PEARL JAM'S
DAVE ABBRUZZESE

JAZZ MAN
TONY REEDUS

ZHJDJIAN: 370 YEARS
OF CYMBAL MAKING

PLUS:
- PEARL MASTERS CUSTOM DRUMS
- SOLOING OVER OSTINATOS
- SURVIVING IN THE CLUBDATE BUSINESS
- GREGG BISSONETTE ROCK CHART

U.S. $3.95
U.K. £2.50
Canada $4.95
This Isn’t Just A Drum. It’s A Legend.

The Ludwig Black Beauty. It has been a legend for generations of drummers since 1928.

Now, you can own a Limited Edition Engraved Black Beauty snare. Available in three distinct models, each is constructed of a one-piece bronze shell, hand engraved, numbered and signed by William F. Ludwig, and comes in a deluxe case.

See your Ludwig dealer now. But hurry, because your chance to own a Limited Edition Engraved Black Beauty is precisely what the name implies:

Limited.

LUDWIG
P.O. Box 310 • Elkhart, Indiana 46515
A HIGHER LEVEL OF PERFORMANCE.

GENERAEQ BASS DRUM
GENERASNARE DRUM
GENERATOM-TOM
SUPER TOUGH
HYDRAULIC
RESONANT
UNO 58
ROCK

DEVELOPED TO MEET THE DEMANDS OF TODAY'S HIGH-PERFORMANCE DRUMS AND DRUMMERS. EVANS CAD/CAM DRUMHEADS COMBINE STUDIO-Quality Sound WITH TOUR-Quality RELIABILITY—OFFERING A WIDE SELECTION OF HIGH-PERFORMANCE DRUMHEADS WITH UNSURPASSED TUNABILITY, DURABILITY, PLAYABILITY AND CONSISTENCY. SO, WHATEVER STYLE OF MUSIC YOU PLAY, WHETHER YOU'RE A WORKING PROFESSIONAL OR JUST STARTING OUT, IF YOUR GOAL IS TO REACH YOUR HIGHEST LEVEL OF PERFORMANCE ONLY EVANS HAS THE HEADS DESIGNED TO TAKE YOU TO THE TOP.

A CHANGE FOR THE BETTER.

EVANS

PO BOX 58 • DODGE CITY, KS 67801 • USA
Features

**DAVE ABBRUZZESE**

With nary a note on Pearl Jam’s breakthrough album, Ten, Dave Abbruzzese flew to the top of *MD’s* 1993 Readers Poll in the Up & Coming category. Now the brand-new *Five Against One* is out, and Dave’s really laying down his mark.

- *Matt Peiken* 20

**TONY REEDUS**

Can today’s jazz drummer find happiness on both sides of the avant-garde/straight-ahead coin? Well, Tony Reedus has, making him one of the most sought-after skinsmen around.

- *Ken Micallef* 26

**ZILDJIAN AT 370**

Zildjian certainly should be proud of their long history: Their cymbal design innovations often coincided with the major artistic leaps of our drumset masters. Since the company is celebrating their deep roots in a big way this year, we thought it a good time to check in.

- *Rick Van Horn* 30
<table>
<thead>
<tr>
<th>Page</th>
<th>Column/Section</th>
<th>Title</th>
<th>By</th>
</tr>
</thead>
<tbody>
<tr>
<td>48</td>
<td><strong>Education</strong></td>
<td>Off The Record</td>
<td>Mike Portnoy</td>
</tr>
<tr>
<td>52</td>
<td><strong>Education</strong></td>
<td>Strictly Technique</td>
<td>Joe Morello</td>
</tr>
<tr>
<td>62</td>
<td><strong>Departments</strong></td>
<td>Driver's Seat</td>
<td>Charlie Perry</td>
</tr>
<tr>
<td>66</td>
<td><strong>Departments</strong></td>
<td>Latin Symposium</td>
<td>Pete Magadini</td>
</tr>
<tr>
<td>94</td>
<td><strong>Departments</strong></td>
<td>Show Drummers' Seminar</td>
<td>Larry Callahan</td>
</tr>
<tr>
<td>98</td>
<td><strong>Departments</strong></td>
<td>The Jobbing Drummer</td>
<td>Peter J. Tenerowicz</td>
</tr>
<tr>
<td>106</td>
<td><strong>Equipment</strong></td>
<td>Teachers' Forum</td>
<td>Gary Williams</td>
</tr>
<tr>
<td>116</td>
<td><strong>Equipment</strong></td>
<td>Rock 'N' Jazz Clinic</td>
<td>Rod Morgenstein</td>
</tr>
<tr>
<td>118</td>
<td><strong>Equipment</strong></td>
<td>Rock Charts</td>
<td>Frank Young</td>
</tr>
<tr>
<td>8</td>
<td><strong>News</strong></td>
<td>Update</td>
<td>Billy Cobham, Toss Panos, Lance Huff of David &amp; the Giants, and the Bulletboys' Jim D'Anda, plus News</td>
</tr>
<tr>
<td>138</td>
<td><strong>News</strong></td>
<td>Industry Happenings</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td><strong>Columns</strong></td>
<td>Editor's Overview</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td><strong>Columns</strong></td>
<td>Readers' Platform</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td><strong>Columns</strong></td>
<td>Ask A Pro</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td><strong>Columns</strong></td>
<td>It's Questionable</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td><strong>Columns</strong></td>
<td>Drumline</td>
<td></td>
</tr>
<tr>
<td>102</td>
<td><strong>Columns</strong></td>
<td>Critique</td>
<td></td>
</tr>
<tr>
<td>126</td>
<td><strong>Columns</strong></td>
<td>1993 Index Update</td>
<td></td>
</tr>
<tr>
<td>140</td>
<td><strong>Columns</strong></td>
<td>Drum Market</td>
<td></td>
</tr>
<tr>
<td>143</td>
<td><strong>Columns</strong></td>
<td>Drumkit Of The Month</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td><strong>Profiles</strong></td>
<td>Up &amp; Coming</td>
<td>Rodney Holmes</td>
</tr>
<tr>
<td>96</td>
<td><strong>Profiles</strong></td>
<td>Percussion Today</td>
<td>Michael &quot;Kalani&quot; Bruno</td>
</tr>
</tbody>
</table>
The Best Of Concepts

Early in 1980, I received a phone call from drummer/author Roy Burns. Roy called to tell me that he had a few ideas for some articles for the magazine. The articles would be conceptual in nature, practical, informative, and of importance to all drummers. I was immediately receptive to the proposal, and suggested we create a new department called Concepts. We both assumed it might run for a year or so. However, it was the beginning of a relationship between Roy and MD that would continue uninterrupted for the next twelve years.

Roy’s background as a player and teacher was certainly credible. He had worked with bands led by Woody Herman, Benny Goodman, and Lionel Hampton. During the ’60s he was a staff musician at NBC-TV in New York. Later, he became a clinician for the Rogers Drum Company, for whom he performed clinics around the world. Today Roy heads up Aquarian Accessories, still does an occasional clinic, and is in considerable demand as a teacher on the West Coast.

For twelve consecutive years Concepts belonged solely to Roy, and the column became a real favorite with thousands of MD readers. Interestingly, Concepts was rated among the top three in popularity with readers throughout the ’80s. Perhaps it was Roy’s simple, enlightening advice and straightforward language that drummers could relate to. Maybe it was the subject matter itself. Roy addressed topics like originality, enthusiasm, attitude, confidence, perseverance, showmanship, self-discipline, and professionalism. And he openly discussed matters like obtaining an endorsement, dealing with discouragement and frustration, finding the right drum teacher, gaining experience, and getting ahead in a tough, competitive business.

Roy Burns ultimately wrote over 125 articles for Modern Drummer, and I’m now very proud to announce the release of The Best Of Concepts, advertised elsewhere in this issue. A true treasure chest of conceptual, informative, and of importance to all drummers. The articles would be conceptual in nature, practical, informative, and of importance to all drummers. I was immediately receptive to the proposal, and suggested we create a new department called Concepts. We both assumed it might run for a year or so. However, it was the beginning of a relationship between Roy and MD that would continue uninterrupted for the next twelve years.

Roy’s background as a player and teacher was certainly credible. He had worked with bands led by Woody Herman, Benny Goodman, and Lionel Hampton. During the ’60s he was a staff musician at NBC-TV in New York. Later, he became a clinician for the Rogers Drum Company, for whom he performed clinics around the world. Today Roy heads up Aquarian Accessories, still does an occasional clinic, and is in considerable demand as a teacher on the West Coast.

For twelve consecutive years Concepts belonged solely to Roy, and the column became a real favorite with thousands of MD readers. Interestingly, Concepts was rated among the top three in popularity with readers throughout the ’80s. Perhaps it was Roy’s simple, enlightening advice and straightforward language that drummers could relate to. Maybe it was the subject matter itself. Roy addressed topics like originality, enthusiasm, attitude, confidence, perseverance, showmanship, self-discipline, and professionalism. And he openly discussed matters like obtaining an endorsement, dealing with discouragement and frustration, finding the right drum teacher, gaining experience, and getting ahead in a tough, competitive business.

Roy Burns ultimately wrote over 125 articles for Modern Drummer, and I’m now very proud to announce the release of The Best Of Concepts, advertised elsewhere in this issue. A true treasure chest of inspirational reading, The Best Of Concepts is a collection of the finest of Roy’s articles culled from twelve years of Concepts, all in one volume for easy reference and repeated reading.

In his brief introduction, Roy simply states, “My intent has always been to help young drummers. I sincerely hope this book will in some way benefit aspiring young drummers everywhere.” We believe Roy certainly achieved his objective, and we think you’ll agree that The Best Of Concepts contains some of the most helpful and inspiring material ever written for serious drummers.
Profile: Charlie Morgan
of the Elton John Band

PERSONAL DATA:
Charlie Morgan


CURRENT PROJECTS:
- Currently on a sold-out World Tour with the Elton John Band.
- Just completed new album with EMI artist Tasmin Archer
- Video for Kate Bush's "Rocket Man" cover on the "Two Rooms" Album.

EQUIPMENT CHOICE: SIGNIA
"Signia is the ideal combination of clarity, cut, and full range sound. With my other Premier kits, I thought I had the ultimate sound tool, but Signia has changed my whole perspective."

Concept and Custom Drum Design by Gianni Versace

Premier Percussion USA, Inc. • 1263 Glen Avenue • Suite 250 • Moorestown, NJ 08057
Premier Percussion Limited • Blaby Road, Wigston, Leicester LE8 2DF, UK
TIM "HERB" ALEXANDER

"Herb" Alexander is one of the most creative drummers playing today—in a band that defies categorization. MD couldn’t have picked a better drummer at a better time for its September cover story. Matt Peiken did an excellent job with the story, and the setup description was most illuminating. And keep those playing transcriptions and explanations coming—they’re great!

Bill Dalton
Salem OR

DON’T USE WINDEX

In the August Shop Talk column by Bill Detamore of Pork Pie Percussion, Bill suggests the use of Windex for cleaning drumshells. I know that Bill is a fine drummer, but his choice of cleaning products leads me to believe that it may be less familiar with the chemical makeup of paints and clearcoats—and the effects of other chemicals on them. After reading this article—and the reference to it again in the September issue—I asked our chemical engineering staff to provide me with a list of why you would never want to use Windex (or any other ammonia/alkaline window cleaner) on painted drumshells. Listed below are those reasons.

1. Windex is ammonia-based and highly alkaline. These factors can promote drying and cracking, possible stains, and an accelerated decay of the finish.
2. Windex leaves anionic surfactant residue (in layman’s terms: static), which attracts and holds dust and dirt.
3. Windex has no conditioning agents to protect against water, acid, and salt contained in sweat, or against dust or smoke residue.
4. Windex provides no shine or protective barrier, nor will it remove scratches.

At Trick Percussion, we have spent years—and many dollars—in research and development to create polishing products for the music industry. Our Drum, Cymbal, and Hardware Cleaner has none of the negative features mentioned above, and offers the conditioning agents, shining properties, protective barrier, and minor scratch removal that Windex does not. That’s because we designed our drum polish to perform the task for which it was intended. Windex was designed to perform the task for which it was intended: cleaning glass.

Michael Dorfman
President, Trick Percussion Products
Schaumburg IL

REBUTTAL TO HEFNER

I’ve never written to any publication, but the essay by Ron Hefner [stating that rock music has unduly influenced the percussion manufacturing industry] that appeared in your August ’93 issue has taken me to the limit. I’m thirty-eight years old, and I’ve been a drummer since 1965. I’ve been in school bands, drum & bugle corps, rock bands, and now a blues band. I’ve taught drumset and corps style drumming, and I’ve worked in three major drum shops in Toronto for a total of almost ten years in retail sales. All that said, here’s the point. I’ve had it with the likes of Mr. Hefner: the golf-shirt, sans-a-belt-slacks, white-loafer crowd who can’t stand the fact that manufacturers don’t dwell on them anymore.

The factors missing in Mr. Hefner’s article are research and an open mind. Every major percussion manufacturer offers equipment to cater to any level, style, or budget. Every music store orders their inventory from wholesalers or direct from the drum companies. Don’t phone stores; go there to do some research. See for yourself, and find options you didn’t know about. If you want an item they don’t stock, you can ask them to order it for you. Any store manager will see that something gets ordered if he or she knows it’s already sold. If you can’t get your questions answered in the store, contact the companies. Some of them have 800 numbers, and all of them are glad to hear from consumers.

Do your homework! I’m often asked where I got all the information I have, and the answer is simple: I read every issue of Modern Drummer cover to cover. I’ve talked to people who use the equipment I’m interested in. I’m into percussion enough to find the information I want, and as a result I have collected gear that does exactly what I want it to do.

Being someone who has seen the transition of drum products since Ringo wowed ’em on the Ed Sullivan Show, I can say with some authority that in 1993 there is something for everyone, as far as percussion is concerned. The only things that are totally obsolete are complaints like those Mr. Hefner presented in his essay.

Mark McTaggart
Toronto, Ontario, Canada

CLAYTON CAMERON

Your fine feature on Clayton Cameron was especially interesting to me. I recently booked Tony Bennett for a fund-raising performance for my hospital foundation, and I had the pleasure of spending time with Clayton. He is the consummate professional and gentleman, and he freely shared words of advice and inspiration—in a quiet and sincere way. His respect for the contributions of Kenny Clarke and Max Roach—leading to the work of Tony Williams and others—helped to point me in new directions for inspiration.

I was thrilled to loan Clayton my personal drumset for his performance. When he stood up and blistered my 25-year-old Gretsch snare with his brushes during a solo spot, even my mom and dad were proud that they had spent the money for that old drum for me.

I close with a story from lunch with Clayton and the band. I took them to a local barbecue place. The other guys liked the chicken and pork, but Clayton (whose diminutive size will never threaten a drum throne) ordered a huge plate of country vegetables—which he couldn’t finish. The waitress looked sadly down at Clayton and said, "What’s the matter...the big man can’t hang?" The line cracked everyone up and stayed with Clayton for two days. But I’m here to tell you that as a person and a musician, that "big man can hang." Clayton, thanks for everything!

Paul Alexander
Montgomery AL

MARK DORFMAN

In the August Shop Talk column by Bill Detamore of Pork Pie Percussion, Bill suggests the use of Windex for cleaning drumshells. I know that Bill is a fine drummer, but his choice of cleaning products leads me to believe that he may be less familiar with the chemical makeup of paints and clearcoats—and the effects of other chemicals on them. After reading this article—and the reference to it again in the September issue—I asked our chemical engineering staff to provide me with a list of why you would never want to use Windex (or any other ammonia/alkaline window cleaner) on painted drumshells. Listed below are those reasons.

1. Windex is ammonia-based and highly alkaline. These factors can promote drying and cracking, possible stains, and an accelerated decay of the finish.
2. Windex leaves anionic surfactant residue (in layman’s terms: static), which attracts and holds dust and dirt.
3. Windex has no conditioning agents to protect against water, acid, and salt contained in sweat, or against dust or smoke residue.
4. Windex provides no shine or protective barrier, nor will it remove scratches.

At Trick Percussion, we have spent years—and many dollars—in research and development to create polishing products for the music industry. Our Drum, Cymbal, and Hardware Cleaner has none of the negative features mentioned above, and offers the conditioning agents, shining properties, protective barrier, and minor scratch removal that Windex does not. That’s because we designed our drum polish to perform the task for which it was intended. Windex was designed to perform the task for which it was intended: cleaning glass.

Michael Dorfman
President, Trick Percussion Products
Schaumburg IL

REBUTTAL TO HEFNER

I’ve never written to any publication, but the essay by Ron Hefner [stating that rock music has unduly influenced the percussion manufacturing industry] that appeared in your August ’93 issue has taken me to the limit. I’m thirty-eight years old, and I’ve been a drummer since 1965. I’ve been in school bands, drum & bugle corps, rock bands, and now a blues band. I’ve taught drumset and corps style drumming, and I’ve worked in three major drum shops in Toronto for a total of almost ten years in retail sales. All that said, here’s the point. I’ve had it with the likes of Mr. Hefner: the golf-shirt, sans-a-belt-slacks, white-loafer crowd who can’t stand the fact that manufacturers don’t dwell on them anymore.

The factors missing in Mr. Hefner’s article are research and an open mind. Every major percussion manufacturer offers equipment to cater to any level, style, or budget. Every music store orders their inventory from wholesalers or direct from the drum companies. Don’t phone stores; go there to do some research. See for yourself, and find options you didn’t know about. If you want an item they don’t stock, you can ask them to order it for you. Any store manager will see that something gets ordered if he or she knows it’s already sold. If you can’t get your questions answered in the store, contact the companies. Some of them have 800 numbers, and all of them are glad to hear from consumers.

Do your homework! I’m often asked where I got all the information I have, and the answer is simple: I read every issue of Modern Drummer cover to cover. I’ve talked to people who use the equipment I’m interested in. I’m into percussion enough to find the information I want, and as a result I have collected gear that does exactly what I want it to do.

Being someone who has seen the transition of drum products since Ringo wowed ‘em on the Ed Sullivan Show, I can say with some authority that in 1993 there is something for everyone, as far as percussion is concerned. The only things that are totally obsolete are complaints like those Mr. Hefner presented in his essay.

Mark McTaggart
Toronto, Ontario, Canada
Billy Cobham

Last summer you may have caught Billy Cobham at work with an all-star band featuring Stanley Clarke, Larry Carlton, Najee, and Darren Johnson. But while Clarke was considered the group’s musical director, Cobham says it really was a cooperative effort. “The music is a combination of the four of us,” he said at the onset of the tour. “The material is a lot to think about, so we’ll for sure be reading a lot of it throughout the three-week tour.”

After that, Cobham was due back down in Santos, Brazil, where he works for UNICEF about three months out of the year. “I coordinate cultural activities as a direct consultant for UNICEF, South America,” he explains. “I work with street children there, helping them develop their skills as artists—to express themselves and project their ideas and feelings through art. We work out of an old jail that has been revamped and turned into a cultural institute. I do my teaching down there and coordinate activities between the symphony orchestra and the artists in the region with the international community.” Billy adds that he will be there again in November to coordinate the official opening of the Santos Music School.

In addition to his UNICEF work, a jazz camp at Stanford, and some clinics, Cobham is recording his album *The Traveler*. “It has a few different elements in it,” he explains. “I’m working with a band out of Nigeria called Okuta Percussion, and I’m including a couple of pieces featuring my street kids with a Brazilian band that I use when I play in South America. I combine those two projects with the project I have with Gary Husband, who plays drums for me. I’ll be playing djembe and some hand percussion stuff, which is a side of me nobody ever sees. We’ll be doing some MIDI percussion and vocal stuff, too, so it’s going to be an interesting record.”

• Robyn Flans

Toss Panos

When *The Dennis Miller Show* was canceled, drummer Toss [Anastasios] Panos was quite disappointed, because he had enjoyed the variety of playing for artists as diverse as Mel Torme and Stephen Stills. But he certainly wasn’t out of work. First, he ended up recording twelve tunes for Dweezil Zappa’s recent project.

“Dweezil’s album was really challenging,” Panos says. “The tunes were incredibly difficult—they were like heavy metal, but with lots of different time signatures, kind of like his dad’s stuff. We would learn a tune, make a chart of it, and record the same day. Dweezil doesn’t read or even know the time signature a song is in, but with guitar player Mike Keneally’s help, it worked.

“In fact,” Panos says, “I ended up doing Mike’s record, which is some of my favorite playing I’ve ever done. It was really challenging and earthy. There were no clicks, and it was uninhibited, free-form music for the most part—although there are some things that are composed. It’s a great album because Mike’s a great song-writer and musician.

“I also did Marc Bonilla’s album, *American Matador*” Toss continues, “which is an instrumental project on Warner Bros. He was the guitarist with Toy Matinee, and I was in that band a couple of years ago.”

Toss says that playing the odd times inherent to some of these projects comes naturally to him, due to his Greek heritage. “I was playing Greek music in a band when I was ten, so automatically I was doing odd-time things,” he explains. “A lot of our folk songs are in five and seven, so it’s stuff you learn when you’re a kid. I’d play these festivals and see grandmothers dancing in seven. But in Greece that’s natural. They don’t think of barlines at the end of seven beats. If you watch people dance, you can really learn how to be fluid.”

But odd times aren’t all he does. “I’m actually a huge blues fan and a heavy bebop fan, too,” says Toss, who has a trio that plays around town called the Jimmy Mahlis Trio. “I use a completely different setup for that, with smaller drums and an 18” kick, and I try to cop what DeJohnette and Elvin do. That’s a total challenge for me.”

• Robyn Flans
Lance Huff

Lance Huff is definitely immersed in drums. The Christian band he joined three years ago, David & the Giants (whose alumni includes Tommy Aldridge), tours year-round, and when the band isn’t on the road, Lance is the session drummer at their own studio, Huff Recording in Forest, Mississippi. According to Lance, people come from all parts of the country to hire the rhythm section. "It's hard to do both live and studio," he explains. "They're very different situations. Live, you're impressing people. They're there for the sound, but they're also there to see you play. You're concentrating on looking great, sounding great, and playing great feels. In the studio, you're building the rhythm. You play half as busy, and you need to be relaxed."

David & the Giants' material can be surprisingly heavy. According to Lance, "There's a lot of syncopated stuff with sort of a ZZ Top feel. And I'm the one who is supposed to do the flashy stuff live—I do ten- and fifteen-minute solos."

"I use a click track when playing live," Huff goes on. "Some drummers say it's hard to play with a click, but I've been doing it for so long. I started playing drums when I was seven, and I always played with the radio. Later I would play with a drum machine. So when I joined the band, working with it wasn't a problem."

Huff is as busy as ever lately. David & the Giants recently released Long Time Coming, which should keep their road schedule full for quite a while.

• Robyn Flans

Jim D'Anda

When Bulletboys emerged in 1988 with their first album, it seemed the band could do no wrong. That self-titled release spawned two hit singles and sold well over a million copies. But with the disappointing response to their '91 follow-up album, Freakshow, the L.A.-based band found themselves having to regroup and reconsider their future. Eventually they came up with the material for their latest release, Za Za.

"We grew a lot as a band with this album," explains drummer Jim D'Anda. "After the last record there was a lot of musical soul-searching. That album didn't come off as well as anyone wanted it to. But that's something that happens throughout life as well as in the music business. So we went back to the drawing board and decided to treat each song as a single. Each song was written with the same importance as the next. Every one is our baby, and there are no filler songs on this record. By doing it that way, we've made ourselves happy—as well as given Warner Bros. something solid to work with."

• Teri Saccone

News...

Mike Radovsky can be heard on records by Michele Wagner and Pam Mark Hall and live with Beth Chapman Nielsen.

Lynn Coulter recently did some TV appearances with David Cassidy.

Mike Keeley recently left Three Dog Night to join Zaca Creek.

After leaving Ronnie Milsap, Alan Kerr is currently teaching at Watson Wood Music in Greenville, South Carolina.

Myron Grombacher has been on the road with Pat Benatar.

Cactus Moser on records by Blakey St. John and Bill Rice.

Stumpy Munroe on tour with the Almighty, in support of their third LP, Powertrippin'. J.Y.'s new LP, Out On A Day Pass, features performances by Willie Wilcox and John Panozzo.

Derek DeBeer on tour with Johnny Clegg & Savuka.

Ronnie Hammon can be heard on War's Rap Declares War album and has been on the road with the group. Founding drummer Harold Brown is in the process of recording an album of all new material with the band.

Eric Kretz on tour with Stone Temple Pilots in support of their debut Atlantic album, Core.

Carl Palmer is on the new ELP box set, Return Of The Manticore, celebrating the band's twenty-fifth anniversary.

Jason Harnell recently toured with Maynard Ferguson.

George Jinda performed on the new CD by Mark Johnson, as well as the recently released disc by his band, World News.

Steve Jordan is on the new John Fogerty release.

Abe Laboriel, Jr. is on tour with En Vogue.

Zig Wajler on the road with Shawn Camp.

Mark Zonder recently did a short tour of Europe with Fates Warning, including headlining the Wacken Festival in Germany. The band is currently recording their next album.

Jack White has been touring with Rick Springfield. Jack is also on the new album by Katie Sagal.
His approach is out of reach.

His technique is out of this world.

But take heart.

His sticks are at your local drum shop.
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 reinforce 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.
Jonathan Mover

To begin with, I think you’re a fine player. For the past year or so, I’ve been using Gary Chaffee’s Patterns series—which I know you also studied. Did you have any special methods that you used when you were originally studying this material—or any things that you concentrated on specifically? Also, in regard to your highly developed single-pedal technique: What kind of pedal-shoe motion do you use, and how did you develop it? Do you let the beater rest against the head? Are you playing heel up or heel down? Any insight you could share would be greatly appreciated.

Johnny Bird
Sanibel Island FL

Thank you for your letter and kind words. I sought Gary Chaffee out specifically because of his association with Vinnie Colaiuta and Steve Smith. When I first began studying with him it was the usual schedule of a one-hour lesson once a week. Before long I was up to three lessons a week. This worked out perfectly, since at the time there were only three volumes of Patterns available, and we could devote one weekly lesson to each book. There were no special methods per se; I just practiced my ass off. Since I started playing at a relatively late age, my attitude at the time was that if I practiced twice as hard and for twice as long, then I would catch up to my heroes in half the amount of time. I don’t know if Einstein would have believed that, but I did.

A normal pre-Chaffee practice routine was a four- to five-hour session daily. While studying with Gary, I was easily putting in an eight- to ten-hour day, with as much time on the kit as possible. When my parents couldn’t take the volume anymore, I moved onto the pad. All of what Gary was about was exactly what I was looking for, and my time with him—though unfortunately far too short a period—was an invaluable experience and an absolute pleasure.

Regarding my pedal technique: I play heel up 99% of the time, and unless for sound reasons a producer asks me to release the beater, it’s always resting against the head until ready to strike again. The motion I use is a skipping of the ball of my foot across the footplate from back to front. The number of notes I want to play determines the length of the skips. Being primarily a double-bass player from early on, when I decided to explore all the possibilities of one bass drum (a la Bonham, Newmark, and Mattacks), I was determined not to give up playing all of my favorite double-bass fills and grooves. The only way for me to get the same speed and accuracy with one pedal was to shuffle my foot back and forth across the footplate.

In closing, there are two routines that I would recommend for building your single-bass chops: First, practice Gary Chaffee’s "Fat Back" exercises out of Patterns Vol. III, called "Time Functioning." Second, listen and play to anything and everything by Led Zeppelin. Plain and simple, for single bass, Bonham was it. Lastly, remember that old and tired saying, "practice makes perfect." It really does. Good luck.

Phil Collins

I’d like to know the kind and brand of drumheads you use, both in the studio and live.

Jeff De Young
Piano TX

All my drumheads are by Remo, and I use the same heads live and in the studio. On my Noble & Cooley piccolo snare drum I use a coated Ambassador batter. On my Gretsch kit, the 8” and 10” toms are fitted with clear Diplomats, while the 12”, 15”, 16”, and 18” toms and the bass drum have clear Ambassadors.
NEW! from HUMES & BERG

“ENDURO”

Available in Finer Music Stores Everywhere.
If they look this good, ima

Anyone who has visited their local drum shop lately has probably heard the buzz about this kit. A drumset that looks and sounds like nothing we have ever made before. A drumset that performs beyond expectation. The Masters Series from Pearl.

