

• TERRY BOZZIO ROCK CHART • SABIAN'S AAX •

MODERN DRUMMER®

Now Incorporating Drums & Drumming Magazine

DECEMBER '92

CDC00799

NOVEMBER
INTERNATIONAL
DRUM MONTH



JEFF PORCARO: A SPECIAL TRIBUTE

PLUS:

- IRON MAIDEN'S NICKO McBRAIN
- DRUMMERS OF THE AVANT-GARDE
- THE PAs CELEBRATES 30 YEARS
- GARY CHESTER: A MUSICAL RETROSPECTIVE

WIN A SONOR FORCE 1000 DRUMKIT!

U.S. \$3.95
U.K. £2.50
Canada \$4.95



0 72246 00799 0



BLAS ELIAS

HEAR BLAS ELIAS AND HIS PULSATING LUDWIG SUPER CLASSICS ON "THE WILD LIFE" ALBUM AND TOUR WITH SLAUGHTER.

FOR A BLAS ELIAS POSTER, SEND \$3 TO LUDWIG INDUSTRIES,

LUDWIG®

BLAS ELIAS POSTER, P.O. BOX 310, ELKHART, IN 46515

Photo by Dennis J. Slagle



THE CHOICE IS CLEAR.

EVANS' GENERA G2 TOM-TOM HEADS

EVANS PRODUCTS, INC. • PO BOX 58 • DODGE CITY, KS, 67801

FEATURES

**JEFF PORCARO:
A SPECIAL TRIBUTE**

When so respected and admired a player as Jeff Porcaro passes away prematurely, the music—and our lives—are never the same. In this tribute, friends and admirers share their fond memories of Jeff, and remind us of his deep contributions to our art.

• by Robyn Flans

22

28

32

**NICKO
MCBRAIN**

Iron Maiden's Nicko McBrain may be cited as an early influence by metal drummers all over, but that doesn't mean he isn't as vital a player as ever. In this exclusive interview, find out how Nicko's gears move, and what's up with Maiden's powerful new album and tour.

• by Teri Saccone

**MASTERS OF THE
FREE UNIVERSE**

Avant-garde drummers Ed Blackwell, Rashied Ali, Andrew Cyrille, and Milford Graves have secured a place in music history by stretching the accepted role of drums and rhythm. Yet amongst the chaos, there's always been great discipline and thought.

Learn how these free drumming masters tore down the walls.

• by Bill Milkowski

**THE PERCUSSIVE
ARTS SOCIETY**

For thirty years the Percussive Arts Society has fostered credibility, exposure, and the exchange of ideas for percussionists of every stripe. In this special report, learn where the PAS has been, where it is, and where it's going.

• by Rick Mattingly

36

**MD TRIVIA
CONTEST**

Win a Sonor Force 1000 drumkit—plus other great Sonor prizes!

68

COLUMNS

Education

- 58 ROCK 'N' JAZZ CLINIC**
Back To The Dregs
BY ROD MORGENSEIN

- 66 BASICS**
The Teacher Fallacy
BY FRANK MAY

- 68 CONCEPTS**
Footwork:
A Balancing Act
BY ANDREW KOLLMORGEN

- 90 TEACHERS' FORUM**
A Valuable Lesson
BY CHRIS ADAMS

- 112 AROUND THE WORLD**
Buleria For Drumset
BY WOODY THOMPSON

- 136 ROCK CHARTS**
Terry Bozzio:
"Sling Shot"
TRANSCRIBED BY
GLENN DEITSCH

- JAZZ DRUMMERS' WORKSHOP**
Creating Variety
When Trading 4's
BY TERRY O'MAHONEY

Equipment

- 42 PRODUCT CLOSE-UP**
New Sabian Products
BY RICK VAN HORN,
ADAM BUDOFSKY,
AND RICK MATTINGLY

- 45 Yamaha Snare Drums**
BY RICK MATTINGLY

- 47 Cappella**
Celebrity Sticks
BY ADAM BUDOFSKY
AND WILLIAM F. MILLER

- 50 ELECTRONIC REVIEW**
Trigger Perfect
Acoustic Drum
Triggers
BY RICH WATSON

- 54 NEW AND NOTABLE**

Departments

- 4 EDITOR'S OVERVIEW**

- 6 READERS' PLATFORM**

- 12 ASK A PRO**

- 16 IT'S QUESTIONABLE**

- 20 DRUMLINE**

- 132 CRITIQUE**

- 140 1992 INDEX UPDATE**

- 148 DRUM MARKET**

- 150 DRUMKIT OF THE MONTH**

News

- 8 UPDATE**
Tommy Campbell,
Joel Maitoza of 24-7 Spyz,
Gary Husband, and the
Moody Blues' Gordon
Marshall, plus News

- 146 INDUSTRY HAPPENINGS**

Profiles

- 60 PORTRAITS**
Chris Hughes
BY GEOFF NICHOLS

EDITOR'S OVERVIEW



Remembering Jeff



Obviously, the tragic and untimely loss of Jeff Porcaro has been devastating to all of us in the drumming community. Over the years, *MD* spoke with Jeff on four occasions. Perhaps a few of his thoughts taken from those *MD* interviews will remind us of what Jeff Porcaro was all about, and hopefully paint a poignant picture of this most talented member of our drumming family.

"I wouldn't recommend dropping out of school like I did. But from my experience, going on the road at 18 did a lot more for me than school."

"At this point we're calling ourselves Toto. We have a lot of offers right now, and it looks like it might happen."

"Gadd, Mason, Marotta, Purdie, and Keltner. They're the guys doing it today. I wouldn't put myself up with *any* of those guys."

—July '78

"There's not *one* record I can listen to that I've done, without getting bugged at how I played."

"In this business, you have to put up with temperaments sometimes, but you should never have to put up with abuse."

"I copied Gordon and Keltner, and all these guys I dug. After a while, the accumulation of all the guys becomes your own thing."

"I was never meant to be a legitimate studio drummer. I just walked in, played, and had fun."

"You must always have a real good sense of a tune—verse, chorus, bridge, dynamics—and just keep good time and be as simple as possible."

"The best thing for drummers is to have fun. Even if you're falling apart inside, you have a great outlet to express your emotions."

—February '83

"I'm tight and nervous playing too loud and too fast. People don't see me do a lot of that because I'm not really good at it."

"I'll play anywhere, whether it's in the studio or in a club. Hopefully I play in the studio like I play live, with the same excitement."

—November '88

"Just before I got through the door of my first session, I was so nervous, I threw up right in the corner."

"Whatever gift God gave me—for whatever reason—I've always tried to use it to its full potential."

—November '90

MODERN DRUMMER®

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

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

CONTRIBUTING WRITERS: Robyn Flans, Simon Goodwin, Rick Mattingly, Ken Micallef, Matt Peiken, Teri Saccone, Robert Santelli.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by MODERN DRUMMER Publications, Inc., 870 Pompton Avenue, Cedar Grove, NJ 07009. Second-Class Postage paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1992 by MODERN DRUMMER Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited.

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

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

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

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

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

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



A Member Of:
MPA
Major Publishers of America

Audit Bureau Of Circulations
Membership applied for.



The warmth of Maple, the exceptional build quality, the superb choice of components, and the sheer practical brilliance of all its many design features.
It's new. It's different. It's very special. It's Premier.

SIGNIA

=PREMIER=

The Different Drums

Premier Percussion USA, Inc.
Glen Avenue, Suite 250, Morestown, NJ 08057 Tel: 609 231-8825

READERS' PLATFORM



Jeff Porcaro

Editor's note: Response to the news of Jeff Porcaro's untimely passing was immediate and substantial. MD's offices received dozens of phone calls within the first few days following the announcement, and literally hundreds of cards and letters over the ensuing weeks. Many readers wished to convey their condolences to the Porcaro family, and we were happy to forward their correspondence. Others simply needed to express their own feelings regarding this tragic loss. Here is just a sampling of those sentiments.

I can vividly remember the feeling I had when I first heard Jeff play fourteen years ago. Shivers ran through my hands as I tried to imagine what it must feel like to play with such strength, such subtlety, such completeness. Jeff inspired me to study, to listen, to search for that elusive blend of gentleness and power. As I grew older, I developed my own style of drumming—but Jeff's touch of inspiration was never far below the surface. Jeff's departure was too early, too sudden, and only the fact that his presence still lives in the music helps to fill the void he left behind. To those who knew Jeff best: I wish you strength and the consolation of knowing that he has left a positive and powerful mark on music and on many young drummers like myself.

Greg Beecher
Santa Clara CA

Jeff Porcaro has moved on, but his music and spirit shall remain. Having been blessed with the opportunity to interview Jeff on three separate occasions and to attend many of his live performances, I will miss him sorely. In our last interview (early in '92) I asked Jeff, "Is there any artist that you're still hoping to work with?" He pondered the question for a moment, turned his head, and grinned. "Hendrix, of course. But that's not going

to happen in this lifetime."

Jeff and Jimi, crank it up—we'll all be listening!

Greg Rule
Keyboard Magazine
Cupertino CA

At about 12:30 this morning I learned of the passing of Jeff Porcaro. I realized how it felt to lose an idol as I shed real tears. I'm sad to say I had never realized how much Jeff had touched my life until that moment. It is with a touch of bittersweet sentiment that I will remember the stories of Jeff in the studio with Rickie Lee Jones. And the story of his getting sick before his first session will continue to remind me that if the Session God could be nervous, it's okay for me to have cold feet, too.

I want to express my deepest sympathy to the Porcaro family and the members of Toto. I can only imagine the loss you must feel, and though it is small consolation, I feel it as well. Thank you for some wonderful music, Jeff. You will be missed greatly.

Mark Stalnaker
Port Charlotte FL

When I first heard what happened to Jeff I couldn't believe it—and I still can't. I am thirty-seven years old and I grew up listening to Jeff: all of the grooves, the records, and most of all the humble interviews. We all lost a brother. Jeff was really special. He was a leader, and he was really focused. To listen to him play was total inspiration. Boz Scaggs, Steely Dan, Larry Carlton, Toto...the list is endless. He was so solid and innovative—and always fresh.

I really got to see how great Jeff was when I toured with Dan Hartman back in 1985 and we opened for Toto for three weeks. Jeff sounded incredible every night. His time never moved, his groove always swung, his sound was the best live

sound I ever heard—and he smiled when he played. We got to hang out between shows, and he was always complimentary to me—putting his arm around my shoulder and making me feel strong.

We'll never know why Jeff was taken at such an early age. God has other plans for him. We should all grow and learn from Jeff's strength and have a special place in our hearts for him.

Ray Marchica
New York NY

I wish to extend my deepest sympathy to the Porcaro family. Jeff was the king of tasteful drumming, and such a humble, unassuming person. Thanks for all the wonderful grooves, Jeff. You will be sorely missed.

Jim Maddox
Valdosta GA

I know I'm not the only drummer who was greatly influenced by Jeff, as a drummer and as a person. I have admired him since I was thirteen and first realized who and how amazing he was. He's the main reason I am now studying drums seriously in college. I always wished that someday he'd see me play, realize how strongly he had influenced me, and be proud.

Every drummer knows how important Jeff was for music and how great was his talent—although Jeff himself would never admit it. Each time I'd see or talk to him, I could tell that he was honestly appreciative of his admirers and genuinely modest. His kind, humble attitude made it easier to become personally attached to him. I saw him play every chance I could get, but it was never enough. The music business has lost the best drummer ever, and, even more, we've lost a wonderful person. I extend my most sincere condolences to all the Porcaro family.

Julie Grupe
Mission Viejo CA

continued on page 64

Vic Firth presents

SHŌGUN 将軍

Japanese White Oak Made In The U.S.A.

Our new SHŌGUN drum sticks are a true East-meets-West success story. Made from the highest quality Japanese white oak, these sticks are produced in the U.S.A. to the level of perfection you have come to expect from Vic Firth. And like all of our sticks, SHŌGUN sticks are paired through Computer Analysis for optimum balance, sound and feel.



Articulation

The hardness of oak wood tips makes cymbals sound brighter, providing excellent definition for intricate ride patterns. Also great for cross-rim work, these sticks deliver a sound clarity that really "cuts through".



Great Looks

Quite simply – these sticks look great. Clarity of color and a distinctive grain pattern make these sticks real show stoppers!



Send for our new color brochure and newsletter

Rock Solid Feel

Japanese white oak is a dense wood, providing added weight and power for a full drum sound and strong projection. Beware, these sticks are not for the timid!



Designs You Can Depend Upon

These new sticks are based upon proven designs that really feel good – like our 5A, 5B, 2B, 7A and ROCK models. Available in both wood and nylon tips.



So if you're looking for an oak stick, look for the name you know you can trust.

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

**vic
firth®**



Tommy Campbell

"I've really been enjoying myself," states Tommy Campbell of his association with the Manhattan Transfer. According to the former John McLaughlin/Sonny Rollins/Dizzy Gillespie sideman, "I've been with the Transfer for just over a year now, and I've been finding the gig to be challenging—not technically—but musically, in terms of getting my sound to work with the group. I've had to commercialize my sound a little bit."

Tommy has come up with an interesting way of setting up his kit to help him play the many different styles involved with the Transfer. "I'm using a pretty big set, with seven toms and a lot of cymbals. But I'm using different combinations of Evans heads on the toms—thicker and thinner models—so for whatever style I'm playing I use the appropriate drum. I do something similar with the cymbals. It just helps me make things sound more authentic."

When the Transfer is not off playing concert dates, the group's rhythm section has been working together a bit. According to Tommy, "The band is very talented, with guys like Alex Blake on bass, Jamie Glaser on guitar, and Frank Colon on percussion. When we would soundcheck with the Transfer—before the vocalists would show up—we had some seriously out stuff happening. So we've been playing a few gigs around New York when we've been available."

During a month off from the Transfer last July, Tommy toured the major European jazz festivals with the Great Saxophone



Photo by John Walker

Quartet, a group put together to celebrate the 150th anniversary of that instrument, with such talents as Sam Rivers and Arthur Blythe at the helm. "Talk about the exact opposite gig of the Transfer," Tommy says, somewhat amused. "I would open the concert with a drum solo—for as long as I wanted—and then I'd cue the band. And we played bop all night!" Tommy recently recorded with Rivers and Blythe on their upcoming release as well.

Along with all this, Tommy has a few other things in the works. His first solo album, which was recorded a couple of years ago, is going to be released soon in the States on Discovery Records. And he recently played a week at Bradley's in New York leading his own trio. But the Manhattan Transfer has been taking up most of his time, with their most recent gigs including dates with different regional symphony orchestras. And with all of that Tommy has been finding the time to do something he loves—giving clinics and seminars. In fact he'll be in Milan, Italy in February for two weeks of clinics and concerts for the Franco Rossi Academia (at their seven drum schools). You can be sure there's no dust settling on Tommy's kit!

• William F. Miller

Joel Maitoza

Joel Maitoza owes a bit of gratitude to AT&T. "I basically auditioned for the gig over the phone," he says of his 1991 joining with multifaceted rockers 24-7 Spyz. "They're in New York and I live in San Diego, and I couldn't afford to fly out there to audition. So they sent me a tape and I taped myself playing thirty seconds of one song, thirty seconds of another—and then I played it back to them on the phone. I guess they liked it, because they hired me pretty much just from that."

Maitoza proves his bandmates made

the correct choice on his first full-length recording with them, *Strength In Numbers*, where he deftly kicks the band through a tight, gut-hitting, groove-laden mix of metal, funk, jazz stylings, and reggae.

"I was a thrash drummer in the past, so I think I brought an immediate heaviness to the Spyz," says Maitoza. "Jimi [Hazel, guitarist] has said that he always wanted to go in a heavier direction, and I think I'm helping the band do just that."

"A lot of bands say they're diverse, but I

think we're one of the most diverse bands out there," Joel continues. "We have slam pits at our shows, but we also have people thirty and forty years old listening in the back. I think that's because along with all the thrash stuff, there's a real contemporary feel, a maturity." That diversity has manifested itself in the band's opening for everyone from rap groups like Public Enemy to rockers like Jane's Addiction. (24-7 Spyz will spend the last months of 1992 in Europe before touring U.S. clubs.)

• Matt Peiken

Gary Husband

It's been five good years, says Gary Husband of his time with Level 42. "So it's probably time to move on anyway. The future of the band is looking uncertain, and I would like to start getting involved in other things." Gary, who is by nature a brilliant improvising musician—he is also proficient at keyboard, guitar, and arranging—is positive about the time he has spent playing adult-oriented pop songs with Level 42. But the band's style was bound to prevent him from firing on all cylinders for much of the time.

Experiments were also being made to make Level 42 more dance-oriented, and Gary found himself having to sandwich live drum tracks between two computerized drum tracks. According to Gary, "If I can't contribute something a little bit special to the music, outside of people's 'fixed requirements,' then there's nothing I can do for it."



The split from Level 42 appears to be quite amicable, and Gary is philosophical about leaving the security of an established, commercially successful outfit. His principal interest for the summer of '92 was recording a solo album. According to Gary, "This is something I've been planning for years. I've been writing, arranging, and home-demoing in hope of being able to bring it all together on an album, so I'm very excited. It will be an album of instrumental music. I hope to have Jack Bruce and Allan Holdsworth playing on it." After his album is completed, Gary says he will be reviving his

creative partnership with Holdsworth, for which he is probably most admired.

• *Simon Goodwin*

Gordon Marshall

Gordon Marshall has been sharing the Moody Blues drum duties with Graeme Edge for the past two years. But why, after all these years, would this legendary band add another drummer? "I think there were a number of objectives," Marshall theorizes. "One of them was to create a little more power. Also, this way they didn't have to rely on triggering from computers and drum machines. The keyboard players use a lot of technology, but with the drums, it's just two acoustic kits.

"I almost feel like my role here is to sort of hold the beat down," Marshall says. "Graeme is more the showman. There aren't any restrictions on me musically at all, though. We also do a drum duet, so I get time where I can play exactly what I want. I can change it every night if I want to, which I attempt to do to annoy the lighting guy," Gordon jokes.

Gordon says that he and Graeme never really discussed their individual roles within the unit; it just came naturally. "We trade licks and fills a lot. I do per-

cussion on the gig as well. There are some songs where the tempo is not so strict, and I have four large China cymbals that I use for accents and crashes during those parts. I also have one 20" power tom that I use as a timpani. On 'Nights In White Satin,' where it's more of an orchestral thing, I play tambourine, chimes, and China cymbals. I enjoy playing it purely from the reaction we get from the audience. It's a showstopper."

• *Robyn Flans*

News...

To clear up any confusion we may have caused in September's *Update* with Dave Mattacks, **Doane Perry** is still very much a part of Jethro Tull. In fact, Perry is scheduled to record Tull's 25th-anniversary album this fall, with plans to do some live work with the band in '93. Doane has simply taken a leave of absence to work on a project that he founded and is co-writer of, Storming Heaven. The band has been recording and doing

live work around LA.

Pat Mastelotto can be heard on the Rembrandts' new album, and on tracks for Jude Cole, Michael Penn, and Peter Kingsley (which he coproduced). Pat is also doing live dates with the Rembrandts.

Jimi Bott on tour with Rod Piazza & the Mighty Flyers, supporting their latest LP, *The Alphabet Blues*.

Hal Blaine has been doing dates with Steve Douglas.

Paul Mazurkiewicz on

Cannibal Corpse's third album, *Tomb Of The Mutilated*.

Liam Jason on the road with Rhino Bucket in support of their current release, *Get Used To It*.

Matt Marucci has joined organist Jimmy Smith's quartet.

Tim Smith has joined Poco, and is currently playing dates with them.

Nashville veteran **Tommy "Porkchop" Markham** was recently honored by the

Nashville entertainment community, as he has retired after thirty-one years as Conway Twitty's drummer. The celebration, which took place at Twitty City Pavilion, recognized Markham's contributions to ten gold and two platinum albums and over one hundred number-one country hits, along with his service to the drumming community as a partner in the Pro Percussion drumshop in Nashville.



WE FOUND A WAY TO M SOUND LIKE THE A



Monster backbeats. Breakneck tempos.

Single strokes from hell. Close your eyes, and you'd swear there were two drummers up there, but it's just Dennis Chambers being, well, himself. Given his extraordinary abilities, it would be almost impossible to make

Dennis sound ordinary. However, two

possibilities come to mind. The first is to break his arm (just kidding, Dennis). The second is to take away his new K. Zildjian Dark Crash Thin and Medium Thin cymbals. You see, the new K Dark Crashes are an inte-

MAKE DENNIS CHAMBERS VERAGE DRUMMER.

gral part of Dennis' set-up, because they give him a whole new range of sounds.

"I've been playing Zildjians all my life," notes Dennis, "and the reason I like the K's is their real dark, warm sound." Why do the new K Dark Crashes offer so many sonic possibilities? Well, they're

now available in a couple of different weights. The K Dark Crash Thin

offers a warm, shimmering dark crash that is full-bodied and complex. It encompasses the very essence of the classic K sound, but with a brighter initial attack. Available in 14" through 20" sizes. The K Dark Crash Medium

Thin is a slightly heavier dark crash cymbal. It offers more high-end response in the initial attack, yet is still very full-bodied, with

warm, low-pitched overtones. In 16", 17", 18", and

19" sizes. These new cymbals com-

bine the input of top players like Dennis,

Peter Erskine, Dave Weckl

and Marvin "Smitty" Smith, with

the painstaking handcrafts-

manship that has made the K's, quite

simply, the finest cymbals

money can buy. The result, to quote

Dennis, is "a sound that's hard to

duplicate. Each K has a different personality." Of

course, what we say here is no substitute

for playing them. So to learn more, please visit

your nearest Zildjian dealer. Or write

us at 22 Longwater Drive, Norwell, MA 02061.

OK, Dennis. You can take the cast off now.



The New K Dark Crashes

Zildjian

CYMBALMAKERS SINCE 1623.



Scott Rockenfield

RI'm an avid Queensryche fan and I love what you bring to the band. The cymbal sounds you get on the albums are superb. I'd like to know what cymbals you use, as far as types and sizes. Has your setup changed from your earlier albums? Is the setup different live? Finally, what kind of miking system do you use and where do you place the mic's?

Chris Glanzer
Pocatello ID

RI've enjoyed your playing for a long time. The drum parts you come up with for Queensryche's songs complement the song structures perfectly. Is there a method to your madness? How much do you work with Eddie Jackson, your bass player, on getting the parts totally tight and grooving—or is it a separate process that just seems to come together? Tell me your magic!

Steve Chaggaris
Lynnfield MA

AThanks for the kind words, guys. It's nice to hear that what the band and I have worked so hard on is enjoyed by people like yourselves. To begin with Chris's question, the cymbals I'm currently using (in the studio or live) are from the *Paiste* ("Signature") series. Here's a quick rundown: 13" medium hi-hats, 20" *Dry Ride*, 14" *Fast Crash*, 16" *Power Crash*, 17" *Full Crash*, 18" medium crash, 18" *Power Crash*, 20" *Power Crash*, 12" splash, 20" heavy China, and 20" light China.

My cymbals are generally miked with overhead coverage provided by four to five mic's, with a separate one on the ride and another on the hi-hat. My setup has, indeed, changed a little over the years. But then again, doesn't everything?

As to your question, Steve—"madness" *has* no method. Actually, I work very closely with Eddie, starting with writing the album to working our parts out together. Then, upon recording, we both ad-lib quite a lot and rack our brains together. I don't know whether to call it madness or magic. Sometimes we just call it a #\$\$%@& headache!

Mark Zonder

RYour technique is amazing and you always sound great. The way you play is very personal and inspiring. I've played a few years with matched grip, and now I'm getting into traditional grip. The problem is that while I'm using traditional grip, my left hand strokes are much weaker than when playing with matched grip. What exercises would you recommend to better my left hand? How about the grip itself: How do you hold the stick? And is using the fingers as important as with the matched grip?

Ville Russo
Helsinki, Finland

AThanks very much for the compliments. Obviously, traditional grip takes a lot of practicing, and I'd definitely advise you to get proper instruction on exactly how to hold the stick with the left hand, because there's a lot involved with the mechanics and it's largely a matter of your personal hand physiology.

As far as exercises go, what works really well for me is playing ghost notes and accents on simple paradiddle patterns, using the left hand to play those accents.



You don't want to just develop raw power; you also have to develop control for proper dynamics and articulation. For a while, your left hand *will* be weaker, but it will come around as you use it more. And yes, the fingers are as important when playing traditional grip as they are with matched grip.

Stick grip is really a personal thing, and

I believe that whatever works and feels most comfortable for you is what you should use. I've been playing with the traditional grip since I was a kid, because I was taught that way. It comes more naturally to me, since that's all I've ever been doing. But there's no right or wrong, and either grip will take a long time to "get down" properly.

Photo by Alex Solca

Noble&Cooley

HORIZON SERIES DRUMS

*Revolutionary
shell design
available
in a wide
range of sizes
and finishes.*



NOBLE & COOLEY



POWDER-COATED HARDWARE AVAILABLE



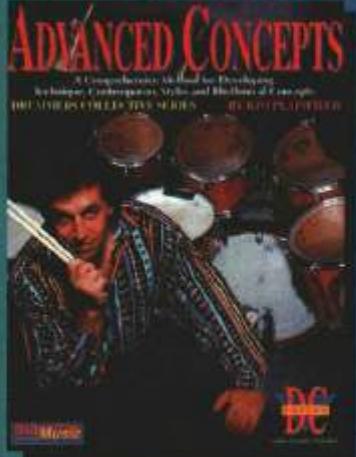
NOBLE & COOLEY

WATER ST., GRANVILLE, MA 01034
CONTACT YOUR DEALER FOR INFORMATION

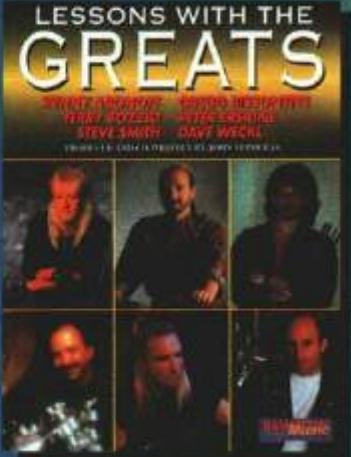
MANHATTAN MUSIC BRINGS YOU THE BEST



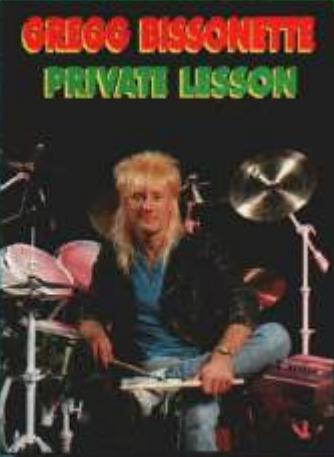
An audio version of Simon's highly acclaimed video with charts and drum transcriptions. Included are each tune performed on the video mixed with and without drums so you can play along. 42 pages.



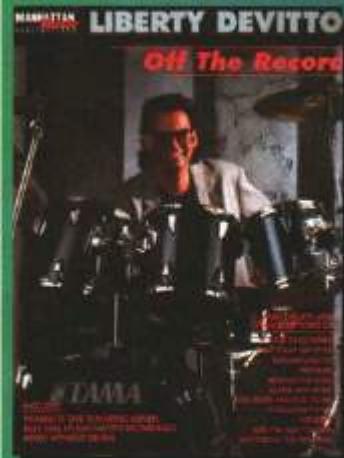
A new book that deals with many contemporary rhythms and their applications, such as Funk, Afro-Cuban, Brazilian, as well as rhythmic concepts like linear phrasing and polyrhythms. Includes 90 minute audio cassette. 100 pages.



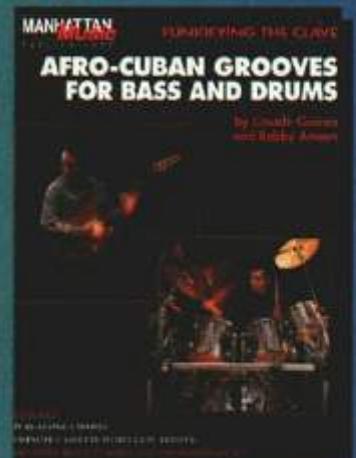
A brand new collection of material from Kenny Aronoff, Gregg Bissonette, Terry Bozzio, Peter Erskine, Steve Smith and Dave Weckl. Three lessons from each. A wealth of new material from some great drummers. 72 pages.



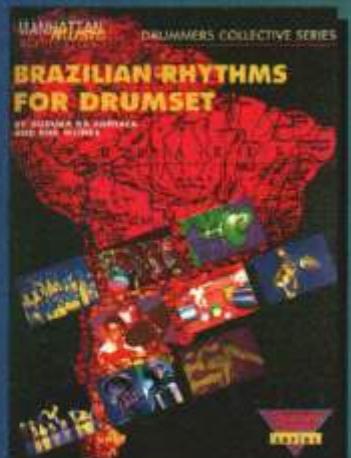
An audio version of Gregg's popular video *Private Lesson* with charts and transcriptions. Included are the backing musical tracks from the video minus drums so you can play along. 72 pages.



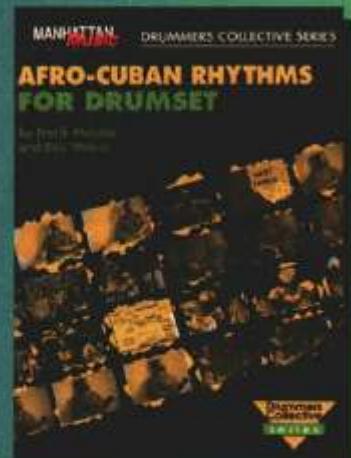
A unique book/audio package that gives you a chance to play along with Billy Joel. We've remixed eleven of Billy's best known songs, without the drums, using the original studio master tapes. Each song also comes with two charts—one very detailed and one a simple road map. A one of a kind package. 80 pages.



A step-by-step approach to applying traditional latin rhythms to rock, funk and jazz. Includes six play-along songs on cassette minus drums (with charts) as well as many exercises. 64 pages.



Learn the basic Brazilian rhythms and how to apply them to the drumset. Loaded with great information. Contains audio cassette. 80 pages.



An encyclopedia of traditional Latin rhythms and their applications to the drumset. Includes the development of each rhythm and a history of Afro-Cuban music. With audio cassette. 64 pages.

**AVAILABLE FROM YOUR LOCAL MUSIC DEALER OR
DIRECT FROM MUSIC VENTURES**

BOOK/AUDIO PACKAGES FROM MANHATTAN MUSIC

- Simon Phillips—*Simon Phillips* 21.95
- Lessons With The Greats*—Kenny Aronoff, Gregg Bissonette, Terry Bozzio, Peter Erskine, Steve Smith, Dave Weckl 22.95
- Kim Plainfield—*Advanced Concepts* 26.95
- Gregg Bissonette—*Private Lesson* 21.95
- Liberty DeVitto—*Off The Record* 26.95
- Dave Weckl—*Back To Basics* 21.95
- Dave Weckl—The Next Step* 21.95
- Afro Cuban Grooves for Bass And Drums*—Lincoln Goines/Robby Ameen 24.95
- Afro Cuban Rhythms for Drumset*—Malabe/Weiner 24.95
- Brazilian Rhythms For Drumset*—Fonseca/Weiner 24.95

Name _____

Country _____

Address _____

Apt. # _____

City _____

State _____

Visa Mastercard Card # _____

Zip _____

Exp. _____

Signature _____

Make check or MO Payable to: Music Ventures
Dept MD1292 15800 N.W. 48th Ave.

Miami, FL 33014

Add \$5.00 shipping and handling per order
(\$6.00 per tape outside the U.S.)

FL State residents add local sales tax.

CALL TOLL FREE 1-800-628-1528

IN CANADA: Orders must be paid with International Money Order or check drawn on U.S. Bank
PAL ORDERS: Music Mail Ltd., P.O. Box 69, Gravesend, Kent DA12 3AD, tel. 081-0474-813813

MANHATTAN
Music
PUBLICATIONS



Information On Ludwig...

LI have just purchased a set of Ludwig drums that, according to the inside stamp, were manufactured in 1960. I have a few questions about them: First, the drums have reinforcing hoops on the inside of the shells, and the bass drum is made of a different wood than the tom-toms. What type of wood plies would the drums have been made of? Second, the bass drum pedal and hi-hat pedal are *Speed Kings*; were these originally supplied with Ludwig kits? Third, is it possible and/or worthwhile to have some of the chrome parts re-chromed? Fourth, the kit has wooden bass drum hoops painted in the blue color of the kit. I was thinking of sanding these back to the bare wood and staining them. Would this be advisable, or should I try to find a closely matching blue to patch up the hoops? Finally, the kit has historic value for me, but I'm interested in knowing whether it has any value as a collectible drumset.

Jeff Hulson
Whyalla Norrie, South Australia

AOur authority on Ludwig drum history is William F. Ludwig, Jr., who replies: "Since your vintage Ludwig drums have reinforcing hoops in the shells, this indicates that they were constructed at the Ludwig plant on Damen Avenue in Chicago in about 1957 or '58. We changed over to the six-ply configuration (without hoops) around 1967. The wood used was a center core of poplar cross-grain veneer, sandwiched between a couple of maple veneer panels with the grain running the long way. With this thatched, cross-grain construction we were able to supply great strength and light weight at the same time. The tom-toms have one ply of mahogany, since their smaller diameter did not need the same strength as that provided by the maple veneer on the larger-diameter bass drum."

"We regularly supplied our best pedal with all drumsets at that time, and that

was the *Speed King*. And yes, you can have the metal parts re-chromed—although to do so may be a fairly expensive process. To get the most information, locate a plater and take the parts in to him for an estimate.

"You can sand the counterhoops down to the raw wood and stain them if you wish. If you are unskilled in wood refinishing, I suggest you look up a good furniture refinisher, either to do the job or for advice on materials and techniques you can use to do it yourself. And finally, I believe that the set does have value to a serious collector."

...And Slingerland

SI have a four-piece Slingerland Black Ripple Pearl set I purchased used in 1980. The drums and chrome are in excellent condition. The serial numbers are 208,898 (snare), 2875 (tom), 1952 (floor tom), and 2822 (bass drum). The manufacturer's tags say the drums were made in Niles, Illinois. I would like to find out more about my kit—particularly whether it might be collectible.

Additionally, due to normal wear and tear, I'm having to replace little annoying parts such as the tom-tom mounting system, tension casings for the bass and toms, bass drum spurs, etc. These parts are hard to find, and there is not a local dealer in my area that stocks Slingerland drums or accessories. Could you please give me the address of the Slingerland company so that I may contact them about purchasing parts?

Finally, I've heard many stories about Slingerland's being "out of business," "acquired by another company," and "not making good drums anymore." I find these statements appalling because I'm proud of my Slingerland drums, and I'd like to defend their good name when my friends are bragging about their drums of other brands. Could you please give me the straight story on the current status of the company?

Alien Green
Union City CA

ATo answer your last question first, the Slingerland company did go out of business around 1985—at which time it was purchased by Fred Gretsch. Under Fred's direction, the company began to import entry-level drums from overseas, while working to redevelop the American-made professional lines. In 1989, HSS Inc. took over the design, promotion, and distribution of the drums. The company now offers *Spirit and Artist* series imported drums, as well as *Slingerland Lite* kits and *Radio King* snare drums made in America at the Gretsch factory.

We contacted Buzz King at HSS in regard to your specific kit. He responded, "I'm afraid I can't tell much about the kit from the serial numbers, because we have no serial number records. But I would guess, from the finish, that it's a mid-'60s kit, which could be of some value to a collector interested in drums of that period. As far as replacement parts go, there are many Slingerland dealers in California, and in fact any musical instrument dealer can call me and order parts directly. All of our current lugs retro-fit to your drums, and we have a lot of the older *Artist Series* (or *Set-O-Matic*) diamond plates and other hardware items in stock, including T-rods, claws, and hoops. For further information, have your dealer call me at HSS, Inc., (804) 550-2700."

Rotating Cymbal

RIn the *Synchronicity Concert* video by the Police, Stewart Copeland uses an instrument in his percussion setup that appears to be a suspended small cymbal plate that rotates—probably by electrical power. Could you tell me what this instrument is called, who manufactures it, and if it is still available on the market?

Steve Riley
Lawrence KS

AWhat you describe sounds like Paiste's *Rotosound Disc*. It's a thick, flat, circular sound disc suspended

continued on page 70

If you must smoke, SMOKE A PACK OF MEINLS.



The Surgeon General has determined
that Meinl Meteor cymbals are
dangerous. No ifs, ands or butts.

For combustion without burning cash, buy a Meinl pre-pack. You'll get a pair of 14" high hats, a 16" crash and a 20" ride cymbal. For details, visit one of the dealers who pack 'em.



MEINL
ROLAND MEINL

Roland Mainl Musikinstrumente • Postfach 15 49
An den Herrenbergen 24 • W-8530 Neustadt a.d.Aisch • Germany
Phone (91 61) 78 80 • FAX 1 (91 61) 39 06 • FAX 2 (91 61) 58 02

Allen's Music
Paducah, KY
502-442-8900

BeeHive Music
Fargo, ND
701-232-3667

C & C Drum shop
Kansas City, MO
816-468-1919

Clyde's Discount Music
Brunswick, GA
912-261-8650

Dave's Drum World
Wichita Falls, TX
817-767-3786

Diamond Enterprises
Harrison, AR
501-743-3728

Drum City
Olathe, KS
913-782-2144

Kansas City Drum Works
Kansas City, KS
913-677-0936

Michael's Music
Bloomsburg, PA
717-784-4224

MMI
Mobile, AL
205-660-1277

Morrison Bros. Music
Jackson, MS
601-352-0135

Music City
Springfield, MO
417-883-6844

Music Complex
Jonesboro, AR
501-972-0321

The Music Store
Kitty Hawk, NC
919-261-6622

Musician's Alley
Sandusky, OH
419-625-3688

Nuncies Music
Birmingham, AL
205-252-4498

Penn Avenue
Sinking Springs, MD
215-678-2888

Phillips Music
Lake Havasu City, AZ
602-680-4020

S & D Music
Yakima, WA
509-575-6559

Spotts Music Center
Punxsutawney, PA
814-938-7690

Toombs Tunes
Blytheville, AR
501-763-3402

Whittaker Music
Long Beach, CA
213-598-2461

**GUYS THAT
PACK MEINL**

THE
ICZX
SERIES
In Colors



CZX Custom. CZX Studio. Drums that scream top of the line quality with every

I've played these drums since they were

hit. Pearl's CZX Series signifies the most exacting air chambers of 100% maple or

introduced. The tonal quality and projection

100% birch found in the industry today. Until now CZX drums were only available

remains in a class by itself. Gregg Bissonette

in a limited number of special colors. But, people like choices. So how about

CZX thrives on aggressive behavior. The

any beautiful lacquer finish available from Pearl. Grain revealing semi-

harder you hit 'em, the more amazing

transparents, glass like opaques, they're all in there. Now that's a lot of choices,

they sound." Casey Scheuerell

fifteen or so at last count. CZX. The ultimate canvas for

the art of drumming. Isn't it time to splash on a little color?

Pearl.

The best reason to play drums.



The CZX Custom kit above is in Semi-transparent Sequoia Red. For more information about the Pearl CZX Series see your local authorized Pearl dealer.

Send quick, proven tips that have saved you time, money, or effort to Drumline, c/o Modern Drummer, 870 Pompton Avenue, Cedar Grove, NJ 07009. Items can range from equipment maintenance, repair, or design tips to practice and playing ideas. Please keep tips to 150 words or less, and be sure to include your name and address. We will pay \$15 for every tip we publish.

Practice Cymbals

Practice kits usually come with four or five pads to simulate a "standard" single-bass drumkit, but include no cymbals or hi-hat. I made practice cymbals from plywood (3/8" thick) and covered them with felt. For the hi-hat cymbals I did the same, but also added three dowel blocks (1" diameter x 1 1/4" long) evenly spaced around the perimeter of the bottom "cymbal" to give the necessary spacing for fitting the hi-hat clutch on the upper "cymbal." To improve the quietness, rubber tap washers can be glued to the dowel surface that contacts the upper "cymbal." These simulated cymbals are then placed on regular stands and played in conjunction with the practice kit. I find that they work very well, and an added benefit seems to be that they tend to strengthen the wrists a little because of their reduced bounce potential.

George Taylor
Mount Hunter, NSW
Australia



Do-It-Yourself Trigger

To make a simple, inexpensive electronic trigger unit, buy two 1"-diameter x 6"-long pieces of PVC pipe, a 90° PVC angle joint, a 1/4" phone plug, and a piezo transducer (available at Radio Shack). You'll also need some two-conductor wire. Solder the wire to the leads on the transducer. Glue the transducer about half-way through one section of the pipe, with the wire sticking out one end. Next, glue the angle joint onto the end where the wire is sticking out. Make sure the wire is hanging out of the joint. Now, glue the other piece of pipe to the joint and pull the wire through. Attach the end of the wire to the phone plug. Wrap the end with the transducer in it with gauze or foam

rubber to pad the plastic pipe from the impact of the stick and to silence the sound of hitting the plastic. The finished unit can be clamped on a kit using virtually any brand of multi-clamp.

Barry Capelli
Somers Point NJ



Protecting Your Cymbals...

Carrying cymbals in bags is good protection for them, except for the problem of their rubbing together inside the bag. After trying dividers made of fabric or the plastic bags that the cymbals came in originally, I hit on a better method. I cut the rims off of worn-out drumheads, and use the remaining disks of drumhead material between the cymbals. They're very thin and don't add any significant bulk to the bag. The drumhead material is softer than the cymbal metal, so no scratching can occur, and the stiffness of the drumhead material keeps the dividers upright in the bag (while fabric or soft plastic tends to wad up in the bottom.) I start with a couple of old bass drum heads and work down in size from there.

Chap Ostrander
Bloomfield NJ



...And The Bags You Carry Them In

This tip is for drummers who carry their cymbals in a cymbal bag. I've found that over time, cymbal edges tend to cut through the bottom of cymbal bags. To protect my cymbal bag (and my cymbals), I purchased a mountain-bike tire from my local bike shop. I cut this tire in half to form two "Cs." I then applied rubber cement to the inside of one tire half, and pressed the other half inside the first. After the glue dried, I put the combined tire halves in the bottom of my cymbal bag. I now have extra protection for my cymbal case, and my cymbals enjoy the "ride" too!

Tim Pleger
De Pere WI



Quick Drumhead Repair

If a head breaks in the middle of a gig it can lead to extreme embarrassment. My solution can stop this, forever. All you need are some "drumhead dots" in various sizes. The same adhesive dots that are on Remo CS heads are available as separate items in most drumshops. If a head breaks, just slap a dot over the hole and tighten your head slightly. The head should last for several hours (at least long enough to get you through the gig), and will sound surprisingly good. It's not a permanent substitute for a new head, but this system is less expensive and more compact than carrying spare heads for every drum size on your kit.

Sepehr Daghigian
Pacific Palisades CA



Protecting Snare-Side Heads

Take a piece of fine quality emery cloth and rub down the inner side of your snare mounting plates at the points where the snare wires are soldered onto the metal. This will not only enhance the sound of your drum by enabling the snares to sit evenly flat against the head, but will increase the life and serviceability of the snare-side head by eliminating the rough edges on the mounting plates that often puncture and cut into the head.

Ron Olmi
Philadelphia PA



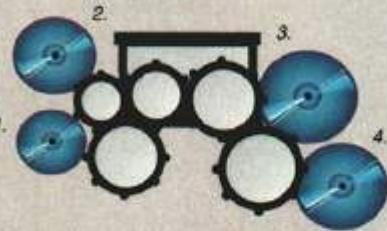
Inexpensive Percussion Racks

For anyone who has ever had a group of nice-sounding small percussion instruments that would sound just great hanging in a percussion setup—but who recoils at the cost of a rack on which to hang them—here is a solution. The clothes racks that are sold by most department stores make great percussion racks. They are light in weight, they break down easily for transport, and most have wheels. Also, at least two such racks can be purchased for the price of one cymbal stand. Use medium-weight rope to suspend all those small cymbals, cro-

continued on page 72

ED MANN

"My work as a percussionist ranges from delicate, all acoustic sound sculpting to performing within a full blown electric band. In any context, there is a wide range of Paiste ringing metals that I can choose from to provide a rainbow palate of sound and color. For a percussionist, these sounds represent the extremes of orchestral possibility, the highest and the lowest, the loudest and softest sounds available. Indispensable!!!"



JACK WHITE

"I have played Paiste Cymbals for the last 15 years. I have always found the consistency amazing, both live and in the studio. For my style of playing, nothing else gives me the power and precision."

Cymbal Set-Up:

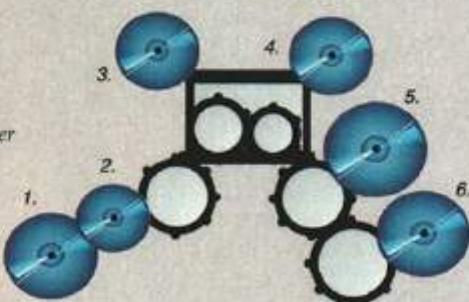
- 1) 15" 3000 Sound Edge Hi-Hats
- 2) 18" Paiste Line Power Crash
- 3) 22" 3000 Reflector Ride
- 4) 20" Paiste Line Power Crash

Favorite recordings

Jack has played on:
"Gary Myrick And The Figures"
Gary Myrick and the Figures
"Player"

Player
"The Deacon"
Steve Hunter

Favorite tours
Ike and Tina Turner
Mitch Ryder
Rare Earth
Redbone



MICK FLEETWOOD

"Paiste Cymbals allowed me to rattle off the locks on 'Shakin' The Cage.'"

Cymbal Set-Up:

- 1) 20" Paiste Line Full Crash
- 2) 15" Paiste Line Sound Edge Hi-Hat-Bottom w/ 15" Paiste Hi-Hat-Bottom for Top.
- 3) 18" Paiste Line Fast Crash
- 4) 18" Paiste Line Power Crash
- 5) 22" Paiste Line Full Ride
- 6) 20" Paiste Line Power Crash

Cymbal Set-Up:

- 1) 6" Accent Cymbal
- 2) 10" Paiste Line Splash
- 3) 8" 2000 Splash
- 4) 16" Paiste Line Fast Crash
- 5) 11" 602 Splash
- 6) 20" 2000 China
- 7) 22" Sound Creation No.7 Gong
- 8) Vibes
- 9) Chime Tree; wind chimes; triangle
- 10) Temple blocks; cowbells
- 11) Hand Percussion; toys; etc...
- 12) Small Tambourine
- 13) Large Tambourine
- 14) Timbales
- 15) Large Drum
- 16) Congas
- 17) Bongos
- 18) Orchestra Bells

Favorite recordings

Ed has played on:

"The Other Way"
Perfect World: Ed Mann
"Working For Change"
Perfect World: Ed Mann
"The Final Tone"
Get Up: Ed Mann

Favorite tours:

Rickie Lee Jones 1991/1992
Frank Zappa 1988

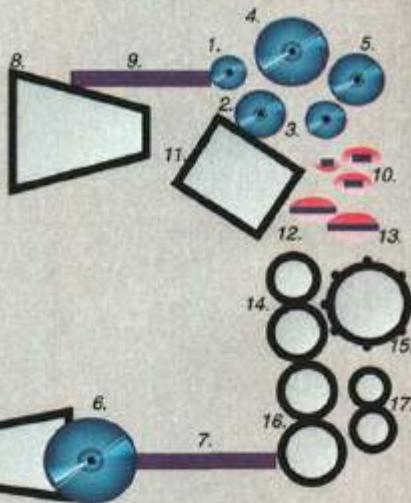


photo: Jack White



Favorite recordings

Jack has played on:
"Gary Myrick And The Figures"
Gary Myrick and the Figures
"Player"

Player
"The Deacon"
Steve Hunter

Favorite tours
Ike and Tina Turner
Mitch Ryder
Rare Earth
Redbone

RUSS KUNKEL

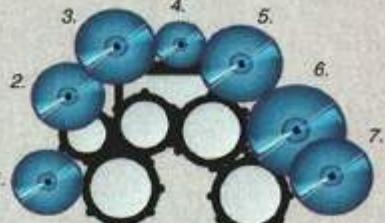
"Paiste Cymbals have never let me down, not in the studio, not on tour. The 'Signature Series' are the finest tuned cymbals I have ever played."

Cymbal Set-Up:

- 1) 15" Paiste Line Sound Edge Hi-Hats
- 2) 16" Paiste Line Fast Crash
- 3) 17" Paiste Line Fast Crash
- 4) 10" Paiste Line Splash
- 5) 18" Paiste Line Full Crash
- 6) 21" Paiste Line Dry Ride
- 7) 18" Paiste Line Thin China

Favorite tours:

"Crosby, Stills, Nash and Young" 1974
"Jackson Browne" Running On Empty tour
"Steve Winwood" Roll With It tour 1988



Favorite recordings

Mick has played on:
"Shakin' The Cage"
The Zoo
"Oh Well"
Fleetwood Mac
"The Chain"
Fleetwood Mac

Favorite recordings

Russ has played on:
"Sweet Baby James"
James Taylor
"Running On Empty"
Jackson Browne
"Everybody Plays The Fool"
Aaron Neville

PAiSTE

CYMBALS SOUNDS GONGS

For free Paiste literature, please write Paiste America, 460 Atlas Street, Brent, CA 92621
"Paiste Line" also known as "Signature Series"

Artist Series

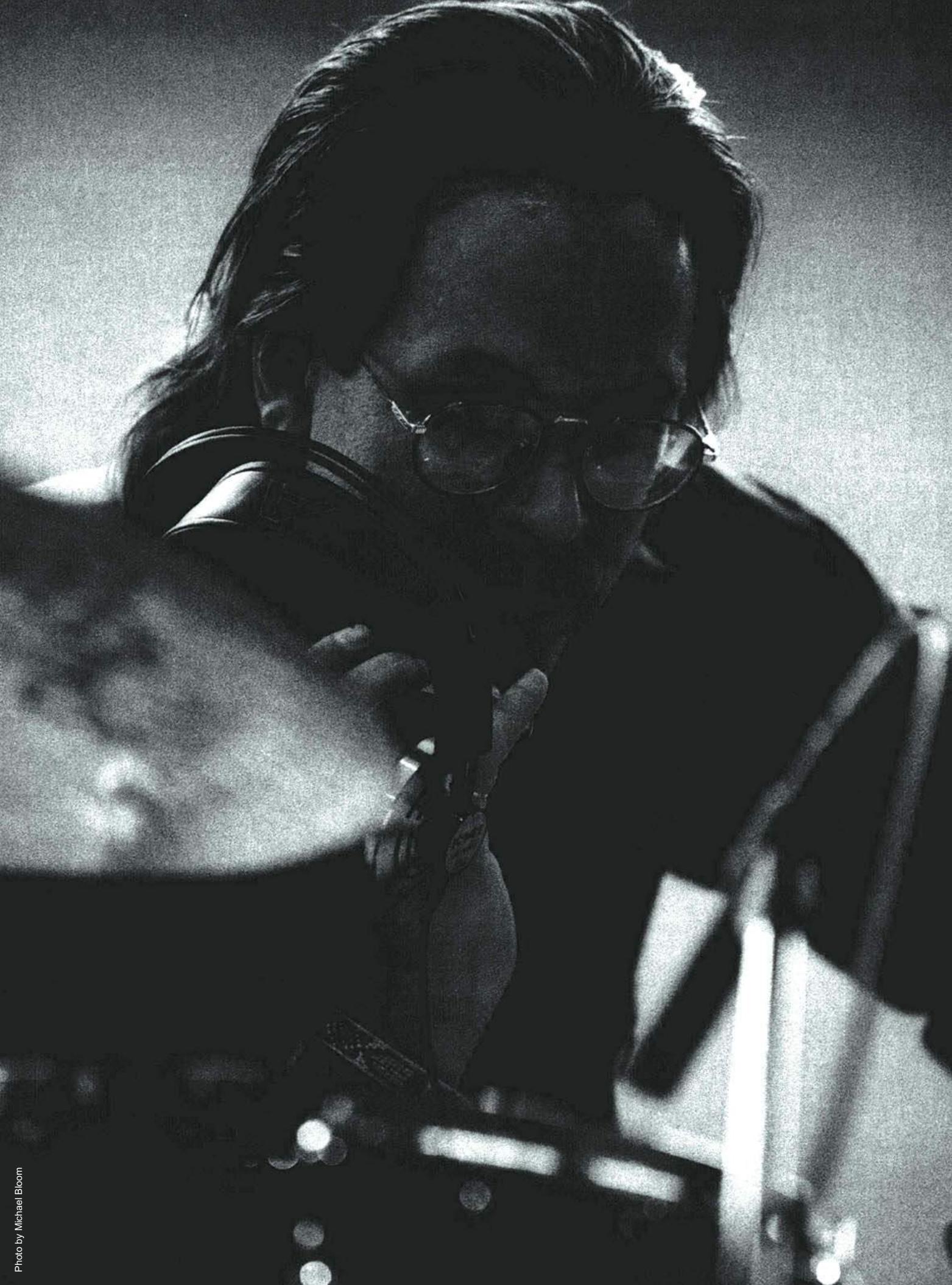


Photo by Michael Bloom

JEFF PORCARO

A Special Tribute

On August 5, 1992, incredibly, we lost drummer Jeffrey Porcaro to a heart attack. Even as I write the words, it seems inconceivable. To those who knew him, the pain of his loss is excruciating. Jeff was one of the most vibrant, vital people on the face of the earth. His entire demeanor radiated energy and spirit. He had a way of expressing himself—a sort of mocking cool that couldn't help but sound hip—and a huge contagious laugh that I vow to always remember. He was opinionated, at times controversial, sometimes eccentric. Always, you knew where you stood with him. He had a way of making you feel so special that it made you just want to be around him. The moment he entered a room, he lit everyone up. He defined charisma.

Jeff touched music with the same magic. It was inevitable that his warm, emotional, and passionate personality would come through his playing. If you listen to Boz Scaggs' "Low Down," "Jo Jo," or "Lido Shuffle," Steely Dan's "Gaucho," Michael McDonald's "I Keep Forgettin'," or any of Toto's music (most notably "Georgie Porgie," "Hold The Line," "You Are The Flower," from *Toto I*, "Rosanna," "Africa," "I Won't Hold You Back," from *Toto IV*, and "Pamela," "These Chains," and "Anna," from *The Seventh One*), then you know the key words that describe Porcaro are feel and groove. It just always seemed to be the perfect part for the song, from the very romantic "When I Need You" (Leo Sayer, *Endless Flight*) to the more jazz attitude of "Your Gold Teeth II" (Steely Dan, *Katy Lied*).

This is why I've never made any bones about saying he is my favorite drummer. Oh, sure, there are drummers who have technique for days. (Actually, if you ever had the chance to see Jeff play at the Baked Potato—where he was able to stretch out more than usual—you might have been surprised to see him play in a way you didn't know he could.) But for the most part, Jeff's playing was not about chops, it was about how it made you feel inside when you heard it. It was heart and it was soul. He set a standard that made artists, producers, and musicians want to work with him.

By Robyn Flans

I want to thank all those who participated in this tribute to their beloved friend, at a time when it was difficult to barely string two words together: David Paich, the keyboardist for Toto; David Hungate, the bass player in Toto's first incarnation, who recommended Jeff for his first big gig with Sonny & Cher; Steve Lukather, guitarist for Toto; percussionist Lenny Castro, Toto's ghost member; Boz Scaggs, whose new album Jeff was in the middle of producing; Jim Keltner, mentor and dear friend, with whom he played his first session (Jeff once said he threw up on the way into that session); producer Gary Katz; Paul Jamieson, who did Jeff's cartage from 1976 to 1988; and

colleagues Mike Baird and Vinnie Colaiuta. All were dear friends in addition to being business associates. Some of their stories are very personal in nature, but offer an insight into the person, the drummer, the friend, and the loving family man that Jeff was to his wife, Susan, and their three children, Miles, Christopher, and Nico.

And as I write this, I keep thinking how Jeff would be embarrassed by all of our babbings. Sometimes his modesty even bordered on self-effacement. In my 1983 interview with Jeff, he made one of the most ludicrous statements anyone has ever uttered: "My time sucks." Maybe he really just never knew that his time—his incredibly

felt, deep-in-the-pocket, fiery, yet soulful time—was much of the reason he was called to work for the gamut of artists from Barbara Streisand to Bruce Springsteen. But Jeff always would rather give anyone else the credit. His modesty never allowed him to wear attention well, and he insisted that his playing was just a stolen combination of his influences—Jim Keltner, Jim Gordon, Bernard Purdie, John Bonham, John Guerin, Paul Humphrey, and his dad, Joe Porcaro. He may have absorbed his heroes' playing, but what Jeff overlooked was that he had synthesized those influences into a style—a playing personality—all his own. It was a sound that will live forever.



Photo by Lissa Wales

DAVID PAICH

"I was about 14 years old, and I was auditioning for a band Jeff had called Rural Still Life. My audition song was 'Feeling Alright,' the Dave Mason song that Joe Cocker sang. I remember hearing Jeff play, and I couldn't believe how professional he sounded at such a young age. I had been sitting in with professional musicians because my father was a professional musician, so I had been playing with the best drummers already. I thought I was pretty good at the time, so when I met someone else who was excellent, it was pretty impressive. I was real conservative. I was doing stable work in my parents' barn, so I was kind of a country bumpkin. And here was Jeff with the American flag sewn in his jeans, long hair, and a headband...that public school look," he laughs.

"It was instant chemistry because I had played drums for a little while when I was younger and then switched over to piano. Immediately I could relate to his time, and vice versa. When you lock in time, it's a magical thing. We hit it off immediately.

"Just about every time we were together was magical and fun. There were a lot of one-takers. 'Rosanna' was done in one take. It was all spontaneous jamming on the end. Jeff had this ability to do things in one take. A lot of time we would redo our parts, but Jeff's part was usually right on the first take. '99' was done in one take. He used to change his kit a whole bunch, too. In the early days, he'd change bass drums or put together all sorts of strange drumkits. Sometimes he'd open the heads up and put newspaper inside, always looking for different sounds on the drums, always experimenting.

"Whenever we were touring, he'd always manage to put some kind of clinic together for us to play at. He went out of his way to meet young drummers and help them in his spare time. That's really unusual, because it's very tiring on the road.

"It's important to listen to him and realize that if you want to play drums, he was one of the best there ever was. Learn to be open-minded and musical,

which is what he was. He wasn't just a drummer, he was an all-around musician.

