his expectations.
RF: Looking around the room, the thought I am struck with is your longevity. You've been doing this for a long time. A session player's life expectancy is short. What do you attribute your continued success to?

HM: I'm sort of afraid of this subject, because talking about it might be the kiss of death. It's been 21 years now, and I'm afraid to try and figure it out.

RF: Do you worry about when it might stop?

HM: I've worried about it from the very beginning. When I first began doing dates, which I always wanted to do, I was worried that one's life expectancy, at most, is five years—so prepare, save everything. And prepare for something else after that. When I started this, I had a great education, and I taught. When I first moved here I was teaching. I've produced over the years, I've written songs, and I've always just tried to plan to have something else to do after this. And "after this" hasn't come yet.

RF: So why?

HM: The only thing I can attribute it to is the fact that I'm still excited that it's fresh; I don't have a chance to fall into a rut. It's so fresh and exciting, and the challenge is still there to really do it well. There are so many different kinds of jobs, and basically I'm not sure what the job is going to be when I take it. In TV, film, or jingles, I'm not exactly sure what the music is going to be that day, so that keeps me excited. With records, if I know I'm working for a particular person, I know it's pretty much going to be a certain way, although I try not to think that way, even if I've worked with the artist in the past. I don't want it to sound the same way. I hate that. That's the hardest thing for me. I try to have a fresh approach each time I go into the studio.

And fear is probably one of my biggest motivators, because I'm afraid to fail. From the very beginning I didn't want to. And I figured a drummer's life expectancy is even shorter than most other instrumentalists' because drum rhythms and things change, probably more than any other instrument. I'm very fortunate to be around this long.

RF: You're now in a group. Is this the first?

HM: I was in one other, which was kind of an odd situation. In the late '70s, I was in a band called the Writers, which recorded for Columbia. But I was a silent member of the group because I was signed to Arista Records at the time, and they opted that I not be in this band. So I was in the band in every way except that my picture wasn't on the album.

But with Fourplay, I began working with Bob in the '70s, and we became great friends. We have a great time together musically and socially on the
golf course. He's a great musician, and we've played in a bunch of situations. We began doing the Earl Klugh/Bob James collaboration record, and at that time Bob said, "Wouldn't it be great to have a band like this?" We'd talk about it from time to time, and then again on Bob's most recent album, Grand Piano Canyon, a year and a half ago, he asked me to do a band thing. We were playing with Nathan and Lee, and Bob said, "You know this should be a band. What do you think?" I said I thought it was great. So Bob approached Warner Bros., with the idea. He had just become an executive over there, and he went to [president] Mo Ostin with the idea, and Mo loved it. Lee was in between deals, so he was able to do it, and we got a multi-album commitment. It's great to be a part of something.

RF: You were working on Bob James' record with the same personnel as Fourplay, so what's the difference with it now being a group?

HM: There is definitely a different feeling, because when we were working for Bob, we were trying to please Bob, making sure everything he was hearing in his songs was coming out. You may not have to be 100% happy yourself; you're just giving to make him happy. With Fourplay, we all wrote songs and we were trying to please the composer, but at the same time, everyone in the group was coming up with ideas. There was so much interplay and give and take that it really became a group. It was definitely a group effort. Everyone gave criticism, took criticism, gave ideas—and there was no fighting. It was great. Everybody's really cool. And it sounds different than Bob's records. We ended up finding a group sound.

RF: How would you describe that sound?

HM: It's hard to put into words. I think it's romantic, melodic, and rhythmic. I've made records before where I've listened to them a few times and that's enough, but I've been able to listen to this record over and over again. It still sounds good to me.

RF: With all that you've done and are presently doing, why is this group essential?

HM: Because I'd love for the chance now to get out and play a lot more for audiences. It's so much fun with this band. I don't always have this kind of opportunity.

RF: Does a situation like this mean a potentially better income?

HM: It may or may not. But I'm not even thinking about the money. This will be fun. You have to have some things that you really like to do, and the music will be different every time we play it. We made the record not trying to make money. We made this record to make something we would enjoy. I would really enjoy playing with this caliber of musician all the time, and the money will take care of itself.

RF: You said something earlier about fear being a motivating factor. I remember the story you told in our round table interview [November '90 MD] about how you called the studio you wanted to work at and told them the guy they had wasn't as good as you. That was very brazen.

HM: That was Triple A Studios in Boston in 1968 or 1969. I had really wanted to get into the studios for a long time. I guess it was pretty brazen. I went so far as to rent the only recording studio in Atlantic City while I was in high school. It was at the rear of a barber shop, and I recorded a record—both sides, nothing but drums.
When you got this job at Triple A...

I worked like a dog for $25 a day, recording all kinds of music. It was a great experience.

In the last interview you said you really learned how drums sound and the compromises you have to make in the studio.

First of all, when they wanted me to take the front head off the bass drum, it felt so odd, and I had to get used to the sound. And in those days they were taping the drums so they wouldn't ring very much, and I went to a lot of pains to do that. But it was a great training ground—when I finally came out to L.A., it wasn't foreign to me. I didn't have to worry about those things as well as all the other things.

What kinds of compromises did you make?

I realized that you don't necessarily play for yourself in the studio. The main thing is trying to create what's in the head of the artist or the writer. You're trying to decipher their ideas. You give of yourself, and therein lies the compromise.

One of the interesting discussions in the round table was about whether you do everything somebody asks you to on a session, even if you feel it isn't flattering to yourself or even the artist. You were pretty emphatic and said yes, you do what you're told to do.

To a point. Sometimes people don't know how to tell you what to do, and they may tell you something that is totally wrong, but they're trying to get to another point. So you have to be able to take that statement and know how much to do it that way and how much not to. I don't want to say I was totally emphatic about it. If they insist this is what you have to do and they're very clear, then you do it. And there may be situations where it might not be flattering and you may actually hate it, but you have to do it.

I'd like to explore each genre you work in—TV, film, jingles, and records. Compare and contrast each genre. Let's start with TV.

Gabriel's Fire and Shannon's Deal stick out in my mind. These are scoring dates. Shannon's Deal was jazz; I just went in and played. I was handed a lead sheet, which is a piece of music with chord symbols, slashes, and a few important accents and figures. Everyone on the date will have that. I was handed a chord sheet and told it was a Miles Davis feel, '50s and '60s bebop.

What kind of setup did you have?

I didn't know what the music was going to be like before, so I had my regular setup of Gretsch acoustic drums with five tom-toms—10", 12", 13", 14", 15"—and I carry a case with seven snare drums in it, plus two more snare drums outside of that case, as well as three bags of cymbals. As soon as they said bebop, I went to my vintage cymbal bag and picked out the right cymbals, including a Jack DeJohnette ride cymbal, which sounds dark and dry. I took down some of the toms and left three, and I did a little tuning. Everything is open anyway—it sounds good. It was pretty straight-ahead. It was different than most days because all we really had to do was play.

What are the other days like?

On most of the other TV dates,
you have to really think and pay attention. There are other things than just playing, because on most TV dates, there are a lot of different styles—dramatic music, love music.... The date I just mentioned was a lot easier. All we had to do on those dates was take a piece of music and make cuts from one bar to another bar—play to bar 3, cut to bar 7, repeat bar 8, and end at bar 9. Some of the hardest music I have to play in TV is stuff like Jake And The Fatman and Matlock, because there's so much music squeezed into a short time span. Not only am I playing drums, but I'm playing timpani, because my next main instruments after drumset are electronics and mallets. There are two of us and we're on rollerskates. I'm basically a percussionist who plays a little bit of drums.

RF: On TV dates, do they project the picture as well?

HM: On this one we weren't seeing the picture; the conductor was. More and more now on TV dates they don't project the picture to the orchestra. They used to all the time.

RF: Is the music more contemporary now?

HM: Yes, and everything is done to a click. When I first came into the business, there were a lot of people who didn't necessarily use a click, but now everything is to a click, and now they have moveable clicks. They can go faster or slower.

RF: How do you work with a variable click?

HM: On your written part, it says "faster" or "slower". And if there are going to be any radical time changes, it will say "half as fast" or "third as fast."

RF: On a date where you have a choice of click sounds, what do you use for a time reference?

HM: I'd rather have a cowbell or a shaker. On record dates I usually have my electronic rack set up, and I program a pattern to play along with. It accomplishes the same thing as the click, but it's far more musical.

RF: Do you usually bring your electronics to a date?

HM: When they ask for it. It's a rental, so they'll tell you when they want it.

RF: Would you tell us about a harder TV date?

HM: You have a three-hour call, and you're trying to cram a lot of music into those three or four hours. There's not much room for re-taking things, so you have to be pretty much on the money real fast. TV is usually kept within the time limit. They're allowed to go over one hour, and you're required to give them that hour if they need it. After that you can leave. So you have to book your dates that way.

On the more normal TV dates, there's a lot more frantic, with a lot more music, and there's not much room for being very elaborate. That's why it pays to have a great-sounding set of drums. Very rarely will they take much time in getting a drum sound. If your drums sound real good, they'll just push up the faders as they're going along—it's just frantic. Electronics have made it a lot more frantic, because besides having to play, you have to program the parts. Then you have to think about synching them up to play, getting the sounds right, and then transmitting them through your mixing console with the right EQ and reverb. It can be pretty nerve-racking, and sometimes you can come away from those dates with a major headache. It's a lot of stress.

RF: Does it feel creative to you?

HM: I think that might be one of the keys to my being around so long. I still try to remain creative.

RF: How so? You're handed the music, note for note, and there's no time to experiment. How can you make it creative?

HM: By having great sounds. I can quickly add all kinds of things manually to the sequence during a run-through. If I'm playing drums, I can add subtle things like a little roll here, or a cymbal swell there.

When I was a little kid I used to play this game of trying to guess where the music was going. I felt like I was trying to listen around corners. That's how things stay interesting for me, because I'm listening for what may be coming musically and trying to play the correct part to enhance the music.

When the bebop era came along with Miles and the way he was playing later with Herbie, Tony, and Ron, it appeared that they were playing around corners. It was as if they knew what the other guy was about to play. At that point, I really began to key in on this. When I started playing bebop, I was really able to hear where the music was going.

When I'm playing drums live, there are certain key cues that happen that let me know where the music's going. Also, when you're in a certain idiom, you know that certain things are going to work. For example, you can be playing a march, but they haven't written in any rolls or flams. But you know they'll work in specific spots, and producers love that. Those are all little things that you can do that make it creative.

RF: So you really do have the opportunity to make choices.

HM: Oh, yes. I think that separates some players from the rest, being able to make those choices—and make them fast.

RF: Take us to a film score. How does that differ from the TV situation?

HM: In most instances, the composers generally have more time to prepare the music. The orchestras are generally larger, so they take a bit more time. We have a little more time to refine the sounds, because they're generally more interested in getting things at a higher quality. It's not quite as feverish a pitch. In TV, they do the best they possibly can, and they do a great job, but in motion pictures, they

continued on page 70
Tin Machine's

Hunt Sales

"Hunt will definitely decide when he does or doesn't like what the rest of us are doing. He'll change the tempo, the feel, or near any damn thing to inject a left curve into what's going on."

These days, if you're someone of the stature of David Bowie, you simply don't dive head-first into a band where just any drummer is allowed creative carte blanche, such as the kind Bowie describes above. You better be damn sure that drummer can handle such freedom. But then, Hunt Sales isn't just any drummer, and Tin Machine isn't just any band.

Hunt Sales is one of rock's true originals. The son of comedian Soupy Sales, Hunt—along with his bass-playing brother Tony—grew up in a family where people like Shelly Manne and Buddy Rich were common house guests. Whether by nature or nurture, entertainment became Hunt's life's path. By the time he was 15 years old, he had already moved out of the house, released records and appeared on TV with his and his brother's band, recorded Todd Rundgren's first album, and jammed in New York City clubs with the brightest stars of rock's most trailblazing era. Later he would immerse himself in jazz gigs, run his own horn bands, be part of a seminal Iggy Pop line-up, perform soundtrack work, produce, engineer, and run a club.

Now, after a career of which he's probably forgotten more experiences than most musicians will ever know, Hunt Sales is making some of the most invigorating drum noises of today. With Tony and Hunt on bass and drums, Reeves Gabrels on guitar, and David Bowie on vocals, Tin Machine is a rarity on the scene: a band with the fire and chops to create furious, highly improvised rock music, but with the years of maturity and style to make it really mean something.

By Adam J. Budofsky
A cornerstone of Tin Machine’s sound is that it’s based on live improvisations. “Basically everyone sits in the room andhashes it out,” Sales explains. “We go for as live a sound as possible, with leakage and everything. So usually I’ll take a PA system in the studio, and mike up the drums. I like the way drums sound on gigs, so I try to capture some of those sounds through the PA. I select and place the drum mic’s, and I know how to engineer records, so I usually get in there and engineer the stuff.

“It’s kind of like we make the record ourselves, even though there are engineers there,” Hunt says. “We did both the Tin Machine and Tin Machine II albums digital, with real old Neve consoles. So it was kind of the best of both worlds. The dynamic range with digital is wild. I’ll play some finesse things it comes through, but with tape, every-thing will kind of come through with the same volume.”

Another reason Tin Machine music sounds so “alive” is because much of the writing and arranging actually takes place in the studio. “Most people will demo things a lot of times because of the cost of studio time,” Hunt explains. “But because of all of our experience, we can put the stuff together in the studio. That way we try to keep it fresh. I’ll go from some straight-time thing to a double-time thing, which isn’t ‘written into’ the music—it’s basically how we feel it—and because of the high caliber of musicianship, these guys will catch it.”

David Bowie describes Tin Machine’s playing process as “kind of like playing ‘word association,’ but on instruments rather than with words.” To Hunt, “It’s the closest you can go—as far as attitude—to jazz, but without actually playing fusion or jazz. Like in jazz, we start off with a structure. We know where the beginning is, what the key signature is, and things like verses and choruses. But then anything outside of that, it’s free for each of us to take it wherever we want. And to me, you can’t buy that kind of freedom.”

One could understand how musicians who’ve played together for years—like Hunt and Tony—could pull such a thing off. But Tin Machine began recording their first album the day after the Sales brothers and Reeves Gabrels had actually met for the first time. Wouldn’t such unfamiliarity cause things to be a bit uneasy at first? “Not really,” Hunt
insists. "Reeves and I interact really well together. He's played in a lot of different types of situations—jazz, R&B, country—all kinds of music, same as myself. And everyone in the band really listens to each other. They gotta listen to me, because I'll change it up. So it really keeps people on their toes and watching and listening. When we play live, it's never the same from night to night."

Such audacious drum behavior is very much a product of the varied musical influences Hunt refers to—especially the jazz innovators of the past. "I've been influenced by Philly Joe Jones, Buddy Rich, Shelly Manne—people like that," says Hunt. "I mean, I know that I'm playing rock 'n' roll, but my attitude is like, if I hear something, and it reminds me of a big band hit, I might come down on a chord in a way that Buddy Rich and influences like him would."

One specific aspect of Sales' playing that seems to harken back to jazz is the way he uses his ride cymbal. "That's definitely from the jazz vein," Hunt agrees. "Getting tones out of the cymbal, bringing it up and down as far as volume and intensity—I've got a 26" ride cymbal with rivets in it, and that kind of becomes its own entity; it creates its own tone. I try to work with that against Reeves' guitar."

"I really look at drums as musical tones rather than just this thing that you hit," Sales explains. "I don't look at it like I'm there just to keep the beat. The beat, the groove is already there, it's an unsaid thing. I mean, you might have to lay into it sometimes to establish it, but after that there's all this other room and space to create music, just like a guitarist, or a singer. And that's something that it's kind of gotten away from a little bit in rock 'n' roll. There's more of this drum machine concept. "I think that's destroyed it a lot because it's gotten people listening a little bit differently to the role of drums," he continues. "There's nothing wrong with the drum machine on some rap records and stuff, but I'm a human being. Supposedly my music is not going to be consistent. It isn't the same tempo from beginning to end, nor would I want it like that. It has peaks and valleys and stuff."

Hunt has said in the past that something he admired in Buddy Rich was that, as the years went by, his playing seemed to get more refined, he got further into his style. If one goes through some of Hunt's recordings—say, a Rundgren recording from '71, then to an Iggy Pop cut seven years later, and then to a Tin Machine album—a similar kind of maturing and refinement becomes apparent. Does Hunt think this is a natural progression, or has he studied particular things at certain times to improve? "I used to worry about certain
things years ago,” he says, “and at times I probably practiced more than I do now. Now I’ll sit down and go through a bunch of practice routines, but only after I’ve played a bit. My emphasis now is more on playing.

"I don’t think you can learn to be a drummer," Sales suggests. "You are born with that in you. I think studying and learning more stuff can bring more out and expand your vocabulary, but I try not to think too much. I just try to play using all my past experience rather than making it preconceived. Because no matter how much you practice or rehearse with the band, when you go out and play live, it’s different. So there’s a certain amount of just playing with people that really gets your chops and stuff happening."

Another element of Sales’ playing that has become apparent over the years is a palpable increase in confidence. "I’ve noticed I’ve gotten more aggressive with my playing as the years have gone on, rather than more laid back," Hunt offers. "I think that as you learn more, you get more confident, and you find your inner voice. With age, like wine or something, it gets better. That’s been proven to me by seeing Buddy Rich and Art Blakey and these guys in their 40’s and 50’s and 60’s, who were really kicking. I hung out a little bit with Elvin Jones a couple months back, and he’s no spring chicken. But he was playing with a couple of the younger guys, and it really sounded great.

"You know, you can get better and better just as long as you don’t desert yourself or take a left on yourself," Hunt says. "Just keep that thing that got you playing in the first place. I know that in certain musical situations people have to consider changing what they do to fit in and sell a product. And thank God it’s worked out that, late in the game, I still don’t
Backstage before a performance at Knoxville's Civic Auditorium, Fred Young looks at his hands as though he doesn't recognize them. "I've got a couple of blisters," he says, staring down in disbelief. "I was working on my tractor the other day," he offers by way of possible explanation. "My hands got all greasy so I used this really strong cleaner, and that must have softened up my calluses."

It's not only his hands that have suffered. Fred gestures towards a Leedy & Ludwig parade drum that has a metal C-clamp affixed to its top rim. "I cracked that last night, so I'm trying to glue it back," he explains as he picks up the drum and examines it. "We better leave that clamp on there tonight," he suggests to his drum tech, Bobby Polson. "That'll be okay, though. I saw Buddy Rich once with one of those clamps holding his tom-tom onto his bass drum."

The first thing you notice about Fred Young are his sideburns, which hang down to his shoulders like displaced twin ponytails. You learn something about the range of his influences when he mentions that they were inspired by the sidewhiskers of drummers Ed Shaughnessy and Ian Paice. "I just exaggerated it," he says with his typical poker-faced humor.

From the stage, the Nitty Gritty Dirt Band can be heard launching into "Mr. Bojangles" as Fred heads for the dressing room. "I'll see you later," he says. "I have to get dressed." When he emerges a few moments before the HeadHunters take the stage, it appears that he's spent his time getting undressed. He's wearing jeans, no shirt, and a coonskin cap, which replaces the John Deere cap he wore earlier. The coonskin cap only stays on for the first couple of songs, though. "Them things are hot" Fred confides.

With his shirt off, you are struck by the fact that Fred is even smaller than he first appeared. A body that looks so frail couldn't possibly belong to a hard-hitting drummer. But moments later, hunched over the assorted marching drums he has assembled into a kit, with his legs pumping double bass drums as though he's riding a bicycle and his arms smacking backbeats and cymbals with a vengeance, the body that seemed small and frail now appears sleek and sinewy. Taut muscles ripple under his skin as Fred powers the HeadHunters through a fast-paced set with nary a ballad to be heard. When Barney Fife once told Sheriff Andy Taylor that "us wiry guys are tough," you tended to not take it very seriously. Watching Fred makes you reconsider the claim.

From a musical standpoint, the most telling moment of the HeadHunters' live show is when Fred launches into a drum beat that sounds as if the band is getting ready to play Led Zeppelin's "Rock And Roll," but in fact they are leading into Don Gibson's "Oh Lonesome Me." Another telling moment occurs during Fred's drum solo. While playing furiously with his hands a la John Bonham, Fred quotes a few bars of Max Roach's "The Drum Also Waltzes."

In terms of philosophy, the HeadHunters' attitude is best expressed in a song co-written by Fred called "Wishing Well." "Be proud of what you got and who you are," they sing. Indeed, the HeadHunters are exactly what they appear to be: farm boys who like to play a little hell-raisin' rock 'n' roll.

While artists such as Bruce Springsteen and John Mellencamp have based their personas on being representatives of the "common man," there's nothing common about either one of them. They can be appropriately humble provided they are getting the attention they feel they deserve. But they expect to be treated like stars.

The HeadHunters, on the other hand, don't have to pretend to be common. And they're not very comfortable with some of the trappings of success. Production manager Steve Wilson recalls times when limousines were sent to deliver the band to awards shows. But the HeadHunters made their crew ride in the limos while they piled into an old van.

If they'd had their druthers, it would have been a pickup truck.
Such a truck would not be out of place on the road leading to the Young family farm in south-central Kentucky, where Fred, his older brother Richard (the HeadHunters’ rhythm guitarist), and their parents all live. When you are given directions to the place, care is taken to distinguish paved roads from unpaved ones, and landmarks are few and far between. Eventually you pull up in front of a stately white farmhouse with a tractor parked in the side yard. Rebuilding tractors, it turns out, is Fred Young’s other passion besides drums.

A number of awards fill the living room of Fred’s home: gold records from the U.S. and Canada for the Kentucky HeadHunters’ Electric Barnyard album; gold and platinum awards for the band’s first album, Pickin’ On Nashville; an Academy of Country Music award for Best New Group; three awards from the Country Music Association for Group, Album, and Producers of the Year; two Billboard Music Video Awards for Best Group/Country and Best New Artist/Country; an American Music Award for Best New Artist/Country; and a Grammy for Best Vocal Group, Country.

Fred Young must be a country drummer.

“Well,” he laughs, idly stroking one of his sideburns, “I never did set out to be. When we was kids we used to see TV shows that would have country bands. They always had the drummer standing up with a snare drum and one cymbal. I’d be thinking, ‘Man, I’d never want to do that.’ ”

“I'm more a country boy than a country drummer,” Fred says. “Me and Richard grew up playing rock ‘n’ roll. About the only country music I ever heard was when guys who worked on the farm here would sing to the cows to make ‘em give more milk. There wasn’t much drums in country music, so there wasn’t much point in listening to it.

"I guess we just got marketed as country. If anything, maybe I've added something to country music. Like when we did "Walk Softly On This Heart Of Mine," I played sort of a reggae beat. Somebody who had just listened to country music all his life would never have played anything like that.

"Where we grew up," Fred says, “there was really no reason for us to..."
get ahold of the kind of music we listened to. We were down here in this remote area, and we could only get one TV channel. I didn’t hear FM radio until I went to college for a year to study agriculture.

“But our cousin Greg [Martin, HeadHunters lead guitarist] was living up in Louisville, and he would bring albums down here by Cream and Nazz and NRBQ and Moby Grape. It was kind of weird growing up around here and having that kind of stuff to listen to. Nobody in these parts got to hear much of it.”

Eventually, Richard started taking guitar lessons. “When you’re kids and your big brother is interested in something,” Fred says, “then you have to do it, too. So I started playing drums. When I was 12 years old I wanted to be like Ginger Baker.”

Fred’s admiration for Baker had a direct affect on his drum setup. “I stuck double bass in front of Greg and Richard in ’68,” he recalls. “The only person I’d ever heard play double bass was Ginger Baker, and that’s enough to scare anybody to death. I went back to single bass for a little bit, then went back to double bass when things got into the boogie—the Savoy Browns and Brownsville Stations and the straight-ahead shuffles with your feet.”

While Fred cites Baker as having influenced him to try double bass, he’s quick to point out another major influence. “Steve Holmes is the guy I learned to play double bass from. I always mention him, but no one ever puts it in because he ain’t a big, famous guy. He was the drummer in a Louisville band called Buster Brown, and I’d go to see him and sit next to his floor tom so I could watch his feet work.”

If truth be told, most drummers have probably been more inspired by someone local than someone famous. The big stars may first capture your imagination, but it’s those guys you see close up at teen clubs, weddings, state fairs, and church socials that make you think, “I could do that.”

“That’s exactly what I’m talking about,” Fred says. “When you hear something on an album with double bass, you don’t get the full effect of it. But when you’re sitting behind somebody in a club and you’re seeing it go down, that’s when you learn. It was easy for me to pick up the double bass shuffles when I saw Steve Holmes play them. I tried to learn everything I could from him. He was my idol.”

That’s not to say that some more well-known drummers didn’t add fuel to Fred’s internal fire. “My parents took us to see Three Dog Night when I was 12,” Fred remembers. “I was trying to see the drum solo, so this guy picked me up and put me on his shoulders. Floyd Sneed was the first guy I ever saw play with his hands. Then, when I was 14, I went to see Black Oak Arkansas. Tommy Aldridge was slapping the hi-hat with his hand. I thought that was neat.”

Meanwhile, back at the farm, Fred and Richard’s grandmother told the boys that they could use an empty house on the property to play their music in—a house in which the HeadHunters practice to this day. Along with cousin Greg, they formed a succession of bands.

Rummaging through a room in the practice house that is stacked with Young’s collection of vintage drums, Fred points to a small kit just one step up from being a toy. ”That’s my first drumset,” he says, smiling at the kit continued on page 90
If you consider today's sophisticated electronic percussion gear, it's amazing to think that the first practical electronic percussion instruments were introduced only 15 years ago! Among those were Synare drum synthesizers, from Star Instruments. These groundbreaking devices allowed drummers to see the potential in electronically generated drum sounds, and thus helped pave the way for today's MIDI-powered electronic age.

What does that have to do with a story entitled "Inside KAT"? It happens that Bill Katoski—the man behind this leading name in contemporary electronic percussion technology—got his start with Star Instruments. And since he has been actively developing newer and more sophisticated electronic percussion equipment ever since, it's reasonable to say that Bill is personally responsible for a sizeable chunk of electronics history.

