

• NEW DRUM GEAR FROM NAMM '93 •

RECORD
DRUMMER

MODERN DRUMMER[®]

Now Incorporating Drums & Drumming Magazine

MAY '93

THE LEGENDARY GINGER BAKER

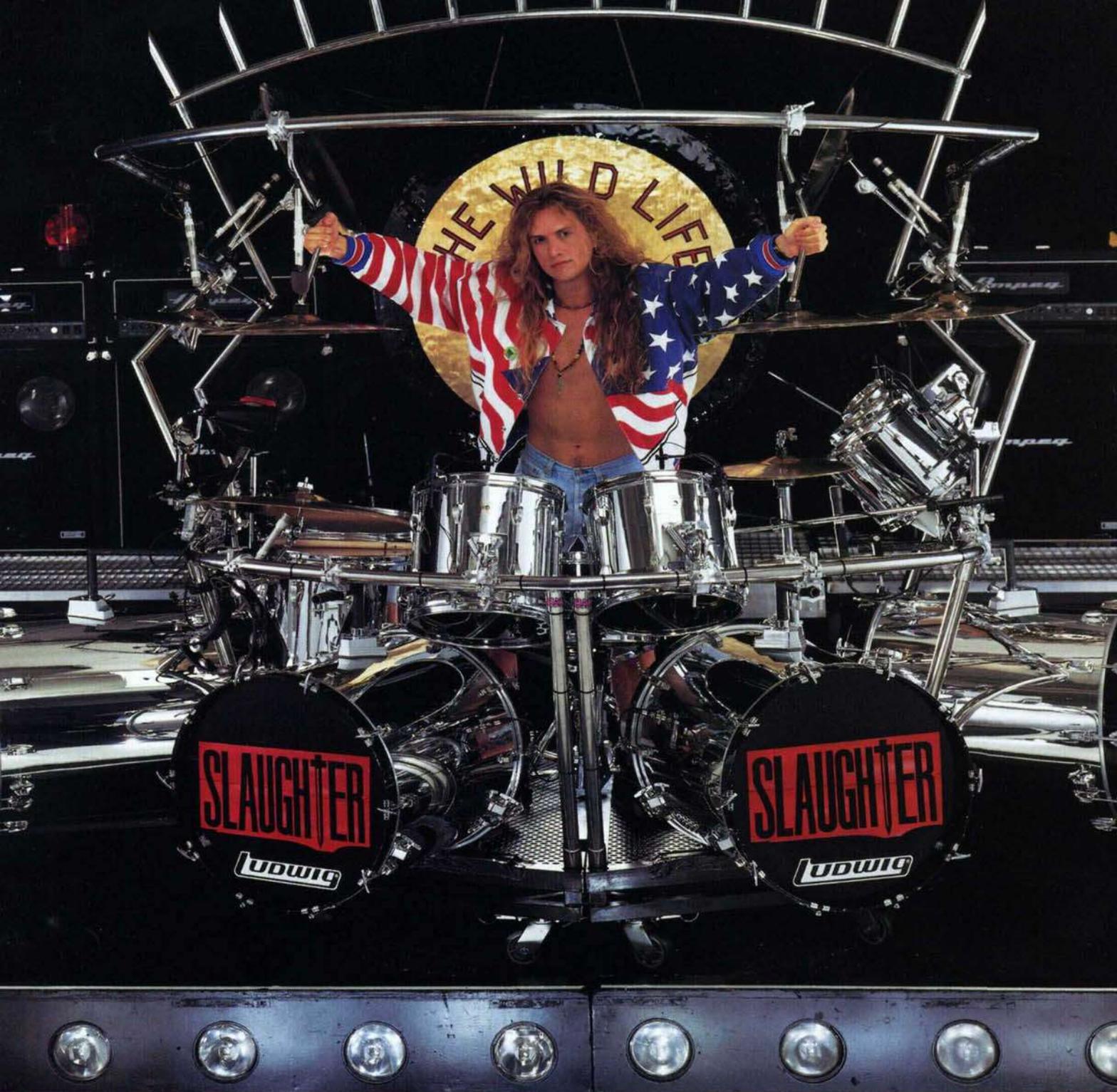
MICHAEL BOLTON'S
TOMMY "MUGS" CAIN

PLUS:

- FREDY STUDER
- PAISTE CYMBALS ON REVIEW
- REBUILDING A DRUMKIT
- BASS DRUM WORKOUT
- CHAD SMITH: OFF THE RECORD
- WIN A ROLAND COMPACT DRUMKIT!

U.S. \$3.95
U.K. £2.50
Canada \$4.95





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.

A CHANGE FOR THE BETTER.

Evans Genera Series Drumheads

The next big change in drumheads, Evans new Genera series offers drummers a full range of drumheads with the highest levels of consistency, tunability, durability and tonal quality. Genera Series heads utilize Evans' exclusive CAD/CAM technologies along with numerous other innovations to give drummers an acoustically determined method for achieving a superior sound and response from each drum *and* the entire drumset right out of the box.

SNARE DRUM

Genera Genera Dry Genera HD Genera HD Dry	Genera Snare 200 Genera Snare 300
--	--------------------------------------

Available in 2 popular weights for a choice of tone and durability, Genera Batter and Snare-Side heads provide a crisp, powerful snare drum sound. Evans' exclusive "Dry" (vented) Batter models offer additional tone control without the use of external muffling devices.

batter head while the standard Genera Tom Batter has a clean, bright, open sound. The Genera Tom Resonant head helps round out the overall tom-tom sound by perfectly complementing either the G2 or Genera Tom Batter heads in any musical situation.

BASS DRUM

EQ1 Batter EQ2 Batter EQ3 Batter	EQ Resonant Ambient EQ Resonant Studio EQ3 Resonant
--	---



Evans Genera Series Snare Drum, Tom-Tom and Bass Drum Heads have been chosen as original equipment by a growing number of top drum manufacturers and are preferred by many of the world's most progressive drummers, including Peter Erskine, Dennis Chambers and Tommy Lee. So, next time you change your heads why not try an Evans Genera. It might just be a change for the better.

TOM-TOM

Genera Tom Genera G2	Genera Tom Resonant
-------------------------	---------------------

Genera Tom-Tom heads have a great sound plus a consistency drummers can rely on. The new G2 is an extremely durable, well-focused

Revolutionary in their design and construction, Genera EQ Bass Drum Heads offer an efficient way to achieve a variety of popular bass drum sounds. When used with either Ambient or Studio Resonant heads the EQ1 and EQ2 Batter heads provide an open yet articulate all-around bass drum sound while the EQ3 System (Batter and Resonant Heads and EQ Pad) allows a powerful, punchy pop/rock sound.



PO BOX 58 • DODGE CITY, KS 67801

FEATURES

GINGER BAKER

Neither Ginger Baker nor his playing have mellowed with age. Far from it. Ginger's genuinely unique drumming still manages to thrill—both on solo discs and with his latest band, Masters Of Reality. In this exclusive interview, Baker colorfully recounts his long career with the groundbreakers of the past—and present.

• *by Robin Tolleson*

20

TOMMY "MUGS" CAIN

There have certainly been stumbling blocks along the way, but today Tommy "Mugs" Cain is right where he wants to be—laying down the beat for superstar Michael Bolton. Here Cain describes his musical journey, and the tools required by his trade.

• *by Robyn Flans*

26

FREDY STUDER

By balancing improv and discipline, European jazz-and-beyond drummer Fredy Studer has created a drum world of his own. In this special story, Studer gives serious insight into the playing that has garnered him acclaim far and wide.

• *by Michael Bettine*

30





COLUMNS

Education

- 48** LATIN SYMPOSIUM
The Purdie Connection
BY CHUCK SILVERMAN
- 54** AROUND THE WORLD
The Bodhran
BY JOSEPH McKEE
- 76** ROCK 'N' JAZZ CLINIC
Getting "It"
BY DAVID GARIBALDI
- 90** OFF THE RECORD
Chad Smith
- 106** STRICTLY TECHNIQUE
Bass Drum Workout
BY RON SPAGNARDI
- 111** JAZZ DRUMMERS' WORKSHOP
Developing The Musical Phrase
BY JOE MORELLO

Equipment

- 36** PRODUCT CLOSE-UP
Paiste Sound Formula Reflector Series And New Paiste Line Rides
BY RICK VAN HORN
- 40** ELECTRONIC REVIEW
Sherpa SP63 Electronic Percussion Pad System
BY RICH WATSON
- 44** NEW AND NOTABLE
Highlights Of The '93 NAMM Winter Market
- 52** SHOP TALK
Rebuilding A Drum kit
BY BILL DETAMORE

Departments

- 4** EDITOR'S OVERVIEW
- 6** READERS' PLATFORM
- 12** ASK A PRO
- 16** IT'S QUESTIONABLE
- 108** CRITIQUE
- 114** DRUM MARKET
- 118** DRUMKIT OF THE MONTH

News

- 8** UPDATE
Dave Weckl, John Stanier of Helmet, Mariah Carey's Gigi Gonaway, and Brad Wilk of Rage Against The Machine, plus News
- 112** INDUSTRY HAPPENINGS

Profiles

- 58** PORTRAITS
Larry Callahan
BY TERI SACCONI



Thinking Green



Over the past few years, we've attempted to do our best to show support for an improved environment. We've accomplished this by making several significant changes in the way we produce and ship *Modern Drummer*.

One barely noticeable change is the recently reduced width of the magazine from 8" to 7-7/8". At first it may appear that a reduction of 1/8" of paper is a meaningless amount. However, when you multiply that 1/8" by the over *one million* copies of *MD* printed each year, at an average of 128 pages per issue, you'll see that it adds up to a significant amount of paper.

Recent studies conducted at the University of Arizona tell us that paper—roughly 3% of which is used for magazines—makes up the bulk of modern landfills. Unfortunately, paper does *not* break down in landfills, and the accumulation is creating a landfill crisis in many communities across the country. Along with the slightly reduced dimensions of *MD*, we're also investigating printing the magazine on recycled paper. A small but increasing number of major American magazines are doing exactly that with extremely good results in print quality.

We've also made a major change in our cover coating. That smooth, high-gloss finish on the *MD* cover is now achieved by an "aqueous" coating method, a process that's much kinder to the environment than the "UV" coating we once used. I'm sure everyone would agree that the difference between the two is barely discernable.

Subscribers should also note that *MD* is no longer being mailed in clear plastic polybags. Over the years, as environmental concerns have grown, many questions have arisen regarding the suitability of polybags. According to the Graphic Communications Environmental Issues Committee, the problem lies with the polyethylene used in polybags, which is composed of a hydrocarbon compound that's virtually non-degradable. Advances have allowed *some* degradation to occur, but most of the polyethylene still remains in the form of dust. And though, technically speaking, polybags can be recycled, the problem is finding a market for recycled plastic. This is one instance where economics have not caught up with technology.

Protecting our environment is one of today's crucial issues, and something we all need to be aware of. We like to think we're doing our part at *MD*, and that we've taken some important steps in the right direction.

RS

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
MARKETING AND PUBLIC RELATIONS	Susanne Losquadro

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 1993 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.

Printed in the United States





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



KUDOS TO SIMON

We recently saw Toto in Brussels, with Simon Phillips on drums. The band played for three hours and really kicked. Simon was the perfect replacement for Jeff Porcaro; they couldn't have picked a better one. We lost one of the greatest drummers on earth with Jeff's passing. Thank you, Simon, for bringing back his spirit.

Bart Janssens
The Drum Club of Belgium
Antwerpen, Belgium



SHERRIE MARICLE

Your article on Sherrie Maricle [Feb '93] is evidence of a rhythmical miracle moving in a perpetually courageous motion—hopefully for a long time to come. I was moved enough to consider quitting my day job to become her full-time cheerleader, sporting "S.M." proudly on my sweater while doing ritual routines inside every venue at which she performs. (Well, actually that's a funny thought I wanted to share.)

Seriously, I was moved because I am just sick and tired of having to defend any woman musician whose name comes up in conversation among my bandmates and other musical cronies. I've been labeled some names that are not printable, but my feelings have not changed. I figure that it really doesn't matter what gender you are when you kick in the band, and kick the band in the butt!

Hats off to you, Sherrie, for the endurance and strong spirit you possess. I'm sure it feels good when you say, "Step aside, little boys," when you need to.

Robert Ferraro
Larchmont NY



THE POLYRHYTHM VIDEO

I want to thank *Modern Drummer* and Richard Watson for the informative and well-written review of my video *The*

Polyrhythm Video in the February '93 issue. For those readers who read the review and are interested in the concepts, I would like to clarify two points raised by Mr. Watson.

Mr. Watson felt that the section on metric modulations could have been more defined, and that more examples of the most basic patterns would have been helpful. By the time Mr. Watson's review reached publication, a second edition of *The Polyrhythm Video* had been released, in which those two items have been addressed.

Peter Magadini
Montreal, Quebec, Canada



MUSIC AND YOUR HEARING

I would like to commend you for publishing Dr. Jack Vernon's article "Music And Your Hearing" in your January '93 issue. As an ears, nose, and throat physician (and drummer by hobby), I have been concerned with the issue of hearing loss from loud music for quite some time. Unfortunately, the number of patients that I have seen with this problem seems to have increased.

Dr. Vernon more than adequately outlines the potential hearing dangers of loud music (or loud sound of any kind) as well as the consequences to be expected if ear damage has occurred. Once permanent hearing loss is present, even to a mild degree, nothing can be done to restore it. Therefore, one aspect of this issue that I feel is of paramount importance is that of prevention—especially when it comes to drummers or other musicians. Perhaps the best means of prevention today is that of earplugs or hearing protection devices (HPDs). In the past, with conventional earplugs (including over-the-counter types), musicians often found the clarity of the music reduced—making it sound unnatural. Drummers especially noted that the sharp, crisp sounds of the cymbals and the snare were muted, while everything

sounded "bass-y." However, over the past few years, custom-fitted, high-fidelity HPDs have been developed that address these problems. They are the *ER* series from Etymotic Research, specifically designed (with musicians in mind) to maintain acoustic clarity and preserve true tone quality. The *ER 15* (which reduces the volume by 15 decibels) would probably be fine for orchestral or jazz drummers; the *ER-25* (25 dB reduction) would be better suited for rock drummers.

A word to those (like myself) who like to drum to recorded music using headphones: Studies of headphone volume outputs indicate that maximum levels obtainable can be as loud as an average rock concert. With headphones—especially the "closed earpad" type—you lose the reference level that other sounds in the environment provide. As a consequence, you cannot tell that the music may be at a dangerously high level. If, while wearing headphones, you cannot hear other voices or sounds (other than your drums) in the room—or if other people can quite readily hear music coming from your headphones—the volume is probably too loud. Turn it down, and take frequent breaks from drumming and from the headphones to give your ears some well-deserved rest.

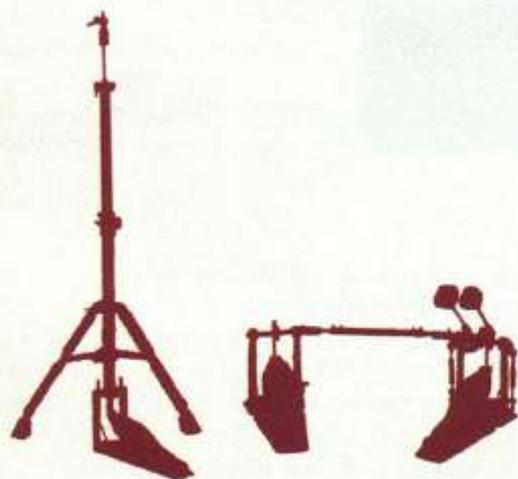
If you are a professional or frequent drummer, your hearing is certainly at some risk. Therefore, even if you are not experiencing symptoms such as those Dr. Vernon describes, you should have your hearing checked. After all, it may take five to ten years of progressive hearing loss before the person actually notices the loss himself.

The scope of this subject is too vast to cover in this letter. I refer your readers to the excellent articles devoted to this topic found in MD's October '90 issue. Besides being well-written, the insights and recommendations are invaluable.

Kenneth B. Einhorn, M.D.
Otolaryngology Associates
Abington PA

INFLUENTIAL

DENNIS CHAMBERS • DW PEDALS



For innovative performers like Dennis Chambers playing drums like no one else frequently inspires everyone else to play like you. That's why Dennis and so many of the world's most prominent drummers play DW Pedals. Often imitated yet never duplicated, DW's 5500T is the original rotating, removable dual-leg hi-hat stand while the DW 5002 is the only double bass drum pedal with DW's extraordinary smoothness and speed and the only double that's available in a choice of 3 drive systems—Center Sprocket & Chain, Off-Set Sprocket & Chain and Off-Set Cam & Strap. Because they're the sole pedals with the chops to back-up their legendary reputation, DW Pedals may be just as influential as the drummers who play them.

Dennis Chamber's drum set-up includes DW Pedals (5002AN BD Pedal and 5500T Hi-Hat).



Drum Workshop, Inc. • 101 Bernoulli Circle, Dept. P • Oxnard, CA 93030
To receive the latest DW Pedals catalog send \$5 (for postage and handling) along with your name and address.



Dave Weckl

"It's kind of weird to stop doing something when nothing is wrong," Dave Weckl says of his and Chick Corea's decision to go their separate ways after seven years together in the Akoustic and Elektric bands. "We definitely plan to play together again, but it will probably be a while before that happens, because both of us want to try some different things."

One of Dave's first concerns was getting a couple of educational packages together. "I did two DCI videos with Walfredo Reyes, Sr. on drum and percussion relationships," Weckl says. "Part 1 is already out, and Part 2 should be out later this year. I'm currently working on an audio package with John Patitucci that's similar to the *Contemporary Drummer+One* format but nowhere near as difficult. It will feature different grooves that you can play along with. That should be out by summer."

Weckl has also been playing in a variety of situations. He went to Europe with the Brecker Brothers for a month in late '92, did a concert with Paul Simon when Simon's regular drummer, Steve Gadd, was

out with Chick Corea, and played the "Commitment For Life" AIDS benefit, which featured artists such as Barbra Streisand, Eddie Van Halen, Kenny Loggins, and Wynonna Judd. Weckl has also been getting some LA studio calls, including sessions for Michael Franks'

next album.

Dave says he's also been spending time in the practice room. "I'm really trying to get my left foot together, because one-fourth of my limbs aren't up to where the other three are. Also, I've been playing so much free-type improvisational music that I'm not as good with a sequencer and click as I used to be. In a loose jazz situation, it's cool to let your emotions dictate where the time feel goes. But I also enjoy the challenge of trying to play machine-like and perfect."

Plans are being made for Weckl to reunite with Michel Camilo for some concerts in '93, and Dave might put his own band together at some point, either with Patitucci or with long-time writing partner Jay Oliver. But being a bandleader isn't Dave's top priority. "I actually enjoy being a sideman and playing in the studio. Some people think that's not as spontaneous or creative, but I like the challenge of working for someone else and giving them what they want, still making sure my identity comes through, because they're calling me for that as well."

Rick Mattingly

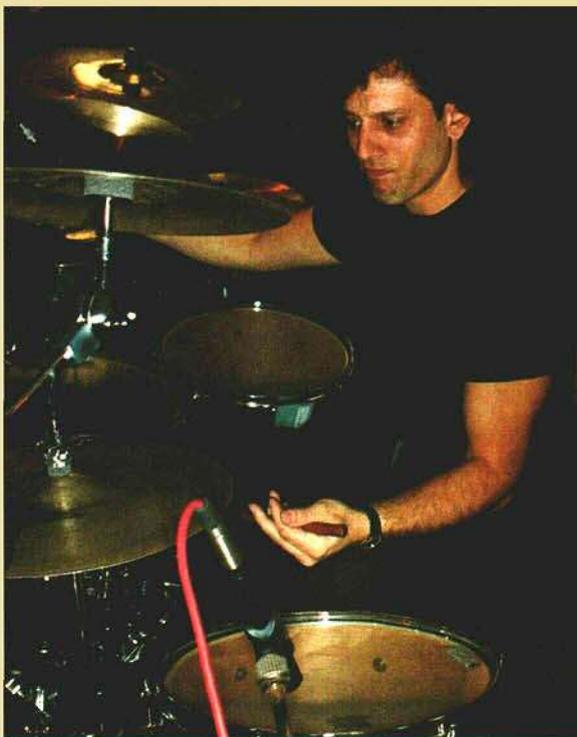


Photo by Lissa Wales

John Stanier

With a stunning debut album, *Meantime*, New York-based metal/rock band Helmet has critically and commercially lived up to all the hoopla made in the music press over their recent signing. (They are reportedly the highest-paid band ever to ink a first-time major label deal.)

Drummer/percussionist John Stanier, who grew up in Florida with parents who were professional musicians, heard plenty of jazz and classical music around the house. He participated in his school's drum corps, and later studied classical percussion at the University of South Florida. Funnily enough, John never took kit lessons. "I got my start on kit by watching and listening to drummers," he explains. "My father was a jazz musician, and

we had people at the house all the time, sometimes playing all night long. My dad's drummer friend was this really cool guy, and I'd just watch him real hard. I always focused in on the drummer when I was really little, and that's how I picked up kit playing. But it wasn't till I got to high school that I became serious about it."

After a heavy concentration of percussion ensemble and sight-reading, John abandoned his academic pursuits and headed to New York City, where he hooked up with Helmet. With his aggressively raging-but-tasteful style, Stanier is a drummer to keep an ear on.

Teri Saccone

Gigi Gonaway

Gigi Gonaway has been working with Mariah Carey since the release of Carey's first album, which Gigi says is quite different from the singer's most *current MTV Unplugged* release. "When we did the show, we did different arrangements of the songs to make them work live," Gonaway explains. "This was her second appearance without the aid of machines and editing, and she rose to the occasion. It was great because we were able to have our personalities come out in our playing, and the record sounds like that. It sounds very rehearsed and professional, yet it's really looser in the sense that we're all just playing what we felt. I use DW drums and Paiste cymbals, and everyone was amazed at the sound, since it was live and there was not a lot of processing.

"I love playing ballads with Mariah," Gigi continues. "I find that the kick and snare have to be a little on the back side. It's not like you're dragging or changing any kind of element of time, but it has to be on the back, which kind of makes everyone else play a little more on the back side. It makes it feel gothic,

like it's really big."

A normal live performance with Carey requires great precision, Gigi says. "Sometimes I have to play with some sort of sequencer," he explains. "The timing has to be perfect and very dynamic because everything is vocal-oriented, and you can't be too overbearing. It requires sensitivity and someone who listens carefully to what is going on musically. You have to be conscious of not rushing or dragging the time. But the band is great, and everyone is playing with so much heart that I don't even think about all of that."

In his off-time, Gigi has been working with a band called Slam, which he describes as heavy metal meets hip-hop. "I really hope I can continue to do both situations," he says. "I love the Mariah situation; I really enjoy the discipline of having to perform that way with her, and I enjoy everyone in the organization. But I do want to have my own thing in addition to that, so I hope it can continue to work out."

Robyn Flans

Brad Wilk

Brad Wilk has discovered that intensity is a great prelude to familiarity. Long before the band released its self-titled debut this past fall, Rage Against The Machine had blown the minds of club-goers across the U.S. and Europe as a support act for groups ranging from Pearl Jam and Suicidal Tendencies to Public Enemy.

"Most people who see us have never even heard of us before or know what we sound like—but they don't forget after they see us," Wilk says. "We just seem to

generate such an aggression on stage that people *have* to get caught up in it. It's like a whirlpool, and we wanted to recreate as much of that as we could for the album by recording live through a P.A. with no headphones."

A unique blend of metal, funk, and hip-hop rhythms, plus signature guitar work from Tom Morello and the rap vocal stylings of Zack De La Rocha, make Rage one of the most maniacal yet hypnotic new bands of the year. Wilk, who uses only a floor tom to go with his kick and

snare, uses quick hand work to decorate the basic foundation he lays down.

"I'd never been in a band that quite hit the spot for me until this one," said Wilk, who previously drummed in a group with Pearl Jam's singer, Eddie Vedder. "I always wanted to mix a lot of styles together, but the beauty of this band is that we never actually talked about doing that. It was amazing right from the start, real organic and naturally intense—and that's what makes it work."

Matt Peiken

News

Kester Smith on Cedelle Marley Booker's *Smilin' Island Of Song*.

Blair Cunningham on Paul McCartney's latest LP, *Off The Ground*.

Steve Millington on Larry Wilkins' recently released project. He can also be heard on most of the tracks from Judy Rudin's latest release. (**Mark Craney** did the remaining two.)

Tris Imboden has been recording Chicago's newest album. He also recently

worked in the studio with Michael Paulo and did one track with Johnny Clegg & Savuka.

Paul K. Uhlir playing with Atlantic recording act Sweet Water.

Owen is on tour with Stereo MC's.

Eric Kretz on the road with Stone Temple Pilots, supporting their debut LP, *Core*.

Tyler Stewart on Bare-naked Ladies' debut Sire release, *Gordon*. They have been touring of late.

Roy Lawrence has been touring with Eugenius behind their debut album, *Oomalama*.

Ian Palmer has won the British Broadcasting Corporation "Big Band Drummer Of The Year" award.

Ricky Parent is the new drummer for E'Nuff Z'Nuff, and is on their recent release *Animals With Human Intelligence*.

Will Kennedy on new Yellowjackets release, as well as new releases from Herbie

Hancock, John Patitucci, and Paul McCandless.

Richie Morales on new releases from Dave Valentin and Dave Samuels.

Paul Leim on new product from Kurt Howell, Paul Overstreet, Tanya Tucker, Pam Tillis, Bruce Carroll, Michael English, Lisa Stewart, Amy Grant, Kathy Lee Gifford, Tim Ryan, and Reba McEntire.



Below you find what is
commonly called a win
win situation.



Prestige Studio.

Quality, craftsmanship, sound and value are all areas of extreme concern for today's drummer. No percussion manufacturer understands this better than Pearl and there are no better examples of this philosophy than the ones you see below, Prestige Custom and Prestige Studio series drums.

Prestige Custom offers the full-bodied timber and warm distinctive tone of 100% aged Maple. Artists such as Dennis Chambers, Marvin "Smitty" Smith, Richie Hayward and Leo Tipton have all built their signature sounds around this outstanding maple drum set.

Prestige Studio's 100% birch shells produce a sound described as "naturally amplified" - its brilliant high end attack and superior low end depth make Prestige Studio the favorite of artists like Omar Hakim, Chad Smith, Rob Afonso and Walfredo Reyes Sr.

Both Prestige Custom and Prestige Studio feature Pearl's exclusive twenty-two step hand lacquering process which produces what many call "the best finish in the industry." An entire spectrum of colors are available including many semi-transparent which allow the beauty of natural wood grain to show through.

Take a closer look at your local authorized Pearl dealer and we think you'll agree that the quality and craftsmanship of these professional instruments is simply unmatched in their price range. Prestige Custom and Prestige Studio by Pearl...the only way to lose in a situation like this is to purchase drums made by someone else.



Pearl

The best reason to play drums.

© 1994 Pearl Drums, Inc. All rights reserved. Pearl Drums, Inc. is a registered trademark of Pearl Drums, Inc. All other trademarks are the property of their respective owners. Pearl Drums, Inc. is a registered trademark of Pearl Drums, Inc. All other trademarks are the property of their respective owners.



Prestige Custom



Phil Collins

Q I'd like to thank you for the great inspiration you've been to me. The more I hear you play, the more I want to rush to my kit and play. I'd be grateful if you could answer a few questions for me.

1. Why do you play concert toms, as opposed to double-headed drums—and does your live kit differ from your studio one?
2. How do you feel that your style has developed and/or changed over your years with Genesis?
3. Do you feel that younger fans of your solo work might view you more as a singer than a drummer? (A few years ago I mentioned to my girlfriend the fact that your drum duet with Chester Thompson is fantastic, and she was quite surprised to learn that you actually *play* drums.)
4. Have you been involved in any sessions recently, or do you plan to be in the near future?

Ramon Varela
Washington D.C.

A Thanks for your letter and your enthusiasm. In answer to your questions:

1. I have double- and single-headed kits, which I use depending on the music I'm playing. I tend to use the concert toms most of the time because they "bark" better.
2. My "style" has changed considerably over the years, becoming more simple and direct—though I'm not opposed to having a thrash a la Brand X.
3. It's true that many of my fans aren't aware that I even play the drums—a situation I try to correct in concert.
4. The most recent sessions I did were in Los Angeles with singer/songwriter Martin Page for his solo album (due out sometime this year)—very good stuff. I also produced, played on, and wrote a song for David Crosby's forthcoming solo album.

Fred Young

Q I love your drumming for several reasons. I love the style of music that the Kentucky Headhunters play, and I love your drumming style and the sound of your drums—especially your snare sound. I'm a vintage drum lover myself. Could you please tell me what kind of snare drum you use? How many lugs does it have, what kind of strainer, what are the depth and diameter, etc.? What is your head combination and your tuning method? Do you use any muffling? Finally, do you use the same snare drum and tuning techniques in the studio as in live situations?

Bernard Brown
Eunice LA

A Thanks for your interest in the Kentucky Headhunters' music, and in my drums. I use a Ludwig 1960s 5-1/2" wood-shell mahogany finish snare, with nickel-over-brass rims and hardware. It has six lugs, with a P-85 throwoff. I vary between 12-strand and 22-strand snares, and I use Ludwig snare cord and/or that airline cable that you buy at the drumshop to hold the snares on. I use a Remo coated *Ambassador* on top (or sometimes a Ludwig *Ensemble*) and an *Ambassador* transparent snare-side head on the bottom.

I tune about the same way everybody else does. I finger-tighten the lugs, then I tighten up each lug about three or four full turns. After the glue on the drum-head is broken (you can hear that

"crackin'" sound), I fine-tune. I hope the heads will be around a C on top and a C sharp on the bottom. Then I adjust the snares—not too tight. I tune the same in the studio and live. Sometimes this method works, and sometimes it doesn't. I've had days when I just couldn't get the drum to sound the way I wanted it to—but most of the time it's consistent. For live playing, our soundman, Steve, will sometimes gate the snare to choke it off—and other times he'll just let it ring out. It depends on the room. But his main concern is to get the natural sound of the drum. (In terms of my personal taste, I really like the snare drum sound on Sonny Boy Williamson's *One Way Out* album.) I hope I answered all your questions; thanks again for your interest.

Troy Luccketta

Q How did you get that weird sound from your snare drum on "Comin' Atcha Live/Truckin'" from Tesla's *Five Man Acoustic Jam* album?

Sterling Thomas
Canton MS

A Thanks for taking the time to write. Looking back on that show, I would have to say that the "weird sound" you're hearing is due to the fact that I had tuned that drum very low. It was as if it had a "sloshy paper" effect. I don't normally tune my snare that low, but because of the acoustic guitars, I wanted to keep it a little more on the subtle side.



WHEN AVEDIS ZILDJIAN
HAMMERED HIS
FIRST CYMBAL IN 1623,
THE WORD
SPREAD FOR MILES.



- a. Avedis II, Keropé, Aram, Avedis III, and Armand Zildjian.
- b. Constantinople (now Istanbul).
- c. In 1929, Aram and Avedis III set up shop in Quincy, Massachusetts.
- d. Zildjians have dominated international trade fairs since the 1800's.
- e. Today, our drumsticks are as sought-after as our cymbals.
- f. Jo Jones, legendary Jazz pioneer.
- g. We work closely with today's top drummers, like Dennis Chambers.
- h. Throughout history, the great drummers have always played Zildjians.



Avedis ZILDJIAN Cymbals

WORLD'S BEST SINCE 1623



1623-1923

The year was 1623. The place was Constantinople. An alchemist by the name of Avedis discovered a secret process for treating alloys, and used it to produce cymbals of such extraordinary clarity and power, that he was giv-

THE SOUND TRAVELLED FO

en the name

"Zildjian" – Turkish for "cymbal smith." Of course,

Avedis had no way of knowing that 370 years later, the



sound of his first cymbal would still carry. For while refinements have been made to that

still-secret process over the years, today

it remains essentially the same one Avedis hit upon

almost 400 years ago, handed down from one

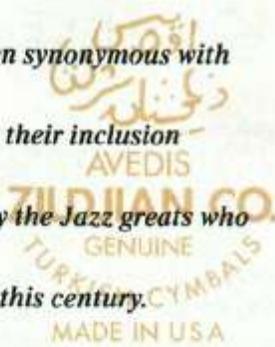
generation of the Zildjian family, to the next. Through

the centuries, Zildjians have been synonymous with

excellence and innovation, from their inclusion

in classical music, to their use by the Jazz greats who

pioneered modern music earlier this century.



Today's Zildjian

HOWEVER, CENTURIES.

cymbal is a

marriage of old world craftsmanship, modern

technology and the input of today's top drummers. And

this same uncompromising dedication to quality

is also evident in our drumsticks. So, naturally, we can't

say whether Avedis I would like today's music. But

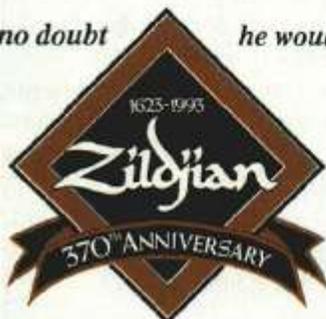
no doubt he would be pleased to know that

370 years later, the

cymbals that bear his

name are really

the only serious choice.



Three Hundred and Seventy Years
of Making Cymbal History.



l. Avedis III; outside the original factory in Massachusetts.

j. Buddy Rich and Gene Krupa.

k. Avedis III and Gene Krupa.

l. If you don't see the Zildjian trademark, it's not a genuine Zildjian cymbal.

m. Every aspect of our production is strictly controlled to assure quality.

n. In every field of music, Zildjians are the most popular cymbal.

o. Music changes, the cymbal of choice doesn't: Chick Webb, Dizzy Gillespie, Art Blakey, Neil Peart.

p. The Zildjian secret alloy.



WORLD SERIES DRUMS

Q I have a Pearl *World* series set. The drums have the regular, split tension casings, instead of the new "long" kind that go from the top of the drum shell to the bottom. It seems that Pearl does not make the *World* series sets anymore. I would like to know if there is any way that I could add on to my set without having mismatched lugs on the various drums.

Patrick Fanelli
Homestead FL

A According to Robert Morrison of Pearl, it's true that the *World* series was discontinued in January of 1992, and was replaced by the *Session* series. However, it is Pearl's policy to maintain a component stock inventory on any series of drums for several years after the series has been discontinued. All you need to do is to contact your local Pearl dealer and have them get in touch with Pearl Customer Service. Inform Pearl as to the color of the kit and the year you bought it, and they'll do their best to accommodate you with the add-on components you're looking for.

RECORD AND VIDEO SOURCES

Q In the January 1993 issue you reviewed a recording by Ginger Baker called *Unseen Rain* (Day Eight Music, DEM CD 28). I have gone to several of the largest record and CD chains in St. Louis, but they can't even find this label in their catalogs. Also, I can't seem to find the *GRP All Star Big Band* video (GRP Video) either. Could you please let me know where I can obtain these items?

Keith Nunnelee
Chesterfield MO

A You can contact Day Eight Music directly, at 52 East 13th St. #4E, New York, NY 10003. The *GRP All Star Big Band* video is available on MCA

Video, and is widely distributed, so we're surprised that you're having trouble finding it. However, you can contact GRP's direct mail line at (800) GRP-3322 for direct-ordering information.

CB700 DRUMS

Q Who actually makes CB700 drumsets? And what does the name stand for? I've only been to one music store that carries these types of percussion supplies and drumsets, and I'd like to know more about them.

Randy Johnson
Frankfort IN

A CB700 products are sold by the Kaman Music Corporation. We contacted Kaman's Percussion Product Manager, John Roderick, for specific details. John responded, "The 'C' stands for Coast Wholesale Music, and the 'B' stands for Bruno of C. Bruno & Son. These are two Kaman companies that make up Kaman Music Corporation's U.S. distribution. Coast and C. Bruno have been selling CB700 (now they're actually called CB Percussion) products for over fifteen years.

"You also asked who actually makes CB drums. They are manufactured in Taiwan by several vendors. The specifications for all CB drums, hardware, and accessories are laid out, reviewed, and constantly monitored by our group of percussion specialists called the Kaman Percussion Team. We've designed all the CB items to be the best-quality entry- and intermediate-level products they can be. We currently sell CB drums and accessories to over 2,500 dealers throughout the U.S., and in sixteen countries around the world."

HEADS FOR VINTAGE PREMIER DRUMS

Q I recently bought a great Premier floor tom. It's old, but it's in mint

shape. The problem is, it's also a weird size: 16-1/4" or so. Is this possible? When did this drum size hit the market? Is it metric perhaps? And most important: How can I get heads for this drum?

Dan Carrigan
Montreal, Quebec, Canada

A Your guess is correct: Your Premier floor tom is undoubtedly a metric size approximating a 16" floor tom. They were made by Premier during the '60s. You can obtain heads for this drum from Premier (part #8946, 16" metric head) or from Remo (coated batter: BA0116-PR; clear batter: BA0316-PR). Obviously, there isn't much call for these heads today, so your local dealer isn't going to have them in stock. Ask the dealer to special-order them by contacting either Premier's or Remo's customer service department.

BONHAM'S HI-HAT SETUP

Q Could you please tell me everything about the hi-hats (size, type, etc.) that John Bonham used on *Physical Graffiti*? Also, does Paiste still make them, and if so, where can I get them? If not, what kind of cymbals would sound just like them?

Roland Lane
Woonsocket RI

A According to Paiste's records, John Bonham used their *Giant Beat* series in the late '60s, but switched to the 2002 series in the early '70s. The hi-hats he chose were 15" 2002 *Sound Edge* models. For your further information, his complete cymbal setup included a 24" ride, an 18" ride (used as a crash), and a 16" medium (all 2002s). He would sometimes alternate with an 18" 2002 medium and a 20" *Formula 602* ride. He also used a 38" symphonic gong.



YAMAHA SNARE DRUMS

THE CENTER OF PERFECTION

YOUR TALENT – You've worked hard to develop your own style, and now your hands are responding. You're not thinking about the mechanics of technique anymore, you're just thinking music, and whatever you hear in your head, your hands can make happen.

YOUR SNARE DRUM – It's the centerpiece of your kit, the drum you call upon the most to express your ideas. If it's not responding to your touch, your talent cannot be fully realized.

YAMAHA SNARE DRUMS – One of the most extensive snare drum lines in the industry, with 25 different models to serve every musical requirement. Wood drums, metal drums, power drums, piccolo drums, bright drums, dark drums, specialized drums, versatile drums. Drums that can project your intensity as well as your sensitivity. Snare drums designed and built by artists and craftsmen who care as much about making a drum as you do about playing it. Drums that will respond to whatever you ask of them.

YOU AND YAMAHA SNARE DRUMS – Because your talent deserves a great drum.

YAMAHA[®]

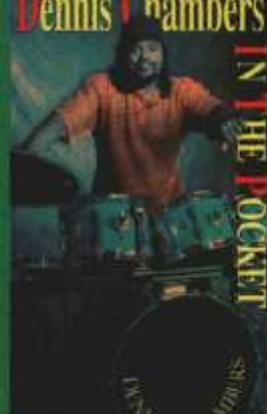
The Pursuit of Sound[™]



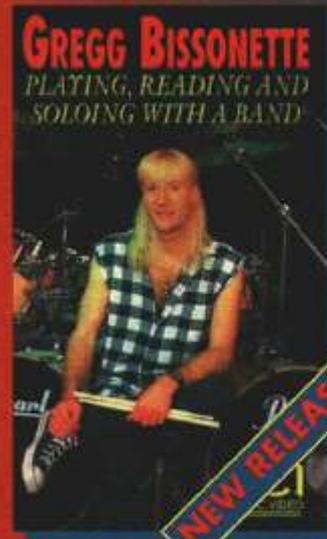
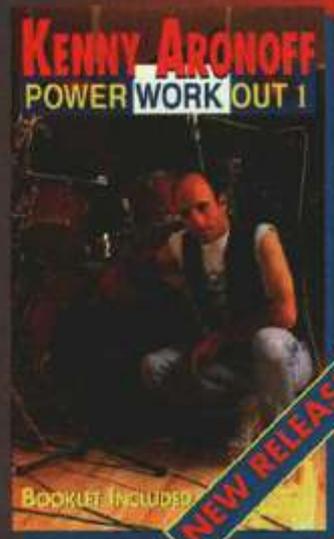
Lessons with the

CPP MEDIA GROUP

DAVE WECKL & WILFREDO REYES, SR.



IN THE POCKET



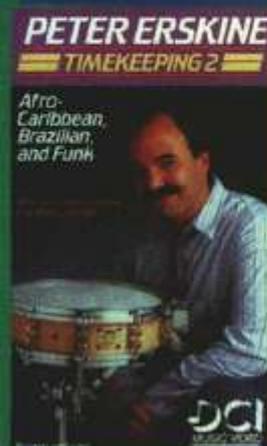
DCI DRUMS AND PERCUSSION WORKING IT OUT PART I



TERRY BOZZIO



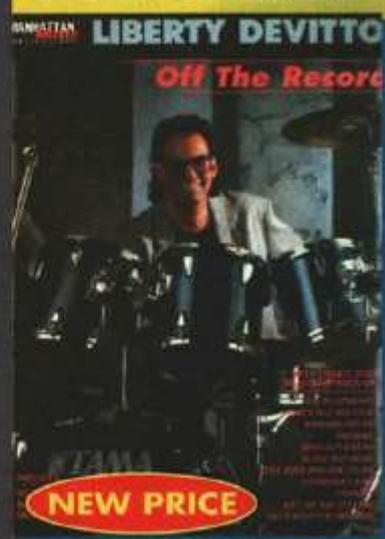
Simon Phillips Returns



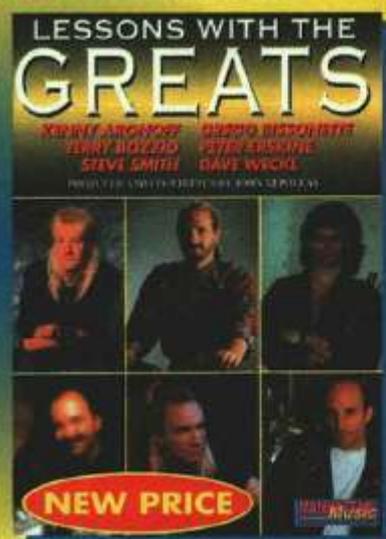
PETER ERSKINE TIMEKEEPING 2

Afro-Caribbean, Brazilian, and Funk

BOOKS FROM MANHATTAN MUSIC



LIBERTY DEVITTO Off The Record



LESSONS WITH THE GREATS



CLAYTON CAMERON THE LIVING ART OF BRUSHES

AVAILABLE AT YOUR LOCAL MUSIC RETAILER

DRUM VIDEOS

- Gregg Bissonette—*Playing, Reading and Soloing with a Band* 39.95
- Dave Weckl, Wilfredo Reyes, Sr.—*Drums and Percussion Part 1* 39.95
- Simon Phillips— 39.95
- Simon Phillips—*Returns* 39.95
- Dennis Chambers—*Serious Moves* 39.95
- Dennis Chambers—*In The Pocket* 39.95
- Kenny Aronoff—*Power Workout 1* 24.95
- Kenny Aronoff—*Power Workout 2* 24.95
- Kenny Aronoff *Power Pak—Both Workout Tapes* 39.95
- Clayton Cameron—*The Living Art of Brushes* 39.95
- Terry Bozzio—*Solo Drums* 39.95
- Peter Erskine—*Timekeeping 2* 39.95

BOOK/AUDIO PACKAGES FROM MANHATTAN MUSIC

- Lessons With The Greats*—Aronoff, Bissonette, Bozzio, Erskine, Smith, Weckl 18.95
- Liberty DeVitto—*Off The Record (w/audio)* 21.95
- Michael Lauren—*Understanding Rhythm* 9.95
- Afro-Cuban Rhythms for Drumset—Malabe/Weiner (w/audio)* 24.95
- Afro-Cuban Grooves for Bass and Drums—Goines/Ameen (w/audio)* 24.95
- Brazilian Rhythms for Drumset—Fonseca/Weiner (w/audio)* 24.95
- Dennis Chambers—*Serious Moves (with cassette)* 21.95 (with CD) 24.95
- Dennis Chambers—*In The Pocket (with cassette)* 21.95 (with CD) 24.95
- Simon Phillips— (with cassette) 21.95 (with CD) 24.95
- Simon Phillips—*Returns (with cassette)* 21.95 (with CD) 24.95

Make check or MO Payable to: Music Ventures Dept. MD5/93
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.

Name _____ Country _____
 Address _____ Apt.# _____
 City _____ State _____ Zip _____
 Visa Mastercard Card # _____
 Exp. _____ Signature _____

CALL TOLL FREE 1-800-628-1528 ext. 214 or 215

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



BEAT this!

**10 GREAT PADS,
1 GREAT PRICE**

Introducing the

dk 10 from **KAT™**

Just \$499.00 List!

KAT's new dk10 is a multi-purpose, ten pad drum kit in one compact, easy-to-use package.

At \$499.00, electronic percussion has never been this affordable or this easy to use — simply connect the MIDI Out of the dk10 into the MIDI In of your sound source and you're ready to go. Setting up note/sound assignments is easy too — just hold down the foot switch and play the pad until you arrive at the sound you want. Not only is it uncomplicated, but it works with any MIDI drum machine or sound source on the market.

Now every drummer can afford to experience the benefits of controlling massive electronic drum and percussion sounds. Whether it be in the recording studio, on the concert stage, in the night club, practicing at home or on the road, the dk10 is the perfect compact drum system for any budget.

Expand your creativity and drumming experience with the new dk10 from KAT — the best new drum accessory available! See it today at a dealer near you.



"Works with any MIDI sound source"



"The perfect home practice set-up"



"The ideal acoustic add on"

dk10 features include:

- 10 great feeling pads in one box
- Programmable MIDI Channel
- Input for bass drum trigger (fatKAT, kicKAT, miniKick)
- Incredibly portable and instantly playable
- Programmable user set ups
- Input for hi-hat (hatKAT or foot switch)
- Programmable note/sound assignments
- Fast and easy to use
- Only \$499.00 Suggested Retail



KAT™

Check out KAT's full line of MIDI percussion controllers including the powerful drumKAT 3.0 and drumKAT EZ.

To receive our free 1993 KATalog, call us at: (413) 594-7466 or fax us at (413) 592-7987

All products and brands are the trademarks of their respective holders.

