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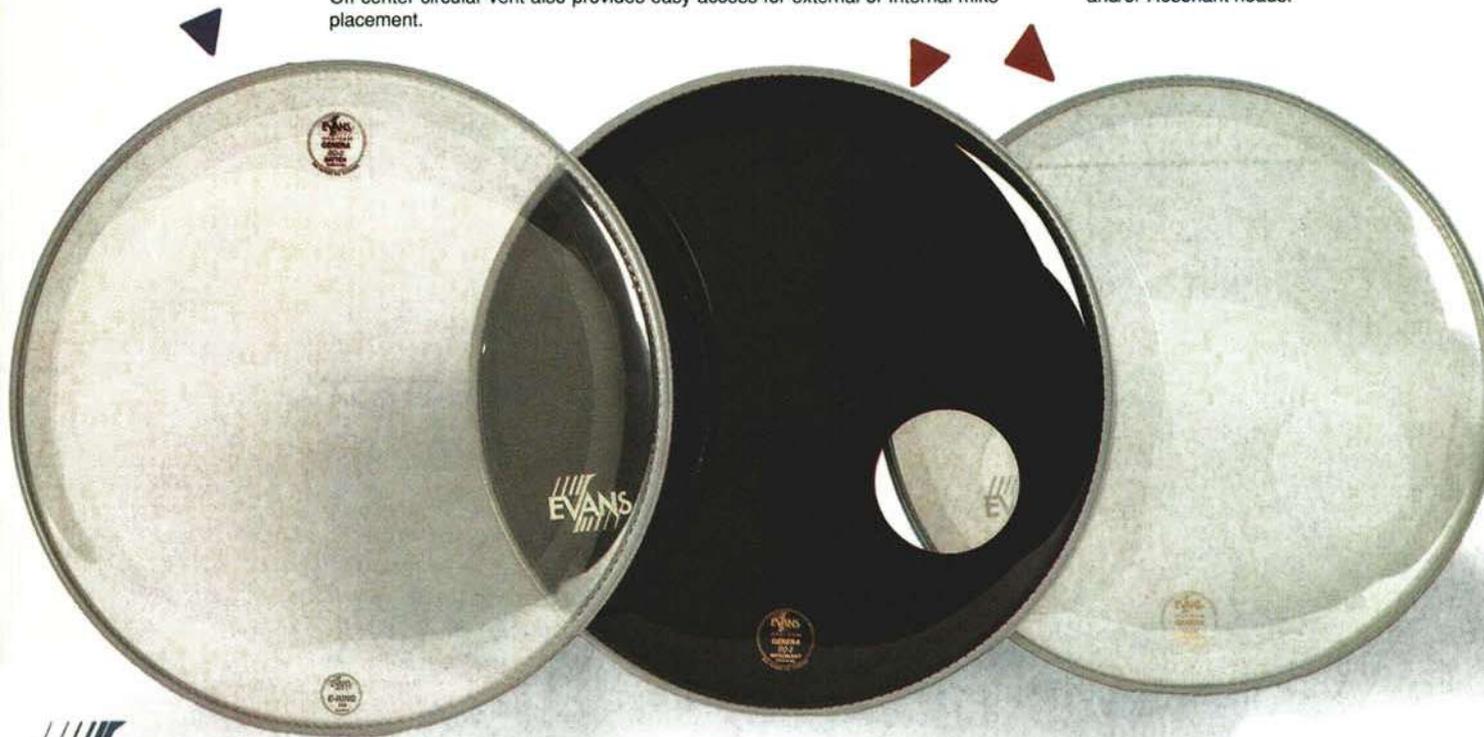
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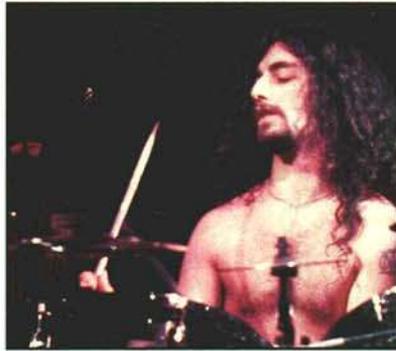


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In a rare and insightful trip down memory lane, *MD* and Max examine his most groundbreaking recordings—both solo and with jazz giants like Miles, Ellington, and Buddy Rich.

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Lately there's been a **SERIOUS** buzz about Dream Theater's Mike Portnoy. In an exclusive interview, *MD* tracks this firebrand's young but burning career.

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INDUSTRIAL DRUMMERS

Cevin Key of Skinny Puppy, Ted Parsons of Prong, and Chris Vrenna of Nine Inch Nails generate some of today's most intense and intricate rhythms. Take a look into the unique world of "industrial" music through the eyes of these exploratory beatkeepers.

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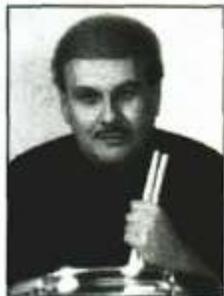
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Buyer's Guide '93



On page 107 of this issue, you'll find information on how to order MD's 1993 *Buyer's Guide*. First, let me call your attention to the fact that the *Guide* is once again a separate *MD* publication, as opposed to being among one of our twelve regular issues. You might also note that the '93 *Guide* is

being released much earlier compared to previous years, in an effort to present a more accurate listing of product lines, specifications, and prices.

As in prior years, the *MD Buyer's Guide* remains the most thorough drum product reference source in the world. With the inclusion of practically every company in our industry, the '93 *Guide* offers detailed information on thousands of drumming items. If you're a cautious consumer, the *Buyer's Guide* is the perfect place to begin before heading out to your local music dealer or drum shop.

Drumset players—who make up the majority of *MD* readers—will notice that we've painstakingly refined the content of the *Guide* over the years so as to focus exclusively on drumset gear. Along with custom kits, snare drums, and shells, the *Guide* informs readers on all brands and models of cymbals, hardware, sticks and brushes, drumheads, electronic percussion, drum machines and processors, microphones, cases, stick bags, practice kits, and an assortment of other accessories. In essence, the *Buyer's Guide* contains everything you need to know to do your comparative shopping, and to help you make the right purchasing decisions.

In addition, if you wish to contact a manufacturer, we've again included our comprehensive Manufacturers Directory. And if you're too busy to put pen to paper, or in need of information from a variety of different sources, our Reader Service Card is the easy solution. Simply circle a number and mail the card, and you'll soon receive information directly from the manufacturer.

If you think compiling a text of this magnitude is a massive job, you're right—it is! From the initial research, which began many months ago, through the proofreading stage, right up to fine-tuning the finished layout, *MD* staffers work long and hard. My congratulations to our Editorial, Advertising, and Art Department people who did such an excellent job again this year. And, of course, special commendation to *Buyer's Guide* editor Rick Van Horn, who oversees the project from beginning to end. Obviously, we at *MD* are hopeful that drummers worldwide will benefit from the work that's been done here.

MODERN DRUMMER

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GINGER BAKER

I want to thank you for your article on Ginger Baker [May '93 *MD*]. In that article, Ginger said something about drummers not getting the respect they deserve. I'm only fifteen, but I agree with him totally. So Ginger, if you're reading this, I would just like to say "Thanks" for the contributions you made to my life, as well as to those of many other musicians everywhere. You have influenced many, and you're truly a classic example of a legend.

Bob Angilletta
Otego NY

of jazz and New Orleans parade styles created the rhythmic foundation for a vast body of "new music." His work on recordings such as Ornette Coleman's seminal *This Is Our Music* forged a bold new direction in jazz percussion and opened the door for others to follow.

Required listening for all of my students is the Don Cherry composition "Mopti" from *Playing by Old and New Dreams* (ECM-1-1205). The question always arises: "Who's playing the cowbell part?" The answer is always the same: "Ed Blackwell." And the reaction is: "Wow!" We'll miss you Ed.

John Perry Penn
Houma LA

His story reaffirms my faith in perseverance and hard work. As it happens, I've seen Tommy perform with Michael Bolton, and no matter what the critics may say about his boss, Tommy plays his ass off all night long.

Jim Winslow
Phoenix AZ

CACTUS MOSER

I had the wonderful opportunity to see Cactus Moser with Highway 101 two days after reading your interview with him in the April *MD*. WOW! This guy has the intensity of Martin Chambers with the subtlety of Jeff Porcaro. Somehow he makes it work in a country band. Amazing! I hope he comes back soon; there's so little time and so many licks to cop!

Scott Young
Madison WI

RAVES FOR ROSENBLATT

I wanted to write to you and let you know about a drummer who has gone far above the call of duty. Joel Rosenblatt, drummer for Spyro Gyra, was scheduled to do a drum clinic at our store on April 1. Joel's plane trip from New York to Tallahassee was delayed due to bad weather—but Joel battled with the airline personnel and got out on standby. When he arrived at the store for the clinic, it was already packed with people waiting. He had to tune up and arrange the set in front of a group of onlookers—a very stressful situation, to say the least. But Joel never lost his cool, and he handled the situation like the true professional he is. His clinic was incredible!

Joel Rosenblatt is a credit to drumming, not only because he can play the hell out of the drums, but—more importantly—because he is a great person.

Walter Kelleher
Havana FL

BRAZILIAN CONNECTION

I've been reading *Modern Drummer* since 1989, and I've always wanted to write and say what I think about it. The columns, like *Jazz Drummers' Workshop* and *Rock 'N' Jazz Clinic*, are very important to my drumming—as are the interviews with the great drummers of the world. Every month there is news that I enjoy.

Here in my nation, a lot of drummers read *MD*. It is the only magazine that has important information about the drumming world. I hope one day to read about the greatest Brazilian drummers in *MD*; we will be very proud.

Ricardo "Mix"
Sao Paulo, Brazil

FREDY STUDER

Fredy Studer's attitude toward drum playing, drum equipment, and being a drummer in general is most refreshing. Perhaps it's because he's from Europe and not so heavily affected by the "do's" and "don'ts" of the American music industry. Whatever the reason, I enjoyed his interview in your May issue, and I'm going to seek out some of Fredy's recorded work for further understanding.

Efran Horowitz
Seattle WA

A MYSTERY SOLVED

In response to H. L. Cover's letter in May's issue (inquiring about the identity of the drummer in a "Sing Sing Sing" video clip), the drummer is Jimmy Vincent, a Slingerland endorser from the period of the clip—the late '40s. His facial features somewhat resembled those of Buddy Rich, hence the confusion over whether or not the drummer in the clip was Buddy. Louis Prima was not only featured as a bandleader in the clip—which is part of an MCA/Universal video called *The Swing Years*—but was also the writer of "Sing Sing Sing." The tune is currently featured in the movie *The Swing Kids*.

Harry Cangany
The Drum Center Of Indianapolis
Indianapolis IN

ED BLACKWELL

Bill Milkowski's warm and insightful "In Memoriam" article on Ed Blackwell in the April *Modern Drummer* was much appreciated. Ed was a true original whose fusion

TOMMY "MUGS" CAIN

I really enjoyed reading about the trials and tribulations that Tommy "Mugs" Cain went through before he landed the gig with Michael Bolton [May '93 *MD*].





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Tico Torres

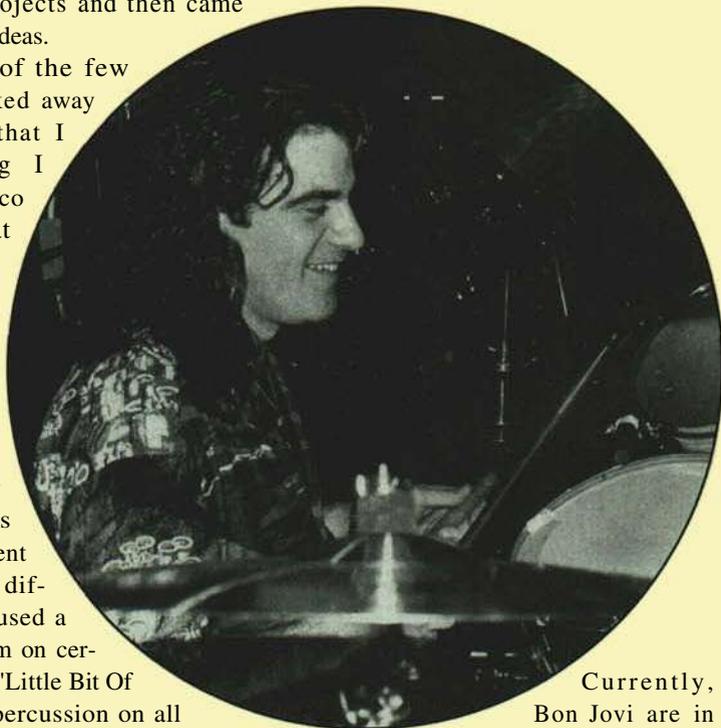
As 1990 quickly approached 1991, Tico Torres became increasingly aware that he was close to burnout. As soon as he came off the road with Bon Jovi, he worked on co-member Richie Sambora's LP, *Stranger In This Town*, did some work on Stevie Nicks' record and a couple of other odds and ends, and then went into seclusion for ten months.

"I got away from music," says Tico. "I turned off MTV and the radio and everything. Playing drums had begun to be a chore, whereas it had always been something I enjoyed doing. Offers came in to do records and I just said, 'Thanks, but I can't do it right now.' It actually made me a better player. It recharged my battery."

Soon Tico returned to his drums to do a short tour with Sambora at the end of '91, and he was definitely ready to work on the new Bon Jovi album, *Keep The Faith*, by the time the band regrouped New Year's Eve day, 1991. "We did a lot of pre-production, worked up thirty songs, and went to Vancouver to record," Torres recalls. "The whole concept of this album was fresh. The fact that we hadn't played with each other for a couple of years helped make it that way. Everybody had

done separate projects and then came back with all new ideas.

"This is one of the few albums I've walked away from and said that I liked everything I played on it," Tico continues. "That was because we took our time. Before we would do a record in two and a half months, which meant banging out three or four songs a day. This time I tried different snare drums and different sounds. I used a piccolo snare drum on certain songs, like on 'Little Bit Of Soul.' And I did percussion on all the tunes—a lot of shakers and things—which I didn't do on past records. I had a tambourine, woodblocks, and cowbell on the left side of the kit, next to the hi-hat, and I played them simultaneously with the kit, instead of overdubbing the parts."



Currently, Bon Jovi are in the midst of a world tour that will last through '94. While that's a lot of traveling and a lot of work, Torres says, "This is what you work for your whole life. And it's still fun."

• Robyn Flans

Kelly Smith

Until now, Flotsam And Jetsam has been best known for introducing Metallica bassist Jason Newsted to the world. But the Arizona metallers are sure to create quite a stir on their own terms with their fourth record, fittingly titled *Cuatro*.

Drummer Kelly Smith, who formed Flotsam And Jetsam with Newsted in 1981, says that the band did a lot of self-examination over the two years since their last recording. "We took a lot of criticism over our past stuff," he says, "and we listened to what people were telling us, particularly that we needed hooks and melody. At first, your ego objects to all the interference. But I'm grateful we put all that aside, because we made a great record."

On *Cuatro*, Smith drives Flotsam And Jetsam through a palette of Pantera-like yet ear-friendly speed crunch. Smith's precise, to-the-point performance is all the more remarkable considering

he had very recently fractured both his elbows. "I fell while hanging dry wall three weeks before recording," he explains. "There were moments during pre-production where I couldn't move fast enough, and we had a backup drummer in there, just in case I couldn't do it. Thank God I was fine by the time we actually started recording!"

With *Cuatro* getting rave reviews, Smith hopes his band can finally join the upper echelon of metal. "We don't want to be a speed-metal band anymore," he explains. "We want to have our own identity and just be the best band we can be. We're treating this as our first record, a fresh start."

• Matt Peiken

Billy Ficca

New York City's Television was one of the most influential bands to emerge from the mid-'70s punk/new wave scene. But after their second album, *Adventure*, the band stopped recording as a unit, and the members worked on various projects. After a fourteen-year respite, though, Television is back with a new, self-titled release, and with their original line-up intact, including drummer Billy Ficca.

Why the reunion at this time? "It's a fourteen-year biological cycle, sort of like when the birds just know it's time to migrate," Ficca comments somewhat cryptically. "It's just one of those things. But this is not a reunion, this is a contin-

uation with a fourteen-year pause in the middle."

Between *Adventure* and the new album, which was written and produced by the band, Ficca played with several New York-based outfits, including the Washington Squares, the Waitresses, and singer Nona Hendryx, as well as on Television singer/guitarist Tom Verlaine's last solo album.

Ficca is reputed as having a jazz-influenced background, probably due to his heavy use of cymbals and the band's often free-form live jams, where they take the arrangements way out of their original structures. Billy clarifies the jazz

label: "I have that reputation only because I decided in my head that that's the way it should be," he laughs. "I never had any jazz schooling or anything like that. But when people say 'jazz background' I say 'unlimited background,' because I always liked rock 'n' roll, classical, old jazz, and newer jazz—basically anything I could get my ears around."

It seems lots of fans are getting *their* ears around the rejuvenated Television. Their new album has been so commercially well-received that a U.S. tour is scheduled to continue throughout 1993.

• Teri Saccone

Joey Nevolò

When New Jersey drummer Joey Nevolò was asked by the Latvian rock group Riga to come to their country for a few weeks to help them, he didn't know what to expect. "I had a pretty good idea that Latvia was somewhere in Eastern Europe," says Nevolò, "but I never thought I'd ever go there. But I went, and I'm glad I did, because it was an amazing experience."

Nevolò first worked with Riga, a band that he calls "a cross between Aerosmith and Whitesnake," a year and a half ago, when they came to Princeton, New Jersey to do some recording. Joey, who's a drum teacher and the owner of the Big Beat Drum Studio in Neptune City, New Jersey, was asked to help Riga's drummer fine-tune his chops. According to Nevolò, the group was so pleased with his instruction that when they fired their drummer, the remaining band members called Nevolò and asked for his help a second time. "I had just finished up work-

ing with Mahogany Rush on the road and recording an album with Pat Travers," Nevolò recalls. "So the timing was right. Plus, I knew they were nice guys. I figured I wouldn't have much to lose if I went."

Although Nevolò spent much of his time in rehearsals with the band—Riga hopes to launch a European tour soon—he did get a taste of the social and economic problems many Eastern Europeans face. "I saw the bread lines and some of the hardship people experience every day there," explains Nevolò. "They lead tough lives. Things we take for granted, like hot water, are luxuries there."

Despite its woes, Nevolò thinks Latvia—and the band Riga in particular—might someday make a dent in the international rock scene. "Riga is a pretty good rock 'n' roll band. With a little luck, they might go places."

• Robert Santelli

News...

Paul Leim is on Andy Childs' debut RCA album.

Lex Lianos is on tour with Cliffs Of Dooneen, supporting their latest album, *Undertow*.

Jon Farriss is on tour with INXS.

John O. Reilly is playing drums with CPR.

Ginger Baker is on tour with Masters Of Reality.

Custer is on Lynyrd Skynyrd's newest LP, *The Last Rebel*. They are currently on the road.

Curt Bisquera is doing gigs with Mick Jagger.

Janet Beveridge Bean is on Eleventh Dream Day's *El Moodio*.

Paul Kristan is on Kilauea's *Spring Break*.

Chad Sexton is on the road with Capricorn Records' 311.

Chad Wackerman recently came back from an Australian clinic tour for Paiste and DW. Chad's second CMP solo album is due out soon as well. And congratulations to Chad and his wife, Naomi, on the birth of their son, James Daniel.

Sue Hadjopoulos on the soundtrack to the film *Three Of Hearts*, with music written by Joe Jackson.

Bill Bruford and Earthworks recently finished an eighteen-city tour of Europe, as well as giving a few clinics in Poland and Germany. A new live Earthworks release will be out shortly.



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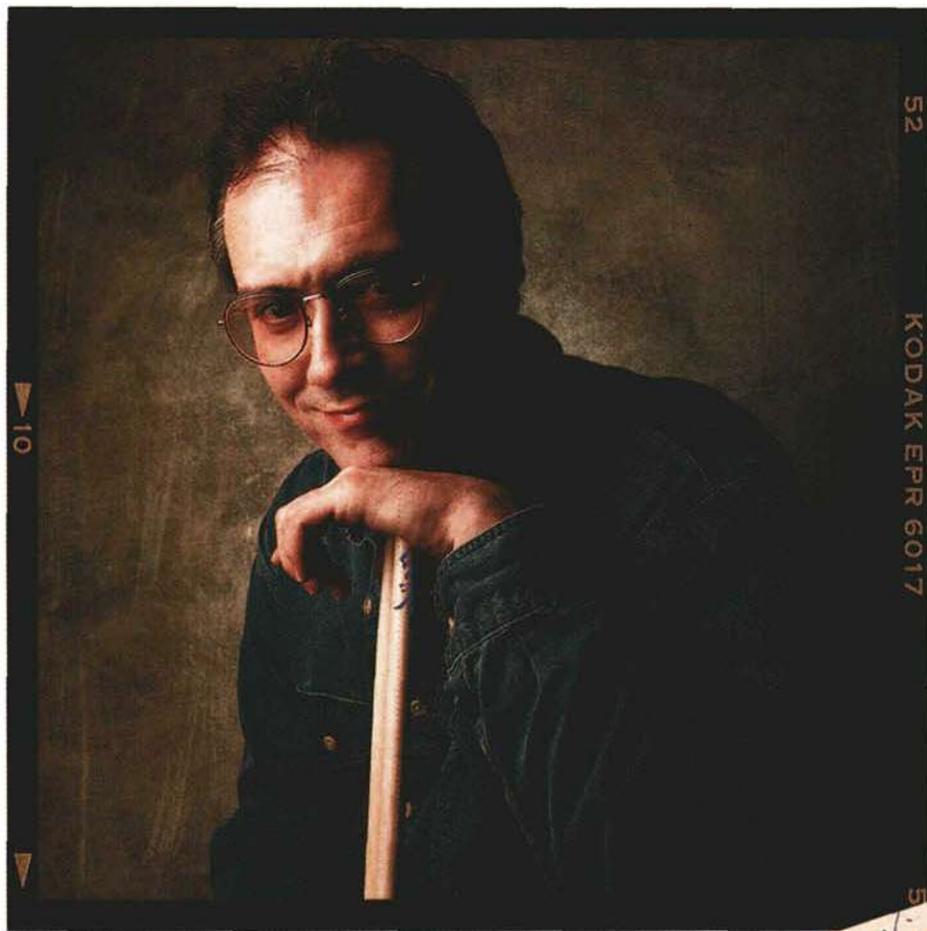
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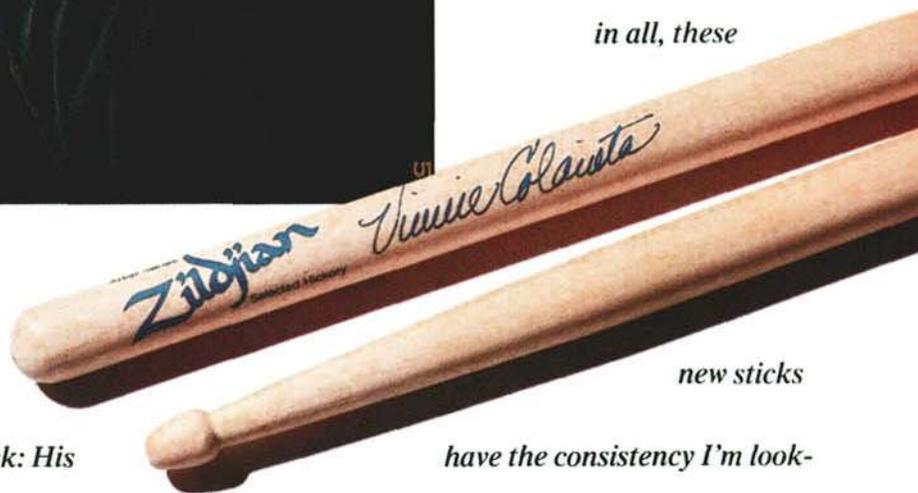
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Over the years, Vinnie Colaiuta has put his signature on the music of countless artists, but only one drumstick: His own. "Until now, I hadn't found anything I liked better than a 5B," reveals Vinnie, currently the driving force behind Sting's versatile quartet. So what makes this one different? "The stick has a medium size shaft, with a gradual taper in the neck to give it more bounce," explains Vinnie. "I also added a little

thickness in the neck to re-inforce it for heavier playing, and to keep the top end from feeling too light. Then I rounded the small acorn style bead ever so slightly for better contact with the Ride cymbal. All in all, these



new sticks have the consistency I'm looking for." But why just read about it in a magazine, when you could be playing it at your nearest Zildjian dealer. The Artist Series Vinnie Colaiuta drumstick. In his hands, it helps push the parameters of drumming. In yours, it could help you push your own.

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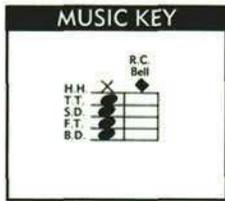


Steve Ferrone

Q During your set with Eric Clapton on *Knebworth—The Album*, you play a great groove between your ride cymbal, toms, and snare as part of your solo in "Sunshine Of Your Love." It's just before Ray Cooper starts soloing. Would you be so kind as to write this groove out?

Tim Bowen
Warrambool, Victoria, Australia

A Here it is, Tim—a little beat that I "borrowed" from Elvin Jones, added a few things to, and put into a slightly different vein. (I've been sitting here trying to work out how to play the damn beat; I hope you appreciate it!) I've put numbers for the order in which to practice the various patterns. When you've learned them all, mix them up and you should have what I played.



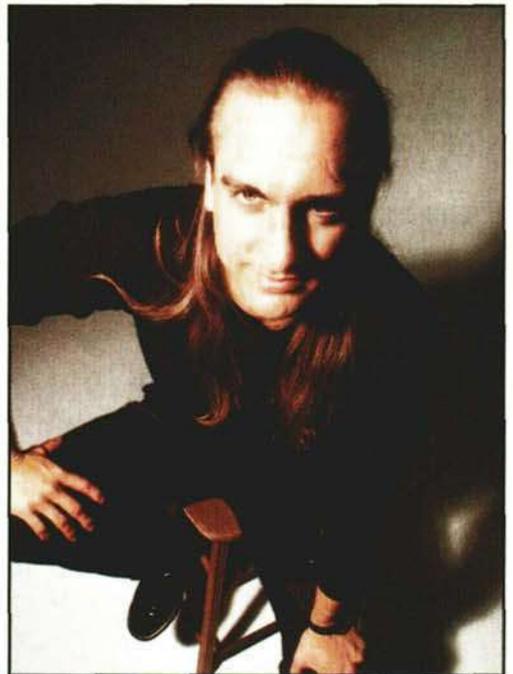
Tim "Herb" Alexander

Q I'm a jazz player, and I usually don't get impressed by metal and rock drummers unless it's something interesting and creative. Your playing is the best I've heard in a while, and I congratulate you for it! I have two questions: First, what brand of bass drum pedals are you using? And second, I usually keep playing boring and monotonous double-bass patterns. How can I come up with more interesting figures?

Rob Mendoza
Alajuela, Costa Rica

A The bass pedals I use are actually a Yamaha double bass drum pedal. I'm afraid I don't know the model. I've taken the axle out of the middle and I just use both pedals separately.

Coming up with creative double bass drum patterns all depends on what you're capable of playing. Under the heading of "hand rhythms" applied to the feet, try something simple, like a quick triplet. Add something to it, or take notes away, as you become fluent with the groove. Then try it again with different hand/foot combinations. It's very good for drummers to have good feet as well as good hands. But you need to find a place in the music where creative double bass patterns work. Be careful not to burn out your band and your audience with fancy patterns. *You* may think it's great, but to them it may be just a rumble. It's up to you to find that "right" place.

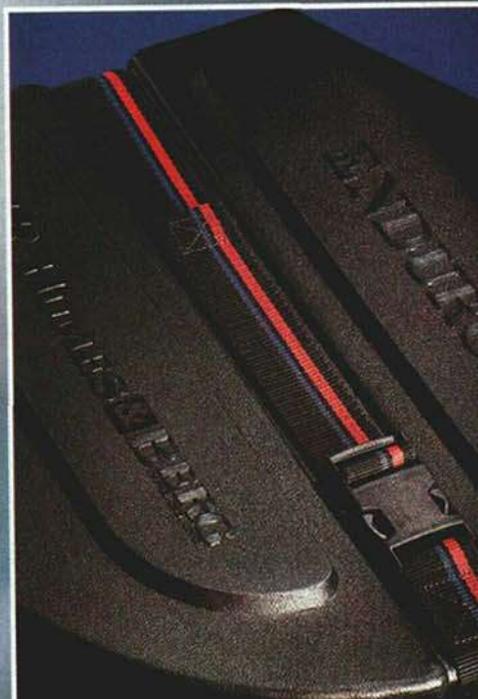


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"But what's best about the Iron Cobra is the great action, speed, and feel. I can use all of my jazz techniques and skills, and still easily handle the very physical groove playing of *Spyro Gyra*. And it's more than strong enough to handle the heavy touring.

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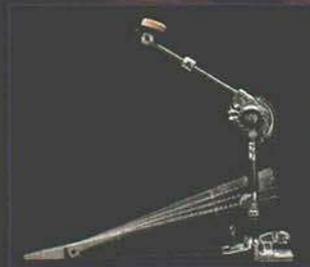
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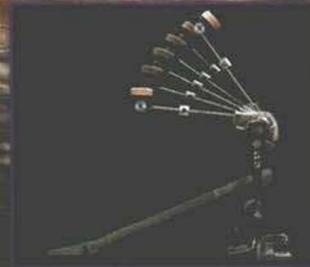
I R O N



Two very different cams are available. Joel's choice is the Rolling Glide cam with its smooth, even response.



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C O B R A



DOUBLE PEDAL SEARCH

Q After using a Ludwig *Speed King* single pedal for many years, I'm interested in purchasing a double bass pedal. Could you tell me which pedals would be comparable in feel, tension, etc., in order to make the transition as easy as possible?

W. Harris
Kissimmee FL

A Owing to the unique design of the *Speed King*, there really is no other pedal on the market—single or double—that duplicates its feel. However, there are some general characteristics inherent in the *Speed King* that you can find elsewhere. For instance, it's a fairly lightweight pedal, with a linkage that provides a lot of leverage—resulting in a quick action. Lightweight, quick-action double pedals currently on the market include the *Axis*, by Engineered Percussion, the *5002 Accelerator* (chain drive) or *5002N* (nylon strap drive) by Drum Workshop, Yamaha's *850* double pedal, Pearl's *880* double pedal, and the Camco double pedal from Tama.

BASS DRUM TRIGGER PROBLEMS

Q For a while now, I've been having a problem using a kick trigger with my *Octapad II*. I used a DW *EPI* trigger pedal for a while, and I recently purchased a *kickKAT*. I can't get a hot enough spike from either trigger to get a consistent or loud performance. I've experimented with setting the *Octapad* to full sensitivity and velocity curve, and I still only get about 90 on the MIDI velocity scale. Is there any way I can modify the triggers to put out a hotter spike, or is there a device that I can put "in line" between the trigger and the *Octapad* that will do it?

Matt Curran
Mays Landing NJ

A We forwarded your question to Chris Ryan, who is Artist Rela-

tions/Product Development manager at KAT. Chris responds, "When designing the *kickKAT*, our goal was to design a bass drum trigger with the best acoustic feel and the widest dynamic range possible. The result works great with most 'intelligent' trigger-to-MIDI converters that incorporate wide variable gain options. The *Octapad II*, however, does have less gain range, and thus can present a problem.

"There is no direct way to boost the signal coming out of the *kickKAT*. We have heard from the field that some *Octapad II* users have experimented (with mixed results) with the Drum Workshop *R.O.B.*, which is a line amplifier that DW fitted to some *EPI* pedals specifically to boost their signals for use with *Octapads*. To our knowledge, this device has been discontinued by DW, but individual ones can still be found here and there."

INFO ON COZY POWELL

Q I've been a Queen fan for as long as I can remember. Queen's guitarist, Brian May, recently came out with a solo album called *Back To The Light*. It features Cozy Powell on most of the tracks, and his playing is superb. Could you please enlighten me (and many other drummers, I'm sure) as to who Cozy is and what other work he has done?

William Blodgett
Berwyn PA

A Cozy Powell is a British rock drummer whose credits as a session player and band member span twenty-five years and some pretty impressive accomplishments. Since his career began in the late 1960s, Cozy has been the drummer for the Jeff Beck Group, Richie Blackmore's Rainbow, the Michael Schenker Group, Whitesnake, and Emerson, Lake & Powell. He has also done countless album projects with artists like Gary Moore, Black Sabbath—and now Brian May—as well as performing on film soundtracks.

CLEANING SABIAN B8 PRO CYMBALS

Q I own quite a few Sabian *B8 Pro* cymbals, and I'm very happy with them. My problem is that a guy in my band was playing my kit, and he left fingerprints on one of the crash cymbals. (I use drum gloves, so I don't leave such prints.) I used the Sabian *B8 Pro* cleaner that Sabian recommends, but it didn't take the fingerprints off. (It also wouldn't take off stick marks.) Now the prints are tarnishing and turning green. I've used Zildjian cymbal cleaner on my *B8 Pro* ride cymbal before, and it took fingerprints and stick marks off—but it also took off the *Brilliant* finish on the cymbal. Now I'm afraid to use anything that might ruin the finish on my crash cymbal. Is there a cleaner on the market that can take off these marks and prints but not the finish?

Wayn Ledbetter
Knob Noster MO

A Sabian's Wayne Blanchard responds, "*B8 Pro* cymbals—like other leading Euro-style or sheet-bronze cymbal series—are produced from a high copper-content bronze (92% copper versus 80% copper in Sabian AA, AAX, or HH cymbals) and therefore are protected against discoloring by a thin, transparent lacquer coating. This means that when you clean these cymbals you are really cleaning the coating, not the metal that it protects. For this purpose there is Sabian *Clean Spray*, a non-acidic, non-abrasive spray cleaner.

"What appears to have happened in your case is that your *B8 Pro* cymbals were cleaned first with an inappropriate cleaner. Zildjian cleaner—like our own *Clean Cream* for AAX, AA, and HH series—is a metal cleaner that is strong enough to remove the protective *B8 Pro* coating—thus exposing the metal it protects to the fingerprint and discoloring problems described. Neither of these cleaners should be used on Euro-style cymbals.

"While a cleaner like Sabian *Clean*

continued on page 57

MARK SCHULMAN OF FOREIGNER

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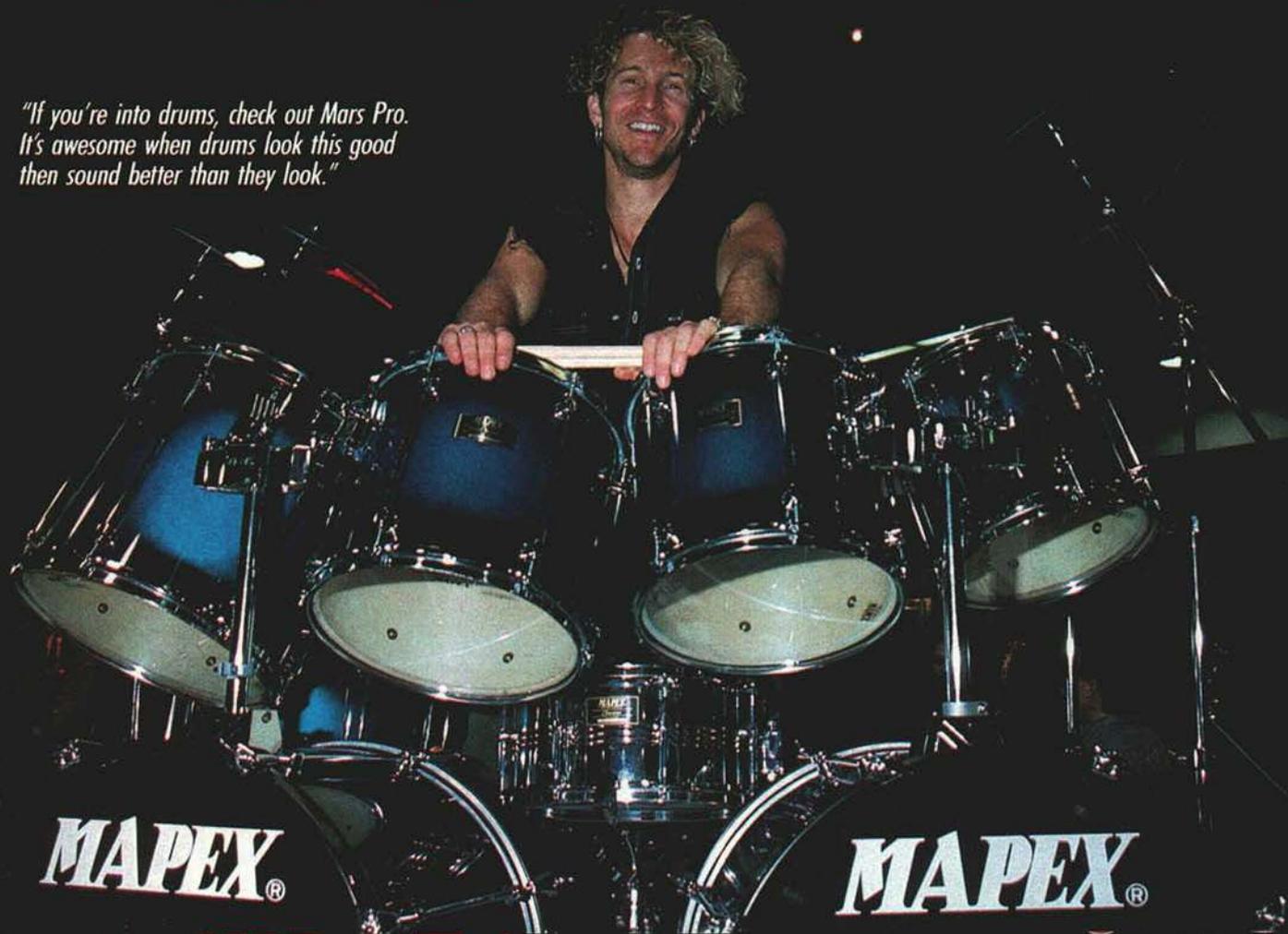


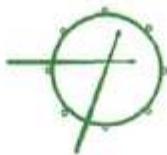
Photo by Lissa Wales

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Trilok Gurtu On...

by Ken Micallef



Photo by Lissa Wales

Known for his intense approach and unique setup with the likes of Oregon and guitarist John McLaughlin's trio, forty-year-old Trilok Gurtu is a furious little ball of energy. Handsome, with large, animated eyes, Gurtu speaks forthrightly about many factors of being a musician. Sitting directly on the floor, he plays a bass drum-less kit (the floor tom serves as the bass drum) with tablas and percussion within hand's reach. "I love African and Indian music," says Trilok, "so I wanted to combine the two into one setup. People thought I was crazy at first. I listened to Philly Joe Jones and Frankie Dunlop, and then put it on tabla. South Indian music is very close to jazz."

As Gurtu suggests, his drumming combines all the passion of Indian classical music with a Western jazz/funk approach. His two albums as a leader, *Usfret* and *Living Music* (CMP), carry the idea further, mixing wailing-wall vocals with deep grooves, jazz piano, and adventurous compositions.

...Mickey Hart

"The Hunt" (from *Planet Drum*)

Hart: drums; Zakir Hussain: tablas; with others

TG: I can tell that's Zakir. I know him quite well, being from Bombay. He's one of the finest tabla players. I don't know Mickey at all. I think it sounds like a rhythm track. I believe more in composition; it shouldn't sound like a jam session. This is like going in the studio and just playing over the groove. Music is more than just drumming; it should have a statement to it. This track has no bass line, no chords, and no melody. Everybody played great, but.... Zakir is so smart; he should have composed something. Zakir is more than a sideman.

...Ralph Peterson, Jr.

"Johnny Come Lately"

(from *Ralph Peterson Presents The Fotet*)

Peterson: drums; Don Byron: clarinet; Brian Carrot: vibraphone; Melissa Slocum: contrabass

TG: Nice, man. I can relate to this music. The drummer was very tasty. Very musical.

KM: It's Ralph Peterson.

TG: He plays like he is, no? Brash and temperamental. Very

nice. He's following the structure all the time, stating the melody on the drums. He's not flipping out and showing chops; he's playing *in* it. If the music is good and is well-played, I don't have words to say anything.

...Tony Walls

Bahia Black: "Follow Me" (from *Ritual Beating System*)

Tony "Funky Drummer" Walls: drums, metal; David Chapman, Larry Wright: buckets

TG: This is all licks. Their minds are warped. It's not a good recording, and—like the first one—there is no composition: no beginning, no end.

KM: This is three street drummers playing buckets and metal.

TG: If *that's* the case, then this is great. I thought it was professional studio players. Street players usually play for break-dancers. They have the sound inside them. It's very creative, and very hip.

...Tony Williams

"Creatures Of Conscience" (from *The Story Of Neptune*)

Williams: drums; Wallace Roney: trumpet; Bill Pierce: tenor sax; Mulgrew Miller: piano; Ira Coleman: bass

TG: Tony Williams is a great musician—and not only in his drumming. You can hear it in his compositions. This really surprised me. It's a very dynamic composition that sounds like Thelonious Monk. Five stars.

Normally, drummers are just thought of as "the drummer," and that's it. Even John McLaughlin will say to me, "You don't have to worry about notes." But there is more to music than just drumming. You can hear it with Tony in how he uses dynamics: playing softly in one part with the piano, and using low voices—different octaves of the piano. In the way you would put the drum part together, he has put *all* that composition together. I'm very happy to hear Tony in such great music.

...David Garibaldi

Tower Of Power: "Vuela Por Noche" (from *In The Slot*)

Garibaldi: drums; Francis Rocco Prestia: bass; Lenny Pickett, Emilio Castillo: tenor sax; with others

TG: It's funk, coming from James Brown and Sly. Is this Freddie Hubbard?

KM: Tower Of Power.

TG: Really? Nice song. It's good and funky. I thought it was Charles Sullivan or a bunch of black guys. Or maybe Stanley Turrentine. Can I have this tape? I'm not afraid to beg for music if I haven't heard it before.

continued on page 56

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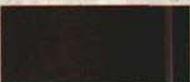
Sequoia Red



Emerald Mist



White Mist



Black Mist



Sheer Blue

Max Roach



Photo by Ebet Roberts

A single drumset sat alone on the large stage of a concert hall most often used for symphony orchestras and opera. It wasn't a large kit by today's standards—three toms, three cymbals, bass drum, snare drum, hi-hat. It looked small on that wide expanse of stage, but not insignificant.

The house lights dimmed and Max Roach walked out onto the stage. He was wearing a tuxedo and his facial expression was friendly but serious as he acknowledged the audiences applause with a formal bow before seating himself behind his instrument. Selecting a pair of timpani mallets, he began play-

ing a soft roll on the floor tom.