But this historically important individual is about the most unassuming person you'd ever want to meet. In fact, Bill is the musical instrument industry's answer to the classic "mad scientist." Give him an idea, a drawing board, a computer, and 14 hours on his own, and he's a happy camper.

That's not to say that Bill does everything at KAT completely on his own. Today, the company benefits from the contributions of many talented people. But it didn't start out that way. In fact, the origin of KAT, Inc., is similar to that of many important manufacturers in our business: One individual had an idea for a revolutionary product, and thought he might be able to make and sell a few models...on the side. The rest is...

**History**

Bill Katoski is not a drummer. He was not originally a musical-equipment manufacturer, either. In the 1970s, with a degree in math/physics behind him, Bill was a dissatisfied high school teacher. "I got tired of doing it," says Bill. "It was one of those jobs where, if you worked twice as hard, twice as much didn't get done. So I decided that I was either going to go into astrophysics...or designing electronic musical instruments. There were no jobs in astrophysics at the time, so I went back to school for a second degree—in electronics. Then I sent out 250 resumes to anyone who made anything musical, ranging from amplifiers to synthesizers and guitars. This was around 1977, when the industry wasn't all that electronically oriented yet.

"About 95% of the letters I got back said: 'Let us know when you have some experience.' But Norm Millard, of Star Instruments, sent me a nice letter, and wanted me to interview with them. The atmosphere there was wonderful. I went there just to design electronic musical instruments, and it was a great place to learn. Norm was a great guy to work for, but eventually he burned out on it, and the company started sliding. So I went to Milton Bradley for a while."

Designing electronic toys did not capture all of Bill's creative interest,
however. He still wanted to work on musical instruments. "I bought the rights to the mallet instrument I had been working on at the time I left Star," he explains. "It was a gigantic, heavy thing with eight-note polyphonic synthesis and 16 sequencer banks—a total kitchen-sink item. Dave Samuels bought one, and I sold about four others. Even though I was just doing that as a hobby while I had another job, the sounds it made competed with what was on the market at the time—which was about 1985.

"But then Yamaha came out with the DX-7, and I said, 'Oh no. Now I have to make sounds like this?!' But MIDI happened at the same time, and I came to the conclusion that I would be better off making a MIDI controller that could be used with any sound source, rather than an instrument that would make sounds. I agonized over that decision, but Dave Samuels and other people really pushed me. So I continued to develop the mallet instrument, but only as a controller. And it was obviously the right thing to do."

The beginnings of KAT, Inc.—involving the introduction of what was then known as the KAT MIDI Percussion Controller but has since been renamed the malletKAT—were anything but auspicious, as Bill explains. "I went to my first NAMM show with totally empty shells—mock-ups of what the instrument would look like—just to see if there was any interest. There was a surprising amount of it. Emil Richards sort of took me under his wing. He sent over a lot of students that he knew would be interested. A lot of the people who came didn't even notice that it didn't do anything—which floored me at the time. They just assumed that it already worked; what they wanted to know was how quickly I could get them one. And the ironic thing was that my original design had failed. I was having problems with the piezo sensors I was using. That's why I came with something that didn't work. But at the same show, the Interlink people were there with their FSR [Force-Sensing Resistor] material—which was the answer to my problems. It was like a miracle."

The early days for KAT were a battle, against both a public that was basically ignorant of what the potential of the MIDI Percussion Controller was, and competition from the biggest name in the business at that time: Simmons. But, according to Bill, "We were actually helped by the amount of advertising done by Simmons for their Silicon Mallet. It really helped to increase people's awareness of these types of instruments. Ultimately, Simmons discontinued the Silicon Mallet, and the KAT MIDI Percussion Controller was left as the only such product on the market. We introduced it in 1986, and they're still selling briskly some six years later. That's a long time for any electronic instrument to sustain existence—much less popularity."

At the time he introduced his first official KAT product, Bill was operating out of his basement at night while holding another job in the daytime, while his wife, Maria, stayed home with their children and handled incoming phone messages. This situation often proved less than optimum. "We were trying to make it seem as if
In the demo room, players have the opportunity to try all of KAT’s products, including (left to right) the midiK.I.T.I., Dauz Design and tomKAT pads, the drumKAT, and the malletKAT.

KAT sales director Mario DeCiutiis (standing, left), customer support/product specialist Rod Squier (standing, right), and artist relations/product specialist Chris Ryan

we had a ‘real’ company,” says Bill. “Maria would get calls from somewhere around the world regarding the instrument, and those callers would hear our kids crying in the background! It was really embarrassing. But, on the other hand, I’d come home from work and she’d say, ‘Some guy from Canada called today. I think his name was Neal...P-e-a-r-t...’ There’d be these little breakthroughs.”

The breakthroughs didn’t propel Bill and Maria into the “big time” quite yet. They still figured to sell the instruments themselves—in addition to manufacturing them. Enter Mario DeCiutiis. Mario had been instrumental in encouraging Bill to develop the MIDI Percussion Controller, largely because, as the principal percussionist for Radio City Music Hall, he wanted to be able to access sounds beyond those of the traditional mallet instruments. But he also had a knack for salesmanship.

“Mario came on the scene,” says Bill, “and said, ‘Look, let me sell them for you—just in New York City.’ He started moving them at Manny’s and Sam Ash in New York City, while Maria and I weren’t doing too much with the rest of the country. So then he said, ‘Just give me the state of New York.’ Eventually, it became, ‘Okay Mario, you can have the whole country. But we’re going to keep the foreign stuff.’ Finally, after another two or three months he looked at the pile of foreign letters on my desk and asked, ‘Have you done anything with those?’ ‘No, I’ve been too busy.’ ‘Well, then...’ ‘Okay, Mario, you can have the whole world.’ So then it became the three of us: myself, Maria, and Mario. I’d be designing away, assembling, and testing, while Maria would do some of the assembly and the shipping—all out of our basement. Meanwhile, Mario was selling them out of his basement.”

The next major development in KAT history was prompted by the introduction of Roland’s Octapad—a MIDI controller targeted for drumset players. Bill comments, “We could see that the Octapad was more suited to drummers than the malletKAT, due to its size and shape. If you wanted to play pitches, or get a lot of different special effects all at one time in one place, the malletKAT had the advantage, but there was no denying the Octapad’s potential. But I thought there were some glaring things wrong. For example, its playing surface was hard; it hurt to play on and made lots of noise. But we already had the malletKAT, so I kept looking at the Octapad and waiting. But nobody else was doing anything to compete with it. It seemed to me that we could do something not very different from the malletKAT, and move right into that big market.”

“Moving into that big market” meant making some serious decisions for Bill. He first had to decide if he had the confidence to go up against some of the biggest musical instrument manufacturers in the world. He responded to this question by developing a philosophy that he maintains to this day: “To be able to compete with Japanese companies and the amount of marketing clout that they have, we have to be better. If we’re not better, we don’t stand a chance.” He also came to another important decision. “I knew I was going to have to devote my time and energies to making something truly powerful—something that would make an impact on the market. And to do that, I’d have to quit my full-time job. I agonized about it, and came to the conclusion that if I didn’t try it, in twenty years I’d look back with regret. Maria was very supportive, so we went ahead and tried this adventure.”

Bill quit his day job in 1987, and spent the next year developing the drumKAT—a highly sophisticated MIDI interface for the set drummer and percussionist. “We showed some of the ideas we had—in pieces—to specific people in the back of our
The "works" of a drumKAT are mechanically simple, but incorporate sophisticated computer programming.

NAMM booth in 1988," says Bill. "We needed to know about things like the feel of the playing surface, and the cosmetic look of the pads. At that same show, Simmons were showing their Portakit, and we thought, 'Oh, no! They've beaten us to it.' They'd already made my heart stop once before with the Silicon Mallet.

"But it turned out great that Simmons introduced their Portakit then, because I got to see what they were doing. I especially looked at their software and their features, and it was amazing how many things were similar. You just shake your head and realize that when the time is right for something, it's obvious what to do. They did a lot of the same things we did, and I made sure that anything they did that we hadn't done, we did from then on. But we also realized, 'Wait a minute...they didn't do this...'-always keeping that attitude of needing to have an edge on everybody if we were to survive. That edge had to be: 'If you really want to do everything, you have to buy our unit.' Of course, it's an ego thing, but it's also a simple survival thing. We have to be feature-laden, and conscious of having our products do what people want them to.'

As the drumKAT went into production, it became obvious that the company could no longer function out of Bill's and Mario's basements. After a brief, unsuccessful sub-contracting experiment, Bill decided to manufacture KAT products himself, so he leased a small production facility in Chicopee, Massachusetts. For a while, he continued to do the design work at home, while Mario continued to handle sales out of his home. But, as Bill puts it, "We had constant phone/fax tag going on. It was terribly inefficient. But I didn't want us to grow too quickly, to a position where we couldn't support our own weight. This wasn't a situation where there was tons of financial backing. But if you make wise use of what resources you have, and grow when you have the chance to—as well as backing up a little if you have to—that usually leads to success. When we had a big growth spurt in 1989, we talked to our landlords and acquired some more space, which we converted into office facilities—in about six weeks. Mario and I both moved in, and it made a huge difference in our operational efficiency. Since then, we've been able to boost both our production and our office staff. Some key people who work especially closely with me include Chris Ryan—who is involved with our artist relations program and also with product development—and Rod Squier—who works in many areas, including new products. The kickKAT bass drum trigger was basically his baby."

The change of working environment didn't change Bill's working habits all that much. "I still work a lot of long hours," he says, "and I grab quick naps sometimes, just to keep me going for another eight or ten hours. I think I've developed 'second wind' to a high science. I usually have music blasting at me when I'm working, too—which puzzles some of the people who work with me. But that's my environment. We've tried very hard to make this situation feel good for all of us, so that we enjoy coming here to work. If this wasn't fun, it would be pointless."

**Product Development**

From the opening of the production facility to the present day, development of new KAT products has been continuous. In addition to the malletKAT and drumKAT, the company has created the midiK.I.T.I. interface unit, and the kickKAT. What is involved in the actual development of a new KAT product? How does it differ from the way acoustic drum equipment is created? Bill Katoski explains some of the differences.

*continued on page 101*
Some people just stand out... no matter where they are.

Especially if they’re as talented an individual as the world travelled Simon Phillips. You’ll find Simon on stage and in studios, concert halls and airports around the globe because he stands out as a musician who’s always creative, consistent, exacting and exciting.

It follows that you’ll find Tama in those same places because Tama drums and hardware are the choice of so many drummers that have achieved international status.

Tama’s all-maple Artstar II drums were created for the artist with a sense of individuality and an absolute passion to be the best. If this is how you feel about drumming, make it a point to experience Artstar II at your Tama dealer.

Tama Artstar II.
The one drum as individual as you are.
Zildjian A Custom Cymbals

by Rick Mattingly

Zildjian recently released a new line of cymbals, called the A Custom series. Rides are available in 20" and 22" diameters, crashes come in 15", 16", 17", and 18" sizes, and hi-hats are 14". The cymbals are being promoted by Zildjian as "brighter than K's but darker than A's."

Perhaps the first issue that should be dealt with here is the "Custom" designation. One familiar with the K Custom cymbals might assume that these new ones are the A version of the same thing: a somewhat heavy, unlathed cymbal. But that is not the case. According to Zildjian, the word Custom was chosen in both cases to differentiate certain special cymbals from others in the same line. But the Custom designation, in and of itself, does not represent a particular characteristic.

Okay, so these new cymbals have nothing to do with K Customs. What are they, then? The characteristics that all of the A Custom models have in common is that they are all on the thin side and have Brilliant finishes. They are also hammered a new way, using Zildjian’s exclusive Rotary Hammering machine.

Rides

To check the claim about the cymbals being darker than A’s and brighter than K’s, I set up a couple of each along with the A Customs. After switching back and forth for a while, I concluded that the A Customs are much closer in spirit to typical A’s than they are to K’s (which would make sense, given that Zildjian stamps a huge "A" on them).

As I continued to play the A Customs, I couldn’t help but think that I had heard a similar sound somewhere before. And then it struck me. Many years ago, back when K’s came from Istanbul and were hard to find (in my part of the country, anyway), I read something about how jazz drummers would sometimes put a strip or two of tape on the underside of their cymbals in order to darken the sound a bit.

So I tried putting a couple of short strips on a 20" medium A ride. It didn’t change my A into a K, but it did seem to remove a few overtones from the top and bottom end. Depending on your point of view, you could say it had less spread or that it sounded more focused. The main problem was that the tape caused the cymbal to have dead spots. So I eventually removed it.

The A Custom ride cymbals reminded me of that cymbal with tape on it, except that the vibrations were more even and there were no dead spots. The fundamental pitch of the 20" A Custom was noticeably higher than a 20" A medium ride I compared it to, and yet the overtones on the A Custom did not have as wide a spread. It sounded thinner—which, literally, it is.

But I don’t mean that in a negative sense. The sound was not unlike certain high-quality non-cast cymbals, if you catch my drift. On a high-volume gig where I wasn’t going to be miked, this might not be my first choice for a ride cymbal. But in a moderate-volume setting, or with miking, or in a recording studio, these cymbals would sound fine.

Because of the lack of ultra-high overtones, one could certainly classify them as darker than regular A’s. But they have absolutely no trace of the "trashy" sound associated with some K’s, and they do sound brighter than those cymbals.

The main area in which they resemble K’s is that their bells produce a good number of overtones. You can still get a reasonably good clang from the bell, but these might not be the optimum cymbals for a Latin gig where you play on the bell a lot. Overall, I preferred the 20" A Custom over the 22" version, as the pitch of the larger cymbal was quite low and it produced a somewhat gong-y undertone when laid into.

Crashes

If I only had a few words to describe the basic character of the A Custom crashes, I might describe them as big, full splash cymbals. But since I’m allowed a few more words than that, I’ll go into a bit more detail.

As soon as I set up the 17" A Custom crash between a 17" A thin crash and a K dark crash, I understood what Zildjian means when they say the new cymbals are in between A’s and K’s. The A Custom was significantly fuller and darker than the A thin, and had a lower pitch. In fact, its pitch was comparable to the K dark, but the A Custom emphasized higher overtones than the K, giving it a brighter sound.

It was the same story with the other three A Custom crashes—which actually surprised me a bit, since different sizes of cymbals sometimes behave in different ways, even if they are the same type and weight. But the A Customs seem to be remarkably consistent.

Again, I might not want these in a high-volume situation with no miking. In fact, I tried them in such a setting when I took them to a gig that turned out to be louder than I had anticipated. In a setting such as the one I found myself in, I would have chosen medium-weight cymbals over thin ones. So I was pleasantly surprised that the A Customs performed as well as they did, having more body and projection than typical thin cymbals. At certain times I still found myself wishing for something a bit heavier, but for the most part the A Customs did fine. And for those times when I wanted a quick, splashy crash with reasonable body, I could smack ’em hard without having them ring over the next eight bars of the song.

In a lower-volume setting these cymbals are excellent. You can lay into them
with enough force to get all of the overtones singing without overpowering the rest of the band. True, you can do that with standard thin or paper-thin crashes, but you'll have less body than with the A Customs. I found they worked especially well on the type of gig at which I would use a flat ride cymbal.

Of the four sizes available, I favored the 17\" which had a good balance between pitch, sustain, and responsiveness. The pitch of the 18\" A Custom was a bit low for my taste and didn't speak quite as quickly. The 16\" was very bright and explosive, while the 15\" was the most splash-like, featuring a very high pitch and very little sustain.

Hi-Hats

Hi-hat cymbals are available in the A Custom line in the 14\" size only. The set consists of a medium-weight bottom cymbal and a medium-thin top. Again, they sound somewhat thinner than regular models, but that's to be expected, given their weight.

My favorite application for these hats was playing sloshy rock beats on them, a la John Bonham's "Rock And Roll." I guess their thinness makes them especially responsive to being played partially open. Whatever the reason, they sounded great. When played completely closed, they weren't as cutting as thicker hi-hats, but they still produced a defined "tick" sound, and they had a firm "chick" when played with the pedal. Again, they would be best-suited either miked or in low-volume settings—except for that sloshy sound, which was plenty full even on that high-volume gig I mentioned above.

Price

Not only do the A Customs fall between A's and K's in terms of sound, but also in terms of price, being slightly more costly than standard A's but less expensive than K's. A pair of 14\" A Custom hi-hats lists for $330. The 20\" ride lists at $265, while the 22\" is $315. The 15\" crash is $182; a 16\" costs $199; the 17\" is $215; and the 18\" goes for $232.

Conclusion

I agree with Zildjian's description of these cymbals as being darker than standard A's and brighter than K's. But it's important to note that these are thin cymbals, so if you are used to medium or heavy cymbals, these are going to sound...well, thin. Compared to standard thin cymbals, however, the A Customs actually have quite a bit of body and would work well as fast, splashy crashes in loud situations or as general-purpose cymbals in moderate-volume settings. Once again, Zildjian has made a worthwhile contribution to the palette of available cymbal sounds.
Kenner Snare Drum Kit

This nifty drum package lets you "do it yourself and save."

Drummers, by nature, tend to enjoy putting things together. A drumset obviously has to be assembled anew for every gig, and simply changing heads involves taking the instrument apart to a degree that other instrumentalists don't have to deal with when changing strings, reeds, or mouthpieces. So the idea of buying a drum that has to be assembled shouldn't be intimidating to the average drummer.

If you can save a few bucks and get a quality drum, why not?

That was precisely what motivated Don Kenner to make drums available in kit form. His company currently offers 40 different sizes of snare drums, toms, and bass drums, with your choice of finished or unfinished shells.

For our review we received a 4x14 snare drum—or, rather, the parts to assemble one. I didn't see much point in reviewing my own ability (or lack thereof) to finish a shell, so I requested a pre-finished one. The drum that arrived featured a violet stain that allowed the wood grain to clearly show through. The dye was protected with a lacquer finish. The overall appearance wasn't elaborate but was certainly professional.

The shell itself was very impressive—which says a lot, considering that the shell is the heart of the drum. This one was made of 9-ply cross-laminated maple. The 45° bearing edge was sharp and smooth, and the visible portions of the wood showed no defects. The feature that surprised me most was the deep snare bed. A lot of drums are tapered so gradually you might not even be sure there is a snare bed. But there was no doubt with this one, which consisted of definite notches cut out of each side of the shell.

The other unique feature of Kenner drums is the lugs. The main body of each lug is attached to the center of the shell by a single screw, and holds a threaded cylinder that receives the tension rods. There are no springs involved, but the cylinder can swivel somewhat, helping to prevent stripping of the tension rods. Those rods, by the way, have extra-tall heads that fit completely inside the average drumkey. I can't say that I've ever had any problems with the heads of tension rods being too short, but I nevertheless felt that these were a little more solid while I was tuning the drum. Lugs are made from solid brass.

Kenner uses the same thick, solid, die-cast rims found on a lot of drums these days. The snare strainer is a standard Ludwig P-80. It's simple and effective. The kit also included Remo Ambassador batter and snare heads, and a standard set of 20-strand spiral wire snares.

That takes care of the "kit." To assemble the drum, I needed four tools: a straight screwdriver (to attach the snare strainer), a phillips screwdriver and pliers (for the butt plate), and a hex wrench (for the lugs). It took me a mere 20 minutes to assemble the drum, including mounting the snares and tightening down the heads. Fine tuning, of course, will differ with each person. I should also mention that this was an 8-lug model, and that, being a pre-finished shell, the brass nameplate was already in place.

But I doubt if a couple of extra lugs and a nameplate would add more than five minutes to the job.

It was basically a foolproof operation. All of the holes had been pre-drilled, so not much could go wrong. Because of the lug design, I did have to make sure they lined up straight. However, the swivel mentioned above still allowed some room for error.

As straightforward as the assembly process was, I still felt a sense of attachment to the instrument that I've never felt with a drum I purchased already assembled. And I feel sure that if I had finished the shell myself I would have felt even more connected to it.

But none of that would be worth much if the drum didn't sound good, so a few
nights later I took it to a gig. It sounded
great. The 4x14 size gave it the high-
pitched crack one would expect from a
drum that size, but it had a meatier,
darker sound than many of the brighter,
more cutting 4x14's I've played. It would
sound great for an acoustic jazz gig, or
for a medium-volume rock or pop set-
ing. For very loud rock, you might want
to mike it.

There is one final aspect of this drum
that impressed me: the price. In kit
form, with an unfinished shell, the cost
is $240. If you want the dye and lacquer
finish, add $40. Those prices include

The way I figure it, if I really need to
carry three dozen extra sticks, mallets,
brellas, etc., I can use a larger stick bag
(or a suitcase) for transporting them.
But I like using the smaller bag for actu-
ally placing a couple spare pairs of sticks,
one pair of brushes, and one pair of mal-
lets on my kit. (That's really all I need
for my kind of gigs.) The smaller bag is
less conspicuous, takes up less space,
and has much less (if any) effect on the
sound of my drum.

Besides its compact size, the Stick
Caddy offers several nice features. The
flip-over top completely encloses the
sticks and zips closed for transport (so
the sticks can't fall out), and folds back
to reveal a stretchy cord with non-
other finishes are available: golden
maple, midnight blue, ruby red, cardinal,
scarlet, and natural.

Perhaps the Kenner name doesn't
carry the prestige of the higher-profile
drum companies, but if you are more
concerned with sound than with a partic-
ular logo, like the idea of getting person-
ally involved in assembling your own
instrument (and possibly finishing the
shell), and would like a quality drum at a
very reasonable price, check out Kenner

---

L.A. Caseworks
Stick Caddy

by Rick Van Horn

Okay, so what's so special about a stick
bag that it warrants an MD review?
Thought. A lot of thought has gone into
the design of the Stick Caddy, from L.A.
Caseworks. Add to that its quality of
construction and reasonable price, and
you have a product worth talking about.

Although similar to many other stick
bags in its material—black Cordura—
the Stick Caddy also features some sig-
nificant differences. For one thing it's
smaller than most, measuring about
8 1/2" wide. For another, it doesn't fold
open; it's a single pouch designed to
hold up to 12 pairs of sticks. Personally, I
like this smaller configuration, for two
reasons. The first is that when I fill a
typical folding stick bag to capacity, it
generally won't fold over and zip closed.
The second is that when I hang such a
large bag full of sticks on my floor tom,
it tends to muffle the resonance of the
drum.

and handling. Compared to a
lot of drums out there, that's a bargain.
The drum certainly sounded as good as
many drums I've played that cost almost
twice as much. And putting it together is
no big deal.

As mentioned above, Kenner offers
full sets as well as snare drums. Toms
are intended to be used with RIMS
mounts. The brass nameplate on the
drum we received simply had the name
of the company, but when a customer
orders a drum, the nameplate is
engraved with the buyer's name. Besides
the violet finish on our review drum, six
finishes are available: golden
maple, midnight blue, ruby red, cardinal,
scarlet, and natural.

Perhaps the Kenner name doesn't
carry the prestige of the higher-profile
drum companies, but if you are more
concerned with sound than with a partic-
ular logo, like the idea of getting person-
ally involved in assembling your own
instrument (and possibly finishing the
shell), and would like a quality drum at a
very reasonable price, check out Kenner

---

L.A. Caseworks
Stick Caddy

by Rick Van Horn

Okay, so what's so special about a stick
bag that it warrants an MD review?
Thought. A lot of thought has gone into
the design of the Stick Caddy, from L.A.
Caseworks. Add to that its quality of
construction and reasonable price, and
you have a product worth talking about.

Although similar to many other stick
bags in its material—black Cordura—
the Stick Caddy also features some sig-
nificant differences. For one thing it's
smaller than most, measuring about
8 1/2" wide. For another, it doesn't fold
open; it's a single pouch designed to
hold up to 12 pairs of sticks. Personally, I
like this smaller configuration, for two
reasons. The first is that when I fill a
typical folding stick bag to capacity, it
generally won't fold over and zip closed.
The second is that when I hang such a
large bag full of sticks on my floor tom,
it tends to muffle the resonance of the
drum.

The way I figure it, if I really need to
carry three dozen extra sticks, mallets,
brellas, etc., I can use a larger stick bag
(or a suitcase) for transporting them.
But I like using the smaller bag for actu-
ally placing a couple spare pairs of sticks,
one pair of brushes, and one pair of mal-
lets on my kit. (That's really all I need
for my kind of gigs.) The smaller bag is
less conspicuous, takes up less space,
and has much less (if any) effect on the
sound of my drum.

Besides its compact size, the Stick
Caddy offers several nice features. The
flip-over top completely encloses the
sticks and zips closed for transport (so
the sticks can't fall out), and folds back
to reveal a stretchy cord with non-
scratch hooks for attaching the bag to a
drum. Inside the bag's main pouch are
two smaller pockets that are perfect for
pens, pencils, small tools, etc. An
outside zipper pocket might hold your
drum key, car keys, wallet, etc.

At a very reasonable list price of $21,
this is an excellent stick bag that lends
itself well to situations where stick
capacity is not a major factor, but com-
 pactness and functionality are. It's one of
an entire line of stick, mallet, and per-
cussion bags from L.A. Caseworks. The
company also offers custom designs for
virtually any instrument. Contact them
at 4601 Eoff St., Wheeling, WV 26003,
(800) 366-7122.
Feeling is an important part of drumming. Perhaps the most important part. It's what gives the music its attitude, energy and soul. That's why, at Drum Workshop, making pedals that feel great has always been our number one priority. In fact, for over a decade the bass drum pedals and hi-hat stands we build have built a solid reputation as the best feeling, most responsive, most reliable pedals around.

DW PEDALS: A GREAT FEELING.

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

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

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

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

So if you're wondering why more of the world's great drummers play DW Pedals exclusively, it's because we've proven that feel is every bit as important to us as it is to them. And because they've discovered that when their pedals have a great feeling, so does their music.
New Orleans Drumming:
Part 1: Traditional Rhythms

by Joey Farris

This is the beginning of a three-part series in which several categories of New Orleans rhythms will be presented. For the purpose of these articles, the New Orleans rhythms are divided into three categories: traditional, contemporary, and specialized.