300 Burnett Road, Chicopee, MA 01020

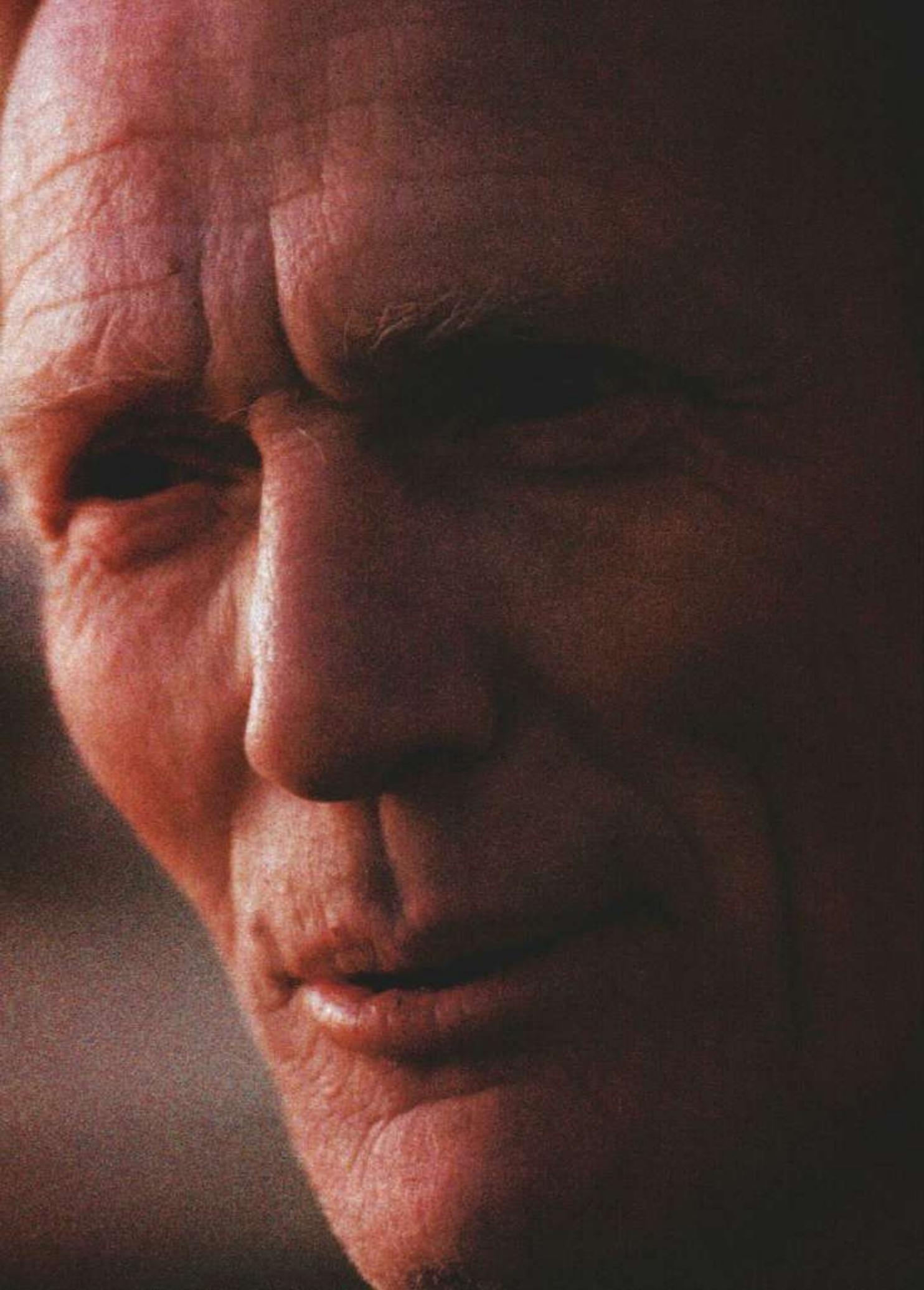
The Blossoming Of GINGER BAKER

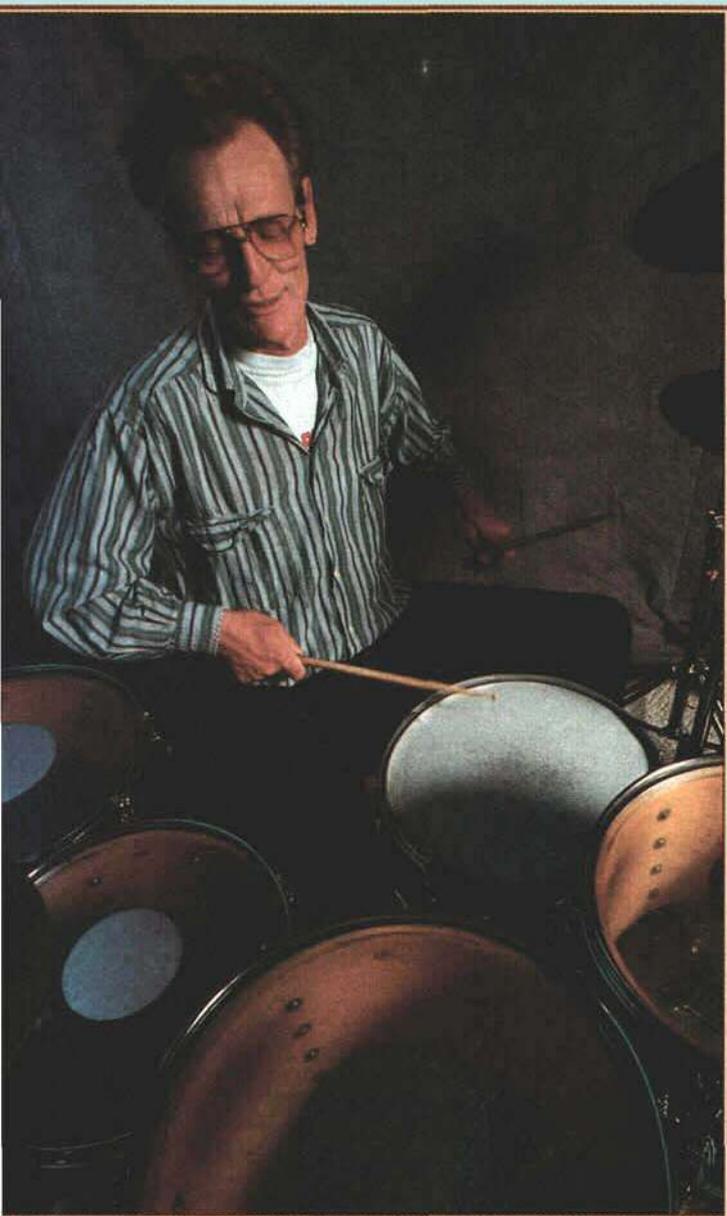
By Robin Tolleson

Photos by Michael Bloom

Ginger Baker had successfully rounded up three of his four prized thoroughbreds to take into the barn for the evening. But the fourth, a chestnut-colored mare named Project, wanted none of it. Baker stalked the horse around the meadow, and whenever he got within ten feet of it, the horse would trot off safely out of his reach. The drummer loved the game, cursing happily and trying to suppress a grin as he plotted his next attempt. Whatever difficulties Ginger Baker has dealing with human beings—and his rows are well-chronicled—I doubt he's ever met a horse or dog he didn't like.

Drive up and over the San Marcos Pass north of Santa Barbara, down into the Santa Ynez Valley past Lake Cachuma and the Indian reservation, and you're a stone's throw from the twenty-acre farm that is home of Peter Ginger Baker. Ginger lives there with his wife, Karen Loucks, the aforementioned four horses, five large dogs (who have the run of the place), and a cat, Sylvester.





Baker sneers when neighbors ride too close to his pastures and cause even the mildest disturbance among his polo ponies. Nearly every weekend he loads up his thoroughbreds and drives to the Santa Barbara Polo Grounds for a wicked polo match. Tugging on a smoke, tossing candies in his mouth one after the other, pacing the kitchen as he prepares yet another perfect pot of tea, it's all too painfully obvious that Baker is more comfortable on horseback than doing this interview for what will be his first *MD* cover story.

I can't decide if Baker looks older than his fifty-three years or not. It's possible—he didn't take the best care of himself in the '60s and '70s. But it's hard to tell because there's so much energy coming from him. He acts maybe a *third* of his years. The drummer is obviously delighted about Cream's induction into the Rock And Roll Hall Of Fame, but he'd still rather play me a tape of his new band, the Masters Of Reality, than talk about Cream. The trio actually brings Cream to mind a bit, but Baker's mesmerizing drums are more at the center of the Masters' sound.

"Ginger always had a lot of chops," says Dennis Chambers, a musical drummer who *knows* chops. "But he played so laid-back, and always about the feel of the tune. He created a vibe." The vibe lives. Besides the Masters Of Reality project, Baker can be heard with producer Bill Laswell on *Middle Passage* (Axiom), with Jonas Hellborg on *Bass* (Day Eight), and with Hellborg and pianist Jens Johansson on the lovely and powerful *Unseen Rain* (Day Eight). Baker's drums sound great with the acoustic instruments, and engineer Jason Corsaro proves his brilliant ear for drums. "We did that in one day, in one session at Jonas's studio," Baker recalls. "Just went in and cut an album.

"Playing the drums is about complementing the music," he explains. "You listen to what people are playing, and you play what sounds best underneath it. What you play under the music can either make it sound good and right, or just awful. You play by listening to the other people, not

Drumset: Ludwig
 A. 5 x 14 copper shell snare drum (or 1940s Leedy, or Ludwig piccolo)
 B. 8 x 12 tom
 C. 9 x 13 tom
 D. 14 x 14 floor tom
 E. 16 x 16 floor tom
 F. 16 x 20 bass drum

Hardware: All Ludwig, including a leg-less hi-hat stand and two Speed King pedals

Heads: Ludwig *Ensemble* (coated) on snare, *Silver Dots* on everything else

Sticks: Zildjian 7A *Ginger Baker* model

Cymbals: Zildjian
 1. 16" K dark crash
 2. 14" hi-hats (circa 1966)
 3. 13" flat ride
 4. 8" splash
 5. 8" *EFX*
 6. 10" *EFX*
 7. 22" medium ride with rivets (circa 1966)
 8. 20" China
 9. 18" medium ride

THE MASTER'S SETUP

by playing as many little beats as you can. So many kids today are playing fast as hell, playing these things that are really difficult, but they're saying nothing—zero. What's it got to do with the music?"

Baker's career can be divided into three pretty distinct sections. There were the scuffling days in London, as Baker flung himself into the booming trad jazz movement, playing club gigs, bouncing from band to band, getting in fights, quitting, getting fired—but always coming up with another gig. The second section would have to be the big glory days, when Cream took off and *Disraeli Gears*, *Fresh Cream*, and *Wheels Of Fire* went platinum, when Blind Faith had its moment, and when the Airforce and Baker-Gurvitz Army ran their courses. The third section would begin with Baker taking a hiatus to Italy, returning clean of drugs and energized, and putting his indelible stamp on many new and interesting projects.

Ginger Baker was no child drum prodigy, but he always had an affinity for rhythm. "I knew—and all the kids at school knew—that I was a drummer long before I had a drumkit. I used to bang on the desk and make everybody dance as soon as the teacher went out of the room."

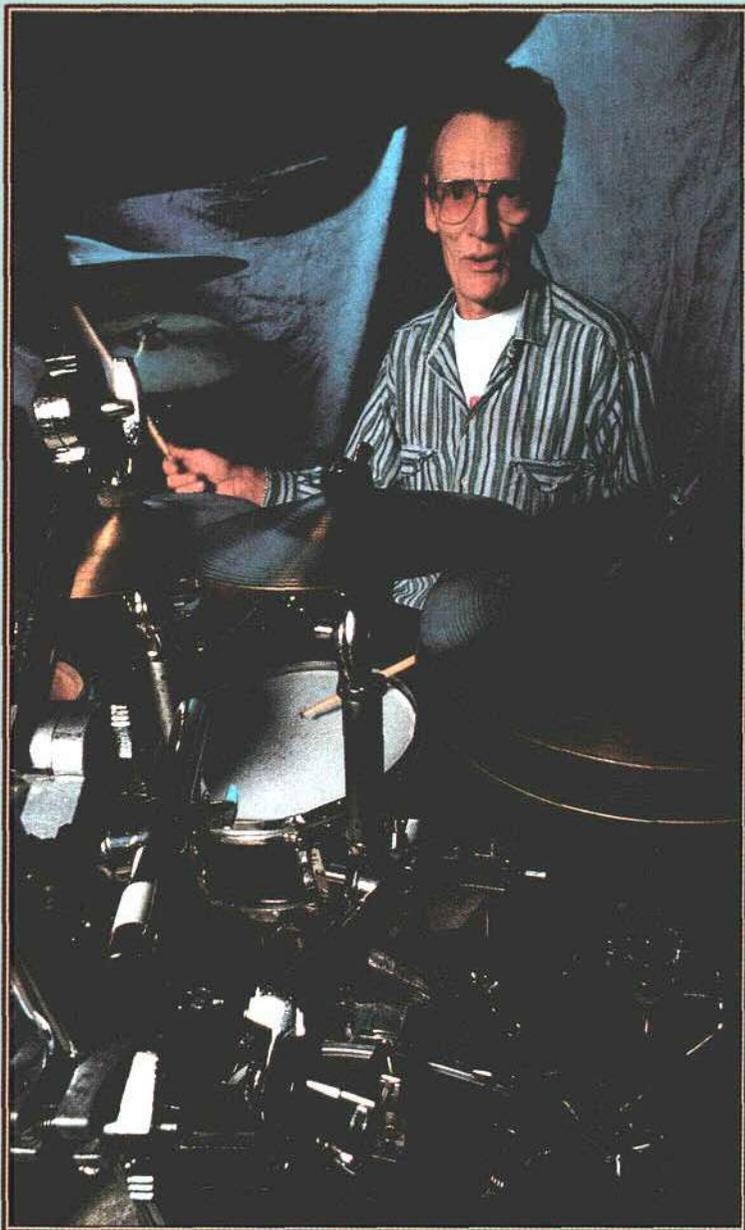
At the Navy-run grammar school in Southeast London, Ginger's first "kit" consisted mostly of razors and bicycle chains. "At that school we were trained to be either criminals or prominent members of society," the drummer says, only halfway in jest. "I left school at fifteen and immediately got a job. My goal then was to become a professional cyclist. I became a club junior champion when I was fifteen, and I was really working on my cycling. I got a job with a sign-lettering company, and once I had a bad accident during a race and showed up the next day with one arm in a sling and my head all bandaged up. The art director said to either give up cycling or give up the job, so I gave up the job."

Baker got another job doing layout at an advertising agency, staying in shape for racing with a fourteen-mile ride to work and back each day. But one slick night he saw his bike go skidding under a taxi cab. "I was okay, but my bike was totally wrecked," he recalls, "I was invited to a party soon after that, and there was a band. My friends started saying, 'Come on Ginger, go play. Go play the drums.' Finally they persuaded me to, and I sat down and thought I knew what to do. All I'd done ever since I could remember was go to jazz clubs and watch the drummer. I didn't look at the rest of the band, just the drummer. So I sat down on the drumkit—and I could play. One of the band members looked at another and said, 'Jeez, we've got a drummer.' And a light went off in my head. 'This is something I can do.'"

Unable to afford a real drumset, Ginger bought a toy kit and modified it to make it more acceptable. Three months later, he bluffed his way into a gig with one of London's top trad jazz groups, the Storyville Jazz Band. "When I was a kid there was a trad boom in Eng-

land. I told them I'd been playing for three years, and I went and got a real drumkit. My mom lent me the deposit to put down on it." At seventeen, Baker owned his first Ludwig bass drum and snare. The tom-toms were Premier—but it was still a real kit.

"Before I started playing," Baker recalls, "I would listen to Max Roach and Louie Bellson, and Phil Seaman in England—the big-band drummers in the modern jazz style. When I joined the Storyville band, the clarinet player gave me all these 'Hear Me Talking To You' Baby Dodds 78 RPM records to take home and listen to. They wanted me to play just like Baby Dodds, and that was the best thing that ever happened to me. Baby Dodds really turned me on. It was cool. So by the time I played with Terry Lightfoot, my technique was really starting to come together. I started listening to people like Sid Catlett and some of the more mainstream drummers, and I started playing bass



GINGER ON TRACK

by William F. Miller

Ginger Baker was inducted into the Rock 'N' Roll Hall Of Fame earlier this year for his groundbreaking work with Eric Clapton and Jack Bruce in Cream. But don't get the idea that Mr. Baker is a player whose best work is behind him. His recent solo albums feature drumming that is uniquely Ginger. Baker is a true rock stylist.

MUSIC KEY

Open	O	R.C.
H.H.	X	
S.D.	●	
F.T.	■	
B.D.	□	
H.H.	X	
w/foot	X	



Masters Of Reality, Ginger's new trio, has recently released *Sunrise On The Sufferbus* (Chrysalis), a disc that showcases Ginger's novel drumming talents. Many of the tracks have some of that same inventive playing we've come to expect from Ginger. The opening track, "She Got Me," has Ginger propelling the uptempo song with a ruff-heavy march beat; "J.B. Witchdance" has a laid-back, slightly swung feel that Ginger grooves hard on, along with some classic big tom fills; and "Jody Sings" has Ginger playing some lovely brushwork.

"Rolling Green" features an African-influenced beat reminiscent of a nanigo (written as a half-time shuffle). Ginger plays and embellishes on the following pattern, laying heavily into the 1 and 3 on the kick and snare.

"Ants In The Kitchen" is a quirky little number that Ginger plays the following Latin-esque groove on. (He plays one of the tastiest fills you'll ever hear just before the solo section.)

"V.H.V" is a slow and nasty blues that Ginger plays to death, his rivetted ride cymbal and snare drum ruffs filling out the groove. (The following pattern is an example of some of the more complex beats he plays on this track.)

"T.U.S.A.," Ginger's lament on bad American tea, has him playing this two-bar pattern, which is slightly swung and very New Orleans influenced.

Other great tracks include the polka-inspired(!) "Tilt-A-Whirl," the ultra laid-back "Rabbit One," and "100 Tears," a 6/8 groove with more of Ginger's extended (and very cool) fills.

Finally there's "Gimme Water," a track with some very impressive playing. The song opens sounding a bit like the Cream classic "White Room," and moves into a 3/4 groove that Ginger plays a very unusual beat to. While it may look simple, it's actually quite challenging, especially at the quick pace of the song. What is particularly fun is the 4 against 3 Ginger sets up with his left foot on the hi-hat. It's completely original and, yes, completely Ginger Baker.

drum beats other than on the four. Terry used to go crazy because he wanted the 4/4 bass drum throughout. I'd stick one in between, on two and a half, and he'd go crazy. He'd keep turning around, saying, 'You can practice on your own, don't practice with my band.'"

A night of pill popping and drinking ended with Ginger leaving the band. "We were a terrible lot. I had this big fight and somebody stole all my money. I had no money for the journey home, and nobody would lend me any money because nobody was talking to me. I decided on the train home that I was going to practice and practice and practice—and leave them all a long way behind."

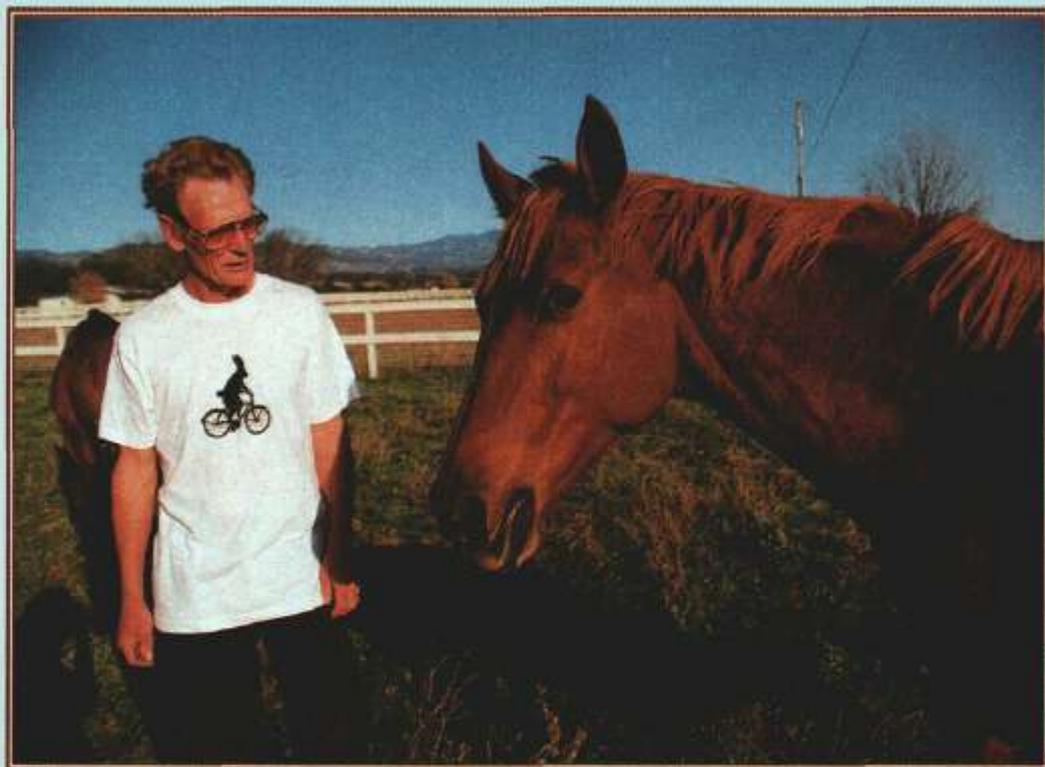
So Ginger moved back to his parents' house, began seriously practicing, and frequented the clubs on Archer Street, seeking gigs and contacts. He began doing casuals and playing standards, though he still couldn't read music at this time. "I'd bought exercise books and could understand the exercises, but I never actually read a part," Baker says. "[Drum instructor] Dave Pearson told me about a gig with a sixteen-piece band, mostly playing standard dance music. We had a few Stan Kenton things—'Call Me Sweetheart,' 'Sigmund Freud,' and some others—but the core of the music was Gaelic music and Irish jigs, with this Irish guy playing the squeeze box. I could really play this, so he loved me immediately, and I got the gig on the way I played the Gaelic music.

"After a couple of gigs I pretty much taught myself to read music," Ginger recalls. "One day the sax player caught me reading a chart over his shoulder, and he said, 'You read very well. You should get into writing music.' He told me two books to get from the library—*Basic Harmony* and *The Schillinger Method*. Schillinger's the guy that Glenn Miller studied under. So I studied the basic harmony—all the rules—and then this book by Schillinger, which told you how to *break* all the rules. After studying this, the alto player suggested I do an arrangement of 'Surry With The Fringe On Top,' and we did it once a week from then on out. It was a pretty cool arrangement."

Baker never did have to pay for any drum lessons. "Every drummer I ever met—Dave Pearson, Graham Burbridge, Lenny Hastings—was always showing me things, without me asking them for lessons. They'd come up because they could hear that I was a better player than they were, in actual fact. I was a natural drummer, always have been. It just comes easy. And drummers were really

great to me. As I said before, one of the guys I always dug was Phil Seaman. He was the best drummer to come out of Europe, bar none. Nobody could touch him."

In 1960, Baker was into the modern jazz scene and working at the Ronnie Scott Club on Gerard Street. "One night after a gig I went off stage and was confronted by Phil Seaman, who I considered to be God almighty. He told me I was the first drummer he'd heard that had any idea at all what he was doing. We got a cab and went back to his flat, and he played me all these African records, and it was incredible. He'd put on these Watusi drummers and



say, 'Okay, where's the beat?' And I'd get it totally wrong. It was like a door opened for me to a whole new world.

"I spent a lot of time with Phil. We used to practice all the time. So I was playing jazz and I did the audition for the Johnny Dankworth band. Everybody was convinced I'd gotten the gig, but I didn't because I was a junkie. My problem with heroin stayed with me from 1960 until the beginning of 1982.

"A lot of people don't realize that I am in fact a musician," says Baker. "I'm not a pop-star rock 'n' roller. I joined Alexis Korner's group after Charlie Watts left the gig because he heard I was struggling and needed a gig. Charlie said he didn't really want to be a professional musician, because it was such a risky business and not secure enough for him. It was really funny, because I was instrumental in his getting the Stones gig. Jagger used to hang out with Alexis Korner and the band. I hated him. I gave him such a hard time—this effeminate little kid who was a lot younger than me. I was a heavy junkie at this time. We're not the most pleasant people in the world, and

continued on page 62

MICHAEL BOLTON'S

TOMMY "MUGS" CAIN

By Robyn Flans
Photos by Michael Bloom

There was no doubt about it. It was Mugs Cain's darkest hour. In 1985, after earning a living playing drums since the age of fourteen, he was now cleaning rental cars. He had made some recordings, and in 1975 he even had the thrill of performing his brother's Top-40 hit, "Till It's Time To Say Goodbye," on *American Bandstand*. But by '85, his brother, Jonathan, was keyboardist with Journey, and Mugs had to suffer the humiliation of everyone asking him why Jonathan, the big star, couldn't get him a gig.

It was decision-making time. Mugs could either buckle and succumb to the depression, or move forward with a commitment to play music at any cost. While living in Northern California at his brother's house, he heard about a Divinyls audition through a friend. He decided he *had* to have that gig.



MC: I went to the San Rafael audition, and they said they'd call me back. They did, and then they said they were going to have the four finalists down in LA. at SIR. I was one of the four. My whole life was hanging in the balance; this audition was all I had.

When I went in, they said, "Alright, we want you to listen to some demos we just cut. So they put on some rough demos that were done with a drum machine, and I got one listen and then had to play it. We did four songs like that. At the end I said, "Can we just play 'Boys In Town' once?" I loved playing that song; I had played it with a Top-40 band. Luckily I got them to do it. I got the call that night that I had the gig.

Needless to say, there was a big celebration. It was something I needed for my self-esteem. Right before that, I was really down—probably the lowest I had ever been.

And it was a great experience. The tour was great. We went to Australia for three months. We headlined for a month and then we

did a month with eight of Australia's biggest bands—all stadiums. That was awesome. We played for 60,000 people.

RF: What did they need from you on drums?

MC: Energy. Lots of energy. That was a very demanding gig. The rehearsals were draining because the band was so loud. I wasn't used to that level.

RF: Did you use earplugs?

MC: At the time, there weren't really good earplugs out, so my ears rang a lot. It wasn't so bad once we got on tour, but rehearsals were real tough. At the end of each rehearsal, I was exhausted from playing, too, because I played hard all night. There was maybe one mid-tempo ballad in the whole set.

RF: What did you have to do to accommodate that?

MC: Durability. I started

Mugs' Setup

Drumset: Premier Signia

- A. 6 1/2 x 14 Ludwig bronze snare drum
- B. 9 x 10 tom
- C. 10 x 12 tom
- D. 12 x 14 tom
- E. 13 x 15 tom
- F. 16 x 16 tom
- G. 18 x 24 bass drum

Cymbals: Sabian AAX Stage series

- 1. 14" hi-hat
- 2. 22" China
- 3. 18" medium crash
- 4. 12" splash
- 5. 17" medium crash
- 6. 16" medium crash
- 7. 18" medium crash
- 8. 18" China
- 9. 14" Rock Sizzle hi-hat
- 10. 20" medium heavy ride

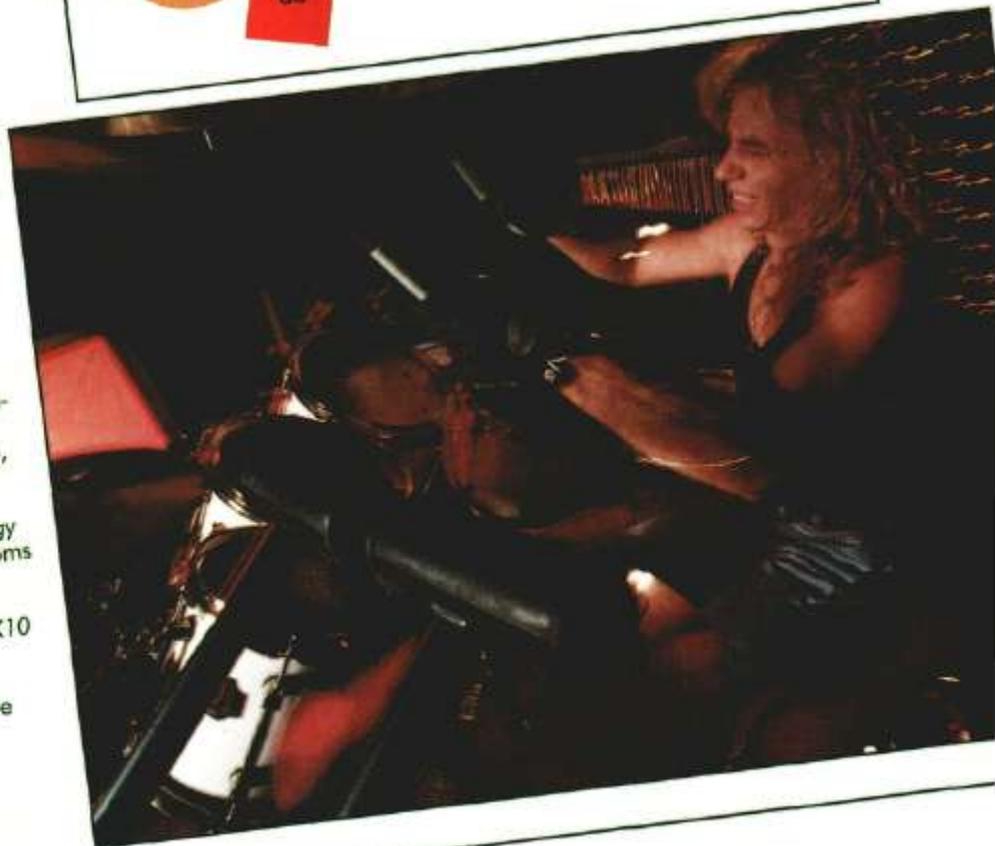
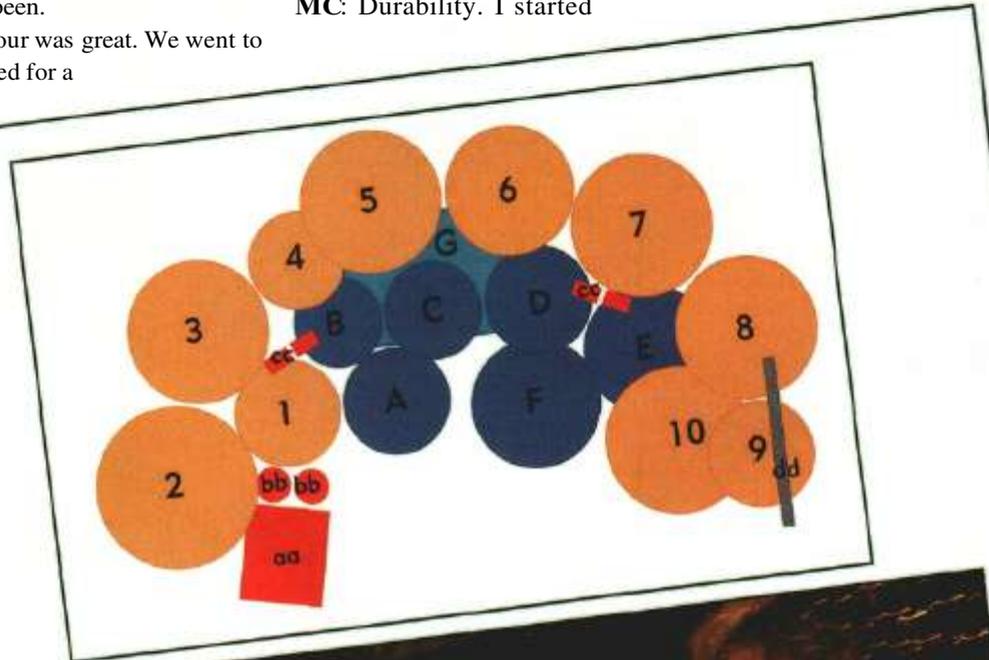
- aa. drumKAT
- bb. Acupad
- cc. LP Spikes
- dd. LP windchimes

Hardware: Tama, including hi-hat stand, double pedal (with Rhythm Tech Balance beater), and rack

Heads: Aquarian High Energy on snare, Classic Clear on toms and bass drum

Sticks: Aquarian Formula X10 with shock grips

Drums, rack, and hardware colored by Colorlife



running every day. Even on tour, I ran a couple of miles, and it helped. I had never played an hour straight of intense music like that before. They wanted a real hard-hitting, heavy attitude. One of the things that worked for me, too, was locking with the bass player. Something clicked there, which was one of the reasons I think I got the gig. We really locked.

When I was down in Australia with the Divinyls, I was so high because I had been washing rental cars two months earlier. But the manager called me in once, and my heart fell. He said, "We have a little problem. I thought, "Now what's wrong?" He said, "Chrissie [lead singer Christina Amphlett] wants to do something with your look." So they cut my hair short and dyed it white. I looked like a shorter-haired version of Billy Idol. And of course, when I came back to California, everything was really long and I was walking around with this cropped white head. They had us on hold for the longest time to do the next Divinyls record, but it never came about. And there I was, looking for a gig with this haircut.

Before I had left for the Divinyls gig and I was in Northern California, I met Michael Bolton. I was working with Eric Martin, and Jonathan was writing with Michael. He was at the house for about two or three weeks, and every time they got a song they wanted to demo, they'd have me play drums. The one that ended up on the record was the title cut, "The Hunger." When I got back from Australia, the record was coming out and started to do well. The next thing I knew, Michael asked me to play the Bammies. You should have seen his face when he saw me with that hairdo. But he was cool, and I don't know why, but he asked me to do the videos and television, too. Then he got the opening slot on the Heart tour and asked me to do that in '88, and I've been playing with him ever since. In fact, my brother, who had produced four tracks on that album, including "Dock Of The Bay," went on that first tour and asked Ross Vallyory to play bass. It was great.

RF: What prepared you for the variety of styles you play with Michael Bolton?

MC: My childhood play-

ing. I first got involved with music with Jonathan. He was always musical as a child, and he got a band together when I was about eleven. I started to watch the drummer, and I began to play the drums. I had tried guitar before, but I had to work too hard at it. But when I sat behind the drums, I said, "I can play this beat, I can play this," and the drummer was going, "Boy, that was quick." I began to do casuals with my brother and all these older guys by the age of twelve. By the age of fourteen, we had a professional gig at a resort.

RF: How did your parents feel about all of that?

MC: They were 100% support-

continued on page 78



Mugs' Listeners' Guide

Here are the recordings Mugs says best represent his drumming...

Artist	Album Title
Michael Bolton	The Hunger
Michael Bolton	This Is Michael Bolton (home video)
Tryanglz	Terminator soundtrack
Jonathan Cain Band	Windy City Breakdown
Robin McAuley	If Looks Could Kill soundtrack

...and here are the ones he lists as being most inspirational to him.

Artist	Album Title	Drummer
Dave Weckl	Master Plan	Dave Weckl
Bonham	The Disregard Of Timekeeping	Jason Bonham
Dan Reed Network	The Heat	Dan Pred
Paul Young	Other Voices	Manu Katché, Vinnie Colaiuta, Neil Conti, Graham Ward
Peter Gabriel	So	Manu Katché, Jerry Marotta
Jeff Beck	Jeff Beck's Guitar Shop	Terry Bozzio
Toto	Past To Present, 1977-1990	Jeff Porcaro
INXS	Shaboo Shabah	Jon Farriss

FREDY STUDER

SWISS TIMEKEEPER

The crowd at Chicago's HotHouse Club could not have been prepared for what was coming. Imagine a combination of chamber music, free jazz, and hardcore all in one band. That just begins to describe what the Swiss group Doran/Studer/Gerber/Magnanat is all about. Tonight they are taking the stage for the last date of a short North American tour in support of their ECM release, *Music For Two Double-Basses, Electric Guitar & Drums*.

Guitarist Christy Doran stands almost motionless as he plays arpeggiated guitar lines. Using long delays, his overdriven sound fills the

room, creating a backdrop for the often frenetic bass and drum sounds. Oliver Magnanat and Mich Gerber attack their amplified acoustic basses with fervor. Hands, bows, and drumsticks go flying as they challenge the listener with a raw, almost punkish assault.

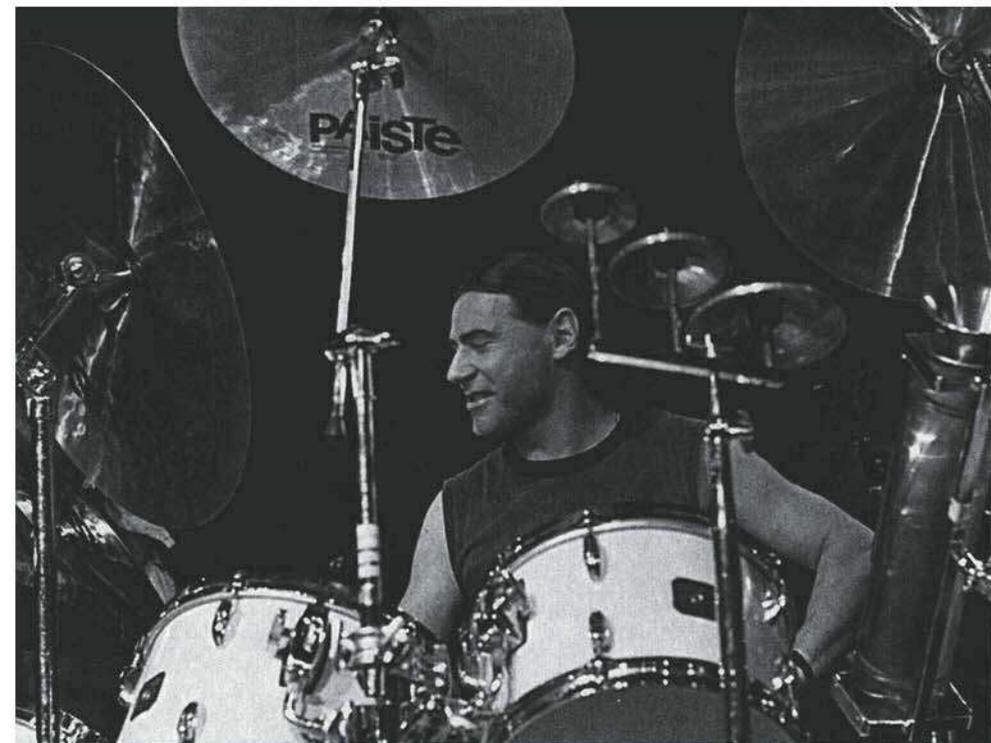
In the midst of all this sound is Fredy Studer. He doesn't just play the drums, he *explores* them. Using sticks, brushes, mallets, and knitting needles, he is like a painter, extracting a rainbow of tones from his drumkit. At times his sound is like a delicate whisper, drawing you closer. Then he hits the drums hard, sending shock

waves down to your bones.

Besides a standard drumkit, Fredy uses a lot of unique sounds. Among them are three small, custom-made sound discs that have the cutting properties of a triangle and the power of a bell, plus a 22" gong with rivets mounted on a cymbal stand. Studer also plays small gongs and cymbals laid on top of his snare drum head, as well as small gamelan-style gongs placed flat on his floor tom and drum case. But these are not just for effect; Fredy always strives to enhance the music. Whether playing written parts or improvising, he is as precise as a Swiss watch.

by Michael Bettine





Studer's Studies

Here are the albums Fredy says best represent his drumming...

Artist	Album Title (label)
Fredy Studer	Seven Songs (Intuition)
Red Twist & Tuned Arrow	Red Twist & Tuned Arrow (ECM)
Charlie Mariano Group	Plum Island (Mood)
Doran/Studer/Burri/Magenat	Music for two Double-Basses, Guitar & Drums (ECM)
Pierre Favre Ensemble	Singing Drums (ECM)
Brüninghaus/Stockhausen/Studer	Continuum (ECM)
Percussion Profiles	Percussion Profiles (Japo/ECM)
OM	Cerberus (Japo/ECM)

...and here are the ones he lists as being most inspirational to him.

Artist	Album Title	Drummer
Jimi Hendrix Experience	Are You Experienced	Mitch Mitchell
Jimi Hendrix	Band Of Gypsies	Buddy Miles
John Coltrane	Impressions	Elvin Jones
Robert Craft & Ensemble	The Music Of Edgar Varèse	—
Alla Rakha & Zakir Hussain	Maestro's Choice	—
James Brown & His Famous Flames	Live At The Apollo	John "Jabo" Starks and Clyde Stubblefield
Eric Dolphy	Out To Lunch	Tony Williams
John Cage/Donald Knaack	27' 10.554" For A Percussionist	—
Watutsi/Baya/et. al.	African Drums	—
Captain Beefheart	Trout Mask Replica	John "Drumbo" French
Miles Davis	Live Evil	Jack DeJohnette
John Zorn	Archery	David Moss
various	Bali: Gamelan Gong Kebyar	—
Bob Marley & The Wailers	Live	Carlton Barrett
Tony Williams Lifetime	Emergency	Tony Williams
Milford Graves/Sonny Morgan	You've Never Heard Such Sounds In Your Life	Milford Graves and Sonny Morgan
Eric Satie	Trois Sarabandes Et Six Gnossiennes	—
Ray Barretto	Hard Hands	Ray Barretto, Orestes Vilato, and Tony Fuentes
Cecil Taylor	Conquistador!	Andrew Cyrille
Weather Report	I Sing The Body Electric	Eric Gravatt

On entries with a dash (—) listed under the Drummer category, there is no drumset player per se, though there may be percussion instruments of some sort played.

Before the show, Fredy and I retreated to a quiet little place down the street for coffee and conversation. "The members of the band on the recording are different," explains Fredy. "Bass player Bobby Burri didn't want to continue, so we added Mich Gerber a few months ago. This band is a collective of all four of us, but the tunes are written by Christy. It's a lot of written stuff and structure, but it's also completely free improvisation. You could say it's a concept of a collective group."

The collective idea is mentioned a lot when talking with Fredy. Most of the bands he's worked with have no set leader and are named after the musicians themselves. Over the past twenty-eight years, he has worked with a nucleus of musicians in a wide range of ensembles. While the sounds may vary, there is a collective essence that threads its way through all the groups.

Fredy says that musicians who have worked together over time develop a certain empathy with each other, which allows them to think and create along the same lines. "Christy Doran and I have been playing together since 1964," he explains. "We started with the Beatles, the Rolling Stones, Jimi Hendrix, all that. Around 1969 through 1971, when the first electric jazz happened—like Tony Williams Lifetime, the original Weather Report, and Miles Davis's *Bitches Brew*—it really turned us on. After Hendrix, there was not much happening for us in rock. Christy wanted to give up guitar playing, then he heard John McLaughlin on a Miroslav Vitous album, and it turned him on again.

"So in 1972," Studer continues, "we formed OM with bassist Bobby Buri and reed player Urs Leimgruber. It was influenced on one side by electric jazz and John Coltrane, and on the other side by free jazz and the improvised music scene in Europe."

The band toured all over Europe, playing many of the big music festivals, and in 1977 they won the art prize of the city of Lucerne. Besides radio and television appearances, they collaborated on theater, ballet, and film music. "We made five records," says Fredy.

"The first was on our own label, and the other four were on Japo/ECM. In 1983—our ten-year anniversary—we decided to stop the band because it started to be routine and people wanted to go their own ways.

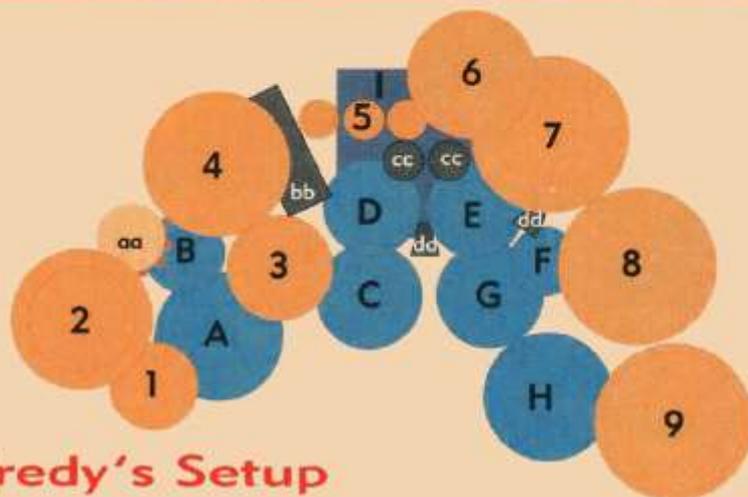
"In 1978," Fredy goes on, "I made the record *Percussion Profiles* [with Jack DeJohnette, Pierre Favre, Dom Um Romao, Dave Friedman, and George Gruntz], and I met ECM head Manfred Eicher. I had known keyboardist Rainer Bruninghaus from earlier projects, and he called me up in 1981 to form a trio with him and trumpeter Markus Stockhausen, because Manfred mentioned my name. They had been playing with drummer Jon Christensen, but he was too busy with other projects to make it all the time."

This band was unique in that they had no bass player. "That was Rainer's idea," says Fredy. "He had played in Eberhard Weber's group for years. Because the leader was a bassist, the music wasn't so much dominated by bass, but because of harmonic things, the bass was always there. So he wanted a band and music without a bassist. It was a challenge to him."

Lack of a bass player may seem like a difficult situation in modern music, but to Fredy it was not so radical. "To me," he says, "there just wasn't this low sound around. Because of my previous bands, it wasn't difficult. They were all pretty loose groups, where the drummer and bass player were equal instruments to the soloists. Everybody was a soloist—and nobody was a soloist. I wasn't fixed to the rhythmic group idea, so it wasn't special to play without the bass. If I had been used to only playing in a rhythm section, it may have been difficult and strange. It was a question of sound. My bass drum was not replacing the bass, but it stood out when I played it."

Songs like "Stille," from their 1984 ECM release, *Continuum*, featured trumpet and arpeggiated synth over Fredy's two hi-hat/two flat ride rhythmic pulse. Whatever they lacked in the presence of bass was made up by an extremely crystal clear sound. The music was uncluttered and precise, and the acceptance of their sound led

continued on page 92



Fredy's Setup

Drumset: Gretsch in classic yellow finish

- A. 16 x 16 floor tom
- B. 5 1/2 x 8 tom
- C. 5 x 14 brass snare drum
- D. 8 x 12 tom
- E. 9 x 13 tom
- F. 5 1/2 x 6 tom
- G. 14 x 14 floor tom
- H. 15 x 15 floor tom
- I. 18 x 18 bass drum

- aa. mounted tambourine
- bb. spring guiro
- cc. temple block
- dd. cowbell

Cymbals: Paiste

- 1. 10" Paiste splash
- 2. 14" Soundedge hi-hat bottom on top of 18" Formula 602
- 3. 14" Paiste Dark Crisp hi-hat
- 4. 20" Paiste Mellow Crash
- 5. three prototype sound discs (2002 line)
- 6. 16" Paiste Mellow Crash
- 7. 22" Paiste Rough Ride
- 8. 22" tuned gong with two rivets (custom gong-ride)
- 9. 18" 602 bell cymbal on top of a 22" 2002 China (on cable hi-hat)

Hardware: All Gretsch,

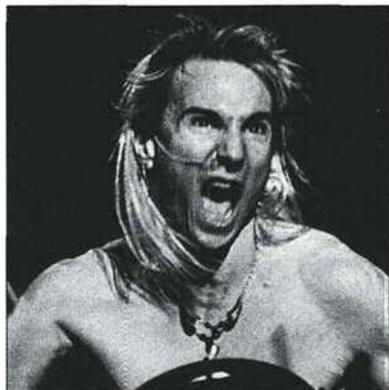
except for DW hi-hat, cable-hat, and double pedal (with a hard felt beater on right side and soft felt on left)

Heads: Compo coated on snare, clear Gretsch Permatone on 6" and 8" toms, coated Permatone on tops and bottoms of 12", 13", and 14" toms, Remo C.S. on 15" tom, and Remo Pin-stripe on top of 16" tom and on bass drum

Sticks: Vic Firth SD 9 model with wood tip

**Modern Drummer
magazine is pleased
to present these
outstanding artists at:**

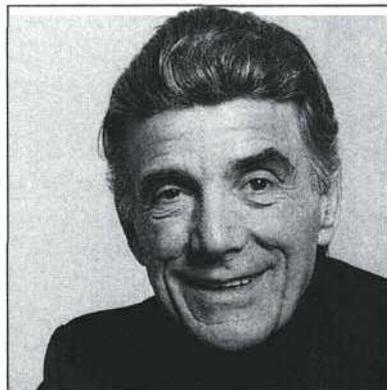
MD'S FESTIVAL



TERRY BOZZIO

Progressive rock giant, veteran of Frank Zappa, Missing Persons, and Jeff Beck
(Courtesy of Paiste Cymbals and Pro•Mark Drumsticks)

**SATURDAY
MAY 15**



LOUIE BELLSON

Preeminent big-band stylist and double-bass pioneer
AND HIS BIG BAND EXPLOSION
(Courtesy of Remo Drums and Zildjian Cymbals)



ROB AFFUSO

Power-rock authority behind the multi-platinum band Skid Row
(Courtesy of Sabian Cymbals)

SPECIAL ATTRACTION HIP PICKLES

Exciting drum corps quartet
(Courtesy of Stingray Percussion)



MICKEY CURRY

Session and tour master with Bryan Adams and Hall & Oates
(Courtesy of Yamaha Drums)

**SATURDAY, MAY 15 and
SUNDAY, MAY 16, 1993**

**Memorial Auditorium, Montclair State College,
Upper Montclair, New Jersey**

(Located within convenient traveling distance by public or private transportation from anywhere in the New York City/North New Jersey area)

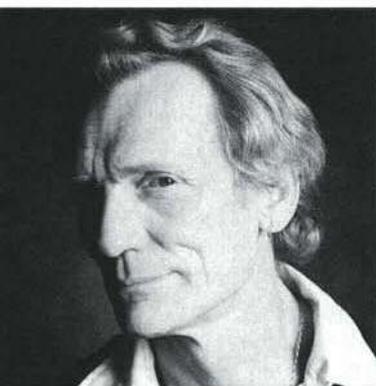
Seating is limited, and all previous Festivals have sold out well in advance. Ticket orders must be handled on a first-come, first-served basis, so *send your order today!* Please use the form on the facing page (or a photo-copy) to order your tickets. Orders must be postmarked *no later than April 15, 1993*. Tickets will be accompanied by a flyer giving local directions and transportation information.

DOORS OPEN 12:30 P.M.—SHOW BEGINS 1:00 P.M.
New Jersey weather can be fickle, and previous Festivals have been touched by rain. We suggest you come prepared.

Attention long-distance travelers!

For the best available airline fares and reservations, along with hotel accommodations at discount rates, call MD's exclusive Festival Weekend '93 travel agency, Travel Ventures, at (800) 846-0600, or Fax them at (201) 239-8969. Identify yourself as a Festival-goer upon calling.

WEEKEND '93



GINGER BAKER

Legendary drummer of Cream and Blind Faith and now with Masters Of Reality
(Courtesy of Ludwig Drums)

SUNDAY MAY 16



DENNIS CHAMBERS

Explosive funk and fusion star
AND GRAFITTI
(Courtesy of Pearl Drums, Calato/Regal Tip Drumsticks, and Evans Drumheads)

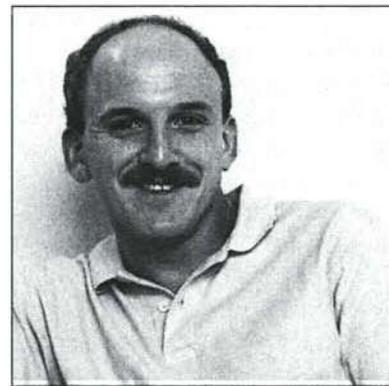


DAVE ABBRUZZESE

Driving force behind Pearl Jam and a leading figure in alternative rock drumming
(Courtesy of Drum Workshop)

SPECIAL ATTRACTION THE DRUMS OF BLACK BOTTLE

Dynamic Scottish pipe-band drummers
(Courtesy of Sabian Cymbals, Remo Drums, and Vic Firth Sticks)



ADAM NUSSBAUM

Innovative jazz drummer for John Scofield, Gary Burton, Michael Brecker, and the jazz luminaries of the world
(Courtesy of Sonor Drums)

MD'S FESTIVAL WEEKEND '93

TICKET ORDER FORM

NAME (please print) _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Sat, May 15 _____ Tickets @ \$23 each = \$ _____

Sun, May 16 _____ Tickets @ \$23 each = \$ _____

Sat/Sun Tkt Pkg _____ Pkgs @ \$42 each = \$ _____

All prices include New Jersey sales tax.
(PERSONAL CHECKS OR MONEY ORDERS
IN U.S. FUNDS ONLY; CASH CANNOT BE ACCEPTED)

Save \$4.00 on a
full weekend package!