You could see his hands moving

before you could hear the

sound, which emerged so

smoothly and softly that you weren't sure when it actually began.

As the roll built in intensity, Roach's hands and arms started moving faster and faster, darting around the kit to strike accents on the two rack toms and the snare drum, on which the snares had been released. Suddenly, the tension of the thundering drums was shattered by a lightning-bolt cymbal crash. Then another. And another one. Soon, drums and cymbals were violently intermingling like opposing armies locked in battle. Gradually, the cymbals began to dominate until the drums fell silent, and the piece concluded with triumphant swooshes and splashes of overtones.

No Boundaries

By Rick Mattingly

As the audience burst into applause that echoed the intensity of what they had just heard, Roach bowed from behind the kit. When the clapping began to subside, he began the "boom-chick" bass drum and hi-hat intro to "The Drum Also Waltzes." Where the first piece had been a construction in sound, starting at the bottom end and progressing to the very top of the tonal spectrum, this piece was a celebration of rhythm and melody as Roach explored a simple motif, making liars out of anyone who contends that people will never go out singing the drum solo.

For the next hour, Roach explored the drumset from every possible angle. There were pieces that explored odd times and pieces that grooved. Pieces that showed the gentle side of the drums and pieces that showed its power. Pieces that were simple and melodic, and pieces that displayed pure pyrotechnics. And near the end, a piece called "Swish," performed on a single snare drum with a pair of brushes, which held the audience's interest and attention just as well as the pieces employing the full kit.

When his performance ended, Roach received a standing ovation. No classical artist who had ever performed on that stage had ever done a better job of displaying technical virtuosity. And no one had ever brought more dignity to their instrument.

"My first solo piece was called 'Drum Conversation.'

People would say,
'Where are the *chords*?
Where's the *melody*?'"

The next afternoon, Roach and I met at his hotel to listen to tapes of recordings he had made throughout his career so that he could reminisce about them. But first, there was something I had always wondered about—something that was especially obvious during his performance the night before. How can anyone play the drums as ferociously as Max Roach does and have such perfect posture while he's doing it?

"I used to slouch on 52nd St.," Roach replied. "One night we were playing, and right in the middle of a piece somebody came up behind me, grabbed me, and straightened my back out. I thought, 'Oh man, who is that?' I turned around and it was Jo Jones," Max said, laughing. "He said, 'You know, boy, if you keep playing hunched over like that, when you get older you're not going to have a back at all.' So I began to play with my back straight, and I found I could operate better. I was centered, and I could really travel if I moved in a straight line."

That mystery cleared up, we settled back into our chairs and listened to the first song.

"HALF STEP DOWN, PLEASE"
COLEMAN HAWKINS, COLEMAN HAWKINS ORCHESTRA
(RCA) RECORDED 1947

This track features a nine-piece band that includes Fats Navarro on trumpet, J. J. Johnson on trombone, Budd Johnson on alto, Hawkins on tenor, and Hank Jones on piano. While the overall tune is a fine example of early bebop, Roach's drumming is still firmly rooted in the big band swing style that preceded bop, as he rides on hi-hat cymbals more than the ride cymbal and sets up band figures with rimshots.

"Even though I was working with *Dizzy* Gillespie and Charlie Parker and Don Byas in the small group atmosphere of 52nd St.," Roach said, "we all came out of the swing era, and when I was growing up, my biggest ambition was to play with the big bands. But by the time we got to 52nd St., taxes and the war had heralded the demise of the big bands, and small bands became the order of the day.

"But I grew up with big bands. In those days, you didn't get a chance to see Krupa or Buddy in the black community because we had separate dance halls and theaters. It was two different cultures. So my big influences were Chick Webb, Jo Jones, and a drummer that few people know, Razz Mitchell, who was with the Savoy Sultans. He was a great show drum-

mer with a lot of flash, and he was a hard swinger, kind of like Blakey. Then, of course, there was Jimmy Crawford, Big Sidney Catlett, and O'Neill Spencer, the great brush technician with the Charlie Shavers band. These were the people I really listened to and had the chance to be around at all the afterhours clubs that would open at 4:00 in the morning, where people came to relax after they played the theaters or the big dances.

"At this time, Kenny Clarke was in Europe, so I hadn't listened to 'Klook' as much. His biggest influence on me was when I heard a record where he played vibraphone with Edgar Hayes' big band. I was pretty impressed because everybody in New York talked about Kenny's drumming, and I had no idea that he played mallet instruments and was an excellent pianist and arranger. So he influenced me to learn to write and play mallet instruments, which led to my forming M'Boom years later."

"BUDO"
MILES DAVIS, *THE COMPLETE BIRTH OF THE COOL*
(CAPITOL) RECORDED 1949

"There were two schools in New York at that time that dominated the scene," Roach said as the tune ended. "There was the uptown school with Bud Powell and Charlie Parker, and the other school was headed by [pianist] Lennie Tristano. The way Lennie dealt with things seemed very technical to us at the time, but small groups had replaced the big bands, dancing was prohibited because of the war tax, and musicians had to sustain the interest of the crowds with instrumental virtuosity. But the two schools would cross, and we would sometimes go to Lennie's studio and jam. So Lee Konitz and Miles fused the two schools together for that recording."

Davis got a contract with Capitol Records to cut twelve tunes with a group of musicians that included Lee Konitz on alto sax, Gerry Mulligan on baritone sax, Al Haig on piano, Kai Winding on trombone, and Roach on drums. The song "Budo" was co-written by Davis and Bud Powell, and was arranged by John Lewis, who later became pianist for the Modern Jazz Quartet.

Unlike the Hawkins recording, where the drums can barely be heard, on this recording the drums are much clearer, with the hi-hat and ride cymbal coming through very distinctly. Roach is starting to use the ride cymbal more, but still sometimes rides on partially open hi-hats (which he does behind the first solo by Davis) in the swing style. "I hear myself having a chance to do some other kinds of things here," Roach said. "Not so much the razzle-dazzle kind of things, but beginning to play the attitude of the piece I was dealing with."

It was recordings such as this that gave rise to the myth that bop drummers were not using the bass drum as a timekeeping element, relegating it only to occasional accents. "That is *not* what was going on," Roach insisted. "We played the bass drum, but the engineers would cover it up because it would cause distortion due to the technology at the time. There

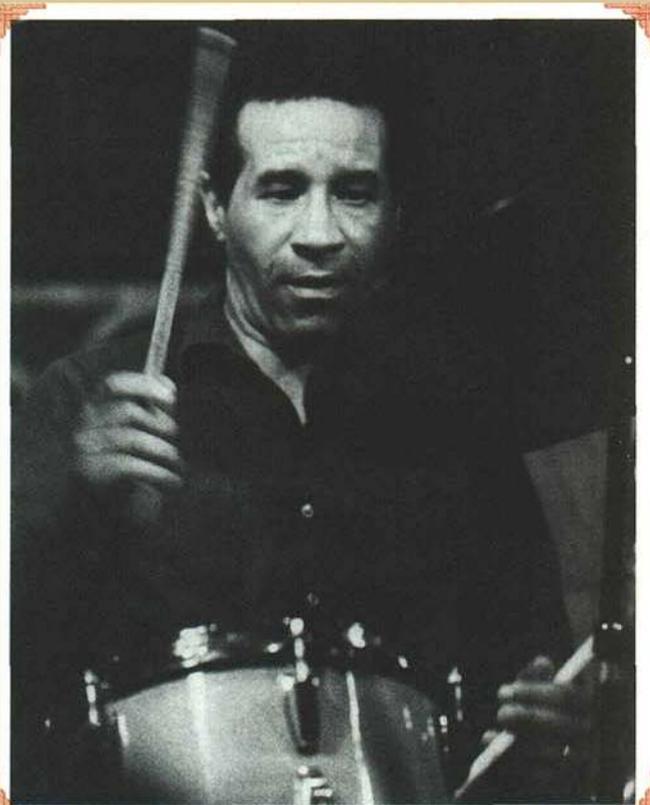


Photo by Tom Coppi

were never any mic's near our feet; they would have one mic' above the drumset, and that was all.

"It was funny to me that when I would hear a recording, I didn't hear the bass drum, because in those days the bass drum was always prevalent. You could not get a job unless the bandleader could hear that 4/4 on the bass drum. I remember standing in front of Chick Webb's drumset. His bass drum was so strong and constant I could hear it in my stomach: BOOM, BOOM, BOOM, BOOM constantly. Young drummers



Photo by Joost Leijen

would stand there and say, 'Wow! Can you feel that?' Then on 52nd St., we learned how to play the bass drum softly. It was always there, underneath the bass fiddle.

"But you never heard it on the recordings," Roach said, shaking his head. "I've heard people say that, historically, I introduced the technique of *not* playing the bass drum and concentrating on the ride cymbal, which was not the case.

"There was an innovation that happened when Tony Williams came on the scene with Miles," Roach pointed out. "He started playing quarter notes with the hi-hat pedal, using that as the focal point of the rhythm. Although Art Blakey had done that years ago, Tony really made it into something, because Art always used the bass drum, too. But when Tony started playing quarter notes on the hi-hat, that worked for me because you could still hear four limbs dealing with the rhythm, which is what the drumset is really about. The drumset is the only percussion instrument on the face of the earth where your feet are just as important as your hands. And of course the bass drum has always been part of that. You didn't carry a bass drum around on the subways of New York—like we used to—and then not use it," Max laughed.

"SALT PEANUTS"
JAZZ AT MASSEY HALL
(FANTASY) RECORDED 1953

Recorded live in Canada, this was an all-star concert that featured the prime innovators of bop: Charlie Parker on alto, Dizzy Gillespie on trumpet, Bud Powell on piano, and Roach on drums. "The bass drum is prevalent on this one," Roach pointed out, "but the reason for that is because Charles Mingus was playing bass with us, subbing for Oscar Pettiford, who had broken his arm. Mingus didn't know the arrangement of this particular piece, so he laid out. It was a unique arrangement that we played on 52nd St., and Mingus was standing on the side of the stage, looking at us as angry as he could possibly be. I knew I had to keep the beat going, and that's why you hear all that bass drum in there keeping time. Later on, Mingus overdubbed his bass part."

What is really remarkable about Roach's playing on this cut is his speed. The tune is played at a breakneck tempo, which was common on 52nd St. during the bop era. But when complimented for his technique, Roach shrugged his shoulders modestly. "It's basically an illusion," he said. "I learned that all four limbs are responsible for keeping time. It's a matter of

coordinating the hi-hat, bass drum, left hand, and right hand to give the illusion that it's up there. Doing that, I could play fast all night."

Bullshit. That hi-hat intro played with just the right hand was no illusion. It was *fast*.

"Well," Roach replied, "you practice these things. We'd have jam sessions at Minton's where the tenor players were long-winded. Don Byas would play twenty minutes on 'Cherokee,' and then Johnny Griffin would play another twenty minutes, and then somebody else would play. And then they'd turn to you and say, 'You got it.' They wear you out and then they give you a solo, right? So I had to learn to not give it all up right away so I would have something left an hour later. Those sessions were unbelievable, but it makes you strong and teaches you how all four limbs have the responsibility to create the illusion that you're playing super fast.

"But everybody had chops then. During the '50s, when I started to win some *Down Beat* polls, I was invited to do a drum battle with Buddy Rich, Louie Bellson, and Gene Krupa. There were four sets of drums

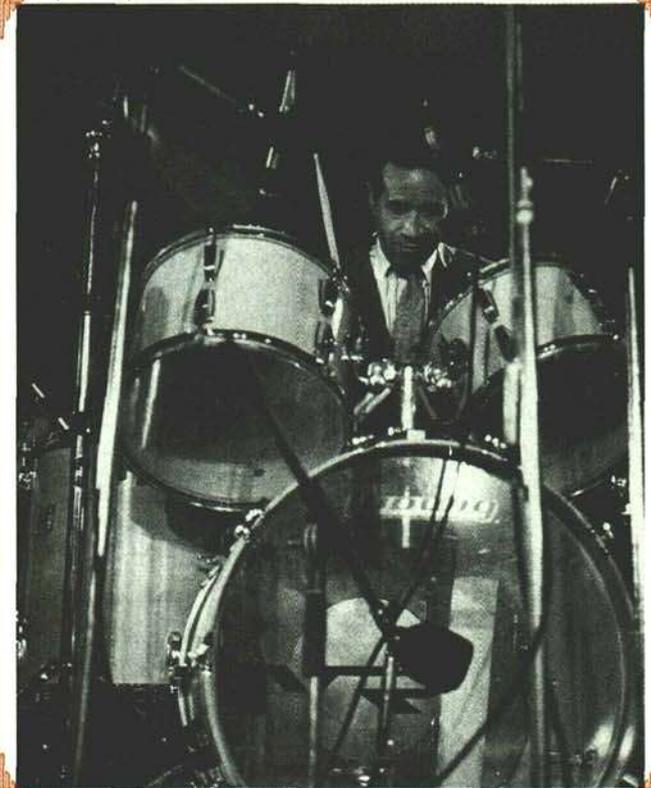
on the stage, and we each did our individual thing. In terms of communicating with the people, Krupa blew us all away. We all got applause, but the people stood up for Krupa because he got the crowd moving with him by playing his 'Sing, Sing, Sing' thing on the tom-tom—just 8th notes with accents—before going into triplets and 16th notes and razzle-dazzle.

"We were standing in the wings smiling because he made us realize that we had to play for the public. We were thinking about showing everybody how fast and strong we were, but Krupa went right to the heart of the matter and played something for the people before he went into his pyrotechnical stuff. It was a lesson in how you are playing for yourself *and* the people, and you have to balance that out. It's a matter of humbling yourself, in a sense. You may have the fastest left hand and the fastest feet in the world, but it doesn't mean anything unless you can communicate and make people feel something, which is what Krupa could do."

"I'LL REMEMBER APRIL"
CLIFFORD BROWN & MAX ROACH, AT BASIN STREET
(EMARCY/MERCURY) RECORDED 1956

In 1954, Roach formed a band with trumpet player Clifford Brown, and for the next two years it was one of the hottest groups on the scene, featuring pianist Richie Powell and saxo-

Photo by Joost Leijen



phonist Sonny Rollins. The group was cut short by Powell and Brown's untimely deaths in an automobile accident in '56.

On this cut, the band plays in a style originated by Dizzy Gillespie on "Night In Tunisia" in which the rhythm changes back and forth between Latin and swing feels. "Dizzy was the catalyst for many wonderful things," Roach said. "When we were on 52nd St. with Charlie Parker in the '40s, the Cubans used to sit in with us. So when Dizzy formed his first big band, he hired Chano Pozo, the great Cuban conga player and entertainer. He was responsible for Dizzy getting into these things. Also, Tito Puente was a big force in New York at that time. I remember a drum battle we had once with Tito, Blakey, and myself. So we were intermingling and listening to each other."

Whereas many jazz drummers base their Latin-flavored playing around a cymbal-bell ride pattern, Roach plays the Latin sections of "I'll Remember April" entirely on tom-toms. "That had a lot to do with the Caribbean thing," Roach explained, "because I grew up in Brooklyn with people from Jamaica and Trinidad and places like that, so I heard that music all the time. And then

when the Cubans came to New York, they would have four or five percussionists playing congas and timbales. I was really fascinated by that. I used to wonder, 'How are you going to top *that* stuff? They've got four guys playing, and here I am with my lonely little drumset.'

"You notice that the hi-hat is becoming more prevalent," Roach added, commenting on the straight-ahead sections of the tune. "That was the influence of Art Blakey. When he came to New York, we were using the hi-hat, but it wasn't as constant and dominant as when Blakey came to town. He was one of the great shuffle drummers, so when he played with the groups on 52nd St., the thing that made his time feeling so unique was that even though he might just be playing quarter notes, if you listened closely, you could hear that shuffle. It's amazing how everybody has a little something that you take and deal with, and I daresay it was Art who made the hi-hat such a strong point for drummers."

"FIGURE EIGHTS"

BUDDY RICH & MAX ROACH, *RICH Vs. ROACH*
(MERCURY) RECORDED 1959

This cut is pure drum pyrotechnics, with the two drummers trading eight-bar solos and filling up every sonic space with blazing rolls and fills. Whereas Rich's thing is based primarily

around the snare drum, Roach is making more use of the full drumset. "On the early stuff I did in the '40s," Roach said, "I just used snare drum and a ride cymbal, and there were no side drums. So when I could afford a complete set of side drums, I really started using all of it.

"Buddy was one of the few guys who could make that snare drum talk. And his bass drum—he was doing some things in and around that snare drum that were unbelievable. But you can't hear our bass drums very well. The bass drum became more definitive when the rock drummers started padding it. Then you could stick the mic' inside the drum. Although I like

to use open bass drum because I have more control over the sound of it, the muffled type gives you a cleaner sound when you are recording.

"I was very grateful for the opportunity to play with Buddy," Roach said. "He had that virtuosity of dealing with the set and communicating with people. He *knew* the instrument. And he was a good guy. He had a reputation for being such a controversial person, but when Papa Jo got sick, Buddy was one of the guys along with Jack DeJohnette and a few others of us who lit-

erally took care of Jo. It was done very quietly—no benefits or anything like that.

"Buddy and I had been talking about doing another battle prior to his dying. Even when he was in the hospital, I called him every day and we talked about a rematch. We were going to make a big thing out of it. Bill Cosby likes to play drums, and so does Johnny Carson, so we were going to have the two of them as our corner men: Cosby in my corner and Carson in Buddy's. But, of course, we lost him.

"PRAYER/PROTEST/PEACE"

MAX ROACH, *WE INSIST! FREEDOM Now SUITE*
(COLUMBIA) RECORDED 1960

Consisting only of Abbey Lincoln's wordless vocals and Roach's drums, this dramatic three-part piece illustrates the power of the drums to create moods and feelings. Most striking is the middle section, "Protest," in which Roach backs Lincoln's anguished screams with violent, machine-gun blasts on the drums that perfectly capture the mood of the early '60s race riots.

"This piece was commissioned by the Junior League of the NAACP in honor of the 100th anniversary of the Emancipation Proclamation," Roach explained. "It was actually written for voice, percussion, and dance. The first presentation was

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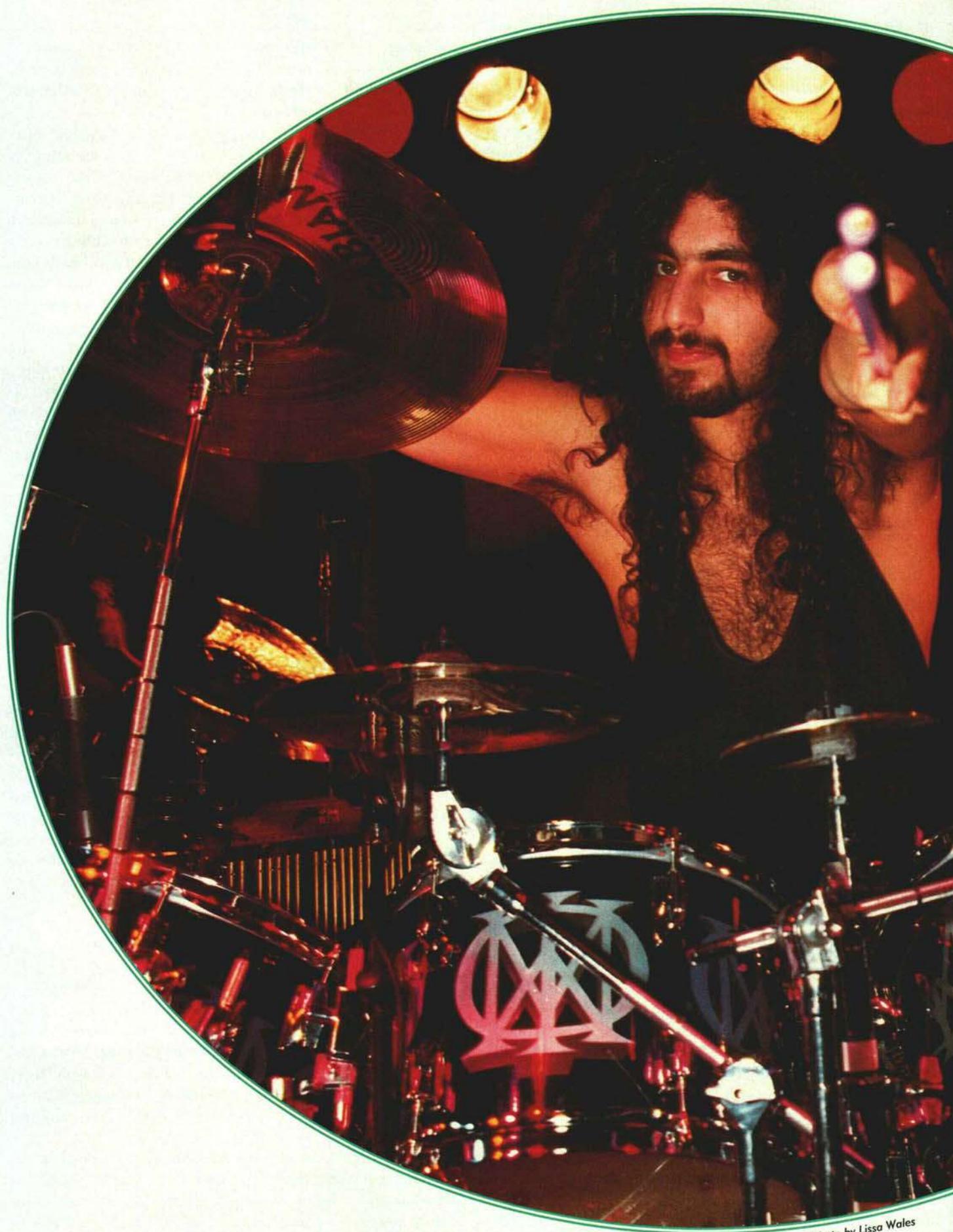


Photo by Lissa Wales

MIKE PORTNOY

OF DREAM THEATER



Dream Theater may be one of the best kept secrets in rock, but there's no fooling drummers. They've been talking about Mike Portnoy for months.

After all, it's not often someone comes along who embraces odd time signatures and polyrhythms with the grace of Neil Peart and the zest of Terry Bozzio. And when it comes to drum fills—and there are plenty on the band's astounding epic *Images And Words*—Portnoy's are a vacuum for attention.

For the uninitiated, *Images And Words* is the most Compositionally challenging yet captivating and surprisingly accessible progressive rock album since Queensryche's *Operation: Mindcrime*. Strictly on a performance level, you'd have to go back to early Rush to find as technically demanding and well-executed a piece of art rock.

BY MATT PEIKEN



Photo by Ebet Roberts

And that couldn't be better news to purists who thought this style of music died with vintage Yes, Dixie Dregs, Rush, and other groups born two decades ago. "We're not afraid to come to the people, because we do have mainstream influences in us," says the twenty-five-year-old Portnoy. "But being fans of early Rush and Yes and progressive groups like that, we feel there's a void right now in that older, real exploratory kind of music. And we want to kind of pick up the torch."

Mike Portnoy, John Petrucci, and John Myung—all from Long Island, New York—didn't meet until coincidentally enrolling at the Berklee College of Music. In Boston, they hooked up with fellow hometown Kevin Moore to form the nucleus of Dream Theater. It didn't take

long to realize they had more in common than their stomping grounds.

They left school after only a year to concentrate on their new project.

"Our influences had a lot to do with our direction, but then we started incorporating jazz and other elements," says Portnoy. "We really encouraged each other to stretch out musically. We also want to create music that's pleasing to listen to, but we've always tried to incorporate strong individual performances, too.

I think we've improved a lot at bringing the two together."

Portnoy cites his stint at Berklee for giving him the *mental* agility to handle the band's challenging compositions while side-stepping the toes of his bandmates. "Berklee was great for my drumming because the competition is so

PROGRESSIVE LISTENING

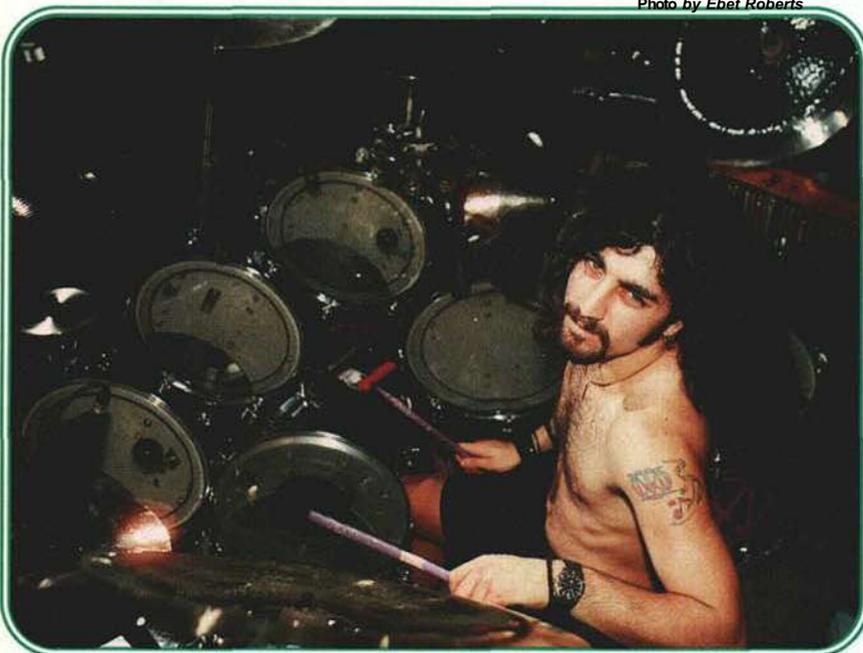
Here are the albums Mike Portnoy says he listens to most for inspiration.

Artist	Album Title	Drummer
Missing Persons	Spring Session M	Terry Bozzio
Frank Zappa	Joe's Garage, Parts 1, 2, and 3	Vinnie Colaiuta
Jeff Beck	There And Back	Simon Phillips
Rush	Hemispheres	Neil Peart
Yes	Close To The Edge	Bill Bruford
Led Zeppelin	Physical Graffiti	John Bonham
The Who	Tommy	Keith Moon
Ozzy Osbourne	Speak Of The Devil	Tommy Aldridge
Talas	Live Speed On Ice	Mark Miller

fierce there. You *have* to be on top of it all the time. But the biggest thing I got out of Berklee was the overall musical environment—the ear training, theory, arranging, and harmony—which I really use every day in this band. Because of all that, I'm able to have full input on our songwriting. The drums have as much responsibility for the direction of the song as any other instrument.

Portnoy adds that the technical training allows him to play more of a creative role. "I know all the keys and time signatures of all our songs at all times, which is really an advantage, because I can then help direct the changes within a song. Each member has license to suggest something that may not particularly deal with his instrument; we can all stray into each other's territory. My input, obviously, is mostly rhythmic. But I'll also participate when we spend a couple of hours in rehearsal working on the orchestration of just four bars of music. All of us are even free to come up with the lyrics."

Such democracy, however, did little to help the band through a self-indulgent debut record and over five years of creative indecision. "We all have high standards—individually and for the band—and we couldn't find the right type of singer to handle the kind of music we were determined to play," Portnoy explains. "We even thought about giving up on finding a singer and just



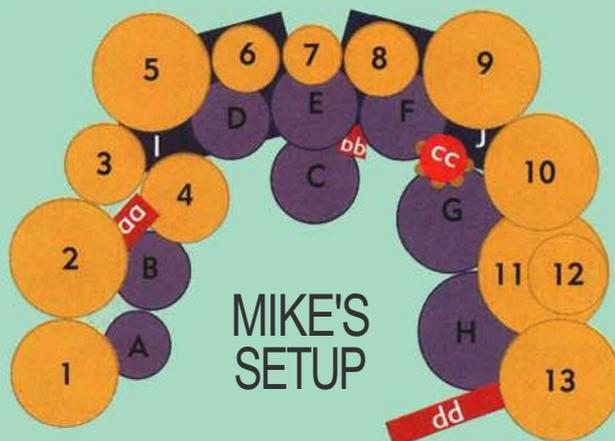
becoming an all-instrumental group. But our hearts weren't in that. We already had a singer ready for the new record, but then this other singer [James LaBrie] sent us a tape. We couldn't believe it when we heard it, but we auditioned him and found out he was for real. The other four of us had been together for a long time, so all the songs for the record were already written. James just had to put his voice on it."

Portnoy was introduced to music on a piano

bench, but gravitated to the drums in his early teens. "Even before I started playing, I was constantly surrounded by music," he says. "My dad was a radio DJ, and he was always getting me into different kinds of music. He used to take me down to the station with him at 5:00 in the morning when I was just five years old, and I'd spin the records while he slept. I was the only fourth-grader with a collection of three hundred records! But I wanted more out of music; I wanted to play. The piano wasn't rhythmic enough for me, and that's what lured me to the drums."

Portnoy went on to play in a series of cover bands and original outfits, but none that presented a fraction of the challenge he's found in Dream Theater. "I'd never been in a progressive band before this one," Mike says. "I didn't even know that's what I wanted to *do* until it happened. I was doing thrash metal and covers in previous bands—and could still do that and be happy—but this one is the most rewarding thing for me, and it was a surprise."

"We had all grown up with the same metal influences," Portnoy explains. "But we had also just come out of jazz school, really listening to Chick Corea, Maha-



Drumset: Tama *Imperialstar* with custom black finish

- A. 9" LP *Timbalito*
- B. 10" LP *Timbalito*
- C. 5 x 14 snare drum
- D. 10 x 12 tom
- E. 11 x 13 tom
- F. 12 x 14 tom
- G. 16 x 16 floor tom
- H. 16 x 18 floor tom
- I. 16 x 24 bass drum
- J. 16 x 24 bass drum

Hardware: All Tama, including their Camco bass drum pedals with felt beaters

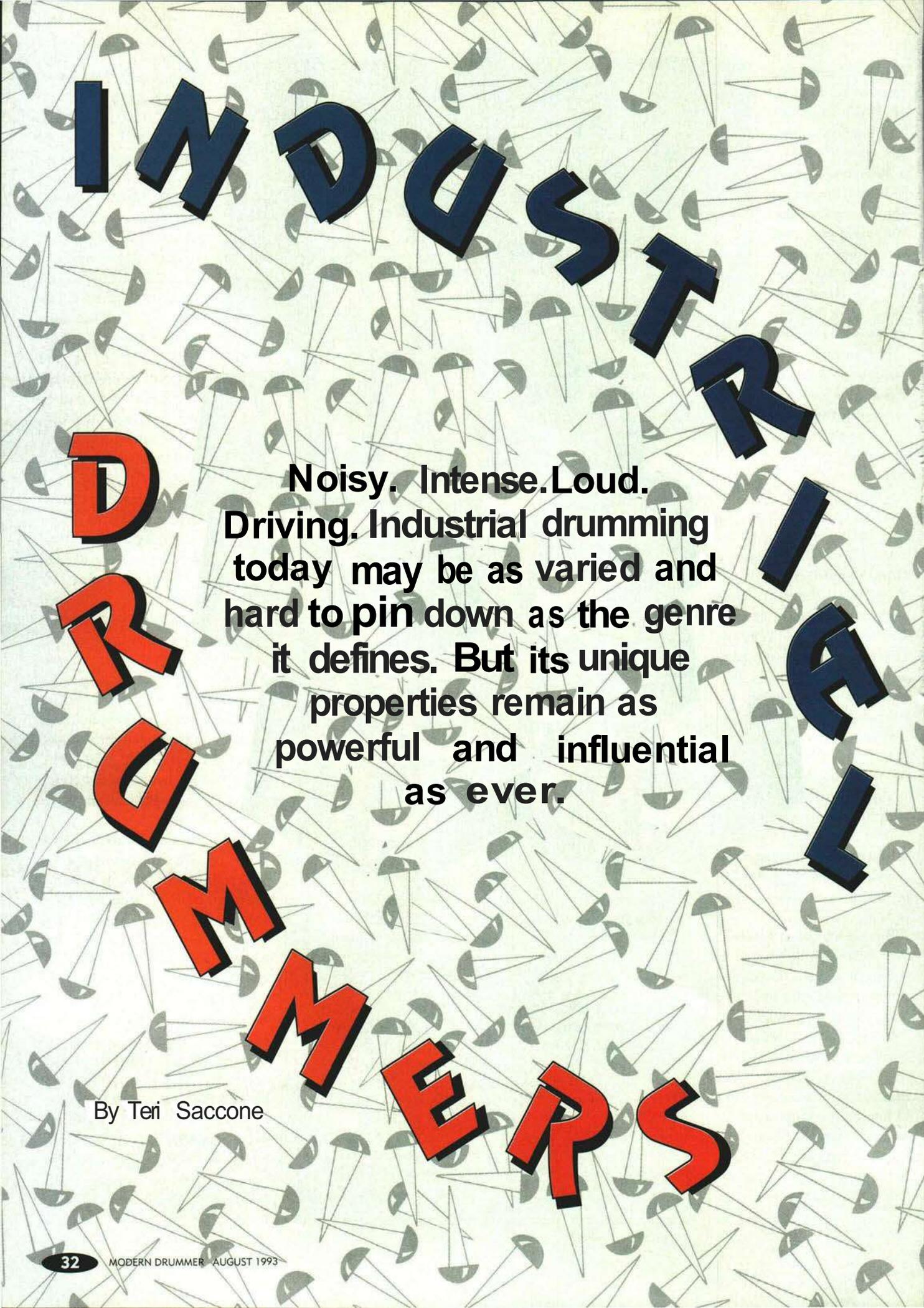
Heads: Remo C.S. (black dot) on snare, *Pinstripes* on tops of all toms with *Ambassadors* on bottoms, ebony *Pinstripes* on bass drum batters

Cymbals: Sabian

- 1. 16" AA medium crash
- 2. 18" Chinese
- 3. 12" AAX splash
- 4. 14" AAX *Stage* hi-hats
- 5. 18" AA medium-thin crash
- 6. 8" AAX splash
- 7. 6" CD cymbal disc
- 8. 10" AAX splash
- 9. 18" AA medium crash
- 10. 17" HH thin crash
- 11. 22" HH rock ride
- 12. 12" AA mini Chinese
- 13. 20" HH thin Chinese
- aa. LP woodblock
- bb. LP *Ridgerider* cowbell
- cc. Rhythm Tech mounted tambourine
- dd. LP windchime

Sticks: Hot Sticks *Rock* model (purple finish)

continued on page 74



INDUSTRIAL DRUMMERS

**Noisy. Intense. Loud.
Driving. Industrial drumming
today may be as varied and
hard to pin down as the genre
it defines. But its unique
properties remain as
powerful and influential
as ever.**

By Teri Saccone

It started as a reaction to urban and societal decay in the late '70s, and has matured into a mainstream music form. It is called industrial, and despite its once underground status, today it permeates metal, rock, and dance-pop on a mass-culture level.

Industrial drumming has always been a key component to the genre's sound. In fact, it is the percussion of industrial that defines the medium almost as much as its attitude. It began on the periphery with the practice of using garbage cans, steel pipes, tools, pneumatic drills, and just about any other non-traditional "instrument" that would yield percussive results. Germany's Einsturzende Neubauten and Britain's Cabaret Voltaire and Throbbing Gristle are credited with jump-starting the whole movement. (The latter band was actually signed to a label called Industrial Records, hence the actual birth of the term "industrial.") In addition to their creative use of percussion, most bands began exploiting synthesizers, which eventually grew into today's pervasive use of drum sampling in industrial-influenced music.

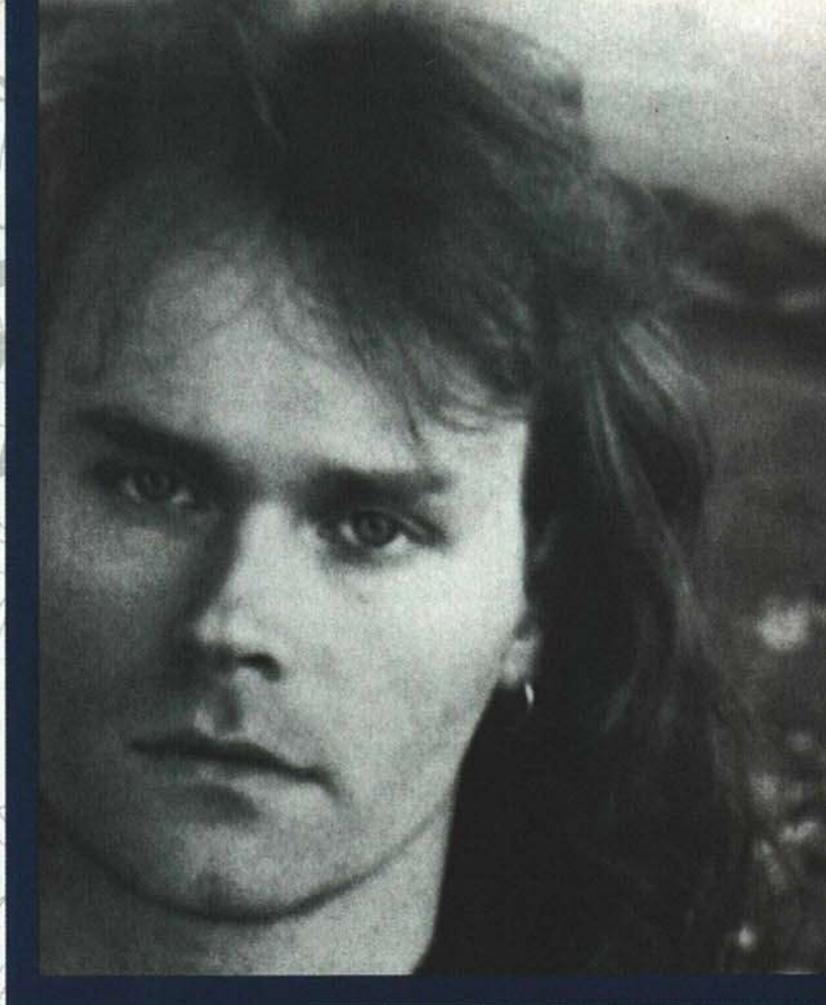
During the '80s, bands such as Foetus, SPK, Psychic TV, Test Department, Skinny Puppy, Big Black, Front 242, KMFDM, and Chrome expanded the movement. Industrial's influence could also be heard in Killing Joke and Depeche Mode, and more recently in Pigface and I Murder, Inc. But the movement has continued with bands such as Ministry (who have fused it with metal) and Nine Inch Nails (who merged it with alternative). Even singer/songwriters Tom Waits and Suzanne Vega have used elements of it within their experimental music.

MD recently spoke with drummers Cevin Key of Skinny Puppy, Chris Vrenna of post-industrialists Nine Inch Nails, and Ted Parsons of Prong. All three have been influenced or have themselves directly influenced industrial music, and in this feature they lend their invaluable insights on the past and present condition of industrial and post-industrial drumming.

Cevin Key is the drummer, songwriter, and technical architect of Skinny Puppy. They are of industrial lineage due to their exploration of soundscapes reminiscent of bands like Chrome, Cabaret Voltaire, and early Suicide. Electronic technology is the primary conduit of Puppy's intense expressions.

It only takes one listen to realize that Skinny Puppy is not for everyone. They don't fashion music that could be considered anything close to commercial. Last year, they received a windfall of publicity when serial killer Jeffrey Dahmer testified that he attended a Skinny Puppy show prior to one of his brutal murders. Strange for a group who normally espouses social concerns such as animal rights. (An early release,

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Canine, imagined life from a dog's perspective.) Yet the aggression and frustration inherent in the music and the bizarre live theatrics are what draw the fringe-types in.

A self-described collector of experimental music and a VW Beetle fanatic, Key resides in Vancouver, B.C., where he is involved with several projects (film score unit Doubting Thomas and the Tear Garden among them), in addition to his full schedule with Puppy.

When we recently discussed the roots of industrial music, Key was quick to point out that the term "industrial" is just another label for a type of music that is difficult to classify. "Lou Reed made a double album in 1975 called *Metal Machine Music*, which is an album of utter mayhem and noise," suggests Cevin. But noise applied to a musical context is valid? "I believe so, yes," he responds. "I think with noise we're talking more about frequencies than about scales. The whole essence of hard-core industrial is getting the utmost of your bottom-end and top-end and making a palette of sounds in between that are less recognizable to the ear but more inspiring to create."

Einsturzende Neubauten certainly left their imprint on Key, who recognizes their influence: "The first time I met the band was when I saw them in a small club in Toronto back in '85," he notes. "Mufti [the drummer] was swinging steel pipes around onto some of the most ridiculous steel contraptions I've ever seen. He was doing this within five feet of the people down in front. I thought, 'God, if anything

breaks off...he's taking quite a chance.' But they didn't care in those days. The whole spectacle certainly moved me."

According to Cevin, those who are attracted to industrial music more than likely enjoy living a bit on the edge. "The people who listen to this are from all walks of life," he explains. "They are also the type who enjoys riding roller coasters, watching horror films—maybe people who might have experimented with drugs at some time in their lives. It attracts all kinds of people, but mostly those who get excited by something different. We've seen it handed down to generations of thirteen- and fourteen-year olds who are excited by the whole thing as much or more than their fathers were. It's ever-growing with each year, and the shows are getting bigger and bigger."

Key, a founding member of Skinny Puppy, plays a central figure in the music. Prior to Puppy, he played with several keyboard-oriented, hard rock (non-industrial) bands. "I played in many incarnations of bands, never intending to make records, but just playing with friends. In the late '70s, I started working with a group of great keyboard players—there were six in one band! We were into Kraftwerk and David Bowie—they were the real alternative in those days. There was an interest in creating something different. I learned a great deal, but the project ended up being much more commercial than I suspected," he laments. "We ended up playing with people like Gary Wright, and we opened for Roxy Music.

"At that point I realized I wanted to make music that seemed to come naturally. I had a drum machine and a keyboard, and when [Puppy vocalist] Ogre came over for the first time, I turned on those instruments and within five minutes we were coming up with ideas. He seemed to have an interest in doing something almost inaccessible. For me it was more like a revolt upon commercial music, and after having gone through a five-year record deal where I wasn't happy making pop music, it moved me. Thus came Skinny Puppy. We've been operating for more than ten years now, and I keep thinking, 'Gee, I never expected this.'"

Key's drumkit, which is where the lion's share of the band's direction emanates, is a combination of electronics and acoustic drums, with a radically inventive twist. "Over the years, I've changed things around, but the most prominent setups have been built with industrial trash cans and barrels—plastic pickle barrels to be exact—mixed in with acoustic drums. Test Department gave me one—they're a band from England who uses nothing but garbage cans mixed in with cut-up noise from short-wave radios. So I acquired one of those through them, and the rest I collected.