"I've played with a whole lot of drummers, and he's the best I've ever played with. We never had to talk much. Everything was just understood. Our communication was non-verbal. It was mainly just eye contact between him and me. He was the brother I never had."

Select Tracks: "On our new album, there's a song called 'Jake To The Bone' that everyone ought to check out. It's one of the best things he's ever done. 'Gaucho' with Steely Dan was very good. There's an old album by Tommy Bolin called *Teaser* that Jeff played on, which not too many people know. I also liked 'Dirty Laundry' with Don Henley."

DAVID HUNGATE

"I moved to LA in late 1971 to work on the old Sonny & Cher show. Dean Parks, who I knew from college, had been in town for about a year and had been telling me about this incredible

drummer he'd worked with named Jim Keltner. In January of '72, Dean called me to do a session at Leon Russell's house on Skyhill. Another friend from school, Sal Marquez, was the artist, Boddy Torres was producing, and Jim Keltner would be playing drums. The bad news was that we would be starting at 10 or 11 PM., we'd probably go all night, and it was a spec demo. But it was a chance to work with Keltner, so that was cool.

"When I got there, the rest of the band was already running the tune. The drums were somewhere in another room. I plugged into a direct box, put on some phones, and was amazed. I had never heard a drummer like that—great sound, taste, ideas, energy, perfect execution, and grooving like there was no tomorrow. We played through the tune and into a long fade—the groove evolving logically, getting outside but always under control, and rock-solid. I'd never experienced anything like it.

"When we quit playing, I heard a deep voice from the direction of the



Photo by Lissa Wales

drum room say, 'Who's the bass player?' I couldn't tell whether the tone of voice indicated approval or sarcasm—and twenty years later I'm still not sure—but I was sure that I wanted to hear this guy play some more. I opened the drum room door, ready to meet Keltner, and almost tripped over a young kid—he looked about 14. I looked around. There was no one else in the room. He stuck out his hand and mumbled 'Jeff something—it sounded like 'Vaccaro' or 'DiCaro'—in an incongruously low, world-weary hipster voice. Here was this seventeen-year-old kid who didn't talk or act like a kid, and who played like God. I was thoroughly confused by then—and still hadn't met Keltner.

"We did three tracks that night. When we left, the sun was shining brightly. I wasn't particularly tired...I felt like I could listen to this 'Jeff kid play forever. I still feel that way.

"Jeff had that rare combination of a brilliant mind and a sensitive artist's soul. To many he became the standard by which drummers are judged, yet to

refer to Jeff only as a drummer is to somehow underestimate the case. He was a composer, arranger, and a formidable wit who happened to express himself through his playing.

"Words cannot begin to express my sense of loss. We had some wonderful and hilarious times. For me, like many others, music will never be the same without Jeff around. If there is any consolation, it is that his life's work—the thousands of records he made and the songs he wrote—will stand forever as an indelible monument to his genius, and an inspiration to future generations of musicians. Those of us who had the great privilege of knowing Jeff and working with him can know that, for a while, we walked with a giant."

Select Tracks: "Everybody knows the obvious things—Steely Dan, Toto, Boz Scaggs. Jeff was particularly proud of the Steely tracks he did. Here are some of my favorites that are less well known: Colin Blunstone's 'Never Even Thought' from *Never Even Thought* [Rocket Records, 1978]; Bill Cham-

plin's album *Single* [Epic, 1978]; and Diana Ross's album *Baby It's Me* [Motown, 1977].

"The last work I did with Jeff was on an instrumental album I did for MCA (Canada) in 1990 entitled *Souvenir*. The track entitled "The Leap" is a good example of the freer side of Jeff's playing. He didn't think he was a jazz drummer, but he was one of the best."

STEVE LUKATHER

"If it wasn't for Jeff, I would have no career. I was in a band in high school with Steve Porcaro, and through him I met Jeff, and he just took a liking to me. Jeff was the guy who told Boz I should be hired. He was the guy who got me on my first dates. He was the guy who talked Paich into having me in the band. I owe my whole career to him.

"One thing about Jeff is that you always knew where you stood with him. If he was angry with you or disagreed with you, it was right to your face. He would also be the first person to give you a hug and kiss and tell you how



Photo by Michael Bloom

much he loved you. There was never any vacillation or bullshit about him. We had words—usually when I would be doing something stupid. He'd bust my chops if I was being an asshole, like you are when you're young. There were a couple of times we'd disagree on a musical thing, but not very often. We were the guys who used to sit up in the double-decker bus on the road, listening to Hendrix. I spent a lot of quality time with Jeff. I may as well have been his flesh and blood. He was my best friend.

"He spent so much quality time with his kids, too. He would spend hours making models with the kids. He'd get up early and stay up late with little Nico and let Susan sleep. He'd write lyrics and hang out with Nico. He spent so much more time with those kids than a normal parent would in a whole lifetime.

"We co-wrote this whole new album as a band, so as a writer, there's so much of Jeff in it. It's not just David and me writing the songs. There's some real stretching on it. It's some of Jeff's best work on record, I think. We were all really proud of it.

"We were so excited about the new album. The tour was all sold-out in Europe. The family has asked us to do it, so we're going to do it, and Simon Phillips is going to play. Susan wanted us to do it, and Joe Porcaro took us all aside and said, "Jeff would have wanted you to." It's not like we put together a tour after the fact; everything was already sold-out. Hopefully it will help the family. We're giving him his share as if he were there. At first I thought it was in bad taste. I couldn't imagine playing with somebody else. But I thought, "If I passed away, God forbid, I'd want them to grab somebody and follow through with what I started."

"Jeff was Toto's spiritual leader. He was the final word. 'What do you think, Jeff?' We wouldn't necessarily always agree on everything, but most of the time we did. He would just always know. He'd say, 'There's just something not right about the groove. Why don't you re-balance this here and do this?' and all of a sudden, what sucked five minutes ago was now happening. He just had that ability to polish a turd.

"There were a lot of guys who played

faster or with more chops, but there is no living soul alive who played a groove like that. When you think of drums, a lot of people think of technique, but really, drums are a rhythm instrument, and the basis of all music is the rhythm. And the basis of all grooves is the drums. I could play just straight 8th notes, and he could play something and it would make me sound Godlike. It's all finesse. It's that little extra something. You either have it or you don't. He was touched by God when he was born."

Select Tracks: "On the new record there's an instrumental called 'Jake To The Bone.' There are some unbeliev-

able grooves on this new record. 'Gypsy Train' is like second-line meets Zeppelin."

LENNY CASTRO

"We first met on a Diana Ross session. It seemed like we had known each other all our lives. At the end of the session, he said, 'Listen, I'm working with Boz Scaggs, and we're getting ready to go out on the road. Would you like to check out the gig?' I said sure, so I went down to the soundstage and set up. I was under the impression that it was an audition. We were playing, and it was going on real long. I finally said, 'Jeff, what's happening? Nobody

continued on page 74

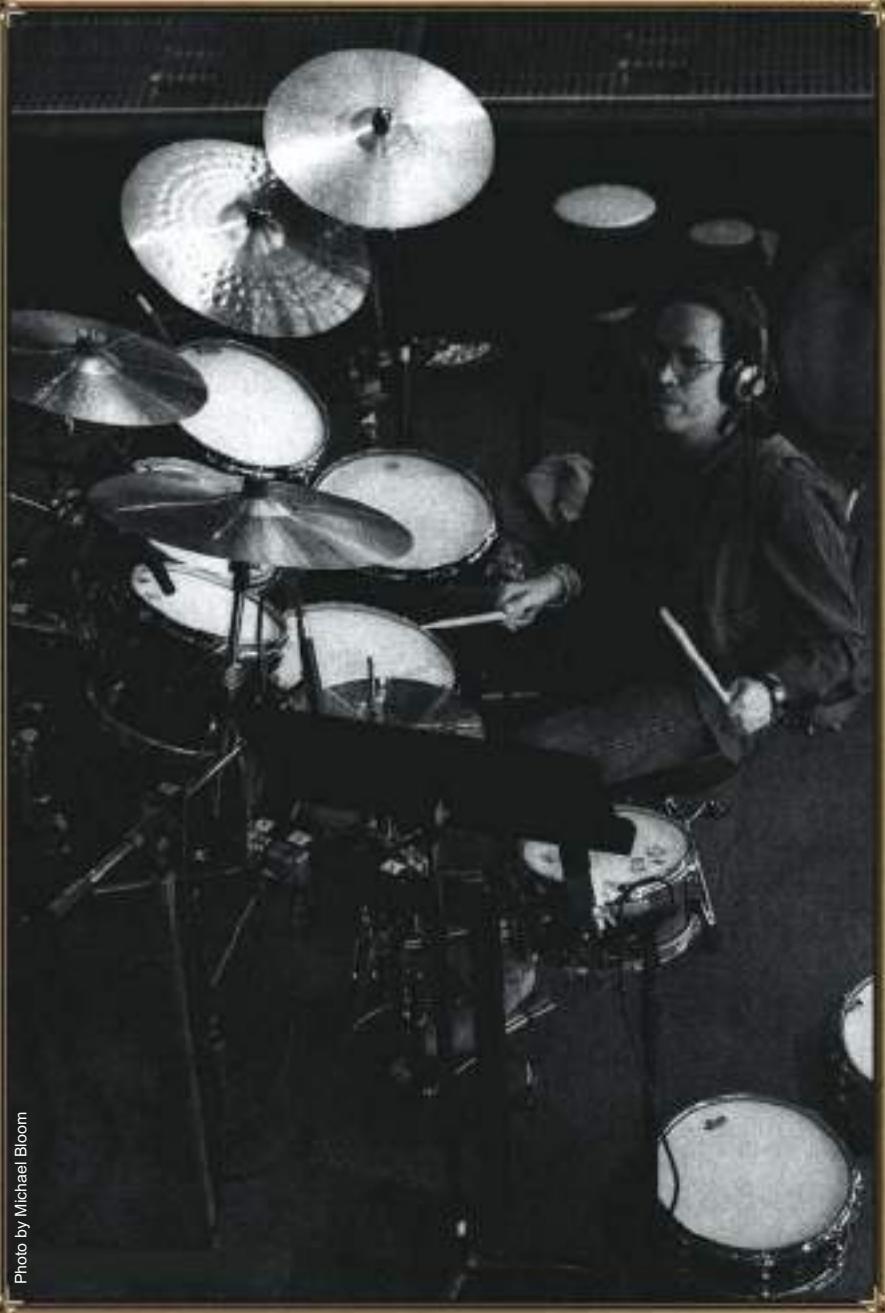


Photo by Michael Bloom

Metal Veteran

Nicko McBrain

Nicko McBrain grins mischievously, rolls his eyes heavenward, then releases a deep, broad, resonating belly laugh. Nicko laughs often, and spontaneously. He usually laughs at himself, discovering amusement in the trials and tribulations of being a drummer for more than twenty years. Looking back, Nicko agrees that the last decade has been very good to him, since being a member of Iron Maiden has afforded him entree into heavy metal's "aristocracy."

By Teri Saccone

Photo by Lissa Wales





Iron Maiden's stature in heavy metal history is solid and secure. The band has thrived for more than a decade despite varying trends and tastes. Nicko himself has been nothing short of a seminal influence on a generation of metal-fed drummers weaned on his primal poundings and utterly tasteful, jazz-like touches. His work with the band is celebrated on six studio albums (*Piece Of Mind*, *Powerslave*, *Somewhere In Time*, *Seventh Son Of A Seventh Son*, *No Prayer For The Dying*, and the newest, *Fear Of The Dark*) and on one live release, *Live After Death*.

One of the more immediate aspects of Nicko's personality is an almost childlike wonderment and unequivocal dedication to the drums. His lifelong love affair with drumming hasn't tarnished one jot, despite the many ups and downs with the likes of Pat Travers, Traffic's Jim Capaldi, and various session duties over the years.

Today, Nicko is a man clearly in love with making music. He's full of respect and gratitude for the life that music has brought him. After spending an afternoon with him, I came away with nothing but admiration for the man as well as his talent.

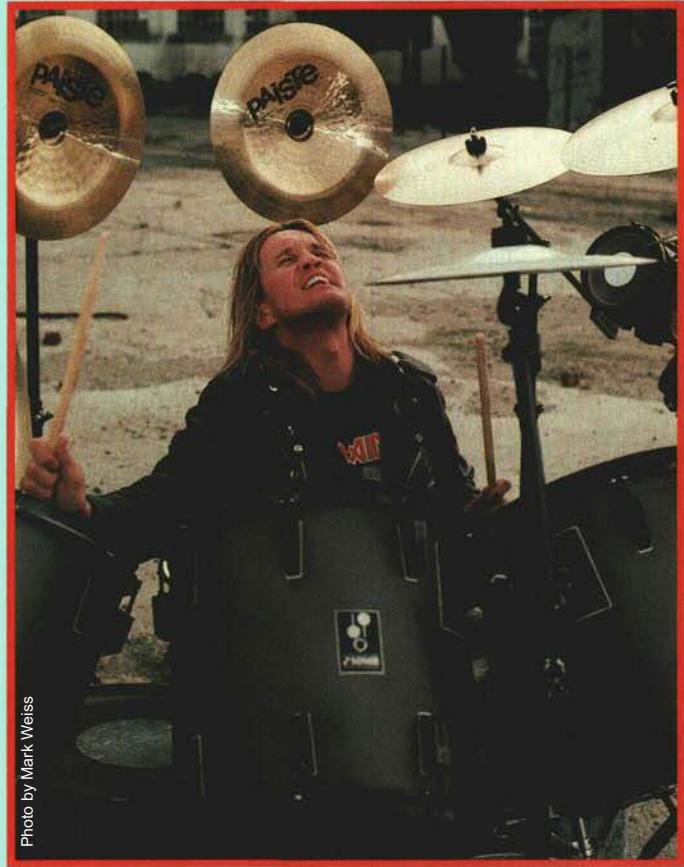


Photo by Mark Weiss

TS: Besides all the obvious positives that have come from being part of Iron Maiden all these years, is there anything you would have changed, were it possible?

NM: The only thing I can say is that if I had my life to do all over again, I wouldn't change one second of it—even prior to Iron Maiden—and I've had some pretty bad patches with various people. For the first twelve years of my professional

Maiden-spiration

Here are the albums Nicko lists as the most representative of his drumming...

Album Title	Artist	Label/Catalog#
Fear Of The Dark	Iron Maiden	Epic EK-48993
Red Card	Streetwalkers	Polygram*
Makin' Magic	Pat Travers	Polydor*
Putting It Straight	Pat Travers	Polydor*
Piece Of Mind	Iron Maiden	Capitol ST-12274
The Savage	Trust	Epic*
Somewhere In Time	Iron Maiden	Capitol SJ-12524
Seventh Son	Iron Maiden	Capitol C21S-90258

...and here are the albums he lists as having been the most inspirational to him.

Album Title	Artist	Drummer	Label/Catalog#
Empire	Queensryche	Scott Rockenfield	EMI E 11H-92806
Led Zeppelin II	Led Zeppelin	John Bonham	Atlantic SD-19127
Hot Rats	Frank Zappa	Arthur Trip III	Barking Pumpkin D41G-7421 1
Deep Purple In Rock	Deep Purple	Ian Paice	Warner Bros. 1877-2
Running In The Family	Level 42	Phil Gould	Polydor 831593-2
Pump	Aerosmith	Joey Kramer	Geffen 24254-2
Tilt	Cozy Powell	Cozy Powell	Polydor*
461 Ocean Boulevard	Eric Clapton	Jamie Oldaker	Polydor 811697-2

Catalog numbers for albums with an asterisk (*) were unavailable at press time.

career, I had looked for a band like Maiden. I was looking for guys who had the attitude that [bassist] Steve Harris has. When I first joined Maiden, I did an album with them, *Piece Of Mind*, and then the tour in support of the album, which was their first headlining world tour. So I was fortunate that I missed the support slots and everything that goes with that, although I had done that with other bands. I had already experienced receiving a gold album before, but to have that thrill with Iron Maiden and all the worldwide success it achieved was an amazing feeling. And even though it has happened time after time since then, it is still an honor.

One thing I would like to see happen at this point would be to have the band record a song of mine. It's only in the last two years that I've started to write music, but I've written a couple of pieces with David [Murray, guitar], and I've really found it to be very enjoyable. If I put my mind to it, I know I can do it.

Every time we step on stage, it feels like the first time we all stepped on stage together. It's a great feeling. When I listen to the albums, I can hear that the band has matured in its writing—in several ways—from the first album. *Seventh Son* was the ultimate concept album and was the turning point in the band's maturity. The *No Prayer* album went back to basic Maiden—like the first album—in its rough-and-ready rawness. With our new album, *Fear Of The Dark*, it doesn't seem like this is the band's tenth album, it's more like our second. There's this vibrancy on the disc that reflects the essence of Iron Maiden. There's also a real bond there.

TS: Do you attribute that to personal as well as musical chemistry within the band?

NM: Personalities are definitely a key to it, yet we're all diverse people. A lot of the guys are very reserved. I'm the outgoing, lunatic madman in the band. Most drummers are a little mad. [laughs] But in the band we all have the vibrancy of being different types of people, and it helps when we're recording. The recording of the new album really blended the diversities of the band, and I'm not saying this because it's the new album. This is the best piece of work we've ever done.

TS: Your long-time producer, Martin Birch, would agree with you. He commented that *Fear Of The Dark* is a very expansive album sound-wise, and a real breakthrough for the drums.

NM: I'm not getting down on the last

album, but sonically, we felt it was a bit lackluster. The drums and the bass didn't sound very good, and that was because of the way we recorded it. We used the Stones' mobile unit, which is twenty-five years old. It had state-of-the-art gear in it, but it didn't work. As I said, it was a rough-and-ready album. When the mix came down, it seemed to lose something on the bottom of the kit, and I wasn't very happy with it.

We discussed the drum sound in full before we did the new album. They wanted to bring my drum sound out again, and I felt good about that. This was the first time we recorded digitally. I completely rethought my approach: I wanted to investigate sampling and triggering my drums. I also wanted to bring my old kit out of retirement, the one I used for *Powerslave* and *Piece Of Mind*—which has a concert rack-tom system [single heads]. I think concert racks in the studio are great because they're easy to record; you just stick the mic up the throat of the drum. You do lose a bit of vibrancy from not having a bottom head, but you get a harder attack sound. But I knew from the albums I had recorded with that kit that it would work.

continued on page 92

The diagram shows a circular arrangement of drum components. Numbered circles represent various drums and cymbals, while lettered circles represent specific hardware or heads. The components are arranged in a roughly circular pattern, with some items positioned in front of the main cluster.

Number	Component Description
1	15" Sound Edge hi-hats
2	17" Power crash
3	19" Power crash
4	16" Power crash
5	20" Power crash
6	18" Power crash
7	13" heavy bell
8	22" Power ride
9	17" Power crash
10	20" Full crash
11	22" Full crash
12	22" heavy China
13	18" heavy China
14	18" heavy China

Drumset: Sonor (9-Ply Beechwood Shells)

- A. 6 1/2 x 14 bell bronze snare drum
- B. 8x6 tom
- C. 8x8 tom
- D. 10x10 tom
- E. 12 x 12 tom
- F. 13 x 13 tom
- G. 14 x 14 tom
- H. 15x15 tom
- I. 16x16 tom
- J. 19x18 floor tom
- K. 18 x 24 bass drum

Cymbals: Paiste Signature

- 1. 15" Sound Edge hi-hats
- 2. 17" Power crash
- 3. 19" Power crash
- 4. 16" Power crash
- 5. 20" Power crash
- 6. 18" Power crash
- 7. 13" heavy bell
- 8. 22" Power ride
- 9. 17" Power crash
- 10. 20" Full crash
- 11. 22" Full crash
- 12. 22" heavy China
- 13. 18" heavy China
- 14. 18" heavy China

Hardware: All Sonor Signature series, except for a Ludwig Speed King pedal

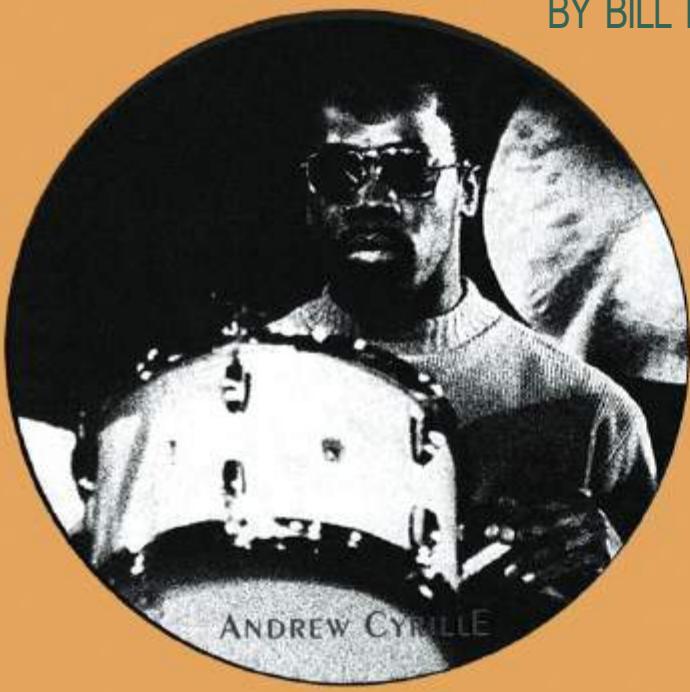
Heads: Ludwig Silver Dot heads on all drums, with Remo Muff 1 on bass drum for muffling

Sticks: Shawstix Nicko McBrain model (similar to a 5B)

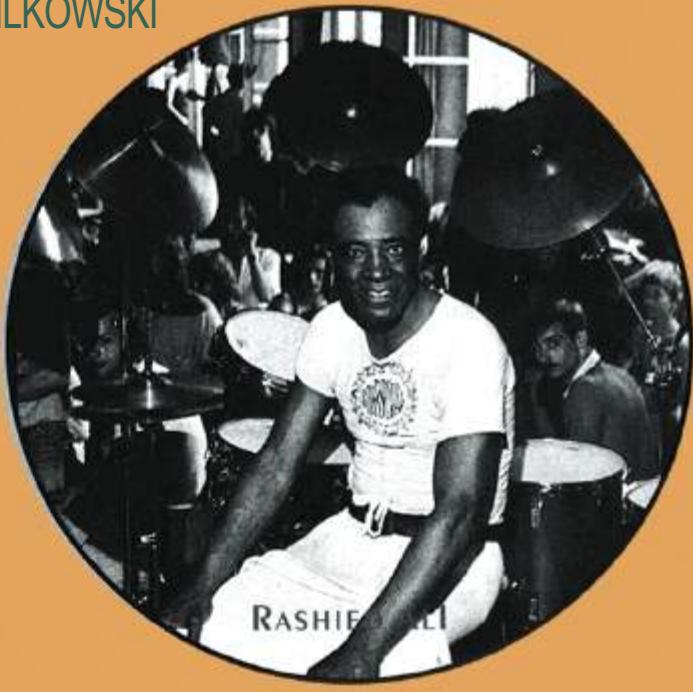
Nicko's Kit

MASTERS OF THE FREE UNIVERSE

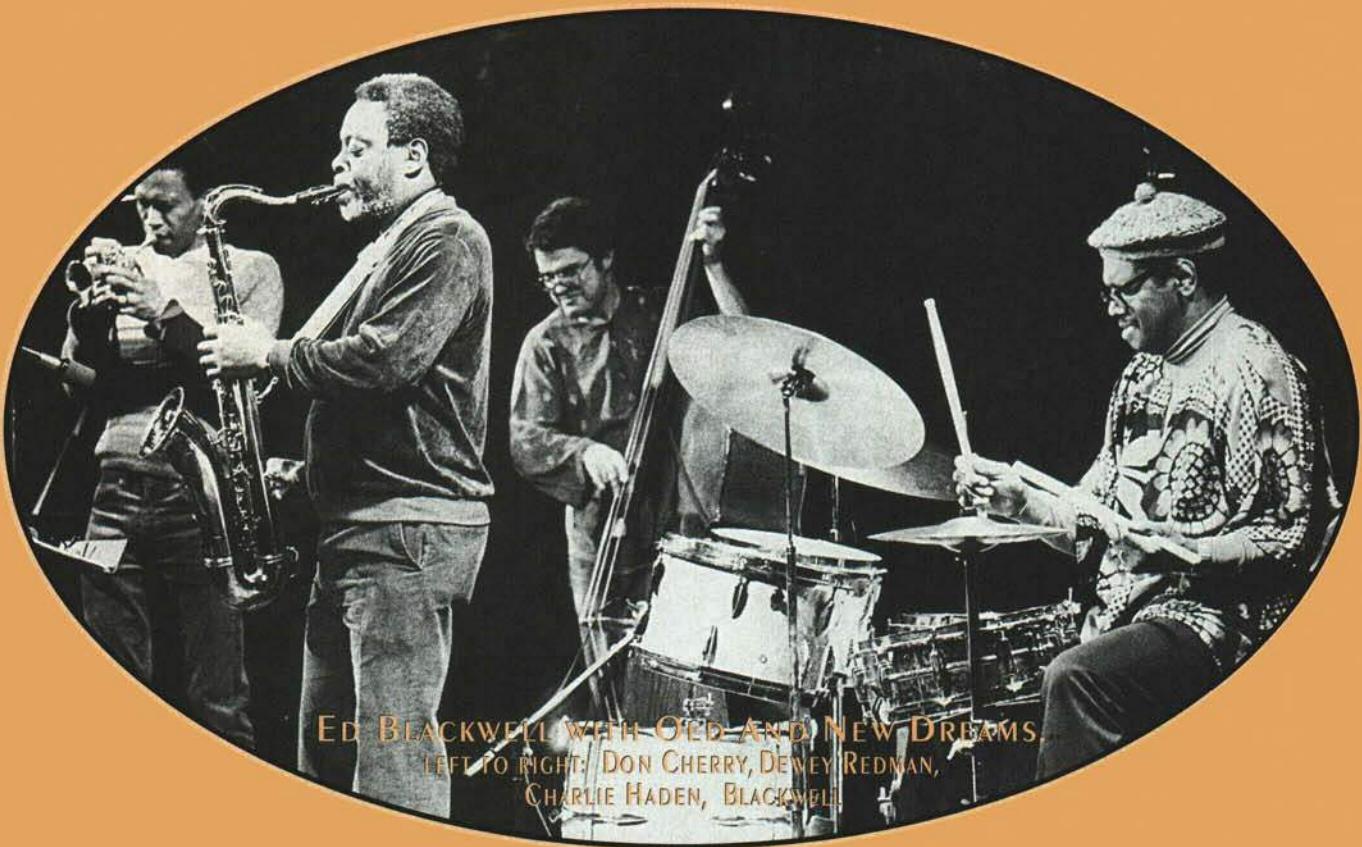
BY BILL MILKOWSKI



ANDREW CYRILLE



RASHIED ALI



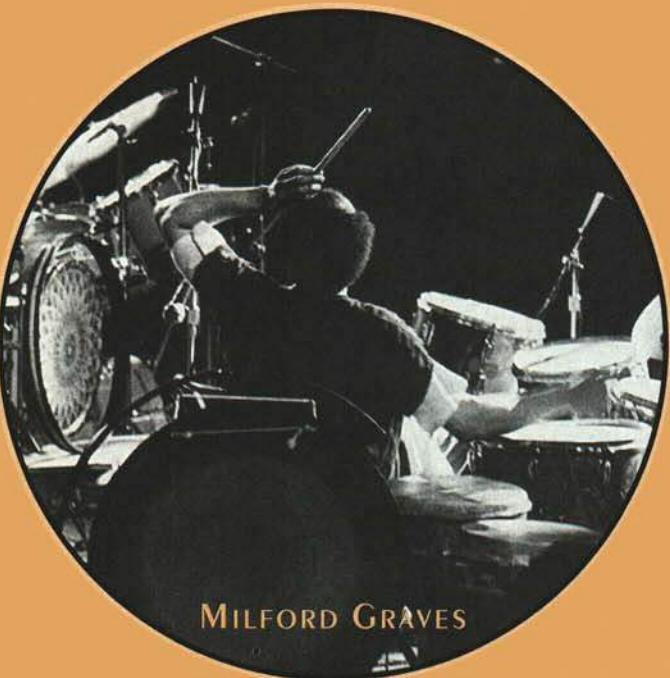
ED BLACKWELL WITH OLD AND NEW DREAMS
LEFT TO RIGHT: DON CHERRY, DEWEY REDMAN,
CHARLIE HADEN, BLACKWELL

A darling new direction in jazz drumming began taking shape at the outset of the '60s. It was a radical departure from the metronomic function that drummers held in the '40s, an advancement on the hard bop polyphony of the '50s. Strict timekeeping was out, freedom became "the new thing." In retrospect, it was a rhythmic revolution as startling and unavoidable as the fall of the Berlin Wall.

Liberated from the bonds of 4/4 servitude, '60s drummers began opening up and playing with a bold new aesthetic, using the kit more to comment on the music rather than merely frame it. They began going against the grain, making their drums speak, conversing on an equal footing with the other instruments in the band. Each performance served as yet another manifesto for freedom; a "traps-ian" declaration of independence. And for those sorry souls searching in vain for "1," these were troubling times indeed.

Some of the leaders to emerge from this new movement were Sunny Murray, Ed Blackwell, Andrew Cyrille, Milford Graves, and Rashied Ali. They stood on the shoulders of Max Roach and Elvin Jones before them, extending the vocabulary of the kit and pioneering a brave new world for generations of renegade drummers to come. Now, more than a quarter century later, they are all as active and committed as ever.

Photo by Lona Foote



MILFORD GRAVES

Though Sunny Murray, now living and playing in Paris, was unavailable for this *Modern Drummer* focus on the elders of avant-garde drumming, Blackwell, Cyrille, Graves, and Ali, all reached in the New York area, were more than willing to comment on their art.

In talking with each of these drumming masters, it became clear that their lessons go beyond the mere mechanics of the kit and into life itself. Though they rarely get feature space in music magazines, their contributions to the world of drumming have been invaluable, and their insights should be acknowledged—particularly in this backbeat-obsessed age, when drummers seem to be reverting back to the subservient role of timekeeper.

These are the unsung heroes of the '60s...still provocative after all these years.

ED BLACKWELL

It's Monday in Manhattan, the morning after Ed Blackwell's final night of a week-long engagement at the Village Vanguard with his current quartet (bassist Mark Helias, saxophonist Carlos Ward, trumpeter Graham Haynes). He rises slowly, looking tired and drawn. Three sets at the Vanguard is bound to take its toll on a body, particularly one that is fast approaching retirement age.

Of course, Blackwell will never retire. Drumming for him is more than just a pastime or a means of income, it's a way of life. And he brings that feeling of reverence for the music to the bandstand every night.

At 63, Blackwell is a constant source of inspiration to his young sidemen. Kidney failure has slowed him down in the past

decade, but it hasn't diminished his spirit. Watching him play, you get a real sense of the joy that the simple act of music-making gives him. There's something genuine and deep about it, something indelibly tied to Mother Africa.

Listen to his playing on "T&T," from Ornette Coleman's 1961 album *Ornette*

(Atlantic), or "The Blessing," from John Coltrane & Don Cherry's 1960 landmark album *The Avant-Garde* (Atlantic). Check out his mesmerizing cowbell-and-toms polyrhythms on "Dakar Dance," from *Transit* (Black Saint) or on "Togo," from *Old And New Dreams* (ECM). The African connection

A DOZEN DISCIPLES

By Bill Milkowski

The strength of any movement can be measured by the level of fervor it inspires in its disciples. In the past decade, a new crop of disciples has emerged on the jazz scene. These free-spirited twenty-something and thirty-something drummers are dedicated to the proposition put forth by the original pioneers of the '60s: that all drummers are created equal to the rest of the band, that the drums can speak, and that time is a relative concept.

Gregg **Bendian** is a classically trained percussionist who became transfixed by the music of pianist Cecil Taylor in the '70s. "I began seeking him out, going to every concert he appeared at in the New York area," Bendian recalls. "Then in 1980 at a Public Theatre concert, I spotted Andrew Cyrille in the audience. Of course, I was very familiar with Andrew's playing on *Unit Structures*, so I got up the courage to approach him and ask for lessons.

"I had been taking some lessons with Steve McCall, concentrating on soloing. But what I wanted to get from Andrew was a better grasp of the concept of ensemble improvisation. So I went to his house, and for the first lesson I was very surprised to find Andrew a strict disciplinarian. He took out some Ellington charts and we got right down to reading. He talked a lot about structure, which was strange at first. I'm sure a lot of people have the impression that Andrew is playing completely free on those records with Cecil, but Andrew's whole approach is based on an inherent logic and structure, as well as on a full understanding of the rudiments. And this was eye-opening to me. I was just really turned on by the fact that there was a pedagogy and a serious approach to the instrument in the improvisational music, just as there was in classical music. And at that point I decided that I would impose that kind of rigor on anything that I did.

"So conceptually both Andrew and Steve were very important for that—the idea that you had to listen to Philly Joe and Max Roach and all these wonderful players. And Andrew was also an influence on me in the same way that Paul Motian was, which is that you also have to write music as a percussionist, that you have to be involved in composing and conceptualizing the group."

Bendian ultimately realized his dream, playing with Cecil Taylor at the Village Vanguard (with mentor Cyrille in the audience, no less). "After the set, Andrew gave me sort of a non-verbal cue," says Gregg. "He just gave me this look and pointed to his ear, and I knew

continued on page 125

becomes clear. As noted jazz scholar Gunther Schuller wrote in the liner notes to *Ornette*: "Blackwell provides one of the purest examples of African drumming in jazz. Tremendously pulsating, through a deft combination of repetition and variation, he generates the deep earthy feeling and pattern-conscious

continuity of his forbearers' art of drumming."

In his liner notes to *A Tribute To Blackwell* (Black Saint), recorded at a 1987 Ed Blackwell Festival in Atlanta, writer Kalamu ya Salaam drew the connection between Africa and Blackwell's home town: "Within the context of jazz

drumming, New Orleans occupies a special place. New Orleans was the only major city in antebellum America that allowed African drumming. The African polyrhythms are still very much alive in the street music of New Orleans, and it is from this context that drummer Edward Blackwell springs."

Born in the Crescent City in 1929, Blackwell was encouraged by a friend to join the drum & bugle corps at Booker T. Washington High School. "That's when it really started," he smiles. "That's when I got serious about the drums, marching around and playing press rolls at the football games."

In 1950, he joined a local R&B outfit called the Johnson Brothers and remained with them for a year before picking up and moving to California. In Los Angeles, he befriended an enigmatic alto player from Texas named Ornette Coleman. They lived together in one room, shared a double bed, and spent most of their free time practicing.

As Ed recalls of those lean years, "We were working together at these department stores, Bullock's and May's. Ornette was a freight elevator operator, and I was in the stock room. That was the way we were able to survive and pay our rent, because we couldn't get any work playing music at the time. Sometimes on Sundays somebody would hire us for four dollars and we'd play. We'd be so happy playing, it never occurred to us that we weren't getting paid any money. We just loved to play."

Ornette and Blackwell worked out quite a bit of music, though they couldn't find a bass player to rehearse with. "In fact, we'd go to jam sessions, and the cats would clear off the bandstand. They couldn't deal with Ornette's music and would refuse to play with him...he was very radical at this time, man. So we'd just go up there and play duets."

In Valerie Wilmer's book, *As Serious As Your Life*, Blackwell credits Coleman with greatly influencing his perspective on drumming: "He was really showing me a new way for the drums to be played, the way I hadn't heard because I was one of the devotees of Max Roach. He showed me a different thing about the drums, about the sound and how they could be made to speak so you could play

A "FREE" SELECTED DISCOGRAPHY

ED BLACKWELL

WITH ORNETTE COLEMAN:

This Is Our Music (Atlantic SD-1353)
Free Jazz (Atlantic 1364-2)
Ornette! (Atlantic 90530-1)
The Art Of The Improvisers (Atlantic 90978-2)

WITH OLD AND NEW DREAMS:

Playing (ECM 829 123-2)
Old And New Dreams (ECM 829379-2)
A Tribute To Blackwell (Black Saint 120 113-1)
Old & New Dreams (Black Saint BSR-0013)

WITH JOHN COLTRANE & DON CHERRY:

The Avante-Garde (Atlantic 90041-2)

WITH ERIC DOLPHY & BOOKER LITTLE:

At The Five Spot, Vols. 1 & 2 (Fantasy/OJC 133 & OJC 247)
Here & There (Fantasy/OJC 673-2)

WITH KARL BERGER & DAVE HOLLAND:

Transit (Black Saint BSR 0092)

WITH STEVE COLEMAN:

Rhythm In Mind (RCA/Novus 63125-2)

WITH JOE LOVANO:

From The Soul (Blue Note 98363-2)

WITH THE AMERICAN JAZZ QUINTET:

From Bad To Badder (Black Saint 120114-2)

RASHIED ALI

WITH JOHN COLTRANE:

Live In Japan (GRP/Impulse 4-102)
Interstellar Space (GRP/Impulse 110)
Meditations (MCA/Impulse 39139)
Live At The Village Vanguard Again (MCA/Impulse 29010)

WITH ALICE COLTRANE:

Journey In Satchidananda (MCA/Impulse 33119)

WITH JACO PASTORIUS:

Blackbird (Timeless ALCR-123)

ANDREW CYRILLE

AS A LEADER:

My Friend Louis (DIW-858)
The Loop (IPS 009)
What About? (Affinity 75)
The Navigator (Soul Note 1062)
Metamusicians Stomp (Black Saint 0025)
Pieces Of Time (Soul Note 1078)

WITH CECIL TAYLOR:

Unit Structures (Blue Note 84237)
Conquistador (Blue Note 84260)
The Great Concert (Prestige 34003)
Student Studies (Affinity 74)

WITH ANTHONY BRAXTON:

Performance (Quartet) (Hat Art 6044)
Eight (+3) Tristano Compositions (Hat Art 6052)

WITH PETER BROTHMAN:

Meets In Berlin (FMP1000)

WITH LEROY JENKINS:

The Legend Of Ai Glatson (Black Saint 0022)

WITH DAVID MURRAY:

Shakill's Warrior (DW/Columbia CK 48963)

WITH IVO PERELMAN:

Children Of Ibeji (Enja 7005-2)

WITH JIMMY LYONS:

Burnt Offering (Black Saint 120130-2)

WITH VLADIMIR TARASOV:

Galaxies (Music & Arts 672)

WITH MARTY EHRLICH:

Side By Side (Enja 6092-2)

MILFORD CRAVES

WITH ALBERT AYLER:

Love Cry (Impulse/GRP-108)

WITH ANDREW CYRILLE:

Dialogue Of The Dreams (IPS 001)

Pieces Of Time (Soul Note 1078)

WITH DON PULLEN:

In Concert At Yale University (SRP 1)

Nommo (SRP 2)

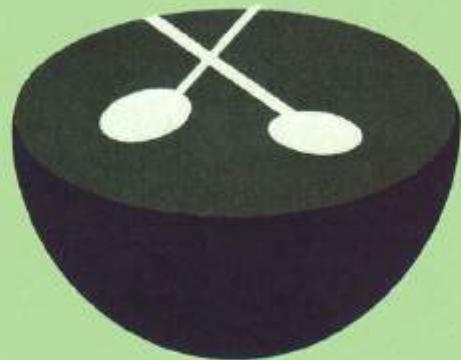
WITH GIUSEPPI LOGAN:

Giuseppi Logan Quartet (ESP 1007)

More Giuseppi Logan (ESP 1013)

The Percussive

THIRTY
YEARS
OF
COMMUNICATION



By Rick Mattingly

Arts Society

"If it hadn't been for the PAS," Remo Belli commented recently, "you could have kissed this industry goodbye a long time ago." Strong words, perhaps, but as the Percussive Arts Society celebrates its thirtieth anniversary this year, the organization certainly can look back with pride at a *long* list of accomplishments. While one might question Belli's assertion that the percussion industry wouldn't have survived at all, there is no question that it would have been very different.



Garwood Whaley, incoming president, addresses the crowd at the PAS Hall of Fame banquet at PASIC '90.



Former president John Beck presents Hall Of Fame award to William Ludwig, Jr. at PASIC '87.



Ed Thigpen (with student) at PASIC'88



Vinnie Colaiuta at PASIC '88

BEGINNINGS

"Back in the '30s, '40s, and '50s," recalled John Beck, former PAS president, "the only organization for drummers to belong to was the N.A.R.D., the National Association of Rudimental Drummers. But as more musical situations kept arising for drummers, you didn't just do rudiments anymore. The Percussive Arts Society was an endeavor to take drumming another step higher into a total percussion concept."

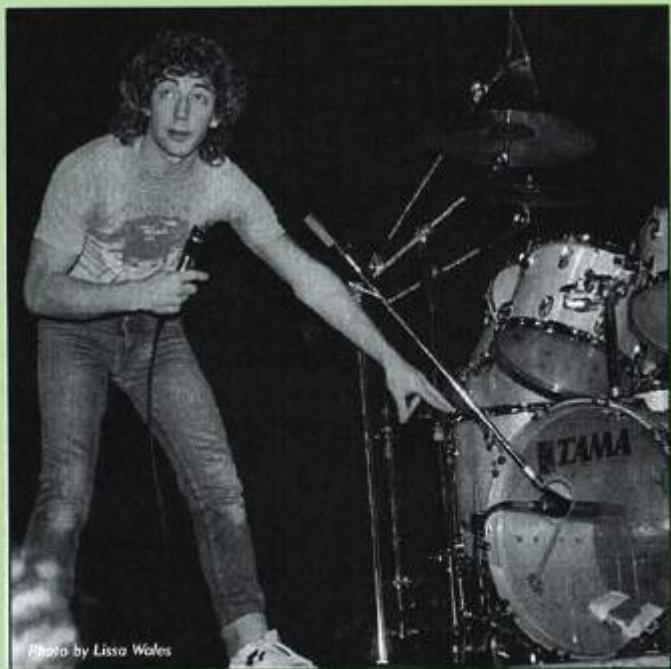
Remo Belli remembers attending Midwest Band and Orchestra Clinics in Chicago in the early '60s and discussing



percussion-related issues with prominent educators such as Don Canedy, Jack McKenzie, and Mervin Britton. "We would have heavy discussions about wild things like holding the sticks the same way with both hands," Belli recalled. "Can you imagine having to have a conversation along those lines? But at that time, the only recognized source of information relative to drumming was the N.A.R.D., and they were steeped in the 'drummer boy' image. The focal point was the marching drum, and you wore it with a sling and held the sticks a certain way, and everything was based on the 26 standard rudiments. So the schools and teachers prepared everyone accordingly."



Gary Burton conducting a master class at PASIC '90



Simon Phillips at PASIC '83



Billy Cobham with Nippy Noya at PASIC '90

But things were happening elsewhere that foreshadowed the need for an organization such as the PAS. At the University of Illinois, Paul Price established the percussion ensemble as a valid part of a college music curriculum. Gordon Peters started the Marimba Masters at Eastman, based on the Clair Musser marimba orchestra of the '30s. And Dick Schory, who worked for Ludwig/Musser, formed his Percussion Pops Orchestra.

"Suddenly," vibist Gary Burton remembered, "percussion, as a concept, was coming into its own. At first, it almost seemed kind of goofy. 'You mean you're going to get a whole roomful of drummers together and have them play, and that's *it*?' But I remember one of the early conventions,



Steve Houghton and Emil Richards at PASIC '89

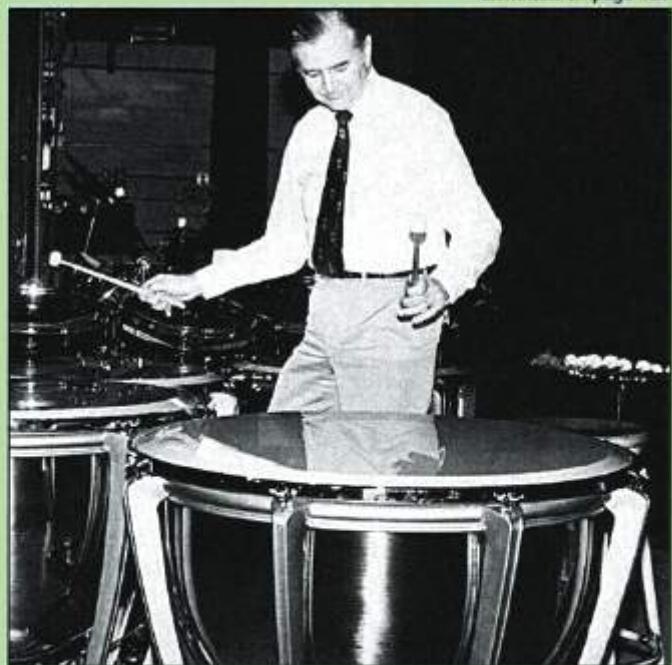
where they had an entire day of percussion ensembles performing one after another. I overheard someone say to the teacher from Knoxville, Michael Combs, 'That's a lot of percussion, isn't it?' And he replied, 'Well, it's music to my ears.' I realized that indeed there was a growing interest in percussion for the sake of percussion, and that drums were no longer just the instruments in the back of the band, the way it had been before."

"I think PAS started at the time it was supposed to," Remo Belli said. "There were a group of us who were either drumset players or symphonic players, and we realized that a lot of things could be done with percussion that

continued on page 129



Max Roach at PASIC '83



Vic Firth at PASIC '83



The Big Sound of the Small Jazz Kit...

relatively smaller size of the traditional jazz drum kit has never been a limitation to the formidable skills of the jazz drummer. For decades jazz drummers have driven jazz bands both big and small with imagination, techniques and sounds that have been anything but compact.

And just as jazz has always been the music of both change and sophistication, more and more virtuoso drummers are choosing Tama maple Artstar II jazz kits and Tama hardware to express their art.



Rodney Holmes

"My Artstars are easy to record and easy to tune. The maple shells really project, but they also have a warmth, depth and tone which I think is pretty rare. I couldn't get that sound with the brand of drums I played before. The Lever Glide is great, really easy to control, good range and very smooth--sturdy but not too heavy. I've always used Tama hardware, even when I was using other drums. And now with the Stilt tilting stands, I can always get the perfect angles even on really small stages."

Rayford Griffin

"I've had numerous compliments about my set not only because it sounds great, but because it looks great...very pleasing to the eyes and ears. Plus, it's versatile enough for anything from bebop to heavy fusion. And there's nothing more stable than the Tama Omnisphere tom-holder... easy to set up and no problems with positioning."

Joel Rosenblatt

"I love that the Artstars are maple; they've got warmth with attack, and the hi-tension lugs make tuning much easier. The hardware's great; it's easy to set up and adjust. And the Lever Glide hi-hat, well, there's just no comparison-- I swear by it. I can do things with it I could never do before."



Hear jazz artists extraordinaire Rayford Griffin, Rodney Holmes and Joel Rosenblatt playing Tama Artstar II drums on the new *Tama Jazz Sampler* cassette. For your free copy, plus a complete Tama catalogue package, send \$5.00 (\$7.00 in Canada) to cover shipping and handling to: Tama Jazz, Dept. MDD26, P.O. Box 886, Bensalem, PA 19020 • In Canada: 2165-46th Ave., Lachine, Quebec H8T-2P1.

TAMA

New Sabian Products

A tailor-made Latin crash/ride, three new jazz rides, special-effects discs...and a completely new model line. The folks at Sabian have been busy!

AAX Line

Sabian's new AAX line is a group of models specifically designed to fill gaps that the company perceived in its product line. Comprised of three sub-series—*Studio*, *Stage*, and *Metal*—it offers characteristics that differentiate it from Sabian's AA and HH lines. In terms of timbre and pitch, the *Studio* and *Stage* models tend to be a bit darker and dryer than AAs, but not as dark or dry as HHs. The *Metal* sub-series is in a range by itself, as will be explained later.

The "AA" portion of the AAX designation indicates that these are machine-hammered cymbals, but they have been hammered in a totally new way (along with undergoing other, different processes) in order to achieve their unique characteristics. Our test group included both regular and *Brilliant* cymbals in several of the sizes. And while the difference in the finish created a difference in the sounds of individual cymbals, no generalization could be made regarding the tonality of the two different finishes. Let's take a look at all three new groups of cymbals.

Studio Series

The *Studio* series features fairly small, thin cymbals, in a very deliberate attempt to achieve control over decay and volume. Thus the hi-hats are 13", the ride is 20", and the crashes are 13", 14", 15", and 16".

Knowing that this series was not intended for loud live-playing applica-



Left to right: AAX Studio, Stage, and Metal cymbals

tions, I restricted my live testing to a low-to-moderate club gig. Everything worked satisfactorily for the "dinner set." But once we got into the dance music, the light, splashy crashes seemed to disappear a bit too quickly and didn't really cut through the amps convincingly. The ride cymbals had plenty of volume, but tended to be both a little darker and a little dryer than a standard Sabian AA Medium Ride that I used for comparison. (Some drummers would enjoy this characteristic; I prefer a ride cymbal with a bit more cut and "shimmer" for live work.) The hi-hats shared the ride's tonality: on the dark side of medium, with good stick definition but not too terrific a "chick" sound. All in all, I have to say I wasn't knocked out by the *Studio* series in a live situation.

Ahh, but miked up...that's a different story. And since these cymbals are, after all, designated *Studio*, that's the *real* story. Under studio conditions, they'd be an engineer's dream. The "splashiness" of the crashes gave them full expansion at only moderate impact, and almost immediate decay. Their slightly darker tonality also kept them from being abrasive, but still allowed them to make an excellent "statement" in the mix. Similarly, the dry and slightly mel-

low tones of the ride cymbals worked to good advantage, giving strong definition without being piercing. The hi-hats sounded clear and clean, with subtle highs that simply had not been apparent when the cymbals were played live. Their 13" diameter also made them very quick and articulate.

I can't think of another instance where a model designation is so apt: The AAX *Studio* series really comes alive in combination with microphones, and recording drummers looking for tailor-made cymbals need look no further.

Stage Series

The *Stage* series offers the characteristics of the *Studio* series in larger, heavier cymbals that can withstand the greater impact and offer the added projection necessary for live performance. The ride cymbal is 21", the crashes are 17" and 18", and the hi-hats are 14".

Stage series cymbals tended to produce the same results live and unmiked as *Studio* cymbals did when miked. They retained the overall AAX characteristic of being slightly darker and dryer than their standard AA counterparts, but they possessed significantly more power and projection than the *Studio* models. (I was able to use them quite successfully on



HH Jazz Rides



EISabor

my club gigs.) I was a bit surprised that this series did not include a 20" ride, since the 21" might be a bit large for some applications. But the 21" ride did have a strong, controlled sound and an excellent bell.

As a side note, there are three AAX splash cymbals (8", 10", and 12") that can work equally well with either the *Studio* or *Stage* cymbals, and so are designated simply AAX Splash. A little deeper in pitch than your average splash cymbal, they offered performance characteristics consistent with the rest of the AAX line.

Metal Series

The *Metal* series is not a logical step up from the *Stage* series; it's a quantum leap. Designed to fill a niche not really addressed by Sabian till now, the *Metal* series features big, heavy cymbals designed for power and projection. Yet they also offer a great deal of musicality—with a wider frequency range than those of many other "high-volume" cymbals.

Featuring a 12" splash, 14" hi-hats, 18", 19", and 20" crashes, and 20" and 22" rides, this series is much brighter and higher-pitched than its AAX siblings. (That's important when it comes to cutting through stacks of Marshalls.) The

rides are extremely dry and clear, with big bell sounds and pinpoint stick definition. The crashes are surprisingly full-bodied (providing you really smack 'em), with more spread and "shimmer" than might be expected from cymbals this heavy. (The 18" was especially pretty.) The specially designed *Metal* splash cymbal fits right in with the crashes: It isn't subtle by any means, but it barks quickly and gets out of the way—the way a splash is supposed to. The hi-hats are clear, clean, high-pitched, and loud, with a great "chick" befitting their weight. The heavy top cymbal isn't going to win any bebop fans over, but it facilitated the projection of rock ride patterns with authority.

Contemporary sounds and tastes are changing—or at least expanding—so it makes sense for a major cymbal company to address that change. Sabian's AAX line is a significant offering to those seeking to fill their special needs, or looking for fresh nuances in cymbal sounds. In keeping with their one-price-per-size policy, all AAX models are priced as follows: 8" - \$90; 10" - \$105; 12" - \$120; 13" - \$132 (hi-hats \$264 per pair); 14" - \$144 (hi-hats \$288 per pair); 15" - \$156; 16" - \$174; 17" - \$189; 18" - \$204; 19" - \$219; 20" - \$240; 21" - \$261; and 22" - \$282.

• **Rick Van Horn**

HH Jazz Rides

Sabian recently added a new model to their HH (hand-hammered) series: the *Jazz Ride*. It is available in three versions: 22", 20", and 20" *Brilliant*. We received one of each for review.

If you ask someone at Sabian (as I did at the PAS convention, where they had a prototype *Jazz Ride*) if these cymbals are an attempt to duplicate the "old K" sound, they will likely tell you what they told me: "Since no one can agree on exactly what an old K sounds like, there is no point in trying to create a new one. We're just trying to make a good cymbal."

And yet, there were some general characteristics that kept you from mistaking an old K for anything else. A classic one would be fairly dry and reasonably thin, and would contain at least a few "trashy" overtones. Owing to its hand-made nature, the dents from the hammering would be very obvious.

The Sabian *Jazz Rides* have a pretty good complement of trashy overtones—enough to evoke images of Mel Lewis. Whether Sabian was trying for the old K sound or not, the presence of those overtones are going to mark these cymbals as descendants of that sound. When struck with a wood-tip stick (I used a Firth 8D),

the definition emerges as a dry click—as opposed to a more metallic ping. The bells are somewhat on the flat side, with quite a few overtones. And the hammer marks are very obvious; the 20" we received had a particularly nasty-looking hammer dent on its bell. Fans of handmade cymbals not only accept such imperfections, they value them.

Switching back and forth between the three cymbals, I observed something that didn't make a lot of sense at first: The 20" models sounded louder than the 22". I finally realized that it was a matter of the 22" being a bit drier. The bell of the 22" is the same size as the ones on the 20's, so that might account for it. Also, the fact that the 20's are higher-pitched could give the illusion of more volume. Whatever the reason, although I would usually choose a bigger cymbal for a bigger, louder band, in this particular case I might choose the 22" for an acoustic setting and one of the 20's for an electric situation—both because of the wider range of overtones and the enhanced cutting power of the higher pitch.

The three cymbals were very similar in character, sounding like three different versions of the same cymbal. (While that might not seem to be a big deal, it isn't always the case. Diameter change in a particular model can have quite an effect on the overall character.) In fact, it was difficult for me to pick out a favorite. If you favor dry, trashy, hand-hammered ride cymbals and are seeking one that's just right for you, Sabian's *Jazz Rides* are a major contribution to the cause. The 20" size (in regular or *Brilliant* finish) lists for \$309; the 22" lists for \$366.

• **Rick Mattingly**

El Sabor

Sabian's *El Sabor* cymbal is a unique instrument. With its thin profile and 18" diameter, it works as a crash cymbal; with its big, unfinished bell, it could be a great Latin cymbal; and with its somewhat dry yet ping-y ride sound, it could work in that context.

"So many great characteristics in one cymbal," you might exclaim. "Why hasn't

anyone thought of this before?" Well, even though Sabian does have something interesting and useful here, you can never get somethin' for nothin'. In *El Sabor*'s case, though its crash sound is explosive and quite pleasing in tone, it also tends to decay fairly quickly. That's not necessarily a problem, and, in fact, the cymbal was designed that way—as evidenced by its slightly flanged edge. Considering the cymbal's Latin name, one could easily deduce that this characteristic was built in to provide that splashy crash sound that timbaleros prefer. In fact, Sabian mentions in its accompanying literature that conga players could crash on *El Sabor* with their hands, as they are wont to do.

El Sabor's unfinished bell is a nice, big target, and provides a good clang without being too obnoxious. The cymbal's ride sound, however, might not lend itself to every drummer's taste. Though the sound itself was pleasant—noticeable yet controllable overtones and decent stick ping—the volume and power were a little weak. This, of course, could be attributed to the 18" diameter, and in a mixed situation, the cymbal might sound just fine.

The nice thing about having a cymbal like this in your setup is that, since it's so versatile, even if you don't particularly enjoy one of its potential uses, you might still have a couple others to take advan-

tage of. I found it great when positioned to the right of and above my primary ride cymbal, where it could be crashed on yet easily reached for an alternate bell sound.

El Sabor comes in a standard model and in a *Brilliant* version, which had a slightly mellower sound and a more controlled bell than its counterpart. Both versions list for \$204.

• **Adam Budofsky**

Cymbal Discs

Sabian's *Cymbal Discs* are heavy slabs of metal shaped very much like those other CDs: compact discs. They come in 6", 8", and 10" diameters, and, when struck, emit a clear, bell-like tone. We're basically talking specialty item here—albeit a very interesting one.

Unlike crotalines, Sabian's *CDs* are not pitched to specific notes—though two or three of them can still be worked into some sort of "melodic" pattern. A word of caution, though: Though Sabian does offer single and triple *CD* holders with rubber, nipple-like pedestals (such as those found on cymbal display trees in stores), these don't allow the *CDs* to be clamped down. When you hit them carefully and on their edges, like they're supposed to be hit, you shouldn't have any trouble. But if you smack one a little too hard (either accidentally, during a flurry



Cymbal Disk

of 32nd notes around your toms, or intentionally during a passionate musical interlude), they could come flying off. And I personally wouldn't want to be on the receiving end of one of these dense little airborne babies. It's just a thought, so consider experimenting with one on a

standard cymbal stand—maybe some cheap one buried away in your attic.

Sabian *Cymbal Discs* and holders are priced as follows: 6" disc - \$85; 8" - \$90; 10" - \$100; single CD holder - \$20; triple CD holder - \$30.

• Adam Budofsky

MD's Sound System

For the purpose of product reviews involving drum and/or cymbal mixing, MD employs the following equipment:
Shure SM98, SM91, and SM57 microphones
Zildjian ZMC-10 Cymbal Microphone System
Seck 122 12-channel stereo mixer
Shure M268 mixers (2)
JBL/LUREI 6260 power amplifier
JBL 4602B Cabaret Series monitor speakers (2)

Yamaha Snare Drums

• by Rick Mattingly

These new models offer unique features, excellent sounds, and great looks.



Left to right: Yamaha's Maple Custom (top), 25th Anniversary (below), Akira Jimbo, 13" Dave Weckl (top) and 14" Dave Weckl (below)

Yamaha has added four new snare drum models to their already extensive assortment. Two of them carry names of artists: *Dave Weckl* and *Akira Jimbo*. There is also a *25th Anniversary* limited-edition model and a *Maple Custom* model. All of the drums feature 7-ply wood shells and are equipped with small-body, brass-plated, gold-finish lugs. Beyond that, each has its own special features, as detailed below.