Mail order form to:

MD'S FESTIVAL WEEKEND '93

870 Pompton Avenue
Cedar Grove, NJ 07009

(Note: Artists scheduled to appear are subject to change without notice.)

I understand that tickets are available on a first-come, first-served basis, and that my order must be received by MD postmarked no later than **April 15, 1993**. I also understand that if tickets are no longer available upon MD's receipt of my order, my money will be refunded.

Paiste Sound Formula Reflector Series And New Paiste Line Rides

■ by Rick Van Horn

A bright, new, complete series of cymbals and five very unusual rides—Paiste has been busy!

Sound Formula Reflector Series

While it might seem that a reflector finish applied to an existing series doesn't really constitute a totally new series, there *are* in fact enough differences between Paiste's new *Sound Formula Reflectors* (which we'll call *SFRs* to save space) and the original *Sound Formula* series to qualify them as a new line. For one thing, they are made in Paiste's Swiss factory, while *Sound Formulas* are made in Germany. For another, their appearance is strikingly different. They have been finished by means of Paiste's "reflector technology"—a process that achieves a glistening appearance without buffing or the application of any coating. (As a matter of fact, the process is a closely guarded secret.)

But the most important difference between the *SFRs* and their *Sound Formula* brethren is their sound. In their descriptive literature, Paiste states that the *Reflector* finish "results in a channelling of the cymbal's frequency mix, and produces a shimmery, glassy sound, comparable to flowing water or bundled light." And while that might sound like poetic hyperbole, it's really pretty apt. I've always considered Paiste cymbals—regardless of series—to be on the high end of the frequency spectrum, and to have a somewhat "glassy" characteristic. The *SFRs* take this quality to the extreme. These are quite simply the brightest, most shimmering, most sibilant cymbals I have ever played. Paiste goes on to state that the *SFRs* are "excellently suited for modern live and studio situations, as a lot of the 'equalization' of the cymbal's frequencies is already in the cymbal, producing cymbals with 'CD' quality." Once again, I'll have to admit that their claim is pretty well justified—at least according to my testing. If you're into high-end cymbals, these are the ones for you.

The *SFR* series is basically divided into three weight/thickness classifications. Crashes are designated as thin, full, and power. Rides are designated as dry, full, and power. Hi-hats are designated as medium-heavy, heavy, and *Sound Edge*. A splash and a Thin China complete the model listing. I tried a variety of sizes in each category and type.

Crashes

As one might expect after the overall acoustic properties described above for the *SFRs*, the Thin Crashes exhibited a delicacy and response that was just delightful. Brushwork or light stick impact produced wonderful spread and response, while a firmer whack resulted in a very pleasing, splashy crash that opened up and then decayed very quickly. These models would work wonderfully as the crashes in a low- to medium-volume application; in a louder situation the smaller sizes (14" or 15") would make terrifically cutting splashes. They might also be very well-received by recording engineers.

The Full Crashes were the most versatile of the bunch, since they combined the glassy brilliance of the line with a bit more underpinning, frequency-wise. They also had a respectable amount of sustain—especially in the case of the 18" model, which I particularly liked. These would be excellent in any situation where high-end crispness combined with meaty sustain is desired.

The Power Crashes traded some delicacy and shimmer for more volume and projection. They are quite a bit heavier than the other models, and so require a bit more wallop to put them into motion. But once that wallop is delivered, they remain true to the characteristics of the *SFR* line: They are high-pitched, penetrating, and *very loud*.

Hi-Hats

The Medium Heavy Hi-hats provided the most middle-of-the-road type of hi-hat sound. They offered very nice closed or open-and-closed (swing) sticking sounds, and a substantial "chick" sound when closed with the foot. I found them quite useful for jazz, ballads, and moderate-volume funk and rock tunes—especially in some of the smaller clubs I play. When more volume was required, my first inclination was to go to the Heavy Hi-hats. They produced a much louder and higher "chick" due to their weight, and they really barked when hit hard on straight rock patterns. But their thickness diminished their quick-choke response, so they didn't lend themselves too well to more intricate, funk-style sticking patterns.

Enter the *Sound Edge* hi-hats. With their famous scalloped-edge lower cymbal and a medium-heavy top cymbal, they really projected the very best of the *SFR* characteristics as applied to hi-hat use. Their "chick" was clear and crisp, while top-cymbal response was both bright and loud—along with being quite quick. These were the cymbals I preferred when my band got cooking and I needed clear projection *and* articulation.



Rides

There's no particular reason why one must group any individual ride cymbal along with a given group of crashes and hi-hats. But I did find that I *preferred* certain combinations because they created an "ensemble" cymbal sound. Consequently, although I tested all of the rides under all circumstances, I found that I liked the Dry Ride with the Thin or Full crashes, the Full Ride with the Full or Power crashes, and the Power Ride only with the Power crashes.

The Dry Ride was what its name implies, but perhaps less so than many other "dry" cymbal models I've tried. It gave a clean, precise stick attack with little build-up, but it still offered more "sibilance" and "shimmer" than most of those other dry rides. For this reason, I liked it in low-volume situations where too much cymbal spread would have been aggravating. It also would work very nicely in a studio setting, where that precise stick attack would track extremely well.

The Full Ride was my favorite of the group, because it had the high-end attack of the series and a full-bodied sustain below it. It did have some wash, but that wash was oh, so musical—it wasn't just noise. I like that in a ride cymbal, because it gives some character to the ride sound other than just a metronomic "plink." I was able to get beaucoup volume, too, so I could use the Full Ride even when the band really cranked.

Now, "cranked" is a relative term, depending on what kind of band you're talking about. Mine is a Top-40/R&B club band. If you're "cranking" with a metal group pushing Marshall stacks, then the Power Ride would be your choice. It had a killer bell sound, and a clean, clear, distinct stick attack. As is

the case with most heavy ride cymbals, it didn't offer a lot of subtlety, and it sounded pretty clanky if played in a non-power situation. But when used in its proper application, that incredible *SFR* brilliance cut through impressively. (A nylon-tipped *2B* on *this* baby might shatter glass!)

Splashes And Chinas

After all the raving I've done so far, I have to admit that I wasn't knocked out by the splashes or the Chinas in the *SFR* series. In the case of the splashes, I think that the cymbals were just a bit too thick to take best advantage of the line's characteristics. A small cymbal can sound pretty clanky unless it's really quite thin, and I think a bit of thinning would help here.

In the case of the Chinas, I think the quality level of the *Paiste Sound Alloy* is working against the cymbals. I've stated before that China cymbals from the expensive lines of most manufacturers don't sound very—well, *Chinese*. The trashy, abrasive sound of a China cymbal seems to be better produced by cheaper, less musical alloys. In the case of the *SFR* Chinas, they are high-pitched and clear, as would be expected from this line. But they don't have the washy, bottom-end, almost-broken characteristics that usually define the "Chinese" sound. So although the *SFR* Chinas were loud and clear, they wouldn't be my first choice in terms of acoustic authenticity.

Conclusion

Splashes and Chinas aside, the *Sound Formula Reflector* series is an exciting new addition to Paiste's already formidable model range. And the cymbals are also priced very competi-

tively—which brings me to a point of information that I feel is worth sharing. Paiste cymbals have long had the reputation of being significantly more expensive than the other major lines. A cost comparison on a cymbal-by-cymbal basis between comparable model lines actually contradicts this fact. Paiste's top lines are only a few dollars more than those of other brands, and the *SFR* line is actually less expensive than several comparable lines. I have no axe to grind here, but I do think it important to let you know that if you have been avoiding Paiste cymbals purely on the basis of their reputation for being expensive, you needn't do so.

Speaking of prices, here's a quick run-down on the *SFR* line: 10" splash - \$128; 12" splash - \$138; 14" Thin and Full Crashes - \$156; 15" Thin and Full Crashes - \$172; 16" Thin, Full, and Power Crashes - \$188; 18" Thin, Full, and Power Crashes - \$224; 20" Dry, Full, and Power Rides - \$262; 16" Thin China - \$236; 18" Thin China - \$288; 20" Thin China - \$340; 13" Medium Heavy Hi-hats - \$276; 14" Medium Heavy and Heavy Hi-hats - \$308; and 14" *SoundEdge* Hi-hats - \$414.

New Paiste Line Rides

The *Paiste* line already features an extensive range of models. However, the company felt that there were a few niches in the area of ride cymbals that they weren't filling. So they've introduced five new rides to fill those niches. Some of these are pretty esoteric, and their appeal will be to drummers seeking very specific acoustic qualities. Placing no sort of value judgement on any of the types, I'll do my best to describe their characteristics.

The Dry Dark Ride is the most *unusual-looking* of the five rides. It's a heavy, unlathed cymbal with a very dark surface that has been polished smooth. On top of that is a profusion of extremely heavy hammer marks. Although heavy playing can produce a bit of a "gong-y" overtone buildup, this ride has absolutely no shimmery wash whatsoever, and projects an extremely dry, precise stick attack. The clear, cutting sound of the large bell is quite distinct from that of the shoulder of the cymbal, which is deep and dark in pitch and tonality.

The Heavy Bell Ride is described by Paiste as "the ultimate cymbal for large-venue performing and high-volume music." It features very fine, smooth lathing, no apparent hammering at all, an oversize bell, and a *Reflector* finish. (It's the only cymbal with such a finish in the *Paiste* line). The cymbal is heavy, and has a very

controlled sound, so it doesn't build up and overpower the stick attack. The bell sound here is absolutely piercing. This cymbal has very little subtlety; it's designed to *project*, and it does so very convincingly.

The versatile Dry Crisp Ride offers characteristics of several different cymbals. It has fairly wide lathing but moderate hammering, and features a small domed bell. Consequently, it projects the shimmery, glassy quality of a flat ride, but also produces some very nice overtones from the small bell. It has some spread and wash—but they're very musical and pleasant. Paiste says that Joe Porcaro described this one as "the pretty ride," and that's the feeling it gave me.

The Dark Crash Ride was the thinnest among the group, due to its intended dual-purpose role. It has wide lathing like the Dry Crisp Ride, but also features a larger bell and more hammering. Its sound is dark and almost "splashy," befitting a cymbal intended for combined ride/crash use. In fact, its thinness gives it just the slightest amount of "trashiness," which ought to make it very appealing to jazz drummers. This was the one cymbal I liked best when played with a wood-tip stick; I usually tend to favor nylon tips.

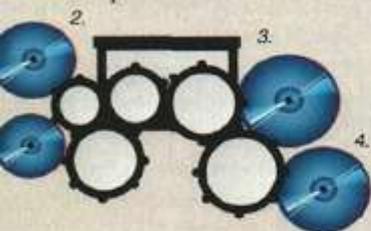
The Dark Full Ride retained some of the darkness and dryness of the Dark Crash Ride (though it was much too heavy to be crashed), while offering greater volume. That volume is in the wash of the cymbal, but it wasn't so much that it kept the stick attack from being clear and defined. This cymbal could be used in any situation, but I might best describe its character as being a "very loud jazz ride."

All of these new ride models are currently available only in 20" sizes. Each is priced at \$340.



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!!!"



Cymbal Set-Up:

- 6" Accent Cymbal
- 10" Paiste Line Splash
- 8" 2000 Splash
- 16" Paiste Line Fast Crash
- 11" 602 Splash
- 20" 2000 China
- 22" Sound Creation No.7 Gong
- Vibes
- Chime Tree; wind chimes; triangle
- Temple blocks; cowbells
- Hand Percussion; toys; etc...
- Small Tambourine
- Large Tambourine
- Timbales
- Large Drum
- Congas
- Bongos
- 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

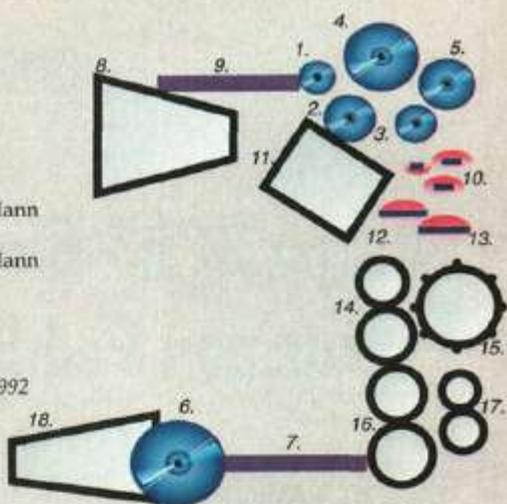


photo: Jack White

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."

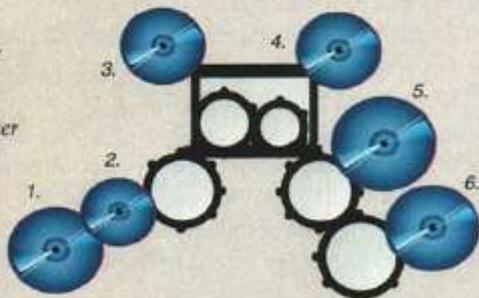
Cymbal Set-Up:

- 15" 3000 Sound Edge Hi-Hats
- 18" Paiste Line Power Crash
- 22" 3000 Reflector Ride
- 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:

- 20" Paiste Line Full Crash
- 15" Paiste Line Sound Edge Hi-Hat-Bottom w/ 15" Paiste Hi-Hat-Bottom for Top
- 18" Paiste Line Fast Crash
- 18" Paiste Line Power Crash
- 22" Paiste Line Full Ride
- 20" Paiste Line Power Crash

Favorite recordings

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

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

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:

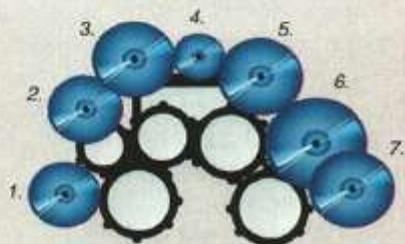
- 15" Paiste Line Sound Edge Hi-Hats
- 16" Paiste Line Fast Crash
- 17" Paiste Line Fast Crash
- 10" Paiste Line Splash
- 18" Paiste Line Full Crash
- 21" Paiste Line Dry Ride
- 18" Paiste Line Thin China

Favorite recordings

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

Favorite tours:

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



PAiSte
 CYMBALS SOUNDS GONGS

Artist Series



Russ, Mick, Jack, Ed

Sherpa SP63 Electronic Percussion Pad System

■ by Rich Watson

The rising interest in electronic percussion is perhaps best evidenced by the number of new product manufacturers, new developments, and different approaches to technology appearing from all over the world. As an example, Sherpa Enterprises of Toronto has recently introduced a new line of electronic percussion trigger pads proudly "hand-crafted in Canada."

Basics

Rubber playing surfaces on the *SP63* series snare, tom, and kick drum pads are all a generous 11" in diameter; cymbal and hi-hat pads, though not quite round, are about 8" in diameter. ABS plastic housings shaped like shallow domes are screwed to the underside of the pads. Ride cymbal, hi-hat, and snare pads each have two piezo transducers and two 1/4" outputs; tom and kick pads each have a single jack and transducer. A miniature toggle switch near the snare pad outputs boosts the rim trigger; an identical switch on the hi-hat pad boosts the closed trigger gain. Drum pads are equipped with cast aluminum clamps that tighten onto stands or accessory mounts up to 7/8" in diameter with standard 11mm hex nuts rather than small wing nuts.

At 11" in diameter, the *SP63BP* kick pad is obviously large enough for a double pedal. The pedal attachment flange on its simple aluminum base is covered with rubber to provide a solid toe-clamp grip. A strip of *Velcro* on a detachable right angle of aluminum (which Sherpa has dubbed a "stopper") helps prevent kick pad creep on a rug or carpet. Due to the pad's light weight, a rug is highly recommended. Because the stopper also attaches with *Velcro* to the base, its height is adjustable, allowing it to adapt to any kick pedal's base plate thickness for optimum carpet contact. A pair of removable, chrome-plated, tubular steel legs angle forward from two clamps on the front of the pad. Together, the legs, base, and stopper provide a sturdy foundation for the kick pad.

In an impressionist nod to a real cymbal's profile, the *SP63STCP* single-trigger crash and *SP63JDTCP* double-trigger ride cymbal pads are thinner than the drum pads and curve down slightly at the bottom edge. Output jacks are located on a square extension of the plastic body. Instead of compression clamps, a rubber-sleeved hole in the extension slips over any cymbal stand—again, like a real cymbal. On the double-trigger

ride cymbal model, a separate rectangular bell trigger is located near the top of the extension.

The *SP63H* hi-hat pad features a special swivel clamp (again of cast aluminum) that mounts onto any hi-hat stand. The stand rod passes through an opening in the *SP63H*'s body, and the clutch depresses a switch that directs the signal to the "closed" 1/4" output and on to a closed hi-hat sound in the synth or sampler. A solid stomp on the hi-hat pedal activates the same trigger. Flipping the boost switch increases the closed sound trigger level to compensate for an interface or sound source whose gain is insufficient to register the less direct and therefore relatively weaker signal produced by a footstomp. When the pedal is released and the switch is disengaged, all notes played on the pad are routed to the "open" 1/4" output and to an open hi-hat sample. With the open and closed hi-hat samples occupying the same exclusive group in the interface, open sounds are truncated by subsequent activations of the closed sound.

Using one's own hi-hat stand could be very attractive to the many players who are almost as particular about their hi-hats as about their kick drum pedals, and for whom no electronic switch feels like the real thing. While the pedal's stroke length is somewhat limited by the throw of the switch, pressure and return speed are indeed superior to most simple footswitches.

Unfortunately, the *SP63H* shares two significant compromises with some other hi-hat triggers of its type. First, it only produces two distinct signals: open and closed. Not counting its subtle variations, an acoustic hi-hat—and a number of electronic hi-hats—produce *three*: open, closed, and pedal. By assigning the pedal sound to the lowest layer in a velocity-switched "stack" in the synth or controller, and the closed sound to higher velocity layers on the same note, a foot stomp will produce a pedal hi-hat sound, while harder hand strokes will produce a closed hi-hat sound. Unfortunately, the controller cannot distinguish hand strokes whose velocity is not above the lowest level's switch point. Consequently, soft hand strokes will trigger the foot pedal sample.

The other drawback of the electronic hi-hat design that employs conventional stands is its consumption of two trigger inputs to produce these two sounds. Because most MIDI interfaces control the hi-hat signal through a dedicated hi-hat or controller input, yet only occupy one trigger input, some drummers may not appreciate the use of an additional, often precious input.

The optional rack is made of chrome-plated 1-1/2" diameter steel tubing that seems suited to supporting objects much heavier than the Sherpa pads. Needless to say, the tubes themselves are pretty massive. Like the pad clamps, the rack clamps are made of cast aluminum. All bolts are the standard through-the-hole variety, which are arguably more secure—but less convenient—than the kind that allows one end to swivel open when partially loosened. A variety of pad, cymbal, and accessory mounts are available.

Sensitivity

The *SP63* pads produced good, hot signals that required only moderate levels of gain on my *drumKAT*. Hottest in the center, the larger pads' sensitivity diminishes slightly toward the outer edge. Some players value this characteristic, since it simulates the response of an acoustic drum. Others, because an acoustic drum's tonal variance across the head is not duplicated, prefer to control dynamics not by stick placement, but by playing intensity alone. I appreciated the pads' sensitivity to dynamics and flawless tracking of even my lightest strokes.

Experience has taught me that signal isolation on dual-trigger pads is one of the trickier challenges of electronic percussion technology. Company founder Sherpa Persad says the *SP63DTPP*'s rim trigger was designed not to produce a discrete signal, but a complementary signal to blend with that of the head trigger, thus reproducing the normal sonic interplay among a rimshot or cross-stick and the snares, head, and shell of an acoustic snare drum. Engaging the boost circuit effectively increases the amount of interaction. The effect, while valid, is accomplished by most interfaces and sound sources, which can be programmed to layer and blend different sounds. However, they *can't* be programmed to alternately ignore and respond to signals of the same intensity, as would be required to isolate the *SP63DTPP*'s dual sends. Consequently, the *SP63DTPP* is not recommended for triggering unrelated sounds, but it is ideal for dedicated snare drum use or sound pairs whose crosstalk is desired.

The isolation story is very different with the *SP63DTCP* dual-trigger cymbal pad. Except when I over-tightened the cymbal stand wing nut, the physically separate triggers on the ride cymbal pad produced two very distinct signals. This is less important for triggering ride and bell samples (which can naturally blend) than with two pitched agogo bells, temple blocks, timbales, etc., which logically belong in physical proximity.

Feel

Most drummers will appreciate the *SP63* series' ample playing area, which, unlike some smaller pads, won't require them to become marksmen as well as musicians. The pad's feel is described in Sherpa promotional material as *high bounce—soft touch*. I found the snare and tom pads slightly less rigid than some other rubber-surface pads on the market, but with the



characteristic rubbery rebound that approximates the kinetic response of a tightly tuned acoustic head. Comparing the feel of a rubber-surface pad to the real-head-over-foam-rubber variety (which bounces less and "gives" more) is an apples-to-oranges mistake; choosing between the two fundamentally different designs is largely an issue of personal preference and intended application. (One factor not strictly related to feel, and so less subjective, is the acoustic sound generated when the pad surface is struck. In general, rubber pads are quieter than real-head pads. This can be significant if you don't want to share your late-night licks with the adjoining apartments, and in the studio, where recording engineers have been driven batty by pad sounds bleeding into microphones while recording simultaneous acoustic-electronic tracks.) Within their construction category, the feel of the Sherpa snare, tom, cymbal, and hi-hat pads is excellent.

Since it is harder than most kick drum pads introduced during the last couple of years, the *SP63BP* doesn't provide the sensation of playing deep into a loosely tuned bass drum head. Although the *SP63DTPP* snare pad possesses an additional trigger, its "rim" is not higher than the rest of the pad. A raised rim isn't critical, but with so much attention paid elsewhere to recreating acoustic drum ergonomics, this seems like a pretty glaring omission.

The sloping surface of the cymbal and hi-hat pads not only suggests a cymbal visually, it contributes to an authentic feel as well, particularly for playing crashes with the shoulder of the stick. While they won't "flap" on a stand as much as a crashed acoustic cymbal, the rubber sleeve allows a bit of movement that adds to the realistic feel.

My only major beef with the Sherpa pads is the placement of

the bell trigger on the dual trigger cymbal pad. No matter how the pad is rotated, a cymbal stand post and/or wing nut will be between the "cymbal" and the "bell." Even the most compromising electrophile doesn't want to concentrate on missing the stand yet hitting the bell trigger, which is only 4" x 2-3/8". Raising the bell trigger two or three inches, or, better still, placing it beneath or to the side of the stand post hole rather than above it, would eliminate this problem.

Quality/Durability

Without a lot of road testing, predictions of durability must rely heavily on perception and reputation. Sometimes, as in the case of the *SP63s*, these variables seem to be at odds. Precise fabrication and smooth, even edges on the *SP63's* rubber and plastic suggest attention to quality craftsmanship. But their thin, light plastic bodies bend easily under pressure. And because a large hollow section lacks foam rubber or other insulating material, tapping the plastic with a fingernail produces a sound that suggests anything but toughness. On the other hand, ABS plastic's reputation for strength and flexibility make it a favorite material in the automotive industry. The point of all this waffling is that the Sherpa pads are probably a lot more durable than they appear.

This impression is supported by three dealers in New York and Toronto whose assessment of the pads ranged from a solid commendation to near-worship. They spoke of the *SP63's* popularity with their customers, and, relevant to the subject of dura-

bility, reported that after more than a year and a half on the market, none of these dealers reported a single pad being returned for repair—an impressive record indeed.

Aesthetics

Up close, exposed screw heads and rather clunky stand mounts contribute to the Sherpa pads' utilitarian appearance—a look that says "assembled," as opposed to "integrated." More attractive from a distance, their shape and only color—white, with black or gray playing surfaces—will likely neither excite nor offend anyone. The shape of the cymbals and hi-hat pads is interesting and distinctive, but overall, the series' form is clearly dictated by function.

Conclusions

Despite their unusually large playing surface, the *SP63s* are light and portable. Their single piezo triggers provide good sensitivity and excellent dynamic tracking. In general, their feel is lively but comfortable. For my taste, the kick is pretty hard. The unique shape of the cymbal and hi-hat pads offers a subtle but welcome representation of their acoustic counterparts, although the dual-send model's bell trigger should be relocated for normal playing convenience. The eight-piece pad set lists for \$1,376; the rack, as tested, goes for \$695. More information is available from Sherpa Enterprises, P.O. Box 556, Station U, Toronto, Ontario M8Z 5Y9, Canada, (416) 251-7509.



The ingenious lug.

#2 in a Series: GMS Tuning Lugs

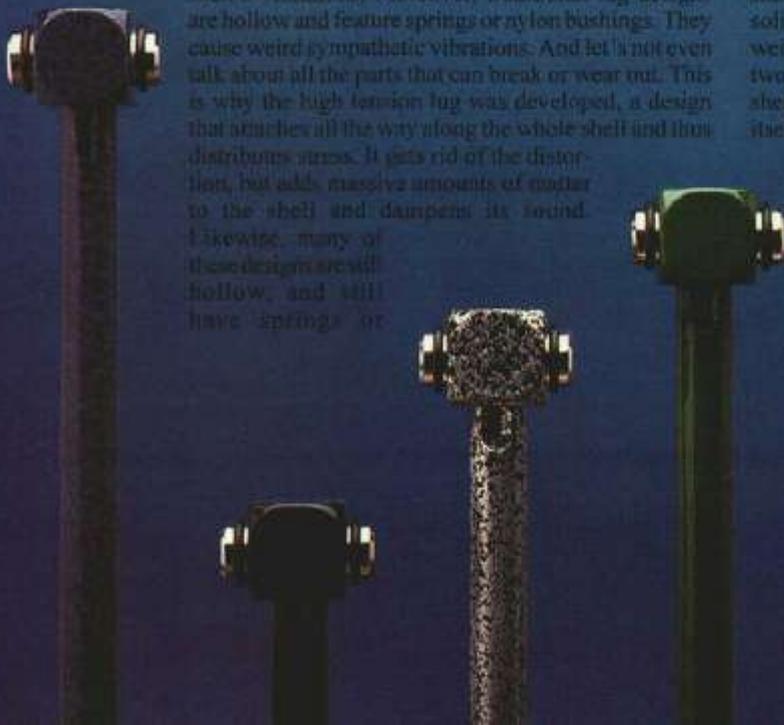
Everything we do is designed to achieve the ultimate drum sound. Take lugs for example: traditional lugs attach at the separate ends of the drum shell. The pull from the drum head causes outward stress at the mounting point. This distorts the shell's vibrations. Moreover, traditional lug designs are hollow and feature springs or nylon bushings. They cause weird sympathetic vibrations. And let's not even talk about all the parts that can break or wear out. This is why the high tension lug was developed, a design that attaches all the way along the whole shell and thus distributes stress. It gets rid of the distortion, but adds massive amounts of matter to the shell and dampens its sound.

Likewise, many of these designs are still hollow, and still have springs or

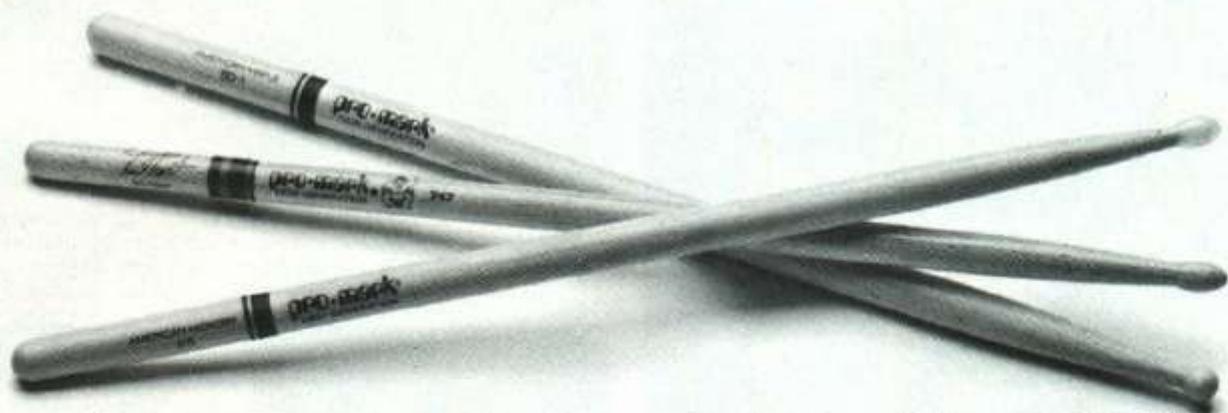
nylon bushings. With one broad stroke, the GMS lug design eliminates all these problems. It's made of three solid parts. Nothing to break or wear out. The rod connecting the two head blocks pulls all the stress away from the drum shell. No sound distortion. The lug is hand machined from solid brass with no hollow spots, springs or bushings. No weird sympathetic vibrations. It's fixed to the drum in only two small places, minimizing the dampening of the drum shell. Its unique swivel nut is designed to let the head seat itself without putting stress on the lug. Every drum depth

has a unique size lug, not one for all, or one for several. The whole thing just works. The GMS lug is an ingenious design piece, combining simplicity and function. Sure, there are other lugs that look like ours, but the GMS lug is still unique. And many others make it sound like they just re-invented the wheel. No so. We've been doing our lug design for years. End of discussion. The lugs come standard in chrome finish, but you can have them powder coated in any finish you can think of. What all this means to you is that you will have a trouble free, easy tuning system that maximizes the free vibration of the drum, in a not shell, the ultimate sound. Write GMS, 240 Paine

America, 400 Atlas St., Doris, GA 30521 for free literature, or call 1-800-725-4770. International inquiries, please call 1-415-71-5881.



TO THE COMPETITION, THESE ARE NOT DRUMSTICKS. THEY'RE MEASURING STICKS.



When you're trying to create a great drumstick, it's only natural to use Pro-Mark as a guideline. After all, Pro-Mark makes the highest quality, best selling drumsticks in the world.

Our sticks have become so popular and trusted by drummers, that many manufacturers have tried to copy

Pro-Mark's ideas and designs. And while all this is very flattering, they still have yet to manufacture a stick worthy of the Pro-Mark name.

And they never will. Because even though we taught them everything they know about quality drumsticks. We didn't teach them everything we know.

pro-mark[®]
The World's Class Drumsticks

10707 Craighead Drive, Houston, Texas 77025 • 713/666-2525

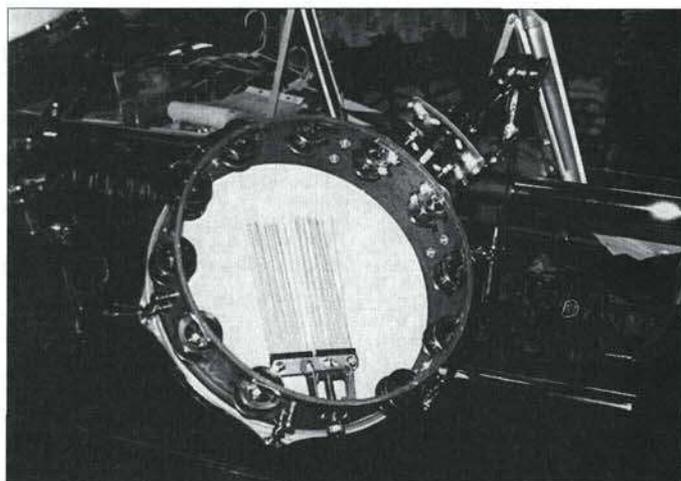
HIGHLIGHTS OF THE '93 NAMM WINTER MARKET

Photos by Rick Van Horn and Adam Budofsky

The 1993 NAMM Winter Market inaugurated the new year on an upbeat note. The slowly improving state of the economy—along with a certain amount of politically related optimism—combined to create an intensity not seen over the previous few years.

One interesting trend reported by many manufacturers was exceptional foreign-market sales. Dealers from around the world attended the show—with checkbooks in hand. When combined with respectable activity on the domestic market, the outlook for '93 appears to be more positive than it has been over the past several years.

This year's NAMM show was the largest ever held, and it offered a significant variety of percussion equipment. Space limitations prevent us from presenting every new or improved product, so here's a sampling of particularly interesting items for you to check out. (Contact information is provided for companies that are new or whose products might be difficult to find in retail stores.)



Joe Montineri has added this unique snare drum/tambourine instrument—called the *Tamboring*—to his line. Also new were *Professional Series Thin-Line* snares and *DLuxx Drums*, which feature Hayman-style lugs. Joe Montineri Custom Snare Drums, P.O. Box 3186, Vernon, CT 06066, (203) 645-6201.



Sabian V.P. Dan Barker "had a hit on his hands" with his hand-operated mini-hi-hat. In addition to this novel percussion item, Sabian expanded its *El Sabor* series to include hi-hats and rides, and added new models in a variety of other series.



Sonor's Adam *Nussbaum* series offers their *Hilite* drums in new sizes and mounting configurations.



Tom Rogers, of Rtom, displays the magnetic sensor system that is the heart of his *Epad* electronic trigger system. Rtom Corp., 30 W. Hamilton Ave., Englewood, NJ 07631, (201) 816-9811.



Joe Porcaro was promoting his new *Diamond Tip* drumsticks, which feature specially designed nylon tips. JoPro Music, Inc. P.O. Box 4416, North Hollywood, CA 91617, (818)995-6208.



Kenny Aronoff and Joe Franco visited the Zildjian booth, where the company was displaying its new *Oriental* series, along with new additions to the A Custom and K Custom lines.



Abe Laboriel, Jr. demonstrated his technique on GMS drums and Paiste cymbals at the Paiste booth. Paiste introduced two new lines at the low end of their price scale: *Paiste 302* brass cymbals and *Bronze 502* bronze cymbals.



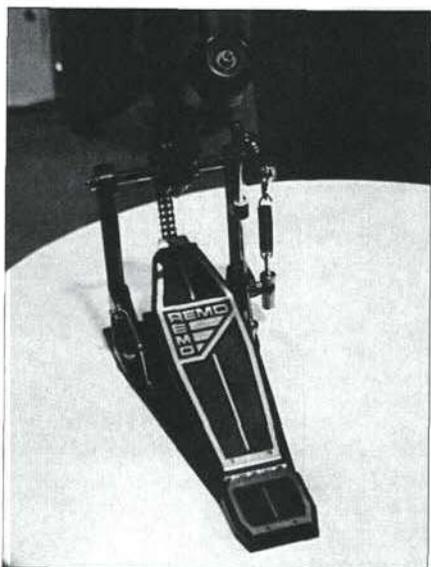
Firchie's *Time Machine II* snares are offered without the company's rotational tensioning system, but still feature Firchie's unique shell and tuning system. Firchie Drums, 135 Plymouth St., third floor, Brooklyn, NY 11202, (718) 858-0900.



Drum Workshop introduced an unusual new snare drum series called *Edge*, which features combination brass and maple shells.



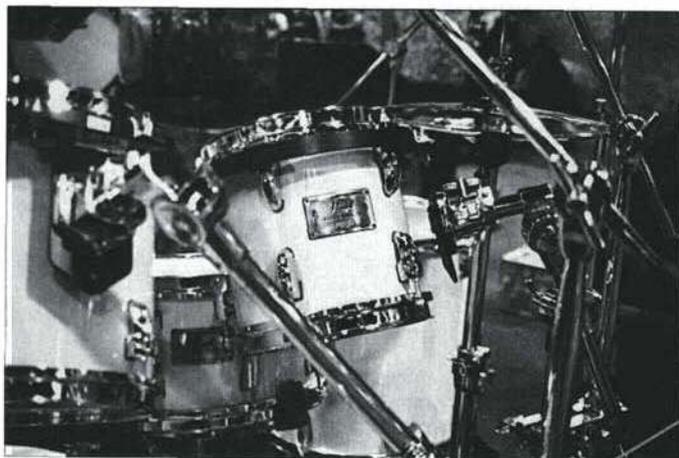
Slingerland's *King Beat* brass-shell snare drums are available in 7x12 and 7x14 sizes, with chrome (shown) or copper finishes.



Remo's new 512 *Powerstroke* bass drum pedal includes a beater with three different angled surfaces to ensure full head contact.



Cannon Percussion has added a new *Attack Series* single-ply drum head to their *Deadhead* line.



Pearl's new *Masters Custom* series includes an optional *Floating Suspension System* mounting device. The *Export Pro* series also was given a new optional *Integrated Mounting System*. Pearl also introduced a complete new line of Afro Latin and hand percussion instruments.



Darwin Drums president Ken Austin proudly displayed Darwin drums and rack system. This was the new company's inaugural appearance at a NAMM show. Darwin Drums, P.O. Box 4196, Murfreesboro, TN 37133-4196, (615) 890-1007.



Meinl has entered the Latin and hand percussion market in a big way, with both wood and fiberglass instruments.



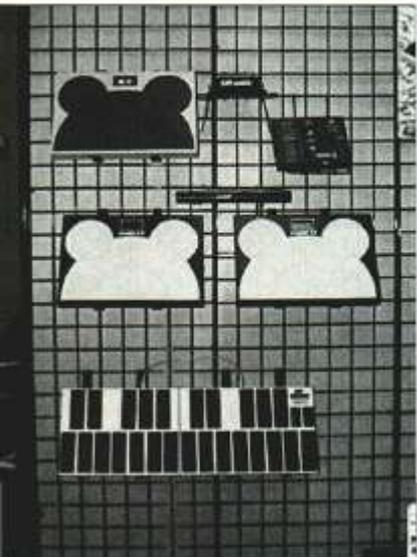
CD *Maples* from Noble & Cooley incorporate special ply configurations and lug designs, custom hoop selection, and a number of other special features.



Roy Burns was on hand to discuss Aquarian's new *Power Sleeve* wood drumsticks.



Simmons' new bass drum trigger unit offers an interesting combination of electronic percussion and bobsled design. The unit can be activated by the bass drum pedal or by a stick strike on the upper pad surface.



KAT introduced a variety of new triggering products, including the DK10 (top left) for electronics beginners. The *miniKICK* bass drum trigger (top center) and *poleKAT* two-surface bar trigger were also shown.



The *Cymbal Crown* incorporates a plastic retaining shaft and a hard rubber support to make cymbal placement more convenient. Cymbal Crown, Inc., 13423 Blanco, Suite 190, San Antonio, TX 78216, (210)342-7394.



Endorser Doug Huffman demonstrated Sapphire Percussions' equipment, including their new *Kick Drum* pad. Contact them at 272 Main St., #5B, Acton, MA 01720, (508) 263-8677.



Mapex introduced a completely new series of drums that combine American-made shells with Taiwanese hardware, and that are assembled and finished in the U.S. The new line is called *U.S. Maples*.





The Purdie Connection

by Chuck Silverman

MUSIC KEY:

Open	○
HH	⊗
SD	⊘
B.D.	⊙
Foot	⊗

Recently I had the great pleasure of performing in Seattle for a PAS Day of Percussion. One of the other featured clinicians was "The Hit Maker," Bernard Purdie. Bernard greatly influenced my approach to the drumset early on. I found out about

"Pretty" Purdie from a pair of live albums recorded on the same night: *King Curtis Live At The Fillmore West* and *Aretha Franklin Live At The Fillmore West*. The King Curtis album is actually the opening show for Aretha's set (and subsequent album), and both albums feature the same band. Purdie smokes throughout, but it's one song off the King Curtis set in particular that caught my ear. On "Memphis Soul Stew," the drum track is a churning, non-stop funk display. Bernard takes an explosive solo prefaced by King Curtis's timeless introduction, "...and now we need a round of fatback drums!"

"Memphis Soul Stew" finds Bernard laying down a great groove with a few variations. This groove really affected me, so I decided to apply it in the Latin idiom. Let's take a look at the specific grooves Bernard played.

First the hi-hat. This is classic Purdie. The foot closes on all quarter notes, and the open sound occurs where notated.

Bernard added the snare and bass drum to the hi-hat pattern. This groove has no backbeat—just the cooking pocket for which Purdie's known. This is not an easy groove to master. Take your time, and aim for a smooth, relaxed pocket.

Now let's add the backbeat.

Finally, let's tie the following examples together with a Latin concept. In some of the first Latin bands I played in, I used the exact grooves presented so far—and they worked! They seemed to be "in clave," even though I had no idea what that concept entailed at the time. Little by little, though, I heard other rhythms within the Afro-Cuban mix, and I started to apply them.

The first rhythm was that of the bass player. By the placement of the typical Latin bass pattern, it seemed to me that beats 1 and 3 were being emphasized. I found I could do this by placing the Purdie bass drum parts on 2 and 4. (Notice the hands and left foot remain as in the second example.)

Eventually I developed a more involved groove that utilized the concepts, but that was more "individualized." This pattern also works quite well.

Studying the playing of drummers like Bernard Purdie can really make clear how styles and rhythms like funk and Latin can complement each other—and allow *you* to creatively express *yourself*.

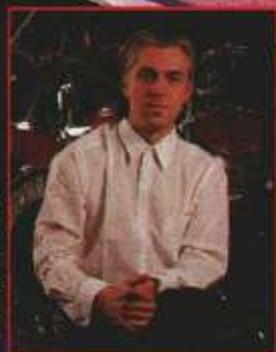


THE ONLY REAL ALTERNATIVE

...doesn't really exist.
As far as music goes anyway.

"Given reasonable tuning, when you hit them they sound good. When you hit them hard they still sound good, and they hold up. Which is to say that those metal things all over the drums do their job really well."

Bill Rieflin (Ministry)



"The hardware is really strong so I don't worry about them falling apart. They're easy to tune; they project and cut better...and in Helmet, to be heard is one of the most important things. The look is one of the coolest things about them...they go well with white wine."

John Stanier (Helmet)

Ask a dozen musicians what "alternative" means and you'll get a dozen different answers. It's a musical term that's come to encompass anything from garage-honed grunge to studio-bred techno and beyond.

One of the few common threads running through much of today's progressive music is the use of unrelenting, driving rhythms and odd meters pitted against common time. Another common denominator is how many of today's cutting-edge drummers rely on **Tama Drums and Hardware**, both on the road and in the studio. That's because Tama has long been known as the standard for superior sound and road-proven durability.

Tama...the only real alternative in drums.

TAMA

For more information on Tama Drums and Hardware, send \$3.00 (\$4.00 in Canada) to: Tama, Dept. MD28, P.O. Box 886, Bensalem PA 19020 • P.O. Box 2009, Idaho Falls ID 83401 • In Canada: 2165-46th Ave., Lachine, Quebec H8T-2P1

"AQUARIAN DRUMHEADS Are Happening!"



Tommy 'Mugs' Cain

Michael Bolton

That's why these top pros have changed to

AQUARIAN DRUMHEADS

Audie Desbrow	Great White
Vinny Appice	Black Sabbath
Rob Affuso	Skid Row
Carmine Appice	Blue Murder
Jack De Johnette	SpecialEdition
Joe Franco	Vinnie Moore
Pat Ashby	Quiet Riot
Ted Parsons	Prong
Charlie Adams	Yanni
Steve Ebe	Human Radio
Brannen Temple	Sheena Easton
Jimmy Chalfant	KIX
Mick Brown	Lynch Mob
Ricky Parent	War And Peace
Rick Diaz	Young Turk
Sean Burke	Atlanta Rhythm Section
Tommy Rich	Noisy Mamma
David Eagle	Guy Mann-Dude
Paul Maselli	Dread Zeppelin
Pete Sandoval	Morbid Angel
Mike Palmer	Garth Brooks
Darek Thomas	Bangalore Choir
Cactus Moser	HWY 101
Mark Geary	Dangerous Toys
Kelly Smith	Flotsam And Jetsam
Tom Coombes	Doro
"Mugs" Cain	Michael Bolton
Mikki Kiner	Asphalt Ballet
Chris Nail	Exhorder
Steve "Doc" Wacholz	Savatage
Kato Peragine	Teazer
Stephen Shelton	Confessor

AQUARIAN ACCESSORIES

1140 N. TUSTIN AVENUE
ANAHEIM, CA 92807
1-800-473-0231

READERS' PLATFORM

continued from page 6

A THANK-YOU NOTE

I have been fortunate enough to meet many of my favorite drummers over the past fifteen years or so. Virtually without exception, I've found these musicians to be genuine class acts as human beings. They have treated me with generous amounts of kindness, respect, and gratitude for the appreciation I showed for their musical work. I would like to publicly thank some of the drummers I have met recently who have been such gentlemen:

Mr. Hal Blaine, who went above and beyond my expectations with his kindness, congeniality, and generosity.

Mr. Tris Imboden, who was exceedingly kind, friendly, and polite while spending generous amounts of his time talking with me.

Mr. Dave Weckl, who, though faced with a roomful of fans eager to get a "piece" of him, still managed to retain his smile, patience, affability, and class.

Mr. Terry Bozzio, who, though busy, took a moment out to smile, say "Hello," shake hands, and answer a few questions.

Messrs. John Robinson and Gregg Bissonette, who have both been most kind-hearted to this fan.

And last, but certainly not least, Mr. Butch Miles, who has always been there to happily answer my drumming questions (unless he happened to be on the road earning a living).

It leaves one with a wonderfully large "warm fuzzy" to approach someone whose work you admire so highly, and have them respond in such an overwhelmingly positive and appreciative manner. Thank you very much, gentlemen; your courtesy and thoughtfulness will always be remembered.

Andy Schermerhorn
Glendale CA

HELP SOLVE A MYSTERY

Some months ago I wrote to *MD* seeking help in acquiring a photo of Cliff Leeman. Thanks to your running my request in *Readers' Platform*, I became acquainted with about eight of the nicest guys I've ever known—one of whom sent me his personal copy of the sought-after photo. I can never thank you folks at *MD* enough for the favor you did me.

Now...I have another favor to ask. Quite a few months ago, the American Movie Classics (AMC) cable channel repeatedly ran a string of clips or shots of various big bands as an ad for their programs to come. One long clip had Louis Prima and his band doing "That Old Black Magic" followed by "Sing Sing Sing." The drummer involved is somewhat difficult to identify. Two local swing band experts are willing to swear under oath that it is Buddy Rich. A local BR fanatic and I do not agree. The shot is an obvious "dub." The drumming might be Rich, but who is the man trying to dub in the video part? I have been following Buddy and his career since the middle '30s. I guess my real question is: Who is the fellow in the Prima shots, and if it *is* Buddy, why does he not look *or play* like Buddy?

I wrote to the AMC magazine people, who could not help me. I will deeply appreciate any help that any drummer can give us here in Fredericksburg in order to settle this disagreement.

H.L. Cover
1607 Franklin St.
Fredericksburg VA 22401-4505

POUND

WITHOUT SOUND

SOUND OFF®

DRUM SET SILENCERS

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

GREAT FEEL...GREAT PRICE

HQ PERCUSSION PRODUCTS
P.O. Box 430065 • St. Louis, MO 63143 • 314-647-9009
Send S1 for HQ Catalog.



dream on...

...it's great to skim the pages of *Modern Drummer*, look at all the ads and dream about the kit you're going to buy someday...what kind of configuration, what kind of finish, what kind of hardware, and so on. Then you add up the prices and find you've arrived at the cost of a new compact car. Some dream.

But don't stop dreaming. **Tama's new RM drum series** has just made your dreams reality.

Tama's RM series is the perfect marriage of professional sound and quality, modern technology and the natural beauty of classic drum sets costing three times as much. RM drums offer modern heavy-duty double-braced stands, Omnisphere tom-holders (some traditions are better left in the past), the HP60 chain-drive pedal, traditional single lugs and natural-looking gravure finishes. And RM drums are available in standard sizes for those who prefer a smaller jazz kit (or the ease of tuning a 20" bass drum) as well as Xtra-deep sizes.

Keep the dream alive...Tama RM series.

TAMA

For more information on Tama Drums and Hardware, send \$3.00 (\$4.00 in Canada) to: Tama, Dept. MD28, P.O. Box 886, Bensalem PA 19020 • P.O. Box 2009, Idaho Falls ID 83401 • In Canada: 2165-46th Ave., Lachine, Quebec H8T-2P1

Rebuilding A Drumkit

■ by Bill Detamore

I recently received an old Ludwig drum-set from Matt Sorum (of Guns N' Roses). He asked me to rebuild the kit to make it studio ready. The set consisted of 9x13, 14x14, and 16x16 toms, a 14x20 bass drum, and an eight-lug 5x14 snare drum—all in red sparkle. Also included was a six-lug 5x14 mahogany-finish snare, and an eight-lug 5x14 aluminum-shell snare. All of the drums were mid-'60s vintage, except for the aluminum snare, which probably came from the '70s.

I usually start a job like this by taking the kit apart, right down to the bare shells—making notes of parts that will be needed. This particular kit came from out of state, and looked like it had not been played in many years. All of the heads would be changed, naturally. But I wanted to examine all the other parts carefully, to see which could be saved.

I noticed that the rims had some heavy rust spots. Rust can cause a rim to lose tone, so to get an even tone on the kit I planned to replace all the metal rims. The mahogany snare drum came with brass hoops, which I decided to retain, because they give a snare drum a nice, warm tone.