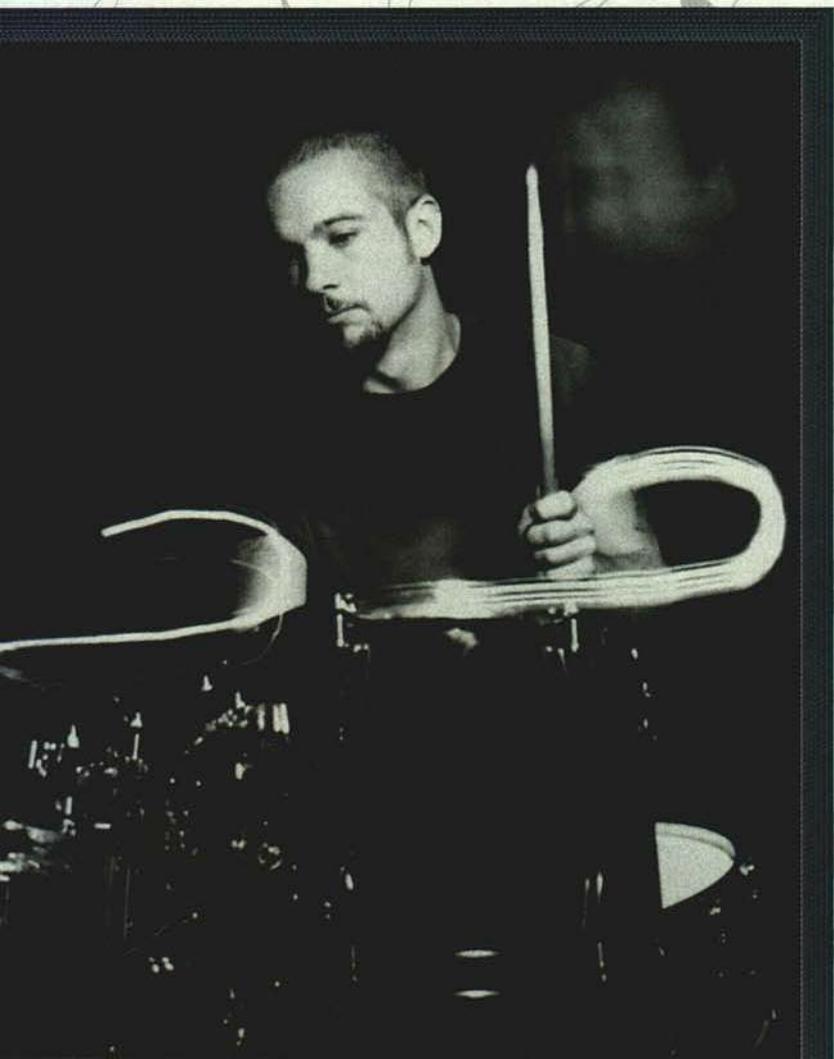
"With the last two tours I also incorporated Ayottes, which are custom drums built here in Vancouver. I was attracted to them because of the availability of custom sizes. I wanted to get a really deep bass drum. I have a 24"-deep bass drum with a head diameter of 22"—it looks like a cannon. I mix those components with a system we invented last year that

utilizes old Simmons pads. I use it to trigger four car stereos I have in my rack. Each time I hit a pad I can essentially release the sound of whatever is currently on the radio. It makes my patterns unique-sounding, and they're not samples. I find that samples in drumming are really limiting because you're only using that same sound over and over."

Another creative tactic Cevin applies is to Y-cord different sound generators for multiple options, with spontaneous results.

"Instead of having just the sound of car stereos, I also use the old Pearl *Syncussion* brainunits for those old synthesizer modules. I also link up random synth modules with those bands as well, so I have the capability to have any sound at any point. That makes it much more fun for me to play live. It makes it feel like each and every show is unique."

Cevin knows first-hand that relying on technology can have its idiosyncratic moments. The triggering system has occasionally failed to work smoothly, which can actually be a creative asset at times; "I've had nights where radio stations will disappear and it all turns into a bunch of static. It really turns into a noise-fest, attempting to tune through and get something happening. But I guess in a way that's neat too, because you're



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still dealing with rhythms. But there are nights where Dwayne [Goettel, keyboards] and I have heard things, and we'll turn to each other in disbelief."

Though he loves the sound of acoustic drums and whole-heartedly uses them, there's no getting away from the fact that Key is a techno-holic. He traces his fervor for technology back to his lifelong quest for diversity. "I started drumming at eight years of age, and like a lot of drummers, I felt at one point in my life that I needed to move into another area. I also felt a need to play other instruments. I think all these ideas that I have are helped by playing keyboards and synths. Being a drummer and then expanding into other areas keeps it rewarding.

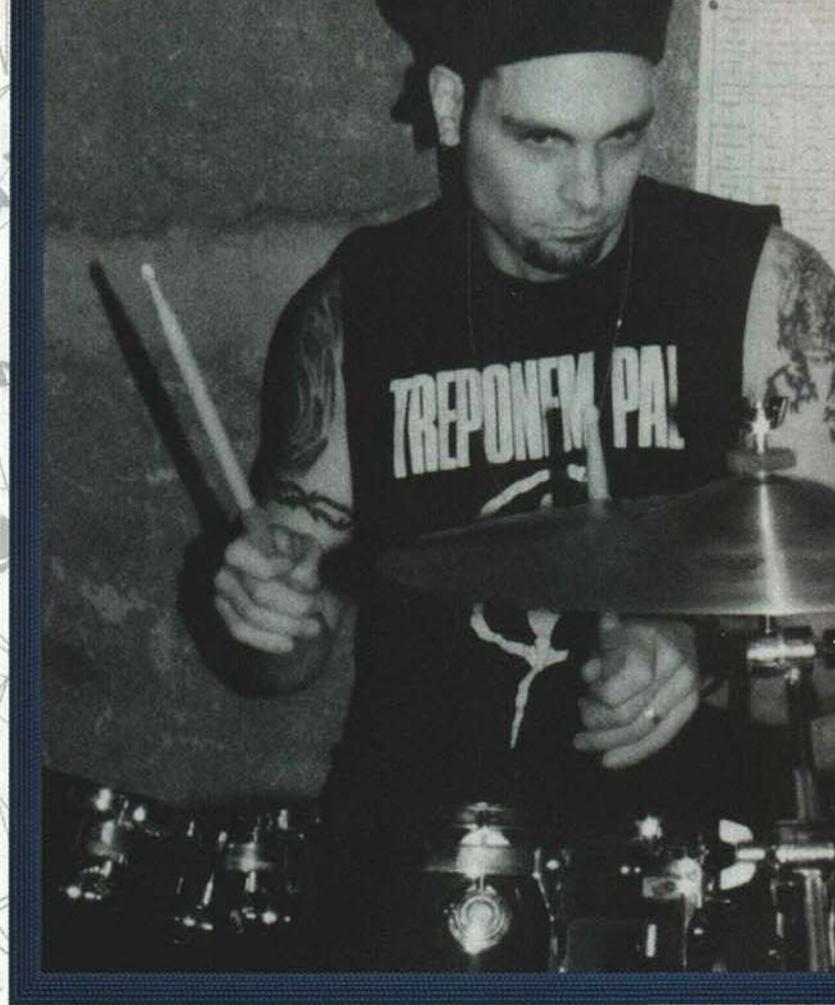
"And I think this movement has helped drumming because in this style everything comes down to rhythm. Instead of using the drums just as merely the soundsource from the back of the stage, drummers have come forth and have been at the forefront of the actual rhythm basis for the song. The whole essence of rave music, house music, and rap is the combination of rhythmic samples and beats. It's really left up to the drummer to make more of a statement in those groups. I think one of the most important things we try to do is have a cutting-edge rhythm with some sort of force behind it."

Cevin and the band have set aside 1993 for the writing and producing of their next album (the follow-up to '92's *Last Rights*). It will be their eleventh official release, and taking a year to put it together is a luxury that the band has never before had. Cevin promises that it will be a sensorial feast. "We've stipulated with the record company that the next album will be a conceptual package," he asserts. "It will be more than just an aural album. In that sense it's almost as if it's our first album. We will be doing a mini-film along with the music, videos, and a tour that encompasses it all, executing everything *our way*."

"It's kind of a dead term," muses Chris Vrenna on the topic of industrial music. "It's gone so far beyond that now that it kind of narrows it when you call it 'industrial.' I guess for lack of better words, we'll live with it. But the pure industrial that I used to listen to as a kid—like old Foetus, Neubauten, even old Ministry—is a lot different than what it's become today."

As a member of the post-industrial/alternative Nine Inch Nails, Vrenna has a wealth of views on the subject. He has an acutely technical disposition for all the intricate electronics in NIN, which he also applied to prior associations with hardcore industrialists KMFDM and Die Warzau.

Chris maintains that the type of music associated with the word "industrial" demands more of its drummers than most



other forms of popular music. "It requires so many different things, and your approach is constantly different," he explains. "Most industrial-type bands require you to play differently each time you approach an album. You can't just do the same thing over and over. You may have your own style, but you constantly have to change it to meet the changing music. Due to programming and the involvement with computers and sequencers, you have to always change the way you look at things all the time."

Vrenna's strong assertion on the changeability of his role is not an overstatement. For example, even the ratio of acoustic to electronic drums varies within his kit. "The kit is never the same," he explains. "For example, Nine Inch Nails used to be about 70/30 electronics versus acoustics. It was all acoustic drums, but they usually triggered samples. When I did a tour with Die Warzau, that was completely electronic—there was not one acoustic drum on stage. I had twenty pads on my kit. I would play on top of the bass lines, but I was the one triggering them as opposed to letting a tape or sequencer play them. That was a real challenge for me because they wanted to do it live. But they're such a sequenced band that I wasn't sure if it could be pulled off."

With his long and continuing association with industrial-type music, does Chris fear being stereotyped? "In a way, I kind of hope that I am, because there really aren't that many of us out there," he responds laughingly. "That's what I want to be and that's the music that I like playing. I couldn't see

continued on page 84

The 25 Greatest Drum Books

COMMENTARY BY WILLIAM F. MILLER

In the relatively short history of the drumset, there have virtually been thousands of drum books published. It would seem every aspect of our instrument has been covered, yet as musical styles change and continue to evolve, even more books are sure to be published in the near future. This leaves many drummers and drum educators with some very valid questions about which books can really be of value for their individual needs. We frequently receive calls and letters here at the offices of Modern Drummer regarding this very subject. To help answer these questions, we decided to tackle what is obviously a big job—selecting the "Top 25" drum books from the hundreds of good titles to choose from.

To help us in this somewhat arduous task, we contacted our Advisory Board members (their commentary is located in the sidebar), as well as many top educators around the country. Using their opinions, we selected the best books covering many different subjects, including hand and foot development, coordination, reading, and many different style-related topics. After all of our research, we've arrived at a list—containing many of the classic publications, along with titles destined to become classics—that we hope will be of benefit to drummers looking for the right book on their topic of interest.

1

STICK CONTROL FOR THE SNARE DRUMMER by George L. Stone

(George B. Stone & Son Publishing)
Considered by many as the bible of drum books, *Stick Control* is Stone's masterpiece. As valid today as the day it was written, this book contains page after page of hand exercises, which can be expanded upon for many uses. It's a must-own for all students of the drums.

2

PROGRESSIVE STEPS TO SYNCOPATION FOR THE MODERN DRUMMER by Ted Reed

(Ted Reed Publications)
As far as its importance to drumming, *Syncopation* comes in a close second to *Stick Control*. Reed created one of the most versatile and practical works ever written for drums when he authored this classic. The exercises contained within its pages can be used in a multitude of ways, and good teachers throughout the years have developed many of their own examples from it.

3

ADVANCED TECHNIQUES FOR THE MODERN DRUMMER by Jim Chapin

(Jim Chapin Publications)
When this book was originally published, it was

considered too advanced and difficult. Now, after more than forty years, it has become the classic jazz independence book that drummers must master. Its exercises, as well as the unique (and completely practical) way in which it was laid out, all helped to make this another very important work.

4

ACCENTS AND REBOUNDS by George L. Stone

(George B. Stone & Son Publishing)
Stone's follow-up to *Stick Control* is a masterpiece in its own right. It continues on in the same thorough and educational manner, with more technical treats for the hands.

5

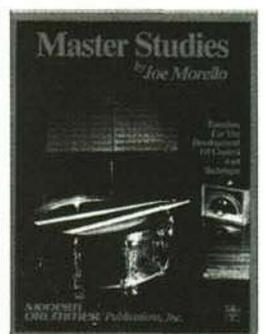
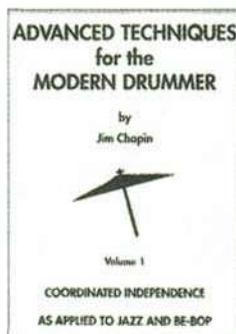
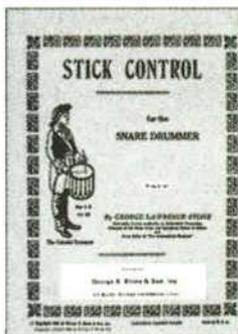
MASTER STUDIES by Joe Morello

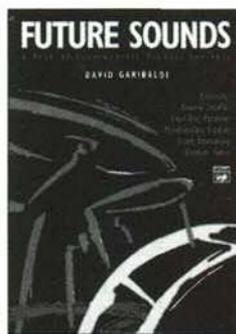
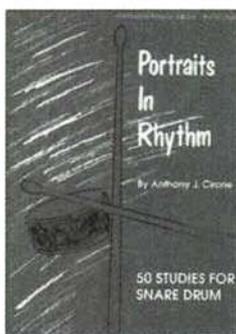
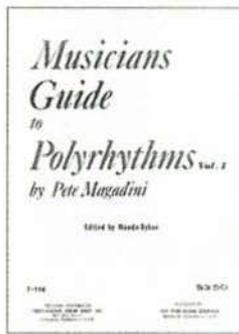
(Modern Drummer Publications)
Morello, a former student of George L. Stone, meant this book to be a further continuation of Stone's techniques and approaches to hand development. However, this work stands on its own merits as one of the finest hand development books on the market.

6

MUSICIANS GUIDE TO POLYRHYTHMS (VOL. 1 & 2) by Peter Magadini

(Hal Leonard Publications, now with both volumes combined)
Although not intended solely for drummers, this





work is by far the best book on the subject of polyrhythms. The topic is carefully and methodically explained in a very thoughtful and progressive manner. Another must-own book for all musicians.

7

THE NEW BREED by Gary Chester

(Modern Drummer Publications)

This book (along with its follow-up, *N.B. II*) may well be the most challenging independence book available today. For *The New Breed* Chester devised a unique system involving internalized patterns and drum "melodies," in an attempt to expand drummers' coordination and groove ability. Many of today's top artists—like Dave Weckl, Danny Gottlieb, and Kenny Aronoff—have worked through it, and found the hours spent in its study to be a total mind-expanding experience.

8

PORTRAITS IN RHYTHM by Anthony J. Cirone

(Belwin/Mills Publishing)

While *Portraits* is not a drumset book per se, it is one of the few books that stresses musicality with drumming. This classic contains individual etudes for snare drum, each consisting of different musical challenges that can be linked to classical forms. One of our experts said of this book, "Want to be a great drummer? Become a terrific snare drummer with this book!"

9

STUDIO & BIG BAND DRUMMING by Steve Houghton

(C.L. Barnhouse Publications)

This is an important work that thoughtfully discusses a great deal of subject matter. Here Houghton covers eight main areas: musical terms, musical styles, interpretation, common figures, ensemble passages, studio chart reading, drumming bibliography, and listening discography.

There's a wealth of information in these pages, and it is very well-suited for the student wishing to increase his or her chart reading abilities. (Steve's *Essential Styles For The Drummer And Bassist* also received many positive comments.)

10

FUTURE SOUNDS by David Garibaldi

(Alfred Publishing)

Garibaldi is admired for his analytical and creative approach to drumset playing. In *Future Sounds*, we are invited to witness some of his approaches first hand.

David has come up with what is essentially a coordination book, but goes further, bringing in important and useful concepts such as his famous "two-sound-level" technique, beat permutations, and groove studies. Also, each section is clearly explained to the student.

11

REALISTIC ROCK by Carmine Appice

(Almo Publications)

Appice was motivated to write this book over twenty years ago when he realized that there were no credible books on rock drumming. While a lot of time has passed and several imitations have been published, *Realistic Rock* is still an excellent primer on the subject, covering the topic clearly and concisely.

12

AFRO-CUBAN RHYTHMS FOR DRUMSET

by Frank Malabe and Bob Weiner
(Manhattan Music Publications)

A very important work, *Afro-Cuban Rhythms For Drumset* is considered by many to be more than just informative; it is a valuable contribution to percussion musicology literature. This book/cassette package explains the history of the Afro-Cuban rhythms, showing the relationships between early rhythms and contemporary patterns. It gives readers a thorough understanding of the roots of Afro-Cuban music.

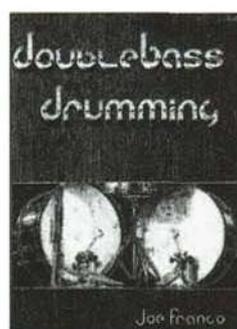
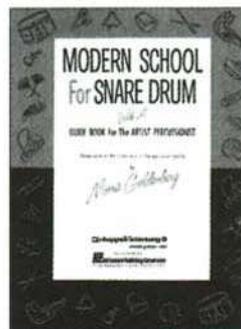
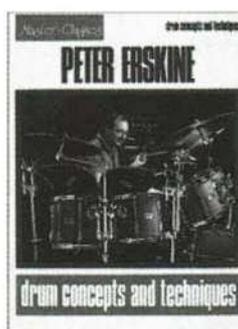
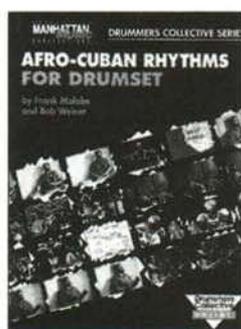
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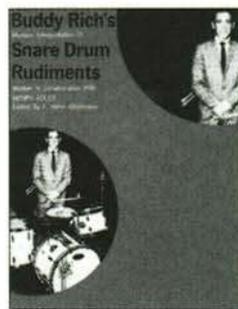
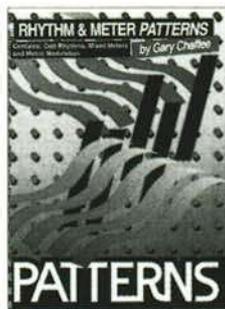
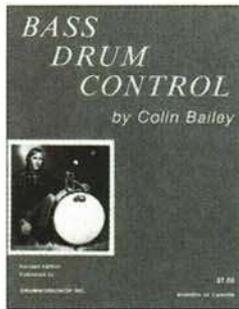
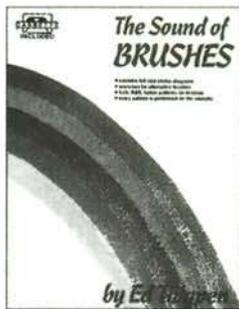
DRUM CONCEPTS AND TECHNIQUES

by Peter Erskine

(Hal Leonard Publications)

Erskine covers a lot of ground with this text, opening with the absolute basics and moving quickly into challenging material. His well-





thought-out ideas cover topics such as ride cymbal technique, jazz independence, brushes, practice, phrasing, reading, and tuning! (Rock beats, shuffles, reggae, sambas, other Latin rhythms, and even transcriptions of Peter's playing are also included.) This book gives an excellent overview of drumming from a true master.

14

MODERN SCHOOL FOR SNARE DRUM

by Morris Goldenberg

(Hal Leonard Publications)

This work is divided into two areas of study: basic-to-advanced classical snare drum technique, and an overview of percussion instruments. Technical and musical studies are given for the snare drum. And the percussion section is a solid reference source for percussionists.

15

DOUBLE BASS DRUMMING

by Joe Franco

(CPP Belwin, Inc.)

While there have been several books written on the subject of two bass drums, none has come close to this important text. Franco's expertise on the subject, combined with the clear approach he used to present his concepts, offers the reader a thorough understanding of the topic. Beats and fill studies are given.

16

THE SOUND OF BRUSHES

by Ed Thigpen

(CPP Belwin, Inc.)

This book is one of the most enlightening on the subject, written by a leading exponent of the art. This valuable and complete work ranges from simple to complex, and the accompanying 90-minute cassette is truly educational.

17

BASS DRUM CONTROL

by Colin Bailey

(Drum Workshop Publications)

Pure and simple, this work is an exercise book that can be of benefit to the beginner right on up to the most seasoned veteran. Combining bass drum and sticking patterns in a way that will more fully integrate the bass drum into a drummer's playing, *Bass Drum Control's* exercises will increase a drummer's control, endurance, and speed with the bass drum.

18

MODERN RUDIMENTAL SWING SOLOS

by Charles Wilcoxon

(Wilcoxon Publishing)

Originally published in 1941, this text has been studied by a lot of drummers. (Even Steve Gadd mentioned that he worked out of it with John

Beck back in his early years.) *Swing Solos* is broken into two parts: The first covers most of the rudiments, while the second adapts the rudiments to some fun and rather challenging drum solos. A classic.

19

PATTERNS (VOLS. 1, 2, 3, AND 4)

by Gary Chaffee

(CPP Belwin, Inc.)

This four-volume set comes from one of the brightest minds in drumming. As a player, Chaffee is highly regarded, and his teaching approaches are known to be very effective. Here, Chaffee covers a lot of territory: Volume 1 covers intermediate to advanced rhythm and meter patterns; Volume 2 discusses intermediate to advanced sticking patterns; Volume 3 covers linear playing; and Volume 4 covers elementary to intermediate technical exercises for hands and feet. A major work.

20

BUDDY RICH'S MODERN INTERPRETATION OF SNARE DRUM RUDIMENTS

by Buddy Rich and Henry Adler

(Embassy Music Publishers)

Here's another classic—one used by a lot of teachers and students over the years. Essentially a technique book for the hands, *Modern*

ADVICE FROM THE BOARD

MD's Advisory Board, a respected group of professional drummers and drum educators to be sure, had definite opinions on the drum books they felt noteworthy. Here are some of their favorites.

HENRY ADLER

1. *Buddy Rich's Modern Interpretation Of Snare Drum Rudiments*

by Buddy Rich and Henry Adler

skill level: beginner

"A beginning book for older students. Contains complete analysis of snare drum rudiments and reader exercises."

2. *Elementary Drum Method*

by Roy Burns

skill level: beginner

"A complete rudimental and reading method for the beginner."

3. *Modern Reading Text In 4/4*

by Louie Bellson and Gil Breines

skill level: intermediate to advanced

"A progressive reading method for the student and professional who has only a basic knowledge of reading."

4. *Odd Time Reading Text*

by Louie Bellson and Gil Breines

skill level: intermediate to advanced

"A progressive reading book for the player who is interested in getting speed in odd time signatures."

5. *Portraits In Rhythm*

by Anthony J. Cirone

skill level: advanced

"For the advanced reader who desires to understand the more complex classical drum problems."

6. *Contemporary Studies For The Advanced Snare Drummer*

by Fred Albright

skill level: advanced

"A compilation of very hard to execute drum figures, compiled into a series of studies."

7. *Rhythmic Analysis*

by Fred Albright

skill level: advanced

"A compilation of unusual and difficult drum figures, with an introduction to polyrhythms and analysis of abnormal rhythms."

8. *Progressive Studies For The Snare Drum (Books 2, 3, and 4)*

by Carl Gardner

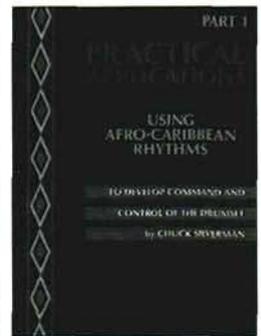
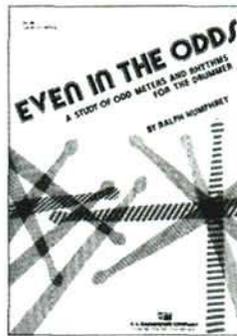
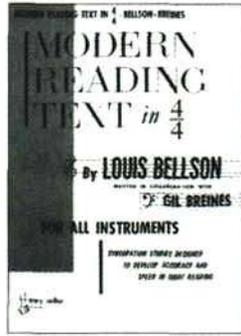
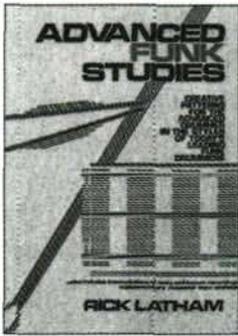
skill level: beginner to advanced

"A progressive set of three books for the drummer who is interested in learning excerpts from famous classical operas and symphonic works."

KENNY ARONOFF

1. *The New Breed*

by Gary Chester



Interpretation covers the very basics, such as selecting and holding sticks, hand, wrist, and arm action, and elementary principles of music. From there, rudiments are explored, with the authors offering their own personal tips on how best to develop them. Combining the talents of a top-notch educator like Adler with drumming's finest created a winner.

21

ADVANCED FUNK STUDIES

by Rick Latham

(Latham Publications)

This book was mentioned by several professionals as their book of choice. It is divided into three main sections, the first covering developmental exercises and patterns designed to establish the basic vocabulary of the funk style. The second section contains transcribed beats from top stylists, including Gadd, Mason, and Garibaldi. The concluding section contains ten extended solos designed to test the student's reading and technical abilities.

22

MODERN READING TEXT IN 4/4

by Louie Bellson and Gil Breines

(CPP Belwin, Inc.)

The great Louie Bellson has authored and co-authored many excellent books over the years,

and *Modern Reading Text In 4/4* is one of his finest. It was mentioned by many of the experts we queried as one of their all-time favorites. It gives a good, solid discussion on reading intermediate-to-advanced rhythmic studies.

23

DRUM WISDOM

by Bob Moses

(Modern Drummer Publications)

A refreshing view of the drums from master player Bob Moses, *Drum Wisdom* is a truly unique book. While it contains few *technical* exercises, its text covers some very important topics: thinking musically, internal hearing, playing off of melodies and vamps, the "8/8 concept," understanding resolution points, drumming and movement, and the non-independent style.

24

EVEN IN THE ODDS

by Ralph Humphrey

(C.L. Barnhouse Publications)

This text is one of the best available on odd meters, from a drummer and educator with lots of experience on the subject. Even is broken into two main parts: Part 1, "Time Patterns For The Drumset," covers quarter-note meters (5, 7, 9, 11, 12, 13), 8th-note meters (5, 7, 8, 11, 12, 13, 14, 15), and extending the rhythmic

phrase; Part 2 covers accent patterns and sticking combinations. Though technically demanding, this book emphasizes musicianship throughout, and proves that music does not have to be in four to groove.

25

THE DRUMSET WITH AFRO-CARIBBEAN RHYTHMS (PARTS 1 & 2)

by Chuck Silverman

(CPP Belwin, Inc.)

Silverman has become recognized as an expert at taking traditional Afro-Caribbean rhythms and applying them to the drumset. This work is full of valuable information, including a glossary of terms, a recommended listening section, a who's who of Latin music—plus an audio tape of the patterns. This book's greatest value, though, is in how the author has applied the Latin rhythms to the drumset and translated them in a highly understandable and approachable manner.

We would like to thank Mickey Toperzer of *Drums Unlimited* for providing new copies of many of these books for our layout. (All of these titles can be ordered through *Drums Unlimited*, 4928 St. Elmo Ave., Bethesda, MD 20814.)



skill level: advanced

"Great for sight-reading, four-way coordination, and right- and left-hand lead while playing beats or grooves."

2. *Progressive Steps To Syncopation For The Modern Drummer*

by Ted Reed

skill level: all

"Excellent for developing reading and four-way coordination. Get with a teacher who has lots of ideas about how to use this book creatively. There are endless ways."

3. *Stick Control For The Snare Drummer*

by George L. Stone

skill level: all

"Great for chop building, and can be used for the drumset. Helps develop technique between all four limbs."

4. *Patterns (Vol. 1—Rhythm And Meter Patterns, Vol. 2—Sticking Patterns,*

Vol. 3—Time Functioning Patterns, Vol. 4—Technique Patterns)

by Gary Chaffee

skill level: intermediate to advanced

"Great for technique, chops, four-way coordination, polyrhythms, and reading skills."

5. *Rick's Licks*

by Rick Gratton

skill level: intermediate to advanced

"Great for learning polyrhythms on drumset in a linear way."

6. *Afro-Cuban Rhythms For Drumset*

by Frank Malabe and Bob Weiner

skill level: intermediate to advanced

"A great way to learn Afro-Cuban rhythms on drumset. Learn how to groove, and some history."

7. *Double Bass Drumming*

by Joe Franco

skill level: intermediate to advanced

"Great for basic double bass development, technique, chops, and grooves."

BILL BRUFORD

1. *Master Studies*

by Joe Morello

skill level: all

"Good for hands and develops endurance."

2. *The Sound Of Brushes*

by Ed Thigpen

skill level: all

"Includes a good audio tape—nobody gets to hear this stuff anymore!"

3. *Stick Control For The Snare Drummer*

by George L. Stone

skill level: all

"Good for multi-applications, and rolls of all length."

4. *Advanced Techniques For The Modern Drummer (Books 1 & 2)*

continued on page 100

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September 8, 1992

Pro-Mark Corporation
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Houston, Texas 77025-5899
ATTN: Bari Ruggeri, Project X

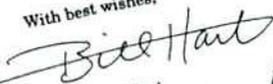
Dear Bari:

I want you to know about my change of address so I may continue to participate in **PROJECT X**.

As a lawyer, engineer, and business writer, as well as a drummer--(Actually, I don't do the first three things "as well as" I drum)--I enjoy participating in Pro-Mark's direct approach to marketing research. The intensity of your efforts to listen to your customers is apparent, greatly appreciated, and deserving of my support.

Pro-Mark can continue to count on me for honest and thorough product evaluations.

With best wishes,



William K. Hart
Chagrin Falls, Ohio

December 2, 1991

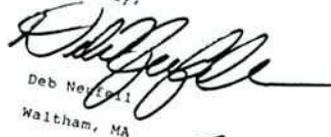
ProMark
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Houston, TX 77025

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I use your size 2B New Generation American Hickory sticks. But no matter what size I use, they're all the best!

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Deb Newhall
Waltham, MA

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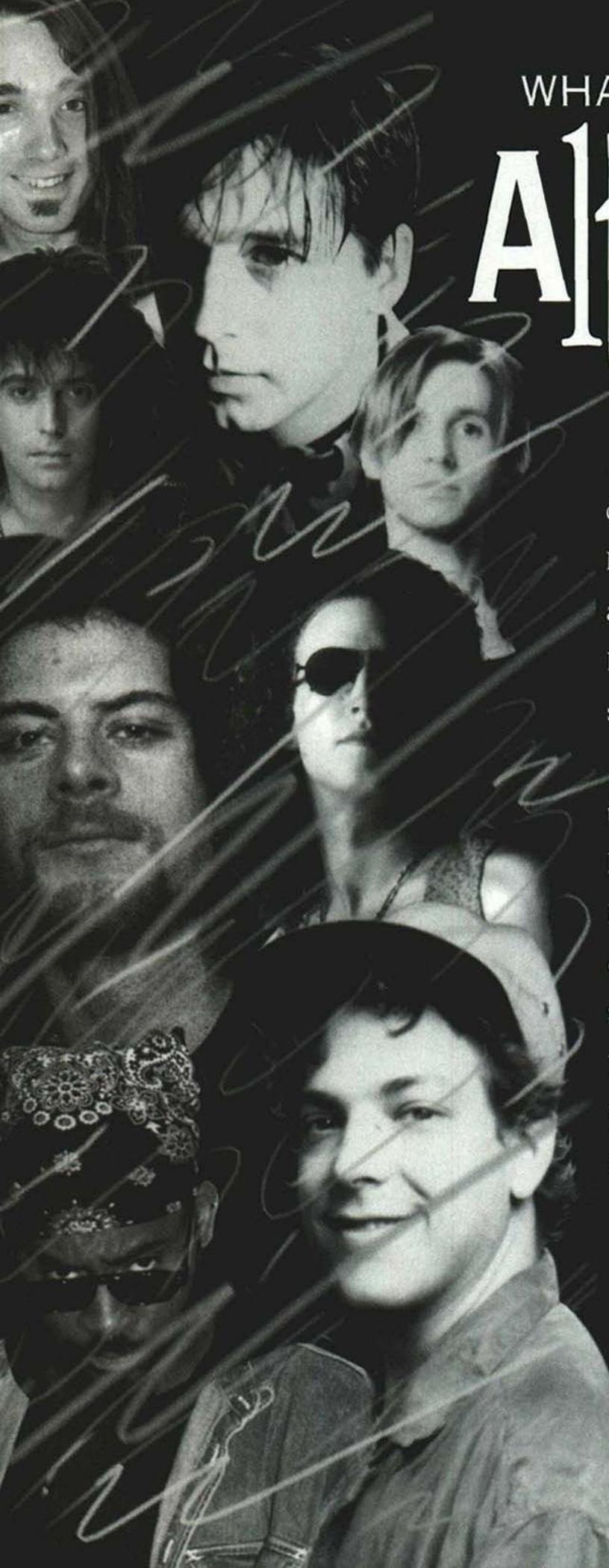


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Pork Pie Drums

by Rick Mattingly

**Funny name—excellent drums.
Pork Pies are anything but "a pig
in a poke."**

Let's get the obvious question out of the way: Why would someone name a drum company Pork Pie, of all things? "There's enough attitude in the music business," replies Pork Pie founder Bill Detamore. "I wanted something light that would make people smile." But don't take that to mean that Detamore is anything less than serious about making the best drums he possibly can. Judging by the drums I received for review, he is a drum maker to be reckoned with—pig logo or no pig logo.

Pork Pie drums are available in two series: *Full Pie* and *Junior Pie*. The shells are identical on both, but the *Junior Pie* drums are less costly due to their finishes and hardware. Where the *Full Pie* drums have solid brass lugs and are available with a variety of stain finishes, *Junior Pie* drums have Taiwanese Pearl-copy hardware and are only available with vinyl coverings (although *Junior Pie* snare drums are available in some stain colors).

All Pork Pie shells are made from 100% maple. The majority of the shells are constructed from plies, but there are some solid maple snare drums available. Because of the cross-grain lamination, alternate plies appear darker, but Detamore assured me that no "filler" plies of a different wood are used. Pork Pie does not follow the "all plies are equal" theory of drum making, and so the smaller tom-toms are 6-ply, toms 14" in diameter and larger are 7-ply, and snare drum and bass drum shells are 8-ply.

Pork Pie offers a wide range of sizes from 4x10 snare drums to 18x22 bass drums, and will custom-make any other size the customer wants. For the purpose of this review, I received four snare drums (two *Full Pies* and two *Junior Pies*) and a full *Junior Pie* kit.

Snare Drums

The four snare drums were from the smaller end of Pork Pie's size range: 5x14 and 6x10 *Full Pies*, and 6x13 and 5x12 *Junior Pies*. All drums came fitted with Remo *Ambassador* batter heads (with Pork Pie's pig logo stamped on) and *Ambassador* snare-side heads. Each of the snare drums had two

air vents, and each had a metal Pork Pie logo badge that—besides the Pork Pie logo—contained the information: "Made by an American."

The 5x14 *Full Pie* featured a sunburst finish that reminded me of vintage Fender *Stratocaster* guitars. The ten lugs were Pork Pie's own hourglass-shaped solid brass models. The strainer system was also Pork Pie's own, with the lever-style snare release on one side and the snare tension adjustment screw on the other. On many strainers, the drop-lever tends to get in the way when you try to adjust the snare tension; having these two devices on opposite sides is a logical alternative. The snare unit itself was a generic 20-strand Taiwanese model.

The drum had an excellent blend of crispness and warmth. In terms of clarity, it actually resembled a metal-shell drum, but it had more depth of overtones than typical metal snare drums. Rimshots were full and meaty. The snare response was excellent, with plenty of sizzle even when the drum was played very softly at the extreme edge of the head. The drum also responded well to a wide dynamic range.

The 6x10 *Full Pie* drum featured the solid brass Pork Pie lugs, but was covered with silver-sparkle vinyl. This drum favored an extremely high pitch and had a choked, "oatmeal box" quality. Because the snares are so short, there is less leeway for adjusting them, so I couldn't get much of a loose sound. They were either crisp or they rattled. Nevertheless, I could see where a drum like this could be very effective in specific situations, such as the studio. But I'd choose those situations carefully.

The 6x13 *Junior Pie* drum featured the generic Pearl-copy lugs, but had a blue-stain finish that allowed the grain of the wood to show through. I've never been especially partial to blue drums—but then I've never seen a blue drum that looked this good before. The strainer had a horizontal-drop snare release lever, with the tension-adjustment screw behind the lever. Detamore says this is the strainer he will be using on all *Junior Pie* drums from this point on. Overall this drum was very similar to the 5x14 *Full Pie*. Because of the smaller head diameter it did tend to favor a slightly higher pitch, but the added depth of the shell gave it some extra body to compensate for the smaller head size.

The 5x12 *Junior Pie* had the same lugs as the 13" drum but was finished in green stain. It favored a much higher pitch, and while it did have a timbale-like ring, it didn't have that "coffee can" quality I've heard in a lot of 12" snare drums. Rimshots were especially live on this drum.

The hardware on the *Full Pie* drums was definitely superior to that on the *Junior Pies*, but in terms of sound, I'd have to rate them as equal. The 5x14 *Full Pie* snare drum carries a suggested list price of \$642. (By comparison, a 5x14 *Junior Pie* lists at \$384.) List prices for the other snare drums reviewed are: 6x13 *Junior Pie*, \$364; 5x12 *Junior Pie*, \$334; 6x10 *Full Pie*, \$555. For \$100 extra per drum, you can get a custom finish.



Tom-Toms and Bass Drum

The *Junior Pie* kit I received featured an 18x22 bass drum with four tom-toms: 9x10, 10x12, 12x14, and 14x16. The drums were covered with pink-champagne sparkle vinyl.

All toms had RIMS mounts, but floor stands were not included. Detamore says that he's not interested in getting into the hardware business at this point, so he isn't dealing with cymbal stands, tom-tom floor stands, snare drum stands, or hi-hat and bass drum pedals. Although the RIMS mounts on the drums we received had mounts for Pearl floor stands attached, Detamore normally ships drums with blank RIMS mounts so that customers can add whatever hardware they wish.

There were six generic Pearl-copy lugs on the 10" and 12" toms, and eight on the 14" and 16" toms. Each drum had a single air vent and was fitted with a Remo coated *Ambassador* on top and a clear *Ambassador* on the bottom. The toms sounded good individually and as an ensemble. Each one projected a clear, focused pitch, with enough ring for projection but not so much as to sound tubby. Suggested list prices for the *Junior Pie* toms reviewed are: 9x10, \$400; 10x12, \$433; 12x14, \$528; 14x16, \$593. (For comparison, a 9x10 *Full Pie* tom goes for \$565.)

The smallest tom was equipped with something extra that Pork Pie calls a *Tom-Dom*. It's a square piece of neoprene that lies against the side of the shell, held in place with *Velcro* straps that are wrapped around the tension lugs. The idea is to protect the shell of your tom from being banged by the rim of your

snare drum. It's a simple, effective device for anyone who angles their small tom over the snare drum. Suggested retail price is \$11.95.

The bass drum had ten lugs on each head and was fitted with a Remo *Emperor* batter and a black (probably *Ambassador*) front head with an 8 1/2" hole cut into it. The spurs were the generic ones found on a lot of drums these days, and there were two air vents. A nice touch was that the wooden hoops were finished in a dark metallic purple, which looked great next to the pink-sparkle vinyl on the shell.

The drum was very powerful, with a nice blend of punch and boom. The hole in the front head made it easy to experiment with different amounts of muffling. I was able to get several different sounds that would each work well in specific acoustical situations—from dry and dead to live and full. In louder situations the drum could be played just as it came out of the box, with no muffling at all. Yes, it would be an "open" sound, but not so ringy as to overpower the attack. The 18x22 *Junior Pie* lists for \$941. (The same size in a *Full Pie* lists at \$1,360.)

Overall I found the Pork Pie drums to be of very high quality. The lugs and strainers used on the *Full Pie* drums are nicer than the generic hardware used on the *Junior Pies*, and some drummers may favor the more elaborate stained finishes available on the *Full Pies*. But the real heart of Pork Pie drums are the shells, which are solid and perfectly round and have smooth, precise bearing edges. Anyone doubting American craftsmanship should check them out.

Photo by Rick Mattingly

Sabian Ed Thigpen Crystal Ride

■ by Rick Mattingly

Here's a cymbal with a lot of taste—just like its namesake.

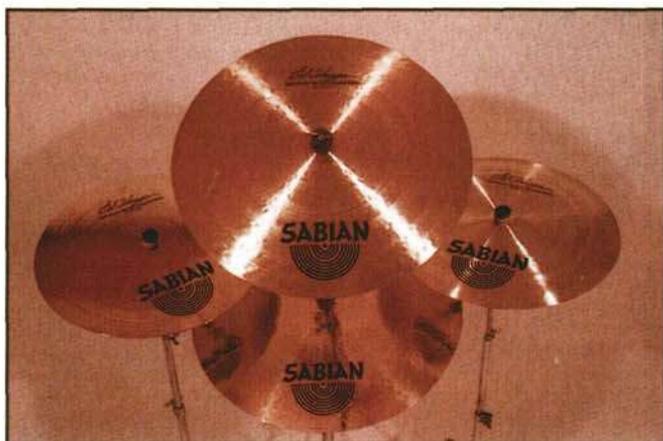
Mention Ed Thigpen and one can't help but think of the man's touch and finesse—the way he can swing hard without ever overpowering the musicians around him, even in acoustic settings; the way his sound seems to come from within the band, permeating every pore of the music and serving as its lifeblood. Well, if there were ever a perfect cymbal for Ed's style of playing, it's Sabian's new *Crystal Ride*, which—appropriately enough—has his signature on it.

The primary characteristic of the *Crystal Ride* (which is available in 18" and 22" sizes) is that it is a flat cymbal, meaning that it has no raised bell. Flat rides are known for producing a dry stick attack with shimmering overtones that never build up so as to wash out the definition. In general, flat rides are good for situations in which you want to be able to really lay into your ride cymbal without drowning anyone else out. Their very contained sound is well suited for miking, whether live or in the studio. (Danny Gottlieb and Paul Wertico have both used flat rides extensively with the Pat Metheny Group.)

The *Thigpen Crystal Ride* shares those basic characteristics, but has a personality of its own. There is a strong separation between the fundamental "undertone" and the high-pitched overtones, resulting in a basic midrange pitch (that will blend in with a band's sound) as well as almost "white-noise"-like overtones that shimmer over the music like frost. At the same time, the cymbal produces an extremely dry "click" sound from a drumstick, providing crisp definition.

I received one regular and one *Brilliant-finish* cymbal in each size. The 18" regular had an excellent balance between undertone, overtones, and stick definition. The pitch was high enough that it wouldn't muddy up a band's sound, but not so high as to sound brittle, as some 18" ride cymbals can do.