Dave Weckl Model

The *Dave Weckl* model snare drum is the most unusual of the batch, due to its two sets of snares. The basic idea is this: For articulate playing you need the snares fairly tight in order to get maximum response. For loud, fat backbeats, however, tight snares will choke the drum, so they need to be looser in order to respond to the greater movement of air caused by a stronger stroke. With the dual snare system on the *Weckl* drum, you can have a tight set of snares and a

loose set of snares, and quickly switch from one to another without having to adjust the tension screw.

What's more, each set of snares is different: One is stainless steel, which produces a fairly bright sound, and the other is hi-carbon steel, which produces a drier timbre. Yamaha suggests using the stainless steel ones as the looser set and setting the hi-carbon ones tight, as their dry sound will enhance articulate playing.

Accordingly, I took a *Weckl* drum to a gig where I knew that I would sometimes want a tight, articulate funk sound and other times want a fatter, looser sound. I merely had to flick one set of snares off and the other on to make the switch. And the results were much more consistent than if I had been tightening and loosening one set of snares with the adjustment screw. Plus, I got a different character of sound due to the different types of snares.

On "general" tunes where I was playing at medium volume and wanted a balance between fatness and response, I kept both

sets of snares on. I got a tremendous snare sound: one that had instant response with good articulation, but that also had some body. I was reminded of the effect one can get by using those ultra-wide 42-strand snare units, except this was better. With those wide units, it isn't always easy to get even tensioning of the snares. Sometimes you get an effect similar to the one I got with the *Weckl* drum, in which some of the snares are tight and others are loose—whether you want it or not. But with the *Weckl* drum's dual strainers, you can adjust each set of snares exactly the way you want it. In fact, if all of your playing calls for the same snare tensioning, you could adjust each set exactly the same way. You'd still have the advantage of combining a bright snare sound with a drier sound.

I also experimented with tightening the stainless steel set and loosening the hi-carbon snares. That gave me yet another set of sounds. The variations possible from two sets of snares that can be used

separately or together, combined with the various ways each set can be tensioned, makes this the most versatile drum I've ever encountered. (And we haven't even considered the possibility of substituting a different set of snares, such as nylon, cable, or gut.)

The *Weckl* drum is available in two sizes: 5x13 and 5x14. The 13" drum favors higher pitches, and gets a great crack with a lot of body. The 14" drum favors a slightly lower pitch, but can still cut well when called upon to do so. The 13" drum has six lugs per head while the 14" drum has eight. Both drums are fitted with Yamaha *Power Hoops*, which seem to keep the tuning precise even with so few lugs, and which also seem well-suited for rimshots, due to their rounded, inward curve.

The shell is finished on the outside with a black stain (just like Dave's new drumset). Each drum is supplied with a black tuning key and a shell-cleaning kit, and comes equipped with Remo *Ambassador* heads. The 13" drum (*MSD-13DW*) lists for \$775; the 14" version (*MSD-14DW*) lists for \$795.

Akira Jimbo Model

Known for his drumming with the group Casiopea, Akira Jimbo is one of Japan's most prominent drummers. The snare drum that bears his name measures 7x13, which gives it a good combination of high pitch and a lot of body.

Yamaha's written description of the drum refers to a "double side strainer." What this means is that opposite the snare strainer/throw-off mechanism there is another strainer with an adjustment screw (but no throw-off). This allows for more even tensioning and positioning of the snares. The snare unit itself consists of 14 stainless-steel snares. The unit is surprisingly short: only 11".

Given the depth of the shell, the relatively few snares (I consider 18 - 20 to be standard) and the shortness of the snare unit, I had my doubts about the responsiveness of this drum. But they disappeared when I started playing it at medium volume. The extra depth of the drum—combined, no doubt, with the

short snares—gave it a somewhat dry sound, but the response was instant, and the depth of the shell gave the sound great carrying power. Then I discovered something unique: I started slamming loud backbeats on the drum, and the resulting sound was as if it were gated. The initial attack was loud and full, but those short snares snapped back so quickly that the sound seemed to almost slice itself off. I was fascinated by the effect, and I thought that perhaps the snares were set in some funny way to cause it. But even when I loosened or tightened them a bit, the effect remained constant. I should reiterate that it was only obvious when I was striking the drum extremely hard, with the strokes fairly far apart. At medium or soft volumes the drum sounded like a perfectly acceptable general-purpose snare, and when I played very fast and loud, the drum didn't sound gated as much as it sounded articulate.

The *Akira Jimbo* drum (*MSD-13AJ*) has six lugs per head and *Power Hoops*, and is finished in white with tiny sparkles. It comes equipped with Evans heads, is packed with a shell-cleaning kit, black tuning key, and a soft duffle-bag style cover, and lists for \$700.

25th Anniversary And Maple Custom Models

The *25th Anniversary* limited-edition snare drum was designed to celebrate Yamaha's 25th year as a drum manufacturer, and the company is laying it on a bit thick in their promotional literature. Consider this quote from the material I received: "Never in the history of drum making have such quality materials been used. The special gold emblem on the *SSD-25th* opens a new page in drum history." Actually, most of the materials are the same as those used on other Yamaha snare drums, with the exception of the shell, which is a combination of maple and spruce. Maple, of course, is pretty common on drums, but spruce is generally found on pianos and guitars.

I spent a lot of time playing this drum side by side with the *Maple Custom* drum. Both drums are the same size and use the

same lugs, rims, and hardware; the only difference is in the shells. Not only is the *25th Anniversary* drum's shell made of a maple/spruce combination, but it is also a bit thicker than the Custom's pure maple shell: Its shell is 8.2 mm thick, while the *Maple Custom* shell is 7 mm. Also, the *Anniversary* shell is coated with shellac varnish while the *Maple Custom* has a synthetic resin coating. There is also a slight difference in the finishes. The *Anniversary* model is finished in Light Maple and the *Maple Custom* in Golden Maple, which is a bit darker.

Before comparing the drums, I had to make one alteration. The *Anniversary* drum came fitted with a Remo *Legacy* batter, while the *Maple Custom* had an Evans *Uno 58*. I put Remo *Ambassadors* on both of them, so that the only difference in the two drums would be the shells. I had to play them for quite a while before gradually starting to hear a difference. Both drums had fat, meaty sounds with good snare response, and both sounded crisp with the snares tight and fat with looser snares. Ultimately, though, I detected just a bit more brightness in the *25th Anniversary* drum's sound.

Other than the shell difference, the drums are identical in terms of construction. Both have ten lugs per head and are fitted with die-cast hoops. Both are 5 1/2x14, are fitted with 20-strand stainless-steel snares, and have brass-plated strainers. Like the *Jimbo* drum, there are snare-tension adjustment screws on both sides of each drum. The strainer on the *Maple Custom* drum worked well: It was quiet and smooth. The one on the *Anniversary* drum, however, had a bit of resistance, which caused the snares to snap up against the head with an audible noise.

Neither of these drums has any "gimmicks" in terms of multiple strainers or odd sizes. They are both extremely traditional, so what makes them stand out is their excellent craftsmanship. The *25th Anniversary* model (*SSD 25th*) lists for \$725. The *Maple Custom* (*MSD 0115*) goes for \$695.

Cappella Celebrity Sticks

■ by Adam Budofsky
and William F. Miller

In keeping with the recent craze of all things autographed, Cappella has introduced a line of wood-tip drumsticks bearing the names of big-time skinsmen Hal Blaine, Steve Jordan, Tico Torres, Van Romaine, Rob Affuso, Bernard Purdie, and Carl Allen.

The *Hal Blaine* model is the smallest of the set. At 15 1/8 x 1/2, this stick resembles a shortened 7A with a slight taper and an oval tip. It's a good stick for those who prefer a smaller, lighter tool. The *Steve Jordan* model is next in line, resembling a slightly elongated 3A, with a taper in between those of Pro-Mark's and Calato's 3As. The *Jordan* model measures 16x17/32 and has a round tip. Like its namesake, who is successful in a wide range of musical genres, this stick works well in a variety of styles.

The *Carl Allen* stick measures 16 3/8x17/32 features an acorn bead, and falls somewhere between a 3A and 5A,



with a little more reach and longer taper than most 5As. Its light weight and long reach provide a unique combination. At 16 3/4x9/16 the *Bernard Purdie* stick is slightly longer and fatter and has a bit more forward weight than the *Carl Alien* model (due to its beefier shoulder), and features an acorn tip.

Getting into the bigger, rock models, the *Rob Affuso* stick is unique among Cappella's signature line in that it is made of red hickory, which makes it feel slightly stiffer and lighter. (The rest of the sticks in the line are white hickory.) It measures 16 1/4 x 5/8 has an acorn tip, and resembles a 2B stick with a short taper. The *Van Romaine* model is very similar to the *Affuso* (the same length and diameter), but has a slightly longer taper and more of a bullet-shaped, flatter tip—good for power situations.

The *Tico Torres* model is like a 1S stick with a rounder tip, very little taper, and good balance—all desirable characteristics for a heavy-hitter. It measures 17x9/16.

Cappella's newest addition to its *Celebrity* line is the *Joe Morello* model, which measures 16x.585 and features a jazz-style nylon tip.

All the Cappella *Celebrity* sticks we got for review were very well-made, straight, and defect-free. It's been said before, but the more choices we drummers have in design and sound, the better, and this new line certainly adds to the field. Cappella *Celebrity* sticks retail at \$10.70. ■

Attention Subscribers: We've got a new number!

For questions about your CURRENT subscription, or for information on how to become a NEW Modern Drummer subscriber, please call our new TOLL-FREE number:

1-800-551-3786

Our operators will be happy to help you out.

THE NEW MAPEX HAS OTHER DRUMS LOOK



Patented Hi Hat
Torque Adjustment



Bass Drum
Memory Spurs



"Freedom" Lugs

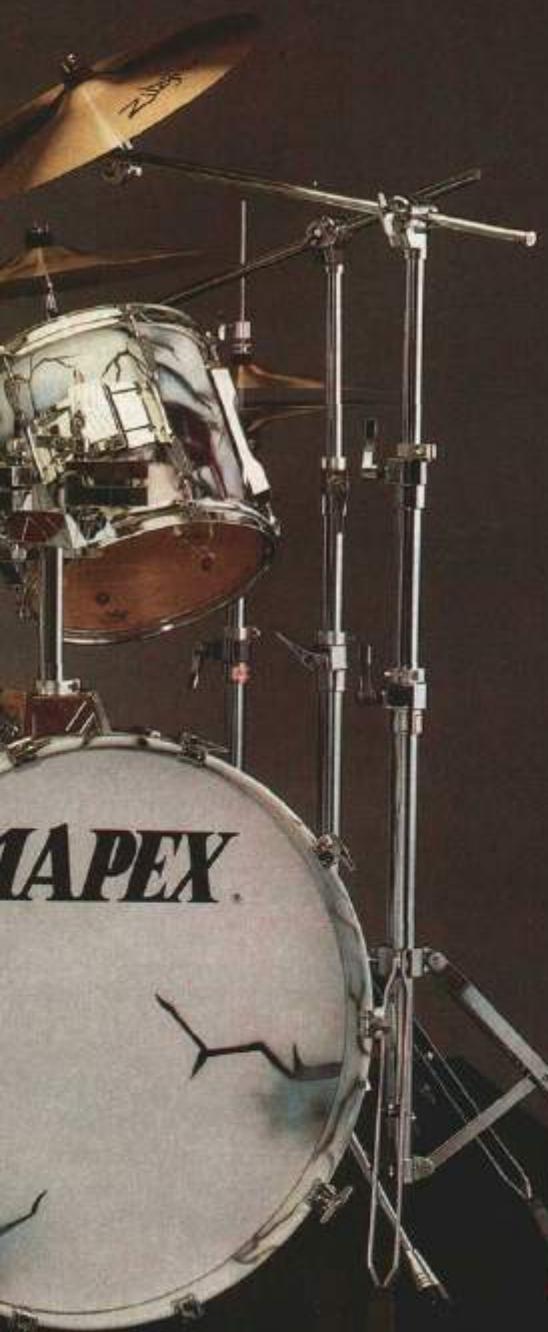


WIN

THIS CUSTOM
PAINTED 9-PIECE
PRO OUTFIT

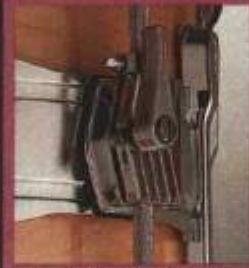
REGISTER AT YOUR AREA MAPEX DEALER LISTED

FEATURES THAT MAKE DOWNRIGHT ORDINARY!!!



MAPEX

IN THIS AD



"Zero Contact"
Floor Tom Legs



"Zero Contact"
Tom Mounts



Versatile Snare
Stand Ball Socket



No-Creep
Hi Hat Spurs

See them at these
authorized dealers

Strings & Things	A World of Music	Manny's Music
Andalusia, AL	Augusta, GA	New York, NY
MusicMaker	Music Depot	New Music
Little Rock, AR	Bremen, GA	Albany, NY
Music Unlimited	Carl Corbin Music	Music Land
Dublin, CA	Macon, GA	Lindenhurst, NY
Gelb Music	New'd Sound	House of Guitars
Redwood City, CA	Athens, GA	Rochester, NY
Peter Jones Music	John's Music	Pearson Music
Bakersfield, CA	LaGrange, GA	Durham, NC
Fountain Valley Music	Rutland's Music Inc.	Edwards Music
Center	Valdosta, GA	Fayetteville, NC
Huntington Beach, CA	McKay Music	Action Music
Fountain Valley Music	Davenport, IA	Charlotte, NC
Center	Studio 7 Music	Tempo Music
Westminster, CA	Aurora, IL	Hendersonville, NC
Orange County Drum &	McKay Music	Lentine's Music
Percussion	Moline, IL	Akron, OH
Laguna Hills, CA	R & B Music	Lentine's Music
San Diego Drum &	Mundelein, IL	Cleveland, OH
Percussion	Samuel Music	Coyle Music Center
Vista, CA	Effingham, IL	Columbus, OH
Mr. Music	D.J.'s Rock & Rock	Metronome Music
Ft. Collins, CO	Benwyn, IL	Manfield, OH
The Music Man	Opus 1 Music	Academy Music of
Jacksonville, FL	Evanville, IN	Solon
Mike's Music	Moore Music	Solon, OH
Ft. Walton Beach, FL	Crester, IA	C.A. House Music
Nice House of Music	Starkey Music	St. Clairsville, OH
Orange Park, FL	Wichita, KS	Musician's Alley
Guitars Plus	Dixie Music Center	Sandusky, OH
Orlando, FL	Louisville, KY	C.A. House Music
Music Shack	House of Music	Zanesville, OH
Orlando, FL	Elizabethtown, KY	Discount Music
Paragon Music	Willis Music	Greenburg, PA
Tampa, FL	Florence, KY	Phil's Music Inc.
Gattuso's Music City	Baker Music	Mauldin, SC
Bradenton, FL	Baker, LA	Jimmy Roger's
Marc's Music Mart	Werlein's for Music	House of Music
Port St. Lucie, FL	Metairie, LA	Seneca, SC
F Sharp Music	Gordon Miller Music	Haines Music
Coral Springs, FL	Center	Gaffney, SC
Musician's Discount	Towson, MD	Low Country Music
Center	Jack's Drum Shop	Charleston, SC
Miami, FL	Boston, MA	French's Music
Ponce de Leon Music	Limelight Music	Cleveland, TN
Center	Rochester Hills, MI	Mainstream Music
Cumming, GA	Scanlan Music	Odessa, TX
Bigham Discount Music	Taylor, MI	Grant's Drum City
Dekton, GA	Trudell's Music Co.	Irving, TX
Davis Music	Garden City, MI	International Sound &
Tifton, GA	Music Quarters	Light
Jackson Music	East Detroit, MI	Houston, TX
Riverville, GA	Marguerite's Music	Strait Music
Atlanta Pro Percussion	Moorefield, MN	Austin, TX
Smyrna, GA	Wilken Music Co.	Beto Music
Wallace Reed Musical	Sedalia, MO	Laredo, TX
Instruments	Lou Rose Music	Zoo Music
Duluth, GA	Center	Dallas, TX
Jennings Music	Edison, NJ	Dukes' Music
Marietta, GA	Imperial Guitar &	Longview, WA
Record Heaven	Soundworks	
Griffin, GA	Newburgh, NY	

MAPEX®

Distributed by Gibson USA 1818 Elm Hill Pike, Nashville, TN 37210

Trigger Perfect Acoustic Drum Triggers

■ by Rich Watson

**Well...maybe they aren't perfect.
But these triggers do offer some
excellent performance qualities.**

Electronic drums may never find much of a niche in speed metal or trad, but as the ergonomic differences between electronic and acoustic drums fade, so too have the unspoken rules that barred electronics from other formerly sacred genres. As a result, synths, samplers, pads, and interfaces are popping up in some unexpected contexts, driven by talents as stylistically diverse as Dave Weckl, Matt Cameron, Peter Erskine, and Paul Leim. Southern California's Trigger Perfect offers a line of acoustic drum triggers that bridges the two worlds, enabling drummers to access sampled sounds and MIDI magic while retaining the superior dynamic range and familiar feel and psycho-acoustic properties of their own "real" drums.

The three models reviewed include the *SC-10*, a drumhead contact trigger; the *SC-20*, identical to the *SC-10* except for its additional transducer; and the shell-mounted *SMT-10*. Each features a sensitivity attenuator, which, when adjusted with a jeweler's screwdriver, fine-tunes the spike to optimize any acoustic drum trigger interface combination. I tested the *SCs* on Ludwig 5" *Supraphonic* and 6½" *Super Sensitive* snare drums, and the *SMT* on a Ludwig 8x12 rack tom, a 16x18 floor tom, and a 14x24 kick. All were interfaced with a KAT *drumKAT*.

The SC-10

The *SC-10*'s single trigger head—a piezo transducer imbedded in a flat red rectangle of epoxy resin—affixes to the surface of a batter head with squares of double-sided foam tape. The tape's acrylic-based adhesive was formulated to resist the chemical breakdown commonly caused by plastic drumheads. A 5"-long, 26-gauge shielded lead connects the sensor to a 1/4" phone jack. The jack, in turn, snaps into a gray plastic holder that attaches to the drum shell (also with double-sided tape).

To help prevent the sensors from becoming detached when the drumhead is really pounded, the contact area of uncoated

drumheads should be roughed up with fine sandpaper, and all heads should be cleaned with rubbing alcohol. Hard hitters may wish to further secure the sensor by covering it with a piece of duct tape.

The quality of the *SC-10*'s signal appeared to present no tracking difficulties to the *drumKAT*. I achieved the best results by placing the sensor about 1" from the rim, with its sensitivity control at almost full throttle. At this setting, and with my *drumKAT*'s mask time reduced to 20 ms, the *SC-10* transmitted every stroke of a buzz roll and read notes played as quietly as I could play them. I was impressed! With no muffling on the batter head, harder hits at this setting generated some faint double-triggering. Backing off the *SC-10*'s sensitivity control eliminated it instantly, but I chose to muffle the head a bit with the old faithful toilet paper and duct tape. This solved the problem without sacrificing any of the trigger's superb responsiveness.

The SC-20

According to Trigger Perfect's pamphlet, *1992 Trigger Line And Triggering Tips For All Controllers*, the *SC-20*'s "extra" shell mount transducer is designed to enhance dynamic range and sensitivity. Optionally, both sensors may be mounted on the drumhead, or one may be mounted on the rim. While one of the two *SC-20* sensors worked beautifully (more on this later), I detected no improvement over the single-send *SC-10*, which, as I've already mentioned, is excellent. As an experiment, I removed the head-contact send entirely. Alone, the shell-contact send only started triggering on the harder hits. Trigger Perfect's Mike Snyder told me later that the real value of the extra transducer is as a backup in case the other is damaged. Since one *SC-20* costs less than two *SC-10s*, this may be attractive to the cost-conscious. If I suggest that, as far as my testing revealed, two sensor heads are not better than one, it is again less a criticism of the *SC-20* than a declaration that the *SC-10*'s performance left no room for improvement.

The SMT-10

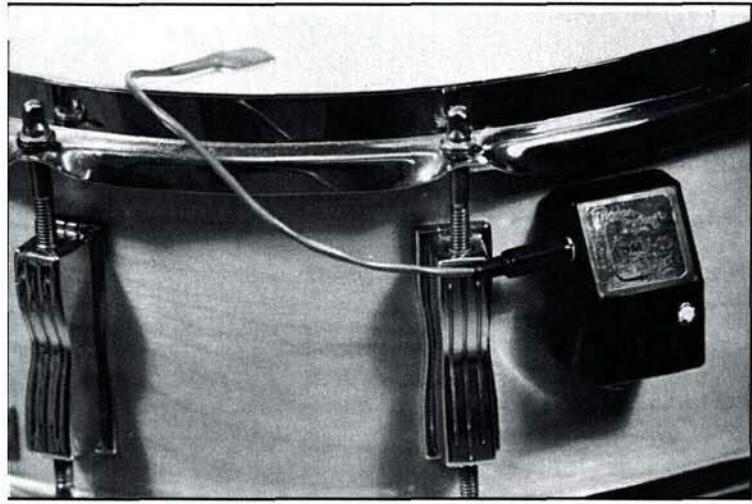
Unlike the triggers described above, the *SMT-10* sensor is contained in a black plastic housing that is roughly 2"x1 5/6" x 1 1/16. With no exposed circuitry, it is more resistant to damages that might be incurred during tour work or in situations demanding frequent set up and tear down.

A diagram in the trigger's instructions suggests placement of the *SMT-10* on various drum shells, including that of the snare drum. The supplemental *Tips For All Controllers* pamphlet, however, indicates that the *SMT-10* is not recommended for snare drums. The latter is correct; snare drum shells do not vibrate sufficiently (nor, I was informed, at suitable frequencies) to be read by the *SMT-10*.

Unfortunately, the three *SMT-10s* I tested didn't fare much better with toms or kick. At settings recommended by Mike Snyder, the *SMT-10* only began triggering on the high side of



The SC-20



The SMT-10

mezzo-forte. With the *drumKAT's* gain and the trigger's sensitivity pot maxed, the responsiveness was fair, but no amount of tweaking of threshold, mask time, low and high dynamics, or number of scans of the spike got rid of the resulting double-triggering. As it turns out, I was expecting too much. A couple of drummers I consider to be acoustic-trigger experts informed me that *no* shell-mount trigger possesses low-dynamic sensitivity equal to that of head-mounts or trigger pads. Their theory was supported when I tested the *SC-10* on the shell of the floor tom. The same trigger that could've picked up Radio Free Atlantis from the drumhead was suddenly as deaf to soft playing as was the *SMT*.

Design Durability

Warranties on Trigger Perfect products are based upon legal minimums, so they will vary—usually 30 to 90 days—from state to state. Mike Snyder claims to be "generally liberal" about returns beyond the warranty period, except for cases of obvious abuse. I make an issue of the warranty because I'm not quite convinced of the products' durability. An entire first set of triggers I received from Trigger Perfect behaved much as I described the *SMT-10s* above. A second shipment of six triggers performed markedly better. Since the first batch was made up of much-used demos, they may have been abused in prior tests, or they may have deteriorated with age—as is the natural fate of piezos, according to Mike. But even within the second set, fresh from the factory, the triggers' performance was inconsistent; one sensor on one of the *SC-20s* was slightly less sensitive than the other.

My concerns about durability were not diminished by the accompanying literature's warnings of various ways the *SC-10* and -*20* can be damaged. These include subjecting the lead

wire to "undue strain," bending the transducer when removing it from the drumhead, and striking it with a drumstick. I suspect that many drummers would say that the latter scenario and minor accidents such as occasionally snagging the leads with a piece of hardware "come with the territory" of drumming.

On the other hand, one of the West Coast's leading music retail chains confirmed Mike Snyder's claim that very few Trigger Perfect products are returned as defective. Durability was in fact one of the reasons that, at present, Trigger Perfect is the only acoustic drum trigger they carry. Yes, these are conflicting impressions. Go figure. Suffice it to say that the basic *SC* design is more vulnerable to breakage and will require greater care in handling than would acoustic drums or trigger pads.

Conclusions

Trigger Perfect *SC-10* and *SC-20* head-mount triggers provide exceptionally sensitive and dynamic response. Their unique trim pot assists in matching their signal with any interface, and in the elimination of false and double signals often encountered when triggering from acoustic drums. Compared to drums or trigger pads, they are delicate; their roadworthiness will require special care. I would recommend the *SMT-10* shell-mount trigger only secondarily to the *SCs*, and then only if sound source triggering is not required below a moderate volume level.

Prices for the *SC-10*, *SC-20*, and *SMT-10* are, respectively, \$39.95, \$59.95, and \$49.95. Further information is available from Trigger Perfect Transducers, P.O. Box 60065, Pasadena, CA 91116.



Modern DrummerWare: SPECIAL CLEARANCE SALE!

ALL ITEMS REDUCED!



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



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



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



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



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



STADIUM TANK TOP: Stand out, and be cool and comfortable as well, in MD's brilliant orange "neon" tank top with royal blue logo. 100% 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.

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.



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.

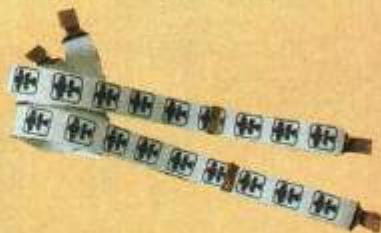


STAGE TOWEL: A must for every drummer working under hot stage lights. Wipe it off with MD's cotton terry hand towel, with handy grommet to hang off a tom-tom.



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



...Fashion For Today's Active Drummer

Item	Size*	Quantity	Price Each	NJ Residents Only**	Shipping & Handling Each	Total
Clubdate Jacket			\$55.00	---	\$4.50	
Warm-Up Jacket			\$35.00	---	\$4.00	
Soundcheck Sweat Shirt			\$15.00	---	\$2.50	
Soundcheck Sweat Pants			\$18.00	---	\$2.50	
The MD-Tee			\$ 9.00	---	\$1.50	
Tour Top			\$10.00	---	\$1.50	
Travel Cap			\$ 3.00	---	\$2.50	
Rehearsal Cap			\$ 8.00	---	\$2.50	
MD Suspenders			\$ 7.00	---	\$1.50	
MD Patch			\$ 2.00	\$ 2.14	\$1.50	
Stage Towel			\$ 6.00	\$ 6.42	\$1.50	
Bandstand Quencher			\$ 3.00	\$ 3.21	\$2.50	
Grand Total						

* If size ordered is not available, next size larger will be shipped.

** NJ State Sales Tax Included

Mail payment and order form to: Modern DrummerWare
c/o Modern Drummer Publications
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.

Ship To:

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

Noble & Cooley Color Matched Hardware



Noble & Cooley is now offering powder-coated hardware to match the paint colors of their *Horizon* drumsets. Black or white powder-coated hardware is also available, and chrome rims and lugs are still offered as standard. *Horizon* drums include 8", 10", 12", 13", 14", and 16" toms and 18x20, 18x22, and 18x24 bass drums. **Noble & Cooley, Water St., Granville, MA 01034, (413) 357-6321.**

Roland Compact Electronic Drum System

Roland's new *Compact Drum System* integrates a 16-bit sound source with dynamic-sensitive pads and foot triggers. The system's *TD-7 Percussion Sound Module* features 256 drum waveforms, plus sound-editing capabilities that can provide up to 512 sounds. When used with a *PD-7* pad, the *TD-7* can simulate rimshots and choked cymbals. (The *TD-7* also features a built-in sequencer, and can be used with other types of triggers or within a complete MIDI system.)

PD-7 pads are 7½" in diameter and can be used as snare, tom, cymbal, or hi-hat pads. The *KD-7* kick trigger will work with any pedal, has a feel similar to that of an acoustic bass drum, and is also dynamic-sensitive. Mix inputs allow two *KD-*

7s to be chained for double-bass effects. The *FD-7* pedal can be used to simulate acoustic hi-hat tonal variations as well as those of other sounds.

According to Roland, the entire system is compact, lightweight, and easily transportable in two small bags when broken down. **Roland Corp., U.S., 7200 Dominion Circle, Los Angeles, CA 90040, (213) 685-5141.**

Firth Shogun Sticks

Vic Firth's new series of drumsticks, *their American Shoguns*, are made from Japanese Shira Kashi white oak and manufactured in Firth's U.S. factory. The line includes wood- and nylon-tip versions of their *5A, 5B, 2B, 7A, and Rock* models. Shira Kashi oak is a dense wood, which, according to Firth, adds stronger drum-sound projection, brighter cymbal definition, and deeper, more cutting cross-stick sounds. **Vic Firth, Inc., 323 Whiting Ave., Unit B, Dedham, MA 02026, (617) 326-3455.**



Sabian Cymbal Trap Case

Sabian's hinged, hard-shell *Cymbal Trap* is designed for the rigors of travel and features a rigid design, large holding capacity,



"easy grip" handle, center bolt, and recessed latches. According to Sabian, it is similar in design to a flight case, but without the added weight or cost. The case also provides a safe distance between cymbals and the case's shell, which adds more protection. **Sabian, Ltd., Meductic, New Brunswick, Canada, EOH 1LO, tel: (506) 272-2019, fax: (506) 272-2081.**

Haines Black Oyster Pearl Drum Finish



Haines Music's drum re-covering department is now offering 1960s-style black oyster pearl drum finishes. A reproduction of the color and pattern used by Ludwig in the '60s, the newly manufactured material is available for vintage drums as well as new Ludwigs of any configuration. **Haines Music, 241 Market St., Sunbury, PA 17801, (717) 286-7011.**

Easton Ahead Grip Tape

According to its makers, Easton's *new* *Ahead* drumstick grip tape provides optimum gripping, comfort, and longevity. The tape has a moisture-absorbing feature, and comes in packs of two synthetic grips and two pieces of finishing tape, plus instructions.

Contact **Big Bang Distribution, 9420 Reseda Blvd., Suite 350, Northridge, CA 91324.**



White Premier Marching Hardware

Following positive reaction to the Crossmen drum corps' use of red Premier drums with white hardware in 1991, the company has announced the availability of white hardware as a special-order item with all their marching snare drums, multi-toms, and bass drums. **Premier Percussion U.S.A., Inc., 1263 Glen Ave., Moorestown, NJ 08057, (609) 231-8825.**

Meinl Marathon Bongos



Meinl's *new* *Marathon* bongos feature a low price tag, para wood shells, and black, powder-coated hardware. **Roland Meinl Muskinstrumente, Postfach 1549, An den Herrenbergen 24, W-8530 Neustadt a.d. Aisch, Germany, tel: (09161) 78 80, fax: (09161) 58 02.**

Mix Bookshelf

The tenth edition of *Mix Bookshelf* is now available. The latest, 44-page issue features over 575 new textbooks, reference manuals, and instructional videos on professional recording and other music-related topics. *The Bookshelf* is an ideal source for hard-to-find information on recording technology, acoustics, sound reinforcement, digital audio, MIDI, musical electronics, and the music business. Every title in the *Bookshelf* has been reviewed by *Mix* magazine for content, accuracy, and timeliness, and each listing in the catalog is accompanied by concise descriptions. *Mix Bookshelf* is distributed free of charge and can be obtained by contacting **Mix Bookshelf, 6400 Hollis #12, Emeryville, CA 94608, (510) 653-3307, (800) 233-9604 (24-hour), fax: (510) 653-5142.**



!!! WIN !!!! WIN !

A SENSATIONAL SONOR GIVEAWAY—INCLUDING A FORCE 1000 DRUMKIT!

One lucky first-prize winner will receive...

**A Force 1000 Drum
Kit including:**

16x20 Bass Drum
10x12 tom
11x13 tom
16x16 floor tom
6 $\frac{1}{2}$ x14 snare

with

1000 series hardware
(Cymbal stand, Hi-Hat
stand, Double Tom hold-
er, Snare Drum stand,
and a Drum Pedal)

(Kit available in red, white, or black.)

plus

A full set of Sonor
Wearables, including
a Varsity Jacket,
Long-Sleeve T-Shirt,
Sweat Set, and more!

Five second-prize winners will receive...

A set of Sonor sweats (long-sleeve sweat shirt and pants)

Ten third-prize winners will receive...

A Sonor long-sleeve T-shirt

RULES

- 1) Submit standard-sized postcards only. Be sure to include your name, address, and telephone number.
- 2) Your entry must be postmarked by December 1, 1992.
- 3) You may enter as many times as you wish, but each entry must be mailed individually.
- 4) Winner will be notified by telephone. Drums to be shipped to winner freight collect.
- 5) Previous *Modern Drummer* contest winners are ineligible.
- 6) Employees of *Modern Drummer* and the manufacturer of this month's prize are ineligible.

! WIN !!!!! WIN !!!

All you have to do is correctly answer this question:
What Colour-ful Sonor artist won in the Up & Coming category of Modern Drummer's 1989 Readers Poll?



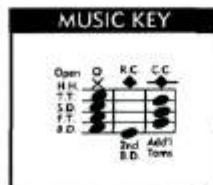
If you think you've got the right answer, send it in on a postcard, along with your name, address, and telephone number to:

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



Back To The Dregs

■ by Rod Morgenstein



This past February I had the pleasure of reuniting with the Dixie Dregs for an East Coast concert tour, during which we recorded the album *Bring 'Em Back Alive*. The Dregs are an instrumental fusion group whose musical style includes rock, jazz, classical, and bluegrass. The drum beats and fills that follow are from this live album and utilize various techniques and concepts that have appeared in some of my previous articles.

This first example is the opening fill from "Country House Shuffle." Measure 2 is a cross rhythm; by accenting every fourth note of the triplet pattern—as opposed to the first note of each triplet—a 3-over-4 feel is created.

Example 2 is a double bass beat taken from the bridge of the same song.

Example 3 is the main beat to "Assembly Line." All unaccented snare notes are ghosted (played as quietly as possible). This song was named, in part, due to this constant, repetitive 16th-note beat.

Example 4 is a bare-bones illustration of the beat from the first section of "The Odyssey." It is in the odd time signature 13/8, which can be broken down into one group of four counts and three groups of three counts (1234, 123, 123, 123) to facilitate counting. The idea with this "bare bones" beat is to be creative with it. Experiment playing different patterns with your hands while keeping the constant 8th-note pattern on the bass drum.

Also from "The Odyssey," this next beat is played during the keyboard and guitar solos. It is in 4/4, but the 16th-note feel should be felt as four groups of three counts and two groups of two counts (123, 123, 123, 123, 12, 12) equaling a total of sixteen 16th notes.

Being fans of Led Zeppelin prompted us to do a cover version of "Kashmir." To put our signature on it, we dressed up the instrumental interlude section (which is used throughout the song as a segue between sections). The Led Zeppelin recording uses the following rhythmic pattern on the guitar and keyboard:

To give it a different flavor, though, we filled in the gaps of the original rhythm with 16ths on the guitar and drums.

Example 7 is the drum part of the violin interlude and guitar solo from the song "Holiday." The bass drum doubles the bass guitar/keyboard part, while the hi-hat plays upbeat accents to keep the groove.



Example 8 is the main beat from "Divided We Stand," and it uses ghost strokes and note displacement. (The last snare note of measure 2 is on the "&"—as opposed to the downbeat—of 4.) The ghost strokes add depth to the beat, while the displaced snare note splices it up with syncopation.



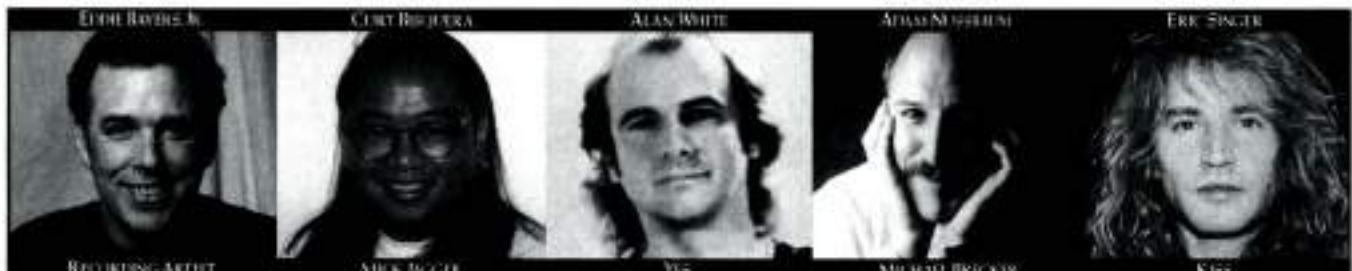
Example 9 is a two-surface ride beat from the second keyboard solo of "Kat Food," using both the ride cymbal and hi-hat as time keepers.



Example 10 is the first pattern from the drum solo in "Cruise Control," which goes through various stages and is one of several ethnic grooves found on the album.



Well, I hope that these "real-life" examples help you with some of the different ideas and techniques we've looked at in this column over the years. See you on the road!



RECORDING ARTIST

CHET BOGESS

ALAN WHITE

ADAM NUSSBAUM

ERIC SINGER

TEN GUYS WHO ARE LESS LIKELY TO THROW THEIR DRUMSTICKS INTO THE AUDIENCE.



FRANK CELENZA

LEREY HOLMES

STEVE DUNCAN

SANDY CHAIFFANT

DAVE STERNHELL

BABY ANIMAL

ZAVINER SYNDICATE

HOT CHOCOLATE NITES

KIS

RTZ

Our sticks are made of U.S.-select hickory and maple, have a great feel, and are 100% guaranteed to be straight. No wonder you'll find them firmly in the hands of more and more of the world's top drummers.

© 1992 Remo/Sabian Company

Chris Hughes

Drummer And Producer

■ by Geoff Nichols

Drummers who are also successful producers are rare. This is probably because most drummers lack harmonic knowledge and songwriting skills, and instead get wound up in the mechanics of playing their instrument. But those who embrace the broader rudiments of music and electronics can become very sought-after. Chris Hughes has a great love of things percussive, but has always had an equally deep fascination with the art of recording and the processes of musical structure and arrangement.

Chris's parents—both keen jazz fans—ensured that his younger years were colored with the sounds of Ellington, Garner, and the classics. A trip to London's Hayward Gallery in 1972 to witness Steve Reich's monumental avant-garde work "Drumming" made a lasting impression. And when not learning to drum by listening to Ringo, Ginger Baker, and Mitch Mitchell, Chris was experimenting with tape recorders, making backward piano loops, and seeking further awareness from his neighbor Peter Zinoviev, who pioneered early EMS synths.

In 1977 Chris took some "whacky" tapes to Dave Bates at Phonogram. Predictably, Dave said there was nothing he could do with them, but he recognized Chris's sense of production and promised to phone if anything unusual came up. Six months later, he called Chris to produce—with Bates's help—three demos for a Liverpool band called Dalek Eye, and thereby gain some studio insight.

"We were supposed to do three demos over a weekend," says Chris. "I wanted to organize them into something vital, unusual, and complete, and I actually managed to get two of them finished. The head of A&R said, 'These are fine; we can release them!—which they did in 1977/78. So then I was asked to do the LP at Rockfield.

"I had a great home-enthusiast's sense of electronics and tape recorders and the logic behind a signal path," Chris continues. "But I had no formal studio training—just an intuitive common-sense approach. Luckily, the engineer at Rockfield was Hugh Jones, who I'd been at school with. He taught me an immense amount of stuff."

The next person who didn't like Chris's experimental tapes—but again sensed a talent—was Ian Tregoning. Ian was handling Adam & the Ants, and he asked Chris for suggestions



regarding some of Adam's songs that Ian thought could be hits but that had been recorded poorly. "At the time," recalls Chris, "Adam was forming a new band with Marco Pirroni, who'd been in Siouxsie & the Banshees. We went down to Rockfield with Adam and Marco and cut two tracks with John Moss from Culture Club on drums. As a result, Adam got a publishing deal from EMI."

Hughes then helped Adam to audition drummers: "He had an inkling that he wanted a sort of Burundi, rumbling drummer." At the end of the day Adam persuaded Chris to take the drum seat. "We got signed by CBS," says Chris, "and I produced and did all the drumming on both *Kings Of The Wild Frontier* and *Prince Charming*.

"All the drums were done 'by hand,'" Chris continues, "with an analog click from what we called a drum box in those days. It was a non-programmable *Mini Pops Junior*—a mambo/fox-trot sort of thing. Nothing was synced. On the first track of the second album, called "Scorpions," we overdubbed loads of drums and percussion, then had a second 2" tape machine with the loop running and built the rest of the track on it—sort of predating in an analog way what people now do digitally. The drumming was done specifically with a loop in mind—not like today, when people find a nice bit of drumming and sample it."

In 1983 Dave Bates asked Chris to work with Tears For Fears. "Roland Orzabal and I spent a lot of time discussing production and rhythm and drumming," says Chris. "Roland's very good at song construction, and I had a firm handle on how I wanted the rhythm to be. The first album was all programmed, with an *Emulator* triggering the early Linn. For the second album, in 1984, I got a BBC computer and MIDI package. The story behind "Everybody Wants To Rule The World" is that Roland played a couple of chords with a shuffle beat, but

UNCONVENTIONAL

DAVE ABBRUZZESE • DW DRUMS



Dave Abbruzzese's set-up includes DW Drums (5x13, 4x14 Snares, 10x12, 14x16, 16x18 Toms, 18x24 Bass), DW Pedals (5000T BD Pedal, 5500T Hi-Hat) and DW Hardware (9500 SD Stands, 9700 Cymbal Stands, 9900 Tom Stands).

For young rock drummers like Pearl Jam's Dave Abbruzzese playing the drums means going all out, taking chances, stretching the limits. That's

why Dave and so many other top alternative players choose DW Drums, Pedals and Hardware.

The exclusive features of DW Drums include Timbre Matched, reinforced, multi-ply Maple shells

and guaranteed perfect sound edges plus an incredible selection of FinishPly™ or hand-rubbed Lacquer finishes. Because they're the only drums that are uncompromisingly designed and built to

set standards without setting limits, DW Drums may be just as unconventional as the drummers who play them.



Drum Workshop, Inc. • 101 Bernoulli Circle, Dept. D • Oxnard, CA 93036

To receive the latest DW Drums catalog send \$5 (for postage and handling) along with your name and address.

he wasn't too sure about the song. So I played a shuffle rhythm into the computer and had the chords going 'round and goaded him into finishing the song. For the actual record, I drummed two takes on top of the programmed shuffle, listened to what I'd played, and then scored out the most expressive bits and programmed them. The feel was clearly the machine, which got it right from day one; the playing was to get the expression—the punctuation and the emotional breaks."

There's a continuity from the heavy tom-tom shuffles of the Ants to the cool shuffle of Tears For Fears. "In between the first and second TFF albums," says Chris, "I did 'Dance Hall Days' for Wang Chung, and that was a shuffle. We programmed the beat with an old LMI, and I didn't think the shuffle percentage was sitting exactly right. So their drummer, Darren, and I overdubbed sets of RotoToms to get the human version of the shuffle, which is pushed slightly; the Linn was slightly 'lazy.' We just raced it a little and it kind of ripples because there were quite a few overdubs.

"In terms of studio production history," says Chris, "drum machines are very new. With any new instrument, you quickly find what it does easily: Every instrument has a cliche, and you quickly get a result that is convincing. It's the second wave of these pieces of equipment that will be exciting, when the language of the music has been enriched by their having been around awhile and people start to compose music with the gear as an integral part. Any musician who is primarily concerned with the creative process of music should welcome it. Look at the piano: It's an immense machine full of levers. You can't bend the notes; there are loads of things you *can't* do. But you learn how to express yourself through it. Drum machines are the same, so people who say categorically that the drum machine will never mean anything have got to be fundamentally wrong.

"Another battlefield for many people is the use of computers," Chris continues. "If you're writing music using a computer, a large part of it is like having paper and pencil: using the memory notepad and data-basing ideas for later recall. Then there's using it to generate versions of your musical ideas: The software allows you to play things backwards, arpeggiate, transpose, or change tempi. And when you get the final piece, it may even be played by the computer. Some music played by computer can be charming; some is boring as hell. It's all so new. But it's here to stay—hopefully in the sense of being fully integrated with the language of music and with all the other instruments in the orchestra."

With his affinity for machines and computers, does Chris still get to drum? "The most recent bits of studio drumming I've done were for Howard Jones and Tori Amos. In both cases I was working with Ross Cullum, and it boiled down to discussing the vibe of the track, sampling bits of full-kit drum-

ming, and doing digital architecture: making loops, discussing where the fills were needed and constructing them, and doing takes to get the right expression. The last bit of drumming for Tori Amos was done in the control room with ddrums via an Apple *Mac* and Roland *S770* sampler. I set up a *Sonorlite* drumkit, which Ross sampled beautifully. Then I played the samples via the ddrums. The fills were deliberately not quantized. When you listen to a fill that sounds expressively right, and then look at the computer, you may see that a certain beat is clearly late. But you also start to see the 'lilt,' which could help you with future programming."

Is this combination of real and electronically produced drumming the future? "I don't know," Chris replies. "But I've been quite excited by it. From a producer's point of view, if you're working with the vocalist or guitarist, you can say, 'That bit's great, but the next bit needs work.' That piece-by-piece construction process is very difficult with acoustic drums, since dropping in the full kit is tricky. But with the present technology of samplers and hard-disc recording, you can do bits of drumming at certain places that are right for those bits of the song; you're not under the pressure of putting up with the best complete take. You can actually be microscopic and as constructionalist with drums as with the guitar part or the vocals. Some drummers still believe that they should count the track in, click the sticks four times, and pump. I come from a history of that myself, and I adore watching

drummers who get their back and shoulders into it and deliver a cracking piece of rhythm-track drumming. But with the technology today, a producer can work with a drummer and say, 'Your drumming's gorgeous here, but let's have a look at the bass drum part' or 'Your fills here are over the top; you're being expressive in a live way and maybe missing the sensitivity.' And if the drummer has musical sensitivity, he or she might say, 'Well, actually I *can* put something here that the other guys will love.' Then the rest of the band might start to realize that a drum track can be more than something you simply put your guitars on top of. They'll love that expressive approach.

"Having said that," continues Chris, "I'm not saying that technology should swap for great intuitive drummers who just do it and it's great and the rest of the band love 'em. Fantastic. But the ability to do overdubs that guitarists enjoy should also be available to drummers. I've noticed that drummers often have a feeling for production or arrangement for areas other than their drumming. They'll say, 'Those guitar chords could repeat here' or 'That section could be done twice.' With the new technology, they could apply that same sense of arrangement to their own parts. They could say, 'I'll overdub here' or 'I could drop that bit in.'"

As both a producer and a drummer, Chris has a pragmatic

"A drum
track can be
more than
something you
simply put
your guitars
on top of."



approach to getting drum sounds. "Getting a great drum sound is a balance between the drums sounding great in the air—a beautifully tuned set of drums—and sounding great on the track. For example, Ringo may put a tea towel on the drums—which in drumkit sound terms is shocking—but it's fabulous on the track. If we're talking about the angst of getting a drumset sounding great on a recording, the process I go through is as simple one day and as depressing the next as for anyone else. I try to make sure the kit's tuned sensibly, and I'm happy to change the mic's, EQ, compression, and the like, if necessary. The major problem is that tuning a kit is equivalent to a guitarist changing things like the amp settings, the tone, the reverb, the compression.... It's not about making the first rack tom resonate 'round about D, it's about making the balance of the drumset tonally right for the song. Say the guitarist plays the track with a *Strat* and an *AC30*. Later, you decide a *Les Paul* and a *Marshall* would be better. So the guitarist re-tracks the part. But what does the drummer do—get another kit? The finances and time concerns of making records don't usually allow that. And what if each song demands a different set of drum sounds?

"With digital recording, everybody's got a library of drum and percussion samples with which to make their demos at home. So you'll hear tracks based around the character of a cuica or timbale sample. This, in turn, means that modern-day songwriters and producers want their drum sounds more varied when the final tracks are cut. They're not satisfied, in many cases, with just 'Bob's set of drums.'"

Ask for His Autograph.

Frank Zappa, Missing Persons and Jeff Beck have all called on Terry Bozzio's unique talents. But when Terry wanted a new drumstick for his distinctive sound, he called on Pro-Mark. The Terry Bozzio 777 is the newest addition to Pro-Mark's famous Autograph Series. Sold in the best music stores worldwide. For a sample pair send \$6.00 (limit one pair).



TERRY BOZZIO

Autograph Series

PRO-MARK

The World's Class Drumsticks

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

Trigger Perfect

HCC-1 Head Contact Trigger Clip



EASY TO USE!

FITS ALL RIMS!

PREVENTS SEPARATION!

MASKS OUT DOUBLE TRIGGERS!

PROTECTS TRIGGERS FROM STICK HITS!

Also Ask About Our Full Line Of Trigger Products
Featuring The Famous SC-10:

"...The SC-10's performance left no room for improvement...Trigger Perfect's head-mount triggers provide exceptionally sensitive and dynamic response." (*Modern Drummer*)

Call Our New Toll-free Number For Dealer
Information: (800) 487-9927

P.O. Box 60065 • Pasadena • CA • 91116
(800) 487-9997 fax

NEW!



THE PAD-L™

THE PRACTICE PAD THAT STRAPS TO YOUR LEG OR WRIST.

- light weight
- compact
- durable acrylic
- neoprene rubber pad
- natural stick rebound and feel
- two colors, red & black



IDEAL FOR DRUMMERS ON THE GO!

Strap to the wrist, zero in on fingers, build muscle & add speed.

See your local dealer or order direct. Send \$18.75
(includes shipping, handling and sales tax) to:

Creative Projects.

1281 Uhipi Street, Kailua, Hawaii 96734
TEL. (808) 262-2022 FAX (808) 537-1818

INT. PEGORINI

READERS' PLATFORM

continued from page 6

Jeff Porcaro was able to breathe life into all the music he played. Furthermore, he was able to inspire an entire generation of drummers (and quite possibly generations to come). The notes he played were not just notes, but more like an entity that lived within the music.

For many, music is the vehicle by which

they express the things in their lives. For others—the great ones—music is a life in itself. Jeff was one of those people who, when he played music, made you feel like you knew the man. I always thought that when I had children, they would grow up listening to Jeff Porcaro and be just as inspired by him as I am. I made a list of three or four drummers I'd love to see

before I die; Jeff's was the top name. I am crushed. Without Jeff, it seems as though the air that we breathe is just a little less sweet, and my ears certainly feel as though they have been cheated. Jeff Porcaro will be terribly missed—but never forgotten.

Ian Braun

Jefferson City TN

THE MAPEX P700 PEDAL
SOLID, SILENT and SIMPLE
all because they're well engineered.
Every ADJUSTMENT was CONCEIVED
by DRUMMERS FOR DRUMMERS.

MAPEX.
Mapex Hardware is distributed by:
GIBSON USA
1818 Elm Hill Pike, Nashville, TN 37210
GIBSON MUSIC CANADA LTD.
25 Coronet Road, Unit 10A, Etobicoke, Ontario,
Canada M8Z 2L8

I just read about Jeff Porcaro's passing a few minutes ago. The newspaper was left on my kitchen table unopened. I didn't have time to read the story, because I had to leave for a band practice.

Like most drummers, I try to think of players like Jeff—emulating their touch and feel. Jeff was the sort of drummer we all want to be: self-assured, a wall of feelings, a top-notch, in-demand musician. I thought about him while I played at the practice, and I was inspired to work.

For me, people like Jeff cannot go away. Jeff's touch with Steely Dan, Toto, Scaggs, Henley, Sayer, Dudek, Frampton—it made me smile, and it made me listen. I loved the man, even though I never met him or even saw him play. I just listened. There's a picture of Jeff in our practice room (a Pearl ad with Jeff's look that says, "I'm terrific!"). Yeah...you are, Jeff. I'm going to go to work with that in mind. God bless all of Jeff's family, friends, and fans.

R. LaFontaine
Hull, Quebec, Canada



MASTERS OF THE ART

JAZZ METHODOLOGY In Drum Music

ANDREW CYRILL offers you his insight, knowledge, expertise & expertise. Based on nearly 100 set shows & 30 years of professional solo drumming with artists like:



- Ceci Taylor
- Anthony Braxton
- Eddie Hubbard
- Muhal Richard Abrams
- Coleman Hawkins
- Bill Evans
- On this video Andrew offers you a wide variety of information
- Table of Core Exercises • On Screen Notation • Independent Coordination etc.
- Break Techniques



LATIN RHYTHMS Applied To The Drum Set

With the help of a few friends Steve demonstrates in a band setting several authentic Latin tunes. He then proceeds to break down the rhythms, taking them apart and explaining what they derive from. Steve shows you in simple ways how to play these rhythms on the drum set.

Long Note Short Note Technique • Playing & Editing Free Time • Sound & Effects with Percussion. Andrew also discusses several original jazz compositions which are performed in a trio setting with guest artists Fred Hopkins & Jon Suddeth.

90 min. **39.95**

min. **39.95**

STEVE HERREROS has worked with the biggest stars in Latin music.
• Mongo Santamaria
• Tito Puente
• Eddie Palmieri
• Puerto Valdez
• Gerry Gonzalez
• Hilton Ruiz
On this video Steve helps define the role of the trap drummer in Latin music.

LEARN CONGA DRUMMING From a Master



Giving you hand techniques, exercises & progressing to advanced. In addition, Getty demonstrates many different Tamborines, Timbales & Quinto Patterns as applied to various Afro-Caribbean rhythms. Several performed in ensemble setting. This video is packed with info. Whether you're a beginner or seasoned pro, Jerry will enlighten you.

65 min. **39.95**

EDUCATIONAL & INSTRUCTIONAL VIDEOS

THE GOLDEN KEY Sight Reading Session Master

HANK JAKAMILEO offers you an in-depth study of the basics of drum chart reading & its application to the drum set. Hank's sight reading skills have lead him thru usually insuperable musical barriers waiting with

- Leonard Bernstein
- Graeme Colman
- Raymond Ferguson
- Harry Belafonte
- Dozens of motion pictures & TV sound tracks
- Nearly 2000 standard jingles
- 30 Broadway shows
- Hank explains & demonstrates note values & rest values

The signs in a chart including time signatures, bass clef, treble, alto, bass, repeat signs, bar & final endings, D.S. acoda. Use of counting & metronome. This video is designed to educate the beginner or teach the pros the basics in learning to read drum charts. Includes on-screen notation & 32 page book.

87 min. **44.95**

ALCHEMY PICTURES

P.O. BOX 4128
QUEENS, NY. 11375

PLEASE ADD \$4.00
SHIPPING & HANDLING

**800-447-6498
718-997-0088**

PERCUSSION

TO ORDER ONE OF OUR
FULL CATALOGS, CALL
1-800-526-0508, OR WRITE
TO THE ADDRESS BELOW.

LP MUSIC GROUP



Alex Acuña
and the Spike®



Vinnie Colaiuta
with Ridge Rider® cowbell



Rob Affuso
with Cyclops®



Dennis Chambers
with the new Jingle Ring™



Matt Sorum
in the studio with LP
Photo by Robert John



Gregg Bissonette
with LP timbales

"When You're Playing With Guns, It's Good To Have LP Cover You"

—Matt Sorum, *Guns 'n' Roses*

With 10 patents, 1000 products and 30 years of experience, LP is the leader in providing diverse, superior-quality instruments to the greatest drummers in the world. The catalog attached to this page contains just a few of the most popular products made by LP, along with some of the drummers who not only inspired but helped create them.

LP products offer accomplished players such as Alex Acuña, Dennis Chambers and Matt Sorum unlimited options for customizing their sounds as well as their sets. Alex expands his live sound by incorporating the Spike® into all of his live performances. Dennis uses the new Jingle Ring™ on his hi-hat and

the LP Claw® for miking his drumset. Matt plays LP congas and timbales in his studio work.

Expanding the horizons of sound and performance is LP's way of staying true to our original idea of "authenticity in sound with uniqueness in design". Within the last year we've developed new and exciting instruments like the Cyclops® and our new Jingle Sticks™, while redesigning classics like the Black Beauty Sr.® cowbell and the African Djembe.

You can start to expand your sound by checking out LP's Mini-Catalog. Get to know us the way the best drummers in the world do. And Trust the Leader.®



Trust the Leader®

LP Music Group, 160 Belmont Avenue, Dept. 178, Garfield, NJ 07026 USA

Photos by Martin Cohen, except where noted

The Teacher Fallacy

■ by Frank May

As a professional drummer who also likes to teach, I see red whenever I read an article about a drummer and he or she uses George Bernard Shaw's famous quotation: "Those who can, do; those who can't, teach." I go off muttering to myself about the kind of person who would say such a thing. Then I wait for someone to send a letter to the editor disputing the claim—but it never happens! Well, as they said in the movie *Network*, "I'm mad as hell, and I'm not going to take it anymore!"

I could go on and on citing well-known instructors who can really *play*. But there are many more little-known teachers out there who are also excellent players. These competent teachers deserve better than being maligned by thoughtless people who haven't stopped to think about who they might be influencing.

Many great drummers, who obviously possessed a natural talent, still realized that formal training with a good teacher was necessary. Joe Morello studied with George Lawrence Stone and Billy Gladstone, Louie Bellson worked with Murray Spivak, and even the greatest of the great—Buddy Rich—knew that lessons were important when he went to Henry Adler. I doubt if any of those drummers would say that their styles were adversely affected, or that their teachers could not demonstrate what they were teaching. In fact, all of the great drummers that I have met or read about are always talking about their former teachers. Many hold them in esteem that borders on reverence. Usually they are also anxious to pass on what they learned from their teachers.

Of course, it is possible to educate yourself to a large extent. For example, if you drop out of school, you can still learn a lot from reading books. But it will take a long time, and even to do that you must have had some schooling to start with, so that you can read the books.

The thing to do is to find a good teacher. If you haven't heard of someone by reputation, then ask around or go to your local music store and pay for one trial lesson. If they won't let you have just one lesson, go somewhere else!

Drum teachers usually belong in one of the following categories:

1. Good players who are good teachers
2. Good players who are average teachers
3. Good players who are bad teachers
4. Average players who are good teachers up to a certain level
5. Average players who are average teachers
6. Bad players who are bad teachers

There *are* teachers who can't play, and who take money under false pretences. But don't lump *all* teachers together as drummers who couldn't make it as players.