I removed all the tom mounts and all of the lug casings on the drums. The lug casings looked pretty good; there was some rust, but I figured they would clean up nicely. A close inspection of the tension rods showed quite a bit of rust—and many rods were mismatched, anyway. So I decided to replace all the tension rods and washers to maximize ease of tuning.

The shells and their coverings were in great shape, except for being dirty. I used a clean rag and some *Windex* to remove most of the dust and grime. I then used a

plastic polish made by McGuire's to give the shells a nice shine.

The next step was to plug all extra holes in the shells. All of the drums were to be fitted with RIMS mounts, leaving some holes where the tom mounts had been. These were filled with pieces of hardwood dowel. Since cosmetics are always an issue, I painted the dowel red to match the finish. The dowels were glued from both sides to ensure that they would not pop out due to vibration.

I cut all the bearing edges at a 60° angle

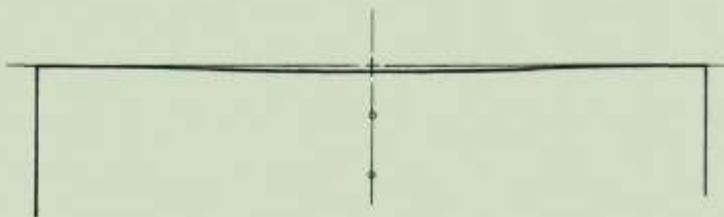
to the inside and a radius round overcut on the outside. Most drums from the '60s need some help in this area. Because counterhoops tend to be inconsistent, I always do a bit of hand filing to get them even.

As I mentioned before, the lug casings had a bit of rust. After they were removed from the drums, I buffed them on a buffing machine, which left the chrome looking great. I soaked all of the lug receivers in a grease remover to completely clean the threads. Later, when I reassembled

SNARE BEDS

A snare bed is a cut or indentation in the bottom edge of a snare drum. If you turn your snare drum upside down and look at the edge, you'll see the snare bed directly under the snare wires. The bed creates an arc on the snare-side drumhead, which allows the wires to be pulled onto the head. A properly cut snare bed (and a good bearing edge) will allow the bottom head to be tricked into thinking it's still flat. This simply means you will be able to tune the drum easily and exactly. A properly tweaked snare drum will also allow you a greater tuning range. A snare drum that has problems with the edges or snare beds is usually a nightmare; you have to tune around those problems instead of tuning the drum.

Another problem on many snare drums is snare wires that extend past the bearing edge on the throwoff and butt-plate sides. The straps that attach these wires to the throwoff and butt plate run through a set of hangers or rollers. These must be set up exactly right, or you can end up with serious buzzing problems. Drums that have these rollers usually have height-adjusting screws. If these screws slip out of adjustment—which can happen during a gig or anytime else—you *will* have buzzing problems. Since the chance of getting a snare drum from the factory already set up properly is slim, I usually put on shorter snare wires: the same amount of strands, but of a length that fits inside the bottom snare hoop and bypasses the hangers or rollers. You can also take the rollers or hangers off completely and plug the holes in the shell that are left behind.



This diagram shows how the snare bed is cut in an arc slightly below the horizontal plane of the drumshell.



This view shows how the snare beds (at left and right) cause the snare-side head to bow a bit below the horizontal plane of the shell (or above it, in this inverted view). Note how this bow in the bottom head allows the snare wires to be pulled flush against the head.

FEEL THE HEAT...

T.O.C.A



INTRODUCING THE HOTTEST SOUND IN HAND PERCUSSION.

TOCA Hand Percussion...from the Spanish "to play." Professional quality. Musician tested. Loaded with features and an excellent value. So whether you're a part-time player or a touring pro, you now have a choice. Pick up Toca, the new alternative.



T.O.C.A
PERCUSSION
KAMAN

Kaman Music Corporation P.O. Box 507, Bloomfield, CT 06002

the lug casings, I wrapped the internal springs in a heavy piece of felt to eliminate any ring.

When it came time to reassemble the kit, I replaced all the lug screws with alien-head screws. (They look cool, and they don't strip out the way slotted-head or phillips-head screws sometimes can.) I used regular flat washers and split lock washers, keeping the amount of metal touching the shell to a minimum. I also checked all the logo badges for any rattles, and tightened up a couple by using a ball-peen hammer on both sides of the grommet. I also decided to replace the original spurs (which simply would not hold up to Matt's playing) with externally mounted Pearl-type spurs.

I cut the same bearing edge on the snare drums as on the other drums, but I also needed to re-cut the snare beds. (I couldn't do much to the metal-shell drum in this area, of course, except for a bit of soundproofing. I did plan to experiment with a die-cast hoop on the batter side to see how that might affect the sound.)

Old Ludwig drums have a "pregnant" spot at the seam. Before I install a drum-head, I spin the head on the shell to find the spot where the head moves freely. This eliminates any binding of the head. After installing the heads on Matt's kit, I adjusted the RIMS mounts to fit the drums just right. At that point, my work was done—and the kit should sound great on any kind of session. The combination of mahogany and poplar or bass wood used in those Ludwig drums will give them a great, warm tone.

Please keep this in mind: Don't try customizing or rebuilding drums at home without some professional guidance—at least the first time. It's very easy to ruin a drum. If you have any specific questions, feel free to contact me *via MD*.

Bill Detamore is president of Pork Pie Percussion, a custom-drum operation based in the Los Angeles area. In addition to making his own line, Bill is well-known among the L.A. drumming community for his work repairing and restoring all types of drums.



The Bodhran

■ by Joseph McKee

Drums have come a mighty long way since ancient man first banged out a beat on some hollow log to call his friends to the Saturday night dance. That same ancient fellow would have a tough time relating to modern drums—as, I suspect, would most contemporary drummers when confronted with many early percussion instruments.

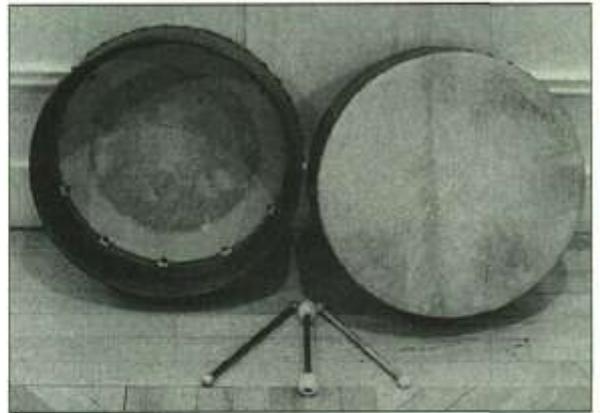
It's unfortunate that so few drummers have a true sense of the history of the instrument they've chosen to play. For many, the only history they know probably comes from watching stereotyped African natives in the old Tarzan flicks (and other such Hollywood drivel) pounding on generic pop drums.

Fortunately, there *are* some living remnants to remind us of the history of drums and teach us why they were invented in the first place. My involvement with the music of my Scots-Irish heritage introduced me to one such instrument years ago: the "bodhran" (pronounced bow-rawn). The bodhran resembles an oversized tambourine, but without jingles. Although it has an ancient and rudimentary design, it can be a surprisingly complex and modern-sounding instrument.

The English translation of "bodhran" is "deaf." (The phrase "bodhran and ballamhan" is Gaelic for "deaf and dumb.") Though there is no way to be completely sure exactly how the word "bodhran" came to be used to represent this particular drum, there is an ancient Egyptian drum called the "deaf" that bears a striking resemblance to the bodhran; this might be the connection.

The bodhran's origins lie somewhere in Ireland's dark and distant past. The Gaelic peasant folk, like all other ethnic peoples, had a basic need to beat the skins. Being an extremely poor people, they had to create their own instruments out of what they had around the house. Rib bones from last week's pig were adapted. Then some genius noticed that a soft drum sound could be produced from the family husk sifter (a round, wood-sided pan used to shake the husks off grains). But the mesh head wasn't loud enough, so it was replaced with a solid goatskin. This kind of serendipity is probably responsible for the creation of many early musical instruments.

The bodhran is struck with one hand (usually the right). At first, this was done with the bare hand, with the index finger acting as the stick, beating the head in a strumming fashion. The other hand is placed on the backside of the head, with the drum tucked between the arm and chest. Later, a stick called a cipin (pronounced ki-peen and, in Gaelic, meaning kindling) was pulled from the wood pile to add some extra



Bodhrans and various cipins

punch.

Today's bodhran is fundamentally the same as its early version. Its dimensions range from 3" to 6" deep, and 16" to 24" wide. One modern adaptation (on more expensive models) is the addition of tuning pegs, but most models still require the use of moisture to tighten and loosen the head.

The price range for modern bodhrans runs about \$60 to \$365. The least expensive model I've seen is made by Cosmic Percussion, a subsidiary of LP Music Group. Remo makes a 16" pre-tuned model for \$89.50. These bodhrans can be purchased at many local drumshops. Higher-priced, higher-quality bodhrans must usually be ordered specially. Kevin Rice, of the Chicago-based group Baal Tinne, uses and recommends bodhrans made by Buck Musical Instrument Products, of New Britain, Pennsylvania. But, according to Kevin, one should be wary of ordering bodhrans from overseas because the quality can vary greatly, and you may end up paying a high price for a low-quality drum.

The cipin has been modernized from a simple piece of kindling to a more uniform, double-headed, wooden stick. Cipins run between 6" and 10" long; naturally, the longer the stick, the louder the sound produced. But, as I was told by Kevin Rice, the lighter the cipin the better. By using too heavy a cipin, Kevin developed tendinitis, which kept him from playing for several months. Felt-headed cipins are also used for a softer sound. (One of the most innovative variations on the basic cipin I've seen was employed by Jim Sutherland of the Scottish folk group Easy Club. Sutherland attached two drum brushes end-to-end to produce a scintillating jazz-like effect on the bodhran—but this would have to be considered rather avant-garde.)

The cipin is held exactly as you would hold a pencil or pen. The wrist is turned in towards the body to place the cipin in the correct playing position. By turning the wrist and forearm back and forth, the lower head of the cipin—the head that would correspond to the pointed tip of a pen—strikes the head of the bodhran on both a downward (or outward) stroke and a return upward (or inward) stroke. This is the funda-



Basic playing positions for the bodhran and cipin



Muffling the head with the heel of the hand. The entire hand, fingertips, and backs of the knuckles can also be used for different effects.

mental technique all bodhran students learn first. It's similar to the technique used for strumming a guitar.

The lower head of the cipin carries the bulk of the playing load—as much as ninety percent. It strikes all significant beats and rhythms. The upper head is used only for filler notes between the strokes of the lower head. It plays the middle notes of triplets. This is achieved by continuing the momentum of the downward stroke until the upper end of the cipin hits the bodhran. The lower end then returns on the inward stroke. This can be reduced to the three-syllable sequence: down-top-up, which can be replaced with: trip-e-let. But triplets are used mainly as a flourish, and not as a rhythmic mainstay.

The true magic of the bodhran is the drum's ability to speak in many different tonal levels. And the mark of the truly great bodhran player is his or her ability to pull these levels out of the drum.

Gaelic music is closely related to the language and poetry of the people, with all of its accents and inflections, and all the joy, sorrow, and anger those people put into their language. The fiddler and flutist have instruments highly suited to match these qualities. The bodhran player has a much more limited instrument, and must therefore be especially careful not to trod over the emotional content of the music. He or she must nurture that emotional feeling and work to pull it out of the bodhran. Though the bodhran is a simple instrument, it is surprisingly well-suited for its task.

In this respect, the back hand plays a vital role—controlling the timbre and pitch of the bodhran. By applying varying amounts of pressure to different spots on the head, the drummer can achieve a wide range of sound and pitch qualities.

A full, flat hand on the head produces a short, staccato sound. Pressing the heel of the hand into the head allows the head to ring, but in a controlled fashion. A sound midway between these two is achieved by pressing the back of the knuckles on the head. A simultaneous cipin strike and back-hand slap produces an extra loud note, when needed.

To vary the pitch, the hand slides between positions near the center of the head, to the rim, and even completely off the head. The nearer the hand is to the rim, the lower the pitch. By pressing and sliding the heel of the hand across the head in a controlled manner, one can actually produce scales similar in sound to that of the acoustic bass. In Edinburgh, I heard Jim Sutherland employ this technique—breaking into a rendition of "When The Saints Go Marching In"—during a very impressive bodhran solo.

Learning to play the bodhran may present something of a problem—not so much because learning to play it is difficult, but because finding someone to *teach* it may be. There are no manuals to learn from nor schools to attend—although there are workshops held at many Irish folk festivals. So I suggest that those who are interested should find out where Irish or Scottish folk groups may be playing in their area—be it bars, at festivals, or wherever. Talk to the bodhran players to see if they teach, or if they can recommend someone who does.

Gaelic music is divided into two distinct types of tunes: dance tunes and airs. Airs are slow, song-like pieces that don't offer much playing opportunity for the bodhran. It usually sits out completely, or plays a minimal background part. But dance tunes—especially jigs and reels—are where the bodhran player can really show his mettle. The internal rhythms of these tunes play a very important part. By following these rhythms, the drummer can create some highly imaginative and syncopated lines. In this way, instead of just a background beat, the drummer becomes an integral, contrapuntal part of the ensemble.

To illustrate just what the bodhran player might play, I offer two examples—the first from a reel, the second from a jig. I've never actually seen bodhran parts written out (as far as I know, they never are; they're usually taught by rote), so I've made up my own system of notation. Notes above the center line are downstrokes, notes below the line are upstrokes, and those on the line are played on the upper head of the cipin. The diamond-headed notes are loud, cracking accents played

Reel



Jig



on the rim and always on the upstrokes. Both examples start out with a simple pattern, and expand from there.

The bodhran may be a relic of the past, but it is still as vital and dynamic today as when it was first transformed from a utensil to a drum, all those many years ago. Without living pieces of history like the bodhran, we drummers might soon forget our own history and lose an important piece of ourselves.

Discography

Chieftans—All of their recordings, Shanachie, RCA, and Columbia
 Bothy Band—*Out Of The Wind And Into The Sun*, Green Linnet 3013
 DeDanann—*Selected Jigs, Reels, And Songs*, Shanachie 79001
 Arcady—*After The Ball*, Shanachie 79077
 (Check with import or ethnic record shops for availability.)



REGAL TIP®

MORE THAN JUST GREAT STICKS!



530R
"Blasticks"

593C
"Cameron"

595N
"Whiskers"

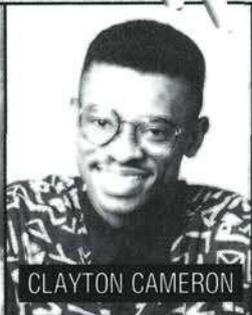
583R
"Classics"

595S
"Splitstix"

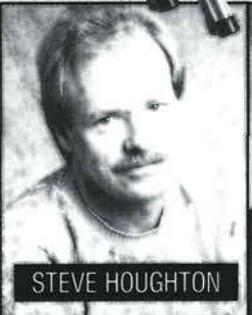
594N
"Thigpen"



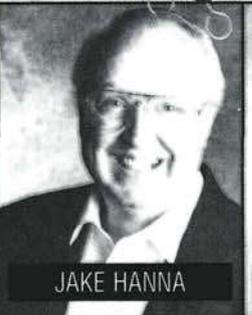
JACK GAVIN



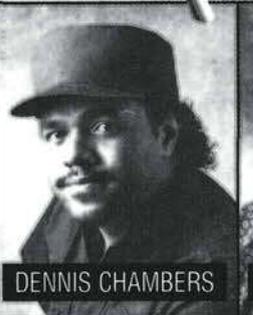
CLAYTON CAMERON



STEVE HOUGHTON



JAKE HANNA



DENNIS CHAMBERS

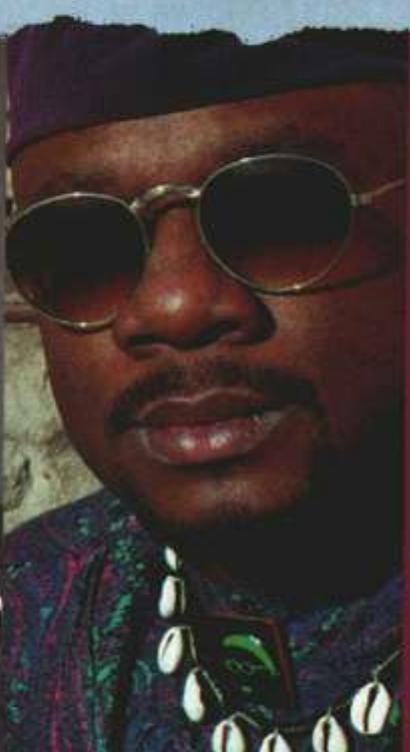


ED THIGPEN

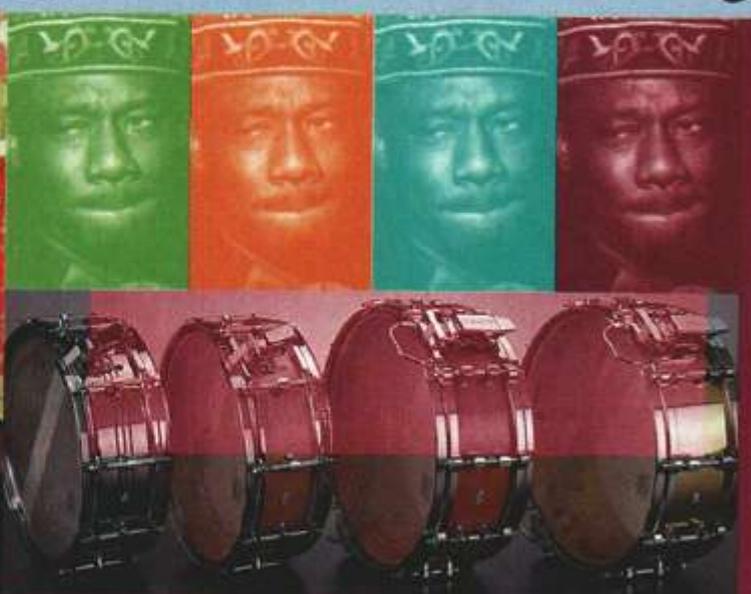
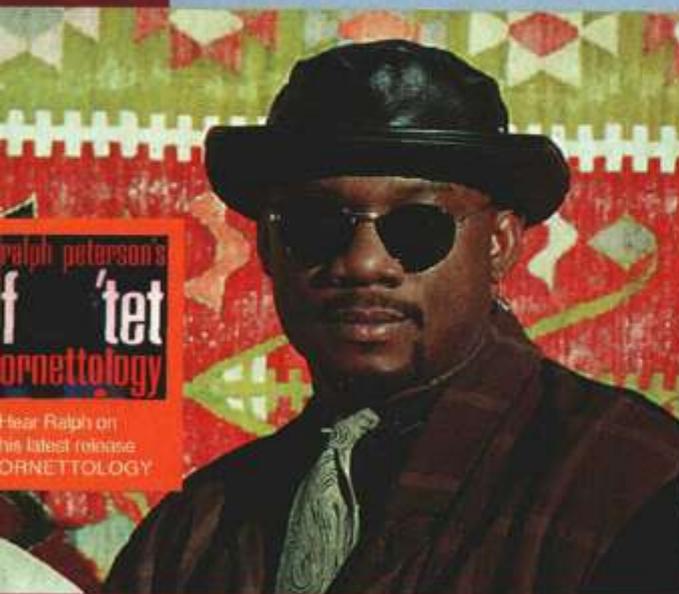
REGAL TIP by calato • 4501 Hyde Park Blvd. • Niagara Falls, NY 14305



ralph peterson & **MAPEX**



the shape of things to come is here already.



Larry Callahan

Drumming Ambassador

■ by Teri Saccone

Larry Callahan journeys into junior high and high schools throughout suburban Long Island, New York like a modern-day apostle, spreading the message of drums. A feisty sixty-nine years young, Larry brings drumming to many students each day, sharing with them some of the secrets of this magical yet attainable instrument. He is as inspired by the exchange as he is inspiring. "Do you know what turns me on?" he quizzes. "When the kids first see me—this old guy with white hair—they say, 'What's this old geezer gonna do for me?' But by the time I leave, I've made an impression. I practice very hard and I try to keep up with what's current. In fact, I still take drum lessons at Drummer's Collective in New York. After playing for the students and speaking to them about drums, it's great to see them realize that the age difference isn't really important."

After more than fifty years behind the kit, Larry Callahan has just about played it all: jazz, swing, orchestral, Dixieland, and rock 'n' roll (the last, he admits, primarily to keep his young students interested). He has supported an impressive list of entertainment heavyweights and has been employed consistently throughout his career. Yet Larry is anything but jaded.

Having taught for many years, Callahan knows drummers. (This is one teacher who can't be fooled; if a student hasn't practiced, he'll be hip to it.) An advocate of five-hours-per-day practice, Larry personifies the phrase "commitment to the instrument." Practicing what he preaches, Larry gets in several hours of playing at the crack of dawn each morning.

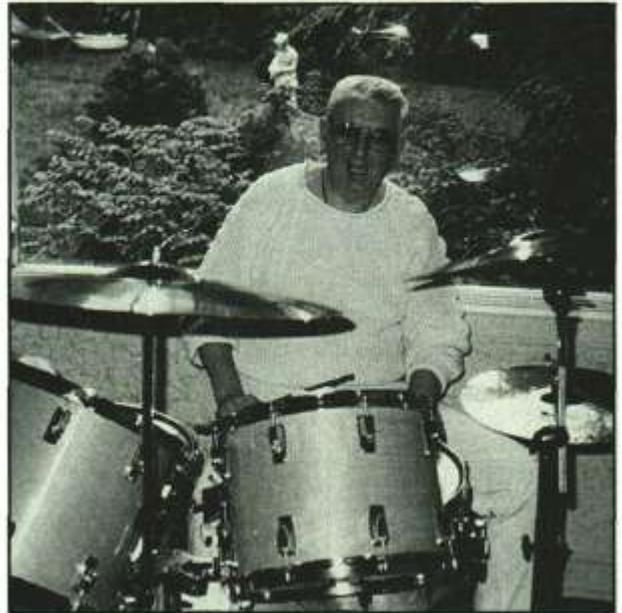
A lifelong student himself, Larry recently took lessons from Rod Morgenstein, who has become a Callahan fan. Says Rod of Larry: "He's a gentle, soft-spoken man who is a pleasure to hang out with. It's very inspiring to know someone who is always striving to reach new heights on his instrument, even after his many musical accomplishments."

TS: Rod Morgenstein said that you bring your fifty-plus years of musical experience to school kids because you want to bring the appreciation of drums to the people.

LC: I don't want to go to the grave without sharing the knowledge that I've gained through the years. I don't charge for visiting schools; I do it for nothing. But to tell you the truth, it does help my teaching.

TS: In what way?

LC: I pass out forms for everyone to fill out—their names, addresses, phone numbers, etc.—and I put them on my mailing list. At the end of class I'll announce that I do teach. That



evening, I'll call the kids who seem interested and ask them if they are serious about lessons.

TS: How did your career begin?

LC: From the age of thirteen through eighteen I was studying quite hard, taking lessons in New York City. I was practicing for six hours every day throughout all that time. Then in 1942, when I was eighteen, I got into a Navy band during World War II. I had originally been assigned to boot camp in Rhode Island, but an epidemic broke out there. So I was sent to Sampson, New York—which was the biggest break of my life. The guys who were sent to Rhode Island were involved in most of the major battles of the war, and a lot of them were killed. But I went to upstate New York, had an audition with the band at the base there, got in, and never had to leave for my entire thirty-seven months.

During those years there was a magazine called *Metronome* in which you would read about the top big band players. Some of those guys got drafted, and here I was sitting next to them, in a band. I couldn't believe it. I got three marvellous years of instruction there that I could never have bought in lessons. I had no experience in a dance band, but the band leader put me in there anyway. The poor guy suffered with me at first, but after a while I started to play pretty well. At the end of the war—when I was discharged and he was going to New Orleans with a little jazz band—he asked me to come along. I spent a year with that band. After that, it became a swing band, and we went overseas for the State Department. I played with a later incarnation of the Glenn Miller band when Ray McKinley led it. We played overseas in France, England, Germany, North Africa, and what was then still called "behind the Iron Curtain." It was the best musical education I could have possibly had.

TS: You turned professional after the war. What direction did your career take then?

LC: I went on the road for about twenty-five years. I became the

personal drummer for people like Carol Channing, Liberace, Robert Goulet, Engelbert Humperdinck, Billy Eckstein, Shirley Bassey, Ethel Merman, Carol Lawrence, Mary Martin, and Ray Bolger. When you get known within a circle of people, you don't even have to audition anymore—you just get called. I was lucky because I got known in the field and things just snowballed. Even though I was on the road a lot, I played at a lot of the well-known places in New York. I had a steady job at the Americana Hotel in New York, and every time I'd come off the road, I would go back there and play. I also played the Copacabana, the Latin Quarter, The Legend Hotel, and Radio City Music Hall—when they had the big concert orchestra. I'd be on 50th street and the bass players would be on 49th. I never heard them at all. [laughs] It was a *big* place.

Even if I wasn't on the road, I was always working. I would play just about anything: If I wasn't doing a club date, I was doing a Dixieland band. If I wasn't doing that, I'd be doing a show. One thing always led to another. But you had to be prepared to play anything if you wanted the phone to start ringing with jobs. The same goes for today: When you're starting out, you have to prepare for whatever comes up so that you're out there playing and getting the rent paid. I always had to consider that, because I had a family to support.

TS: When you teach young students today, can you discern right from the start whether they have the necessary commitment to the drums?

LC: I can tell when they do a lesson whether or not they've practiced. Unfortunately, ninety-nine percent of them don't practice. They want instant everything, and there is no instant anything except coffee. They want to play like all the players they admire within two or three weeks. As far as putting the time in, the kids today are different than they were when I was growing up. Time means something different to them. When I was young, I'd walk along Broadway in New York City and I'd see lots of young people carrying their horn cases...their basses...whatever they played—plus their music sheets—under their arms. Today a kid will study for six months or maybe a year, then switch to something else. I'll tell you, I wouldn't want to be a teenager today.

TS: You're not saying that everything was better back in "the good old days," are you?

LC: It's that the whole family life has changed. When I go into homes now to teach, I hardly ever see the parents. A lot of times the parents leave ten dollars so that the kid can go get supper at

McDonald's because the parents are working around the clock themselves. I do feel sorry for a lot of these kids because they have no family to speak of.

When I was growing up, my mom was marvellous. Lessons in those days were only five dollars, but five dollars was a lot of money. My mom had a rooming house and she cleaned up after people every day. But every week that five dollars, an apple, and 20c for my car fare was on the table for me. I lived on Staten Island then. I had to walk, take a ferry boat, take a subway, and then walk again to get my lessons—but I did it every week. I felt very fortunate that I had this opportunity. I didn't think of it as

work because I enjoyed the drums so much. The other kids in the neighborhood would be out playing stickball and I would be traveling into Manhattan, but I loved it.

TS: You said that ninety-nine percent of your students don't practice. Is there any degree of influence you can have in changing that?

LC: In the beginning, to a degree. But then as time goes on and things get tougher, they don't want to know about working hard. There are no shortcuts to becoming a good player. You just have to sit there and work hard, putting the time in.

TS: That must be frustrating.

LC: It is. Sometimes I feel like a babysitter. I used to come home at night very depressed. I would say to my wife, "Gee, whiz. What am I doing wrong?" I'll show a guy who's a hot-dog player just as much as I would show a serious player. Whether he takes in the information or not is something else. You beat your head against the wall only so long. If I went into New York City and started teaching there I might get people who are a little more interested in playing and who study more and practice more. But I'm dealing with young people of ten, twelve, fifteen—and the junior high kids are at a really off-the-wall age where no one makes sense to them.

TS: Do you see any similarities between today's rock music and the swing music of the '30s and '40s?

LC: Yes, definitely. Back then, swing was what young people mainly wanted to play. Today, the kids I teach are interested in playing rock and heavy metal like the bands on MTV I try to keep up with it because I have to know what they're listening to.

TS: Are there any players today that you admire?

LC: I really like Steve Gadd and Rod Morgenstein.

TS: Didn't you take lessons from Rod?

"A lot of these young guys—who are very good rock players—have respect for me and what I've done over the years, and they're very complimentary. It's really nice to be welcomed like that."



AT LAST!

The Conga Video Everyone's Been Waiting For

Latin Percussion Inc. presents an exciting new video package for beginning and intermediate level percussionists, taking the viewer from the basics of clave rhythms to advanced conga techniques.

Adventures in Rhythm: Close-Up on Congas, Vol. 1

- Demonstrates essential rhythm patterns
- Emphasizes independence
- Includes a companion book for practice lessons
- 60 minutes in length

"This new video provides quality instruction on the conga previously unavailable to the percussion community in this format"--Robert Hohner, Professor of Music, Central Michigan University



LATIN PERCUSSION!



160 Belmont Ave., Dept. 181, Garfield, NJ 07026 • For ordering information, call 800-526-0508

LC: Yes I did. With Rod, it seems at times that I would teach him a couple of things. We're miles apart and he plays *much* better than I do. But I guess people think that age equals knowledge—and I'm a dinosaur, [laughs] It makes me feel good to take lessons from younger players, because I'm still learning. And a lot of these young guys—who are very good rock players—have respect for me and what I've done over the years, and they're very complimentary. It's really nice to be welcomed like that.

TS: Do you share your stories and advice when you teach?

LC: I try to steer my students in the right way and tell them about the pitfalls and the good things in this business. There are highs and lows in everything you do in life—and I had plenty of lows along with the highs. If I had to do it all over again I would study even harder.

But getting back to your question about the students, I think that over all the years of teaching, there are about three or four who went on to be special players. I told them all to go to college and get a degree just to have something to fall back on. Those boys practiced five hours a day. When you get a student who puts in that much time and effort, you *both* see results—and I find that those students bring great things out of me. It's just like playing with a band: The better the other musicians are, the better *you* become. As I said before, I'm always learning something new. It may not be *completely* new, but if you turn something old around and give it a little twist, it becomes new. And I love being around young people, because they keep *me* young!



Powerful and intense, Rob Affuso's drumming has propelled "Skid Row" to the top.

Some of the most enlightening articles in a magazine never make it to the table of contents.

Open to the table of contents in any publication and you can find some insightful stories. You'll also find some missing. Because the advertising isn't there.

Advertising is important. It's informative. It lets you know your options. And helps you to make decisions.

Like which car to buy. Which airline to fly. And what to serve for dinner.

So, next time you open a magazine, read it. From cover to cover. Because what's on the back cover, may be just as important as what's on the front.

ADVERTISING. Without it you wouldn't know.



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



Overall: SM57



Overhead: VP88



Toms: SM98A

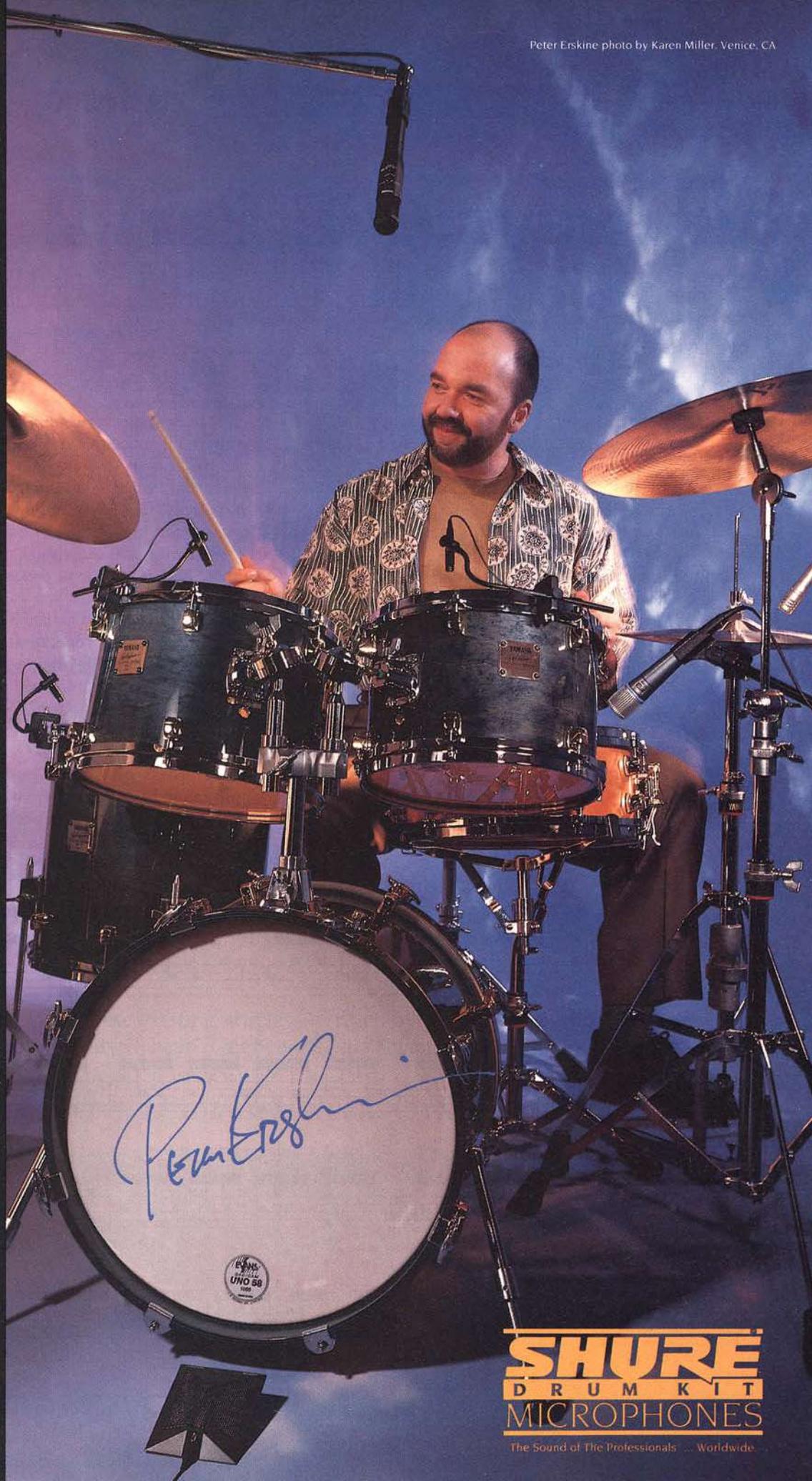


Hi-Hat: SM94



Cymbals: SM81

POWER & SENSITIVITY



SHURE
DRUM KIT
MICROPHONES

The Sound of The Professionals ... Worldwide

THE MAPEX T710 THRONE

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



GINGER BAKER

continued from page 25

I was probably the most unpleasant of all. He'd sing one song a night, and then just sit there with the band on stage. Then he and Brian Jones would do the interval [in-between set] at a cellar club that we used to pack out. Alexis, who is the nicest guy in the world, convinced me, Jack, and Johnny Parker, the piano player, into doing the interval with them. That really pissed me off, because I got no interval, so I couldn't go off and have a fix between the first and second sets. So, being total jazzers, when me and Jack played with Mick, we'd start doing all these time things. It was really funny because Mick didn't know *what* was going on. He's not the brightest guy in the world anyway, where music's concerned. Well, Brian was cool. He'd kick right up to Mick and put him on the beat again. I said to him, 'Brian, for Christ sake get a rhythm section—we want an interval, you know.' The following week they turned up with a rhythm section. Brian came up to me and said, 'Well, what do you think?' I said, 'Well, your



EMERSON, LAKE & PALMER LIVES!



BLACK MOON



NEW!
LIVE AT THE ROYAL
ALBERT HALL

"One Of The Finest Discs Of The Year"
—SPIN



Over 60 minutes of digitally recorded live ELP including a classic version of "Lucky Man," and much more!

© 1993 Victory Music, Inc.

Vic Firth presents

SHÖGUN

將軍

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

Our new SHÖGUN 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, SHÖGUN sticks are paired through Computer Analysis for optimum balance, sound and feel.

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!

Articulation

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

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.

Great Looks

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

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

Send for our new color brochure and newsletter

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

**VIC
FIRTH**®

PORTHOLES

Colorize & customize the most visible area of your drums

- Superior Strength & Protection
- 3 Standard Styles & Colors
- Reusable • Custom Colors

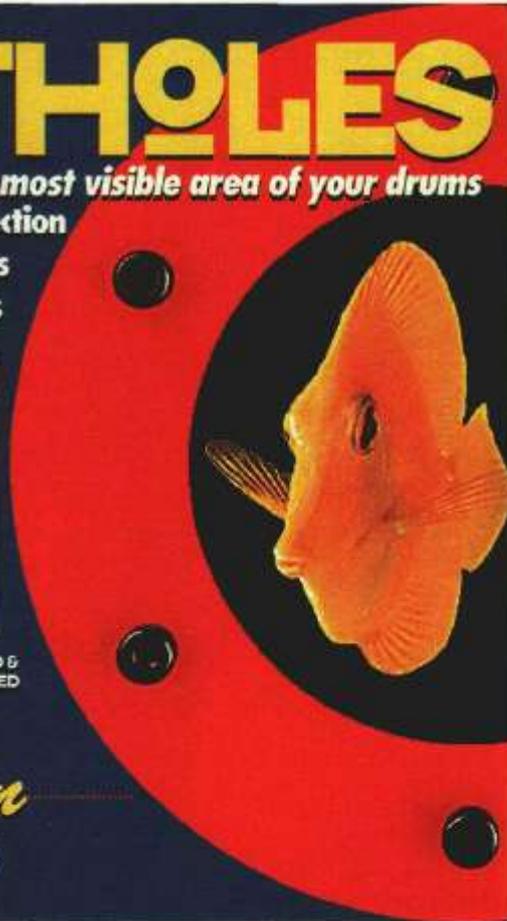


DOUBLE HEX 27 ^{1/2}	HEX ROUND 25 ^{1/2}	ROUND ROUND 23 ^{1/2}	MASTERCARD & VISA ACCEPTED
------------------------------------	-----------------------------------	-------------------------------------	-------------------------------

PrimeDesign
SEE THE "HOLE" DIFFERENCE...

1-800-832-4833

P.O. Box 126 • Groveland, IL 61535



drummer was awful. Why don't you get Charlie?' And they did, actually."

Ginger was now playing with Alexis Korner and harpist/vocalist Cyril Davies, and he started doing some gigs with Graham Bond, an alto player who was also playing some keyboards. "Bond got the gig with Alexis Korner," Ginger recalls, "and he got a Hammond organ matched with a Leslie speaker, which nobody'd ever done. All of a sudden he's playing organ, and he could *really* play it, to everybody's surprise. After a short time Graham got a gig in Manchester—just Graham and me and Jack Bruce. And it was an absolute blow-out. Everybody freaked out—it was like the most wonderful thing that had happened. We were driving home and Graham was saying, 'We've made it, this is it, we've got to leave Korner's band.' But at this time I had started to make good money. Alexis Korner was a good-paying gig. And the very next day, before we even arrived, Graham had left the band *for* us."

Baker immediately did a lot of work with Bond, and when they brought in

YAMAHA



...and drum cases, too.

The Yamaha name means superior quality drums, hardware, accessories—and drum cases, too. Yamaha offers a complete line of Tour-Master™ drum set cases that are made of strong, durable, lightweight, weather-resistant molded plastic, and made with heavy-duty straps and handles for maximum portability and protection.

TOUR-MASTER™

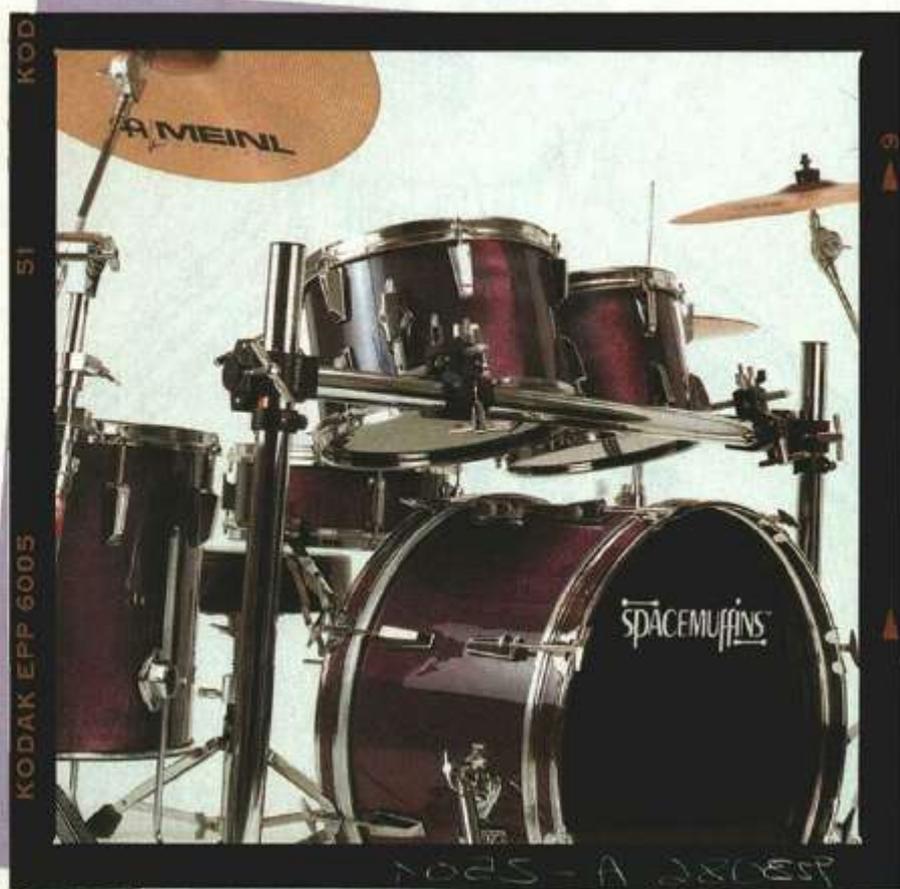
© 1992 Yamaha Corporation of America, Band & Orchestral Division, P.O. Box 899, Grand Rapids, MI 49512-0899

BOOM THEORY CORP. ANNOUNCES

SPACEMUFFINS™

PATENT PENDING

WORLD STAGE SERIES



THE WORLD'S ONLY FULL-SIZED ELECTRO PERCUSSION SYSTEM

FACE IT - EVERYTHING ELSE SUCKS!

ROCK 'EM DEAD



DEAD HEADS™

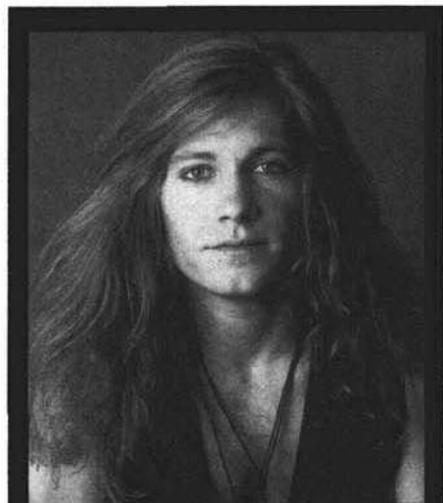


CHAD GRACEY

+ LIVE +



AYNSLEY DUNBAR
WHITESNAKE • JOURNEY
STARSHIP • FRANK ZAPPA
DAVID BOWIE



TOMMY WEDER

BOX
GANG



2773 E. MIDLOTHIAN BLVD.
STRUTHERS, OHIO 44471

New From Gibraltar.

INTRUDER

SERIES

Our Fastest, Strongest,
Most Responsive Bass Pedal Ever!

Before we put our new Gibraltar Intruder pedals on the market, we put them on the road. And in the studio. What you see below are just a few of the overwhelmingly positive comments that we received. You be the judge. Try our INTRUDER single or double pedals at the Gibraltar dealer nearest you.

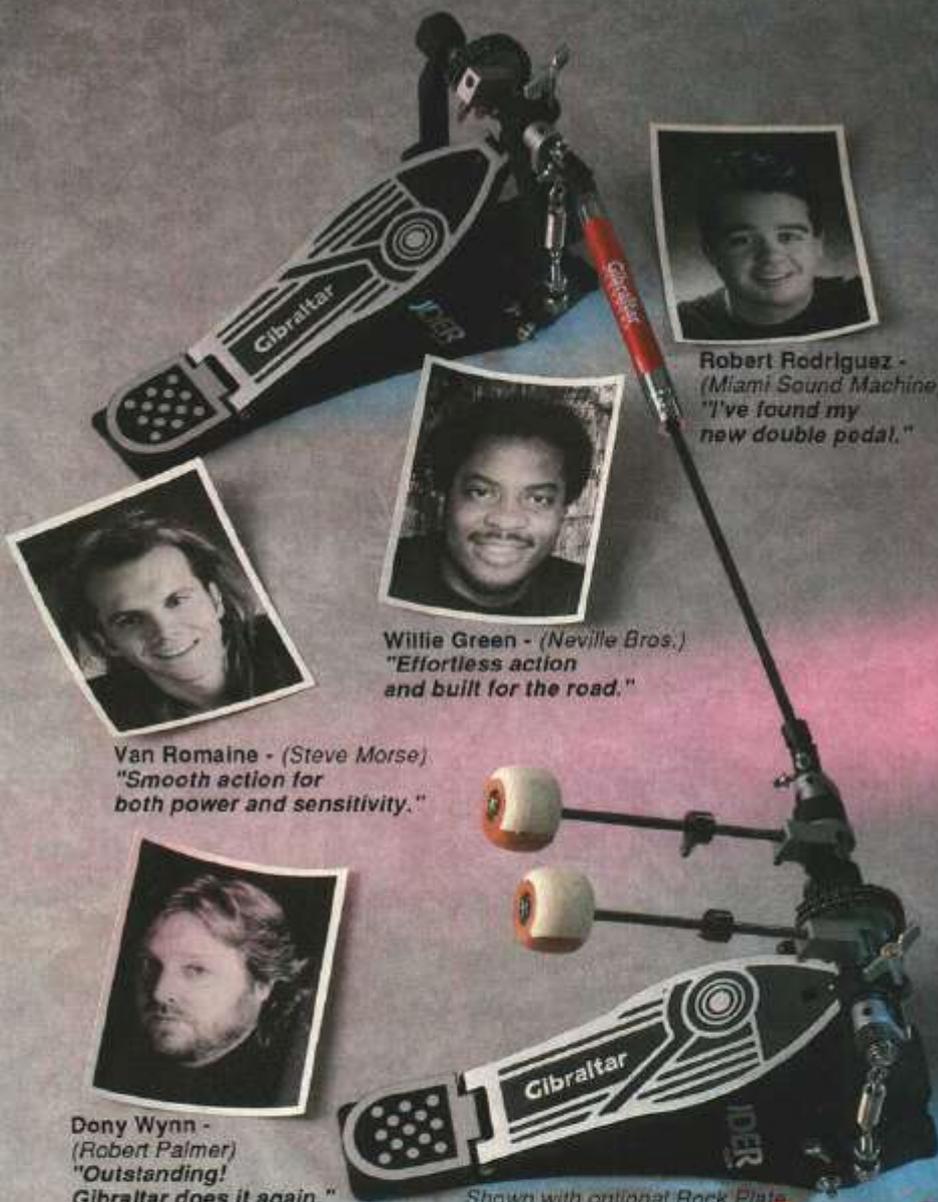
guitarist John McLaughlin, the band became a foreshadowing of the fusion movement. But it was soon apparent that only the leader, Graham Bond, was doing better financially than he was with Alexis Korner.

With pressure from the drummer, they made the Graham Bond Organization a cooperative. "I was a raving socialist at this stage—still am," Baker explains. "I ran the band for the next three years. We became very, very successful, doing about three hundred and twenty gigs a year, and we all did very nicely out of it. We bought the bandwagon jointly, and I organized all the finances. It was R&B with a jazz influence, but we decided to go commercial, and it proved to be very successful. We were packing clubs all over England.

"I'd decided that perhaps being a junkie wasn't as good as it should be," Ginger says, "and I decided to get straight. Meanwhile, Graham was going in a totally opposite direction. He was virtually giving me free rein, but I got very despondent about it. If I was going to be unhappy playing with the Graham Bond Organization, I figured I might as well get my own thing together."

Baker then assembled Cream, a band that made it okay to jam, that combined blues, jazz, and enough pop elements (especially with producer Felix Pappalardi) to make it sell. "Creating new approaches—that's what Cream was all about," says Baker. "Cream was improvisation. We had the front and the back organized, but the middle was free. Jack Bruce had been fired from Graham's band for total misbehavior, which he *still* gets into. I mean he still freaks out on stage and upsets everybody. I went to see Eric's band playing at Oxford. Before I sat in it wasn't really happening. I sat in and it went 'bang.' I told Eric I was getting a band together, and asked if he was interested. He said, 'Yeah,' and suggested getting Jack. So I went to see Jack, and that was it. It was just a logical follow-on."

Cream was England's answer to the daring Jimi Hendrix. All three members were excellent musicians, capable and often quite willing to take a tune out to its farthest possibilities. Baker was *the* drum soloist of the day, wild-eyed and



Robert Rodriguez -
(Miami Sound Machine)
"I've found my
new double pedal."

Willie Green - (Neville Bros.)
"Effortless action
and built for the road."

Van Romaine - (Steve Morse)
"Smooth action for
both power and sensitivity."

Dony Wynn -
(Robert Palmer)
"Outstanding!
Gibraltar does it again."