It would take several volumes to document everything about New Orleans drumming. For this reason, we won't attempt to include the Dixieland and jazz styles here. Rather, we'll concentrate on the rhythms that are the most influential in contemporary pop-, funk-, and rock-oriented music.

This month's column will present traditional second-line rhythms and some important variations. We'll also look at a brief history of the genre, which should give you an understanding of the New Orleans concept and explain what makes this such a unique style of drumming.

History

It has been observed by more than one astute listener that southern pop and funk groups have something special—a particular "flavor" and "feel" not heard in groups from other parts of the United States. This special "flavor" has its rhythmic roots in the traditional New Orleans funeral march.

On the way to the cemetery in the traditional New Orleans funeral ceremony, the band played somber dirges. The mourners followed the band. This group became known as the "second line."

On the way back from the cemetery, the second line would dance in the streets in order to purge their sorrows. To complement the mood, the snare and bass drum players played a faster, open, slightly syncopated march that was much happier than the music played on the way to the cemetery. The rhythms became known as second line rhythms, and the march has never been the same in New Orleans.

Second line rhythms are often referred to as "street beats"; in other words, rhythms played while marching and/or dancing in the streets. They all have a round, rolling, infectious quality, not unlike some contemporary funk rhythms. Since there were two or more players handling bass and snare drums, a contrapuntal rhythmic approach was developed as individual players added their own special accents. The resulting patterns are not symmetrical, as in the traditional military march.

As a result of living in a major seaport, New Orleans musicians were exposed to rhythms from the Caribbean and Africa. Consequently, contemporary New Orleans funk is a mixture of influences derived from calypso, reggae, Dixieland jazz, Gospel, southern rock 'n' roll, rhythm and blues, and the ever-present parade beat (second line) heard in the city's numerous brass bands.

No doubt, many of today's most sophisticated rhythms have their early roots in the New Orleans second line concept and feeling. In fact, some musical authorities and historians suggest that traditional second line rhythms provide the basis for all contemporary funk rhythms played today.

Second-Line Rhythms

There are two basic snare drum techniques used in New Orleans second line rhythms. The most popular second line rhythms are usually played as a two-handed shuffle on the snare drum, employing alternating single strokes. The right hand remains on the beat.

Second-line feel with two-handed shuffle
Second line rhythms are also played with the right hand playing a constant shuffle on the snare drum, while the left hand plays buzzes, drags, and flams. Although this sticking is employed less often, it has a unique sound and feel.

**Second-line feel with one handed shuffle**

\[
\begin{align*}
  \underline{d} &= 69-80 \\
  2. & \quad \begin{array}{c}
    \text{Open Drag}
  \end{array}
\end{align*}
\]

In many second line rhythms the hi-hat is played in a random manner, and sometimes not at all. For this reason, there are no hi-hat rhythms notated for the left foot on the first four examples. Generally speaking, the more traditional players use the hi-hat for an occasional accent, and the contemporary players or funk-oriented players play it on the counts of 2 and 4.

Some players close the hi-hat very easily and let the cymbals ring. This “ching” type of sound resembles a marching band effect. Creating the traditional “chip” sound or the open “ching” sound is entirely up to the player.

**Second-Line Rhythms With Rolls**

Open rolls and buzz rolls are traditional embellishments employed in second line rhythms. They enhance the street beat or parade feel. The rolls are usually played with a loose, free feeling. (Two of the most popular second line bass drum variations are presented in patterns 3 and 4.)

**Second-line feel with buzz roll**

\[
\begin{align*}
  \underline{d} &= 76-100 \\
  3. & \quad \begin{array}{c}
    \text{Second-line feel with open five-stroke roll}
  \end{array}
\end{align*}
\]

\[
\begin{align*}
  \underline{d} &= 76-100 \\
  4. & \quad \begin{array}{c}
    \text{Second-Line Rhythm With Backbeat}
  \end{array}
\end{align*}
\]

Accenting the snare drum on 2 and 4 produces the backbeat. The hi-hat rhythm should be played as notated (with the left foot) to complete the groove. All snare drum accents may be played as rimshots. Play all accents forcefully.

**Second-line feel with accents on 2 and 4**

\[
\begin{align*}
  \underline{d} &= 84-108 \\
  5. & \quad \begin{array}{c}
    \text{This material is from the book New Orleans Drumming, by Roy Burns and Joey Farris. Reprinted with permission.}
  \end{array}
\end{align*}
\]
INNOVATION IN STEP WITH MUSICIANS AND THEIR MUSIC

"Excellent. Outstanding cymbal sounds. Definitely more volume, more definition, a wider dynamic range. Roughly, they sound bigger."

Piaste Line: 20" Dry Ride, 14" Dark Crisp Hi-Hat, 10" Splash, 16" & 17" Full Crash, 12" Heavy Hi-Hat. Sound Creation: 18" Dark Crash.

- DAVE GARIBALDI
(Tower of Power, Wishful Thinking)

"The ‘Signature’ series has a brilliance, clarity and musicality that is unmatched. In the studio or on stage their versatility and dynamic range allows me to use them from the quietest to the loudest passages without ever feeling compromised."

Piaste Line: 15" Sound Edge Hi-Hat, 22" Power Ride, 20" Power Crash (B), 20" Full Crash.

- ALEX VAN HALEN
(Van Halen)

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


- JIM KELTNER
(Travelling Wilburys, Session)

"You feel like playing with these cymbals. They've got fantastic stick rebound. They just swing by themselves."


- AL FOSTER
(Miles Davis, Sonny Rollins)

"From the moment I first heard the Piaste Line, it was obvious to me that a truly new generation of cymbals had been born. The combination of great feel, quick response, streamlined look, and sparkling musical sound was unlike any cymbals I had heard. They're really a joy to play."

Piaste Line: 13" Dark Crisp Hi-Hat, 10" Splash, 16" Fast Crash, 17" Full Crash, 18" Mellow Crash, 22" Flat Ride, 21" Full Ride, 20" Thin China.

- PAUL WERTICO
(Pat Metheny)

"These cymbals speak very quickly, with power and they have dignity."

Piaste Line: 22" Dry Heavy Ride, 14" & 20" Thin China, 13" Heavy Hi-Hat, 13" Dark Crisp Hi-Hat, 8" & 10" & 12" Splash, 16" & 18" Fast Crash, 16" & 18" Power Crash.

- STEWART COPELAND
(The Police, Stanley Clarke)
"I am impressed by the dynamic range. I can play soft and bring out the actual beauty of the cymbal. I can play loud and it does not sound harsh—but just like a big wall of sound. Usually you can not get both out of a cymbal."

**Paiste Line:** 20" Rough Ride, 20" Thin China, 17" Full Crash & Power Crash (Hi-Hat), 20" Full Crash, 20" Mellow Ride.

- **STEVE JORDAN**
  (Keith Richards, Session)

"Unbelievable! Gorgeous! It's got everything. This is the biggest cymbal innovation I've heard in my lifetime. It's a cymbal revolution."

**Paiste Line:** 16" Fast Crash, 18" Full Crash, 10" Splash, 22" Full Ride, 20" Thin China.

**Sound Formula:** 14" Heavy Hi-Hat.

- **JEFF PORCARO**
  (Toto, Session)

"I love the 'Signature' line because of the selection of sounds. I can use my usual sizes and change the model to adapt to each song. My very favorite is the 10" Splash. With its richness and quickness, it sounds like my dog 'Sandy'."

**Paiste Line:**
- 20" Full Ride,
- 16" Power Crash, 14" Full Crash, 10" Splash,
- 12" Heavy Hi-Hat, 14" Thin China.

- **MARK CRANEY**
  (Gino Vannelli, Jethro Tull)

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

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

You will not believe your ears.

- **CHAD WACKERMAN**
  (Frank Zappa, Alan Holdsworth)
Percussionist Brad Dutz’s road from Illinois to North Hollywood spans thirty years, over fifty studio albums, hundreds of live gigs, and thousands of jokes. “I started out on cello at 12. In fifth grade you could start in orchestra, and I was in a real hurry to play music. So in sixth grade I started snare drum and dropped the cello. It fell down a flight of stairs! In seventh grade I took lessons with the Millikin University Jazz Band’s drummer, Bud Harner. I’ve done five records with him and Uncle Festive now.

“As I got older,” Brad continues, “I’d play drumset in church—and also some timpani. But I was getting more and more interested in percussion. Mallets and congas just fascinated me.”

Dutz breezed through high school, and ended up at North Texas State University—one of the legendary jazz campuses. When he finished his auditions, he placed in the ninth band—the last. Brad figured his reading needed work. He woodshedded and ended up in the famed One O’clock Lab Band—playing percussion alongside a wunderkind named Gregg Bissonette.

“Gregg and I have played on and off since 1978,” Dutz says. “He was the hot young drummer at North Texas. He got me a job playing five nights a week in Dallas in an R&B band called Buster Brown. I was learning how to work with a drummer on the job.”

About Brad, Gregg Bissonette comments, “When I was playing with Buster Brown, the band felt something was missing—that it needed another level of percussion. Brad sat in with us and locked in right away. He’s really easy to jam with. His feel is amazing and he knows so many different styles.

“We recorded an album with the North Texas University One O’clock band called Lab ’81. A song called ‘Dadra Five’ started out with Brad playing tabla and singing East Indian rhythmic syllables. It was the first time I had ever worked with a tabla player. When I played with him a few months ago at Catalina’s Bar and Grill, I thought, ‘He keeps getting better.'”

Gregg pauses, then laughs. “Brad will be playing something, and he’ll make a face—and I’ll start to laugh. The soloist will look around and see me laughing. I’m sure he’s thinking, ‘Did I miss a note or something?’ Brad will just be sitting there, deadpan. But when the leader turns back to the audience, Brad will crack up. His personality is great.”

In 1985, Dutz sat in with Steve Smith and Vital Information at the Percussive Arts Society conference in Los Angeles. Brad learned a lot from Smith about another aspect of working with a drummer: “If a drummer plays real complex like Steve does, percussion can work—if it’s balanced. We both left space for each other. I really enjoyed working with Steve; he’s such a musical drummer, and he listens really well. I went to Hawaii for five days with Vital Information after that PAS show. And I got to play on Vital Information’s Global Beat album.”

Steve Smith looks back at his experience with Brad: “The thing I remember about Brad that really impressed me was that he could read. Lots of percussionists can’t. But Brad was able to lock into a tune without having heard it, which was really important because we didn’t have any rehearsal time. The fact that he not only played congas, but also other interesting little noisemakers, added a lot of layers. On the Global Beat album, Brad displayed a really wide range of influences; he played tabla and Latin percussion on a tune we recorded. It was a lot of fun playing with him.”

Brad Dutz is part of the third generation of jazz fusion percussionists. Influenced by Airto, Nana Vasconcelos, Don Alias, and Manolo Badrena, Dutz feels that “to bring percussion into modern jazz requires hours and hours of listening. It requires a lot of playing experience. You have to have your reading together. After ten years of working professionally, instead of knowing what’s right for a particular gig, I know four or five things that might be right. Being a good musician is making the choice of which idea to play first in a recording session or knowing when not to play it on a live gig.”

When Luis Conte was recording his first solo album in October of 1987, he sent Brad Dutz to cover a live date with drummer Roland Vazquez. It was a very heavy gig with Anthony Jackson, who was making his first club date at the Baked Pota-
to. Recalls Vazquez, "Brad was amazing—a very sensitive player. I didn't have any percussion charts because Luis had done the album. Brad played it all by ear, finding space beneath the horn arrangements to play. I think of color when I hear Brad play. But with Scott Henderson's band, Tribal Tech, he demonstrated a really focused technique. I liked his mallet work with that band a lot."

Dutz played on all four of the Tribal Tech albums and served as executive producer on their *Spears* release. "With Tribal Tech," Brad says, "Scott would write all the parts out. I had to fight to get an idea in. But when it worked, like the ghatam solo on the song 'Renegade' from the *Nomad* album, it felt really different and unique."

With contemporary jazz group Uncle Festive, though, Dutz likes the fact that he gets to experiment more in the studio with overdubs and multi-tracked percussion. "I like to interact with a drummer in the studio," says Dutz. "'On Green Village,' from the new Uncle Festive album, *The Paper And The Dog*, I did only one overdub. I was able to play udu clay pot and berimbau on the track, which are somewhat different sounds for a contemporary jazz record. Bud Harner left me a lot of space and freedom on that track, both live and on the overdubs."

Harner remembers "Green Village" vividly. "We rehearsed the tune with Brad, and he came up with this shaker part, which he played throughout the song. Everybody in the band loved it. We let him have free rein with his overdubs on the recording. I think 'Green Village' is a showcase for Brad and his beautiful sounds. In fact, I always thought the color thing was Brad's strength. But when we recorded the last record, his groove playing on congas and bongos was amazing. I think what happened is that Brad has grown from just being a colorist into being a technical player too. There aren't a lot of percussionists with his strengths and creativity."

Composition is as important to Brad Dutz as percussion. He wrote all the songs on his first solo album, and has also written music for contemporary dance groups. His interest in composition led him to study classical scores—looking for the instrumental combinations that produced unique orchestral sounds. "I think scores are an invaluable learning tool for percussionists," says Brad. "You should buy scores of all the great symphonies—you can get them cheap—and practice your reading on them. It's neat to listen to something by Stravinsky and learn that the sound is produced by crossing a violin and an oboe. Percussionists in general would make great orchestrators because of their sense of color, of blending."

With both his solo album and his cooperative trio, Submedia, Dutz works closely with drummers and other percussionists. In Submedia specifically, Dutz plays a variety of acoustic and sampled percussion from his *malletKAT*. Bass player Bob Mair also adds percussion to the mix. The resultant feel is a combination of art and world musics.

On Submedia's song "Blending Puppies," Brad plays a sample that consists of kitchen gadgets MIDIed with human voices. Both are triggered simultaneously and played on a *malletKAT* as a series of pitches. The combined sounds of flesh hitting drum, voices, and home appliances create a totally eerie and unique effect. At the end of the song, Submedia drummer Dave Karasony plays some dynamically floating snare rolls to the ebb and flow of the sample that Dutz has triggered. About the tune, Karasony comments, "Lots of percussionists play everything but the kitchen sink. When Brad first started working with the samples of tools and appliances, I thought, 'My God, he is playing the kitchen sink!'"

For Karasony, Brad isn't just someone who shows up to play a gig. Dutz introduced Karasony to playing Afro-Cuban and salsa rhythms, adding tips on how to play the bass drum and giving Dave a lot of room to experiment and grow.

"Brad brought me from a being a fusion drummer to being comfortable with a lot of other styles," Dave comments. "With a lot of percussionists, it's a war to play together on a gig. They play too loud or they don't listen to the drummer at all. With Brad it's like a team. He's very sympathetic to work with. He's also a true artist, at the cutting edge of his instruments and his writing. He loves to find new areas of music to create in. He can play contemporary styles and work well in the studio, but he always adds his own touch to everything he plays."

Submedia is an improvisational band in every sense. There are no charts or structures of any kind. "I have more fun playing totally free music," says Dutz. "When Submedia plays live, we'll say that we take requests. Then we'll invent something around the song title."

When working on the music to the TV series *Star Trek—The Next Generation*, Dutz often has to create new and unusual sounds on the spur of the moment. "Composer Ron Jones asked me to give him 'a Klingon sound' one day," says Brad. "That's the kind of thing they don't teach you in drum books!"

(For those who have to know, it's achieved with an east Indian instrument called a chimta processed through a digital delay.)
Brad is especially enjoying playing with saxophonist and keyboardist Gary Meek. "There are a lot of different feels and rhythms in the group," he says. "Gary knows so much about Brazilian music from playing with Airto and Flora Purim. Mike Shapiro and I throw in African and Cuban concepts. Jerry Watts, Jr., who is a really killer bass player, is also very percussive."

Currently, Brad uses Latin Percussion products, Remo drumheads, Paiste cymbals, and Vic Firth sticks and mallets. For his outboard gear, he uses a Kurzweil WOO, a Roland S-330, and an Oberheim DPX-1 triggered by the KAT controller. In his living room studio he has a multi-track mixer, a submixer for the MIDI instruments, and a DAT recorder. On "Blending Puppies" he uses a drill, a blender, and a coffee grinder.

Between touring dates with Gary Meek, Dutz recently made a clinic appearance at Brigham Young University in Utah. He sent some of his songs ahead and sat in with the percussion ensemble there. Brad says he enjoys clinics and teaching students how to prepare for a studio career in ethnic percussion recording.

Brad is also finding his direction for the next phase of his career as a solo artist. "If you're known as a composer and a producer, you'll get a lot more work," he says. "I want to play my own music, and work with a group like Submedia—playing free spontaneous music based upon my own compositions or structures. Then I can retire to Bent Hubcap, Iowa, and wait for the phone to ring."

Note: For further information on both the Brad Dutz and Submedia compact discs, write to: Fullscale Music, 12334-5 Runnymede, North Hollywood, CA 91605.
THREE DRUMMERS, THREE STYLES, ONE HI-HAT

Simon Phillips
Rayford Griffin
Lenny White

The Tama HH95 hi-hat easily handles the demands of the most demanding. That's because the HH95's Lever Glide system finally gives drummers fast response and expressiveness. On top of that, the HH95 also features the Tama Tilt system, the new Tama Safety Seat and a patented 5-way tension adjustment.

Which should be enough features and versatility to satisfy the needs and styles of the most discriminating drummer—even you! But just in case, Tama also offers the Lever Glide system in five other models, including legless and cable versions.

Tama Hardware...The Legend in Innovation

For more information on Tama Drums and Hardware, send $3.00 ($5.00 in Canada) to Tama, Dept. MDD21, P.O. Box 686, Brattleboro, PA 19020 • P.O. Box 2005, Idaho Falls, ID 83403 • In Canada: 2165-45th Ave., Lachine, Quebec H9H-2P1.
Accentuating The Less Obvious Parts Of The Measure: Part 2

by Rod Morgenstein

In Part 1 of this series (December '91 MD), we focused on ending drum fills on the downbeat, the "&", the "e", and the "a" of beat 4 in an attempt to end somewhere other than the downbeat of the following measure. Now, let's create additional tension and excitement by extending the fills over the bar line.

As we did last time, study examples 1-7 and establish where each of the notes fall in the measure. Try to imagine each note as a cymbal crash signaling the end of a drum fill.

Example 9 combines 16th notes and 8th-note triplets.

Example 10 breaks up the continuous 16th-note pattern to create a choppy feel.

Use the fill ideas in the previous examples to create your own drum fills for examples 11-16. Remember, you will get the best results only when you're absolutely sure of the ending point, which is represented by the cymbal crash.

Be sure to use common sense when accentuating the less obvious parts of the measure. Not every musical situation calls for you to unleash all your stuff all the time. But it's nice to have it by your side, ready to go when opportunity knocks!
Why does all electronic percussion seem so complex? Real world drummers are players, not programmers. For those of you who play, KAT proudly introduces the drumKAT EZ. No Experience Necessary.

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

In spite of its power, the drumKAT EZ was designed to work easily with any drum machine or sound source on the market — RIGHT OUT OF THE BOX! You simply “tell” the EZ what drum machine you’re using, plug in a MIDI cable and play. Impossible you say? Naaah, it’s EZ! We did all the work for you by installing the best setups and killer kits for every drum machine on the market. So if you’ve been waiting for something EZ and more powerful to come along, go see your dealer. The wait is over.
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. The following exercises, which pick up from where we left off in Part 1, will challenge your coordination and independence further.

Let's begin with a Latin ostinato in the left hand. Play the jazz rhythm in the right hand and 2 and 4 with the left foot on the hi-hat, and read a melodic exercise in the bass drum. (I find Ted Reed's *Progressive Steps To Syncopation* very good for this.)

You can also try continuous ostinato rhythms with many different accent patterns. The following ostinato is taken from my book *Master Studies*. You can use any of the exercises found in the chapter on ostinato studies, or the one on 8th notes with accents. Start by playing the ostinato pattern in your left hand, the swing rhythm in your right, and 2 and 4 on the hi-hat, and read a melodic exercise in the bass drum. (We'll use as an example the first four measures on page 37. Start by reading the pattern with a jazz feel, using strict alternation between the right foot on the bass drum and the left foot on the hi-hat.

Next, add the left hand, filling in the rest of the 8th-note triplet pattern lightly on the snare drum. When this is comfortable, add the jazz ride cymbal beat with the right hand.

With the next example, let's build a rhythmic pattern off the half-note triplet figure. Again, use the jazz ride rhythm with the right hand and 2 and 4 in the hi-hat, and play the following triplet pattern on the snare drum. The bass drum reads a melodic exercise with this.

You can take this same exercise and move the snare drum pattern to the mounted tom, and then to the floor tom.

The following exercise came from John Riley, a former student of mine. We were discussing coordination, and we came up with this idea. Again, we will use Ted Reed's book. We'll use as an example the first four measures on page 37. Start by reading the pattern with a jazz feel, using strict alternation between the right foot on the bass drum and the left foot on the hi-hat.

Next, add the left hand, filling in the rest of the 8th-note triplet pattern lightly on the snare drum. When this is comfortable, add the jazz ride cymbal beat with the right hand.
Drummers like Roy Haynes, Jack DeJohnette, and John Riley play this very naturally; they have the ability to play in and out of time with great independence.

You can use any good reading book for all these exercises. Another you might want to try is *Modern Reading Text In 4/4* by Louie Bellson and Gil Breines. Remember, nothing is impossible. If you work hard and are patient, these exercises will work for you.

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

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

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

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

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

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

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

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

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

**REHEARSAL CAP:** On stage or off, this adjustable poplin cap tells 'em you're an active drummer. Complete with attractive MD patch logo. (one size fits all)
THE MD PATCH: The world-renowned MD logo—easily sewn on any wearable item you like.

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

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

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

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

...Fashion For Today’s Active Drummer

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

* NJ State Sales Tax Included

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

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

by Chris Boyle

Ginger Baker sits in front of his dual bass drums on the edge of the drum riser at Trancas night club. The English drummer exudes a Dickensian quality with his fine blonde hair standing straight up on his head, stage lights reflected in his glasses, and a cigarette dangling out of the corner of his mouth. He puts the smoke in an ashtray, takes a bite of his sandwich, sips a Coke, and looks at his watch: 8:15 P.M.

He has just completed teaching his beginning class at the Ginger Baker Master Drum School, where students at the beginning, intermediate, and advanced professional level come from as far as 100 miles away every Tuesday night to learn from one of the best drummers of the past three decades.

"I'm getting to a point where I really don't want to tour around," says the 52-year-old Baker. "Although I know I'll probably tour again. But I've certainly done my share. That's why I'd love to teach and stay at home."

This is the first time Ginger has taught in the United States, though he ran a very successful school in Italy in 1982. One of his students from that school, Devito Mateo, went on to become a percussionist with the Florence Philharmonic Orchestra. "I love to teach when I see people improve," Ginger says. "Devito moved onto a classical path. He was a talented kid, and he picked up techniques very quickly."

Baker transcends the stereotype of the "great player who can't teach." His concept of teaching is simple and direct. "Over ninety percent of everything I play is rudiments," he says. "The other ten percent is creativity. Once you learn those rudiments, you are capable of playing literally thousands of permutations of those combinations."

"Don't misunderstand me. I stress playing the rudiments, but not always playing them as they are written down. I've got a totally different approach to rudiments and time signatures—and I stress playing the rudiments with either hand. Most books teach that a double paradiddle is played in 3/4 time, I don't see it that way. I can see it in 12/8 time if it's going to work. To go by a set of rules is okay, but it doesn't do much for your creativity."

"In drumming, you have to remember that technique is a means to an end. Too many drummers are constantly demonstrating their technique. Technique is like rudiments, not creativity. Techniques are for getting your independence together so you can begin to play what you really feel."

"Does Ginger Baker teach the way he was taught?"

"I wasn't taught," he replies. "A lot of really good drummers came along and threw things at me voluntarily—which was very lucky for me. Phil Seamen was the most important. He's long dead—since 1972. He was an English drummer and probably the best ever in Europe. He came from the British Isles, which is the only place any good drummers come from in Europe. Not many people over here ever heard of Phil. But Louie Bellson knew him—and he frightened the life out of Joe Morello. Joe couldn't believe what he was hearing."

Baker's years of experience and unique playing style offer students valuable lessons. "First of all," he says, "I don't play like anybody else. I can open doors that other people probably can't open. There are plenty of people who can play faster than me, but they can't play what I play when I play it. Unless he or she is really saying something with it, a drummer's speed doesn't have much of an effect on me."

"You must remember that drums are an instrument just like any other—and they should be used as such. The drums are supposed to swing the band. A really good band with a bad drummer is not a good band. A really bad band with a good drummer sounds better. A good drummer makes people's feet tap while he plays in time and complements the players. A good drummer can really spur on a soloist by what he plays behind him."

Baker spurs his students with constant encouragement and constructive criticism, demonstrating rudiments and techniques on the practice pad and then applying the exercise to the kit. "Somebody once said I should write everything down before I come to class," Ginger comments. "But I go by what happens at the time. I can see exactly what people need by what they're playing. In small groups of students, it's more individualized, and they can compete against each other a bit."

"Students must have desire, talent, and dedication. They must have a basic leaning towards drumming, otherwise they're wasting their time. An awful lot of drummers practice and practice, but if they don't have a basic feel for it, they might as well forget it. The negative side of teaching is when you get people coming back week after week and you have to keep going over the same ground. It gets boring. The people really haven't understood or practiced. Hopefully, they are going to learn something."

The beginning class clears the stage, and the intermediate class sits down and arranges their practice pads in a small circle facing Ginger, who sits hunched over his drum pad.

"Do you all play?" he asks.

The nervous students mumble "Yes."

"Do you know all the rudiments?"

"Most of them," somebody says.

"Most of 'em, eh? You," Ginger says, pointing at one of the students. "Play me a paradiddle."

The student confidently plays.