Finally, let us consider the source of our troublesome quotation. According to Martin Gardner (in *Fads And Fallacies*, Dover Publications), in addition to his apparent distrust of teachers, George Bernard Shaw also did not believe that airborne germs caused diseases. In addition, he did not believe in vaccination, vivisection, eating meat, Caesarean operations, the removal of tonsils, or the removal of the appendix. Now, most people wouldn't dispute the fact that Shaw deserves his reputation as a playwright. However, it is not likely that many of his other ideas would have met with quite so much popular support. Here, though, *are* some words that are worth remembering:

"The art of teaching is the art of assisting discovery."

Mark Van Doren

"A teacher affects eternity: No one can tell where his influence stops."

Henry Adams

Perhaps the drummers who malign teachers have had a bad experience with incompetent teachers and decided that all teachers were the same. But by repeating the Shaw quotation, they do thousands of very dedicated teachers a disservice. Even worse, by their bad advice they influence young, impressionable drummers into believing that lessons are not necessary. After all, kids usually think that "stars" are infallible.

There are many reasons why lessons with a good teacher are advisable. Lessons will hasten a student's progress. Bad habits can develop when you don't have a teacher to help you avoid them, and they are harder to get rid of the longer they go unnoticed. Inability to read music delays the development of tech-

"Great drummers I have met are always talking about their former teachers. Many hold them in esteem that borders on reverence."



MIDI-CYMS®

Ever wished for
MIDI CYMBALS
that could be "choked",
had zone-isolated bells and the
playing feel of acoustic cymbals?



Or how about a pair of
Electronic Hi-Hats that
mounted and played
like your acoustic ones?
Well....WISH ND MCREE!



ELECTRONIC PERCUSSION PRODUCTS

The most advanced, affordable Electronic Cymbal System available
including the innovative CP16 CHROME CIRCUITPAD INTERFACE MIDI UNIT
and our full line of Electronic Cymbal and Drum Pads

For more info ask your nearest dealer or call 1-(800)-568-8623

nique by preventing you from practicing a whole repertoire of exercises from books that have proven beneficial. Also, it's not possible to write things down that you hear; you have only your ear and memory to rely on for accuracy. Memory might be okay for simple patterns, but certainly not for involved rhythms that use all the drums.

Unquestionably, the many versatile drummers who can play any type of job would disagree with the Shaw quotation. They know that to make a living playing drums, you must be able to play in all kinds of musical situations—such as nightclub acts, shows, jingles, television, big bands, records, or anything else. To do that, you have to learn not only how to read music, but also the many idiosyncrasies that are a part of each style of music. These can only be learned from teachers who have experience in each of those fields.

If you still believe that only people who can't make it in their chosen profession take up teaching, then consider the following short list: Jim Chapin, Alan Dawson, Joe Morello, Ed Thigpen, Ed Soph, Roy Burns, David Garibaldi, Gary Chester, Gary Chaffee, Ed Shaughnessy, and Rod Morgenstein. These are only a few of the many teachers who have managed to get a gig now and then.



Gregg Bissonette '92



Dennis Chambers '92



Omar Hakim '92



Tico Torres '92

Pearl Posters

Wallpaper with a beat.

POSTER	QTY.	PRICE	TOTAL
Gregg Bissonette /1992 show		\$5.00	
Dennis Chambers /1992 show		\$5.00	
Omar Hakim /1992 show		\$5.00	
Moy Microphone System		\$5.00	
Jeff Porcaro		\$5.00	
Tico Torres /1992 show		\$5.00	
Tico Torres /Live!		\$5.00	

TN. Residents add 8.25% Sales Tax.

TOTAL

All posters are subject to availability.

To order any Pearl Poster simply fill out the above form and mail to Pearl Corporation, Poster Offer, 542 Metaphlex Dr., Nashville, TN 37211. Price includes shipping. Offer good only in U.S.A.

Pearl.

The best reason to play drums.

Footwork: A Balancing Act

■ by Andrew Kollmorgen

The wondrous dexterity of the human hand—the ability to fashion a tool, cultivate crops, signal a fastball, or play bebop—is what secured us our lofty position on the evolutionary scale. Unfortunately for drummers, however, this vital evolutionary leap did not visit itself upon all four appendages. Gaining control of your footwork, consequently, is perhaps the most challenging aspect of coming to terms with the drumset.

Having to use our feet introduces, among other things, the problem of balance—the mastery of which is the foundation of authoritative playing. Getting comfortable behind the set, and thus being able to bring power and control to bear on the bass drum, is by nature an act of balance—and an essential one. Solid footwork constitutes a major part of steady timekeeping. If you have to shift around to feel comfortable and get the right angle on the pedals (particularly the bass drum pedal), it's unlikely that your time will be true.

Laying claim to your own sense of balance is a process greatly affected by the configuration of the three basic balance points: bass drum pedal, hi-hat pedal, and throne. These should be positioned in accordance with the natural inclinations of your physiology. This allows for the establishment (in mind and body) of a center point—around which the arrangement of the drums, and the drumming itself, is built. As you play, you must concentrate both mentally and physically on absorbing the stresses of balance into this center region.

Balance can also hinge on a little-asked question concerning footwork—whether to drive the bass drum beater into the head or let it bounce. Those of us who have received schooling of one sort or

another were no doubt taught to let the beater bounce in order to achieve the desired effect of a free-ringing head and shell. Traditionally, only the hi-hat foot holds the pedal down and rests between notes. It serves as a counterbalance to the bass drum leg, allowing for a good bouncing stroke on the bass drum. (Playing upbeats on the hi-hat, or syncopating them like a second bass drum, can do wonders for balance—not to mention providing some nice musical effects.) Most of the celebrated drummers of past and present are practitioners of some form of the bounce method.

But this doesn't account for the many world-class players of today who make beater and head one without loss of sonic quality or control. No less a drum personage than Vinnie Colaiuta mashes the beater like he's driving rivets. So does Kenny Aronoff. Peter Erskine drives it in on doubles. The reason a lot of players might find better balance driving the beater in is a matter of physics. With the beater against the head, much of the load and stress is shifted from your lower back and abdomen to a firmly anchored leg. (This is not to say, however, that an equal degree of balance cannot be achieved when letting the beater bounce.)

One reason that both methods work is that modern recording technology offers such a wide range of sound alteration. Any lack of sustained tone that might result from a mashed-in beater, for instance, can be more than compensated for electronically. And the sheer volume and power that's called for in so many musical situations (another factor that tests balance) often overshadows subtleties like natural drum

tone. Some engineers actually prefer the punchier attack of a buried beater (though I still find the warm hollow thud of a free-ringing head deeply satisfying).

Drawing a distinction between these two methods may imply that you must choose one or the other. Happily, this is not the case. Drummers who have cemented their sense of balance and posture don't spend much time thinking about what the beater's doing. This is as it should be. It's an easy mistake to become compulsive about matters of form and technique, until you end up working against yourself. Equally valid choices can befuddle even experienced players. What works best is what best suits the unique physical attributes and natural inclinations

of your body. Everyone has to find their own personal comfort zone. If this runs to "unorthodox" methods that combine elements of bouncing and driving the beater in (such as the heel/toe technique), so be it.

If every fiber of reason and instinct tells you to let the beater bounce, you're faced with the additional question of what to do with the resulting wobble. It's a tendency that, if not dealt with resolutely, can throw you off-balance and make singles verge madly on doubles. I literally wrestled with the question for years. In my zeal to do things "right"—and in the interest of pure bass drum resonance—I took to doggedly pulling the beater back from the head. It was a noble cause,

but it wasted effort and compromised balance. What I discovered is that you must harness the natural wobble of the beater and incorporate it into your balance and groove (just as we learn to turn the rebound of the stick to our advantage).

Few of the greats drive the beater straight in, but neither do they sweat the

"Gaining control of your footwork is perhaps the most challenging aspect of coming to terms with the drumset."



little bounces that inadvertently occur between the intended strokes (and that don't appreciably show up in the mix). It's similar to how snare backbeats sometimes become little ruffs or rolls without detriment to the music. You concentrate on the initial attack—and worry about what happens afterwards only inasmuch as it affects your time and sound. In most cases, only the intended stroke is audible, and the beater wobbles to a stop just short of the head.

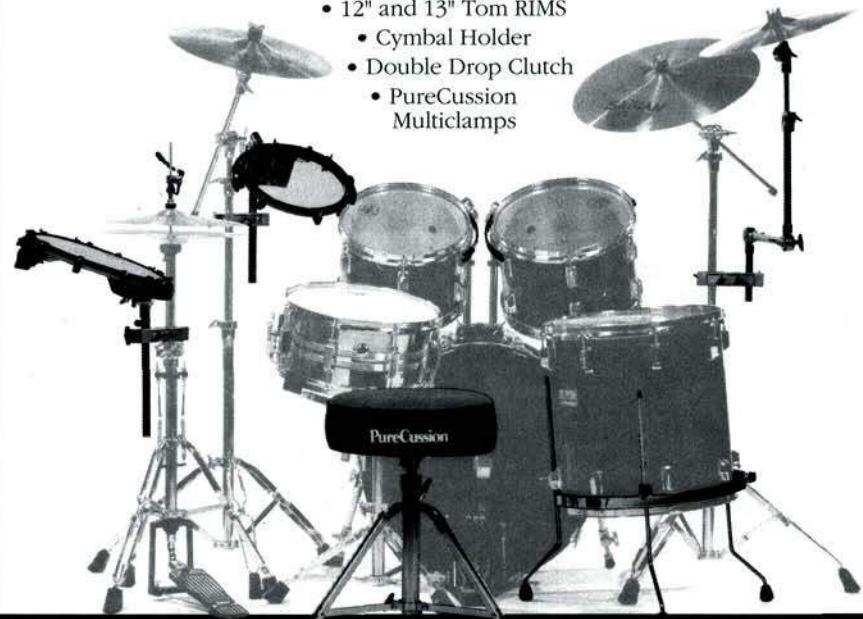
Not being hampered by an uncertain bass drum technique frees the body to go the way it wants in countering the rocking motion of the legs. In other words, it gets your whole body into the groove, dancing on the throne. This means letting the lower center of the back and stomach swivel a bit, while maintaining balance. The rhythm must indeed flow through your body; you can't keep a rigid center and expect to make the groove come alive. It's all about working *with*, and not *against*, the wondrous bodily engineering we're all heir to.

In seeking to continually improve our footwork (and performance in general), we are seeking to achieve the ultimate balance—that fleeting state we all experience from time to time—when total relaxation raises our playing to exhilarating heights; we don't play time, we *are* time. We may

not be able to enter this state at will—not even the best players can. But solid foot technique and a deeply rooted sense of balance—despite the shortcomings of evolution and the potential burden of having options—can bring us most of the way there.

AFFORDABLE EXPANDABILITY... the perfect ADD-ONS to any set.

- 10" ADDA Drum • 12"-10 lug Piccolo Snare Drum
- PureCussion Throne • 16" Floor Tom RIMS
- 12" and 13" Tom RIMS
- Cymbal Holder
- Double Drop Clutch
- PureCussion Multiclamps



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

For more information, call 612/927-2330.

AQUARIAN POWER-SLEEVE™ DRUMSTICKS

AQUARIAN has "made wood better" to create the ultimate hickory drumstick. The traditional feel, weight and balance of a premium wood stick has been retained.

The two significant areas that break down quickly on conventional wood sticks are the most "durable" areas of **POWER-SLEEVE™** drumsticks . . . the molded rimshot area and the tip.

Molded Power-Sleeve™ protects the rimshot area for the entire life of the stick.

Power-Sleeve™ Drumsticks

Conventional Wood Sticks

Molded tips are guaranteed to never come off.

Patent Pending

Wood tips chip and fray. Nylon tips can fly off.

Conventional wood sticks lose their solid feel as soon as the rimshot area breaks down, which can happen in a few hours of really hard playing.

POWER-SLEEVE™ drumsticks retain their solid feel, rimshot after rimshot. Only **POWER-SLEEVE™** drumsticks give the drummer more power, more durability, plus consistent sounding rimshots and clear tip sound for the entire life of the drumstick.

Try a pair and compare them with any conventional wood stick at your local drumshop. Write or call for free catalog.

AQUARIAN ACCESSORIES

1140 N. Tustin Ave., Anaheim CA 92807
800-473-0231

IT'S QUESTIONABLE

continued from page 16

vertically in a special holder that enables the disc to be spun—producing a vibrato effect. The holder allows the disc to spin quite easily, so it can be set in motion by hand and then struck, or actually put into motion by *being* struck. However, it is not powered in any way. (If Stewart's was, perhaps he rigged up something special himself.) *Rotosound Discs* are still in Paiste's catalog, and can be obtained with 6 3/4", 8", or 8 3/4" disks.

Studio Requirements

Q Can you publish a list of requirements a person might need to get studio work? Perhaps it could be in the

form of an "entrance exam" including speeds for rudiments, reading, etc. Also, could you publish a list of studios to write to?

Gary Alekshun
Auburn MA

A Getting into studio work isn't like joining the army; there *are* no cut-and-dried "entrance requirements." There are some obvious skills necessary, and these have been mentioned thousands of times in *MD* interviews and columns. They include reading ability, stylistic versatility, command of technique, the ability to get along with people, coolness under pressure, imagination and creativity, good ears, and patience. But these are not qualities that can be "tested" ahead of time to see if you are "ready" to enter the studio; they can only be applied when the time comes. And since many successful studio players are much stronger in some areas than in others, even this list is not hard and fast. The key is to be as prepared as possible

to meet any challenge, and then to make the attempt! You can't learn to swim *before* you get into the water.

We cannot provide a list of studios, but we can tell you how to create your own. Go to your public library and get the phone books for the major music cities (L.A., Nashville, New York, Memphis, San Francisco, Seattle, Charlotte NC) and any others that you might be interested in. (Boston might be a good choice for you.) Check the Yellow Pages under "Recording Studios" for phone numbers and addresses. Then call or write a few of them to see what the opportunities are. But be aware that most studio calls for drummers don't come from the studios, but from contractors and/or producers. Getting your name known by these people takes additional effort on your part, and your chances can be greatly enhanced if you are recommended by another musician they already know. So actually going to one of those music communities and doing some "politicking" is very important.

CALL US TOLL FREE TO SUBSCRIBE TO
MODERN DRUMMER
1 • 800 • 551 • DRUM
USE YOUR MASTERCARD OR VISA
MONDAY THRU FRIDAY 8:30AM - 4:30PM CST

We made KAT Great... You made **KAT #1**

In its '92 Consumers Poll, Modern Drummer asked readers to vote for their favorites in percussion. Their #1 choice in electronic percussion was KAT. Here's what the readers said:

#1 MOST INNOVATIVE

KAT pays "attention to real-life drummers' needs" with "products tailored for every knowledge level." What's more, KAT is "always upgrading and improving their lines." (At KAT, innovation means products that meet your needs now and in the future.)

#1 BEST QUALITY AND CRAFTSMANSHIP

"Their gear is easy to understand and reliable" and it "stands up under constant use." (KAT engineers reliability and value for the dollar into every product.)

#1 BEST CUSTOMER SERVICE

KAT provides "constant low- or no-cost upgrades to existing equipment." They have "terrific warranty service and special-need response" and a "willingness to help with any problem." (When you buy KAT you get more than an instrument — you get a company that cares about its customers.)

We couldn't have said it better ourselves. Thanks for your confidence in KAT.

For more information about KAT instruments like the drumKAT EZ, visit your dealer or call us at KAT.

KAT

300 Burnett Road • Chisago, MN 55016
413-559-7466 • FAX 413-559-7962



OUR WOOD SOUNDS GREAT ON TAPE, TOO.

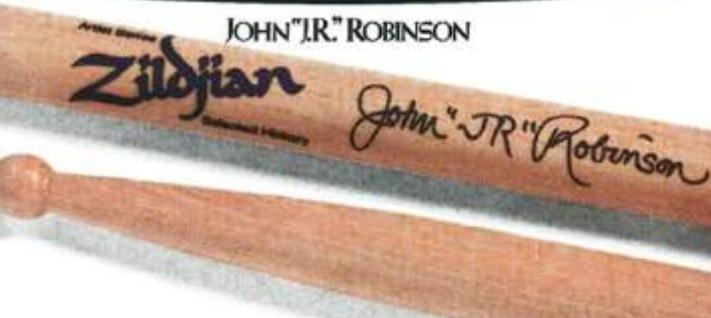
John "J.R." Robinson and Luis Conte. Two of the world's most respected recording artists. Two guys who don't compromise when it comes to playing what's right for the song, or choosing the right equipment. That's why they have always relied on Zildjian cymbals. So when they were looking for the same dedication to perfection



LUIS CONTE



© 1992 Avedis Zildjian Co.



in their most important drumming tools ... their sticks, they came to us. That's why Zildjian's John Robinson model is a solid Hickory 16 5/8" long stick. And, like J.R., capable of handling any situation. The Luis Conte timbale stick not only meets Luis' exact specifications, but also stands up to his blistering timbale work. And like all Zildjian sticks, they're guaranteed straight 100% of the time. So whether they're coming down on our cymbals, or laying it down on tape, these new Artist Series sticks are first call, just like J.R. and Luis.

Zildjian
DRUMSTICKS

DRUMLINE

continued from page 20

tales, hubcaps, gongs, and the like to add new sounds to your drumset. By the way, check the discount stores for even better prices on the racks.

John Perry Penn
Houma LA



Environment-Friendly Cleaner

Instead of all those "bad-for-you-and-the-environment" aerosols, I've got a great alternative that's fast, easy, and cheap. Just mix one part white vinegar with three parts hot water, and fill a spray bottle. It doesn't harm any surfaces, and you'll be amazed at the results. I recently dismantled and detailed a studio kit for an A&R guy I work with, and it's like a new kit! There are, of course, chrome cleaners and finish polishes that will further enhance

the job. But for a quick, cheap, and very easy job, just water and vinegar works like a charm!

Donnie Ball
Okanogan WA

Bass Drum Mic' Mount

If you, like me, hate having a mic' stand in front of your bass drum, here's a solution. Cut about a 6" length off the top of a microphone stand pipe, leaving the threads on one end. (You may want the piece to be shorter or longer, depending on where you like to place your mic' and how large it is.) Braze or weld a 3/8" threaded bolt to the other end of the piece of pipe. Pass this bolt through the air vent in your bass drum shell, securing it with a nut on the outside of the shell. Use rubber or felt washers between the bolt head and the nut to protect the shell. Spin a mic'

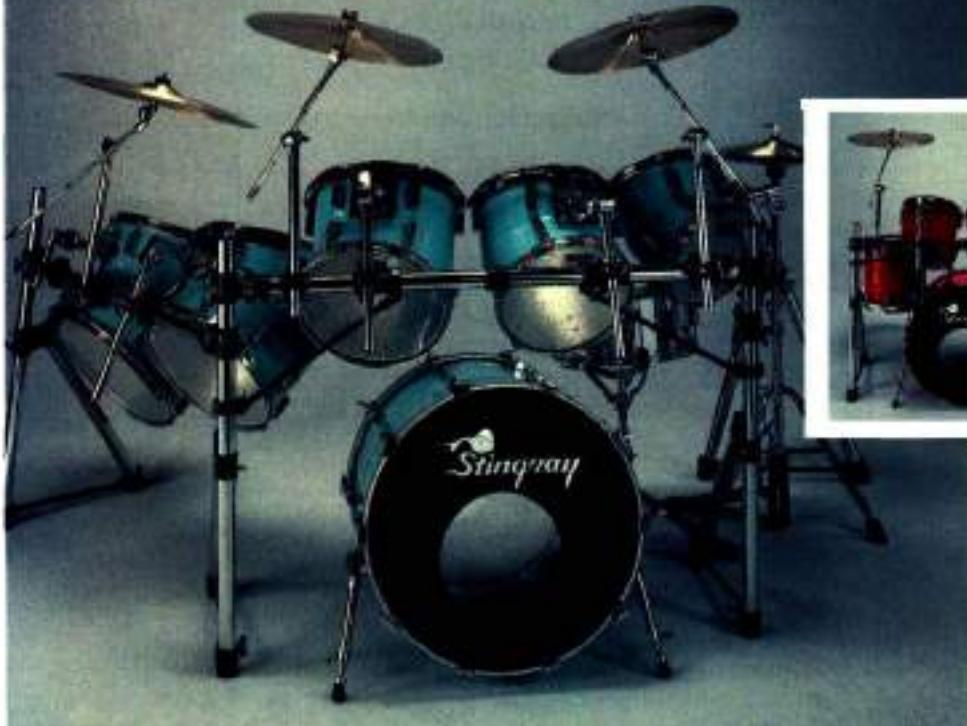
clip onto the threaded end of the pipe inside your bass drum, add the mic', and you're ready to go. A 4" or larger hole in your front head—which most drummers use—will facilitate mic' cord connection and also allow removal of the mic' each time you pack up—if desired. I use an Electro-Voice RE20, and when I pack up I just leave it in the drum for added convenience!

Jerry Siegel
Baltimore MD

Note: The tips presented in Drumline are suggestions based on the personal experience of individual drummers, and are not necessarily endorsed or recommended by Modern Drummer magazine. Modern Drummer cannot guarantee that any problem will be solved by any Drumline suggestion, and cannot be responsible for any damage to equipment or personal injury resulting from the utilization of any such suggestion. Readers are encouraged to consider each suggestion carefully before attempting to utilize any Drumline tip.



THE SOLID SHELL ADVANTAGE



We've created the drum others have only dreamed of.

Solid one piece shells offering the punch, projection and vibrant attack you demand. Creating the brilliant tone quality you desire.

Durable fiber glass shells guaranteed to repel the elements. Yes, guaranteed!

Now available in four series, Stingray drums are designed with the professional player in mind.

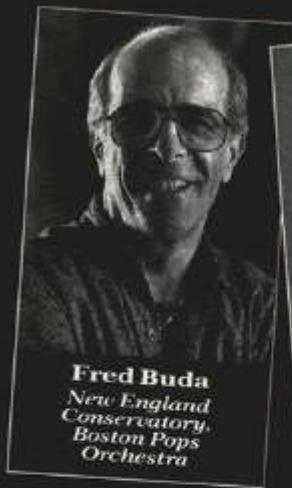
The unique contour of the exclusive Power Wedge series allows acoustical projection unsurpassed by other drum sets.

Stingray Percussion... giving you the solid shell advantage.

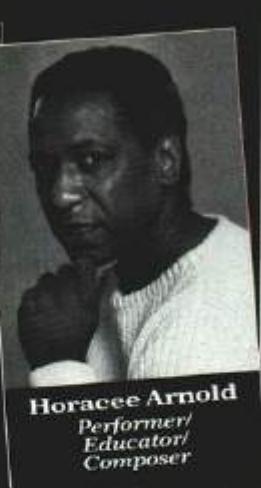
Dealer inquiries invited.


Stingray
PERCUSSION

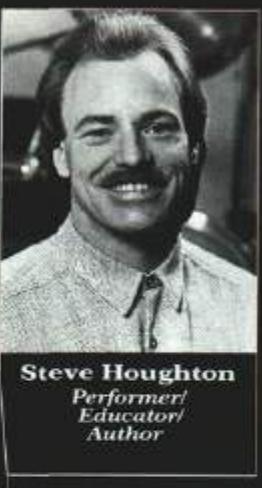
1228-B 53rd Street
Mangonia Park, Florida 33407
(407) 848-4489
FAX: (407) 848-1762



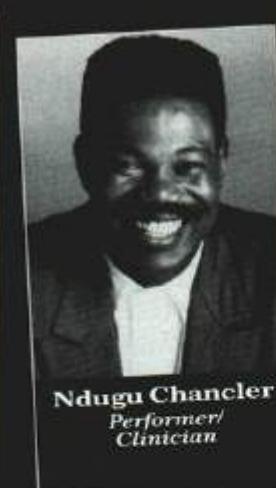
Fred Buda
New England
Conservatory
Boston Pops
Orchestra



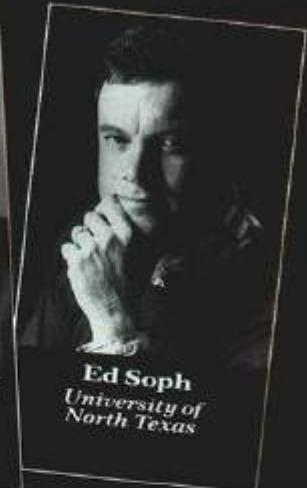
Horacee Arnold
Performer/
Educator/
Composer



Steve Houghton
Performer/
Educator/
Author



Ndugu Chanler
Performer/
Clinician



Ed Soph
University of
North Texas

Different methods. One recommendation.

Their teaching methods
may differ, but there's one
drum kit they all recommend.
The Yamaha Power V Special.™

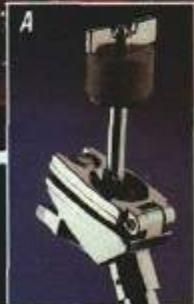
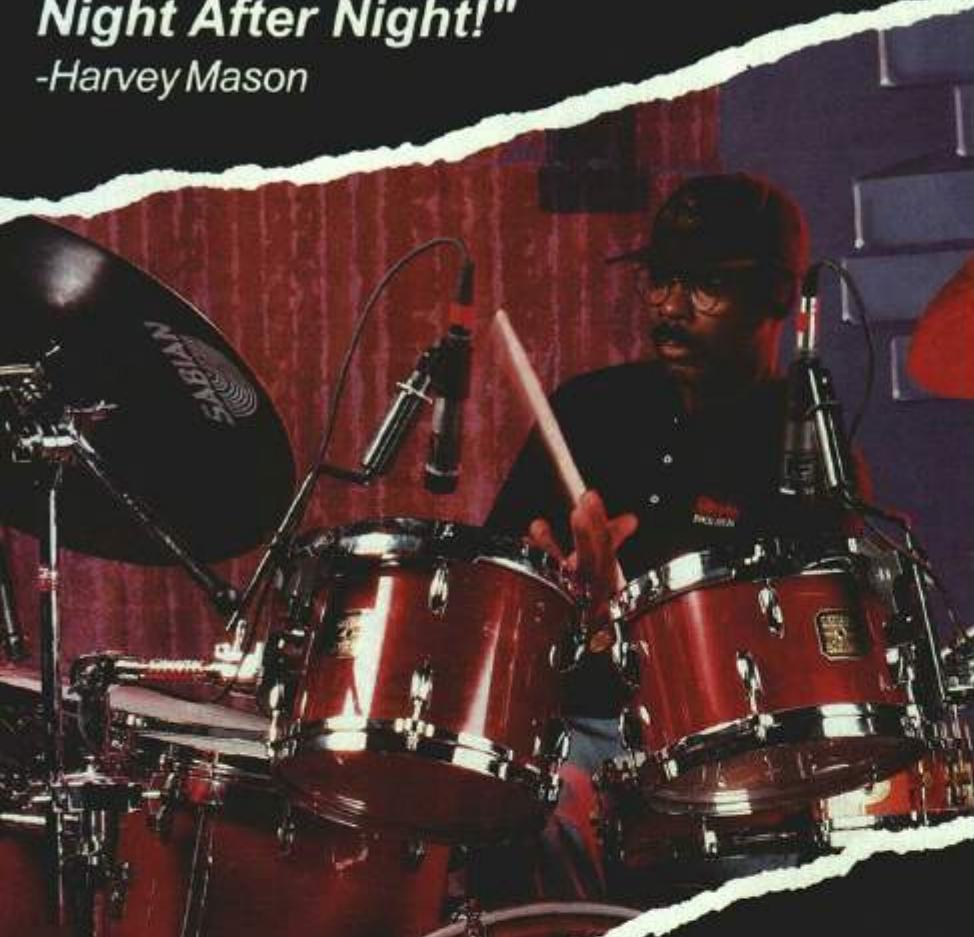
Superb sound and quality
at an affordable price.
Hear for yourself.

YAMAHA
The Pursuit of Sound™

ROCK SOLID!

"*Gibraltar Stands Work For Me Night After Night!*"

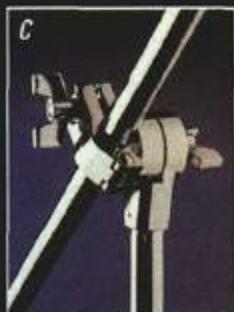
-Harvey Mason



When you set up and tear down night after night, you need hardware that's both portable and user friendly. You also need hardware with rugged construction and rock solid stability...features that Gibraltar Hardware has built its reputation on. That's why Harvey Mason chose Gibraltar 9500 Series Stands for his worldwide *Fourplay* tour.

Gibraltar 9500 Series Exclusive Features:

A - 360 degree tilt for perfect cymbal positioning; **B** - low center-of-gravity leg base for maximum stability; **C** - two-point boom adjustment mechanism for ideal length and angle setting; **D** - super-lock height adjustment mechanism eliminates slippage.



All Gibraltar stands feature a three-year limited warranty. Please write for a free catalog and additional information.

Gibraltar
HARDWARE

JEFF PORCARO

continued from page 27

is telling me anything." He said, 'Man, you had the gig before you came here tonight.' He had talked to Boz and had convinced Boz so bad that Boz never even questioned it.

"I remember the time we had the blackout in New York in the summer of '77. We were on stage with Boz at Avery Fisher Hall. During the fourth tune the power went and I remember looking over at both keyboard players. When you pull the power out of a B3, it doesn't shut off right away. It goes down slowly. I looked over at Jeff like, 'What the hell is going on?' Crew guys were running around, and all of a sudden the lights went off. Jeff and I were the only ones still playing. And we're thinking the lights were going to come back on any second. But *nooooo!* Then they started screaming, 'Drum solo,' and Jeff got off the stage immediately. You know how he was about drum solos.

"He had a hotel room on the 8th floor. I was on the 19th, so we spent the night in his room with a bunch of friends with all the windows open, just watching New York go completely mad. It was the wildest.

"Playing with Jeff.. I had worked with a few drummers before him, but I had never known anything about locking in—not just playing the same rhythms, but locking in heart-to-heart, soul-to-soul. Constantly when we were playing live I would have my back to Jeff, playing my timbales, and we'd come out playing the same lick, as if we were reading it off a piece of paper. When you find a soul mate, you know it. It hits you over the head like a bolt of lightning. It's just mental telepathy. It was scary. We not only did that when we played, but just in hanging out. We always thought along the same line. That's probably why the Porcaros took me into the family. I left my mother and father in New York, struggled out here for a while, met Jeff, and then all of a sudden, I had a family.

"He was an incredible artist as well. I used to follow him around the studio. He would doodle on pieces of paper, and I would take them home. Some of it was kind of crude, but it was deep. He always looked at things with a different eye. He

POWER & SENSITIVITY

The Great
Performers
Give You
Both.

That's why
world-class
drummers
insist on Shure
drum kit
microphones
to deliver every
bold stroke and
subtle nuance
of their musical
expression.

No one
understands
the drummer's
diverse needs
like Shure,
which is why
only Shure
offers a
complete
line of drum
microphones,
with models
specifically
tailored for all
applications.

To power your
kit with
anything less
would be
insensitive.



Kick: SM91A



Snare: Beta 57



Overhead: SM57



Tom: SM98



Hi-Hat: SM91



Cymbals: SM81

Peter Erskine photo by Karen Miller, Venice, CA

SHURE
DRUM KIT
MICROPHONES

The Sound Of The Professionals Worldwide

Dead Heads ... "Dig 'Em Up at Your Favorite Music Store"



DRUM HEADS THAT
KILL OVERTONES

2773 E. MIDLOTHIAN BLVD.
STRUTHERS, OHIO 44471



did seriously incredible caricatures. In fact, Miles Davis wanted one of them, and Miles gave Jeff one of his.

"Ever since he has passed away, I have been wondering what the future will hold. I don't know if I will ever feel that groove again with anybody else. I think it's one of those things that is just gone forever. Fortunately he did leave an instructional video. There are some guys who will come close, but he just had his own inflection of the way he did things. The little ruffs he did on the snare drum with the left hand—the stuff between the snare drum and the hi-hat—was just incredible. Nobody has ever done it. Just those little grace notes that he would do on the snare drum when he would do a shuffle.

"The shuffle was the thing everyone was always on top of him for, but he hated shuffles. He was always telling me, 'I hate solos, I hate shuffles, and I won't play in odd time. I'll just keep the groove. That's why guys like Vinnie Colaiuta are around."

Selected Tracks: "'Rosanna,' D.J. Rogers—there's some incredible funky stuff on that. The stuff we did with the B-52's that just came out was great. We worked on the title track, 'Good Stuff.' We were in the middle of a Paul Young project. That was the last thing I did with him. And of course there's the *Silk Degrees* album, and the *Toto IV* album."

Boz SCAGGS

"I met Jeff through producer Joe Wisser. I had assembled a body of material and was getting ready to start the *Silk Degrees* album. Joe had been hearing a good deal about these young musicians—Jeff, David Paich, and David Hungate—who had been playing mostly individually, but had been doing some sessions together. He thought they might be the nucleus of a great section, so we got together on a session to see if it would work. Obviously it did, and they were the section that made the *Silk Degrees* album with me.

"The real surprise and joy of working with those guys was that they shared my enthusiasm for contemporary urban black music. We were trying to do something that not too many others were trying to do—the white boys listening to the other side of the radio. Jeff, David, and David



Whether it's a world tour or a quick trip to the gig, make sure you go in style with heavy duty, light-weight Humes & Berg Tuxedo padded cymbal and drum bags. Now from the world's largest manufacturer of fibre drum cases comes the most extensive, most up-to-date, most contemporary design of padded bags for the discriminating percussionist.

Our **Tuxedo** padded cymbal bags have been designed not to wear out. The bottom of our cymbal bag is completely reinforced to insure that your cymbals will not cut through the bottom of the bag. There is a huge outside pocket which can actually hold any size stock bag or any size mallets that you wish it to accommodate. The bag comes completely equipped with carrying handles and a heavy duty shoulder strap with non-slip shoulder pad. Truly a handsome functional, needed piece of equipment to transport your valuable cymbals.



Humes & Berg **Tuxedo** Drum Bags, of course, are designed by the world's largest manufacturer of fibre cases, with the complete Humes & Berg quality in each and every product. Now you can be assured that you have the perfect fit for your drums. We offer you the finest padded drum bag available. Also please keep in mind that the Tuxedo padded drum bags can also fit inside your Humes & Berg custom built fibre carrying cases should you so desire.

**AVAILABLE IN FINER
MUSIC STORES EVERYWHERE**

HUMES & BERG
MFG. CO., INC.

4801 Railroad Ave., East Chicago, IN 46312

It's The Teacher's Aid. RealFeel™

RealFeel™...the pads that make practicing and teaching fun! Available in 6" and 12" sizes with 5 different models. from HQ Percussion. Send \$1 for catalog today.



Gary Chaffee



Jim Chapin



Chick Saenger



Ed Soph

HQ Percussion Products
P.O. Box 430065
St. Louis, Missouri 63143

HQ



There are plenty of good drummers around. There's only one Levon Helm.

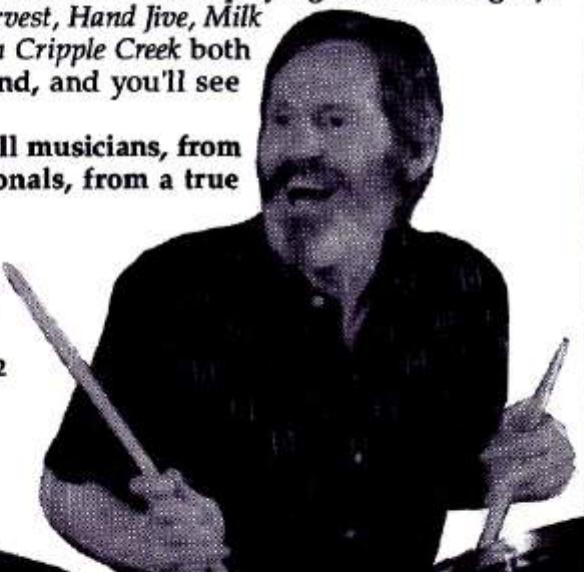
How many drummers do you know who can get emotion out of a snare drum?

See, Levon would be the first to tell you that technique is important, but it's not just technique that counts.

What really matters is using your technique to get the feeling behind the song. Check out Levon playing and teaching *Life Is A Carnival*, *King Harvest*, *Hand Jive*, *Milk Cow Boogie* and *Up On Cripple Creek* both solo and with **The Band**, and you'll see what we mean.

Here's a lesson for all musicians, from beginners to professionals, from a true rock legend!

105-min. video, \$49.95
plus \$4.00 post. & hand.
VISA/MasterCard accepted
Call 1-800-33-TAPES
914-246-2550, FAX#246-5282
or write:
Homespun Video
Box 694 MD
Woodstock, NY 12498



LEVON HELM
ON DRUMS & DRUMMING
featuring
THE BAND

A HOMESPUN VIDEO EXCLUSIVE

had a feel for that stuff. "Low Down" was just a natural for them. David Paich and I wrote that one, knowing that there was someone there like Jeff to carry it.

"Jeff approached his role more like a songwriter, a singer, or an arranger would approach the song. He did a lot more than just keep time. He actually moved me as a singer through the song. Everybody in the band would know what was coming up in the next few bars, because we could feel it in the way he anticipated, the way he moved us toward it, like a rider moves a horse."

"*Harbor Lights*" was a song for which he was greatly responsible for setting the tone. That was a songwriter presenting a song and getting back an interpretation from the musicians that wouldn't have been possible without his unique interpretation. I'd throw it out in the air, and this kindred spirit would collect it and transpose it back to me in a way that would give the song new meaning and new life.

"I could say that in general about the way Jeff absorbed things. I think a lot of drummers would say the groove he set up on a song like '*Lido Shuffle*' was a classic shuffle. It's a very elusive little time that he plays. It sounds simple, but it's really not easy to execute. A lot of drummers recognize that Jeff had this shuffle that was unique. It's probably the hardest of all the grooves to keep, and Jeff was a master of that. '*Jo Jo*' was another very elusive groove. It took a lot of innovation and creativity for a drummer to pull some of those grooves off."

"First and foremost was Jeff's energy and enthusiasm. You would gain a sense of confidence as an artist working with someone you would feel was a kindred spirit. Jeff found the heart of what you were trying to do. I know enough about Jeff to know that that was not true of every session he walked into, but if it was something he emotionally tied into—music that touched him—he loved to help interpret it. He made it his own piece. It had his signature on it. He danced a song. He sang a song. He paraded your own song in front of you through his eyes, through his own interpretation."

"Any collaborative work reflects the soul of the person who is collaborating. Jeff was a collaborator, and any drummer trying to consider himself a part of a high

*There's
only
one
word
that
even
comes
close
to
describing
the
spirit,
style
and
substance
of
Jeff
Porcaro's
drumming.*

creative process has to consider himself a collaborator and bring his personality and interpretation to it, not just a set of drums that sound like everyone else's, or what it's *supposed* to sound like. It's not about what it's supposed to sound like; it's the individual's interpretation. After his energy, Jeff's interpretation was the important thing that all artists should aspire to."

JIM KELTNER

"I met Jeff when he'd just turned 17. It was at a session for Jack Daugherty on May 31, 1971. We were double drumming with Jack's big band, live at A&M Studio A. My first impression of Jeff was that he seemed older than his years—very cool—and he seemed to carry himself with an unusual amount of confidence. But the self-effacing guy that he's always

been was evident even at that early age.

"While I was messin' with my gear, Jeff sat down behind his drums and played a riff around the kit that startled me. It was an inside-out sort of thing—real smooth and precise with a lot of force behind it. I asked him if he could play it again—to see if he really knew what he was doing! He played it again, note-for-note, and I said, 'Man, where did you get those chops?' He told me his dad, Joe, had let him play his drumset when he was still so little that his feet barely reached the pedals. He also said that a lot of the older studio guys were telling him he played too busy, too loud, and too fast. I told him, 'You're only this young once—you've got plenty of time to refine your playing later—so play all the stuff you feel, the way you feel it—now! I thought of him as my 'little brother' from then on. And even though he played on a few big records in the meantime, it was when I heard 'Low Down' from Boz Scaggs' *Silk Degrees* album and later 'Hold The Line' by Toto that I realized Jeffrey had become one of the *baddest* cats on the planet.

"Music aside, one of the things I loved

**Vic Firth salutes
Gary Burton**

GARY BURTON M-25 vic firth®
BURTON M-25 vic firth®
BURTON M-25 vic firth®

Gary Burton – today's consummate vibraphone artist. His mallets are designed to meet his demanding artistic requirements, offering the widest possible dynamic range with a strong percussive attack. Rattan handles provide flexibility and a natural feel. The medium-hard yarn-wound head delivers a full, clear tone in all playing situations. Sold in pairs – overall length: 15½".

**FREE
Cassette Offer!
see dealer for
details**

**vic
FIRTH®**

323 Whiting Ave. Dedham, MA 02026

SUPERDRUMMING THE TITLE SAYS IT ALL

LOUIE BELLSON • SIMON PHILLIPS
IAN PAICE • GERRY BROWN
COZY POWELL • NIPPY NOYA
PETE YORK

"The hot licks on this tape are too numerous to count."
(Modern Drummer)

"A tour de force of great drumming and percussion performances."
(Billboard)



10003, Color, VHS Stereo Hi-Fi Only \$19.95

Visa and Mastercard Orders Accepted

Toll-Free TODAY: 1-800-222-6260

Or send check or money order payable to Proscenium Entertainment, Box 909, Hightstown, NJ 08520. Include \$3.50 shipping and handling. NJ residents add 6% sales tax.

Available on Laser Disc from

**PROSCENIUM
ENTERTAINMENT**

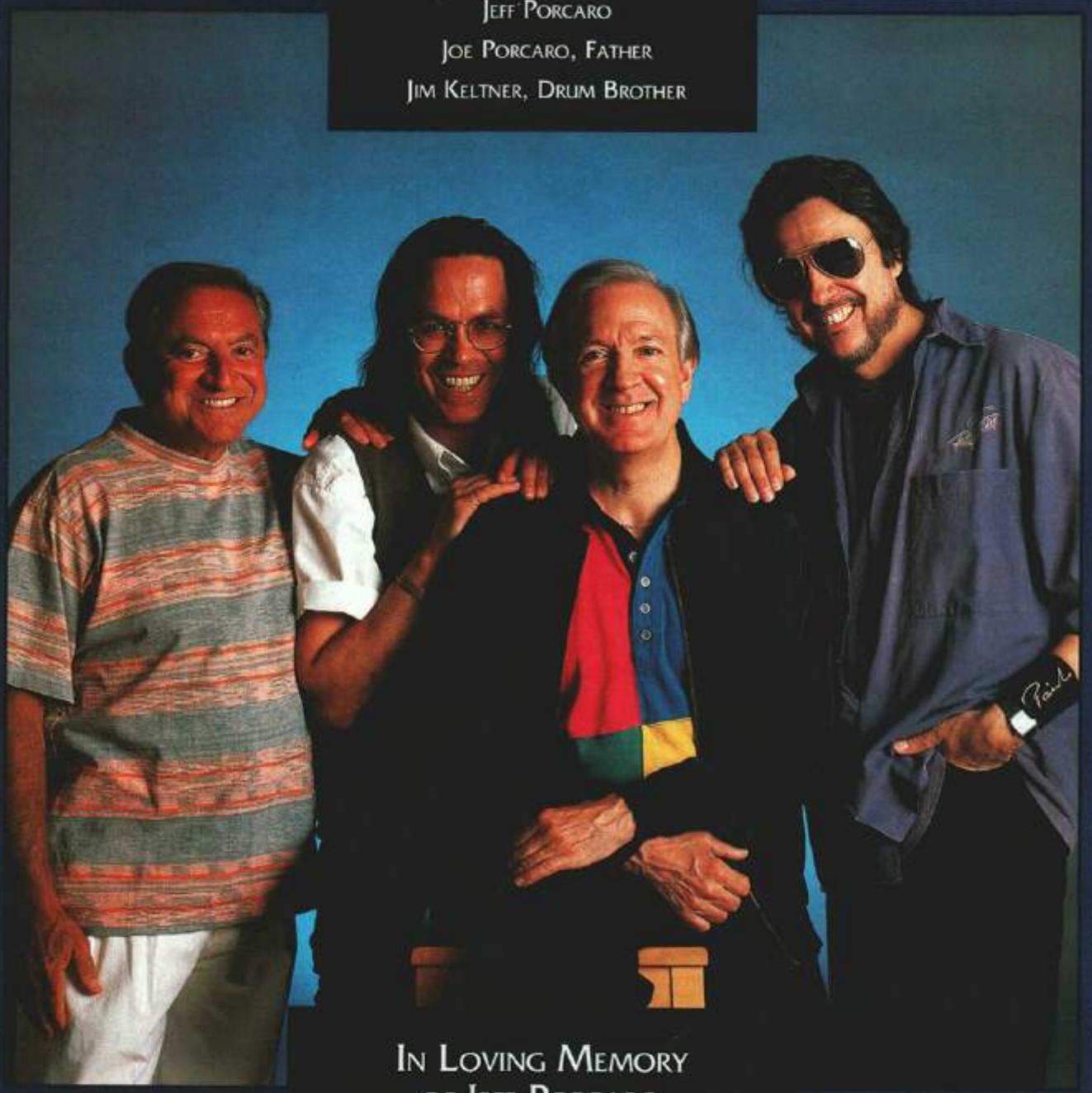
image
ENTERTAINMENT
"The Finest in Laserdiscs"

EMIL RICHARDS, GODFATHER

JEFF PORCARO

JOE PORCARO, FATHER

JIM KELTNER, DRUM BROTHER



IN LOVING MEMORY
OF JEFF PORCARO

THE PAISTE FAMILY & THE FAMILY OF PAISTE PLAYERS

OUR DEEPEST SYMPATHIES

GO TO JEFF'S FAMILY.

WE'LL NEVER FORGET YOUR HUSBAND, FATHER, SON AND BROTHER.

HE IS ONE OF A KIND.

Problem?



Q: Not enough channels to mic your drum kit?

A: Drum sub mixing with the new dedicated drum mixer by Rock It Science!

For more information call or write:
ROCK IT SCIENCE, INC.
P.O. BOX 201693
AUSTIN, TEXAS 78720
PHONE: 512-255-3669
DEALER INQUIRIES INVITED

most about Jeff was his selflessness. He was always taking care of someone else's needs. And he hated seeing anyone being taken advantage of or treated badly. He was always giving things away and offering encouragement to sincere young players.

"Jeff's playing will be studied and enjoyed for many years to come, alongside of all the greats. His overall musicality and incredible timekeeping will be emulated. But for those of us fortunate to have known him well, he'll be very much alive in our hearts and our memories."

Select Tracks: "Low Down," 'Hold The Line,' and 'Africa.' 'Africa' was actually a loop of a pattern he played, but it was still his imagination. I remember being at a session down the hallway, which was when I would see Jeff. When I would walk by the door he'd say, 'Come on in a minute.' I'd feel so privileged to be privy to what was going on. I'd listen for a bit, and I would just be so knocked out by how beautifully he was playing that I couldn't even remember the names of the artist or the song."

GARY KATZ

"We were recording tracks for Steely Dan's *Gaucho* album at A&R. It was Jeffrey and three other musicians. In those days, we would record tracks forty, fifty, sixty times until Donald [Fagen] felt he had a track that was steady enough. In those days ['79], we didn't use click tracks, and the kind of click track that was available, Jeffrey hated. We played the track for quite a long time that night, and at about 11:00 or so, Donald said it wasn't working for him. When that happened, it was usually the kiss of death; we'd never try the track again and the song would be lost. So at 11:00 he and Walter [Becker] felt they had exhausted that track and were going to call it a night. Jeffrey and I were upset about that, because it was definitely going to hit the can, and we loved the song. Donald said, 'Okay, you guys stay, and if you cut a track that you like, call us and we'll come back.'

"We stayed there most of the night. I had a chart, and Jeffrey would play a take, and I would hear eight good bars—not that all the bars weren't good, but I tried to think like Donald. But I would mark those bars, and then the next four good

Get a grip on things.



STICK-RAPP™

Not Just for Drumsticks Anymore.

A funny thing happened shortly after Pro-Mark introduced Stick-Rapp™ soft grip tape. Drummers began wrapping it around more than just drumsticks. Before we knew it, musicians were using it on all types of things...like brushes, mallets, tambourines, and microphones.

And they discovered Stick-Rapp works great on luggage handles, steering wheels and garden tools, too. On practically anything that needs a soft, comfortable, non-slip grip.

Stick-Rapp gives you a sure grip on things. And the choice of 10 hot colors and patterns look as great as they feel.

Each package contains enough pre-cut soft grip tape to wrap 4 drumsticks. Or whatever you choose. Get a better grip with Stick-Rapp. Only from Pro-Mark.

pro-mark®

10707 Craighead Drive, Houston, TX 77025
Drummer Hotline: 1-800-233-5250



JEFF PORCARO
1954-1992

PROJECTS



bars.... We did about seventy takes. We finally left at about 5:00 in the morning, and the next day I went to the studio with Roger Nichols and Jeff, and we literally edited this track bar by bar. I had all these markings on my chart...it was a fluke that I made a track that felt good. We called Donald, and they came over late in the afternoon and couldn't find anything wrong with it. And as nonchalantly as he had left the night before, he said, 'There's another track.'

"The style of music that I liked was compatible with Jeff. I never found myself in a room thinking, 'This isn't Jeffrey's thing,' although he would say that on a couple of occasions, mainly about shuffles. Having done a TV show, as he did when he was so young, and having to read charts for these various people—if you could put it out there, he could play it. I was never in the studio with Jeffrey where it didn't work. Part of the style of records I make was Jeffrey. Now I've got to figure out something else."

"When we met in '73 and started making the many records that we made—I've made more with Jeff than *weren't* Steely Dan than that were—I never went to the

studio feeling anything but, 'I know I'll get this track.' It's funny, the only record I didn't work with him on in years was the one I recently finished with Laura Nyro—and that was because Jeffrey told me I should hire Purdie."

PAUL JAMIESON

"I remember the time in '81 when he lent me \$10,000, interest-free, to buy my home.

"I remember in '77, working for Jeff when he was with Boz. At the time, the *Silk Degrees* album was the top album in the country, and we played six or seven nights at the Universal Amphitheater. One night after one of the shows, hanging out late, I was driving Jeff home in my '60 Corvette, and when we left, we took a wrong turn on purpose and drove through the whole Universal tour at 1:00 A.M.

"I remember the only time I saw him uptight before playing a show was at the University of Alabama when all the guys from the Muscle Shoals rhythm section came to see Toto. I remember the tension in the air in the dressing room before the show. It was the only time that I ever saw the guys nervous.

"I remember one time in Japan, we were all in Jeff's room at 3:00 in the morning. Jeff decided he wanted to mess with somebody. So we took the room list and picked out Scott Page, the saxophone player. It was Jeff, Lukather, [tour manager] Chris Littleton, and me. We went to Scott's room, and Jeff knocked on the door. We were at the sides of the door where Scott couldn't see us. Scott said, 'Who is it?' Jeff said, 'It's me, help me, I'm messed up.' Scott opened the door, and we grabbed him. All he had on was a towel. We pulled him out of the room, stole his towel, and closed the door behind him. As we turned and ran down the hall, we saw Page, face to the door of his room, screaming, 'Hang up, hang up.' He had been talking to his wife long distance. He had to go down to the lobby nude to get the bellman to let him in!"

"I love you and miss you, Jeff. I really cherished our friendship. With his passing, certain grooves should be retired. But I know he's in the heaven house band playing with Jimi Hendrix, Jaco Pastorius, John Bonham, and Stevie Ray Vaughan.

Select Tracks: "Jo Jo," from Boz Scaggs' *Middle Man*, "Rosanna," "Waiting For Your

YAMAHA

...and drumsticks, too.

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

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

The Pursuit of Sound™

**Son,
brother,
husband,
father,
legend.**

All of us at Remo miss you Jeff.

**Jeff Porcaro
1954-1992**

'Love' from *Toto IV*, and Steely Dan, 'Gaucho.'"

MIKE BAIRD

"I remember one day I was sitting at home, and he called me up and said, 'Why don't you come over, I want to show you something.' I went over and he said, 'You've got to dig this.' He put this record on and he was going, 'Dig this, dig this,' at some fill that was playing. I'm going, 'Yeah, okay.' He said, 'That's you, man.' For the next three hours, I was putting on records he played on, going, 'Yeah, but dig this.' It was this major bond thing. And for every one I played of his, he played one of mine. It was incredible. That just tells you about the person he was. To have someone call you over to their house to say, 'This is how much I groove on you,' is unbelievable. It just blew me away.

"Another time, I was at home and the phone rang and it was Jeff with the classic, 'What're you doing?' I said I was just hanging and he said, 'Be here at the Record Plant, like now,' and he hung up. He had been in the middle of a date, had gotten up and said, 'I can't play this shit,

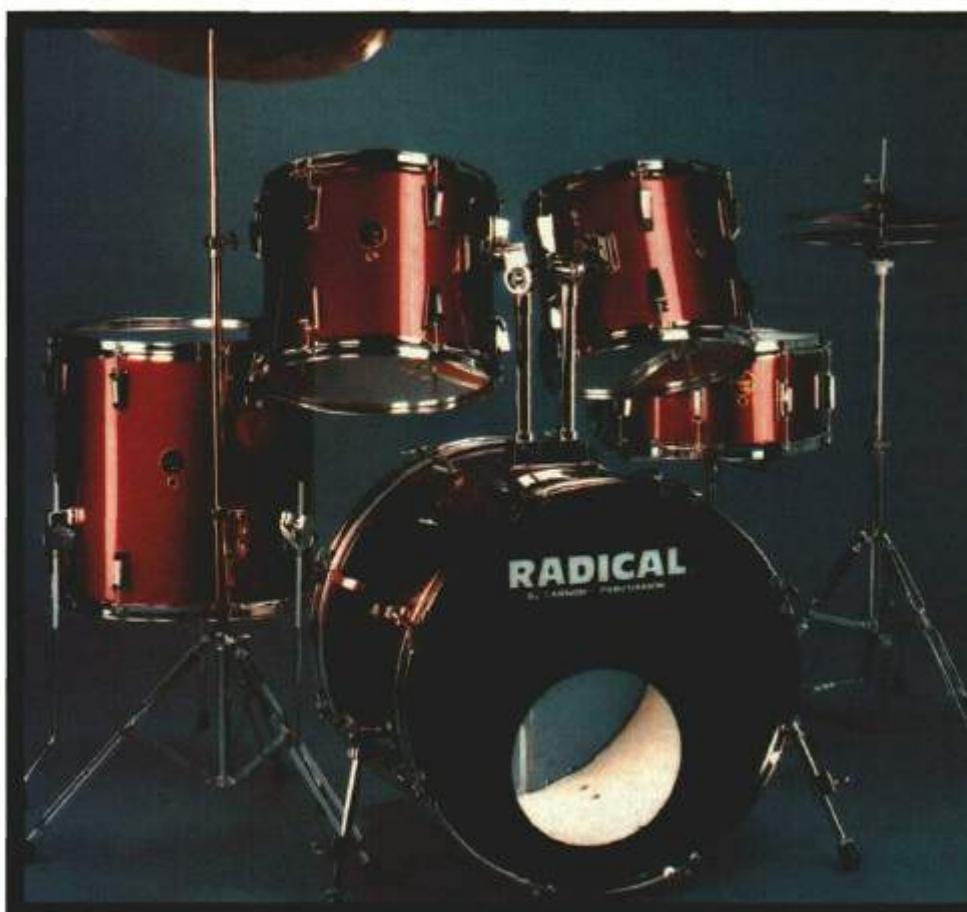
call Baird.' He got on the phone and had already called cartage to set my drums up, and called me. I got to the studio, I listened to what Jeff had played, and it was great. But I went ahead and played the track. When we finished Jeff came out, shook my hand and said, 'Thanks buddy. See you later,' and he laughed. I walked out and he continued on to the next tune."

Select Tracks: "The tune that sums up Jeff's finesse and musicality is 'Calling Elvis,' from Dire Straights' last album. I was listening to Michael Bolton's 'When A Man Loves A Woman,' which Jeff played great on. But to me, 'Calling Elvis' just defines his style. It's pure Jeff. Also, one of his best was Boz Scaggs' 'Lido Shuffle.' I remember thinking to myself, 'Okay, they put some kind of reverb or digital delay on his snare, and that's how he got that shit.' Then live, hearing him play it, it was like, 'How is he doing it now?' On 'Rosanna,' he obviously played some great stuff. He copped it from Bernard, but it was his interpretation that somehow epitomized that groove. It was obviously his touch that put his signature on it."

VINNIE COLAIUTA

"I'll never forget the first time I met him. It was the first time I saw him play on a date. It was at Crimson Sound in Santa Monica, on Tom Scott's *Street Beat* album. My dear friends Neil Stubenhaus and Carlos Rios were on that date. I was new in town. Evidently, they had been spending some time on this tune, but by the time I got there, they had changed the groove, although I was hearing it fresh, right? They started playing and I just freaked. Jeff sounded so amazing. The groove was so ridiculous, so hip. Neil introduced me to him. They were on a break before they went back in to try it again, and he was like, 'Man, I can't play tonight, I'm tired, man.' Well, let me tell you—if that was tired, then I'm lucky to even be playing, because that was *onfire*.

"He put his reputation on the line for me more than once. I owe a large part of my career to him. I'll never forget the time we were recording *Pages*. He seemed so happy for me, almost proud. He let me use his drums to record with. In fact, he insisted that I use them for the record. When I got bumped from the record, he was livid. And he recorded some of the



Get Radical

Introducing
The RAD V
The Sound is Awesome

\$699 List



2773 E. Midlothian Blvd.
Struthers, Ohio 44471

Send \$1.00 for a full color brochure

*O*ver the past twelve years our association with Jeff Porcaro has taken many directions. From product design and testing to international spokesperson and master clinician, Jeff was a true original. Although his drums are now silent his contributions to the world of percussion will last forever. At times like these words become inadequate vehicles of expression. Jeff will be greatly missed and always remembered.

The Pearl Corporation

Expand your drumming horizons...



...with a
subscription
to
*Modern
Drummer*

CALL TOLL
FREE:
**1-800
551-3786**

Outside the U.S.
815-734-6309

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

record too. And in my heart of hearts, I couldn't be happier that he did, and proud that it was him—one of my all-time biggest heroes—because I learned so much from him. I was so thrilled to be around him. His presence alone spawned excitement and hope for us, because he was the cat; he was in it deep, and he had it all. People listened to him, and he set the standard and kept it. His stuff didn't get old. He is timeless. Sometimes you get people who, well, they document things and that's it. Like you don't update or modernize or modify the Mona Lisa. You just don't.