Shown with optional Rock Plate

The new Gibraltar Intruder pedals have standard features that most pedals don't offer, even as an option: dual surface beaters, beater shaft counterweights, right and left pedal boards, rock (stabilizer) plate, dual chain sprocket drive, and much more.

Gibraltar
HARDWARE

Protect Your Drums at half the price



Hardshell
protection
at drum
bag prices!

- Round polyethelene foam lined cases
- Made of hard rubberized weatherproof plastic
- All sizes in stock

DISCOUNT DISTRIBUTORS

The Case Specialists

Call **800-346-4638**

(In N.Y.) 516 563-8326

ever-grooving. Some may have considered his twenty-five-minute drum solos indulgent, but Baker's approach was more musical than showy. "The whole plan was to get a band together that would be hugely successful, but that also played great music," says Baker. "That was my plan and that's why it happened. It was very short-lived, unfortunately. That's the way it goes." Two of Cream's biggest hits are quite memorable for their drum parts—the dramatic intro and distinct bounce of "White Room," and the slow, backward beat on "Sunshine Of Your Love."

Baker's beats often seem simple on the surface—deceptively so. "Yeah, have you heard anybody else play them correctly?" the drummer muses. "It's so simple, but unless you've got time, to play the whole beat backwards, people can't do it. It sounds cold, it doesn't swing. That's the whole thing—it's got to move. The beat I played made 'Sunshine.' The way Jack Bruce wrote it is different from how it actually came out—it was a riff that was a lot faster and had a swing feel.

"Once I went to Phil Seaman with a thing I'd worked out on patterns of five," Baker recalls. "I played him this thing, and he said, 'Yeah, now play it at this tempo.' And he slowed the tempo way down. And do you think I could play it? It's more difficult to play things slowly in time and swing than it is to play them fast. You've got to control what you're doing to make slow beats happen and still play them in time. It's not how fast you can play—that means nothing.

"If you're playing a drum solo, it shouldn't just be a whole series of things that are difficult to do. Okay, so you've played a whole lot of things that are difficult—well-done, we'll give you a round of applause. You've got to play a *song*. You've got to improvise something that's musical. I did a thing on television in England, in about 1970, when Philly Joe Jones was in town, and I happened to meet him. He'd seen this show, and he said, 'Yeah man, you tell a real good story when you're playing the drums.' And that was the biggest compliment that he could have given me. He was really sincere about it. He really dug it, because it

MD's FESTIVAL WEEKEND '93

MAY 15 & 16

SEE PAGE 18 OF THIS ISSUE
FOR TICKET INFO

MASTERS OF THE ART EDUCATIONAL & INSTRUCTIONAL VIDEOS

JAZZ METHODOLOGY In Drum Music

ANDREW CYRILL offers you his insight, knowledge, experience & expertise Based on nearly 100 jazz albums & 30 years of professional jazz drumming with artists like:



- Cecil Taylor
 - Anthony Braxton
 - Freddie Hubbard
 - Muhal Richard Abrams
 - Coleman Hawkins
 - Ba Ba Olatunji
- On this video Andrew offers you a wide variety of information
- Table of Time Exercises
 - On Screen Notation
 - Independent Coordination Ex.
 - Brush Techniques

• Long Note Short Note Technique • Playing & Talking 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 Stubblefield.

90 min. **39.95**



LEARN CONGA DRUMMING From a Master

STEVE BERRIOS has worked with the biggest stars in Latin music.

- Mongo Santamaria
- Tito Puente
- Eddie Palmieri
- Patato Valdez
- Gerry Gonzalez
- Hilton Ruiz

On this video Steve helps define the role of the trap drummer in Latin music.

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 where they derive from. Steve shows you in simple ways how to play these rhythms on the drum set.

min. **39.95**

LEARN CONGA DRUMMING From a Master



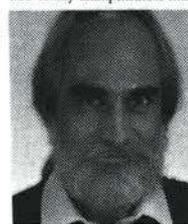
- Tony Williams
 - Macoy Tyner
 - Dizzy Gillespie
 - Freddy Hubbard
 - Woody Shaw
 - Tito Puente
- To name only a few of the artists GERRY GONZALEZ has been playing with. Jerry shows you how it's done, starting with the basics—

Giving you hand techniques, exercises & progressing to advanced. In addition, Jerry demonstrates many different Tumbador, Tres Golpes & 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.

63 min. **39.95**

THE GOLDEN KEY Sight Reading Session Master

HANK JARAMILLO 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 unimpenetrable musical barriers working with:



- Leonard Bernstein
 - Oranette Coleman
 - Maynard Ferguson
 - Harry Bellafanti
 - Dozens of motion pictures & TV sound tracks
 - Nearly 2000 recorded jingles
 - 30 Broadway shows
- Hank explains & demonstrates note values & rest values.

The signs in a drum chart including time signatures, bar, measure, intro, body, repeat signs, 1st & 2nd endings, D.S. & coda. Use of counting & metronome. This video is designed to educate the beginner or working pro 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, N.Y. 11375

PLEASE ADD \$4.00
SHIPPING & HANDLING

800-447-6498
718-997-0088

was a complete piece of music."

Baker clearly used the entire kit in Cream and Blind Faith, grounded with a couple of thunderous bass drums. He didn't just rap out the usual hi-hat, snare, and kick grooves. "That's just being a drummer," he explains. "You've got such a wide selection of sounds, and the trick is to find the right sound for the music. That's much more of a skill than being able to play lots of different beats nobody else can play. If you can make the right sound for the music so that *it* sounds right, then you're a drummer, no matter how little technique you have.

"People tried to get me with a trick question about Ringo on a radio show I did—trying to get me to put Ringo down," Ginger recalls. "I mean, Ringo doesn't have much technique at all, but what Ringo did with the Beatles was just right. You can't knock that. He was one fourth of the band. The unfortunate thing is, like most drummers, he didn't get one fourth of the credit. Some drummers are pretty fiery characters, but basically they're really good-natured,

trusting people. And they get ripped off big-time for it. I never got any credit for "Sunshine" at all. I changed it, slowed it down, put the backwards beat on it—and nothing. The introduction to "White Room"—I put the 5/4 bolero thing on it, which really made it. For it, I got zero. Not even a thank you. Drummers get shit-on big time, and unfortunately they're not people to stand up for themselves. It's a subservient instrument in that you complement other people, and people take it for granted. It's an unfortunate state of affairs. Who gets the least money in the long run? The drummer. And yet the band is only as good as the drummer."

After Cream's breakup, the overhyped supergroup Blind Faith, featuring Baker, Clapton, Steve Winwood, and Rick Grech, put out an album that actually lived up to expectations. But soon after, Blind Faith too broke up. Baker next put together a mini big band called Airforce, with Winwood, Graham Bond, Denny Laine, and, on some nights, up to ten more musicians. When the Airforce was grounded by its own weight, Baker

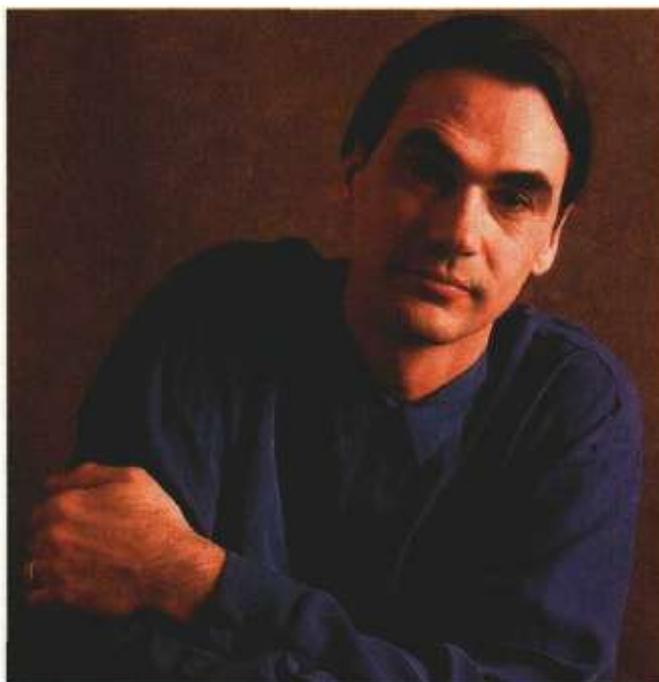
formed the ill-fated Baker-Gurvitz Army. He even did some sessions with Winwood and George Harrison on Harrison's *All Things Must Pass*. On "I Remember Jeeps," Baker showed he didn't really have the session-man mentality, toying with the beat, turning it inside out, and thoroughly confusing the leader. "It didn't go down terribly well with George Harrison, not at all," the drummer remembers. "George couldn't get it, which is why I did so few tracks. I was ridden out pretty quick. They wanted somebody like Ringo who would just play more banal-type straight rhythm."

In 1970, Baker moved to Nigeria, built a recording studio, played with Fela Ransome Kuti, and started a band called Salt with Nigerian musicians and two horn players from Airforce. Salt toured with Buddy Miles and Electric Flag. "This was before African music was popular," Baker recalls, "and we didn't have a good time, really. The African guys were real young and got sort of blown away by it all. People started losing their confidence."

In 1982, Baker moved to Italy with the

ZILDJIAN'S LAST A LIFETIME: A CASE STUDY

A formal music training, diverse playing experience and an expertise in current world music rhythms . . . factors that make Casey Scheuerell one of the most truly "contemporary" musicians of our time. He's always searching out new sounds and new approaches. But one thing never changes . . . his choice of cymbals. In fact, he still uses many of the first Zildjians he ever



CASEY SCHEUERELL

owned. "They've got champagne on them from Buenos Aires, incense from Tokyo and rain from Paris. They're special, . . . spiritual. I cherish them like family. They'll be with me all my life." If you can understand what Casey is talking about, you're probably smiling by now. If you don't, then visit your Zildjian dealer, and find out.

Zildjian
CYMBAL MAKERS SINCE 1623

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
Micheal Shrieve, James Kottak, Trevor Tomkins.
- #118—JULY 1989
Omar Hakim, Rob Hirst, Micheal Blair.
- #119—AUGUST 1989
Chris Frantz, Scott Rockenfield, Sol Gubin.
- #120—SEPTEMBER 1989
Terri Lyne Carrington, Troy Luccketta, Bobby Previte.
- #122—OCTOBER 1989
Jack DeJohnette, Pat Mastelotto, Richard Bailey.
- #125—JANUARY 1990
Ed Mann, Steve Riley, Alvin Stoller.
- #126—FEBRUARY 1990
Charlie Watts, Frederick Waits, Deen Castronovo.
- #128—APRIL 1990
Stewart Copeland, Tito Puente, Tony Oxley.
- #129—MAY 1990
Don Henley, Jason Bonham, Terry Clarke.
- #130—JUNE 1990
Terry Bozzio, Denny Fangheiser, Pat Torpey.
- #131—JULY 1990
Rod 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 Tano.
- #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

INTRODUCING

The DUPLICATE X™ TILTING HEAD CYMBAL ADAPTER

You've Seen The Rest X Now Try The Best.

Duplicate X™ Exclusive Tilting Cymbal Adapter is utmost perfection. Manufactured from Space Age Aircraft Aluminum with Hardened Steel Threads combined with a unique Super-Lock System. Just thread it on and lock it down. Will not damage your existing system. Duplicate X™ Cymbal Adapters are 100% made in the U.S.A. and carries a lifetime guarantee, thus making our system the right choice.

PRECISION ACCESSORIES FROM THE CYMBAL OF QUALITY

Since 1979

Please send _____ DUPLICATE X™ 6" at \$27.95 and/or send _____ DUPLICATE X™ 12" at \$29.95 plus \$3.95 postage and handling (U.S. and Canada). Please specify make and model of stand.

Mail to: TAW'S SOUND AND DRUM WORKS

31025 Center Ridge Road, Westlake, Ohio 44145 (216) 835-1382

NAME: _____ ADDRESS: _____

CITY: _____ STATE/PROV _____ ZIP _____

Payment by: Cash Money Order/ Check

distinct desire to get healthy again. "I was just farming. It wasn't an interest, it was just something that happened. I had a pretty heavy drug problem that I decided to get rid of in 1964, and it wasn't until I went to Italy in 1982 that I finally got rid of it. I just had to get away from everywhere and everybody that I knew. So I moved to Tuscany, where nobody spoke English, and I didn't speak Italian. It was the final break I needed. I started teaching when I went out there, and the parents of two of the kids I was teaching found me a place to live that had olive trees on the property. I became friendly with the local olive expert, and found it very therapeutic to work with the olive trees."

Ginger worked sixteen hours a day, taking care of two thousand trees, fertilizing and pruning them. "It's pretty hard work, but it served its purpose because I got very healthy and very well, both mentally and physically. But after a while I found that I missed the two things I really enjoyed doing: playing music and polo."

The story of Baker's return to drum-

ming action has an unlikely hero. It was John Lydon, a.k.a. Johnny Rotten, who jokingly made the suggestion that producer Bill Laswell bring in the legendary Ginger Baker as session drummer for the new Public Image, Ltd. record. Laswell thought it was a brilliant idea, and set off to Italy to locate the drummer. When Laswell finally tracked Baker down, Ginger jumped at the chance to come back. His playing drives PiL's *Album* (Elektra, 1985) just like he never missed a beat. Huge drum sounds herald the return. "Jason Corsaro engineered that," Ginger explains, "and he's an incredible drum sound man. But I owe Bill Laswell a lot, too."

Baker put out his own *Horses And Trees* the next year with Laswell. The drummer is a fanatic about good time and the importance of *all* the musicians to be thinking about it. In that regard, he found some of the new technology helpful when he got back into the studio. "I'm totally for computers and using things that are perfectly in time," he says. "For instance, experimenting with Jonas [Hellborg] years ago in Sweden in

his studio, we scored out a whole big band arrangement on the computer. Then we played it and recorded the drums and bass to it, and it was so easy, because everybody's keeping time. Time is the fourth dimension. Without time nothing moves. And perfect time swings so much better than time that gets faster and faster or slower and slower, or changes. So many drummers cannot play with rhythm machines. I just can't understand it because I find it so easy. On *Horses And Trees*, the music that was already there had been done to a drum machine, and Bill just took the machine off and played it to me through the phones, and I played to it. Take one, take one, and take one—three numbers like that. Because if the band's keeping time it's easier for the drummer to keep time. It's something to use.

"I like playing with drum machines where I program them to play a certain pattern, and I'll play another pattern, and depending on where you put them, the two patterns together can make that computer play things it doesn't *know* it's doing. This is where the Africans just

WANTED:

DRUMMERS WITH IDEAS TO SHARE!

Some of the best, most practical tips for drummers often come from typical working players—drummers just like yourself. To help pass along those tips to drummers who can benefit from them, *MD* features a department called *Drumline*.

If you have a quick, proven tip that has saved you time, money, or effort, we want to hear from you. Items can range from equipment maintenance, repair, or design tips to valid practice and playing ideas. And we'll pay you \$15.00 for your winning tip if it's published!

We ask that you keep your *Drumline* tip to 150 words maximum. Photos or drawings are fine, but they cannot be returned. Send your tip, along with your name and address, to *Drumline*, c/o Modern Drummer, 870 Pompton Avenue, Cedar Grove, NJ 07009.

Why keep your unique ideas to yourself? Share it with thousands of drummers around the world through *MD's Drumline*—and we'll send you a check as a Thank You!

have it down—they can play beats *without* playing them. By where you put a beat, you can make it sound like there's another beat as well—one that's not played, but one that everybody can hear. Time is something you can really have fun with, because it's constant. But a whisker off, and it doesn't happen.

"On the *Masters Of Reality* album, I think there was only one track on which we didn't use a click track," Baker continues. "We were doing things knowing full well that we were going to do some editing. If you're playing in perfect time, you can just pop something in here or there. You just cut on the 'Is,' and you can construct things like that in the studio. And I find I don't have to concentrate at all, especially if I program the click. I'll program it on a pattern that falls right in between what I'm playing. You just play with it. It's like I've got my cowbell player there. You think of the computer as being a human being to play with, and it works.

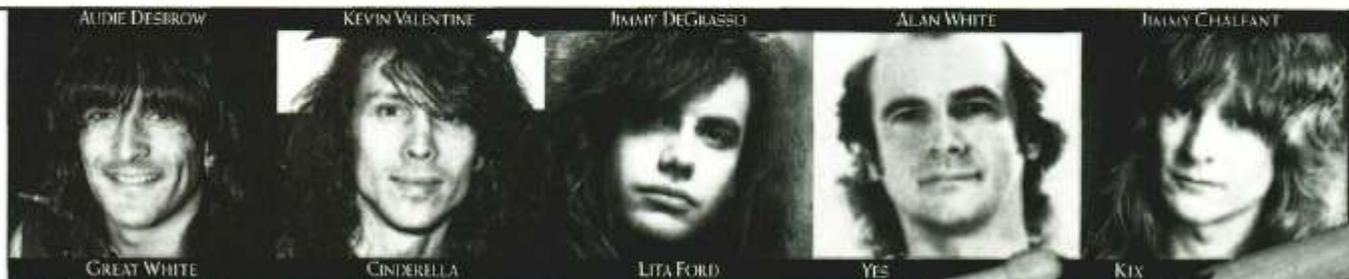
"Back in Cream days, we did three takes of a thing in the studio, and all three takes were exactly the same length.

Tom Dowd couldn't believe it. That's something you can't acquire. You're either in time naturally or you're not. And if you're not naturally in time, you're never going to get there. I think it's something you're born with."

On Baker's next solo album, *Middle Passage*, three bass players hold forth, providing a big low crunch. "We didn't have three bass players and everybody else in the studio playing together," Ginger explains. "It was just drum tracks first, and everything else was added afterwards, which is in fact how we did the *Masters* album. Then I usually edit the drum tracks to the framework that we've decided upon. Then we put the guitar and bass on, and then the vocal. See, the drum tracks are the most important. Usually you know what you want out of a drum track. Some are just straight drum tracks, and you put the rest of it on afterwards. Bill Laswell and I also did some things on *Horses And Trees* where we were triggering in the mix, putting harmonizers on the drums, and we got some very interesting sounds."



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



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

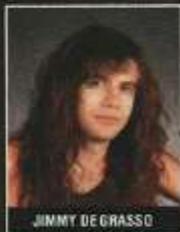


© 1993 Zildjian Company

Gibraltar RACKS



CHESTER THOMPSON



JIMMY DE GRASSO



OMAR HAKIM



MICHAEL SHRIEVE

GPR550



Even our GPR450 Rack with twin side extensions folds up for easy transport.

*Easier to Set Up,
Easier to Tear Down,
and Rock Solid.*

Customize your setup with Gibraltar Racks. The number one name in rack systems. Innovative. User friendly. Road proven. Built for professional drummers yet surprisingly affordable. Gibraltar Racks. Rock solid.

Gibraltar
HARDWARE

A hint of a New Orleans second-line march can often be felt in Baker's playing. "Drumkits haven't been around that long," he explains. "The drum kit started to evolve in the '20s. Instead of carrying the bass drum, someone said, 'What if we put it here and put a foot pedal on it? That way I can play that and the snare drum at the same time. Then I can do the hi-hat with my foot as well.' The one-man band thing evolved from the military drums. And people like Baby Dodds and Zutty Singleton both had military training, and they got the rudiments. The rudiments and a lot of basic African times are the same thing, give or take a whisker. The two go together like eggs and bacon. People like Baby Dodds and Zutty Singleton started it all.

"The drum kit is an American invention," Ginger goes on. "It evolved in places like Chicago and New Orleans in the '20s. And there's something about American drums that will always have the edge on anything else. The Japanese have got some brilliant fittings and all this mechanical bit perfect, but you listen to my drums on the Masters Of Reality album. That's drums sounding like *drums*."

Baker is a strong believer in the tonality of the drums. "I've heard so many drummers say that you can't tune drums. Well, what have I been doing for the last thirty-six years then? I used to get in trouble in bands. They'd start tuning up and I'd start banging my drums. They'd go, 'Oh, we're trying to tune up here, shut up.' And I'm thinking, 'That's what I'm trying to do!'"

As the advance cassette of the new Masters Of Reality album plays in Baker's living room, I'm struck by the musical territory covered by this powerhouse trio. There's a hot, bluesy shuffle, with bassist Googe digging in right alongside Baker. There's a Tom Waits-like rap with a Cream-ish melodic chorus, propelled by Ginger's laid-back, almost-dragging, monster groove. Listening to a blistering rhythm, Ginger calls out "Paradiddles," and indeed it is—slow, steady ones. There's a slow, driving rocker with offbeat lyrics about ants in the kitchen chasing all the dogs away, punctuated by Ginger's bigger-than-life fills. There's a charging two-

beat rocker with GB's motoring snare, and a slow blues with Baker's slightly messy funk rock shadings. "Chris Goss [Masters' lead guitarist/singer] is a natural blues-type player," says Ginger. "Blues is a big influence on me, but I think of myself more as an innovator. Blues is a base, just like trad jazz and that Baby Dodds thing is an enormous foundation. I'd have a great kick if I played with some real blues guys, and I've still got that jazz thing as well.

"There's a lot of rudiments going on in my playing," says the drummer. "I've just done an instructional video where I go through all the rudiments and in a lot of cases show how they can be used. The beat on 'Ants In The Kitchen' is a paradiddle, but it's not a straightforward paradiddle. It's a paradiddle starting one beat late. I also do a little solo on there where all I use are mommy-daddys and paradiddles. It is very important. In the old days the only way a drummer could get a union ticket was if he could play all twenty-six rudiments. I think they should reinstate it. All the rudiments are very important."

Baker's Ludwigs lay out in the garage, waiting for his son Kofi, an aspiring drummer himself, to come by. "My son's due back here in a couple of days, then they'll get set up. He sets my drums up for me—and plays 'em." Baker admits that now he rarely practices. "I don't really," he says. "I go a bit when my son is here if we're working out some things, and sometimes I have to go out if I hear him disappearing off on a tangent. He gets very involved sometimes with complicated nonsense, and I have to go and straighten him out."

Baker uses both matched and traditional grips, and believes the trick to getting a great sound, other than tuning, might be the most basic and important element of all. "How you hit a drum. Where you hit a drum. It's the same with polo—hitting the ball correctly," Baker explains. "If you get everything just right, including the timing, then you can hit the ball well. It's not the force that does it, it's the balance, weight, timing.... When playing polo, you can hit a ball a lot further without trying to whack it out of the ground. Relax, just like driv-

ing a golf ball or hitting a drum—it's the same thing. If you do it right, there's a lot more power and force."

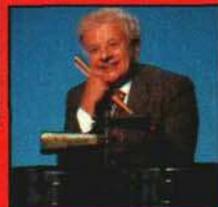
Despite his revived career, Baker remains bitter about certain aspects of the business. He does not appreciate or endorse the German label ITM, which has released his albums *No Material* (with Sonny Sharrock and Peter Brotzmann), *African Force* (which features his percussion group), and *The Album* (a retrospective that contains the only version ever released of his "drum battle" with Art Blakey from the 1972 Olympic Games). Perhaps spurred by such unfortunate and unfair aspects of the business, Baker takes a half-hearted stab at scaring off prospective drummers. "You get to the gig, the other guys have all gone to the bar for a drink, and you're setting up your drums. By the time you set up, it's time to start the gig. By the end of the gig the other guys have put their horns in the box, picked all the best chicks, and gone. Meanwhile, you're packing your drums up. I can remember in the early days rigging up little wheels and things so that I could carry all my drums down the road—holding the bass drum on two wheels with the tom-toms strapped to it, with the trap case on wheels and the tom-toms strapped to that—staggering along down the road with it. It wasn't so bad going down the hill, but coming back up.... You've got to be crazy to play the drums."

Though Ginger's still complaining—not surprisingly so—about bootlegs and not getting writing credit on a couple of Cream's smash hits, he does seem to be having the time of his life since being resurrected and joining forces with bassist/producers Laswell and Hellborg. He's getting to play with the best musicians in the world—like Bernie Worrell, Nicky Skopelitis, Aiyb Dieng, Foday Musa Suso, and Nana Vasconcelos—and he's excited about the first release from his trio. He's not a junkie anymore, his playing is strong and quick-witted, and he's still as high-spirited as his thoroughbred Project, the beautiful, proud mare who isn't nearly ready to go inside for the night.

Percussion Leaders Trust the Leader®



Carlos "Patato" Valdes



Tito Puente



Alex Acuña



Lenny Castro



Steve Thornton



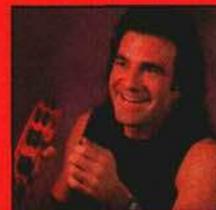
Don Alias



Carol Steele



Bashiri Johnson

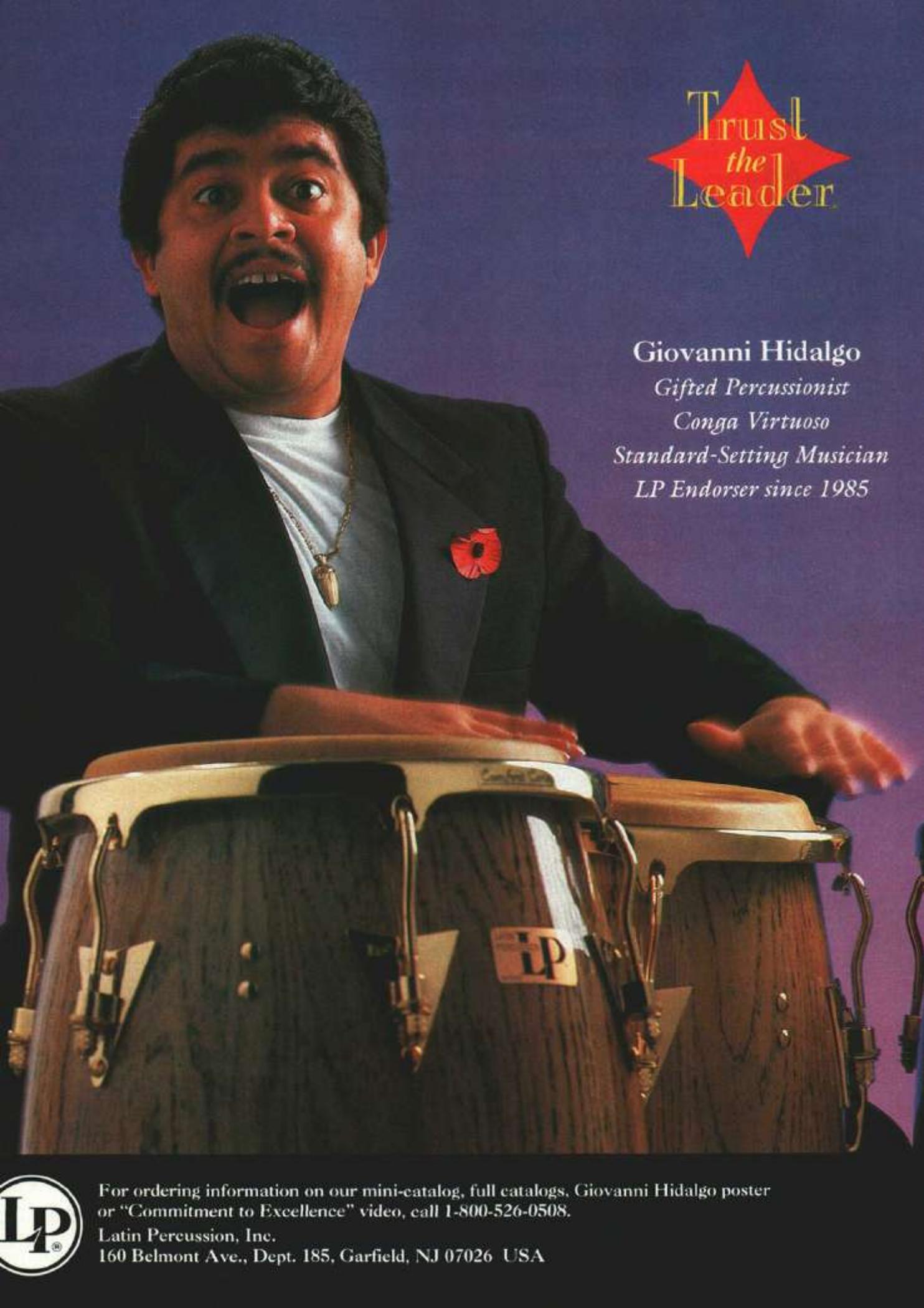


Tico Torres



Ron Powell



A man with a mustache and a surprised expression is playing conga drums. He is wearing a dark suit jacket over a white t-shirt and a gold necklace. A red flower is pinned to his lapel. The background is a dark purple gradient.

Trust
the
Leader

Giovanni Hidalgo
Gifted Percussionist
Conga Virtuoso
Standard-Setting Musician
LP Endorser since 1985



For ordering information on our mini-catalog, full catalogs, Giovanni Hidalgo poster or "Commitment to Excellence" video, call 1-800-526-0508.

Latin Percussion, Inc.
160 Belmont Ave., Dept. 185, Garfield, NJ 07026 USA

Getting "It"



by David Garibaldi

MUSIC KEY

Open	R.H. on rim of S.D.	Cowbell
H.H.	or F.T.	
S.D.		
B.D.		
H.H. w/foot	L.H. on H.H.	

There are two major elements in the learning process: the commitment to practice, and repetition. Repetition in this context means whatever it takes to get "it" down and then to maintain it. Anyone who faithfully does these two simple things can

make significant progress. On a deeper level, we're really thinking about the development of two very important habits. Habits are generally seen in our lives on a daily basis. The journey to your dream must be fueled with these powerful keys. The only time success comes before work is in the dictionary.

The following patterns involve 16th notes broken up on different sound sources on the kit. These patterns should challenge your independence. Be sure to emphasize the accents, and make each pattern feel good. Examples 1-4 permute by quarter notes. Examples 5-10 illustrate some of the multitude of ways in which an idea can be expanded.

1

2

3

4

5

R R F L R R L F R R L L R R L L

6

7

8

R R L L R R L L R R L L R R L L

9

R R L L R R L L R R L L R R L L

10

R R F L R R L F R R L L R R L L



NO Signature Required

Be an Individual.

Expressing Your Individuality is what playing music is all about. That's why today's best drummers have created styles so distinctive, they're recognized the instant you hear them play. They don't follow the herd, why should you?

Genuine Endorsements.

Smitty plays Vater's Manhattan 7-A and Super Jazz, two of his favorite models from Vater's unique range of 30 shapes and sizes.

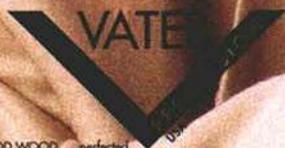
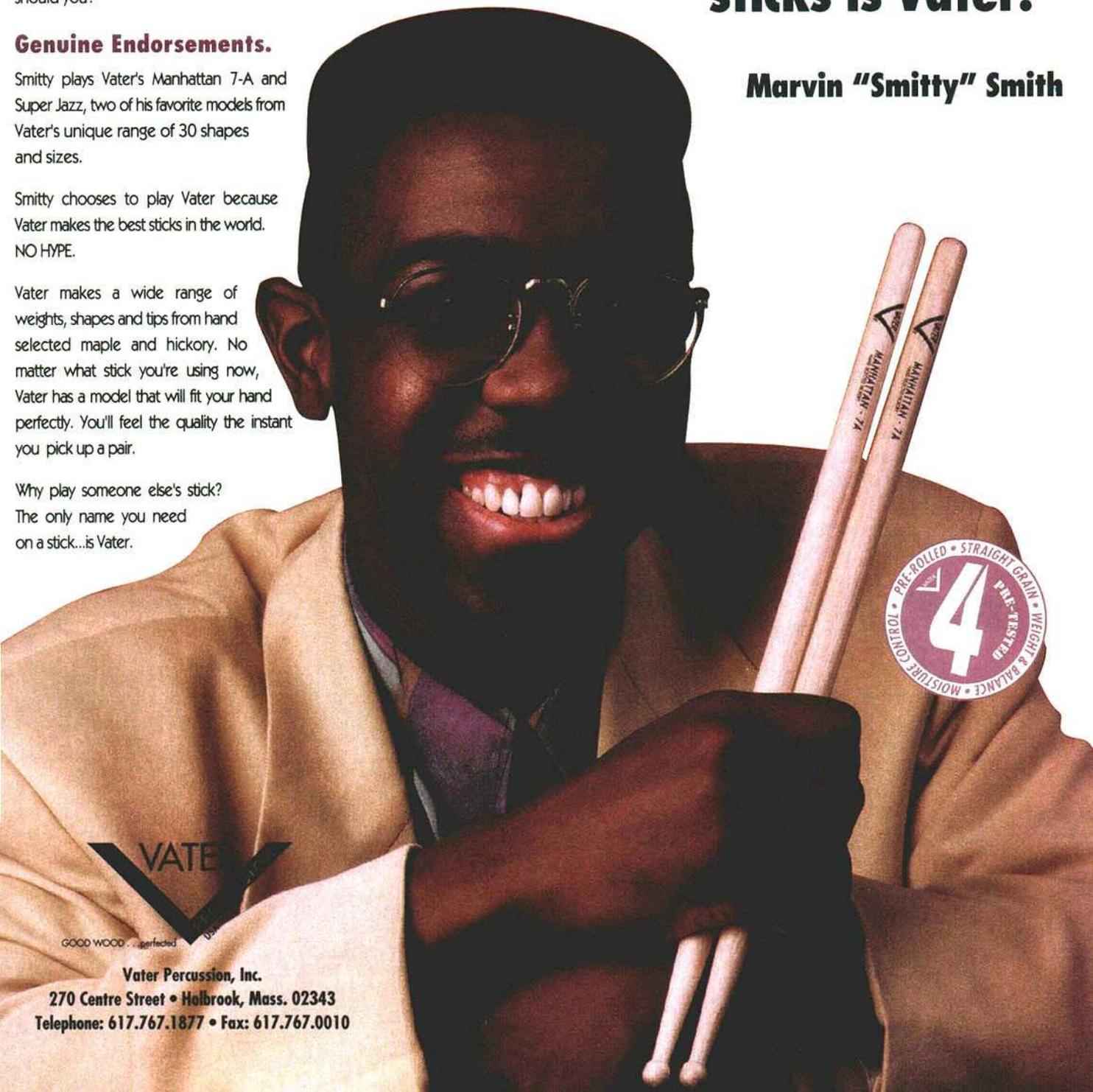
Smitty chooses to play Vater because Vater makes the best sticks in the world. NO HYPE.

Vater makes a wide range of weights, shapes and tips from hand selected maple and hickory. No matter what stick you're using now, Vater has a model that will fit your hand perfectly. You'll feel the quality the instant you pick up a pair.

Why play someone else's stick?
The only name you need
on a stick...is Vater.

**"My sound is my signature —
the only name I need on my
sticks is Vater."**

Marvin "Smitty" Smith



GOOD WOOD...perfected

Vater Percussion, Inc.

270 Centre Street • Holbrook, Mass. 02343
Telephone: 617.767.1877 • Fax: 617.767.0010

SABIAN MINI CHINESE. INSTANT IMPACT.

Maximum effect, minimum size.

- Rapid response, instant decay.
 - Raw, cutting sounds.
 - For killer accents, punches and effects.
- AA, HH and AAX Mini Chinese. Check them out.

SABIAN



Cymbal Makers

HEAR THE DIFFERENCE.

Free '93 NewsBeat catalog, contact:
SABIAN Ltd.,
Meductic, N.B.,
Canada E0H 1L0
Tel: (506) 272-2019,
Fax: (506) 272-2081



Richie Gajate Garcia
(Hiroshima, LA Sessions)
Kevin Ricard
(LA Sessions, Kenny Loggins)

Photo: Kristen Dahline



TOMMY "MUGS" CAIN

continued from page 29

ive. We played standards and the current music of the day. By the time I started as a freshman, we had an agent and I was playing five, six nights a week. That went on for four years.

RF: That didn't affect your grades?

MC: I'd come home from school and sleep. My mother was really cool. She would wake me up, have dinner ready, and I'd get dressed and leave.

RF: When did you do your homework?

MC: On break. I remember some clubs where I was too young to sit in the club, so I had to go outside and do homework there.

RF: How were you playing in the clubs at that age?

MC: We got around it. Most of the time, as long as I didn't stay in the club on break and as long as I was on stage, it was okay. The union helped out with those logistics. My father would come on some of the gigs, too.

RF: So in this duo, you played drums.

MC: And Jonathan played the Cordovox, which is like an organ, but you can hold it. You didn't have to bellow it like an accordion, but you could if you wanted to. It had something like fifty program pre-sets. It was a very interesting instrument for its time. Eventually, our duo evolved into a band. It went from a trio to a six-piece horn band, and by the time I graduated high school, we were playing clubs all over the country. I played everything from "Moon River" to Chicago's "25 or 6 to 4."

RF: Were there any lessons?

MC: Yes, as a matter of fact, the drummer who was originally in



POWER Wrist Builders™

"The Ultimate Practice Sticks"

Guaranteed to Increase

- Speed
- Wrist Strength
- Agility
- Endurance

- ✓ Practice 10 minutes a day and I guarantee you'll feel the difference in just 30 days or your money back
- ✓ FAST, proven way to loosen up those tight muscles and wrists
- ✓ Computer designed stick style
- ✓ Manufactured from the highest quality SOLID aluminum and brass
- ✓ Protected by a hard anodized finish

NEW PRICING & PRODUCTS

8 MODELS to choose from.
GREAT GIFT IDEAS...

for that special percussion student, teacher, ...or yourself.

Don't Wait. Order TODAY!

To Order **POWER Wrist Builders™**
Call Toll Free (Voice or FAX)

1 800-645-6673

(Check, Money Order, VISA, or MasterCard)

the **TALOOSE group™**
1434 Corte De Rosa
San Jose, CA. 95120

MODEL	PRODUCT DESCRIPTIONS	PRICE
<small>All POWER Wrist Builders® are 15 1/2" long & come in a carrying pouch. NOTE: "New" Product California Residents add 8.25% Sales Tax. Freight / Handling / Insurance add \$2.50 per pair.</small>		
PWBS1000	Student Model 3/8" Dia., 2.4 Ounces, Blue Finish	\$34.95
PWBA2000	Advanced 1/2" , 4.0 , Black	\$39.95
PWBSIL12	Advanced 1/2" , 6.3 , Silver	\$39.95
PWBBRA12	Advanced 1/2" , 11.9 , Solid Brass	\$44.95
PWBPP3000	Professional 5/8" , 6.3 , Red Finish	\$39.95
PWBSIL58	Professional 5/8" , 6.3 , Silver	\$39.95
PWBMUL58	Professional 5/8" , 6.3 , Multicolor	\$59.95
PWBBRA58	Professional 5/8" , 19.0 , Solid Brass	\$49.95
TEACHER1	Teacher Kit (One Pair Each PWBS1000, PWBA2000, PWBPP3000)	\$99.95
New DESKSET1	Oak DeskSet (4" x 16" x 3/4")	\$19.95 w/PWB \$14.95
New GIFTCASE	Mahogany Gift Case (5" x 16" x 3/4")	\$49.95 w/PWB \$39.95

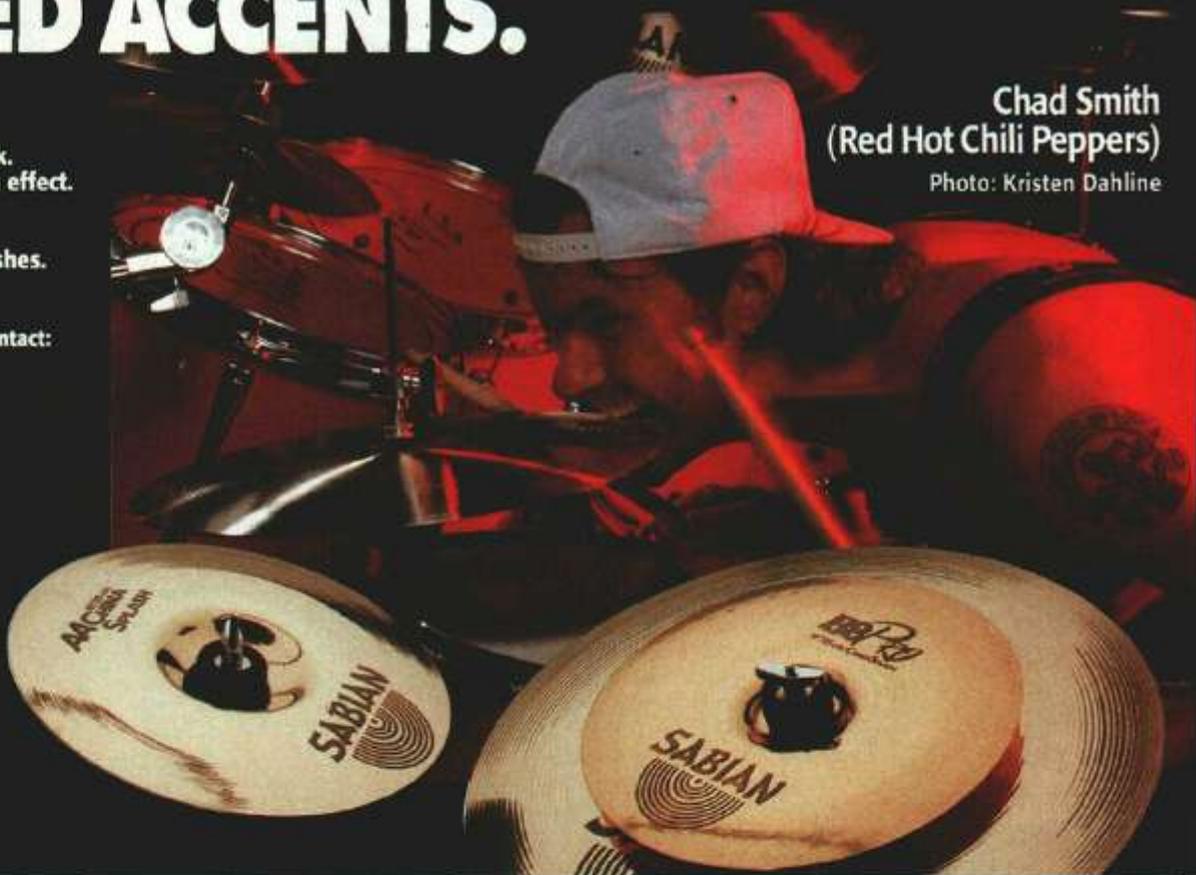
SABIAN CHINA SPLASHES. WICKED ACCENTS.

Rack them, stack them,
they play upside down.
Punchy, raw edged attack.
Minimum size, maximum effect.
For rock, reggae, latin...
for every style.
BB Pro and AA China Splashes.
Check them out.

Free '93 NewsBeat catalog, contact:
SABIAN Ltd.,
Meductic, N.B.,
Canada E0H 1L0
Tel: (506) 272-2019,
Fax: (506) 272-2081

SABIAN

Cymbal Makers
**HEAR THE
DIFFERENCE.**



Chad Smith
(Red Hot Chili Peppers)

Photo: Kristen Dahline

my brother's band taught me. I studied in school a little bit and had some other one-on-one lessons. But basically, I was too busy playing.

RF: Did you practice at all?

MC: From the ages of eleven to fourteen, I practiced a lot, playing to records in the basement. I tried to copy everything I heard. Today, I listen to all kinds of radio stations and find myself saying, "I used to play that song." I did brushes, I did big band—you name it.

RF: What were you playing brushes on?

MC: A lot of standards and things like Tom Jones' "The Green Grass Of Home." It was funny, but until recently, I hadn't played brushes since I was a kid. Then Michael's new classics record [*Timeless*] had "Since I Fell," which has brushes. It was cool, I got a pair of brushes and it all came back. It was fun to do that.

RF: How did the situation with your brother evolve?

MC: When I was nineteen, we went back to being a trio. Jonathan started writing and we started doing demos. A development deal happened with a recording studio, which led to a singles deal. We had a single released, which led to another agent, and we went to California, where yet another singles deal happened in 1973. We added a bass player and we lived in a house in Laurel Canyon and wrote.

We continued to play clubs, and during the day we would write and record demos at the house. The Jonathan Cain Band finally got signed to Bearsville Records in 1975. We did a record, *Windy City Breakdown*, which came out in 1976. By the way, in case you were going to ask, that's where I got the name "Mugs."

We were working on drum sounds, and the engineer was from New York. We were communicating back and forth through the glass over the talk button, and my Chicago accent was really heavy back then. He finally said, "Okay, Mugs." Everyone went, "Mugs?" And he said, "Yeah, this guy sounds like Mugs Malone from the Bowery Boys." Everyone had a big laugh, and the next thing I knew I was being called Mugs the whole time we were up there. It carried over, and everyone just called me that. My brother started calling me Mugs, and my mom started calling me that, too.

At any rate, Bearsville put our record out at the same time they put out Foghat's record. Their song "Slow Ride" went through the roof, and we got left by the wayside and the record died. They were a small label and they had to ride with the success they were having. That ended my career with Jonathan. He went off into seclusion, trying to get his solo deal back, and I continued to play. He ended up getting the job with the Babys, and the rest is history.

RF: What did you know about recording?

MC: Demos. Some people have album credits, I have demo credits. I could fill this room with demos.

RF: What prepared you for the demos?

MC: Playing live and recording in all kinds of environments, like rehearsals and that house in Laurel Canyon. We had a four-track, and the whole living room was a recording studio.

RF: When that ended, what happened?

MC: I had to play. Jonathan was so into his writing that he took a day job, and I just couldn't. I was too young and too cocky to put



Richie Hayward
(Little Feat)

Photo: Kristen Dahline

SABIAN HATS. DOUBLE UP AND GROOVE.

SABIAN

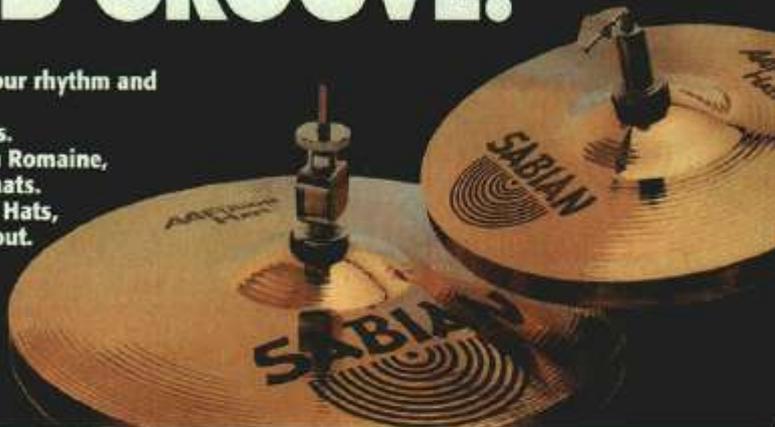


Cymbal Makers
**HEAR THE
DIFFERENCE.**

Add a second hi-hat and increase your rhythm and fill pattern potential.

- Use identical or contrasting models.
- Bobby Rock, Deen Castronovo, Van Romaine, Richie Hayward... they all use two hats. SABIAN Fusion Hats, Flat Hats, Mini Hats, Rock Hats... and more. Check them out.

Free '93 NewsBeat catalog, contact:
SABIAN Ltd., Meductic, N.B.,
Canada E0H 1L0
Tel: (506) 272-2019, Fax: (506) 272-2061



my sticks down and get a day job. So I went out and played wherever I could. I survived playing. I was proud that I could make a living as a musician, and I was determined to do that. He was determined to become a great songwriter, which he did. He worked for Manpower, which is a rough job where you go on trucks for the day and they pay you by the day. He lived in this funky little apartment, and he would come over to my place, where I'd feed him.

RF: So what clicked for you finally?

MC: I kept playing and started doing some original projects, which got me into recording again. The next thing I did after that was with Jonathan's now ex-wife, Tane. She had a record deal and needed a band. I did that for about two or three years. Then we did another record as a band called Tryanglz, but they couldn't sell it. Half of it ended up on the *Terminator* soundtrack, though, which was pretty wild.

I used to play with Paul Taylor in club bands, and he was up North playing with Eric Martin, who was putting together a band for his tour. Paul called me up and said they needed a drummer. Tane's thing was done, so I went up North, auditioned, and got that gig. That's when I was living with Jonathan at the house. Eric was supposed to do the ZZ Top tour, but then the record company decided they weren't going to support the band for the tour because the record wasn't doing that well. Luckily, Eric was big enough in the Bay Area to keep everyone working, so the manager put together whatever he could. When it was time for him to do another record, it was over, and I was desperate.

RF: When I spoke with Michael, he said your time is impeccable and that consistency is really important to him. Did you ever do anything to work on your time?

MC: When my brother and I cut back to a trio from the six-piece band, we were one of the first bands in the area to use tapes. We had a two-track tape, and we were doing a lot of big production numbers. My brother and the guitarist would work for hours recording string parts, horn parts, percussion—even vocals—and I would play with this tape. Back then there was no real click track. There was a monitor, and I learned to play with that tape. So I was playing with sequencers before there *were* sequencers. Doing that and playing with recordings is another good way of practicing. Also, in the early '80s, the groups I worked with programmed the percussion, and I played with sequencers and drum machines a lot. Obviously, now there are click tracks and drum machines to play with, but before then, that was the way.

RF: Michael also said the show isn't very spontaneous. Does that burn you out?

MC: When Michael isn't singing, as long as it stays within the limits of the song, we're free to do what we want. The things that Michael wants to hear over and over again are really major parts that should be there. There are a lot of other areas where I have the freedom to decide how I want to treat them, though. He doesn't necessarily like me to play like the tape. He'll stop in rehearsal and say, "Can you try to add something to this section?" He's always looking for me to add something live to make it more exciting than what was originally recorded.

real laid-back.