"That's not a paradiddle," Baker says.

"That's mommy-daddy." He asks everyone to play a paradiddle, and everyone plays a mommy-daddy.

"Well," Baker says, scratching his head and then flicking the ash off his cigarette with his drumstick, "I just spent an hour with the beginning class on mommy-daddy. I was hoping you'd know paradiddles so we could begin working on variations of those. Instead, let's pick it up from here. A paradiddle is Right Left Right..."
Right and then Left Right Left Left." He smiles as he plays, and soon the students are playing paradiddles in unison.

"Slow down," Ginger says. "Speed is not important right now. First you must get your sticking correct. Use a good grip with your thumb on top and let the fingers below support the stick as you learn to open and close your hand."

"Ginger," one student says, "my left hand is so weak."

"A drummer should learn to be as ambidextrous as possible," Baker replies. "From now on, do the things you normally do with your right hand with your left. Instead of cutting your meat with your right hand, use your left. Eat with your left hand. Pour the milk with your left hand. Lead with your left hand."

Baker instructs the class of five students on the paradiddle, mommy-daddy paradiddle, ratamacues, four-stroke ruffs, and independence exercises. One student is obviously nervous and can barely flex his wrists. Ginger puts his sticks down, reaches over the drum pad, and takes hold of the student's hands. He shows him how to relax and fan his sticks until his movements are fluid.

"You have to admit," says Nathan Duvall, 24, of Glendale, California, "when you're sitting in front of one of the greatest drummers in the world and he says, 'Play,' it's hard not to be nervous. But eventually we learn to overcome it. When I signed up, I thought Ginger Baker was a free-flowing jungle drummer. Instead, I got a smack in the face. He's totally into rudiments and fundamentals, and I think it's great that he can teach them to us with such ease. It's an honor just to be in his presence. The fact that he's right there makes you play and practice your best."

Student Michael Spear agrees. "I sat in front of a practice pad religiously for three years. Then I got into a group and never

continued on page 106

---

Rock 'n Roll will live forever... but your hearing may not.

Some rock concerts exceed tolerable sound levels by as much as 40 decibels. Repeated exposure to loud sound can damage the tiny hairs in your inner ear and slowly destroy your hearing. But you can protect your hearing by wearing ear plugs, or by just turning the volume down. If you already have hearing loss, H.E.A.R. can help you assess the damage and suggest ways to avoid additional problems.

To find out what rockers need to know to protect their hearing, contact:

H. E. A. R.

Hearing Education and Awareness for Rockers
Box 460847
San Francisco, California 94146
24-Hour Hotline:
(415) 773-9590
Send $7.00 for information packet.

---

SURVIVAL OF THE FITTEST.

LARS ULRICH
and
REGAL TIP DRUMSTICKS

Performers Series'
Lars Ulrich Model

REGALTIP by calato
4501 Hyde Park Blvd. • Niagara Falls, NY 14305 • 716-285-3546
The Barry Collapsible Bass Drum

by Ned Ingberman

Picture this: The year is 1920. You’re a drummer in the big city. Plans for owning your first automobile are still on the drawing board, so you ride the municipal trolley car to and from gigs. Consequently, the size of your set is limited to what you can manage to carry on board with you. A challenging dilemma? Not if you own a Barry Collapsible Bass Drum!

The Barry Drum Manufacturing Co. catalog described their collapsible bass drum as "a marvel of convenience for the drummer who travels"—and it was. The drum could be completely set up in three minutes, and taken down in one. And the 14x28 model weighed only 12 1/2 pounds. It folded up into a fraction of its full size and fit compactly into a hard vulcanized case measuring 10" at its widest spot. Plenty of room was left in the center of the case for a snare drum, traps, and the bass drum extension rods. With this handy piece of luggage, plus a compact Barry trap case for stands and cymbals, a drummer could comfortably carry a complete two-piece outfit in both hands. (See figure 1.)

To look upon a Barry Collapsible Bass Drum is to behold a work of art. Its combination of unique design plus quality of material and workmanship give it an extraordinary and striking appearance. Let’s take a look at the intricacies and beauty of how it was put together.

The highly polished and finished sheet-aluminum shell consisted of four sections. Hinges that were mounted to the shell’s inner wall connected the sections together, except at one joint, where two sections could be disconnected and separated from one another. The shell could then be collapsed by simply rolling it up inside itself into an elliptical shape. (See figure 2.) To join the shell back together, three metal pins protruding from the end of one disenganging section fit snugly into openings in the other section. (See figure 3.) Oak strips inside the shell were used for anchoring and bushing the hinges and also for coupling the separating joint. With heads and tension rods securely in place, the drum held tightly together and was every bit as sturdy as a solid-shelled drum.

The die-cast decorative rims, also highly polished and finished, were each built in four hinge-connected sections. Hinges and lugs were cast directly into the structure of the rims. Two of the four hinges, positioned 180° apart from each other, pivoted along the narrow edge of the rim that faced the shell. The other two hinges, also 180° apart, pivoted along the outer broad side of the rim. This moving-joint arrangement allowed the rim and head to fold first completely in half, and then further into a configuration that looked, amusingly, like an oversized hat. (See figure 4.) The rims also served to accommodate the clamp-on removable bass drum spurs.

As for the heads, yes, they too were collapsible. Made from the best heavy-gauge hides available, the heads were especially adapted and treated for use with the collapsible bass drum. Instead of being hoop-tucked, they secured directly into the rim of the drum, fitting "sandwich-style" between a metal band and a recess in each rim. Small screws then held them in place. To facilitate folding, sections of the head close to the pivot points of the hinges were cut out. Edges of the heads around these points were hemmed and stitched to provide added durability. (See figure 5.)

Twelve manganese-aluminum tension rods—with thumbscrews located at both ends of each rod—could simultaneously tension both heads from the front or back of the drum. For quick disassembly, the thumbscrews were loosened and the rods lifted right out of slotted lugs in the rims.

As you can see, the design of the Barry Collapsible Bass Drum was quite an engineering achievement. But what kind of tone quality could be expected from a drum that literally came apart at the seams? The news is good: There was no sacrifice of tone to accommodate the drum’s collapsibility. Amazing as it seems, this bass drum was endowed with a well-balanced blend of warmth, sensitivity, and full-bodied depth.

Historical background on the Barry Drum Manufacturing Co. is limited. We do know that William A. Barry invented...
the collapsible bass drum and patented it on April 17, 1917. Barry started doing business in December of 1919, and—according to Bill Reamer, proprietor of Drummers Service—continued up through at least the late 1930s. (As a teenager, Reamer worked weekends with Barry, doing odd jobs at his retail store between the years of 1935 and 1938.) The original factory was located at 3426 Market Street, in Philadelphia, Pennsylvania. Later, the manufacturing operations were moved to the company’s retail store, also on Market Street.

Most notable among the many other items offered in the Barry catalog was their line of die-cast aluminum-shelled snare drums. These drums are currently being used by members of the Los Angeles Philharmonic and the Pittsburgh Symphony. Perry Dreiman, percussionist with the L.A. Philharmonic, prizes his Barry snare for “its brightness and sensitivity, clarity of tone, and excellent response in all dynamic ranges.”

How well did drummers of the early 1900s take to the Collapsible Bass Drum? We can only speculate that its present-day rarity might indicate that not many were produced and sold. But what is a drum like this worth today? Due to the scarcity of Barry Bass Drums, only a scant few have surfaced on the retail vintage-drum market. As a result, a track record of what collectors are actually willing to pay for this drum has yet to be established. Until then, my estimate of between $700 and $1,300 is based on my overall knowledge of what vintage drums sell for according to their degree of rarity, aesthetic and collectable appeal, and historic significance—along with marketplace trends. (Editor’s note: For more information on what makes a drum collectible, see Ned’s article on the subject in the April ’91 MD.)

Other American drum makers of the early 1900s also produced “traveling” bass drums. George B. Stone & Son featured a metal trap door built right into the drum’s shell. The Walber & Auge version had a shell divided into two cylindrical sections connected together by latches and hinges; the drum opened and closed like a trunk. Both of these designs permitted a snare drum, cymbals, and other traps to be stored and carried inside the bass drum, but the Barry design was the most adventurous. (According to Dave Seville, editor of the Old Drummers Club newsletter in Sheffield, England, collapsible bass drums were also offered in the late 1920s by English drum manufacturer and distributor John E. Dallas & Sons, Ltd.)

The inventive spirit that went into the making of the Barry Collapsible Bass Drum is a tribute to the rich heritage and quality that vintage drums offer us as collectors and players of these fine instruments. It’s my hope that as the fast-growing trend of vintage-drum collecting continues to gain momentum, many thousands of these hidden treasures will be discovered.

Photos courtesy of Gary Miller, Bob Gorman, and Bill Reamer

Figure 1

Figure 2

Figure 3

Figure 4

Figure 5
Those of us who have had to read drum charts know that these charts can range from a page full of slashes in each measure that mean "play jazz time" to charts finely detailing every dynamic shift. But no matter what type of chart we have to follow, the bottom line is interpreting it well enough to satisfy the producer, artist, composer, or musical director. By all means, don't be afraid to ask these people questions about your part, and always be ready to pencil in any requests they may have.

Let's take a look at a very detailed drum part from "The Attack On Rue Plumet," from the musical Les Miserables. This tune is hard to play for many reasons: timekeeping responsibilities shift from instrument to instrument; counter-rhythms and odd-phrased rhythms in even time signatures often occur; vocal lines sometimes get rhythmically out of sync because of activity the actors are involved in.... You are responsible for being aware of all these things, in addition to playing your part rhythmically and melodically precise.

Speaking of melody, some notes written on the snare drum line were changed to tom parts by the composer and arranger. Because of this, I use a numbering system to remember which drums to play. Numbers on top of notes correspond to a particular tom. If no number exists, you stay on the same tom you last played. The only time the snare is used is where "S.D." is indicated.

Starting at a tempo of quarter note = 130, measures 19 - 20 look easy, but the rhythm and vocal phrase you play with make them tricky to play. I have written their figures underneath my part so I'll know how my part fits in. No matter what the vocalist does, I will follow the conductor.

At the end of measure 20 there's a short pause, and then there's an immediate tempo change to quarter note = 192. Even though we have five bars of "rest," by no means can we rest at all. During these six bars we are establishing a new tempo by quietly adding in different instruments in various spots of the rhythmic phrase. Keyboards start things off; then brass come in. Woodwinds are next, followed by bass, then drums and percussion. Quiet musical layering at this tempo could have the potential to drag, and because of your location in the pit, you may not be able to hear the other instruments too well. So everyone must concentrate on being rhythmically precise. Again, having the rhythmic figures written in our part (this time just above the staff) will help us play our part precisely and will prepare us to help the conductor re-establish tempo, if necessary.

At letter E we take note of a new dynamic level and play along with an 8th-note keyboard figure that works well with our part. But from measures 34 - 45 we are filling in the holes of what the keyboards are playing. Being tight as a rhythm section makes these measures
sound really exciting.

Letter G2 is similar to measures 19 - 20, except that we play two cymbal chokes this time. The potential for getting lost exists as it did in measures 19 - 20, so, again, stay with the conductor.

Measures 71 - 75 are rhythmically similar to measures 67 - 70, which are odd phrases in an even meter (with the exception of the 3/8 bar), so make sure you are counting. Sometimes, when you have nothing to play in a situation like this, the potential for getting lost increases.

At measures 86 - 90 almost everyone starts out playing the same rhythmic figure. But at bar 88 drums and bass break away from the rest of the band and rhythmically re-join the band at bar 89. The cymbal and vocal parts add more rhythmic interplay.

From measures 91 - 100 the keyboards and bass play continuous 8th notes while the guitar and vocal parts resemble the "Nah, Na Na Na Nah" hook from the '60s tune "Land Of A Thousand Dances." I have approached this section one of two ways: First, playing it as written, making sure all the bass drum notes are in sync with the keyboards and bass. The second way is substituting all written bass drum notes with toms 5 or 7, making it sound more melodic. I'll also play four beats to the bar softly on the bass drum. This provides a stronger foundation for the rest of the band to play off of, which is what you want to accomplish no matter how you decide to approach it. Cymbals on the "&" of beat 4 can be emphasized to coincide with the "Nah, Na Na Na Nah" guitar/vocal phrase and bass part.

The last little obstacle comes in bar 113. I came up with a sticking pattern that complements my kit setup. Because my closest crash is to my left, R R R R L L L R works well and allows me to strike the cymbal with my right hand and choke it quickly with my left. Choking the cymbal—not letting it ring, as indicated—works better here, because the rest of the band ends on a short note.

While learning any chart, try to feel as comfortable with your part and with yourself as possible. Don't be afraid to write in countings or figures from other instruments. That will give you a better idea of how your part fits in. Play dynamically, and remember that what you do and don't play are equally important.
A Pro-Mark Trivia Package!

Three lucky MD readers will each win a collection of Pro-Mark prizes that includes:
12 pairs of power grip sticks (in your choice of color and model: 5A, 5B, 2B, 747),
a Deluxe Stick Bag, and a Deluxe Cymbal Case.

All you have to do is correctly match the drummers in the left-hand column with their bands, found in the right-hand column.

A. Mark DeCloedt  1. Asleep At The Wheel
B. David Sanger  2. Squeeze
C. Fritz Lewak  3. Joe Jackson
D. Fran Christina  4. Pat Metheny Group
E. Dennis Diken  5. Melissa Etheridge
F. Johnny Fay  6. King’s X
G. Dan Pred  7. Smithereens
H. Jeff Hale  8. EMF
I. Gilson Lavis  9. Tragically Hip
J. Paul Wertico  10. Beach Boys
K. Jerry Gaskill  11. Fabulous Thunderbirds
L. Sue Hadjopoulos  12. Dan Reed Network
M. Mike Kowalski  13. Waylon Jennings

If you think you’ve got the right answers, send them in on a postcard, along with your name, address, and telephone number, to:

MD Trivia • 870 Pompton Avenue
Cedar Grove • NJ • 07009-1288

Rules
1) Submit standard-sized postcards only: Be sure to include your name, address, and telephone number.
2) Your entry must be postmarked by March 1, 1992
3) You may enter as many times as you wish, but each entry must be mailed individually.
4) Winners will be notified by telephone. Prize will be shipped promptly.
5) Previous Modern Drummer contest winners are ineligible.
6) Employees of Modern Drummer and the manufacturer of this month’s prize are ineligible.
DRUM PARTNER

GERMANY'S LARGEST DRUM PARTNER
NOW IN THE U.S.A.

WE PROUDLY ANNOUNCE...

EXCLUSIVELY DISTRIBUTED IN THE U.S.A. BY

BORIS KOSSE
2554 LINCOLN BLVD., SUITE 1072
MARINA DEL REY, CA 90291
PHONE/FAX (310) 452-4472

CALL OR WRITE FOR INFORMATION
Have a little more time to make sure the music is exactly the way they envision it.

RF: Take us to a specific film score.

HM: Disney is doing a picture with Whoopi Goldberg, *Sister Act*, and yesterday I had to go in and play the songs with the exact old Motown feel. That was a challenge. They wanted the music before they filmed. It was fun and it took three hours.

RF: What about a film where it’s synched to the picture and there’s an orchestra?

HM: That’s exciting because you don’t want to be the one person out of ninety to make a mistake. There’s somebody in the booth who is reading the score and picking out what’s wrong, and the director is there. You want to be perfect. And to do that and also be creative at the same time, you have to have that attitude of going for it—knowing that you’re not going to fail. That definitely keeps you on your toes.

RF: Take us to a jingle session.

HM: The place would be Bell Sound in Los Angeles, with the busiest jingle writer, Don Piestrupt. He’s a genius. I’ve been working for him since 1972. Say we’re doing Honda. We’ll have a rhythm section—bass, piano, drums. They’ll give us a click, and we’ll run it down once and then start recording. We’ll probably do a 60-second spot, a 25-, and a 15-. It can be a madhouse. Normally I’ve got a chord chart, but sometimes I’ll have a drum part. We’ll go in and run it down once. Most jingles have a lot of odd-time bars, in and out—4/4, 3/4, 3/8, 2/4, 4/4—a lot of time changes.

RF: Do they project the commercial?

HM: No. They do in the booth, and when we hear the playback, we see it synched there. So we’ll run it down a couple of times and we’ll record it. If they love it, I’ll do a percussion overdub. Then the "Pie" might ask if there’s anything else I think should go there, and I’ll suggest something like a cymbal swell or a xylophone, and that’s it. We’re usually in and out of there in an hour.

One day last week, I had six sessions. Don asked me if I could come and do this one spot he had going. I had to play timpani, snare drum, and cymbals. In between two movies, I got over there and had 45 minutes to do it. The spot was at
least a minute, and it was really tough. So I had to knock out three parts in 45 minutes. Then I left, went to another date from 7:00 until 10:00, and then I had to go back to the other studio where I had done a double during the day. I got there at 11:00 and played vibes and drums and some other stuff until about 1:30 in the morning. And at 8:00 the next morning I was over at Warner Bros. doing Unnecessary Roughness with Bill Conti.

RF: When you do drums and percussion, are you paid as two players?

HM: Yes. A lot of times, I get paid as four players. Every time you play something on top of yourself, it's a different check.

RF: Obviously, the biggest difference in all of these recording situations would be making records. Could you discuss a specific record?

HM: Last week I did Terence Trent D'Arby's latest record, which was great. First of all, we just talked for about an hour, shooting the breeze. Records are like that, and it's really cool because the vibe is just as important as everything else. We spent a lot of time getting a sound. My cartage company, Drum Paradise—Harry McCarthy and Jeff Chonis—had gotten there, and everything sounded great. Terence was at the piano, playing what he wanted, and he talked about the feel that he wanted—a kind of 3/4, ballad-y, backbeat kind of feel. He kind of wanted it jazzy. Then we played the song. That day we had lyric sheets, but no music. We decided using lyric sheets was the way to go because the words were a cue to go into different sections. We were playing live, and he was doing a scratch vocal. We did three takes, and that was it.

RF: With regards to your setup, do you take the same things to a jingle that you take to a movie date? How do you know what to bring?

HM: I have a standard set with five toms and the electronics, unless they say not to bring them. For jingles and records, I'll ask whether they want the electronics.

RF: How did you know you had to get into electronics?

HM: I got introduced to drum machines by Herbie Hancock, who was introduced to them by Stevie Wonder, who was
The Modern Drummer Library

**The Electronic Drummer**

*by Norman Weinberg*

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

---

**Applied Rhythms**

*by Carl Palmer*

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

---

**Drum Wisdom**

*by Bob Moses*

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

---

**Master Studies**

*by Joe Morello*

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

---

**The New Breed**

*by Gary Chester*

This is not just another drum book, but rather a system that will help you develop the skills needed to master today's studio requirements.

---

**When In Doubt, Roll!**

*by Bill Bruford*

Transcriptions of 18 of Bruford's greatest recorded performances, his personal commentary about each piece, and Bruford's exercises to develop facility, flexibility, and creativity at the drumset.

---

**Best Of MD, Volume 2**

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

---

**Order Form**

Name (please print):

Address:

City State Zip

Make check payable to and mail to:

Hal Leonard Publishing Corp.

PO. Box 13819

Milwaukee, WI 53213

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

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

SHIPPING AND HANDLING $2.50

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

GRAND TOTAL
working with Roger Linn. So I got to fool around with one of the very first prototypes. A few years after that I went to a NAMM show. Lee Ritenour had gone the day before and told me there was something I had to see called Simmons. So I went down there, and it turned out that Glyn Thomas, who ran Simmons at the time, was a big fan, and he gave me all of the equipment, everything. So I started shedding right away. I think I was the first person in L.A. who had the stuff. It was amazing how the gear grew and how much I used to cart around with me. Sometimes doing TV dates, you get a little frustrated because things don't sound exactly the way you want them to sound. So this was perfect—being able to go in sounding exactly the way you think it should sound.

RF: In our last interview, you said you know what your strong points are and what your weak points are. Can you address those now?

HM: Strong points: I am able to interpret music quickly, I have very good time, my drums sound real good, and I'm a great reader. I can play a lot of different styles; I think I can play any style.
constantly at trying to keep the spacing on the bass drum exactly even. I don't think other people hear it as much as I do, but I have to really think about my bass drum. Your bass drum foot is not like your hands. With your hands, you can really control a lot more spacing between the beats. I fight two constant battles: one is making sure that the bass drum is precise and accurate. Drum machines make you more aware of that because they're really accurate. The other is, rather than overplaying, I tend to underplay. I have to be careful not to always play it safe. I always have to make sure I'm thinking fresh.

RF: We've been talking about the experience it takes to do what you do. What prepared you for this?
HM: Playing in many different situations. I started out playing in the orchestra and band, which were the only outlets I had initially. At the same time, I was a member of the church choir, and I sang. Then when I went to junior high school, I had the opportunity to play in the stage band. At the end of my eighth grade year, I got called for a couple of jobs by professionals, so I started playing clubs, hotels, parties, and dances with older musicians. When I got to high school, there were a lot of bands, and I had my own little jazz trio with me on piano, my brother on bass, and someone else who we taught to play drums. At the same time, I worked casuals—bar mitzvahs, clubs, shows, and burlesque theaters. So my musical interests were wide.

Then, to put myself through college, I played a lot of R&B, in a Latin band, and in a country & western band where everyone wore cowboy suits, except me. In order to survive in Boston, wherever there was a job, I took it. And I tried to learn every style so that I played it in an authentic manner.

RF: You had extensive education in music. How important is that in what you do?
HM: For me, it was invaluable. It definitely made the difference. I learned how to play in an orchestral setting, I learned all the little intricacies, and it gave me confidence when I moved to town. I knew that was crucial for me. I covered the mallets; I studied hard with Vic Firth. That was one of the reasons I left Berklee. It was such a narrow education, geared just towards jazz and writing, and I didn't feel that that suited my needs. So after a year, I went to the New England Conservatory, and I was very happy there.

RF: Why did you think orchestral percussion was important?
HM: Because that was something that I didn't do as well at the time. I was a pretty good jazz player, and I don't think you can learn jazz. You live jazz. I felt jazz was something where you gain the tools, but it was something you had to go play.

RF: What did you think you were going to do with the orchestral background?
HM: It would make me a better all-around musician. Also, I wanted to do studio work, and I'd have that end of the
business covered. I knew I would have to play everything. I also entertained the possibility of playing in an orchestra someday. I didn’t want to leave any stones unturned as far as my options. So I approached my tenure at the New England Conservatory with the fervor of a person who was geared just toward playing in a major orchestra. I learned all the repertoire and I practiced like a demon. I worked nights as well, and I was married and had a child. It was pretty tough.

When I came out to L.A., no one hired me as a drummer, they hired me as a percussionist. So as it turns out, that was one of the best career decisions I could have made, solidifying my percussion experience, gaining that concentrated education.

RF: How much of what you do today is percussion vs. drums?

HM: I still have about three shows where I play drums and percussion. With Dick Debenedictus, it is primarily percussion—Jake And The Fatman, Matlock, Perry Mason... I play mallets on those also, but I end up playing the timbale chair.

RF: And drums as well?

HM: Yes, and electronic percussion, sequencing, and all the legg snare drum parts, of which there are many. On the new Fourplay album, I played drums and all of the percussion, which consisted of shakers, sound effects, congas, and bongos.

I recently played percussion on a video called Time Groove, which included Steve Gadd, Louie Bellson, Vic Firth, Dave Samuels, Alex Acuna, and myself. I ended up playing the second mallet book, along with drums, and it was difficult. To do that I had to shed for a couple of months, every single day. It was fun, and I’m really proud of that video.

RF: If you had to pick music that is the most representative of your playing, what would it be?

HM: I love the record that I did at Carnegie Hall with Gerry Mulligan, Bob James, and Ron Carter. A dream of mine is to one day have a concert somewhere like the Music Center for three nights and present myself in a lot of different settings: play a percussion piece, play in a jazz situation, then R&B, then fusion, then big band, and perform with the authentic guys in each one of those areas.

RF: What about opportunities? Do they exist in the studio, or are things as closed as some say?

HM: I don’t think it’s closed. I see new people coming in.

RF: If your son Max came to you a few years from now and said, “Dad, I want to be a drummer,” what would you say?

HM: I’d say, “That’s great, but if you want to do that, you’re going to have to have some other options.” There is a lot that is involved if you’re going to be a drummer, and it goes beyond just being a drummer. It goes into studying piano, studying composition, and playing in a lot of different situations. I would want him to have a serious education and have full piano knowledge. Just being a drummer is limited and one-dimensional.

RF: So many people say there is such a lack of opportunity for musicians these days.

HM: There are people still getting jobs. There are still auditions. I don’t want to be so pessimistic. I think if a person is really very good and gives a lot of thought to all the other areas involved, the intangibles—where they are, meeting people, being at the right place, approaching things the right way—then there’s a chance. More than anything is attitude, because even if you’re a great player, if you’re not pleasant to be around, no one will want to be around you. You have to be a well-rounded musician and a well-rounded person who can function in many different situations.

RF: Any other advice to drummers?

HM: Be honest with yourself. One guy came up to me at a concert and said, “Harvey Mason, I want to thank you. You’re the reason I’m a doctor. I was a drummer, but then I heard you play, and I realized how far away I really was from what I had to do to make a living. So I made a decision to be a doctor.” The guy was actually happy with his life.

It’s hard to get really honest opinions in this business, because people are afraid to tell you what they feel. But if you really believe you have what it takes, work hard at it and persevere. It can happen for you.
have to consider that, especially with this
band. Because if I did I probably
wouldn't be playing the drums. I didn't
start playing for A&R people."

The reason Hunt did start playing
drums can be traced to the environment
he grew up in. "I knew I wanted to do
music at an early age," he says, "and it
was basically from being around music
and musicians. My dad did some come-
dy/singing records, and Earl Palmer was
on a lot of them. And I remember going
to some of those sessions. I came from a
show biz background, and that appealed
to me. Plus I'd go out and see the Beach
Boys and some R&B groups. [Beach
Boys drummer] Dennis Wilson was a
really nice guy; he took the time to write
us letters. And when you're young like
that and someone does something like
that, it sticks with you."