"There was the time I was playing with Karizma at the Potato, and Jeff was in the audience. I closed my eyes because sweat got in them. Finally when I could open them again, I looked down in the middle of the tune and Jeff was on the floor underneath the hi-hat, lying down looking up at me, cracking up. I looked down and saw him there and just lost it. It was because my hi-hat had broken. He had actually climbed over the counter, behind the drums, and by the time I could open my eyes, he was fixing it. Who else would have...you know? I mean, that's how he

was. He'd be the first guy to help you with anything.

"We had so much fun when I guested briefly on Los Lobotomys. Double-drumming with Jeff was one of the high points of my career and my life. I finally got a firsthand glimpse at what it must feel like for musicians to play with him. It was like floating on a cloud. I know that sounds cliché, but it was an unbelievable feeling.

Select Tracks: "Jo Jo" and 'Gimme The Goods' with Boz Scaggs—he plays this really fast 32nd-note thing at the end that is incredible; 'Gauch' with Steely Dan, 'Rosanna' with Toto, Bill Champlin's solo album; 'I Keep Forgettin'' with Michael McDonald; *James Newton Howard & Friends*, which is an instrumental album that is amazing, and Michael Bolton's 'When A Man Loves A Woman.' When I heard the fill in the middle of that song, I knew it couldn't be anyone other than Jeff.

"Everytime I hear him, it's that same excitement, that same joy. He's there forever now, in my mind, my heart, my memories, and with the tremendous prodigious body of his great music that he's left us all. I miss him terribly right now. I miss you, Jeff."

JOIN THE PRO DRUMMERS WHO NEVER MISS A BEAT WITH... **HANDS ON™**

THE ULTIMATE GRIPPING POWDER



BOBBY RONDINELLI
QUIET Riot, WARLOCK, RAINBOW



JAMES HARRIS
DIRTY LOOKS



HANDS ON is a body heat-activated powder designed to help drummers and percussionists keep a better grip on their sticks.

- GIVES YOU MORE CONTROL
- BETTER BALANCE
- DEVELOPS SPEED

ASK FOR HANDS ON™ AT

YOUR PROFESSIONAL MUSIC

STORE,

OR CALL 1-800-HANDS-88

HANDS ON PERCUSSION CO.

NTACK, NY FAX 914-338-1060



LEZ WARNER
- THE CULT, SESSION DRUMMER



KENNY HOLTON
- MOLLY HATCHET

LENNY WHITE
"IT DOES WORK, IT'S NO JOKE!"

A JOY AND INSPIRATION



*Then...Now...Forever...
with Love*

ALEX ACUNA
DALE ANDERSON
MIKE BAIRD
REMO BELLI
LOUIE BELLSON
JOHN BERGAMO
CURT BISQUERA
GREGG BISSONETTE
HAL BLAINE
TERRY BOZZIO
LARRY BUNKER
CAROL CALATO
FRANK CAPP
LENNY CASTRO
JUDY CHILNICK
VINNIE COLAIUTA
LUIS CONTE
GENE CORRAL
PAULINHO DaCOSTA
FRANK DeVITO

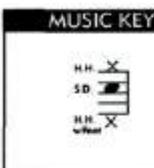
PETER DONALD
RICK DRUMM
BRAD DUTZ
PETER ERSKINE
ALAN ESTES
GENE ESTES
STEVE ETTLESON
MIKE FISHER
DENNY FONGHEISER
STEVE FORMAN
ROSS GARFIELD
GREG GOODALL
DAN GRECO
FREDDIE GRUBER
SOL GUBIN
JOHN GUERIN
CHICO GUERRERO
JAKE HANNA
STEVE HOUGHTON

BILLY HULTING
RALPH HUMPHREY
TRIS IMBODEN
JIM KELTNER
DAVID KEMPER
JERRY KEYAWA
STAN KEYAWA
LENNIE LaCROIX
PETER LIMONICK
DON LOMBARDI
FRED MACE
RICH MANGICARO
RICK MAROTTA
LLOYD McCausland
TODD MILLER
JONATHAN MOFFETT
ERIK PAISTE
EARL PALMER
SIMON PHILLIPS

JOE PORCARO
MIKE PORACRO
STEVE PORCARO
EMIL RICHARDS
JOHN ROBINSON
STEVE SCHAEFFER
DENNY SEIWELL
JERRY STEINHOLTZ
MARK STEVENS
EFRAIN TORO
CHRIS TRUJILLO
ALEX VAN HALEN
CARLOS VEGA
KEN WATSON
DAVE WECKL
DON WILLIAMS
JERRY WILLIAMS
BOB ZIMMITTI

A Valuable Lesson

■ by Chris Adams



In April of 1983 I read an amazing interview in *Modern Drummer*. It was entitled "Gary Chester: Taking A Stand," and was an extremely intense article. This man, whose name I'd never heard before, captured my heart and held my undivided attention right to the end. I began studying with him soon thereafter. As a drummer, Gary was highly respected for his innovative ideas and spirited playing. As a teacher, his intuition and positive guidance was second to none.

My first lesson with Gary was a little scary. Many fine drummers were studying with Gary then, and a number of them warned me, "He'll tear you apart!" From the pictures of him in the interview, he looked to me like Charles Bronson with an added intense stare. If there were ever eyes that could see into a person's soul, he had them. "I'm tellin' ya right now, this isn't the kind of thing you can study for three months and walk away knowing. You better be prepared to study with me for a year, two, maybe three. It's not for everybody." These were a few of his opening words. I don't know how I ever sat behind his drums and played that day, but I did.

Within a month or two I really caught on and began to notice my progress. My attitude had turned around completely. I suddenly remembered my love of drumming. I realized the sense of challenge and the commitment that I possessed—and I hungered for more. My awareness of my ability became vibrantly apparent. Behind those x-ray eyes of Gary's was a gentle soul, looking for the best in others. His lessons were difficult ones, but with them came a confident awareness of my own capabilities.

My first "bonus," as Gary called his difficult exercises, took

me weeks to master. I thought I'd never really be able to play it all the way through without stopping. But after a month, the impossible became possible and I learned one of the best lessons in life: "I could." As the months rolled by, my progress soared. The lessons didn't get any easier, but that very first bonus taught me never to be afraid or feel defeated by mere suggestion. With that insight and Gary's constant reminders, I journeyed into new territory. And although every lesson meant a difficult new climb, I welcomed each one. There's a whole lot of truth in the saying "The greatest reward for doing is the opportunity to do more."

Listed below are my first two bonuses. Following them is a melody page, which is to be played on the bass drum after memorizing the patterns in each bonus. Begin with bonus #1. Set your click to quarter note = 60. Once you're comfortable with the first bonus, move on to the second. Don't add the melody just yet. Play these patterns over and over accurately and relaxed. Lock into the time.

Once you've memorized these parts, play the melody from beginning to end. Work at your own pace, bar by bar, stopping and starting as needed, until you can play the entire melody while playing either bonus without stopping.

Finally, sing each part that you are playing and hearing. Begin by singing the quarter notes (click) aloud. Play the bonus with the entire melody many times. Each time through, sing a different part that you are playing. Take as much time as needed here. Singing can feel a little awkward at first, but with practice, it becomes second nature and adds extreme awareness to what you are playing.

It's great stuff! Work hard, know that you *can*, and enjoy your discoveries and your progress!

Bonuses

- | | | | |
|----|----------------------|----------------------|---|
| 1. | XH
SN
BD
HH | RH
LH
RF
LF | RESTS of PAT.
PATTERN
MELODY
UPBEATS |
|----|----------------------|----------------------|---|

- | | | | |
|----|----------------------|----------------------|---|
| 2. | XH
SN
BD
HH | LH
RH
RF
LF | RESTS of PAT.
PATTERN
MELODY
UPBEATS |
|----|----------------------|----------------------|---|

Melody

The musical score consists of ten staves of music, each representing one measure of the melody. The music is in common time (indicated by a '4' in the top left corner of each staff). The notation includes quarter notes, eighth notes, sixteenth notes, and rests. The melody begins with eighth-note pairs, followed by a series of sixteenth-note figures, and continues with various rhythmic patterns throughout the ten measures.

Reprinted from The New Breed II with permission.



DRUMS

SEE YOUR DEALER FOR A \$10 REBATE

M 422

56 Central Ave., Farmingdale N.Y. 11735
Tel. (516) 293-3200, Fax (516) 293-3288

beyer dynamic
Microphones · Headphones · Wireless Systems

NICKO McBRAIN

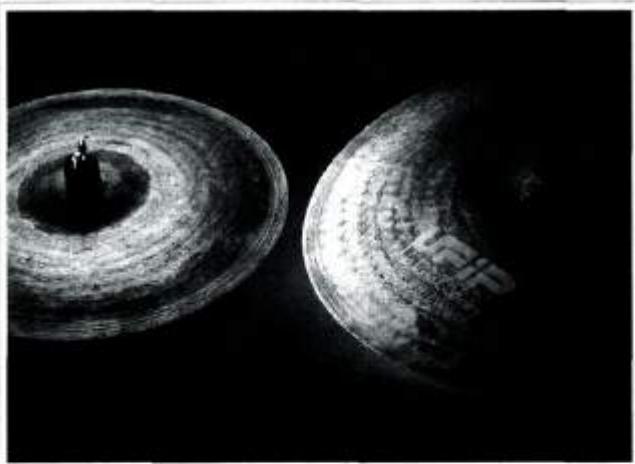
continued from page 31

We spent a whole day getting sounds, tuning and recording my kit. Then we took the snare drum head and tensioned it noticeably slack. It wasn't my preference, because I've always been a high-tension snare head player. If you've heard me play live, *that's* my sound. But we tuned it that way, and it worked well—everybody was over the moon with it. Personally, I found it pretty difficult to play. On "Wasting Love," it was almost unplayable. But from a performance point of view, I had to put it in the back of my mind and just get on with it, and after a while I got used to it. But live, I'm not going to compromise and make it slack. And on our next record, which is going to be a live one, you'll hear my sound on there.

TS: Live, it's understandable that you'd go with what has worked best in the past.

NM: That's right. To be very honest, I normally tune the kit in the studio the same as I do live, and I've never had any complaints about my drum sound. The difficulties of playing live—especially heavy rock—are that most drumheads on most kits don't keep in tune. So while you're playing, you've got to contend with tightening up the snare head during the twenty seconds or so between songs. Of course, you're not going to be able to sit and fine-tune a drum that way because you haven't got the time, and weird overtones can appear. But you've just got to deal with it. When we're in recording situations like that, we've got to take it as it comes because it's human, which is what works for us ultimately.

THEY DON'T JUST
LOOK THIS WAY



TOMORROW'S CLASSIC CYMBAL, AVAILABLE TODAY

As their darkened surface suggests, Ufip's Natural Series cymbals are made in a very special way. A unique tempering process accelerates the phenomenon that naturally occurs over a period of years.

The result is a cymbal with a warm, soft sound without compromising its cutting brilliance. Ufip Natural Series. Tomorrow's classic cymbals, available today.



Drum Partner USA, L.P.
7722 Talbert Ave., Unit A
Huntington Beach, CA 92648
Phone (714) 848-4364
Fax (714) 848-0674

UFIP
EARCREATED CYMBALS

MODERN DRUMMER

BACK ISSUES FOR SALE

#99—JANUARY 1988

Phil Gould, Richie Morales, Chick Webb, Drumming & Relationships.

#105—JULY 1988

Liberty DeVitto, Ron Tutt, Carlos Vega, Mick Brown, Gregg Bissonette Sound Sheet.

#109—OCTOBER 1988

Jon Farriss, Charlie Morgan, Albert Bouchard, UFIP Cymbals.

#110—NOVEMBER 1988

Jeff Porcaro, Rayford Griffin, Rikki Rockett, Drums on Campus.

#111—DECEMBER 1988

Chad Wackerman, Lionel Hampton, Allan Schwartzberg, Gary Chaffee on Linear Drumming.

#112—JANUARY 1989

Al Foster, Anders Johansson, John Molo, Terry Bozzio Sound Supplement.

#113—FEBRUARY 1989

Bill Bruford, Simon Wright, Focus on Electronics, Will Kennedy.

#115—APRIL 1989

Steve Jordan, Lenny Castro, Tony Brock, Drummers of Montreal.

#116—MAY 1989

Dennis Chambers, Chris Blackwell, Bill Berg.

#117—JUNE 1989

Michael Shrieve, James Kottak, Trevor Tomkins.

#118—JULY 1989

Omar Hakim, Rob Hirst, Michael Blair.

#119—AUGUST 1989

Chris Frantz, Scott Rockenfield, Sol Gubin.

#120—SEPTEMBER 1989

Terri Lyne Carrington, Troy Luccketta, Bobby Previte.

#122—OCTOBER 1989

Jack DeJohnette, Pat Mastelotto, Richard Bailey.

#125—JANUARY 1990

Ed Mann, Steve Riley, Alvin Stoller.

#126—FEBRUARY 1990

Charlie Watts, Frederick Waits, Deen Castronovo.

#128—APRIL 1990

Stewart Copeland, Tito Puente, Tony Oxley.

#129—MAY 1990

Don Henley, Jason Bonham, Terry Clarke.

#130—JUNE 1990

Terry Bozzio, Denny Fongheiser, Pat Torpey.

#131—JULY 1990

Rod Morganstein, Joey Heredia, Phil Collins & Chester Thompson Sound Supplement.

#132—AUGUST 1990

Sonny Emory, Tommy Wells, International Drum Teachers Guide.

#133—SEPTEMBER 1990

Dave Weckl, Winard Harper, Budgie of Siouxsie & the Banshees.

#135—OCTOBER 1990

Alex Acuña, Eric Singer, The Drummers of New Orleans.

#136—NOVEMBER 1990

L.A. Studio Round Table, Bobby Elliott, Inside Collarlock.

#137—DECEMBER 1990

William Calhoun, Tony Braunagel, The Drummers of Jethro Tull.

#138—JANUARY 1991

Louie Bellson, Rob Affuso, David Beal.

#139—FEBRUARY 1991

David Garibaldi, Fred Coury, Ralph Peterson.

#140—MARCH 1991

Jonathan Moffet, Butch Trucks & Jaimoe, Roxy Petrucci.

#141—APRIL 1991

Gregg Bissonette, Carl Allen, Tiny Kahn.

#142—MAY 1991

Roy Haynes, Matt Chamberlain, Greg D'Angelo.

#143—JUNE 1991

Gary Husband, Kenny Washington, Matt Sorum.

#144—JULY 1991

Sheila E., Dave Lombardo, Tuning Up With Pros Pt 1, Readers Poll Results.

#145—AUGUST 1991

Manu Katche, Chuck Morris, Afro-Cuban Sound Supplement.

#146—SEPTEMBER 1991

Kenny Aronoff, NYC Jazz Drummers Round Table.

#147—OCTOBER 1991

SPECIAL BUYERS GUIDE ISSUE.

#148—NOVEMBER 1991

William Kennedy, Bobby Rock, Akira Tana.

#149—DECEMBER 1991

Jim Keltner, Speed Metal Mixed Bag, Guide for the College Bound Drummer.

#150—JANUARY 1992

Mark Brzezicki, Rodriguez & Padilla, The Drummers of Memphis.

#151—FEBRUARY 1992

Lars Ulrich, Billy Higgins, Festival '91.

#152—MARCH 1992

Harvey Mason, Hunt Sales, Fred Young.

#153—APRIL 1992

Mike Bordin, Milton Sledge, The Drummers of James Brown.

#154—MAY 1992

Elvin Jones, Matt Cameron, Willie Ornelas.

#155—JUNE 1992

Blas Elias, Victor Lewis, Bobby Christian, Inside Paiste.

#156—JULY 1992

Tony Williams, Mark Zonder, Male Vocalists Speak Out On Drummers.

#157—AUGUST 1992

Mickey Curry, The 25 Greatest Drum Records, Jan Hammer On Drummers.

#158—SEPTEMBER 1992

Ed & Johnny: A 30-Year Wrap Up, Metal Drumming: The Quest For Credibility.

#159—OCTOBER 1992

Eddie Bayers, Lewis Nash, Steve Gorman.

#160—NOVEMBER 1992

Trilok Gurtu, Nick Menza, The Drummers Of Steely Dan.

#161—DECEMBER 1992

Jeff Porcaro: A Special Tribute, Nicko McBrain.

Total number of issues ordered _____ @ \$5.00 each

Total payment of \$ _____

Payment Enclosed Mastercard Visa

Card Number _____

Exp. Date _____

B-15

Name _____

Address _____

City _____

State _____

Zip _____

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

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

Mail check or money order (no cash) in U.S. Funds to:
MODERN DRUMMER PUBLICATIONS
Back Issue Service, P.O. Box 480
Mt. Morris, IL 61054-0480

Allow 6 to 8 weeks for delivery



"In a lifetime there are too many forms of natural illness to hope to avoid. Why lessen your chances for good health and a full life by introducing drugs, alcohol and tobacco to your system? Play it safe; play it straight."

Jonathan Moffett



A PUBLIC SERVICE MESSAGE FROM THE DRUMMING COMMUNITY.

LOOKING FOR THAT SPECIAL CYMBAL?



UNFORTUNATELY,
WE CAN'T TELL YOU
EXACTLY WHERE
YOU'LL FIND IT

LOOK OUT FOR THE CYMBAL OF YOUR DREAMS

The word is out. There's an exciting new range of cymbals around that refuse to conform to conventional description. Is this one a crash? Maybe. And this one a ride? If you say so. "Experience" cymbals from UFIP are different. One may be the result of experimentation in the factory, another

the fruit of a collaboration between one of our craftsman and a particular drummer in search of a hitherto unobtainable sound. But like drummers, no two are the same. So the cymbals of

your dreams could well be in your local drum store. But exactly where - who knows?



TS: Your cymbal sound on *Fear Of The Dark* is far gutsier and up front than on previous albums.

NM: On this album I used *Paiste* ["Signature"] series Power Crashes. We used these cymbals because of the way we were recording—we were trying to get a more open sound by making the top kit more ambiently. We placed a few mic's around the room to get a live sound. I was happy with the sound. We had tried that on the previous album, but it didn't work because, for one thing, the mobile unit didn't work sonically for us. We had to go back to *Paiste* 2002 cymbals on that album.

This time I used only one ride cymbal in my setup. I usually have two set up on my kit, but I must admit I don't use the 20" Power Ride that often. So I took that one away and just used the 22" Power Ride, which I'm really happy with. I also used a 24" crash and a 22" prototype Power Crash, which should be available on the market shortly. I'm very happy with the *Paiste* line. It's like hearing an orchestra when you hit one of them—there are so many beautiful tones that come from each cymbal, it's very unique.

On the left side of the kit, instead of using five crashes like I normally do, I only used three. So I had a bit more separation between the cymbals. When I had all five set up, they were all right on top of one another. This time, I spread them out a bit. It gave me a bit more definition between each cymbal, especially when playing one after another on accents. The closer they are, the more they tend to blend in with each other. So we managed to get a nice sound out of them, and they worked with the way we recorded this album: We used concert tom-toms, as

Drum Partner USA, L. P.
7722 Talbert Ave., Unit A
Huntington Beach, CA 92648
Phone (714) 848-4364
Fax (714) 848-0674

UFIP
EARCREATED CYMBALS



VATER IS ON A ROLL

OUR CHALLENGE

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

Take the Vater Challenge.

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

We're sure!



OUR GUARANTEE

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

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

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



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

MIDWEST PERCUSSION

DRUM CATALOG



If you want the Best Price and the
Best Service, call
708/499-0005
for your FREE DRUM CATALOG



Call for our toll free number
Or fax in your request
708/499-2314

Or write to: 5402 W. 95th St.
Oak Lawn, IL 60453

WE GUARANTEE TO MEET OR BEAT
ANYONE'S RETAIL PRICE!

I mentioned, and we ended up throwing the microphones into the shells of the drum from the bottom. Whereas before, when I used a twin-headed drumkit, we had to mike from the top, which results in a lot of spillage from the cymbals.

Additionally, we used a plate reverb and an AMS reverb system across the kit, so there was a bit of treatment in making the sound a bit wetter. Obviously, you have to bear in mind that if you tune down the top head of a snare drum, you're decreasing the power of the drum in terms of volume and attack. It's a dry thump rather than a tight crack. So we enhanced it, but it worked very well for this album. The songs are so strong, and I think that may be why there's a lot less playing on this album than in the past. The songs seem to warrant more of a groove rather than large drum fills here and there.

TS: It genuinely works for you.

NM: It's like the old saying: "Less is more." So I'm very happy with that. And I'm very pleased with the performances on this album. Like a lot of drummers, it's normal after finishing a project to sit back and say, "I wish I had put in a fill there" or "I could have done that better." On most of all the other albums, there's been at least one song where I felt that way. On this album, though, I didn't feel that way.

TS: You're known for having a wicked right foot, in terms of power and speed, and you've never chosen to play double bass or even use a double pedal, something considered normal for the style of music you play.

NM: It's funny because I get this question asked of me a lot, but I've never really found a need for a second bass drum. I

The Pearl Audiophile CD Collection

Pearl's new Audiophile Collection features some of today's top drummers making the music they've always wanted to make. No rules, no formats, just music by drummers for drummers.



CD TITLE	DRUMMER	QTY.	PRICE	TOTAL
Siblings	Gregg Bissonnette	\$12		
Big City	Dennis Chambers	\$12		
No Borders	Dennis Chambers Lenny Pickett, Moka Marbles & Rustic Roots	\$12		
Om Percussion	Various	\$12		
May Microphone	Omar Hakim	\$8		
GRAND TOTAL				

*In. residents add 8.25% sales tax

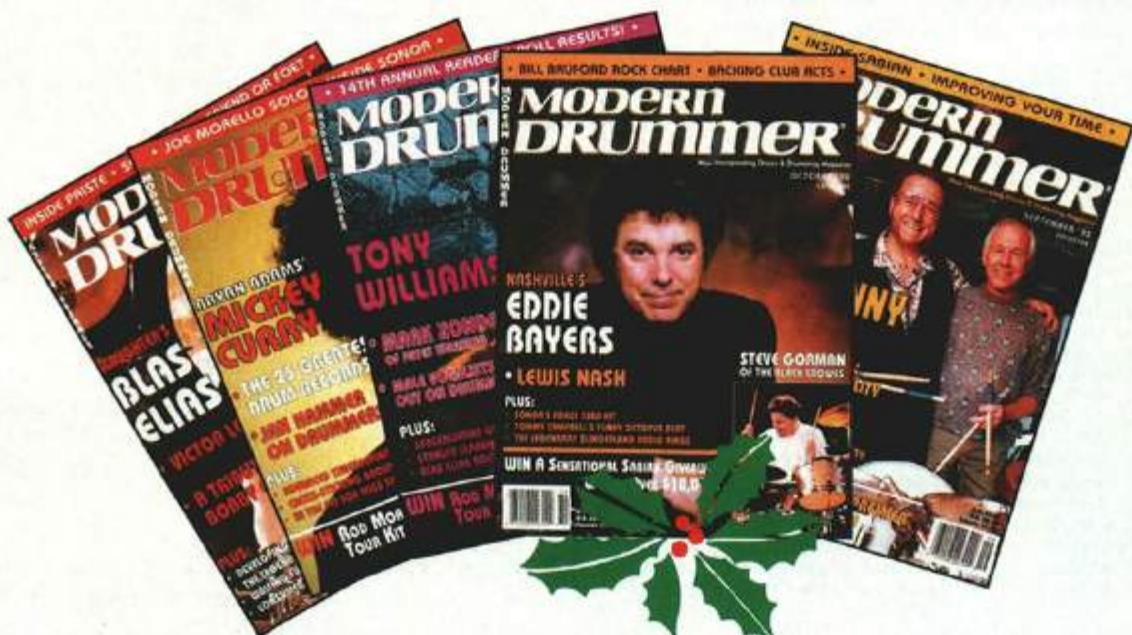
Pearl Audiophile CDs are only available at your local authorized Pearl dealer or use the form and order directly from Pearl. Mail orders to: Pearl Corporation CD Order Dept., 549 Metroplex Dr., Nashville, TN 37211. Shipping/handling charges are included in price.

Pearl

The best reason to play drums.



This Holiday Season, Give What You Enjoy.



THE GIFT THAT SAYS IT ALL— ALL YEAR LONG.

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

All year long, month after month, your friends and relatives will keep opening — and enjoying — your generous gift. They'll thank you for the insight, the informative articles, for sharing with them this "super star" of drumming magazines.

A subscription to Modern Drummer is an extraordinary value, too. Just \$27.95 for 12 big monthly issues. Of course, you'll enjoy greater savings when you give several subscriptions. We'll even send an attractive greeting card to your recipient announcing your gift.

So easy. So inexpensive. So special. Order your Modern Drummer gift subscription today by completing and mailing the coupon or by calling toll free **1-800-551-3786**. We won't bill you until after Christmas. A nice gift for you as well.

Complete, clip and mail this order form.

Give A Gift Of Modern Drummer.

- 1 year gift subscription - \$27.95
- 2nd gift subscription - \$25.95
- 3rd gift subscription, or more - \$23.95 each

BH0192

Send gifts to:

1. Name (please print) _____
Address _____
City _____ State _____ Zip _____

Please use separate sheet for additional names.

Gift(s) from:

Name (please print) _____
Address _____

Payment enclosed Bill me MasterCard VISA Acct. No. _____ Exp. Date _____

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

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

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

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

We've Re-Invented the Metronome!



No one likes working with a Metronome so...
We've come up with a viable alternative.

Introducing... **BEAT BUG**TM patents pending

The first and only "meter monitor"!!

It's as easy as watching the speedometer in your car. As you play, BEAT BUGTM automatically calculates and digitally displays your tempo with large, easy-to-read LEDs.

- Precisely play any tempo (14-400 bpm) without having time dictated to you, and sounding like a robot.
- Regulate your own tempo by slowing down or speeding up at your discretion, without being in conflict with a "click".
- Verify to yourself (and your band) that you're not the one rushing or dragging.
- Builds confidence in your ability to meter correctly.
- A great aid for students and new drummers.
- Use while practicing, in the studio, or live.

Simply hang this small, rugged unit on the edge of your snare and play as you ordinarily would. It evaluates every interval, thereby letting you know how you're doing every step of the way.

Now that BEAT BUGTM is available, you can't afford to be without it. Comes with AC adapter/6ft. cord, and a 1 year warranty. Order now and get our brochure, stickers, and a FREE pack of LUG LOCKSTM. Save \$25.00 off the retail price when you send \$125.00 plus \$4.00 S & H to:

L.T. LUG LOCK, INC.

P.O. Box 204 • Tonawanda, NY 14151

Please allow 4-6 weeks for delivery. Sorry, no C.O.D.'s.

suppose the best way I can explain why I use a big kit but never added the second bass drum is that, back in '76, when I first got my Sonor drumkit, they had just introduced a *Centennial* drumset—the *KX Series*, which I still have. When they presented it to me, it came with two bass drums, and at that time I was just using one, so I set it up that way. Originally, I had a five-piece Hayman kit. So I was going from that five-piece to a twelve-piece. I thought I'd eventually get into the second bass drum, but I found that I enjoyed using the kit the way it was, with one bass drum, so I never bothered changing it.

Throughout my career I've had the privilege of working with great bass players. Drummers and bass players go hand in hand: If you have a really fine bass player, he can inspire you to play more adventurous fills, or more involved bass drum things. I've been fortunate to work with Steve Harris, who's so fluent with what he plays that it's very inspiring. That's really what's developed my right foot. I've tried playing double bass kits and started to wail on them and really enjoyed them—it starts to open up a whole new territory of playing—but because I've developed a reasonably fast foot, I've tried to stay with it rather than compromise it. My philosophy is that if I start using the left foot, it demeans what I've been doing all along with my one foot. [laughs] I know it's a strange way of looking at it. I guess it's a personal choice.

In the early days, I guess I had a bit of tunnel vision in thinking that a drumkit should have just one bass drum. Now there are people like Dennis Chambers, Tommy Aldridge, and Charlie Benante who all have serious pairs of feet—these players are

THE NEW HEXABUG

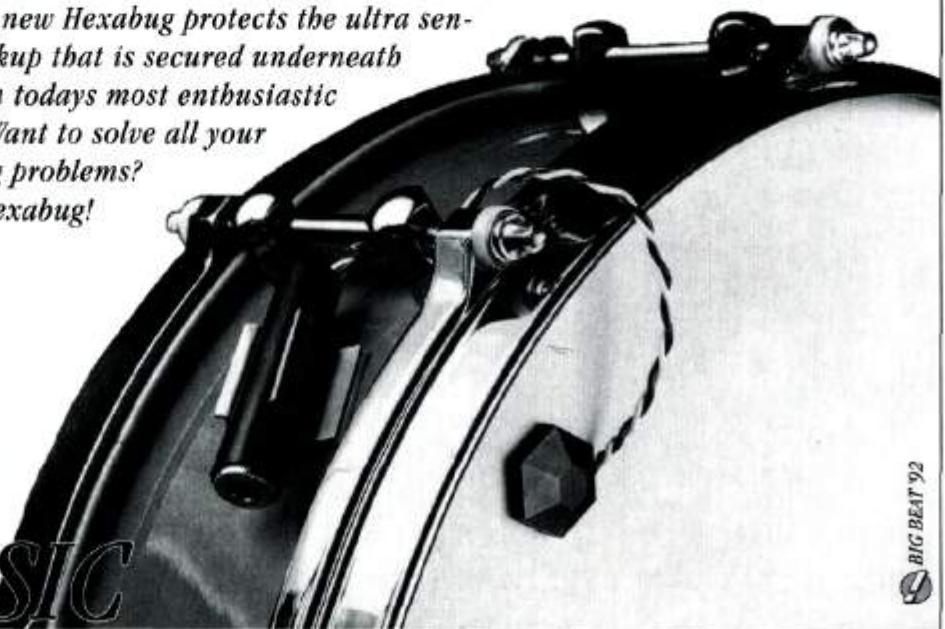
Choosing the right pickup for professional triggering can be a difficult business; the bug that is most sensitive to your playing can often be the most sensitive to damage as well. Not any more.

Simmons new Hexabug protects the ultra sensitive pickup that is secured underneath from even today's most enthusiastic players. Want to solve all your triggering problems? Choose Hexabug!

SIMMONS

FCN MUSIC

FCN International • 756 Lakefield Road • Unit "C" Westlake-Village • CA 91361 • Phone: 1 - 800 TEC DRUM



**Test the remarkable ATM25
High-SPL Dynamic Microphone**

Power Tool!

Choose the microphone that sounds better, the closer it gets to the toughest instruments. With full dynamics, no splatter, and response that captures the entire spectrum! Proof? Put the ATM25 in a kick drum, down the bell of a horn, or inside a piano. Then listen critically.

Instead of just a dull thud, you'll hear *all* the power and rich harmonics of the kick drum, even the crisp "thwack" of the beater. Horns sound clean and full, and the piano is full-bodied yet accurate. Even DJs are using the ATM25 when they want to sound up-close and very personal.

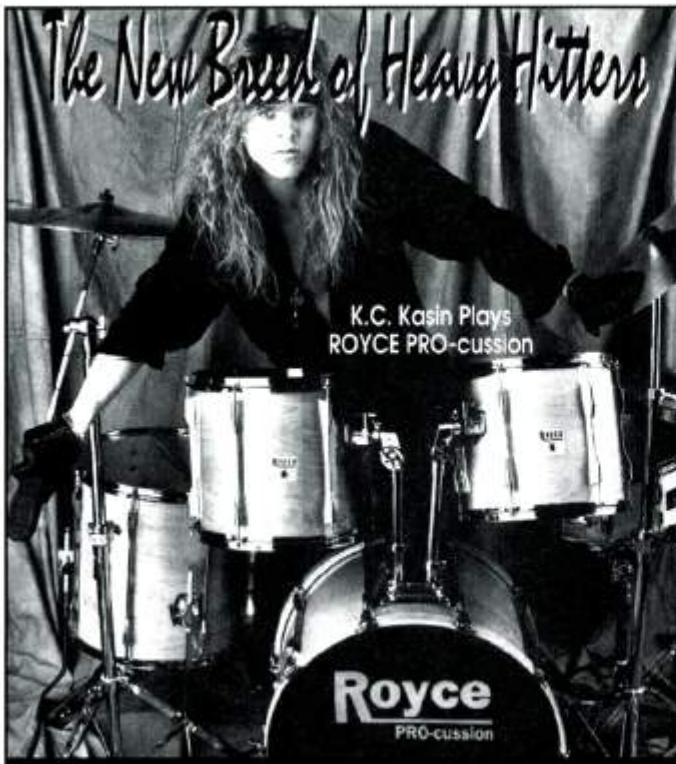
The tight hypercardioid pattern of the ATM25 assures excellent isolation to keep leak-through at a minimum. The pattern is also very uniform with frequency, giving you superb control to focus on just the sound you want.

Response extends down to 30 Hz and on up to 15,000 Hz, with added bass emphasis as you move closer. Output is clean, even at very high SPLs, although you'll likely need plenty of in-line attenuation ahead of your electronics to handle the wide dynamic range of the ATM25.

Words can't fully express the feeling of discovery when you add the ATM25 to your arsenal of microphones for stage and studio. Discover new power at your nearby Audio-Technica sound specialist today.

audio·technica

Available in the U.S. and Canada
from Audio-Technica U.S., Inc.
1221 Commerce Drive, Stow, OH 44224
(216) 686-2600 • Fax (216) 686-0719
In Canada call: (800) 258-8552



Royce
PRO-cussion

"Go with the heavy hitters and
give ROYCE DRUMS your best shot.
THEY CAN TAKE IT."

3451 W. Commercial Ave. • Northbrook, IL 60062 • 708/498-9850

really innovative.

TS: In that same vein, you also have a propensity for heavily playing the ride; comparatively, you use the hi-hat less often.

NM: I haven't heard that one before, but maybe it's true. When I look back on most of the music, I find that I tend to use the hi-hat more as part of the dynamics of the song. "Wasting Love" is a prime example. The second verse of that goes straight back into the hi-hat, then the second half of that verse moves from the hi-hat to the ride cymbal. So it kind of dynamically moves within the song. The only song that comes to mind as far as playing a groove primarily with the hi-hat is "Number Of The Beast." All the verses are hi-hat, and then it opens up on the chorus. So I tend to use the light and shade of the cymbals rather than a lot of players, who maybe stay on the hi-hat much of the time. It seems that in this style of music the players go one way or the other. If it requires the hi-hat just to keep the bass fill going, then that's fine, I'll open up and ride it and expand. I've always been a bell man—I love inflections on the cymbal bells.

TS: You tend to begin Maiden albums with songs that have fast-paced, energetic openings and that often display the most complex drumming. These songs, such as "Where Eagles Dare," "Moonchild," and "Aces," usually end with a barrage of drums between the hi-hat, bass drums, toms, and cymbals.

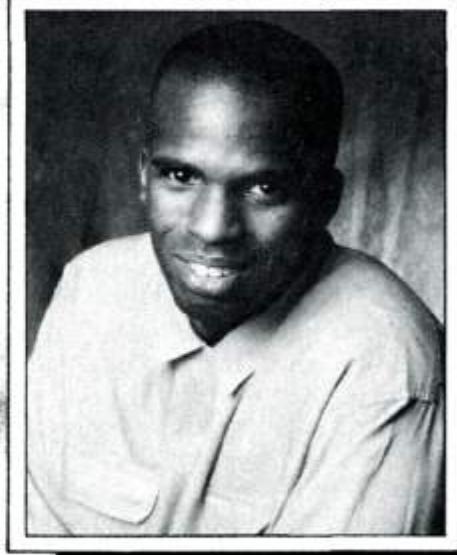
NM: As with virtually every Iron Maiden song, those sorts of things usually come together in the studio. Once we've decided that a song's going to work, what usually happens is that Steve and I sit together and go over the main arrangements of the

EVANS HEADLINERS

WILL KENNEDY

A four-time Grammy Award nominee for his work with the Yellowjackets, Will's phenomenal jazz drumming continues to expand the boundaries of that American musical artform. In addition, Will's impeccable, creative and exciting timekeeping has brought a fresh approach to a variety of both classic and contemporary jazz situations; as evidenced by his noteworthy performances with a wide range of jazz artists including Billy Eckstein, Lee Ritenour, John Pattitucci, Sadao Watanabe, Tom Scott, Dave Samuels, Larry Carlton and Paul McCandless.

Definitive Recordings: "Four Corners," "Politics," "The Spin," "Greenhouse," "Live Wires" (Yellowjackets), "One Music" (Bob Mintzer), "Born Again" (Tom Scott), "Premonition" (Paul McCandless), "Slow Motion" (Andy Narell), "Iguana" (Ray Obeido), "Let Them Say" (Montreux).



EVANS DRUM HEADS

SNARE DRUM (14")

ST Batter
Resonant Snare 300 Glass



BASS DRUM (22")

EQ3 Batter
EQ3 Resonant
EQ Pad



TOM-TOMS (10, 12, 14")

Genera Tom Batter
Genera Tom Resonant





STARTED 1:00 P.M.

Drum shops can increase store traffic by offering cleaning services to customers and add to the resale value of their used cymbals.

Touring pros will appreciate the lightweight compact design which allows for easy transport in a 26" bass drum case.

"Pro Shine" cleaning fluid is also available in 8 oz. bottles. Works great and won't remove the lettering!

Finally, a Solution To End the Hard Work and Poor Results of Hand Cleaning Cymbals!

The "Pro Shine" Machine rotates the cymbal allowing the user to clean in a circular motion, achieving a "Like-new" appearance in a few minutes that use to take hours.

Cleans up to 22" standard type cymbals on both sides while the user and work area stay clean.



HALFWAY THERE 1:01 P.M.

List Price \$495.00

Introductory Offer \$379.00

VISA/MasterCard Accepted

TOTAL PRODUCTS, INC.
7999 HANSEN, SUITE 324
HOUSTON, TX 77061
713/941-1063



FINISHED 1:02 P.M.

Maybe now we'll get to hear what he played during all those commercials.



Ed Shaughnessy and The Tonight Show Band. During commercial breaks, they were the hottest big band you never got a good chance to hear.



Now that the band has left the show, we'll actually get to hear more of Ed. He'll have a lot more time for touring, teaching and clinics sponsored by Ludwig.

We'll miss seeing Ed on TV every night. But now that we can see him in person, we'll find out what he was playing during all those commercials.

LUDWIG[®]

P.O. Box 310 • ELKHART, IN 46515

ONLY

ONE WAY

TO GO!



**Subscribe To
Modern
Drummer
Today!**

**Call Toll Free
1•800•551•3786**

and don't care for. If something's not working, no one is going to keep to himself and let it stew inside. Obviously, you can get a bit miffed being told something isn't right. You can't get offended, although your feelings can get a bit hurt sometimes. You've got to realize that you're all working together, and that if you change something that they weren't happy with and they all of a sudden like it, then everybody is over the moon about it. You have to stay flexible.

TS: After carrying on as long as this band has, I suppose you don't need your egos reinforced on a daily basis.

NM: You've hit it on the nose. There are a lot of people who get their egos deflated. But you're all working together for the same reasons: You want to make music together and make it work. It's not a one-man show. There are four other people in the band, so we've got to respect each other's individuality. If a band member has written a song and requests to hear a particular beat in a certain section, be open enough to try it. An ego that stands in the way of things will destroy a band.

TS: How far do you find yourself straying from the album versions of songs when you play them live these days?

NM: When I play live, I don't change the drum parts that we worked out on the album. The main arrangements are there. But there are occasions when I listen back to an album and think, "I wish I had done such and such drum fill." I think the performance could have been better or whatever. So live, I sometimes change the drum fill to what I wished I had played, but it's never the kind of fill that is a detriment to the arrangement. That's one thing about Maiden: In the early days I'd try

REGAL TIP®

MORE THAN JUST GREAT STICKS!



530R
"Blasticks"

593C
"Cameron"

595N
"Whiskers"

583R
"Classics"

595S
"Splitstix"

594N
"Thigpen"



JACK GAVIN



CLAYTON CAMERON



STEVE HOUGHTON



JAKE HANNA



DENNIS CHAMBERS



ED THIGPEN



REGAL TIP

by calato

• 4501 Hyde Park Blvd. • Niagara Falls, NY 14305

**SCABEBA ENTERTAINMENT, AND ZILDJIAN,
PROUDLY PRESENT THE
1992 BUDDY RICH MEMORIAL
SCHOLARSHIP CONCERT**

STARRING
ANTON FIG
CHUCK MORRIS
CASEY SCHEUERELL

WITH
DENNIS CHAMBERS

THE BUDDY RICH BAND
FEATURING STEVE MARCUS

SUNDAY, NOVEMBER 8, 1992
BERKLEE PERFORMANCE CENTER
126 MASSACHUSETTS AVE.
BOSTON, MA 02115

TICKETS AVAILABLE THROUGH
TICKET MASTER®
AND THE BERKLEE BOX OFFICE
617-266-7455

TICKETS \$20.00-STUDENTS, \$25.00-GENERAL

**Sponsored by Beato Products, Berklee College of Music,
ddrum, Evans Products, Vic Firth, Inc., G.M.S. Drums,
KAT, Inc., Modern Drummer, Pearl Drums, Remo, Inc.,
Shure Microphones, and Yamaha Drums**

PLAY IT



STRAIGHT

A PUBLIC SERVICE MESSAGE FROM THE DRUMMING COMMUNITY.

MODERN DRUMMER

The only magazine you'll need in the '90s to convey your important message to the serious drummers of the world.

Call our advertising department at (201) 239-4140. Ask to speak to Bob Berenson. He'll gladly supply all the details.

Sam Barnard's Super Gloss Drum Material

\$59.99 Super Gloss II Plus (Blk or Wh, 5pc sets, other colors \$89.99)
w/step-by-step instructions

Why spend hard-earned money on new drums when old drums can look like new? Save big money — buy direct.

Because of recent technological advancements, we offer a superior line of drum covering material called "Super Gloss II Plus." It comes in brilliant colors that resists heat incredibly well and is suited for indoor and outdoor use.

Seven years in business, now selling technologically advanced space age drum material to beginners, professionals, drum shops, studios, manufacturers, and the world!

We Ship C.O.D.
Dealer Inquiries Welcomed
(602) 279-4041

Many Colors
Free Samples
Satisfaction Guaranteed

FORK'S DRUM CLOSET

NASHVILLE'S COMPLETE DRUM STORE

Great Discounts

All Major Brands

New and Used

(615) 383-8343

OR CALL OPERATOR FOR TOLL-FREE #

2707 12TH AVENUE SOUTH • NASHVILLE, TN 37204



ATLANTA DRUMS

Percussion

featuring American and British

Quality made Drums

Highest Integrity, Lowest Prices

Exotic Percussion From Around the World

"Call Us... We Give A Flam"

(404) 457-4207

4974 Buford Highway, Atlanta, Georgia 30341



T-Shirt

"with purchase of
\$300 or more"

\$8.00 + \$2.00 Shipping and Handling

Send to:

Baddell's

DRUM CENTER

1104 S. Leechburg Hill

Leechburg, PA 15656

(412) 845-DRUM

Call or Write
for FREE
Discount
Catalog

Call Operator for Toll-Free Number.

something different after playing the songs a few times, and the band would come off stage and say, "What the hell was that?" So we don't get too experimental at the spur of the moment because that just throws people off. Also, if you take a chance out of the blue and try something, you may get it wrong.

Sticking with the arrangements that you and the band know helps when things go wrong on stage, like when a drumhead goes on you or you break a stick—it's not a big deal because you can cover in a situation like that. But it's Sod's Law—and drummers will probably agree with this—the things that tend to go wrong on the drumkit always happen at the worst possible moment. Like the big drum fill that's going to lead you into the next song, or a kick into a solo that is the big part of the song: That's when you break a batter head or the kit falls apart. But that's what makes live gigging so much fun—the unexpected!

TS: You began doing clinics back in the mid-'80s, and you've been doing them ever since. Why did you wait until then, and what satisfaction do you derive from them?

NM: I did my first drum clinic in about '86 or '87 in England, and I found that first experience frightening. It was a big Paiste Day with Jon Hiseman, Carl Palmer, and Simon Kirke. I was petrified when I went out there.

Anyway, I'm not a great drum solo person. A long time ago I used to love doing drum solos, but as years have gone by, I've realized that the competition is too steep, and I don't want to commit myself to it. [laughs] But of course, soloing is a pre-

WANNA GET BUSY?

MONDAY

6PM - PLAYING TECHNIQUES
7PM - CHART READING AM PRACTICE!
10PM - CONCERT AT LE CAFE VINNIE COLAIUTA, MICHAEL LANDAU, JIMMY JOURALI

TUESDAY

4PM - TONIGHT SHOW TAPING "LOVIE BELLION"
6PM - ROCK STYLES
7PM - GROOVE CLASS AM PRACTICE!

WEDNESDAY

12 PM - PHOTO SESSION FOR PGMS PACKAGE
6PM - READING
7PM - STYLES - JAZZ + FUNK HANG OUT AT THE RAINBOW CLUB ON SUNSET AM PRACTICE!

THURSDAY

10AM - WEEKLY CONCERT / SPECIAL EVENT
1:00 PM - GREGG BISSONETTE CLINIC AM PRACTICE!
7PM CONCERT WITH BISSONETTE, CARL VERHEYEN AND STEVE BAILEY

FRIDAY

10AM - BEACH
8PM CONCERT AT THE PARAMOUNT TOM BRECHTELIN + ROBBEN FORD AM PRACTICE!

SATURDAY

11AM - PRIVATE LESSON
1PM - REVIEW VIDEO OF LAST WEEK LPW
4PM - SPECIAL CONCERT RALPH HUMPHREY w/ STEVE MORSE

SUNDAY

11AM - BAND REHEARSAL
1PM - LIVE PLAYING WORKSHOP TUNE "MIDNIGHT HOUR"
4PM - SIGHT READING IN COMPUTER LABS
6-9 PM OPEN JAM?

PLAN ON IT.

MUSICIANS INSTITUTE 10 WEEK SUMMER + WINTER DISCOVERY SESSION
FOR INFORMATION WRITE TO MUSICIANS INSTITUTE P.O. BOX 4040, HOLLYWOOD, CA 90028 OR CALL 213.462.1387 OR 1-800-255-PLAY

GUITAR INSTITUTE OF TECHNOLOGY

PIT PERCUSSION INSTITUTE OF TECHNOLOGY

VIT VOCALS INSTITUTE OF TECHNOLOGY

BIT BASS INSTITUTE OF TECHNOLOGY

KIT KEYBOARD INSTITUTE OF TECHNOLOGY

MUSICIANS INSTITUTE

What do
all these
great
drum
shops &
music
stores
have in
common?



VATER CUSTOM LABEL DRUMSTICKS



DRUMMERS: CONTACT YOUR LOCAL DEALER FOR MORE INFORMATION

WATER PERCUSSION, INC.
220 CENTRE STREET
HOLYROOK, MA 02343
(617) 767-1877 • FAX (617) 767-0010

What's New?

The New **DUPLICATE-X***
THREADLOCK 
CYMBAL STACKING SYSTEM

Adaptors available in two lengths

6" (\$17.95)
12" (\$19.95)



Please send DUPLICATE-X 6" at \$17.95
and/or send DUPLICATE-X 12" at \$19.95
plus \$2.05 postage and handling (U.S. & Canada)

Please specify make of stand

Mail to: TAW'S SOUND & DRUM WORKS
31025 Center Ridge Road
Westlake, Ohio 44145 (216) 835-1382

Name:

Address:

City: State/Prov:

Payment By: CASH MONEY ORDER Zip

requisite for clinics because you're on your own. So the first time, I played an abysmal solo, though everyone seemed to enjoy it anyway.

The thing I enjoyed the most was the communication with the people, being able to talk with the guys and girls in front of me. That closeness was the most rewarding feeling. The questions that were delivered to me made me think about what I was doing a lot more, and I had to structure answers to explain things without having the theory knowledge that people who have been to school have. I found that it helped my playing a lot more and I found that I was doing rudiments that I didn't know I could do. So it also gave me a new threshold on realizing my own potential. Of course the one thing I love to do is to talk about playing drums. Paiste realized I had a love for doing this and sort of a knack for getting up there and telling a few jokes, making a prat of myself—which makes for an entertaining evening—so they began using me a lot. Then Sonor felt that they could perhaps benefit as well, so we worked out a deal

FREE! DISCOUNT DRUM CATALOG

"T" SHIRTS

\$6.50 per shirt
Certified Check or Money Order Only
(Includes Shipping)
Outside US
\$8.00 US Funds

Specify Size —



Front



Back

"We will beat any advertised price"

ATLANTA
PRO PERCUSSION, INC.
2526 Spring Road • Smyrna, GA 30080
(404) IDO-DRUM (404) 436-3786

Call or write for our FREE DISCOUNT FLYER
Call Information for our toll free number

The New Simmons Drum...



more drum



no less pad



The Simmons Hexahead™ with its real, tensionable drum head and raised rim, feels and plays like an acoustic drum, yet still has that innovative Simmons styling that tells everyone you're playing an original.



The original.

What's more, breaking new ground in true Simmons style, a rotary control is included on each pad so you can adjust its output to best suit your technique. And match it to the input stage of any number of drum machines, modules and trigger to MIDI interfaces.

Hexahead™ is available in black, white, gray or red and we believe it's the greatest step forward in percussion technology since the electronic drum kit.

Play it today at your nearest Simmons Dealer.

SIMMONS

technology working for the drummer





Are you missing out on the natural highs?



You know those sweet high notes in your favorite music? Well, they're the first to go when you trash your ears by cranking up the volume. Once it's gone, it's gone for good!

So keep the volume in check.

For more information on how to protect your hearing, contact:

HOUSE EAR INSTITUTE

HIP Campaign Headquarters
2100 West Third Street
Los Angeles, CA 90057
213/483-4431

together. When Maiden finishes this tour, I'm sure I'll go out and do more.
TS: You've recently released an instructional video in America that I've been hearing a lot about.

NM: It's a video I made two years ago in London, and basically it's a taped drum clinic, one of my zany, loony bits and bobs. I taped it in front of a live audience—none of this fancy cosmetic stuff. It's not directed towards technical players, because I'm not that kind of drummer. I talk about being relaxed at the kit, how I tune my drums, right footwork, drumsticks, how to look after your kit, and things like that. DCI has picked up the rights to the video, and it's about to be launched worldwide. In England it was titled *Rhythm Of The Beast*, but I'm not sure if DCI will go with that title here.

TS: How long down the road do you see Iron Maiden going? Do you think the band has another eight or ten years of life left?

NM: We don't want to kid ourselves here, do we? [laughs] But really, the only way to answer that is that we've always



Play Snare & Hi-Hats simultaneously with one hand.

NEW TECHNIQUES

In Drumming Video

Practical and useful techniques that will expand the creativity of any drummer.

by **Dave Kuzma**

Touring & Studio Pro

"Kuz-Control" Sticking Method

(pronounced Kooz-Control)



Play 16th note patterns with only one hand on Hi-Hat.



Play stick in between Snare & Hi-Hat.

VIDEO

"A must for any drummer"

Louie Bellson

"Exciting new concepts"

Sonny Iglo

"I highly recommend it"

Hal Blaine



3 Bass Drums - 4 Pedals.



Add Snare beats on 2 & 4 while playing 16th note pattern.

\$29⁹⁵

(outside U.S.
use U.S. currency)

Send check or
money order to:

FORM LEADERS CO.

P.O. Box 322

Riverside, NJ 08075

(tape length 43 minutes)

given 100% to our performance. We've never compromised, so we're not gonna start now. If it ever happens that we can't cut it anymore, then we'll have to give it up. As long as we can still go out and play with the conviction that we've always gone out there with, and our fans are still there and want to hear us, then we'll go for as long as we can. We're not gonna kid ourselves. I'm the oldest one in the band, and when I know I can't cut it, I'll say, "There's a vacancy on the drum stool, guys." I'd never want it to get to the stage where they have to tell me that I'm a bit past it.

TS: *Fear Of The Dark* has given you a lot to be excited about. Perhaps the band needed something a little different right now.

NM: I think this album has come at such a good time. We haven't got a lot of competition on the road at the moment, so it's a good time to tour and promote the album, and we've got a great album. The first single, "Wasting Love," wasn't written as a crossover song or to take Maiden into the mainstream, it just happened that way. It was a song we just tried, although we weren't sure it would

work for us. The more we played it, we realized that it was a brilliant mega-ballad, even though it was Iron Maiden doing a ballad!

TS: When I speak to metal drummers, your name often comes up in a most flattering way.

NM: People sometimes think that fame and fortune are what you're after in this business. But for me it's never been that. It's nice to know that you're comfortable, because you do get financial rewards when you work at it and you're successful, but it is bloody hard work. But money's not really the point of all this. When a young drummer becomes hugely successful and says to me, "You were a great influence on me; you were the first guy that made me want to pick up the drums," it feels great. Even when a struggling drummer tells me that, it's an amazing feeling. To know that you've encouraged people to continue with music or motivated someone to realize that they have the talent to follow music—that's what it's all about. Nothing comes close to that feeling.

Since 1924
Sam Ash®
MUSIC STORES

THE NAME TO DEPEND ON ...

... from a pair of sticks to a full professional studio, the place to call is Sam Ash. Deal with a company that is over 65 years old, but has all the newest models. A company that has over 350 employees but gives you personal attention. A company that has the largest selection of top brands in stock and famous N.Y.C. prices.

*Get on our mailing list:
Sam Ash, Dept. MD
P.O. Box 9047
Hicksville, NY 11802*

IN NEW YORK STATE
(516) 333-8700
*Out of state call operator
for toll-free number*



Tommy Campbell

on the new

FFS Snare Drum

"An unbelievable sound with unmatched versatility. The Free Floating System is as close as you get to the perfect snare drum."



Carbon Fiber FFS

The newly designed Free Floating System Snare Drum is available in various depths and various shell materials. See your local Pearl dealer for more details.

Pearl.
The best reason to play drums.

Buleria For Drumset

■ by Woody Thompson



One of the greatest blessings of the current "world beat" vogue in pop music is that it is bringing western drummers and percussionists into contact with a wide variety of exciting rhythms. The rhythms of flamenco, the music and dance of Spanish Gypsies, are among the most interesting of these ethnic rhythms being brought to the fore. Various modern flamenco groups from Europe such as Ketama, Pata Negra, and, most notably, the Gipsy Kings, are starting to popularize the rhythm and sound of flamenco internationally. In the U.S., the music of Ottmar Liebert is bringing flamenco to the new age and contemporary adult listening audience.

Flamenco is intensely rhythmic music. In fact, the rhythm is so important in flamenco music that the various song forms are identified by their specific beats: sevillanas, tanguillo, faruca, soleares, and many others. Among the most exciting of flamenco rhythms, and one preferred by guitarists and dancers for high-energy improvisation, is the buleria. Buleria is a twelve-beat phrase that is basically divided into two parts: the first six beats are divided into two sets of three beats, and the second six are divided into three sets of two beats. These sets of beats are denoted by accents.



In traditional flamenco the rhythm for buleria is kept by *palmas*, or clapping. One group of clappers will clap on the on-beat 8th notes, and another group will be clapping on the off-beat 16th notes (*contra-palmas*) to create a continuous 16th-note flow. They will stomp their feet on the accented beats (as notated above) to create the buleria rhythm. A common variation on the buleria palmas will find claps on the second and third beat of each group of three while keeping the accents happening with the foot.

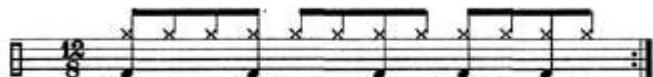


This creates a triplet feel against the straight 8th-note groove of the buleria rhythm and points up one of the beauties of this form. As a 12-beat phrase, buleria is a "meeting point" for three-beat and four-beat groupings, and opens up many possibilities for rhythmic improvisation.

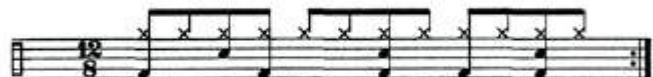
These possibilities are particularly exciting for drumset players. Check out the composition "Mosaique," on the Gypsy

Kings *Mosaique* album. Here drummer Claude Salmieri solos beautifully through the buleria rhythm.

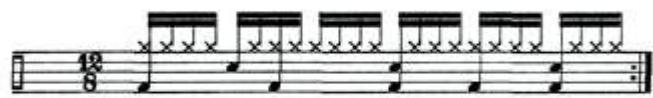
As a starting point on drumset, the 8th-note palmas groove can be kept on the hi-hat, while the accented beats are played on the bass drum.



Now the snare can be added on the half-time backbeats of the phrase.



The hi-hat can be doubled up to create the 16th-note pulse of the contra-palmas.



For added drive, each bass drum accent can be given a pick-up beat.



Try playing the snare drum on the triplet beat accents, as in the palmas variation.



A slightly different approach that keeps the rhythm a little more flowing on the bottom end is to play the bass drum as a jazz samba while keeping the basic buleria accents on the snare.



Another aspect of the buleria is a stop that is most often put in on the last accent of the phrase. This is often inserted in the sixth cycle of the buleria measure, but since flamenco is

highly improvisational, it may occur whenever the singer, dancer, or guitarist is moved to put it in. The stop is generally signaled by a *rasqueado* on the guitar, a fast chordal strum that is the equivalent of a roll on the strings of the guitar. Flamenco musicians have a unique way of counting buleria, where the downbeat is counted as "12" rather than "1." In this system the main accents come on the "12," "3," "6," "8," and "10" rather than the "1," "4," "7," "9," and "11." This method of rhythmic organization makes a great deal of sense, because now the accents in the triple part of the measure fall on multiples of three. Therefore, the stop occurs on the "10" beat preceded by a roll that generally starts on the six. This can be duplicated by a snare roll.



These patterns are just the basic skeletal outline of the buleria rhythm. A master flamenco guitarist such as Paco de Lucia can slice and dice this rhythm in an astounding variety of ways, each able to serve as rhythmic inspiration for any drummer. Played with *duende* (spirit), buleria is a great addition to the progressive drummer's vocabulary of rhythm.



LUNAR SERIES Thrones for Any Musician



- 5 Leg Base for stability.
- LSG Model offers Nitrogen Gas Shock Absorber.
- LST Model offers Solid Threaded Spindle.
- Three Seat Sizes: Original, Hugger, Round.
- Three Seat Colors in Velour: Gray, Blue, Red
- Extra Extension Parts available
- BACKREST fits all models.

**EASY TO
DISASSEMBLE -
PACKS AWAY
NICELY!**

ROC-N-SOC • 2511 Asheville Rd. • Waynesville, NC 28786
TEL (704) 452-1736 • FAX (704) 452-1732



What are people saying about the New **MEGA™ CX Series?**

"Maple Shells...It's great."