The 18" *Brilliant*, however, seemed a bit too dry. For fast tempos the definition was tremendous, but at slower tempos the overtones seemed to die a bit too quickly. I was tempted to install a couple of rivets to add some shimmer (but since the cymbals were on loan, I didn't). The *Brilliant* model was very close to an 18" Sabian HH *Flat Bell* cymbal (with a *Brilliant* finish) that I played it alongside of. The differences between the two were comparable



to the differences I would expect between any two "identical" cast cymbals.

The 22" regular model was a nice complement to its 18" counterpart, also having a good balance between undertone, overtones, and definition. The pitch was considerably lower, befitting its large size—making it the kind of cymbal that would seem to come from underneath a band's sound rather than cut through it. Overall, the cymbal had a bigger sound than the 18", and might work better in higher-volume situations.

I liked the 22" *Brilliant* better than the 18" *Brilliant*, as its sound was more balanced overall. But the *Brilliant* finish does tend to mute overtones a bit, and on this cymbal it caused the undertone to be a bit more prominent, giving the cymbal a slight "gonginess." But it was a minor problem, and one that wasn't evident at all when played in a band context.

Given Ed Thigpen's fondness for brushes, it seemed likely that he would want a cymbal that was responsive to them. Accordingly, I played the cymbals with wire brushes and found that the overtones spoke out clearly with a reasonable amount of definition. Predictably, the *Brilliant* models were less responsive to brushes than the regular ones, due to their more muted character. Of course, when played with a band, the sound of either type of cymbal was so soft as to barely be audible, but they did sound very nice when I used them for subtle accompaniment behind an acoustic bass solo.

While playing brushes primarily on the snare drum during ballads, I found it quite effective to reach up and flick the edge of the 18" regular with the wire strands of the brush. It made for a soft, "all-overtones" crash that blended well with the swish sound coming from the snare—not unlike a cymbal with a couple of rivets.

The 18" *Crystal Ride* lists for \$297, while the 22" version goes for \$407. There is no extra charge for a *Brilliant* finish. Flat rides are considered "specialty" cymbals by a lot of drummers, but I can think of situations—both acoustic and electric—in which a *Thigpen* model could easily serve as a drummer's primary ride cymbal.

Universal Percussion Attack Series Heads

by Brian Alpert

Universal Percussion's *Attack* series heads are one-ply cousins to Universal's *Dead Heads* (released last year). With that in mind, *Attack* heads are claimed to have a "tighter, punchier sound" than the *Dead Heads*. Their one-ply construction—even though they are a very heavy gauge—makes for a more familiar-sounding (and feeling) head than the *extremely* heavy, non-resonant two-ply version.

Like the original *Dead Heads*, the *Attack* series are constructed of *Dynaflex*, a Japanese polyester film, rather than American-made *Mylar*. Universal claims that *Dynaflex* is "perhaps the strongest plastic used to make drum heads." This may or may not be true; I didn't perform extensive stress tests with these heads, I just played them. But I *can* say with authority that the heads were able to be tightened down well beyond what I would normally do, and that they experienced negligible stretching. They seemed more than strong enough to withstand my normal playing levels (which are sometimes quite loud), and I experienced no pull-outs or breakage. The strongest film in the world? Who knows. Strong? Plenty.

Again, like the original *Dead Heads*, *Attack* heads have what is called a "Tone Ridge" around the circumference. The Tone Ridge is a very slight raising of the head occurring from 1 1/4" to 2" from the outside of the head (depending on its size). The ridge supposedly allows for better high frequencies and stick response, and for tighter tensioning without sacrificing (as Universal states) "those fat, booming lows." Although the heads sounded good (I tried 12", 13", 14", 16", and 22" models) and *do* have a bright, punchy sound, I noticed no "fat, booming lows" when they were fully tensioned-up. When they were tight, they sounded...tight. As far as stick response is concerned, the heads responded nicely—more quickly than two-ply heads I have used—but really about the same as other single-ply heads. Good response, better when tight, less responsive when loose. But superior because of the trade-marked Tone Ridge? Not that I could discern.

Just as an aside about the Tone Ridge: It's conceivable that it might bother one in situations such as brush playing, where the outer reaches of the head are involved. However, to be fair, I should say that while I *noticed* the ridge when playing brushes, it wasn't really a bother.



Another claim Universal makes for the *Attack* heads is that they are louder than those of the competition. This is an extremely subjective claim, to be sure, and my verdict is a qualified maybe. (How's that for going out on a limb?) Yes, these are loud heads, but to my ears, not more significantly so than other heavy, single-ply heads on the market.

A few additional notes: The *Attacks* are available with or without the Tone Ridge, for batter- or bottom-head purposes. If you prefer thin heads for your tom-tom bottoms (for more resonance), you won't like the heavy *Attacks* in that role. But drummers who want to diminish overtones and high-end projection might find them useful. In batter applications, I enjoyed using *both* types. Both are good-quality heavy-gauge heads with above-average high-frequency response. But in all honesty, I was unable to determine any significant difference between the two! As much as I'd like to be able to point out the subtle differences, even an "A-B" comparison between two tom-toms proved fruitless in this pursuit. It seems like an awful lot of trouble to manufacture and promote *both* types without any significant difference. But the Tone Ridge is one of the most obvious differences that sets the *Attacks* apart from the pack, and I suspect that the need to differentiate their product motivates Universal in this respect. Considering the fact that the ridge adds between \$1 and \$2.50 per head, you might want to decide this issue for yourself before outfitting your entire kit with Tone Ridge *Attack* heads.

The *Dynaflex* material and the Tone Ridge justify Universal's claim that their heads are physically unlike any others on the market. But in reality, I found *the Attack* heads to be *musically* comparable to much of what is available. To their credit, the heads are competitively priced (the 14" costs \$14 without the Tone Ridge, \$15.75 with it), and they are definitely good-sounding, durable, high-quality heads. The availability of models both with and without the Tone Ridge ostensibly gives drummers more choices. But in light of my testing and in the interest of simple economy, I'd recommend the less-expensive, non-ridged *Attack* heads.

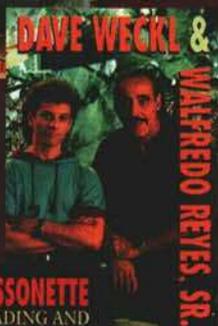
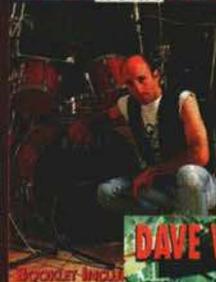
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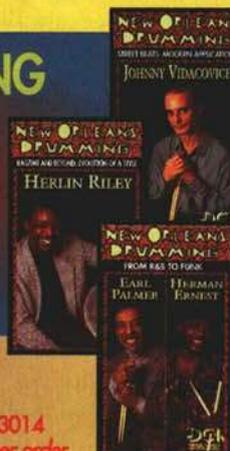
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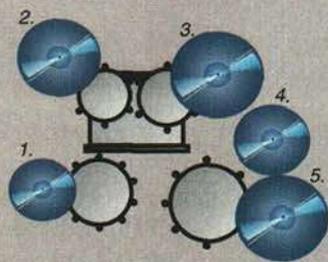
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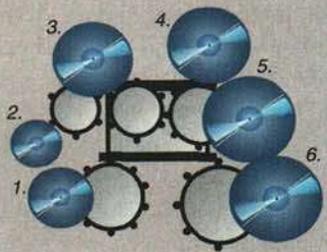
Cymbal Set-Up:

- 1) 14" Paiste Line Heavy Hi-Hat
- 2) 18" Paiste Line Full Crash
- 3) 20" Paiste Line Full Ride
- 4) 17" Paiste Line Fast Crash
- 5) 20" Paiste Line Thin China

Favorite recordings

Carlos has played on:

- "Never Die Young"
James Taylor
- "Live In Session"
GRP All Stars
- "Warm Your Heart"
Aaron Neville



DANNY YAMAMOTO

"I love Paiste Cymbals and I truly admire the company. They always seem to be striving to change and grow towards new musical frontiers."

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- 3) 17" Paiste Line Full Crash
- 4) 18" Paiste Line Mellow Crash
- 5) 20" Paiste Line Dry Dark Ride
- 6) 20" Paiste Line Thin China

Favorite recordings

Danny has played on:

- "Hiroshima"
Hiroshima
- "Odori"
Hiroshima
- "Third Generation"
Hiroshima

RAYFORD GRIFFIN

"I always get compliments on the sounds of my cymbals, from drummers and other musicians."

Cymbal Set-Up:

- 1) 14" Paiste Line Power Hi-Hat
- 2) 18" Sound Formula Reflector Thin China
- 3) 20" Sound Formula Power Ride
- 4) 17" Paiste Line Full Crash
- 5) 10" Sound Formula Reflector Splash
- 6) 12" Sound Formula Reflector Splash
- 7) 18" Paiste Line Fast Crash
- 8) 16" Sound Formula Full Crash
- 9) 13" Paiste Line Heavy Hi-Hat

Favorite recordings

Rayford has played on:

- "Mind Bender"
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- "Jo-Jo"
George Howard
- "Second Wind"
Dwight Sills
- "Individual Choice"
Jean Luc Ponty

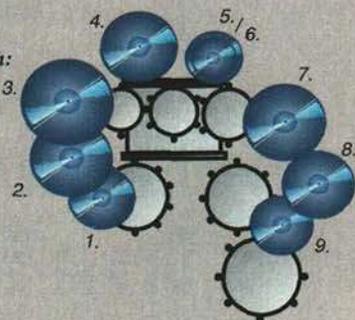
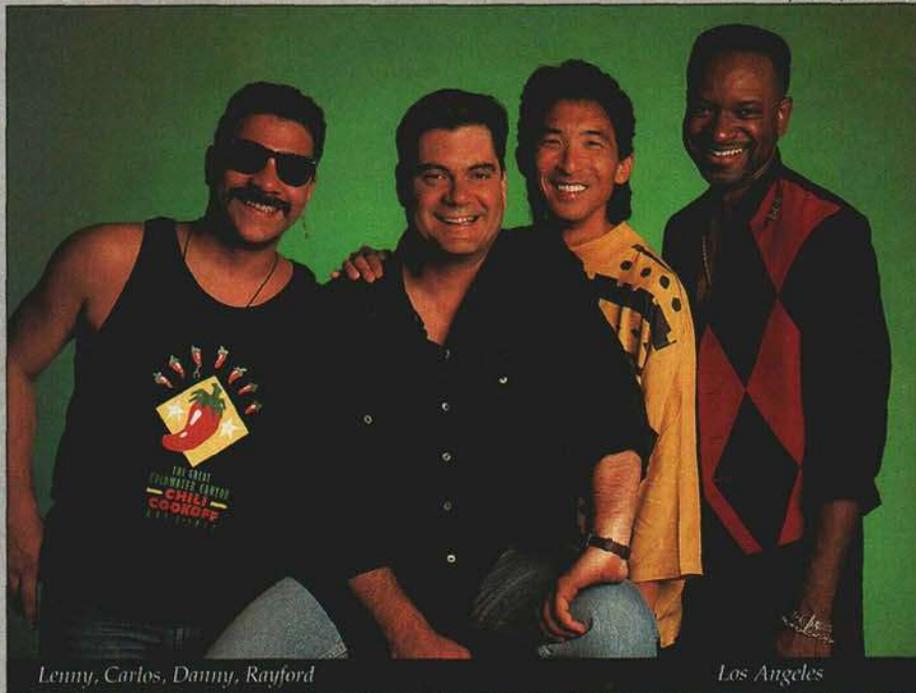


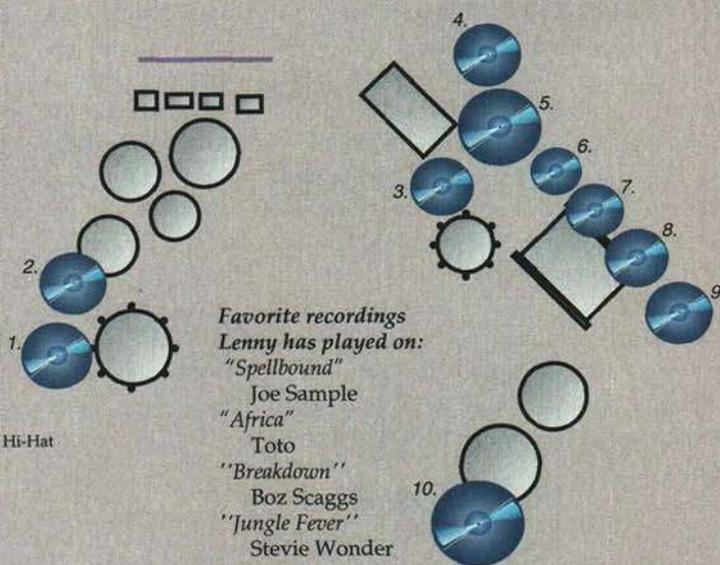
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Lenny, Carlos, Danny, Rayford

Los Angeles

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- 6) 10" Sound Formula Splash
- 7) 12" Sound Formula Splash
- 8) 13" 2000 Sound Reflection Crash
- 9) 14" Paiste Line Fast Crash
- 10) 20" Paiste Line Mellow Ride

Favorite recordings

Lenny has played on:

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Toto
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CYMBALS SOUNDS GONGS

Roland TDE-7K Compact Drum System

by Rich Watson

Sounds, pads, pedal and hi-hat triggers, rack, booms...it's all here in one terrific package.

One of the scariest things about making the first leap of faith into electronic drums is that, unlike acoustics, they hardly ever come in *sets*. Instead, you buy some pads from one company, a sound source from another, and perhaps a kick and a hi-hat trigger from a couple more. Also unlike acoustics, one brand's component may not interface optimally with others', and some twitches of incompatibility may not be immediately obvious. By eliminating much of this mystery, Roland Corporation's new, largely self-sufficient *TDE-7K Compact Drum System* makes the world of electronic percussion a much less scary place. Let's look at each component individually.

The TD-7 Sound Module— Controls And Connections

The *TD-7's* 8 1/2" x 1 5/8" back panel is crammed with nine stereo trigger inputs; left, right and two individual outputs; hi-hat control and footswitch inputs; MIDI in and out jacks; a miniature auxiliary input for a CD or cassette player (great for practicing); an AC adapter jack for the external power transformer—and a cord hook! The front panel—the side you deal with most—is considerably less crowded. Not counting the on/off switch, a total of eight buttons access the *TD-7's* operating modes and parameters, the current one of which is indicated on a two-line, 32-character LCD display. A data knob is a smart addition, since it allows much quicker scrolling through parameter values than do the keys and buttons employed by some other sound modules. A volume knob controls sound level through the headphones and output jacks.

The TD-7 Sound Module— Features And Functions

Insatiably greedy for more sounds, more inputs, and more control over them, I erroneously leaped to equating the *TD-7's* nine dual-send pads with an eighteen-input interface. While

each pad *can* trigger two separate notes, the *TD-7* recognizes signals from either pad *or* rim, not pad *and* rim. This seems odd, since it's only natural to want, for example, a selected snare drum sound mixed with the rimshot. (Fortunately, the same result can be achieved indirectly by assigning the snare and rimshot sounds to the same note number with the "Layer" feature, described below.) The apparent reason for this peculiar signal routing is to avoid one of the peskiest problems of dual-send trigger pads: unwanted cross talk between the sends. This goal is admirably served.

Alternately, the rim trigger can be programmed to choke the sound produced on the main pad surface. This feature is particularly effective on crash cymbals, timpani, triangle, and other instruments for which control of sustain might be desired.

The *TD-7's* reception of trigger pad signals can be fine-tuned to optimize its interpretation of each drummer's playing style. "Minimum" and "Maximum Dynamic" define the relationship between how hard a pad is struck and the volume of the sound it triggers. Calibrating these parameters to the user's normal range of playing volume/intensity ensures the broadest possible dynamic range. "Mask Time" and "Threshold" help eliminate false- and double-triggering. These four parameters can be set manually by the user, or with the Automatic Trigger Signal Setting Function, which "learns" a drummer's physical playing style by analyzing three soft and three hard strokes. Other adjustable trigger parameters include MIDI Note Number, Gate Time, Velocity Curve, Cross Talk Cancellation, and Rim Trigger/Choke Mode selection.

By alternating the *TD-7's* preset sounds with various sound editing parameters, the user can create new customized sounds. "Brilliance" acts like a digital tone control that emphasizes high frequencies. "Polyphony" determines whether a sample is allowed to "ring" for its full duration despite reiteration, or is cut off by subsequent attacks of the same instrument. "Mono" mode keeps distinct the attacks of certain instruments that might be otherwise obscured by successive iterations of the same sample. "Assign Group" selection can assign up to thirty-one groupings of instruments that would not normally be triggered simultaneously, such as open, closed, and pedal hi-hat, open and muted triangle, or surdo and cuica. Instruments assigned to the same group therefore become "mutually exclusive." "Attack Damp" sets a relationship between how hard a note is struck and the sharpness of its attack. This can be used most effectively in conjunction with the velocity shift variation of the "Layer" feature, rounding off the attack of softer hits on toms, for example, while cross-fading back to a sharper attack on louder hits. "Dynamic Pitch Bend" can be set to raise or lower an instrument's pitch as the force of the hits increase. Positive shift values of one or two on snares (and particularly on jazzy toms) simulate the slight upward pitch modulation produced when a drumhead is played hard enough to momentarily tighten it. More common is the reverse effect—the drop in rock tom pitch when it's really belt-

ed—simulated on the *TD-7* with a negative pitch bend value. Greater positive and negative values produce more dramatic, even comical *boing* effects. Duration of the bend in pitch can be set with "Dynamic Pitch Bend Time." "Nuance" produces subtle variations in tone or harmonic content of many of the instruments. On drum waveforms, higher Nuance values increase low frequencies produced by playing in the center of the drumhead; lower values simulate playing toward the rim. On cymbals, higher Nuance values add the clanging definition produced by playing closer to the cymbal bell; lower values reduce those frequencies, simulating playing toward the cymbal's edge. Other sound editing parameters include Pitch, Decay, and Output (volume).



control sustain and sequence record and playback functions.

(Reverb/Delay) or Individual Output 1, and Effects 2 (Chorus/Flange) or Individual Output 2. Studio players should be aware of these limitations.

It's a shame that after all the trimming and squeezing Roland achieved in the *TD-7*, the AC adapter is the standard large, lumpy transformer we've come to know and despise in virtually all portable musical equipment. And speaking of power, for want of disk drives, RAM cards, etc., all the *TD-7*'s stored data relies on a five-year lithium battery. Even though the unit warns of a low battery, Roland encourages backing up the data through a system exclusive dump to another MIDI recording device, or at least writing down all cherished user-defined parameters.

The stereo footswitch jack allows dual footswitches such as the optional *FS-5U* to step through patch changes and to

The "Layering" feature allows each of the notes in the Instrument Section to mix, cross-fade, or switch to another user-defined note. The velocity level at which the layers split is programmable, as is the velocity curve of each sound. Use of the feature does not, as with Roland's *R8-M*, reduce the number of assignable note locations, but each sound layer—not note number—is charged against the *TD-7*'s total 14-note polyphony.

Layering can be used effectively with related sounds (such as muted conga and conga slap), subtly different hi-hat samples played with stick tip or shoulder, "same-family" sounds (such as shaker and cabasa or even shaker and cowbell), or with sounds composed of the same basic wave form but different parameter values. A practical example of this last type of layering is a snare sound that cross-fades into the same basic sample, but with more brilliance and perhaps more reverb as it is played harder. Another example is a tom with a longer decay and a slight downward pitch bend at higher velocities. The possibilities are nearly endless.

Output options, though, are pretty narrowly defined. Because the *TD-7* possesses only two individual outputs, it provides very limited real-time access to—and control over—individual instruments' volume, equalization, effects, etc. Moreover, the *TD-7*'s two individual outputs share space with the effects sends; for example, the user must choose to use either Effects 1

Sounds

Be still my heart! Composed of 256 basic waveforms, the *TD-7*'s 512 16-bit sounds should prepare most drummers for every conceivable musical style. Kit sounds include forty-three kicks, forty-nine snares, thirty-six toms (and tom rims!), eight hi-hats, and eight cymbals. Among these are Roland's incomparable brush sounds. Eleven melodic percussion instruments include vibes, marimba, xylophone, glockenspiel, kalimba, steel drum, and gamelan. Fifty-two ethnic and orchestral percussion instruments cover a lot of territory—from caxixi to castanets and timpani to talking drum. Thirty-four sound effects include rap scratches, gun shots, finger snaps, scissor clicks, reverse sounds, guitar and bass sounds, and orchestra hits. Okay, so they left out the gong and orchestral chimes. The sheer number and variety of the sounds is still truly remarkable. Even more impressive is their quality. Borne of the venerable *R8/R8M* library, most of these sounds are authentic, harmonically rich, and—a Roland drum sound trademark—warm. But unlike the *R8s*, the *TD-7* adds digital Reverb/Delay and Chorus/Flange. Different ambiances include programmable delay and hall, room, and plate reverbs. Because the effects can be mixed into each sound individually (or eliminated entirely), some drums

can remain dry while others are swimming in coliseum reverb, depending on personal taste and any outboard processing the player may want to use.

Programming

Considering the number of functions and degree of user control possible with the *TD-7*, its programming structure is amazingly easy to master. The *TD-7*'s sounds are organized into a maximum of thirty-two sound groups called "Patches." Each Patch consists of a main Instrument Section of fifty-nine notes (to which drum, percussion, and effect sounds can be assigned) and three Performances Sections (usually used to assign melodic instruments, such as timpani and xylophone, to user-defined note ranges). Functions are accessed via a logical menu system, but a programmable "Jump" feature allows the user to bypass interim menu steps, in effect "jumping" directly from any mode or function to any other *based upon his or her own programming tendencies*. This feature meaningfully reduces programming time and makes the electronic environment a much friendlier place.

Just as the *TD-7*'s sounds are arranged into Patches, Patches can be arranged into "Chains" to correspond with songs in a set, sections of a song, etc. Up to eight Chains can be stored.

MIDI Function

The *TD-7* supports full MIDI implementation by receiving and/or controlling the following parameters: Note On, Off, Number, and Velocity; Pitch Bend Change; After Touch; Pan; Hold; Program and Control Change Transmit and Receive; Channel Selection for each Performance Section and Trigger Transmit and Receive; MIDI In, Out, and Mix ("Soft Thru"); Device ID Number; System Exclusive Receive; and Bulk Data Dump.

The *TD-7* operates in three different MIDI interface modes. Standard Mode addresses the internal sounds via both the trigger pad inputs and the MIDI In jack. In this mode, priority is given to processing data from the pads over data from an external MIDI device (in some cases resulting in a noticeable MIDI signal delay). MIDI Sound Module Mode processes MIDI data, but not data received through the trigger pad inputs. Trigger MIDI Interface Mode, which deactivates the *TD-7*'s sounds entirely, is used to convert trigger pad data into MIDI data and transmit it to external sound sources. By reducing the sources of data by half, each of the latter two modes minimizes signal delay.

Phrase Sequencer

The *TD-7*'s real-time Phrase Sequencer adds features usually found in very basic drum machines. Sounds from the Instrument Section and three Performance Sections can be recorded into as many as twenty-four patterns of up to sixteen bars in length each. Patterns can be quantized, edited, copied, and saved. Playback modes include once, as a loop, or "Tap"—which triggers successive notes in a sequence each time a designated pad is struck. Other user-defined factors include

Tempo, Interval (note division value, such as quarter note, 16th note, etc.), Quantization factor, and Click Sound Type. This last item includes a very insistent, distinctly Japanese feminine voice that *counts the beats in each measure!* True, it's amusing, but the Voice metronome mode is a great tool for practicing odd time signatures, polyrhythms, or solos during which "one" might tend to wiggle out of a player's grasp. Most of the twenty-four preset patterns (which cannot be edited) overlay bass lines with riffs and harmonic structures played on vibes. A few also have percussion. The sequencer can be synchronized to the *TD-7*'s internal clock or slaved to an external MIDI device. The Sound-On-Sound feature allows the user to instantly play back a recorded pattern while continuing to play over it.

PD-7 Trigger Pad

The rear of the *PD-7*'s white plastic housing contains openings and a rotatable eyebolt for vertical or horizontal attachment to the pad mount arms. A standard 1/4" phone jack is located on the side of the housing. A polarity switch adapts the *PD-7* to the polarity of other trigger interfaces.

At 6 3/8" in diameter, the *PD-7*'s main playing surface is undeniably small, and may take some getting used to by drummers switching from acoustics. The obvious upside of smaller pads, however, is that they facilitate compact setup and portage.

The stick response of the *PD-7*'s playing surface is characteristically rubbery, but lacks the paranormal rebound of some other rubber pads. The distinction is especially apparent and appreciated at higher dynamic levels.

Soft playing on the *PD-7* didn't satisfactorily trigger the sound module at its default trigger settings. But when I lowered its Threshold from eight to one or two on the *TD-7*, it worked as well or better than most piezo-based pads. Sensitivity of the main pad surface diminishes slightly away from dead-center (as is true of an acoustic drum), and interpretation of dynamics is good.

Also made of rubber, the *PD-7*'s rim trigger lacks the steely tactile bite and aural pop of an acoustic drum rimshot. But these compromises of authenticity are redeemed quietly, every time you practice when your neighbors would rather you wouldn't. Raised a mere 1/16" above the main pad surface, the rim provides only a hint of an acoustic drum rim.

If the "either-or" nature of the *TD-7* sound module's dual-send implementation disappoints, a quirk of the dual-send *PD-7* pad will surely annoy. Its rim trigger is properly activated only when both the rim and head surfaces are impacted simultaneously—as with a true rimshot. Maintaining this precise drumstick angle is acceptable for rimshots on snare and toms and for occasional percussion hits—but impractical for fast, repeated patterns such as might be played on a ride cymbal or cowbell. Further, successfully activating a rim trigger in a crash cymbal position, which often follows faster, longer-distance moves from other drums, requires a degree of physical consistency I doubt I'll ever possess. A number of the *TD-7*'s pre-programmed kits assign a crash cymbal to the rim of the *low tom* pad. The musical consequences of a misaligned drumstick on such a patch is

greater than I want to deal with.

Ironically, the effect of this quirky requirement is identical to that of dual-send triggers prone to cross-talk (which the *TD-7* has successfully eliminated): It discourages use of the rim triggers as anything but related-sound pairs, such as drum/rimshot, ride cymbal/cymbal bell, or open/muted triangles. This is not a tragedy; every acoustic percussion instrument has at least one related sound produced by slight variations in playing technique, so I would be led to start employing some sounds—such as tom rimshots—that I'd never have considered before. But it doesn't serve those desiring immediate, natural access to a greater number of percussion instruments.

KD-7 Kick Trigger

The *KD-7* joins a growing field of small, portable, reverse-angle-beater kick triggers. Its sensor, encased in rubber, is bolted to a base made of 1/8" steel. The playing surface is only large enough for one beater, but double-bass drummers can chain two *KD-7*'s together with the special mix input jack while still only using one precious input on the *TD-7* or other trigger interface. The output and mix input (both 1/4" jacks) and a polarity switch that allows signal matching with other interfaces are contained in a plastic housing sheltered within the V-shaped base. At only 6³/₄" x 4⁵/₈", the *KD-7* isn't quite as stable as a bass drum or heavy, large-footprint triggers—but is comparable to others of its type. A pair of adjustable-height spurs and a *Velcro* strip help to prevent creeping. The toe clamp plate has a ridge to facilitate a secure pedal connection, but my pedal locked on better by adding a strip of inner tube between the pedal and the pad.

As with the *PD-7*s, I had to reduce the sound module's Threshold setting to attain good sensitivity to softer playing. This done, the pad tracked all dynamics accurately. I didn't test the *KD-7* on a drum riser or in a high-volume, rock 'n' roll setting, but the remaining Threshold and Mask Time headroom suggested that no reasonable amount of floor vibration could cause it to false trigger.

The *KD-7*'s rubber playing surface yields slightly to beater pressure, but probably not enough to satisfy drummers who like to bury the beater into a loose bass drum head. Like the *PD-7* pad, its bounce is natural, simulating a moderately tuned head.

FD-7 Hi-Hat Control Pedal

Let's not mince words: The *FD-7* is by far the best electronic hi-hat/control pedal I've ever encountered. The *FD-7*'s two-piece, traction-grooved, cast aluminum footboard looks and feels like a piece of hardware, straight out of the mechanical (not digital) world of acoustic drums. Its pedal stroke length can be adjusted by positioning the rod within a real (although stationary) hi-hat clutch—a nice, if purely visual nod to authenticity. Pedal tension can be adjusted with a spring located under the footboard. Unlike other electronic hi-hat pedals, which stop abruptly at the "closed" position, the bottom of the *FD-7*'s stroke is slightly spongy, faithfully simulating the physical closure of real hi-hat cymbals. Spurs, a rubber "sole," and detachable *Velcro* strips help keep the *KD-7* in place on a rug or carpet.

Unlike other electronic hi-hat pedals, which can occupy up to three trigger inputs, the *KD-7* plugs in to a single dedicated input. In synergy with the *TD-7* module's great sounds and sound layering capabilities and the *PD-7* pad's dual triggers, it can control not just velocity-sensitive open, closed, and pedal sounds, but several variants of each—including stick tip and shoulder, half-closed "mush," briefly open "sizz" accent, and even a heel splash! The pedal curve that determines the relationship between the distance the pedal is depressed and the degree of the chosen effect is adjustable independent of the velocity with which the corresponding hi-hat pad is struck. Electronic drum technology has been slow in reproducing the acoustic hi-hat's wide range of subtle stick and closure variations, but Roland has made excellent progress toward that goal. Non-hi-hat parameters that the *FD-7* can control include pitch, decay, and nuance.

MDS-7 Compact Drum Stand And Mounting Hardware

The *MDS-7* is a lightweight, portable, rack-type stand composed primarily of 1-1/2" hollow aluminum tubing. Large plastic joints connect the tubing and accommodate specially fitted L-arm rods onto which the *PD-7* trigger pads can be mounted. Comfortably large three-sided knobs tighten most of the joints into position; a few require an Allen wrench, which is supplied. Memory-locking collars prevent the pad holders from rotating on the tubing. Cymbal boom stands and the sound module attach to the *MDS-7* with cleverly designed multi-angle clamps.

One of the T-joints cracked when a "helpful" van driver tried to lift the entire rig by a single unsupported length of tubing. While clearly not due to product defect, the breakage suggests a degree of care that may be necessary with lightweight plastic parts as opposed to heavy metal ones.

Product Reliability And Manufacturer Support

All the *TDE-7K* system's components are cleanly finished and securely assembled. On a subjective analysis level, their streamlined, highly integrated physical designs suggest parts that *belong together*, versus parts *held together* by bolts and glue. As a possible indicator of the manufacturer's standard of quality, my *R8-M* has served me well for nearly three years: Except for having to re-glue the power switch housing to the inside of the chassis, I've never had a problem with it. As I already mentioned, the broken stand part was the result of misuse, not shoddy design or workmanship.

Deducting nothing from the previous observations on quality, I offer a note on the related topic of customer service. While researching this product review and in previous experience as a product owner with questions, I've learned that Roland's technical staff is very difficult to reach and frequently doesn't return phone calls. Also, I asked Roland's Parts Department to ship me a replacement for the broken T-joint, entirely at my expense. In the two weeks between that request and my completion of this review, the part never arrived. It's fortunate for Roland's customers that their products are generally very reliable.

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Conclusions

Roland has shoe-horned an amazing amount of utility into half a rack space, but has obviously made some tradeoffs for that very compact package. The degree to which these compromises affect you depends largely on your playing situation. Overall I am very impressed by Roland's attention to detail and awareness of *drummers'* needs, and their thorough incorporation of almost everything you need to go electric.

The complete *TDE-7K Compact Drum System* as reviewed here (including the sound module, eight pads, hi-hat and bass drum triggers, rack, and hardware) lists for \$2,640. The *TDB-7K* basic kit is available without four of the pads and the hi-hat (on the assumption that you would be using your own cymbals), and lists for \$1,749.50. If you start with the basic kit and want to upgrade to the full system later, you can get those other four pads and the hi-hat as an expansion package for \$895. For more information, contact RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040-3647, (213) 685-5141.

CORRECTION

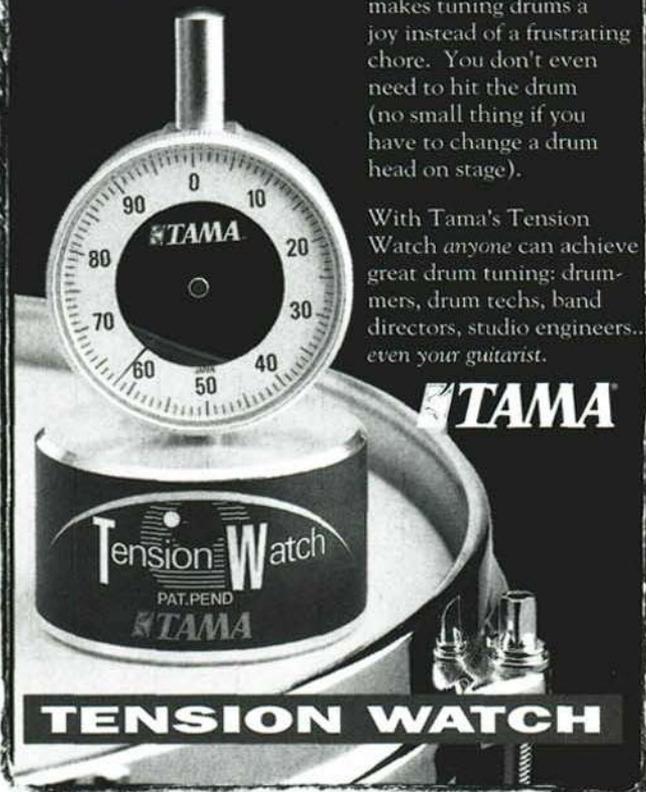
The review of the Sherpa *SP63* Electronic Percussion Pad System in the May '93 *MD* contained incorrect price information. The correct price for the *SP63* eight-piece pad system is \$1,235.77; the *RS91* Rack Stand system is priced at \$431.56.



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Hihat Addition



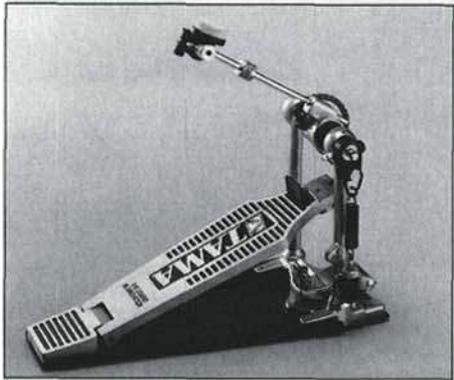
Ride Addition



Crash Addition



New Tama Kick Pedals And Tuning Watch



Tama HP 70P Rolling Glide Pedal

Tama's new *Iron Cobra* bass drum pedal includes several features new to the company's pedal line, including independent footboard and beater angle adjustments, friction-less rocker-to-spring units, and an adjustable beater head system that guarantees a flat hit. Four single-pedal and three double models are available.

Tama has also introduced its *Tuning Watch*, a product that individually and visually measures precise tension of drumheads. **Hoshino (U.S.A) Inc., 1726 Winchester Road, Bensalem, PA 19020, (215) 638-8670.**

Beato Signature Snare Bags



Beato Musical Products recently introduced a new line of top-quality snare drum bags. The bags feature extra-heavy-duty construction, specially reinforced zippers, *Tolex* edgings, plush padding, and an accessory pouch built onto the outside of the bag. **Beato, P.O. Box 725, Wilmington, CA 90748, (310) 532-2671.**

Ayotte Woody Snares

Ayotte's new *Woody* snare drum features wood counterhoops of 100% hard rock maple, a retro look, wide dynamic and tonal ranges, and a strong cross-stick sound, according to the makers. As with all Ayotte drums, *Woody* snares feature the company's *TuneLock* tension system, which allows for rapid head changes without the removal of tension lugs and prevents de-tuning of the

drum during playing. **Ayotte Drums Only, Inc., 2060 Pine St., Vancouver, B.C. V6J 4P8 Canada.**

New Ddrum SoundPacs

Ddrum has added two new *soundPacs* to its signature series of sampled drum sound sets—those of Megadeth's Nick Menza and Living Colour's Will Calhoun. The company has also recently added Snares and Kicks #3, #4, and #5 to its 2Mb *soundPac* library. **Ddrum, 300 Long Beach Blvd., Stratford, CT 06497, (203) 380-0000, (800) 882-0098.**

New From Vic Firth

Vic Firth has recently introduced its *Becken* line of cymbal mallets. The mallets come in three models—hard and soft yarn-wound, as well as a wood model—each with unique effects on cymbals.



Vic Firth Emil Richards
Signature Percussion Items

Firth's new Emil Richards signature series of percussion mallets and effects has also been introduced. The line includes *Back Beat Clappers*, *Timp-Maraca Sticks*, *Rattle Mallets*, *Slap Mallets*, and a *Drum Stick Chime*. In addition, Firth will now be packaging their drumsticks in 100% recycled chipboard sleeves. **Vic Firth, Inc., 323 Whiting Ave., Unit B, Dedham, MA 02026, tel: (617) 326-3455, fax: (617) 326-1273.**

New From Roland

An upcoming fifty-minute video from DCI Music, *Electronic Percussion*, will feature Roland's new *TDE-7 Total Drum System*. (See this *issue's Electronic Review* column.) The video is said to be the first that exclusively covers electronic percussion. In addition, Roland has introduced its *Road Gear* carrying bags for their Compact Drum System. An entire kit—including sound module, pads, and stands—can be fitted into two padded carrying bags, which feature adjustable dividers and shoulder straps. **Roland Corporation U.S., 7200 Dominion Circle, Los Angeles, CA 90040, (213) 685-5141.**

Sabian Hand Hats



Sabian's *Hand Hats* are small, lightweight, portable hi-hats that feature a trigger-activated, gun-like design and 6" brass cymbals. They can be played with or without a stick or mallet, and can achieve a variety of sounds. **Sabian Ltd., Meductic, New Brunswick, Canada EOH 1LO, tel: (606) 272-2019, fax: (506) 272-2081.**

Pearl Updates Export Kits, Offers Afro Percussion



Pearl Export Pro "Hard Rock"

Pearl's new *Export and Export Pro "Hard Rock"* five-piece kits mimic sets popular in the seventies, with a single mounted tom and two floor toms. Bass drums 24" in diameter are now available as is a bass drum-mounted cymbal holder. Floor tom sizes are 16x16 and 16x18; rack toms are 12x14. Also standard is Pearl's Integrated Mounting System (IMS), which is said to improve tone and sustain. *Both Export and Export Pro* kits also feature improved hardware.

Pearl is also now distributing the Afro Percussion line of instruments, including cowbells fitted with Hand Slaps, which enable players to get a stick sound by hand. Also available are fiberglass/wood congas, brass, steel, and wood timbales, and various other percussion items. **Pearl Corp., 549 Metroplex Dr., Nashville, TN 37211, tel: (615) 833-4477, fax: (615) 833-6242.**

New LP Congas, Bongos, And Claw



LP's new *Galaxy* oak conga and bongo line is primarily an upgraded version of their *Generation II* series, featuring heavy-duty hardware and reinforced shells. The company's *Claw* multi-function percussion and mic' attachment has also been given a new, more rounded body design, which, LP states, reduces areas prone to stress. The *Claw's* mic' attachments allow for full acoustical isolation from the clamping mechanism, and percussion and splash cymbal attachments are available with bent designs for added placement options. **Latin Percussion, Inc., 160 Belmont Ave., Garfield, NJ 07026.**

New From Remo

According to Remo, their new, heavy-duty, Pre-Tuned System (PTS) *Mondo* drumheads are a viable consideration for instruments that currently use animal-skin heads. *Mondo* heads come in varying thicknesses, from lightweight (resembling goat-skin heads) to heavy (resembling mule- or horse-skin).

Two new Remo instruments—*Tubanos* and *Djembes*—incorporate the new heads as well as Remo's *Acousticon* shells. *Tubanos* are straight-sided, Afro-Cuban-type instruments employing "rod & nut" conga tuning systems. They come in four sizes—7x18, 10x30, 12x30, and 14x30—and are available in entry-level and professional models. Remo's *Djembes* resemble the traditional hand drums of the same name. **Remo, Inc., 12804 Raymer St., North Hollywood, CA 91605, (818) 983-2600.**



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. This video, featuring the talents of Richie Gajate Garcia, is a must for the committed percussionist.

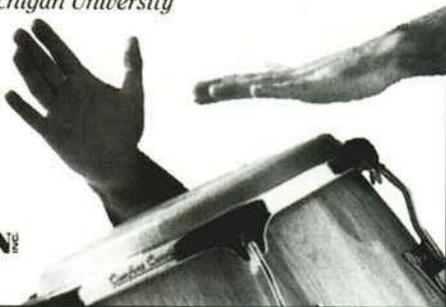
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IMPRESSIONS

continued from page 18

...Jack DeJohnette

Harold Mabern: "It's You Or No One" (from *Straight Street*)

DeJohnette: drums; Mabern: piano; Ron Carter: bass

TG: Is this Gadd? Al Foster?

KM: DeJohnette.

TG: He sounds much different than he did ten years ago. He's very clear. Incredible brush work. Wow! Jack is a good friend of mine. He's always learning...always getting into something... always involved in music. This is the result. He wants to improve, to create. Jack is a big inspiration to me. If *he* notices something good in my playing, then I know I'm getting better. I've noticed a change in Jack since he had his group with Herbie Hancock and Pat Metheny. Very solid.

...Airto

Mickey Hart: "Light Over Shadow" (from *Planet Drum*)

Airto, Hart: perc

TG: That's Airto. It's good.

KM: Why is this track with Mickey Hart better than the first one?

TG: This track is better because it's Airto. You can hear the originality. He means what he plays, even if he plays simply. He put melody into it. He's so earthy.