Hunt wasted no time developing the
skills that would turn into the foundation
of his career. "I was around nine or ten
years old when I started," he recalls. "My
parents bought me a snare drum to start
with. Shelly Manne came by the house
once and gave me a hi-hat pedal and my
first set of hi-hat cymbals. They were 15"
Zildjians, and to this day I still use 15".
He showed me some stuff and got me on
the right track, so I started taking some
lessons."

When Hunt was 11 years old, the Sales
family moved to New York City, which
would prove to be an important stage in
his career. "That's where I started study-
ning with Jim Chapin and with William
Kessler at the Cozy Cole/Gene Krupa
drum school on 48th St. I would also go
to see Buddy Rich and Louie Bellson at
Basin Street. My father knew Buddy, so
he would sit down and talk to me. We
would spend a long time talking, and
he'd give me constructive criticism."

Hunt insists that, though he does con-
sider it a luxury to be around people like
Buddy Rich, Shelly Manne, and Earl
Palmer as a kid, "I still had to learn about
my craft. There were no short cuts on
that end of it. My father, despite who he
is, didn't get me any of my gigs with
Todd or this or that; I still had to pay my
own dues. I had to get my shit together."
So Hunt dug in. "Yeah. While most of
the kids around were at football practice,
I was at home practicing my drums every
day. But by the time I was 13, though it
had only been a few years, I was pretty
set on what I wanted to do."

About this time Hunt and Tony put
together a band called Tony & the
Tigers, which earned the two youngsters
some attention. "We recorded for
Roulette Records," Hunt recalls. "Noth-
ing really happened with those records,
but we did gigs and the Hullabaloo TV
show, parties, record hops out in New
Jersey and Long Island and Brooklyn—
things like that. We were working with
Hugo and Luigi, who were these produc-
ners who worked with Sam Cook. My
brother and I had actually gone into the
studio with a few different bands. We
were gigging around New York as much
as we could."

After a couple of years of "hanging out,
trying to meet as many people as possi-
ble," Hunt met Todd Rundgren at a club
in New York called the Steve Paul Scene,
shortly after Todd had left his band,
Nazz. "Hendrix, Janis Joplin, Jeff
Beck—all these people used to hang out
at the Scene. And I'd sneak in. I used to hang out with Hendrix, who I became friends with because he worked with my dad. He was in Little Richard's band when my dad had this show at the Paramount Theater. That's before he had made it big.

"Anyway, my family moved back to Los Angeles, and Todd decided to come out to work with my brother and me, and it clicked, us just jamming together. After we did the first record, we went back to New York, because that's where Todd was living. I was 15, and my brother was 17, and here we were, living in the Chelsea Hotel. Janis Joplin was living on the next floor, Mott the Hoople was there, Hendrix—everybody."

Even knowing that Hunt grew up around celebrities, it's still somewhat unusual imagining the 15-year-old drummer playing with musicians who would soon become legends on the rock scene. "I had always played with people who were older than me," Hunt explains. "I remember jamming and hanging out in rehearsal studios with people like the Fugs when I was 13 or 14. Edgar Winter was putting together White Trash, and I went down and jammed with them. But I was able to play with people who were older than me because I knew a little something."

A big part of that "a little something" was Hunt's early studio experience. "I learned a lot from doing Todd's first record," Sales explains. "He was very studio-oriented, in the sense that we'd go in without knowing what we'd be doing. He'd show us the chords of songs, and we'd figure it out and record it, like one song a day. By the end of the day the whole song would be done. He'd do all the overdubs and everything. So it wasn't that different from Tin Machine, except that in Tin Machine we're all writing. But as far as my early education, that really prepared me to listen and to get things fast."

Due to circumstances beyond their control, things didn't quite work out with Todd Rundgren. "There was a bunch of festivals booked," Hunt recalls, "but during that time, which was right after festivals like Woodstock and Altamont, they cancelled a lot of those things, so it kind of screwed up our tour with Todd. The band ended up breaking up, and I was running out of money. Then I got into a street fight with some gang and they beat me on the head with a bat, so I'm walking around New York with this big bandage on my head.... Finally I said, 'Shit, I have to go back to California.'"

So Hunt went back west. His parents were separated by that time, so he lived with his mother. The school year had already started, though, and Hunt found it a little difficult to fit back in after his stint as a working musician. "I went to school a few times, but by then I was used to being up all night," he recalls. "I remember coming to school with velvet pants and snakeskin boots on at 12:00. It wasn't going down too well. This was before MTV, so everyone and their brother wasn't hip—not like it is now. Now everybody's a comedian, know what I mean? Anyway, I figured it was time for me to stop going to school; I was too set in my ways."

That's when Hunt decided to dive head first into really learning the art of drumming. "I got into the jazz thing and studying and really getting my shit together. I came to the conclusion that there was much more that I needed to..."
learn. I wanted to figure out some of the stuff that maybe Philly Joe Jones and Buddy Rich were doing. That’s when I kind of semi-denounced the rock ‘n’ roll thing. All the shit with Todd—the tour not really getting off of the ground, all the business people involved—I was like, “If I’m going to be miserable, it might as well be fun musically.”

Hunt started hanging out in the jazz clubs in the black section of L.A., where they would hold Sunday and Monday night jams. “That was really my education then—going out and playing with as many people as I could. I’d get up there and play and be one of the only white faces. But I had my shit together, so I was cool. They didn’t mind me being there. Basically I just did that and practiced ten hours a day and listened to a lot of jazz. My dad had an extensive record collection, and what he didn’t have, I went out and found.”

Between his studies, Hunt washed dishes at Shelly Manne’s club, the ManneHole. “I got to see everybody there. Washing dishes wasn’t my idea of fun, but I needed the money. And it wasn’t just like working. I got to be in that environment and hear all that music five or six times a week. I knew that was what I needed—to be around the music. That was my diet.”

Though Hunt began to get some studio work, he had other aspirations than to become what he calls a “faceless wonder.” “I wanted to play live,” he says. “And I wanted to be so good that I could show up in any situation and cut the gig. So I started playing in Las Vegas show bands, in Alaska with soul bands, in country bands—you name it, I did it—any kind of gig there was to learn my craft. I figured that if you’re a musician, you
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.

To be that versatile, Will relies on drums that offer a complete palette of tonal colors. The Sonor Hilite Exclusive Series. Exclusive drums offering extremely vivid sounds. After all, what would life be like without color?

SONOR®
A Division of HOHNER

HSS, Inc. is a division of Hohner, P.O. Box 9167, Richmond, VA 23227.
should be a working musician."

After a few years of this kind of gigging, Hunt decided to try to get back into playing rock music. Why? For one thing, "There wasn't much money to make playing the jazz stuff," Sales explains, "plus I really wanted to play with a big band, but all the big bands were gone by the time I had it together. Buddy Rich had about one of the only bands. I had fun playing in the ghetto and stuff, but I made like twenty bucks a night. That's hard to live on. So that's when I came to the conclusion that I could bring what I do to a rock 'n' roll situation."

So for a few years Hunt played in situations that still allowed him to stretch and develop his big band/rock approach, including a stint with Ray Manzarek, a band called Paris that featured Bob Welch from Fleetwood Mac and Glen Cornick from Jethro Tull, and an embryonic Utopia line-up with Todd Rundgren. In 1977, though, he joined up with Iggy Pop in a band that would prove to be the blueprint for Tin Machine. "I wasn't a fan of [Pop's previous band] the Stooges, I didn't know any of their records," Hunt says. "I was listening to Art Blakey. But Tony and I had become friends with Iggy's guitar player, James Williamson. Iggy was kind of scuffling at the time. He had burned a lot of bridges, couldn't even get booked into a bag. He'd show up, play two bars, throw up, and leave. But then he hooked up with David Bowie, and they decided to put a touring unit together.

"Iggy thought of my brother and I because, number one, he knew we were good, but also because we were dependable and could pull it off. Plus we could hang out together. That has a lot to do with it with some bands. I think some bands are great,
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. CUSTOM®

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!
not because the musicians are the greatest in the world, but because there's some harmony and understanding and commitment. That's one reason it worked with Iggy.

The result of the collaboration was the excellent *Lust For Life* album. The record opens up with one of rock's killer intros: Four bars of Hunt's by-now trademark rumble on a punked-up "Can't Hurry Love"-type groove, leading into Iggy's twisted street tale.

*Lust For Life* was recorded in about a week, and according to the players who would later reunite for Tin Machine, the working relationship among the band members indeed foreshadowed the attitudes of the present group. "The live gigs with Iggy," Tony Sales explains, "were the closest to Tin Machine as far as playing freedom goes." According to Hunt, "We had played together on the road, so we were used to each other. There's a lot of subtle or unconscious musical things that you develop by playing together every night. My brother and I are pretty fast studies. We can come up with stuff really fast and express ourselves. It's the way that I've been working for years. Tin Machine is kind of an extension of that."

After working with Iggy Pop, Hunt played some club dates and sessions, formed a 12-piece soul band with Tony, and then put together his own horn band, Hunt Sales & the Big Nine, which in fact featured anywhere from 9 to 16 pieces. Hunt describes the band as "a James Brown kind of revue. I was playing a little drums, but mostly I was up front singing. I had horn players from Maynard Ferguson's band and Buddy Rich's band—some heavy cats. I wrote all the songs and the charts. That's what stopped me from playing drums for a bunch of years. I got some offers to go out and play with people, but I didn't want to go out there and just do a simple 2 and 4 thing. There's a lot of people who can do that."

Subsequent projects for Hunt included producing tracks for Josie Cotton and for the band Legal Weapon, producing local bands in Austin, and contributing to the soundtracks of *American Ninja II*, *Slaves Of New York*, and *Tapeheads*. Then in 1988, at a party in L.A., Tony Sales ran into Bowie, who was raving about this guitar player he had been working with, Reeves Gabrels. Soon after, Tin Machine was born. "What was appealing to me about Tin Machine was that it was a band where I could stretch," Hunt describes. "It's not fusion and it's not jazz. But it's not your predictable corporate rock 'n' roll, either. Someone came up to me the other day, and they got it the right way: They said that Tin Machine's music sounds really simple from the outside of it. But when you get into it, it really isn't."

One thing that strikes you right away when talking to Hunt is that he is as much a fan of music as he is a creator. That's why he gets so jazzed when talking about the playing freedom he has in Tin Machine. He only wishes there were more pop and rock situations where today's drum heroes could do their thing. "It would be really interesting to hear Vinnie Colaiuta and these other awe-

---

**Playing for Keeps.**

Kenny Aronoff does it every time he goes into the studio.

Kenny uses the original Rhythm Tech DST (Drum Set Tambourine) and the 5 inch Rhythm Tech Studio Series Cowbell. Proven Rhythm Tech quality – because when you’re playing for keeps you don’t take chances with second best.

Send $2 for our full color catalog. Rhythm Tech Incorporated 511 Center Avenue Mamaroneck, NY 10543 USA
"I wish the new Power V Special had been around when I first started."

— Tommy Aldridge

Tommy recommends the Yamaha Power V Special to drummers all over the world. And for good reason. The Power V Special gives you professional-quality features at an affordable price. You get high-tension lug casings. High-quality wood shells made with the famous Yamaha Air-Seal System. And, of course, incredible Yamaha quality and sound.

So if you're looking to be a drumming legend like Tommy Aldridge, take Tommy's advice: Get yourself a Power V Special. And practice, practice, practice.
some drummers, with all the shit they know, inject some of that into popular music. But they can't really seem to get any of that stuff out, unless maybe it's some jazz gig. When Keith Moon and John Bonham and Ginger Baker and all these guys were happening, there was really some stuff going on. And all that was an extension from Philly Joe Jones, Buddy Rich, and Art Blakey—of course it was. They ripped all of that from those guys. But they put it into a context of popular music. And if anything, that's what I'm trying to do—be true to myself and do some stuff that I like. Because if not, then you might as well turn the drum machine on."

With all this talk of creative freedom, though, Sales insists that the groove is still the most important thing. "Yeah, it's nice to stretch out and have chops and stuff, of course it is. But the main thing is complementing the music. And a lot of times it's what you don't do that makes it really happen. It's like between the first and second Tin Machine records—the second one is a lot more subtle, even though "Hammerhead" is real fast and furious, and there's one or two others that are like that. I did a lot of stuff on that first record, and maybe on the third record, if there is one, I'll do some shit that nobody has heard me do. But the second record didn't seem to dictate that. I kept it a bit simpler and grooved a little bit.

"I always liked Ringo's drumming because he always had a real good groove," Hunt says. "He didn't do a lot of fancy stuff, but it was very tasteful. His hi-hats, the grooves that he played were really happening. When I was 16 or 17, I became aware of Al Jackson and the drummers who played with people like Howlin' Wolf and Muddy Waters. Those are some of my favorite drummers—just because of what they did with keeping a groove. That's one reason why, during the period I was just trying to play with as many different types of bands as I could, I took some country and western gigs—just to keep that time. That's very important.

"I think a lot of drummers today get carried away with technique," Hunt suggests. "There's guys down the block that are 15, 16 years old that play with phenomenal technique, but what they're missing is the simplicity. It's putting yourself into the instrument, rather than just concentrating on the chops. It's really making that instrument a voice for your soul. It sounds corny, but you're at one with the music.

"I remember I'd see Shelly Manne when I was young, and I didn't understand until I got older what his trip was. He took me to a session once that he was doing for Chuck Mangione, and there must have been twenty musicians there. You might as well have been in there with the Pope, the way they were treating him. That was because he'd set up the vibe. He'd set up the groove. He would just get this thing happening. The guys that are really doing shit are the guys that can set the music up and make it happen."

As Hunt might say, it sounds cliche, but his playing has developed over the years to a point where he has taken the lessons of both the groove masters and the creative drum geniuses, and has melded them into his own style. "Everyone takes something from every aspect of life," Hunt says, "but when you take and you don't put back in, to me that's wrong. I don't want to sound too self-righteous or anything, but hopefully with Tin Machine, we're putting a little something back in. And I don't hear a lot of that. I hear a lot of people taking. But all the money and everything else—you can't take that with you when you die. All you can do is leave something, and hopefully it's something like the people I mentioned—Philly Joe and all these people. They've left some stuff for us to pick up on and take further. And that's really what music should do. You take some, but you leave some, too."
SABIAN. FORGED BY FIRE. TO TAKE THE HEAT.

Imagine: copper, tin, silver... transformed by liquid fire.
A metal meltdown reborn by a secret, ancient formula into pure bronze energy.
SABIAN cymbals. AA. HH. B8 Pro. Play one. Feel it burn.

Rob Affuso  Blas Elias
Skid Row  Slaughter

Photographed in New York City by Don Henze

SABIAN
Cymbal Makers
HEAR THE DIFFERENCE.
RED HOT CHILI PEPPERS
Blood Sugar Sex Magik
Warner Brothers 26681-2
CHAD SMITH: dr
FLEA: bs
JOHN FRUSCIANTE: gtr
ANTHONY KIEDIS: vcl
The Power Of Equality; If You Have To Ask; Breaking The Girl; Funky Monks; Suck My Kiss; I Could Have Lied / Mellowship Slinky In B Major; The Righteous And The Wicked; Give It Away; Blood Sugar Sex Magik; Under The Bridge; Naked The Rain; Apache Rose Peacock; The Greeting Song; My Lovely Man; Sir Psycho Sexy; They're Red Hot
The grooves on this new Chili Peppers release, like the guitar sounds, vary enough to keep the entire album interesting. Chad Smith rocks hard with the hi-hats splashing on the title track, rides comfortably over the George Clinton / Funkadelic rhythmic references on "Funky Monks," and plays a hyperactive set of ghost stickings around the backbeat of "If You Have To Ask."

The drummer also makes creative use of space on the album opener, and he plays a nice tom-punctuated 6/8 on "You're Breaking The Girl." And Smith, bassist Flea, and guitarist Frusciante lay down an ingenious can't-miss, no-doubt funk groove on "Give It Away."

If you want a crash course in power funk drumming, this set of new Peppers tunes will steer you towards the Holy Groove.

• Robin Tolleson

PETE ZELDMAN
Other Not Elsewhere
DevRev 4U16
PETE ZELDMAN: drums, including side-mounted dual snare drums played with foot pedals, six-pedal setup, and suspended hi-hat Eyelid Movies; Pistons For Pinwheels And Whirlybirds; This Is For You—You Know Who You Are; Fragrance Of Tidal Waves Intoxicate Jackhammer Teardrops; Inhaling Ghosts, Exhaling Memories; Beat Deceit; Organ Grinder's Memory; Doppler Doughballs Flatten Sharps In The Zombie Carpool; Mind Hammock; Yodeling Deer Ordering Hiroshima Cocktails; Fog Circus; Wet Nightmare; Advanced Techniques Of Hypnosis; There's No Place Like No Place; What You Didn't Hear; Atomic Dominoes

Zeldman has created an original, non-conventional approach to the drumset, and should be admired for his gall as well as his talent. (For more information, write Z-Man, P.O. Box 1328, New York, NY 10156-0605.)

• Ken Micallef

MIKE STERN
Odds Or Evens
Atlantic Jazz 7 82297-2
MIKE STERN: gtr
BOB BERG: sx
JIM BEARD: pno, snyth
DON ALIAS: perc
LINCOLN GOINES, ANTHONY JACKSON: bs
BEN PEROWSKY, DENNIS CHAMBERS: dr
The newest royal family in jazz is the Stern-Berg-Beard collection of groups. With nine albums between them, these three leaders are playing a harder-edged funk fusion than you normally hear on jazz radio. Dennis Chambers and Ben Perowsky share the drum duties on all three of the latest releases by these emerging leaders, but the new Mike Stern album is the most exciting rhythmically.

On the Chambers tribute, "D.C.", Dennis dances around the beat in characteristic fashion, giving a long four-measure groove to the song's construction. Ben Perowsky plays both a
backbeat and swings on his three cuts, with "Walkie Talkie" creating a new form: Fusion Bop. The music is more interesting harmonically than melodically, and serious solos are the rule of the day for Stern and Berg. Don Alias adds a level of coloring to the mix.

• Adam Ward Seligman

**BLUESIANA II**

Windham Hill Jazz 01934 10133-2

WILL CALHOUN: dr
DR. JOHN: kybd, gtr, vcl
DAVID "FATHEAD" NEWMAN: sx, fl
RAY ANDERSON: tbn
ESSIET OKON ESSIET, JAY LEONHART: bs
JOE BONADIO: perc

Fonkalishus; Doctor Bloom; Cowan Woman; For Art's Sake; Skoshuss; Love's Parody; Santa Rosalia; San Antonio; Montana Banana; Tribute To Art

This follow-up to the 1990 Bluesiana Triangle recording has Will Calhoun sitting in for the late Art Blakey, and trombonist Ray Anderson adding his many colors to the stylings of Dr. John and David "Fathead" Newman. Calhoun is an interesting, energetic choice. He skips easily from New Orleans funk to subtle jazz, doing all kinds of things that we haven't heard him do with Living Colour, but which he evidently did a lot of at Berklee.

But Calhoun still channels his trademark energy into these other styles—when he turns loose Latin at the end of "Santa Rosalia," for instance, he lets fly with several rounds of heady licks. The drummer contributes a couple songs, too. "Love's Parody" has a sweet, smart melody that stands strong, and "Tribute To Art" is an excellent drum solo—seven minutes short, full of subtle, melodic touch and slam-bouyance, with Calhoun bringing all kinds of shades from each drum.

• Robin Tolleson

**THE BRECKER BROTHERS**

Collection/Volume Two
Novus Series 70 3076-2-N

RANDY BRECKER: tnp
MICHAEL BRECKER, DAVID SANBORN: sx
DON GROLNICK, MARK GRAY, GEORGE DUKE: kybd
BOB MANN, BARRY FINNERTY, HIRAM BULLOCK: gtr
IKE HARVEY MASON, TERRY BOZZIO, STEVE JORDAN, RICHIE MORALES: dr
WILL LEE, NEIL JASON, MARCUS MILLER: bs
RALPH MCDONALD, SAMMY FIGUEROA, RAFAEL CRUZ, AIRTO, DON ALIAS, MANOLO BADRENA: perc
Rocks; A Creature Of Many Faces; Funky Sea; Funky Dew (live); Skunk Rocks; A Creature Of Many Faces; Funky Sea; Funky Dew (live); Skunk

Before there was Steps Ahead, there was the Brecker Brothers, the quintessential New York jazz fusion band. Co-led by brothers Randy and Michael, the band evolved out of the group Dreams, which had featured Billy Cobham. While the seven albums the Breckers made are out of print, many of the songs on this disc have shown up on other recordings: "Skunk Funk" was on an early Cobham album, and "Not Ethiopia" was a highlight of the live Steps recording made in Japan.

The four live tracks with Terry Bozzio have an energy about them from the days when fusion was fun and very intense, and long solos were the rule. Some arrangement changes in the songs allow for aggressive trading from the horns and guitar. During "Sponge" Bozzio nails a backbeat then goes out from it underneath the leader.

On his two tracks from the first BB album, Harvey Mason shows his way around a groove with tastefully tuned tom-toms and colorful cymbal playing. Steve Jordan interacts with the horn players with a rock-conscious sense of the groove and some left-field fills.

Richie Morales is the true discovery of this collection for me, though. On his tracks he combines fusion, funk, and swing in a truly different mixture. His playing around some very heavy percussion and his weird groove on "Not Ethiopia" are treasures for the ear! A must for students of fusion.

• Adam Ward Seligman

**VIDEO**

**THE BEATLES**

The First U.S. Visit

Time: 80 minutes

Price: $89.98

Where A Hard Day's Night re-created the hysteria of the Beatles' early days, The Beatles: The First U.S. Visit is the real deal. The scenes of delirious fans are to be expected—at New York's Idlewild Airport and Washington D.C. Coliseum, and from inside the boys' limo as the doors are being beaten in. But what The First U.S. Visit has over even the excellent 1982 documentary The Compleat Beatles is that we see the band's innocent, joyous, slightly shocked reactions to the whole scene.

For all their zany antics, the group's polished musicianship shines brightest on The First U.S. Visit, especially on the digitally re-mastered complete Ed Sullivan Show takes from New York and Miami. And we Ringo fans can be heartened because the drummer drives it all so well—the zippy shuffle of "All My Lovin'," the smart, splashy "I Want To Hold Your Hand," his easy rhumba on "Till There Was You," the slow Mersey beat on "Twist And Shout," and more. Each tune has a completely different part.

The Washington D.C. concert film shows just how low-tech rock was at the time, but the group really jams. Ringo kicks into high gear during the solo on "I Saw Her Standing There," and drives it with exaggerated kicks. The price is steep for this one, but it should be required viewing for serious students of drumming history. A must- rent.

• Robin Tolleson

**BOOKS**

**PLANET DRUM**

by Mickey Hart and Fredric Lieberman

Harper Collins

10 East 53rd Street

New York NY 10022

Price: paperback, $24.95; hardcover, $39.95; paperback with CD, $38.95

An idea that often surfaces in the pages of MD is that we, as drumset artists, should make a point to continually "step away" from the kit and view what we play in relation to
the rest of the band—to look at the forest instead of just the trees, in other words.

In his second book, *Planet Drum*, Mickey Hart not only encourages us to see the forest—but the land, the planet, and the universe. By looking at the role of the drum through the eyes of the sociologist, the theologian, the mystic, the historian, and the anthropologist, Hart greatly widens the reader's scope of our art.

*Planet Drum* is filled with photos, paintings, scientific and philosophical theories, and historical perspectives on how music, noise, rhythm, and the drum permeate every aspect of life on earth. Hart even ventures extraterrestrial, as he views, through the "big bang" theory, the very origin of sound. All of this is presented in a highly professional and informative (but never boring) manner. And the accompanying CD, featuring Hart, Airto, Flora Purim, Babatunde Olatunji, Sikiru Adepoju, Zakir Hussain, and T.H. Vinayakram, presents expert percussionists demonstrating some of the percussion sounds and rhythms discussed in the book—all on original compositions written and performed specifically for the project.

An obvious labor of love that is anything but a labor to read and listen to, *Planet Drum* offers a rare and important view of our passion.

- Adam J. Budofsky
Back Issues for Sale

MD's 10th Anniversary Issue, 1st MD Sound Supplement: Studio Drum Sounds.

ROY HAYNES, A.J. PERO, JIMMIE FADEN, DAVID CALARCO

FEBRUARY 1986

JERRY MAROTTA, MARVIN SMITH, MANNY ELIAS, BUDDY WILLIAMS

MAY 1986

ED SHAUGHNESSY, DON BALDWIN, JEROME COOPER, RAY MCKINLEY, TED McNERNE

APRIL 1986

CRAIG KRAMPF, TERRY WILLIAMS, ARMAND ZILDKING, ALEX COOPER, HUD HAMMER

JUNE 1986

KENNY ARONOFF, ADAM NUSBAUM, JOE ENGLISH, DANNY PERCY, MD Sound Supplement: Focus on Hi-Hat by Peter Erskine.

JULY 1986

BILLY COBHAM, TICO TORRES, JEFF HAMILTON, READERS POLL RESULTS.

AUGUST 1986

STEVE SMITH, BILL GIBSON, JOE FRANCO, TERRY BOZZOLO: Style & Analysis.

SEPTEMBER 1986

TOMMY LEE, BUN E. CARLOS, JERRY CAMIGON, BEN RIELY

OCTOBER 1986

DAVE WECKL, BOBBY BLITZER, DEBBI PETRSON, STAYING IN SHAPE: Part 1.

NOVEMBER 1986

JOE MORELLO, DAVID UOSIKKINEN, BARREMORE BARLOW, STAYING IN SHAPE: Part 2.

DECEMBER 1986

SIMON PHILLIPS, DAVE HOLLAND, INDUSTRY INSIGHTS WITH REMO BELL, MD 10-YEAR INDEX.

FEBRUARY 1987

NARADA MICHAEL WALDEN, AL JACKSON, NEIL PEART CONTEST RESULTS, DAVE WECKL SOUND SUPPLEMENT.