RF: Aside from good time and consistency, what else do you think he needs from you?

MC: Michael likes power. He likes me to hit the drums with authority. People don't always understand that Michael comes from a rock background. Everything Michael does, ballads included, he does with authority. He plays hard, he sings hard, and he likes his drummer to play

hard. I don't play anything lightly for Michael. If I have a song that needs to be done delicately, I'll do it with sounds.

RF: For instance?

MC: You can bring a song down with a cross-stick. "To Love Somebody" is a great example. You can bring a song down by what drum you're hitting. You don't necessarily have to play the snare drum real soft—not in concert at least, because it gets lost. I trigger a lot of different sam-

ples to go with the mood of the song. On a big song like "Steel Bars," I have a huge snare that I fire off, and on a song like "Dock Of The Bay," I have an R&B snare I use. I change my sounds to go with the song.

RF: Do you dial in any of the tempos?

MC: Once in a while. Sometimes when you're in concert and you get done with one song, it helps to look at a flashing light to refresh your memory as to where the next song starts. Sometimes the adrenaline is really high, and it can make it easier on you when you're going from one extreme to another.

RF: Is there any click tracking?

MC: On a few songs we use sequencers, and I have an earpiece that fits in my ear, so no one sees it. That enables us to add percussion without having a percussionist.

RF: What earpiece do you use?

MC: There are some models of Walkman earphones where you put them in your ear—you do a little half-twist and they lock in your ear. They started making them for aerobics. I cut the right one off. I have a little adapter under my seat that converts from an RCA jack to a quarter-inch, and the cord goes into a little headphone mixer, which I have right to the side of me so I can adjust the level. Then I wear an earplug in the other ear. I use the Etymotic Research *ER-15*. In fact, I'm on the House Ear Institute's committee to preserve hearing. These earplugs are actually molded to my ears. It cuts the level down, but it keeps it from sounding muffled. By putting that in one ear, I don't have to have the click track as loud in my other ear. It's kind of a balancing act.

RF: Tell us about your electronic equipment.

MC: I have a *drumKAT*, four LP *Spikes*, and an *Acupad*. I'm taking care of most of the percussion. I also have an *S1000* sampler. All the sounds I need are in that. That's triggered by the *drumKAT*.

RF: Did you work on these sounds?

MC: It was a collaboration between me and our keyboard tech, Steve Milo. He already had a large library of samples, and then we got some directly off the *Soul Provider* and *Time, Love And Tenderness* records. That lends to making the drums sound right for each song. I don't like

THE WORLD'S MOST FAMOUS MUSIC STORE IS ONLY A PHONE CALL AWAY!

From Buddy Rich to Jimi Hendrix to Guns N' Roses, Manny's has been the first choice of legendary musicians for over 50 years. Now you can enjoy Manny's exceptional selection, service and support via mail order with Manny's Mailbox Music.

MANNY'S Legendary Support

We're the only mail-order service with an 800 Technical Support number and a staff that has hundreds of hours of manufacturers training. They can answer all your questions about the latest gear and give you smart advice on planning customized setups.

MANNY'S Legendary Service

Manny's Mailbox Music is the only one that takes trade-ins. We also take American Express! And we give you a 100% money back guarantee. Extended warranties are also available. Plus we can get you a brochure for any product in our catalog. The world's greatest music store is in the mail.

Manny's Mailbox Music 48th Street At Your Doorstep

WRITE FOR A FREE CATALOG TO MANNY'S MAILBOX MUSIC.
1600 BROADWAY, NEW YORK, NY 10019 (ADD/\$2.00 POSTAGE &
HANDLING OUTSIDE CONTINENTAL U.S.) OR CALL 212-765-7256.

Send us your group's photo. One will be featured in our next edition.



going to a concert and having the drums sound one way all night long. No one else on stage does that. Keyboard players, guitar players, and bass players change their sounds, so why shouldn't everybody? Technology enables you to do that.

RF: You use a lot of cymbals.

MC: Basically for position. I don't want to have to reach all over the place for a cymbal, so I'll have a crash on each side and splashes and Chinas wherever I need them. A lot of people think drummers have a lot of cymbals because they play them, but it's basically because when you end up somewhere after a fill, you want a cymbal there instead of having to cross an arm over somewhere.

RF: Were you wearing gloves in that live televised show you did with Michael?

MC: Yes. My hands always used to sweat when I played, and I got tired of losing sticks and searching for a towel. I also got tired of sanding sticks, so I started wearing gloves for the grip. *And* I got tired of ripping my hands apart and the callouses. I don't know how guys deal with the discomfort. I play golf and softball, and I always wear gloves when I do that. I've been wearing gloves for over ten years. Right now I wear a pair of gloves made of synthetic leather. My sticks are made by Aquarian—the *Formula X10* model—and they have rubber shock grips. The combination of leather on rubber is like holding a softball bat. I get a great grip with that, and the sticks don't break as often. I hurt my eye once with a stick breaking and flying. It doesn't need to be like that. I don't like the insecurity of playing in front of 20,000 people and not knowing if I'm going to end up with an inch stub in my hand. That always seems to happen when you have a big two-bar fill; it's, "Oh great, thanks. Look at me." So you have to make up a one-arm fill on half a second notice! I don't care for that. A lot of the reason my sticks were breaking is that I use die-cast hoops, which are a little tougher on wood.

RF: What do you think are your strengths and weaknesses as a drummer?

MC: I think I have real good intuition of what the drums should do in a song. I think I have real good insight into the grooves of songs, and of the proper fill required. I think it's real important to have a musical sense. I think too many



The California State University

CSU Summer Arts '93

July 5 - August 1

Performance Festival • Master Classes

**Enroll
Now!**

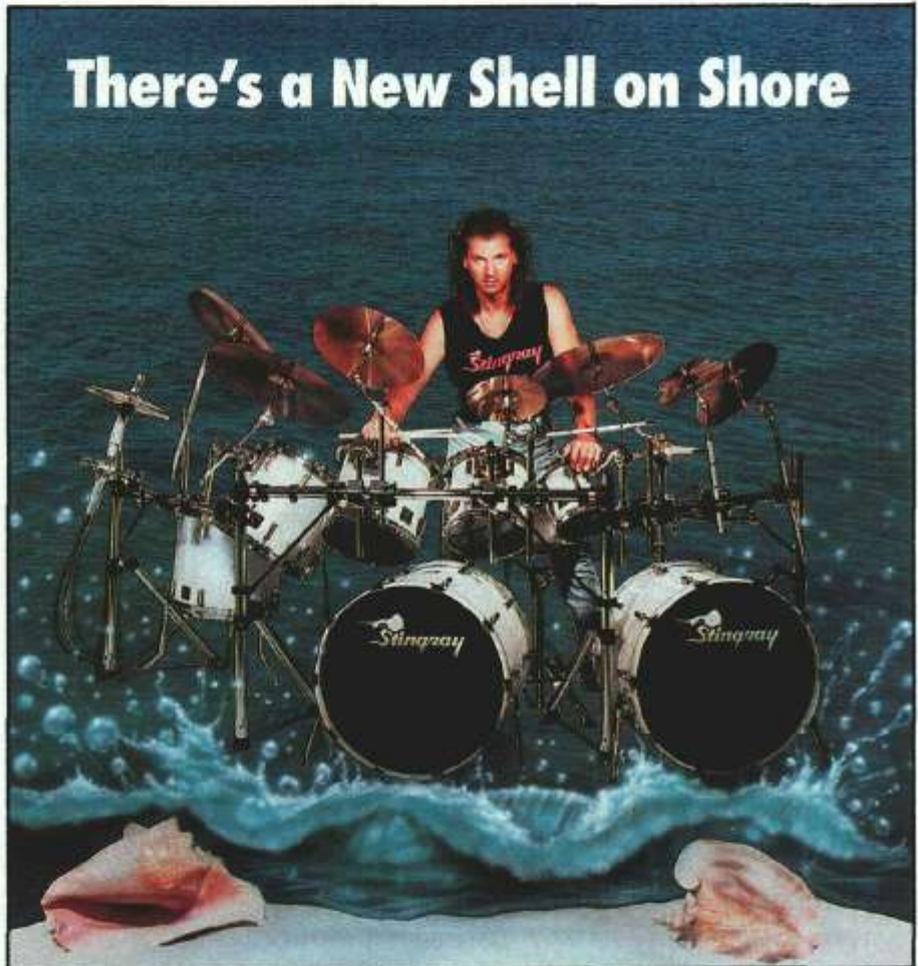
PERCUSSION in World Music, July 19 - August 1

Work with master pan builder and tuner, Clifford Alexis; steel band composer and arranger Ray Holman; master drummer from Ghana, C.K. Ladzekpo; and director of the Escola Do Samba, Chalo Eduardo.

For More Information/Catalogue:

CSU Summer Arts • Humboldt State University
Arcata, CA 95521-8299 • (707) 826-5401

There's a New Shell on Shore



Stingray Percussion introduces the new "Poly-Extron" shell. The only true one-piece shell to be offered on the market.

Designed with space age technology, the "Poly-Extron" shell creates the brilliant tone quality you demand.

"I've never played a drum with such punch, projection and vibrant attack," — International Studio Drummer and Silhouette's Michael Blakey.

Stingray's "Poly-Extron" . . . the new shell on shore.

Also available in Stingray's exclusive Power Wedge series — the drum that allows acoustical projection unobtainable by other drum sets.



1228-B 53rd Street
West Palm Beach, Florida 33407
(407) 848-4489 FAX: (407) 848-3762

Photography: Jane Kille Studios/Graphics: Kirk Wiecekowski

It's The Teacher's Aid.

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

RealFeel™



Gary Chatter Jimi Chapman Chuck Silverman Ed Soph

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

HQ



REAL FEEL IS THE REAL DEAL

* FREE DRUM VIDEOS *



FOR A LIMITED TIME ONLY



VRUK

is offering YOUR CHOICE of drum video
ABSOLUTELY FREE!

Just buy the incredible **VRUK Bass Pedal Heel Plate** for the regular price of \$79.00 and we will include your favorite drum video, a \$39.95 value, **ABSOLUTELY FREE!**

Choose from all the latest videos by Simon Phillips, Dennis Chambers, Dave Weckl, Gregg Bissonette, Terry Bozzio, Steve Smith and many more. Call for complete list.

The **VRUK Pedal** is without question the **FASTEST** way to play **ANY** bass drum and comes with its own instructional video so, **DON'T DELAY! ORDER NOW** and get your hero for **FREE!!**

To order, tell us which **FREE** drum video you want and send check or international money order for \$79.00 (+ \$6 s&h) made payable to:
VRUK EUROPE 114 Nicolaasweg 3581VL Utrecht, Holland
tel. 030-513-999

In USA/Canada send check or m.o. for \$79.00 (+ \$6 s&h) payable to:
EURO-STUFF 4455 Torrance Blvd. Suite 159 Torrance, CA 90509
(310) 542-6490 (800) 726-6491

California residents add 8 1/4% Dealer inquiries welcome

people spend too much time practicing things that are real difficult to do, but are rarely called upon. It's always fun to watch somebody like Dave Weckl or Simon Phillips let loose for a few minutes, but when it's all said and done, that's not what is on the radio, and that's not what is selling millions of copies to the public. That's what gets me off.

As far as my weaknesses go, I would say the flipside: not being able to do amazing things like Weckl and Phillips. I never spent enough time. I was too busy enjoying playing songs. I never really got into pushing myself to do something real complicated, but when I hear it I think, "Man, that's cool. I wish I could do that." I grew up on songs, and my brother being a songwriter influenced me a lot.

In *MD's* Jeff Porcaro tribute, someone was talking about his memorable fills. I aspire to have someone remember some part I may have played, like Steve Smith's part on "Faithfully." *There's* something great. It doesn't take a scientist to figure out, but it's great. The groove to "Lido Shuffle" by Jeff was classic. That's what it's about for me.

RF: You mentioned that with the Divinyls the challenge was playing all-out, exhausting rock 'n' roll. What is it about Michael's gig that's tough?

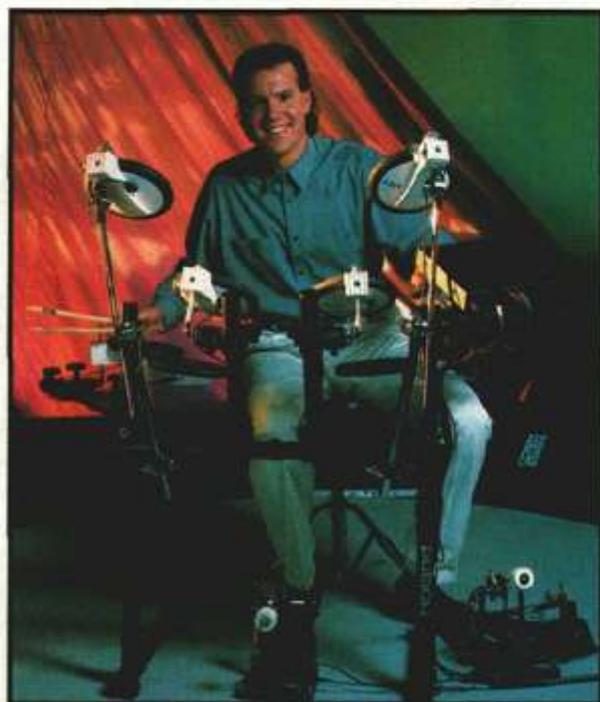
MC: Being able to make the tempo transitions, like going from "Love Is A Wonderful Thing" to a big killer ballad—that's the challenge. It's easy to rock on 10 all night long. Your tempos are all one constant groove at 110 or 120. The faster they go, the easier they are. But try doing that and then taking the tempo down to 55 to do "When A Man Loves A Woman." Sometimes that follows "Time, Love And Tenderness," where I play a lot.

RF: Can you give some advice for ballad playing?

MC: The tricky thing about ballad playing live, with a singer like Michael, is that you want your tempo to stay consistent for him, but you don't want it strict. You don't want the backbeat falling right on it each time, because it doesn't have the feel he likes to sing. Michael likes to sing a little laid-back. He has a real emotional way he phrases, and a lot of it has to do with singing behind the beat. When you're playing for him, you have to keep the tempo, but keep it ever so lazy, so it has

WIN!

A Roland COMPACT DRUM SYSTEM



Roland's new TDE-7K Compact Drum System is a totally self-contained electronic drum system that integrates an incredible sound source with a set of phenomenally responsive pads. You can win one by filling out the coupon below and bringing it to a Roland Percussion Clinic near you!

To Enter: Simply present the coupon below to Steve Fisher, Roland Percussion Clinician, at the clinic you attend. Only one coupon per person may be entered. The drawing will be held on May 1, 1993 and winners will be notified by phone. Ten 2nd Prize Winners will receive "Electronic Percussion" video featuring Roland Percussion Specialist Steve Fisher. Contest Rules are listed below.

ATTEND A CLINIC AT ONE OF THE LOCATIONS NEAREST YOU

March 22 World Music Simi Valley, CA 805-526-9551	March 25 Hoffman Music Spokane, WA 509-328-3888	March 31 McMurray Music St. Louis, MO 314-428-8600	April 7 American Music Seattle, WA 206-633-1774	April 14 Sam Ash Cherry Hill, NJ 609-667-6696	April 20 Wonderland Music Dearborn, MI 313-584-8112	April 26 Ace Music Dayton, OH 513-253-4393	April 29 Guitar Center Hollywood, CA 213-969-9783
March 23 Skip's Music Sacramento, CA 916-484-7575	March 29 Synthony Music Phoenix, AZ 602-955-3590	April 1 Brook Mays Dallas, TX 214-631-0921	April 12 Farout Music Louisville, KY 812-282-1122	April 15 Sam Ash Carle Place, NY 516-333-8700	April 21 DJs Music Chicago, IL 708-863-7400	April 27 Rit Music Central Grand Rapids, MI 616-243-7867	
March 24 Guitar Center San Francisco, CA 415-626-7655	March 30 Prosound Music Denver, CO 303-233-4444	April 6 Guitar Center Santa Ana, CA 714-547-8655	April 13 AL&M Music Norfolk, VA 804-853-2424	April 19 Pianos and Stuff Pittsburgh, PA 412-828-1003	April 22 Torps Music St. Paul, MN 612-224-7621	April 28 Sam Ash Edison, NJ 908-572-5595	

ENTRY COUPON

Name _____

Address _____

City, State, Zip _____

Phone _____ Store/Location _____

RULES: Void where prohibited by law. Employees of *Modern Drummer* and the manufacturer are ineligible. A Certified Public Accountant will be present for drawing and to verify winner. Drawing will be held on May 1, 1993. Winners will be notified by phone. For eligibility, coupon must be presented at clinic. One entry per customer. Photocopies are permitted.

Roland®

7200 DOMINION CIRCLE
LOS ANGELES CA 90040-3696
(213) 685-5141

that feel to it. Porcaro was great at that. Mickey Curry is the king of the laid-back 2 and 4. I saw him with Bryan Adams, and he was awesome.

RF: Dynamics obviously has to enter into that, because Michael is a very emotional singer. What do you think is the trick to playing great dynamics?

MC: The common idea about dynamics is just about controlling volume. But when I play live with Michael, a lot of the dynamics I play is in *what* I play, not necessarily *how hard* I play. I tend to play hard all the time. I don't necessarily all of

a sudden stop hitting the kick drum because the part comes down. I'll keep the kick drum and change the snare drum to a cross-stick, or I'll lighten up on a cymbal. Or if it needs to come up, I'll go to the bell of a ride cymbal instead of a hi-hat. Or if it needs to get even bigger, I'll go from one closed hi-hat to a louder hi-hat. You change the sound of the drum to create the dynamics. That is how I do a lot of it live. Obviously, when you're in a recording studio, you have the freedom to do more with dynamics—grace notes and things like that—and have them come

across. But in concert, that just gets lost. If you play too softly, all of a sudden the snare drum won't be in the mix because there's so much going on. You have to find other ways to create dynamics other than just playing quieter or harder.

RF: It seems that showmanship is important to you.

MC: That started later. When I saw the first video I did with Tane in the '70s, I thought, "My God, I'm not very exciting." You have to see yourself. Once I started seeing the videos and started doing more television shows, I began to wonder what I could do to make it better. One of the first drummers I saw who was really interesting to watch was Myron Grombacher at a Pat Benatar concert. I thought, "Man, this guy is great." He went a little overboard, like climbing all over the kit, but he just looked like the baddest thing around. It was right around when I started to get into doing videos. I started to search for people like that to emulate.

RF: Did you practice in front of a mirror?
MC: A couple of times. I remember when



For information contact:
Gerald Zaffuts, Director
Skidmore Jazz Institute
Skidmore College
Saratoga Springs, NY 12866
(518) 584-5000, ext. 2264
Sponsored in part by



For two weeks each summer, the Skidmore Jazz Institute offers the finest in jazz and jazz education available. Participants perform daily and study privately with our distinguished faculty on the Skidmore College campus in upstate New York. Our Concert Series features major jazz artists in concerts and master classes. Participants also attend the Newport/Saratoga Jazz Festival, June 26-27.

Study Jazz Drumming with ED SHAUGHNESSY

OTHER FACULTY INCLUDE:

MILT HINTON - bass **BUDDY BAKER** - trombone
FRANK MANTOOTH - piano **VINCE DIMARTINO** - trumpet
PAT LaBARBERA - saxophone

The Jazz Institute welcomes the NYS Summer School of Jazz Studies to its new home on the Skidmore campus.

KENWOOD DENNARD

"JUST ADVANCE"

THE EDUCATIONAL DRUM VIDEO



MILES DAVIS
QUINCY JONES
STANLEY JORDAN
JOHN SCHOFIELD
MANHATTAN TRANSFER

DIZZY GILLESPIE
STING
GEORGE BENSON
JACO PASTORIUS
CHARLES MINGUS

Woody's drumming literally transcends dimensional time and space placing him among the world's greatest drummers.

Shot live in front of a select group of students, Woody rips through several solos, answers questions and plays several tunes from his new C.D. *JUST ADVANCE* on *BIG WORLD MUSIC* B.W. 2006.

In addition, Woody teaches in breakdown demonstrations some of his uniquely original 21st century drumming concepts and techniques: 1 HAND BUZZ ROLLS, AIR PLAY, WOODSTROKE, GEARS, A.O.B., various exercises and much more.

ALCHEMY PICTURES (800) 447-6498 P.O. Box 4128
Queens, NY 11375

FREE! DISCOUNT DRUM CATALOG

"T" SHIRTS

\$6.50 per shirt
Certified Check or Money Order Only
(Includes Shipping)
Outside US
\$8.00 US Funds

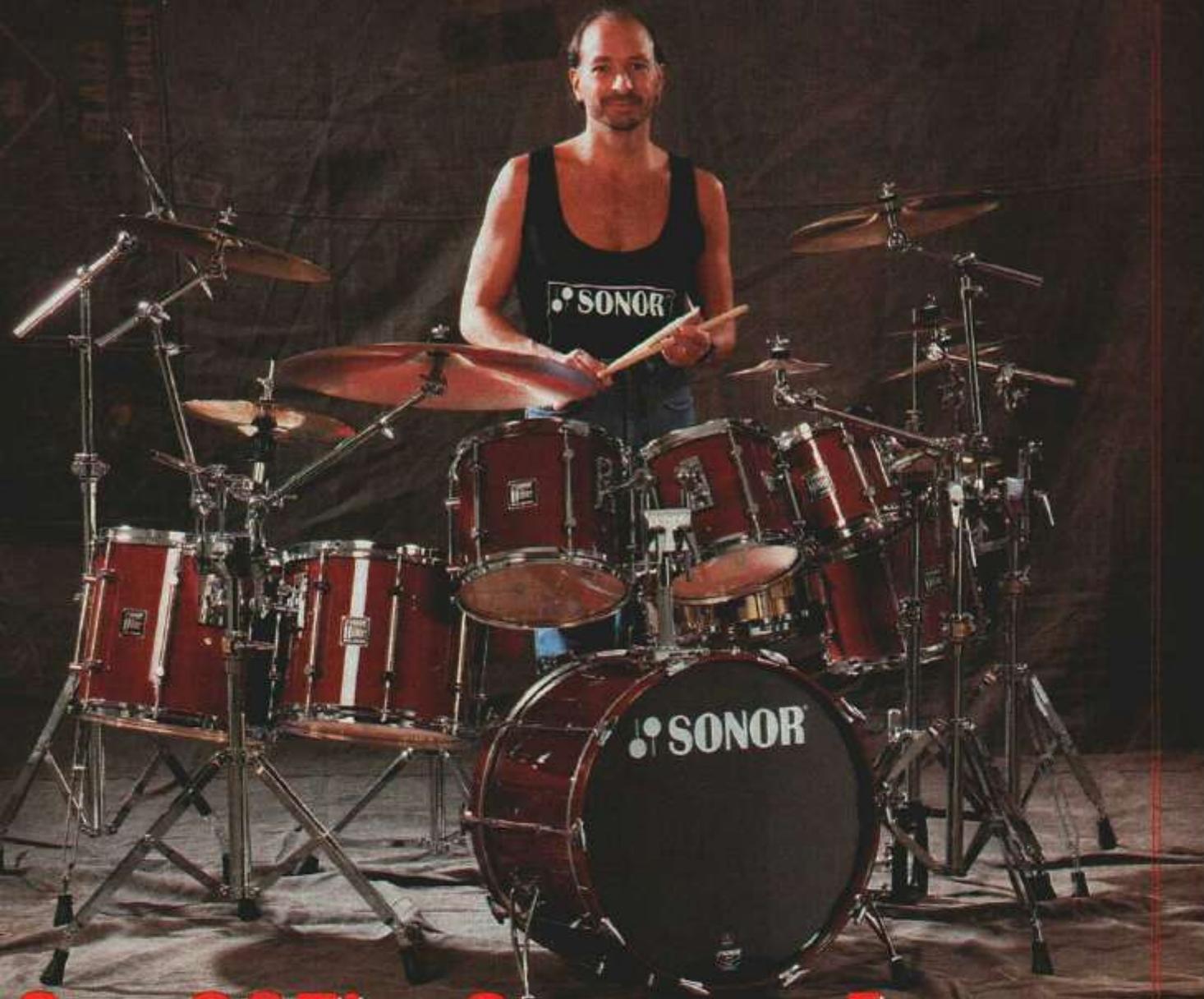


—Specify Size—

"We will beat any advertised price"

ATLANTA
PRO PERCUSSION, INC.
2526 Spring Road • Smyrna, GA 30080
(404) 436-3786

Call or write for our **FREE DISCOUNT FLYER**
Call Information for our toll free number



One Of The Greatest Forces In Music Meets Another.

When a drummer with the energy and versatility of Steve Smith gets together with a drum set as powerful as Sonor's, you can expect spectacular results. Just ask Steve, who was voted the Best All-Around Drummer for five years running in Modern Drummer's Readers

Poll. Or, visit your nearest Sonor dealer today, and see how spectacular you sound with one of the greatest forces in music.

For more information about the complete award-winning Sonor drum lines, write HSS, Inc., P.O. Box 9167, Richmond, VA 23227.

SONOR
A division of Hohner.

*Pictured above: Steve Smith with the Sonor Hillite drum kit.
You can hear Sonor and Steve Smith in the newest release from Vital Information: "Easier Done Than Said."*

Suncoast

MUSIC DISTRIBUTING

"When your music really matters"



Most major brands in stock

Call or write for a
FREE 200 page catalog



P.O. BOX 16965
ST. PETERSBURG, FLORIDA 33733
(813) 822-4949

I was rehearsing with Tane, sometimes they'd bring in a mirror for her dance moves and I'd catch myself a few times.

RF: Did you practice stick twirling?

MC: Oh yes. I learned that in Australia with the Divinyls. There wasn't time during a Divinyls set to twirl my sticks because everything was so charged, but we were killing time on one of the flights and there was a guitar player on the plane who taught me. I don't do it a lot, but I do it when I think it's appropriate. I never do it where it could possibly jeopardize something.

RF: You do a solo in the show.

MC: The one we did last tour was called "Bermuda Jam." I'm not one for solos. I was the guy who, when a drummer started a solo, went off to get a drink. I found it boring unless the drummer was a virtuoso. Buddy Rich, Dave Weckl, Simon Phillips, Steve Smith—they can solo. But I love soundtrack pieces, so I worked with my brother on an idea of a drum piece like a soundtrack accompaniment. It had to be musical, have melody, theme, and accents—something else besides drums. It ran for about a minute, and it was a lot of fun and very dramatic to watch. I'm sure I'll do another one if Michael asks for one again.

RF: How do you feel about the fact that you don't get to record Michael's records?

MC: I accept it because I understand it. When you're in the position that Michael is in, to be able to bring in the world's best players, that's what you're going to do. It's security for them to make sure they get the absolute best. He's worked his whole life for this, and if I were in the same situation, I don't know if I

A SCHOOL IS ONLY AS GOOD AS ITS FACULTY, AND WE ARE VERY PROUD OF OURS.

Fred's areas of expertise extend beyond drumset. He is active as a composer of contemporary dance pieces, and is the co-author of "Terry Bozzio-Solo Drums". He teaches musicianship, reading and coordination. If you want to get your reading together, Fred is the guy.



Fred Klatz



Pete Zeldman

Pete has performed with Steve Vai, Slide Hampton, and Elliot Sharp. His recent critically acclaimed CD "Other Not Elsewhere" features him with a six pedal setup, performing original solo drumset pieces. Pete really gets into polyrhythms and independence, both in his playing and his teaching

SUMMER SEMESTER BEGINS JUNE 31
10 WEEK CERTIFICATE PROGRAM
6 WEEK ADVANCED STUDIES CERTIFICATE PROGRAM
5 DAY INTENSIVES: June 7 & 14 / all new 1 DAY INTENSIVES
DRUMMERS COLLECTIVE, 541 Ave. of the Americas, New York NY 10011/212-741-0091

DRUMMERS COLLECTIVE
The World's Premier Drum School



would take chances with people either. They bring in the world's best producers and players to make the record, and I accept that. One of the advantages of being a solo artist is that he gets to explore all possibilities of musicianship.

RF: Being a sideman can be a strange thing,

MC: Yes, because sometimes you're in it really deep. You surround yourself with it for months on end, but when it's over, it's over, and the reality sets in that you were a sideman and that's *all* you were. Then you go back home and no one cares about you. I have friends in bands, and I envy them. Having a successful band is the ultimate goal for a musician. I try to keep something in the fire at all times, just for the security. It's been great with Michael, and hopefully it will continue, but eventually everyone wants a little more security.

RF: A lot of musicians grow up with the goal of being a sideman to a successful act.

MC: It was my goal, too, and I did it. My next goal was to perform with a great singer, so it's been a dream come true. I'm very fortunate to be doing it. The great thing about doing it with Michael is, once in a while, he turns back and winks at me, and we're thinking, "Remember when we were an opening act and people were finding their seats during our set?" It's fun to have seen things grow. I almost feel like it's a band because I've been with him so long. He's like another brother.



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



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

Red Hot Chili Peppers'
Chad Smith
 Blood Sugar Sex Magik

MUSIC KEY

"Funky Monks"

Chad Smith has certainly made a name for himself as a player who has a very distinctive sound and style, and yet always plays *for* the song. On this first example, Chad plays a solid groove, locking in with bassist Flea while maintaining a disco-era hi-hat pattern.

"Suck My Kiss"

Here's a syncopated two-bar phrase that really propels the song.

"Mellowship Slinky In B Major"

Nicely funky with only a bit of attitude, this beat is played slightly swung.

"Give It Away"

This is a slamin' drum track, with Chad laying into a half-open hi-hat throughout.

"Naked In The Rain"

"Naked" also finds Chad playing the hi-hat slightly open, and avoiding the backbeat on 4.

"The Greeting Song"

This track features Chad at his technical best: uptempo, tasty double pedal work, and powerhouse chops.



JIM SAYS: I LOVE THIS SYSTEM!



When you love something, you use it all the time.

Music—Life—Freedom—
Power—Versatility—Simplicity.
Uncompromising performance. Important things to all musicians.

Jim Keltner—performing artist. Studio Artist. On so many records, you wouldn't believe it. The ddrumAT and acoustic triggers add a more exciting dimension to his already exciting drumming. Jim gets the sounds he wants, session after session, show after show. Triggering helps him to beef up his acoustics or change his kit into whatever he desires: Latin—Jazz—Big Band—Pop—Rap—Funk—Rock. Crisp and Punchy. Dirty and Fat.

The ddrumAT contains classic acoustic drum sounds as well as the latest sounds from famous drum machines and hit records. And, your sound library is expandable. We offer a great choice of SoundPacs, with everything from timpani and cymbals to ethnic drums and darabouka slaps.

If it's up to date—we've got it!

Tired of the standard 128 levels of dynamics? Enter our world of 1,000 levels! The unique ddrum dual sound generating allows you to play buzz rolls and grace notes without ever having to worry about "machine gun" effects or voice robbing. Unprecedented tracking. 100% guaranteed "WYPIWYG"—"What You Play Is What You Get!" Into a sequencer, on tape, at rehearsals, on stage.

ddrumAT is the choice for the demanding musician. The best digital drumkit that money can buy. ddrumAT offers outstanding dynamics, the greatest-sounding samples and the world's fastest response time.

With ddrum, there are no compromises...

Or, as Jim puts it, "I have never come across any setup that gives me such versatility and pleasure as the ddrumAT system. I simply love it."

What more can we say? Try it!



ddrumAT. Acoustic triggering system with unprecedented dynamics and timing. No muffling, no voice robbing; just hook it up and play. With hundreds of sound combinations at your fingertips, it's unbelievable.

Sweden
Clavia AB
Box 4214
102 65 Stockholm
Sweden
Ph. +46 8 643 34 80
Fax: +46 8 644 26 50

USA
ddrum, Inc.
300 Long Beach Blvd.
Stratford, CT 06497
Ph. (800) 882-0098
Ph. (203) 380-0000
Fax: (203) 380-1780

England
Capelle Music Industries Ltd.
Unit 9, Farriers Way, Southend
Essex SS2 5 RY
England
Ph. +44 702 460 489
Fax: +44 702 460 904

continued from page 33

to their winning various German jazz prizes and critics' polls.

While Bruninghaus/Stockhausen/Studer, as they were known, epitomized the cool, European jazz style of ECM records, Fredy's next band moved in a different direction. The curiously named Red Twist & Tuned Arrow (an anagram of Doran/Studer/Wittwer) was to become an important step in Fredy's musical

development. "I had been playing with guitarist Stephan Wittwer since 1970," he says, "and we kept in touch. I had also been working with Christy Doran. They were two completely different players, but both were always very important to me. So in 1982 I asked them to participate on my solo album.

"In the mid '80s, Christy was playing in a duo with guitarist Harry Pepl, who's very good and very weird also. Christy was asked to do a concert in Lucerne,

and he wanted to use Harry and me in a trio. Harry couldn't make it, so I suggested doing a free-improvised evening with Stephan. We did the gig, and some parts of it were incredible—though others weren't really happening. Christy had recorded it, and two years later I listened to it and was surprised by the good moments. So I sent a copy to both of them, saying we should form a band.

"Everyone agreed, and we discussed the concept of using a sequencer. It was really fresh, but because of Stephen's playing, we didn't think Manfred Eicher would agree; his musical ethics were in a different world. But somehow he saw we really meant it, and we made a record for ECM. We had some fantastic—and some terrible—concerts because there was a lot of tension between Stephan and Christy. I was the guy in the middle. Sometimes the tension was good, and sometimes it wasn't happening. Stephan is very radical and not easy to deal with."

Despite the tensions, the freedom that the group allowed Fredy was a catalyst for his exploring more percussion sounds within a group context. "For me," he explains, "it was a very important project. For two and a half years we worked together a lot on the concept and the music. It influenced my playing and my point of view about sounds.

"That was when my drumset started to change," Fredy says. "Before, it was a more conventional drum and cymbal setup. But now there was a need for more sounds. I also started to have this symmetrical concept about my kit. Both sides, left and right, have similar sounds, and I use three floor toms, with one on the left. I use them with legs and I set them absolutely horizontal because I put stuff on them, like heavy bell- and China-type cymbals that I play with a bow or mallets.

"It was a really great band," he continues, "and it started to take off. We got invitations to the States and Japan, but as soon as something starts to get successful, Stephan stops it. Red Twist was a real creative period for Christy and I, and we wanted to go on. I was always fascinated by double instrumentation, like the two guitars, so I had this idea about using two double-basses. It's a funny thing, because we played in India with



Gregg Bissonette



John Bergamo



Cavaliers Drum & Bugle Corps

The Ultimate Percussion Experience

The Bands of America World Percussion Symposium

June 21-26, 1993 • Illinois State University • Normal, IL

Imagine...you and six days of hands-on workshops, clinics and concerts with the ultimate percussion Dream Team! Percussionists everywhere are talking about the World Percussion Symposium.

Spyro Gyra in Concert • Gregg Bissonette • Bob Breithaupt • Michael Burritt • Jim Campbell • Dave Collier • Gary Cook • David Gluck • Thom Hannum • Steve Houghton • Bret Kuhn • Kevin Lepper • Allan O'Connor • Gregg Rinehart & the Spring H.S. Percussion Ensemble • James Ross • Norm Ruebling • Dave Samuels • Fred Sanford • Casey Scheuerell • Jerry Steinholtz • and many more!



Michael Burritt

Three tracks allow you to focus on *your* area:
Drumset • Comprehensive Percussion • Marching Percussion. Plus feature sessions in *Concert & Orchestral Percussion • Ethnic Percussion • Cymbals • Steel Drums • Electronics and more.*



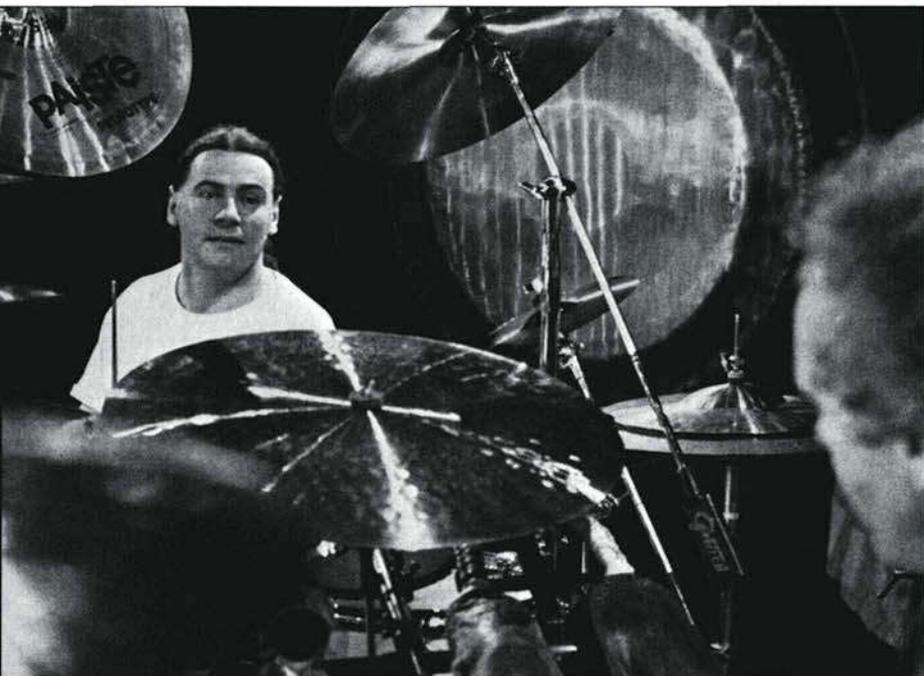
For a brochure, schedule & fee info, contact:
Bands of America, Inc.
 P.O. Box 665
 Arlington Heights, IL 60006
800.848.BAND

Thanks to these Symposium Sponsors (as of February 1):



FRE DY STU DER

Throughout the years, Fredy has been a particular friend to the Paiste family, and to this day plays an important role in Paiste Sound Development. He is one of our most prominent "drummer advisors", a group of international top drummers and percussionists working closely with Paiste on cymbals in the prototype stage. To Fredy and all the other drummers and percussionists: thank you for all the help and "sound" advice. There is only one way to make cymbal sounds come alive - with drummers and for drummers.



PAiSte

CYMBALS SOUNDS GONGS

For free information on Paiste products, please write Paiste America, 460 Atlas Street, Brea, CA 92621

Fredy Studer (drums, gongs)

Trilok Gurtu (percussion, vocals)

Nana Vasconcelos (percussion, vocals)

Dom Um Romao (percussion, vocals)

Miroslav Vitous (bass)

Charlie Mariano (saxophone, flute)

Rosko Gee (bass, guitar)

Stephan Brüninghaus (keyboard, piano)

Helmut Zerlett (keyboard)

Christy Doran (guitar)

Stephan Wittwer (guitar)

Tamia (vocals)



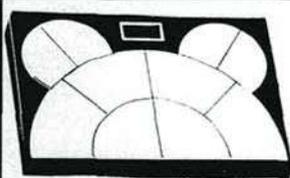
Fredy Studer's "Seven Songs"

Studer's first album under his own name offers a highly concentrated variety of music, presenting a sequence of challenging, startling acoustic experiences in seven chapters. Rigorously defying categorization, Studer's music seems to draw on roots from all over the world and it is precisely these contrasts, these cross-references and confrontations which form the attraction of this music. Floating tabla lines from India meld with Arabic vocal melismas, urban jazz "eruptions" juxtapose with meditative sounds. Throughout, the listener is aware of the different levels of perception and the rich store of stylistic influences.



Are you still playing the OLD way?

DÖPPLER STICKS
"The NEW Way"
\$29.95 (Free Shipping)
 Döpple Inc. • 10 Gorski St.
 Amsterdam, NY 12010
 (518) 843-6078



KAT
 Electronic Percussion

Many Colors! **Sam Barnard's** Free Samples!

Super Gloss Drum Material

Shipping Time Short! Most orders shipped within 50 states take 3-7 days. We offer speedy delivery to over 70 countries!

\$49.99 & Up for 5 pc. sets. Super Gloss II Plus. 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. We offer a superior line of drum covering material called "Super Gloss II Plus." It comes in brilliant colors that are suited for indoor & outdoor use. Also our materials can be air-brushed or hand painted on. Seven years in business, now selling technologically advanced space age drum material to beginners, professionals, drum shops, studios, manufacturers, and the world!

Also sold for ANY number of drums. Call today for free samples & info!



Made in the USA
 We Ship C.O.D.
 Dealer Inquiries Welcomed
(602) 279-4041

Satisfaction Guaranteed

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

DRUM MATE "EVERY DRUMMER SHOULD HAVE ONE"

LIGHTWEIGHT (2 lbs.) BLACK FLOOR MAT. LARGE CUSHIONED 5' 8" x 5'. NON-SKID. GIVES YOU THE PROFESSIONAL LOOK. GREAT FOR HOME OR GIG. MARK HARDWARE SPOTS FOR QUICK SET-UP. FITS EASILY INTO TRAP CASE. HELPS PREVENT BASS CREEP.

IMPROVE YOUR IMAGE. MAKE CHECKS/M.O. OR C.C. PAYABLE TO: D.F. ENTERPRISES, P.O.B. 3501 NORTH MYRTLE BEACH, SC 29582 U.S. \$23.95 + \$6.00 S&H CAN. ADD \$3.00 (U.S. FUNDS) OUTSIDE U.S./CAN. SEND FOR PRICE NEW ON MARKET—ORDER NOW!



When in San Francisco, visit **DRUM WORLD**

Best Prices, Selection, and Service!
(415) 334-7559

Voted Best Drum Shop in U.S.A.—1991

TONE FOAM™

DRUMSOUND ENHANCEMENT PRODUCTS

ROBERT MFG. P.O. BOX 332 MINETTO NY 12115

315-343-5631



FRONT IMAGE (FULL COLOR)

FREE! T-Shirt

"with purchase of \$300 or more"

IN ALL SIZES ONLY
\$8.00 + \$2.00 Shipping and Handling

Send to: **Waddell's DRUM CENTER**
 1104 S. Leechburg Hill
 Leechburg, PA 15656
 (412) 845-DRUM

Call or Write for **FREE! Discount Catalog**

Call Operator for Toll-Free Number.

QUESTIONS CONCERNING YOUR SUBSCRIPTION?

CALL TOLL FREE
1-800-551-DRUM
 MONDAY THRU FRIDAY
 8:30AM - 4:30PM CST

MODERN DRUMMER BACK ISSUE CLEARANCE—50% OFF!

All clearance back issues are available at **\$2.00 per copy**. That's 60% off our regular \$5.00 back issue price. **ORDER FIVE OR MORE BACK ISSUES—GET ONE FREE!**

- #36—OCTOBER 1982
Stewart Copeland, Ed Thigpen, Drum Book Reference Guide.
- #45—JULY 1983
Steve Gadd, Myron Grombacher, Drumsticks.
- #49—NOVEMBER 1983
Phil Collins, Joe LaBarbera, Inside Sabian.
- #50—DECEMBER 1983
Carl Palmer, Simon Kirke, Guide To Drum Computers.
- #65—MARCH 1985
Roger Taylor (Duran Duran), English Reggae, Jon Van Ohlen, Inside Premier.
- #66—APRIL 1985
Sly Dunbar, Steve Shaeffer, Chico Hamilton, Getting Your Drum Book Published.
- #67—MAY 1985
Alan Dawson, Steve Ferrone, David Robinson, D.J. Fontana.
- #68—JUNE 1985
Steve Jordan, Drum Equipment: A New Look, Mickey Curry, Jerry Allison.

- #69—JULY 1985
Rod Morgenstein, Kenny Malone, Tommy Campbell.
- #70—AUGUST 1985
Larry Mullen Jr., George Grantham, Frankie Dunlop, Inside Sonor.
- #71—SEPTEMBER 1985
Jeff Watts, Vinny Appice, George Brown.
- #72—OCTOBER 1985
Chris Parker, Chris Slade, Drummers In Atlantic City.
- #73—NOVEMBER 1985
Bernard Purdie, Bobby Chouinard, Ed Soph.
- #74—DECEMBER 1985
Tony Thompson, Niko McBrain, Paul Wertico.
- #75—JANUARY 1986
MD's 10th Anniversary Issue, 1st MD Sound Supplement: Studio Drum Sounds.
- #76—FEBRUARY 1986
Roy Haynes, A.J. Pero, Jimmie Fadden, David Calarco.
- #77—MARCH 1986
Jerry Marotta, Marvin Smith, Manny Elias, Buddy Williams.
- #78—APRIL 1986
Ed Shaughnessy, Don Baldwin, Jerome Cooper, Ray McKinley, Ted McKenna.
- #79—MAY 1986
Craig Krampf, Terry Williams, Armand Zildjian, Alex Cooper, Bud Hamer.
- #80—JUNE 1986
Kenny Aronoff, Joe English, Doane Perry, MD Sound Supplement: Focus on Hi-Hat by Peter Erskine.

- #81—JULY 1986
Billy Cobham, Tico Torres, Jeff Hamilton, Readers Poll Results.
- #82—AUGUST 1986
Steve Smith, Bill Gibson, Joe Franco, Terry Bozzo: Style & Analysis.
- #83—SEPTEMBER 1986
Tommy Lee, Bun E. Carlos, Jerry Carrigan, Ben Reily.

- #85—NOVEMBER 1986
Joe Morello, David Uosikkinen, Barriemore Barlow, Staying in Shape: Part 2.
- #86—DECEMBER 1986
Simon Phillips, Dave Holland, Industry Insights with Remo Belli, MD 10-Year Index.

Yes, I'd like to complete my collection of classic *Modern Drummer* magazines! All back issues are \$2.00 each (including postage and handling). Total Issues Ordered: _____ Payment of \$ _____ enclosed.

Payment Enclosed Mastercard Visa

Order five or more and select one BONUS issue from the list—yours FREE!

Card number	Exp. Date	B-814
Name		
Address		
City	State	Zip

Mail check or money order in U.S. funds to:
Modern Drummer Back Issues Service,
 P.O. Box 480,
 Mt. Morris, IL 61054-0480

the old bass player, Bobby Burri, and Oliver Magnenat couldn't make it. So we went as a trio and played the same music, but I didn't really like it at all. To my taste it became real conventional. Having two basses makes a big difference. It's not just the voicing...it's difficult to explain, a completely different story."

The improvisational style of Doran/Studer/Gerber/Magnenat often features frantic drumming, droning guitar, and amplified strings. To some ears, the closest point of reference to the band's sound might be mid-'70s King Crimson. "I would feel closer to what John Zorn is doing than to King Crimson," suggests Fredy. "Just the idea of the concept, not the sound. The only problem is that the band sounds much better live than on the CD. It's still in the talking stage, but after this tour, Christy and I plan to go on with two well-known bass players from the States."

As if all this activity weren't enough, Fredy keeps a busy schedule in Europe, where he's very much in demand. "I still play in Charlie Mariano's band," he says, "which is more fusion type of music. I play in France a lot with bassist J.F. Jenny-Clarke, and we record there. Then here's the trio Koch/Schutz/Studer, with two other Swiss players. This is even weirder stuff. There's a sequencer, Hans Koch plays soprano, tenor, bass clarinet, and contra-bass clarinet, and Martin Schutz is playing acoustic cello and five-string electric cello. It's a collective like Doran/Studer/Gerber/Magnenat, but the music is much different. It's a different concept, which includes both composed and free-improvised music influenced by contemporary classical music, ethnic music, and rock-type moods and grooves—even heavy metal and hard-core stuff—but almost no jazz."

"This spring we're going to Cairo," Fredy continues. "We were there two years ago, and we're going back to do the same project. It's a confrontation between our music and the traditional music from Egypt and Nubia, played by the well-known group Les Musicians Du Nile. In the summer we'll tour the States and Canada again, then probably go to Japan. We also plan to record."

Studer and Christy Doran are also

working on an album of Jimi Hendrix songs. "The songs will be totally different arrangements," Fredy explains, "otherwise I wouldn't want to do it. It will have Christy Doran, British vocalist Phil Minton, James 'Blood' Ulmer's bassist, Amin AH, and Django Bates, the keyboardist from Bill Bruford's band. We'll be recording and touring in Europe. I've also just finished a recording project with Christoph Rutimann. He's a conceptual performance artist who plays on

cactuses with contact microphones on them. The musicians are Bobby Burri, Phil Minton, Stephan Wittwer, and myself."

An area that Fredy has worked a lot in is percussion music. "Several years ago," he says, "I started playing contemporary classical music with Robyn Schulkowsky. She's from the States and has played in the ensembles of John Cage and Steve Reich. She got a call from [composer] Karl-Heinz Stockhausen, and moved to

**Tommy Lee
has seen the future.**

And it belongs to Easton. Because unlike wood, AHEAD drumsticks feature a Vibration Reduction System (VRS) to reduce hand fatigue.

And unlike wood, AHEAD has an exclusive energy-returning core design that lets you play faster, with less effort.

And unlike wood, AHEAD sticks are consistent, session to session. They never vary.

And unlike wood, AHEAD sticks are made to take almost anything you can dish out — when the tough polyurethane covers wear out, you can easily replace them for a few bucks.

Mötley Crüe's Tommy Lee felt the difference AHEAD makes. He saw the future. And he had a burning desire to switch.