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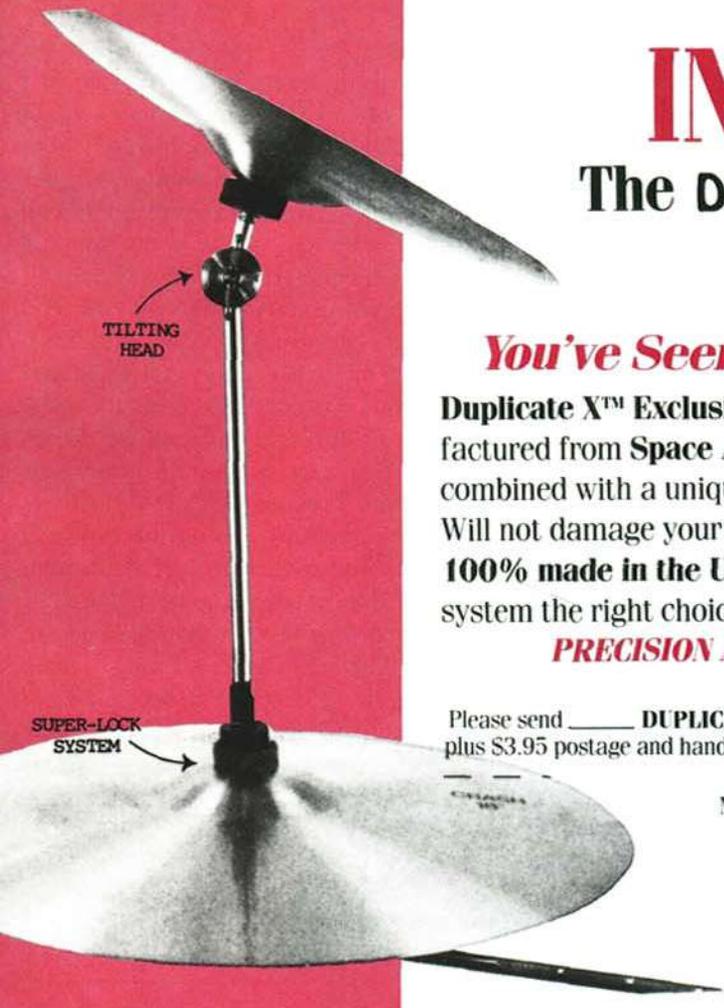
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IT'S QUESTIONABLE

continued from page 16

Spray will remove residue, because the beads of many of today's drumsticks are covered in an assortment of varnishes, lacquers, and plastics, the markings they leave may be difficult to remove without the aid of powerful cleaners and solvents. This can create a dilemma, because without the aid of these strong cleaners—which will destroy the cymbal coating—some marks are virtually impossible to remove.

"With any cymbals, it is best to avoid marking problems by handling your cymbals with gloves. (Cheap garden-variety cotton gloves can be found at any hardware store.) Any fingerprints that do occur should be wiped off as quickly as possible. Consider also your stick selection. Some sticks leave highly visible, hard-to-remove markings. If this is a concern for you, consider alternatives.

"The role of cleaners—like the cymbals they're intended for—should be

understood before you use them. Ask your dealer which cleaners are best suited for the cymbals you have. And remember: The less time you spend having to clean your cymbals, the more time you'll have to practice."

SUPER-SENSITIVE SNARE REPLACEMENT

D I recently bought an old Ludwig *Super-Sensitive* 5x14 snare drum. It's in basically good shape, but I need to replace the snare wires—which are in a ten-wire, individually tensionable set. My music dealer said that this model has been discontinued, and that only a 20-strand, non-adjustable version is offered today. Is it possible to use one from another manufacturer? What other options do I have? Can you tell me how old this drum is?

Klemens Liebisch
Lint, Austria

A We checked with Ludwig's assistant percussion marketing manager, Chuck Heuck, who replied, "The drum you describe was manufactured before 1969. In that year, the tooling was changed on the *Super-Sensitive* series to accommodate the wider, 20-strand snare set you mention. The last known source of replacement snares for drums manufactured prior to 1969 was Drums Limited, at 222 South Jefferson, Chicago, IL 60606. If they do not have any of the older-style snare units, you may have to convert your current throw-off and butt section to the design that is currently used today. This is not a tremendously difficult operation, and can be performed by any qualified drum repair shop. If the shop you deal with has any questions pertaining to the process, please have them contact me directly at Ludwig Industries, P.O. Box 310, Elkhart, IN 46515-0310."



MAX ROACH

continued from page 27

multi-media with singers, chorus, dancers, narration, and film.

"Nat Hentoff, who was A&R director for Candid Records, came to the performance and asked us to record the *Freedom Now Suite*. So we recorded it and they sneaked it into South Africa as a jazz record. But then it got banned

because of Nat's liner notes, which explained that one of the pieces was about the massacre of people in Johannesburg. When it reached the Associated Press that a jazz record had been banned in South Africa, that record became a collector's item and sold more copies than any record I've ever made.

"That was a period of total protest, and I was heavily involved in the civil rights

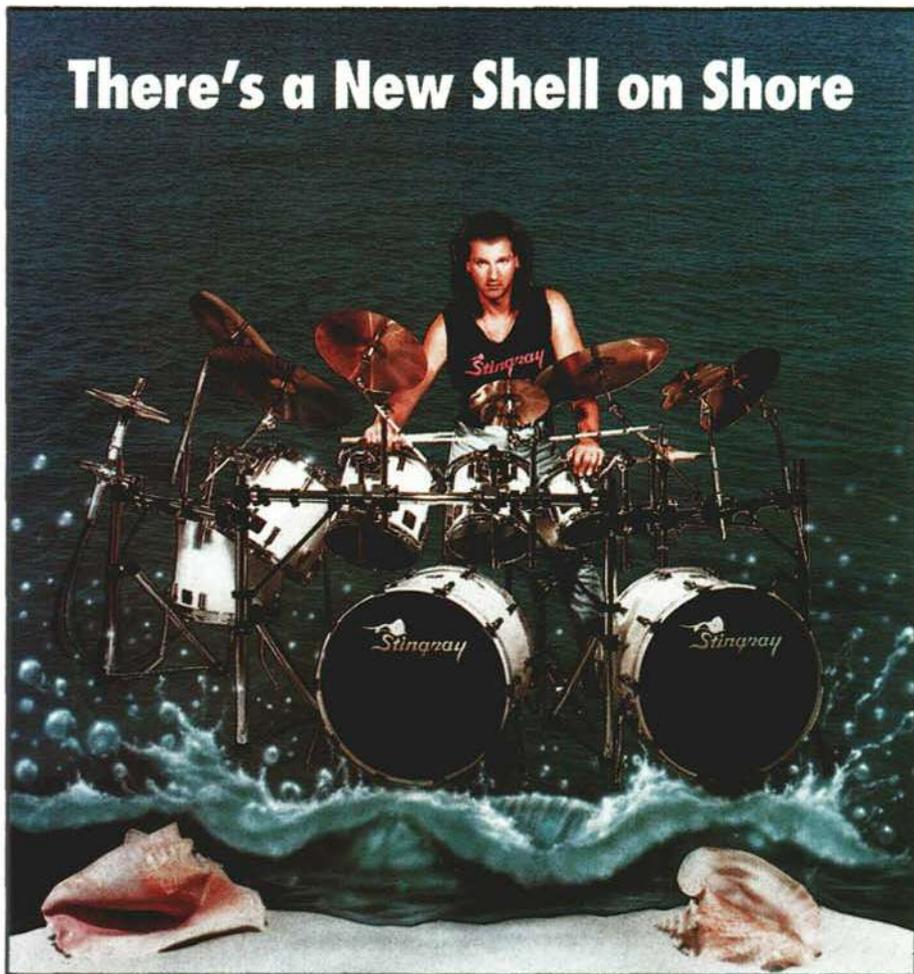
movement. I've never believed in art just for the sake of art. It is entertainment, of course, and dancing is also part of it, but it can also be for enlightenment. Critics and other musicians sometimes jump on my case and say, 'Max, if you want to make some money, forget about the politics.' But you are the way you are, and that's what came out of me."

Roach said that using just voice and percussion was not a new idea. "It is done in a lot of different cultures like Africa and the Far East. A big influence for me was when I made a record with the Boston Symphony percussion group at Tanglewood with Harold Farberman. One of the pieces we did was with his wife singing with the whole percussion group. That piece affected me so much that I began to deal with drums and voice when Abbey Lincoln and I got married, and that's how we got to this."

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MAX ROACH, MONEY JUNGLE
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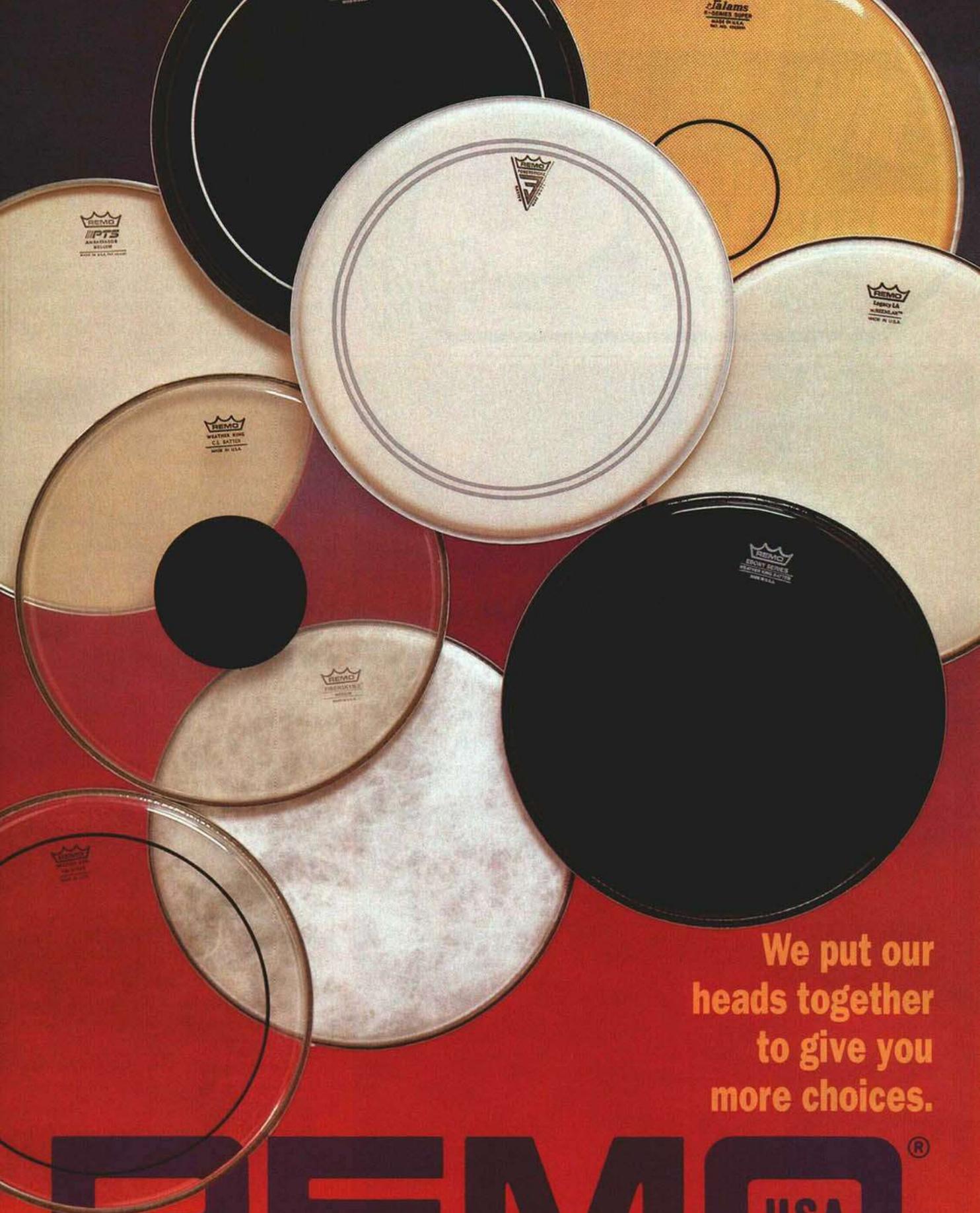
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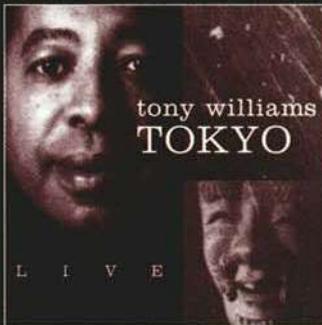


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sounding tune in which the three musicians are all playing very aggressively. Roach maintains a strong pulse throughout, but is not simply playing time on the ride cymbal and adding occasional accents on the drums. The whole kit is employed in an interactive style that combines explosive fills with broken-up cymbal time. Without looking at the credits, one might suppose the composition to be by either Mingus or Roach, as the music bears little resemblance to Ellington standards such as "Satin Doll" or "Take The A Train." But the piece is, in fact, by Ellington.

"Duke was always outside," Roach smiled. "I remember the day before we went into the studio we got together and talked. Duke disarmed us totally. He walked in smiling and said, 'Think of me as the poor man's Bud Powell,'" Roach recalled, laughing. "He also said that he didn't just want to play his pieces, he also wanted to play some of ours. Well, the next day, the session was supposed to start at 1:00. I got there at noon to set up, and Mr. Ellington was already there scoring things out on paper. Mingus and I brought our stuff with us, but we never got a chance to play any of it. Everything was Duke's.

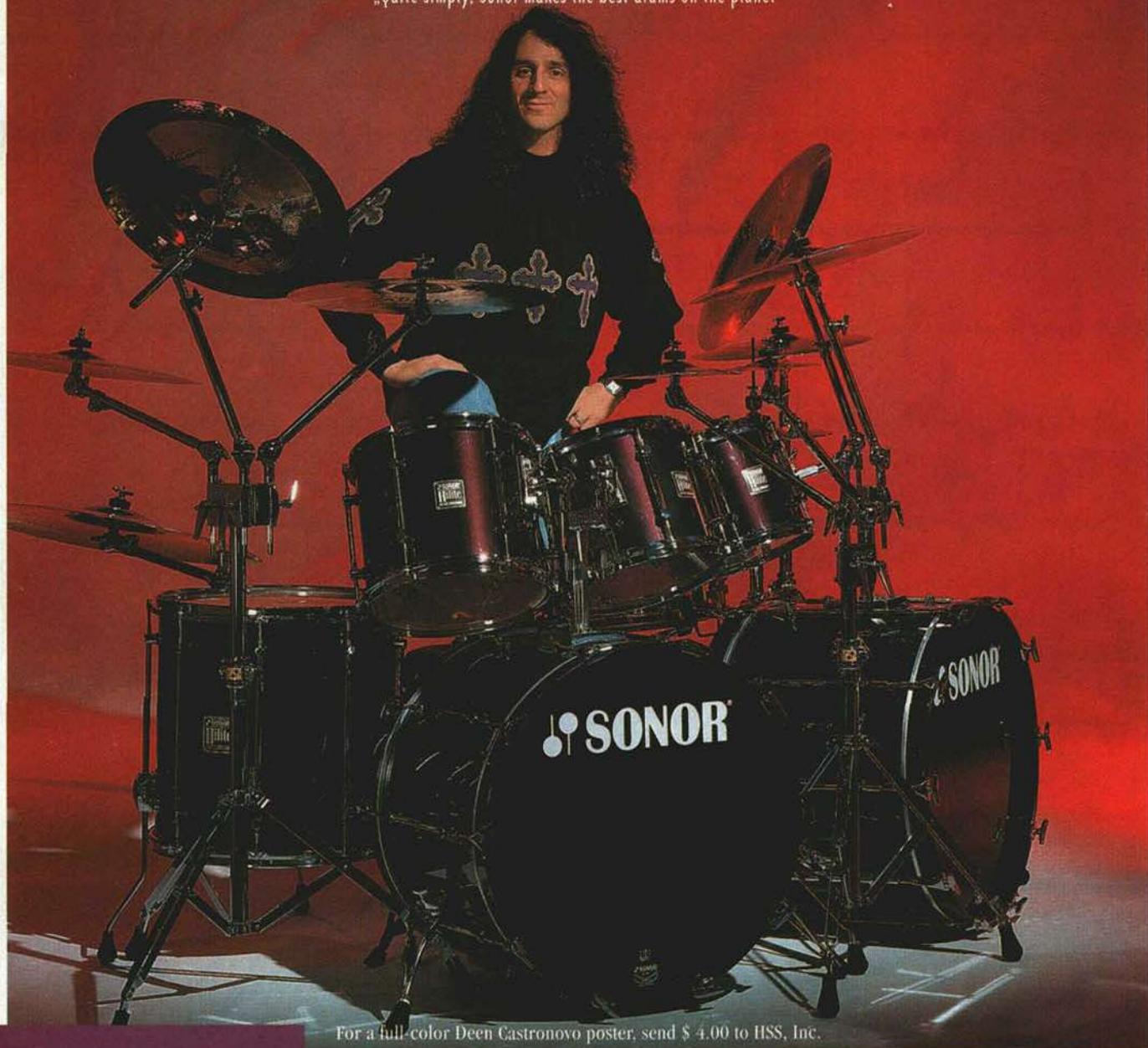
"On every piece, he would give us a lead sheet that just gave the basic melody and harmony, and it was left up to us to be creative and do something with it. But he would give us a picture. For this piece, he said, 'Think of a city like New York, and all the skyscrapers are tree trunks, but they are barely visible because of all the money flowing down the sides of the buildings like foliage. That's the money jungle. And crawling around on the streets are serpents who have their heads up; these are agents and people who have exploited artists. Play that along with the music.'

"Psychologically, having an image like that gives you some depth so you can take some chances. Mingus was all over the place on that tune because he really understood it. Mr. Ellington gave us something extra to latch on to, which gave us more freedom to play outside, so to speak."

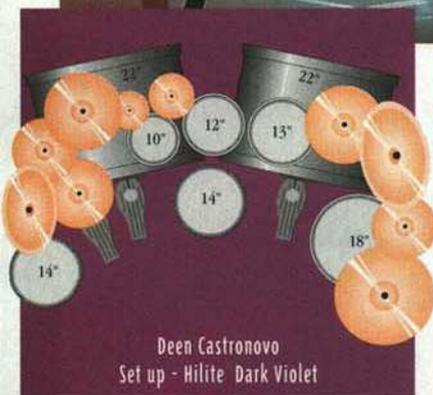
And what did Roach hear in his own playing on that track? "Well," he laughed, "Mingus and Duke were so out, I figured

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somebody was going to have to be the anchor. So I was trying to put my stuff in around that. But they both had great time anyway. That was a great moment for me in the recording studio."

"THE DRUM ALSO WALTZES"
MAX ROACH, *DRUMS UNLIMITED*
(ATLANTIC) RECORDED 1966

Listening to this recording recalled Roach's recollection of the Krupa/Rich/Bellson/Roach drum battle, in which Krupa hooked the audience by starting with something simple before going to the pyrotechnics. Roach obviously learned that lesson well, as this piece starts out with a simple motif played over a bass drum/hi-hat ostinato and then becomes a showcase of chops and complexity before returning to the same simple theme that began it.

"When I was going to the Manhattan School of Music," Roach said, "the students could get tickets to concerts at reduced rates. So I was able to see Ravi Shankar when he came to town around 1944. This marvelous tabla player he brought with him, Chatur Lal, did fifteen minutes by himself on those tablas, and it was the most fascinating and musical thing I'd ever heard. That gave me the inspiration to deal with drums by themselves."

But that wasn't his only influence to go solo. "I would watch Art Tatum play piano by himself on 52nd St. and wonder if it were possible to do that with the drumset. And when Segovia or Pablo Casals would come to New York, they would play by themselves in a huge concert hall and just mesmerize an audience. I knew there had to be some way to do that with the percussion instrument.

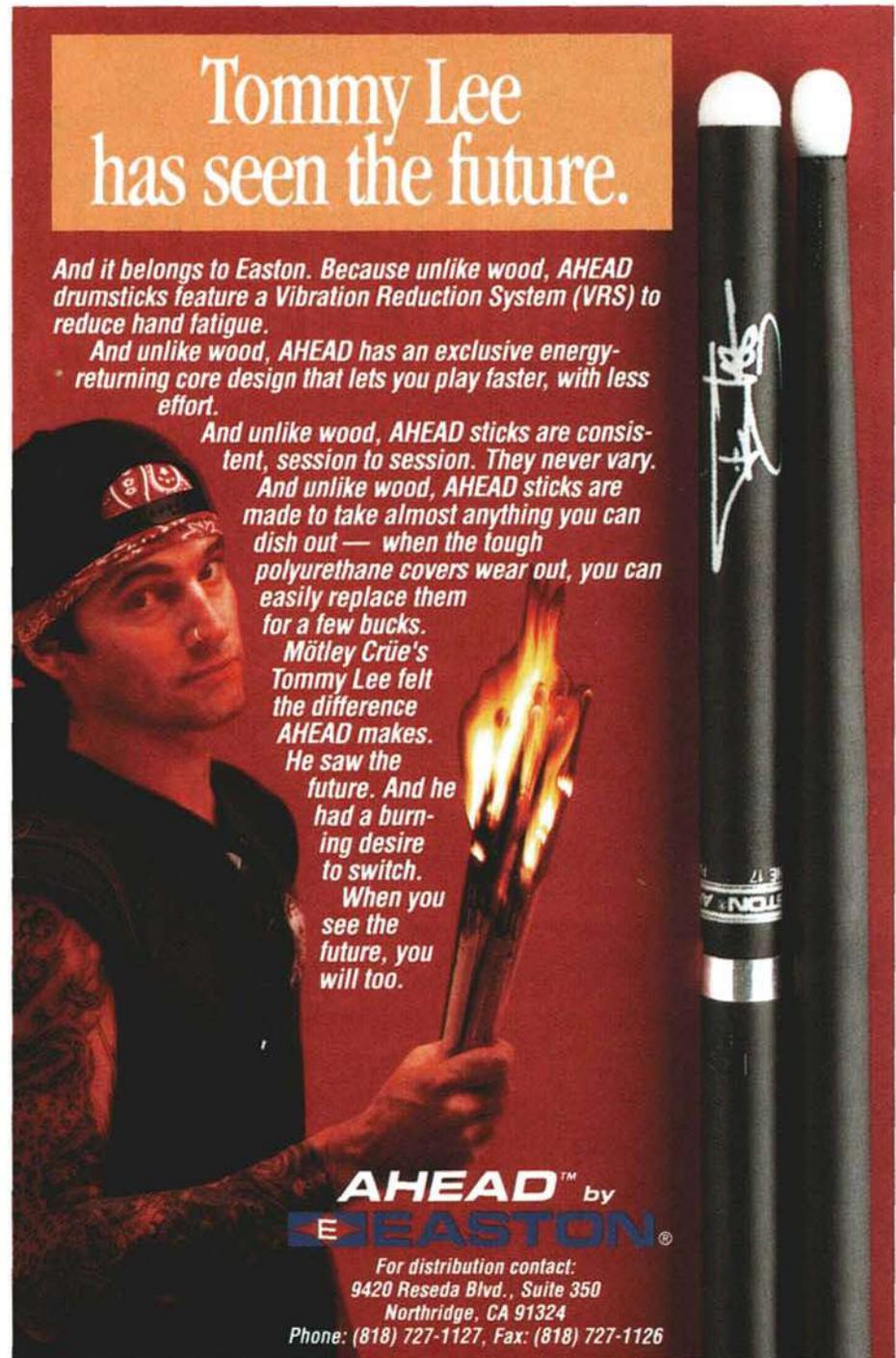
"My first solo piece was called 'Drum Conversation,' and people would ask me, 'Where are the chords? Where's the melody?' And I would say, 'It's about design. It isn't about melody and harmony. It's about periods and question marks. Think of it as constructing a building with sound. It's architecture.' Charlie Parker understood it, and I started doing this while I was working with him. He would introduce it and say, 'Ladies and gentlemen, now you're going to hear something *really* unique.' Everybody would get off the stage and I'd

have my moment. I began to see that it was working.

"I got encouragement from some people I respected," Roach said, "but there were some musicians who would look at me askance. So I'd tell them, 'You know, you don't listen to what I do anyway in the context of a piece. You don't know that I'm playing the form of the piece. You just wait for me to give you a cue so you

know when to come back in. Hey, COUNT! I'm always accompanying you people, but when I play, you lay out. So I'm the only one who can really play a solo, because a solo means you play *all by yourself*. You guys have to have a rhythm section behind you.'

"Another thing that inspired these solo pieces," Roach continued, "was the fact that the drummer always had to create



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his own drum part. I'd go in the studio with Charlie Parker, and he'd have the melody written out for the horns, and he'd call out the changes to the pianist and bassist. So I'd say, 'What about me?' He'd look over and say, 'You know what to do.'

"I'll tell you a story about that rhythm I played on Bud Powell's recording of 'Un Poco Loco.' When we first recorded the piece, I was playing a standard Afro-Cuban beat. We played it a couple of times and then Bud turned around and looked at me and said, 'You're supposed to be Max Roach. Can't you think of something else to do?' I used to work out rhythm patterns at home, so I played an 8/4 rhythm that was very different.

"The record came out and I was working in a joint on 125th St. with Henry 'Red' Allen. It was summer and we were standing outside, and I see Bud coming up the street. So I called out to him, but he didn't speak to me. So I walked up to him and said, 'What's wrong with you?' He said, 'You f—ed up my record with that funny rhythm.'" Roach paused, laughing at the memory. "I had forgotten all about it, because we were recording so much in those days. But it became a classic rhythm.

"So anyway, a lot of my solo drum pieces came from the drum parts I created for different people's tunes. There's one I do in 7/4 called 'JasMe,' which was based on a rhythm I came up with for a 7/4 tune by a bass player named James Merritt. Then I have a piece in 9/4, which came from a piece in 9/4 written by Billy Harper, so I called the piece 'Billy The Kid.'"

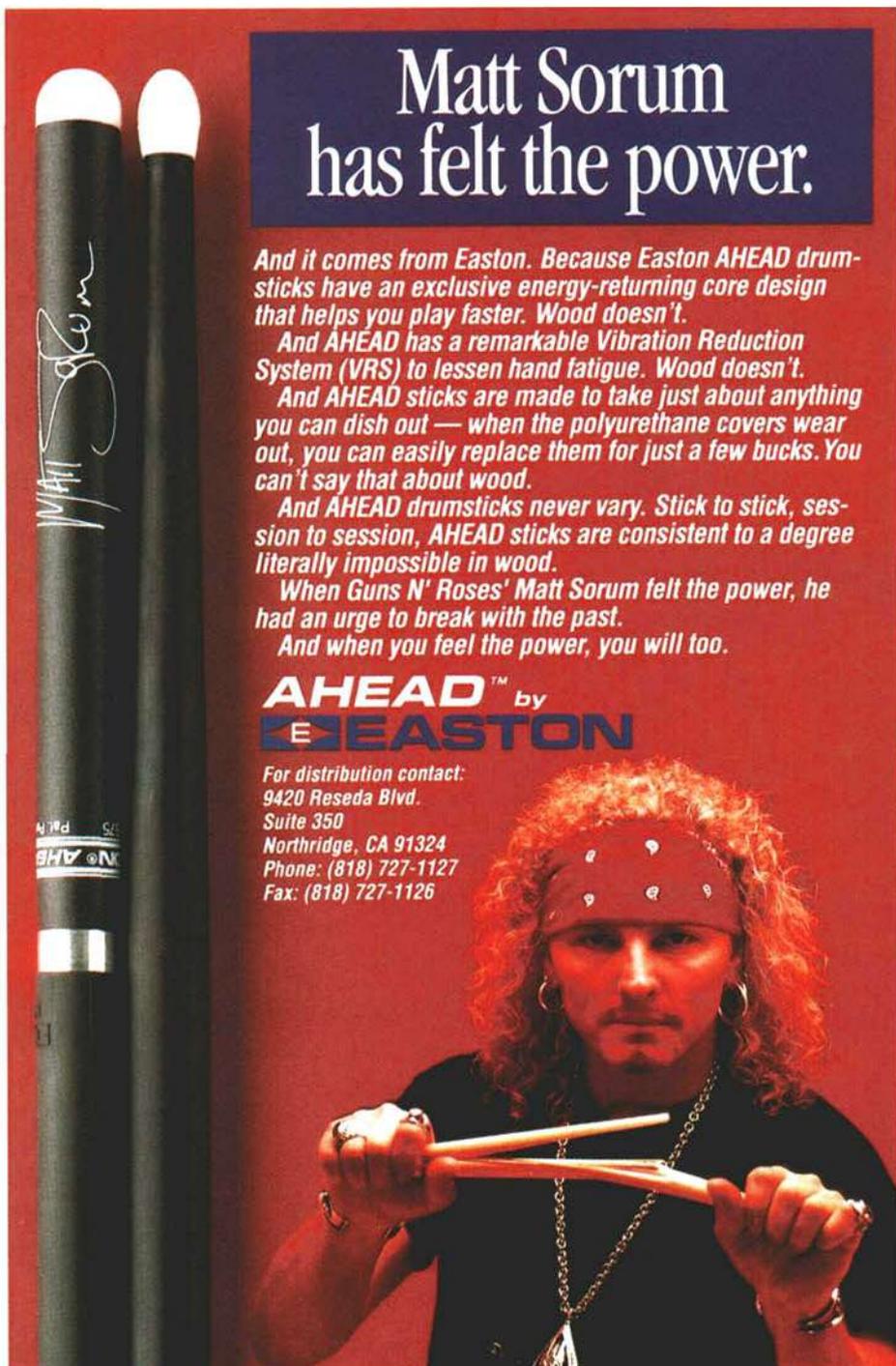
There's no better testament to the melodic quality of Roach's drumset compositions than the arrangement his daughter Maxine did of "Billy The Kid" for the Uptown String Quartet. "She dealt with the string quartet like it was a drumset," Roach said with undisguised pride. "She assigned each of the four limbs of the drumset to one of the four instruments in the string quartet. The bass drum was in the cello part, the snare drum was the viola, and the hi-hat and cymbal was the violins. She called her piece 'Extensions,' and it was nominated for a Grammy for original composition."

Considering Roach's penchant for

playing solo drum compositions, it would seem that if anyone would use a large drumset, it would be Max. But he never uses more than a basic five-piece kit. "I don't need to have a lot of drums around me," Roach answered. "A percussion ensemble has concert toms, the snare choir from piccolo to tenor, and the whole array of instruments. But the

drumset itself is just that five-piece kit.

"The drumset is the freshest instrument in the world of percussion because the player has to use all four limbs. With all the other percussion instruments, we just use our hands. But the drumset uses all the technique that has been developed for playing drums with the hands, and having your feet in there adds other



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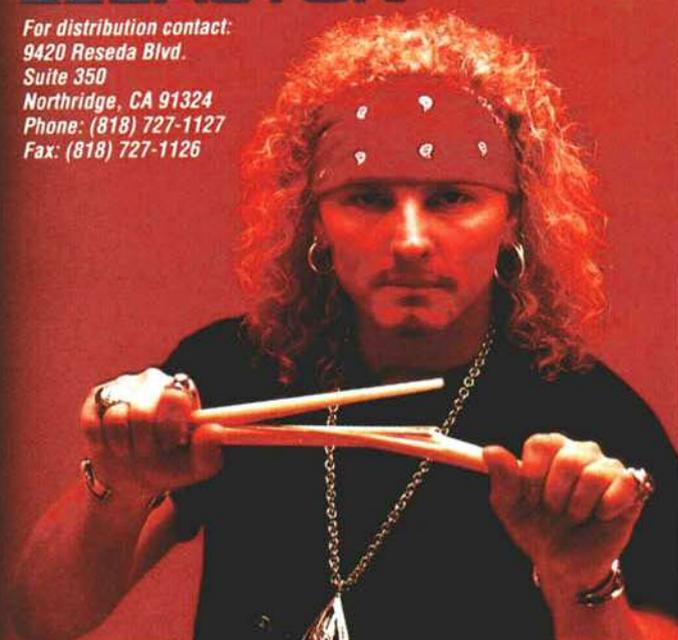
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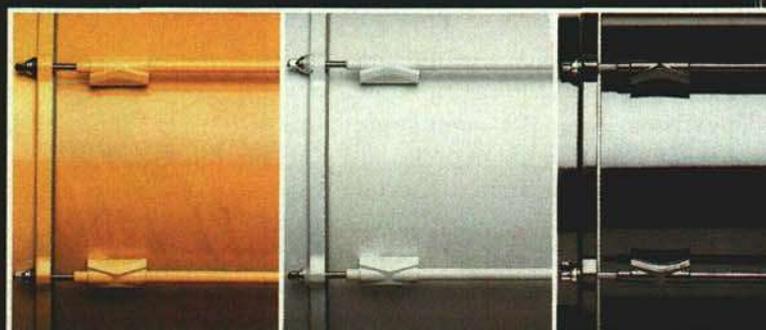


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dimensions of technique.

"The variety on that set is amazing, and I'm just scratching the surface. As I listen to some of the younger drummers, it's just unbelievable. A couple of weeks ago I was in Manny's, and I heard all these drums going in one of the studios. I went upstairs to look and it was that kid who won the Buddy Rich scholarship who used to play on plastic water pails and cardboard boxes. He finally got a drumset. But I used to stand in front of Macy's at 34th St. and watch these kids play on boxes. They didn't know who the hell I was, but I'd stand there for half an hour. Their rhythms were infectious and they'd draw crowds of people who would give them coins. So it has a lot to do with taking the least and making the most of it."

"JANUARY V"
MAX ROACH, M'BOOM
(COLUMBIA) RECORDED 1979

Commemorating the day Charles Mingus died, "January V" was written by Roach and features him on orchestral bells. The piece is largely a mallet ensemble that includes vibes, marimbas,

and chimes, with timpani, bass and snare drums, and Latin accompaniment.

Roach said one of his reasons for starting M'Boom had to do with the criticism he received for doing solo drum compositions. "Musicians were so oriented that music was this holy triangle of melody, harmony, and rhythm. If you didn't have this perfect balance, you really weren't dealing with organized music. But people forgot that there were percussion ensembles in Africa and Europe, as well as groups like the Kodo drummers of Japan. The drumset doing solos was new to us here, but it wasn't new to the rest of the world.

"So M'Boom grew out of my still trying to justify what we were about as percussionists. I decided we were going to be the front line and everything. The first thing was, I wanted everybody to be well-versed in the trap set. But I also wanted them to be composers, because I knew that if I got a group of people together like that, eventually we could deal with mallets and timpani and everything."

Roach's insistence that all of the members of M'Boom be able to deal with mal-

let instruments would suggest that he places a high value on drummers having melodic knowledge. "I find that every instrumentalist has a certain way of approaching composition," Roach offered by way of explanation. "I found it interesting that Kenny Clarke could play piano and mallets, and he was writing for the Clarke-Boland Big Band. Louie Bellson is another guy who is into it all the way, besides being a virtuoso drummer. That school attracted me for a lot of reasons.

"When we were rehearsing for the *Money Jungle* album, I remember Duke Ellington telling us a story about how his band was on the road once, and he went by his agent's office to pick up his first royalty check for writing songs. He opened up the envelope and saw a five and a zero, so he figured it was \$50. Then he saw another zero, and then another one. The check was for \$5,000. And during that period when Goodman, Basie, and everybody had to go to small groups, Ellington was able to support his full big band and keep it going through songwriting royalties. When Mingus and I heard that story, we said, 'That's the way to

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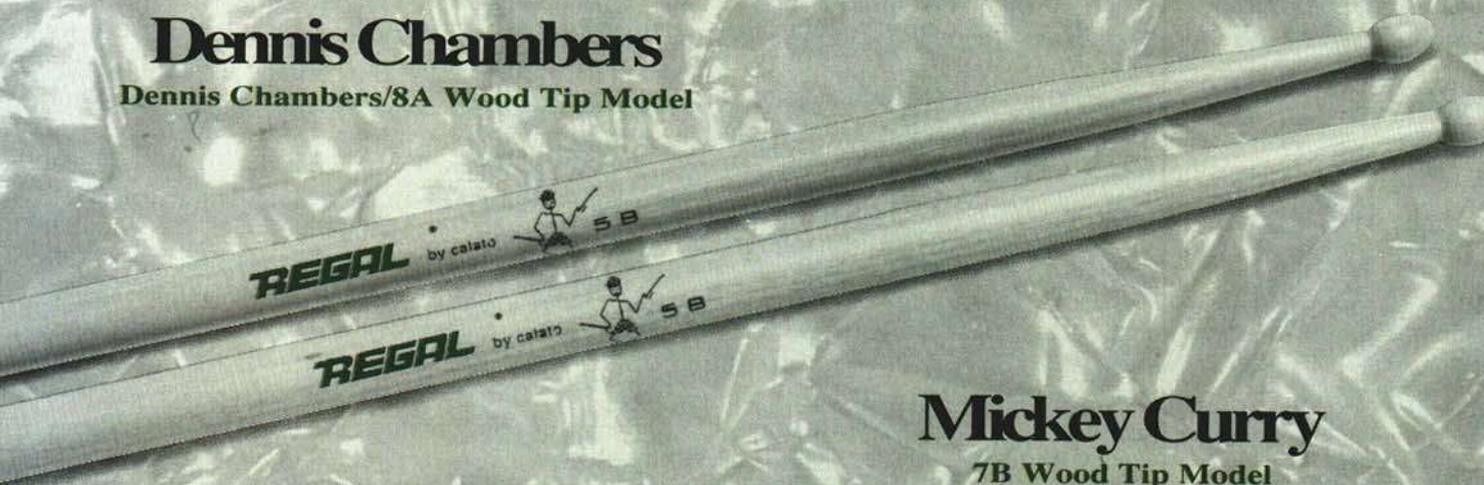
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"SURVIVORS"
MAX ROACH, SURVIVORS
(SOUL NOTE) RECORDED 1984

This piece matches Roach with a string quartet, and hearing his improvised drum continuum underneath the staccato chords of the strings brings to mind Roach's favorite term for the drumset: the multiple percussion instrument. While his part is entirely improvised, Roach's playing more resembles that of a classical percussionist.

"You know," Roach said as the piece ended, "I hate walls—especially here in the United States, because we're so multi-cultural and multi-racial. So I wanted to work with Peter Phillips, a classical composer I met when he wrote a piece for the San Francisco Symphony for orchestra and three drummers: Shelly Manne, Joe Morello, and me. Later, when he came to New York, we became good friends."

Roach had just formed what he called the Double Quartet: his regular jazz quartet augmented by a string quartet

that he asked his daughter Maxine to organize. Besides having music for the Double Quartet, Roach wanted a piece just for himself and the strings.

"I told Peter that I wanted the strings to play in a stop-time style, and the drummer could play anything he wanted in between them," Roach remembered. "Stop-time is like when the band hits a chord every four bars, and the drummer fills in between. But I wanted this to be more abstract—Bartokian, so to speak—not a standard number of bars. Peter did a great job. Hear how full that quartet sounds with just four players?"

Roach said he never bases his part around predetermined motifs or phrases. "I told Peter that I would have to have the freedom to interpret the piece. Usually, when people write parts for drummers, they don't begin to approach the technique that has been developed for the drumset. Even when drummers try to notate what they're doing, it's no small thing. So to expect arrangers to deal with closed and open hi-hat cymbals and all the different techniques for the drumset is a whole other study in orchestration.

So I said, 'You just write for the strings and let me play the instrument as a soloist.' I'd really like to hear other drummers play this piece.

"It's a funny thing," Max added. "When the record company tried to get the piece played on classical stations, the classical jocks wouldn't play it because if Max Roach's name is connected with it, then it's jazz, even though the composition was written by the classical composer Peter Phillips, with me doing improvisations to get in and out of the piece. But they would say, 'We don't do jazz.' It's amazing how that word discriminates us as musicians. Music is common. Take Billy Gladstone and those musicians who played Radio City Music Hall and the NBC Symphony. We all worked just as hard to master these instruments. But there is this separate-ness. It's like jazz is illegitimate and classical is legitimate. It's a matter of the language."

"A LITTLE BOOKER"
MAX ROACH, TO THE MAX
(BLUEMOON/MR) RECORDED 1991
This piece, recorded with the Max

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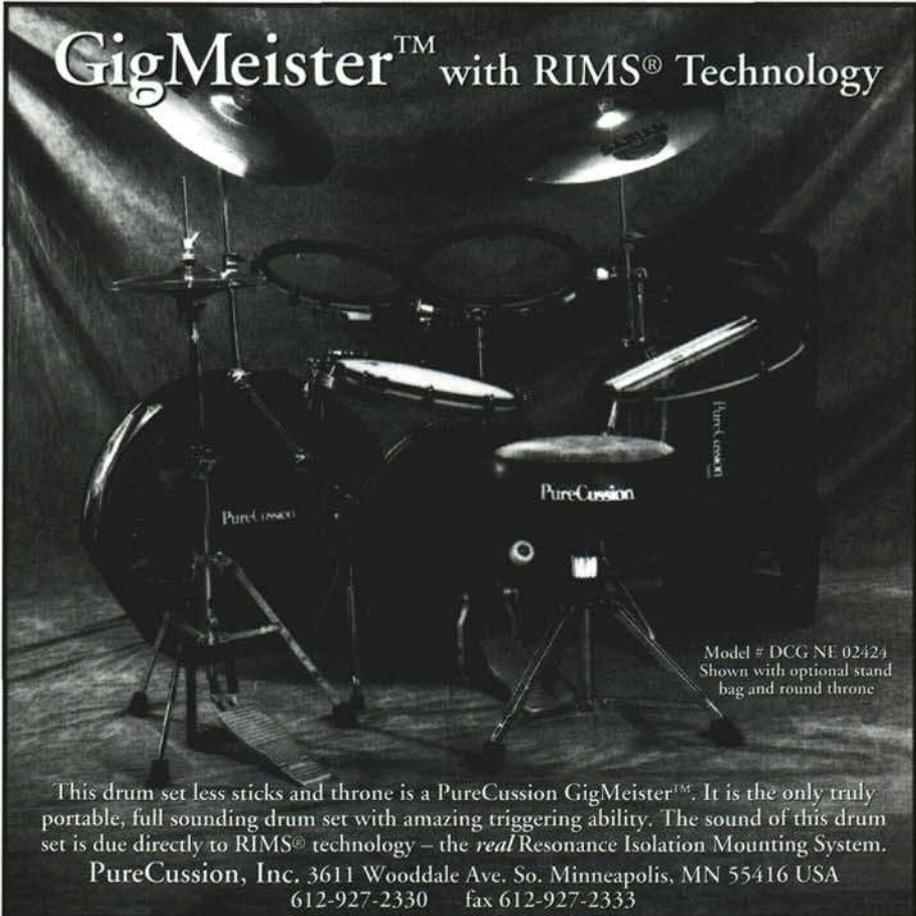
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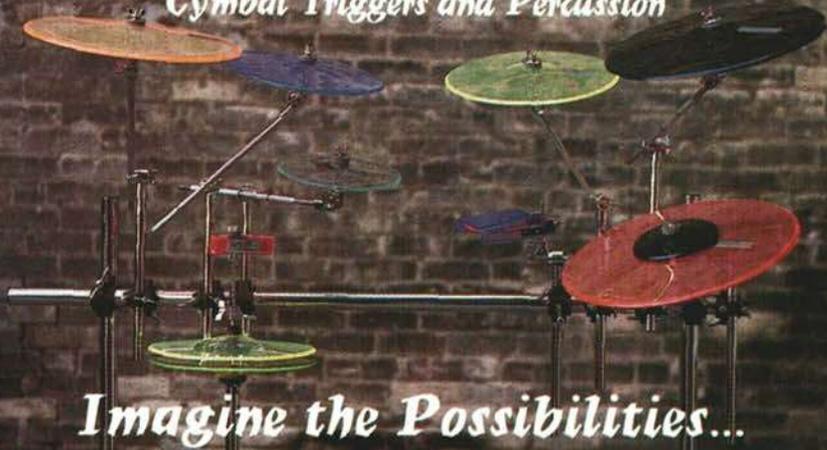
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Roach Double Quartet, brings it all together. Combining a string quartet with a standard jazz quartet, the music defies labels. Roach functions equally as a jazz drummer and as a classical percussionist.