We have taken the finest hand selected, air cured and aged 100% maple and 100% birch and produced thin 5mm shells using our patented heat compression shell forming process. We've added proportional reinforcement rings at both top and bottom and cut ultra-precise bearing edges. Masters Series drum shells represent the perfect blend of today's state of the art manufacturing processes combined with the full bodied, resonant warm tone reminiscent of vintage thin shell drums.

Every part of this drumset features new low-mass designs in order allow the shells to fully resonate. Tension casings, floor tom legs and brackets, counter hoops, bass drum claws, everything that touches the shell has been given great consideration.

You will also notice all mounting hardware has been removed from the shell. Our new Integrated Mounting System holds the drum by the counter hoop, never touching the shell. We could explain the advantages and features of these drums and fill many pages, but the real test of any drum is how it sounds to you.

Simply compare 100% Maple Masters Custom, or 100% Birch Masters Studio, to any other drum made by any other manufacturer and let your ears be the judge. We think you'll agree, you've waited too long for a drumset this good.
Latin Patterns

I really appreciate Chuck Silverman’s Latin Symposium articles in MD. It’s great to practice the patterns Chuck describes, and I’m looking forward to working with his video. But I do have a question about a certain symbol. I know that the hi-hat “x” with an “o” above it indicates an “open” hi-hat—but exactly how open? In other words, is it the sharp “psst” of an open-then-closed hi-hat, or a fat, washy, half-open rock sound?

Jess Melendez
Corona CA

We went right to the source for this reply from Chuck Silverman: “Thanks for your interest in Latin Symposium. It’s always a pleasure to get feedback from drummers regarding my work. To answer your question, usually when I write an ‘o’ above the hi-hat note, it means open, and there have been certain columns where it hasn’t been made clear where the hi-hat closes. I’m sorry for any misunderstanding.

“An example of the open hi-hat would be the cha-cha rhythm, where the hi-hat opens on the beat and closes on the very next 8th note. Since the tempo is not very bright (quarter note = 120), the open sound lasts for a comparatively long time.

“Another example would be for the maracas application, where the hi-hat opens on the ‘&’ of 1 and closes on 2. The tempo is brighter than cha-cha (half note = 72), hence the sound is faster and a bit crisper.

“I have not included any other patterns to accompany the hi-hat parts. But if you’ve ordered my video, you’ll find plenty of applications there. Thanks again for your interest!”

Revolutionary War Drums

I’m interested in acquiring a Revolutionary War-style marching field drum. Any suggestions as to where I might start looking?

Richard Morgan
Summit NJ

It may prove difficult to find an original drum, because of the age factor involved. Such a drum would most likely be in a historical collection or a museum. And even if you could obtain one, its physical condition would probably render it unplayable. However, excellent authentic replicas of Revolutionary Ware rope-tensioned drums, complete with calfskin heads, are made today by the Cooperman Fife & Drum Company. You can contact them at P.O. Box 276, Centerbrook, CT 06409, (203) 767-1779.

6” Yamaha Toms

I’ve noticed that Yamaha makes a 6” double-headed tom only in the Rock Tour Custom series. Would it be possible to order a tom with the same specifications, but in the Recording Custom series instead?

Hans Rosenberg
Denmark

Steve Anzivino, percussion specialist for Yamaha U.S.A., told us that it may be possible for you to special-order a 6” Recording Custom drum through Yamaha Germany. He suggests that you contact a local Yamaha dealer, and ask them, in turn, to contact Yamaha Germany for ordering and price information.

Pork Pie Percussion

In the August issue of Modern Drummer Rick Mattingly wrote an excellent review of Pork Pie drums. The article really got my curiosity going; I’d very much like to make an inquiry to the company. Where can I get in touch with them?

Christopher Lee
Tucson AZ

Hi-Hat Terminology

What is the difference between “sock” cymbals and “hi-hat” cymbals? Also, how did these nicknames originate?

Robert Demers
Slidell LA

Today there is no difference between “sock” cymbals and “hi-hat” cymbals”—both terms refer to the two cymbals mounted on a hi-hat stand and played with the foot and/or hit with sticks. The term “sock cymbals” is a hold-over from the late ’20s, when the cymbals a drummer played with his or her foot were mounted very low to the floor on a device known as a “low boy” or “low hat.” (The “hat” term may have come about because the cymbals used then had very large, deep bells and very small edges, giving them an appearance something like a bowler hat.) Some say that the “sock” portion of the name refers to the sound that the cymbals made when striking each other; others say that it refers to the cymbal’s proximity to the drummer’s foot. Later, when this device was extended upward so that drummers could play with their sticks on the cymbals, the name evolved into “high boy” or “high hat.” Apparently because of the connection to the name for a man’s formal top hat, the term “hi-hat” (to use MD’s spelling) is the one that stuck.

Pro-Mark Rings

I recently acquired a pair of Pro-Mark oak 2Bs with a gold ring instead of the familiar brown ring. I know these are older sticks that Pro-Mark doesn’t make anymore; my question is: Why not? I love these sticks—as I have enjoyed every “gold ring” stick I’ve encountered. Apparently, Pro-Mark has changed the size of their 2Bs since the “gold ring” days. Are

continued on page 47
Vinnie Colaiuta and DW's 5000 Series Double Bass Drum Pedals

Heavy-Duty Twin U-Joint Linkage Assembly
Available in a choice of 3 drive systems
5002A Off-set Sprocket & Chain
5002T Center Sprocket & Chain
5002AN Nylon Strap & Cam
Patented Dual Pedal Plate Design
5 Year Limited Warranty
Made in U.S.A.

If we had to describe Vinnie Colaiuta's brilliant, totally unique drumming in just a few words we'd tell you to expect the unexpected. Of course at Drum Workshop, we feel that unexpected is also a good way to describe the legendary action of our 5000 Series Double Bass Drum Pedals. Based on the original DW 5002 Double Pedal, our new 5002's have the speed, power and reliability drummers have come to expect from us plus an improved, unexpectedly smooth, sensitive feel.

All of which explains why an exceptional drummer like Vinnie plays a DW Double Pedal and why you should play one, too. Because when it comes to drumming the difference between expected and unexpected is just two letters... DW.

Drum Workshop, Inc.
101 Bernoulli Circle, Dept. M-12 · Oxnard, CA 93030

To receive the latest DW catalogs and product literature send $5 for postage and handling.
Paiste sound
Artists choose

Paul Leim
Steve Jordan
Billy Higgins
Rayford ornament
George Duke
Geraldo Bilello
Rick Marcellino
Michael Jackson
Stevie Wonder

William Kennedy
Stewart Copeland
Bill Mora

Kenny Loggins
Frank Zappa

Annie Benett
Cash in Benett

Terry Bozio
Danny Gottlieb

Shannon Jackson

Paul Mccart

Pauleto Da Costa
Michael Bostic
Ndugu Chancler
Ian Hall

Frank Beard
Vega Donais
Larry Mullen Jr.

David Garibaldi's
Flippo Kurniel
Gordy Knudstson

Steve Winwood

Bill Comptony

Michael Blair
Tommy Lee
Al Foster
Mick Fleetwood

Michael Blake
Dave Lombardo
Mark Hummen
Bill Bruford
Carlos Vega
Milkey Dee

Lenny Castro
Dave Lombardo
Mark Hummen
Bill Bruford
Carlos Vega
Milkey Dee

Eliot Fielding ERS

Noa High.
Our drummers and percussionists know a good thing when they hear it. Gifted musicians can play anything they want to because of who they are. The featured artists chose Paiste cymbals because they sound best to them. That's why you should also consider Paiste cymbals.

But wait, you might say, top artists all over the world have good sounding cymbals regardless of which brand they play—so what? Well, try and duplicate a set from a famous drummer playing another brand.

You would have a hard time doing it, indeed. You see, only Paiste cymbals have the unique, legendary consistency and quality that's our trademark. With Paiste you can go out and get the cymbal your favorite drummer plays yourself—and it will be the same sound and quality. That's because we check every single cymbal against the one and only master cymbal and do not allow a variation range like other companies. Think about it. Isn't that important?

We invite you to write to us about the cymbal sets on any Paiste artist. Ask the competition, too. Then go to your music store and compare. You'll be surprised how much more consistent we really are.

above all else
choose Sound

Paiste
Cymbals Sounds Songs
Pearl Jam was months into their first U.S. tour, their second name, and their third drummer before most people had even heard of them. Their debut album, *Ten*, rested idle on retail shelves for nearly a year until songs such as "Alive," "Even Flow," and "Jeremy" became part of America's pop-culture consciousness.

The rest, as they say, is well-documented history. *Ten* went on to turn platinum five times over, riding high on *Billboard* magazine's charts throughout 1992 and refusing to fade away well into '93, making Pearl Jam rock music's definitive success story to this point of the decade.

Dave Abbruzzese, for his part, had no idea he was about to step into virtual stardom when he hopped in his pickup truck three years ago and drove from Dallas to Seattle to join a fledgling band with only their music to speak for themselves. Then again, the music is all Abbruzzese needed to hear.

"Pearl Jam had a record contract," Dave recalls, "but all that means is guaranteed debt. And they had a record I thought was cool, but that didn't guarantee any kind of success, either. I joined the band because I was into it, I enjoyed the music, and I was into the thought of where it could end up."

---

by Matt Peiken

Photos by Lance Mercer
Meanwhile, few realized that Abbruzzese wasn't even on Ten. Dave Kruzen, the drummer of record, is destined to become a rock trivia answer, as is the group's original name, Mookie Blaylock. (The real Mookie is an NBA point guard.) The door only opened for Abbruzzese when Matt Chamberlain, a friend and hired pro who temporarily filled the drum stool, recommended him for the job.

"I think Ten was a good record," says Dave. "People got a lot out of it, and I enjoyed playing the songs live with the band. But to me, being on stage and playing those songs didn't have anything to do with the record. I had no idea about the emotions that went into it or where that music came from. I had to find where the music fit into my heart before I could put everything I had into it. And with any other band, that might have been more difficult to do. But I think we all play music for the same unspoken reasons. That's why this next record pleases us all so much, and I also think that's why I'm still a member of this band."

The band's brand new album, Five Against One, will catch listeners by surprise. Abbruzzese punches Pearl Jam into wider, more dynamic expressions than the band achieved with its debut, while lending an infectious warmth that percolates from the bottom up. And for Abbruzzese, the new record is his most coveted reward for taking the risk of his life.

MP: Were you just itching to get into the studio with this band and place your own name on things?
DA: Just a couple of weeks after I joined the band, actually, we went into the studio and recorded "State Of Love And Trust" and another version of "Even Flow" for a video we were doing. We ended up using that version of "Even Flow" with some film we'd shot of a show at the Moore Theater in Seattle because, by chance, they synced up really well together.

When we finally went in to do the new record, I was really looking forward to it, but it wasn't a case at all of, "Now I get to prove what I can do." It was more a case of looking forward to this band going in and doing something as awesome as making a record. When we first went into the studio, there wasn't any talk of following up a successful record. We just wanted to make songs that represented us. We didn't want to make Pearl Jam Eleven. A lot of the success of the last record did go into the new record, though. I mean, you can't remove yourself from who you are.

MP: I remember when you guys flew to the Bay Area to do the record and, boom, it was done. Did the recording process seem to go by fast?
DA: Yeah, it seemed that way, but we were actually there for two months. Most of the songs were written before we got there, but we wrote a couple in the studio. We took the approach of recording one song at a time, setting up the room and our gear, getting everything down right, and putting it away before going on to the next song. And that was a great way to do things because in a typical way of recording, you lay down your rhythm tracks, then the guitar tracks, and then the vocals. So by the time it gets to vocals, the drummer's sick of sitting around listening to the same track over and over again, and you can get burned out on it. So the ability to have the whole band involved from start to finish was a great thing, and it kept it fresh for everybody. A lot of bands miss out on that.

MP: Did that add pressure to things, though? If one guy messed up or wanted to do his part over, didn't the other guys get tweaked or impatient?
DA: A lot of it was just letting our parts happen. We didn't get too technical in figuring out exactly what we wanted to do. We just wanted to let it
happen and be magical rather than worked-on. So if we did the song and it felt great to everybody, even if there was a part that was a little messed up or we could have been a little tighter on, we’d keep that track and then just fix that part by editing a part in or having someone clean up their part later.

**MP:** Was it a lot easier to maintain a jam-type feel that way and keep a groove going?

**DA:** It made a big difference in terms of the energy of the music. We were just into it more. We were psyched to hear the *whole* song. That’s also the way [producer] Brendan O’Brien works. And one of the goals we all had was to just enjoy making a record. I wasn’t around for the last record, but I think everybody wanted more out of this one, to be a little more pleased with it, make it a little less of a labor. And Brendan likes to work fast, so he fell in line with what we wanted to do.

**MP:** What kind of effect did Brendan have on your playing and approach?

**DA:** We talked about each song and bounced ideas back and forth about whether we needed a dry sound here or a tight, punchy snare sound there. Sometimes my idea would win out and sometimes his idea would, but either way we both ended up happy. That’s not to say we didn’t have our moments of coming from different places. [laughs] A lot of it depends on how much give-and-take goes on, and there were definitely times when it was like, “Oh, jeez!” You just try to leave yourself open-minded enough to accept different
ideas, and maybe something would come up that neither of us had thought of.

As far as my playing, on the song "Rats," Brendan really wanted me to open the hi-hat, just let the groove open up and plow through. I'd originally approached the song a lot tighter, more hip-hoppy. But when I opened up and bashed my way through it, I felt it just made the whole song explode more. It actually gave the song a different shape, making the choruses different. Little things like that can make a big difference.

When we were originally working on "Daughter," I did a lot more stuff on the toms. But when we went in to record it, Brendan suggested trying something different, to just use the kick and snare. That was a trip, because we'd already been playing that song for half a year, and I was kind of used to what I was doing. At first I was like, "Well...okay...." So I set up a 26" kick, a snare, and an 18" floor tom, and we just used the room mic's and went for it. It actually brought out a whole new dimension of the song for me, and it felt really fresh to me to play it like that. Live, I kind of mix the two approaches together.

MP: I don't know if you guys ever think this way or not, but when I first heard that song, I thought it was destined to be one of the hit singles of the record.

DA: Actually, that song isn't even going to be a single, at least not that I know of. But we don't even think of those things. Well, honestly, there was one time in the studio I was just trying to figure out what our future was going to be in terms of what we were going to do with the record. I asked something like, "What are we doing about a single?" Everybody just looked at me and said, "Shut up!" So it was something we didn't really talk about. The main thing was just to play music and let it happen. And by doing it one song at a time, we could respect where each song was coming from rather than what we as a band or individually wanted the song to achieve. And due to the way we recorded and where each of our heads were at, I think each song was approached with a different energy than what the song before or the song after had.

MP: Did a song like "W.N.A.," where the drums definitely set the tone and keep things going, have to be more planned out?

DA: For that song, we wanted to sound really different because it was different. We had so many ideas for it. I laid down this two-measure drum track and we looped it all the way through the song. Eddie [Vedder, vocalist] and Jeff [Ament, bassist] came in to do vocals and bass on it, and then I went back with some Octobans and a cymbal and just winged it. I also did this tambourine and sleigh bell thing, and then we did some other crazy stuff, like using a slapstick and another tambourine and Stone [Gossard, guitarist] dancing around the hallway with this freaky "boinging" thing. [laughs] That was a song we'd already been playing for a while. But at one point, we just decided while we were jamming in rehearsal not to play it anymore until we got into the studio. We wanted to take it somewhere
and not get set in playing it a certain way, with any set structure.

MP: This record seems to have much more of a rhythmic intensity than the last one. Did you try to lock in with Jeff to intentionally create more of a bottom end?

DA: You know, we talked a lot about that when we were working on these songs and deciding how to approach them. Jeff and I were determined to play together on this record, to enhance each other, and I think we did a good job at that. I respect Jeff a lot as a bass player; he’s amazing. The thing that was happening with us before was that Stone and I were working together a lot, so there was more a sense of the guitar and drums locking up and the bass falling in between somewhere. But we didn’t want that for the record. We wanted there to be a solid bottom, and Jeff’s such a melodic player that I knew if my kick tied in with him, the bottom would be solid and melodic, but that I’d still be able to use my snare and cymbals to color what Mike [McCreedy, guitarist] and Stone were doing.

MP: You’d told me during the last tour that you were looking forward to having some input in the songwriting. Did that come easily on the creative end? And how did your writing style mesh with the other guys’?

DA: I write a lot of stuff on my own, but a lot of it may not work with this band. The band could go in so many different directions, and most of what I write doesn’t feel like Pearl Jam songs to me. But a song I had called “Go” made it on the record, and I have another song Eddie and I have worked on. I have quite a few songs I want to present to the band, actually, but there’s a time and place for that, and I want my songs to be ready before I present them. The thing is that everybody in the band is an amazing songwriter, and I may just be in the typical songwriter dilemma. You know, it’s not the easiest thing in a band like this for the drummer to strap on a guitar and say, “Hey, I’ve got some songs I want to show you.” [laughs] I just have to wait for the right opportunity.

With “Go,” I just happened to pick up the guitar at the right moment. Stone asked what I was playing and started playing it, then Jeff started playing it, and Eddie started singing with it, and it turned into a song. That’s basically how all or most of our songs come about, just jamming at rehearsal. But I just like writing anyway, whether my songs make it into the band or not. That’s why I learned how to play the guitar—what little I know how to play!

It goes back to the days of being a kid and jamming with my first bands. I was the one with the most tolerant parents, so we’d usually play at my house and the other guys would leave their gear. I’d pick up their guitars and try to figure things out. I still barely know any chords. But I’ve jammed to enough records and, like anything else, if you do it long enough and for enough years, you’ll figure out how to express yourself with it. I just wanted to be enough of a guitar player to express my ideas. And I’ve studied bass a little, too, just so I’d have more of an understanding of where the music was coming from.

MP: How dedicated were you to developing your drumming style? I know you never really took lessons, so where did your technique and flowing style come from, particularly your quick doubles with your hands and kick foot?

DA: It was all Zeppelin and copying Bonham in the different bands I was playing in. I was always playing with guys who were ten years older than me, and I felt like I had to prove something to them. So it was just a matter of digging the shit out of something and pulling it off. If I heard something that blew me away, I’d put the headphones on and listen to it over and over and try to pick it up, and I wouldn’t be satisfied until I learned every bit of it. And basically, over the course of time, I pretty much learned the entire Zeppelin catalog. Because at that time, at fifteen, if I could play drums like John Bonham, there’d be no stopping me. And if somebody today ever tells me my bass drum style reminded them anything at all of Bonham, because he had such a melodic approach to the kick drum, I think I’d be blown over!

I think that’s part of the reason I never settled for putting

continued on page 56

---

**Dave’s Kit**

**Drumset:** Drum Workshop
- A. 8 x 12 Brady snare drum
- B. 9 x 10 tom
- C. 12 x 14 tom
- D. 14 x 16 tom
- E. 18 x 22 bass drum

**Cymbals:** Sabian
- 1. 14” AAX Metal China
- 2. 8” AAX splash
- 3. 13” AAX Fusion hi-hats
- 4. 8” AA Splash
- 5. 17” AAX Stage crash
- 6. 18” AAX Stage crash
- 7. 20” AAX Metal ride
- 8. 20” AA China
- 9. 19” AA medium crash

**Hardware:** All DW

**Heads:** Remo coated
- Emperor on snare batter, clear Emperors on tops of toms with clear Ambassador underneath, coated Emperor on bass drum batter with Ebony Ambassador on front with 6" hole

**Sticks:** Pro-Mark 5B model (hickory) with nylon tip

**Percussion:** Rhythm Tech tambourines and assorted percussion
If you're a newcomer to jazz, you might be led to believe that this American art form only comes in two popular flavors: FM-friendly "lite jazz" and historically correct, traditionally based "classic jazz." Tony Reedus is the chameleon drummer who crosses all jazz styles, blending bebop influences through a cerebral approach while imbuing his solo albums, *Incognito* and *The Far Side*, with fiery, avant-garde tendencies.

Reedus's music is based on standard jazz forms, but it's bent on stretching the idiom. On a cut like the title track of *The Far Side*, his solo sounds like Art Blakey, while on another solo from that album he plays a rudimental-sounding snare drum piece. On *Incognito* his playing hints at Tony Williams and Jack DeJohnette, while his time playing has a "clean slate" approach. More often than not, though, Reedus sounds reference-less, as if he wants to remain as open as possible to the music.

Reedus, who is thirty-two years old, is currently working with pianists James Williams and Mulgrew Miller, but he got his start with legendary trumpeter Woody Shaw. Later he worked with Benny Golson, Freddie Hubbard, Kenny Garrett, Geoff Keezer, Benny Green, Steve Nelson, Gust Tslis, Kenny Drew, Jr., and the Smithsonian Jazz Masterworks Orchestra. Friendly and garrulous, Tony speaks freely about his approach and other considerations of being a busy, globe-trotting jazz drummer.

By Ken Micallef

Photos by Ebet Roberts
KM: You give yourself and the other musicians a lot of space. Is this a conscious choice?

TR: Everyone should come to the music with an open mind. First and foremost, whether you’re swinging or playing a funk groove, drummers should be coming to the gig to groove. When you get into a thing where you’re thinking, “Okay, I’m going to play my Philly Joe thing here or my Blakey here,” that’s not music to me. I use those people—obviously they’re a big influence on my playing—but I don’t go into a situation thinking of Buhania [Blakey] or Philly Joe. I approach the situation thinking to make the music comfortable so the people in the band can get off and so the listeners can get off too. I don’t think you can get to that if you’re trying to imitate other players on different parts of the tune.

KM: Granted, no one at your level is trying to sound exactly like their heros, but with a lot of drummers the references are so obvious. I don’t hear that “debt to the past” in your playing. Would you say you’re more forward-thinking?

TR: Music is always moving forward. You remember where you come from, but you don’t go back. Anybody can sit there and play someone else’s stuff verbatim. I try not to do that. I’ve done it before—we’ve all done that—but I try to avoid it. Besides, I’m not going to play that stuff any better than Philly Joe Jones or Art Blakey. I try to take their spirit and move on with it.

KM: When you begin on the solo on "The Far Side," you state the melody on the cymbals before launching into the actual solo section. Elsewhere, you play cymbals alone without any drums. That, along with the way you tune your drums, gives you a very lush sound. How did you develop this "washy" way of playing the cymbals?

TR: I’m just trying to play some colors. My approach to a drum solo depends on who I’m playing with. With someone like Johnny Griffin, I’m going to play the form of the song. On "The Far Side," which is just a vamp, I’m going to play more open. It just depends on the situation. Sometimes playing the form of the song is not the right thing to do. Sometimes I might play at the form; I’ll refer to the form but not play it exactly. Or I’ll play the form for a chorus and then I’ll play free. It depends on the moment, who I’m playing with, and the music.

What I’m trying to get at now is playing free while still stating the form of the song. On "The Far Side," which is just a vamp, I’m going to play more open. It just depends on the situation. Sometimes playing the form of the song is not the right thing to do. Sometimes I might play at the form; I’ll refer to the form but not play it exactly. Or I’ll play the form for a chorus and then I’ll play free. It depends on the moment, who I’m playing with, and the music.

KM: You give a very lush cymbal sound that works well with the resonant, open tuning you seem to prefer.

TR: The drums are supposed to ring. I like a nice, warm, round sound. With the kind of music I play it doesn’t make a lot of sense to put tape on the drums and muffle the rich overtone.

KM: A lot of jazz drummers tune in a similar fashion, but you get a consistent sound from recording to recording, which is not always the case with other drummers. Are you using a lighter touch to get more ring from the drums and cymbals?

TR: There have been times when I played harder in the studio. Maybe I thought the drums weren’t up enough in the mix and I overcompensated. I’ve gotten away from that, though. To me, it’s about being relaxed. If you’re not relaxed you can’t accomplish anything. If you tense up you can’t play.

KM: How do you achieve that relaxation?

TR: I just approach the situation with a conscious effort to relax. When I was with Woody, I was twenty years old, it was my first big gig, and I was away from home for the first time. I was more nervous because I was with musicians [pianist Mulgrew Miller, trombonist Steve Turre, and bassist Stafford James] who were way, way ahead of me as far as musicality and musicianship. They...
were on a higher level. There I was, playing with one of the greatest trumpet players of all time; I had to really concentrate on relaxing or I wouldn't be able to cut the gig.

KM: How'd you get the gig with Woody?
TR: It was weird. During Christmas of 1978 Woody did a gig in Memphis. I wanted to see him but I ended up subbing for a friend who wanted to see Woody too. I had a chance to make some money, so I covered his gig. After Woody's concert, he and his tenor player, Carter Jefferson, came down to the club I was working and we jammed. That's when he heard me. We had a good time but I didn't think anything of it.

A couple of years later Victor Lewis left the band. Mulgrew Miller had just joined, and, since Mulgrew and I are both from around Memphis, Woody asked Mulgrew if he knew of me—which he did. Mulgrew gave Woody my number, and he called me on Monday night—I remember because I was watching Monday Night Football. Two days later I was in New York for the audition, and I joined the band.

KM: Tell me what you learned with Woody.
TR: He always told me to stick to my guns. The diversity of the music we played taught me what I had to do to become a good jazz musician. Playing with him on such a high level every night showed me what I needed to get together. As a leader, he always called a

continued on page 80
In an industry where longevity is usually measured in decades, the Avedis Zildjian Company is justifiably proud of its history—which is measured in centuries. As of 1993, the Zildjian name has been a fixture in the percussion world for 370 years. Not surprisingly, the Zildjian company has been celebrating this unique anniversary throughout the year.

Since 1972, Zildjian's factory administrative offices have been located in Norwell, Massachusetts, just south of Boston. The office is a skylighted courtyard affair with a fountain and garden at its center. There is a certain middle Eastern feeling about the layout (which is not surprising, considering that Armand Zildjian studied architecture in college and was involved in the planning). The design of the building seems to reflect the combination of old-world tradition and cutting-edge technology that is the company's operating philosophy today.

Armand's office reflects his somewhat larger-than-life persona: a huge desk for himself and a second for his secretary, a lounge area, a complete wet bar, a drumkit with an assortment of new and

By Rick Van Horn
old cymbals, and a striking mural depicting a harem scene on the wall behind his chair. Armand remains actively involved in the production of Zildjian products, even though he's no longer running the company on a day-to-day basis. (Jim Roberts is now CEO.) And even when Armand isn't present, he is well represented by his daughters, Craigie (company vice president) and Debbie (corporate clerk/safety director), who feel the same way he does about protecting the integrity and prestige of the Zildjian name.

"The company started in 1623," says Armand, "and we're the oldest company in the United States. With the emphasis on high-tech and computers today, it's kind of nice that the oldest company is a musical-instrument maker. I give my father the majority of the credit. He came to America in 1912, but we didn't really become a viable company here until 1929—the year of the Great Depression. The following years were very tough. But with the coming of drummers like Gene Krupa, Buddy Rich, and Jo Jones, and the bands of Benny Goodman and the Dorsey's—the world started to come alive. All the big bands played in Boston, and I used to skip school because I knew the drummers would be coming to the factory—which was then in North Quincy. That's where all those pictures that you see in our ads—showing drummers in front of the factory sign—came from. I couldn't go to sleep at night after watching someone like Gene Krupa.

"After I got a little older, I did all the cymbal testing and filled all the orders. When drummers came to the factory, I remembered what they liked, and I had my little 'goody' piles ready. Of course, things have evolved into another scene today. We're up to our ears in doing new things for drummers. There's so much in the fire now, I don't know where to start."

We can start with a brief look at what's been happening at Zildjian over the past few years—especially in the area of technological advancement. Even though the company still promotes the famous "family secret formula" for the Zildjian alloy, current cymbal production relies heavily on machinery and computerization. And when Armand says that Zildjian has things "in the fire," it's more than just an expression, because the fiery process by which the alloy is first created and made into castings, and the oven in which those castings are heated and shaped into cymbals, are two of the most impressive examples of the company's efforts in this area.