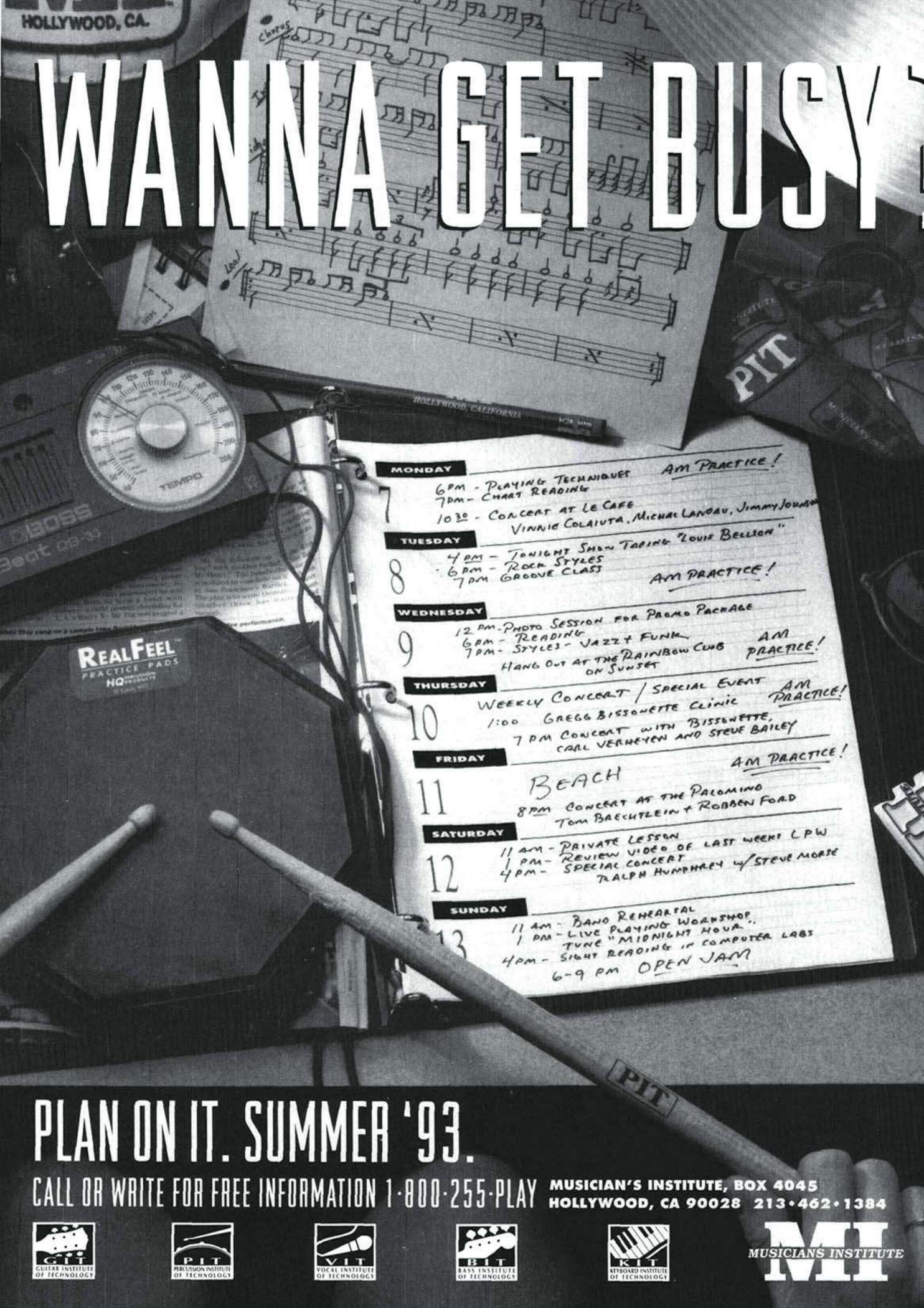
When you see the future, you will too.

**AHEAD™ by
E EASTON®**

For distribution contact:
9420 Reseda Blvd., Suite 350
Northridge, CA 91324
Phone: (818) 727-1127, Fax: (818) 727-1126

HOLLYWOOD, CA.

WANNA GET BUSY?



MONDAY

6 PM - PLAYING TECHNIQUES **AM PRACTICE!**
7 PM - CHART READING
10:30 - CONCERT AT LE CAFE
VINNIE COLAIUTA, MICHAEL LANGRIS, JIMMY JOHNSON

TUESDAY

8 4 PM - TONIGHT SHOW TAPING "LOUIE BELLSON"
6 PM - ROCK STYLES
7 PM GROOVE CLASS **AM PRACTICE!**

WEDNESDAY

9 12 PM - PHOTO SESSION FOR PROMO PACKAGE
6 PM - READING
7 PM - STYLES - JAZZ + FUNK **AM PRACTICE!**
HANG OUT AT THE RAINBOW CLUB ON SUNSET

THURSDAY

10 WEEKLY CONCERT / SPECIAL EVENT **AM PRACTICE!**
1:00 GREGG BISSONETTE CLINIC
7 PM CONCERT WITH BISSONETTE, CARL VERHEYEN AND STEVE BAILEY

FRIDAY

11 BEACH **AM PRACTICE!**
8 PM CONCERT AT THE PALOMINO
TOM BRACHTLEIN + ROBBEN FORD

SATURDAY

12 11 AM - PRIVATE LESSON
1 PM - REVIEW VIDEO OF LAST WEEK LPW
4 PM - SPECIAL CONCERT
RALPH HUMPHREY w/ STEVE MORSE

SUNDAY

13 11 AM - BAND REHEARSAL
1 PM - LIVE PLAYING WORKSHOP
TUNE "MIDNIGHT HOUR"
4 PM - SIGHT READING IN COMPUTER LABS
6-9 PM OPEN JAM

PLAN ON IT. SUMMER '93.

CALL OR WRITE FOR FREE INFORMATION 1-800-255-PLAY

MUSICIAN'S INSTITUTE, BOX 4045
HOLLYWOOD, CA 90028 213-462-1384



Europe. She played in his ensemble, but then she wanted to do her own thing. She called me up because she was the girlfriend of Marcus Stockhausen, who I was working with at the time. Robyn and I are now playing in a trio with Pierre Favre. It's composed stuff, but she is a free-improviser too. We're planning a recording for the ECM New Series.

"This spring I will be in Vienna with Robyn's ensemble. We're going to play Edgar Varese's 'Ionisation.' It was originally written for fourteen players and a conductor, but we'll play it with only six players and without a conductor. We'll also be doing 'Drumming' by Steve Reich. Both of these performances will be filmed."

When talking with Fredy, Pierre Favre is a name that comes up frequently. Along with Paul Motian and Nana Vasconcelos, Fredy was a part of Pierre's Singing Drums ensemble, which recorded one album for ECM, *Singing Drums*. "Singing Drums is not happening anymore," Fredy explains, "because it was difficult to work around everybody's schedules. Pierre talks about doing it again with different people, but I don't know yet. I still play in a duo with him as Drum Orchestra. In concept it's close to Singing Drums, but with two people instead of four."

"All these things are really European," Studer says. "It's written music and also free-improvising structure. A lot of the bands I'm playing in have the same concept, but the *sound* or *idea* is completely different. But the basic concept somehow comes through."

This "European" musical identity shows up in all of Fredy's projects. While there is a noticeable difference between American and European musicians, it's sometimes hard to pin down just *what* that difference is. "I think the roots are different," offers Fredy. "Of course, you find a lot of drummers in Europe who are influenced by Americans. I guess every serious European drummer was and is influenced by American drummers. But if you take the really hard-core free-improvisers like Paul Lovens and Han Bennink, they really play their own thing. Myself, I like both."

"It seems to me that today Europe is more open," he continues. "But the tra-

dition is different at the roots. There are things that American drummers have in the blood that is unique to them—just as African drummers have something in the blood that Americans are not able to do. Europeans also have something in their blood. It's a thing that's not planned, it's just natural. I wouldn't say one is better than the other, just different.

"I would say the late '60s are my roots," Studer figures. "My first jazz record was by John Coltrane. I was really

into Jimi Hendrix: Mitch Mitchell was my first influence. I read in an interview that he was influenced by Elvin Jones, so I was looking for that, and by accident I met Coltrane. Then I just started to explore. And at that time jazz went electric.

"I discovered Jack DeJohnette very early," Fredy goes on, "and I was also into the free-jazz thing, like saxophonist Albert Ayler and drummers Andrew Cyrille and Milford Graves. So I made

Matt Sorum has felt the power.

And it comes from Easton. Because Easton AHEAD drumsticks have an exclusive energy-returning core design that helps you play faster. Wood doesn't.

And AHEAD has a remarkable Vibration Reduction System (VRS) to lessen hand fatigue. Wood doesn't.

And AHEAD sticks are made to take just about anything you can dish out — when the polyurethane covers wear out, you can easily replace them for just a few bucks. You can't say that about wood.

And AHEAD drumsticks never vary. Stick to stick, session to session, AHEAD sticks are consistent to a degree literally impossible in wood.

When Guns N' Roses' Matt Sorum felt the power, he had an urge to break with the past.

And when you feel the power, you will too.

AHEAD™ by EASTON

For distribution contact:
9420 Reseda Blvd.
Suite 350
Northridge, CA 91324
Phone: (818) 727-1127
Fax: (818) 727-1126

Modern Drummer Ware



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)



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)



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,XXL)



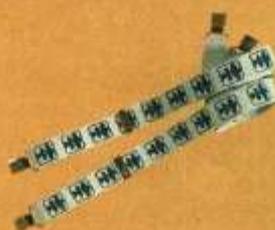
SOUNDCHECK SWEAT SHIRT: Super-comfortable, 50% cotton/50% polyester sweat top with ribbed collar, cuff, and band bottom. Topped off with the classic MD "drummer boy" logo on the sleeve in white. (sizes: M,L)



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



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)



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

Item	Size*	Quantity	Price Each	Shipping & Handling Each	Total
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	
Rehearsal Cap			\$8.00	\$2.50	
MD Suspenders			\$7.00	\$1.50	
				GRAND TOTAL	

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

Ship To:

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

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.

two roads: this really electric stuff, and the more free-improvised, because both streets really say something to me. Later on, ethnic music and contemporary classical music moved me just because of the sound. I was playing straight-ahead bebop, so I have that experience, but I was not specializing. I can't say, 'That's the thing,' because you can play with so many forms. Ethnic music is a big interest because you have folk music on one side and art on the other. To me, Hendrix had both, because you could listen to his music on different levels."

Working in such a wide variety of musical styles might lead one to be a musical chameleon, changing to fit the different music. But according to Fredy, "I would say that I have one approach, which I have to vary, because it doesn't fit everything. Here in Chicago, I have a smaller kit with me for traveling, but I always try to use the same sounds, more or less. Basically I have my sound and style. Sometimes I'm playing more jazz kicks—though not really straight-ahead—so it doesn't make sense to use all the weird sounds. Still, I don't think

I'm a different person when I'm playing in a different context. I guess I always try to tell my story—that's what I hope."

Style is one kind of musical identity that can set players apart. Sound is another. In his many varied recordings, Studer has maintained a consistent and identifiable drum sound, using the same basic type of Gretsch setup for years, which he says is a part of his identity. "I don't have a problem that I sound old-fashioned because I don't have the Yamaha sound that everybody is playing," says Studer. "I think it's easier to find your own voice if you do something different. I think Dave Weckl has found his own voice too, but now everybody is like that. You can go way back, with Billy Cobham, Steve Gadd, Tony Williams—that's always happened. I learned from all those people too, but I'm not going down that road. It goes nowhere, because you're just a copy. I have the feeling that I have my own voice, and I just try to improve."

"There are a lot of serious young drummers," continues Fredy, "but this is also a 'free-time' industry. Some kids play for two years, and then they switch

to skateboard. I'm sure a lot of drum companies don't exist because of the musicians, but because of this free time people have. Then you have to come up with something new as much as possible. In my opinion, it has nothing to do with the music, but a lot of companies have to go with it to still be able to make instruments for the music."

Speaking of instrument manufacturers, one long association of Fredy's is with the Paiste company. In 1970 he took over as the head of their drummers services from Pierre Favre. In this capacity he spoke with many drummers about their ideas on cymbals and sounds. From there he worked closely with the company on the development of new cymbal designs. Typical of the results of that time was the *Sound Creation* line, notably the dark rides and hi-hats that were developed with Fredy's input. Also, the current *Paiste* line Rough Ride is Fredy's signature cymbal. "I stopped working regularly with Paiste in 1978," Studer explains. "At that time I was working half a day, except when I was on tour. Since then, I'm free-lancing and



Dennis Chambers with the LP Mambo Cowbell

Sound Painter

TO DENNIS CHAMBERS, USING DIFFERENT ELEMENTS OF PERCUSSION in his set-up is like painting a picture with sound. And while his sound "color" of choice for his current gig is LP's Mambo cowbell, he knows that LP offers a vast selection of other bells for his painter's palette.

"Depending on the music, I'll play either a Mambo bell, Black Beauty® or Ridge Rider®," remarks Dennis, "and on top of all that, I really like the low pitch of the Salsa bells. Each has its own sound, its own color and mood, and because it's all from LP, I know the stuff will last."

With nearly 30 years of quality and commitment behind us, LP offers the largest selection of sound colors available, from the Cha Cha, Timbale, Songo and Rock bells, to the Ridge Rider, Mambo and Prestige line. You can start to add color to your sound by choosing any one of over 20 different bells, because, like Dennis Chambers says: "When it comes right down to it, painting that picture is really what it's all about."



Trust the Leader®

LP Music Group, 160 Belmont Ave., Dept. 186, Garfield, NJ 07026
For catalog information, call 1-800-526-0508



brook
mays
MUSIC CO.
Since 1901

Need Parts? Try Us!
Huge Inventory of Old and New
Parts, Encompassing All Brands.
Also, Complete Repair Service.
Brook Mays Music Co.
644 W. Mockingbird Ln.
Dallas, TX 75247
(214) 631-0921

GRIP THIS!

ULTIMATE GRIPPING POWDER

HANDS ON™

- INCREASES GRIP ON STICKS
- MORE CONTROL
- DEVELOPS SPEED
- BETTER BALANCE



USED BY PROFESSIONAL &
AMATEUR DRUMMERS
WORLDWIDE

AVAILABLE AT YOUR PRO MUSIC STORE
HANDS ON PERCUSSION
48 BURD STREET NYACK, NEW YORK 10960
1-800-HANDS-88 FAX 914-358-1060

ALL THE GRIP YOU'LL EVER NEED

THE UNIQUE MIDI METRO IS NOW
AVAILABLE DIRECT FOR \$289.00!



The Q-LOGIC MIDI METRO VISUAL METRONOME
is your PERSONAL CONDUCTOR! It reads AND
generates MIDI time-code or works alone giving
you a VISUAL display of the BEAT!

Turn down the monitors and take off the headphones!
Now you can SEE THE BEAT!

To order, send check or money order for \$289.00

EURO-STUFF

4455 Torrance Blvd. Suite 159 Torrance, CA 90509

Call toll free 1(800)726-6491 for more info

Dealer inquiries welcome CA residents add 8 1/4%

Vic Firth
and
Fredy Studer
the perfect pair



Fredy Studer's precision rhythms
and sonic explorations can be
heard on his new solo album
Seven Songs. Fredy's choice for
drumsticks: Vic Firth SD9.

VIC
FIRTH®

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

only doing sound development and some clinics. My main thing since then has been playing. I've worked with Robert Paiste since 1970, and we've become friends and a really close team. I'm still there for almost everything important in development—to check prototypes, discuss them, and make decisions of what the next try should be and then maybe come back to listen to it. I'm still doing this and I like it."

But of all the projects Fredy is involved in, the one closest to him is his first solo recording, *Seven Songs*. Though the album was released in Europe in 1991, it has only recently been released in North America, on the Intuition label. Studer spent *eight years* working on it, using an array of musicians. The music could be said to be a summation of all that he has done. There is free-improvisation, all types of ethnic percussion, and numerous musical styles mixed together. Surprisingly, the result is a very homogeneous recording with a lot of depth. "There's a crazy mix of people on it," he says, "but it's not like a project where you have this band for this tune and this

MUSIC WEST, a three day international Conference, Exhibition and Festival, brings you together with people from every aspect of the music business. Just for drummers in 1993, Pearl Drum Canada presents:



THE GREGG BISSONETTE MASTER DRUM WORKSHOP

Saturday, May 8

Gregg Bissonette, world renowned drummer (Joe Satriani/David Lee Roth), will lead a full instructional clinic and informal discussion session as part of Music West. Don't miss this rare opportunity to meet Gregg Bissonette face-to-face and learn from one of North America's best drummers.

The Pearl Player Challenge, an exciting drum competition with finals held during Music West, is now accepting tape entries for 3 categories: 17 & Under; 18 & Over; Open. All with outstanding prizes.

For details, contact the Music West office:

203 - 1104 Hornby Street, Vancouver, B.C., Canada V6Z 1V8

Tel: (604) 684-9338 Fax: (604) 684-9337

May 7-9

Vancouver, B.C., Canada

The Modern Drummer Library

Applied Rhythms

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

Best Of MD Rock

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.

Best Of MD, Volume 2

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

The Electronic Drummer

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

The Great Jazz Drummers

by Ron Spagnardi
 A true collector's item, this text takes a look at nearly a century of drumming. Fascinating reading, this book tells the stories of over 60 legendary drumming greats. Sound Supplement included.

Drum Wisdom

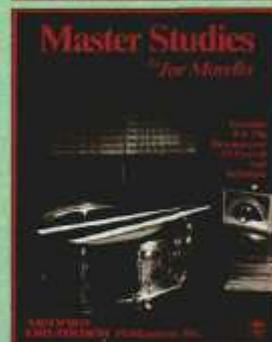
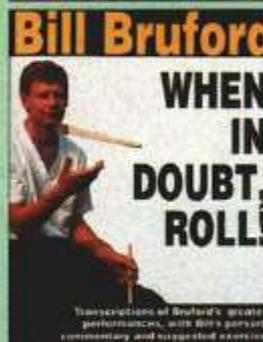
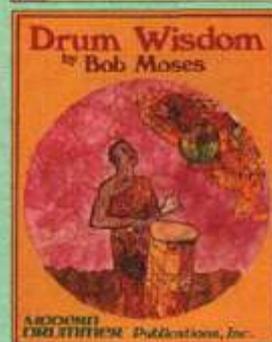
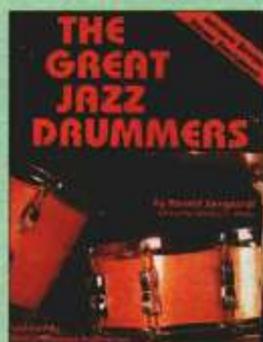
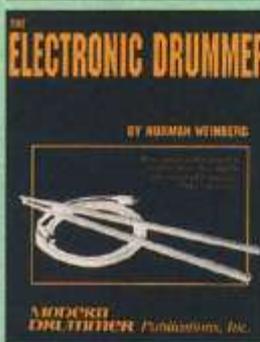
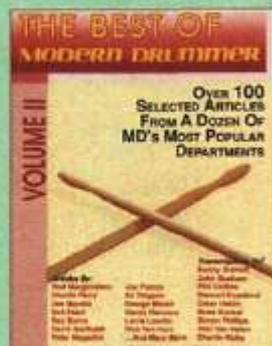
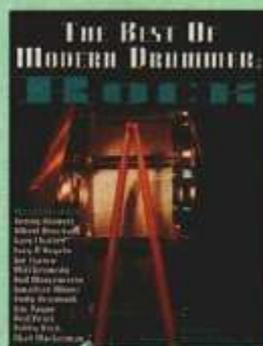
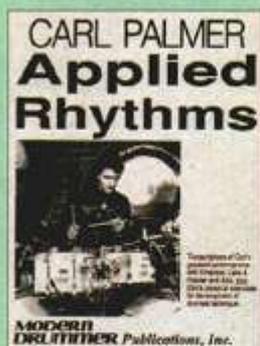
by Bob Moses
 Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time.

Master Studies

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

The New Breed

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



When In Doubt, Roll!

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



Order Toll Free
1-800-637-2852
 M-F, 9AM-8PM SAT, 9AM-2PM CST

Name (please print) _____
 Address _____
 City _____ State _____ Zip _____
 Payment Enclosed Visa MC Discover AmEx
 Signature _____ Exp Date _____

MOD 93	Quantity	Book	Price	Total
		Applied Rhythms (06630365)	\$ 8.95	
		The Best Of MD: Rock (06621759)	\$ 9.95	
		The Best Of MD, Vol. 2 (06630196)	\$ 7.95	
		The Electronic Drummer (06631500)	\$ 9.95	
		The Great Jazz Drummers (06621755)	\$19.95	
		Drum Wisdom (06630510)	\$ 7.95	
		Master Studies (06631474)	\$ 8.95	
		The New Breed (06631619)	\$ 7.95	
		When In Doubt, Roll! (06630298)	\$12.95	
			SHIPPING AND HANDLING CHARGES (See box to left)	
			Milwaukee Co. residents add 5.5% sales tax. WI residents add 5% sales tax. MN residents add 6% sales tax.	
			GRAND TOTAL	

Make check payable to and mail to:
 Music Dispatch
 P.O. Box 13920
 Milwaukee, WI 53213

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 payable in U.S. funds only (no cash) *

Sam Ash[®] Where Drummers Shop ...

MUSIC STORES

When you call Sam Ash you'll be connected to one of our award-winning drumming professionals who know, own and use the equipment they sell. Call or stop by one of our eight Sam Ash Music Stores in and around New York City for all your drumming needs.

IN NEW YORK STATE

(516) 333-8700

P.O. BOX 9047 • HICKSVILLE, NY 11802-9047 • DEPT. MD

*Out of state call operator
for toll-free number*



Where Drummers Workout ...

SAM ASH MUSIC INSTITUTE

SAMI

SAM ASH MUSIC INSTITUTE

The School For Today's Music & Technology

- WORLD RHYTHM, FUNK/R&B WORKSHOPS
- STUDIO DRUMMING • MIDI PERCUSSION
- STATE-OF-THE ART EQUIPMENT
- GUEST CLINICS & MORE
- PRIVATE STUDY - ALL LEVELS

1077 ROUTE 1 • EDISON, NJ 08837-2904

band for the next. Everybody plays on each tune, but it's all done by overdubbing. But it sounds like a band, because after each person recorded their part, I worked for hundreds of hours on the board from all the recorded stuff that I kept. Then the next one would come and do their part. So it was like composing on the mixing desk—like making a movie. You hire character actors and just let them act, or sometimes you give them dialog, and at the end, out of the played stuff, you make a movie.

"There are people on the album who otherwise would never have played together," Fredy says, "because their concepts were very different. But since I had played with all of them, I knew which parts would fit—or create a confrontation. There are three percussionists: Trilok Gurtu, Nana Vasconcelos, and Dom Um Romao. I always wanted to work with acoustic and electric bass together, so I have Miroslav Vitous and Rosko Gee. Christy and Stephan, the two guitarists from Red Twist & Tuned Arrow, are on there, Rainer Bruninghaus and Helmut Zerlett are on keyboards, Charlie Mariano is on sax, and

Copying Is Better Left To The Xerox Machine

Why not copy? Most drum manufacturers do. At Darwin, we believe it is better to originate than duplicate. We're not saying you won't find some similarities with our product and the rest of the field, but we do present a significant amount of originality.

Darwin Performing Artist series professional drums are hand crafted from aged and cured American maple. They feature the original Darwin die cast lug, exclusive Darwin finishing and bearing edge processes, the patented Darwin snare throw/butt assembly, and our patented slide track tom mount system. Along with height and angle adjustment, the slide track

allows "front to back" positioning of up to six inches. Performing Artist series drums are available in a variety of lacquers, an infinite amount of coverings, standard, deep, and custom sizes, and with or without mounting brackets. One additional item we didn't copy was price. A five piece set lists for around \$2,000.

We have also taken our technology to the economic level of the weekend warrior with our creation of the Rebel series. This American made pre-packaged five piece kit with double braced hardware holds a suggested retail of \$1,100.

So, why not copy? We think the better question is, Why?

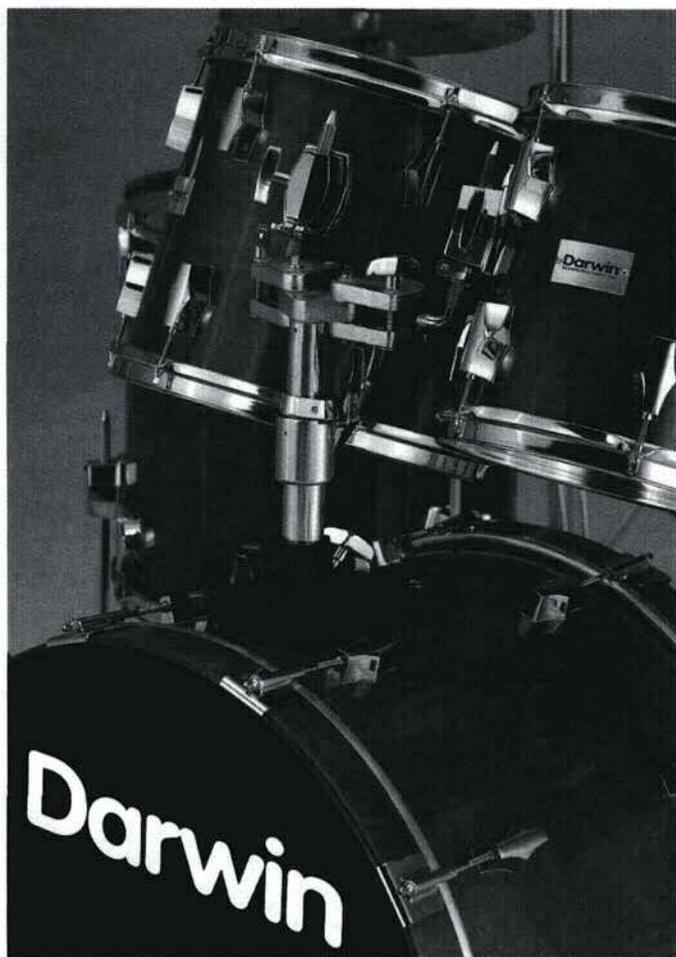
Darwin[®]

"the evolution of drums"

For More Information Write To:

Manufacturing Division
P.O. Box 190
Burnsville, Ms. 38833

Sales/Marketing Division
P.O. Box 4196
Murfreesboro, Tn. 37133-4196



YAMAHA

SOUNDS of SUMMER '93 DRUM SET WORKSHOPS



YAMAHA SOUNDS OF SUMMER '93 DRUM SET WORKSHOPS invite drummers of all ages and experience levels to spend a week with the experts. World renowned instructors make the Sounds of Summer '93 Drum Set Workshops an opportunity not to be missed.

The workshops include group lessons, clinics, drum set sessions in rock, jazz and Latin styles, daily listening, individual practice times, videotaped

performance opportunities and classes in theory and history of drum set drumming.

So spend a week with the experts ... call the location nearest you today!

JUNE 13-17, 1993

Capital University
Conservatory of Music
Columbus, OH 43209
614/236-6234

JULY 11-16, 1993

University of North Texas
College of Music
P.O. Box 13887
Denton, TX 76203
817/565-3714 or 383-4693

JULY 18-22, 1993

Arizona State University
School of Music
Tempe, AZ 85287
602/965-3549

JULY 25-29, 1993

University of Colorado
College of Music
Boulder, CO 80309
303/666-4387

**CALL TODAY AND SPEND
A WEEK WITH THE EXPERTS!**

YAMAHA®

The Pursuit of Sound™

YAMAHA CORPORATION OF AMERICA

Band & Orchestral Division

P.O. Box 899

Grand Rapids, MI 49512-0899

© 1993 YAMAHA CORPORATION OF AMERICA



ED SOPH



STEVE
HOUGHTON



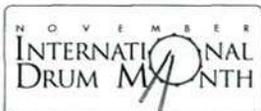
GARY CHAFFEE



BOB BREITHAUPT

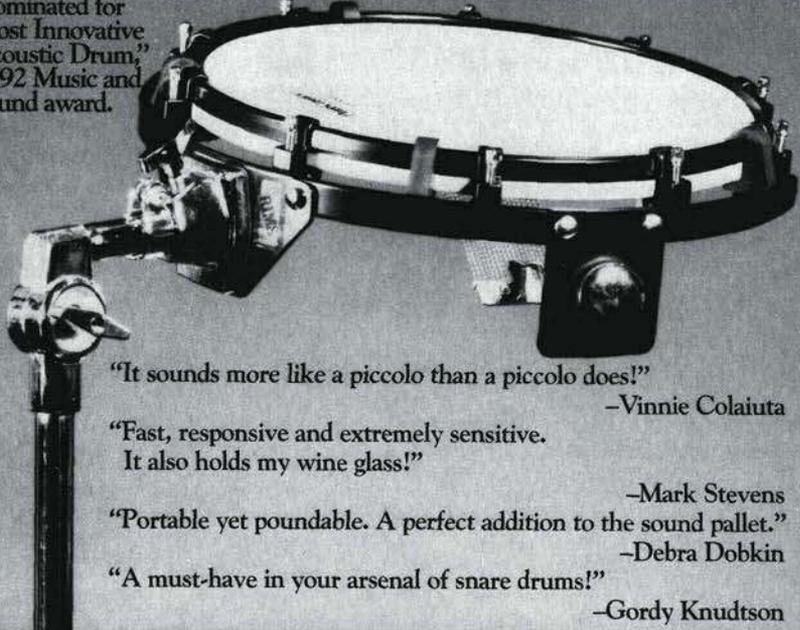


GUY REMONKO



IN YOUR FACE

Nominated for
"Most Innovative
Acoustic Drum,"
1992 Music and
Sound award.

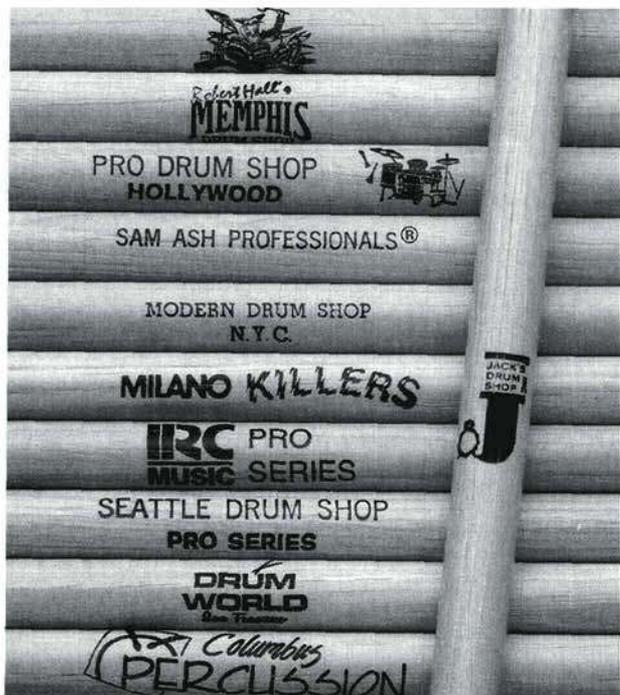


- "It sounds more like a piccolo than a piccolo does!"
-Vinnie Colaiuta
- "Fast, responsive and extremely sensitive.
It also holds my wine glass!"
-Mark Stevens
- "Portable yet poundable. A perfect addition to the sound pallet."
-Debra Dobkin
- "A must-have in your arsenal of snare drums!"
-Gordy Knudtson

PureCussion
DRUMS
WITH RIMS TECHNOLOGY

PureCussion, Inc.
3611 Wooddale Avenue South
Minneapolis, Minnesota 55416
612/927-2330
© 1992, PureCussion, Inc.

What do
all these
great
drum
shops &
music
stores
have in
common?



VATER CUSTOM LABEL DRUMSTICKS



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

DRUMMERS: CONTACT YOUR LOCAL DEALER FOR MORE INFORMATION

Pierre Favre's wife, Tamia, is on voice."

Even though the music on *Seven Songs* was created by overdubbing, the sound is very cohesive. The opening track, "Sans Titre," is a heavy percussion groove, with Tamia's unique vocal styling floating on top. On tracks like "Hajime!" and "S.F.K.," instruments move in and out of the mix, creating the sense of an aural collage.

"I called the album *Seven Songs*," Fredy explains, "because the form really is songs. There are grooves through a piece, but you couldn't compose it or improvise it that way. I thought that if I made a record in the studio, I would use the overdubbing process. It was a lot of ups and downs, and it was only possible because a friend of mine has a studio in Lucerne, and he was crazy enough to get along with me. We spoke about it being two years' work—and it ended up being eight!"

Despite the delayed arrival of *Seven Songs*, according to Studer, "I'm already planning my next recording, and I'm going to use guitarist Bill Frisell." Let's just hope it doesn't take eight years before we get to hear it!



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

UDU® CLAYTONE™



New precision-molded
clay drums
at accessible
prices

UDU DRUM

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

FORK'S DRUM CLOSET

NASHVILLE'S COMPLETE DRUM STORE
Great Discounts

All Major Brands

New and Used

(615) 383-8343

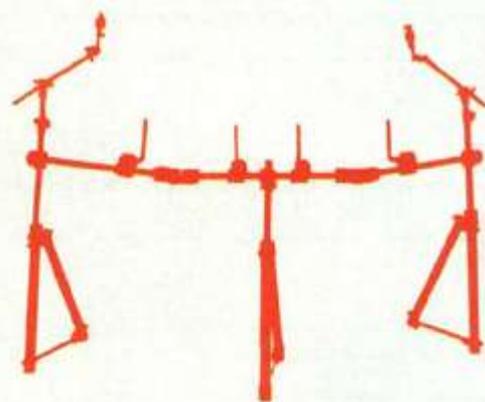


OR CALL OPERATOR FOR TOLL-FREE #

2707 12TH AVENUE SOUTH ** NASHVILLE, TN 37204

P O W E R F U L

ERIC SINGER • DW HARDWARE



Eric Singer's drum set-up includes DW Hardware Collarlock by DW Bar System) and DW Pedals 5000T BD Pedals and 5500T Hi-Hat).

For heavy metal road warriors like Kiss' Eric Singer forging a modern, aggressive style of drumming has brought brutality and musicality, two terms that used to be at opposite ends of the musical spectrum, together. That's why Eric and so many hard hitting drummers rely on the Collarlock Bar System by DW. The Collarlock System features the strength of stainless steel bars and the security of cast aluminum clamps with twin tension screws instead of less secure hinged/single adjustment drum clamps for 360 degrees of round-to-round clamping plus unlimited angle and positioning flexibility. Because it's constructed to hold up an arsenal of drums, cymbals and accessories without ever holding up the show, DW Hardware may be just as powerful as the drummers who use it.



Drum Workshop, Inc. • 101 Bernoulli Circle, Dept. H • Oxnard, CA 93030
To receive the latest DW Pedals catalog send \$5 (for postage and handling) along with your name and address.

Bass Drum Workout

by Ron Spagnardi

MUSIC KEY

Developing bass drum speed, endurance, and control takes considerable time, patience, and practice. The sixteen exercises presented in this article have been designed to help you achieve that speed, endurance, and control.

All the exercises should be practiced utilizing the four different foot patterns noted below. Here they are using a full bar of 8th-note triplets as an example:

3 3 3 3

1.	R	R	R	R	R	R	R	R	R	R	R	R	R	R
2.	L	L	L	L	L	L	L	L	L	L	L	L	L	L
3.	R	L	R	L	R	L	R	L	R	L	R	L	R	L
4.	L	R	L	R	L	R	L	R	L	R	L	R	L	R

Be sure to practice with a metronome. Start slowly at first and gradually increase to your top speed as you gain greater control and facility. For maximum benefit, repeat each pattern at least eight times, stopping between each one before proceeding to the next. Later you can attempt all sixteen exercises, once or twice each, from beginning to end without a pause.

Another way to practice these exercises is to do them while playing the ride cymbal pattern above each one with the right hand. This can be tricky, *especially* on the alternate foot pattern section, so take it slowly at first.

3 3 3 3

For even further development of control, try playing the exercises at varied dynamic levels, from *pp* (very soft) to *ff* (very loud). Varying the dynamics brings in a totally different perspective.

Practice these exercises diligently, and you'll be amazed at how much speed, control, and endurance you'll develop in a relatively short amount of time. Good luck!

1
3

2
3 3

3
3 3 3

4
3 3 3 3

5
3 3 3 3 3

6
3 3 3 3 3 3

7
3 3 3 3 3 3 3

8
3 3 3 3

9
3

10
3

11
3

12
3

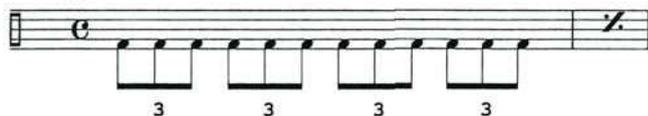
13
3

14
3

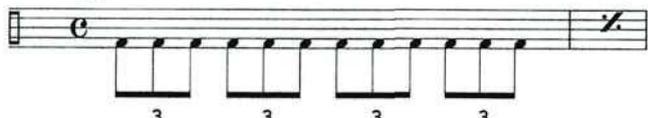
15
3

16
3

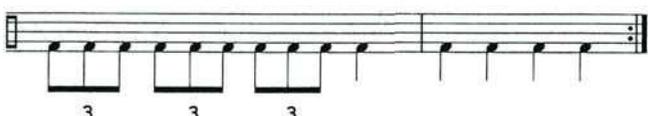
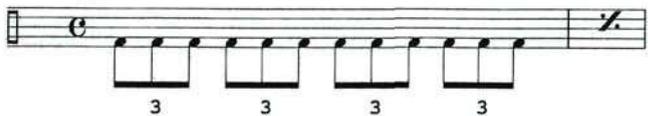
9



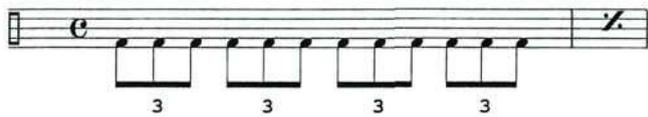
10



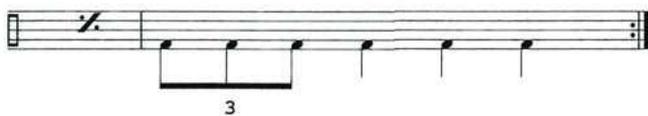
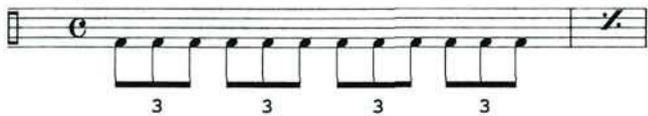
11



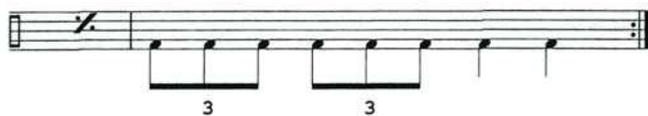
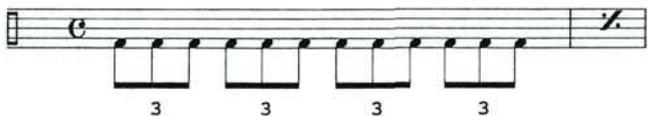
12



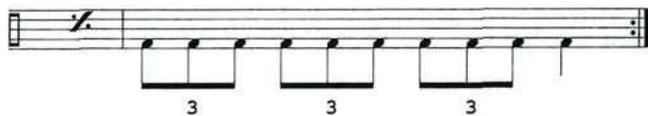
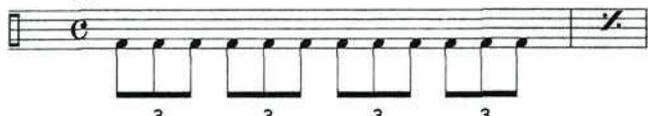
13



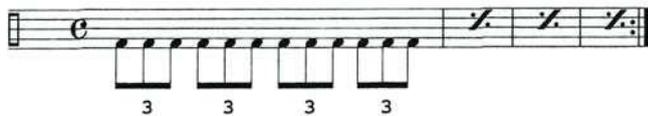
14



15



16



"Play it straight."

PLAY IT STRAIGHT

Dennis Chambers

A PUBLIC SERVICE MESSAGE FROM THE MUSIC COMMUNITY.

RECORDINGS

KING CRIMSON

The Great Deceiver-Live 1973 - 1974

Four-CD boxed set Caroline 1597-2
 ROBERT FRIPP: gtr, kybds JOHN WETTON: bs, vcl
 BILL BRUFORD: dr, perc DAVID CROSS: vln, kybds
 Larks' Tongues In Aspic, Parts One and Two; Lament;
 Exiles; Easy Money; Fracture; Starless; 21st Century
 Schizoid Man; Book Of Saturday; We'll Let You Know;
 The Night Watch; Peace—A Theme; Cat Food; The
 Great Deceiver; Doctor Diamond; The Talking Drum;
 ...Its For You, But Not For Us; Sharks' Lungs In
 Lemsip; plus several improvised pieces

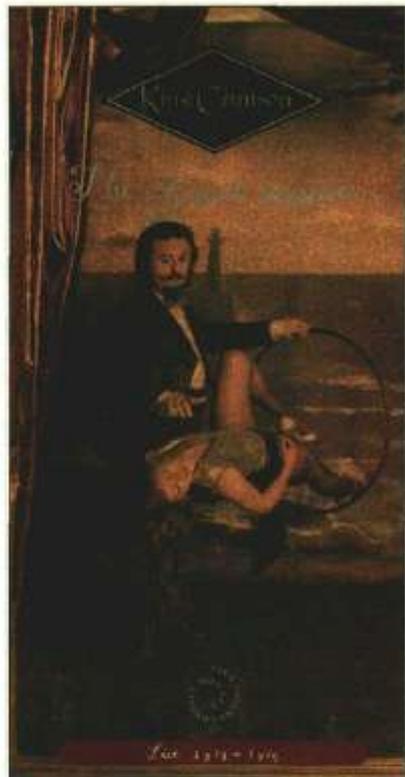
Given King Crimson's twenty-odd-year existence, one might question the reasons for releasing a package of live material culled from only two years of the band's existence—what's more, two decades after the fact. But many fans of rock's farthest reaches agree that this particular Crimson line-up produced some of the most ground-breaking, severe, and beautiful sounds of the genre.

Drummer Bill Bruford was in the thick of it all. As leader Robert Fripp describes in his liner notes (which alone are almost worth the

price of admission), Bruford "had the temperament of a classical musician who wanted to be a jazzier and worked in rock groups." The music here certainly attests to the accuracy of Fripp's words; examples of Bill's taste, creativity, and fearlessness abound. (One intriguing aspect of this set is the inclusion of different versions of the same songs, allowing listeners to fully appreciate the chances Bruford & Co. took.)

Apparently there are over 120 Crimson bootlegs available in Japan alone. Fripp says that this was a big motivation for his releasing this set, since his personal tapes (from which these CDs were compiled) are generally of much higher quality. So if you're the least bit curious about the music that inspired such fervor—or if you just want to find out how exploratory and powerful rock music and drumming can be—by all means, track this set down.

▪ **Adam Budofsky**



JIMMY HEATH BIG BAND

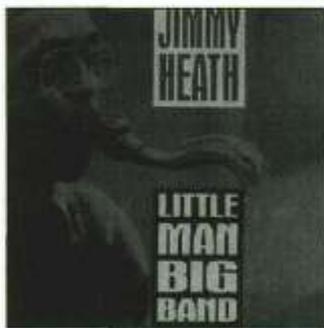
Little Man Big Band

Verve 314-513-956

LEW SOLOFF, BOB MILLIKAN,
 JOHN ECKERT, VIRGIL JONES,
 CLAUDIO RODITI: trp
 JOHN MOSCA, EDDIE BERT,
 BENNY POWELL, JACK JEFFERS: tbn
 JEROME RICHARDSON, TED NASH,
 BILL EASLEY, LOREN SHOENBERG,
 DANNY BANK, BILLY MITCHELL: reeds
 ROLAND HANNA: pro
 TONY PURRONE: gtr
 BEN BROWN: bs
 LEWIS NASH: dr

Trane Connection; Two Friends; The Voice Of The Saxophone; Forever Sonny; CTA; Ellington's Stray Horn; Gingerbread Boy; Without You, No Me

Put on your slippers, pour a mug of something warm, and settle into a big, soft chair. This here's a Bill Cosby production, and it's toe-tapping congeniality all the way. Hints of Thad Jones-Mel Lewis



abound (embodied in the stunning Roland Hanna), but these gifts go to other honored peers. And where Thad and Mel weren't afraid to leave a few loose ends, Jimmy Heath and Lewis Nash have sewn one tight fabric.

Nash's dry sound, clean licks, and smart interludes point fleetingly down the "Trane" tracks. A bluesy backbeat and New Orleans horn figures give charm and perspective to the easy swing of

"Friends." Deft interplay between brushes and sticks beautifies "Voice" and the rain-soaked, neon-lit orchestration of "Ellington's Stray Horn." The ersatz bossa-rock of "Forever Sonny" is over soon enough, and we're back to impressive ensemble work and big endings. "Gingerbread" is a feast of smiles, from the 5/4 intro, clever section-trading, and funny solos to the appropriately casual tag. Nash's assured phrasing on "Without You, No Me" rounds out an album that offers all the comforts of home.

▪ **Hal Howland**

DREAM THEATER

Images And Words

Atco 7 92148-4

KEVIN MOORE: kybd

JOHN MYUNG: bs

JOHN PETRUCCI: gtr

JAMES LABRIE: vcl

MIKE PORTNOY: dr

Pull Me Under; Another Day; Take The Time; Surrounded; Metropolis-Part 1; Under A Glass Moon; Wait For Sleep; Learning To Live



Directly in the vein of Rush, Queensryche, and Fate's Warning, Dream Theater displays a potpourri of '70s-style prog-rock on their latest release. *Images And Words* (their major-label debut) features lengthy and dramatic arrangements, intense, intelli-

gent songwriting, and brilliant musical performances. But far from a wanna-be band, Dream Theater establishes its own creative niche and sweeping vision with truly captivating compositions.

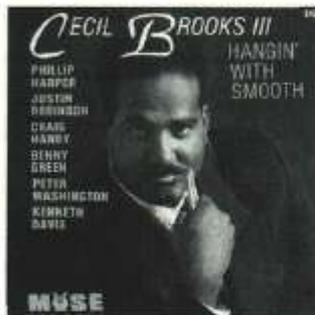
The same can be said for Mike Portnoy, who constructs drumming masterpieces out of an endless series of syncopated grooves, blistering fills, and mind-blowing poly-rhythms. From cut to cut, Portnoy stamps his signature on a variety of styles, from hard-edged metal ("Pull Me Under" and "Metropolis") to funk ("Take The Time") to soft rock ("Another Day" and "Surrounded").

Portnoy nearly crosses the line of overplaying. But like Neil Peart, Scott Rockenfield, and Mark Zonder have done for their respective bands, Portnoy stays true to the music, making it all flow and bend together with a strong sense of dynamics, song structure, and dramatic flair.

Some say that progressive rock died when bands like Yes and Genesis began catering to the mainstream. But with *Images And Words*, Dream Theater proves itself a true torchbearer.

• **Matt Peiken**

I'm A Fool To Want You, Autumn In New York; Invisible Face; Healing Rhythms For Adriane



Pittsburgh drummer Cecil Brooks III weighs in as a worthy successor to his city's giants, Kenny Clarke and Art Blakey, applying his own smooth layer to their well-worn pavement. (The mixture includes two parts Max to one part Elvin.)

Brooks' compact sound, tight licks, and authoritative cymbal work take command without overpowering; his well-designed solos lift rather than leap from their settings. The leader's four compositions hold their own in very strong company, and the first five tracks benefit from Radam Schwartz's rich horn arrangements.

The only disappointment here is also the only surprise: Legendary Rudy Van Gelder's mix buries Benny Green's lush piano playing and assigns lead-instrument status to the bass drum! (And that hard beater doesn't exactly match those timpani mallets.)

Sonics aside, though, this agreeable, radio-ready music shows the new bop generation to be right at home in the eye of the quiet storm. (*Muse Records, 160 West 71st Street, New York, NY 10023.*)

• **Hal Howland**

MOTOHIKO HINO

Sailing Stone

Gramavision R2 79473

MOTOHIKO HINO: dr

STEVE SWALLOW: bs

MIKE STERN: gtr

KAREN MANTLER: org

DAVE LIEBMAN: sx

TERUMASA HINO: cornet

Winter Swallow; Satisfaction; We Got

Lost; Memories of Phoenicia; Lady

Jane; I Mean You; Angie; Slippin'

Into The River; Continental Drift



Respected Japanese jazz drummer Motohiko Hino has assembled an all-star cast of Americans for his Gramavision debut. Pushed by Steve Swallow's buoyant electric bass lines and Karen Mantler's billowy B-3 cushion, Hino swings forcefully on his own "We Got Lost," a vehicle for Liebman's frantic soprano sax. He puts up a solid backbeat on a funky rendition of Thelmonious Monk's "I Mean You" and on a bluesy re-harmonization of the Mick Jagger-Keith Richards anthem "I Can't Get No) Satisfaction," featuring Mike Stern's chops-of-doom guitar work. Stern also acquits himself with killer abandon on the Stones' "Continental Drift" and wails tastefully on a slow, bluesy version of the lovely Jagger-Richards ballad "Angie."

Hino supplies particularly sensitive brush accompaniment on another Stones number, "Lady Jane," a vehicle for

his brother, Miles-inspired cornetist Terumasa. In fact, the drummer proves to be a good team player throughout this album, allowing his monster soloists to take center stage.