"When I first started the Uptown String Quartet, it was with the idea of having four women involved in working with my male quartet. The reason was that the music had become so macho. The audiences were male everywhere we went in the world, and it would be almost like an athletic event—yelling 'Blow!' and giving each other the high five sign when you really enjoyed one of the players.

"My daughter had just returned from Europe, where she had studied with the violist William Primrose for a year. About that time, I was visiting my mom, and she said, 'You've made records with Charlie Parker and Coleman Hawkins and all these wonderful people. When are you going to do something with your daughter?' I had never really thought of it, so that's when I asked Maxine to form a group.

"I wanted the string quartet to be right up front with the horns—not background players. The public is always amazed at the improvisational abilities of these four women. And they went to some of the finest schools in the country, so they are well versed in the classic music tradition. If you have mastered your instrument, you can transfer ideas in any genre. Gene Krupa had strings with his band, so it's an idea that has been out there."

Besides being part of the Double Quartet, the four women tour and record on their own as the Uptown String Quartet. Often, Max is guest soloist at their concerts. He performs solo drumset compositions during the first half of the program, the strings do the second half, and for an encore they play together. It's impossible to classify the concerts as jazz or classical. They are neither—and they are both.

"It's difficult to think there should be boundaries between genres of music," Roach says. "A lot of players have done things with Indian musicians, I've toured with the Kodo drummers in Japan, and you can always cross over and make it work. It's just that you have to prove that it works. With the Uptown String Quartet, myself, and my regular quartet, it works."

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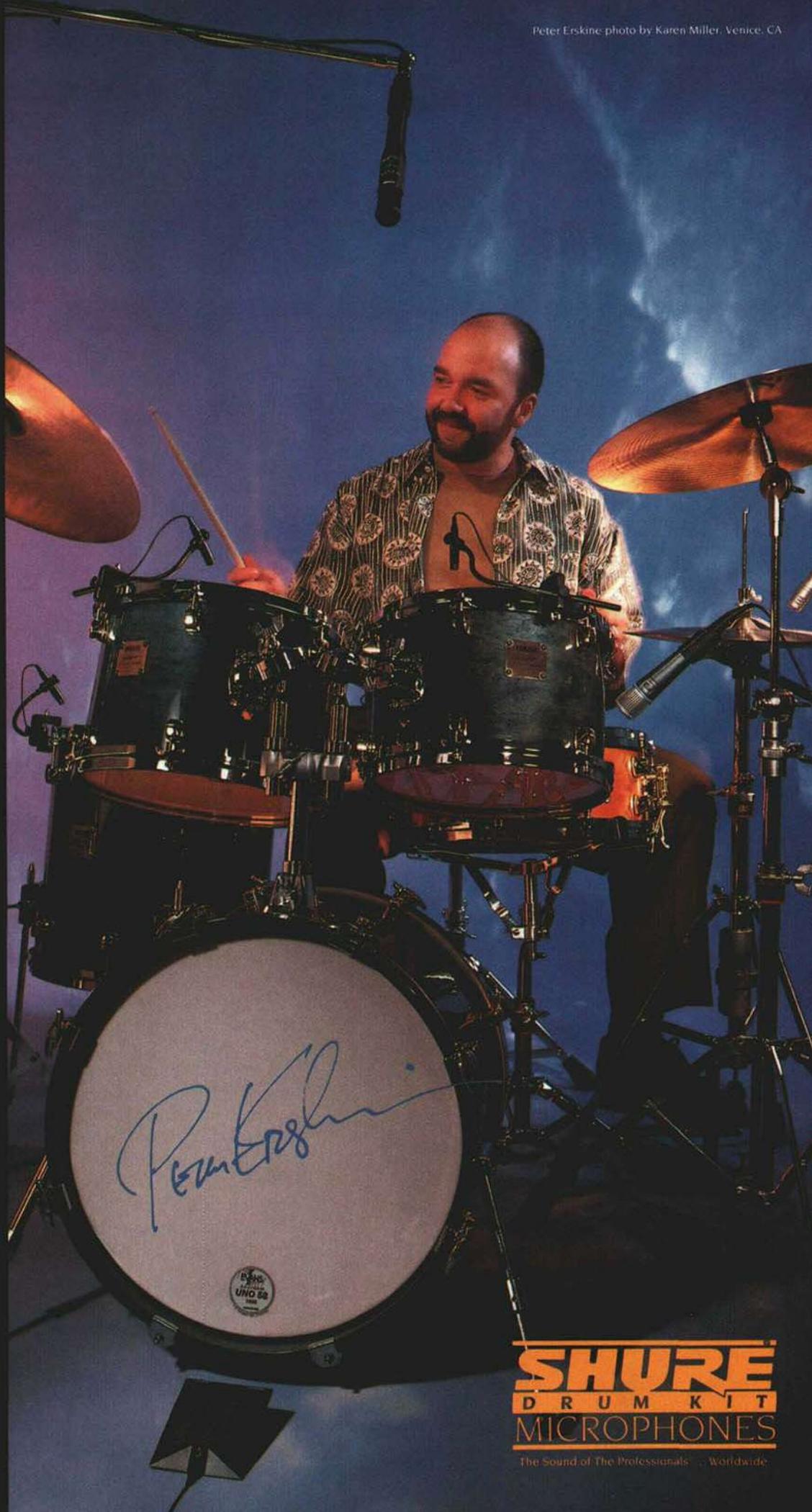
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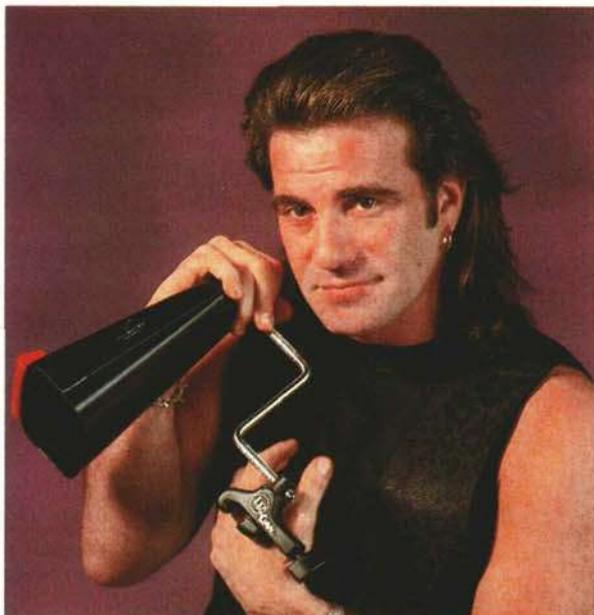
by David Garibaldi

MUSIC KEY



This study is a very simple one, but it gives a clear demonstration of how I go about permutating beats. The basic groove in example 1 is expanded by permutating it at a quarter-note rate. Look at example 2, and you can see how it works. The first four 16th notes of example 2 come from the last four 16ths of example 1. (Don't forget, four 16th notes equal one quarter note!) Notice in examples 2, 3, and 4 that the first four 16th notes are identical to the last 16th notes of the previous exercise. There are only four exercises, because the next permutation of example 4 at the quarter-note rate would bring you back to example 1. Are you *dizzy* yet? Actually, it's simple to see if you just compare each exercise.

Remember that the unaccented snare drum notes must be played very softly (*pp*), and you should try to blend them together with the unaccented hi-hat notes. Also, these grooves can be played as straight 16th notes or slightly swung, and I would suggest working them up to a tempo of around quarter note equals 94. Have fun, and I'll see you next time! (This article is dedicated to all of the wonderful people I met recently "down under.")



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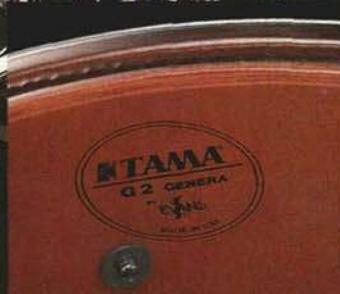
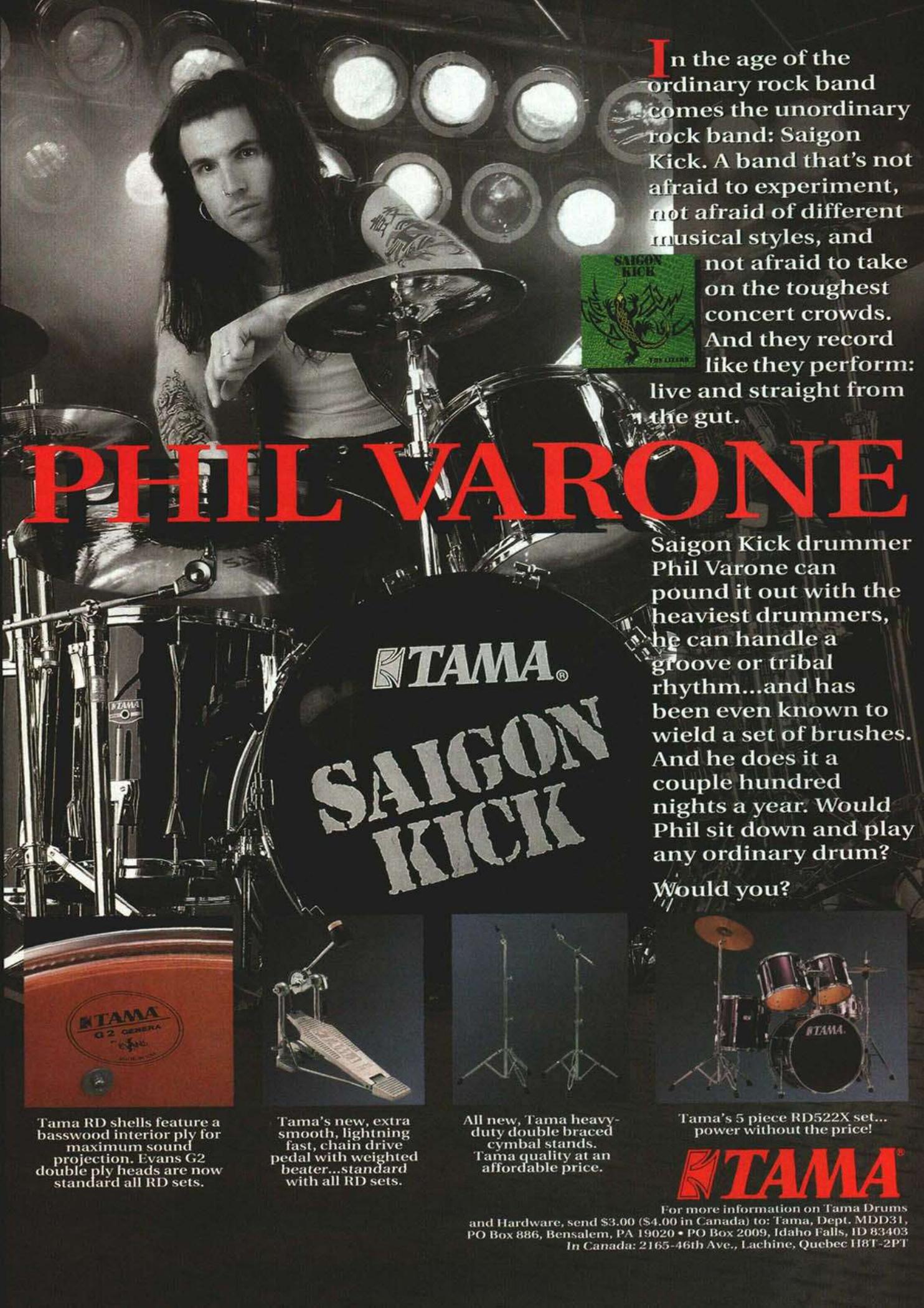
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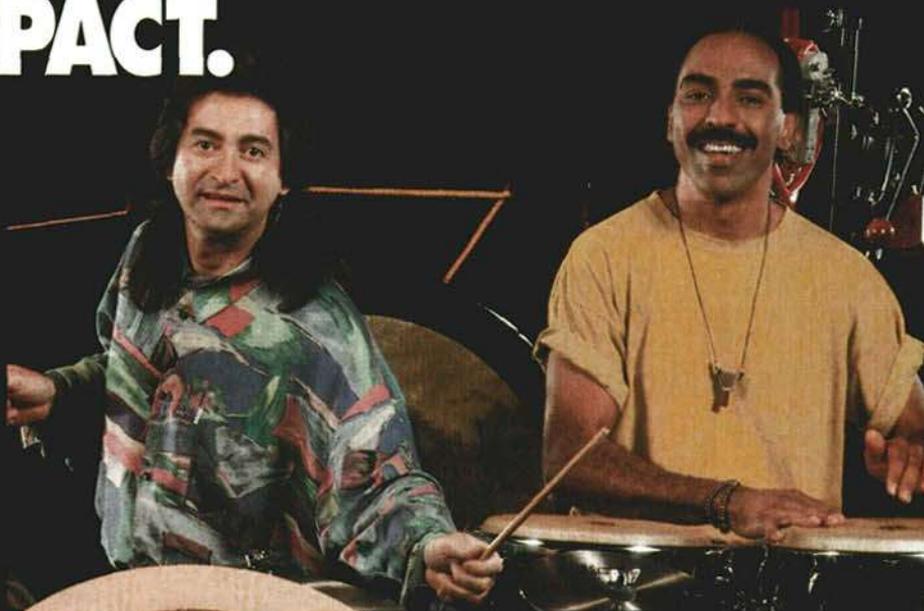
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MIKE PORTNOY

continued from page 31

vishnu Orchestra, and groups like that—and that all melted together in the musical environment we first formed under. Nothing was planned."

Portnoy attributes his physical dexterity and ability to hold up to Dream Theater's extreme performance demands to his formative years, when he cut his teeth on the legendary progressive outfits of the '70s. "Like a lot of drummers, Neil Peart was my first drumming god, and music from Rush and groups like that was always the most satisfying for me to play," he says. "Zappa's music had the biggest influence on me as far as polyrhythms and odd times go. Still, it took years of developing as a musician and channeling my energies to bring these concepts into my own playing and to be able to use them in a band context. Lessons helped me gain some of my independence, and I'm sure they're valuable to a lot of players, but I used my own ears to pretty much get to where I am now. Books and lessons are great, but they're just not the path I took. Most of

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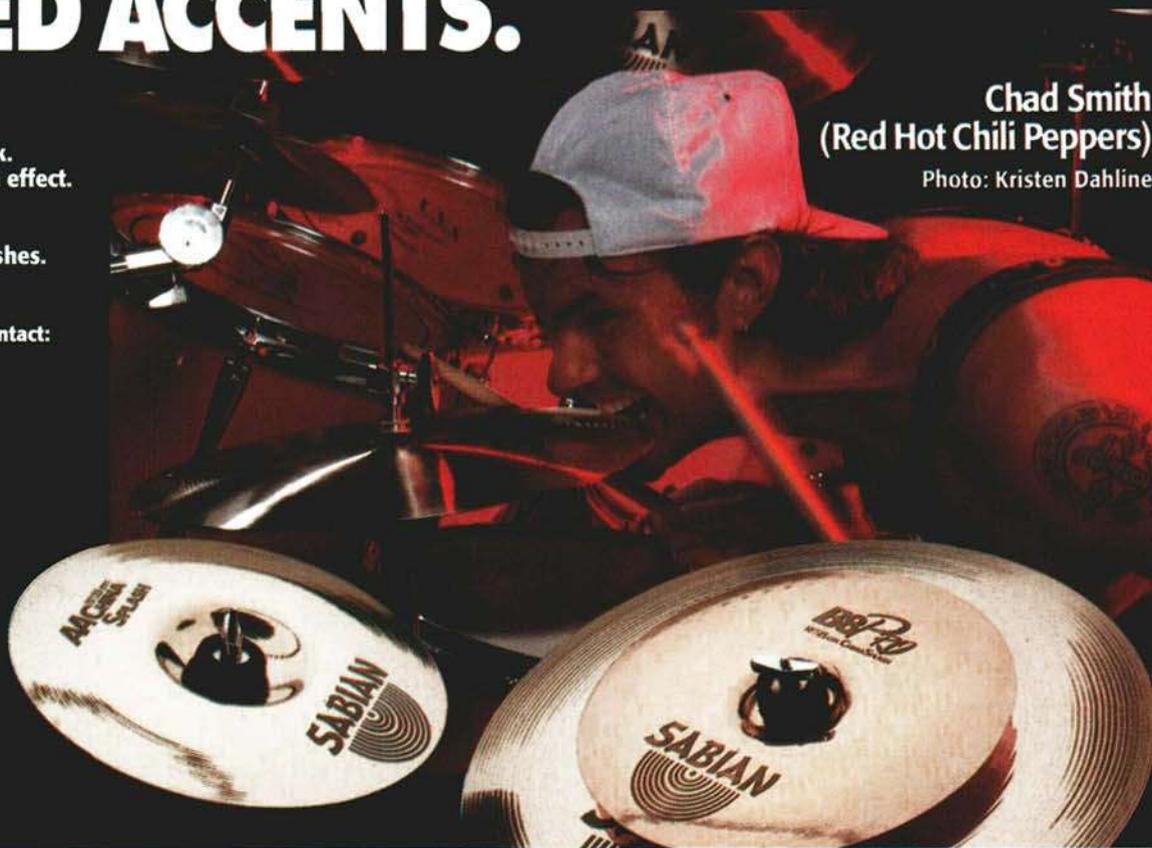
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Chad Smith
(Red Hot Chili Peppers)

Photo: Kristen Dahline

my practice nowadays is mental. I get the most out of just listening to a piece of music, like Pantera or Yes, and then drumming along and thinking of how I can phrase it differently."

Portnoy says that even though odd time signatures have never posed a problem for him, he never would have fully digested them without opening himself to players outside of progressive rock. "I've always been into odd times because of the bands I grew up on. But I guess I used to play pretty typically until I saw Vinnie Colaiuta at a PASIC clinic," he says. "He blew my mind because he went completely out and came back in. He opened the doors for me. My drumming was never the same."

Portnoy says that Dream Theater's complex compositions begin with group jams, but quickly move to paper for detailed breakdowns of individual parts. "We'll be jamming together and hit on a progression that really moves us, and then we'll take off with it for an hour or so. We record everything and then re-orchestrate or arrange the parts later," he

said. "We have a big chalkboard at our studio so we can keep track of everything—because there's usually a lot to keep track of. We write out the individual arrangements within each song and give each a name.

"Then we'll get more in-depth, and that's where it gets fun. For instance, on 'Take The Time,' where it's in five, the keyboards are playing in two's. The snare beats are on 1 and the '&' of 3 in a bar of five. The keys are accenting along with the snare for eight bars, then the drums change around to match up with the keys. Weird stuff like that—the odd times and polyrhythms—are all arithmetic. There are also times when I'll play one measure of 7/4 to every two bars the other guys are playing in 7/8. I always try to approach parts differently in that way, like in 'Metropolis,' where they play four bars of 3/4 and I'm playing three bars of 4/4 underneath it. We're intrigued with odd times and orchestrating them, or maybe repeating a part later in the song, but in a different time signature."

The players in Dream Theater go to

great lengths to challenge themselves musically, says Portnoy, who cited the six-minute instrumental section of "Metropolis" as an example of that. He added that one of the band's greatest assets, though, is the ability to turn such intricate arrangements into ear-friendly material. "We've always been song-oriented, but much more so on this record. And that's because a lot of the time signatures and grooves that go with them come naturally to us. The grooves don't have to be in 4/4. If you look at the great groups from the '70s, they all had incredible performances, but the songs were good, too. It's hard to bridge the two concepts, but we've reached the point in our musical relationship together where we can do that rather easily. It's become our style. Even without a singer in the band, we always wrote our songs with lyrics in mind. And I think we've learned that it's important to establish the rhythm or hook in a song."

Even though Dream Theater is having success, Mike mentions that he *has* had some disappointments along the way. For

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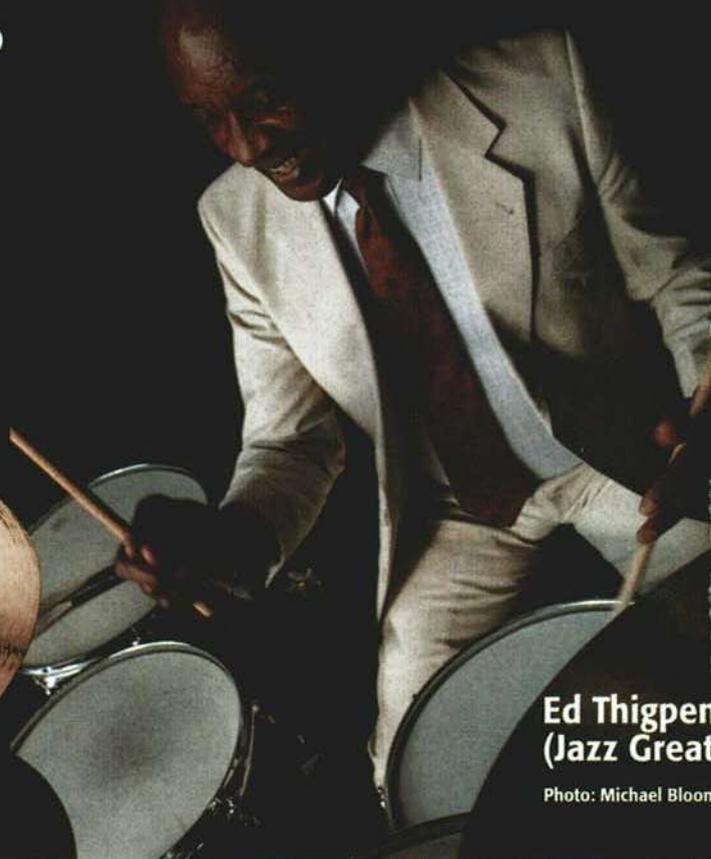
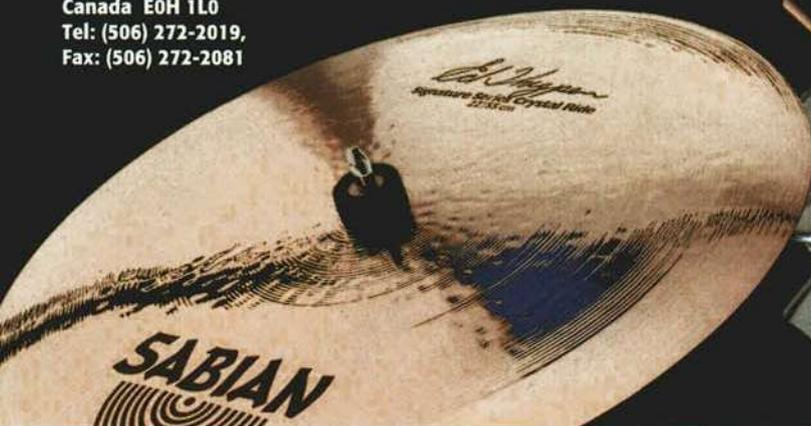
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**Ed Thigpen
(Jazz Great)**

Photo: Michael Bloom

Portnoy it's not hard to find his sore spot with the recent album—the sampled drum sounds. "That's something I'm not real proud of," he says with a chuckle. "Unfortunately, for this record, I wasn't able to be hands-on with my sounds, and it was a very frustrating experience. It's a triggered snare, and I'm not a real fan of that. It's okay in the big, open spaces, but a lot of the intricate things and ghost notes got lost.

"It's tough, because the five of us are so meticulous with what we do and spend great amounts of time creating parts for songs. It's tough having a sixth person [producer David Prater] come in and just wipe away some of the ideas it took months to develop. We had to make a lot of compromises, artistically and sonically. But it's not like we don't feel the album is a true representation of us. We're not consciously trying to be as out-there as possible, but a lot of the changes he made turned out for the better because they made our overall compositions more digestible."

Portnoy says that his own demands for perfection don't extend far beyond the recording studio. "I have two theories on click tracks," he explains. "At first I was against it, because music comes from a feel and it should have that mental push. It shouldn't be too mechanical. But when it came time to make the album, I used clicks for a lot of parts, and actually felt more comfortable because it made me concentrate more on my playing and it pushed me along a little. But I don't need that kind of push live. Maintaining tempo is important, but the music can breathe a little more and have a life of its own on stage. I think a click can kind of limit the spontaneity."

Portnoy says that even though he and the rest of his bandmates receive a heavy dose of compliments from other musicians while on tour, he doesn't see himself as an exceptional drumming talent. "Kids will come up to me and tell me how great I am, and just when I start believing it, I'll put on a video of Vinnie or Dave Weckl and put myself back in my place,"

he says with a laugh. "I mean, don't these kids know who the great ones really are? It's hard for me to think I'll ever reach that level. But then again, I don't think I'll ever be at a level where I'm satisfied with my playing."

That doesn't mean he doesn't try. Portnoy says that he constantly reviews audio and video tapes of his live performances. "I bring my DAT player on the road, and it picks up a lot of things I don't really notice when I'm playing," he explains. "Everything happens so unconsciously when I play live—I don't even know where the licks come from. But I'll go back and find something on the tape that surprises me. Still, some of the best stuff is spontaneous, and it's never the same when you try to reproduce it."

A facet of Portnoy's playing that only the most observant fans might notice is what he calls an "untraditional matched grip." "The stick in my left hand is backwards, where I hold it at the tip and hit with the butt end. I find that I get a lot more power on my snare hits that way,

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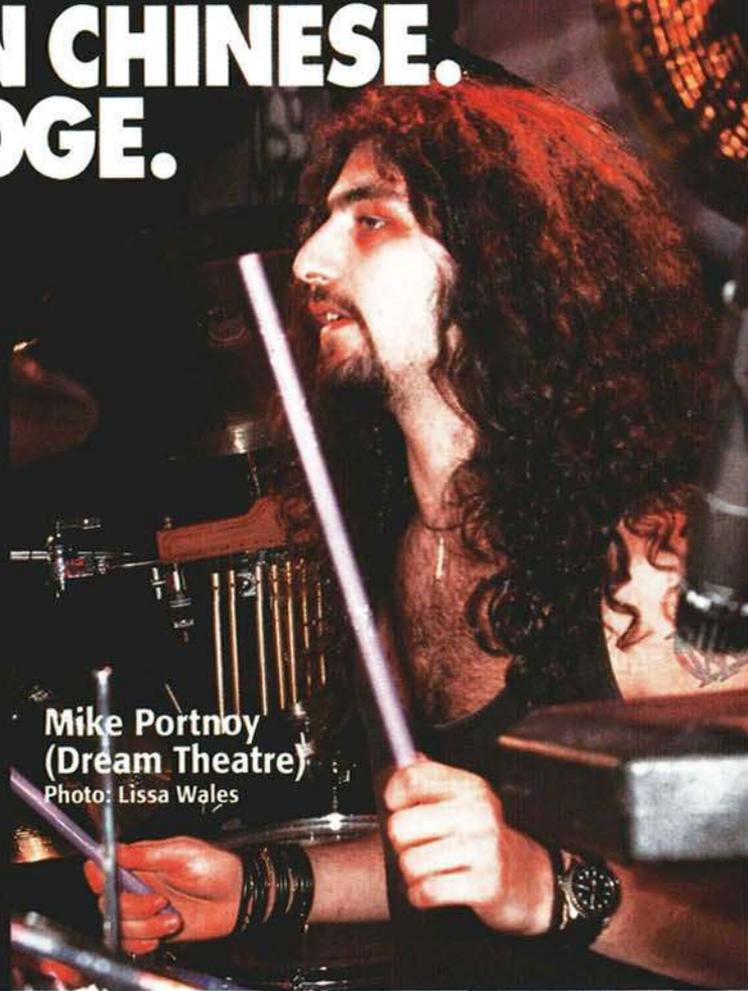
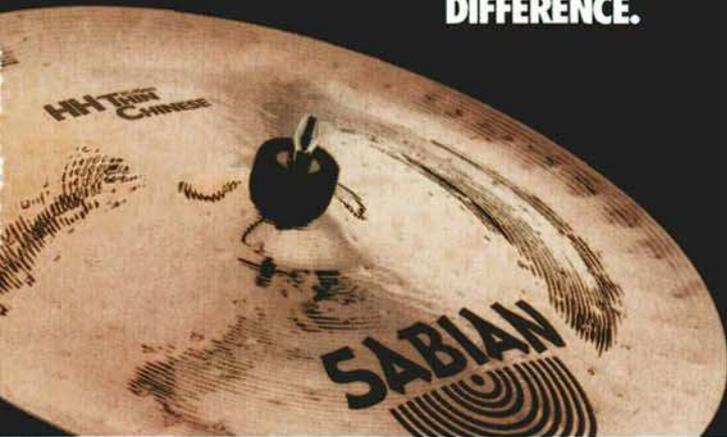
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**Mike Portnoy
(Dream Theatre)**

Photo: Lissa Wales

and I don't really notice the imbalance. I've been doing it for so long that I'm just used to it."

With *Images And Words* selling consistently, propelled by the single "Pull Me Under," Portnoy figures to be on the road through 1993. Thanks to a large family, he says he always feels at home. "Divorces and death have given me an enormous family," he says with a laugh. "The crew always makes fun of me because everywhere we go, it seems like I have relatives there."

Meanwhile, in times when many progressive rock and metal bands are curbing their music to appeal to a larger audience, Portnoy envisions slowly pulling people into Dream Theater's element. A recent two-hour-long headlining show in New York City incorporated the nuances of a theatrical performance, including a program, ushers, and an intermission. And if people think Dream Theater's current repertoire is on the lengthy side, Portnoy says their next recording project will include a twenty-minute piece called

"Change Of Seasons," featuring the drummer's first full lyrical contribution to the band. "For us, the quality of the audience is more important than the quantity," Mike says. "I don't see us toning down or shortening our songs just to attract more people to us. It's more important with a band like ours that our fans appreciate our music for what it is and not just like us for a hit single or video. So far, they seem to like us for exactly what we are, which is real rewarding to us."

"Our shows have been packed for the most part, which tells us we were right all along. Through all the rough times and the struggles, we've come through with people still wanting to hear this kind of music. And we have high hopes it will just grow from here, because we've always seen this band as a long-term project. We know we can't be an overnight band, because it will take long-term commitment to fulfill our goals."

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Cleaning Your Kit

■ by Bill Detamore

Many of my clients have asked me about the best way to clean drums. Here are some quick ideas that may help you out.

First, there are some "cleaning" methods that I feel you should avoid. Some people swear by using waxes, furniture polish, or chrome polish (on the metal parts). If you use chrome polish on the hardware, though, you'll end up with dried polish under the lugs, tags, and claw hooks. This dried polish can be very gritty, and can scratch the paint or covering on your drums if it gets on your cleaning rag.

I advise people not to use *any* polishes or waxes. I've found that most of them leave a film that can smudge or attract dust. I have to admit that I haven't tried most of the cleaning products advertised in *MD*, but I have my own preferences and my own system, which has worked just fine for years.

Drum Surfaces

The first thing you'll need is a 100%-cotton flannel rag. (An old shirt that your wife or girlfriend won't let you wear in front of company is perfect.) It's very important that the fabric be 100% cotton. Man-made fabrics—like polyester or rayon—are harder than the finishes that come on drums—painted or wrapped. This simply means that they *will*—trust me on this—scratch the finish.

The next item you need is a bottle of *Windex*. Caution: Never spray *Windex*—or any other liquid—directly onto a drum, or use it in direct sunlight. Hold your rag one to two feet away from the spray bottle and *lightly* mist the rag. Now, with great care, *gently* clean the finish. (Remember, the harder you rub, the more likely you are to scratch the finish.) This should remove the grimy junk that ends up on your kit from playing in smoky clubs.

If you play in a club where there is sawdust on the floor, or if you play outside on or near a dirt floor or open area, you should remove the "big" pieces of dirt or heavy dust before you clean, because these pieces will cause scratching. As a rule of thumb, just imagine that everything you attempt may possibly scratch the drum, and go into your cleaning procedure with great caution. A feather duster works well as a dust remover when used regularly.

Bass Drum Hoops

I make it a point to clean bass drum hoops whenever I change a head. I've seen ten-year-old drums on which the front head had never been changed. Things *grow* in that kind of mess. And the kinds of flotsam and jetsam that can accumulate between the edge of a head and the drum rim, or between the head collar and the shell, can *ruin* a finish.

I make a point of replacing claw hooks in exactly the same place from which they were removed, in order to minimize marring. If you don't do this, consider the following: Over the course of a few years, you're likely to remove the batter head on your bass drum—for replacement or for any number of other reasons—many, many times. If you aren't careful about replacing the claw hooks, you can destroy the bass drum hoop fairly quickly. On the other hand, if you do use care, you can maximize the life of the hoop and save yourself some bread. Also, the rubber pads now available to protect hoops from the clamps of bass drum pedals are a good idea. You can use moleskin as well; it's available in any grocery store. You can use it for the second clamp of a double pedal and for cowbell clamps, too.

Hardware

Hardware can be cleaned in the same way that you clean the shells. Again, spray your rag, not the item being cleaned. Even non-gritty spray cleaners can gum up the moving parts of stand tripods, hi-hats, etc. Chrome polish can sometimes be used—very sparingly, with extreme caution, and only as a last resort—to shine up an older, dull-looking piece of equipment when *Windex* won't. However, if the item is pitted from rust, don't waste your time. Nothing will bring back pitted chrome.

Conclusion

The paramount rule when cleaning drum equipment is: Use great care. Never attempt anything you do not fully understand. Cleaning a drumset *sounds* easy, but doing it improperly can permanently damage your instrument—to say nothing of your investment. If you're not sure about

the best way to do something, ask another experienced drummer or a repair tech at your local drumshop, or write to me in care of *MD*. I'll be happy to advise you on any problems you may have.

Bill Detamore is the president of Pork Pie Percussion. Besides being a drum manufacturer, he is also a drum customizer and technician whose services are in heavy demand in the LA. drumming community.

"Cleaning a drumset *sounds* easy, but doing it improperly can permanently damage your instrument—to say nothing of your investment."



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Classic Bonham Licks



by Joe Franco

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It's been thirteen years since John Bonham passed away, yet his influence on drumming has remained strong. The great rock drummers of today acknowledge his importance to the genre—and the letters containing specific questions regarding Bonzo's playing fill our

mailboxes regularly. Although we've published major tributes to him in the past, we thought it time to take a quick look back at this drumming master.

Having interviewed Joe Franco for an MD feature article a few years back, I knew he had a special insight on Bonham's playing. Joe was kind enough to take the time from his busy schedule to put together the following article. Our thanks to Joe for sharing his knowledge on one of the greats.

• William F. Miller

I was lucky to have grown up in New York City in the days of the Fillmore East. As a kid, I spent my weekends seeing the likes of Hendrix, Cream, the Who, and just about everyone who influenced the way I play today. One show that stands out as clearly as if it had happened yesterday was the first gig Led Zeppelin played in New York. At the time, they were opening up for Iron Butterfly (you know, the guys who did "In A Gadda Da Vida.") I remember listening to the radio on the day of the show and hearing a tune for the first time from a new band that featured Jimmy Page on guitar. I knew Jimmy Page from his playing with the Yardbirds on their *Little Games* album. The tune I heard was "Good Times, Bad Times." I loved it immediately, especially (what I thought was) the double-bass stuff the drummer was doing.

So, I'm in the Fillmore, the lights go down, and here they are, Led Zeppelin. I remember a wall of Rickenbacker amplifiers, Jimmy Page wearing his guitar below his knees, a singer matching his vocals with guitar licks, a killer bass player, and the drummer, of course, John Bonham. He played a four-piece kit, and sounded better than any drummer I had ever heard. He also had incredible finesse. I remember him turning his left-hand grip around to traditional in the middle of his solo to play some buzz rolls. He blew me away!

A couple of years ago a Led Zeppelin box set was released (Atlantic 7 82144-2), and I went back to that to get inspired to write this article. After all this time, John Bonham still sounds like the heaviest drummer I've ever heard. What I'm going to do in this article is write out some of his classic licks. There are so many of them, but these are the ones that come to mind.

To begin with, let's take the groove in "Good Times, Bad

Times." The triplet thing on the bass drum is a classic Bonham trademark. (You can also hear it on "I Can't Quit You," "Kashmir," and others.) The lick is actually a 16th-note triplet with the first note played on the hi-hat and the second two on the bass drum. Here's what it looks like in the first verse:

By the end of the song, the lick is carried over two measures.

The highest-energy tune off the first Zeppelin record was "Communication Breakdown." Here's what the groove looked like:

Here's the groove from "Whole Lotta Love."

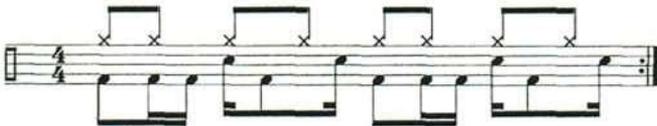
Going into the guitar solo, Bonham plays a classic fill that switches from 16th-note triplets to 8th-note triplets in the mid-

dle of the measure.

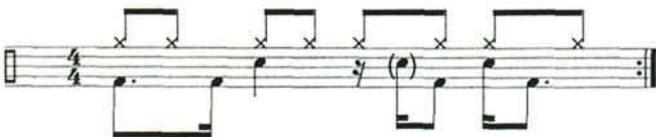


As in "Whole Lotta Love," a lot of classic Bonham grooves came out of the way he interpreted Page's guitar riffs on drums. (Or was Page writing riffs around Bonham's grooves?) The hi-hat would play time, while the guitar figure was broken up between the kick and snare. Here are a few examples.

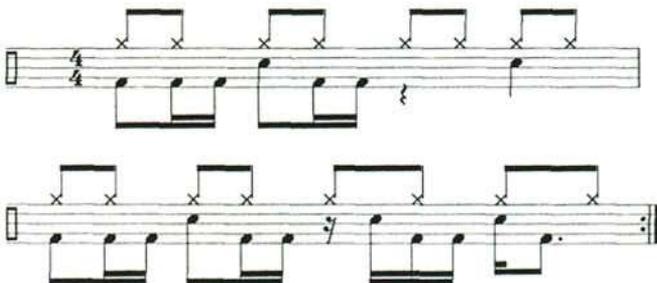
"Immigrant Song"



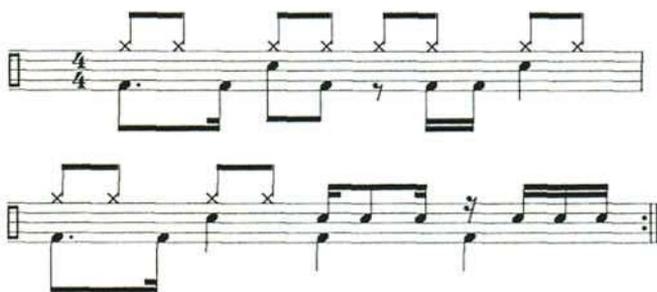
"The Song Remains The Same"



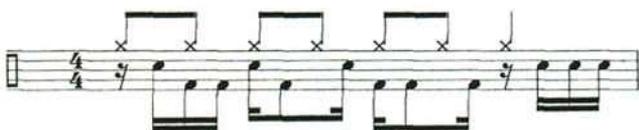
"The Wanton Song"



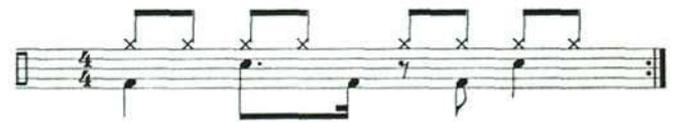
"Achilles Last Stand"



"In My Time Of Dying"



One of the heaviest Bonham grooves is "When The Levee Breaks." This one is fun to play at sound checks in an empty arena, where you can hear the drums bouncing off the back walls. Play this one real slow.



My favorite Zeppelin drum track is "Fool In The Rain." Bonham plays a cool half-time shuffle. He opens the hi-hat in the perfect place to make this groove really happen.



A classic Bonham intro is the one on "Rock And Roll." For those who have trouble counting this one, the trick is to start on the "&" of beat 3 of the previous measure. Then the accent pattern becomes clear. Play this one with the snare and slosly hi-hat in unison, both hands playing accents.



Bonham played a lot of cool syncopations, yet he was also a master of simplicity. In songs like "Black Dog," "Kashmir," and others, he played straight time (1 and 3 on the kick and 2 and 4 on the snare) over complex riffs and meter changes. A song that really catches the essence of Bonham's playing is "Black Dog," where he plays straight time during the verse riff, then breaks

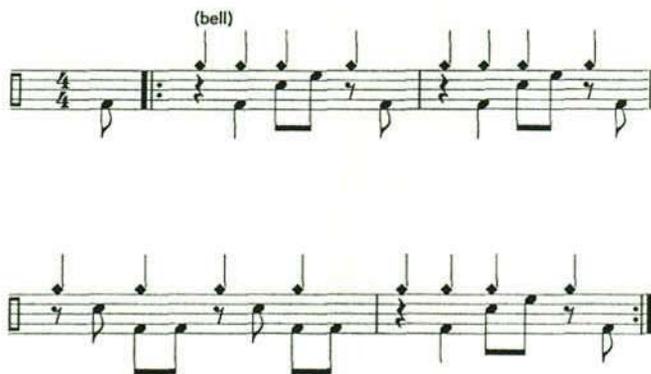
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into the following syncopated groove in the bridge.



Then, before the guitar solo, he plays one of his most classic licks.



Here's one of Bonham's most used four-stroke ruff voicings. You can hear it a couple of times in the break at the end of "Rock And Roll."



Bonham was also a master of the "power triplet" (right, left, foot.) Check out the ending of the double-time part in the middle of "Dazed And Confused." He played the following lick for two measures to bring the band back into the verse groove.



John Bonham's "attitude" was the heart and soul of Led Zeppelin. Listening back to the music, it comes across loud and clear. If you're going to play along with these licks, concentrate on the feel. Think big, bold, and confident. Use the biggest bass drum you can find (you must leave the front head on!), with little padding, if any. Also, every backbeat must be a rimshot on the snare. (An old Ludwig 400 tuned real tight would be perfect.) Have fun.



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INDUSTRIAL DRUMMERS

continued from page 35

myself playing in a grunge metal act. I like listening to that music once in a while, but it's not what I enjoy playing. I like the challenge of this, plus I'm really a computer geek," he laughs, "so I appreciate the electronic end of it. It's a good marriage of music and electronics.

"There's a song we do on *Broken* called 'Suck.' It's one of the hidden tracks on the EP—track 99 on the CD. It's an old song of ours that has all live drums in the chorus, but you wouldn't even dream it was live drums. When we use strictly acoustic drums, we try not to make them sound real."