—Keith Carnegie, Drum, Keyboard, Guitar Shop,
Houston, TX

"Well constructed,great...It's a winner."

—John Winkler, Backstage Music, Boca Raton, FL

**"Good starter kit for the beginning
drummer at a great price."**

—Vic Firth

**"Value that exceeds the price, as well as
the backup of an excellent
organization."**

—Ray Fransen, Ray Fransen Drum Center,
New Orleans, LA

**"Ten lug wood snare,heavy duty hard-
ware...far superior to other sets in it's
price range."**

—Jeremiah French, French's Music, Cleveland TN

"Great price,Great looks,Great sound!"

—Dennis Ricci, Long Island Drum Center, N.Y., NY

**"Well built...Good shells,Good
covering,Good hardware."**

—Gary Forkum, Forks Drum Closet, Nashville TN



2773 E. MIDLOTHIAN BLVD.
STRUTHERS, OHIO 44471

SAY
YES
TO
DRUMS

with a
subscription
to **Modern
Drummer**

Call
Toll
Free
1-800-551-3786



THE FREE MASTERS

continued from page 35

with more freedom."

Blackwell returned to New Orleans in 1956 and began playing with a host of R&B and blues acts around town, including Roy Brown, Earl King, and Huey "Piano" Smith. A year later, on the recommendation of an old colleague from the Johnson Brothers band, he was hired as the drummer in Ray Charles' band. "Ray bought me a set of drums, and I ended up staying with him for most of 1957. We toured all over, traveling in two chartered Greyhound buses. That was my first professional touring experience."

Back home in New Orleans, during Christmas break in '57, Blackwell began gigging with the American Jazz Quintet, a modern jazz group led by clarinetist Alvin Batiste and pianist Ellis Marsalis. The chemistry was so happening that he decided to leave Ray Charles' band to concentrate on the AJQ for the next three years. (The group had a reunion after a 27-year hiatus at the 1987 Edward Blackwell Festival in Atlanta. A document of that performance, *From Bad To Badder*, was recently released on Black Saint.)

Blackwell moved to New York in 1960 and hooked up with the Ornette Coleman Quartet for a historic run at the Five Spot. The band included Don Cherry on trumpet and Charlie Haden on bass. "When I got to New York, my chops were happening," says Blackwell. "Cats were coming by to check me out. We were drawing in crowds six nights a week for three



AHEAD! Reversible Cover

months. A lot of people came out of curiosity, a lot of people came because they seemed to really like the music."

In the summer of 1960, Blackwell worked with Coltrane and Cherry on the *Avant-Garde* sessions. In December of that year, he participated in Ornette's earth-shaking *Free Jazz*, a collective improvisation by a double quartet that paired him with second drummer Billy Higgins. The concept of two drummers not only had a direct influence on John Coltrane (as heard on *Kulu Se Mama* and *Meditations*, both recorded in late 1965 for Impulse), but it also influenced rock music, as evidenced by the two-drum tandem employed in later years by the Allman Brothers, Grateful Dead, and Frank Zappa.

"At first, I didn't think it would work," says Blackwell of the *Free Jazz* session. "I was wondering how we would all interplay with one another. But Billy and I knew each other from California when I was living out there with Ornette. We got on real naturally at the session because we were, and still are, great admirers of each other."

Blackwell remained with Ornette Coleman until 1965, when he started to work with pianist Randy Weston. In 1966, Weston's band went on a three-month State Department-sponsored tour of Africa, which proved to be an eye-opening experience for Blackwell. "I had been woodshedding for quite some time on getting my hands and feet involved on the kit. But when I heard these African drummers and heard the way they were dealing with 12/8 and 6/8 and 6/4 rhythms, then I really got serious with it and started really trying to concentrate on coordinated independence."

Another thing he noticed was how similar the African culture was to his own native New Orleans. "We went to a funeral in Ghana and it was just like the ceremonies I remembered seeing as a kid. These people would go to the gravesite with a solemn march, then they would come back and jam, man... just having fun dancing and second-lining in costumes. And it really struck me as a connection there."

Blackwell was also struck by the African concept of the family of drums. "They think of the drums like that: a papa drum, a mama drum, a baby drum—each like a separate person. So I think of my drums in that same way. And when I play, I try to use the different drums in this family to suggest melody."

In 1969, Blackwell re-joined Ornette's group. On one memorable swing through Europe that year, he spent some time in Paris with mentor Philly Joe Jones. "We must've hung around Paris for four weeks. Philly had come down from London and was staying there. We hooked up together every day and went up to Art Taylor's house. He was living there at the time and had a loft with a set of drums. And we'd go over there and sit down and just watch Philly. He would just entertain us for hours, man. He was a great showoff! He showed me a lot of cross-sticking techniques and brush strokes. And he'd do them so simply, but I couldn't do them for the world. I'm still trying to get those strokes down."

Blackwell continued to work with Ornette until shortly before the failure of both his kidneys severely curtailed his playing career in 1972. He has been dependent on a dialysis machine ever since.

Darwin was right.

The evolution of the drumstick takes a giant step forward with the introduction of Easton's Advanced High-Efficiency Alloy Drumstick — AHEAD™.

At its core, a proprietary vibration reduction system reduces fatigue in your hands, while the exclusive energy-returning design makes it possible to drum faster than ever before. Finally, because all you replace are the super-tough, cut-resistant covers, the AHEAD sticks you buy today will be with you for a long time to come.

Guns N' Roses' Matt Sorum uses AHEAD sticks, and says, "I've never used anything like them. I'll never go back to wood."

If you're ready to sell a whole new species of drumstick, call (800) 547-6401 for a free brochure and more information on the most advanced drumstick ever made.

AHEAD. By Easton.



*Matt Sorum
Guns N' Roses*

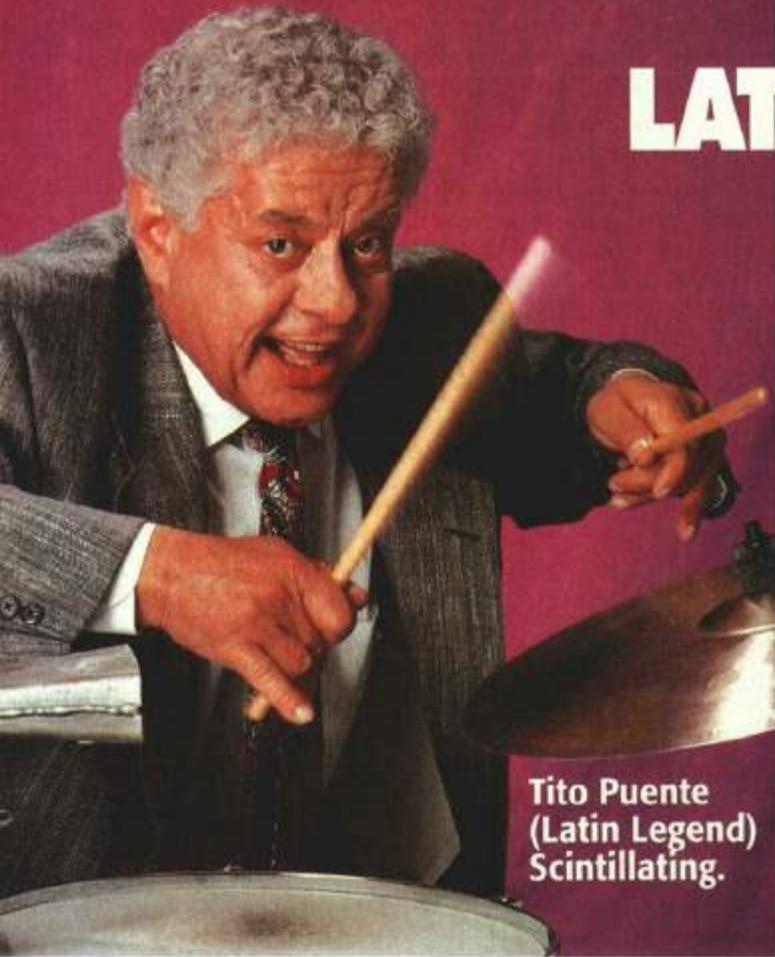
Nothing Else Comes Close

EASTON

For distribution, contact: 9420 Reseda Blvd., Suite 350, Northridge, CA 91324

Phone (800) 547-6401 • Fax (818) 727-1126

AA EL SABOR. LATIN TRIPLE PLAY.



Tito Puente
(Latin Legend)
Scintillating.

No Samba, Mambo or steaming solo is complete without the spice and heat of El Sabor ("The Flavor").

This is the first ideal Latin cymbal for percussionists and drummers that truly does it all.

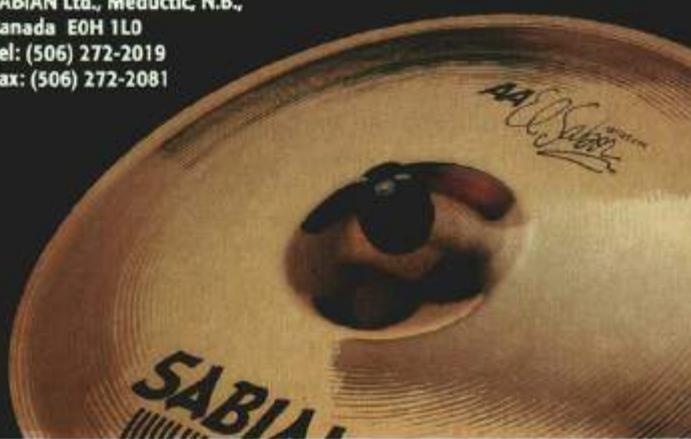
Feel it: a fiery crash, hot ride, and with its ice-cool bell, a cutting clave... a triple play in one scintillating cymbal. AA El Sabor. Check it out.

Free '92 NewsBeat catalog, contact:
SABIAN Ltd., Meductic, N.B.,
Canada EOH 1L0
Tel: (506) 272-2019
Fax: (506) 272-2081

SABIAN



Cymbal Makers
**HEAR THE
DIFFERENCE.**



"My mentors always told me to keep my head and body straight. How right they were. It's a sensational feeling to have fun playing the drums on a natural high. Don't forget: drugs aren't the answer."

Jim Blackwell



A PUBLIC SERVICE
MESSAGE FROM
THE DRUMMING
COMMUNITY.

Besides playing in his own quartet and working occasionally with Old And New Dreams (with Don Cherry, Dewey Redman, and Charlie Haden), Blackwell continues to teach at Wesleyan University in Middletown, Connecticut, where he also resides. "I'm an artist-in-residence there...been up there since I first got ill with kidney failure," he says. "I've seen a lot of cats come and go through there—a lot of young drummers. I teach 'em and just send them on their way. Mostly, I try to get them to think melodically and to listen to the music as a whole. I tell them, 'Don't just concentrate on yourselves, trying to do this and that on the kit. Try to listen to what's happening around you and be a part of it.' I think they get the message."

Amazingly, Blackwell has had only three sets of drums during his entire career. His first set was given to him by Ray Charles back in '57. His second set, a Premier kit, was given to him by Ornette Coleman when they were on tour in London. The kit was bought from Kenny Clarke, who was working as a salesman in the store there. For the past ten years he has been playing a Sonor kit with an 18" bass drum, a 14x14 floor tom, and an 8x12 mounted tom. His snare is a Noble & Cooley, and his cymbals are all Paiste (22" medium ride, 18" crash, 20" China, and 14" top and 13" bottom hi-hats). His only accessory is a cowbell, which he uses quite effectively on tunes with a 12/8 or 6/8 motif.

RASHIED ALI

"I came up playing bebop...played the hell out of bebop," says Rashied Ali. "Max Roach and Philly Joe Jones—those were

B8 PRO PERFORMANCE SET. A SERIOUS SET-UP.

The best in professional Euro-style cymbals for the cost-conscious, serious player. B8 Pro delivers tonally tight, bright, penetrating sounds.

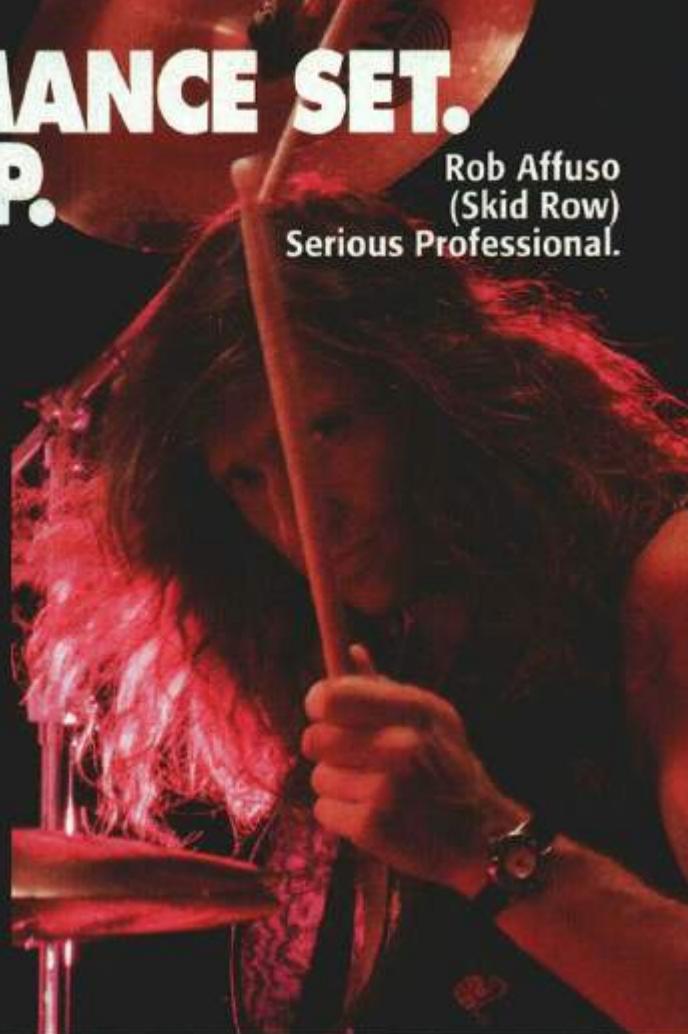
Set up with B8 Pro Performance sets (Medium 14" Hi-Hats, 16" Crash, 20" Ride), and you can play the best at prices much less than you imagined. B8 Pro Performance Set. Check it out.

Free '92 NewsBeat catalog, contact:
SABIAN Ltd., Meductic, N.B., Canada EOH 1L0
Tel: (506) 272-2019, Fax: (506) 272-2081

SABIAN

Cymbal Makers
**HEAR THE
DIFFERENCE.**

Rob Affuso
(Skid Row)
Serious Professional.



my first jazz heroes. And then later on down the line it was Elvin Jones. Max put me onto the melodic approach to the drumset, which is very evident in my playing today. He put me onto knowing what the tune was about, knowing exactly what we were all playing instead of just trying to keep time for somebody. Playing the song, unison lines with the horn players—I got that from listening to Max."

Born Robert Patterson on July 1, 1935, Ali started on piano and moved to the drums at age 11. Faking his age, he enlisted into the Army at age 16. When he came out three years later, he began playing professionally around Philly. "All my life I listened more to saxophonists than to drummers," he says. "Even when I started listening to Max and Joe, it was always the saxophone players that caught my ear. So I've always approached the drums in a very melodic sense."

In his hometown of Philadelphia, Rashied studied with Philly Joe Jones. "I liked Joe's approach to the hip way of playing drums...the slick, hip shit. His syncopation was really gone, really hip."

Hearing Elvin with Trane was a big turning point in Rashied's musical life. "Something happened to me then. Something really clicked—especially when the rest of the band would lay out and those two would have at it. It was the first time I heard the drums playing duo with the saxophone and nobody was in charge. It wasn't the saxophone's thing, it wasn't the drummer's thing. They were playing free. And I said to myself, 'Wow! So I started looking into playing that way.'"

Ali began woodshedding with that concept of eliminating the

pressure points from his playing. Then hearing Ornette's *Free Jazz* with the double quartet really turned his head around. "That sound floored me, and that's what I really went deep into, man. But it was two drummers. And I heard them doing exactly what I wanted to do as a drummer. And I came to New York with that in mind."

Rashied arrived in New York in 1963 and immediately began working with saxophonist Pharoah Sanders and trumpeter Don Cherry. Around this time he also studied briefly with Max Roach. He continued to work with such exponents of "the new thing" as pianist Paul Bley, trumpeter Bill Dixon, and saxophonist Archie Shepp before hooking up with John Coltrane in November of 1965 for the tumultuous *Meditations* session, in which he bashed mightily alongside Elvin.

There was some tension between the two drummers, however, and Elvin left the group shortly thereafter to join Duke Ellington's orchestra. McCoy Tyner left the band in 1966 and was replaced by Trane's wife, Alice Coltrane. Bassist Jimmy Garrison and second saxophonist Pharoah Sanders remained in the lineup. The chemistry of this daring new ensemble was captured via Japanese radio broadcasts in the summer of 1966 and was recently issued as a 4-CD set, *Live In Japan* (Impulse/GRP).

In February of 1967, Rashied and Trane got together at Rudy Van Gelder's studio in Englewood Cliffs, New Jersey for a series of historic free duets entitled *Interstellar Space* (Impulse/GRP reissue). This milestone in drumming was the realization of what Rashied had envisioned some years earlier

**Mike Baird
(Studio Great)
Full Control.**

AAX STUDIO. TOTAL CONTROL.

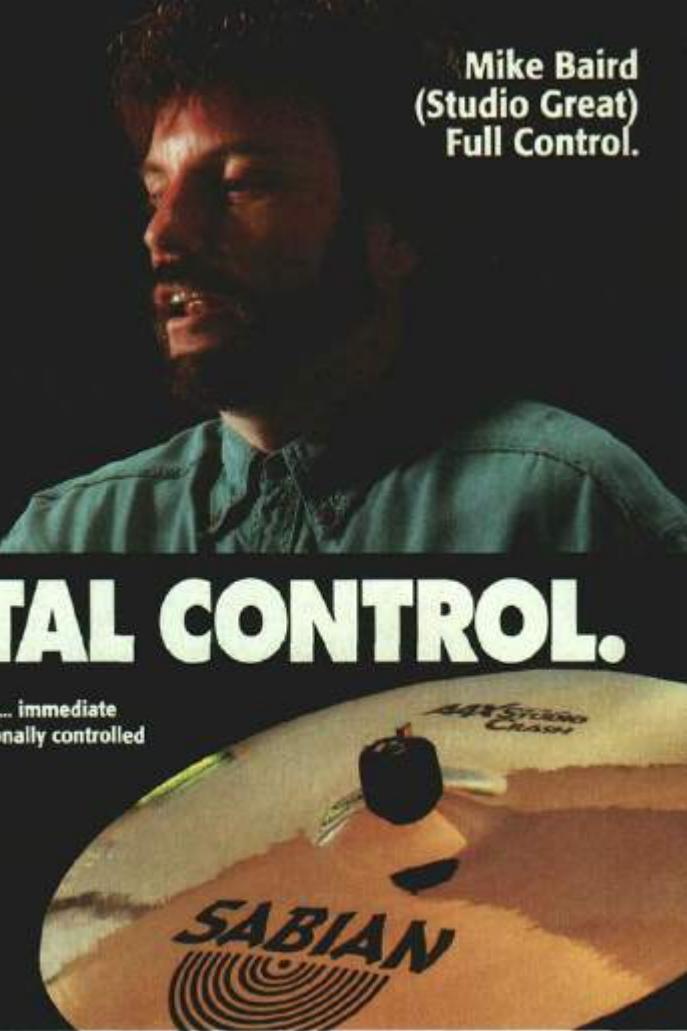


When the music demands it all from your cymbals... immediate response, sheer musicality, full dynamic range and tonally controlled sound, AAX Studio is it.

Thin, fast crashes, precision hi-hat response and warm ride sounds - you're in total control of it all!

For studio and lighter live playing, there's only one choice. AAX Studio. Check it out.

Free '92 NewsBeat catalog, contact:
SABIAN Ltd., Meductic, N.B., Canada EOH 1L0
Tel: (506) 272-2019, Fax: (506) 272-2081



Most major brands in stock

Call or write for a
FREE 200 page catalog



P.O. BOX 16985
ST. PETERSBURG, FLORIDA 33733
(813) 822-4949

when he was first turned on by those Elvin-Trane duets. From the immensely powerful "Mars," to the white-hot intensity of "Leo," to the more subdued nature of "Venus," a unique interplay can be heard between drums and sax. Rashied is continually accenting Coltrane's lines while maintaining a kinetic, polyphonic pulse that is purely devoid of specific time signature.

"Trane really summed it up good for me," says Rashied. "He said he felt like he could go in any direction he wanted to, and it would be compatible with what I was doing on the drumset. In other words, he could play as slow as he wanted or as fast as he wanted or whatever he wanted to do, and I could adjust to playing with him without keeping straight time. And that's what I'm still doing now. It's my style of playing, whether I'm working with Hot Tuna or my own group or whoever it might be. I can just go right from scratch and don't have to come anywhere near playing a time value. That's just me now."

Coltrane stopped playing altogether three months after the *Interstellar Space* session and died of liver cancer in July of 1967. Albert Ayler and Ornette Coleman played at his funeral.

Rashied played in the Alice Coltrane trio through the late '60s and also appears on her 1970 Impulse release, *Journey In Satchidananda*. In the liner notes, she credits Rashied for providing "a continuous stream of pure sound energy." Ali formed his own Survival Records label in 1972, and the following year opened Ali's Alley, a popular loft jazz scene located in the SoHo section of Manhattan.

Rashied remained active as a leader throughout the '70s, and

AAX STAGE. AN END TO COMPROMISE.

SABIAN



Cymbal Makers
**HEAR THE
DIFFERENCE.**

From one extreme to the other,
playing live demands total response
from your cymbals.

When you're on stage, you can't
afford to compromise on dynamics,
tone, power and control. So don't. With
AAX Stage, you get it all,
plus studio quality sound!

SABIAN AAX Stage. Put an end to
compromise forever. Check it out.

Free '92 NewsBeat catalog, contact:
SABIAN Ltd., Meductic, N.B.,
Canada EOH 1L0

Tel: (506) 272-2019
Fax: (506) 272-2081



**Steve Ferrone
(Eric Clapton)
No Compromise.**

in 1981 he struck up a close friendship with Jaco Pastorius, the electric bass genius who had left Weather Report to start up his own group. In 1984, Rashied and Jaco traveled to Guadalupe together for a series of clinics and concerts sponsored by the French government. A bootleg of one of those duet concerts, recently released on a Japanese label as *Blackbird*, conjures up memories of Rashied's kinetic duets with Coltrane on *Interstellar Space*.

"Jaco was a natural musician," says Rashied. "I guess that's why I liked him a lot. We really hooked up something special together. I think he was a genius, man. Jaco meant a lot to me because I was really down when I met him. I was contemplating not even playing anymore, but he got me back up on that shit. Jaco was definitely one of the cats."

During the time that Rashied was playing around New York with Jaco's Word Of Mouth small band, he was also playing off and on with Hot Tuna, the adventurous rock group featuring bassist Jack Cassady and guitarist Jorma Kaukonen. "We toured this whole United States from here to California and back—one-nighters, traveling in a van," he recalls. "That was a gig that put me onto playing country-type rock 'n' roll, but still being able to have fun with it. In other words, I wasn't taking anything away from my playing in order to do the gig. I was playing as out as I could with that stuff. It was a backbeat gig, but I embellished on the backbeat to the point where I could make it work. And it was a fun band. Some people called it Hot Tuna, some people called it There Goes The Neighborhood!"

In recent years, Rashied has played and recorded with Pha-

lanx, an aggressive quartet featuring guitarist James "Blood" Ulmer, tenor saxophonist George Adams, and bassist Sirone. He also leads his own quartet featuring Antoine Roney on saxophone, Tyler Mitchell on bass, and Greg Murphy on piano.

His future plans include the unveiling of an all-electric band in which he plays a Simmons drumkit, triggering banks of sampled sounds. "I'm able to play very melodically on this electronic kit," he says. "I can get drum sounds as well as bass lines and piano or guitar comps. To me, it's really an extension of that whole Max Roach approach of playing melodically on the kit. I've been woodshedding with this electronic stuff for four years now."

Rashied's acoustic kit is a small kit-of-all-kinds, comprised of various Gretsch, Slingerland, and Yamaha drums, three of which formerly belonged to Dannie Richmond, the late drummer of Charles Mingus's band.

ANDREW CYRILLE

One of the most versatile, technically accomplished, and consistently adventurous drummers on the New York scene, Andrew Cyrille has the keen ears, quick hands, and alert mind to enhance the proceedings of any bandstand he graces. Whether the context is backbeat or bebop, Brazilian or Haitian, Third Stream or free, the depth of his musicality on the kit speaks volumes.

Thoroughly schooled in the rudiments, Cyrille also displays a courageously revealing side when he sits behind the traps. A consummate accompanist when that's called for, he is also

capable of startlingly unpredictable bursts of creative energy when the spirit so moves him. In solo concerts, he's been known to jump up from his stool and start playing the wall or the floor or the stool itself. He'll play with his hands, rubbing the skins for effect. He'll play with his elbows. He'll sing in falsetto tones into the snare. On one memorable solo album, 1977's *The Loop* (IPS), he played a newspaper. Whatever works...wherever the spirit takes him.

"I am one who feels that spirituality is everpresent," says Cyrille. "I don't think of the spirit as something apart from me or something I have to summon up or find favor with to be in communion with. I feel like it's always with me. I feel there is a real life force breathing when the instrument is being played. To me it's very simple: The music is inside of you, and if you're not in touch with yourself, you can never project any music."

Over the course of his career, Cyrille has eagerly sought out kindred spirits from around the world to collaborate with. Some of those musicians include German free saxophonist Peter Brotzman, Russian percussionist Vladimir Tarasov, Korean violinist Jason Hwang, African drummer Louis Moholo, Brazilian saxophonist Ivo Perelman, and Haitian guitarist Alix "Tit" Pascal, as well as such American renegades as violinist Leroy Jenkins, pianists Anthony Davis and Mal Waldron, bassist Reggie Workman, and saxophonists David Murray, Oliver Lake, and the late Jimmy Lyons.

But perhaps the one musical relationship that gained Andrew the most notoriety was his hookup with iconoclastic

pianist Cecil Taylor. Replacing Sunny Murray in that group in 1964, Cyrille made his first real impact the following year on Taylor's *Unit Structures* and *Conquistador* albums (both on Blue Note). He remained an integral part of the Cecil Taylor Unit until 1975.

In *As Serious As Your Life*, Valerie Wilmer suggests that Taylor and Cyrille's unique rapport was forged around their mutual connection to dance: "Taylor has often said that if he did not play the piano, he would be a dancer. When Andrew Cyrille first started rehearsing with him, Taylor asked him to define his conception of rhythm. 'I think the thing that rang the bell was when I said that I think of rhythm in terms of dance. At the time I was very much into learning from and playing for dancers. I was playing dance classes for modern dancers, and that's where my head was. I was making a lot of shapes [on the kit] in terms of what I had seen the body able to do.'"

Born in Brooklyn on November 10, 1939, Cyrille started out playing marches in the drum & bugle corps at St. Peter Claver school. He later took up timpani in the high school orchestra and finally got a trapset in order to investigate jazz. "I used to hear Charlie Parker, Coleman Hawkins, and Lester Young on the radio before I really understood what was going on in the music. But I didn't 'get into jazz' until I got my first kit at about 13 or 14."

Some older high school pals turned Andrew on to Max Roach, Art Blakey, and Shadow Wilson, and at age 15 he met and studied with the great Philly Joe Jones. "I wanted to develop my own thing, but I also wanted to learn as much from him as possible. So I'd hang out with him at his house and he'd show me rudiments and brushwork. His technique was so clean."

As a beginner, Andrew learned to swing strictly out of necessity. "If I wanted to play with certain people, I *had* to swing. Otherwise, I wouldn't get the gig. Certain people wouldn't take any less. And the more I did it, the more I became relaxed with it."

Cyrille made his professional debut with singer Nellie Lutcher, then later worked with pianist Mary Lou Williams. In 1960, he had one memorable encounter with Thelonious Monk while playing with Mary Lou. "We were working at a club uptown on 126th & Broadway called the Prelude. It was late one evening, after the last set, and Monk walked in with Red Garland. They were both friends of Mary Lou's. I was sitting at the drumset, and Monk came over and sat at the piano. He just looked at me and started playing some chords, so I jumped in and did what I did. And it was one of the most poignant feelings that I ever had. I'll never forget the sound energy that came through the piano and the way he hit it."

In 1962, Cyrille played on a Prestige date, *The Hawk Relaxes*, with Coleman Hawkins and Kenny Burrell (reissued in 1981 as *Moonglow*). That same year he also recorded *The Hot Line* (Savoy Jazz) with saxophonist Bill Barron. For the next couple of years he worked around town with trumpeter Freddie Hubbard, vibist Walt Dickerson, and bassist Ahmed Abdul-Malik. Then in '64 the opportunity to join the Cecil Taylor Unit came. "I had actually met Cecil back in 1957 when I was still in college," Andrew recalls. I was introduced to him by

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.**

Save your ears for rock 'n roll!

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 an information packet about H.E.A.R.

SABIAN

Softwear

L-R: Jerry Angel, Carmine Appice, Mitch Peters, Gerry Brown, Paolo Norris, Perry Deiman, Richie 'Gajate' Garcia, Bobby Rock, Robin DiMaggio, Mark Schulman, Steve Klong.

Softwear & Cymbal Trap Order Form

Offer valid in continental USA only.

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

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

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

Item	Size	Qty	\$US	Total	Item	Qty	\$US	Total
1. Sweatshirt(black)	S M L XL	25.00			8. Towel*		8.00	
2. Sweatpants(black)	S M L XL	25.00			9. Cap		10.00	
3. T-Shirt(white)	S M L XL	10.00			10. NEW "Cymbal Trap" Case*		120.00	
4. T-Shirt(black)	S M L XL	12.00			Tax on items marked* CA residents add 8.25% MA residents add 5%			
5. Tank Top(white)	S M L XL	10.00			ITEMS TOTAL \$			
6. Tour jacket(black)	S M L XL	80.00			TAXES TOTAL \$			
7. Embroidered Patch*			4.00		ALL ORDERS: Shipping & Handling \$3.50			
					TOTAL PAYMENT \$US			

trumpeter Ted Curson. I went to one of the rehearsals they had and sat in. In fact, Ted had to leave at some point, so Cecil and I just continued playing duets. It was just like a situation where you meet somebody and you have a conversation.

"So over the years we'd see each other on the scene, and there was a certain amount of respect and admiration that we had for each other. I was studying music at the Hartnett School in the Times Square area, and Cecil used to come there sometimes to rehearse. One day he saw me at school and just asked if I was interested in being a part of the Unit. And I ended up staying with him for the next eleven years."

The climate of the '60s was politically charged, and the music of the times often reflected that intensity. "It was a very fiery time," says Cyrille. "The civil rights movement was going very strong, the Vietnam War was going strong, Bob Dylan and the Beatles were happening, James Brown and Jimi Hendrix were going strong, Coltrane was burning like the dickens. So all of this stuff was happening and there was a desire to be part of it. And all of us young jazz musicians were in the process of finding our voices."

"We felt we had to document what our generation was about just as the previous generation did. We got information from the prior generation, but we also wanted to document something legitimate that our generation could offer. And that meant extending the forms rather than just playing an ABA type of format. So the way that rhythms were assigned began to look different. Suddenly, I didn't have to think about stopping on '1' of the fourth bar in order to make a certain thing happen. It just happened as a natural course of musical conversa-

tion. The prescription was different. We had compositions, but they weren't necessarily involving five- or ten-bar sequences or 4/4 time. It was just something that we felt and that we did until it reached its natural conclusion. So in a sense, you had to do what your feelings and your intelligence dictated."

Another outlet for Cyrille during his lengthy tenure with Cecil Taylor was a series of solo and duo drum projects he undertook for small independent labels. The first was the experimental solo album *What About?*, recorded in Paris in 1969 for the BYG label. "I decided I wanted to document the information that I had come upon up to that time," he says. "I had been pointed in that direction by what Max Roach had done on his solo album *Conversations* (Milestone). And I had heard Baby Dodds doing solo drums, and Art Blakey playing solo drums on "Nothing But Soul," a track from one of his Jazz Messengers albums. So in a sense, I felt I had license to do the same thing."

Five years later, Andrew and Milford Graves released the stunning *Dialogue Of The Drums* on their own IPS label. "I think Milford is one of the most creative drummers that I have ever come in contact with. His concept of drumming is informed by his interest in acupuncture, herbology, and martial arts. All of this feeds into his drumming, so it's a very unique kind of experience to play with him."

Cyrille's own approach to the drums is informed by a variety of sources. "I never felt that I was *not* connected to bebop. I have no aversion to swinging in 4/4. That is as much a part of me as anything else I do. African music, Caribbean music, military rudiments, Scottish drumming—all of that stuff interests



me. And it all contributes to what I do when I get on stage."

Graves and Cyrille also appear together on *Pieces Of Time* (Soul Note), a 1983 drum summit meeting that also features the Art Ensemble Of Chicago's Famoudou Don Moye and the father of bebop drumming, Kenny Clarke. Brilliantly conceived and beautifully executed, this album is an important addition to any drummer's collection.

"That project came out of the drum choirs that I had been doing with Milford, Moye, and Rashied Ali. I decided to get Kenny Clarke involved because I wanted to make a connection between our generation and the previous generation. I knew that Kenny was the king of bebop and had probably never played with 'avant-garde drummers' like me, Milford, and Moye, so I had to find a way that all of us could connect with each other. Each person contributed a composition, and we all submitted our talents and egos to the concept of whoever had the chair at that particular moment."

On the album, themes are introduced in ensemble, then individual soloists take it out before returning to a variation of the theme at the end. The final section of the album allows two minutes for personal solo statements by each of the drummers.

Andrew says his own approach to a solo drum recital depends on the tools involved. "I might have a regular trapset or a kit with two bass drums. Or maybe I'll have a conga on the side or a balafon or a gong. The vista of the percussion palette is so great...it's like looking in your closet for clothes and deciding what to wear on a given day—a polka dot shirt and white pants one day, a dashiki the next day."

"Also, I have to ask myself, 'Do I want to play in a particular meter, say, 9 or 7? Or do I want to play free-form? Do I want to juxtapose meter against non-meter? Or do I want to deal with juxtaposing rhythms like 3/8 against 7/4?' And you have to consider where the motivation is coming from. I've done drumming for a painter. I've done drumming for dancers. Some guy wants me to drum for an art installation in Berlin later this year. So the motivation may vary too."

Cyrille recently released his debut as a leader for the DIW/Columbia label. A forcefully swinging, melodically rich quintet date, *My Friend Louis* is dedicated to South African drummer Louis Moholo.

"We met in London in 1980 and played together," recalls Andrew. "I was just so surprised to have the kind of dialog and rapport that we had insofar as understanding the language of the drumset. Many Africans play drums, but Moholo also knew about shuffles and backbeats and all the rudiments that I also grew up with. So it was a kind of revelation to discover that two people from such different worlds could have so much in common."

Besides recording and touring in various contexts, Cyrille also continues to teach improvisation classes at The New School in Manhattan. "I try to give them my experience in terms of interpreting compositions. And I try to get them to relate to each other, to learn to trust themselves and communicate with each other. It's the kind of class I feel makes people get into themselves and find the beauty that they have inside to bring out, that all of us share with them."

Andrew has been playing Ludwig drums since 1968. His current kit includes a 14x18 bass drum, two 8x12 rack toms, one 9x10 rack tom, and a 14x14 floor tom. His snare is a 5x14 Ludwig *Black Beauty*. All of his cymbals are Zildjian, including a 20" K ride, a 20" K flat ride (*Brilliant*), a 20" Amir China Boy, an 18" China Boy high (*Brilliant*), a 17" K dark crash, a 10" K splash, an 8" splash, a 17" K dark crash/sizzle (*Brilliant*), a 20" K jazz ride (*Brilliant*), and 13" K/Z hi-hats.

MILFORD GRAVES

In one corner of Milford Graves' basement in Jamaica, Queens sits a multi-colored, hand-painted drumkit. Dangling down from above are two thick link chains with leather wrist bracelets attached at the ends. A pair of heavy-duty coils connect the chains to the ceiling. At first glance, it appears to be some kind of strange S&M love slave contraption. It turns out to be an ingenious exercise machine for drummers, as Milford demonstrates.

Graves sits down at the kit, sliding his wrists through the bracelets. He picks up the sticks and begins to play, unleashing a whirlwind of energy. As his arms move down to strike a drum, the springs offer resistance, pulling his arms back. Going through the motions of drumming, he resembles a manic marionette attached to the puppeteer's strings. The results, though, are productive and specific—similar to what baseball players get from swinging a weighted bat in the on-deck circle.

After a few minutes of this aerobic drumming, Milford's forearms are bulging like Popeye's. I suddenly understand why the 51-year-old drummer is in such incredible shape. But

THE PRICE FIGHTERS!



Our Service, Selection & Prices will
KNOCK YOU OUT!

- Ludwig • Musser • Paiste • Pearl • Remo
- Sabian • Zildjian • Adams and More!

DRUMS
In The *Wind*

Div. of:
The Woodwind & The Brasswind
19880 State Line Rd.
South Bend, In. 46637

• CALL OR WRITE FOR FREE CATALOG • 1-219-272-8266

physical exercise is only a part of where Graves gets his *amazing* energy and stamina from. A highly disciplined, deeply spiritual individual, he is also a strict vegetarian, a knowledgeable herbologist and acupuncturist, and a trained martial artist. He grows vegetables and herbs in his Queens backyard, and his basement is stocked with jars of ginseng and other exotic roots. On one wall is a poster of the human body with all the pressure points marked, and over in another corner is a human skeleton for further study.

Graves is a kind of shaman of the drums. His uncompromising performances are ritual invocations of the spirit that involve dancing, singing, primal screaming, and flailing on the kit with superhuman abandon—much too severe for some, entrancing for others. And, amazingly, he exhibits *as much energy today as he did back in 1966* in his historic duets with pianist Don Pullen.

As he told Valerie Wilmer, "Most people will play for the average person's senses. I try to go *above* the average person's senses." Milford's innovative approach to the drums involves astonishing speed and multi-directional rhythms that create a dense undercurrent of pure energy. Only the most forceful soloists can survive on top of his kind of tidal wave, which explains Milford's rapport with tenor titans like Albert Ayler, Charles Gayle, and David Murray.

Born in Jamaica, Queens on August 20, 1941, Graves started out playing bongos and timbales in a neighborhood group. "I came up playing in the lots around here," he says. "I'd be playing tin cans before I got my first real drum. A friend of mine,

who came to this country from Cuba when he was eleven, turned me on to a lot of Cuban drumming. We'd get together and just jam a lot outside, so people got to know us. Eventually we got asked to play at a dance in the neighborhood, so we put a group together with saxophone, piano, drums, and all this percussion. People liked the way I played, so I started getting more calls for bongos and timbales. And that's basically how I got introduced to playing gigs."

Milford played strictly Afro-Cuban hand percussion through his teens, working and jamming with Latin jazz bands in the neighborhood. At one fateful jam session in Boston in 1963, he sat in on the trapset with alto saxophonist Giuseppi Logan, and instantly lit up the room. "I remember everybody saying, 'That's a weird alto player, man.' Nobody wanted to play with him. But he didn't sound too weird to me. So I got up there and started playing, and everybody was looking at me like I was strange. But [percussionist] Don Alias was there, and he told me, 'Man, I like the way you play them trap drums. You're so... different.'"

Though he still considered himself a hand percussionist, his occasional forays on traps started to attract attention from other players. "Alan Dawson saw me and offered some positive feedback. So with all this encouragement, I started to think, 'Hm... maybe I ought to think about switching over to traps.' And at the same time, the Latin gigs were not happening too much for me. It was extremely difficult then for a non-Latino cat to get a job playing timbales or bongos in a Latin jazz band. Meanwhile, all these guys were telling me how



Right Now

Ever wonder how guys like Alex Van Halen, Tommy Lee, Gregg Bissonette, and Chad Wackerman get such a killer drum sound? The same way you can, with the May System. The best place to start is with your bass drum, and the best time is right now. With the May System you'll hear how a bass drum was meant to sound. Studio and live engineers all over the world swear by the May Internal Mixing System. Total drum isolation and control, no bleed over, no feedback problems, no stands to set up... the advantages are endless. Get the inside scoop at your local Pearl dealer.



The May System features all the popular mics used for acoustic drum applications like the AKG D112. They mount inside your drum providing complete isolation and a full, rich, natural tone.

The May Microphone System is a product of Randall May International and is exclusively distributed in the USA by the Pearl Corporation. See your local Pearl dealer for more information or write for a catalog to: Pearl Corp., Dept. May Catalog, 549 Metroplex Dr., Nashville, TN 37211. Please enclose \$3 shipping/handling.

MAY THE ACOUSTIC DRUM MIXING SYSTEM
Sound information from inside the source.

THE MAPEX H700 HI-HAT

SOLID, SILENT and SIMPLE
all because they're well engineered.
Every **ADJUSTMENT** was **CONCEIVED**
by DRUMMERS FOR DRUMMERS.

**EXCLUSIVE
PRO LOK
RATCHET**
Quicker and
Tighter.



**FOOT ANGLE
ADJUSTMENT**
accommodates
toe style
playing.

**SMOOTH
FOOTBOARD
AXLE**. Less noise
and no side wobble.

**PATENTED
SINGLE
ADJUSTMENT**
for
double
springs
insures
matching
tension.

**NO CREEP
SPURS on
all legs.**

MAPEX.

Mapex Hardware is distributed by:

GIBSON USA

1818 Elm Hill Pike, Nashville, TN. 37210

GIBSON MUSIC CANADA LTD.

25 Coronet Road, Unit 10A, Etobicoke, Ontario,
Canada M8Z 2L8

hip I sounded on the traps. So I decided to do it."

Graves bought his first trapset later that year from pianist Hal Galper and began learning the rudiments, also incorporating aspects of Latin, Haitian, and Cuban drumming onto the kit. He picked up other jazz rhythms by ear. "See, in the old days, if somebody showed you a rhythm, they would sing it to you. And when they'd sing it, they would bounce, so you picked up on not just the sound but the movement as well. And if you didn't get it, the guy would tell you so. He'd say, 'That's not right. Listen to me.' He'd sing it again, and you kept playing it back to him until you could tell by the expression on his face and his body movement that you struck something in him that was hitting the real essence of what living is all about. It's about movement, man. And that's what a lot of young drummers are missing today. Their stuff is so mechanical and stiff. It's got nothing to do with what life is about."

In 1964, Milford joined the New York Art Quartet with trombonist Roswell Rudd, saxophonist John Tchicai, and bassist Lewis Worrell. Later that year, they participated in the October Revolution in Jazz, a series of performances at the Cellar Cafe in New York intended to introduce "the new thing" to a wider audience. In the following year, Graves appeared on several recordings for the renegade ESP label, including sessions with the NYAQ, with pianist Lowell Davidson and bassist Gary Peacock, with pianist Paul Bley, and with Giuseppe Logan's group. Perhaps the most provocative of these sessions were his duets with fellow drummer Sunny Morgan.

In 1966, Graves and pianist Don Pullen appeared in concert at Yale University. The performances, documented and released as two separate records on their own SRP (Self-Reliance Project) label, stand as an important landmark in free drumming. Three years later, Graves and Andrew Cyrille teamed up for the astonishing *Dialogue Of The Drums*, a manifesto for the melodic approach to the kit, released on the IPS label.

Graves joined Albert Ayler's group in

1967. That summer they performed together at John Coltrane's funeral. A month later, they began recording the first part of Ayler's *Love Cry* for Impulse. Completed and released in early 1968, Graves is heard in constant motion throughout that provocative album. Two years later, Ayler was found floating in the East River. The cause of his death remains a mystery.

Since 1973, Graves has been teaching at Bennington College in Vermont. One course, "The Influence Of Music," touches on the healing aspects of music. In his improvisation classes, he also encourages students to get in touch with the spirituality inherent in the drums. "A lot of young drummers today have forgotten what it is to go deep into yourself...to really go after that thing and really work hard," he says. "I think it's terrible that they don't have this opportunity to really feel a deeper connection with themselves. They're not approaching the drums with the attitude, 'Does this really turn me on inside spiritually?' For them it's about satisfying a social need. It's about seeing what kind of strokes I can do, how fast my hands are, how loud I can play, instead of asking, 'Is my inner soul being satisfied?' So I think they ought to familiarize themselves with what it is to go back and really touch that inner thing."

Throughout his career, Graves has been accused by jazz academicians and bebop stalwarts of not being able to play time. But the iconoclastic drummer has his own unique take on the concept of time. "To me, the drums is about vibration and energy. Each one of us has his or her own internal vibration. It's related to the heartbeat, the sound of blood flowing in your veins. And once you get in touch with that vibration, you will find that there is no such thing as playing out of time. The only way you play out of time is by playing things that will be detrimental and hurtful to your soul. You don't calculate time by putting on a clock and practicing all day to a tick-tock metronome. Those are just machines, man. It's got nothing to do with the essence of life. That's just an industrial compromise. So all this stuff about the avant-garde and new music not being in touch with time is ridiculous."

Milford continues to play around New York at performance spaces like the Alternative Museum, the New Music Cafe, and the WeBo gallery. He recently recorded a series of duets at the Power Station in New York with tenor saxophonist David Murray, scheduled for an upcoming release on DIW/Columbia. He says his goal as a drummer is to inspire other young drummers to get deeper into their instrument.

"Even if I never make no money, don't win no drum poll, don't get in magazines, I'll always continue to reach out and try to inspire people. To me, the high point of a performance is not so much the handclaps and the smiles, it's when a young drummer comes over and looks at you, and you can see the amazement on their face, like, 'Who are you? Where've you been? I never heard of you.' It feels good to know that I stimulated them—from one drummer to another."

A DOZEN DISCIPLES

continued from page 34

that he dug it. And that was like, for me, the great moment of a ten-year project."

Gregg appears on Taylor's 1990 A&M album, *In Florescence*. His own *Gregg Bendian Project* appears on Aggregate Records (514 Windham Rd., Teaneck, NJ 07666). His other current outlets include an acoustic trio with bassist William Parker and saxophonist Peter Brotzman, and an electric quartet with bassist Skuli Sverrisson, guitarist Bruce Bartlett, and keyboardist Steve Hunt.

Dave Cappello had his eyes opened by both Andrew Cyrille and Milford Graves when he arrived in New York from Kansas City in 1980. "There's a stamina/endurance thing they get into...I call it 'The Marathon Man school of drumming.' A certain athleticism comes into it. But Andrew is also extremely versatile in every style. He's unique in that he can play the other styles too with his own inside-outside perspective. He's such a creative genius."

Hearing Cyrille's *What About?* back in Kansas City sparked the notion of free drumming in Cappello's head. "I had a revelation around that time," he recalls. "I wanted to get to this level of timelessness. It was a very strong feeling in me, and in some ways it was a reaction to what was happening musically around Kansas City. I had played jazz for a long time with my father, who's a piano player. I mean, playing 'Satin Doll' for the thousandth time for these country club people eventually pushed me over the edge."

So Cappello sought out Cyrille in New York and took lessons with him for about a year. "I wanted to shore up my technique. And I wanted to understand what elements he was working with. I'd hear Paul Bley or Cecil Taylor and I'd think, Are they working on intuition or what? Do they write this stuff out?" I wanted to find out from the horse's mouth. And rather than just talking about it, Andrew showed me by example. He had me reading and writing things out. He sort of knew what level I was at and what I needed. He's really an excellent teacher. He doesn't impose anything on you. At one point I asked him,

'Well, what should I practice?' And he said, 'Well, you'll just have revelations.' And I have. I've gotten more into the internal side of drumming. Something broke through a while ago. I don't know what you'd call it...biological resonance' or something."

Cappello plays around Manhattan in a trio with bassist William Parker and guitarist Bern Nix, a graduate of Ornette Coleman's school of harmolodics. He also plays with a free-bop-thrash unit known as the Pit Bulls.

Michael Evans has long been fascinated by the element of change within structure, which is why he had so many problems getting over in his early days as a rock drummer. "The norm within structures is to repeat yourself a lot, and I had the problem—which I didn't consider a problem at the time—of venturing off from structures. I guess I'd call them interruptions of a certain time feel. And the rest of the band became distressed about that, so from that point I realized that I couldn't do what I'd like to do with just regular players who like to repeat things over and over."

Evans began listening to players like Max Roach, Cyrille, Graves, Sunny Murray, and Ed Blackwell, and exploring a wider vocabulary. "Milford in particular got to me. I heard the record he did with Albert Ayler [*Love Cry*] and one he did with Paul Bley. But seeing him play really influenced me a lot—just the way he looks when he plays. He's like a dancer, a juggler, a flame thrower. And also seeing Andrew Cyrille live inspired the hell out of me. He just breaks into intense things after subtle

Danny Gottlieb depends on Hot Sticks

Danny Gottlieb has done it all! He's played jazz fusion with Pat Metheny, metal fusion with John McLaughlin, Rhythm and Blues with the Blues Brothers, and Big Band with Gil Evans. Whatever the style, Danny delivers a tight, dynamic, exciting performance. He depends on Hot Sticks Drumsticks for the balance, sensitivity, and durability his versatile technique requires.

THE ORIGINAL COLORED HICKORY DRUMSTICK

HOT STICKS

P.O. BOX 356 WAVELAND, MS 39576

CYMBALS BY HAND -THE BEST WAY- TRUE TURKISH DELIGHT! AT THESE TOP-RATED DEALERS:

CA West Coast Drum Center • Santa Ana
CO Appleway Music Center • Fort Collins
Rupp's Drums • Denver
CT Creative Music • Wethersfield
DE Accent Music • Wilmington
FL Thoroughbred Music • Tampa
GA Atlanta Drums • Atlanta
ID Keeney Brothers Music • Moscow
IN Far Out Music, Inc. • Jeffersonville
IO West Music Co., Inc. • Coralville
MD Drums on Sale • Hagerstown
Washington Music • Wheaton
MN Torp's Music • St. Paul
MO Explorer's Percussion • Kansas City
NV Pro Music Center and Drum • Las Vegas
NJ Music Museum • Pitman
Zap's Music • Peanansauken
NY Drum Studio • Syracuse
Manny's Music • New York
NC Boogie Mountain Pro Drum • Asheville
Music Connection • Raleigh
OH Columbus Pro Percussion • Columbus
Horseshoe Music • Portland
PA Fred's Music • Shillington
George's Music II • North Wales
George's Music III • Springfield
Philadelphia Pro Drum and Percussion
Center • Glenside
Sam's D'Amico Music Center • Philadelphia
The Music Store • Stroudsburg
Waddell's Music • Leechburg
Zap's Music • Philadelphia
TX Tommy's Drum Shop • Austin
WI Faust Music • Milwaukee
Tony's Drum Shop • Appleton
Ward Broad Music • Madison
CANADA Just Drums • Willowdale, Ontario

FROM TURKEY, UNDER LICENSE
BY FRED GRETsch ENTERPRISES
P.O. Box 2468, Savannah, Ga. 31402

MD's "Drumkit Of The Month"

Every drummer is proud of his or her drums, but some go to special efforts to create very personal kits. These might involve unusual arrangements of drums, special finishes, unique mounting methods, or innovative staging ideas. If you have a kit that you think other drummers would enjoy seeing, MD invites you to send us a photo. We will select photos from among those sent to appear in future issues in *MD's Drumkit Of The Month* department. The criteria for our selection will be kits that are visually interesting and/or musically unusual. We are not looking for kits that are simply big.

Photo Requirements

1. Photos must be in color, and of high quality. (35mm slides are preferred; color prints will be considered. Polaroids cannot be accepted.)
2. You may send more than one view of the kit, but only one photo will be published.
3. Photos should be of drums only; no people should be in the shot.
4. Drums should be photographed against a neutral background (a sheet, drape, blank wall, etc.). Avoid "busy" backgrounds such as in your basement, garage, or bedroom.
5. Be sure that those attributes of your kit that make it special are clearly visible in the photo.

Send your photo(s) to Drumkit Of The Month, Modern Drummer Publications, 870 Pompton Ave., Cedar Grove, NJ 07009. Please note that photos cannot be returned, so don't send any originals you can't bear to part with.

things. He uses the whole spectrum of dynamics, from density to sparseness. Sometimes he's like fireworks leading into an étude."

As Evans' confidence grew, he began stretching out in more adventurous directions. "When you think about the four limbs and what you're capable of doing, you get into quite a bit of juxtaposition. And I try to utilize that not only in a solo context but also with bands."

In recent years Michael has altered his old Gretsch kit by incorporating unconventional sound sources, including scrap metal and cans found in junk yards. "I play hub caps a lot. In Miami at a place called Hub Cap Heaven, I brought a mallet in and based my purchases on playing them. Of course, the people there thought I was nutty."

Besides performing solo concerts around Manhattan and Brooklyn and throughout Europe, Evans also appears with the alternative rock band God Is My Co-Pilot and the punk band Artless.

Pete Zeldman has taken the concept of independence, pioneered by Elvin Jones, to ridiculous heights with an approach he calls "perpendicular drumming." By utilizing a six-pedal setup and incorporating separate sound sources around his kit, Z-Man can get an unheard-of seven ostinati happening simultaneously. And he is able to groove as easily in 5/16 or 19/16 as most drummers do in 4/4. The proof is on *Other Not Elsewhere*, the ambidextrous drummer's astonishing debut on DevRev Records (P.O. Box 1328, New York, NY 10156-0605).

"When you play extreme music, it can work against you in the beginning because it's new," says Zeldman. "Also, you can get typecast into a situation—Mr. Advanced Rhythm. But the thing is, I just did a country and western session and I really dug it, because I'm really into the whole groove factor. So complex rhythms is only one of the things I do as a drummer."

A rock drummer growing up in Pittsburgh, Zeldman was liberated after hearing Elvin Jones with the John Coltrane Quartet. "From that point on, I would allow myself to be completely spastic on the kit and then try to repeat whatever I had just done. And this evolved into a

kind of personalized style for me."

Zeldman stresses that his current approach, though on the surface appearing purely improvisational, is actually highly structured. "People thought Thelonious Monk's music was random, when in fact it was built up on intricate rhythmic structures—just as my music is. And I try to make the groove penetrate no matter how complex the polyrhythms might be."

Pete drew some attention after appearing on Steve Vai's 1983 self-produced solo album, *Flexible* (reissued on Relativity). But by the time he arrived in New York in 1985, his ideas had become even more ambitious. "I started experimenting a lot, trying to emulate a percussion section and a drummer. The double bass drum was an obvious extension, but I wanted to incorporate drumkit sounds and percussion. And if my hands were too busy, the obvious move was to cover other parts with my feet. So this led to placing extra snare drums and toms on the floor and using remote pedals to hit them. And by turning my feet certain ways, I can play more than one pedal at once."

Zeldman has worked his way up to an eight-pedal setup, which he's dubbed the ADM (Acoustic Drum Machine). "My next solo project is going to be called *Freak Show* because it's very extreme music," he warns. "But once again, it involves a lot of thought in making it accessible, which is very important to me. I think not just about the rhythmic ideas themselves but how to penetrate the ear of somebody that may not be ready for it."

Other rhythmic renegades to check out: **Joey Baron** still holds down the drum chair in Bill Frisell's highly eclectic band, the latest release being *Billy The Kid* (Elektra/Nonesuch). Baron also made recent appearances on John Scofield's *Grace Under Pressure* (Blue Note), David Sanborn's *Another Hand* (Warner Bros.), and Naked City's *Heretic* (DIW). His debut as a leader, *Tongue In Groove*, with his band Baron Down, was recently released on the JMT label.

Pheeroan Ak Laff is a drummer of great power, subtlety, and musicality, and appears on recent albums by clarinetist

GET YOUR DRUMS A NEW WARDROBE



Change the look of your drums quickly and inexpensively!
COMPLETE SETS FROM \$69.95

Ask about Geddit?'s
other Musicwear:

- Drumseat Covers
- Bass Drumheads
- Keyboard Stand Covers
- Speaker Covers

Any color, size and *custom design* available upon request.
Call now to order:

1-800-873-4333

AMEX / VISA / MASTER CARD / DISCOVER

Dealer inquiries welcomed - Please ask about our Point of Purchase In-store Displays!

Geddit? Musicwear, Inc. • 2260 S. Quebec St. • Suite 4 • Denver, CO 80231

Patent Pending

PLAY IT STRAIGHT T-SHIRTS

TOP QUALITY, PRE-SHRUNK,
100% COTTON T-SHIRTS WITH
2-COLOR LOGO.



DRUM T-Shirt

ALSO AVAILABLE:
KEYBOARD and GUITAR
"Play It Straight" T-Shirts

Dealer inquiries invited.

Send check or money order to:
PLAY IT STRAIGHT
6057 Rhodes Avenue
North Hollywood, CA 91606
For Visa/Mastercard orders,
call 1-800-524-9777

Proceeds will be used to support the
PLAY IT STRAIGHT
Public Service Ad Program

SIZE	PRICE	QTY	AMOUNT
Med	\$12.50		
Large	\$12.50		
X-Large	\$12.50		
Sub Total			
CA Sales Tax (.0825)			
Shipping (\$1.50 per shirt)			
TOTAL			

Don Byron (*Tuskegee Experiments*, Elektra Nonesuch) and Japanese pianist Yosuke Yamashita (*Sakura*, Antilles). Last year saw the release of his excellent debut as a leader (*Sonogram*, MU Records).

Through the mid-'70s and early '80s, **David Moss** was regarded as one of the godfathers of the Downtown Scene in New York. He took a bit of Elvin Jones' triplet feel and melded it with Milford Graves' unorthodox abandon and Varese's iconoclastic stance, ultimately transforming himself into an object-soundmaker rather than a drummer, per se. His most radical playing can be heard on *Full House* (Moers Music), while his more tune-oriented examples of time displacement are on *Dense Band Live In Europe* (Ear-Rational Records).

Rashed Bakr is a veteran on the New York new music scene, and appears on Cecil Taylor's 1981 album *The Eight* (Hat Art). He continues to lead his own band at alternative venues like the Knit-

ting Factory. **Marc Edwards** is another Taylor veteran and appears as a sideman on David Ware's *The Great Bliss Project* (Silkheart) and debuts as a leader with the explosive *Black Queen* (Alpha Phonics).