• **Bill Milkowski**

HARRY HINDMARSH

Just Me

Microstar Records

HARRY HINDMARSH: dr, gtr, bs

Another Country Heard From;

Dream Come True; Good-Bye Girl;

Take It Like A Man; What I Want; On

The BIG Screen; Rhythm & Fiction;

Castles, Kings, Queens, & Things;

Your Loss Avenue; Three's A Charm

This all-instrumental metal effort differs from most others in that twenty-one-year-old Virginian Harry Hindmarsh wrote, arranged, produced, and performed all the music himself.

Hindmarsh displays strong double-bass work, solid chops, and deft guitar playing on his ambitious debut. There's a drum break on virtually every cut, and it's a toss-up at times whether the drum fills or guitar leads are more impressive. Hindmarsh tastefully breaks up rhythms by syncopating with himself (!) in "What I Want" and "Castles," while using two- and four-bar solos to keep other cuts flowing. Songs such as "Good-Bye Girl" and "Your Loss Avenue" attest to his songwriting potential. A guest drumming appearance by Scott Travis, best known for his playing with Racer X and (more recently) Judas Priest, highlights "Dream Come True."

Hindmarsh does tend to over-indulge his improvisational whims (sometimes to the detriment of the groove) and become bogged down in

CECIL BROOKS III

Hangin' With Smooth

Muse MCD 5428

CECIL BROOKS III: dr

JUSTIN ROBINSON: al sx

PHILLIP HARPER: trp

CRAIG HANDY: tn sx

BENNY GREEN: pno

PETER WASHINGTON,

KENNETH DAVIS: bs

Hangin' With Smooth; I've Grown

Accustomed To Her Face; Swamp

Thang; Adreena; Don't Forget The

Forgotten; Medley: Midnight Sun,

repetitive, cliché metal double-bass runs, and the songs on *Just Me* are, at times, somewhat listless. But there's no denying Hindmarsh's talent and potential—in many areas—and his skills for arrangement will only improve with time and experience. Hindmarsh is clearly a talent to keep an ear tuned to for future success. (*Microstar Records, 5245 Cleveland St., #201, Virginia Beach, VA 23462*)

• **Matt Peiken**

VIDEO

CHUCK SILVERMAN

Practical Applications Of Afro-Caribbean Rhythms To The Drumset

CPP Media

15800 N.W. 48th Ave.

Miami FL 33014

Time: 90 mins.

Price: \$39.95 (VMS Stereo)

MD readers know Chuck Silverman from his fine *Latin Symposium* columns, which only hint at the abundance of information to be learned from this video. Most recent top-shelf drum videos have relied on the selling power of "star names." Silverman doesn't enjoy the national playing attention of these stars, but *Practical Applications* has an advantage over those videos due to Chuck's extensive background as an educator. This experience results in his part-building demonstrations being clearly presented, and his explanations of more nebulous conceptual topics coming across as well-thought-out.

The suggested playing level for students of this video is intermediate to pro. The keystone of Silverman's concept is the application of standard Latin rhythm section parts to

drumset. Taking it a step further, he applies rhythms and sticking patterns derived from these parts to develop contemporary grooves.

Silverman opens with an explanation of the foundation concept of clave, then carefully analyses the cha-cha, mambo, songo, bolero, and merengue dance rhythms. These rhythms are then put into context with a smooth, grooving band. Silverman later lets loose on some very contemporary variations of guaguanco and mozambique rhythms. As a seasoned educator, though, he is more concerned with teaching than showing off, one more reason *Practical Applications* is one of the better clinic-style drum videos out there.

• **Jeff Potter**

BOOKS

CREATIVE TIMEKEEPING

by Rick Mattingly

Hal Leonard

7777 West Bluemound Road

P.O. Box 13819

Milwaukee WI 53219

Price: \$8.95

In *Creative Timekeeping*, Rick Mattingly draws on his extensive playing and teaching experience to tackle swing timekeeping, a concept largely ignored because it seems so elementary—or avoided because it's actually so difficult to teach.

Identifying the ride as both the clock and the engine of swing jazz drumming, *Timekeeping* examines permutations of the most basic cymbal patterns and some of their syncopations. One group of exercises develops reading skills and familiarity with 8th- and quarter-note rhythms for kick and snare individually. Rhythms are presented in dif-

ferent notation styles, as they would be commonly seen in swing charts. Other exercises combine kick and snare, developing more advanced coordination and flowing interaction between the instruments.

Because the ride patterns and the kick and snare exercises are not presented together—the reader is instructed to mix and match from different sections—this book looks much easier than it is. In fact, all proficiency levels are served. Mattingly's relaxed progression through the material promotes a very gentle learning curve for beginning to intermediate drummers, and the combination exercises played along with the various ride patterns as directed should prove challenging even for more advanced players.

This book is narrow in scope, but as a thorough introduction to the defining elements of swing drumming, it's appropriately deep. Cultivating the nuances of the swing feel by stressing control, independence, and freedom from the "auto-pilot" ride playing that many of us fall into, *Creative Timekeeping* offers a convincing rebuttal to the belief that no one can be taught to swing.

• **Rich Watson**

• **Richard Egart**

LESSONS WITH THE GREATS

Produced by John Xepoleas

Publ: Manhattan Music

Dist: CPP Media Group

15800 N.W. 48th Avenue

Miami FL 33014

Price: \$22.95

Drummers are often advised to develop their own style by assembling influences and techniques from a variety of sources. One wishing to follow that advice might find

Lessons With The Greats to be an excellent starting point, as it contains chapters written by Kenny Aronoff, Gregg Bissonette, Terry Bozzio, Peter Erskine, Steve Smith, Dave Weckl, and John Xepoleas.

With that many authors, the book is obviously not laid out as a progressive "method" for learning drumset, but rather contains material that an intermediate to advanced drummer could use to develop his or her technique more fully. Many of the lessons deal with fill and solo patterns, with each drummer contributing techniques that turn up in his own playing, such as Weckl's six-stroke fills, Smith's linear patterns, Bozzio's ostinatos, Aronoff's doubles, and Bissonette's double-bass licks. Erskine takes a philosophical approach in dealing with sound and subdivisions, and Xepoleas offers half-time shuffles, funk-Mozambique patterns, and bass drum triplets.

There's a lot of good material, and by mixing and matching the techniques from the different artists, one can come up with some really interesting fills and beats. As good as the material is, though, \$22.95 for a 70-page book is a bit steep.

In the Art Blakey boxed set review (December, 1992 *Critique*), we failed to mention that the CD set's label, Mosaic Records, is a mail-order-only company. Contact information for Mosaic is: 35 Melrose Place, Stamford, CT, 06902, (203)327-7111.





Developing The Musical Phrase

by Joe Morello

Transcribed by Marvin Burock

MUSIC KEY



Last summer I ran into Bob Hohner, one of my former students. Bob had studied with me when he was sixteen years old, and now he's a full professor of music at Central Michigan University. We were discussing some of the techniques that he teaches, and he thought that the readers of *Modern Drummer* might find one of the concepts particularly helpful.

Bob teaches developing the musical phrase by having his students first develop the four-bar phrase. This is accomplished by having the student play a ride cymbal beat for four bars along with some bass drum, snare drum, and hi-hat figures, then going into four bars of improvisation, and then back into four bars of time. Bob has found this to be very helpful in developing a student's imagination and feel for a four-bar break.

After the student develops the four-bar break, he or she can move to an eight-bar phrase, and then twelve bars, which is a basic blues and one of the oldest forms of jazz. Eventually, Bob has his students develop the chorus, or thirty two-bar phrase. Most standard tunes consist of thirty-two bars and are usually in what we call AABA form. The melody is the first eight bars, then it's repeated on the second eight bars. The B section is the bridge section, and the last eight bars is the out-chorus (repeat the melody again). A useful thing to do when developing the chorus is to think of a tune and play off the melody.

Work through the following examples, as described earlier:

4 Bars Of Time 4 Bars Of Improvisation

8 Bars Of Time 8 Bars Of Improvisation

12 Bars Of Time 12 Bars Of Improvisation

32 Bars Of Time 32 Bars Of Improvisation

Students will find this technique very useful, helping them play musically and teaching them about form as well.



Modern Drummer Expands Distribution

Modern Drummer has signed a five-year contract with Curtis Circulation Company, the largest national newsstand distributor in the United States. Domestic distribution is expected to increase considerably in all major regions of the country, and plans have been developed to increase *MD's* exposure in hundreds of chain store operations over the next several years. The magazine will also see significant growth on the foreign market, from Canada to Italy, Australia to Great Britain, and sixty other nations.

"We've been looking for increased newsstand distribution for some time," said MD publisher Ron Spagnardi. "With the incomparable track record of the huge Curtis operation, along with MD's expanding demand worldwide, this is clearly a perfect match."

Premier Returns To British Ownership

Citing its position in world markets as "its strongest for many years," Premier has announced its return to British ownership after several years of ownership by the Yamaha Corporation of Japan. Tony W. Doughty, who has been Executive Chairman of Premier since 1986, is the new owner. Doughty states that the company "will have a sound financial basis with net assets of approximately \$5,750,000 and low gearing." The new Premier Board of Directors and their appointments are as follows: Tony W. Doughty, Executive Chairman; Michael J. McLaughlin, Senior Operations Director; Ian P. Hearn, International Sales Director; and Thomas E. Meyers, President, Premier (USA) Inc.

Camps And Clinics

This year's **Music West** conference, festival, and exhibition will be held May 7-9. The conference and exhibition will be held at the Vancouver Trade and Convention Centre, and the festival will be held in twelve different venues throughout Vancouver. Among the programming at the exhibition will be a clinic and two drum competitions sponsored by Pearl drums. Music industry representatives from across Canada and from around the world attend Music West. For more information, contact Music West at Suite 203, 1104 Hornby St., Vancouver, B.C., Canada V6Z 1V8, tel: (604) 684-9338, fax: (604) 684-9337.

Cathy Rich, daughter of the late Buddy Rich, awarded a scholarship in Buddy's name to Berklee College of Music student drummer **Nathaniel Morton**, of Blacksburg, Virginia. Morton received the scholarship at the recent **Buddy Rich Memorial Scholarship Concert**, held at the Berklee Performance Center in Boston. The concert featured performances by **Anton Fig**, **Chuck Morris**, **Casey Scheuerell**, and **Dennis Chambers**

with the Buddy Rich Big Band.

Speaking of **Casey Scheuerell**, he recently completed a clinic tour in support of Pearl's educational efforts. Casey conducted clinics at six drum shops in cities across the country, including Memphis, Austin, and Hollywood. A second tour is planned for this spring. For more information on Casey and the Pearl Educational Development Board, write the Pearl Corp. at 549 Metroplex Drive., Nashville, TN 37211.

Yamaha's Band & Orchestral Division recently completed the first leg of its **Yamaha Snare Drum Expo**, which was an exhibit of the twenty-five snare drums in the company's line. At each location—in the cities of New York, Tampa, Miami, Boston, New Orleans, and Los Angeles—Yamaha representatives talked with players about the drums and encouraged them to play them. The next Expo is hitting the road this season. A free poster, specially designed for the Expo, is now available by writing to Yamaha Corp. of America, Band & Orchestral Division, 3445 East Paris Ave., P.O. Box 899, Grand Rapids, MI 49512-0899.

Also soon to hit the road is Yamaha's **Sounds of Summer '93** "music extravaganza." The events include marching percussion and wind camps to British brass band and drumset workshops. Over forty events are scheduled for this year's program, which will feature the expertise of clinicians like **Jay Bocook**, **Bob Breithaupt**, **James Campbell**, **Tom Float**, **Ed Soph**, and **Chris Thompson**. Many of these artists will also write exercises specifically for the Sounds of Summer '93 music booklets, which are provided to all participants.

And in related Yamaha news, endorser **Alex Acuna** was the featured clinician at the second annual **International Drum Day** hosted by New World Music & Sound in San Diego this past



November 15. Over five hundred people paid the admission price of a can of food to attend the event. Cans were donated to the San Diego Foodbank, representatives of which said that they collected enough food to feed over four hundred people this past holiday season.

Musicians Institute Organizes "Help Heal L.A." Song Contest

In response to the recent riots that deeply affected the nation, the Musicians Institute in Hollywood, California is spearheading the "Help Heal L.A....Through Music" songwriting contest. Songwriters are asked to submit material that is positive and

inspires a sense of unification among people. A prestigious panel of celebrity songwriters and industry professionals from record companies and music associations will serve as judges, submissions for songs will be accepted until April 15, 1993, and the winning song will be formally unveiled during a celebrity benefit concert. Money raised will help several charities supporting the rebuilding of Los Angeles. For further information, contact Musicians Institute at (213) 462-1384.

Zildjian Commemorates MD Poll Results

Armand Zildjian, president of the Avedis Zildjian Company, recently recognized the efforts of his employees following the company's positive showing in *Modern Drummer's*, 1992 Consumers Poll. Zildjian took top honors in the categories for Best Quality and Craftsmanship, and Most Consumer/Service Oriented. Employees received specially inscribed golf shirts commemorating their success. "These results mean so much," laid Armand Zildjian, "because they represent the views of drummers who are actually out there going into music stores. *Modern Drummer* is the most widely read percussion publication on the planet, so no retailer can afford to ignore these results."

Endorser News

During their first tour of America after forty years as one of the premier exponents of rumba, **Los Munequitos** contacted Latin



percussion for replacement parts for some of their instruments. LP promptly serviced the group with the parts, as well as several drums. In addition, **Terry Bozzio** and **Robert Thomas, Jr.** have joined LP's endorser roster.

Ralph Peterson is now playing Mapex drums.

Tommy "Mugs" Cain is endorsing Colorlife.

Mike Bordin, **Dave Abbruzzese**, **Scotty Hawkins** (Reba McEntire), **Moyes Lucas**, **Dan Tomlinson** (Lyle Lovett), **Billy Thomas** (McBride & the Ride), **Anton Fig**, **Dan Hickey** (B-52's), **Nick Menza**, **Jerry Marotta**, **Zach Alford**, **Jimmy Fadden** (Nitty Gritty Dirt Band), **Victor Biselle**, **Michael Cartellone**, **Mark Dever**, **Tim Hedge**, **Randy Guss**, and **Scott Saturday** (Boy Howdy) using PureCussion RIMS.

Mike Gibbons (Badfinger), **Arthor Von Blomberg**, and **Victor Campbell** playing Slingerland drums.

Louie Bellson, **Rick Allen**, and **Jason Bonham** using Zildjian sticks.

Fernando Bermudez, **Scotty Hawkins**, **Michael Hodges** (Adrian Belew), **Jerry Parris** (Cimmarron), **Maxwell Schauf** (Sweethearts Of The Rodeo), **Herb Schucher** (Tracy Lawrence), and **Billy Thomas** endorsing Kenner drums.

Alex Acuna and **Danny Gottlieb** using KAT equipment.

Richie Hayward, **Mike Terrana**, **John Ferraro** (Larry Carlton), **Kenny Holton** (Molly Hatchet), **Kelly Smith** (Flotsam & Jetsam), **Dom Moio**, **Randi Scott** (DVS), and **Anthony Carter** (the Answer) using Trick *Kodiak T6* snare drums.

Mason Treat (John Anderson) endorsing Paiste cymbals.

Chad Gracey (Live), **Aynsley Dunbar**, and **Tommy Weder** (Roxx Gang) using Dead Heads.

Mark Shulman (Foreigner), **Lionel Cordew** (Special EFX), **Johnny Almerdra**, **Calip Emphrey** (BB King), and **James Gadson** using Cappella sticks.



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 BEST PRICE!

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-Brilliant, Platins, Z Series), Paiste & Sabian cymbals at lowest prices anywhere!!! Huge drumstick savings on all sticks: Pro*Mark, Vic Firth, Silver Fox, Maxx, Regal Tip, Aquarian, & Zildjian. 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!

Drum Machine Super Sale: All Korg, Roland (including R-8, R-8M, 626, SPD-8, Pad II, DR-550-II, CR-80, R-70) at **Blowout Prices.** All makes of Drum Machines, Digital Reverbs, and Processors on sale and in stock!!! KAT, Barcus Berry, Simmons and Roland pads & triggers on Sale! All in stock, new in box at **The Nation's Lowest prices!!** Bizarre Guitar, 2677 Oddie Blvd., Reno, NV 89512. (702) 331-1001.

Drumsets and Drum Hardware at Wholesale Prices—Tama, Pearl, Yamaha, Mapex, CB-700, Gibraltar, Trick, LP, DW, Gretsch, Simmons, Sonor, & Slingerland. Virtually every major brand on sale! 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 or FAX: (616) 363-2495, anytime to Buy—Sell—Trade!

Eames handcrafted North American birch drum shells. Select from Finetone, Naturaltone, or Mastertone series unfinished or finished shells. Design your own instrument or complement your current set from our selection of 130 different shells, featuring the Master Model Snare Shell. For brochure contact Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. (617) 233-1404.

Vintage Drums—Affordable prices. Buy—Sell—Trade. Gretsch, Ludwig, Rogers, Slingerland. **Free list:** Drums, P.O. Box 1436, Seaford, NY 11783. (516) 783-9196.

Vintage Drums: Radio King, Leedy, Gretsch, Ludwig, etc. Also parts. Buy, sell & trade. Frank Weems, 1954 Hamilton Ln., Grants Pass, OR 97527. (503) 474-2667.

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 caddys, stick trays, bass drum hoops, drum thrones. We bought all the Rogers inventory from Fender Musical Instruments. In stock 8 ply maple shells and coverings. Also, used Ludwig, Slingerland, Gretsch, Sonor Drums, parts. Call for those hard to find parts and accessories. **Al Drew's Music, 526-528 Front St., Woonsocket, RI 02895. (401) 769-3552, FAX: (401) 766-4871.**

Vintage Drums 1920s-1970s Ludwig—Gretsch—Slingerland—Leedy—Cameo—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.**

Kenner Drum Co. Custom drums, brass lugs, die-cast hoops, cast bell brass, cast aluminum, stove drums. Piccolos from \$240. Maple shells all sizes. Route #1, Box 150, California, KY 41007. (606) 635-5218.

Drummers T-Shirts, Free Brochure! Hot new designs. Unique and humorous. Wholesale orders welcomed. R.W. Sanders Designs, Dept. A, P.O. Box 17131, Portland, OR 97217.

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. \$550 for 5-piece kit, \$249. \$580 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.

Canadian Drummers! Quality 5-pc. **Anderson** drumset with hardware. \$399. Year warranty. **Free Brochure.** Call for best prices on Sabian AA cymbals. Anderson Music, 517-E North Railway St., S.E., Medicine Hat, Alberta, Canada, T1A 2Z9. (403) 526-5306.

Ethnic Percussion: Brazilian, African, Middle East, Balinese and more! **Free Catalog.** FolkBeat Percussion, 509 E. Tenth St., Newport, KY 41071. **(800) 228-BEAT (2328).**

Near **wholesale prices** on Remo, Evans, Aquarian and Cannon heads. Zildjian, Sabian, Paiste cymbals. Pro*Mark, Vic Firth, Regal, Zildjian sticks, and more. **Free catalog!** Call (407) 582-0100. Write: RMS Music, 6880 Westview Drive, Lantana, FL 33462.

Simmons Drums Store—Looking for Simmons gear? Kits, brains, pads, triggers, racks, stands, arms, parts, etc. Whatever Simmons has made, we have it! And repairs. Competitive direct and dealer prices. Call (800) HIP-DRUM or write to: Simmons Drums, 3600 Harbor Blvd., #449, Hollywood Beach, CA 93035.

Suspended bass drums. Build your own Tommy Aldridge/Rod Morgenstein-type rack for 1/2 the price. Can incorporate all your existing rack components or build from scratch. For plans send \$19.95 plus \$2.50 shipping to: Flatfoot Productions, 3442-B Willowrun Drive, Austin, TX 78704.

Vintage Drums and complete restorations, new strainers adapted, corrected snare beds and bearing edges, repainting, refinishing, plating, and machine work. **Custom Work—**maple shells, covering, lacquer. One drum or complete set, 25 years experience. **Retail—**all brands, low prices. Call **Pro Percussion, Inc.,** (of Nashville), 119 Old Hickory Blvd., East, Madison, TN 37115. (615) 868-6088, ask for toll-free number.

Hi-Fi Earplugs, ER-20. They won't muffle the sound. Send this add, SASE, and a cashier's check for \$20 (normally \$30!). IRAD, Dept. MD-1993, P.O. Box 7363, Seminole, FL 34647.

The Galaxy Custom Snare Drum. Free information on the new "Galaxy," a hand-crafted 15-ply birch snare drum with engraved brass rims and brass tube lugs. A true work of "musical" art! Drum Heaven, P.O. Box 1831, Jamaica Plain, MA 02130.

Drums from Mali, West Africa. Hand-made, professional-quality djembes, dunubas, konkonis, and tamas (talking drums). Also balafones (gourd marimbas), koras (21-stringed guitars), and more. Matthew Young, 853 Seventh Avenue, New York, NY 10019. (212) 582-7126.

Amanda's Texas Underground—Specializing in used & vintage percussion! **Tama** Granstar Kit complete w/rack, \$1,000! '60s **Ludwig** 4-piece red sparkle, mint. Tama rack, mint, \$250! Ghost, \$75! Buy/Sell/Trade. W/MC. (703) 222-DRUM.

ATU's Singles Scene—Tama 16x22 Superstar, WFL 9x13, Ludwig 5x14 Vista-Lite! Too much to list! (703) 222-DRUM.

ATU's Vintage Parts Division—"Strainers & Casings & Hoops, Oh my!" Offering "hundreds" of hard to find parts! (703) 222-DRUM.

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 \$3 per book S&H. Visa or MasterCard accepted.

Ludwig—one-of-a-kind stainless steel drum set. Show-room condition. Great set for serious collector. Other stainless sets and singles available. We purchase stainless steel drums. Mike: (410) 659-0526. Norman: (410) 827-9160.

Precision Machined Solid Aluminum Practice Sticks. Great weight and feel designed to wake up arm and wrist muscles. Build chops and stamina fast! Send \$10.50 to: Rob Murawski, 869 Revere Avenue, Bronx, NY 10465.

African style hand drums. For brochure, contact Rich Redd, P.O. Box 033391, Indialantic, FL 32903, or call (407) 951-4850.

Calf heads, Vintage Drum Stuff. (Books, videos, shirts, recordings, and, of course, drums!) New Krupa video, "Gene Krupa Retrospective," \$35 postpaid. Video, "The Gene Krupa Story," \$25 postpaid. Video, "An Introduction To Vintage Drums," \$35 postpaid. Issue #2 of "Rebeats" now available—the video drum magazine with an emphasis on drum history, \$25 postpaid. Dozens of other books, videos, shirts, pins, and other products; send for a complete listing! **Rebeats Vintage Drum Products**, P.O. Box 6, Alma, MI 48801.

Ludwig Vista-Lite. 10-piece drumkit with hardware. Excellent condition. (803) 271-4486, Steve.

Absolutely beautiful **Yamaha Maple Custom** drumset. 8 months old, 6-piece, tour cases, RIMS! Must sell! Buying house. \$5,500 value—first \$2,500! Terry, (608) 788-1777.

Triggers—\$10 each. Finally! A high-output trigger built to last, not to fail. Send \$10 each, plus \$2.50 S&H (cashier's check or money order) to: Salvo Triggers, 2890 Treat Blvd, #7, Concord, CA 94518.

Electronic Drum Center. Dynacord Add-One complete set. Simmons V set. (516) 781-0777.

Electronic Drum Center. Roland, KAT, ddrum, Fostex, Mackie. New & Used equipment. 2489 Charles Ct., N. Bellmore, NY 11710. (516) 781-0777.

Discount prices on **Premier** drums and most name-brand sticks, heads, cymbals, and accessories. Rife's Drum Center, (717) 731-4767, or (800) 598-4587.

Payne Percussion. Hand-made, steam-bent solid maple snare shells. (317) 786-0205.

STUDY MATERIALS

Free Drum Charts Catalog & Sample! Best ever! Hundreds available! Rock, Metal, Jazz, Fusion, Solos and more! Weekl, Bonham, Peart, Ulrich, others! Plus! Digital DrumTracks, Videos/ Books! Drum Charts International, P.O. Box 247-MD5, Nanuet, NY 10954-0247. Hotline (914) 6-CHARTS!

Transform Ted Reed's "Syncopation" into a powerful resource—quit hand writing exercises! "4's Method is EXCELLENT!"—Ted Reed. Over 40 exercises—Limited Edition! \$12. 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.

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.

The Drum Teacher. For Beginners Only! User-friendliest 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), 1815 - 67th St., Brooklyn, NY 11204, (718) 256-3060.

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.

3 Great Books from Roy Burns and Joey Farris!!! New Orleans Drumming, One Surface Learning, and Studio Funk Drumming. \$9.95 each. Supplementary Cassette Tapes for New Orleans Drumming and One Surface Learning, \$7.50 each. Add \$2 P&H for all or one. Foreign orders add \$3 surface. Rhythmic Publications, P.O. Box 3535, Fullerton, CA 92634.

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

Achieve maximum performance from yourself and your drumset. Free details. J.E.N. Publishing Company, 21825-M Superior, Taylor, MI 48180.

Metallica (The Black Album)—Drum transcriptions now available. \$18 (includes shipping), to: Howard Fields, c/o Drumcriptions, 1815 - 67th St., Brooklyn, NY 11204, (718) 256-3060.

Advanced Stick Aerobics. "Good medicine for any drummer," *MD* magazine). **Challenging** stick & drumset control patterns. Send \$14.95 for book & cassette, plus \$2 P&H to: Ken Cox Publishing, P.O. Box 954, Agoura Hills, CA 91301.

Quickly propel your playing to new heights! Apply the "**Principals Of Accelerated Learning For Musicians.**" Special report details powerful improvement techniques. Send \$4 (we pay postage) to: High Performance Learning Systems, Dept. 13-D, P.O. Box 17373, West Palm Beach, FL 33416-7373. \$5 refund if not satisfied.

World Rhythm Training Manual by Matthew Montfort of Ancient Future. Ancient Traditions/Future Possibilities "is a hands-on exploration of Balinese, African, and Indian rhythms that should appeal to all musicians."—Drums and Drumming. "Very highly recommended. It will blow your mind and deepen your groove."—Guitar Player. Free catalog or send \$27.45 p.p. for book. Ancient Future, P.O. Box 264, Dept. MD, Kentfield, CA 94914-0264.

INSTRUCTION

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **The Professional Way.** Manhattan and Staten Island studio locations. (718) 351-4031.

Boston: Also 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.

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.

Hal Blaine Live, private drum instruction, Monday thru Friday. **Let's Rap!** (900) 844-4HAL, \$1.95 per minute, 9AM to 6PM PST. Brush Creek Prod., P.O. Box 9569, Santa Rosa, CA 95405.



USA* GOOD WOOD perfected

Drums ON SALE

And That Ain't All
**GIGANTIC
SAVINGS**

Get on Mailing List

11373 Robinwood Drive (College Plaza)
Hagerstown, MD 21742-6509

1-301-733-DRUM (3786)

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.

Play banjo like a pro. Video tells how. Free info! Gray Fox Video, 13613 US 36, Marysville, OH 43040. Drummers: Learn all styles of drumming on all the percussion instruments, including drumset and mallets. **John Bock Percussion Studio** (914) 592-9593.

In L.A.: **Rick Steel**—author, clinician, host/producer of **DrumSt6**. Accepting students. (310) 392-7499.

Drum Lessons thru the mail! All styles, all levels. Live lessons, no pre-recorded tapes! Send \$2 for information (includes tape); Dunham Drum Studio, 3765 King Road, Saginaw, MI 48601.

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.

NYC—Tabla. Study Indian Classical drumming with performer/teacher Misha Masud. Special training for musicians of Jazz, East/West Fusion interested in Indian rhythm. (212) 724-7223.

WANTED

Vintage Drums, Turkish K-Zildjians. Immediate cash/trade! Vintage Drum Center. Toll free (800) 729-3111.

Vintage Drums, especially Gretsch, Ludwig, Leedy, K-Zildjians (Istanbul). Catalogs. (800) 733-8164, (616) 364-0604 or FAX: (616) 363-2495, anytime.

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, Camco, drums of all kinds, all makes. Immediate Cash! Call: Thoroughbred Music, toll free (800) 800-4654 X111. Ask for A.J. Altieri.

Ludwig Blue Vista-Lite. 16x26 kick, also any Blue Power Toms. (616) 925-1564.

MISCELLANEOUS

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

Vintage and Custom Drum Show, weekend of MD Festival, May 15 & 16, 1993 at Sheraton, Fairfield Hotel, 690 Route 46 East, Fairfield, NJ. Admission \$8. Details call Mike Cairo, (301) 654-DRUM (3786).

Attention musicians and bands! America's Music Videos Volume I is currently in the works. Write for details on having your original video included. Send to: Real World Video, P.O. Box 3663, Salem, OR 97302-0663.

Music video special effects ideas. Free information. Morgan Video Productions, P.O. Box 231, Morgan, UT 84050.

Do you need small quantities of CD's? First one, \$80. Quantity discounts. Graphics available. Call for free information, (206) 824-3641, or write to: P.G.P., P.O. Box 69113, Seattle, WA 98168.

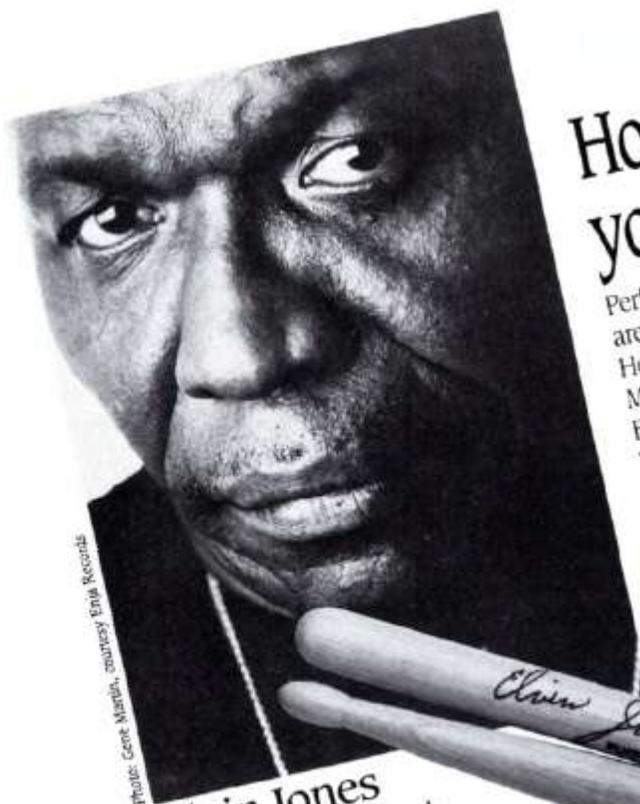


Photo: Gene Martin, courtesy Enja Records

Elvin Jones
Ask for his autograph.

How would you like your drumsticks, Elvin?

Performer, composer, arranger, producer and educator are all terms that describe just one man...Elvin Jones. He's played with countless other jazz greats including McCoy Tyner, Miles Davis, Milt Jackson and Duke Ellington just to name a few. As leader of the Elvin Jones Jazz Machine, Elvin continues to be an exciting, vital force in today's jazz music. He's still going strong. And he's going with the Pro-Mark Elvin Jones Jazz model.

pro-mark

Our reputation is in your hands.

10707 Craighead Houston, Texas 77025

SOLD IN THE BEST MUSIC STORES WORLDWIDE.
See your local dealer or send \$5.00 for a sample pair to Pro-Mark, attention Dept. EJ.



pro-mark
NEW GENERATION JAZZ

It's A Fact! The World's Leading Drummers Read The World's Leading Drum Magazine.

ROD MORGENSTEIN

"MD keeps me current with all that's happening in the world of 'things we hit.'"



KENNY ARONOFF

"I remember reading the very first issue of Modern Drummer. I've read and saved every copy since, and I still look forward to each new one."



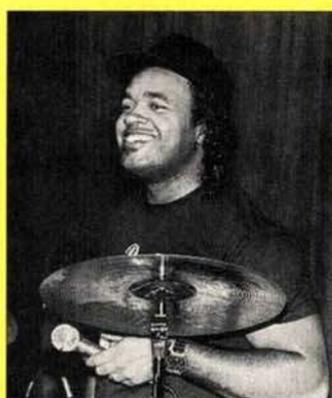
GREGG BISSONETTE

"I learn something new about drumming from every issue of MD."



DENNIS CHAMBERS

"Modern Drummer is full of information I need to know about the world of drumming."



From rock to jazz, R&B to heavy metal—Modern Drummer covers it all. And a subscription means you'll never miss out on all the things MD offers every month, all year long.

MODERN DRUMMER...Subscribe Today!

- 1 Year: \$27.95 (SAVE 41% off the newsstand price)
 2 Years: \$49.95 (SAVE 47% off the newsstand price)
 Payment enclosed Mastercard
 Bill Me Visa

Rates good in U.S., Canada, and Mexico. For foreign delivery send \$34.95 for one year, \$56.95 for two years (U.S. Currency Only). Add an additional \$70.00 per year for air-mail. Please allow 6-8 weeks for delivery.

Make checks payable to MODERN DRUMMER.

Mail to: Modern Drummer Publications
PO Box 480
MT. Morris, IL 61054

Card Number _____

Exp. Date _____

Signature _____

Name _____

Address _____

City _____

State _____ Zip _____

DRUMKIT OF THE MONTH



The unusual graphics on Jerry Finn's drums were created by artist Craig Borrell. As is clearly visible in the two photos, the striking design takes on very different characteristics depending on whether the kit is viewed under normal or ultra-violet light.

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.

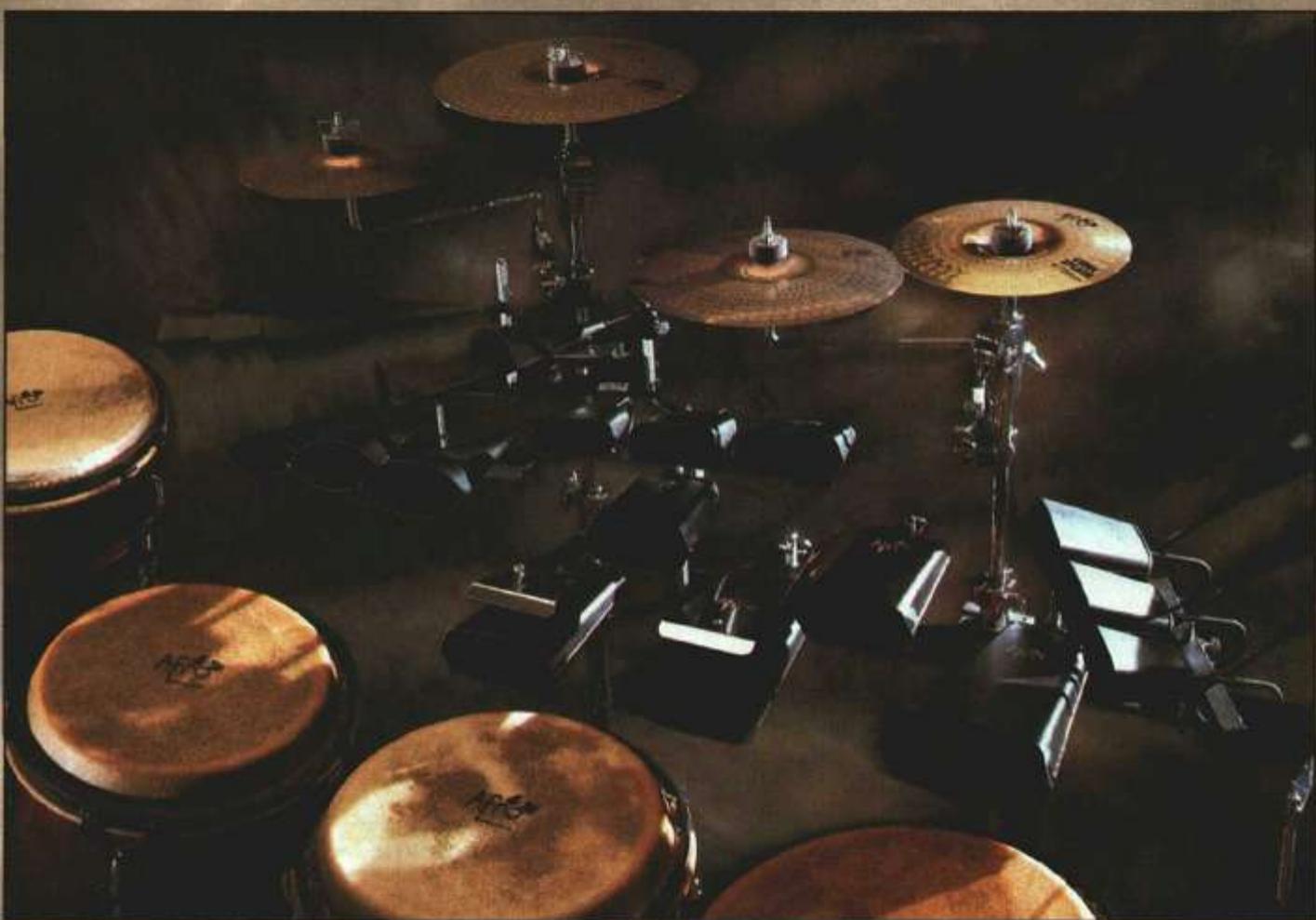


YOU CAN BET THEY DIDN'T ENROLL AT MUSIC TECH FOR OUR DELICATELY ARTICULATED ARPEGGIOS IN C MINOR.

STUDENTS WHO COME TO MUSIC TECH COME FOR ONE THING. TO STUDY THEIR KIND OF MUSIC. FROM GUITAR TO DRUMS TO BASS TO VOICE TO KEYBOARDS TO AUDIO ENGINEERING, WE HELP YOU LEARN THE SKILLS YOU NEED TO PLAY AND RECORD YOUR OWN MUSIC. YOUR OWN WAY. SO CALL MUSIC TECH, 1-800-594-9500. BECAUSE WE TAKE YOUR MUSIC AS SERIOUSLY AS YOU DO.

 **MUSIC TECH**

These Bells are Making the Competition Have a Cow.



If you have been searching for the ultimate in ethnic percussion, let us introduce you to the next plateau, Afro percussion products. Every instrument represents years of painstaking

development in search of perfection in both sound and quality.



One of our many original designs the Six Free above allows a hand player to play a cowbell without sticks.

We offer traditional instruments like wooden congas and bongos, and timbales with eleven different shell sets and size options. You will also find unique Afro designs like our six sided Ganza, our Brass Free Floating Cuica and our outstanding Fiber-Wood Djembe just to name a few. Even the assortment of bells you see above features many patented designs and sounds of such quality that they are unparalleled in the

industry. So when we say "These Bells are Making the Competition Have a Cow", we mean it...but then again so are our Congas, our Bongos, our Djembe, our...

Afro

Instruments from the Earth.

Free Catalog Offer

For a limited time receive a free full color Afro Percussion catalog by writing to : Afro Percussion, Free Catalog Offer, P.O. Box 111240, Nashville, Tn. 37211.

CHARLIE BENANTE



Photo by Mark Weiss

PLUS:

- WHITNEY HOUSTON'S MICHAEL BAKER
- IMPRESSIONS WITH CHAD SMITH
- INSIDE ZILDJIAN STICKS

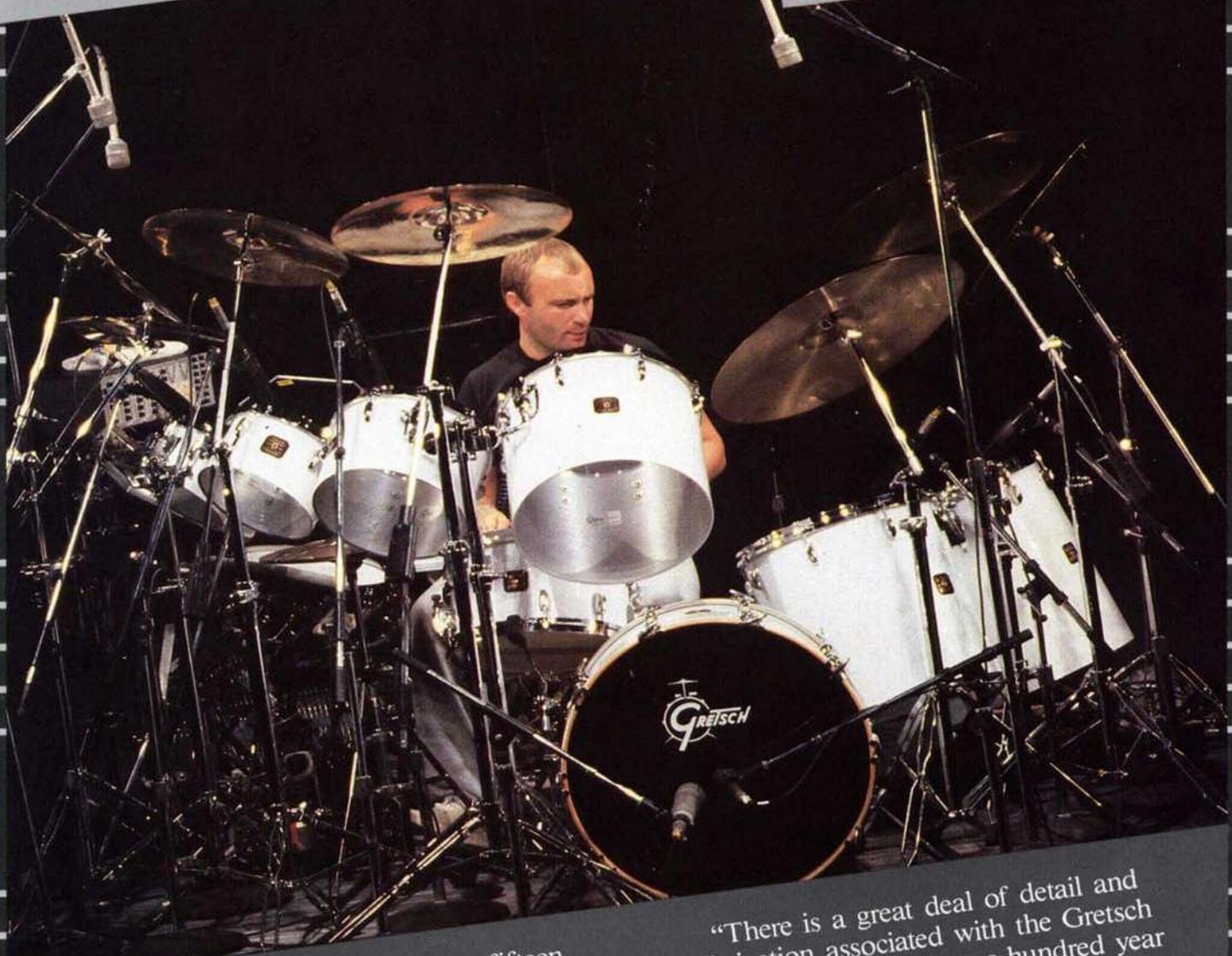
Exclusive: NYC STREET DRUMMERS

ADVERTISERS INDEX

ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER
Alchemy Pictures	68,86	Gibraltar/Kaman Music Corp.	53,67,73	PureCussion, Inc.	104
Aquarian Accessories	50	Gretsch	Inside Back Cover	Roc-N-Soc	89
Atlanta Drums & Percussion	94	HQ Percussion Products	50,84	Rogers Manufacturing/Tone Foam	94
Atlanta Pro Percussion	86	Hands On Percussion	100	Roland Clinic Tour & Sweepstakes	85
Bands of America	92	KAT	19,94	Sabian	78/79,80/81
Boom Theory/Spacemuffins	65	Latin Percussion, Inc.	60,74/75,99	Sam Ash Music Stores	102
Brook Mays Music Company	100	Ludwig Industries	Inside Front Cover	Shure	61
Calato/Regal Tip	56	Manny's Music Mail Box	82	Skidmore College	86
Cappella	60	Mapex Percussion	57,62	Sonor	87
CSU Summer Arts	83	MD Drum Festival	34/35	Stingray Percussion	83
D.F. Enterprises	94	MD Library	101	Suncoast Music Distributing	88
Darwin Drums	102	MD Subscriptions	117	Super Gloss/Sam Barnard	94
DCI Music Video	18	Modern Drummerware	98	Tama	49,51
ddrum	91	MidWest Percussion	113	Taw Sound & Drumworks	71
Discount Distributors	68	Music Tech	118	UDU Drums	104
Dopple, Inc.	94	Music West	100	UniversalPercussion	66,89
Drum Workshop	7,105	Musicians Institute	96	Vater Percussion	77,104,116
Drum World	94	Paiste	39,93	Vic Firth, Inc.	63,100
Drummers Collective	88	Pearl Corporation	14/15,119	Vintage Musical Instrument Shows	81
Drums On Sale	116	Polygram Records	62	Waddell's Cymbal Warehouse	94
Easton	95,97	Power Wrist Builders/the TALOOSE group	78	Yamaha	17,64,103
Euro-Stuff	84,100	Precision Drum Co.	104	Zildjian	13,14/15,69,72,Outside Back Cover
Evans Products	1	Premier	5		
Fork's Drum Closet	104	Prime Design	64		
GMS Drums	42	Pro*Mark	43,116		

Why do I play Gretsch?

Phil Collins
Genesis, producer & solo artist



“When I was about fourteen or fifteen years old, a good friend of mine who played drums in Joe Cocker’s grease-band was playing Gretsch. I persuaded him to sell me his kit. From that moment, I was a Gretsch player. I still own that kit and it still sounds great today.”

“Gretsch has always been ‘a drummer’s drum’ and when the opportunity developed allowing me to play Gretsch again, I jumped at the chance.”

“There is a great deal of detail and sophistication associated with the Gretsch product, name and over one-hundred year heritage. Sometimes I wish I did everything as well as they do.”

“How do I like my new drums? They’re beautiful in sound and looks...And most important, they’re Gretsch.”



Someday, you’ll own Gretsch.

"WALK SOFTLY AND CARRY A BIG STICK."

He plays with a certain confidence that tells you he's in complete control. Even when he turns the beat around or breaks off into an odd time signature, Jason Bonham's



Today he is one of the most talked about and unique players in music. Needless to say, when Jason approached us with the idea of beefing up a

unmistakable groove remains the same.

JASON BONHAM

5B stick with a thicker reinforced neck,

But then again, he's had a lot of experience, and one of the great legends of the drum world to learn from.

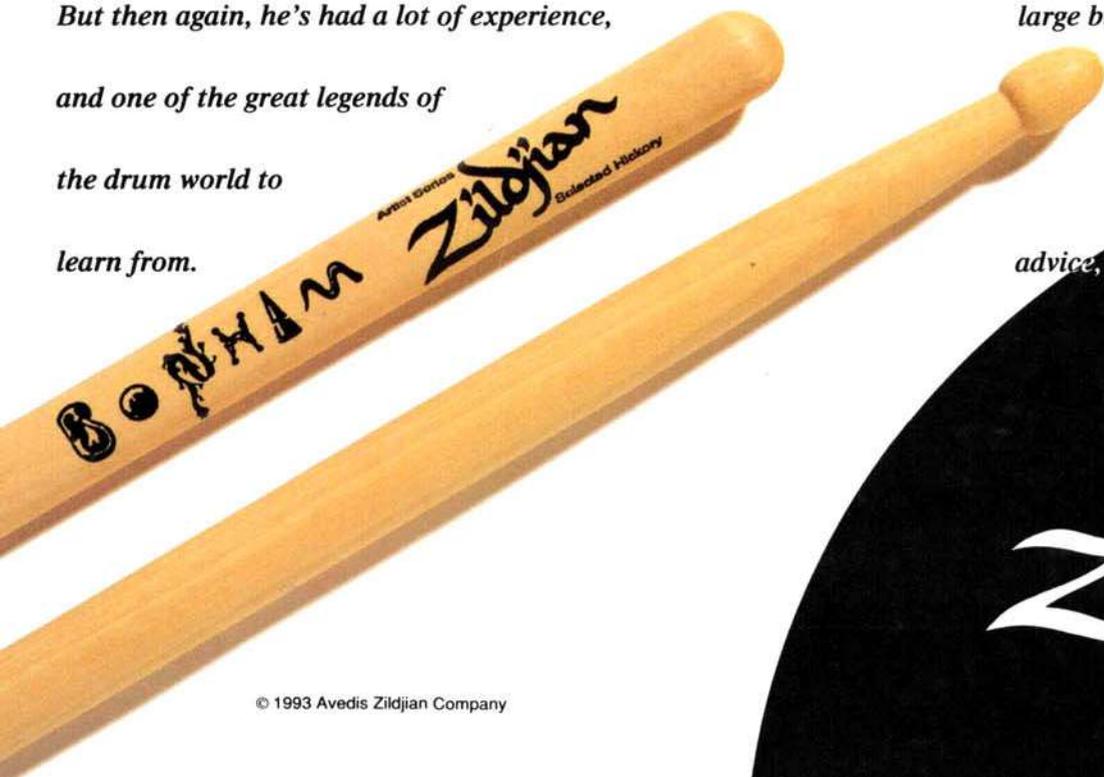
large bullet shaped bead, and an overall

length of 16 5/8", we were very

eager to listen. So take Jason's

advice, walk softly, carry a big stick and

make a loud noise.



Zildjian
DRUMSTICKS