MARCH 1987

PHIL GOULD, RICHIE MORENO, CHICK WEBB, DRUMMING & RELATIONSHIPS.

APRIL 1987

RICK ALLEN, RICHIE HAYWARD, THE GRACELAND DRUMMERS, STRYPER'S ROBERT SWEET.

MAY 1987

DANNY GOTTIEB, ALAN CHILD, THE DOWNTOWN DRUMMERS, DRUMMERS COLLECTIVE.

JUNE 1987

LIBERTY DEVITO, RON TUFT, CARLOS VEGA, MICK BROWN, GREGG BISSONETTE SOUND SHEET.

JULY 1987

AIRO, BUDDY MILES, GILSON LAVIS, DAVE TOUGH REMEMBERED.

AUGUST 1987

JON FARRISS, CHARLIE MORGAN, ALBERT BACHER, UFIP CYMBALS.

SEPTEMBER 1987

JEFF PORCARO, RAYFORD GRIFFIN, RIKKI ROCKETT, DRUMS ON CAMPU.

OCTOBER 1987

CHAD WACKERMAN, LIONEL HAMPTON, ALAN SCHWARTZBERG, GARY CHAFFEE ON LINEAR DRUMMING.

NOVEMBER 1987

AL FOSTER, ANDERS JOHANSSON, JOHN MOLA, TERRY BOZZOLO SOUND SUPPLEMENT.

DECEMBER 1987

BILL BRUFORD, SIMON WRIGHT, FOCUS ON ELECTRONICS, WILL KENNEDY.

APRIL 1988

STEVE JORDAN, LENNY CASTRO, TONY BROCK, DRUMMERS OF MONTREAL.

MAY 1988

DENNIS CHAMBERS, CHRIS BLACKWELL, BILL BERG.

JUNE 1988

MICHAEL SHRIEVES, JAMES KOTKAN, TREVOR TOMKINS.

JULY 1988

OMAR KHAM, ROB HIRST, MICHAEL BLAIR.

AUGUST 1988

CHRIS FRANTZ, SCOTT RACKENFIELD, SAL GUBLIN.

SEPTEMBER 1988

TERRY LYNNE CARRINGTON, TROY LUCCKETT, BOBBY PREVITE.

OCTOBER 1988

JACK DEJOHNNE, PAT MASTELLUTO, RICHARD BAILEY.

DECEMBER 1988

ED MANN, STEVE RILEY, ALVIN STOLLER.

FEBRUARY 1989

CHARLIE WATTS, FREDERICK WOLTS, DEAN CASTRONOVO.

MARCH 1990

ED MANN, STEVE RILEY, ALVIN STOLLER.

APRIL 1990

CHARLIE WATTS, FREDERICK WOLTS, DEAN CASTRONOVO.

MAY 1990

WILLIAM CALBOUN, TONY BRAUNAGEL, THE DRUMMERS OF JETHRO TULL.

JUNE 1990

LOUIE BELLSON, ROB AFFUSO, DAVID BEAL.

JULY 1990

DAVID GARABALDI, FRED COURY, RALPH PETERSON.

AUGUST 1990

JONATHAN MOFFETT, BUTCH TRUCKS & JAIMOE, RAYO PETRucci.

SEPTEMBER 1990

GREGG BISSONETTE, CARL ALLEN, TINY KAHN.

OCTOBER 1990

ROY HAYNES, MATT CHAMBERLAIN, GREG D'ANGELO.

DECEMBER 1990

GARY HUSBAND, KENNY WASHINGTON, MATT SERUM.

JANUARY 1991

SHEILA E., DAVE LOMBARDO, TUNING UP WITH PROS PT 1, READERS POLL RESULTS.

February 1991

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

MAIL ORDER: $5.00 each

800-820-8214
with affection. "Look there, it's still got the name of our first band on it, Truce."

Other band names came and went: Aftermath, Mandrake Velvet. And then came Itchy Brother, named after a character in Fred's favorite cartoon show. The band was made up of Fred, Richard, and Greg, as well as another cousin named Anthony, who played bass. Before long, Itchy Brother was a fixture on the Kentucky club circuit.

When they decided to go for the big time, they set their sights on the record company of one of their favorite bands: Led Zeppelin's Swan Song label. "We called and asked them to come and see us," Fred remembers. "A guy named Mitchell Fox, who worked for the label and liked Southern rock, decided to come down, and when he heard us, he liked us. He was trying to get something going with management, and was working on getting us signed with Swan Song, which would have been great. But when John Bonham died, everything just sort of fell apart."

Discouraged, Itchy Brother broke up, the various members going their separate ways. The bass player got a job in a hardware store; Greg Martin took a gig playing guitar for Elvis impersonator Ronnie McDowell; Richard Young became a songwriter for Acuff-Rose publishing company. And Fred was hired to play drums for country singer Sylvia.

"She's a great girl and we're very good friends," Fred says of his former employer, "but when I was on the road with them, they just didn't understand where I was coming from. I'd pop NRBQ in the tape deck, and man, they'd want to lynch me. They couldn't understand why I didn't want to listen to Olivia Newton-John.

"They wanted me to play like Jeff Porcaro," Fred says, shaking his head. "I love the guy's playing, and I think he's a master at what he does. But I never wanted to play like that. I wanted to be like Ginger Baker or Ringo Starr."

"But I loved getting to play, and it helped me to understand what was going on in Nashville. See, Nashville is interested in whatever will make a dollar," Fred says, displaying the blunt honesty that has earned him the title "Mr. Truth" within the band. "I guess it's because people get into it to make money. But there's an attitude to be coped from..."
that. That's where the title of our first album came from, *Pickiri On Nashville.*

Fred's gig with Sylvia led to an unexpected bonus. He was cast as Patsy Cline's drummer in the movie *Sweet Dreams,* which starred Jessica Lange. "They needed a country boy to play the drums," Fred recalls. "I told them I couldn't do it because I was on the road, but Sylvia told me to go ahead because it would be fun."

Once the movie people got to know Fred, they added a couple of small scenes that featured him. In the most memorable one, a pregnant Patsy Cline, who is suffering morning sickness, sits down opposite Fred in a restaurant just as he is served a plate of runny, fried eggs. She watches in horror as he douses them with ketchup, stirs the whole mess up with his fork, and eagerly wolfs it down. Getting visibly sicker by the minute, she pleads with him, "Oh please don't eat that, Fred."

Fred found that scene memorable for quite a different reason. "It was Thanksgiving Day," he recalls, "and they had a big buffet laid out with all this great food. But first they wanted to shoot that scene. They ended up doing it about 20 times, and each time I had to eat two half pieces of toast with that ketchup and eggs. By the time we were finished I was so sick I couldn't eat for two days. So I missed Thanksgiving dinner."

"They ended up using the very first take," Fred adds, laughing at his own misfortune. "I know that's the one they used because that was the only time she said my name."

Overall, Fred found the experience enjoyable. "It was neat talking with some people who actually knew Patsy Cline," Fred says. "That's when I started listening to hardcore country music, because I'd never heard it before, really. And I got to play on the Ryman Auditorium stage, where they did the original Grand Ole Opry. That was the main reason I wanted to do the movie. In that scene, I stood there with just a snare drum and a cymbal, like I was talking about earlier."

"So I got to be an actor," Fred says. "I've been acting like a drummer for years and getting away with it."

The movie over, Fred went back on the road with Sylvia. But whenever he was home, he'd be up at the practice house...
jamming with Richard and Greg, and with a bass player Greg had met in Ronnie McDowell's band named Doug Phelps. Pretty soon they were calling themselves the HeadHunters and doing some gigs. "When we started this band," Fred says, "we was blues based. We played a lot of Freddie King and Albert Collins and stuff like that, and some stuff of our own."

When they decided to add a singer, Doug Phelps suggested his brother, Ricky Lee. Fred wasn't especially thrilled. "He sang bluegrass-type stuff, and really and truly, I wasn't too keen on a country-sounding singer coming in and messin' up our blues band."

"But the first song we played was [Wilson Picket's] '99 1/2.' He could sing the stuff as well as anybody. He was real, and that's what mattered. We decided to take the bluegrass songs he'd been singing and put them to our music and see what kind of sound we could get. That was the signature HeadHunters sound from then on."

Having come so close to a record deal with Itchy Brother and then having everything fall apart, the HeadHunters chose a more modest goal this time around. Having been given $4,500 by a loyal supporter, they booked a Nashville studio and recorded an eight-song album that they planned to sell at performances. The HeadHunters would do a gig in Nashville now and then, but they were basically ignoring the record companies.

Naturally, the record executives became intrigued.

In due course, the HeadHunters set up a showcase concert in Nashville for several of the labels that had expressed an interest. "As soon as we started playing, everybody ran out," Fred laughs. "They had heard the tape, and thought we were more laid back. But when they heard us live, they said we were too loud. They told us to go to L.A. and be a rock band."

Except for Harold Shedd from Polygram records. He signed the HeadHunters and sent them back to the studio to record two more songs, which were added to the original tape the band had made on their own. That album, Pickin' On Nashville, went platinum, spawning four singles. All together, it cost about $8,000 to record.

"That ruined Nashville's attitude..."
about us," Fred says, "because all those producers had everybody thinking it cost $100,000 to do a record. But you don't have to blow a big bunch of money. Just get it to where it's good enough. I was reading about some guy who said they spent two months working on a snare sound. I don't know what they were looking for, but there ain't no damn snare I ever heard that's worth that.

"It's like that drumset I play," Fred says. "I'm taking stuff that someone else would throw away, and using beginner drums like you would start out with, and playing them in a band that happens to have a record deal. It proves that you don't have to spend a lot of money, and you don't have to be ashamed to play a drumset that looks like that. That might piss off some people who are trying to sell drums, but there are kids out there spending all their money, and they're approaching it with the wrong attitude. You can play on plastic buckets, like that kid in New York. Those buckets sound as good as some drums I've heard," Fred adds with a chuckle.

"It's like with CDs. They sound real good, but I've got this old record player that takes a minute to warm up, and..."
'White Room' by Cream. I didn't do that on the record, because I was playing single bass. But we like to get those Cream influences in there when we can."

Then there's "Dumas Walker," a song based on people the HeadHunters knew when they were growing up. "Dumas Walker owned a package store," Fred explains, "where we would buy firecrackers when we was kids and beer when we were older. Then there was this greasy-spoon place we used to stop at late at night after we had played a gig, and that's where they had the slawburgers and Ski [a local soft drink] that we sing about. That place was owned by a guy named Adolphus Enos, but it didn't sound right to sing, 'Let's all go down to Adolphus Enos's.'"

Fred drives the song with a basic shuffle, but his fills have a different feel, as if he's thinking in 6/8. Which is exactly the case. "I got that idea from the Eyesight To The Blind live album by Sonny Boy Williamson," Fred says. "The feel on there sounds like a marching band walking down the street. Fred Below would play those fills and hit a big cymbal crash on the end, like marching cymbals."

Another song on the album with a feel inspired by Sonny Boy Williamson is "Smooth." "I wanted a groove like the one on 'Dissatisfied,'" Fred says. "I'll tell you who copped that feel: the Stones on a song called 'Black Limousine.' That's how I wanted 'Smooth' to feel, but I'm not sure I got it across. I think it could have been a little more low-down."

"You know, man, a lot of people don't have a clue to that stuff. There are a lot of VFW bands who play our songs, but they don't know what we listened to. They might listen to Hank Williams, Jr. or Lynyrd Skynyrd or something, but it would be so much better if they would go put and buy some of these records that we listened to. How many club bands have you heard that don't know how to play 'Johnny B. Goode'? I confess myself that I can't do it right. But we've at least

---

**Advertising And The Perfect Environment**

It's a fact that advertising impact is directly affected by the credibility of the editorial that surrounds it. And for a marketer, a quality editorial environment can mean the difference between advertising that resonates powerfully in the minds of readers—and advertising that falls on deaf ears.

At MD, we've spent the last 16 years building that valuable credibility among our readers, and developing that high-quality environment—credibility and an environment that never fail to bring out the very best in your advertising.

_Modern Drummer_. The only magazine you'll need in the '90s to powerfully relay your message to a world of serious drummers. Call our Advertising Department at (201) 239-4140. Ask to speak with Ad Director Bob Berenson. He'll gladly supply more information on how your advertising and our perfect environment can work together.
learned to play different things against each other to make a sound, instead of everybody just going for straight 8th notes.

"I love that Chuck Berry stuff," Fred says. "There's a world of things a drummer can learn from the piano players in those bands, like Chuck Berry and Little Richard and Jerry Lee Lewis. You can drive a band with those licks they do. I think a lot of people are onto that kind of stuff these days, like Steve Jordan when he did that Chuck Berry movie [Hail! Hail! Rock 'n' Roll!]. And the guy from NRBQ [Tom Ardolino] brings that out more than anybody."

There is a definite Chuck Berry influence evident on "Rock 'n' Roll Angel," a song written by Fred's brother Richard. "Now there's where I tried to play like Charlie Watts," Fred says. "Man, I love to watch Charlie Watts. He looks like he's fixin' to fall off that drumset when he's playing," Fred laughs, miming the way Watts jerks his right arm back when he's coming off the hi-hat on 2 and 4. "But he knows exactly where that beat's going.

"I wanted to play real simple on that song. I think I only played one drum fill to bring it back into the second verse. I just found out a few days ago that it was the same fill that's on '99 1/2' by Wilson Picket. I swear I don't mean to rip people off, man. I guess it just comes from listening to things over the years, and I did listen to Wilson Picket a lot."

A basic Bo Diddley beat forms the basis of "My Daddy Was A Milkman," but Fred had another inspiration as well. "I relate that beat to a song I always loved, 'Cross-eyed Mary' on the Aqualung album by Jethro Tull. I was playing more simple, but that's where I was coming from. There's some double bass stuff at the end. Nothing fancy, but that's the only thing on the first album that has double bass on it.
"Double bass gives the HeadHunters a different power," Fred says of his decision to go back to two bass drums. "It affects it in a bad way because it takes some of the concentration away from the groove. It's a psychological thing, but it makes you approach things different."

That added power is evident on the HeadHunters' second album, Electric Barnyard, which has an overall heavier feel than Pickin' On Nashville, even though a lot of the songs were from the same period. Take the opening cut, "It's Chitlin' Time." "Back before we made our first album," Fred explains, "we had our own radio show called The Chitlin' Show. We'd do 30 minutes, then we'd have guests come in and do some stuff, and then we'd end it. It was all live music done right there in the studio.

"That show is what really molded the HeadHunters," Fred contends. "The constant recording of all those songs in the radio studio and listening to them back helped us get everything smoothed out. That's why we were able to do that first album so quickly."

The most famous—or perhaps, infamous—song on Electric Barnyard is the HeadHunters' rendition of "The Ballad Of Davy Crockett." It all started with Fred's headgear. "When we did the video for 'Dumas Walker,' I wore a coonskin cap, and it became sort of a trademark," he explains. "Then one day I got to thinking about how we could make a boogie out of 'Davy Crockett,' like a Savoy Brown feel. So we did it and about got lynched for it."

It seems the record company was expecting another Pickin' On Nashville. "When we came out with that song, it was like we dropped a monkey wrench in everything. The people in Nashville couldn't figure it out, and a lot of radio stations hated it."

"But the people liked it," Fred says, nodding with the smile of someone who has been proven right. "We didn't come up with it to pick at anybody. To me, it was a cool country song, and I figured it fit our band. It caused so much talk that it did us a lot of good."

"We're going to play what we love and what we believe in," Fred says. "That's what the whole idea of getting to play is about. You can't put out something that everybody is going to like all the time anyway."

Other songs on the album were a bit easier for the industry to swallow, such as the HeadHunters' reworking of the Bill Monroe classic "Body And Soul." "That was one of the songs that Ricky brought into the band," Fred says. "I tried to lay back and complement the singing. Have you ever heard 'Lawdy Mama' by Cream? That's the way I like to approach songs like that.

"I like to think of beats in terms of how they make me feel. Sometimes a shuffle feels to me like a boat in the water that's doing this," Fred says, swaying back and forth gently, and then tapping out a shuffle rhythm on his leg to accompany the movement of his body. "I relate to stuff going on around me, too. Sometimes when I play a fill, I might be thinking of a tractor backfiring."

One of Fred's influences is very obvious on a track called "Diane," which starts off sounding like a song by the Who. "That's what it was," Fred confirms, "a Keith Moon-type thing. He
would have played more drums, but it was kind of that idea, kept mild-mannered, without knocking over the drums and stuff. And when I play '16 And Single,' I think about Simon Kirke.

On "Love Bug Crawl," Fred's drums plow forward with a momentum that threatens to run over anyone who gets in the way. "When we started the Barnyard album," Fred recalls, "that was one of the first songs we tried. But we never could get it right. Then Greg hit this little lick that sounded like a bird walking back and forth," Fred says, singing the signature guitar figure from the song. "I stopped everybody and said, 'Greg, you play that lick there, and everybody just hold on tight and we'll play this thing.' Before that we had been playing it kind of draggy, but I started thinking about a Dave Edmunds song called 'Play That Fast Thing One More Time,' and that's the way I interpreted the song. It's hard to cop that feel, but it came off pretty good on the record."

In terms of pure feel, a song called "Kickin' Them Blues Around" takes the prize. "That's a song me and Richard wrote," Fred says, "and the title came from a line in a Sonny Boy Williamson song. There's Sonny Boy comin' up again," he laughs. "To me, it's like a Van Morrison thing. I think it's one of the better feels on the album because it was laid back and relaxed more. It wasn't so irritated. A lot of music don't relax you enough. I guess learning to make it relax comes from playing a long, long time. We always just plugged in and went at it like nuts."

Sitting behind a mid-'60s red-sparkle Ludwig kit in the practice house, Fred demonstrates some of his favorite feels, displaying more technique than is sometimes obvious on HeadHunters albums. For the most part, he tries to keep his playing accessible. "I don't want to go over people's heads with complicated drum stuff," he explains. "But you can play a simple beat if it's heartfelt. You've got to have a reason to play it. But if you really feel it, you'll play it, man."

Fred locks the door to the practice house, he mentions that the Kentucky HeadHunters are about to come off the road for a while. Fred can't wait. But not because he wants a break. On the contrary.

"We need to get back to being a band again," he says. "I want to get back playing in this rehearsal house and play some clubs and do some Chitlin' Shows. I don't know when we're going to be ready to make another album. I don't want to make one just because the record company says it's time to. I think that's humiliating. We need to cook up something new to feed the people, instead of just doing the same stuff we've been doing. We've got a lot of good ideas, but now we're going to have to live through them and learn something from them."

Walking towards his pickup truck to drive back to the house, Fred mentions that they'll be inviting a lot of friends to come up and jam with them. "You'll have to come down sometime and play," he offers. I reply that I would certainly enjoy coming by to listen, but as for sitting in... "Oh shoot, man," Fred says. "It ain't about being stars; it's about havin' a good time."
Learning the feel of Brazilian music is necessary for its optimum performance. Listen to it, practice the rhythms, and perform it with others. Getting feedback from other musicians who may be more proficient is always a good idea. The first article in this series (December 1991 MD) featured the Brazilian rhythms of bossa nova. Please refer to this article for a warm up to our current exercises and grooves. The bossa nova can give you a good idea as to the feel necessary for samba.

Let's now further our investigation of these rhythms by examining some samba grooves that are "rhythmically" practical. What do I mean by this? Well, the patterns work great as grooves, but practicing them will also be great for your independence. Keep this in mind while you're working them out. You are developing command and control of your instrument by using these patterns.

The patterns introduced here are basic and, if played correctly, will really groove. We will get more involved as our studies progress, but for now I'm concerned that you get a few patterns down. Work out the mechanics of the independence first, then let the feel develop on its own. And just because the patterns are basic, don't pass them up. They work. Try them out.

The first set of exercises and groove ideas features an interesting hi-hat pattern. Notice that the foot closes the hi-hat on the third and seventh 8th note of each measure. This is important because it allows for increased tempos. Your hi-hat hand is only playing three notes in a row. The sound and rhythm of the hi-hat is a common one in Afro-Brazilian music. There is a slight accent on the second and sixth 8th note, where the hi-hat opens. Use the shoulder of the stick to accomplish this. You need only move the stick slightly to go from bead to shoulder. There is no need for an exaggerated movement. These ideas work very well at medium as well as faster tempos. All of the 8th notes are being taken care of in a musical way, using rhythms and sounds very typical to the music.
Ever had to play a samba at a fast tempo and not known what to play? That can be most frustrating! Let’s clean that up right now. These next five patterns are written for the hi-hat. They use rhythms that are very common in Brazilian music. There is some underlying independence work that can get a little tricky, so, as usual, take your time to work all the problems out. You should find that these patterns work quite well at bright tempos. After you’ve spent some time with them, try placing the accented notes on another surface other than the hi-hat, say, the bell of the ride cymbal. Be creative with your applications.

Another brief comment regarding the difficulty level of these and other exercises found in my columns: Before one can really take off as a player, the feel has just got to be there. Chops, technique, and the like take a back seat where feel is concerned. Above all else, what you must develop is a respect for the basic groove of certain rhythms. If that is achieved, then other, more intricate applications can be attempted.
The Modern Drummer
Sound Supplement Collection

Have you missed or misplaced any of MD’s great recorded Sound Supplements? Well, here’s your opportunity to have all the valuable information included in the MD Sound Supplement series in one complete package.

This fabulous new book contains all the important Sound Supplement text and musical examples as they originally appeared in MD. Plus, we’ve taken the original, exciting recorded performances of eleven of the world’s leading drummers, and put them all together onto one handy 60-minute cassette tape.

You’ll read about and hear...
- Neil Peart’s “Pieces Of Eight”
- Andy Newmark On Studio Recording
- Peter Erskine On Hi-Hats
- Rod Morgenstein On Spicing Up Beats
- Dave Weckl’s “Spur Of The Moment”
- Gregg Bissonette With Brandon Fields
- Terry Bozzio On Ostinatos
- Jonathan Mover’s “Put Up Or Shut Up”
- Simon Phillips’ “V8” Solo
- Phil Collins & Chester Thompson Drum Duet

No need to hunt through old MDs for Sound Supplements that may have been lost or damaged. MD’s Sound Supplement Collection brings it all together for you to learn from and listen to over and over again. A valuable addition to every serious drummer’s library. Order your copy today!

Yes, please send me _______ copies of MD’s New Sound Supplement Collection at $19.95 each (add $1.50 for postage and handling). Total enclosed $________. Make checks or money orders (in U.S. funds) payable to Modern Drummer. Please allow 4-6 weeks for delivery.

Name

Address

City State Zip

Mail coupon with payment to:
Modern Drummer Publications
c/o Book Division
870 Pompton Avenue
Cedar Grove, NJ 07009
"For drum companies, the key element of what they do is putting together the components: how they do the wood, the number of plies, and all that stuff. Here, it's really more the software: The innovation is in the chips. As far as the actual assembly goes, it's just a matter of being careful with what we do and making sure everything goes together properly. Many of our hardware components are done by outside companies. That keeps us from being involved in processes that use a lot of dangerous materials and generate hazardous wastes. The circuit boards, for example, are made according to my designs by a company in Connecticut. They do a really good job at reasonable prices. We could do the offshore thing, of course, but something doesn't feel right about doing that. As long as we can continue to make our products powerful enough, we think people will be willing to pay the little bit extra that they cost because we didn't get the parts as dirt-cheap as possible. Keeping manufacturing on a local basis also increases our control; if there is a
problem I can drive down and talk to the people making the boards. They’re not just somebody we send faxes to.

“The malletKAT is a very similar thing. We try to make all of our products with as few wires, connections, and other such mechanical parts as possible. In a product that’s beaten with a stick, anything that moves will vibrate and ultimately break.”

Although the KAT facility in Chicopee doesn’t handle all the aspects of production, it is the place where all product updates and improvements take place. And, according to Bill, this is an ongoing process.

“We continually update our products,” says Bill. “For example, we recently made some subtle—but important—changes in the physical design of the drumKAT. The old version had grey pads stuck into black rubber. We wanted to use the grey pads to keep them visible in dim light, which was a request we had from Emil Richards and other artists. But we had problems keeping the pads stuck to the rubber; there isn’t much of anything that likes to stick to gum rubber. We also had a problem with the pads “puffing up” in the center, which affected triggering. And the pads had to be super-glued down around their edges, which meant that any repairs necessary on the unit couldn’t be done locally; the entire unit had to be shipped here. When you’re a KAT user in Norway, that’s a big problem.

“Our new version features a one-piece grey mat stretched across the entire frame. And the material the mat is made of gives a better bounce-response for sticking, as well. It costs us more to have the mats specially formed this way, but it’s something we felt we had to do.

“We also changed the power input module. Some drummers play with so much impact that they were having problems with the power cord staying connected! So we went to an industrial-strength connector that actually can be screwed into place and cannot vibrate loose. We want our units to be as totally roadworthy and structurally durable as we can make them.

“The way a drumKAT is assembled is quite simple,” Bill goes on. “The circuit board goes into the metal chassis, then it’s covered by the rubber, then the top frame goes on and the whole thing is screwed together. One advantage of this method is that if the playing surface wears out after a couple of years, the player can take six screws out, lift out the old pad surface, replace it with a new one, screw the unit back together, and be ready to go again.

“The display fits into the chassis, then we add sound foam, the circuit board, the power input, and the transformer, and the unit is more or less assembled. We try to make everything inside the chassis very modular, with the idea that if anything ever needs to be done, a soldering iron shouldn’t be involved. Everything is just a simple matter of using a screwdriver for anything one might need to do.”

Simplicity is just one of the drummer-oriented considerations that goes into every KAT product. Payability and musical flexibility are also top priorities. These requirements are addressed by a special technology, as Bill describes.