Whit Dickey appears with the Matthew Shipp Trio on *Circular Temple* (Quinton Records), and can also be heard on Rob Brown's *Breath Rhyme* (Silkheart). **David Pleasant** can be heard with the Charles Gayle Trio on *Repent* (Knitting Factory Works).

Also making some intriguing noise around town, either in solo performance or in tandem with Sonic Youth guitarist Thurston Moore, is **William Hooker**. Check out his two albums on Silkheart, *The Firmament/Fury* and *Lifeline*.

Most of the independent recordings mentioned here are available through North Country Distributors/The Cadence Building, Redwood, NY 13679-9612, or call (315) 287-2852 for more information.



IN YOUR FACE

Nominated for
"Most Innovative
Acoustic Drum,"
1992 Music and
Sound award.



"It sounds more like a piccolo than a piccolo does!"
-Vinnie Colaiuta

"Fast, responsive and extremely sensitive.
It also holds my wine glass!"
-Mark Stevens

"A great triggering drum with guts!"
-Larry London

"A must-have in your arsenal of snare drums!"
-Gordy Knudtson

PureCussion, Inc.
3611 Wooddale Avenue South
Minneapolis, Minnesota 55416
612/927-2330
© 1992 PureCussion, Inc.

PureCussion
DRUMS
WITH RMX TECHNOLOGY

continued from page 39

didn't have anything to do with slinging a drum over your shoulder and playing a march.

"But we had to get into the feeder system of the public schools and re-educate the educators so that they could start preparing students with a more thorough understanding of what percussion was about. So the organization was started as an information source. We assumed the responsibility of demonstrating to the powers-that-be that our philosophy was more contemporary and viable than what had previously been accepted. And that, from my viewpoint, began the golden age of percussion."

The commitment to start a new organization was made during a dinner at the December 1960 Midwest Band and Orchestra Clinic, which was hosted by Remo Belli and included Don Canedy, Jack McKenzie, Sid Lutz, Mervin Britton, Hugh Soebbing, and Vern Reamer. After a year spent organizing various details, membership cards began to be issued in 1962. With small donations from a few drum manufacturers, a newsletter was produced, called *Percussionist, The Official Quarterly Of The Percussive Arts Society*. The PAS wasn't quite running, but at least it was off.

DEVELOPMENT

In the early years, the primary purpose of the organization was to get people thinking about and discussing the state of percussion education. Early editions of the newsletter focused on explaining the society's concerns. The PAS wasn't setting itself up as having all the answers, but the organization had plenty of questions. Some of the early goals included:

- Creating a new set of standards for judges of festivals and contests.
- Creating new standards for percussion clinicians.
- Creating lists of reference material relevant to percussion.
- Encouraging multi-instrument playing.
- Researching and improving percussion instruments.
- Encouraging well-balanced percussion education to include musical

requirements other than just the rudiments.

- Encouraging respected composers to write for percussion.

"The PAS established criteria," John Beck recalled. "It made everyone aware that you had to know more than snare drum. You had to know marimba, you had to know timpani, you had to know a lot of things. Drumset players could no longer afford not to know how to read. So it all focused on a more musical approach to percussion, instead of merely a drumistic approach."

The primary way the PAS has conveyed its philosophy is through its publications. The quarterly newsletter grew into two separate magazines: *Percussionist* focused on scholarly research into percussion; *Percussive Notes* dealt more with news items relevant to percussion. A few years ago, *Percussionist* was discontinued, and research articles were added to *Percussive Notes*, which is now published bimonthly.

For many people, the publications are the main link with the organization. Each state has its own local chapter, and most chapters sponsor yearly Days of Percussion. But while everyone is not always able to attend these days, all members do receive *Percussive Notes*. And for many, that's what keeps them informed about what percussionists across the country—and even around the world—are doing and thinking about. Various educators and performers serve as editors of different sections of the magazine, and regular topics include marching percussion, percussion repair, world percussion, marimba, symphonic percussion, drumset & studio percussion, timpani, vibes, and electronic percussion. There is also information on new products and reviews of new music and publications. The magazine even prints programs from percussion recitals, so that members can get an idea of what is being played regularly.

Boston Symphony timpanist Vic Firth has seen the effect the PAS has had on the students he gets at the New England Conservatory of Music. "I've got kids coming in now who play for their entrance audition what students in my time played when they graduated," Firth said. "Students today have a stronger,

more aggressive background. And I think the PAS has contributed to that background by exposing kids to what they should be learning and what they should be up on. Also, a lot of good percussion music has been written in the past thirty years that wasn't available in my time. We're still playing the same repertoire at Symphony Hall, but the student has more sophisticated preparation to arrive at that point. When I was a student, I had to learn marimba by playing violin parts. There was no such thing as mallet concertos and etudes."

Gary Burton feels that the PAS has been responsible for many drummers taking up keyboard-percussion instruments. Burton himself didn't start as a drummer, but says that most vibraphonists did. "I'm always surprised by the occasional student who was not a drummer first," Burton said. "Most of the students I run into started out as drummers, and then they got interested in mallets from either the PAS or their music teacher. It's pretty rare to find someone who started out on marimba or vibes, like I did, or switched over from piano. It's by far the most common to start with drumset and then discover the rest of the percussion world. And many find that, in fact, they have a strong attraction to playing a melodic instrument."

Burton pointed out that, unlike many societies that are devoted to a specific type of music, the PAS brings people from different styles together based on their mutual interest in drums and percussion. "They've done a lot to break down the walls of separation between the worlds of legit music, jazz, and rock amongst the percussion world," he explained. "By embracing all percussion they have sent the message that all of these styles are worthwhile and interesting, and that everybody has something valuable to contribute. They've played an important role in breaking down prejudices over the past few decades."

PASIC

Over the past 16 years, the focal point of the Percussive Arts Society has been its annual International Convention (PASIC), which is held in a different city each year and attracts an average of 3,000

players, teachers, students, and manufacturers. Virtually every type of percussion is represented through clinics and concerts, and there is a large exhibit area where drummers can check out the latest products.

But PAS gatherings were not always the stimulating events they have become. "I went to some of the early meetings," Gary Burton remembered, "and it seemed like a fairly dry affair. It was primarily a bunch of college teachers and educators who were trying to promote percussion education, and there wasn't much in the way of playing there."

"But to their credit, they steadily grew and added professional players and students to the operation so they didn't remain simply an academic group in a vacuum, but became quite a realistic representation of the whole world of percussion. That's what has kept it interesting for me. I don't think it would have meant so much had it remained primarily an educator's convention. But the conventions have become really broad-based, and I love going to them."

Most artists enjoy performing or giving clinics and master classes at PAS conventions because of the high-quality crowd the event attracts. "PASIC crowds are made up of the most serious, die-hard, industrial-strength percussionists from around the world," said Gregg Bissonette, who has participated in a number of PAS conventions over the past few years. "They are there to learn, and you can be sure that most of the crowd can read music, has had private instruction, and does practice regularly. So when you're giving a clinic or master class, you can really cut to the chase and get to the heart of the subject matter."

A clinician can also expect to see his peers in the audience, as the other clinicians and performers are always in attendance at each other's sessions. "We're all students till we die," Bissonette said, and indeed, there is a remarkable lack of "class consciousness" at PAS conventions. The biggest stars can be found roaming the exhibit hall and attending the different events, and most of them are happy to speak with whomever approaches them.

Often, you'll find them approaching each other. "At the 1991 PAS convention

in Anaheim," Bissonette said, "I saw Tony Williams sitting in the restaurant having a coffee. I had never met him, but I went over to him and introduced myself, and told him what a big fan of his I'd always been. And I got to hang out with him for a little while. Where else would you run into a guy like Tony Williams in a situation like that?"

Not only can conventioneers speak with the artists, they can also talk directly to the manufacturers who have displays in the exhibit area. And not just the salespeople: The presidents of the companies are almost always in attendance. You can discuss cymbals with Armand Zildjian, drumheads with Remo Belli, and drumsticks with Vic Firth. The manufacturers value this opportunity to meet their customers. "It puts us in touch with the street," Belli said, "and that's what we have to know more than anything else."

"When we attend these conventions," John Beck commented, "it's not somebody the superstar, somebody the student, somebody the publisher, somebody the teacher, somebody the manufacturer. We are all one. We act as a family, and everyone is there to learn from each other."

In order to reach as many people as possible, PASICs are held in a different city each year, and the Society does its best to crisscross the country and hit both coasts, the South, and the Midwest at regular intervals. Many feel that the convention's influence goes well beyond the 3,000 or so people who are able to attend each one. "The most dedicated people turn up at the conventions," Remo Belli contends, "and they are often the ones who have a lot of influence back in their own communities. So these 3,000 come to the convention, and then they take what they've learned back to where they came from and spread it to 30,000 others, and then those people spread it to 300,000."

A hallmark of the PAS in general and the conventions in particular is how competing manufacturers have been brought together to work for a common goal. "A lot of them are actually drummers," current PAS president Bob Schieltz pointed out. "In most other industries, the people are just business-

men. But we've got some sharp players who are also sharp businessmen, and they have compassion for the art form. Although they may be competitors, they work very well together when it comes to putting on a PAS convention."

Remo Belli credits the PAS itself for fostering that kind of cooperation between the different manufacturers. "The various presidents of the PAS have done an outstanding job," he said. "It's amazing how talented they are. For them to have put together an organization like this is saying a lot. You couldn't buy what these guys have done. We couldn't have sat down at a table and decided to hire somebody to bring us to this position in this amount of time. There isn't enough money to pay for the hours these guys have put in to express a labor of love."

THE NEW HEADQUARTERS

For its first twenty years or so, the Percussive Arts Society was somewhat of a gypsy organization, in that it had no single, permanent base of operations. Its official address tended to be wherever the current president lived. But in 1982, an office was set up in Urbana, Illinois, where then-vice-president Tom Siwe was a teacher at the University of Illinois. As Administrative Manager Steve Beck explained, "In the early days, the PAS had no permanent staff. But as the organization grew in the '80s, several people were hired to handle the day-to-day affairs of the Society. Once you have a staff like that, you can't move to a different city every few years."

In late 1989, the PAS was awarded a \$250,000 grant from the McMahon Foundation, and the city of Lawton, Oklahoma offered to lease the Society a plot of land for one dollar a year for 99 years. The PAS set up a building fund, and plans were drawn up to erect a permanent headquarters. Generous donations were received from members of the percussion community, and the building was officially dedicated on August 8 of this year.

Besides housing the business and membership records of the PAS, the Lawton facility contains a museum for the display of percussion instruments, a research center and archive, and the World Percussion Network (WPN). The

museum has already collected such items as Shelly Manne's drumset, Haskell Harr's xylophone, and a number of exotic instruments from Emil Richards' collection. The World Percussion Network is currently running from system operator Barry Zimmerman's home in Florida, but new computer equipment should be in place in Lawton by early '93.

The WPN is available to anyone who has a computer and a modem. PAS members can access the WPN for up to two hours a day with no charge, other than their own phone bill. Information is being added to the network on an almost daily basis, and available information already includes job listings relevant to percussion, classified ads, general PAS news, repertoire lists for symphony auditions, and various "forums" where members can exchange information on such topics as instrument repair, timpani, marimba, drumset, and teaching. There is even a WPN Comedy Club. Future plans include having all back issues of *Percussive Notes* available through the network for research and information, and several leading manufacturers and publishers, including *Modern Drummer*, plan to get involved.

"The Lawton headquarters is the beginning of a new era," said John Beck. "The first phase started in 1962 when the Society was formed. The second phase began in 1976 when we held the first International Convention. And now the new headquarters is the beginning of a computerized, electronic process that will allow the PAS to impart percussion education all over the world. People will be able to simply pick up a phone and have access to all kinds of information about percussion. This is really a dream that has come true."

THE FUTURE

"Education is still the mission of PAS," says outgoing president Bob Schietroma. "But philosophically, PAS needs to get down to business and address the membership. I'm glad the industry has supported the professionals and the college educators. But if you look at the whole education system, in junior high you start with ninety drummers. By the time they get to high school, there are

thirty, and by the time they get to college, there are three. And we've been kind of catering to those three and their teachers, instead of the ninety who are beginning. We need to reach down further educationally. It's not enough just to put an instrument in kids' hands and get them started. You have to get them interested educationally as well."

Incoming president Garwood Whaley feels that he has an excellent opportunity to turn his attention to philosophical matters such as the one Schietroma spoke of. "A few years ago," Whaley said, "the Society was in such bad financial shape that we on the executive board really had to dig our heels in and plug up the dam. But we did that, and now the PASICs are more successful, the publications are more successful, and the headquarters is now built to give us a base of operations. So the foundation has been laid for me and the new administration to deal on a more philosophical level and not have to deal with some of the business problems of the past.

"I plan to have several brainstorming sessions with the executive committee to take a hard look at our original philosophy and see if we're on track. If we feel that the original charter is still valid and we want to continue to follow that, then we have to look at ourselves and ask if we are who and what we say we are. If not, we have to figure out what to do to get there."

Something that is not likely to change is the sense of camaraderie the PAS has brought about within the percussion community. "Every time I go to the convention," Gary Burton said, "I'm impressed by the sheer numbers, and it reminds me how many of us there are playing these instruments. And it makes me feel more of a sense of belonging to a big community. It covers a wide range of music as well as a wide range of instruments, and yet there is this common tie that binds us together: We're all hitters," he laughed.

John Beck expressed a similar sentiment. "It's a credit to percussionists that they can have this sense of community and develop something like the PAS. I don't see any other group of instrumentalists doing anything like this. I don't know why it is, but they don't have the

same sense of camaraderie that percussionists have. When a band comes to town, it's the percussionists who show up at the local music store or drum shop. The trumpet players don't; the flutists don't; the violinists don't. When I traveled with the Marine Band, I would always go to the local shops. This was the family I belonged to, and I was proud to be part of it."

And this sense of family extends throughout the world, as Gregg Bissonette has discovered. "I was in Italy for a couple of weeks doing a record," Gregg said, "and there is this really great drum shop over there called Drum 2000. The owner brought the drums to the studio, and some local drummers came with him and we hung out for a while. Then I went over to the shop and checked out some new gear, read the new *Modern Drummer* that had just come out, and sat around drinking espresso and talking about drums. The same kind of thing happened when I was in Australia doing some clinics. Wherever you go in the world, if you don't know anyone, you can go to the local drumshop and there's this instant family there."

"As a mallet player," Gary Burton said, "I sometimes felt like the odd man out in a world of drummers. But because PAS embraces the whole range of percussion, from drum corps to bell ringers, it helps those of us who play something a little different to feel included, and it also reminds people who are drummers that there's more to it than just drums. So I believe very much that PAS has brought us all into one world, which has been very healthy."



HAVE YOU MISSED AN ISSUE?

Nothing is worse than missing
an important issue of MD!

We'll be happy to correct
the problem for you.

Call us toll free!

1 • 800 • 551 • DRUM
(Mon-Fri 8:30AM - 4:30PM CST)

RECORDINGS



ART BLAKEY

The Complete Blue Note Recordings Of Art Blakey's 1960 Jazz Messengers

Mosaic MD6 141

ART BLAKEY: dr

WAYNE SHORTER: tn sx

LEE MORGAN: trp

BOBBY TIMMONS,

WALTER DAVIS, JR.: pno

JYDIE MERRITT: bs

By 1960, Art Blakey and the Jazz Messengers were creating some of the most gripping bop music recorded to date. As Bob Blumenthal says in the notes to Mosaic's recent 10 LP/6 CD release, *The Complete Recordings Of Art Blakey's 1960 Jazz Messengers*, "Maintaining a balance between the risky and the tried-and-true was no mean feat—in many ways, it may have been Blakey's greatest achievement."

This gorgeously assembled package documents—as the title suggests—everything Blakey and crew cut between March 1960 and May 1961,

including the previously released albums *The Big Beat*, *A Night In Tunisia*, *Like Someone In Love*, *Meet You At The Jazz Corner Of The World Volumes 1 And 2*, *Roots And Herbs*, *The Witch Doctor*, and *The Freedom Rider* (most of which have been unavailable for ten years). It also includes five performances that were released only briefly in Japan, plus two previously unavailable cuts.

For those already intimate with Blakey's genius, this package will probably still be hard to ignore, if only for its wonderful photos, explicit liner notes, and very high-quality CD sound. For those relatively green to the magic of Blakey's work, this might be the ultimate introduction: six hours of one of jazz's greatest voices, at the prime of his ability, with arguably his greatest band, immaculately recorded by the legendary jazz producer Rudy Van Gelder. To hear Blakey's unique hi-hat

feel, geyser-like press roll, and enormous personality on classic cuts like "A Night In Tunisia," "Lester Left Town," and his deep, seven-and-a-half-minute solo tune "The Freedom Rider" is truly an epiphany for the uninformed.

• Adam Budofsky

MIKE CLARK & PAUL JACKSON

The Funk Stops Here

Enja/Tiptoe TIP-8888112

MIKE CLARK: dr

PAUL JACKSON: bs

KENNY GARRET: sx

JEFF PITTON: kybd

Steady Freddy; Four String Drive; Spider Man; Swamp Thing; Hotel Domingo; Jurasic Park; Funk Is...Bill Dogget; Pitt & The Pendulum; Slinky; Steady Freddy (Reprise)



By incorporating elements of four-way coordination, jazz improvisation, and swing feel into the concept of steady groove playing, drummer Mike Clark helped revolutionize the modern funk rhythm section. His tight work with bassist Paul Jackson on Herbie Hancock's 1974 *Thrust* stands as a landmark in drumming and is still thoroughly dissected by students today. Now, nearly twenty years later, Team Funk is back. Today, Clark's uncanny adeptness on the snare and his slick ways of breaking up the rhythm while still keeping the pulse is still bound to cause jaws to drop.

For a seminar in organic, interactive rhythm section playing (that loose-tight feel), check out "Slinky," "Swamp Thing," and "Steady Freddy." Notice the dialog that Clark, Jackson, and Pittson engage in, constantly reacting and completing each other's statements while always keeping the funk happening. Clark sounds like three drummers here—Clyde Stubblefield on the snare, Max Roach on the hi-hat, and Elvin Jones on the bass drum.

"Four String Drive" is a marvelous example of creative bass-snare-hi-hat combinations, while "Spider Man" is a showcase of Clark's incredibly quick-wristed stickwork. "Jurasic Park" is four minutes of unaccompanied virtuosity on the kit, while "Pitt & The Pendulum" turns Mike loose for some inspired call-and-response with the pianist.

Kenny Garrett blows Herculean soprano and alto sax throughout this recording, but the show really belongs to Clark. His 1990 mainstream jazz album on Stash was titled *Give The Drummer Some*. This one could've been called *Give The Drummer Plenty*.

• Bill Milkowski

RHEOSTATICS

Whale Music

Intrepid N4 0011

MARTIN TIELLI: vcl, gtr

DAVE BIDINI: vcl, gtr

DAVE CLARK, NEIL PEART: dr

TIM VESELY: vcl, bs, gtr, accordion, pno

Self Serve Gas Station; California Dreamline; Rain, Rain, Rain; Queer; King Of The Past; RDA (Rock Death America); Slipstream; The Headless One; Legal Age Life At Variety Store; What's Going On Around Here?; Shaved Head; Palomar; Guns;

Sickening Song; Soul Glue; Beerbash; Who; Dope Fiends And Boozehounds



Now here's a very unusual and pleasant surprise. The Rheostatics are a Canadian quartet of great breadth and talent, who fall somewhere between XTC and Zappa, with the former's balance of cynicism and sentiment and pop sense, and the latter's penchant for jump-cutting from section to section. That said, the Rheostatics don't really sound like either of those two; a big dose of American indie-guitar rock adds warmth and consistency to their sound, and lead singer Martin Tielli has so much personality that it more or less obliterates comparisons. The Rheostatics also use musical space and delicacy to great effect, and their clever lyrical and musical ideas are always held in check by a palpable sincerity; difficult musical passages always serve the songs, not the players' egos.

The big news here for drummers is the rare cameo appearance of Neil Peart, who appears on two tracks, including drummer Clark's composition "Guns," a spoken-word-type piece where Neil and Clark get their ya-yas out. Indeed, Clark does a fine job on his own throughout the album, handling skittering

odd times with gusto when called for and laying back in a heavy groove when that's needed. Of course, when you're in a band like the Rheostatics, who bump boozy sea shanty feels with burning passages, such versatility is a must. Pearl's appearance on *Whale Music* (the band's third album) is merely the icing on the cake. (*Intrepid Music Group, 205/65 Jefferson Ave., Toronto, Ontario, Canada M6K 1Y3, (416) 588-8962.*)

• Adam Budofsky

DROP HAMMER

Mind And Body

Red Decibel CD2214

SCOTT CARLSON: vcl

TRACY KERBUSKI: gtr

BRUCE DANZ: bs

TOM VALLEJO: dr

Bottom Line; Mind And Body; Someday Rising; Feed The System; After The Fall; Electric Skies; Social Strain; The Kindred; Pull The Rug Out; The Sign



Megadeth-like intensity and layers of interesting double-bass work highlight the raw effort of this Michigan foursome. Drop Hammer slays any shot at mainstream appeal with death-metal overtures, but sews in a thread of accessibility with tasteful rhythms, chord progressions, and overall song structures.

Drummer Tom Vallejo, like

any thrash drummer worth his salt, goes out of his way to inflict a twin-kick assault on the senses—pounding out rolls, ruffs and triplets on "Feed The System" and breaking up the guitar solo in "Someday Rising." But Vallejo also shows an appreciation for dynamics and note placement by alternating snare hits with rim shots on the haunting "Someday Rising."

Vallejo puts out some manic drum work on "After The Fall," while "Pull The Rug Out" features the most interesting playing on the record. "The Sign," the album's closer, is Drop Hammer's bow to more sedate ears—teasing listeners with the band's potential for wide appeal.

If Drop Hammer continues to meld its thrash tendencies with its innate songwriting talent, only time will separate them from more critical and popular success. In the meantime, just enjoy this unpolished gem for, among other reasons, Kerbuski's guitar work and Vallejo's athletic drumming.

• Matt Peiken

DAVID SANBORN

Upfront

Elektra 9 61272-2

DAVID SANBORN: sx

STEVE JORDAN: dr, timb

DON ALIAS, NANA VASCONCELOS: perc

MARCUS MILLER: bs, kybd, gtr, bs clr

RICKY PETERSON,

RICHARD TEE: organ, pno

WILLIAM PATERSON, CHRIS BRUCE,

HIRAM BULLOCK: gtr

Snakes; Benny; Crossfire; Full House;

Soul Serenade; Hey; Bang Bang;

Alcazar; Ramblin'

The problem with having a trademark is that some people get the idea that it's the only



thing you can do. Steve Jordan's cracking backbeats have powered the Blues Brothers, the *Late Night* band, and Keith Richards' X-Pensive Winos, but it's only one element of his overall style, as this album makes abundantly clear.

Those backbeats are evident here, especially on the rock/funk of "Hey" and "Ramblin'," and even on the ballad "Benny." But Jordan's crack comes from velocity rather than brute strength, and much of the cutting power comes from the way the drum is tuned. As a result, he plays with more finesse than one might expect from someone whose snare is so prominent. But listen to his hi-hat and cymbal work, and mostly check out the feel—especially the shuffle on "Soul Serenade." One begins to understand why Keith Richards once dismissed Jordan as "just" a jazz drummer, but one also hears the aggressive fire that ultimately persuaded Richards that Jordan was a gifted rock drummer, too.

While many of the tunes on this album are augmented with a horn section, Sanborn's sax, Jordan's drums, Marcus Miller's bass, and Ricky Peterson's Hammond B-3 organ form the core, giving the music a soulful R&B base.

It's Sanborn's most vital-sounding album in a while, and Steve Jordan's buoyant drumming is a big reason why.

• **Rick Mattingly**

BOOKS

A MODERN APPROACH TO NEW ORLEANS "SECOND LINE" DRUMMING

by Chris Lacinak

Published by C. Lacinak
P.O. Box 740 898
New Orleans, LA 70174

Price: \$16.95 + \$2.00 shipping

Author Lacinak, a drummer with a New Orleans background, has covered a welcome topic that has seen surprisingly little method book coverage.

After a succinct, informative historical introduction, this 42-page book/audio cassette package opens with a demonstration of New Orleans 8th-note feel. Next covered is the snare/bass drum interplay foundation of "second line" drumming, the indigenous style developed from the streets and parade music of the Crescent City. The two-, four-, and eight-bar exercises, as demonstrated on tape, use a continuous 8th-note snare pattern over traditional syncopated bass drum patterns.

The patterns then incorporate accents, flams, one-stick drags, and the characteristic, pleasingly "sloppy" second-line roll. There are also practice suggestions for alternate ways of orchestrating the exercises around the kit. The following sections demonstrate how New Orleans grooves evolved from the

absorption of other influences, including mambo, funk, swing, and Mardi Gras "Indian" (traditional festival groups) beats.

The book concludes with transcriptions of noted area drummers and their discographies, along with a helpful, albeit brief, list of suggested listenings in the local styles. Unfortunately, there are no musical examples on the tape to demonstrate exercise applications, so record research is essential for newcomers.

However, Lacinak's logically organized drum examples, clear focus on execution, and well-done analysis of snare/bass interplay serve well as a valuable initial key to approaching the good-time, seminal multi-cultural treasure of second-line style.

• **Jeff Potter**

THE DRUMMER'S RUDIMENTAL REFERENCE BOOK

by John Wooton

Published by John Wooton
208 Chastant Blvd.
Lafayette, LA 70508

Price: \$19.95

This 176-page book is a concisely organized set of exercises designed to be used as a supplement to other snare drum methods and solos. Mr. Wooton, assistant professor of percussion at the University of Mississippi, compiled these exercises from his many years with the Phantom Regiment Drum & Bugle Corps, along with his experience in the University of Southwestern Louisiana, North Texas State University, and University of Iowa drum

lines.

The Drummer's Rudimental Reference Guide is organized into 41 sections covering all of the rudiments, single-handed exercises, stick control, timing, relaxation, odd groupings, back-sticking, and even a section on how to use the book around the tenor drums (or drumset?!). The five strokes are clearly explained and illustrated, and then followed by multiple exercises. The material is easy to read and understand, despite an unexplained switch from typeset to manuscript exercises beginning on page 54.

Reference Book is an excellent supplement for someone looking to develop his or her technique. The exercises presented are quite challenging, and are geared more for intermediate to advanced players. The material here would be especially appealing to drum corps aficionados, college-level students, or anyone desiring to "build up his chops."

• **Andrea Byrd**

DRUM SESSIONS: BOOK 2

by Peter O'Gorman

Published by Neil A. Kjos
4382 Jutland Drive
San Diego CA 92117

Price: \$14.95 (book & cassette)

Keeping drumset students motivated can sometimes be a problem. Practicing beats over and over by yourself can be boring, so that's why the *Drum Sessions* books are so good.

These books include cassette tapes with guitar, bass, and keyboards playing songs

that the drummer can play along with in order to learn how to apply various beats and fills. This series is also tied in with guitar, bass, and keyboard *Sessions* books that have the same tunes. Music stores could easily put student combos together with this material.

Book 2 picks up where Book 1 left off, but there are a couple of pages of review material, and someone who already has some basic ability on snare drum and/or drumset might be able to start with this volume. The bulk of the book is devoted to rock rhythms and fills, and by the end of it, the student will be able to handle fairly advanced 16th-note grooves and patterns. The last few pages deal with basic jazz coordination.

The tape contains 24 "mini jams" and five "sessions," which are the longer tunes that are also contained in the books for other instruments. Each track is played twice: first with the author playing the drum part, then without drums, but with a cowbell providing a pulse.

The book is also very "open-ended," meaning that there are often several ways to apply the material. Suggestions are given throughout in terms of substitute patterns that can be used with the examples, and the student is encouraged to "reverse hands" on each pattern. Book 2 totally lives up to the promise of Book 1, and I look forward to Book 3.

• **Rick Mattingly**

WANTED



DARRIN
BIGLER
MARK CHESNUTT



RON
GANNAWAY
STEVE WARINER



DICK
GAY
CLINT BLACK



GEORGE
HONEA
INDEPENDENT



BRUCE
RUTHERFORD
ALAN JACKSON



JOE
SMYTH
SAWYER BROWN



BILLY
THOMAS
McBRIDE & THE RIDE



MARTIN
PARKER
VINCE GILL

WANTED: BY THE BEST IN THE COUNTRY

In the country, today's hottest drummers speak softly but carry the big stick - Pro-Mark. Pro-Mark drumsticks can really take a beating from these hard hitters. That's because they're hand-finished from premium grade Japanese White Oak, American Hickory and Maple for a great sound, feel and balance. Pro-Mark is number one in the country. But that's no surprise. Because when you're made as well as Pro-Mark, everyone wants to get their hands on you!

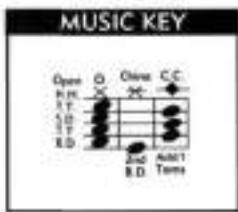
pro-mark
The Best in the Country



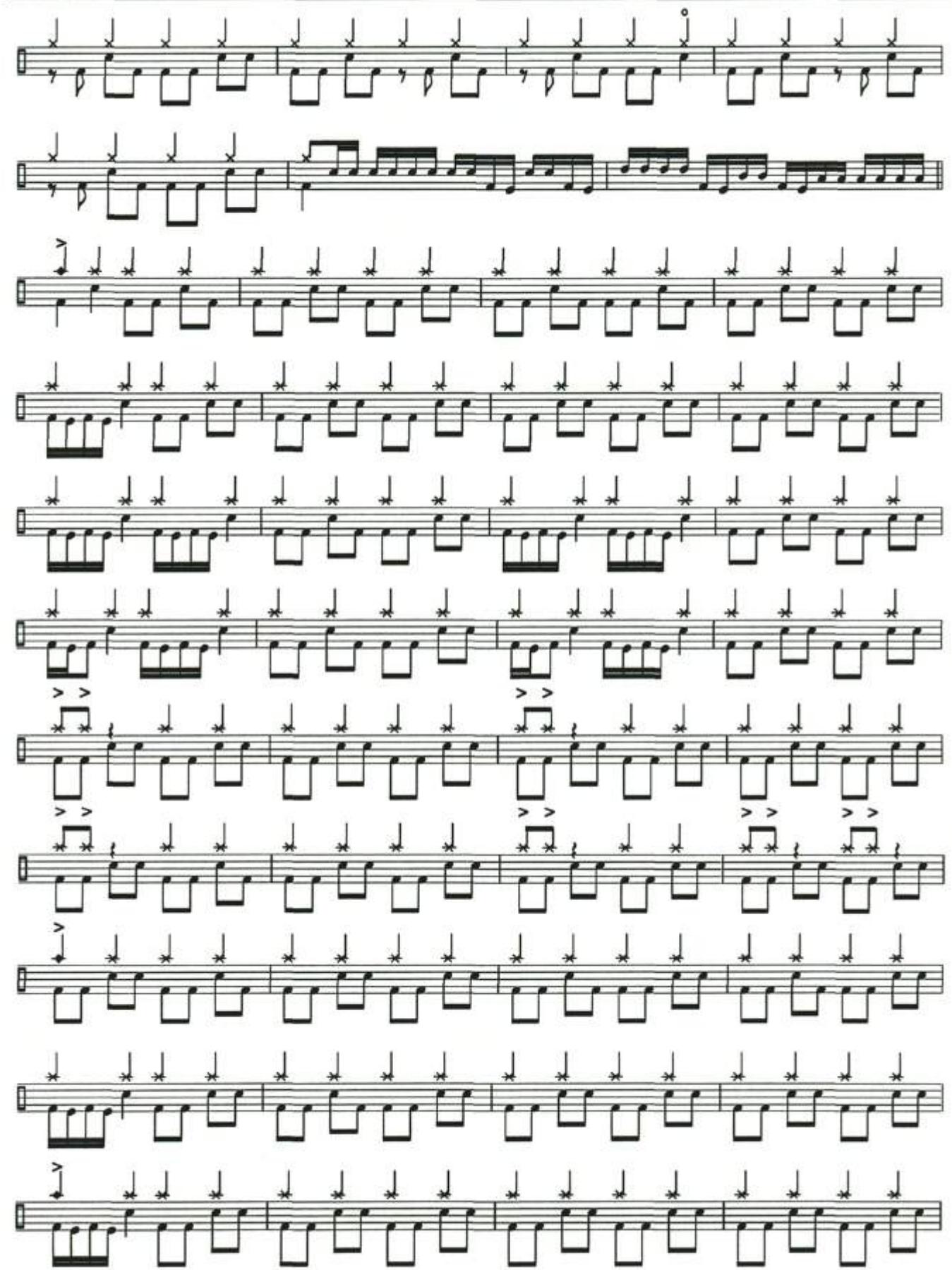
Terry Bozzio: "Sling Shot"

■ Transcribed by Glenn Deitsch

This month, *Rock Charts* focuses on the great Terry Bozzio, from a performance of his on Jeff Beck's *Guitar Shop* release (Epic EK 44313, recorded 1989). While many of the tracks on *Guitar Shop* highlight Terry's gifted drumming, on "Sling Shot" his formidable chops are particularly displayed. Terry drives the uptempo number, yet still manages to be very creative with the part, leaving his own special mark on the music. His unique rhythmic phrasing, along with some very tasty double bass work, make this a good chart to study.



The image shows a single page of musical notation for drums, specifically for a snare drum. It consists of ten horizontal staves, each representing one measure of music. The notation is non-standard, using vertical strokes, X's, and dots to indicate different drumming techniques. A double bar line with repeat dots is positioned in the middle of the page, indicating a section that can be repeated. The notation is dense and requires a good understanding of drumming to interpret correctly.



MODERN DRUMMER DECEMBER 1992

MODERN DRUMMER'S 1992 INDEX UPDATE

In our continuing effort to maximize the value of *Modern Drummer* as a reference tool, the editors of *MD* are pleased to offer this 1992 Index Update. The listings presented here are a guide to virtually all of the biographical, educational, or special-interest information presented in *Modern Drummer* in the past year. Information presented in *Modern Drummer* issues dated 1986 or earlier is indexed in *MD's Ten-Year Index* (which was presented in the December 1986 issue). Year-end indexes have been presented in each December issue since 1987, and will continue as a regular feature in the future.

The format for the index varies somewhat, according to the information being presented. For example, the names on the *Artist Reference List* are presented alphabetically, followed by coded information showing where any biographical or educational information pertaining to each person named might be found. In other words, you should be able to look up your favorite drummer and immediately see where anything *MD* published about that drummer in 1992 may be located. You'll also be informed as to whether that drummer has written any

columns for *MD*, and if so, in which column departments you should look them up.

Unless otherwise noted in their headings, the column departments are indexed alphabetically by the author's last name. In this way, you can check out "everything written by" your favorite columnist in 1992. Notable exceptions are *Impressions*, *Drum Soloist*, and *Rock Charts*, which are indexed by the artists' names—as are the recording, video, and book reviews in *Critique*.

Product reviews—regardless of the column in which they appeared—are listed alphabetically by manufacturer or product name in the *Product Review/Information Columns* section. In this way, you can quickly find out what our reviewers thought of any particular piece of equipment simply by looking up the item by name. Information contained in product press releases that appeared in the *New And Notable* department is also presented in this section. These releases often contain addresses and/or phone numbers that can help you obtain further information on products you find interesting.

KEY TO SYMBOLS USED THROUGHOUT THE INDEX

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

ARTIST REFERENCE LIST

A

ABRUZZESE, Dave (U) June
ALI, Rashied (F)
("Masters Of The Free Universe") Dec.
ARONOFF, Kenny (A) Feb. [author: RP]

B

BARNETT, Gene (U) May
BAYERS, Eddie, Jr. (F) Oct. (cover)
BELLSON, Louie (A) Aug.
BLACKWELL, Ed (F)
("Masters Of The Free Universe") Dec.
BLADES, James (IH) March
BONHAM, Jason (U) Oct.
BORDIN, Mike (F) Apr. (cover), (A) Oct.
BOYKO, Mike (U) May
BRAUN, Mike (U) July
BRUFORD, Bill (U) Jan.
BRZEZECKI, Mark (F) Jan. (cover)
BURKE, Clem (U) Sep.
BURTON, Gary (A) Aug.

C

CAGE, John (IH) Dec.
CAIN, Tommy "Muggs" (U) March
CAMERON, Matt (F) May
CARLOS, Bun E. (A) Apr.
CARR, Eric (IH) March
CARSON, Johnny (F)
(w/Ed Shaughnessy) Sep. (cover)

(A) = Ask A Pro
(ER) = Electronic Review
(F) = Major Feature Interview
(FP) = From The Past
(IH) = Industry Happenings
(IM) = In Memoriam
(NN) = New And Notable
(P) = Portraits

CASTRONOVO, Deen (U) Sep.
CHAMBERLIN, Jimmy (U) Jan.
CHAMBERS, Dennis (A) May
CHRISTIAN, Bobby (F) June
CLAYTON, Rob (IH) Nov.
COCHRAN, Danny (U) Apr.
COLLINS, Phil (A) Jan., (A) July
COOLEY, Charlie (P)
("The Drummers Of Toronto") Feb.
CRAWFORD, Hubert (F)
("Memphis Drummers") Jan.
CURRY, Mickey (F) Aug. (cover)
CYRILLE, Andrew (F)
("Masters Of The Free Universe") Dec.

D

DAUGHERTY, Jay Dee (U) Aug.
DeGRASSO, Jimmy (P) Oct.
DeLONG, Paul (P)
("The Drummers Of Toronto") Feb.
DeLORENZO, Victor (U) Feb.
"Drummers Of James Brown, The"
(Parker, Starks, Stubblefield) (F) Apr.
"Drummers Of Steely Dan, The"
(Gadd, Gordon, Greene, Hodder,
Humphrey, Keltner, Marotta,
Porcaro, Purdie) (F) Nov.
"Drummers Of Toronto, The"
(Cooley, DeLong, Gratton, Slosky) (P) Feb.
DRUMMOND, Burleigh (A) Sep.
DUTZ, Brad (P) March

(PCU) = Product Close-Up
(PT) = Percussion Today
(RJ) = Rock 'N' Jazz Clinic
(RP) = Rock Perspectives
(SO) = Slightly Offbeat
(U) = Update
(UC) = Up And Coming

E

EBBE, Steve (F)
("Memphis Drummers") Jan.
ELIAS, Blas (F) June (cover)
ERSKINE, Peter (A) May

F

FIELD, Gregg (U) Nov.
FOSTER, Michael (U) Oct.
FRANCO, Joe (A) Jan.
FREESE, Josh (UC) Nov.
FRENETTE, Matt (U) July

G

GADD, Steve (F)
("The Drummers Of Steely Dan") Nov.
GARISTO, Paul (U) Oct.
GIBSON, Bill (A) June
GORDON, Jim (F)
("The Drummers Of Steely Dan") Nov.
GORMAN, Steve (F) Oct.
GRATTON, Rick (P)
("The Drummers Of Toronto") Feb.
GRAVES, Milford (F)
("Masters Of The Free Universe") Dec.
GREENE, Ed (F)
("The Drummers Of Steely Dan") Nov.
GROHL, Dave (U) March
GURTU, Trilok (F) Nov. (cover)
GUTH, Roger (U) Aug.

H

HARRIS, Blaine (U) May

HIGGINS, Billy (F) Feb.
HINTON, Michael (SDS) Aug.
HODDER, Jim (F)
("The Drummers Of Steely Dan") Nov.
HUGHES, Chris (P) Dec.
HUMPHREY, Paul (F)
("The Drummers Of Steely Dan") Nov.

I
IGOE, Tommy (UC) May

J
JOHNSON, GUS (FP) Nov.
JOINES, Howard (SDS) Aug.
JONES, Elvin (F) May (cover)

K
KELTNER, Jim (F)
("The Drummers Of Steely Dan") Nov., (A) March, (A) Oct.
KOTTACK, James (U) March

L
LEWIS, Victor (F) June
LOMBARDO, Dave (A) Aug.
LOVERING, Dave (U) March
LUCKETTA, Troy (U) March

M
MAROTTA, Rick (F)
("The Drummers Of Steely Dan") Nov.
MASON, Harvey (F) March (cover)
"Masters Of The Free Universe"
(Ali, Blackwell, Cyrille, Graves) (F) Dec.
MATHEWS, Herman (U) Apr.
MATTACKS, Dave (U) Sep.
McBRAIN, Nicko (F) Dec.
McGINLEY, Tim (SDS) Oct.
McKINNON, Russ (U) Apr., (A) March
"Memphis Drummers"
(Crawford, Ebbe, Patterson, Scotty T) (F) Jan.
MENZA, Nick (F) Nov.
"Miami Sound Machine's
Robert Rodriguez & Rafael Padilla" (F) Jan.
MORGENSTEIN, Rod (U) Aug. [author: RJ]

N
NASH, Lewis (F) Oct.

O
O'DONNELL, Pat (PT) Apr.
OLSSON, Nigel (U) June
ORNELAS, Willie (F) May

P
PADILLA, Rafael (F) Jan.
PARKER, Melvin (F)
("The Drummers Of James Brown") Apr.
PARSONS, Ted (U) June
PATTERSON, John (F)
("Memphis Drummers") Jan.
PAUL, Vinnie (A) Oct.
PEART, Neil (U) Jan, (A) June
PERKO, Lynn (U) July
PEROWSKY, Ben (UC) July
PETERSON, Ralph (U) Aug.
PHILLIPS, Simon (A) Feb.
PORCARO, Jeff (F) Dec., (cover), (F)
("The Drummers Of Steely Dan") Nov.
PROUT, Brian (U) May
PURDIE, Bernard (F)
("The Drummers Of Steely Dan") Nov.

R
ROCKENFIELD, Scott (A) Sep., (A) Dec.
RODRIGUEZ, Robert (F) Jan.
RILEY, Herlin (P) Aug.
RILEY, Steve (U) Feb.

S
SALES, Hunt (F) March
SANDERS, Morton (PT) June
SEIWELL, Denny (U) Nov.
SHAUGHNESSY, Ed (F) Sep. (cover), (A) July
SHRIMPTON, Ric (SO) Nov.
SINGER, Eric (U) Oct.
SINGLETON, Zutty (FP) Feb.
SLEDGE, Milton (F) Apr.
SLOSKY, Mike (P)
("The Drummers Of Toronto") Feb.
SMITH, Steve (U) Jan., (A) June, (A) Nov.
STARKS, John "Jabo" (F)
("The Drummers Of James Brown") Apr.
STUBBLEFIELD, Clyde (F)
("The Drummers Of James Brown") Apr.

T
T, Scotty (F)
("Memphis Drummers") Jan.
TAYLOR, Philthy Animal (U) Feb.
TERRANA, Mike (U) Jan.
TOMLINSON, Dan (U) June
TORPEY, Pat (U) Sep.
TORRE, Tony, Sr. (IH) Sep.

U
ULRICH, Lars (F) Feb. (cover)

V
VANWAGENINGEN, Paul (P) Apr.
VILARDI, Frank (U) June

W
WACKERMAN, Chad (U) Feb., (A) Sep.
WEINBERG, Max (U) Apr.
WHITE, Alan (A) Apr.
WHITTAKER, Sebastian (U) May
WIKSO, Ron (U) Nov.
WILLIAMS, Tony (F) July (cover)
WRIGHT, Rich (U) Apr.

XYZ
YALLECH, Don (U) July
YOUNG, Fred (F) March
ZITO, Ronnie (P) Jan.
ZONDER, Mark (F) July, (A) Dec.

MISCELLANEOUS FEATURES

Historical Features

"Festival '91 Pictorial"—Feb.
"The Percussive Arts Society - Thirty Years Of Communication"—Dec.
"Metal Drumming:
The Quest For Credibility"—Sep.
"The 25 Greatest Drum Records"—Aug.

Instructional Features

"Getting Replaced In The Studio"—Apr.
"How To Make It Big"—May
"Male Vocalists On Drummers"—July
"The Art Of Pipe Band Drumming"—Sep.

Manufacturer/"Inside..." Features

"Drum Workshop Revisited"—Nov.
"Inside KAT"—March
"Inside Paiste"—June
"Inside Sabian"—Sep.
"Inside Sonor"—Aug.
"Inside Vic Firth"—Jan.

Readers Poll Results

"1992 Readers Poll Results"—July

Consumers Poll Results

"Consumers Poll Results" (PCU)—Nov.

COLUMNS

A Different View

Aldridge, David, and Adam Ward Seligman,
"Stanley Clarke"—July
Flans, Robyn, "Adrian Belew"—Nov.
Saccone, Teri, "Jan Hammer"—Aug.

Around The World

Thompson, Woody, "Buleria For Drumset"—Dec.

Basics

Danielson, Robert, "Improving Your Time"—Sep.
Marucci, Mat, "Professionalism:
A Daily Dozen"—Feb.
May, Frank, "The Teacher Fallacy"—Dec.
Vogel, Ken, "...More Tips On Time"—Sep.

Club Scene

Van Horn, Rick, "Beating The Breakdown Blues"—Feb.,
"What's Your Alternative?"—July

Concepts

Burns, Roy, "Applying Information"—Jan.,
"Fame Vs. Ability"—Feb.,
"Drum Contests"—Apr.
Kollmorgen, Andrew,
"The Presence Of Heart"—Oct.,
"Footwork: A Balancing Act"—Dec.
Psarris, Spiros A., "Zen & The Art Of Drumming"—Aug.
Thompson, Woody, "Stimulating Creativity"—Sep.

Critique

(Reviews alphabetized by artist or author, not by reviewer. Key: rec = recording, vid = video, bk = book.)

Bahia Black, *Ritual Beating System* (rec)—June
Beatles, The, *The First U.S. Visit* (vid)—March
Blakey, Art,
The 1960 Blue Note Recordings (rec)—Dec.
Bluesiana, *Bluesiana II* (rec)—March
Borden, Barbara, *All Hearts Beating* (rec)—May
Brady, David, *Bag Of Tricks: Soloing Concepts For The Drum Set* (bk and cassette)—Sep.
Brecker Brothers, The, *Collection/Volume Two* (rec)—March
Breithaupt, Robert B.,
The Complete Percussionist: A Guidebook For The Music Educator (bk)—Feb.
Bridgewater, Dee Dee, *In Montreaux* (rec)—Aug.
Cappio, Art, *The Cat's Meow* (sn dr solo) and *Head On* (sn dr duet)—July
Christian, Bobby, *Tricks Of The Trade* (vid)—June

Clark, Mike, and Paul Jackson, *The Funk Stops Here* (rec)—Dec.
 Cobham, Billy, *Drums By Design* (vid)—July
 Confessor, *Condemned* (rec)—Sep.
 Cop Shoot Cop, *White Noise* (rec)—Nov.
 Corrosion Of Conformity, *Blind* (rec)—Apr.
 D'Cuckoo, *D'Cuckoo* (rec)—Oct.
 DeJohnette, Jack, *Earth Walk* (rec)—Aug.
 DeLong, Paul, and Rick Graton, *Live (DeLong and De Short Off)* (vid)—Feb.
 Di Meola, Al, *World Sinfonia* (rec)—Jan.
 Dirty Dozen Brass Band, The, *Open Up (Watcha Gonna Do For The Rest Of Your Life)* (rec)—June
 Dixie Dregs, *Bring 'Em Back Alive* (rec)—Oct.
 Drop Hammer, *Mind And Body* (rec)—Dec.
 Evans, Bill, *The Gambler—Live At Blue Note Tokyo 2* (rec)—Feb.
 Exhorder, *The Law* (rec)—Aug.
 Fates Warning, *Parallels* (rec)—May
 Fields, Brandon, *Everybody's Business* (rec)—June
 Five After Four, *Five After Four* (rec)—May
 Gurtu, Trilok, *Living Magic* (rec)—Apr.
 Hamilton, Chico, and Euphoria, *Arroyo* (rec)—Sep.
 Hargrove, Roy, *The Vibe* (rec)—Nov.
 Harrell, Tom, *Visions* (rec)—Aug.
 Hart, Mickey, and Fredric Lieberman, *Planet Drum* (bk)—March
 Heritage, *Heritage* (rec)—May
 Hohner, Robert (Percussion Ensemble), *Different Strokes* (rec)—Jan.
 Holmquist, Joe, *Drum Set Etudes, Books I, II, and III* (bks)—Apr.
 Howe, Steve, *Turbulence* (rec)—Feb.
 Jaramillo, Hank, *Drum Chart Reading & Its Application To The Drumset* (vid)—Nov.
 Johnson, J.J., *Standards* (rec)—Feb.
 Jones, Elvin, *In Europe* (rec)—July
 Jordan, Stanley, *Stolen Moments* (rec)—May
 Keita, Salif, *Amen* (rec)—Feb.
 Kerrigan, Chuck, *Syncopated Rhythms For The Contemporary Drummer* (bk)—July
 Killer Joe, *Scene Of The Crime* (rec)—Apr.
 Kisor, Ryan, *Minor Mutiny* (rec)—Oct.
 Lacinak, Chris, *Modern Approach To New Orleans Second Line Drumming* (bk)—Dec.
 Lauren, Michael, *Understanding Rhythm, A Guide To Reading Music* (bk)—Nov.
 Lettau, Kevyn, *Kevyn Lettau*, (rec)—Oct.
 Lettau, Kevyn, Peter Sprague, and Michael Shapiro, *Braziljazz* (rec)—Nov.
 Loeb, Chuck, *Balance* (rec)—Feb.
 Loudhouse, *For Crying Out Loud* (rec)—June
 Magadini, Pete (Quintet), *Night Dreamers* (rec)—June
 Mahaithini & The Mahotella Queens, *Mbaqanga* (rec)—July
 Mary's Danish, *Circa* (rec)—Feb.
 McLaughlin, John (Trio), *Que Alegria* (rec)—Oct.
 Moye, Famoudou Don, *Jam For Your Life* (rec)—Jan.
 Murray, David, *Shakill's Warrior* (rec)—Sep.
 Non-Fiction, *Preface* (rec)—May
 O'Gorman, Peter, *Drum Sessions: Book 2* (bk)—Dec.
 Outsidemen, The, *Band Overboard* (rec)—July
 Phillips, Simon, *Simon Phillips* (vid)—Oct.
 Previte, Bobby, *Weather Clear, Track Fast* (rec)—Jan.
 Red Hot Chili Peppers, *Blood Sugar Sex Magik* (rec)—March

Reedus, Tony, *Incognito* (rec)—Feb.
 Rendon, Victor, *Rhythms And Techniques For Latin Timbales* (bk)—Dec.
 Rheostatics, The, *Whale Music* (rec)—Dec.
 Richards, Emil, *The Essence Of Playing Mallets* (vid)—June
 Roach, Max, *To The Max!* (rec)—Apr.
 Robinson, John, *John Robinson* (vid)—July
 Rollins, Sonny, *Here's To The People* (rec)—July
 Ross, Stephen, *Midnight Drive* (rec)—July
 Sanborn, David, *Upfront* (rec)—Dec.
 Schmidt, Paul William, *History Of The Ludwig Drum Company* (bk)—Jan.
 Self-Published Drum Books—Aug.
 Sharrock, Sonny, *Ask The Ages* (rec)—Jan.
 Silveira, Ricardo, *Small World* (rec)—Nov.
 Spector, Phil, *Back To Mono* (rec)—May
 Spin Doctors, *Pocket Full Of Kryptonite* (rec)—Oct.
 Stern, Mike, *Odds Or Evens* (rec)—March
 Steve Morse Band, *Coast To Coast* (rec)—Sep.
 Sugarcubes, The, *Stick Around For Joy* (rec)—Aug.
 Taylor, Arthur, *Mr. A. T.* (rec)—Sep.
 Thigpen, Ed, *The Essence Of Brushes* (vid)—May
 Thigpen, Ed (Trio), *Mr. Taste* (rec)—Sep.
 Thompson, Chester, *A Joyful Noise* (rec)—May
 Torme, Mel, *Traps, The Drum Wonder: The Life Of Buddy Rich* (bk)—Feb.
 Uncle Festive, *The Paper And The Dog* (rec)—Jan.
 Vanelli, Gino, *Live In Montreal* (rec)—Sep.
 Various Artists, *Norwegian Contemporary Percussion Music* (rec)—Nov.
 Various Artists (Neil Peart, Marvin "Smitty" Smith, Steve Smith) *Buddy Rich Memorial Scholarship Concert, Tape Three* (vid)—Jan.
 Various Artists (Omar Hakim, Will Calhoun, Neil Peart) *Buddy Rich Memorial Scholarship Concert, Tape Four* (vid)—Jan.
 Vaughan, Stevie Ray and Double Trouble, *The Sky Is Crying* (rec)—Apr.
 Vazquez, Roland, *No Separate Love* (rec)—Jan.
 Velez, Glen, *Doctrine Of Signatures* (rec)—Apr.
 Vicious Rumors, *Welcome To The Ball* (rec)—Feb.
 Vinx, *I Love My Job* (rec)—Oct.
 Von Moisy, Heinz, *The Drum Set In Practice* (bk)—July
 Wackerman, Chad, *Forty Reasons* (rec)—Apr.
 Weckl, Dave, *Back To Basics and The Next Step* (bks and cassettes)—Sep.
 Weston, Randy, *The Spirits Of Our Ancestors* (rec)—Aug.
 Williams, Tony, *Story Of Neptune* (rec)—Aug.
 Wooten, John, *The Drummer's Rudimental Reference Book* (bk)—Dec.
 Yellowjackets, *Live Wires* (rec)—Aug.
 Yes, *Yes Years* (rec)—Feb.
 Yupiter, Wendell J., and Steve Houghton, *Oceanus* (score and cassette)—June
 Zeldman, Pete, *Other Not Elsewhere* (rec)—March

Drum Soloist
 (Alphabetized by artist, not transcriber)
 Colaiuta, Vinnie, *All Blues*—Apr.
 Morello, Joe, "Charles Matthew Hallelujah"—Aug.
 Roach, Max, "Blue 7"—Feb.

Encore
 Santelli, Robert, "Billy Cobham: Birds Of Fire"—Jan., "Spencer Dryden: Surrealistic Pillow"—Apr., "Herman Ernest: Fiyo On The Bayou"—July

From The Past
 Ingberman, Ned, "The Barry Collapsible Bass Drum"—March
 Owen, Bob, "A Brief History Of Fibes Drums"—June

Head Talk
 Blair, Michael, "Choosing The Correct Job"—Jan., "Broadening Your Horizons: Drums And Dance"—Aug.

Health & Science
 Various Authors, "Double-Bass Problems: Advice From The Pros"—May

Impressions
 (Listed by artist, not by author)
 Chambers, Dennis—May
 Fig, Anton—March
 Kennedy, Will—Nov.
 Newmark, Andy—Aug.

Jazz Drummers' Workshop
 Farris, Joey, "New Orleans Drumming: Part 1: Traditional Rhythms"—March, "New Orleans Drumming: Part 2: Contemporary Rhythms"—Apr., "New Orleans Drumming: Part 3: Specialized Rhythms"—May
 Mattingly, Rick, "Advanced Timekeeping: Part 1"—Aug., "Advanced Timekeeping: Part 2"—Sep., "Advanced Timekeeping: Part 3"—Oct.
 O'Mahoney, Terry, "Creating Variety When Trading 4's"—Dec.

Latin Symposium
 Silverman, Chuck, "Brazilian Rhythms: The Bossa Nova"—Jan., "Brazilian Rhythms: The Rhythm Of Samba"—March, "Brazilian Rhythms: Contemporary Applications"—May, "Applying The Mambo Rhythm"—July, "Mambo Applications: The Maracas Pattern Revisited"—Sep., "6/8 Rhythms And Variations"—Nov.

Rock Charts
 (Alphabetized by artist, not by transcriber)
 Bozzio, Terry, "Sling Shot"—Dec.
 Bruford, Bill, "Silent Talking"—Oct.
 Elias, Blas, "Up All Night"—July
 Peart, Neil, "Where's My Thing?"—Jan.

Rock'N'Jazz Clinic
 Campbell, Tommy, "The Funky Octopus Beat"—Oct.
 Garibaldi, David, "Songofunk"—Feb., "Sideways 4/4: Part 1"—May, "8th-Note Triplet Grooves"—Aug., "Drummers Recycle!"—Nov.
 Ledbetter, Rodney, "Alternative Funk-Rock"—Apr.
 Morgenstern, Rod, "Accentuating The Less Obvious Parts Of The Measure: Part 2"—March,
 "Double Bass Ideas: Part 1"—June,
 "Double Bass Ideas: Part 2"—Sep., "Back To The Dregs"—Dec.

Rock Perspectives
 Aronoff, Kenny, "Making Drum Charts For Sessions"—Aug.

Forte, Nick, "Developing Original Rock Beats"—June
Hurley, Mark, "Half-Time Shuffle Grooves"—Nov.
Mattingly, Rick, "Style & Analysis: Joseph Zigaboo Modeliste"—July

Shop Talk

Aldridge, John M., "Slingerland Radio Kings: Part 1"—Oct., "Slingerland Radio Kings: Part 2"—Nov.
Brochstein, Herb, "Hand-Made Drumsticks"—Apr.
Van Horn, Rick, "A Look At Colorlife"—Aug.

Show Drummers' Seminar

Lanham, Bill, "Drumming For *Les Misérables*"—March
Van Horn, Rick, "In The Pit For Miss Saigon: Howard Joines And Michael Hinton"—Aug., "Tim McGinley: Modern-Day Circus Drummer"—Oct.

Slightly Offbeat

North, Matt, "Tales From The Soviet Union"—Apr.

Strictly Technique

Morello, Joe, "Developing Coordination And Independence: Part 1"—Feb., "Developing Coordination And Independence: Part 2"—March, "Continuous Roll Study In 16th Notes"—June, "Continuous Roll Study In 12/8 Time"—July, Spagnardi, Ron, "Cross-Sticking: Part 1"—Aug., "Cross-Sticking: Part 2"—Sep.

Teachers' Forum

Adams, Chris, "A Valuable Lesson"—Dec.
Boyle, Chris, "Ginger Baker Drum School"—March
Broderick, Dan, "Five Student Types Teachers Dread"—Nov.
Ferraro, Phil, "The Practice Room Monster"—Aug.
Fields, Howard, "Immediate Gratification"—Sep.
Gottschalk, Dean M., "Writing Drum Fills That Work"—June
Thompson, Woody, "Writing A Program Of Instruction"—Feb.

The Jobbing Drummer

Coxon, Robert, "Backing Club Acts"—Oct.
Moore, David, and Carl Henry, "Sequencing: A Drummer's Friend?"—June
Sacks, Jon, "Overcoming Performance Anxiety"—Sep.

Tracking

Richards, Emil, "Getting Your Sightreading Together"—Feb., "Composers And Samplers"—Oct.