**The Melt Room**

Castings made from the molten Zildjian bronze alloy used to be poured entirely by hand, in a difficult and dangerous operation. Today, machinery is used to aid in this process, making it safer and faster, and producing more consistent castings. This consistency is critical, as Zildjian's director of marketing, Colin Schofield, explains. "If we start with castings that vary by as much as a pound to make cymbals of a given model," says Colin, "we have to roll each one a different number of times, lathe it differently, etc. to get down to the final specification for the cymbal. These inconsistencies can result in drastically different-sounding versions of a given cymbal.

"Beyond the pouring process that we employ now," continues Colin, "the next stage of development in the melt room will enable us to measure exactly the amount of alloy that's going in, and thus to really define the weight of the castings. So an oven's worth of cymbals will all start with castings that weigh pretty much the same. That's really going to improve our production techniques."

**The Rotary Hearth**

Zildjian's rotary hearth is a huge, circular, room-sized inferno with a carousel system built in. It is here that the castings are heated so that they can be rolled into the basic shape and thickness of a cymbal.

"This new oven," says Colin, "has reduced an awful lot of physical strain on
A significant part of Zildjian's history has been the company's association with notable drummers. Besides the obvious promotional benefit, the company often gained input that had a profound effect on cymbal development. Here, in the words of Armand Zildjian, Lennie DiMuzio, and Colin Schofield, is a brief list of some of those drummers and their contributions to Zildjian cymbals.

**Chick Webb:**
**AZ:** In the late '20s and early '30s, drummers played what was called a Low Boy; two sock cymbals operated by a pedal placed very low on the floor. Chick wanted to be able to play snare drum figures on those cymbals. But to do that, the cymbals had to change. The Low Boy cymbals had big bells, without much of a shoulder at all. There was no room to play anything on them with sticks. We put in a smaller bell and more overarching shoulder to give Chick some area to do what he wanted. Thus, Chick was responsible for the creation of the modern hi-hat cymbal. That was an enormous change in drumming: The hi-hat became the real swinging part of a rhythm section.

**Roy Haynes,**
**LD:** When Buddy would pick out a set of cymbals, he’d start with 14” hi-hats, and after he’d try two or three pairs he’d start matching them himself until he found what he wanted. Then he wanted two 18” crash cymbals, in different pitches. And the 20” ride cymbal had to be just right, because even though it was a ride, he crashed the brains out of it. We worked over that cymbal, and if we got a bunch ahead of time we’d hide them. To a lot of drummers, it would be too light a cymbal to ride on. Besides that, it had a pretty good-sized bell, and it rang throughout. If anybody else tried to ride his cymbal, it wouldn't come out as pretty. **LD:** Buddy was almost like an outside quality control person for us. If the cymbals weren’t right, he’d throw them on the floor, and tell us, "I want the good ones; keep the rest back there!"

**Jo Jones:**
**AZ:** Jo wanted cymbals that "sizzled," that had lots of sibilance and sustain to them. I found a 13” band cymbal that had a rip in it—if you hit it with your finger it would go "jiiiiiiiiiiiiiiii." I put another 13” on top of that, and I watched Jo play that set of cymbals. It was incredible.

**LD:** A lot of times, Jo wouldn’t even hit the cymbal with a stick; he would tap it with his hand and look at the outer edge to see if it was vibrating evenly. He knew—from tapping it with his hands—what he had. He knew the overtones and the harmonics. After Jo would pick out four or five cymbals this way, I’d go down to see him play. His touch was one of the finest in drumming. He extracted the beauty out of the cymbals.

**AZ:** Before that time, the cymbal was just something that was banged once in a while. It wasn’t until people like Jo Jones came along that there was any cymbal technique.

**Gene Krupa:**
**AZ:** Gene Krupa brought the drumset out of the pit and put it on the stage. I can remember seeing him and thinking, "It’s a whole new era." In those days, they were riding on 14” cymbals, and we made hundreds of 10”, 11”, and 12” hi-hats. That’s where drummers learned all those tricks on the hi-hat—fanning and such. When Gene wanted a 16” cymbal to crash on, we could barely make one—16” was a big size at the time. But as time went on, drummers started to use bigger and bigger cymbals, so we built a new rolling mill to make them. But then it became ridiculous. Some people were using 16” hi-hats.

**Kenny Clarke and Max Roach:**
**AZ:** By the time Klook (Kenny Clarke) came along, we were making 18” and 20” rides—which in those days we called “bounce” cymbals. But among musicians the hip word became “ride.” So we adopted that term for our bounce cymbals.

**LD:** A new rolling mill to make 18” and 20” rides—making 18” and 20” rides—was called a Low Boy: two sock cymbals operated by a pedal placed very low on the floor. Chick wanted to be able to play snare drum figures on those cymbals. But to do that, the cymbals had to change. The Low Boy cymbals had big bells, without much of a shoulder at all. There was no room to play anything on them with sticks. We put in a smaller bell and more overarching shoulder to give Chick some area to do what he wanted. Thus, Chick was responsible for the creation of the modern hi-hat cymbal. That was an enormous change in drumming: The hi-hat became the real swinging part of a rhythm section.

"With a box oven," Colin explains, "the cymbals that go in first come out last, and vice versa. Additionally, the temperature in the center is different from the temperature at the sides. These factors produce inconsistencies. But the new oven treats all the cymbals in the same way. The heat of the oven and the speed of the carousel are adjusted for the type of cymbal being run. When we first started producing cymbals on the rotary hearth, the cymbal testers—who go through an oven of cymbals at a time—could tell the difference in the consistency of the run immediately. That doesn't mean that every cymbal is a carbon copy of each other; we firmly believe in producing cymbals with intrinsic individual characteristics. What it does mean is that the quality level of the run meets our wash. That's what we got from Klook and Max.

**Buddy Rich:**
**AZ:** When Buddy would pick out a set of cymbals, he'd start with 14” hi-hats, and after he'd try two or three pairs he'd start matching them himself until he found what he wanted. Then he wanted two 18” crash cymbals, in different pitches. And the 20” ride cymbal had to be just right, because even though it was a ride, he crashed the brains out of it. We worked over that cymbal, and if we got a bunch ahead of time we'd hide them. To a lot of drummers, it would be too light a cymbal to ride on. Besides that, it had a pretty good-sized bell, and it rang throughout. If anybody else tried to ride his cymbal, it wouldn't come out as pretty. **LD:** Buddy was almost like an outside quality control person for us. If the cymbals weren't right, he'd throw them on the floor, and tell us, "I want the good ones; keep the rest back there!"

**Roy Haynes,**
**LD:** Roy and Alan wanted something quiet and controlled
"Zildjian is a powerful name in percussion, worldwide. If you walk down the street in Singapore with a Zildjian T-shirt on, someone will come up and ask if you’re a drummer."

"The Rotary Hammering Machine

Technological innovations have been key factors in the development of particular cymbal models and lines. One of those is a unique rotary hammer, which, Colin says, "is really a secret to the sound of the A Custom and K Custom cymbals. The hammer marks are impressed into the cymbal, rather than being impacted, as is done on the traditional A Zildjian hammering machines. This drastically alters the sound of a cymbal. K Customs also get the K process hammering on a different machine. "Something that has almost been forgotten over time," adds Colin, "but that standards on a more consistent basis."

"Zildjian is a powerful name in percussion, worldwide. If you walk down the street in Singapore with a Zildjian T-shirt on, someone will come up and ask if you’re a drummer."

"The Rotary Hammering Machine

Technological innovations have been key factors in the development of particular cymbal models and lines. One of those is a unique rotary hammer, which, Colin says, "is really a secret to the sound of the A Custom and K Custom cymbals. The hammer marks are impressed into the cymbal, rather than being impacted, as is done on the traditional A Zildjian hammering machines. This drastically alters the sound of a cymbal. K Customs also get the K process hammering on a different machine. "Something that has almost been forgotten over time," adds Colin, "but that standards on a more consistent basis."

"The Rotary Hammering Machine

Technological innovations have been key factors in the development of particular cymbal models and lines. One of those is a unique rotary hammer, which, Colin says, "is really a secret to the sound of the A Custom and K Custom cymbals. The hammer marks are impressed into the cymbal, rather than being impacted, as is done on the traditional A Zildjian hammering machines. This drastically alters the sound of a cymbal. K Customs also get the K process hammering on a different machine. "Something that has almost been forgotten over time," adds Colin, "but that standards on a more consistent basis."

"The Rotary Hammering Machine

Technological innovations have been key factors in the development of particular cymbal models and lines. One of those is a unique rotary hammer, which, Colin says, "is really a secret to the sound of the A Custom and K Custom cymbals. The hammer marks are impressed into the cymbal, rather than being impacted, as is done on the traditional A Zildjian hammering machines. This drastically alters the sound of a cymbal. K Customs also get the K process hammering on a different machine. "Something that has almost been forgotten over time," adds Colin, "but that
The Power of **IRON COBRA**

**Denny Fongheiser** describes the versatility and dynamic control of the Tama Iron Cobra.

Belinda Carlisle, Tracy Chapman, The Comic Strip Live Show, Shawn Colvin, Don Dixon, Peter Frampton, Heart, George Lynch, Freddie Mercury, Alannah Miles, Katie Moffett, Stevie Nicks, Diana Ross, Seal, Brian Setzer, Michele Shocked, Bruce Springsteen, Starship, A Thing Called Love Soundtrack, Three Men and a Little Lady Soundtrack, Roger Waters, etc., etc.

Pretty impressive list, isn't it. Yet far from complete. But if we listed every performer and project that Denny Fongheiser has drummed for, this ad would be several pages longer.

The reason Denny is one of the top “first call” session drummers is because he gets the right sound and feel for any kind of music. Not just because he’s superbly talented, but because he does whatever it takes to do the job right. And that includes his equipment. He’ll use any number of different drum set configurations with different size snare drums...bass drums...toms...cymbals. Whatever it takes.

With that in mind, you’d figure he needs at least five different drum pedals. “I’m really picky about my bass drum pedal, because the kick drum is center of the kit, the center of your balance...the center of the groove.”

“With three different beaters to choose from, I can quickly get the right bass drum sound no matter what the environment.”

**IRON**
So how many pedals does Denny use to get the job done? Only one.

“Iron Cobra has the weight and size I need to give me control over the dynamics. It gives me the ‘comfort’ you need to have with the bass drum. Now it’s the only pedal I use.”

Denny Fongheiser is only one of a growing legion of discriminating drummers who’ve discovered that Tama’s Iron Cobra is the only bass drum pedal that gives them everything...in just one pedal. If you want more versatility, more response, more speed and more dynamic control, it’s time to visit your authorized Tama dealer.

Iron Cobra’s beater adjusts to any angle so it always hits the head flat even with my bass drum angled up in front.

Iron Cobra HP72 models feature the Rolling Glide cam (left) which delivers uniformly even response. On the double-crowned HP90 Power Glide cam, the cam radius becomes shorter as the beater gets closer to the drum head for more speed and power.

Cobra
The feel is unreal
Pearl's new Masters Custom Drumkit

by Rick Van Horn

Pearl's new thin-shelled drums are light, lively, and lovely.

The Shells

It has been my experience that thin-shelled drums resonate more than do thick-shelled drums. They also tend to project low frequencies better. That's no slight against thicker-shelled drums; they have certain desirable qualities in greater quantity than their thin-shelled counterparts do. But since resonance and low-frequency projection are two traits I particularly cherish in a drum, I lean toward thinner-shelled drums as a personal choice. That said, I was particularly eager to hear if the Pearl Masters Customs would advantage of these thin-shelled drums—they're much lighter and easier to handle than their heavier cousins. (I've reviewed Pearl's heavier MLX and much heavier CZX lines, so I know.) This may not seem important to some of you strong, young drummers—or those who have help setting up. But for a small, not-so-young-anymore guy like me—who has to do it all himself—it's a major asset. Newly designed minimalist lug casings, small bass-drum T-rods, and the lack of tom-mounting brackets on any of the drums also contribute to the low weight factor.

The Masters Custom drums feature 4-ply, 5mm maple shells with matching reinforcement rings. Pearl takes particular pride in their heat-compression shell-forming process, which, they say, "produces the shell and reinforcement rings as one complete, consistent, and continuous chamber." They also employ a type of glue that is "specially formulated to harden to the density of the wood that it is bonding. The glue is absorbed into the grain of the wood; when it hardens the shell 'thinks' it is made of a solid piece of wood." Since I didn't cut a cross-section of a shell, I can only say that each shell seemed extremely well-constructed, with no sense of flex or weakness of any kind—even in the bass drum. All joins and seams were flawless. Thoughtful touches on the bass drum include a metal guard plate on the rear hoop at the pedal-clamp point, and drumkey tension rods front and back at the two bottom lugs.

Drum Sounds

Maple shells tend to produce a full-bodied, warm, resonant sound, with the potential for excellent attack—depending largely on head choice. Pearl wisely took advantage of these characteristics and fitted the toms and the bass drum with clear Ambassadors. These heads also promote resonance, and provide a sharp attack sound as well. The deep drum sizes provided depth of pitch, and the thin maple shells projected it all extremely well. The result was a drum sound that was lively and clear upon impact, but well-supported with a deep, throaty sound underneath. (Special kudos go to the bass drum when miked with a Shure SM91 on a small pillow inside the drum. The combination of attack and depth was extremely satisfying.)

The snare drum was fitted with a coated Ambassador batter. Snare response was surprisingly sensitive, while the depth of the shell gave the drum a relatively low pitch overall. Thus, the drum sounded crisp and low at the same time. Depending on your taste, this could be good or bad. If I wanted a higher-pitched drum, I'd opt for a shallower model (and Pearl informed me that a 5 1/2"-deep snare will be available by January of '94). The projection of the drum was excellent; I almost had trouble controlling its volume during a dinner set. On the other hand, this quality made it amazingly good with brushes.

The IMS System

The IMS system is Pearl's method of suspending the toms without penetrating the shell. The object is to maximize the resonating potential of the drum by preventing any of the vibration from being "tapped off by the mounting hardware. Each IMS mount attaches to the rim of the tom-tom, sandwiching it in between clamps above it and a support bracket immediately below it—ostensibly just outside the circumference of the drumhead hoop. Metal spacers prevent the clamps from crashing the rim, but allow
them to hold the drum securely. The whole thing works fine—there was no lack of solidity about the toms when mounted.

The standard test for determining whether or not a mounting system is interfering with drum resonance is to play the drum while holding it by the rim in one’s hand, and then to play it again when it’s mounted. Our test models resonated as freely when mounted on the IMS mounts as they did when I held them in my hands—which is as good an acoustic case as can be made for the system.

I do, however, have one reservation regarding the design of the IMS system. Even though the clamps are "backed up" from below, there seems to be at least the possibility that the rims would be pulled out of round (over time) by the weight of the drum and the added pressure of stick impact. At the very least, I would deem it prudent to shift the mount to a new spot on the rim from time to time (a procedure that would pose no difficulty).

The DR-110 Drum Rack

I gave a glowing review to the DR-100 drum rack—which employed square aluminum tubing and "chain-link" connectors—in the February ’92 issue of MD. Pearl has since added an improvement that makes this rack about as perfect as I can imagine.

The legs of the DR-100 fitted into the same holes in the connectors as did the rack bars. Thus, removing the legs also separated the bars. On the DR-110, new connectors allow the legs to be removed while the bar sections remain linked. When the legs are off, the bar sections can be folded up into one neat package.

The clamps must be placed on the bars so as not to meet exactly when the bars are folded, but this is easily accomplished. Otherwise, positioning of the clamps is totally flexible—and permanent. I timed myself on setting up the rack from the moment I unzipped the rack bag to the point at which the rack was in place and ready to receive the tom arms and cymbal booms: three minutes flat! Breakdown was just as quick.

Hardware

All of the various stands, pedals, and mounting arms that came with our test kit represent "new and improved" versions. The TH-98 tom arms feature a shorter swivel arm for use with the IMS mounts. There’s a plastic cap at the end of that arm to prevent accidental marring of the shell, and the Uni-lock tilt mechanism now allows the swivel arm to fold against itself for compact transport.

The H-885 hi-hat features single-braced legs (for reduced weight—hooray!) with reversible rubber tip/anchor spikes at the end of each leg. I thought these were a bit
more bulky and complicated than necessary; rubber feet that could be threaded back to reveal spikes would be just as effective and would require less mass and mechanics. The pedal linkage, however, is first-rate: a double chain drive and pulley system that effectively eliminates any off-center pulling on the down rod and offers extremely smooth operation. The chain length is adjustable to provide different footboard angles, and the spring tension of the hi-hat is infinitely adjustable via a large dial on the shaft. This is an excellent hi-hat stand.

The S-885W snare stand is double-braced, which may or may not be necessary depending on how hard you pound your snare drum. It also features a Uni-lock tilter that affords infinite left/right and back/front adjustment of the snare. Precise positioning was quick and easy.

I have a bit of a beef with Pearl’s CH-88/CH-88L cymbal arms. They are fitted with Uni-lock tilters, which make getting a precise angle on a cymbal a real joy. But there is no form of memory lock on those tilters—nor is there on the ratchet tilter that holds the boom arm itself. The problem with nearly infinite adjustability is that unless you can lock in your ultimate lengths and angles, you have to start from scratch each time you set up. With the current design, only the height and rotational angle of the boom arm’s vertical shaft can be locked in. I’d also like to see memory locks at the boom tilter (to lock in boom length, boom rotational angle, and boom tilt angle), and the cymbal tilter (to lock in tilter angle). These would be important improvements to this otherwise excellent boom arm.

We were sent two different double-pedal models to try. The P-887TW is based on Pearl’s popular 800 series pedal. The primary pedal features twin beaters on twin axles held by a single casting. The cam, beater holder, and drive shaft are made of aluminum for light weight and quick action. The two straight beaters are equally offset from the center so that each gets the same sound from the drumhead. The single chain-drive cam is toothless for quiet action, and beater angle is adjustable by sliding the spring forward or backward in a small track. The secondary pedal is essentially a single pedal with an exposed connector allowing it to be linked to the primary pedal (via a connecting rod fitted with universals at either end). Those universals were very solid, with no “play”—giving the secondary pedal precisely the same feel as the primary. As a thoughtful touch, this pedal was supplied with a small steel bar fitted with a rubber block to clamp into the pedal’s hoop clamp—in order to prevent it from making noise. Overall, I rate the performance of this twin-pedal system as excellent: quick, responsive, quiet, and well-balanced.

The P-957TW is essentially a beefed-up version of the P-887TW. It uses the same casting, beater arrangement, and connecting rod system, but employs a double-chain drive, a larger, longer footboard, and an infinitely adjustable Uni-lock beater-angle control. This pedal is designed to appeal to drummers who want heavy-duty equipment. The only performance parameter that seemed different from the P-887TW was a bit of added leverage—and correspondingly reduced quickness—created by the longer footboard. Otherwise, it felt just as nice to play.

Cosmetics

Our test kit was finished in emerald mist—a deep, attractive green gloss that allowed the wood grain of the shells to show through. (The small size of the lugs and T-rods helps to focus attention on those shells.) Green may not be a color that works on every stage, but it does give the drums a unique appearance. The finish itself was flawless. Other finishes available in this series are white mist, black mist, sequoia red, sheer blue, liquid amber, and piano black (which is opaque).

Prices

Masters Custom drums are sold as components; you build your kit a la carte. Hardware is sold the same way. So here’s a quick price list for the items on our test kit: 16x22 bass drum - $980; 16x16 floor tom - $650; 12x14 tom - $507; 10x12 tom - $375; 10x10 tom - $355; 6 1/2 x 14 snare - $425; DR-110 rack - $398 (includes four PC-10 clamps; extra clamps cost $28 each); TH-98 tom arm - $45; CH-88L cymbal arm (long boom, with counter-weight) - $68; S-885W snare stand - $111; H-885 hi-hat - $169; P-887TW double pedal - $423; P-957TW double pedal - $516.

Pearl’s Masters Custom kit is an auspicious entry into the thin-shelled drumkit arena. The kit isn’t cheap, but it does offer excellent value in terms of acoustic characteristics, design innovations, and quality of construction. Check it out.

MD’s Sound System

For the purpose of product reviews involving drum and/or cymbal miking, MD employs the following equipment: Shure SM98, SAW, and SM57 microphones, Zildjian ZMC-W Cymbal Microphone System, Sennheiser G22 12-channel stereo mixer, Shure M268 mixers (2), JBL/UREI 6260 power amplifier, JBL 4602B Cabaret Series monitor speakers (2).
Rhythm Tech
indexTension Drum Tuners

by Adam Budofsky

Rhythm Tech's indexTension Drum Tuners are primarily replacement lug bolts designed to help a drum remain in tune and to aid drummers in tensioning their drumheads more accurately. These ends are achieved via a set of tiny ball bearings that ride through a series of small slopes within the bolt's shaft. As you turn the bolt with a drum key, it snugly but smoothly stops at each of these slopes, at approximately 23° increments. This should be precise enough for even the most nitpicking drummer.

Installation of the iTs is as simple as replacing standard bolts, and once they're in place, no special attention or maintenance is required—nor are they obtrusive or unsightly in any way.

After a fair amount of banging on a particularly sensitive 14" floor tom, a set of eight iTs seemed to hold their ground as promised. Tuning was no problem, either; the "soft ratchet" quality of the lugs didn't diminish my ability to tune the head with itself as accurately as my ears could allow.

iTs are available in sets of four or six (various combinations of these sets should be handy for any size drum) and in medium and long lengths. A small version for piccolo snare drums will be available very soon. Rhythm Tech wisely includes extra washers—the only separate part of the system—with each set.

For drummers who either hit quite hard, resulting in easily detuned drums, or for owners of finicky toms or snares, indexTension tuners might just be the answer to your problems. A set of four small iTs retails at $16.95; sets of six go for $24.95. Comparable sets of long iTs are $18.95 and $26.95.

Pete Engelhart Crashers

by Adam Budofsky

Also available through Rhythm Tech are a number of hand-made specialty percussion items by Pete Engelhart, a craftsman who has brought a unique visual slant and sound to the drummer/percussionist's arsenal. Some of Engelhart's pieces are quite elaborate (and quite expensive). However, Rhythm Tech offers several items, such as various cowbells and rainmakers, that are more affordable additions to a drummer's sound choices. One of these simpler devices is the Ribbon Crasher, which has been employed creatively by a number of drumset players (as well as percussionists) in recent years.

Each Crasher is basically a set of four slightly twisted thin rectangular "ribbons" of steel laying on top of each other and stabilized over a steel frame with two long bolts. The ribbons aren't clamped down; rather, they're allowed to bounce vertically against each other. The resulting staccato "crashing" sound is unique in its timbre, cut, and volume.

I recently got a chance to use an 11" Ribbon Crasher in a recording studio. Mounted about a foot from the floor tom mic', the Crasher (which I hit with a Calato Blastick, by the way) still came through loud and clear in the final mix (even after a number of electric guitar overdubs cut down on the presence of the rest of the drumkit). Needless to say, you probably wouldn't need to mike a Crasher in a small club situation.

Crashers can be easily attached to knurled mounts available through Rhythm Tech, and they come in 11", 13", 15", and 17" sizes, with correspondingly descending pitches. As suggested earlier, Ribbon Crashers provide a unique and somewhat abrasive sound, so they might not be the right thing for every musical situation. However, for drummers who are fond of instruments from the harsher end of the sound spectrum—such as China cymbals and Remo Spoxe with cymbals mounted inside them—Ribbon Crashers might be an appealing additional sound source. Ribbon Crashers in all sizes retail at $62 each.
Here's one of those simple yet wonderful ideas that can make a drummer's life so much easier. LP's Gajate Bracket allows you to play any mountable percussion item with a bass drum beater. Just hook up your beater, mount your tambourine, woodblock, cymbal—even your Ribbon Crasher—to the height-adjustable frame, and voila! You can now play percussion parts with your foot (provided, of course, you've worked hard on that old independence) while leaving your hands free.

The Gajate Bracket features two adjustable legs with small rubber feet on one side and large, very sharp spikes on the other to prevent creeping. List price is $42.95.

Inverted Head Beater

Dudley Taw figured that if you took the familiar, cylindrical felt bass drum beater head and inverted it 90° (so that the "cylinder" was vertical instead of horizontal), the beater would strike the bass drum head with the same surface area, no matter how close or far away the pedal was from the head. He also figured that this surface area would be larger than that of horizontally configured beaters that really only strike with a "corner" of the beater if they have to "lean forward" to hit the drumhead. His theory was that this larger amount of beater-impact area would provide a faster rebound, and improve the overall action of the bass drum pedal. After testing the Duplicate X beater, I have to say that I can't vouch for Dudley's improved-rebound theory. I couldn't really notice any difference from other beaters I tried. (In fairness, I used three different pedals, all of which are noted for their quickness, so virtually any bass drum beater would respond well.) However, there's no disputing his surface-area theory. Knowing that different bass drum hoops and different pedal-clamp designs create different beater-to-head distances, I moved my pedals closer to and farther away from the head. No matter what the distance, the same amount of impact surface was maintained. As a result, the same amount of impact sound was created. And, owing to the extra-dense felt used in the beater, and the twice-hardened steel shaft, the power and depth of that sound was impressive. Check this beater out! It lists for $19.95.
Cymbal Cleaner

*Duplicate X* cymbal cleaner is a heavy-duty, ammonia-based liquid metal polish that works effectively, if not too easily. It's from the elbow-grease school: You wipe it on, allow it to soak into the grooves of the cymbal, and then rub briskly to remove dirt and tarnish. This, in turn, creates a black residue, which you wipe off with a damp cloth. Then you buff with a clean, dry cloth. Depending on how much cleaner you use and how dirty the cymbal is, getting this black residue off can require a little extra effort. However, that effort will be rewarded with a very clean, shiny cymbal. A four-ounce bottle of polish—which will clean quite a few cymbals—sells for $5. For this and all *Duplicate X* products, contact Taw's Sound & Drum Works, 31025 Center Ridge Rd., Westlake, OH 44145, (216) 835-1382.
Sabian has recently announced the release of the *Larrie Londin Limited Edition* ride cymbal. The 21” medium/heavy cymbal, which Larrie helped design to accommodate his diverse studio and stage requirements, features a small bell and wide impact hammering, which minimizes excessive overtone development. According to Sabian, the cymbal delivers quick response, clean stick articulation, and good control, making it beneficial within a wide dynamic range.

Sabian says that the *Larrie Londin* model will be produced for a limited time only. The cymbal will come stamped with a palm tree logo—a nod to Larrie's taste in shirts—as well as a likeness of Larrie's signature. Each cymbal will also be numbered and come with an embroidered cloth carry bag and certificate of authenticity. All profits generated by the sale of the cymbal will be donated to a trust fund administered by Sabian and the Londin family.

Yamaha's new *TMX* drum trigger module integrates a 12-input, trigger-to-MIDI interface with a 245-voice tone generator. The TMX also features a "ZAP" control that allows quick access to voice pitch and modification parameters, twenty-four pre-programmed kits, and an Auto Setup control that sets optimum sensitivity settings for individual playing styles. Additional features include song chain mode, memory for thirty-two independent performance setups, increment/decrement control by pad or footswitch, a damp feature, and hi-hat pedal, two-voice stack, and bypass modes.

IMC Products' *Grip-Master* exercise device now features a cushioned base designed to more evenly and comfortably distribute pressure across the palm. The *Grip-Master* isolates each finger on an individual spring-loaded button, enabling conditioning of the fingers, wrist, and forearm. The *Grip-Master* also now comes with a complete exercise program and is available in three color-coded tensions.

Professional Impact Systems' *DTS Universal Trigger*, which was initially designed for acoustic drum triggering, can also be used for almost any percussion instrument, according to the makers. They further state that the trigger features heavy-duty construction and high output and sensitivity, and its *Crystal Flex* engineering design allows highly accurate tracking. *DTS* triggers come with a six-month warranty.

**IMC Products Corp., 100A Tec St., Hicksville, NY 11801, (800) 752-0164.**

**Yamaha Corp. of America, Band & Orchestral Division, P.O. Box 899, Grand Rapids, MI 49512-0899.**

**Professional Impact Systems, P.O. Box 3014, Dayton, OH 45401-3014.**

**Calato, 4501 Hyde Park Blvd., Niagara Falls, NY 14305, tel: (716) 285-3546, fax: (716) 285-2710.**
Updated Drum Books

Colin Bailey’s *Bass Drum Control*, which was recently listed as one of the top 25 drum books by *Modern Drummer*, is now in its thirty-fourth printing, which includes new, more complex exercises as well as an accompanying demonstration cassette.