When Chris devises his drum sounds for NIN, he always goes for the aural illusion: attempting to make acoustic drums sound electronic, and vice versa. "We also never try to go for the perfect snare drum sound," Chris explains. "We used acoustic drums with an electronic sound for 'Suck' because of the feel we were going for. Certain songs we want to sound highly sequenced and very rigid. Other songs we want to have a bit more soul and groove, not perfectly quantized in the computer. You get that when you play live. You can try to be perfect and play to a click track, but you'll never end up sounding that way."

Vrenna got his first taste for electronics as a teenager back in Cleveland, Ohio, where he played with "a bunch of tech-heads in their thirties." That was during the advent of Simmons, Linn, and Roland—all equipment that he became proficiently versed in. It was also in Cleveland where his path crossed with NIN frontman Trent Reznor. When Reznor started writing songs, Nine Inch Nails was born, blasting out 1989's *Pretty Hate Machine*. Vrenna, who was a part of NIN at the time of that album's release, was not credited on the album as either a "programmer" or a "drummer." Why? "Trent did that whole album himself," Chris responds, "and there's actually no live playing on that at all except for some guitar. Everything on that record is programmed with a Macintosh and an E-MAX."

Preparing to tour behind the first NIN album presented a dubious challenge of taking what was heavily programmed and

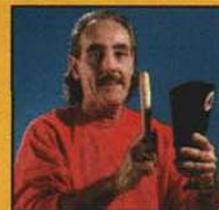
converting it into a live, drummable entity. "These bands all love to program tons of stuff," Chris explains, "endlessly layering 48 tracks of whatever they want to put down, then quantizing it. Then when it comes time to tour they say, 'How are we going to play this live? We could put it all on tape, but who wants to watch a DAT machine?' Then when they ask me to play drums for the tour they give me these songs that are not programmed to sound like a human player! It then becomes an incredibly enjoyable yet difficult task. It's like a giant puzzle: There are five different kick drum patterns going on, four snares, two different hi-hats, 16th notes, and an offbeat 8th. So I have to figure out how to make it work live.

"Usually," he continues, "I'll play a double bass drumset, but I'll have two different kick drum samples. It's not like double bass in the metal world, where there's two bass drums for fills. I'll have one kick drum sound on my right pedal, and a different kick drum sound on my left pedal on trigger pads. Sometimes I'll use my left foot during the verses, triggering that sound because that was the original kick drum sound that needs to be there. Then in the chorus, there will be a totally different sample, so I'll use my right foot. That way I can get both sounds going in the song without having the trouble of trying to change patches in the middle.

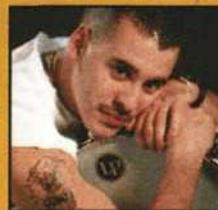
"I also have a pad off my hi-hat with different kick drum sounds on it, so I can use my left hand as my left foot, triggering really intricate patterns that need to be played while there's other stuff going on. Usually, I'm locked into a click track, too."

To develop his ability to perform in this demanding manner, Chris takes lessons with veteran Mark Craney. "I started to think about the last time that I took lessons, which was ten years ago," he remarks. "I realized that I needed someone to kick my ass a little, and when you pay someone, it's easier to motivate yourself to go across town once a week for a lesson. I wanted to find a teacher who was a *player*—not necessarily someone who was into the electronics thing. I asked Bill Kennedy, an engineer who works with us, Motley Crue, and Guns N'

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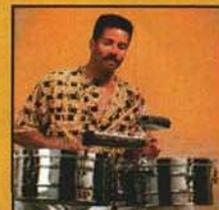
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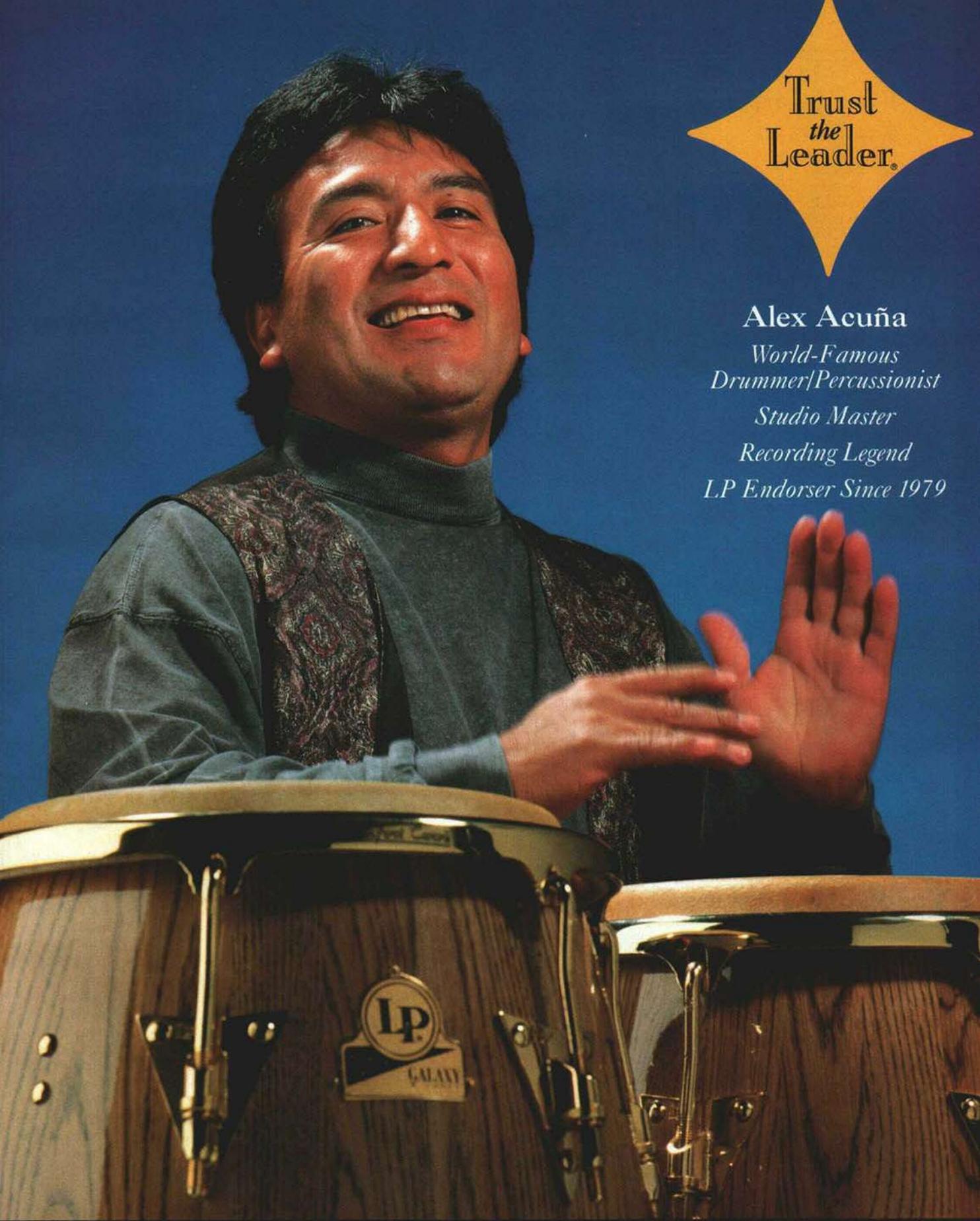
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Photo Requirements

1. Photos must be in color, and of high quality. (35mm slides are preferred; color prints will be considered. Polaroids cannot be accepted.)
2. You may send more than one view of the kit, but only one photo will be published.
3. Photos should be of drums only; no people should be in the shot.
4. Drums should be photographed against a neutral background (a sheet, drape, blank wall, etc.). Avoid "busy" backgrounds such as in your basement, garage, or bedroom.
5. Be sure that those attributes of your kit that make it special are clearly visible in the photo.

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Roses, to ask Tommy Lee and Matt Sorum to recommend someone. They suggested Gregg Bissonette, but Gregg was about to go on tour. He recommended Mark Craney, and it's been fun for me. Mark is a real loose player, and he's showed me a lot."

Within the expanding framework that Vrenna plays, it's clear that he is exploiting the electronic drum medium for the optimum results. It makes a case for drummers to have the options to utilize whatever is available to them, and not to shy away from the infinite possibilities available through merging technology and tradition. "Whether you're tapping a rubber pad that sends a signal to a MIDI converter and triggers a snare drum sample—or hitting a gigantic marching snare drum—it's basically the same principle, the same theory. In the end, you're accomplishing the same thing."

Vrenna and Reznor have been holed up in L.A. since the autumn of '92 at a temporarily converted studio, working on the new full-length NIN album, *The Downward Spiral*. There's been a lot of publicity surrounding their rented

house/studio, because it's the actual place where the Manson Family/Tate slayings took place. Like Skinny Puppy, though, there are no sociopathic undertones in NIN's music. It's strictly coincidental.

Prong is an amalgamation of post-industrial, hard-rock metal underscored with starkly pulsating, almost danceable grooves. It's a hybrid mix that gives Prong a unique and powerful sound. "We're bordering on industrial," contends drummer Ted Parsons good-naturedly. "But Prong gets lumped into the heavy-metal crowd. We got a lot of exposure on *Headbanger's Ball*, so we got accepted by that audience. I think we get put under the 'metal' heading because it's very abrasive, high-energy music, and the metal audience accepted us before anybody else."

A part-time visual artist in addition to being a full-time drummer, Parsons is quite knowledgeable about the industrial movement, and has in fact played with Jim Thirwell's aforementioned Foetus. (Thirwell also remixed a track on Prong's

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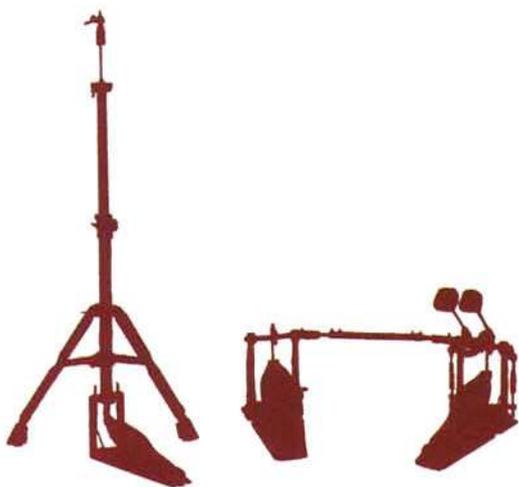
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latest EP, the most blistering collection of remixes in recent memory, *Whose Fist Is This Anyway?*.) Ted has also had an ongoing relationship with early New York industrialists Swans since 1986. While touring and recording with them in '88, he formed Prong.

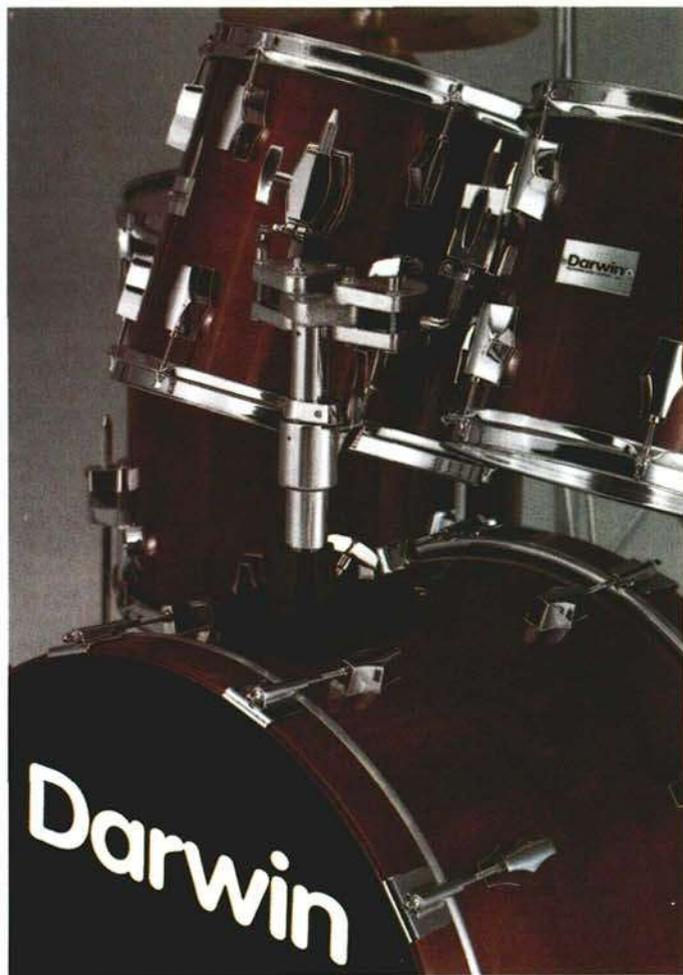
Prong put out their first, self-produced release (*Primitive Origin*) on their own label in '87, then followed with *Force Fed*, which was picked up by Relativity Records. *Beg To Differ* was released in '89 by Epic Records, followed by *Prove You Wrong*. Their latest, *Whose Fist Is This Anyway?*, had, in addition to Thirwell, the participation of Lee Pova (Ministry) and Paul Raven, formerly of Killing Joke. In fact, Raven will be playing bass on Prong's upcoming '93 release. Ted co-wrote most of the material with guitarist/vocalist Tommy Victor.

Parsons concurs that industrial music has undergone a change since it was first introduced back in the late '70s. "These days, I don't know what 'industrial' means anymore," he remarks. "To me, industrial goes back to Neubauten, Throbbing Gristle, Nurse With Wound—

very textural stuff. Today, 'industrial' has become dance music. Ministry's last album is pure heavy metal—it doesn't sound industrial to me, yet Al [Jourgensen, singer/songwriter] is always getting labeled with the 'industrial' tag. Like us, a lot of bands are definitely influenced by it, but aren't really pure industrial. I hear a lot more industrial sounds in hip-hop and rap music than in what is considered industrial.

"But ultimately," he adds, "I think the word 'industrial' now is more of a feel and an attitude of playing than anything else. I think it's getting a general machine-like pulse kind of feeling. It's not about being free-form and it's not about being all over the place. It's about creating hypnotic, tribal rhythms that actually mimic man-made machinery. That's why Paul Ferguson of Killing Joke was such a great drummer. He had that kind of feel."

Sampling seems to be the link between most industrial and post-industrial bands. Yet Parsons drums up Prong's "tribal rhythms" without benefit of sampling or electronics. Like most tradition-



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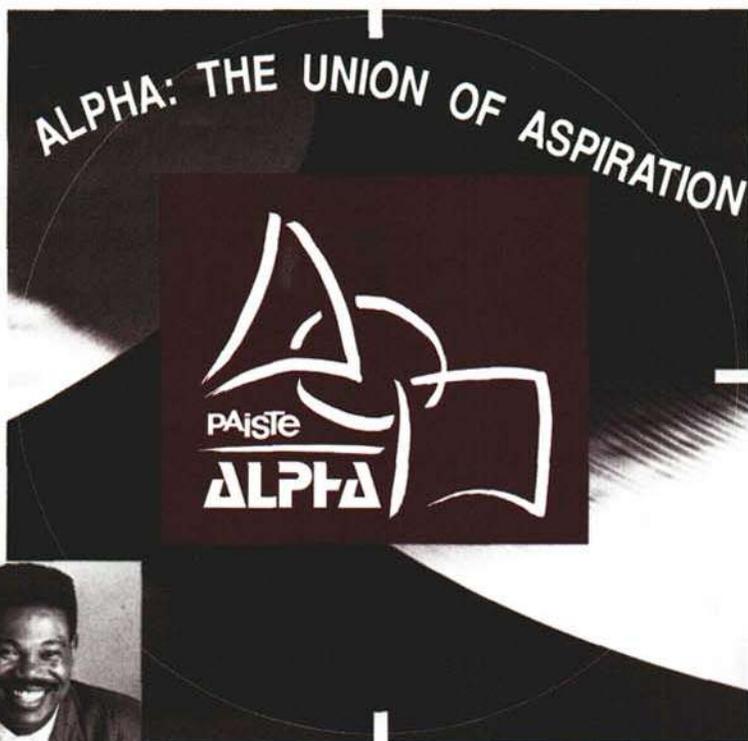
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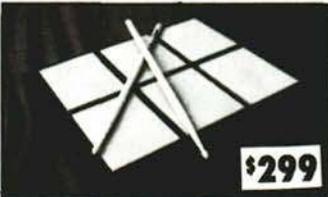
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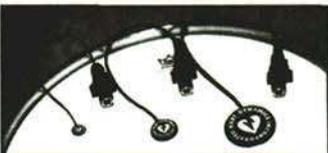
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ally acoustic rock drummers, Ted has been a bit apprehensive about delving into those often murky waters. "The only involvement with electronics that I had prior to *Prove You Wrong* was on the first full-fledged Swans album, where I used some sampling for horns, not percussion," he offers. "But I recently bought an Akai S950, and although it's intimidating, I'm trying to work with it and get comfortable with it. With *Prove You Wrong*, I used sampling strictly for color, as I am for the new album. I can't see us using a machine as the main component for the drums and percussion. It just wouldn't work with our music. But as coloring, sampling and electronics can definitely be an asset."

Parsons notes that producer Terry Date (Soundgarden, Pantera) has been very helpful in getting his drums to sound the way he likes on Prong's new project. "Terry knows how to get good guitar and drum sounds without saturating everything and making it all sound unnatural," he says emphatically. "With the new album, I'm definitely going for a classic, dry drum sound. I'm a great believer in going in, getting a great natural drum sound, and if it sounds great on the playback and you don't need to add anything, leave it alone. You can crank it up in the mix later. So I want to marry that classic, in-your-face drum sound with electronics. But you'll hear the separation between the live acoustic drums and the electronic drums—they complement each other."

Ted is slowly getting his feet wet with electronics while recording the new release. "I'm being a little more curious about this side of things now that we're back in the studio," he explains. "To

begin with, I have the opportunity to work in a studio. A lot of people don't have that chance to learn. Unfortunately, we don't have a huge amount of time to spend. We get about four weeks total, and I take less than a week to record my drum tracks. I split after I'm done and then I return for the mixing, requesting what I want done with the drums for that stage.

"I'm being more attentive and asking more questions this time around, like, 'Why does the compressor create a different drum sound?' and questions about studio miking. I'm still ignorant when it comes to mic's. I would also definitely like to know the hands-on side of engineering. Drummers are getting a lot more involved in the recording and mixing of records, whereas before, the drummer had been regarded as the caveman who was brought in to beat things."

What lies ahead for Ted? Work, and plenty of it. Besides the upcoming Prong album and tour, there's a new Swans release, plus various sessions slotted in when time allows. "Another project I'm working on is playing with the guitarist Buckethead, who's a real character, but a great guitar player," he offers. "I'm pretty excited about it because Bill Laswell is producing and it's a big project for Sony. Bill is involved with world music and reggae and rap for a lot of artists, as well as his own projects. I love the dub/reggae stuff that he's doing, so I'm looking forward to it.

"But I always love to play, no matter what the situation," Ted says. "If I had more time I'd just be jamming for the sake of playing. I love music, and that's why I got involved with this in the first place. I was the kind of kid who couldn't wait to get that new record. I went through a period in high school where I bought everything, just because I wanted to hear what was going on. I think you have to have a broad background just to find your own individuality.

"I'm satisfied with the direction Prong has taken," he adds. "We're doing better every year—a slow but steady increase. But we've done virtually everything on our own terms, and commercial success isn't what's driving us. We want to write good music. Pleasing ourselves is the main thing."



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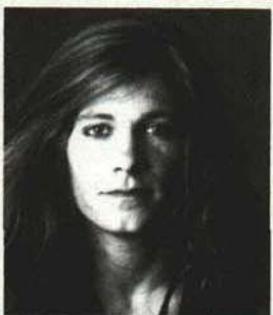
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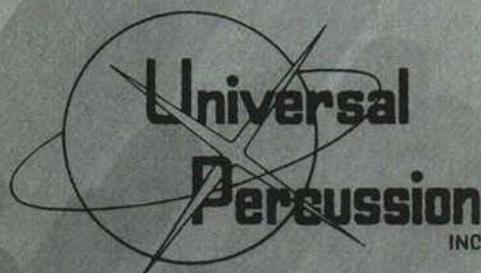


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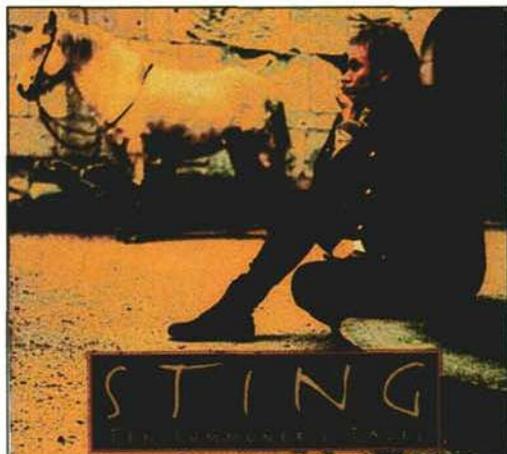
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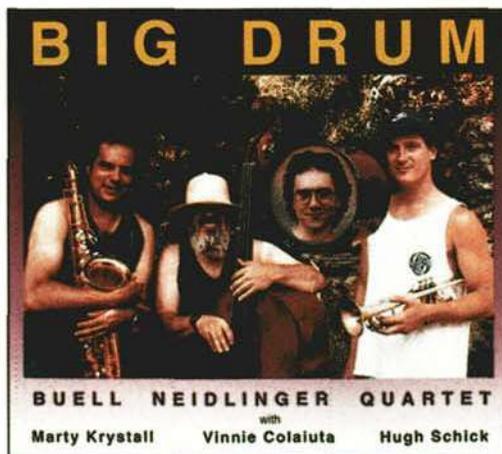
STING

Ten Summoner's Tales A&M 31454 0070 2
 VINNIE COLAIUTA: dr DOMINIC MILLER: gr
 DAVID SANCIOS: kybd STING: vcl, bs
 If I Ever Lose My Faith In You; Love Is Stronger Than Justice (The Munificent Seven); Fields Of Gold; Heavy Cloud No Rain; She's Too Good For Me; Seven Days; Saint Augustine In Hell; It's Probably Me; Shape Of My Heart; Something The Boy Said; Epilogue (Nothing 'Bout Me)

Those who have followed Vinnie Colaiuta's career through Zappa, Gino Vanelli, the *Los Lobotomys* album, Tom Scott, and Chick Corea already appreciate his versatility. These two recent releases exemplify the extreme ends of the musical spectrum but still highlight a style that is unmistakably Vinnie's.

Except for the somewhat pat "If I Ever Lose My Faith In You," *Ten Summoner's* (as in Gordon Sumner's) *Tales'* lyrics reveal a lighter, sardonic side of Sting. Vinnie complements Sting's humor and infectious, twisting melodies with sly rhythmic turnings such as the half-note cymbal bell ride that "reverses" in every other half-time 7/4 bar of "Saint Augustine In Hell," but plays it straight and simple for the sincere oath in "Fields Of Gold," driving in the power-Southern shuffle of "She's Too Good For Me," and with suppressed urgency in the silky, soaring 5/4 of "Seven Days."

Contrasting the unified designs of *Summoner's Tales*, live-recorded *Big Drum's*



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foray into avant-garde jazz spotlights the musicians' existential agendas, which seem to intersect and diverge by happenstance. Vinnie's technique explodes on every tune, as on the stuttering, lightening-fast Latin "El A," in the relatively structured arrangement of Monk's "Brilliant Corners," and in his rare brush work on "Tienanmen Bop" and "Ming's Visit." Alternately anchoring the chaos and detonating the calm, he balances the soloists' intensity—and frequently their time—always propelling the work forward.

Those who have mistaken Vinnie's masterful grasp of context with studio chameleonism can hear in these supremely diverse settings his dead-center, clean single sticking and intricate, creative subdivisions—and a crystal-clear musical identity that not merely supports each performance, but makes it bigger than the sum of its parts. (K2B2 Records, 1748 Roosevelt Ave., Los Angeles, CA 90006-5219, [213] 732-1602)

• Rich Watson

LOUNGE LIZARDS

Live In Berlin/99/ Vol. 1

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 G. CALVIN WESTON: dr
 BILLY MARTIN: perc
 BRYAN CARROTT: vbs, mrm, timp
 JOHN LURIE: sp, al sx
 MICHAEL BLAKE: sp, tn sx
 STEVEN BERNSTEIN: trp
 OREN BLOEDOW: bs
 MICHELE NAVAIZIO: gr
 JANE SCARPANTONI: cello
 Remember What's In There; Even's Drive To Mombasa; King Precious; Mr. Stink's Blues; Welcome Herr Lazaro; What Else Is In There



It's good to hear something on disc from this recent version of the Lizards. Group leader John Lurie has always had an interest in the percussive side of things, and likes to let his people play. Dougie Bowne and E.J. Rodriguez were a fiery combination in previous Lizards groups, but Weston, Martin, and company serve it up real strong here.

G. Calvin Weston is great at building on the interlocking, developing themes that Lurie sets up. After enjoying Weston in guitarist Blood Ulmer's groups since the mid-'80s, it's nice hearing him here, in a slightly more "in" yet still challenging setting. He expands his sound and dynamics in an instant, like on the chant-like "Remember What's In There" and the

giant groove of "King Precious," with its hint of swing. Billy Martin plays sort of a standing drumkit himself, and injects a lot of energy and supportive rhythm to the serious jamming. Typically irreverent and remarkable stuff. (*Intuition Records, [212] 473-6044*)

• **Robin Tolleson**

FIREHOSE

Mr. Machinery Operator

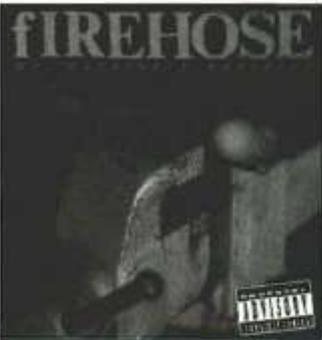
Columbia CK 53208

GEORGE HURLEY: dr, perc

MIKE WATT: bs, vcl

ED CRAWFORD: gtr, vcl

Formal Introduction; Blaze; Herded Into Pools; Witness; Number Seven; Powerful Hankerin'; Rocket Sled/Fuel Tank; Quicksand; Disciples Of The 3-Way; More Famous Quotes; Sincerely; Hell-Hole; 4.29.92; The Cliffs Thrown Down



FIREHOSE (which evolved from legendary punkers the Minutemen) has been turning out progressively more interesting and challenging records since the MM's debut in 1980. Right from the start, they challenged the constraints of "dinosaur rock" and of punk, retaining a definite homegrown punk ethic without shying away from more exploratory musical pursuits. This year's installment, *Mr. Machinery Operator*, continues the trend.

Recently, drummer George

Hurley has developed an identifiable style that fits right in with HOSE's jittery sonic architecture. His use of colorful percussive devices and splash and China cymbals add a lot of interest to FIREHOSE's overall sound. And his playful hi-hat, rolling, linear-type rhythms, and lively push have become an integral part of the band's song arrangements.

FIREHOSE are one of the few "alternative" bands around who write and play what pleases them first and worry about what the video will look like later. *Mr. Machinery Operator* is the latest—and maybe best—of this very interesting band's (and drummer's) catalog.

• **Adam Budofsky**

JACK DEJOHNETTE

Music For The Fifth World

Manhattan CDP 0777 7 99089 2 9

JACK DEJOHNETTE: dr, kybd, voc

WILL CALHOUN: dr

JOHN SCOFIELD, VERNON REID: gtr

LONNIE PLAXICO: bs

MICHAEL CAIN: kybd

Fifth World Anthem; Dohiyi Circle #1; Miles; Two Guitar Chant/Dohiyi; Deception Blues; Witchi Tia To; Darkness To Light; Dohiyi Circle #2; Aboriginal Dream Time

VARIOUS ARTISTS

People Get Ready: A Tribute To Curtis Mayfield

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JONATHAN SANBORN: bs

STEVE CROPPER, VERNON REID: gtr

PAUL GRIFFIN: kybd

MICHAEL HILL: gtr, voc

DAVID SANBORN: sax

DON COVAY, LANI GROVES, DELBERT

MCCLENTON, ANGELA STREHLI, JERRY

BUTLER, HUEY LEWIS, KIM WILSON,

BUNNY WAILER: voc

Um, Um, Um, Um, Um, Um; He Will Break Your Heart; Choice Of Colours; People Get Ready; Got A Right To Cry; It's Alright; We People Who Are Darker Than Blue; I Gotta Keep On Moving; You Must Believe Me; I'm So Proud; Gypsy Woman

These two widely divergent projects show the versatility of Living Colour drummer Will Calhoun while also highlighting the genius of two important African American artists, Jack DeJohnette and Curtis Mayfield.

DeJohnette's *Music For The Fifth World* is a paean to Native American culture, inspired by writer and teacher Twylah Nitsch of the Seneca Nation. On some tunes, including a rendition of the Jim Pepper classic "Witchi Tia To," a thunderous two-drum tribal groove is thickened by the booming Taos Ceremonial Drum, which is basically a tree trunk. The incredible "Fifth World Anthem" represents the epitome of "give the drummer some." With Jack and Will thrashing and bashing over a drone for a full five minutes at the tag, "Anthem" is a most audacious manifesto for the kit.

On the slick shuffle beat of "Miles," with its allusions to "In A Silent Way," Vernon Reid screams with distortion-laced fury while John Scofield plays it creamy cool with legato licks. Will cops an authentic reggae groove on "Deception Blues" (a remake of DeJohnette's "Inflation Blues") while on "Aboriginal Dream Time" he slams with arena rock intensity. Both drummers create an organic, breathing pulse on this African/Native American-flavored album, confirming what Frank Zappa, the Grate-

ful Dead, Ornette Coleman, John Coltrane, and Sonny Sharrock already knew: Two drummers are better than one.

On the Curtis Mayfield tribute, Calhoun stays strictly in the pocket on warm, soulful fare like "People Get Ready," "He Will Break Your Heart," "Choice Of Colors," and "Got A Right To Cry." The one exception is his big concert-hall sound on "We People Who Are Darker Than Blue," in which he slams ferociously behind Vernon's distortion guitar assault.

Yet another side of this very versatile drummer will be revealed when Will's fusion power trio record with Reid and bassist Melvin Gibbs is finally released. Whether the gig calls for swinging, slamming, grooving, or sizzling on sextuplet unison lines, this cat can cut it all.

• **Bill Milkowski**

RON BRENDLE

Hypermobility

LoNOTECADIOI

RON BRENDLE: bs

JAMES BAKER: dr, perc

FRANK KIMBROUGH: pno

DAVID LAIL: tn sx

Hope; Leaving; Let's Cool One; TMI; Not Forgetting; Quickening; Hypermobility; New World Order?; Roundtrip; Subliminal Resolution; Parkinglot People

Influenced by the Keith Jarrett/Paul Motian school of jazz improv, this North Carolina quartet emerges as an unlikely purveyor of a loose, flowing style seemingly more popular in Europe than in the U.S.

Highly charged, big-ears interaction is the theme here. On Monk's "Let's Cool One," Kimbrough and Brendle play

solos that tumble and sprawl, the musicians melding themselves with suppleness to the tune's zig-zagging changes. They've captured the kinetic give-and-take that comes from intense listening and serious time spent on their instruments.

A former Berklee instructor and occasional member of pianist James Williams' quartet, Baker is a playful drummer, his style falling between the sensitivity of Jon Christensen and the forthright, pummelling swing of Jack DeJohnette. On the title track he's inventive, tumbling over cowbells and hand-muting cymbals, while on Coleman's "Roundtrip" he zips off full-set polyrhythms while expanding on the tune's extroverted structure.

Hypermobility is a surprising album from an unlikely jazz corner of the country. (LoNOTE Records, P.O. Box 10438, Charlotte, NC 28212, [704]366-5270)

• **Ken Micallef**

BOB MINTZER BIG BAND

Departure

DMP CD-493

PETER ERSKINE, JON RILEY: dr

BOB MINTZER: sx, fl

PHIL MARKOWITZ, JIM MCNEELEY: pno

MICHAEL FORMANEK,

LINCOLN GOINES: bs

SAMMY FIGUEROA: perc

others

Dialogue; The Big Show; My Foolish Heart; Freedom Land; Joshua; Horns Alone; Sunset; Children's Song; Meeting Of The Minds; Vision/City Of Hope

All too often, big bands seek to impress through relentless musical shouting. And too often they're shouting old



news. Bob Mintzer's music, in contrast, unravels like a well-paced, multi-leveled story. The sound is freshly modern while fully aware of tradition.

Carrying Thad Jones' torch into another generation and making further strides, Mintzer combines many influences in an effortlessly musical, always swinging, and never artificial manner. This composer's tenor soloing is reason enough for Science to preserve his brain in a lab jar, but the arranging here is especially brilliant; it's a display of artful choices and perfect balance.

Meeting Mintzer's challenge requires that a drummer fully understand big band tradition while using an extensive modern vocabulary. Jon Riley and Peter Erskine, who each handle half of the disc, have the well-rounded right stuff to make it work. Numbers like "Children's Song" show Erskine pooling resources dating from his days with Kenton to Weather Report. Riley shines out front on "Dialogue," a tenor and drums duet punctuated by occasional brass chords.

Here are two artists offering modern big band drumming at its absolute best. Mintzer's music deserves them.

• **Jeff Potter**

VIDEO

RICHIE GAJATE GARCIA

Adventures In Rhythm:

Close-Up On Congas, Vol. 1

Latin Percussion, Inc.

160 Belmont Ave, Dept. 180

Garfield NJ 07026

Time: 58 minutes

Price: \$29.95

Percussionist Richie Gajate Garcia has worked with artists as diverse as Alex Acuna and John Denver. And as a clinician for LP he has learned how to communicate musical instruction clearly. This video's style resembles a private lesson with a couple of short segments featuring Garcia playing to a pre-recorded track.

After explaining the clave concept, Garcia covers conga basics and then presents the most valuable section, a demonstration of proper conga strokes. Exercise patterns utilizing the various strokes (outlined in the booklet) are played and then expanded to two drums. Brief rhythmic examples follow, showing how these patterns may be applied to cha-cha, guajira, guaguanco, and rock. Featured next are five-stroke rolls, drags, and three methods for double-stroke rolls. Closing with an advanced technique, Garcia demonstrates playing conga patterns with one hand for the purpose of freeing up the other for independent parts on other percussion instruments.

Though Adventures is good for beginners, it is also valuable to others for the close-up look at Garcia's relaxed yet powerful stroke technique.

• **Jeff Potter**

BOOKS

DRUMSET

PERFORMANCE PAK

by Steve Houghton and

Wendell Yuponce

CPP Belwin, Inc.

15800 N.W. 48th Avenue

Miami FL 33014

Price: \$14.95 (book and cassette)

This latest addition to Steve Houghton's ongoing series of play-along book/tape packages contains twelve tracks (and accompanying charts) covering a variety of styles including rock, funk, bossa nova, reggae, samba, hip-hop, swing, and bebop. One side of the tape contains complete performances of the tunes with Houghton on drumset; the other contains the same tracks without drums, but with a click track. Each tune has its own chart that gives a basic "road map" of the piece, with some suggested beats and fills.

Houghton keeps his drumming simple throughout so as to stress the basic feel of each piece. Listening to him on side one is a lesson in itself in how to play tastefully and complement the form of the tune. An intermediate-level player could easily handle the basic feels on all of these tracks, but the tunes are open-ended enough that more advanced players could certainly go beyond what is suggested in the book. My only complaint? Why wasn't material like this available when I was learning to play drums?

• **Rick Mattingly**





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Odd Meter Patterns For Brushes: Part 3



by Clayton Cameron

In part 1 of this series, I showed you a way to play in 3/4 meter. This month, I want to look at another way to play in 3/4, using a counter-clockwise motion with the left hand. (The motion is very similar to the "slide-tap" pattern I covered in my video, *The Living Art Of Brushes*.)

In diagram 1, this counter-clockwise circle is divided into three shaded areas. Each area equals one quarter note. Counting the quarter notes, sweep *in one continuous motion* with your left hand through each area. Master this before moving on.

Diagram 1

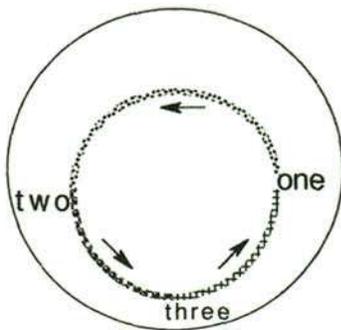


Diagram 2 shows the starting position of the 3/4 pattern. Cross your right brush over the left.

Diagram 2

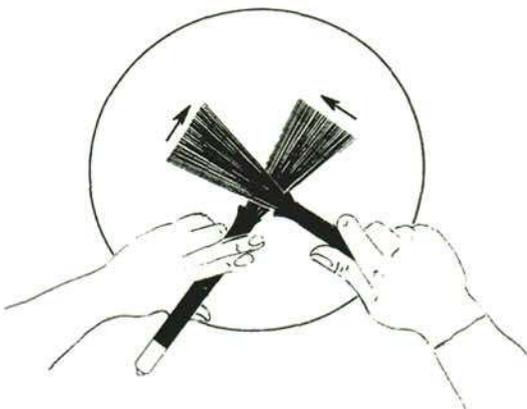
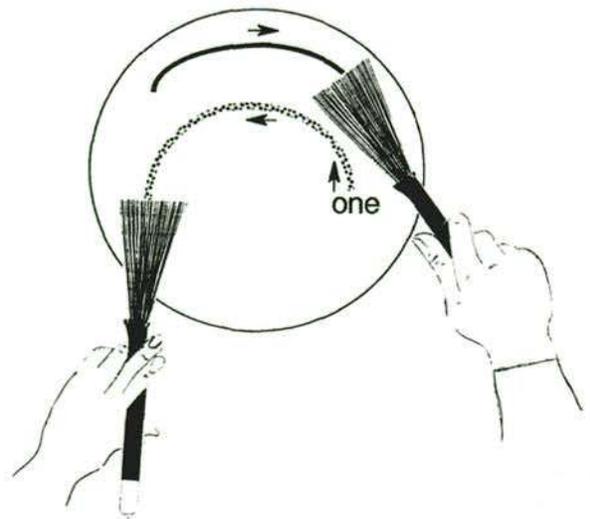


Diagram 3 shows the right hand sweeping on beat 1 across the top of the drum. The left hand *simultaneously* sweeps the

first quarter note of the circle.

Diagram 3



In diagram 4, the right hand taps beat 2 and the "ah" of beat 2, while the left hand simultaneously sweeps the second quarter note of the circle.

Diagram 4

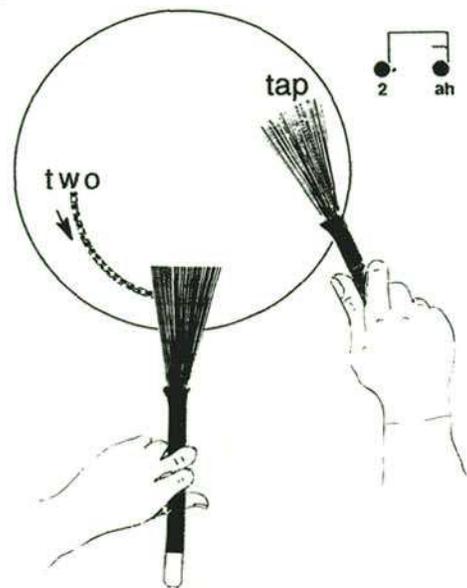
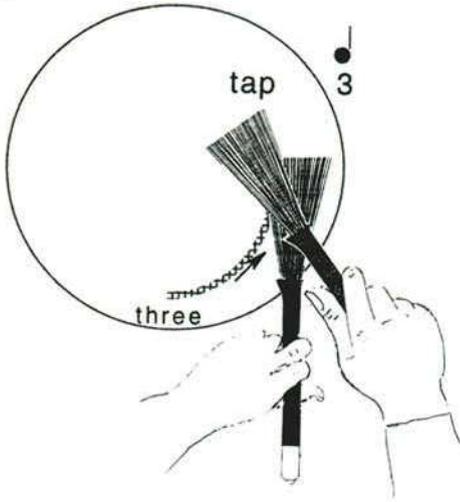


Diagram 5 shows the right hand tapping beat 3, while the left hand simultaneously sweeps the third quarter note of the circle. The right hand then crosses over the left as both return

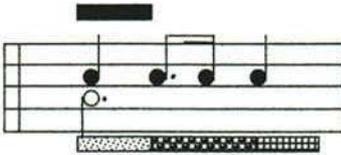
to their starting position (as in diagram 2).

Diagram 5



Notated, the pattern looks like the following diagram. The sweep graph represents the movement of the right hand as seen in diagram 3. The circle graph represents the movement of the left hand as seen in diagram 1.

Sweep Graph
for
Right Hand
Left Hand
with
Circle Graph



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

BASS DRUM HEAD PATCHES

Ever wonder what to do with your used drumheads? Cut out a square from the middle of the head, using as much of the surface area as possible. *Voila...* instant bass drum head patches! A drummer's worst nightmare is breaking a bass drum head on a gig. Changing a head takes at least ten minutes—but you can slap on a patch (using duct tape around the outside edges) in seconds. Personally, I leave mine on all the time. It gives the bass drum a nice little "slap," and extends the life of the original head.

Buzz Klavans
Allston MA

HOME-MADE DRUMSTICKS

Here's a tip to get a better stick sound for playing soft ballads to light swing tunes. Sometimes, when I play a ballad, I'm required to get a nice, light feel out of my sticks. Brushes are a little bit too mechanical. Wooden and nylon-tipped sticks are too hard. So I use chopsticks. I tape six chopsticks together with electrical tape, duct tape, etc. The light stick feel that I get from the chopsticks is impressive enough to play any ballad.

Lanny Gibson
New Virginia IA

PADDING AN OCTAPAD

I find that putting felt or moleskin pads—similar to those often used as bass drum impact pads—on each of the striking pads of my *Octapad* gives it a much-improved playing feel. It also reduces the impact sound, without affecting sensitivity.

Steve Ardit
West Conshohocken PA

CABLE TINS

If you're into electronics or drum miking, but have a terrible time keeping your cords untangled when packing up, I have the solution for you. First, make sure to roll the cords up according to their natural coil. Do this by twisting the cord with your fingers as you roll. Once the cord is rolled, hold it together with one of those adjustable yellow garbage-bag ties that usually come in the fancier brands of bags. Or go to your local fabric/sewing store and pick up some *Velcro* strips. Some music stores sell pre-cut strips for this purpose, but you'll end up spending more than you need to.

Next, get some round cookie/candy tins from a food or bargain department store. These tins are just the right size for storing cords. With a small collection of these, you can keep patch cords, MIDI cables, mic' cables, and extension cords separate and orderly. You may want to label your tins so you can grab what you need with one quick glance. This method is inexpensive and prolongs the life of all your cords—which, in turn, saves you money. You also get to chow down on all the goodies inside the tins before you can use them for more practical purposes!