“The real heart of the drumKAT or
the malletKAT is the FSR—the Force-Sensing Resistor I mentioned earlier. It has the capacity to react not only to stick impact in an off/on manner, but in degrees that respond to the amount of that impact. In other words, it's a variable switch: As you hit it harder, it makes more and more of a switch closure. This is what gives dynamic response. Also, the difference between FSRs and the piezo crystals that are used in pad triggers is that while you can hit piezos and get a varied soft-to-hard response, you can't hold them down and sustain the signal. Once you hit them, the signal is triggered and then it's gone. With FSRs, you can press and hold the pad down, and sustain the sound. That's why you can do pitch bend, vibrato, volume control, and a lot of fancy things on the playing surface of the drumKAT.

It's been a long haul to get the manufacturers of the FSR material to make what we wanted. They had a lot of ivory-tower people who had their vision of the real world—while we were in the real world. We'd say, 'Look, we're using this stuff, and we're telling you what it really does.' Now they've finally honed the manufacturing process down to where it's one of the biggest assets of our products.

Physical improvements really only represent a small portion of the innovations that KAT continually put into their products. As Bill likes to put it, "We make software-driven products, and the wonderful thing about that is that we can constantly make them better. All we have to do is send someone a different chip—which they can install with a screwdriver in a few seconds—and they suddenly have features they never dreamed they were ever going to have. That's one of the things we're trying to do to set ourselves apart from what everyone has done in the past."

"When we have new ideas and innovations, instead of coming out with a totally new product, we try to find a way to put them into what we already have—and what our previous customers already have. For example, when we came up with the new rubber pad, I was concerned about the thousands of people who already have drumKATs out there. It doesn't sit right with me to tell all those people who went with us when we were nobody, 'You just have to buy version 2 now.' So we're offering an upgrade pad for those people. For virtually next to cost, we'll put the necessary holes in their units, refit them with the new pads, and get them up to date.

"The mallet instrument, which has been around the longest, has gone through a whole lot of changes. And each time, we've been constrained by thinking, 'Wait a minute. Remember those guys that bought 'em the first year. How are we going to get them into this, too?' It inevitably pays off in the long run, though, because the people you take care of and don't leave behind—the pioneers who tried your product when it first came out—are the people who stick with you. There's a loyalty among drummers that the other facets of the industry don't enjoy. If you don't respect their loyalty, they'll feel betrayed and it will get you in the end."

A classic example of adapting design to musical function took place with the malletKAT. Bill explains what that entails: "We have a high C note on the..."
keyboard that the Simmons *Silicon Mal-let* didn't have. In order to get that one note, we have to go through the trouble of getting master octaves and expander octaves separate. We have to have two separate pieces, which require two separate dies—and die charges—along with a lot of other separate items that cost more money. It's a pain in the neck—but it's the right thing to do. The competition figured, 'Who cares about that extra note up there?' It turns out that virtually everybody did, because we're selling *malletKATs* and the *Silicon Mallet* is no longer manufactured.

KAT's ability—and willingness—to add new functions to existing products has the potential of creating production problems for the company. As Bill explains, 'Even when we're sure we're done with something, six months later people tell us things. When they're right, they're right, and it's almost too much of a temptation not to listen to them and do it. Of course, on the other hand, one does have to stay in business and make money, so we have to stop developing our products at some point and start selling a few of them. But we believe in responding to consumer need.'

Such a response occurred with the *midiK.I.T.I*—a device intended for entry-level users interested in a very basic MIDI interface. As Bill relates, "What people said they wanted—and what we thought they wanted—was a simple unit for some basic triggering. They said, 'We're not going to be using this as the foundation for an electronic kit or anything.' But after people got them, they'd call and say, 'I want to play a hi-hat with it!' I said to myself, 'I thought they didn't want to do this.' But of course they wanted to do it. We were learning, too. There's a certain formula: If you ask people what they want, they'll tell you—based on what they know. It's only after you meet that that they begin to realize what else they could ask for. We have to take their 'want list' and set it aside, and then look at the idea in a different way: 'If I had this unit, what might I want a month or two after I'd learned about it?'

"Feedback from drummers is very important, but a lot of times it's based on their frame of reference. Not being a drummer myself, I'm able to stand back and look at things from a purely theoretical standpoint: what we're capable of doing. Then, I have lots of drummers on my staff who give me plenty of advice; they tell me what I do wrong all the time. I'll ask them about functions or features that I can conceive of, to see if they might be an issue for drummers. Some things that I figure would be a real pain in the neck, they tell me aren't a problem, while other things that would strike me as inconsequential turn out to be critical in the minds of working drummers. We have a nice symbiosis between the non-drummers (who understand what the options are in an unbiased way) and the drummers (who know what the players need and want).

"An unwritten law here states: 'Once you bring up an idea, it's no longer yours. Disassociate yourself from it, because your ego isn't going to be able to take what happens next.' Once an idea is out of someone's mouth, it's down there on the floor and it gets filled with arrows. To me, truth is truth. If an idea still stands up after I get done shooting it full of holes, then it's right; it's ready. If it doesn't, then we move on to the next one. There's nothing personal about it."

The final decision over what does and doesn't go into the "brains" of a KAT product rests with Bill, however, and sometimes the "mad scientist" within him comes to the fore. "There are some times," he says, "when I'll have a gut feeling that something needs to be in one of our units, even though the drummers tell me no. So I'll put it in anyway. And sure enough, a month later, they'll come and ask, 'Could this do such-and-such...' and I'll say, 'It's in there!' For example, the *midiK.I.T.I* started out at one note per pad. Then we got requests for velocity shift: several sounds per pad. So we added it into the software. It was just a matter of spending more time at my computer at night. But I love what I do, so it's easy for me to stay here forever working on this stuff and making it better. We have a lot of pride in our products, and we want to make sure that they work better than anything else. We always want to be better than ourselves!"
IMPRESSIONS

continued from page 10

...ANDY NEWMARK

Neil Larsen: "Last Tango In Paris" (from Jungle Fever) Newmark, drums; Larsen, organ; Willie Weeks, bass; Buzzy Feiten, guitar. Larry Williams, tenor saxophone.

AF: I know the song. I don't know who the guys are. The track sounded like Paul Simon's "Late In The Evening." The guy did some Gadd-isms.

KM: Like the track?

AF: Not one of my favorites. It reminds me of an Italian cruise ship.

AF: I love him with Sly on Fresh. Outrageous—really great. I would never have guessed that was him, though.

...JIM KELTNER

Michael Penn: "Invisible" (from Michael Penn) Keltner, drums; Penn, vocals, guitar; Patrick Warren, keyboards; Larry Klein, bass; Art Wood, percussion.

AF: Keltner?

KM: Yes.

AF: Keltner is like a big, immovable house. Big safe beat. He can go off the beaten track, which is very nice. He's very bendy, like a big rubber band. He's got great time. He plays a train beat amazingly. He never overpowers the song. He's great on the Wilbury records.

...KENNY ARONOFF

Michael Penn: "Evenfall" (from Michael Penn) Aronoff, drums; Penn, vocals, guitar; Patrick Warren, keyboards; John Pierce, bass; Art Wood, percussion; The Ta Nica Horns.

AF: I'd say Kenny Aronoff, I'm not sure why. Kenny is very part-oriented. When you have a song, a million guys can play the beat, but it's the guy that thought the beat up in the first place that counts. Kenny is very big on thinking up the beat.

The result may be simple, but a lot of thought went into it.

Kenny also plays very hard. He subbed for me on the show a couple of times. The band loved it, but he destroyed my heads! And my hi-hats! And I thought I played hard!
played it again. Well, it looks like I’m going to be playing it again. This guy is tough.”

Students admit that they had entertained fantasies of having to play Baker’s classic “Toad” solo from Cream’s Wheels Of Fire.

"Toad" was different every time I played it,” Baker says. “I never played the same solo twice. That’s the point I was making before. A lot of people sat down with the recorded version and worked it out. That’s wrong. If I can’t come up with something new every time I play, I get disappointed.”

Baker notices a student’s foot tapping an extra beat during an independence exercise. “Your foot keeps tapping about,” he says, smiling and pointing at the student’s foot.

“It keeps playing an extra beat,” the student replies.

“I know,” Baker says. “Stop it!” Like a fencing instructor, he lunges his drumstick into the shoe of the student, holding his foot down until it is supposed to come up. When he feels that the student is doing it correctly, he releases control of the shoe with his stick and says, “There, you’ve got it.”

The student breathes a sigh of relief—and adds an extra beat.


The student tells Ginger, “I taught myself how to play drums, and my right foot always moves with my right hand.”

“What you did,” Ginger says, “was build yourself a three-story house with no foundation. So, when this big wind came along, it blew your house away. What do you do when you build a house? First, you must dig down deep to lay your foundation. And the deeper you dig, the bigger and stronger your foundation will be. It’s boring, but you must keep digging. When you build your house next time, you can go up to four, five, six, or even seven stories. And when that wind comes along next time, your house will still be standing.”

Ginger’s own deep foundation in jazz and blues (as demonstrated by his early work with Alexis Korner and Graham Bond), along with his accomplishments in rock (with Cream, Blind Faith, and his own Air Force and Baker-Gurvitz Army) are matters of drumming history. Perhaps a bit less well known are his more recent solo recording efforts, including New Testament, Horses And Trees, and Middle Passage. These albums allowed Ginger the opportunity to explore and expand on his interest in world percussion—especially African drumming.

“African drumming is a good half of drumming as it is played today,” Ginger comments. “Baby Dodds married African rhythms with military rudiments. If it wasn’t for Baby Dodds, you would have never heard of Gene Krupa. Baby Dodds taught Gene Krupa—which was why I was so pissed when I saw the movie The Gene Krupa Story, because Baby Dodds was not even mentioned. It was the worst movie ever made.”

In addition to his teaching schedule, Ginger recently toured Israel with Jack Bruce, and is currently mixing a new album recorded by himself and the Masters of Reality. He was inducted into the Hollywood Rock Walk last June, and is now writing a book about his life in drumming.

Editor's note: Anyone interested in more information on the Ginger Baker Master Drum School can write to KRON Management, 30921 Agua Dulce Canyon Road, Agua Dulce, California 91350, or phone (805) 268-1766.
VATER IS ON A ROLL

OUR CHALLENGE

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

Take the Vater Challenge.

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

We're sure!

OUR GUARANTEE

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

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

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

Eric Carr, dynamic drummer for hard-rock veterans KISS, died in New York City on Sunday, November 24, 1991. Eric had been undergoing treatment for heart and lung cancer since April of that year. He was 41.

Carr joined KISS in 1980, after answering an ad in a New York newspaper soliciting drummers to audition for the spot vacated by founding member Peter Criss. Previously, Eric had honed his drumming skills during ten years of club playing in the New York City area. Although Kiss was still in its famous makeup at the time—perpetuating a "mysterious anonymity" for the group members—that image was dropped shortly afterward, and Eric became well known to a legion of KISS fans. He was especially popular with drummers because of his intense playing behind the band, his extensive drumkit (at times including 18-plus pieces, including three bass drums and various electronic effects), and his flair for showmanship. (He would incorporate special lighting, pyrotechnics, and personal acrobatics into his solo spots.)

Eric Carr was among the most visible of all arena-rock drummers, because of the band's constant touring schedule. Some KISS albums were more successful than others, but their shows always drew well, so the band stayed on the road for extended periods. Eric also appeared prominently in ads for the Ludwig Drum Company, for whom he was an endorser throughout his career.

Modern Drummer presented an interview with Eric in the September 1983 issue. Eric was also featured often in subsequent Update and Ask A Pro departments. On behalf of the drumming community, the editors and staff of MD extend their condolences to the family, friends, and fans of Eric Carr.

James Blades At 90

September 9, 1991 saw the ninetieth birthday of James Blades. Mr. Blades is not only the "Grand Old Man" of drums and percussion, but also one of the great musical characters of the twentieth century. Blades played in a circus, in silent picture houses, and in dance bands during the ’20s, and later became house drummer for the Gaumont-British film studios. This led to more film and broadcasting work, and eventually to his playing with some of the top British symphony orchestras. Top composers—perhaps most notably Benjamin Britten—collaborated with Blades in the development and application of original percussion sounds.

Blades’ influence on the world of music has been as strong through his teaching as through his playing. Prominent pupils include Ray Cooper, Evelyn Glennie, Carl Palmer, and Simon Rattle (now conductor of the Birmingham Symphony Orchestra). As professor of timpani and percussion at London’s Royal Academy of Music, Blades was considered by some as Britain’s number-one percussion teacher. This distinction, however, didn’t limit Blades to concerning himself only with top professionals; for many years he devoted as much time as he could to working with handicapped children.

So it was that on his ninetieth birthday, about a hundred friends from many branches of the music business gathered for a celebratory luncheon to honor "Jimmy." There were enthusiastic and amusing tributes from percussionist and professor of percussion David Corkhill, jazz and show drummer Eric Delany, and conductor Norman Del Mar. Anthony Hopkins (the composer, not the actor) was unable to be there in person, but he sent along a humorous taped poem about the career of the guest of honor.

When the time came for the "birthday boy" to respond, he looked and sounded twenty years younger than his actual age. Clearly delighted by the occasion and the sea of friendly faces, Blades displayed plenty of wit: "Cymbals are definitely the most dangerous things to play in an orchestra. If you play them in the wrong place, there’s no need for an inquest afterwards to find out who made the mistake." And wisdom: "Standards are much higher now than they used to be, but there’s still room at the top, and there always will be."

Blades spoke of the opportunities he’d had, and the element of luck at being in the right place at the right time, which had often helped his career. But he emphasized the need to be prepared to take advantage of that luck when it appears. Blades spoke with great affection for the people he’d known in the musical profession over the years, and most of all he spoke with an undiminished enthusiasm for drumming, percussion, and music. Blades has always had a forward-looking philosophy, never with regret about things changing over the years. He merely encourages all concerned to meet
This past October about 1,500 people attended the Arizona State University Percussion Showcase, sponsored by Zildjian and Yamaha. The performance showcase featured a series of presentations by the Arizona State Wind Ensemble, Percussion Ensemble, Marching Band Drum Line, and Jazz Band. Several top guest artists also participated in the event, including Alex Acuna, Tommy Brechtlein, Steve Houghton, Tony Verderosa, and Tom Float.

The Showcase started at 1:00 P.M. on the campus, with Tom Float directing the A.S.U. Drum Line. Tom demonstrated many warmup and practice routines and finished by performing one of his own compositions, "Paradox."

The next clinic drew a crowd of approximately 400 drummers to watch Steve Houghton perform with the Faculty Jazz Trio. Steve demonstrated many different styles of jazz drumming, answered questions, and allowed students to sit in.

Alex Acuna followed Houghton and performed a variety of percussion styles from all over the world. The clinic featured Alex with a huge array of percussion instruments, demonstrating numerous Latin, Brazilian, and ethnic routines.

Tom Brechtlein came on next, starting out with a burning drum solo. Tom also discussed and demonstrated big band jazz and fusion drumming.

Finally, at 5:00 P.M., Tony Verderosa dis-
NEW AND NOTABLE

New Cannon Drums And Hardware

Universal Percussion, makers of Cannon drum products, has introduced their Mega CX series of drums, hardware, and replacement parts. Mega drum shells are made from maple and mahogany, and are found on kits designed to be professional-quality yet very affordable.

Cannon hardware is available in 800 and 1000 series, which feature flip lock levers, nylon bushings, and memory clamps. Also available are Cannon bass drum beaters, practice pads, cymbal tops, sticks, ratchets, and double bass pads. Universal Percussion, Inc., 2773 E. Midlothian Blvd., Struthers, OH 44471, tel: (216) 755-6423, fax: (216) 755-6400.

Firth Corpsmaster Drum Corps Sticks

Vic Firth’s new Corpsmaster stick line consists of 15 models specially designed for marching snare, multi-tenor, and bass drum playing applications. The line’s snare sticks are made of hickory and come in four models—16 1/2” and 17” lengths, both in wood- and nylon-tip versions. They are designed for strength and power and feature a full tip, which Firth says brings out the dark sounds of drums and cymbals, without sacrificing bright highs.

Multi-tenor sticks come in three models—a nylon-head version for "ultra-staccato" drum sounds, and two felt-headed versions for staccato and warmer sounds. These sticks feature a laminated wood shaft known as "Sta-Pac." Unlike aluminum shafts, which tend to dent, bend, or collapse, these wood shafts, according to Firth, hold up better while providing a more natural feel in the hand. For enhanced grip, they come with removable plastic handles.

Bass drum sticks come in eight models—four graduated ball sizes in both hard staccato head and soft legato head versions. The sticks feature a tapered shaft that is beveled up at the butt end to shift the weight of the stick more towards the hands.
You are emerging as a drummer into the professional arena. Your aspirations are great, your dedication complete. Behind you lies the mastery of technique, ahead, the evolution of your personal style. At this pivotal point in your career, Alpha offers you cymbals with potential as unlimited as your own.

To help you discover the quality of our newest line, we've asked these drummers to evaluate Alpha. Here are their unedited comments.

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

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

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

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

Alpha, more than a promise. Visit your Paiste dealer soon and listen to Alpha for yourself. For more information about Alpha, including additional artist's comments and model recommendations, write for your free copy of our Alpha brochure.

Paiste America, Inc.
460 Atlas Street, Brea, CA 92621
Both Corpsmaster multi-tenor and marching bass sticks utilize a completely spherical head shape, which Firth claims produces a full, round sound that fills the drum and increases articulation. Vic Firth, Inc., 323 Whiting Ave., Unit B, Dedham, MA 02026.

New Gibraltar Stands
Gibraltar has introduced their 7500 and 9500 series stands. The 7500 series stands feature light-weight steel construction, Gibraltar's new "super-lock" height adjustment mechanism, an elliptical leg base, and a hi-hat stand with a moveable leg base assembly. The 7500 series will replace Gibraltar's 6000 and 7000 hardware lines.

Gibraltar's 9500 series stands are more heavy-duty and feature "super-lock" height adjustment, a low center of gravity, two-position collapsible leg base assemblies, dual-grip boom assemblies, 360° cymbal tilters, longer tube lengths, and moveable leg bases on all hi-hats. The 9500 series will replace Gibraltar's 9000 series stands. Gibraltar stresses that there are no immediate plans to change their bass pedal and throne models.

Gibraltar, c/o Kaman Music Corp., F.O. Box 507, Bloomfield, CT 06002.

Sonor Symphony Series Brass Snare Drums
Sonor has introduced two new Symphony series snare drums: The 7 1/4 x 14 SY 1407 MS and the 5 3/4 x 14 SY 1405 MC models. These brass-shell snares represent Sonor's most advanced drums, and are suitable, the company states, for both orchestral and popular music situations.

Both drums feature brass-plated hardware, die-cast rims, ten tension rods per side, Sonor's genuine CN calfskin batter heads, tubular-style tension lugs, "snap-lock" tension rods, 24-strand stainless steel snares, and an external muffler. The 1407 features parallel snare action, while the 1405 features a "Throw-off 1" strainer.

Sonor has also added a new color choice to their Force 3000 drumsets—crimson red lacquer. Hohner/HSS Inc., Lakeridge Park, 101 Sycamore Drive, Ashland, VA 23005, (804) 550-2700.

Spacemuffins Electronic Drums
Boom Theory Corp. has released their Spacemuffins Electropercussion Systems, which the makers describe as "real drums that trigger." Though Spacemuffins look like acoustic drums, they actually make very little sound on their own, which Boom Theory says enables players to perform or record without having to blend electronic sounds with the acoustic sounds of the drums. Boom Theory also claims that their Digitrap design virtually eliminates false triggering and allows for optimum dynamic response.

Boom Theory recommends direct interface systems with Spacemuffins, but states
that the drums should work with any interface on the market. In addition, future design improvements will be able to be installed by the user in a matter of minutes.

Spacemuffins are hand-made in America and feature maple shells and dual heads. Bass drums are 10x22, and snares and toms are 5 1/2 x 12 (Boom Theory states that 12" has been found, through studies, to be the minimum target size for all levels of players for overall performance.) Spacemuffins are exclusively distributed by Future Sales, Inc., Redmond, VA, (206) 861-9100.

RIMS Adds Sizes
PureCussion has added floor tom and floor tom rack-mount RIMS for 15" drums with eight lugs. Floor tom rack-mount RIMS are also now available for 14" drums with eight lugs and 18" drums with ten lugs. PureCussion, Inc., 3611 Wooddale Ave. South, Minneapolis, MN 55416, (612) 927-2330.

New From Roc-N-Soc
Roc-N-Soc has introduced their Universal Seat Mount. Used on the Retro-Fit Seat, this mount, according to the makers, will securely adapt to any hardware. Also available is Roc-N-Soc's Round Seat, and their Motion Throne is now available in a three-piece collapsible model. Extra height components are also available, which double as tension adjusters. The Motion Throne will fit in most trap cases, according to Roc-N-Soc, who also offer a case for the product. Roc-N-Soc, 2511 Asheville Road, Waynesville, NC 28786, (704) 452-1736.

Grip Drumstick Knurling Tool
The Grip drumstick knurling tool is a mechanical device designed as an alternative to sanding, wrapping, and taping drumsticks in order to keep them from slipping away. Grip is guaranteed for life, is small enough to fit in pockets or stick bags, and is available through Raesler International, 3858 Fraser St., Vancouver, British Columbia, Canada V5V 4E2, (604) 879-7570.

Yamaha DT-10 Drum Trigger
Yamaha has introduced a new drum trigger, the DT-10, which was designed to generate highly sensitive, distinct, reliable trigger signals and to minimize false signals.

The DT-10's piezoceramic sensor is protected by a lightweight plastic resin housing that, according to the makers, will not affect the natural sound of drums. Yamaha claims that the sensor is responsive whether mounted on drum shells, heads, or other instruments.

A cable clamp secures the trigger unit in place, and a thick clamp cushion absorbs irregular vibrations and keeps the trigger cable away from the drum rim. A standard 1/4" jack is used. Yamaha Corporation of America, Band & Orchestral Division, 3445 East Paris Ave., S.E., P.O. Box 899, Grand Rapids, MI 49512-0899.
Advertise in DRUM MARKET and reach over a quarter million drummers worldwide. For only $1.15 per word plus $6 for an address. An address consists of street name, number, city, state, and ZIP code. Min. charge: $10. Underline words to appear in BOLD type and add $3.00 for each bold word. Deadline: 15th of the month two months preceding on-sale date. Ads received after the deadline will be held for the next issue unless otherwise specified. All ads must be paid in full in advance. Mail ads to: MD c/o DRUM Market, 870 Pumpston Ave., Cedar Grove, NJ 07010.

**FOR SALE**


**Lowest prices on most names of drums, hardware, cymbals, percussion, sticks, heads, and accessories.**

**Free catalog:** Factory Music, Dept. MD, 18, E. Winer St., Rockland, MA 02370. (617) 571-0005. M-F 2-8 p.m., Sat. 12-6 p.m., EST.

**Kenner Drum Company. Custom drums, brass lugs, die-cast hoops, complete snare kits, piccolos from $240. Route #1, Box 150, California, KY 40107. (606) 635-3218.**

**The Starving Musician:** We buy, sell, and trade used drums, cymbals and hardware. Vintage or not so vintage! Call for a free list. (408) 554-9041.

**We Take Drums Seriously!** Lenine's Music, one of the Midwest's largest full line discount drum outlets. Stocks the major brands you want at the prices you can afford! Call or write to: Lentine's Music, 844 N. Main St., Akron, OH 44310. (216) 434-3138.

**Vintage Drums:** Choose from one huge selection—Ludwig, Slingerland, & more! Money-back guarantee. Layaway available! Visa/Visa Amex. Free catalog! Vintage Drum Center, Route 1, Box 155, Dept. MD, Libertyville, IL 60048. (800) 729-3111 or (312) 331-1001.


**Drew Drums:** 8ply maple shells, custom colors, hand made. Drew Co. Ltd., 526-528 Front St., Woonsocket, RI 02895. (401) 769-4871.

**Rogers’ Rogers, Drums, parts, accessories.** Marmore, Swivo-Matte, R-360, R-380. Lugs, rims, keys, toms, cymbals stand, pedals, hi-hat stands, Rogers original logo heads. Add-on Drums. Complete sets. Mini. and dual tom holders. Dynamic snare and frame. Rogers drumsticks, all sizes, Rogers stick caddy, stick trays, bass drum hoops, drum thrones. We bought all the Rogers inventory from Fender Musical Instruments. In stock 8ply maple shells and covers. Also used Ludwig, Slingerland, Gretsch, Sonor Drums, parts. Call for these hard to find parts and accessories.

**Al Drew’s Music:** 526-528 Front St., Woonsocket, RI 02895. (401) 769-3352.

**Pearl Drums’ Export model:** $88, 8x10, 12x14, 16x8, 16x22, pedals, stands, holders, parts, etc. Double lug design “Reds Version, 100’s brand new. Al Drew’s Music, 526-528 Front St., Woonsocket, RI 02895. (401) 769-3352.


**Technical Knock Out Triggers—Manufacturer Direct!** Trigger fast first to last. 100% guaranteed results! Proven & endorsed by Name Professionals Worldwide. $20+SH—Free information—Dealers welcome! Call/Write: bias ply products 4312 Colorado Avenue, Dept MD-3 Nashville, TN 37209-4736. (615) 292-1929.

**Custom Drum Covering** Over 100 different styles: zebra, marbles, moons, stripes and plaid. Also maple drum shells. For a free brochure call or write Solid Rock Shop, PO. Box 3051, Alliance, OH 44601. (216) 823-8888.

**Heel strokes?** Yes! Heel strokes! Vruk makes it possible. The Vruk heel plate clamps on any bass drum pedal and gives you heel strokes. Send $5 for demo video and you'll be convinced. The Vruk heel plate costs $79 and double bass players get it two for $149. Exclusively from Euro-Staff, 4455 Torrance Blvd., Suite 150, Torrance, CA 90509. Call toll free (800) 725-6491 dial Visa and MC accepted. CA residents add 8.25%. Check out the excellent review in MD Jan.'90. Dealer inquiries welcome.