Peter Magadini’s *Learn To Play The Drumset, Volume I*, has also been expanded to now include a video. The book, which was originally published in 1982, has since been translated in six languages.

Hal Leonard, 7777 West Bluemound Road, P.O. Box 13819, Milwaukee, WI 53213.

New DW Mounting System And Heads

DW’s new STAR (Suspension Tuned Acoustic Resonance) tom mounting system by May was designed to maximize resonance while offering a method of controlling a drum’s decay independent of muffling or tuning adjustments.

The system features a 360° suspension ring that uniformly and "non-invasively" balances the weight of the drum and a "Resonance Control Tension Screw" that allows control of tone decay. DW also claims that the STAR system accommodates all major drum brands, allows unrestricted positioning, and makes head replacement possible without removing drums from holders or stands.

DW has also recently announced that the *Coated/Clear* drumheads used as original equipment on all DW drums are now available as replacement heads. *Coated/Clear* heads are *Ambassador* heads with a proportionately sized ring of coating at the outer edge. According to DW, the heads are ideal for players who prefer the resonance and response of single-ply heads but are seeking a more focused sound. *Coated/Clear* heads are available in 8" to 18" tom sizes and 18" to 24" bass drum sizes.

DW also offers *PSS* snare heads, which are a special version of Remo’s *PowerStroke 3* model. Like the *PowerStroke 3s*, *PSS* heads are coated *Ambassadors* with a tone control ring. *PSS* heads feature a thinner ring, though, and include a recommended tensioning sequence imprinted on 10-lug, 14" and 15" models as well as 8-lug, 12" and 13" models.

Aquarian DeJohnette Signature Heads

Aquarian’s new *Jack DeJohnette* signature heads, designed with Jack’s input, feature a black texture coating, which the makers claim makes them ideal for brush as well as stick playing. The heads are also said to be very strong, sound "warm and natural" without the need for muffling, and work well in both live and studio situations.

Aquarian Accessories, 1140 N. Tustin Ave., Anaheim, CA 92807, tel: (714) 632-0230, fax: (714) 632-3905.

New Sonor World Beat Magazine

Sonor has recently published the fourth issue of its *World Beat* magazine. The new issue features Jack DeJohnette, Will Kennedy, and other Sonor artists, an article on the history of the company, and information on new products. The twelve-page, full-color magazine is published twice a year and is available from authorized Sonor dealers or direct from HSS, P.O. Box 9167, Richmond, VA 23227-0167.

Firth DeLucia Signature Stick

Vic Firth has introduced the *Dennis DeLucia* Signature stick to its Corpsmaster line of marching drumsticks. According to Firth, the 16 1/4" stick was designed especially with today’s technologically advanced marching drums in mind. The stick is made of laminated *Sta-Pac* wood for maximum weight and features a "Taj Mahal" tip shape, which is said to increase rebound and ease of play.

Vic Firth, Inc., 323 Whiting Ave., Unit B, Dedham, MA 02026, tel: (617) 326-3455, fax: (617) 326-1273.
YOU DIDN'T TAKE UP DRUMS TO PUSH BUTTONS ALL DAY.

You became a drummer so you could play the drums. It's a physical thing, and fiddling with buttons doesn't get it. You've got music to play. Yamaha knows that, so we've designed an electronic drum trigger system that brings technology and the drummer closer together, with an emphasis on playing, not programming. The Yamaha TMX™ Drum Trigger Module — just what you would expect from a system that's drummer designed.

The TMX features 245 on-board sampled sounds from acoustic drums to processed sounds to percussion effects. Alter the pitch and timbre with the exclusive ZAP™ button, creating well over a thousand sounds of your own. Response time for the TMX is extremely fast and the dynamic sensitivity lets you go from delicate taps to cracking backbeats without losing any nuances of sound. Featuring 12 inputs and 4 outputs, the TMX will handle large drum and pad setups, and can be used to program a drum machine or sequencer. Best of all, you never have to put your sticks down; the TMX can be controlled by either pressing a footswitch or striking a pad. The TMX comes ready to plug and play with 25 pre-programmed drum kits for pad or triggered acoustic setups — or create and store 32 of your own in an internal memory.

© 1993 Yamaha Corporation of America, Band & Orchestral Division, P.O. Box 890, Grand Rapids, MI 49512-0890
IT'S QUESTIONABLE

continued from page 16

there other companies that make sticks using these older specifications?

David King
Nashville TN

Pro-Mark's Pat Brown replies, "The ring around Pro-Mark sticks originated many years ago as an effort to distinguish our sticks from those trying to copy us. The gold band on Pro-Mark oak sticks was replaced twelve years ago with a brown band. The change signified an improvement in manufacturing methods, and was an easy way for us to tell 'old' production from 'new' production. The brown band was used until about 1986, when we changed to a black band. We had made some substantial improvements in wood treatment in addition to some design changes in several popular models (including the 25). Those changes were made in response to increasingly 'aggressive' playing styles and synthetic playing surfaces (such as electronic pads) that required stronger, longer-lasting sticks. In late 1992, we again changed the ring on Pro-Mark oaks to a two-color (black/red) imprint. This again signifies improvements in both production methods and imprinting technology. To my knowledge, there are no other stick manufacturers currently making models with the 'old' gold-ring design. However, if you'd like to call me directly at 1-800-233-5250, ext. 101, I'll be happy to suggest a couple of places that may have some old inventory on their back shelves."

Double Pedals For Lefties

If you are a right-sided player, you can buy affordable, quality hardware at almost any music store. But if you are left-sided, you have to buy stuff of lower quality at a higher price—and often must special-order it. I'm referring specifically to double bass pedals. Every company I've spoken to has stated that it would be more expensive to get a pedal for a left-footed player, and that it would be of inferior quality compared to a right-footed model. One person I spoke to stated—quite smugly—"We can't cater to everybody—just the normal people!" Should I be ostracized by the industry because of a genetic difference, and the fact that I don't want to add a second bass drum to my kit?

Jason Vanderpool
Fall River MA

No, you shouldn't be—and, in fact, you aren't. We don't know who you talked to, but we do know that left-footed versions of double pedals are available from such companies as Gibraltar, Drum Workshop, Pearl, Tama, and Yamaha—some at no appreciable difference in price. There is certainly no difference in quality, since the "lefty" pedals are virtually identical to their right-footed counterparts—other than the placement of some linkage fittings. Where a price difference does exist, you should understand that creating these versions may require certain aspects of the pedals to be retooled, and the assembly process to be different. When such factors must be applied to a relatively small market (which the number of left-footed drummers undeniably is), costs do increase. It's not a matter of discrimination; it's a matter of production and marketing economics.
"Pull Me Under"
Mike Portnoy and Dream Theater raised the technical ante when they released *Images And Words* earlier this year. The record contains some of the most over-the-top music ever played on a progressive-metal album. Mike perfectly complements the music, bringing a strong technical facility to the demanding compositions. Few moments go by without the listener being reminded of his drumming presence, whether it’s double bass work, extended fills, or mastery of odd and changing meters. The first examples, from the intro of “Pull,” show some nice double bass work.

"Take The Time"
The following 6/4 pattern is the basic verse groove. (Mike embellishes on this quite a bit.)

This 7/4 beat is from the bridge of "Time." Mike keeps an upbeat 8th-note pattern on his ride while playing a syncopated pattern on the rest of the kit.

"Surrounded"
Here is the 9/8 intro groove to the song (which switches from 9/8 to 4/4 throughout).

"Under A Glass Moon"
This two-bar pattern mirrors the intro riff of the song.
Until some clever inventor type comes up with one, we'll just have to rely on specs. So here goes: 255 of the best CD-quality drum and percussion sounds; 64 user-programmable kits; on-board digital effects including Reverb, Delay, Chorus and Flange; four external pad inputs that let you assemble different kit configurations for ultra-realistic hi hat control plus cymbal chokes and rim shots. To try out the new SPD-11 Total Percussion Pad, visit your local Roland dealer. We'd say that in an ad this short, we can only begin to scratch the surface. But then we'd have to end with a pun. And that would be unfortunate.
**Maintaining Independence**

While it is important to play a groove slowly in order to establish proper coordination from the start, it soon becomes easy to go on "auto pilot" and lose the independence of our limbs. Often we may learn an exciting groove, yet find it difficult to use that special ride cymbal pattern or bass/snaer drum combination in a setting that requires an altered pattern. To re-establish limb independence, try to play a groove one limb at a time—slowly adding the others until you feel comfortable. Then hold the pattern constant for one limb while being creative with the others. Continue to "swap limbs" until you can freely call upon any one of them to reproduce the pattern without interfering with the flexibility of the others.

Jeff Indyke
Plainview NY

**Saving Studio Time**

My band had booked a block of time in a local studio. To save setup time, I tuned my drums for the studio the night before. I only had one Shure SM57 to work with, so I tuned the drums one at a time. I plugged the mic into our multi-track cassette recorder, and pushed the "record," "play," and "pause" buttons. This allowed me to listen (via headphones) to what was coming into the mic without the tape actually rolling. I tuned and muffled each drum, using adhesive foam weather stripping around the outside perimeter of the top head. I placed the foam close to the rim, using more or less as needed to eliminate the unwanted ring. After tuning and muffling each drum, I could release the "pause" button and record it to check the sound. When I was finished, I could listen to all of the drums on the tape, to make sure they sounded good together. This time spent the night before the session resulted in the shortest sound check possible the next day, and gave my kit the best sound it ever had in the studio.

Wally Gunn
Cleveland OH

**Double-Bass Variety**

Having listened to an endless array of rock double-bass drummers beat single strokes to death, I suggest the following idea.

If you play the second figure's double strokes at an up tempo and move the accents and paradiddle configurations (singles, doubles, triples) around with your hands, this figure can really burn!

Scott Ickes
Upland CA

**Repairing Case Straps**

Here's a quick, no-cost way to repair the nylon web straps found on most drum cases today. To fix the common problem of frayed ends that won't insert properly into metal buckles, simply heat one burner of an electric range to a medium setting and place the frayed end flat against the burner. This quickly melts the end into a clean, hard edge that easily fits into the buckle. If the case is too big to be lifted to the stove area—or if you have a gas range—simply heat a flathead screwdriver on the stove and apply it directly to the frayed end until the edges are melted.

You can also use the screwdriver method for repairing straps that have broken close to where they are riveted to the case, where extra strap length doesn't exist. After melting two strap ends together, you can strengthen the repair by putting several pieces of strapping tape (the kind with fiberglass threads running through it) on both sides of the case's strap.

Phillip Smith
Memphis TN

**Silencing Pedal Clicks**

For many years I've used a Ludwig Speed King pedal. Playing very fast or hard would often produce a clicking sound. Oil did not solve the problem. So I cut up rubber bands, and carefully wrapped and tied them around the spaces where the metal parts met. This totally eliminated the noise. Several of my students had similar problems with other brands of pedals, and this solution worked for them as well.

Jeff Indyke
Plainview NY

**Right Ring, Right Response**

The harmonic over-ring and lively projection of my snare drum are no problem on gigs with high-energy bands, or in large rooms. But with small, acoustic combos, or in my practice room, the ringing is distracting. A standard O-ring type of muffler mutes and inhibits the sound too much, and it alters stick response by slightly diminishing the bounce. (The internal snare muffler is even worse.) So I bought a couple of extra O-rings and found that by cutting them into different sizes, I could adjust the amount of ring appropriately for different settings. Half an O-ring is just right for practice; it removes the "clanging" sound from rimshots while keeping a vibrant stick bounce and good projection of sound at all points on the snare head. Whenever a particular band or room calls for less resonance than the unmuffled snare allows, I can find the right-sized partial O-ring for the gig. Of course, all rings are off for accents.

Scott Ickes
Upland CA

Charlie Suhor
Savoy IL
Here's an ache-saving tip for drummers who use hollow synthetic drumsticks. Pick up a can of foam caulk (Great Stuff, etc.) at your local hardware store. Use the small flexible tubing nozzle that comes with the product to inject the caulk into the stick. Wipe off any excess and let it dry overnight. This will help to absorb shock, won't add any appreciable weight to the sticks, and will give the sticks a more solid feel. One can will do approximately thirty pairs of sticks.

Phil Cotosman
Lombard IL
This month we’ll focus on some of the techniques that I use to play the hi-hat. The drummers who influenced my hi-hat technique the most were Buddy Rich, Gene Krupa, Sidney Catlett, and Jo Jones. Jo was a true master of the hi-hat, and, in my opinion, no one has ever equaled his sound.

There are several different ways of playing the hi-hat. You can play it on top, underneath, with one stick, or with both sticks. In addition, you can incorporate the foot for the open and closed positions.

One technique I’d like to discuss is called the “heel-toe” method. This is used when playing time on the ride cymbal. You simply rock your foot back and forth, with the heel coming down on beats 1 and 3, and the toe on beats 2 and 4. I find this technique excellent for “locking in” the ride cymbal rhythm. (While playing the following exercise, play the standard jazz pattern on the ride cymbal and quarter notes on the bass drum.)

Another hi-hat technique involves playing with two hands, but the left hand actually strikes underneath. The thumb of the left hand rests on the top cymbal, while the stick lays across the other fingers and is held in place by the little finger. (The illustrations that follow will give you a clear view of the hand position.) After you figure out the positioning, try the following exercises. They’ll give you some concepts for applying the technique. Be sure to play at least one bar of time, as described above, before playing these examples. (All “L.”s should be played by the left hand from underneath the hi-hat.)

Another technique I feel is important, and one of the most difficult and elusive things to master, is playing jazz time on the hi-hat. The idea is to try to achieve a fluid sound. This requires a subtle manipulation of the fingers and foot (by squeezing your thumb, index finger, and middle finger together while pressing down very lightly on the hi-hat pedal with your toe). What you want to achieve is a fluid, flowing sound. Let the hi-hat cymbals breathe. Listen to people who play this way, and if you internalize that sound, eventually you will be able to get it. Also, remember to keep the top cymbal on the hi-hat loose by adjusting the hi-hat clutch.
The last technique I would like to discuss involves the left hand, again playing the hi-hat from the bottom. This time, however, the stick is held in the traditional grip position. Just as before, rest the thumb on the top hi-hat. The stroke involves both the wrist and fingers. (By using this technique you can also strike the shaft of the hi-hat stand, giving you another sound source.) The following illustration should give you a good idea as to the proper hand positioning. (Once you’re comfortable with the positioning, go back and apply this technique to the previous examples.)

Illustrations by Steve Forster
When I first became interested in collectible drums, I sent away for a 1940s Slingerland Radio King. It was partly because I had heard the name used with such reverence—and partly because it was the model used by Gene Krupa—that as I opened the box, I expected a genie to accompany the drum. What I found was a slightly yellowed, pitted, and tarnished example of what once was America's most popular snare drum. So I'm not sure if the Radio King's magic (or a genie) is in the instrument or in the mind.

Rather than display a common Radio King here, I have chosen a rather unusual one. This one is a 4x14, probably built right before or right after World War II especially for an endorser. It is uncommon because this particular size was not advertised. Radio Kings followed the normal 5, 6 1/2, 7, and 8x14 dimensions. In the '50s, Slingerland did advertise a 4x13 snare, but not a 4x14.

Simply put, the name Radio King describes a solid-shell snare drum with either a three-point (Krupa) strainer or the Super strainer (clamshell). Lugs were either single Streamline models, as shown, or double Beavertails if the drum was deep. Metalwork tended to be nickel, and the batter-side rim was engraved with the words "Slingerland Radio King." The snare-side hoop had riveted gates through which the snares passed.

There were Radio King toms and basses, but they were made of laminated plies. Only the snare drums had one-piece shells, which were made either of maple or mahogany and sealed with varnish.

Each Radio King drum has thick glue rings. These are very important in the snare drums because they help to keep them round. Since wood has a tendency to go back to its original shape, many Radio Kings become oblong. (I don't suggest you roll one, but do look at it after you've taken off the hoops and heads.)

All drum companies made solid-shell snare drums, but by the late '20s Gretsch had popularized the laminated shell because it was faster and cheaper to make. More importantly, the drums were uniform, which cannot be claimed by those made with solid shells. Though every other manufacturer followed Gretsch's lead, Slingerland continued to advertise a solid shell. (From time to time, you may find a Leedy or even Leedy-Ludwig with a solid shell. Just keep looking!)

Like most '30s and '40s high-end snares, Radio Kings used double-flange hoops, which could become bent due to hard sticking. Slingerland didn't switch to triple-flanged hoops until the '50s.

My only complaint with any Slingerland Radio King is the construction of the lugs. I learned the hard way. I decided to restore two Radio King sets, and I wanted to give the lugs a chromed finish. I saw lugs break in my hands because Slingerland used pot metal to make them. That's another reason for the pitting. Leedy, Ludwig & Ludwig, and later WFL used brass for their lugs.

Since radio was the "hot" medium of the '30s, Slingerland wisely chose the Radio King moniker. A quick glance at one of their catalogs from that era shows that most major acts played Slingerland. They wanted to play what Krupa played. The sound was warm and inviting, and the woodwork and covering were both top-notch.

No drum collection would be complete without at least one vintage Radio King. I would suggest a 6 1/2x14 with a maple shell and the Krupa strainer. The clamshell model can be too finicky. Make sure the shell is one piece and that there are glue rings and no extra holes. Slingerland used the Streamline lugs and Krupa strainer on laminated shells as well. It's really not crucial if a Radio King has original snares, but it should have the extension bridge for extended snares. (One model—the Buddy Rich Radio King—did not.) You can use 15" snares on the 14" drum and it will accomplish what you want.

As with any other model, the best examples of Radio Kings to buy are unrestored (original condition), followed by restored models, and finally restorable models. Radio King prices are all over the place. Expect to pay from $300 to $1,000, depending on size and condition.
In memory of a drumming great and dear friend, the Larrie Londin Limited Edition Ride is a very special SABIAN Signature Series cymbal. Created by Larrie and SABIAN just prior to his passing, it reflects the versatility that was key to Larrie’s success.

Produced from the finest cast bronze, this 21” Medium/Heavy model offers the advantages of extended dynamic range, focused musical response, and clean, controlled sound. Available at the finest music stores today, the Larrie Londin Ride is a serialized limited edition with all production halting December 31, 1993.

Limited edition. All profits go to a charitable fund in Larrie’s name.
Dave Abbruzzese

Another bass drum up, but instead demanding that my right foot do the things it needed to do to keep up. A lot of drummers I really enjoyed copying when I was younger played double bass, but I had a single bass and I just demanded myself to be able to do what they did on one kick. To me, that was all I had, so I had to work with my toms or snare to compensate for not having that other kick. I think that accounts for a lot of the spastic style I used to have.

The more I got into original music with the various bands I played in, the more I tamed and began to understand that I wanted to be more of a melodic drummer rather than a power drummer. I wanted to play powerful music, but the melody of the music has power itself. That's where a lot of the left-hand stuff on the hi-hat and cymbals came out of me. I consider myself more of a kick/snare/hi-hat/cymbal drummer than a big-fill guy. I like to find the groove, establish it, and enhance it and pull it back when it needs that. When there are four open bars, I don't want to do a big power roll there. I want to use those four bars to set up the next four bars and put everything together.

MP: Let's go back to when and how you first hooked up with Pearl Jam. DA: I was in Texas, jamming with my friends Darrell Phillips and Pat Hooker in a band called Dr. Tongue. It was kind of a funky thing, and we were just having fun. One day I got a call from Matt Chamberlain, who got hooked up with Pearl Jam after the band and Dave Kruzen split. Matt went out with them as kind of a hired another bass drum up, but instead demanding that my right foot do the things it needed to do to keep up. A lot of drummers I really enjoyed copying when I was younger played double bass, but I had a single bass and I just demanded myself to be able to do what they did on one kick. To me, that was all I had, so I had to work with my toms or snare to compensate for not having that other kick. I think that accounts for a lot of the spastic style I used to have.

The more I got into original music with the various bands I played in, the more I tamed and began to understand that I wanted to be more of a melodic drummer rather than a power drummer. I wanted to play powerful music, but the melody of the music has power itself. That's where a lot of the left-hand stuff on the hi-hat and cymbals came out of me. I consider myself more of a kick/snare/hi-hat/cymbal drummer than a big-fill guy. I like to find the groove, establish it, and enhance it and pull it back when it needs that. When there are four open bars, I don't want to do a big power roll there. I want to use those four bars to set up the next four bars and put everything together.

MP: Let's go back to when and how you first hooked up with Pearl Jam. DA: I was in Texas, jamming with my friends Darrell Phillips and Pat Hooker in a band called Dr. Tongue. It was kind of a funky thing, and we were just having fun. One day I got a call from Matt Chamberlain, who got hooked up with Pearl Jam after the band and Dave Kruzen split. Matt went out with them as kind of a hired
gun at this showcase gig they were doing. It was a three-week gig, and then he got an offer to play with G.E. Smith's band on Saturday Night Live. But before he left, he was looking for somebody to take his place, so he called me to ask what I thought about it. We had known each other from the Dallas music scene. There was this engineer who'd call me to do a job if Matt couldn't, and we used to go out and see each other play now and then.

From what Matt told me about this band, it seemed totally different from where I came from musically. I'd never heard Soundgarden or Mother Love Bone—or even knew anything about Seattle music. Where I came from was older music like Zeppelin and Sly & the Family Stone—stuff like that—all the way up to the Peppers. I was in more of a funky place, but my days were spent pretty much just hanging out with my buddies and playing music, not spending much time listening to new music. Anyway, it was a Friday that he called, and on Sunday night, I went to the little radio station where I worked and there they were—Mother Love Bone and Pearl Jam's little sampler, with "Wash" and "Alive" and that Beatles song on it. I played some of it on the air and thought it was pretty cool. But Matt didn't call me back for a while, so I just figured it wasn't happening. But a week later, he hooked me up with the band's manager. Jeff and Eddie were at their manager's office in Seattle, and I talked to them on the phone about the music and everything.

So I flew up there on a Saturday and they did a show in Seattle where they filmed the "Alive" video, and that was my first experience with them. I met the guys an hour or two before the gig and saw them play the show and thought it was cool. Then on a
Monday, we got together and jammed, and that was actually the first time I ever played a Drum Workshop kit, which was Matt’s. We jammed for a few days and it just worked out from there. They asked me how quick I could go back, get my gear, and come back up. So I flew back to Texas, packed my stuff, patted my cat on the head, kissed my girlfriend goodbye, hopped in the truck, and drove to Seattle. We went on tour right after that.

MP: I suppose if you had time to really consider it, you might have realized you were turning your whole life upside down for something that was anything but a sure thing.

DA: All I ever thought about was playing music, so it didn’t really catch me off guard. I just said screw it and went for it. The hard parts were being indefinite with my band back in Texas, which I was still really happy with at the time. I told them I was going to just leave and do this thing and that I didn’t know when we’d jam together, but hopefully it would happen again. I still say that every time we talk. I miss jamming with them, for sure, because they’re still great friends. But I didn’t even really think about what I was getting into.

When we started out, it was just ten or twelve of us in a fifteen-passenger van, and here we were, going on tour. That’s the only thing that was definite when I joined. But a week into our first van tour, we got word that the Chili Peppers wanted us to open for them. And I went, ”Wow, this is heavy,” because they’re one of my favorite bands. So we did that tour and it just snowballed from there. We got better as a band and, I think, became more of a band as far as relationships go and understanding and tolerating each other and creating music and everything that goes along with being in a band.
MP: Having to play pretty much what Dave Kruzen played, what kind of effect do you think you had on the music when you first joined?

DA: Well, right from the start the other guys said I was free to put my own personality into things, because that was one of the first questions I had. But from what I understand, without ever knowing Dave myself, I gathered that he wasn’t a very motivating factor in the band. And I’d like to think I put the music in a different place. The thing is, the other guys are such great players and songwriters, there wasn’t a lot of pressure on me to be anything but myself. I trusted these guys a lot. I wanted Stone to tell me what groove he had in his head when he wrote a song. I want to know that because then I can take his idea and his feel and embellish on that. That just puts me closer to where he was coming from with the song, instead of just going with my own ideas, which might be a totally different direction than what Stone had in mind.

MP: How quickly did you feel comfortable with the band and vice versa?

DA: It took a while, for one, because I came from Texas, and secondly, we’re all extremely different personalities, for sure. Our common bond is the music, but we’re all very different people. Each of the guys inspires me in a different way, and if the arrows are pointing in five separate directions, the central point is the music. Once we got on the road and it started getting heavy for everybody, it really hit me that, “Whoa, I’m traveling around the country with people I barely know.” I was a guy who was just used to being around his buddies, and all of a sudden, my whole life was different. I was with people who had already toured together and made a record together, so they had that tightness and knew how to deal with each other. So it was a matter of them getting to know the new guy, but in a pretty intense, emotional situation. When the success started coming, with all the attention that went along with it and everybody wanting a piece of us, it really took its toll on us individually. For me, it just left me with a sense of feeling scattered. Through that first tour, I kept remembering all the times that, as a fan, I used to really like a band and want a piece of their time, and how I used to feel when they snubbed me. But I started understanding how it might just have been bad mayonnaise at catering or something else that made them not want to talk with me. [laughs] So I went out of my way not to take out my frustrations or emotions on the kids or anybody else who was just there to enjoy us.

Still, I felt like I ended up giving so much of myself away that I lost touch with what I was doing and why I was doing it. I basically lost a grip on what I was about, and I didn’t start being aware of how I felt and come to grips with the whole thing until we got off tour and went back home. I didn’t go back to Texas, though; I stayed in Seattle because I felt like I needed to be alone. Over a year’s time had passed, and my whole life was completely different. My relationship had taken a permanent sabbatical, and I had pretty much cut myself off from a lot of people who still mean a lot to me. But all the changes, I realize now, were for the better—musically, personally, emotionally. I lost a lot along the way, but I also gained a lot. I’m much more mature now, and I feel I can share myself with the band and other people in a more complete way.

MP: Has music always played such an important, all-encompass-
ing role in your life?

DA: Oh, yeah, ever since I can remember bangin' on my dad's tackle boxes. I have two brothers, one older and one younger, but I'm the only person in my family who was ever really involved with music. And I think I used that as an escape from things at home. Even back in the days of my first bands, the guys I played with were like family to me, people I could be real with. My folks didn't know I smoked cigarettes, but my band did. The buddies in the band always seemed to be my core and the people who really knew me. The music was the only thing I identified with at that age—and hangin' out with four or five other kids my age who were freaks, too. It was something that bound us together, and it made music a focal point of my growing-up years.

I dropped out of school early into high school because I just wanted to play music. Nothing else felt right to me, nothing else mattered. My theory at the time was that I could always go back to school, but I couldn't always seize the opportunities that were at my door then. Looking back, it was this huge gamble, and my dad was right there wishing me the best, telling me that if I struck out, I was in for a hard life ahead of me. But even with all that, my parents were very supportive. And I had no sense of the gamble I was taking at that time. Music was the only thing that made me happy now, and now was the only thing that mattered to me. And that's still the attitude I have. Ten years from now doesn't mean a thing; I may not even be around in ten years. The only thing that matters to me now is playing music, and I have to do it.

MP: What if Pearl Jam hadn't happened for you? Would you still be able to exist strictly playing music on the club level, like you
had with Dr. Tongue?

**DA:** Not too many bands make a living playing their own music in clubs. Dr. Tongue was strictly fun for me, and all of us were at points in our lives where we didn't really know what we wanted to do. We just figured we'd keep on jamming and things would somehow work out, like they always had. Actually, when I quit school, I told myself that I was going to eventually re-evaluate my situation when I was twenty-five. And my twenty-fifth birthday was the day after I played the *Modern Drummer* Drum Festival this year. So it made me think a little that my commitment and dedication to music hasn't steered me wrong.