DCI Reports

Vogel, Lauren, "1991 DCI Championship Results" (IH)—Jan.

NAMM Show Reports

MD Editors, "Highlights From NAMM '92" (NN)—May (photo-essay)

PASIC Reports

MD Editors, "PASIC '91 Highlights" (IH)—Apr. (photo-essay)

Product Review/Information Columns

(Listed alphabetically by manufacturer or product name)

A.D.M. Snare Drums (PCU)—July
Apache Stainless Steel Drums (NN)—June
Aquarian *Hi-Fi Earplugs* (NN)—Jan., *Power Sleeve* Drumsticks (NN)—June
Audix *D-Series* Drum Microphones (NN)—July
Axis II Double Pedal (PCU)—Aug.
Balter Percussion Products (PCU)—Oct.
Big Beat (Max Weinberg Book) (NN)—Feb.
Bison *Volcano* Snare Drum (PCU)—May
Brady 5x12 She-Oak Snare Drum (PCU)—June
Cannon Drums And Hardware (NN)—March,
 Mega FDrumkit (PCU)—June,
 Radical Drumkit (NN)—Oct.,
 Dead Heads (PCU)—Nov.
Cappella Practice Pads (NN)—Oct.,
 Celebrity Series Drumsticks (PCU)—Dec.
CP *Combo Conga Set* (PCU)—Sep.
Danmar Products (PCU)—Apr.,
 Tommy Aldridge Bass Drum Beater (NN)—Oct.
Deven Chase Drumsticks (PCU)—May
Dapple Multi-Strike Drumstick (NN)—Feb.
Drumslinger Double Pedal and Extended Rack Bags (PCU)—Aug.
Drum Workshop *5000A and 5002A Accelerator* Single and Double Bass Drum Pedals, and *DW 909 Cymbal Stacker* (PCU)—Jan., *Pro-Cushion* (NN)—Apr.
Duratech Drumsticks (PCU)—Oct.
Easton/Ahead Grip Tape (NN)—Dec.
Eccentric Systems *Snare Muff* (NN)—Feb.
E-mu Systems *Proteus/3 World Digital Sample Playback Module* (NN)—Nov.
Evans *Genera EQ-3 Bass Drum Head/Pad System* (PCU)—Feb.,
 Genera G-2 Tom Heads (NN)—June
Firchie Snare Drum (PCU)—Aug.
Fishman *Purple Microdot Trigger* (NN)—Jan.
Fredrico Percussion *Spring Thing* (NN)—Aug.
Gedit? Products (NN)—Nov.
Gibraltar Percussion Service Center Catalog (NN)—Jan.,
 7500 and 9500 Series Stands (NN)—March,
 Road Series Rack System (PCU)—Apr.,
 7500, 9500, and Ax Series Stands (PCU)—Oct.
GMS Road Series Drumkit (NN)—Aug.
Grip Drumstick Knurling Tool (NN)—March
Haines Music Black Oyster Pearl Drum Finishing Material (NN)—Dec.
Hands On Gripping Powder (NN)—Oct.
HQ Percussion Products *Stick Saver* (NN)—Aug., *RealFeel Practice Manual* (NN)—Oct.
Impact Double Pedal Bags, *Deluxe Cymbal Bags*, and *Cymbal Pockets* (PCU)—Jan.
Innovative Drum Concepts Drum Riser (NN)—June
KAT.f.a.t.KAT (Foot-Activated Trigger) and *h.a.t.KAT* (Electronic Hi-Hat) pedals (NN)—July,
 drumKATEZ, *tomKAT Two Zone Pad*, Upgraded KAT 3.0 software, and upgraded *midiKITI Pro* (NN)—Aug.
Kenner Snare Drum Kit (PCU)—March,
 Bell Brass, Aluminum, and Solid Wood Snare Drums (PCU)—Oct.
LA Caseworks *Stick Caddy* (PCU)—March
LP "Jingle Things" (*Cyclops* tambourine, *Jingle Sticks*, and *Jingle Ring*) (PCU)—June,
 Rhythm TechActive Snare System, Balance Bass Drum Beater, and DST Drum Set Tambourine (PCU)—Jan., *Hat Trick Hi-Hat Tambourine* (NN)—Oct.
Robinson *Septimbre* Snare Drum (NN)—June
Rock N' Roller Hand Truck/Dolly (NN)—June, (PCU)—Aug.
Roc-N-Soc *Universal Seat Mount, Round Seat, and collapsible Motion Throne* (NN)—March
Roland *R-70 Human Rhythm*

CONFUSED ABOUT YOUR SUBSCRIPTION?

We're not perfect, and mixups can occur.

If you're at all confused about your subscription or renewal, just call an MD Service Rep at
1-800-551-DRUM
(Mon - Fri 8:30 AM - 4:30 PM CST)

For Immediate Assistance:

No matter what brand of sticks you play...

STICK HANDLER™

Drumstick Grip Tape

IMPROVES YOUR GRIP!

Soft comfortable cotton gauze tape, with a mild gripping agent. Each 30ft. roll customizes DOZENS of sticks.
Colors:
Black, White, Beige, Red, Blue, Green
New Fluorescent Colors:
Hot Fuchsia, Bright Orange & Neon Green.
Retail: \$4.95

STICK HANDLER™

3359 N. Ridge Ave., Arlington Heights, IL 60004 USA
(708) 398-5444 FAX (708) 398-5441

Composer (ER)—Oct.,
Compact Electronic Drum Systems (NN)—Dec.
Russian Dragon Lower-Priced Model (NN)—June
S&S Stealth ST7000 Bass Drum

Trigger (NN)—Nov.
Sabian AA El Sabor, EH Jazz Rides, and
China Gongs (NN)—Aug.,
MX Line Cymbals, El Sabor, HH Jazz
Rides, and Cymbal Discs (PCU)—Dec.,
Cymbal Trap (NN)—Dec.

Saga Bodhrans and Cases (NN)—Nov.
Sherpa SP63 Electronic Pad System (NN)—Feb.
Shure BetaGreen Microphones (NN)—Oct.
Simmons Hexahead Drumpad (NN)—Sep.
Slammer Practice Pad (PCU)—May
Slappers Drumsticks (PCU)—Nov.
Slingerland Artist Custom Series

Drumkit (NN)—Feb.,
Artist Power Custom Drumkit (NN)—Nov.
Slobeat SuperDrum Tapes (NN)—Feb.
Solo Vibraphone Collection (Book) (NN)—Nov.
Sonor Signature Special Edition
Drumkit (NN)—Jan.,
Symphony Series Brass Snare
Drums (NN)—March,
Symphony Series Snare Drums and
AX-Hat (PCU)—Apr.,
Signature Limited Edition Drumkit (NN)—Sep.,
Force 1000 Drumkit (PCU)—Oct.
Sonor Wearables Clothing Line (NN)—Oct.
Spacemuffins Electropercussion
Systems, (NN)—March, (PCU)—July
Stix Spray-On Moisture Reducer (NN)—Feb.
Stixonic Nylon-Tip Rock Model
Drumsticks (NN)—Aug.,
Drumsticks (PCU)—Sep.
Therapeutic Exercise For Musicians
(Video) (NN)—Jan.

Third Foot Hi-Hat Lock (NN)—Jan.
Trick Cymbal Polish (NN)—Feb.,
Kodiak T6 Snare Drums (PCU)—Sep.
Trigger Perfect DSH-10 Triggers (NN)—Oct.,
SC-10, SC-20, and
DSH-10 Triggers (ER)—Dec.
UDU Utar Clay Pot Drum and SoftPaw
Stands (NN)—Sep.
Unique Percussion Pro-Rizer (PCU)—Feb.
Universal Percussion Dead Heads (NN)—July,
(PCU)—Nov.
Vic Firth Corpsmaster Drumsticks (NN)—March,
New 1992 Color Catalog (NN)—June,
Shogun Drumsticks and
Vic's Quarterly Newsletter (NN)—Dec.
Visu-Lite Electronic Cymbals (NN)—Aug.
Westone Laboratories ER-25
Earplugs (NN)—Oct.
Wood-Whack Sticks (PCU)—Sep.
Yamaha DTS70 Drum Trigger
System (PCU)—Feb.,
DT-10 Drum Trigger (NN)—March,
Dave Weckl and Akira Jimbo Signature
Snare Drums, MSD-01/15 Snare Drum,
Power V Special Drumkit, 800 Series Hardware,
Acoustalon 3/2-octave Mallet Keyboard,
Studio 5B Drumsticks, and TourMaster
Drumset Cases (NN)—Apr.,
RM50 Rhythm Sound Module, SCH1
Suspended Cymbal Holder, and Symphonic
Triangles (NN)—Oct.
Dave Weckl, Akira Jimbo, Maple Custom,
and 25th Anniversary Snare
Drums (PCU)—Dec.
Zildjian A Custom Cymbals (PCU)—March,
New A Custom Models and new
Drumstick Models (NN)—Sep.



A SCHOOL IS ONLY AS GOOD AS ITS FACULTY, AND WE ARE VERY PROUD OF OURS.

Funk & Latin specialist,
author of *Advanced Concepts*,
Kim has worked with Tania
Maria, Jon Lucien, Bill
Connors and many others.
He is a longtime member of
the DC faculty and a favorite
with students interested in
perfecting their technique
and broadening their
stylistic vocabulary.



Kim Plainfield



Duduka da Fonseca

Brazilian-born
drummer/percussionist,
author of *Brazilian Rhythms
for Drumset*, Duduka has
worked with Astrud
Gilberto, Herbie Mann and
many others, and leads the
group Trio da Paz. He is popular
with DC students for his
extensive knowledge and the
joy he takes in sharing it.

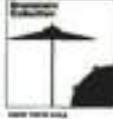
WINTER 10 WEEK PROGRAM STARTS JAN. 4, 1993

5 Day Intensives: Nov. 30-Dec. 4, Dec. 7-11 and 14-18, 1992

Ask about the new 6 week ADVANCED STUDIES CERTIFICATE PROGRAM/Starts Jan. '93

For more info: DRUMMERS COLLECTIVE, 541 Ave. of the Americas, New York NY 10011/212-741-0091

DRUMMERS COLLECTIVE
The World's Premier Drum School



Creating Variety When Trading 4's

■ by Terry O'Mahoney

MUSIC KEY



When performing in a jazz setting, drummers are frequently called upon to "trade 4's" with another soloist. This involves accompanying the other soloist for four bars, reflecting upon what they have said musically, and then attempting to complete the second half of this musical "conversation" during your four bars of the solo. This practice is a drummer's opportunity to display his improvisational skills, and wonderful examples of it can be found on numerous recordings by artists like Max Roach, Art Blakey, and "Philly" Joe Jones.

It is sometimes difficult to spontaneously create numerous (sometimes twelve or more) groups of interesting four-bar statements. The objective of trading 4's is to take what the soloist before you has played and build upon it musically to generate excitement during the course of the tune. This is sometimes difficult if the soloist that precedes you plays something that you feel you can't build upon—or if you wish to take the conversation in another direction.

Waiting until the very last second to try to decide what to play during your four-bar solo can result in disaster. Your hands freeze up, you miss your intended "targets," you drag or rush the time, or you just go on "auto pilot" and play the same licks you played four bars ago. A little advanced planning may remedy this situation.

Here is a list of musical ideas to keep in mind right before it's your turn to play your 4's: 8th notes, triplets, 16th notes, quarter-note triplets, "space," cymbals (use only cymbals), toms (only toms), snare drum, and odd groupings (5's & 7's).

These are all terms/ideas to use as main "themes" of your solo. For example, if you don't hear any musical idea that you can work with from the previous soloist, think "16th notes"—and play some ideas that you have previously worked out using 16th notes. Four bars later think "quarter-note triplets," and play some ideas you've worked on using quarter-note triplets, or think "space" and play a solo with very few notes, or think "odd groupings" and play some combinations of 5- and 7-note groupings, and so on.

The idea is to have a "checklist" in your mind that you can call up for immediate execution. Other possible themes could include using dynamics. For instance, play four bars and gradually get louder, or play four bars that get softer. Another concept to try is something called diminution—taking one idea and "compressing" it:

Augmentation is another concept to try, which involves taking one idea and stretching it:

Try sequencing an idea: Take an idea and play it on different pitches:

Increase the density of notes during your break. Start with 8th notes, then use triplets, then 16ths, etc.:

Try soloing "under the ride cymbal":

Rhythmic displacement is a concept where you take one idea and start it on a different beat subdivision:

These are only a few of the concepts to practice. Master several ideas from each category and add them to your checklist. Having a reference list that immediately triggers ideas can prevent a host of musical calamities, add variety to your 4's, assist in the development of subsequent 4's, and challenge you to add more items to your checklist.



In Memoriam

Larrie Londin

As we went to press for this issue, we learned of the passing of drumming star Larrie Londin on August 24 in Nashville. Larrie had been hospitalized since April 24 as the result of a heart attack he suffered while conducting a drum clinic in Denton, Texas.

To a community already stunned by the sudden death of Jeff Porcaro, Larrie's passing leaves another great void. He was a major contributor to the music industry and to the art of drumming in general. He was also widely recognized as one of the finest gentlemen ever to pick up a pair of drumsticks, ready at all times to lend his enthusiasm and support to the needs of fellow drummers.

Modern Drummer will present a special tribute to Larrie in the March 1993 issue. In the meantime, condolences may be sent to his family in care of *MD*'s offices.

John Cage

Avant-garde composer John Cage passed away this past August 5 at the age of 79. Cage, who had been at the forefront of modern music since the '30s, was an early proponent of 12-tone music, organized early percussion orchestras, and was a pioneer of the use of unusual, electronic, and prepared instruments. His work "Sonatas And Interludes For Prepared Piano" was performed on a piano fitted with screws, bolts, and other objects between its strings to make it, as he said, "a percussion ensemble under the control of a single player."

Cage's ideas on music pushed the limits of many people's imaginations; he even went so far as to suggest that any activity—or lack thereof—happening within a certain time span could be considered music. The validity of Cage's theories, such as the non-necessity of harmony in music, can be felt today in such diverse forms of music as rap (his 1939 work "The Imaginary Landscape No. 1" employed two variable-speed turntable "players") and avant-garde jazz.

Falcon Moves

Falcon Design, makers of custom drum racks and cages, has moved to a new, 20,000-square-foot facility. According to owner Tom Falcon, the move will give the company more efficient production flow and room for future expansion. A computer interface for more precise balancing, three more gear cutting machines, and two more Mori Seiki CNC machining centers are also part of the improvements. Falcon plans to keep its heat treating division at its Range Road location, which frees up space at the new plant for manufacturing. The new facility is located at 1115 Old Coachman Road, Clearwater, FL 34625. The new phone number is (813) 797-2468, fax, (813) 796-3132.

Remo Donates Equipment For International Drum Month

As part of the promotional activities surrounding International Drum Month (IDM), Remo is giving away \$10,000 in merchandise, including two signed, ten-piece Louie Bellson drumkits, plus an array of heads, T-shirts, and other merchandise. Remo is also making available to dealers a limited number of selected drumsets and snare drums at special discounts for use in local dealer IDM events, such as drum contests or sweepstake drawings. All IDM merchandise is offered on a first-come, first-served basis while quantities last. For more information, contact Lloyd McCausland at Remo, Inc., 12804 Raymer St., North Hollywood, CA 91605, (818) 983-2600.

Hal Blaine Clinic At Drum World

This past July 12, Hal Blaine made a rare appearance by sharing an evening of music industry stories and advice with drummers at Drum World in San Francisco. Blaine is known as the world's most recorded musician; throughout the '60s, '70s, and '80s he recorded with hundreds of the biggest musical acts on the scene.

Rhythm On The Tube

In a creative mix of art and commerce, the recent Lexus LS400 car ads feature the music and instruments of M.B. Gordy. Gordy and composer/friend Jill Fraser wrote the New Orleans-style rhythm heard during the commercial, selected the musicians, and designed the instruments. The 30-second commercial features sixteen drummers playing in unison with Vic Firth Peter Erskine model sticks, including Gordy, Debra Dobkin, and Clayton Cameron. For legal reasons, the music for the spot (which took a week to shoot) had to be recorded on the set rather than in the controlled atmosphere of a studio.

Drum Day Helps Promote Racial Harmony

In what was perhaps the first organized, multi-racial drum day ever held in modern South Africa, several hundred drummers gathered this past July at town hall in Claremont, South Africa, for a Drum Expo. The free event, which was organized by Bert Koster Percussion, covered topics from rudiments and brush techniques to pipe drumming and electronics.

ROCK DRUMMERS!

MD proudly introduces the latest addition to the MD Library

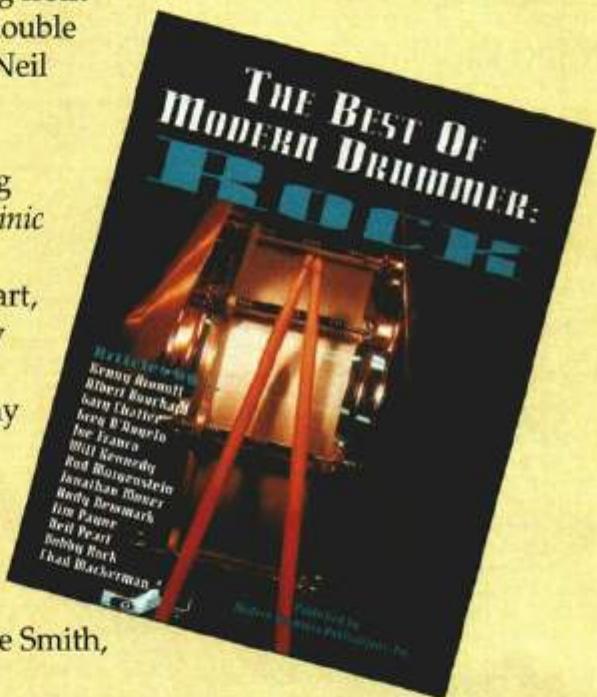
THE BEST OF MODERN DRUMMER: ROCK

If you're seriously into rock drumming, *The Best Of Modern Drummer: Rock* offers you a wide assortment of *important* information—everything from linear drumming, playing in odd time signatures, and double bass techniques, to hot shuffle beats, effective fills, and Neil Peart's advice on creating a drum solo.

This 104-page text contains 50 of the most enlightening articles from MD's *Rock Perspectives* and *Rock 'N' Jazz Clinic* series, designed to help you improve your own drumming—articles by Rod Morgenstein, Jim Payne, Neil Peart, Gary Chaffee, Jonathan Mover, Chad Wackerman, Andy Newmark, Will Kennedy, Joe Franco, Kenny Aronoff, Albert Bouchard, Bobby Rock, Greg D'Angelo, and many more.

And be sure to check out the many revealing *Style & Analysis* articles that offer a close-up, inside look at the unique styles of drummers like Bill Bruford, Steve Gadd, Omar Hakim, Larry Mullen, Simon Phillips, Steve Smith, Neil Peart, Alan White, and Terry Bozzio.

If you missed out on any of these exciting articles—written by some of rock's most proficient players—here's your opportunity to have it all in *one bound volume* for easy reference and review.



The Best Of Modern Drummer: Rock. Order your copy today!

MOD 16

Quantity	Book	Price	Total
	The Best Of Modern Drummer: Rock (06621759)	\$9.95	

SHIPPING AND HANDLING CHARGES (see box below)

Milwaukee Co. residents add 5.5% sales tax. WI residents add 5% sales tax. MN residents add 6% sales tax.

GRAND TOTAL

SHIPPING AND HANDLING
up to \$25.99: add \$3.00
\$26.00-\$40.99: add \$4.00
\$41.00 and up: add \$5.00

All checks or money orders in U.S. funds only.
Please allow 3 weeks for delivery.
Dealer inquiries invited.

Make check payable to and mail to:

Hal Leonard Publishing Corp.
P.O. Box 13819
Milwaukee, WI 53213

Name _____

Address _____

City _____ State _____ Zip _____

DRUM MARKET

Advertise in DRUM MARKET and reach over a quarter million drummers worldwide for only \$1.15 per word plus \$4 for an address. (Underline words to appear in bold type and add \$.50 for each bold word.) Minimum charge for an ad: \$10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Mail ads and payments to: MD c/o Drum Market, 870 Pompton Ave., Cedar Grove, NJ 07009.

FOR SALE

Vintage Drums: We have the legendary sound you want. Huge selection—Ludwig, Slingerland & more! Money-back guarantee. Layaway available! Visa/MC/Amex. **Free catalog!** Vintage Drum Center, Route 1, Box 129, Dept. 108, Libertyville, IA 52567. **Toll free (800) 729-3111 or (515) 693-3611.**

All Remo, Ludwig, Evans Drumheads at huge savings!!! All Zildjian (including K-Brilliants, Platinums, Z Series), Sabian & Paiste cymbals at lowest prices anywhere!!! Huge drumstick savings on all sticks: Pro-Mark, Vic Firth, Silver Fox, Maxx, Regal Tip, Aquarian, Zildjian, & many others, plus we roll 'em!! Amazing low prices on all drums & accessories. Call for best prices! Bizarre Guitar, 2677 Oddie Blvd., Reno, NV 89512. (702) 331-1001. Plus no sales tax on out-of-state sales!

Electronic Drum Sale: Roland Pad 80, PM-16, PD-31, PD-11 & all Roland products on sale! Simmons, KAT, Pearl, Tama, & Sonor drumkits at Blowout deals! Tama, Pearl, DW, & Yamaha hardware on sale. We have the largest stock of drum gear anywhere! Bizarre Guitar 2677 Oddie Blvd., Reno, NV 89512. (702) 331-1001.

Drum Machine Super Sale: Korg, Roland, Yamaha, All on sale! We have memory cards, sampler cards, etc., in stock and discounted! All makes of Drum machines & all digital Reverbs and Processors on sale and in stock! We will not be undersold! Bizarre Guitar, 2677 Oddie Blvd., Reno, NV 89512. (702) 331-1001.

Save on American Vintage Drums! Blair 'N Drums, specializing in Gretsch drums and K. Zildjian (Istanbul) cymbals. Also Slingerland, Ludwig, Leedy, etc. Write for free list. 3148 Plainfield Ave., NE, Suite 250, Grand Rapids, MI 49505. (800) 733-8164 or (616) 364-0604 call anytime! We buy—sell—trade!

Eames handcrafted North American birch drum shells. Select from Finetone, Naturaltone, or Master-tone series unfinished or finished shells. Design your own instrument or complement your current set from our selection of 130 different shells. For brochure contact Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. (617) 233-1404.

Vintage Drums—Affordable prices. Buy—Sell—Trade. **Free list:** Drums, P.O. Box 1436, Seaford, NY 11783. (516) 783-9196.

Vintage Drums: Radio King, Leedy, Gretsch, Ludwig, etc. New, used & restored. Kits, parts. Buy, sell & trade. Frank Weems Drum Shop (503) 474-2667 anytime.

We Take Drums Seriously! Lentine's Music, one of the Midwest's largest full line discount music outlets, stocks the major brands you want most at the prices you can afford! Call us for the best deal at (216) 434-3138 or (216) 741-1400 or write to: **Lentine's Music**, 844 N. Main St., Akron, OH 44310.

Vintage Drums: To own one is to own music history. Choose from huge selection—Ludwig, Slingerland, & more! Money-back guarantee. Layaway available! Visa/MC/Amex. **Free catalog!** Vintage Drum Center, Route 1, Box 129, Dept. 128, Libertyville, IA 52567. **Toll free (800) 729-3111 or (515) 693-3611.**

Rogers • Rogers. Drums, parts, accessories. Memriloc, Swivo-Matic, R-360, R-380. Lugs, rims, T-rods, cymbal stands, pedals, hi-hat stands, Rogers original logo heads. Add-on Drums. Complete sets. Mini and dual tom holders. Dynasonic snares and frames. Rogers drum sticks, all sizes. Rogers stick caddies, stick trays, bass drum hoops, drum thrones. We bought all the Rogers inventory from Fender Musical Instruments. In stock 8-ply maple shells and coverings. Also, used Ludwig, Slingerland, Gretsch, Sonor Drums, parts. Call for those hard to find parts and accessories. **Al Drew's Music**, 526-528 Front St., Woonsocket, RI 02895. (401) 769-3552, FAX: (401) 766-4871.

Vintage Drums 1920s-1970s Ludwig—Gretsch—Slingerland—Leedy—Camco—Rogers—repair parts—new & used—buy—sell—trade—over 300 sets in stock. **Al Drew's Music**, 526 Front St., Woonsocket, RI 02895. (401) 769-3552, FAX: (401) 766-4871.

Pearl drums • Export model 8x8, 8x10, 12x14, 16x18, 16x22, pedals, stands, holders, parts, etc. Double lug design '88 version, 100's brand new. **Al Drew's Music**, 526-528 Front St., Woonsocket, RI 02895. Tel. (401) 769-3552, FAX: (401) 766-4871.

Drums Etc: Call (717) 394-DRUM for Free catalog. We have Zildjian, Sabian, Tama, Ludwig, LP, and much more at factory wholesale prices, shipped directly to your door with one fast phone call: (717) 394-3786.

New Book! Klook (Biography of Kenny Clarke) by Mike Hennessey, \$29.95; Traps, The Drum Wonder: The Life Of Buddy Rich by Mel Torme, \$21.95. Also Burt Korall's book, Drummin' Men: The Heartbeat Of Jazz, The Swing Years, \$24.95, and World Of Gene Krupa by Bruce H. Klauber, \$14.95. Call (800) 877-5407 or write: John Fornaszewski Drum Shop, 3007-09 Nameoki Rd., Granite City, IL 62040 (15 minutes from the St. Louis Arch). Add \$2.50 per book S&H. Visa or MasterCard accepted.

Very rare Tama Birds-Eye Maple 8-pe. custom-made kit. You'll never see one of these in any store. Repo. Offered at below original cost. Other Tama, Ludwig kits offered at lowest prices anywhere. One shot deals! Call (707) 778-7171, leave message for George.

Ethnic Percussion—Talking Drums, Ashikos, Balaphones and more! **Free Catalog**. FolkBeat Percussion, 509 E. Tenth St., Newport, KY 41071. (800) 228-BEAT.

Near wholesale prices on Remo, Evans, Aquarian and Cannon heads; Zildjian and Paiste cymbals; Pro-Mark, Vic Firth, Regal Tip, Zildjian sticks, and more. **Free catalog!** Call (407) 968-4884. Write: RMS Music, 6880 Westview Drive, Lantana, FL 33462.

Vintage Drum Stuff: Books on drums, drummers, and drum companies, videos, shirts, recordings, etc. We buy, sell, trade, and publish. Unique chart **Timeline of Major American Drum Companies 1900-1970** features color miniatures of dozens of drum badges, showing their places in drum history. Send \$2.50. (Included free with video "Introduction To Vintage Drums," \$20 plus \$5 postage and handling.) Our videos are now available in PAL and SECAM formats at no extra charge. **Rebates Vintage Drum Products**, P.O. Box 6, Alma, MI 48801.

Free: Manny's 1st ever music catalog. Manny's brings 48th 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.

Kenner Drum Co. Custom drums, brass lugs, die-cast hoops, cast bell brass, cast aluminum, stave drums. **Piccolos from \$240.** Maple shells all sizes. Route #1, Box 150, California, KY 41007. (606) 635-5218.

Payne Percussion. Handmade steam-bent solid maple snare shells. (317) 786-0205.

Must sell—Tama Drums, Artstar series with RIMS. Piano black, 8x12 concert tom, 11x12, 12x13, 14x15 rack toms, 16x20 floor tom, one 16x24 bass drum, 8x14 deep shell Tama snare, 6x14 Ludwig snare, pedals, stands, Zildjian cymbals, Anvil fibre foam cases, **Tama cage with custom cases**, CB 700 hydraulic throne, Drum Workshop cable-hat. Rob Freeman, 3418 Allen Ave., Box 210, Room E-2 Third Floor, Riverside, CA 92518. Tel: (714) 653-5384. Cash only.

1991 Gretsch "Hot Pink"—Cannon bass drums, three mounted, two floor, two snares, all cases. Gibraltar large cage. Ten Paiste cymbals. Lots of extras. Like new! Retail \$13,000. \$4,900, negotiable. (800) 844-4279. Serious inquiries only. Ask for Dan.

Drummers T-Shirts, free brochure! Hot new designs. Unique and humorous. Wholesale orders welcome. R.W. Sanders Designs, P.O. Box 17131, Portland, OR 97217.

Premier Voelker Rack. Double-tiered, white. List \$3,190. Sale \$1,500. (919) 897-7304.

Used Yamaha Recording Custom—8", 10", 12", 14", 16", 18", and two 24". All hardware included. New heads. Dark stain. Good condition. \$1,995. Call Drums Etc., (717) 394-3786.

Armadillo Cases will handle all of your drum case needs. We offer two lines of drum cases—ATA and carpet-covered. ATA cases are built with luan furniture grade plywood, anodized double angle aluminum extrusion, and sessions hardware. Our ABS plastic is .040 thickness and comes in a variety of colors. Carpet-covered cases are built with the same high quality workmanship as ATA. Available in black or grey. Cases include 1/2" foam padding. Armadillo Cases offers you a full two-year warranty. ATA 17x13x14 briefcase, \$69. 22" ATA cymbal case, \$169. ATA trap case, 34x17x28 with 4" casters, \$395. ATA 61/2x14 snare case, \$149. Audio Racks from \$20. To order: (813) 237-5597, ext. 110. Thoroughbred Music, 2204 East Hillsborough Ave., Tampa, FL 33610.

Some people think drummers should be seen and not heard. We think there's a better way! Introducing the **Sound Shield** system by Thoroughbred Music. Modular design using replaceable acrylic panels and connecting strips makes this the one system you will never outgrow. Buy as many or as few pieces as you need. Each panel is made of 1/4" thick clear acrylic and features smooth edges and rounded corners. The panels assemble in minutes using slide-on connectors, making setup and tear down a breeze. SS50 for 5-piece kit, \$249. SS80 for double-bass kit, \$379. For info and to order: (813) 237-5597, ext. 110. Thoroughbred Music, 2204 East Hillsborough Ave., Tampa, FL 33610.

Thoroughbred Music's Percussion Unlimited offers the nation's lowest prices on all your percussion needs. We carry all the major name brands and stock a huge inventory for immediate shipping. Call for best prices and selection anywhere. **Free Catalog!** Thoroughbred Music, 2204 East Hillsborough Ave., Tampa, FL 33610. (813) 237-5597. Ask for Toll Free order number.

1960s Gretsch, 20, 12, 14, brass snare, Turquoise Flame, original heads. Excellent, \$850. Istanbul K-Zildjians, 22, 20, 18, 14", \$850 (package only). More! (717) 993-2097.

The PowerTek trigger pad! Now available manufacturer direct. Tunable, easily mountable, 1/4" jack, and excellent response. 6": \$39.95, 8": \$44.95, 10": \$49.95, plus \$5 S&H. Send check or M.O. to: PowerTek Percussion, 134-B Clairborne, Olathe, KS 66062, or call (913) 782-2174.

Sex, Drums & Rock 'n' Roll T-Shirts. S, M, L, XL (white/black), \$12 + \$2 S&H. Chris Eddy, 1811 Van Bibber Rd, Edgewood, MD 21040.

Drum Triggers—High performance professional quality triggers only \$14 each! 6 for \$75. \$2 Shipping. Send cashier's check or money order to: GMK, P.O. Box 496, Lake Villa, IL 60046.

Collector's Edition Yamaha 100th Anniversary Custom Recording Series—only 125 made—#111. Bird's-eye maple, 6-piece kit + stands + cases. Originally \$4,000. Still like new. Must sell. Make offer. Rick Clyne, Box 2 Lenox Hill Station, New York, NY 10021. Phone: (212) 644-5751.

Technical Knock Out Triggers—Manufacturer Direct! Trigger fast/first to last. 100% guaranteed results! Proven & endorsed by Name Professionals Worldwide. \$20+S/H—Free information—Dealers welcome! Call/Write: Technical Knock Out Products, 4312 Colorado Avenue, Dept MD-5, Nashville, TN 37209-4736. (615) 292-1929.

STUDY MATERIALS

Free! 1992 Drum Charts Catalog & Sample! Best charts ever! Hundreds available! Rock, Metal, Jazz, Fusion, Solos and more! Weekl, Bonham, Peart, Ulrich, and others! Plus! Digital DrumTracks, Videos, Audios and Books! Drums Charts International, P.O. Box 247-MD12, Nanuet, NY 1054-0247. **Hotline (914) 6-CHARTS!**

"Syncopation" Owners—"4's Method" transforms "Syncopation" into powerful drumset resource! Teachers—quit hand copying exercises—teach, learn more! "Excellent"—Ted Reed. 42 exercises, new supplemental exercises. Limited edition—act now! \$10—Metromar Publishing, Box 6264, McLean, VA 22106.

Drumset Lessons through the mail! All levels—all styles. Send \$1 for brochure: Horrigan Drum School, 12 Goddard St., Suite #3, Quincy, MA 02169. (617) 770-3837.

Free Percussion Express catalog. Hundreds of learning items listed. Books, audios, videos, and all of our famous learning packages. Percussion Express, P.O. Box 1731, Rockford, IL 61110. **Hotline:** (815) 962-3147.

Free Catalog of educational, instructional and entertainment videos, cassettes and publications exclusively for drummers. All your favorites from one source. **World Drum Center**, Dept M, P.O. Box 397, Pomona, CA 91769-0397.

Analytic Drum Tuning recommended by Russ Kunkel, Sonor, *Modern Drummer*. **Complete Drum Tuning instruction.** Send \$8.95 to: Steven Walker, Box 40352, Indianapolis, IN 46240-0352.

Twirl Drumsticks Video teaches you how to twirl drumsticks like the pros. Your showmanship will **Blow 'Em Away!** Send \$14.95 for VHS video to: Steven Walker, Box 40352, Indianapolis, IN 46240-0352.

RealFeel Practice Manual. Exercises from eight leading drummers, \$4. HQ Percussion Products, P.O. Box 430065, St. Louis, MO 63143.

Drum Transcriptions. Complete albums. From author. Lowest Prices. Metallica; Guns...; Extreme; Skid Row; Doors; much more! Write for free brochure: Drumscriptions, c/o Howard Fields, 1620 Ave. T, Brooklyn, NY 11229, or call (718) 627-8633.

20 Popular Rudiments cassette package w/booklets! Send \$7.50 to SLW, 30137 Ave. Tranquila, RPV, CA 92074.

Unbeatable free drumsticks with Professional Stick Twirling Video (VHS). Looks awesome! Easy to follow, step by step. Send only \$14.95. Ron Nelson, P.O. Box 496, Union Lake, MI 48387.

Polyrhythms—Beginners to Pro. Unlock the code. Motion study systems, 2, 3, 4 way polyrhythmic coordination and concepts. Send \$12.00. Martin Bradford, P.O. Box 216, Spring City, PA 19475.

Drum Transcriptions: Rush, Signals album, plus side two of Moving Pictures. \$19.95 plus \$2 P&H. Or \$2 per chart plus \$2 P&H. Send to: Chris Menik, 336 La Salle Ave., S., Oshawa, Ontario L1H 5Y6, Canada.

Latin timbale study books: Rhythms & Techniques For Latin Timbale and Timbale Solo Transcriptions by Victor Rendon. \$12 each + \$2 P&H. Send check or M.O. to: Victor Rendon, 327 12th Street, Brooklyn, NY 11215.

Creative Drumming In Five/Four Time by Ralph McFarland. 180 patterns: funk, rock, Latin. Send \$10.95 to: Ralph McFarland, P.O. Box 1301, Moncton, NB E1C 8T6, Canada.

Contemporary Drum Set Techniques and Advanced Funk Studies by Rich Latham. The most important books you will ever buy! Linear Funk Grooves, Shuffles, Sambas, Hip-Hop, Books \$15 (each), \$2 S&H. Rich Latham Publishing Co., P.O. Box 67306, Los Angeles, CA 90067.

Learn the basics!! **Beginning Hand Drum Techniques and Basic Rhythm** shares step-by-step method of making that old conga in the attic talk. So you know your tones? **Rhythms For Drum Circles** provides repertoire for rhythms broken down in parts and ensemble. \$10 (\$1.50 S&H) per tape to: Jim Roberts, 111 W. Trinity Ave., Durham, NC 27701.

Excellent Video for fills & solos! "Drum Control With Sixteenth Notes," Video/Book, 68 minutes. Easy to follow video shows 203 sixteenth-note exercises around drums. Book recommended by: Louie Bellson, Jim Chapin, Ed Shaughnessy, Ed Thigpen! Other videos available! Send \$24.99 to: Dennis Venuti, 1212 Mollboro Terrace, Philadelphia, PA 19148.

Progressive Double Bass Drumming books 1 and 2. Practice hundreds of beats, fills, and solos. **Free** information and samples, write: DL Productions, Box 29653, Thornton, CO 80229.

"The Drum Teacher." For Beginners Only! User-friendly rock drumming method ever. No Notes! Book & tape get you playing on drumset, with music, right away. \$11 to: Howard Fields, c/o The Drum Teacher (MD), 1620 Ave. T, Brooklyn, NY 11229, or write for info.

One Stop Video Music Instruction—Largest selection of music instruction videos in the U.S. Guitar, Bass, Drums, Keyboards, MIDI, Recording, etc. All instruments—All styles—All levels. Send \$3 for free catalog or order by phone. P.O. Box 791, Dept D-1, Agoura, CA 91376. (805) 497-3103.

INSTRUCTION

NYC Drummers: Study with John Sarracco, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction. **The Professional Way.** Manhattan and Staten Island studio locations. (718) 351-4031.

Atlantic City & Philadelphia: Discover new & unique methods of developing musical technique & creative dexterity. No more pain! Gain speed with finger system. All styles. Studied and transcribed Rudimental Jazz by Joe Morello. Contact: Armand Santarelli (609) 822-9577.

Boston: Also Waltham, Danvers, Framingham, Quincy, Marshfield. All levels—all styles. Horrigan Drum School (617) 770-3837, Send \$1 for brochure: Horrigan Drum School, 12 Goddard Street, Suite #3, Quincy, MA 02169. **Lessons through the mail and Out-of-Town programs available.**

Baltimore: Grant Menefee's Studio of Drumming. B.M. Berklee College of Music, Towson State University instructor. All styles and levels. (410) 747-STIX.

School for Musical Performance, specializing in drums, vibes and marimba. Director David Kovins, author of Vibraphone Virtuosity. 910 Kings Hwy, Brooklyn, NY 11223. (718) 339-4989.

In the Chicago area study drums with **Jeff Decker**. All styles, all levels. University degree and years of professional experience. Call (708) 595-2756.

Audio/Video Correspondence: Private lessons through the mail with Chris Adams, co-author with Gary Chester of **The New Breed II**. An innovative approach that works! Write for info: Drummers Intensive, P.O. Box 478, Endicott, NY 13761-0478 or call: (607) 754-8655.

Dial-A-Beat by Jeff Indyke. Call (516) 938-DRUM for kicking drum riffs over the phone! New innovative way to learn. Private Instruction: (516) 681-9556.

John Xepoleas is accepting serious students. Study with the author of **Lessons With The Greats and Studies For The Contemporary Drummer**. Develop all of the skills needed for today's drumming. In the S.F. Bay Area call (510) 947-2066.

HealthBeats—Healing, Creative, Affordable, Fun! Therapeutic drumming workshops with master drummer, John Arima and Bruria Ginton, LicMT, AMTA-RMT. To register, call QWL Space: (212) 222-4255; FAX: (212) 222-4208.

WANTED

Vintage Drums, Turkish K-Zildjians. Immediate cash/trade! Vintage Drum Center. Toll free (800) 729-3111.

Vintage Drums Needed for one of the largest, growing Vintage Drum Museums in the U.S. Needed are: Ludwig Black Beauties, Leedy Elites, Slingerland Rolling Bombers, Radio Kings, Gretsch, Gladstone, Rogers, Cannon, drums of all kinds, all makes. Immediate Cash! Call: Thoroughbred Music, toll free (800) 800-4654 X 111. Ask for A.J. Altieri.

Vintage Drums, especially **Gretsch**, Ludwig, Leedy, K-Zildjian (Istanbul). Catalog. (800) 733-8164 or (616) 364-0604.

MISCELLANEOUS

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

Hit Drum. Professional drum customizing, personalized refinishing, acoustical or electrical repairs of any nature. (708) 233-1315.

Bands! Need Bookings? Free details: Todd's Mailing Service, 24677 Abernathy Road #B, Springfield, LA 70462-8745.



DRUMKIT OF THE MONTH



This month's photo features a 1930s Gretsch kit (with "extras") that would be right at home in the pit of a vaudeville theater. This vintage beauty belongs to David Clive, of Brooklyn, New York.

If you think that your kit is unique in its look, arrangement, finish, or construction, *MD* invites you to send us a photo. Our criteria for selecting photos that appear in this department will be kits that are **visually interesting** and/or **musically unusual**.

Photo Requirements

1. Photos must be in color and of high quality. (35mm slides are preferred; color prints will be considered. Polaroids cannot be accepted.)
2. You may send more than one view of the kit, but only one photo will be published.
3. Photos should be of drums only; no people should be in the shot.
4. Drums should be photographed against a neutral background. Avoid "busy" backgrounds such as in your

basement, garage, or bedroom.
5. Be sure that those attributes of your kit that make it special are clearly visible in the photo.

Send your photo(s) to:
Drumkit Of The Month,
Modern Drummer
870 Pompton Ave.
Cedar Grove, NJ 07009-1288

Please note that photos cannot be returned, so don't send any originals you can't bear to part with.

DRUMMERS! RE-COVERING KITS, SHELLS and HARDWARE. Over 30 colors of Pearls, Sparkles, Flames, Solids, and Woodgrains. American made 8-ply shells and hardware. Custom sizes available. Send \$1.00 for full information and samples (refundable with first order).

PRECISION DRUM COMPANY, Dept. C, 151 California Road, Yorktown Heights, NY 10598.
ESTABLISHED 1961

Drums on SALE

And That Ain't All
GIGANTIC SAVINGS

Get on Mailing List

748 Robinwood Drive (College Plaza)
Hagerstown, MD 21742-6509

1-301-733-DRUM (3786)

Copies of *MD* articles from unavailable back issues can be purchased at \$10.00 per article.

Send Check or M.O. To:
Modern Drummer Publications, Inc.
Attn: Xerox Copies
870 Pompton Avenue
Cedar Grove, NJ 07009

DRUMMING LEGENDS!!

Greatest recordings on cassette or CD. Rich, Krupa, Cobham, Blakey, Weckl and more. Many rare and out of print. Send 29¢ stamp for title list and order form.
SLOBEAT
15854-B W. 6th Ave., Golden, CO 80401



Detailed Sterling Silver Drum Set

His & Hers Drum Set on Beautiful Diamond Cut Sterling Silver Rope Chain 18" or 20"
We also have in Earrings \$17.95 Please add
\$1.50 Postage

Gene Pizzolo 2005 E. 122nd St. Suite 2A Burnsville, MN 55337



Beat Bug™

L.T. Lug Lock, Inc. • P.O. Box 204 • Tonawanda, NY 14215

Phone/FAX 716-695-5881

Glenn Weber Drum Shop

Housing the
New Jersey School of Percussion

Lessons•Sales•Service

**Special Savings
on Drum Sets, Congas
and Cymbals!**

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

**EAST CENTRAL ILLINOIS'
ONLY COMPLETE DRUM SHOP!!**
SERVING BEGINNERS & PROFESSIONALS

SHOP SHIRTS AVAILABLE
T-SHIRTS - \$12.00
SWEATSHIRTS - \$21.00

Send Check or Money Order, Include Size
ILL. RES. ADD 7.25% SALES TAX

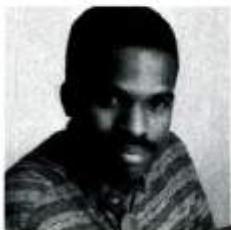
SKINS 'N' STIMS
DRUM SHOP (217) 352-DRUM
29 MAIN ST., CHAMPAIGN, IL 61820

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

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

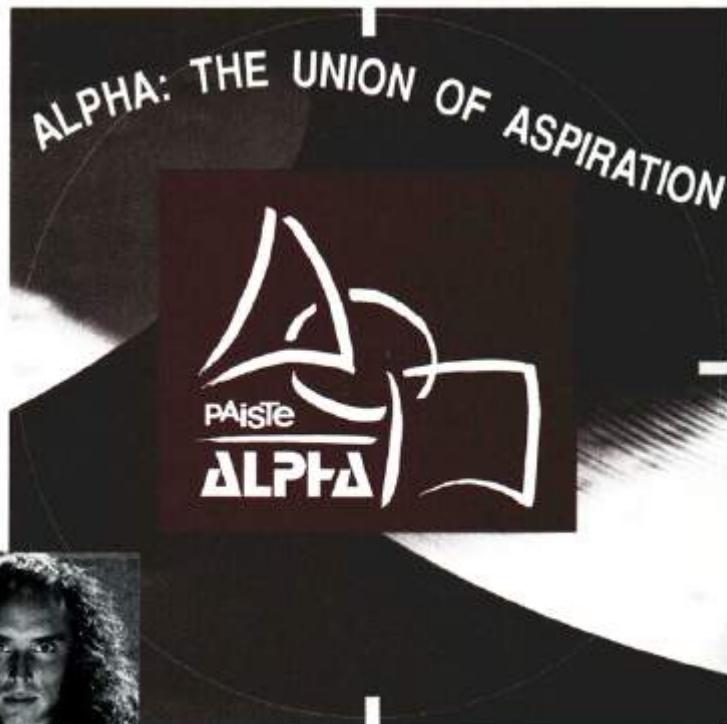
Will Kennedy*Yellowjackets*

"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."



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?"

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."



THE ALPHA SERIES is PAISTE'S NEWEST cymbal line. Ever since we have made cymbals, we were driven by one idea: how to make cymbals sound better and better; how to design more and more sound into each single cymbal; and how to bring these advancements to more and more drummers while considering their means. With Alpha's, we have created cymbals that fulfill this idea magnificently. Now you can get a most excellent cymbal sound without breaking the bank. **WE WERE SO SATISFIED WITH THE RESULT**, that we decided to form a panel of some

of the world's most expert drummers to evaluate Alpha's for you.

AND TRADITION

Quite simply, we sent each one of them a complete set of Alpha's and let them know what the retail price was - no influence, no gentle persuasion, just the cymbals (ask them!). Since we couldn't have said anything better, we decided

to simply print what they said.

NATURALLY, YOU MAKE
THE FINAL JUDGMENT.

Visit your Paiste Percussion Center soon and listen to Alpha's for yourself. Be sure to ask about incredible Alpha package values. For a free detailed brochure on Alpha and other Paiste cymbals please drop us a note. **Let us know what you think.**

**CHECK
IT OUT!**



With purchase of a Hi-Hat, Crash & Ride cymbal.

PAiSTE
Cymbals Sounds Gongs

For free Paiste literature, please write Paiste America, 460 Atlas Street, Brea, CA 92621

NEXT MONTH

MICHAEL JACKSON'S
RICKY LAWSON



Photo by Michael Bloom

PLUS:

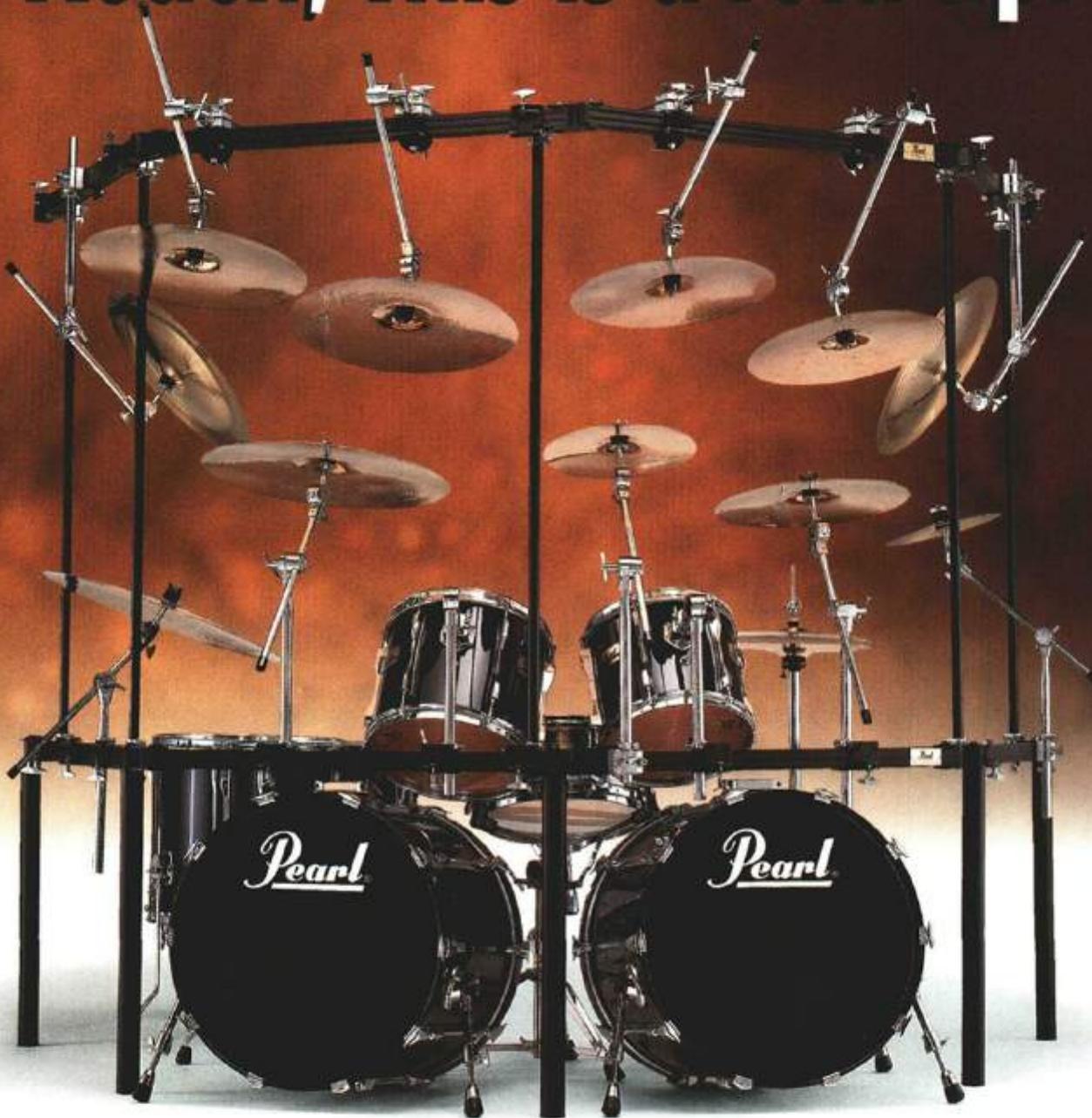
- **GEORGE JINDA**
WITH SPECIAL EFX
- **STEVE SHELLEY**
OF SONIC YOUTH
- A DIFFERENT VIEW
WITH MEL TORME

**EXTREME'S
PAUL GEARY**

ADVERTISERS INDEX

ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER
Alchemy Films	64	Glenn Weber Drum Studio	150	PureCussion, Inc.	69,128
Aquarian Accessories	69	HQ Percussion Products	78,102	Roc-N-Soc	113
Atlanta Drums & Percussion	106	Hands On	88	Rock It Science	82
Atlanta Pro Percussion	108	Home Spun Video	78	Royce Percussion	100
Audio Technica	99	Hot Sticks	125	Sobian	116/117,118/119,121
beyer dynamic, Inc.	92	Humes & Berg	77	Sam Ash Music Stores	111
Bison Drum Co.	102	Istanbul/Gretsch	126	Shure	75
Buddy Rich Memorial Scholarship	105	KAT, Inc.	70,102	Simmons	98,109
Calato/Regal Tip	104	L.T. Lug Lock	98,150	Singer's Supply	102
Creative Projects, Ltd.	63	Latin Percussion, Inc.	65	Skins & Tins Drum Shop	150
DCI Music Video	14/15	Ludwig Industries	103,Inside Front Cover	Slap Happy Productions	102
D.F. Enterprises	102	MD Holiday Subscriptions	97	Slobeat Music Products	150
Dopple, Inc.	102	MD & Sonor Trivia Contest	56/57	Stick Handler	144
Drum Workshop	61	Modern Drummerware	52/53	Stingray Percussion	72
Drum World	102	Mapex Percussion	48/49,64,124	Suncoast Music Distributing	118
Drummers Collective	144	Meinl	17	Super Gloss/Sam Barnard	106
Drums In The Wind	122	Midi-Cyms	67	T&T Enterprises	102
Drums On Sale	150	MidWest Percussion	96	Tama	40/41
Easton	114/115	Musicians Institute	107	Taw Sound Co. & Drumworks	108
Euro-Stuff	102	National Foam, Inc.	106	Total Products, Inc.	101
Evans Products	1,100	Noble & Cooley	13	Trigger Perfect	63
Fork's Drum Closet	106	Paiste	21,151	UDU Drums	150
Form Leaders	110	Pearl Corporation	18/19,67,96,	UFIP	92,94
Geddit? Drumwear, Inc.	127		111,123,Inside Back Cover	Universal Percussion	76,86,113
Gene Piccalo Enterprises	150	Play It Straight	128	Vater Percussion	95,108
Gibraltar/Kaman Music Corp.	74	Precision Drum Co.	150	Vic Firth, Inc.	7,80
		Premier	5	Waddell's Cymbal Warehouse	106
		Pro Mark	63,82,135	Yamaha	73,84
		Proscenium Entertainment	80	Zildjian	10/11,59,71,Outside Back Cover

Reach, This is a Fold-up.



It seems like everyone is offering a rack system these days. But, what they don't tell you is how long their version of the pipe puzzle takes to put together. We're talking a

major headache. What would you say to a rack system that folds away for transport, even with all the clamps in place. What a concept, right. And what would you say if the rails were square so your clamps wouldn't slip?



The Pearl DR-100 easily folds for compact transport or storage.

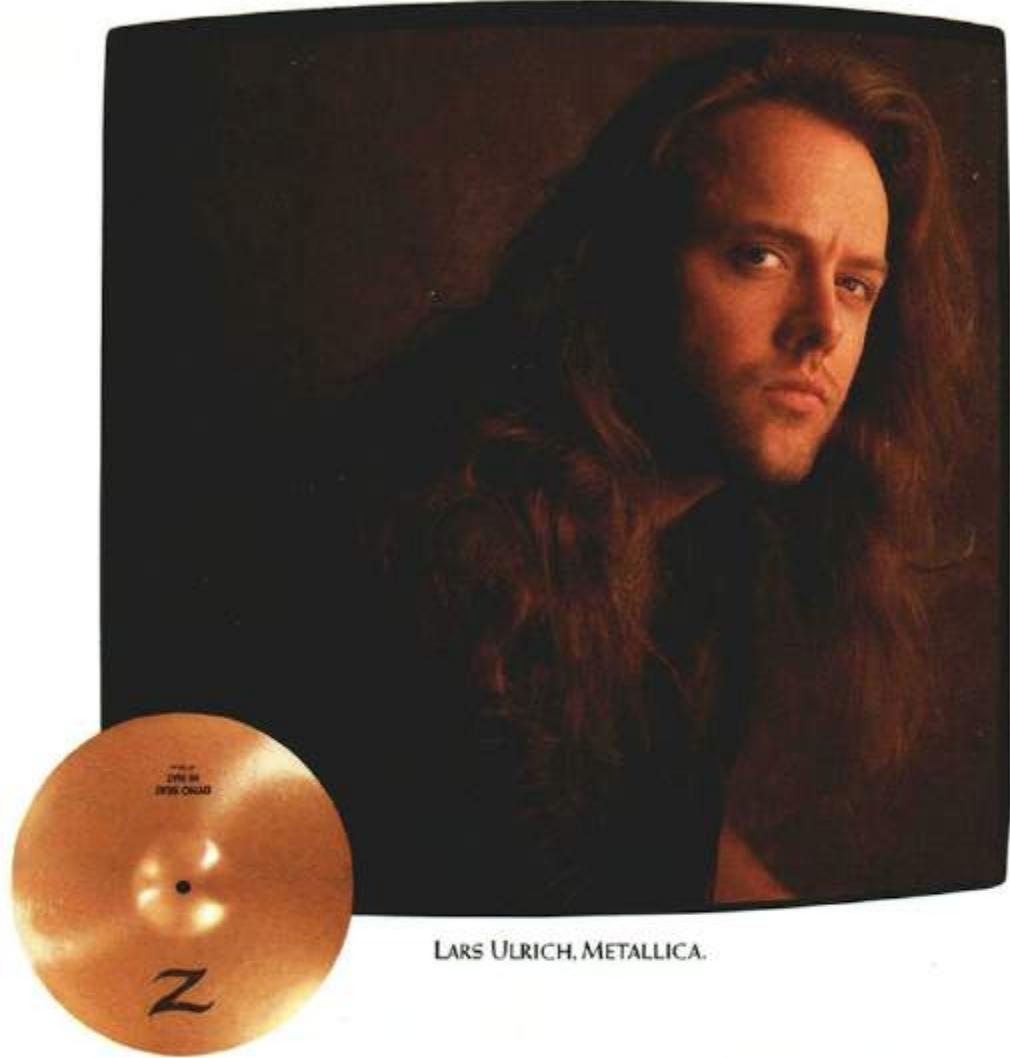
What a great concept. But what if it were also expandable by adding as many sides as you want, and black anodized for toughness and lightweight yet rock solid sturdy. What an awesome concept. But wait, there's more. What if you could also add a cymbal rack, with all these same advantages. Wow, where can I get one would be your obvious response. At your local Pearl dealer would be ours.

Pearl.

The best reason to play drums.

The above kit features the Pearl DR-100 Drum Rack with one extension and the CR-100 Cymbal Rack also with one extension. For more information see your local Pearl dealer or write to: Pearl Corporation, Dept. Rack Info, 549 Metroplex Dr., Nashville, TN 37211. Please include \$3 postage / handling.

FOR THE NEW
LARS ULRICH POSTER
SEND \$4.00 FOR
POSTAGE AND HANDLING TO:
ZILDJIAN DEPT. L.L.C.
LONGHORNER DRIVE
NORTWELL, MA 02867



LARS ULRICH, METALLICA.

"I HATE ADVERTISING. BUT I LIKE ZILDJIANS."

"When it comes down to it, it's all about simplicity, groove and attitude.

And when it really comes down to it, there is no other cymbal than Zildjian."

Zildjian