Jennifer Schwartz
South Hadley MA

AVOIDING WARPED RIMS

If you're a heavy hitter or play rimshots often, this tip is for you. Select a spot on your snare drum rim and mark it with a small piece of black tape. After every gig, take about five minutes to loosen all the batter-side tension rods. When this is completed, rotate the rim two to three lugs clockwise. Then tighten the rods back into place and tune the drum. This prevents the rim from becoming warped or bent out of round in the spot that you play rimshots. This system is especially good for the protection of non-die-cast rims.

Jim Thistle II
Brazil IN

NON-SLIP STICKS

I have an inexpensive solution to the problem of drumstick slippage. A product called *Plastic Tool Dip* is available at most hardware stores. It is normally seen on the handles of pliers, wrenches, and other common hand tools. It applies easily to the tools of *our* trade, and will outlast even the toughest drumsticks. You can easily coat ten pairs of sticks for under ten dollars.

William Reeves
Coos Bay OR

FURRY DRUMS

Three days to go to my first gig in thirty years. My white pearl piccolo snare is yellowed with age. A quick clean-up isn't enough; drastic measures are needed. How can I refinish my drums in three days? (This was back before refinishing ads and articles appeared in *MD*—but even *they* wouldn't have helped in three days.)

I hustled over to a fabric shop and picked up some fake black fur and black and white leopard fur. I stripped all the hardware from the snare drum, wrapped the shell with black fur, and then replaced the hardware. I did the same on the bass drum, except that since it had no front head, I lined the inside of the shell as well. I topped off the kit by doing the two toms with the leopard fur. In a very few hours I had a "new-looking" kit.

Ronald Powles
Schenectady NY

COWBELL MUFFLING

A more versatile and less unsightly alternative to the duct-tape method of cowbell muffling is to employ one or more elastic wristbands (available from any sporting-goods store). Slipping the band around the closed end of the cowbell effectively eliminates those unwanted overtones while leaving plenty of striking area at the open end. Try doubling the band over on itself or adding a second one for even

greater muffling. Wristbands are sold singly or in pairs and come in a wide assortment of colors and patterns to complement the finish on any drumkit. The fabric "sleeve" fits tightly and stays in place, but is easily removed or altered without leaving behind any gummy residue (as tape tends to do).

Donald Sopranzi
University Park TX

RE-CONDITIONING FELTS

Are your hi-hat or cymbal felts bent out of shape? Try soaking them in water until they have absorbed all the water they can hold. (Five minutes should do it.) Then allow them to dry at room temperature for a couple of days. (Do not squeeze them.) This should return them to their original shape, and it won't cost you a cent.

Payeyo Garcia R
Santo Domingo, Dominican Republic

PRACTICE TAPES

When learning a song or working out a section of a song, record that song or section repeatedly on a full side (or both sides) of a cassette tape. This prevents needless cueing, rewinding, stopping, starting, and getting up and down from your drum seat. You'll save time and hassle, and you'll gain the benefits of a more disciplined and productive practice session.

Kerri Collings
CedarRapidsIA

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



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A good question. After all, the shell is the most contributing factor in drum sound.

In the 50's and 60's, most drum shells were of thin wall construction with a reinforcement ring glued inside the shell at each end. They needed the reinforcement ring to keep the thin shells round and stable. That worked fine in those days, as most music then was acoustic Jazz and Swing which didn't require high volume and heavy hitting.

With the advent of electrified Beat and Rock music, higher volume and attack requirements led drum manufacturer's to offer thicker, more massive shells, suggesting that "more mass means more power". However, this is generally not true. Besides, the thicker the shell, the higher its pitch. When you get into larger toms and bass drums, this is definitely not desirable.

Nowadays, we have a multitude of approaches. Surveying them, we found a problem with reinforced shells: the

outer edge, being thicker, resonates differently from the middle of the shell, which is less than optimal for the overall sound. Also, these shells have far greater inconsistencies in pitch, forcing drum manufacturers to match shell pitches in a set. But, what do you do if you want to order an add-on drum and live 2000 miles away? There is also a trend to offer shells in different thicknesses around the kit. The problem about thicker shells having a higher pitch in larger sizes, however, is simply not addressed in that principle.



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continued from page 39

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3. *Ted Reed*

4. *Chuck Kerrigan*

5. *Pete Magadini*

6. *Chet Doboe*

7. *Mitch Peters*

8. *Fred Albright*

Others: Gary Chester, Gary Chaffee, Dave Weckl, Rick Latham, Al Miller, Louie and Hank Bellson, Frank Marino, Charles Dowd, Roy Burns, Joe Cusatis, and Jake Hanna.

ALAN DAWSON

1. *Progressive Steps To Syncopation For The Modern Drummer*

by Ted Reed

skill level: all

"It allows a teacher to approach rhythm from several angles."

2. *Stick Control For The Snare Drummer*

by George L. Stone

skill level: all

"A good basic book for technique that also can be used for song forms, bass drum coordination, etc."

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by Gary Chester

skill level: all

"Develops coordination and new approaches to contemporary drumming."

4. *The All-American Drummer*

by Charles Wilcoxon

skill level: intermediate to advanced

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5. *Advanced Techniques For The Modern Drummer*

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skill level: all

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6. *Afro-Cuban Rhythms For The Drumset*

by Frank Malabe and Bob Weiner

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7. *Drum Loops For Live Drums*

by Frank Derrick

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DENNIS DELUCIA

1. *Championship Concepts For Marching Percussion*

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skill level: all

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by John Wootton

skill level: all

"Excellent for snare drum rudiments, variations, and exercises."

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"Good for reading and syncopation."

3. *Jazz Rock Fusion (Vols. I & II)*

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skill level: intermediate to advanced

"Great for melodic concept development."

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For The Modern Drummer

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"Great all-purpose book."

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"Good concept and reading book."

6. *Off The Record—*

A Collection Of Famous Drum Solos

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"Great book, especially if you have Joe's records to play for the student."

7. *Odd Time Reading Text*

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"Great odd time reading."

LENNIE DiMUZIO

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CHARLIE DONNELLY

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Gene Jackson



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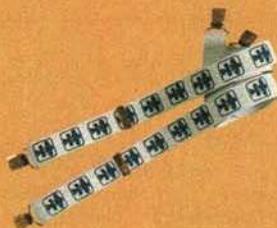
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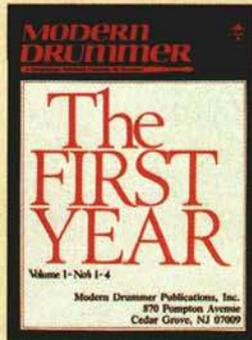
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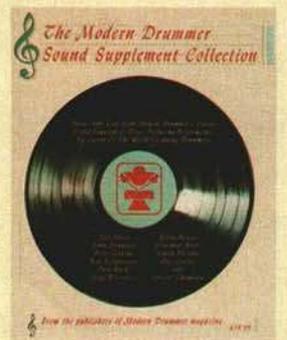
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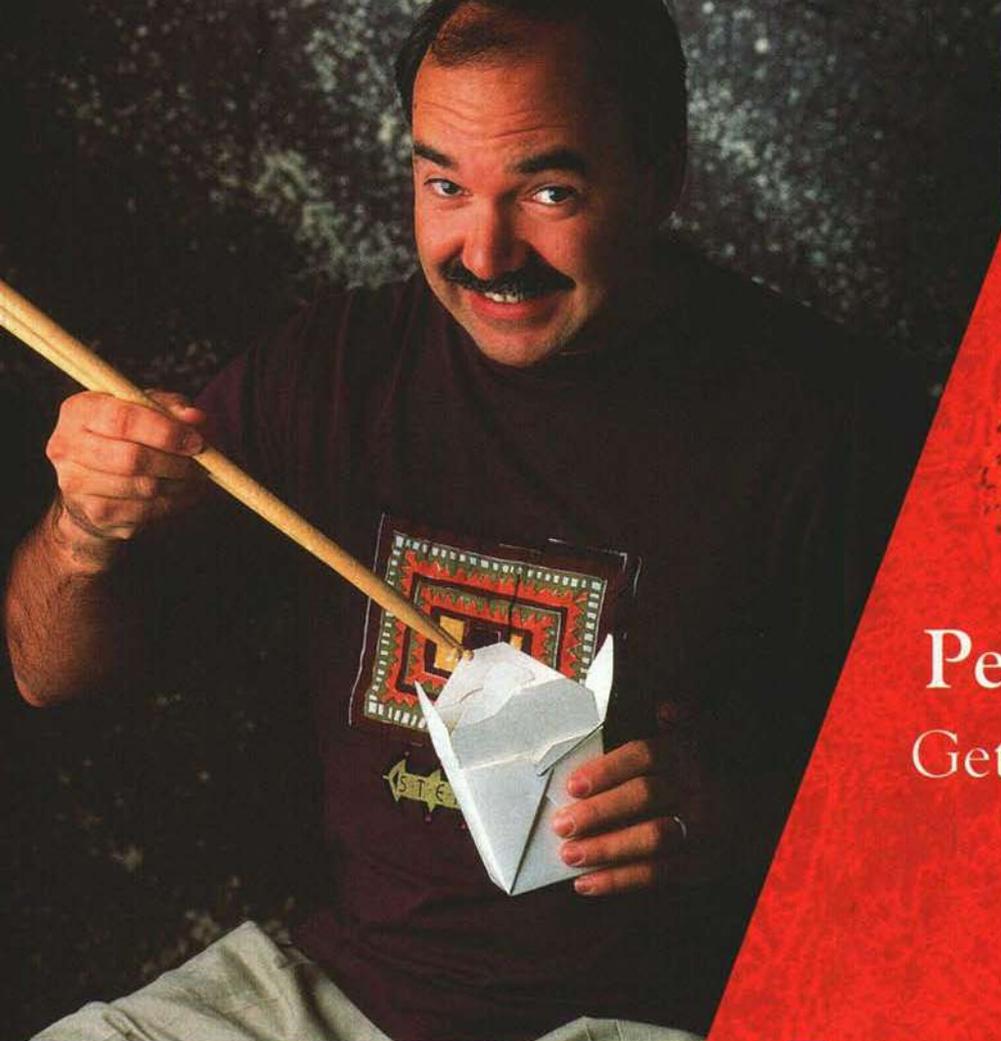
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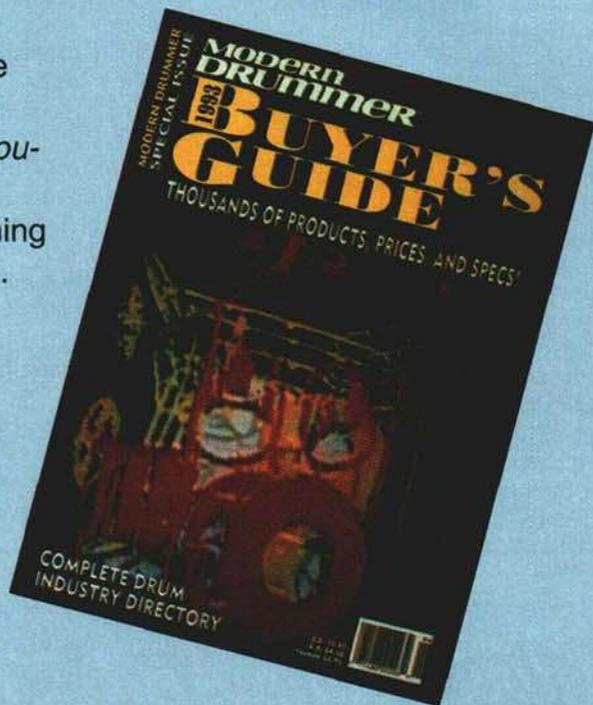
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THE TIME IS RIGHT ...NOW

Leedy Broadway

by Harry Cangany

War heroes get children named after them. One year after the Civil War, a Fostoria, Ohio housewife named her son Ulysses Grant Leedy. Professionally, he was known as U.G.

In 1892, U.G. Leedy made his first drum. He was an active drummer in stage shows and ran a drum shop during the off time. Since Leedy's father was a cabinet maker, it seemed only right that drum manufacturing would play a part in the life of young Mr. Leedy.

In 1895, Leedy & Cooley was founded in Indianapolis. But by the turn of the century, Sam Cooley was out of the picture, and U.G. went at it alone as the owner of the Leedy Manufacturing Company. Since my friend Rob Cook is writing a book on the history of Leedy, I'll fast-forward to late 1935, when Leedy introduced its second modern series of drums.

The 1920s Leedy drums were made in the Indianapolis factory. But by 1930, all manufacturing was in Elkhart, Indiana, home of C.G. Conn, the new parent company. U.G. sold the company in '29 because of the depression and the advent of sound films. He started a second company named Leedy & Strupe (L&S), but died shortly thereafter.

George H. Way was Leedy's sales manager and had been with the company for almost ten years when he christened the new 1930 "flagship" snare model the *Broadway*. Apparently, George not only loved a good time but was especially fond of New York City. At the time, Broadway represented fun, music, and excitement.

The first *Broadways* introduced the new Leedy lug, which was used through 1939. We refer to it as the "X lug" because of the design visible on the front. This unit was the first self-aligning lug, a casing with two lug nuts connected by a spring, and George Way was the inventor. The competitors used either tube lugs or cast units with threaded inserts, and stripping could and did occur.

The visible difference between the first and second *Broadway* series was in strainer design. The first series model came in three choices: regular strainer, parallel, or parallel with a second strainer for snares under the top head (dual). In the photos you can see the two sizes available from the second series, in 1935. The drum on the left is a 6-1/2x14 parallel. The shell for this drum came from my friend Charlie Donnelly. The drum on the right is the "full dress" model with red and gold diamonds and Nobby gold plating on all the metal. The Nobby gold was Leedy's term for brass plating covered in gold lacquer. It looked like gold plating but was less expensive. It also wore off. By 1936, Leedy announced the end of Nobby gold, since most orders were for chrome-plated hardware. Of course, they continued to make drums with nickel-plated metal as well.

The white marine pearl shown on both drums was the most popular covering. Until the mid '20s, snare drums were either metal, wood-finished "natural," or painted white or black. But by 1925, the folks at DuPont suggested covering shells in *Pyralin*, a plastic wrap used on toilet seats and fountain pens. The *Broadways* pictured have solid mahogany shells with the insides painted Leedy white.

Broadway hardware is brass, and it still stands the test of time. I smile to myself when someone brags about a *Radio King* with its often pitted pot-metal lugs and cranky strainer. If you want to play a *real* solid-shell snare drum, pick up a *Broadway* and see why it could eat a *Radio King* for breakfast.



6-1/2" Broadway



Broadway Full-Dress

The demise of Leedy was a shame. Many younger players thought they were old-fashioned, and Slingerland attracted the young, hip crowd. After World War II, Conn decided to sell both of its drum companies and focus on the electronic organ business. As many of you know, Conn had bought Ludwig & Ludwig in 1930, and ran the two companies separately in the same Elkhart factory (regardless of what L&L badges say). In 1952, Conn consolidated them into Leedy-Ludwig—then sold both of them in '55. But that's another story, which will tell about another *Broadway*, the fifth and final series.

For now, let me finish by challenging you to go out and find a *Broadway*. The rarest is the first series, the X lugs with the '20s holdover *Speedway* strainer (extension lever similar to the *Radio King*), parallel or dual. The next version (as pictured) is also rare. The most common is the third version, the 1940 to 1951 *Broadway* with the third parallel strainer or standard strainer. Leedy-Ludwig and Slingerland's Leedy kept the standard *Broadway* strainer, but the other models disappeared from the line.

Approximate retail prices for excellent examples of Leedy *Broadways* are as follows: Slingerland era: \$300; Leedy-Ludwig: \$350-400; Elkhart '40-'51: \$400-450; Elkhart '35-'39, standard: \$750, parallel: \$1,000, and dual: \$1,500.



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Since Rock Took Over

by Ron Hefner

In an early *MD* interview, William F. Ludwig, Jr. was discussing the change in drum shell design that occurred in the early '70s. He pointed out that, in response to the popularity of rock and the increase in amplification, Ludwig had decided to go to a six-ply molded shell to increase strength and durability. He mentioned that the primary reason for this change was not an acoustical one. It was simply a business decision based on market demand. It struck me at the time that the pervasive influence of rock was actually bringing about changes in the way drums were made. Indeed, a recent personal experience got me to thinking about how the "rock revolution" has affected drummers in other ways, as well.

Not long ago I made the trip to my local music store to purchase a set of snares for my snare drum. After seven years, my original snares had stretched to the point that they were rattling considerably. I perused the various snare sets and decided to try a product that had recently come on the market. The set in question was designed differently than a conventional set, ostensibly to eliminate the "choking" that occurs from upward snare tension against the head.

I installed the snares and took the drum to my regular Saturday night gig with a piano trio at a local country club. The new snare set performed well, but only when I hit the drum *harder* than usual. By the end of the night, I realized that the snare set I had bought was really designed for rock drummers, who generally hit fairly hard. I ended up replacing the snare set with a conventional set, simply because I don't normally hit that hard during a normal night's work, and I needed the drum to respond to a lighter touch.

I've been playing professionally for over twenty years, during which time rock has definitely become the primary musical force in the industry. When considering my options concerning drum equipment, I now realize that they have actually become more limited. I find myself having to make do with drums and accessories that are primarily designed for rock drummers, even though I hardly *ever* play that type of music.

A striking example is the trend toward putting less lacquer on drumsticks. In the past ten years or so, stick manufacturers have discovered that the traditional lacquer makes them slippery when the hands perspire. Therefore, many have started using less lacquer on their sticks to make them easier to grip by the majority of their customers—rock drummers, whose hands often perspire profusely. Indeed, many companies now make sticks with no lacquer at all, claiming that they're more "grippable." The catch is, drummers like myself, who don't hit hard and never had a problem with sweating hands, have the opposite dilemma: Sticks with little or no lacquer on them feel more slippery and are more difficult to grip firmly in a dry hand. Ironically, while many hard hitters sand the lacquer off, I have to dip certain brands in lacquer in order to *provide* a grip.

Cymbals are another product that have been redesigned to suit the needs of rock players. Today's "medium" cymbal would've been considered "heavy" twenty years ago. The late Mel Lewis used to complain about this. Mel said it was nearly impossible to find a new cymbal that was thin enough to provide the tone and sensitivity of older cymbals. As a result, jazz

and classical players were scouring the "vintage" market for old cymbals, which were selling at premium prices.

Lest anyone protest that there *are* products designed for use in non-rock situations, allow me to make two pertinent observations: First, I'm aware of the availability of "jazz"-style cymbals from various manufacturers. However, any drummer who was playing in the '50s or '60s can attest that not only are these cymbals *heavier* than the classic cymbals they're intended to simulate, but they're also sonically different and do not blend as well with acoustic instruments as older cymbals did. Second, unless a drummer lives in a major city, he or she will find a very limited selection of these cymbals in the local music shop. Most smaller shops don't have the financial resources to stock instruments that are not in large demand.

The same situation applies when shopping for hardware and drumheads. The selection of light, single-braced stands is quite limited compared to that of heavy-duty, double-braced models. Furthermore, even the so-called light-duty models are considerably heavier than they were twenty years ago. I once heard Joe Morello comment at a clinic that the hi-hat supplied by his drum company weighed forty pounds! Similarly, the selection of drumheads in the average store is weighted toward two-ply or heavy-duty models. These heads are designed to cut through amplification and take a beating—the most common situation in most of today's bands. The standard, coated white heads are usually available in medium weights, but anything thinner must normally be special-ordered.

"The current situation reinforces the fallacy that acoustically oriented playing is outdated and dying out."



I don't wish to sound like a narrow-minded reactionary who refuses to acknowledge the validity of modern music. I would suggest, however, that the profusion of rock-oriented equipment persuades drummers to submit to popular trends. I'm especially concerned about younger players who are trying to find themselves as stylists. These young players are not exposed to a wide variety of music in the first place. TV, radio, and movies are inundated with rock music. When a young player walks into the local music store and is confronted with an array of rock-oriented equipment, he or she will be subject to the same influence. Sadly, the current situation reinforces the fallacy that acoustically oriented playing is outdated and dying out.

It would be foolish to chastise manufacturers for responding to market demand; they're simply using good business sense. Indeed, in these recessionary times, all manufacturers are being forced to narrow the options available to their customers. However, let's realize that most young artists are still in the process of finding their own personal muse, and should be aware of as many options as possible.

One encouraging trend is the growing interest in vintage drums. Many players who know exactly what they want in terms of equipment are seeking out older instruments that are more compatible with the type of music they play. More than one of my younger students have asked me about this. I use these opportunities to explain that the artist's tool should be dictated by

his art, *not* by the latest fad.

I have no personal vendetta against rock or any other popular trend in music. I simply wish that drummers—especially younger ones—had a more evenly balanced palette of tools from which to choose. Perhaps that will change in time.

Meanwhile, I'll continue to kick myself for selling those old drums and cymbals, never dreaming that such instruments would someday become obsolete.



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of Jellyfish

■ by Teri Saccone

With a little coercion, Andy Sturmer admits that the new Jellyfish album, Spilt Milk, is an ambitious endeavor. "Yeah. You have to sit down and listen to it from beginning to end a couple of times. There's a lot in there."

1990 brought Jellyfish's first effort, the splendid Bellybutton, which was a showcase for catchy, gut-level rock/pop songs. Spilt Milk weaves a subtler and sometimes more elaborate web. Sturmer (lead singer, multi-instrumentalist, drummer, and co-writer) and keyboardist Roger Manning have forged a musical partnership so highly attuned to melodies and tasteful rhythms that they often invoke the work of Lennon & McCartney.

As a lead singer, Andy has a prominent live role—further emphasized by his masterful command of his stand-up drumkit. Playing drums while literally fronting the band is a tough task, especially given Jellyfish's partiality to harmonies. On tour in support of the new album this year, Sturmer continues to prove that you can't keep a solid, inventive timekeeper (sitting) down.

TS: Melodies are the most conspicuous aspect of your songwriting. Yet some people are surprised to find out that a drummer writes and sings those melodies.

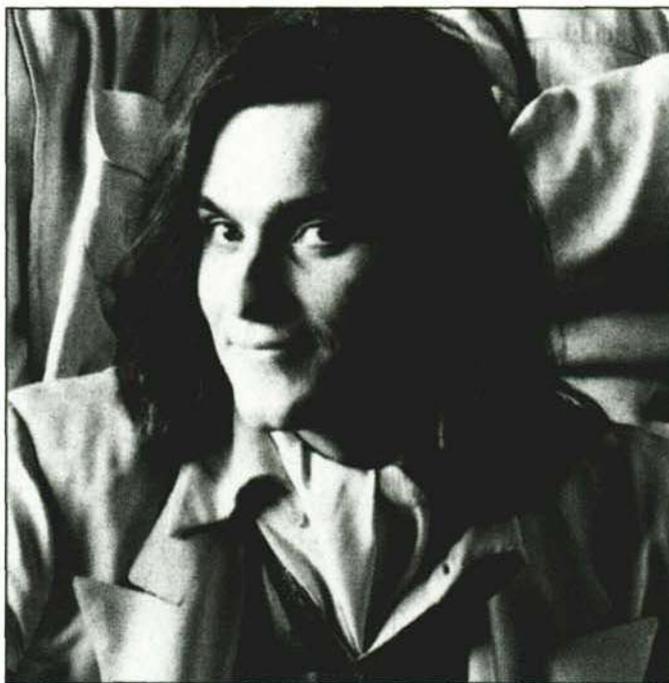
AS: I once read an interview with Carlos Santana, in which he said something that I think is really true. He said that drummers write the prettiest melodies, because they aren't trained on a melodic instrument. When you're trained on a melodic instrument, you become so focused on the melodies that you work with that you can't see the most basic, beautiful, in-your-face melody. Coming from a drumming background, I go for the really obvious, pretty melody. But as I get better on other instruments, who knows?

TS: Was it just you and Roger in the studio recording the new album?

AS: Roger and I did all the demos for the record, and we wrote all of the songs. We also have a new bass player, Tim Smith. Roger and I did most of the work, but Tim was part of it.

TS: Is it collaborative on every level between the two of you, or do you tend to divide the work with one writing lyrics and the other composing melodies?

AS: It's not collaborative on every level. I write all the lyrics, but



we write the music together. The way Roger and I write is that we embellish each other's ideas, like painting a picture. We grew up together and had a lot of the same records in our collection, so we don't have to explain our offbeat ideas to each other.

I was talking with [producer] Don Was, who's a friend that comes by the studio to hang out. I was telling him about a song on the new album called "Russian Hill." I told him that we put alto and bass flutes on that song because we were going for a Henry Mancini kind of vibe. He laughed and said, "I can't think of any other band who would want to go for a Henry Mancini kind of vibe." But it sounds great. In my record collection there are Henry Mancini albums. I have the *Planet Of The Apes* soundtrack next to a Black Sabbath album. That stretch of influences is what we're about.

TS: I know you compose a lot on guitar, but have you ever written a song around an interesting beat you dreamed up?

AS: The only song I've ever written that was based on a drum pattern was "All Is Forgiven" on *Spilt Milk*. The drums are usually the last thing I think about.

TS: I'm guessing that you didn't have the traditional drum idols as a kid.

AS: Actually, I did. Growing up, I was a real jazz-head. I was into Miles Davis because my brother was a trumpet player and my dad was into jazz. I had really long hair, but I was into bebop. I loved Elvin Jones, and I also liked Art Blakey. The last jazz concert I went to was Jack DeJohnette at the Great American Music Hall in San Francisco. That's when I knew I'd never be Jack DeJohnette! [laughs] But I *could* become Don Henley. That I could handle. I think Hal Blaine is an amazing

drummer. And Jim Keltner is also a big hero of mine. His feel is undeniably his own. I remember when we were mixing "That Is Why" off the first record, Jack [Joseph Puig, coproducer] said, "Keltner's down the hall." We were at Oceanway Studios in LA I've worked with many famous people, but...Jim Keltner! It just so happened that he walked into our studio because the music was blaring. He said hello to Jack and then said, "Who's playing drums? This is really good." I completely melted. It was like, "Forget it. I'm retiring now." He was probably just being polite, but it was real nice to hear.

TS: Do you play a standard sit-down kit in the studio?

AS: I do, because it's easier. Playing standing up is like trying to spin five plates in the air. Playing drums standing up, singing, and talking to the audience is hard—but like anything else, you get used to it.

TS: Is Jellyfish your first outing with the stand-up drumkit?

AS: I was in a band called Beatnik Beatch, which was like the Everly Brothers meets Devo. I had this awkward setup where I was playing a nitrous tank for a bass drum, and it had a doorbell hooked up to it. I stood up for that, but it was a lot different from what I'm doing now.

TS: What's the hardest thing about stand-up drumming?

AS: The hardest part is the balancing. All of my weight is on one foot because I've got to play the kick drum. I'm playing a closed hi-hat, and I can vary that by playing with the butt end of the stick. But all of my weight is on my left leg for an hour to an hour and a half, so it's become stronger than my right leg.

TS: Does your style of playing ever cause the tempos to fluctuate?

AS: Definitely, but I don't think that's a bad thing. Even the tempos on the records fluctuate all over the place. We don't use click tracks. Because I'm the singer and I write, I know where I want the songs to pull back. I can play drums as a lead singer—as opposed to singing as a drummer. I know when a verse is going to pull back, so I can bring the band with me. The bass player who toured with us last time, Chris Manning, wasn't really a bass player when he joined the band. We invited him to come on the road with us because he was our buddy. So I got the chance to really train him. I told him, "Chris, only you and I exist. Don't worry about anything else." He went from partying in Humboldt, California one day to playing at Wembley about three weeks later. He totally pulled it off. I listen to those live tapes now and think how tight the bass and drums were. I'd slow down or speed up in the middle of a song when I felt it needed to be done, and he'd be right there with me.

TS: I understand you've been experimenting with your kit to make it more responsive to your needs.

AS: I've been working on it for this tour. Because the drums are front and center when we play live—and since we are an opening act—I want to be able to just roll the kit into place. I also like to be on the same level as everybody, so I would never use a riser. The biggest problem for me is that, because I'm the lead

singer and I really hit the drums hard, the drums leak into my vocal mic'. I'm trying to figure out ways of getting more separation, so I've been looking into internal miking systems to make things easier.

TS: You have a distinctive voice; you could feasibly just be the lead singer. Do you think it's a sacrifice for either your vocals or your drumming when you are on the stage doing both?

AS: I'm not a real extroverted person, so it would be very difficult for me to go up and just sing. It's not me at all to get up and do the moves. The drums are a crutch for me; I like having that little bit of wall there. It's not a huge kit, it's very small—but it's something.

TS: You worked with Ringo on his *Time Takes Time* album. How did you make the connection?

AS: We were touring with the Black Crowes. When we came into Los Angeles, we got a phone call from our record company saying Don Was had called. He was working with Ringo Starr, who really liked Jellyfish, and he wanted us to sing on something. Would we be interested in doing something on this record? After I picked the phone up off the floor—I had dropped it when I heard this—I said, "Sure." We wrote five songs for that record, and the one they decided to use, "I Don't Believe You," was written in a couple of hours as an after-

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thought.

TS: You were pretty knocked out when you met Ringo, I suspect?

AS: When I walked into the studio, the Beatle drumset was sitting there with microphones all around it, and I was immediately drawn to it. Nothing else existed in the world. I wanted to touch it—yet I *didn't* want to touch it. Then behind me I hear this voice: [in perfect Liverpool accent] "Got that for the Ed Sullivan show." I was so into the drums that at first I wasn't aware that Ringo was behind me. Then he showed me the cymbals, which were the same ones he used for the Ed Sullivan Show. They were terribly dirty. He was telling me all about the drums, and as he was talking, I couldn't forget that he was *Ringo*. He's a great guy and a really amazing drummer. He has that feel that's between a shuffle and straight-8ths—Ringo territory that nobody else can do. He played some amazing stuff on that album. It's hard to forget he was a Beatle, but I tried not to think about it.

We also couldn't believe it when we got to work with Brian Wilson, who is an idol of ours. Don Was also hooked us up with him. Not only was Brian on Ringo's record, but Don was producing Brian. We did some writing with him, and Roger and I couldn't look at each other because we would freak out. So we

just concentrated intensely on what we needed to do and why we were there. It was all so weird, but so great. You hear stories about Brian, but the fact is that there's still a lot going on in that head of his and he has many great ideas. We had a wonderful time writing together.

TS: You're able to express yourself musically through different instruments, and you have a lot of studio savvy from your own albums, as well as from working with others. Do you anticipate a producing career when and if Jellyfish is over?

AS: The greatest feeling for me is writing and recording music—that's timeless. To have a tape or CD that I can show to my grandchildren—that's really neat. Playing live is fine, but it's for an evening. What you try to remember is that if the show is great, the people sitting out there might remember it for the rest of their lives. That's what pumps you up to go out there.

I do think that producing other people is the next step for us. I've had offers, but I'm not ready for that yet. I don't want to do it half-assed. I want to be really good. We've also had some offers to do movie soundtracks, which would be a great opportunity. But I don't want to enter that in the deep end, either. I want to study the technique and be ready to do it well.



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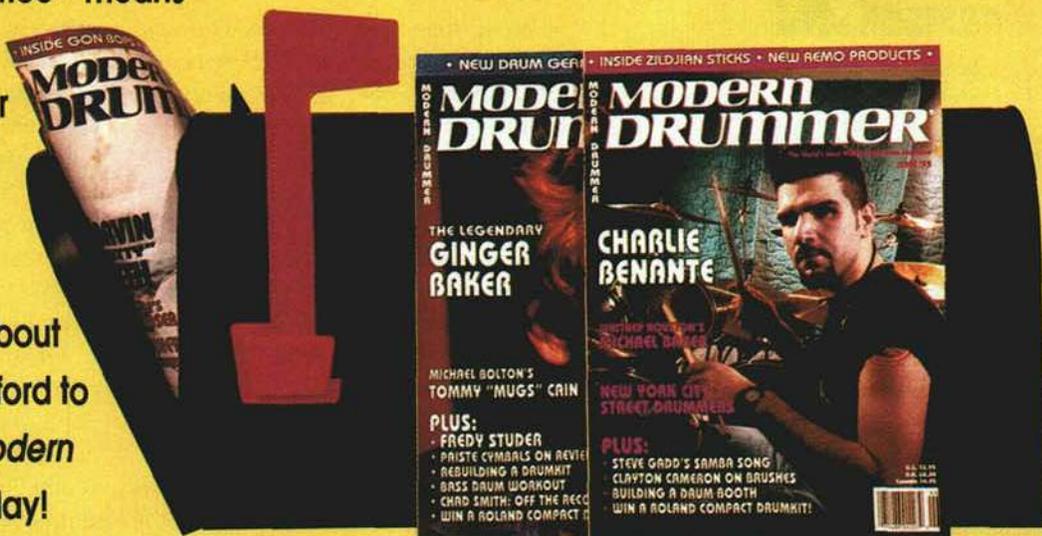
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Meinl Sweepstakes Winner

Mark Saunders, of Wilmington, California, is the winner of a set of *Raker* cymbals, a mini-bongo, and a mini-conga, all from Meinl. Mark's card was drawn as the winner of the Meinl Sweepstakes featured in the February '93 *MD*. Congratulations to Mark from Meinl and *Modern Drummer*.

Third Annual Ridgewood, NJ Percussion Ensemble Festival

Eleven percussion ensembles from New York and New Jersey performed for over three hundred spectators at the third annual Percussion Ensemble Festival held this past April 4 at Ridgewood High School in Ridgewood, New Jersey. Ensembles taking part in the festival included those from Tenafly Middle School and Lakeland, Tenafly, Pascack Hills, J.P. Stevens, Manhattan Music Prep, Lenape Valley, and Ridgewood High Schools. The Festival also featured a concert by the Ethos Percussion Quartet featuring a rendition of Frank Zappa's "The Black Page."

Door prizes for the event were donated by Zildjian, Baker Publications, Cappella, Fredrico Percussion, Grover Pro Percussion, Lang Percussion, Latin Percussion, Ludwig, Ludwig Music, *Modern Drummer*, Mike Balter, Ross Mallets, Sabian, Steve Weiss Music, Vaughncraft, Vic Firth, and Yamaha.

International Drummer Meeting

After a one-year hiatus, the eighth International Drummer Meeting took place in Lahnstein, near Koblenz, Germany, on Sunday, March 14, 1993.



(Top, L to R.): Florian Reinert, Karl-Heinz Menzel (Sonor), Uli Fuhrmann (Sonor). (Bottom, L to R.): Deen Castronovo, Loic Pointeux, Wolf Simon

The event, sponsored by Drums Only and organized by Jurgen Mader, is the largest of its kind in Europe. Always well-attended, the show this year drew over a thousand enthusiastic drummers.

The day began with an amateur drummer competition, which was ultimately won by sixteen-year-old Florian Reinert. Educational seminars were presented next by Jim Chapin and Efrain Toro. These were followed by clinic performances from Chuck Silverman, Germany's Wolf Simon, Michael Barsimanto, France's Loic Pontieux, and Tom Brechtlein.

A musical highlight of the day was a rhythm-section demonstration by Abe Laboriel (bass), Luis Conte (percussion), and "groove doctor" Steve Gadd. They were flown in especially for this event, and had to leave for Milan, Italy immediately afterwards—with the sound of roaring applause still in their ears!

The show continued with Mel Gaynor, Doanne Perry, and Dom Famularo (who also acted as "emcee" for the evening). Dom dedicated his performance to the memory of Jeff Porcaro and Larrie Londin. Terry Bozzio followed, in an unbelievable solo performance that would challenge most percussion ensembles. Deen Castronovo came next, and even though the time was late, he managed to ignite the crowd yet again. The show closed with Nicky Marrero, who made a point to invite the world's drummers to next year's show, scheduled for March 26 and 27, 1994.

• **Heinz Kronberger**

Camps, Clinics, Etc,

Musicians Workshop Productions is introducing their Musicians Workshop Tours, a comprehensive music education seminar series for drummers, guitarists, and bassists. These two-day seminars will tour throughout most major cities in the U.S. and Canada, and will feature live performance workshops, music theory, and technique and styles

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MWP is founded by PIT instructor Dean Brown and Jim Speights, the author and instructor of the music business curriculum taught at Musicians Institute. Support for the program has been offered by, among others, *Modern Drummer* and *Guitar For The Practicing Musician* magazines. For more information, call Dean Brown or Jim Speights at (800) 888-MWPI.

Samuel Gordon Jewelers and Oklahoma City University are sponsoring a seminar/performance with **Joe Morello** and his quartet at 12:30 P.M. on Saturday, September 11 at OCU Petree Auditorium. There will be a private party given at Samuel Gordon Jewelers the evening before the event to raise money for Ballet Oklahoma and the Kirkpatrick Omniplex Science Museum. Tickets for the clinic are \$13.50 at the door and \$12.50 in advance when purchased at Gordon Jewelers. For more information, call (405) 842-3663.

Canadian Musician magazine is sponsoring a one-day performance workshop with five top drummers this summer. **Hitmen**, billed as "the ultimate percussion workshop," will take place on

Sunday, June 27 at the Danforth Music Hall in Toronto, Canada. Participating drummers are Kenny Aronoff, Carmine Appice, Rob Affuso, Paul DeLong, and Ralph Humphrey. *Canadian Musician* and Musicians Institute are also offering a "musician's tour of Hollywood" at the event. One person will win a package including round-trip airfare from Toronto, a week's accommodation in Hollywood, and study sessions at Musicians Institute. Interested parties must register in advance. Door prizes will also be given away at the event. Tickets are \$35 in advance, \$45 at the door. For more information, contact *Canadian Musician* at (800) 265-8481 or (416) 641-3471.

The Ludwig drum company will present their annual **Ludwig Expo** on Saturday, July 24, from 11:00 A.M. to 5:00 P.M., at Third Encore Studios in North Hollywood, California. The Expo will be co-sponsored by Ontario Music, and will feature a drum clinic by Blas Elias. Other Ludwig artists, such as Ginger Baker, Steve Riley, Ed Shaughnessy, and Alan White, will be on hand for questions and autographs. Ludwig's latest equipment will be on display as well. The entire event is free, and those in attendance will also have an opportunity to win a Ludwig snare drum and apparel. For more information, contact Ludwig at P.O. Box 310, Elkhart, IN 46515, (219) 522-1675.

The Charlie Parker Memorial Foundation is hosting the **First Annual Lifetime Achievement Awards Ceremony** aboard the SS Norway this October 16. The cruise, which will sail the Caribbean and make stops in St. Maarten, St. Thomas, St. John, and NCL's private island in the Bahamas, will feature (among others) Lionel Hampton, Louie Bellson, Tito Puente, and Max Roach performing nightly, signing autographs, and participating in an awards ceremony. The cruise will benefit the International Jazz Hall Of Fame. This "living museum" will be built in the historic 18th and Vine area of Kansas City, and will provide the nation's only perma-

nent home for the collection of jazz memorabilia and recordings. It will also provide a broad mix of educational programs. For more information, call South Florida Cruises at (800) 327-7447 or (800) 927-7447.

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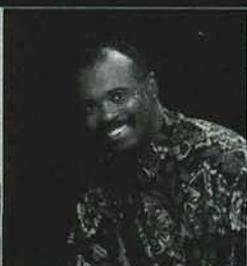
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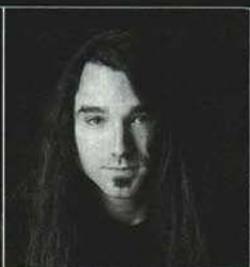
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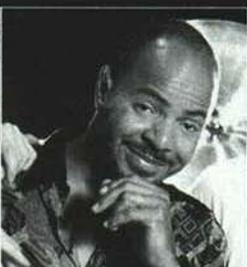
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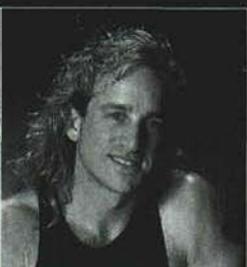
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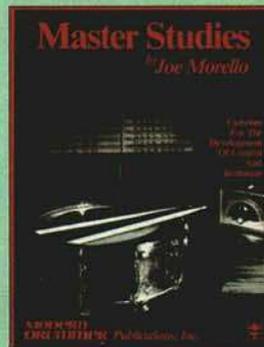
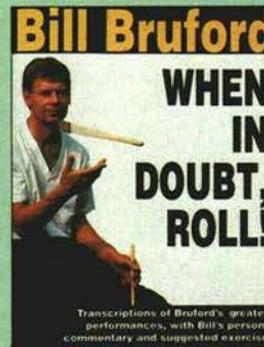
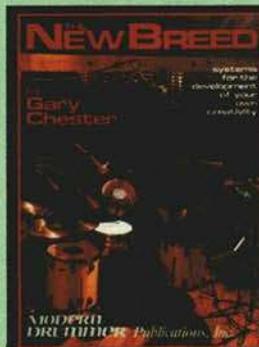
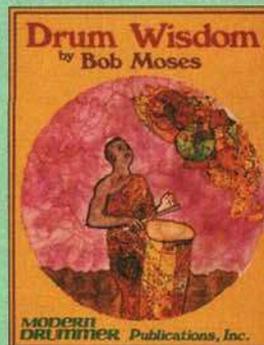
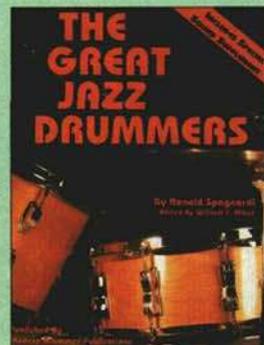
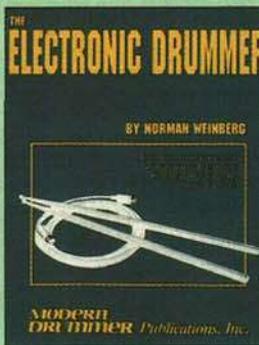
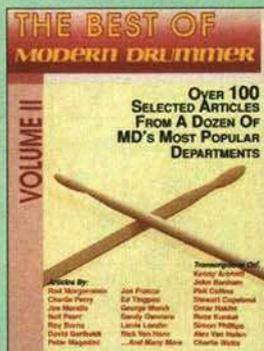
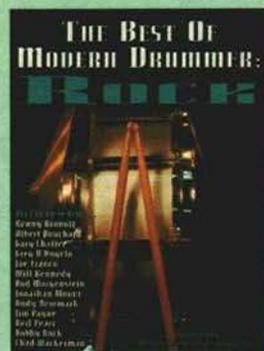
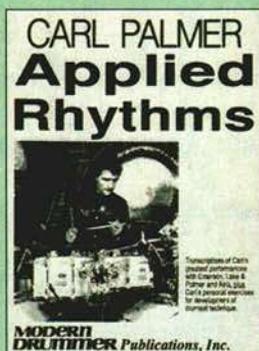
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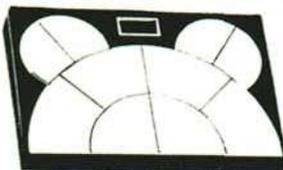
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