**MP:** What else do you want to accomplish in music, if and when Pearl Jam ever comes to a close for you?

**DA:** There's a lot of things. I'd love to play on some rap and hip-hop stuff because I just love to play that kind of funky drumming. I'd also like to eventually make a record with some of my old friends and just make music, maybe play guitar on something and produce some other bands some day. I'm looking forward to some opportunities opening up for me and playing in different styles of music. But I don't really think about it. There's no place I'd rather be right now than making music with Pearl Jam. There are so many avenues for us to explore, and we get tastes of that every time we jam. Maybe the greatest thing about this band is that the jamming aspect never takes a back seat. That's why I love the word "Jam" in the band's name. I can never see the music just stopping for us.
Big Bands & Bass Drums

by Charlie Perry

To beat or not to beat? That is the question. The answer, however, is not a simple "always" or "never." There are two schools of thought on bass drum usage. In the "mainstream" school, a persistent "four-to-the-bar" on the bass drum is the dominant means of generating and keeping time. In addition, the bass drum reinforces and highlights the principle ensemble cuts.

The more "progressive" school of thought prefers that the drummer not use the bass drum for timekeeping (playing four-to-the-bar), but rather use the bass drum as more of a third hand, feeding a variety of rhythms and tones to the music.

There are a myriad of interpretations of these two schools of thought. One such variation combines the two. For example, the bass drum might be used in "four" for generating time, but is played softly to blend the pulse with acoustic or electric bass. The bass drum is also used as the aforementioned third hand, to contribute a colorful blend of accents and sounds to the rhythm. (This approach is reminiscent of the "snap, crackle, and pop" style of Roy Haynes.)

Clearly, a technically proficient foot is necessary to effectively execute your ideas on the bass drum. But it takes more than hours of practice and mechanical skill to attain the desired jazz expression—the feeling and sound you want to express.

To broaden our perspective of the bass drum in today's jazz, let's discuss some outstanding performances by three of drumming's elite: Gregg Bissonnette, Dennis Chambers, and Steve Gadd. To better understand the observations that follow, it would be a good idea to view Volumes One and Two of the videotaped highlights from The Buddy Rich Memorial Scholarship Concerts (DCI Video). These tapes also include performances by Vinnie Colaiuta, Dave Weckl, and Louie Bellson.

One of the more impressive drumming performances is by Gregg Bissonnette on the tune "In A Mellow Tone." His style is both subtle and dynamic, creating the ideal balance of tension and release so critical to jazz performance. Even the most casual viewing bears witness to Gregg's pinpoint accuracy, logic of ideas, and undeniable sensitivity to musical context.

Gregg does not keep time with his foot. Instead, he uses the bass drum most skillfully in the progressive fashion, feeding a select flow of rhythms and sounds to the musical mix of drums and band, as well as using it for the coloration and highlighting of the individual sections (rhythm, saxes, and brass) and the ensemble. Gregg propels the time with his right hand on the ride cymbal.

Particularly significant is his fine-honed awareness for even the slightest fluctuation in tempo, as when the band shows signs of possibly laying back too much. He responds instantly and appropriately, putting the "bite" back into the time. Gregg is endowed with such a remarkable fluid and horn-like concept that he expertly phrases with the horns, sometimes even leading them through the more heavily pronounced rhythmic passages.

Bear in mind that Gregg does all this without the benefit of the extra power that comes from generating time with four-to-the-bar on the bass drum. Instead, he drives ahead with an on-top-of-the-beat cymbal rhythm—sometimes extending its "on topness" to its limit—and supplementing it with equally on-top-of-the-beat drum embellishments.

The awesome drumming of Dennis Chambers is another matter altogether. He comes on like a roaring express train barreling down the tracks. (Note his performance of the uptempo tune "Sister Sadie.") A relentless swinger, Chambers' aggressive style is demanding.

Clearly audible throughout his performance is the incessant four-to-the-bar of his bass drum, which very effectively centers his time. His unrelenting foot states unequivocally where the time is and where it's going.

Looking and listening again to "Sister Sadie," we see that Dennis reinforces his bass drum by simultaneously playing the hi-hat in "four." He doesn't have to do this to drive the band. The romping four-to-the-bar of the bass drum is more than sufficient for that purpose. Rather, he does it to clarify his position, since both feet beating out the same rhythm at the same time serves to further emphasize the ongoing pulse.

Chambers' dominating foot seems very natural to his style. In this respect, his use of the bass drum is similar to that of the late Buddy Rich, who also relied on a dominating foot as the central device for generating and keeping time. When Dennis uses his bass drum for cutting with the ensemble, he returns immediately afterwards to keeping time with it—just as Buddy did! Chambers' timekeeping with his foot frees him to move around the drums and cymbals in a bristling display of hand/arm dext-
tensity that never interferes with the established four-to-the-bar pulse.

Still vivid in my mind is the performance of Steve Gadd at the very first Buddy Rich Memorial Scholarship Concert (Westbury Music Fair, Long Island, New York). Regrettably, this show was not videotaped. Cemented in my memory, though, is Gadd's eye-opening performance, which showed us how dramatic even the most technically simple drumming can be when it is done expertly.

For openers, Steve established a hard swinging groove using only the ride cymbal and the bass drum—no hi-hat, no snare drum, no toms. First, Steve boldly stated four-to-the-bar. On the next chorus, he stopped beating time with his foot, but continued the intense quarters on the ride cymbal, augmented by several different cymbal rhythms for variety. On the next chorus Steve switched from quarters to the basic ride and its variations. He then began using his bass drum, but now in the manner of a "third hand," intermittently peppering the musical fabric with perfectly timed punctuations of varying intensity and volume.

Steve's performance proved conclusively that the accomplished jazz drummer can actually drive a big band even when using the most sparse drumming style. It also showed that the drummer is free to use more than one style in the course of a single chart—something that is not ordinarily considered, let alone done. As a sensitive artist, he is not bound to rigid, predetermined concepts or techniques, whether formulated in some bygone era or in contemporary times. He uses a full palette to color his performance.

Although you might not have seen his performance at that first concert, you can hear and see Steve perform on the Buddy Rich Memorial Scholarship Concert. In his masterful playing of the old standard "Just In Time," Gadd uses his bass drum expertly, accentuating the individual sections and the entire ensemble. At a later point, Steve falls into a swinging backbeat on the snare, locking in the groove both for himself and the band.

With all of these different examples of how to apply the bass drum in a big band context, the only set rule is to play what the music requires. And to do this, you should be able to comfortably play both the mainstream and the progressive schools. As you're developing the technical facility to play both, be sure to also listen to as many different big bands as possible, to develop your musical facility to know when to use the right approach.
Dedicated to

Steve Gadd
Omar Hakim
Dave Weckl

They demand
So should

Steve Smith
Anton Fig
Carmine Appice
Jack DeJohnette
Perfection

the best... you.

Vic Firth®

323 Whiting Ave.
Dedham, MA 02026 U.S.A.

Bill Cobham
Peter Erskine
Harvey Mason

Alex Acuña
Buddy Rich
Rod Morgenstein

Gregg Bissonette
I recently had an opportunity to meet with Maguinho, one of the most popular and talented drummers in Brazil. Maguinho was born in Sao Paulo and has been performing since the age of sixteen. He has worked with many of the leading Brazilian artists, including Chico Buarque, Simone, Gal Costa, Djavan, Raúl De Souza, Luis Avelar, Victor Biglione, and the Brazilian Tropical Orchestra.

All of the rhythms below are very popular in the music of Brazil, and Maguinho’s authentic application of these patterns to drumset is both tasteful and musical. Brazilian rhythms are among the most dynamic in the world, and the following material should help you to better understand this exciting music.

**Samba**

**Bossa Nova**

**Variation:**

**Baiao**

**Samba Funk**
We’ve Re-Invented the Metronome!

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

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

The first and only “meter monitor” II
It’s as easy as watching the speedometer in your car. As you play, BEAT BUG™ automatically calculates and digitally displays your tempo with large, easy-to-read LEDs.

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

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

Now that BEAT BUG™ is available, you can’t afford to be without it. Comes with AC adapter, cord, and a 1 year warranty. Order now and get our brochure, stickers, and a FREE pack of LUG LOCKS™. Save $25.95 off the retail price when you send 125.95 plus 4.95 S & H to:

**L.T. LUG LOCK, INC.**
P.O. Box 204 • Tonawanda, NY 14151

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

---

**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.

**Adventures in Rhythm: Close-Up on Congas, Vol. 1**
- Demonstrates essential rhythm patterns
- Emphasizes independence
- Includes a companion book for practice lessons
- 60 minutes in length

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

**L.P. LATIN PERCUSSION!**

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

---

![Royce Congas](image)
Rodney Holmes
From The Syndicate To Santana

by Bill Milkowski

Every once in a while, some young cat emerges on the scene and blows everybody away, leaving colleagues slack-jawed and muttering the drummer's name in awed tones. There's been that kind of buzz in New York about Rodney Holmes for some time. Holmes' work with Clyde Criner, Jean-Paul Bourelly, Michael Urbaniak, Special EFX, and Leni Stern initially caught people's attention. But the gifted young drummer gained the widest recognition as a member of Joe Zawinul's Syndicate, one of the most dynamic and startling fusion bands in recent memory. After an impressive stint with that group, Rodney is about to make a stylistic "left turn" and step into the drum chair for Santana.

Rodney was born in Bronx, New York on August 24, 1966 and grew up in nearby Westchester in a musical household. "My older sister had a lot of classical records, my older brother had the Ohio Players, Funkadelic, and Earth, Wind & Fire, and my father had a bunch of Art Blakey and Max Roach records. And an older cousin who lived with us for a while had a lot of classic R&B records by Otis Redding and Sam Cooke. So I was hearing this wide variety of music and was attracted to all of it. To me, it was all one music. There wasn't a distinction between rock and funk. It wasn't until I got older that I realized there were all these different categories. As a kid, I just assumed you should be able to play all this stuff. I learned to play by emulating all those records."

BM: At what point did you get serious about playing drums?
RH: When I was about fifteen. That's when I started paying close attention to a lot of drummers and listening to lots of jazz, learning stylistically what the language was supposed to be.

BM: What were your early music studies like?
RH: I studied music in grade school. When I was fifteen, I moved to Hazelhurst, Georgia and lived there for two years. In the South they're very big on marching bands, so there was no jazz ensemble or stage band. But that really helped me get the rudiments together—learning how to read drum cadences, how to march and play complicated things at the same time, and how to play with other drummers. That whole experience also sharpened my reading skills. When I was seventeen, I moved back to New York and began studying privately with percussionist Frankie Malabe. He'd play a lot of patterns on conga and apply them to the drumset. It was about breaking up limbs in a way I wasn't used to, from a percussionist's point of view. I was open to it because I had never studied with a drummer. Later on, I did take one lesson from Horace Arnold, which left a big impression on me.

BM: What were some of your first auditions like?
RH: Well, I tried out for the McDonald's Jazz Band, but I didn't make it. Some other kid beat me out because he had a point higher for his reading skills. After that I got really discouraged. I saw all these kids playing in bands—all-county, all-state—while I was just being ignored. I decided right then and there that I was going to get better. So I went down to Drummers Collective and found Frankie Malabe and studied with him for about seven months. He gave me a basic idea about the roots of the music.

BM: What gigs did you eventually get?
RH: I had just gotten out of high school and couldn't get any work. The only person who would hire me was a keyboard player named Esther Blue. I met her at Barry Harris's Jazz Cultural Theater, which was a great place for young musicians to hang out and learn. You'd show up, pay three dollars, sign your name to a list, and write down what instrument you played. When they'd call your name you could go up there and play with the house band. Sometimes Art Blakey would come down. And that was where I really learned how to play traditional jazz. I used to go down there all the time and just learn tunes and play with different people. It was a place to try things out within that idiom. So Esther hired me from that.
few, if any bands have had more influence on the current scene than Nirvana. Their raw, unrefined energy, smart song writing and total dedication to music for music’s sake has made them one of the most respected bands of the 90’s.

When it comes to drumming as pure expression, few can hold a candle to Dave Grohl.

Whether it’s playing with Nirvana to a crowd of 150,000, or playing to 150 in a small club with his previous band Scream, Dave’s energy and style always stand out loud and clear.

Dave’s drums? The choice of respected drummers around the world.

Dave Grohl

Still...The Strongest Name In Drums!

For more information on Tama Drums and Hardware, send $3.00 ($4.00 in Canada) to: Tama, Dept. MDR3, PO Box 896, Bensalem, PA 19020 • PO Box 209, Idaho Falls, ID 83403 In Canada: 2165-46th Ave., Lachine, Quebec H8T 2PT
BM: What happened next?

RH: Things just kind of snowballed from there. I started playing a lot at Pat’s in Chelsea with music students from Long Island University. There was a professor at LIU named Clyde Criner. Some of his students invited him down to Pat’s one night and told him about me. He sat in and played. Later, when he wanted to put a band together, he called me. I ended up playing on two of his records, *Behind The Sun* and the last one he did before he passed away, *The Color Of Dark*, both on the RCA/Novus label. Clyde opened a lot of doors for me; a lot of other musicians were able to hear me because of him. Clyde was one of those geniuses who comes around every hundred years, but people don’t realize what they have to offer until they’re long gone. I was fortunate to be a part of his thing for a little while.

BM: The first time I saw you play was with guitarist Jean-Paul Bourelly.

RH: I started playing with him shortly after I played with Clyde. That was one of my better musical experiences. It was a trio, and the music was a weird mix of blues, jazz, rock, and funk—something I had never really heard before. And Jean-Paul sang too. It was very Hendrix-inspired, and a lot of people were excited about it. The first bassist was Jared Nickerson; later on it was Reggie Washington. It was a great band. We did a lot of gigs in Europe, but after a while Jean-Paul started getting more interested in dance music and there was less and less room for the musicians. It started to move away from something I thought was special and toward something that was more accessible. So we both agreed that it was time for me to go on and do some other things. But I owe a lot to Jean-Paul. He gave me a venue in which to try different things.

BM: Who else did you work with?

RH: I started working with Special EFX around the time I was working with Jean-Paul, in the mid ‘80s. I played with them for about two years. We did a lot of tours in the States. It was a great rhythm section, with Michael Bearden on keyboards and this phenomenal bass player from Baltimore named Vince Loving. Through Special EFX, I hooked up with Victor Bailey. We played together on a Special EFX album called *Confidential*. From there, Victor...
POWER & SENSITIVITY
asked me to play in his band with Wayne Krantz on guitar and Clyde Criner on keyboards. So one thing sort of lead to another.

Shortly after Victor's band, I met Leni Stern and started playing with her, subbing for Zach Danziger on some gigs at the 55 Bar in the Village. It was a great band—Leni, Wayne Krantz on second guitar, and another wonderful, underrated bassist named Paul Sokolow. From there I hooked up with Randy Brecker for a tour in Europe, Japan, and the States. Randy was one of the easiest people to work with.

BM: Did that Brecker gig require anything different from you as a drummer?

RH: Yeah, because Randy has two bags that he likes to play in—heavy funk and blazing bebop. We had to do both in his band. We had to do some material from his In The Idiom album, which was basically straight-ahead, as well as some old Brecker Brothers material. It was really open but at the same time very well-arranged.

BM: What gigs were in a totally different bag stylistically from what you had been used to doing?

RH: The situation in which I had to come up with the most different way of playing the drums was with Jean-Paul, because in the beginning he didn't like ride cymbals or hi-hat patterns. He wanted different kinds of grooves, and he didn't really know how to explain what he wanted. He'd always use these weird analogies in order to get what he wanted, and I'd try to pick it up on it. I tried all kinds of crazy things: playing on cymbal stands and the rims of the drums, and coming up with weird grooves on the drums that didn't require any kind of cymbal. Now that I think about it, that situation really opened me up to the drumset and allowed me to think of playing the instrument in a different way. The stuff that I had worked on with Frankie Malabe came in handy with Jean-Paul, because he wanted the funk up under that as well. That gig was really a major influence on the way I play today.

BM: What led to the gig with the Zawinul Syndicate?
COUNTERPARTS

produced by Peter Collins and Rush

management: Ray Danniel, SRO Management, Inc.

LOOK FOR ANOTHER MARATHON TOUR COMING YOUR WAY SOON
RH: Joe Zawinul was looking for someone to replace Mike Baker, and people like Victor Bailey, Michael Urbaniak, and George Jinda recommended me for the gig. Joe's bass player, Gerald Veasley, called and asked me to send a tape, but I didn't really feel comfortable doing that. I had had a bad experience once with sending a tape and I'd told myself I would never audition for anything else again. So I was basically going to let it go. Then I got a call from Victor, who urged me to send a tape. Finally, Joe called—and he didn't ask me for a tape. He asked me if I was available to tour for the summer. But he also wanted to set something up so Gerald and I could play together before I went out to California for rehearsals. I guess it was a little insurance thing, just to make sure that I was okay. So I drove to Philly and met Gerald, and we played together. After Gerald gave Joe the word, he called me back and was all excited. He flew me out to his place in California and we rehearsed there for four days before we flew to Austria to begin the tour. From there we were off to the races.

BM: Did playing with Zawinul bring out anything in your playing that wasn't there before?

RH: Yeah, my level of concentration was raised. Joe is very demanding. He wants his band to be like a basketball team where he would be able to pass the ball to anyone at any moment and feel comfortable and confident. And it really was like that. Anything could happen at any moment on stage with Joe. He works with hand signals a lot, so I really had to concentrate and keep my eyes open, being very aware of what he was doing, what Gerald was doing, and what percussionist Bobby Thomas was doing. In terms of groove, Joe always wanted it to be strong and different. So I was able to incorporate some new concepts within the groove, rather than just taking it out. I incorporated the cowbell a lot more and I worked on independence a lot—while at the same time supplying that hard groove that Joe demanded.

BM: Has your kit changed over the years?

RH: I've been trying to fine-tune and focus the sound more, so I'm very conscious of...
For well-traveled drummers like Jimmy, Tris, Paul, Sean and Aynsley choosing to follow their own musical path has taken each of them in a different direction. That's why these and many of the world's most intrepid time travelers play DW Drums. Only DW's offer drummers the performance-proven features and player-selected options to explore virtually any musical situation along with the hand-crafted quality that makes it easy to discover a great drum sound in all of them. Because they're the only drums that'll let you take your music anywhere you want it to go, DW Drums may be just as adventurous as the drummers who play them.
what heads I'm using, and how the drums are tuned. It's definitely a bigger sound now, with a wider range of tones from the lowest drum to the highest. I'm playing Tama drums: 22” bass drums, 10” and 12” power toms, and 14” and 16” suspended floor toms. I use clear Ambassador heads, top and bottom. They sound nice with the maple shells. You get a wider range of tuning possibilities, which makes the drum more versatile. I've always played Zildjian cymbals. Lately I've been using A Customs, which are a little brighter than KS and have more spread but don't have too much high end—just enough so that you can hear the stick definition and so the cymbal sings. I just wanted something with more of a sparkle, especially in the crash cymbals—something that would open up a little more to give the drumset more range. Heavier cymbals sound too metallic to me. I want the drums to sound like an instrument, rather than something you just hit. I want to have notes and overtones at my disposal.

BM: What are your cymbal sizes?
RH: 20” A Custom, 6” splash, 16” A Custom crash, 15” A Custom crash, 14” K mini China.

BM: How did you get the gig with Santana?
RH: The Syndicate opened a few dates for Santana on a recent tour, and that's how Carlos heard me. Things were winding down with the Syndicate, so when the Santana gig was offered I took it. I'm looking forward to playing in that band.

BM: Is there anything that you're currently working on as a drummer that you haven't arrived at yet?
RH: More than anything, I'm just trying to develop a consistent concept with the drumset—although not anything that's boxed in, like one style. I'm still trying to develop some of the things I've been hearing: time concepts and how they relate to the groove. Some of the metric modulated ideas I've had for a long time are just starting to come together to where they feel comfortable and have become a part of me. Other than that, I'm constantly working on my technique—the fundamentals. I'm just trying to put it all together so I can play at a high level every night.
STICK 'EM IN YOUR EAR!

No Signature Required

“WHY PAY MORE FOR SOMEONE ELSE'S NAME WHEN YOU'RE THE ONE HOLDING THE STICK?”

“I USE THE VATER 5B RIGHT OUT OF THE BOX, AND THEY FIT MY HAND PERFECTLY EVERYTIME.”

Chad Smith
(Red Hot Chili Peppers)

VATER
MAPEX GIVES YOU
Mars or Mars Pro Series

M4 Mars  (Shown in Guard Red)

The most popular series in the Mapex line. Mars represents the most affordable drums in the world that feature diagonal ply maple interiors and professional two point contact lugs. The Mars series crisp clean sound rivals drums selling for twice their price. The M4 kit with 16 x 22 bass, 10 x 12 tom, 16 x 16 floor tom and 14” snare represents the cutting edge of the Mars Series. The seamless shell chrome snare drum ensures perfect roundness without any dead spots caused by welded seams. Tom mounts are fully exterior so there is no shell penetration. Everything about the Mars series is designed with an eye for what the future professional needs. Stands are made strong yet compact. Pedals have tempered small link chain drives for fast action and the hihat has geared tension adjustment. The M4 features a fully adjustable compact bass drum cymbal holder. The multi-position snare stand with Pro Lok levers provides maximum security in any playing angle.

The engineering quality that went into the M4 is an example of why artists like Gil Moore of Triumph pick Mapex.

Bring this ad to your MAPEX dealer and receive a Mapex poster absolutely FREE!

M522P Mars  (Shown in Guard Red)

This five piece Mars power kit with maple lined shells features 18 x 22 bass drum for maximum low end projection. The M522P still retains a balanced sound because it comes with squared 12 x 12 and 13 x 13 mounted toms and 16 x 16 floor tom. The deluxe seamless 14” chrome shell snare drum with fully adjustable strainer completes the kit. All stands and hardware are Mars 300 Series. This means strong single braced legs; mini-link chain drive pedals, adjustable tension hihat action, boom and upright cymbal stands with Pro Lok levers. The professional two point contact lugs and exterior mount tom holder allow the M522P’s power size shells to vibrate freely and really cut through.

Mapex is known for a power sound which is why it’s the choice of players like Carmine Appice.


MORE ALTERNATIVES!

MP602 Mars Pro
(Shown in Pearl White)

This fusion design kit with maple lined interior and exterior is finished in natural lacquer. It features 20 x 16 bass drum, 10 x 9 and 12 x 10 mounted toms with 14 x 12 and 16 x 14 aero toms. This combination plus two point contact lug design allows for maximum shell vibration giving the MP602 a big sound in a very compact kit. The MP602 features deluxe double braced stands and includes the all new TS510 exterior mount aero tom stand. These toms project better than those using conventional floor legs plus they give drummers more positioning options for faster tom roll off patterns.

The MP602 is available in striking colors that have a dynamic on stage look. Its rich look and stage quality were the reasons Mike Terrana, drummer with Yngwe Malmsteen chose Mapex.

Mars Pro colors: Polished Black, Pearl White, Candy Apple Red, Candy Cobalt Blue, Blueburst, Redburst, Black Shadow, and Slate Blue.

SEE THE COMPLETE LINE OF MAPEX ALTERNATIVES AT THESE SELECT MAPEX DEALERS

Gibson U.S.A., 1818 Elm Hill Pike, Nashville, TN 37210
I enjoyed the most.

KM: So you were very fortunate.

TR: Yes. It was a good gig and we worked all the time. I played with Woody for three and a half years. After that I free-lanced with Mercer Ellington and subbed for Ralph Peterson with Jon Faddis. Then I worked with James Williams in the Progress Report. I was always playing with Kenny Garrett, Mulgrew Miller, and James. And I worked with Bobby Hutcherson a lot from '86 to '88. Then I toured and did a few records with Benny Golson.

With Benny I learned about being a gentleman, as far as the business goes. He does a lot of writing projects—jingles and things like that—and I saw how he would receive his money. And Benny is very calm. I never heard him raise his voice.

KM: Speaking of the business side of things, when you work with someone, do you simply name your price and they meet it? How does that work?

TR: I don't leave the house unless I'm paid a certain amount of money. A leader will usually ask me, "How much do you need?" I'll say, "I need this amount." If he's agreeable to that, it's set. Some say, "Reedus, this gig is paying this much." I'll say, "If it's possible, can I get more?" Most of the time it's better than fair.

KM: Do you enjoy going to Europe? A lot of players dread that trip.

TR: When I first went over with Woody it was culture shock. I'd never been on a plane for over two hours, and we were playing these hectic seven-week tours. Those were the good old days when you could send your own set over. Now, with Mulgrew, I give them drum specs and they basically have what I need.

KM: Do they supply you well?

TR: Errr...no. [laughs] The last couple of times I've gone it's been very good, but just recently I've had some problems. We're playing trio music, but they'll have drums with Pin Stripe heads. That won't work.

I didn't dig Europe at first, but I've grown to like it. The people are really into

Take Music. Seriously.

If you want to attend the college where careers in contemporary music begin; if you want to study where some of the finest musicians you know have developed their talent; if you're ready to take music as seriously as we do, apply to Berklee. Office of Admissions, Dept. 8008, 1140 Boylston Street, Boston, MA 02215. 1-800-421-0084, ext. 599.
Raul Rekow
“El Animal”
Santana Percussionist
Gifted Conga Player
LP Endorser Since 1977

For prices and ordering information on our catalogs, Raul Rekow poster or “Commitment to Excellence” video, call 1-800-526-0508.
LP Music Group 160 Belmont Ave., Dept. 678, Garfield, NJ 07026
the music. I like playing London. A lot of cats come out, it’s a nice hang. Paris is cool, too.

KM: Tell me about playing with Freddie Hubbard.

TR: Freddie is different from everyone else in that he’s so aggressive. He just plays the heck out of the trumpet. I had to play more aggressively with him. He likes a lot of drums up under him, a lot of syncopation and comping on the snare drum. That’s something I didn’t normally do, but with him I got that together. He’s like Woody in that he calls a very diverse set, which is very challenging. It’s a good situation musically.

KM: You’ve worked with fusion organist Barbara Dennerlein recently. That’s a bit out of character for you, isn’t it?

TR: Her thing is electric—straight-ahead with a fusion vibe to it. That’s different from what I normally do, and I always jump at the opportunity for change. I like to feel like I’m versatile. I don’t want to be in a rut. That keeps me fresh both mentally and spiritually.

KM: Ronnie Burrage is on her records. Did you work on whacking the snare drum harder?

TR: I had to play differently; the volume level is much higher. I used my large Yamaha set, so I just practiced a few grooves and worked on various things.

KM: On another level, you worked with pianist Billy Taylor, who’s almost a polite standards player—the polar opposite of what Dennerlein does.

TR: I don’t change things, per se. I can remember a drummer remarking after I got the gig with Billy Taylor, “Yeah, Billy hit on me a couple of years ago, but I didn’t want to take the gig because his concept doesn’t fit my style of playing.” I thought this drummer hadn’t been out here long enough to have his own style. My concept is to be able to blend in with anybody and still put my signature on it. That’s what I strive for.

Taylor told me what he wanted and I said, “Solid.” No problem. It’s just a jazz trio. I still play with the intensity and the forward motion I’d give to anybody else, but from a volume standpoint I have to
Tal Bergman

"I use my Sonor Hilites for all styles of music, both in the studio and live. No matter what music I'm playing, they're perfect."

Tal Bergman has played and recorded with some of the most exciting performers in rock today. From Billy Idol to Chaka Khan, Belinda Carlisle, Dweezil Zappa, Terence Trent D'Arby and L.L. Cool J. His versatility spans from hard rock to funk to R & B, and he can currently be heard with Billy Idol's band on their world tour. To embrace such a wide range of musical styles, Tal's natural choice is Sonor. Drums that go the distance.

HSS - P.O. Box 9167 - Richmond, VA 23227 - (804) 550 2700

SONOR ARTIST GALLERY

SONOR

A DIVISION OF HOHNER

THE DRUMMER'S DRUM

Tal Bergman
Set up - HiLite Custom Steel Blue
All New "Attack Series™" by CANNON® designed by drummers for drummers who demand crisp highs and booming lows without all those nasty overtones. Exclusive specially developed "Dynaflex™" skin is securely anchored in steel hoops and guaranteed not to pull out. The result is Explosive, High Performance Response and Sound Control like you've never heard before! Check out the heads headbangers bang. The "Attack Series™" by CANNON® KILLER!

For a free "Attack Series™" brochure and sticker, please write CANNON® Percussion.