**R.M.S. Discount Music** offers the lowest prices on drums and accessories. Same day shipping. Free catalog Phone: (407) 968-8384, Fax (407) 433-8366 or write: R.M.S. Discount Music, 6880 Westview Drive, Lake Mary, FL 32746.

Lexicon digital reverbs, Crown power amps, Roland and Yamaha drum machines, and more. Send for a list of close-outs & overstocks. We'll trade for used drums. Crock's Music, PO Box 6, Aima, MI 48801. (517) 463-7457.


**Mussier gold anodized Pro Vibes.** Mint (708) 913-1414 or (708) 680-8022. Jim Fiori, 14940 King Drive, Libertyville, IL 60048.

24 hour recorded message shows you how to get new drum cases for about the price of a pair of drumsticks per case! Call now: (800) 461-3340.

**Fibes logo heads**, new! 12", 13", 14", 16", 18", 22" Fibes drum keys (both styles) and parts. Explorers Percussion: (816) KC-DRUMS.

**Drum Workshop drums,** new! Sell or trade. Explorers Percussion: (816) KC-DRUMS.

**Zickos** see clear, 2"4 toms, 16x18 floor tom, 16x22 bass drum with tom holders. $45. Explorers Percussion (816) KC-DRUMS.

**ddrum kits,** pads, brain, cartridges, etc. Roland R8s, Octapads, and KAT Controllers. Explorers Percussion: (816) KC-DRUMS.

**Amanda's Texas Underground—1957 Ludwig 5x13 snare, aquamarine sparkle!** Autographed by William F Ludwig Rogers' Sampson throne, $75! Vintage pedal! BuySellTrade! (703) 222-DRUM.

**Yamaha Recording Custom.** Mint condition. 22x16 kick, 14x20 snare, 8x8, 10x10, 10x12, 11x13, 13x15, 14x14, 16x16. Cases, cymbal stands. Tim (212) 721-0237.

**Drum Sling** for carrying stands/accessible. Handmade to order with reinforced canvas. $39.95. For information: PO. Box 466, Front Royal, VA 22630. (703) 636-7340.

**Radio King Set:** 1940 WMP; 5-piece, excellent condition, hardware, call head, $1,500. (919) 756-8326.

**Ludwig Vintatle drums** and Zildjian cymbals, new condition. (716) 488-2627.
Original Buddy Rich poster, black & white on 11/16" thick cardbord. (1960). 40x30", excellent. Best offer over $200. Picture upon request. Also smaller Ludwig cover posters available. Don Friedman, P.O. Box 28313, Cleveland, OH 44128.

Free: Manny's 1st ever music catalog, Manny's brings 45th Street to your doorstep. Become a charter subscriber. Send name and address to: Audio Techniques, c/o Manny's Mail Order, 1600 Broadway, Suite 803, #5, New York, NY 10019.

"The Drummer Site" poster special! Send $3.00 plus $3 S&H to: Hendycey Co., P.O. Box 58, Levittown, NY 11756. Or charge via AMEX: (516) 579-3427.

Ethnic Percussion: Native American drums, bodhrans, doumbeks and more. We guarantee quality, affordable prices, and prompt service. Free catalog. FolkFelt Percussion, 509 E. Tenth St, Newport, KY 41071. (606) 431-2233.

Progressive Rock/Fusion/Jazz CDs. Low prices, fast delivery. New Earthworks, $11.50 plus $3 S&H. Free Catalog. M&K Music, P.O. Box 466, Falmouth, MA 02540.


Triggers! Why pay $40+ for head mount triggers when you can have the same quality and performance for just $11.99? Satisfaction guaranteed! Send $11.95 plus $1.50 S&H each to: C-XTRAX, RR 3, 461 Rt 625, Pittstown, NJ 08867-9433. (908) 735-0735.


Sonor drums Signature & Sonor Lite: (715) 769-2115.


Drumstick bananza. Pro colors: 5A, 5B, Rock: $4.95. Neona: $5.95, plus 75¢ P&H. Send money orders to: Archies, P.O. Box 2072-M, Amo, IN 46002.


STUDY MATERIALS

Analytic Drum Tuning recommended by Russ Kunkel, Sonor, Modern Drummer. Complete Drum Tuning instruction. Send $8.95 to: Steven Walker, Box 40352, Indianapolis, IN 46260-0352.

Twirl Drumatistics Video teaches you how to twirl drumsticks like the pros. Your showmanship will Blow 'Em Away! Send $14.95 for VHS video to: Steven Walker, Box 40352, Indianapolis, IN 46260-0352.


Timbal Solo Transcriptions, $12 + $2 p.h. to: Victor Rendon, 327 12th Street, Brooklyn, NY 11215.


Free Percussion Express catalog. Hundreds of learning items listed. Books, audios, videos, and all of our famous learning packages. Percussion Express, P.O. Box 1731, Rockford, IL 61101. Hotline: (815) 962-3147.

New for Drummers—"How to Develop Lightning Speed." With this innovative practice course, you'll learn techniques that will increase your level of speed and endurance. You'll develop super wrists. You'll see results after the first time or your money back. Perdix, Dept. M2-2, Box 3456, Merceyville, NV 89619. $12 plus $2 postage and handling. Results after the first time!

Unbeatable free drumstickst with Professional Stick Swirling Video (VHS). Looks easiest! Easy to follow, step by step. Send only $14.95. Ron Nelson, P.O. Box 496, Union Lake, MI 48097.

One-handed drum roll—Innovator reveals secrets. Amazing new technique with many rudimentary applications. "The D.B. Technique" will revolutionize percussion. Be the first on the cutting edge of innovation. Call (900) 988-9042 ext. 930 for information. $2 a minute.

Drum triggers: Make your own low cost triggers at home. Instructions $5. MH, P.O. Box 217, Evansville, IL 62262.

20 popular rudiments cassette package with booklets. $7.50 to SLW, 30137 Avenida Terranqua, R.P.O. 90274.

The all new subliminal tape for musicians is now available. It is the powerful, dynamic source of many positive mental messages. A proven technique of subliminal persuasion will be your key to success. While you ears hear the gentle sounds of ocean waves breaking on a secluded beach, your mind receives the encouragement and reinforcement it needs. Send $24.95 to: The Better Music Co., P.O. Box 192242, Little Rock, AR 72219.


Eleven cymbals in one! This unique video demonstrates eleven distinct sounds from one cymbal and many practical ways to use them on the set. Any style—any level player will benefit. Hail Blaine says "Great concept... new approach... highly recommend... Just apply to beats you already know! $19.95 plus $3.00 S&H to THI: Trend Video, 119 Davis St., Beaver Falls, PA 15010. Credit cards call (412) 843-4217.

Drumset Lessons through the mail! All styles—all levels. Horrigan Drum School, 12 Goddard St., Suite 3, Quincy, MA 02169. (617) 770-3837.

Free catalog of educational, instructional, and entertainment videos, cassettes and publications exclusively for drummers. All your favorites from one source—at prices you can afford! World Drum Center, P.O. Box 397, Pomona, CA 91769.

Elements of Drumming Coordination will enhance four limb dexterity. $10.95 to: Joe Fratini, P.O. Box 320, Middletown, PA 17057.

Build your own digital sampling drum! It's easy! For complete instructions, schematics, and parts list; send check or money order for $99.50 plus $1 S&H to: The Merchant Enterprises, P.O. Box 1044, Easthampton, MA 01027.

To be a great drummer you must first believe you are a great drummer. Drumsets gives you confidence in every aspect of your drumming: groove, fills, soloing, and creativity. Through Cybernetics, you gain the belief in yourself necessary to make it to the top. One tape is worth dozens of lessons. 30 Money Back Guarantee. Send $19.95 to: Self Image Dynamics, 4800 Lonestar Way, Sacramento, CA 95842. To recipients add 61 1/2% sales tax.

Pete Magadini—The Polyrhythmic Video, $24.95 to: Pete Magadini, P.O. Box 1818, Champlain NY 12919.

Set-up drums like the Pros. Easy and basic guide. Send $4.95 to: Archie's, P.O. Box 292, Awass, MA 02322.

INSTRUCTION

NYC Drummers: Study with John Saracco, one of the most knowledgeable pros in the NY area. Accepting only those who are totally serious about drumming. "The Professional Way". Manhattan and Staten Island studio locations. (718) 351-4631.

In the S.F. Bay area, John Xepoleas, author of Studies For The Contemporary Drummer, to accepting serious students. Develop the skills needed for today's drumming. (510) 947-2066.

Drumset/Percussion—North Jersey area. Drums, Mallets, Timpani, Theory Pat O'Donnell (201) 997-3236.

Call (516) 938-DRUM for drum instruction over the phone. Private lessons (516) 681-9535.


Drummers: Learn all styles of drumming on all the percussion instruments, including drumset and mallets. John Bock Percussion Studio (914) 592-9593.

Boston: Also Kenmore Square, Everett Square, Quincy, Marshfield. All levels—all styles, Horrigan Drum School (617) 770-3837, Brochure: Horrigan Drum School, 12 Goddard Street, Suite #3, Quincy, MA 02169. Lessons through the mail and "Out-of-Town" programs available.
EXPAND YOUR DRUMMING HORIZONS...

...WITH A SUBSCRIPTION TO MODERN DRUMMER

CALL TOLL FREE:
1-800-435-0715

Outside the U.S.
815-734-6309

MONDAY THRU FRIDAY
8:30 AM - 4:30 PM CST
MASTERCARD AND VISA ACCEPTED

DRUMMERS

UPSET over high prices?
UPSET over poor selection?
UPSET over low quality percussion accessories?

If so, join the Pro Drummers Club of America . . . FREE!
Factory Direct Prices on
AQUARIAN Drumheads; NEW Superwood Hickory Drumsticks;
Cymbal Springs; Drum Bags; Stick Caddies; Cymbal Bags; and more.
Tremendous savings on
AQUARIAN high-quality percussion products. Satisfaction, selection
and service . . . Guaranteed! Call our toll free Hotline number for catalog
and information,
1-800-473-0231.

HEY! Check Out
AQUARIAN'S Patented Hi-Energy™ Drumhead.

Audie Desbrow

"Aqualian's Hi-Energy™ snare drumhead is the best I have ever played. It has raw power as well as
great sensitivity. It sounds great show after show, night after night."
"The durability is nothing short of amazing. Every hard player
should check it out.

The Hi-Energy™ head is

AQUARIAN ACCESSORIES
1140 N. Tustin Ave.
Anaheim, CA USA 92807

GLASS WEBER DRUM SHOP
Housing the
New Jersey School of Percussion
LESSONS • SALES • SERVICE

Special Savings
on Drum Sets, Congas
and Cymbals!

16 Northfield Ave., West Orange, N.J. 07052
(201) 736-3113

Drum Lessons: All styles/techniques. NY City area (Brooklyn Studio). Call (718) 253-2416.

Cleveland: Jazz drummers, experienced only. It's about time. It's not in the books! Learn armpugue weight
and gravity techniques. Play virtuoso figures with ease. If your goals are confidence, solid time, originality,
and stamina I'll raise your level of playing. Don Friedman, P.O. Box 25313, Cleveland, OH 44128.

Drum lessons with Grammy winner, Ron Davis, formerly with Woody Herman, Chuck Mangione, Manhat-
тан Transfer. Build technique and reading (201) 783-4021.

WANTED

Vintage Drums, Turkish K-Zildjian's, immediate cash/trade! Vintage Drum Center. (800) 729-3111.

Ludwig Vistalite, full or partial set, any condition.
(919) 839-4058, Scott Brownell.

Snare Drums, 1980s-1990s, immediate cash/trade.
Vintage Drum Center. Toll free: (800) 729-3111.

Wanted: Radio King snare drum blue marine pearl.
(305) 752-0332.

Wanted: Gretsch floor tom, white pearl. Broadcasters
(305) 752-0332.

MISCELLANEOUS

Musicians National Referral: Professional musicians
seeking bands—bands seeking professional musicians.
Bands register free. Call now for information. (800) 366-4447.

Attention Drummers! Get exclusive interviews and
advice from the pros! Lars Ulrich, Alex Van Halen,
Rod Morgenstein, etc. Send an SASE for more info to:
Powerkick Newsletter, P.O. Box 403, Joppa, MD 21085.

Sound-proof your drum room! After years of com-
plaints from the local neighbors and surprise visits from
the local police, I've learned the techniques used to cre-
ate a quiet practice room. To learn these techniques
send $11.95 ppd., to: Stix Works, P.O. Box 908, King-
man, AZ 86402.

Career Opportunity: Communication skills (written and
oral), computer skills, plus either manufacturing or
marketing skills; if you have the first two plus one of the
next we'd like to hear from you. Send a resume with a
letter outlining your skills to: Fred Gretsch Enterprises,
P.O. Box 2468, Savannah, GA 31402.

Musicians—Seeking the right band? Bands—Are you
one “special” musician away from success? Call Musi-
cian's Connection at: (800) 743-3619.
WHEN WORLD BEATS CHANGE, DESIGNS MUST ALSO CHANGE

Ever notice how many drummers have switched to Mapex? If your equipment needs to get in sync with your playing style or rhythm, check out the Mapex originals.

MAPEX, THE WORLD BEAT

For more information write: Mapex P.O. Box 748, Effingham, IL 62401
Make It Happen...

With Modern Drummer

What does it really take to make it? Those who have made it say things like persistence, determination, a lucky break. But most say—above all else—the ability to do the job when that golden opportunity arises. And that’s where we come in. Modern Drummer is out to help make it happen for you.

A Modern Drummer interview is like a one-on-one drum clinic, where those who’ve made it to the top tell how they got there. Where the leading drummers talk about their music, their playing style, their gear, their insight on the business of music—sound information you’ll need on your own climb to the top.

From rock to jazz, R&B to heavy metal, MD’s columns are like private lessons with the top players. Players who openly share drumming tips with you—tips that will make a real difference in your own playing.

Of course there’s more—lots more: No-nonsense product reviews that’ll help you choose the right gear to sound your very best all the time. Record, video, and book reviews for the best the drumming world has to offer. That question you’ve always wanted to ask answered by a leading pro. Sound Supplements that focus in on the finest playing by the finest players. You simply won’t find it all anywhere else but Modern Drummer.

And don’t ignore the money you’ll save by subscribing. It’s as high as 47% off the newsstand price, and comes with our usual money-back guarantee. More important, a subscription means you’ll never miss out on all the things MD offers every month, all year long.

It’s simple: You supply the persistence and determination, we’ll supply the know-how. Together we might just make it happen.

Modern Drummer...Subscribe Today

☑ 1 Year: $27.95 (SAVE 41% off the newsstand price)
☑ 2 Years: $49.95 (SAVE 47% off the newsstand price)
☑ Payment enclosed
☑ Mastercard
☑ Visa

Card Number ___________________________________________ B-13
Exp. Date _____________________________________________
Signature _____________________________________________
Name _________________________________________________
Address ______________________________________________
City ___________________________________________________
State ________________________ Zip __________

Rates good in U.S. & Mexico. For Canada Send $29.90 for one year, $53.45 for two years (U.S. currency only).
Foreign orders add an additional $70.00 per year for airmail. Allow six to eight weeks for delivery.
Make checks payable to Modern Drummer.
Mail to: Modern Drummer Publications
PO Box 480, Mt. Morris, IL 61054
FAITH NO MORE'S MIKE BORDIN

PLUS:
- GARTH BROOKS' MILTON SLEDGE
- VINNIE COLAIUTA TRANSCRIPTION

THE DRUMMERS OF JAMES BROWN

ADVERTISERS INDEX

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>PAGE NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aquarian Accessories</td>
<td>116</td>
</tr>
<tr>
<td>Atlanta Pro Percussion</td>
<td>88</td>
</tr>
<tr>
<td>Bison Drum Co.</td>
<td>112</td>
</tr>
<tr>
<td>Boom Theory Corp.</td>
<td>54</td>
</tr>
<tr>
<td>Calato/Regal Tip</td>
<td>63</td>
</tr>
<tr>
<td>Cappella Drumsticks</td>
<td>84</td>
</tr>
<tr>
<td>Corder Drum Co.</td>
<td>80</td>
</tr>
<tr>
<td>Drum Doctors</td>
<td>54</td>
</tr>
<tr>
<td>Drum Partner</td>
<td>69</td>
</tr>
<tr>
<td>Drum Workshop</td>
<td>46/47</td>
</tr>
<tr>
<td>Drummers Collective</td>
<td>101</td>
</tr>
<tr>
<td>Drums on Sale</td>
<td>110</td>
</tr>
<tr>
<td>Drumstix</td>
<td>94</td>
</tr>
<tr>
<td>Duratech</td>
<td>110</td>
</tr>
<tr>
<td>Evans Products</td>
<td>78</td>
</tr>
<tr>
<td>Falcon Design</td>
<td>110</td>
</tr>
<tr>
<td>Folk's Drum Closet</td>
<td>112</td>
</tr>
<tr>
<td>Gene Piccolo Enterprises</td>
<td>110</td>
</tr>
<tr>
<td>Gibraltar/Karman Music Corp.</td>
<td>11</td>
</tr>
<tr>
<td>Glenn Weber Drum Studio</td>
<td>116</td>
</tr>
<tr>
<td>Gorilla Snot</td>
<td>110</td>
</tr>
<tr>
<td>Gretsch</td>
<td>113, Inside Back Cover</td>
</tr>
<tr>
<td>HQ Percussion Products</td>
<td>70, 93</td>
</tr>
<tr>
<td>Horrigan Drum School</td>
<td>105</td>
</tr>
<tr>
<td>Innovative Specialties</td>
<td>106</td>
</tr>
<tr>
<td>Jemm Co.</td>
<td>59</td>
</tr>
<tr>
<td>Kansas City Drumworks</td>
<td>109</td>
</tr>
<tr>
<td>KAT, Inc.</td>
<td>57</td>
</tr>
<tr>
<td>LT Lug Lock</td>
<td>97</td>
</tr>
<tr>
<td>Latin Percussion, Inc.</td>
<td>Inside Front Cover</td>
</tr>
<tr>
<td>Ludwig Industries</td>
<td>117</td>
</tr>
<tr>
<td>Mapex Percussion</td>
<td>Maxell</td>
</tr>
<tr>
<td>Mapex Percussion</td>
<td>20/21</td>
</tr>
<tr>
<td>MD Back Issues</td>
<td>89</td>
</tr>
<tr>
<td>MD Subscriptions</td>
<td>118</td>
</tr>
<tr>
<td>MD Sound Supplement Collection</td>
<td>100</td>
</tr>
<tr>
<td>MD &amp; Pro*Mark Trivia Contest</td>
<td>68</td>
</tr>
<tr>
<td>Modern Drummerware</td>
<td>30/61</td>
</tr>
<tr>
<td>Mechanical Music Corporation</td>
<td>110</td>
</tr>
<tr>
<td>Meinl</td>
<td>74/75</td>
</tr>
<tr>
<td>Music Tech</td>
<td>90</td>
</tr>
<tr>
<td>Musicians Institute</td>
<td>7</td>
</tr>
<tr>
<td>Noble &amp; Cooley</td>
<td>95</td>
</tr>
<tr>
<td>Paiste</td>
<td>50/51, 81, 111</td>
</tr>
<tr>
<td>Pearl Corporation</td>
<td>17/17, 63, 103, Inside Back Cover</td>
</tr>
<tr>
<td>Precision Drum Co.</td>
<td>110</td>
</tr>
<tr>
<td>Premier Percussion</td>
<td>5</td>
</tr>
<tr>
<td>Pro*Mark</td>
<td>76/77, 91, 101</td>
</tr>
<tr>
<td>PureCussion, Inc.</td>
<td>73</td>
</tr>
<tr>
<td>Remo</td>
<td>64/65, 74</td>
</tr>
<tr>
<td>RimSHOT Drumsticks</td>
<td>73, 96</td>
</tr>
<tr>
<td>Rhythm Tech</td>
<td>82</td>
</tr>
<tr>
<td>Sabian</td>
<td>19, 95</td>
</tr>
<tr>
<td>Sam Ash Music Stores</td>
<td>102</td>
</tr>
<tr>
<td>Sapphire Percussions</td>
<td>78</td>
</tr>
<tr>
<td>Skidmore College</td>
<td>71</td>
</tr>
<tr>
<td>Slap Happy Productions</td>
<td>59</td>
</tr>
<tr>
<td>Slobet Musical Products</td>
<td>88</td>
</tr>
<tr>
<td>Sonor</td>
<td>79</td>
</tr>
<tr>
<td>Suncoast Music Distributing</td>
<td>78</td>
</tr>
<tr>
<td>Super Gloss/Sam Barnard</td>
<td>112</td>
</tr>
<tr>
<td>Tama</td>
<td>40/41, 55</td>
</tr>
<tr>
<td>Thoroughbred Music</td>
<td>105</td>
</tr>
<tr>
<td>Tony Parziale</td>
<td>110</td>
</tr>
<tr>
<td>Trick Percussion Products</td>
<td>92</td>
</tr>
<tr>
<td>UDU Drums</td>
<td>112</td>
</tr>
<tr>
<td>UFIP</td>
<td>91, 93</td>
</tr>
<tr>
<td>Vater Percussion</td>
<td>104, 107</td>
</tr>
<tr>
<td>Vic Firth, Inc.</td>
<td>70, 71, 50, 95</td>
</tr>
<tr>
<td>Waddell's Cymbal Warehouse</td>
<td>112</td>
</tr>
<tr>
<td>Yamaha</td>
<td>83</td>
</tr>
<tr>
<td>Zildjian</td>
<td>12/13, Outside Back Cover</td>
</tr>
</tbody>
</table>
The purpose of *MD*’s annual poll is to recognize drummers and percussionists in all fields of music whose musical efforts—recordings, live performances, or educational activities—have been especially notable during the past year. It is in no way meant to suggest that one musician is “better” than another. Rather, it is to call attention to those performers who, through their outstanding musicianship, have been inspirational to us all.

**INSTRUCTIONS**

1. You must use the official *MD* ballot—no photocopies.
2. Please print or type your selection in the corresponding box. See the category descriptions below for clarification.
3. Make only one selection in each category. (It is not necessary to vote in every category. Leave blank any category for which you do not have a firm opinion.)

4. Affix appropriate postage and mail the entire ballot to *Modern Drummer*’s offices at the address shown on the reverse of the ballot card.
5. Ballots must be postmarked no later than **March 1, 1992**. Results will be announced in the July ‘92 issue of *MD*.

**CATEGORY DESCRIPTIONS**

**Hall Of Fame**

Vote for the artist, living or dead, who you feel has made a historic contribution to the art of drumming. Current members of the Hall of Fame are not eligible for this category. Those members are: **Gene Krupa, Buddy Rich, John Bonham, Keith Moon, Neil Peart, Steve Gadd, Louie Bellson, Tony Williams, Billy Cobham, Joe Morello, Carl Palmer, Bill Bruford, and Art Blakey.**

**All-Around Drummer**

This category is not intended to indicate the “overall best” drummer. Rather, it is to recognize drummers noted for performing in a variety of musical styles and applications, instead of one specific band.

**Studio Drummer**

This category is for drummers known as multi-session players who record with many artists, or who are involved in projects such as jingles, TV, and film scores. (Do not include recording artists who spend time in the studio, but only as a member of one group.)

**Mainstream Jazz Drummer**

This category is restricted to drummers in small-group, acoustic jazz.

**Electric Jazz Drummer**

This category is reserved for drummers who perform in fusion or jazz-rock.

**Up & Coming Drummer**

This category is reserved for the most promising artist brought to the public’s attention within the past 12 months.

**Recorded Performance**

Vote for your favorite recording by a drummer as a leader or as a member of a group. Limit your selection to recordings released within the past 12 months. Please include the artist’s name, the complete title of the song, and the album from which it came.

**MD’s HONOR ROLL**

Artists who have been selected by the *MD* readership as winners in any one category of the Readers Poll for a total of five years are placed on *MD*’s Honor Roll. This is our way of recognizing the unique talent and lasting popularity of those special artists. Artists placed on the Honor Roll in any given category are subsequently ineligible in that category, although they remain eligible in other categories. (The exception to this is the “Recorded Performance” category, which will remain open to all artists.) Artists who have achieved Honor Roll status (and are now ineligible in the category shown) are listed below.

**Alex Acuña**: Latin/Brazilian Percussionist

**Airto**: Latin American and Latin/Brazilian Percussionist

**Gary Burton**: Mallet Percussionist

**Anthony J. Cirone**: Classical Percussionist

**Phil Collins**: Pop/Mainstream Rock Drummer

**Vic Firth**: Classical Percussionist

**Steve Gadd**: All-Around Drummer and Studio Drummer

**David Garibaldi**: R&B and Funk Drummer

**Larrie Londin**: Country Drummer

**Rod Morgenstein**: Rock and Progressive Rock Drummer

**Neil Peart**: Rock Drummer and Multi-Percussionist

**Buddy Rich**: Big Band Drummer

**Ed Shaughnessy**: Big Band Drummer

**Steve Smith**: All-Around Drummer

**Dave Weckl**: Electric Jazz Drummer

**Tony Williams**: Jazz and Mainstream Jazz Drummer
For over a century the Gretsch signature has been the hallmark of wood drum craftsmanship.

The Gretsch dedication to the quality manufacture of 6-ply fine wood laminated shells is reflected in the unique sound of Gretsch wood drums.

Chosen by the world’s finest percussionists for sensitivity, accuracy and resonance — Gretsch remains at the music forefront with THAT GREAT GRETsch SOUND!

Handcrafted in U.S.A.
well-made pair of sticks.” Sticks? “They’re the most underrated aspect of drumming. Sticks are

“**Drumsticks, Like People, Play Better When Straight.**”

your lifeline to the drums—they’ve got to be tooled just right or you can’t extract the sounds you want out of the kit.” And why do Zildjian sticks succeed where others don’t? “Some other sticks seem okay in the store. But my Zildjian ‘Calhouns’ are the only ones I’ve played that hold up during a gig. The sticks are never warped. They’re virtually impossible to break. And the round beads give me superior definition for my ride cymbal patterns.”

His advice to a player who’s thinking about buying another stick? “Just Say No.”