2773 E. MIDLOTHIAN
STRUTHERS, OHIO 44471
(216) 755-6423
FAX: (216) 755-6400
tone it down and maybe play more sparsely.

KM: On *Incognito*, you remark in the liner notes that you wanted to "swing hard and lean towards the avant-garde without going all the way." Is that something you can control from the drumset?

TR: You can, but you have to have help from the guys in the band. We all sat down and talked about what we wanted to do. I wanted the free thing, but I also wanted the rhythm section to have that pulse. I like horn players who have a striking edge, and Gary Thomas fits the bill, coming as he is out of Billy Harper. He's different from any sax player I've worked with. I wanted what he'd bring to the music coupled with the rhythm-section role I had in mind.

KM: You and Thomas play a duet on "Bye Bye Blackbird." When you're basically soloing against such a strong, muscular player, is there an urge to out-brawn him?

TR: I knew I wanted a duet with him on the album, and he suggested "Blackbird." I think that was the first take. I pretty much let him feed me. I just tried to accompany him. We didn't really talk about it. He is a very strong cat, so I didn't try to match him. Well, I might have matched him at points and then backed off. Hubbard is another powerful cat like that. You can't try to match these guys all night. That's not music. You want to propel them, then let them come back down and kick 'em again. You give them a base to play on while getting in a few things of your own.

KM: Have you always had an open, cerebral approach, or is that part of maturing as a player?

TR: It depends on the situation. On *Incognito* I knew I didn't want it to be a "drumistic" record. Anyone can do that. I wanted some music where everybody could shine. My ego doesn't require that I have to play all over everyone on every song.

KM: You're on *James Williams Meets The Saxophone Masters*, his latest album. Being your uncle, has he helped or influenced you a lot?

TR: Definitely. I began playing drums in the church gospel choir, but I got into jazz by listening to records over at his house. The ride cymbal thing was really intriguing to me as a kid. I really started off dealing
with the Mahavishnu Orchestra and Return To Forever—the fusion cats like Alphonse Mouzon and Narada Michael Walden. Later on I got into the straight-ahead thing and began checking out people like Chick Webb and Sid Catlett. I went to Memphis State for about two years, then I dropped out to move to New York and play with Woody Shaw.

**KM:** Let's talk about equipment. What's your drum setup?

**TR:** I play Gretsch drums. I don't endorse them, but I love them dearly. I love the way they sound, the way they feel. I play a burnt-orange set with a 16x18 bass drum, 8x12 and 9x13 toms, and a 14x14 floor tom. I just purchased a set of 1957 Gretsch: 20" bass drum, 8x12 tom, 14x14 and 16x16 floor toms. They really sound great. And I love Ludwig Supraphonic snare drums. After I saw Marvin "Smitty" Smith using one with Dave Holland, I was hooked. I bought a silver one and a gold-plated brass one from a pawn shop. They're versatile. If they break they're easy to fix—no space-age technology, just a simple drum that sounds very good. I've also been using Canopus snare drums, and I endorse Vic Firth 5A and SDS Ten sticks.

**KM:** What's your cymbal setup?

**TR:** I use all Sabian: a 20" HH Sound Control ride with the flanged edges, a 19" HH crash/ride, a 19" HH medium crash/ride, a 15" extra-thin crash, a 16" thin crash, and a regular pair of HH hi-hats.

**KM:** What are you looking for when you choose a ride or crash/ride?

**TR:** I like a good stick sound with a little overtone. I want to hear the stick but not to where it's like "clang-clang-clang," like you're hitting a garbage can lid. And I want to hear some cymbal spread.

**KM:** You're good at dropping the hi-hat anywhere in the bar. Any hints on developing that kind of foot independence?

**TR:** Playing exercises out of Ted Reed's *Syncopation* is good. Play the ride cymbal pattern while mixing up the hi-hat on any parts of the triplet. I also work on playing each note of every triplet. You've got to do that really slow.

**KM:** You sound like you're crash-riding frequently. It gives that washy effect.

**TR:** It just depends on what the music calls for. I don't do it with everybody on every tune. I try to strive for something appropri-
IF YOUR STICKS TRIGGER
ELECTRONIC PERCUSSION,
YOU GOTA HAVE THE ONLY
COMPACT MIXERS WITH
ENOUGH HEADROOM AND
DYNAMIC RANGE TO SATISFY
OMAR HAKIM, BLAS ELIAS,
JONATHAN MOFFETT, SCOTT
ROCKENFIELD, CHESTER
THOMPSON, BABE PACE
BASHIRI JOHNSON, PAT
MASTELOTTO, MIKE BRUNO,
VINNIE COLAIUTA, AND
MANY OTHERS: THE MACKIE
CR-1604 & MS1202

MACKIE.
WOODINVILLE • WA • USA • TOLLFREE 1-800-258-6883

ACCEPT NO SUBSTITUTES.
ate for each musician I play with. I have a gig coming up with Art Farmer, and after that I go directly to work with Freddie Hubbard. I can't go into Art's gig playing the same way I would behind Freddie, and vice-versa.

KM: What will you do differently with each artist?
TR: With Freddie, he likes a lot of syncopated stuff on the snare drum—a lot of aggression on the drums. Art wants less of that: He plays more smoothly. Art is a little more lyrical and mellow, Freddie is just a hard-swinging bebop type of cat. Some cats like a lot of drums, some cats like less. What you have to do as a professional is gauge what they want.

KM: Are you influenced by freer players like Gerry Hemingway, Sunny Murray, or Pheeroan Ak Laff?
TR: I'm influenced by everyone out here. There are those guys, and then you've got your Tonys and your Jacks and your Arts. There are so many great drummers, it's hard to narrow it down.

There are a few cats, though, who are very influential to my playing. The first one is Louis Hayes. He had that magical ride when he played with Cannonball Adderley and Oscar Peterson. I first heard him with Woody Shaw when they came through Memphis. The way he attacked the ride cymbal, the way he manipulated the pattern, really stood out in my mind.

Idris Muhammad is another one who really has a distinct sound on his ride cymbal. He did a lot of funk things, but this cat will swing you into bad health! I just heard him down at Bradley's, and he's got a big, wide beat—a very underrated cat.

I also dig Victor Lewis. When you hear Victor you know it's him. You hear a lot of influences, but he still sounds like himself—just coming out of left field with some slick shit. He's a great musician.

Another cat is Ben Riley. I didn't know a lot about him when I first came to New York. I knew he'd been with Thelonious Monk, but I wasn't really aware of his thing. He's another hard swing-meister. That thing he and Frankie Dunlop put under Monk, well, Frankie's thing might've been a little bit greasier. Both of them had that nice little bounce. I have a multitude of influences, but these are the cats who influenced me greatly.

KM: Are you your own worst critic?
TR: Yes! [laughs] I feel like if I ever get to the point where I'm satisfied, it'll be time for me to do something else. When you get satisfied you think there's nothing else left to do. That's when you're in trouble.

I sometimes go overboard, as far as not being happy with my playing. I put a lot of pressure and stress on myself. My brush playing used to drive me crazy. I hadn't done a lot of it, until recently, in the trio with Mulgrew Miller. That's coming together a little bit.

KM: What did you work on to aid your brush playing?
TR: I didn't spend a lot of time doing rudimental studies. I concentrated on keeping time. I don't care how much technique and facility you have, you get hired for your ability to keep good, swinging time that inspires the musicians you're with while making the audience feel good. That's what I work on. I get hired because I'm a good timekeeper. Technique is important to express yourself, but I don't get caught
ABUSE THEM AND YOU MAY NEVER HEAR THE END OF IT.

Your ears can take only so much loud noise. After that, they can rebel. And create a noise of their own.

It may be a screech. A whistle. Or a hum. It may last minutes. Or it may last a lifetime.

It's called tinnitus. And for 10 million Americans, it never lets up. Not even for a moment.

It breaks concentration. It interferes with sleep. It has even driven people to suicide.

Exposure to loud noise is not the only culprit. High fevers, head injuries and drugs are among dozens of other possible causes.

For many, there is no cure. Not yet. Which is why we need your help. We'll see to it that your contribution to the American Tinnitus Association restricted research fund goes directly to some gifted researchers.

And perhaps someday, millions of Americans will hear something they haven't heard in years. Silence.

Please send your tax-deductible gift to the American Tinnitus Association, P.O. Box 5, Portland, Oregon 97207. Or write us today for more information.

Thank you.

AMERICAN TINNITUS ASSOCIATION
up in it. You won’t hear me flying all over
the drums on my records.
KM: I think drummers are making some of
the better jazz records lately.
TR: We're making some of the most cre-
ative records out here. One thing Woody
told me is you have to take chances with
the music. Not that I'm some innovator,
but I'm trying to do something different
from the same old thing I hear on a lot of
records. I'm just trying to find my niche—
to absorb what I've learned and take it
somewhere else. Look at Art Blakey—he
comes directly out of Chick Webb. You
can hear that influence in his playing, but
he took it further. Tony Williams comes
out of Art, Max Roach, and Roy Haynes,
cats from that period, but he developed it
further.
KM: Do you think the major labels are too
interested in musicians who are revising
the past?
TR: For the most part the small labels are
putting out the most far-reaching music.
You have all these jerks at the major labels
who don't know "jack" about music. It's a
lot of pressure being an A&R man, though.
You have to understand where they're
coming from even though they don't
understand. They're trying to sell records.
They shy away from anything that isn't the
norm. The small labels seem to know more
and care more about the music. They'll let
an artist take more liberties. A lot of cats
on the major labels are playing it safe.
KM: Well, you're not playing it safe when
you solo. You really stretch.
TR: When anybody takes a solo, they're
reaching for something. That's part of it. In
a solo you have peaks and valleys, you cli-
max, you might want to bring it back
down, you might want to climax again.
Whatever the tune calls for...if it calls for a
lot of aggression, I'll do it. If it calls for
"titi-booming" around, I'll do that. It
depends on the situation. I might phrase
my solo on the last few bars of the last
soloist. I don't have a preset way of doing
things, it's spontaneous. That's why it's
jazz.
the world’s leading drummers...

“Modern Drummer is a valuable part of a drummer’s equipment—versatile, inexpensive, reliable, easy to carry...and it lasts a long, long time.”

read the world’s leading drum magazine

MODERN DRUMMER
The MD Buyer’s Guide is the most comprehensive publication of its kind. Packed with details on every company’s product line, the Buyer’s Guide lists thousands of drumming items, with prices and specs.

Look to the Buyer’s Guide to quickly find everything you need to know about all brands and models of...

- Drum Kits
- Custom Drums
- Cymbals
- Hardware
- Sticks and Brushes
- Electronics
- Drumheads
- Cases & Covers
- Accessories
- Practice Pads and Kits...and much more!

The Buyer’s Guide also contains a complete Manufacturers Directory to help you easily locate every major company in the industry. And our special Reader Service Card makes it simple to gather further information. Just circle a number, mail the card, and you’ll receive catalogs or brochures directly from the manufacturer.

If you’re serious about drum gear, MD’s 1993 Buyer’s Guide is an essential item you’ll undoubtedly use all year long. Send for your copy now while supplies last!

Please send me_____ copies of MD’s Buyers Guide at $7.00 each (price includes postage and handling). Total enclosed $__________. Make checks or money orders (in U.S. Funds) payable to Modern Drummer.

Mail coupon with payment to:
Modern Drummer Buyer’s Guide
870 Pompton Avenue
Cedar Grove, NJ 07009
WANNA GET BUSY?

PLANNED ON IT.

MUSICIANS INSTITUTE 10 WEEK SUMMER + WINTER DISCOVERY SESSION

FOR INFORMATION WRITE TO MUSICIANS INSTITUTE P.O. BOX 4142 HOLLYWOOD, CA 90028 OR CALL 213.462.1387 OR 1-800-255 PLAY
Trials & Tribulations Of A New York Show Drummer

by Larry Callahan

Larry Callahan (profiled in the May '93 MD) is a veteran drummer with over fifty years behind the kit. Although he spends most of his drumming energies today as a teacher, Larry has played virtually every style of music at one time or another—from Dixieland jazz to contemporary rock 'n' roll. Along the way, he has backed up some of the biggest names in show business and performed in the most famous nightclubs in America. Larry's career as a show drummer has also provided him with a wealth of anecdotes, which he shares with us here.

The first name act I ever worked for was Broadway star Mary Martin. We carried a 25-piece orchestra on the road and played six shows a week. The show drumming bug had bitten me and I loved it. I was hooked!

When the tour ended, I returned to New York and got the gig with Carol Channing, with whom I stayed for the next nine years. During that time I got to meet many conductors and contractors, so my name began to get around. It reached a point where other acts called me frequently, and I continued in show drumming for the next twenty years.

Later I worked the Catskill mountain area at some of the biggest hotels with the best acts in show business. I got to play the Copacabana, The Latin Quarter, and the Paramount Theater in New York. I was also the house drummer at the Americana Hotel, and I subbed frequently at Radio City Music Hall. As I look back, I wouldn't trade those years as a show drummer for anything in the world. However, that's not to say this line of work didn't come with its share of trials and tribulations—some funny, some not so.

For example, you never really knew what to expect at Radio City. One day I came in and found that the show required a chime part. The setup in the pit at Radio City was such that in order to play chimes, my back had to be towards the conductor. The only way I could see him was literally with a rear-view mirror attached to the top of the chimes. It threw me at first, but like anything else, I got used to it. In situations like that, one has no other choice.

The pit at Radio City was huge. It ran an entire city block, from 49th Street to 50th. There was a 50-piece orchestra, and we were really spread out. As a matter of fact, the bass players were on 50th Street, while I was nearer to 49th! Naturally, I could seldom hear the bass section.

The entire pit at Radio City was on tracks. It could move up and down or in and out. One day, during the first show, the pit suddenly started to rise. Unfortunately, I wasn't expecting it to do so. As we rose higher, I noticed we were approaching forty or fifty feet in the air. The people in the audience were starting to look like ants. There were no railings around the percussion section, so there I sat, high up in the air, trying to look cool—but scared to death! Suddenly the pit started to move back onto the stage. Though it may have looked as if we were moving nice and smoothly from the audience's point of view, believe me, we weren't! And as we played, the drums began to shake like crazy.

I had a huge gong on my right, and it kept hitting into the floor tom as the stage moved. I did my best to stop the gong from hitting the tom with my right hand, while I tried to play the show with my left, but it wasn't easy. I couldn't believe what was happening. But by the next show I knew what to do. I got a thick Turkish towel and taped it to the side of the floor tom. When we started to move again, the gong hit the towel instead of the tom. I was once again free to play the show—with both hands!

One other time at Radio City, we had a sub conductor who looked sensational to the audience, that is. To the musicians in the pit, it was another story entirely. He was so bad, we couldn't even look at him after he gave the downbeat. It was every man for himself! During one part of the show, the stage was lit but the pit had to be in complete darkness. At this point, the lead trumpet player took out a flashlight and began to move around the pit as if he was looking for something. Our conductor stepped off the podium, walked over to the trumpet player, and asked if he had lost something. "No," said the trumpet player. "I'm just trying to find where '1' is!" I've had more than my share of other bad conductors over the years. I once played for a very famous Broadway star, who...
brought along her own conductor. After the rehearsal I knew we were in deep trouble. Along with the star, there was a comedy/tap dance team on the show. At one point, the dancers brought out two oversized tom-toms and jumped up on them, while the band went into a four-bar intro at a very bright tempo. However, the conductor panicked, and instead of a four-bar intro, he turned it into a vamp. Since the conductor never gave us the downbeat to start the tune, we just kept playing the four-bar intro over and over. In the meantime, the dancers were reaching the point of physical exhaustion while waiting for the tune to begin. When we finally did start, the dancers were so tired they could barely finish their number.

I’ve also worked with conductors who were very unsure of themselves. Many times, they’d follow the band instead of the other way around. You’d have to second-guess them. But if you worked with them long enough, you’d guess right 95% of the time!

I once performed for an artist who did some singing in her act. Night after night she’d skip bars on one particular tune. Buddy Rich with sledgehammers wouldn’t have been able to help her. At rehearsal, the conductor told us what to expect and where she’d skip bars. Of course, if we could skip the same bars with her, it would all work out fine. We couldn’t believe what we were being asked to do. But we did it anyhow, and it actually worked—that is, until one particular night when she didn’t skip those bars—and we did. What a train wreck! We couldn’t find her and she couldn’t find us.

Many years ago, there was a drummer in New York who was always very busy. Everybody wanted him, and he’d run from one job to another. He had drums all over town. On one occasion, he was playing the Paramount Theater and, as usual, was also working somewhere else between shows. He would run back to the Paramount just in time to throw on his band jacket and jump on stage. As the stage rose, the spotlight would focus directly on him as he played this magnificent timpani roll to open the show.

One day, however, someone in the band decided to sprinkle talcum powder on the timpani head. As usual, the drummer came flying in at the very last minute and went right to his timpani. Sadly, for him, he didn’t spot the talcum powder on the drum. After the very first note of his roll, we couldn’t see him anymore! The pit rose, but hardly anyone in the band could play because of the laughter. The poor guy was choking from the powder. It looked as though a bomb had gone off! Oh well, as the saying goes, “There’s no business like show business!”
If there is such a thing as a post-modern percussionist, Michael "Kalani" Bruno might just be one. Walk into his studio and you'll find instruments from every corner of the earth. There are balifones and mallet controllers, bata drums, bodhrans, and virtually every other kind of percussion instrument imaginable. These are more than just his tools of the trade; in a sense, they constitute a study of cultures from ancient rituals to the avant-garde. And besides that, Mike finds them to be loads of fun!

Bruno's career has been very diverse. He's collaborated with Max Roach on a Berkeley Repertory Theater production, and he has worked with Kenny Loggins, Barry Manilow, Chanté Moore, Vic Damone, Chita Rivera, and John Mayall. He's also appeared on a number of soundtracks and albums for Disney, Warner Brothers, Tri-Star, and BMG.

Mike has always taken his art seriously. His skills were attained through intense study both in the San Francisco Bay area (where he was born), and later at California State University, Northridge. There he studied with Joel Leach, Karen Ervin Pershing, Tom Raney, Jerry Steinholz, and Alex Acuña.

When Mike's not traveling, he spends time studying the music of other cultures, presenting clinics, and composing. His composition credits already include music for radio, videos, theater, and television. Along with all of that, he recently completed a three-month national tour with pianist/composer Yanni.

**DB:** How did you get the gig with Yanni?
**MB:** Like many of the jobs I get, the Yanni gig began with a referral from a fellow musician, which in turn led to an audition. But unlike many of the jobs I've auditioned for, I was asked to bring nothing in the way of equipment. I think Yanni was more concerned with finding someone who was interested in working with him to create parts that fit into the live show, since this was his first touring band. After a short playing audition on a couple of congas they provided, we adjourned to his studio, where we talked about his music for the better part of an hour. Yanni liked the fact that I played a wide variety of instruments and styles. I think having orchestral experience, as well as being proficient in a variety of ethnic and rock styles, helped me understand what he was looking for and, in turn, gave him the confidence to ask me to work with him.

**DB:** What instruments does he use, and how important is the role of the percussionist in his music?
**MB:** The band includes drums, bass, percussion, two violins, cello, two keyboardists, and Yanni on synthesizer and piano. The role of the percussionist varies from tune to tune. On the up-tempo material, Yanni likes the percussionist to drive the band, so I played a lot of congas, bongos, and djembe. Some tunes, however, would require a lighter touch. For example, one particular tune comes to mind where Yanni played piano and I played an Udu drum. Other tunes are quite orchestral-sounding, so my function as the percussionist was to add color by using instruments such as piatti, triangle, chimes, whistles, and rattles.

**DB:** Tell me a little about the tour.
**MB:** Because the entire two-hour show had to be memorized, and since many of the tunes needed to be arranged, we rehearsed for about four weeks. We had a great crew. Everyone got along very well—and when you're out for three months, that's very important. We played in sixty-odd venues all across the U.S., with one stop in Canada, mostly in 2,000- to 3,000-seat theaters. I think many people came to the concerts expecting to watch a couple of guys and a sequencer, and were surprised to see nine musicians playing on a stage that looked like a spaceship from *Close Encounters Of The Third Kind.*
stay interested. Everyone was into different styles of music, and we would all share whatever we were into. I think we all benefited. We would also try to see other acts whenever possible. For instance, I was able to see Cats, Tracy Chapman, and Metallica all in one week!

I also took a couple of small instruments with me to play backstage and in my hotel rooms. The pandeiro is a good one to bring along, because no matter how much you play it, you still suck!

When we were in the Ohio area, I called Larry Snider at the University of Akron, whom I had met at PASIC ’91. I told him I was in town and I’d be glad to stop by and talk to the students, so we scheduled a clinic. I recruited three of my fellow bandmembers and we sneaked into one of the ballrooms at the hotel to arrange Latin and Brazilian tunes the night before. We all had a blast playing for the students, and I had a great time talking about percussion for an hour and a half.

DB: Who else have you worked and/or recorded with?
MB: I’ve been recording and touring with Chanté Moore, who’s a wonderfully talented singer on the Silas/MCA record label. I also recently performed in London with Barry Manilow. That gig was one of the toughest I’ve ever done, because the percussion book also included a large amount of keyboard parts—everything from harp glisses to oboe solos and sound effects. A large amount of time was spent just programming all the splits and patch changes in the two-hour show. There must have been over sixty different setups. I used a MalletKAT and a drumKAT for the controllers, and a Proteus 2 along with a couple of samplers for sound sources.

DB: You do a lot of composing. What prompted your interest in that area?
MB: Composing is something that happens when we use our instruments as vessels for opportunity instead of out of obligation. I think every musician is capable of composing, but I think drummers often feel intimidated because their focus is usually on rhythm and not on melody and harmony.

I had an eye-opening experience when I was working for Max Roach on a Berkeley Repertory Theater play. It was my first taste of improvisational scoring. Max composed in an avant-garde style, by only giving each musician guidelines to improvise within. For example, he might have me play an African 6/8 groove, while having the guitarist play a sporadic blues. By the end of a week of rehearsals, we were playing two hours of music without any charts. Being a part of that kind of compositional process really widened the field for me, because it validated a method for composing I found more accessible.

I find writing to be both a challenging and liberating experience. Every time you set out to compose, you start traveling somewhere you’ve never been before. The great thing about it is you can get there any way you want.

DB: How does working with celebrity performers such as Yanni compare to what you imagined a career in music would be like when you were in high school or college?
MB: It’s very different. When I was in high school I thought someday I would be playing drums in a group like Led Zeppelin. The music business was all quite magical to me back then. I had a more simplistic view of things. You start a band, you make a record, and you play concerts. Ha! Back then I didn’t have any concept of what being a sideman was all about. When you work for Yanni or any other name artist, the reason you’re in the band is to make his or her music sound good. It’s really not the place for personal opinions, although I’ve found most people, including Yanni, to be generally very open to outside ideas and very easy to work with.

I enjoy working in a variety of musical settings. One great thing about free-lancing is that it puts you in a variety of musical situations. When in town, I might have a session in the morning, a Brazilian gig in the afternoon, and an orchestra gig at night.

DB: In your early development as a musician, what experiences do you feel were most important in getting you where you are today?
MB: I think having good teachers was, and is, important. My first teacher worked with me to develop skills that would allow me to pursue my short-term goals—a rock band, for example—while building a foundation for growth in other areas. I think your beginnings have a lot to do with how well you continue to grow. I’ve always been genuinely interested in "checking out" things that are new and different—but at the same time wanting to learn at my own pace and in a way that makes sense to me. That’s how I stay interested.
Many musicians find employment playing a variety of music in many different settings that fall under the category of "clubdates." (In some areas these engagements are referred to as casuals.) The largest number of players by far in the music business are employed in this manner. Weddings, country club affairs, anniversary parties, resorts, cruises, and dinner dances are all engagements that commonly use live music as a part of the proceedings.

Many musicians in the clubdate business are actually employed in other fields and supplement their incomes by playing on weekends. Others are full-time players who also teach, play shows, or are jazz artists or orchestra members who round out their schedules with clubdates to make a steady, predictable income. They all have one thing in common, though. They must play commercial music that pleases their audiences—or they won't work very often.

In large metropolitan areas, booking offices put bands together depending on their needs, and they usually rely on a roster of dependable players. In smaller areas, groups of regular musicians will adapt to the engagement at hand, sometimes rotating or supplementing players to accommodate a particular gig.

With the inroads being made by DJs—along with competition from all electronic media—it's more important than ever to use common sense and basic business practices to survive in this field. In my twenty years in the clubdate business, I've found that a good understanding of the basics will help you through the many situations you're likely to face.

Arriving And Setting Up

The number-one rule is to always be on time. Find out early where the engagement is, what time it starts, and how long it takes to get there. Get a road map if necessary, and allow yourself plenty of time so you don't have to rush once you arrive.

Ask the receptionist or maitre d where it's convenient to unload and park your car. Be polite and patient if they're busy. You'll get their cooperation if you present yourself professionally. If you want to make a grand entrance, and you think you're exempt from common courtesy—you're wrong! You may be in for a long night and a short career.

Check out where the band is setting up. If you have to wait for tables to be moved or a speech to conclude, do so unobtrusively. You may even want to offer to help clear the area. By doing so, you might gain some control over the size and position of the band area if there's no bandstand—which there frequently isn't. You might also make a good impression with the management, which could come in handy later when you're trying to get a drink or a cup of coffee.

Try to set your drums up quietly, especially if guests are close by eating dinner or listening to a speaker. I always bring a small setup to make loading in and setting up easy. On most of these jobs, the audience couldn't care less what kind of drums you use or how many you have. But they will remember the guy who made forty-seven trips past their table with swinging drum cases—or the guy who left the door open to a cold December wind during the salad course!

If there's no apparent place to stow your cases, ask an employee. Your bass drum or tom-tom cases are good places to put your coat or boots in cold weather. Nothing looks worse than a pile of cases and clothes two feet away from a band that's trying to look professional.

A minimum amount of tuning up is tolerable, but this is not the place to completely overhaul the tuning of your drums.

During The Gig

Always try to look interested and happy while you're playing.
Smile and pay attention to what's going on around you. A sullen, bored-looking band can be a drag, especially if the audience is dead and not motivated to have a good time.

It helps if your band can respond to requests and if the leader is responsive to the needs of the crowd. In this business you rarely please everyone, so it's best to listen politely to requests. Fulfill them if you can, or politely decline if you can't. Above all, don't argue with people. Some may be drinking more than usual, and if they perceive an insult or a condescending attitude, you could be in for trouble. You can always shrug it off, and in my experience, people usually forget about it when you start the next tune.

Save your showboating and blazing technique for your solo spot or hot dance numbers. Your presence is secondary to everyone else's dancing and conversing. Don't try to hit people over the head with your drumming. Sure, this aspect of the business can be very frustrating. You may have just played a very difficult, creative arrangement, and you could meet with total silence as the last note is played. But this is part of the business and a part you'll have to laugh off if you're to survive.

Of course, if you're doing a good job, you may be complimented. Take the compliment with a simple "thank you." If you're complimented for doing a particularly nice job on a certain tune, never denigrate that compliment by saying something like, "Really? I hate that song!" You may get a bigger response from playing "Please Release Me" for the two thousandth time than from trading fours on "All The Things You Are." But you'll have to accept that—or think seriously about another line of work.

Today, many bands are taking fewer and shorter breaks in response to the DJ phenomenon. When you do go on a break, don't get lost. If you must use the phone, be aware of the time. If you need to step outside, let another band member know where you'll be. Party goers may also come up to you on breaks and request that you acknowledge someone's birthday or anniversary. Take these requests seriously and politely. Write them down so you'll remember to direct them to the leader when you go back on. These are the sort of things people remember about a band, and it makes good sense to make them happy memories.

A nervous party organizer may sometimes ask the band to help with announcements or any number of MC duties. While some musicians may regard this as "not part of the job," I've always tried to be accommodating. You can usually have fun with it, and hopefully you'll get a return booking.

**After The Ball**

When it's time to get paid, do so discreetly. It's in poor taste to pass money around the bandstand in full view of the audience. And don't count money in front of everyone unless the leader asks you to do so for accuracy. This can prevent any undue speculation by party goers about how much the band's been paid.

There are a lot of positives about the clubdate business. You meet a lot of nice people and you get paid to play music. You get to attend some very nice functions, and you learn a lot about personalities and different kinds of music.

Naturally, though, you sometimes have to put up with unpleasantries like unappreciative audiences and cramped bandstands. I've had to play many gigs without a floor tom or crash cymbal because of space limitations. You may also have to play very quietly all night, or you may be required to play music you don't particularly like. But this all goes with the territory.

In many ways, the business is getting better because people are getting tired of homogenous music-making delivered impersonally through electronics. We can overcome this by personalizing our music and delivering it right. By using some basic common-sense practices and keeping an open mind, you'll find the clubdate business to be much more lucrative and enjoyable.
The Modern

The Great Jazz Drummers
by Ron Spagnardi
A true collector's item, this text takes a look at nearly a century of drumming. Fascinating reading, this book tells the stories of over 60 legendary drumming greats. Sound Supplement included.

When In Doubt, Roll!
by Bill Bruford
Transcriptions of 18 of Bruford's greatest recorded performances, his personal commentary about each piece, and Bill's exercises to develop facility, flexibility, and creativity at the drumset.

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

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

Best Of MD: Rock
Everything from linear drumming, playing in odd time signatures, and double bass techniques to hot shuffle beats, effective fills, and Neil Peart's advice on creating a drum solo.

Best Of MD, Volume 2
The Best Of Modern Drummer is jam-packed with advice, concepts, and tons of musical examples. If you've missed any of MD, The Best Of Modern Drummer brings it all back home—in one valuable reference book.

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

Drum Wisdom
by Bob Moses
Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time.
Drummer Library

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

**Creative Timekeeping**
by Rick Mattingly
Develop the ability to play any rhythm on the ride cymbal against any rhythm on the snare and bass drums. A challenging approach to true independence.

**The Cymbal Book**
by Hugo Pinksterboer
Everything drummers need to know about cymbals including history, acoustics, selection and testing, setup ideas, cleaning, repairing, and more. Over 200 jam-packed pages with photos.

**The Best Of Concepts**
by Roy Burns
Practical, informative, and entertaining ideas on dozens of subjects that concern drummers. Authored by one of MD’s most popular columnists.

---

**Order Toll Free**
1-800-637-2852
M-F, 9AM-8PM SAT, 9AM-2PM CST

---

**Quantity** | **Book** | **Price** | **Total**
---|---|---|---
1 | Applied Rhythms (06630365) | $8.95 | $8.95
1 | The Best Of MD: Rock (06621759) | $9.95 | $9.95
1 | The Best Of MD, Vol. 2 (06630196) | $7.95 | $7.95
1 | The Electronic Drummer (06631500) | $9.95 | $9.95
1 | The Great Jazz Drummers (06621755) | $19.95 | $19.95
1 | Drum Wisdom (06630510) | $7.95 | $7.95
1 | Master Studies (06631474) | $8.95 | $8.95
1 | The New Breed (06631619) | $7.95 | $7.95
1 | When In Doubt, Roll! (06630297) | $12.95 | $12.95
1 | Creative Timekeeping (06621764) | $8.95 | $8.95
1 | The Cymbal Book (06621763) | $24.95 | $24.95
1 | The Best Of Concepts (06621766) | $9.95 | $9.95

**SHIPPING AND HANDLING CHARGES**
up to $25.99: add $3.00
$26.00-$49.99: add $4.00
$50.00 and up: add $5.00

**GRAND TOTAL**

*All checks or money orders payable in U.S. funds only (no cash)
SMASHING PUMPKINS
Siamese Dream
(Virgin 88267-2)

Jimmy Chamberlin: dr
Billy Corgan: vcl, gtr
James Iha: gtr
D’Arcy: bs

Cherub Rock; Quiet; Today; Hummer; Rocket; Disarm; Soma; Geek USA; Mayonnaise; Spaceboy; Silverfuck; Sweet Sweet; Luna

Smashing Pumpkins and their drummer, Jimmy Chamberlin, two of rock music’s most underrated rookies in 1991, re-emerge in 1993 just as jarring and intoxicating—yet undeniably more confident—with their explosive sophomore effort.

Much like on the Chicago group’s debut, Gish, Chamberlin rocks here with Bonham-esque bombast and rolls with the motion of Keith Moon. But those already familiar with Chamberlin’s brief body of recorded work will be immediately struck by his newfound restraint.

The large open-stroke rolls are still there. But gone, for the most part, are the signature snare-crack accents that seemingly popped out of nowhere on Gish. Gone, too, are the slight, energy-filled tempo pushes that embodied much of the previous record’s unpredictability—for better and worse.

Despite Chamberlin’s more laid-back approach, there’s nothing weak about his performance. Songs like “Geek USA” and “Quiet” are as much heavy, rollicking, flighty fun as anything the band conjured up for Gish, and “Silverfuck” is Chamberlin in a capsule.

While Siamese Dream’s more controlled chaos should propel the band’s status from underground darling to airborn starling, it’s also another feather for Chamberlin and fans of his style to grab onto and fly with.

• Matt Peiken

WAYNE KRANTZ
Long To Be Loose
(Enja 7099)

Zach Danziger: dr
Wayne Krantz: gtr
Lincoln Goines: bs

These Instrumental Pieces Were; Not Consciously Written About; Specific People, Places, Things Or Ideas; (Although One Began; From A Little Croaking Sound; A Friend’s DAT Machine Makes); What They Were
Written About; Is Something I Don’t Know Yet; But I Know It When I See It; And, Hopefully, So Will You

Zach Danziger makes good musical sense with the budding guitar guru Krantz—he’s sensitive and airy on the open spaces, but able to slide quickly into a tight funk groove with bassist Goines. There isn’t always a lot of melody to hang onto in a Krantz piece, but Danziger uses that allowance to do some tasty things. Like a slightly looser big-band drummer, he sets up the guitarist’s understated licks, maintaining a sense of funk and a sense of swing.

Long To Be Loose gives Danziger a chance to show off all his stuff, yet he never sounds like he’s forcing it. On “But I Know It When I See It” (the song “titles” on Long are sort of a surreal, tongue-in-cheek Krantz joke) Zach displays everything from ECM-ish flourishes to backward funk to rock ‘n’ roll. He doesn’t have the Dennis Chambers type of groove-oriented material here to lock in with Goines on, but when given the chance to ride for a while on "From A Little Croaking Sound,” or jamming up the funk on "A Friend’s DAT Machine Makes),” they cook real well together.

• Robin Tolleson

BRIAN WOODBURY
AND HIS POPULAR MUSIC GROUP
(Fang Records FA 013)

Brian Woodbury: vcl, gtr, bs
Elma Mayer: kybd, vcl
Marc Muller: gtr
Erik Boyd: bs
Jon Feinberg: dr
Your Roots Are Phony; They Told You So; The Oranges; I Burn The Flag; Flavor Packet; Beat Around The Bush; Quit Your Job; One In A Million; I've Still Got My Balls; Lazy Fair; Everything's New In The Sun; Get Wise; The Yuppie Tot Is Not; Better Than You In All Ways; Dreamstate Of California; Why'd You Have To Go; Food Fight; Ecology Now; Because The Night Is Young

Like most of the nineteen songs on Brian Woodbury's new CD, even the name of his band, the Popular Music Group, is offered with a wink. However couched in pop song styles, his material sports enough thematic and musical twists to keep it off the Top-40 charts forever.

Woodbury's strident, nasal voice suits his occasionally subversive lyrics. "Food Fight" addresses uneven distribution of wealth, "I Burn The Flag" juxtaposes freedom of expression with a lover's gesture of devotion, and "Your Roots Are Phony" skewers American jingoism and revisionist history. Even in these more barbed offerings, literate wordplay helps him avoid the looming abyss of self-righteousness, and the album's overall tone is often not straight. (Fang Records, P.O. Box 652, New York, NY 10009)

• Rich Watson

MARC JOHNSON

Right Brain Patrol
(JMT 849 153)

Marc Johnson: bs
Ben Monder: gtr
Arto Tuncboyaciyan: perc, vel
They Love Me Fifteen Feet Away; Batuki Burundi; Netcong On My Mind; Right Brain Patrol; Heru Nazel; Inside Four Walls; You; After You; Whispers; Log O' Rhythm; Light In Your Eye; The Call

Right Brain Patrol is like a musical walk through a rain forest. Rhythms brush your legs, melodies crawl up trees and fly overhead, while in the air birds sing Gregorian chants. The album opens with "They Love Me Fifteen Feet Away," a beautiful, sweeping tune guided by Arto Tuncboyaciyan's sonorous vocals and flowing brush work, Mender's stinging, flamenco picking, and Johnson's chewy bass work. Like much of Right Brain Patrol, this is a moody, swell of a piece, where this improvisational trio creates a lush world all their own.

With no one specific style or boundary in mind (and the ability to play anything), they float through slow blues, gypsy-like acoustic funk, hide-and-seek free-for-alls, and music that defies categorization. Deeply felt and owing much to Brazilian music, their typical instrumentation of electric guitar, acoustic bass, and "percusive" drumming (brushes instead of sticks) rejuvenates the trio format.

Johnson is one of the best and busiest bassists around, having come up through the legendary Bill Evans Trio to work with Jon Scofield, Joe Lovano, John Abercrombie, and Pat Metheny. Right Brain Patrol resembles Johnson's earlier quartet, Bass Desires, in its spacious, after-a-storm feeling and the wealth of music he pulls out of the players. With his bluesy tone, Monder sounds a bit like Adrian Belew while adding a bit of bite and color. And Tuncboyaciyan is a phenomenonal musician, whether playing drums and percussion with a child's enthusiasm and a pro's grace or simply adding romantic, wordless vocals. And his use of brushes rather than sticks provides a deep, earthy tone, adding a vital element to Right Brain Patrol's unique sound.

• Ken Micallef

VOIVOD

The Outer Limits
(Mechanic 10701)

Denis Belanger: vcl
Denis D'Amour: gtr, kybd
Michel Langevin: dr, kybd
Pierre St-Jean: bs
Fix My Heart; Moonbeam Rider; Le Pont Noir; The Nile Song; The Lost Machine; Time Warp; Jack Luminous; Wrong-Way Street; We Are Not Alone

Michel Langevin has spent the better part of the past decade steering this Quebec outfit into an abyss of personal vision that has, perhaps until now, escaped all but a cult following. Better known to his fans as "Away," the drummer finally acquiesces to mainstream demands here.

Langevin still illustrates each cut with his spacey liner-note drawings, while dictating the course of Voivod's musical direction with an effectively robotic, linear approach.

His clean beat in the 7/4 of "Lost Machine" feeds into double-bass 16th-note triplets. Snare hits on the "&s" and tom strokes on the beat set off "We Are Not Alone," while Langevin utilizes the seventeen-minute opus "Jack Luminous" to peel off rock, funk, and thrash rhythms, conceptual passages, and an off-kilter straight-time section.

Voivod still wanders at times into some early-80s metal...
schlock, but Langevin sees to it that it all takes on an accessibility and rock-heavy feel bordering on (dare I say?) catchy. And if that proves to be the difference in Voivod’s success, Langevin will have to wonder why he stayed “Away” for so long.

• Matt Peiken

**RACHEL Z**

*Trust The Universe*

(Columbia CK 53216)

Al Foster, Lenny White: dr

Charrett Moffett, Victor Bailey: bs

Gumbi Ortiz: perc

Rachel Z: kybd

David Sanchez, David Mann: sx

Nardis; I Won’t Cry; Monk’s Other Woman; Inamorata; Under The Suit; Forgive Me; Save My Soul; Go!; One Night; Trust The Universe; When The Cats Away; Iyakutandia

Judging from the photos on the CD sleeve, Columbia is trying to market Rachel Z as the new sex kitten of the key-

ing to market Rachel Z as the woman can

Blackwell. His fluid and musical solo and ensemble drumming on “Monk’s Other Woman” is the highlight of this set.

Z is equally at home in the electric band featuring Lenny White on drums. This is the best White has sounded in years: He’s an energizer with subtle touch, able to rev things up but willing to let them simmer. The toms almost get that Return To Forever Romantic Warrior sound at times, and at other moments he’s flirting with a brush stroke on a cymbal. There might be more fire in the acoustic material here, but the drumming in each group is first-rate.

• Robin Tolleson

**VIDEO**

**TRIS IMBODEN**

*Latin Rock For Gringos*

Power Rock Drum Systems

P.O. Box 5022A-4

El Toro CA 92630-8522

Price: $29.95

(plus $3 shipping & handling)

Time: 50 minutes

Tris Imboden is one of the most underrated drummers playing today. Currently with Chicago, Tris’s background includes stints with Kenny Loggins and Al Jarreau, as well as a host of recordings. His exceptional technical skills, great feel, and extensive experience as a clinician make him an excellent subject for a drum video.

The title of this video is actually a bit misleading, since Latin drumming is only one element of the material covered. In various sections Tris also demonstrates grooves he played on hit records, fills and licks he uses regularly, and a few personal “tricks.” Most of these are transcribed in an accompanying booklet, and many are performed by Tris with Cecilia Noel & the Wild Clams, his current personal project. (Ace percussionist Lue Conte is also featured with the group.)

Tris’s presentation is extremely personable and casual—if a bit under-rehearsed. As a result, the video seems more like a personal visit with Tris in his rehearsal room than a formal educational session. The greatest feature of the material presented is its accessibility and usefulness. Whether it’s the Latin styles or the straighter rock feels, everything that Tris demonstrates could easily be assimilated—and applied—by almost any drummer.

One nice touch that I haven’t seen elsewhere is the use of a “Time Table Of Contents.” A time line is visible at the upper right of the screen throughout the presentation. The accompanying booklet outlines the material covered and specifies where everything appears. In this way, the viewer can easily fast-forward or rewind to any given piece of information.

This is one of a new series of videos directed and co-produced by Carmine Appice, and available by mail through his Power Rock Enterprises. As with any new venture, there is room for improvement in certain areas—the video production quality, for example. But on the whole it’s a worthwhile effort.

• Rick Van Horn

**STEVE HOUGHTON**

*The Drummer’s Guide To Reading Drum Charts*

CPP Media Video

15800 N.W. 48th Ave.

Miami FL 33014

Price: $39.95 (VHS)

Time: 80 minutes

As this excellent video and accompanying 48-page booklet make clear, the problem with reading on the drumset has very little to do with recognizing note values. That’s the easy part. What’s difficult is interpreting what to do with drum charts that suggest—rather than spell out—what you are supposed to play.

Houghton covers written parts of all types, ranging from fairly well-written big band charts to lead sheets that only give melody notes and chord symbols, “stock” arrangements that are mostly written as series of rolls, and modern funk arrangements that appear to have very specific drum parts, but that don’t sound very good if played as written. Besides just giving examples of standard tunes, Houghton also includes play-ons and play-offs, TV spots, and blooming vamps, which working drummers often encounter but are often unprepared for.

Houghton demonstrates everything along with a pianist and bassist, and while you have to use some imagination when they are illustrating a big band style, the format makes the material easy to grasp. The accompanying booklet shows the written parts that Houghton works from, allowing the viewer to understand the most important facets of reading: how to play what isn’t noted and how to interpret what is.

• Rick Mattingly
WHAT'S THE ALTERNATIVE?

For the New Generation® of alternative drummers, the first choice is Pro-Mark Drumsticks. Why? Because Pro-Mark sticks are precision-crafted from select American Hickory, Maple, and Japanese White Oak for superior strength, balance, and feel.

Night after night Pro-Mark sticks stand up to the industrial strength performances of these leading drummers (clockwise from top left) Dave Abbruzzese of Pearl Jam, Steve Shelley of Sonic Youth, Gen Matthews of Jesus Jones, Stephen Perkins of Porno for Pyros, Grant Young of Soul Asylum, Fish of Fishbone, Barrett Martin of Screaming Trees, and Robert Adam of Gene Loves Jezebel.

pro-mark
THE BEST ALTERNATIVE

10707 Craighead Houston, Texas 77025
Drummer's Hotline 800-233-5250
FAX 713-669-8000
How To Practice

• by Gary Williams

In your enthusiasm to improve, you probably spend a lot of time looking for information, method books, recordings, and other musicians to play with. With all of these activities taking up your precious time, though, you must consider the way you divide your time among these things. The structure of your practice routine determines the speed and quality of your development. Here are a few suggestions to help you get the most out of your practice time.

First, it may not be convenient or desirable to practice every day. Remember that the three main areas of development are listening, practicing, and playing. All are of equal importance. Listening is where you gain ideas to add to your drumming vocabulary. Practicing is for developing ideas and skills. Playing is where these ideas and skills are refined and polished. So if you’re performing one night, you may decide not to practice that day. On other days when you aren’t practicing, spend your time on extra listening. Ideally, equal amounts of time should be spent listening, practicing, and playing.

It’s helpful to distinguish between the things you can play that could be improved versus the things you’ve yet to learn. (This may require some time, but it’s important to do so.) Make a list of the things you want to learn—bass drum technique, time, fills, grooves—and put them on the practice chart below. Next, list the things you need to improve.

Now name six bands or artists you’d like to play with. You might like several kinds of music. The point of naming six groups is to focus on what styles you prefer. Determining the groups and/or musicians you want to play with will also help you to prioritize what things to practice.

Finally, establish short- and long-term goals. Short-term goals might be things like, “By next month I want to...,” or even shorter periods, such as, “By next week I’ll be able to play...” Long-term goals might be, “By next year I want to audition to get into a rock band.” Setting goals gives you a sense of purpose and direction. It’s also a rewarding experience and builds self-confidence when goals are achieved. Once you’ve determined what to learn and improve, and who you’re striving to play with and when, you’re ready to organize this information into a workable practice routine.

To begin with, decide how much time you want to practice. Be sure this amount of time is realistic and comfortable for you. There may be a difference between how much time you really want to practice and the amount of time you think you should practice. Remember that the amount of time is less important than the quality of that time. Next, decide what time of day you can commit to practice on a regular basis. Reserving a certain practice time each day will ensure your work gets accomplished.

Now select those things from your list that you want to work on, taking into account the amount of time you want to practice. Consider your present playing opportunities. You may benefit the most by practicing those things you can use in an immediate playing situation. For example, you might want to work on jazz beats, even though your current playing opportunity may be in the rock style. While developing your jazz skills might become essential later on, if your rock drumming needs immediate further development, take advantage of your practice time to improve it first. Then focus on your jazz drumming skills. If you’re not playing with a group, practice the things that will help you play with the groups you’ve listed.

It’s also very important to schedule time to be creative, like making up new beats, soloing, and combining different types of grooves. In the real world of performing, your success will depend on your interpretation of the music. If your practice time is spent primarily working through method books where you’re basically following written patterns, your unique style of playing may be underdeveloped. Block off a portion of your practice time to experiment and test your recall of the things you’ve been working on from the books you’re studying.

Next it’s time to decide on the order of things. I recommend
starting with your least favorite activities and ending with your most favorite. Subjects you feel are necessary to practice are not always the most fun. Simply put, save dessert for last! Here’s an example of how you might organize a one-hour daily practice routine: 10-15 minutes of technique; 10-15 minutes of reading material; 10-15 minutes of coordination development; 10-20 minutes of experimentation. But more important than the total amount of time is the consistency of that practice time. The more consistent you are, the more rapid your development will be.

Once you’ve arrived at a practice schedule, stick to it. Of course, you might want to modify your schedule as you progress or if you’re not seeing improvement as soon as you’d like. I recommend calculating your progress on a weekly (not daily) basis. You may struggle with something one day, then play it with ease the next. Some days are simply better than others. The experienced musician recognizes this and makes the best of it. In the beginning, however, commitment and consistency are the key to successful development.

Finally, when your practice schedule is finalized and written down, place it where you can see it. This will help to avoid wasting time trying to remember what to practice when, and for how long. If you make the effort to be organized, efficient, determined, and enthusiastic, you’ll surely see progress. Organization is the key to success.
five good ones a day. No matter what anybody tells you, if you have a guy hammering all day, his arm gets tired. Then we went to an automatic drop-hammer machine. But we were getting a lot of carpal tunnel syndrome in our operators, due to the vibration going into their arms. We still use that hammer for certain things, but the majority of K Zildjian cymbals are now hammered by a machine that is computerized with a program that is completely random. Thus no two cymbals are hammered the same way. This machine is totally exclusive to Zildjian, and it was four years in the making.

"Various people have used hand-hammering as a marketing tool," Colin continues, "suggesting that you're fine-tuning the cymbal when you hammer it. But that's impossible, because the cymbal's not lathed. What the hammering does today, via the different hammering marks and patterns, is contribute to the sonic characteristics of the cymbal. The random type of hammering we apply to the K Zildjians produces the dark, warm, complex sound that is characteristic of KS. The more exact, precise hammering done on our other machines produces the higher-pitched, brighter sound associated with As."

Colin sums up the company's attitude toward technology by saying, "We're very proud of the investments we've made and the technology we've incorporated, because we firmly believe that that's where our future is. We'll use any technological advancement we can in order to make cymbals with better consistency and overall quality. That will continue to differentiate us from the other cymbal makers out there."

New Cymbal Lines

Zildjian has always been known for quality and consumer service, and, according to Colin, "that's something that we'll always maintain. But what's going to keep us at our 65% market share are products like the A Custom, the Oriental Chinas, the Z Series, and the Pre-Aged Ks—all cym-
THE PRICE FIGHTERS!

It's Drums in the Wind by a Knockout!

No doubt about it, HIGH PRICES simply couldn't withstand the power buying PUNCH of DRUMS IN THE WIND!

Famous brands like: Pearl, Ludwig, Zildjian, Sonor, Sabian, Remo, Adams, Evans, Paiste, Beato, RhythmTech, Ross, KAT, ProMark, Calato, Latin Percussion, Drum Workshop, Aquarian, Vic Firth, Gibraltar, Cappella, Mike Balter, Humes & Berg AND OTHERS!

DRUMS IN THE Wind

quality products, great service, and prices that knock the competition cold!

19880 State Line Rd. South Bend, IN 46637

For a Free Catalog Call: 1-219-272-8266
bals that have resulted from technological advancements." Here's a brief look at some of these new cymbals.

**Z Series Additions**

The Z series, launched in 1985, was one of the first Zildjian products created as a result of high technology. It employed computer-controlled hammering to create heavy, unlathed cymbals using the Zildjian alloy. The line has been popular with heavy players since its inception. Even so, the A Zildjian Rock Crash has remained the favorite of the majority of rock drummers—a fact that was not lost on the folks at Zildjian.

“We've been looking at some of the things we did on the A Customs,” says Colin, “to see if we could also create something in between the Z series and the A Zildjian Rock models. We had never been able to lathe a cymbal and use the Z series hammering as well. But we’re now producing prototypes with light lathing that will go on to get the Z series hammering. This fall, we’ll introduce Z Custom Rock Crashes and Medium Crashes. We’re very excited about these; they open up much more like an A Zildjian, but they still have the solid, underlying power of a Z series.

**Oriental China Trash**

According to Armand Zildjian, some new Zildjian lines are a result of improving existing products. “Years ago,” says Armand, “we had fairly heavy, flanged cymbals with a lot of rivets in them, called swishes. Later we made sizzle cymbals, then cymbals called pangs. On all of these cymbals, the edges were minimally turned. Then we came out with China Boys—and they were a big hit. But during all of this, there was talk that said, ‘The Wuhans from China have the real trashy sound. But they don’t last.’ So we said, ‘We’re going to improve on all of that.’ Now we have our Oriental China Trash line, and every
a Rock drummer? How will the taper in the neck affect the feel and balance? And would we really give up our first-born to be able to play a burning Ride cymbal pattern like Tony Williams? And so, with specs in hand, we started with our 2B and exaggerated the taper in the neck for a lighter feel at the top end. An acorn shaped bead was added to bring out more definition from

He’s Influenced Thousands Of Drummers, But Only One Drumstick.

When a drummer of Tony Williams’s stature wants you to make him a drumstick, you don’t ask a lot of questions. Unless you’re us. In which case, you ask those signature Ride patterns. And to withstand a powerful style, we designed our stick to carry more weight, yet remain responsive.

So now, after you pick up a pair of Artist Series Tony Williams drumsticks, don’t be surprised when someone comments on your Ride cymbal sound. And if we may suggest a reply, here’s what we’d say. “Oh, that. It’s just a few tips I got from Tony Williams.”

Zildjian
knowledgeable drummer we’ve asked says that they’re what a China should be. But I hate to tell you how long it took. That edge had to be turned just right, and the bell had to be shaped just right. We went through dozens of prototypes. That’s what I mean about improving things."

"Our goal," adds Colin Schofield, "was to get that authentic Chinese sound while using the Zildjian alloy, which gives far greater durability than that of a less expensive alloy. Our hammering technology and other special techniques allowed us to do that."

Pre-Aged KS
Zildjian’s process for producing a brand-new K cymbal that sounds as though it has already mellowed with age—the Pre-Aged K—cannot be divulged. But Colin will say this much: "We’re speeding up the aging process of the cymbals by affecting the molecular structure of the alloy. It’s a metallurgical process that happens prior to and during the hammering stages."

The A Custom Series
According to Armand Zildjian, "The A Custom is something we wanted to make for years—a thin, stiff cymbal—and there is nobody else making a cymbal like it today. We’ve found a new, better method of making cymbals that sound like the ones made the old-fashioned way thirty years ago. It took years to do."

The A Custom line came about as "a wonderful example of how almost cosmic forces affect the timing and development of a product," says Colin Schofield. "There is a cyclical nature to the music business. After a while, drummers suddenly start looking for something 'new' again. In the late '80s, we’d go to see one of our 'K players' perform, and he wouldn’t have his KS; he’d have some old As that he used fifteen years ago. Suddenly, a lot of drummers were checking out their old As. At the same time, Armand was telling us, ‘People out there are saying they want thinner, prettier cymbals. Isn’t there something we can do?’ Concurrently, our R&D people were experimenting with the rotary hammer. These three forces kind of came together at the same time."

"We knew we were looking for something like a thinner, stiffer ‘old A Zildjian’ type of thing," Colin continues, "but we didn’t know quite what it was. And then Vinnie Colaiuta got involved—and became consumed by this operation. We sent him some prototypes, then he came to the factory and worked with us for a few days, and finally we sent stuff out for the first Sting tour. It was my job to translate his comments into feedback for the factory people."

"But we needed to be sure that this wasn’t a cymbal that only Vinnie Colaiuta—who is a fairly unique drummer—was going to be interested in. So after we received the initial word from Vinnie, we also got comments from drummers like Dennis Chambers, Marvin "Smitty" Smith, and Steve Gadd. We rapidly realized that we had something very hot. With the introduction of the A Customs, the whole A Zildjian category increased by about 25%. In order to keep our production up, we’ve already had to install two more hammering machines in addition to the original two."
Jack DeJohnette
Signature Series DRUMHEADS
developed by AQUARIAN

"These are the drumheads that I have been searching for. They tune up easy, stay in tune, and they have a great tone.

They are perfect for recording and live playing with sticks or brushes.

Even sound engineers are amazed at the full natural tone of the heads. No tape needed! And the textured black coating is really responsive.

If you are into musical sounds, you should check them out."

Jack DeJohnette

For information on The Jack DeJohnette Signature Series Drumheads, write:
AQUARIAN ACCESSORIES
1140 N. Tustin Ave., Anaheim, CA 92807

For information on Jack's New video, write:
Homespun Video
Box 694MD,
Woodstock, NY 12498
This holiday season, give that special someone a gift subscription to Modern Drummer magazine. It’s one of the greatest gifts you can give to a drummer friend or relative. A year-round reminder of your thoughtfulness. A gift that will be treasured long after the others have been forgotten.

A gift subscription to MD also offers you one-stop, hassle-free shopping. No gift wrapping. No long lines. No crowded stores or gift cards to buy. We handle it all. We’ll even mail the recipient a gift card in your name. You can use your credit card, or we’ll bill you after the holidays if you prefer. For faster service, call Toll Free: 1-800-551-3786

Bring Holiday Joy to that special drummer every month of the year with a gift subscription to the world’s leading drum magazine. It’s every drummer’s first step to better drumming, and they’ll think of you throughout the year!

Complete, clip, and mail this coupon.

- Please send a One-Year gift subscription at $29.95 for 12 monthly issues.
- Send a Two-Year gift for only $51.95.
- Payment Enclosed  □ Bill Me  □ Visa
- MasterCard

Card #____________________  Exp. Date_______

Signature__________________________________________

Send Gift To:
Name_______________________________________________
Address_____________________________________________
City, State, Zip________________________________________

Gift From:
Name_______________________________________________
Address_____________________________________________
City, State, Zip________________________________________

Please use separate sheet for additional gift subscriptions. Rates good in U.S., Canada, and Mexico. For foreign delivery send $36.95 for One Year, $58.95 for Two Years. U.S. currency only. Add additional $75.00 per year for airmail.

Make checks payable and mail to:
Modern Drummer
Subscription Services
PO Box 480
Mt. Morris, IL 61054
The Future
With 370 years behind them and several new lines available as the result of recent technological improvements, what's in the future for the Zildjian company? "We're thinking about drummers who already have their kits and their cymbals," replies Colin, "and who might be looking for other instruments made from the Zildjian alloy. This is in response to an international demand for more percussion due to the influence of world music.

"We're also very involved in educational programs," Colin continues. "Budgets are being cut, and in order for instructors to get a purchase order through channels, every tiny detail must be met. In order to support what they're doing, we just published a reference guide, with recommended cymbal requirements for junior high, high school, and college and university levels."

Times are tough for individuals as well as for school systems. How does the cymbal market look in comparison to the struggling drumset market? "Drummers always want something new," responds Colin. "That's why the accessories category has grown so much while other categories have struggled. A cymbal falls into a price category that makes it reasonably easy for drummers to bring a little color to their kit or change something about their sound."

And when Colin speaks of drummers, he takes a far-reaching view. "One of the greatest influences on Zildjian's future," he says, "is going to be the international market. It's about 45% of what we do now. Look at the way the world is opening up: the Pacific Rim countries...South and Central America...China, Taiwan, Singapore.... As those cultures develop the level of personal income to allow the hobby of music to be pursued, that will certainly play a role in our future. American music and American drummers influence the market in those areas today. But I think that over a period of time, the activities of the musicians over there are going to have an effect on what we do. And we will respond not only to the needs of the professional market as it grows, but also to a fledgling beginner market. It's going to be a long time before anyone in Eastern Europe can afford a 22" K ride cymbal. But there's still a huge demand for Zildjian cymbals. We want to make sure that we can meet the needs of those drummers."

Just a few years ago, Zildjian diversified into drumstick manufacturing. Based on the success of that effort, are there any plans for further expansion into other areas? "Absolutely," replies Colin. "Zildjian is a powerful name in percussion, world-wide. If you walk down the street in Singapore with a Zildjian T-shirt on, someone will come up and ask if you're a drummer. With that sort of brand recognition, we will certainly look at different markets that we feel are open to us."

"We have a desire to continue to be a leader in percussion," concludes Armand Zildjian. "We have more things coming—more types of cymbals, more types of other products—and we're excited about it. Our attitude is good; it's a happy time for us."

Has Anyone Talked To Chuck Lately?
Tired of the standard 128 levels of dynamics? Enter our world of 1000 levels. ddrum has earned its reputation as the most sophisticated electronic percussion in the world. 100% guaranteed "WYFWYG" - "What You Play Is What You Get!"

"Whether I'm cutting the back beat with my band or patrolling the Arsenio Hall Show with The Posse, I depend on the high quality sound, feel, and versatility that my ddrum AT, triggers and pads deliver..."

Chuck Morris
Soloing Over Ostinatos

by Rod Morgenstein

An effective technique for soloing is to jam over a repeating phrase or pattern, which is called an ostinato. The challenge is to play the ostinato using two or three limbs while the other available hand or foot solos independent of this repeating lick. For example, the following ostinato is a pattern set up on my solo in the song "Cruise Control" from the Dixie Dregs album Bring 'Em Back Alive.

By playing the toms with one hand (that is, the right hand if you play a traditional right-hand setup), the other hand is free to solo. Try playing the following rhythms. They are written on the snare line, but experimentation on the other parts of the kit is highly recommended. Initially, you might try visualizing or singing these rhythms over the ostinato before attempting to play everything all at once.

The next ostinato is a beat that usually utilizes both hands. However, in this case the hi-hat and snare chores are covered by the left hand, allowing the right hand to jam independently on all the other sound sources available.

As in the previous examples, visualize or sing the following rhythm before putting it all together on the kit. (Examples 6 - 8)
The following ostinato is in 7/8.

See if you can play these rhythms over the repeating pattern. (Examples 10-12 should be scored over a two-measure version of example 9.)

The practice of playing over ostinatos can both enhance one's solos and strengthen coordination and independence. Take it slowly, use your imagination, and jam on!
This month's *Rock Charts* features Gregg Bissonette on Joe Satriani's 1992 release, *The Extremist*. On "Friends," Gregg lays down a powerful groove that never strays, and his fills fit the mood and feel of the song perfectly—a fine performance. (All hi-hat notes are played slightly open.)

\[ \text{Music Key} \]

\[ \text{Drum Tab} \]
MODERN DRUMMER
BACK ISSUES FOR SALE

#99—JANUARY 1988
Phil Gould, Richie Morales, Chick Webb, Drumming & Relationships.

#102—APRIL 1988
Donny Gottlieb, Alan Childs, The Downtown Dozen.

#110—NOVEMBER 1988
Jeff Porcaro, Rayford Griffin, Rikki Rockett, Drums on Campus.

#111—DECEMBER 1988
Chad Wackerman, Lionel Hampton, Allan Schwartzberg.

#112—JANUARY 1989
AJ Foster, Anders Johansen, John Molo, Terry Bozzio Sound Supplement.

#113—FEBRUARY 1989
Bill Bruford, Simon Wright, Focus on Electronics, Will Kennedy.

#115—APRIL 1989

#116—MAY 1989
Dennis Chambers, Chris Blackwell, Bill Berg.

#117—JUNE 1989
Michael Shirlew, James Kottals, Trevor Tomkins.

#119—AUGUST 1989
Omar Hakim, Rob Hirst, Michael Blair.

#120—SEPTEMBER 1989
Chris Frantz, Scott Rockenfield, Sol Gabin.

#122—OCTOBER 1989
Terryl Carrington, Troy Luccketta, Bobby Previte.

#126—FEBRUARY 1990
Charlie Watts, Frederick Waits, Dean Castronovo.

#128—APRIL 1990
Stewart Copeland, Tito Puente, Tony Oxley.

#129—MAY 1990
Don Henley, Jason Bonham, Terry Clarke.

#130—JUNE 1990
Terry Bozzio, Denny Fongheiser, Pat Torpey.

#131—JULY 1990
Rod Morgenstein, Joey Heredia, Phil Collins & Chester Thompson Sound Supplement.

#132—AUGUST 1990
Sonny Emory, Tommy Walls, International Drum Teachers Guide.

#133—SEPTEMBER 1990
Dave Weckl, Winard Harper, Budgie of Scourie & the Banshees.

#135—OCTOBER 1990
Alex Azcune, Eric Singer, The Drummers of New Orleans.

#136—NOVEMBER 1990
L.A. Studio Round Table, Bobby Elliott, Inside Ciarollock.

#137—DECEMBER 1990

#138—JANUARY 1991
Louie Bellson, Rob Affuso, David Beal.

#139—FEBRUARY 1991
David Garibaldi, Fred Coury, Ralph Peterson.

#141—APRIL 1991
Gregg Bissonette, Carl Allen, Tiny Kahn.

#142—MAY 1991
Roy Haynes, Matt Chamberlain, Greg D'Angelo.

#143—JUNE 1991

#144—JULY 1991
Sheila E., Dave Lombardo, Tuning Up With Pros Pt 1

#145—AUGUST 1991
Manu Katche, Chuck Morris, Afro-Cuban Sound Supplement.

#146—SEPTEMBER 1991
Kennedy Arnoldo, Bobby Rock, Akira Tana.

#147—OCTOBER 1991
SPECIAL BUYER'S GUIDE ISSUE

#148—NOVEMBER 1991
William Kennedy, Bobby Rock, Akira Tana.

#149—DECEMBER 1991
Jim Keltner, Speed Metal Mixed Bag, Guide for the College Bound Drummer.

#150—JANUARY 1992
Mark Brzezicki, Rodrigue & Padilla, The Drummers of Memphis.

#151—FEBRUARY 1992
Lars Ulrich, Billy Higgins, Festival '91.

#153—APRIL 1992
Mike Bordin, Milton Sledge, The Drummers of James Brown.

#154—MAY 1992
Elvin Jones, Matt Cameron, Willie Ornelas.

#155—JUNE 1992
Blas Elias, Victor Lewis, Bobby Christian, Inside Paiste.

#156—JULY 1992
Tony Williams, Mark Zonder, Male Vocalists Speak Out On Drummers.

#157—AUGUST 1992

#158—SEPTEMBER 1992
Ed & Johnny: A 20-Year Wrap Up, Metal Drumming: The Quest For Credibility.

#159—OCTOBER 1992
Eddie Beyers, Lewis Nash, Steve Gorman.

#162—JANUARY 1993
Rickie Lawson, Paul Geary, George Jinda.

#163—FEBRUARY 1993

#164—MARCH 1993
A Tribute To Larry Londin, Stephen Perkins, Ethnic Drummers.

#165—APRIL 1993
Marvin "Smitty" Smith, Cactus Moser, Sean Kinney.

#166—MAY 1993
Ginger Baker, Tommy "Mugs" Cairn, Freddie Studer.

#167—JUNE 1993
Charlie Benante, Michael Baker, N.Y.C. Street Drummers.

#168—JULY 1993
Alex Van Halen, Gregg Field, Readers Poll Results.

#169—AUGUST 1993
Max Roach, Mike Portnoy, Industrial Drummers.

#170—SEPTEMBER 1993
Tim "Herb" Alexander, Clayton Cameron, On The Road With Country's Finest.

#171—OCTOBER 1993
Vinnie Caliato, Festival '93, Introduction To Tabla.

#172—NOVEMBER 1993
Peter Erskine, Vikki Fox, Piano, Dave Freiberg.

#173—DECEMBER 1993
Dave Abbuzese, Tony Reedus, Zildjian's 370th.

---

Total number of issues ordered @ $6.00 each

Total payment of $__________________________

☐ Payment Enclosed  ☐ Mastercard  ☐ Visa

Card Number ___________________ Exp. Date ______

Signature ____________________________

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

All Back Issues are $6.00 each
(This includes postage and handling.)

Mail check or money order (no cash) in U.S. Funds to:
Modern Drummer Back Issues Service
P.O. Box 480
Mt. Morris IL 61054-0480

Allow 6 to 8 weeks for delivery
Read What They're Saying About

THE GREAT JAZZ DRUMMERS

"The Great Jazz Drummers is a real treasure..."
Herb Brochstein
Pro-Mark Corp.

"...a great resource and a wonderful historical perspective."
Dave McAllister
Sabian, Ltd.

"Every drummer should own this book, to be acquainted with the history and standard-bearers of our instrument."
Neil Peart

"What a great pleasure to receive a copy of this book. Great work."
Armand Zildjian
Avedis Zildjian Co.

"...most enjoyable and informative reading and a great reference book."
Vic Firth
Vic Firth, Inc.

"This book will be considered a classic for years to come."
Ed Shaughnessy

"Congratulations on this important publication. It should be of interest to drummers and non-drummers alike."
Lee Eliot Berk
Berklee College Of Music

"I am truly delighted that we have a solid history of the great jazz drummers. This book should be required reading."
Bob Zildjian
Sabian, Ltd.

"Thanks for The Great Jazz Drummers. I enjoyed it immensely and I learned about quite a few drummers I knew very little about."
Rod Morgenstein

"Thanks for sending me a copy of The Great Jazz Drummers. It's terrific!"
Joe Calato
Calato Regal Tip

ORDER YOUR COPY TODAY!

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Book</th>
<th>Price</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The Great Jazz Drummers (06621751)</td>
<td>$19.95</td>
<td></td>
</tr>
</tbody>
</table>

SHIPPING AND HANDLING CHARGES (See box below)
Milwaukee Co. residents add 5.5% sales tax; WI residents add 5% sales tax; MN residents add 6% sales tax.

SHIPPING AND HANDLING
- up to $25.99: add $3.00
- $26.00 — $40.99: add $4.00
- $41.00 and up: add $5.00

All checks or money orders in U.S. funds only. Please allow 3 weeks for delivery.

Make check payable to and mail to:
Hal Leonard Publishing Corp.,
P.O. Box 13819, Milwaukee, WI 53213
Present... The National Music Expo & Workshops

See it all in one weekend!

Over 40 courses to choose from:
- Manufacturers' exhibits
- Product demonstrations
- Educational workshops sponsored by Remo and Sabian

Major performing artists featured as master clinicians:
Carmine Appice
Colin Bailey
T Lavitz
Larry Carlton
Jerry Donahue
Adrian Legg
Alex Skolnick
Frank Gambale
Michael Manring
Alphonso Johnson

See and play the latest gear—guitars, amps, keyboards/synths, drums and percussion instruments. Talk directly to manufacturers and equipment specialists at their booths. Attend workshops taught by top artists and The National Guitar Summer Workshop faculty. Meet editors and columnists from Guitar Player, Bass Player, Keyboard, Musician, and Modern Drummer.

San Francisco
October 30th: 10-6:00
October 31st: 10-5:00
Bill Graham Civic Auditorium
99 Grove St.
in association with...BAM

Register today
Space is limited!
1-800-688-6479
Call for a free catalog

Tickets available $10 at the door, while they last! Discount coupons available at music stores where Guitar Player, Keyboard, and Bass Player magazines are sold.
In our continuing effort to maximize the value of *Modern Drummer* as a reference tool, the editors of *MD* are pleased to offer this 1993 *Index Update*. The listings presented here are a guide to virtually all of the biographical, educational, or special-interest information presented in *Modern Drummer* in the past year. Information presented in *Modern Drummer* issues dated 1986 or earlier is indexed in *MD's Ten-Year Index* (which was presented in the December 1986 issue). Year-end indexes have been presented in each December issue since 1987, and will continue as a regular feature in the future.

The format for the index varies somewhat, according to the information being presented. For example, the names on the *Artist Reference List* are presented alphabetically, followed by coded information showing where any biographical or educational information pertaining to each person named might be found. In other words, you should be able to look up your favorite drummer and immediately see where anything *MD* published about that drummer in 1993 may be located. You'll also be informed as to whether that drummer has written any columns for *MD*, and if so, in which column departments you should look them up.

The parenthetical abbreviations indicate where information on (or authored by) a given artist may be found. (In the case of the *Product Review Columns*, the abbreviations indicate where information on a given product may be found.) With the exception of (F), all abbreviations refer to column or department titles.

### KEY TO SYMBOLS USED THROUGHOUT THE INDEX

- **(A)** = Ask A Pro
- **(ER)** = Electronic Review
- **(F)** = Major Feature Interview
- **(FP)** = From The Past
- **(IH)** = Industry Happenings
- **(IM)** = In Memoriam
- **(JDW)** = Jazz Drummers' Workshop
- **(NN)** = New And Notable
- **(P)** = Portraits
- **(PCU)** = Product Close-Up
- **(PT)** = Percussion Today
- **(RJ)** = Rock 'N Jazz Clinic
- **(RP)** = Rock Perspectives
- **(SDS)** = Show Drummers' Seminar
- **(SO)** = Slightly Offbeat
- **(ST)** = Strictly Technique
- **(TCB)** = Taking Care Of Business
- **(U)** = Update
- **(UC)** = Up & Coming

### ARTIST REFERENCE LIST

**A**

- ABRUZZESE, Dave (F) Dec. (cover), (A) Sep.
- ABDUSHAHID, Sadig (F)
  - "NYC Street Drummers" (June)
- AGUON, Richard, (U) March
- ALDRIDGE, Tommy (U) Jan.
- ALEXANDER, Tim "Herb" (F) Sep. (cover), (A) March, (A) Aug.
- APPICE, Vinny (U) March
- AUGUSTYNIAK, Jerry (U) June

**B**

- B. (Bland), Michael (U) Sep.
- BAKER, Ginger (F) May (cover)
- BAKER, Kofi (UC) Nov.
- BAKER, Michael (F) June
- BANALL, Frankie (U) Apr.
- BATISTE, Lionel (P) June
- BAYERS, Eddie (A) Apr.
- BAYNE, Harold (F) June (cover)
- BLACKWELL, Ed (IM) Apr.
- BRADLEY, James Jr. (U) Apr.
- BRECHTELEIN, Tom (U) Feb.
- BROOKS, Cecil III (P) Oct.
- BRUNO, Mike (PT) Dec.

**C**

- CAIN, Sim (U) Jan.
- CAIN, Tommy "Mugs" (F) May
- CALLAHAN, Larry (P) May
- CAMERON, Clayton (F) Sep. [author: JDW]
- CAREY, Danny (U) Oct.
- CARLOS, Bun E., (A) July
- CECCARELLI, Andre (P) Apr.
- COLAJUTA, Vinnie (F) Oct. (cover)
- COLLINS, Phil (A) May, (A) Dec.
- COMPENNI, Mike (F)
  - "NYC Street Drummers" (June)
- COURY, Fred (U) Apr.
- CROCKETT, Larry (U) Nov.

**D**

- D'ANDA, Jim (U) Dec.
- DANZIGER, Zach (U) Nov.
- DAVIS, Erin (UC) Nov.
- DEE, Mike (M) Jan.
- D'CUCKOO (F) ("Ethnic Drummers") March

**E**

- EDWARDS, Keith (F)
- ERSKINE, Peter (F) Nov. (cover), (A) March
- "Ethnic Drummers" (D'Cuckoo, Hernandez, Licht, Marine, Partis, Pedersen) (F) March

**F**

- FAVRE, Pierre (F) Nov.
- FERRERA, Steve (U) Jan.
- FERRONE, Steve (A) Aug.
- FIELD, Greg (F) July
- FLETCHER, Greg (F)
- FOXX, Vikki (F) Nov.

**G**

- GARIBALDI, David (U) Feb. [author: RJ]
- GEARY, Paul (F) Jan.
- GONAWAY, Gigi (U) May
- GRAHAM, Glen (U) June

**H**

- HAMILTON, Jeff (A) Jan.
- HAYWARD, Richie (A) Apr.
- HERNANDEZ, Phil (F)
  - "Ethnic Drummers" March
- HOBBON, Jimmy (U) Sep.
- HOLMES, Rodney (UC) Dec.
- HUFF, Lance (U) Dec.
- HUTCHINSON, Gregory (U) June

**I**

- "Industrial Drummers" (Key, Parsons, Vrenna) (F) Aug.
Scabeba Entertainment Presents
The 1993 BUDDY RICH MEMORIAL SCHOLARSHIP CONCERT

Starring
Steve Ferrone
Chuck Morris
Chester Thompson
with
The Buddy Rich Band

Saturday, November 6th
Judy Bayley Performance Center
UNLV Campus, Las Vegas, Nevada
Tickets Available Through
UNLV Box Office: (702) 895-3801
$20.00 Students
$25.00 General Admission

Shows At 5:00 PM and 8:00 PM

Mini-Expo opens 1 hour before each show. New Products!
Prizes! Give-Aways!

Sponsored By
Beato, Calato, ddrum, Drum Workshop, Vic Firth, Inc., Geddit?,
Hard Rock Cafe/Las Vegas, Kaman, Mahoney's Pro Drum Shop/Las Vegas,
Modern Drummer Magazine, Pearl, Sabian, Shure Brothers, Sonor, & Yamaha
Modern Drummer Presents...

The Best Of Concepts

For twelve years, famed drummer/author/educator Roy Burns wrote the Concepts column for Modern Drummer—one of the most popular series in the history of the magazine. Over the years, Roy authored a wealth of practical and informative articles on dozens of subjects that concern drummers of all ages—articles like “Teachers: Studying And Learning,” “Drumming And The Big Break,” “Drumming And Experience,” “Perseverance,” “Showmanship,” “Originality,” “Teaching Yourself,” “Money Vs. Music,” and “Enthusiasm.”

The Best Of Concepts is a compilation of Roy’s most enlightening articles extracted from Modern Drummer—articles that have inspired thousands of drummers the world over. Now, all in one bound volume, The Best Of Concepts is a must read for every serious drummer.

ORDER YOUR COPY TODAY!

Order Toll Free 1-800-637-2852
M-F 9AM-8PM, SAT 9AM-2PM CST

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Book</th>
<th>Price</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The Best Of Concepts (06621766)</td>
<td>$9.95</td>
<td></td>
</tr>
</tbody>
</table>

SHIPPING AND HANDLING CHARGES (See box below)

<table>
<thead>
<tr>
<th>Milwaukee Co. residents</th>
<th>5.5% sales tax</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>WI residents</td>
<td>5% sales tax</td>
<td></td>
</tr>
<tr>
<td>MN residents</td>
<td>6% sales tax</td>
<td></td>
</tr>
</tbody>
</table>

GRAND TOTAL

Shipping and handling charges:

- up to $25.99: add $3.00
- $26.00—$40.99: add $4.00
- $41.00 and up: add $5.00

All checks or money orders in U.S. funds only.

Make check payable to and mail to:
Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

MOD 12
JINDA, George (F) Jan.
JOHNSON, Billy (U) March

SANABRIA, Bobby (P) March
SHELLEY, Steve (UC) Jan.

THIGPEN, Ed (F) Feb.
TORRES, Tico (U) Aug.
"Touring Country Drummers"
(Edwards, Fletcher, Palmer, Parker) (F) Sep.

VALENTINE, Eric (U) June
VAN HALEN, Alex (F) July (cover)
VARONE, Phil (U) July

STURMER, Andy (P) Aug.

LaKIND, Bobby (IH) June
LAWSON, Ricky (F) Jan. (cover)
LAWTON, Chris (U) Jan.
LEAVITT, Phil (U) July
LEWAK, Fritz (U) March
LICHT, David (F) ("Ethnic Drummers") March
LONDON, Larrie (F) March (cover)
LUCCKETTA, Troy (A) May, (A) Sep.

MARICLE, Sherrie (UC) Feb.
MARINE, Mitch (F) ("Ethnic Drummers") March
MARSH, Chris (U) Nov.
MARSHALL, Jenell (P) June
McBROOM, Jerry (U) July
McCLAIN, Dave (U) Oct.
MILES, Butch (A) June
MONK, T.S. (U) March
MORELLO, Joe (A) Oct. [author: ST]
MORGENSTEIN, Rod (A) July [author: RJ]
MOSE, Cactus (F) Apr.
MOVER, Jonathan (A) Dec.

NEVOLO, Joey (U) Aug.
NEWMARK, Andy (A) Apr.
NUSSBAUM, Adam (A) Nov.
"NYC Street Drummers" (Abdushahid, Compenni, Walls, Weller, Williams) (F) June

PALMER, Carl (A) Oct.
PALMER, Mike (F)
("Touring Country Drummers) Sep.
PANOS, Toss (U) Dec.
PARKER, Martin (F)
("Touring Country Drummers") Sep.
PARSONS, Ted (F) ("Industrial Drummers") Aug.
PARTIS, Lee (F) ("Ethnic Drummers") March
PEART, Neil (A) Feb.
PEDERSEN, Chris (F)
("Ethnic Drummers") March
PENN, Clarence (U) Apr.
PERKINS, Stephen (F) March
PORTNOY, Mike (F) Aug.

REEDUS, Tony (F) Dec.
RICH, Buddy (F)
("The Lighter Side Of Buddy") Feb.
RIX, Luther (SDS) Nov.
ROACH, Max (F) Aug. (cover)
RUTHERFORD, Bruce (U) Oct.

PESTYNA, John (U) Sep.
TEMPESTA, Alex (F) (cover)
"NYC Street Drummers" (Abdushahid, Compenni, Walls, Weller, Williams) (F) June

MOVER, Jonathan (A) Dec.
VALENTINE, Eric (U) June
VAN HALEN, Alex (F) July (cover)
VARONE, Phil (U) July

STURMER, Andy (P) Aug.
NOVEMBER...

is the Second Annual International Drum Month!

Check it out! Over 200 professional drummers have endorsed the program. Here are just a few of their comments:

LOUIS BELLSON, Jazz Artist:

"Drums have been my life. The pulsation of rhythm has carried me with health, success and love. God has given me time."

NEIL BELL, Rush:

"If you've got a problem, take it out on a drum."

DAVID ABRELLO, Pearl Jam:

"Taking the rhythm within yourself and manifesting it into something to be shared with others is a beautiful thing. Drumming is within us all. Share yourself! Share your rhythm!"

PHIL COLLINS, Genesis:

"Making music can be an incredibly rewarding experience. It has been my life, and I'd like to encourage anybody who ever gave it a thought to have a go!"

BILLY COBHAM, Jazz Artist:

"In the beginning, you want to have fun and make noise that's part of the environment and in the end, you want to have fun but make music in an environment that caters to it."

MARK DAVIS, Ugly Kid Joe:

"Basically music and drumming is my life. I'll go nuts without my tunes or drums!!"

Contact your local music retailer and find out what's going on to celebrate International Drum Month. U.S. and Canadian dealers are planning sales, clinics, workshops, competitions, drawings, special performances and much, much more.

DON'T MISS OUT ON THIS GREAT ANNUAL PERCUSSION CELEBRATION!

---

The Modern Drummer Library

Best Of MD, Volume 1

Here are more than 75 of the most informative and helpful articles from our ten most popular Modern Drummer columns, written by some of our top authors.

Make check payable to and mail to: Modern Drummer Publications, Inc. Attn: Book Division

870 Pampton Avenue • Cedar Grove, NJ 07009

<table>
<thead>
<tr>
<th>QUANTITY</th>
<th>BOOK</th>
<th>PRICE</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>THE BEST OF MD, VOL. 1</td>
<td>$9.95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>THE FIRST YEAR</td>
<td>$7.50</td>
<td></td>
</tr>
<tr>
<td></td>
<td>THE SECOND YEAR</td>
<td>$8.50</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SOUND SUPPLEMENT COLLECTION</td>
<td>$21.45</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>QUANTITY</th>
<th>PRICE</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>$21.45</td>
</tr>
</tbody>
</table>

GRAND TOTAL

Make check payable to and mail to: Modern Drummer Publications, Inc. Attn: Book Division

870 Pampton Avenue • Cedar Grove, NJ 07009

Name (please print): ____________________________

Address: ______________________________________

City: ____________________ State: ______ Zip: _______

Make check payable to: Modern Drummer Publications, Inc. Attn: Book Division

870 Pampton Avenue • Cedar Grove, NJ 07009

*Price includes shipping and handling, all checks or money orders payable in U.S. funds only (no cash). Dealer inquiries invited. Please allow 6-8 weeks for delivery.*

SOUND SUPPLEMENT COLLECTION

Misplaced any of MD's recorded sound supplements? Now get them in one handy book/tape package featuring eleven of the world's leading drummers.
VRENNA, Chris (F) (“Industrial Drummers”) Aug.
WALLS, Tony (F) (“NYC Street Drummers”) June
WECKL, Dave (U) May
WEINBERG, Max (U) July
WILLIAMS, Ayan (F) (“NYC Street Drummers”) June

YOUNG, Earl (P) July
YOUNG, Fred (U) Sep., (A) May
YOUNG, Grant (U) Oct.

**INDUSTRY PERSONALITIES**
(This listing contains individuals known primarily as manufacturers, authors, or educators.)

EVANS, Marion “Chick” (IH) March
MUCHNICK, Sam (IH) March
PINKSTERBOER, Hugo (P) Sep.

**MISCELLANEOUS FEATURES**

*Business/Career Features*
“Drumming In Las Vegas”—Feb.

*Historical Features*
“Highlights Of MD’s Festival Weekend ‘93”—Oct.

*Instructional Features*
“An Introduction To Tabla”—Oct.

*Manufacturer/“Inside…” Features*
“Inside Gon Bops”—Apr.
“Zildjian At 370”—Dec.

*Readers Poll Results*
“1993 Readers Poll Results”—July

*Sound Supplements*
Buddy Rich Sound Supplement
(“West Side Story” solo)—Feb.

**COLUMNS**

*A Different View*
Micallef, Ken, “Mike Mainieri”—Sep.

*Around The World*
McKee, Joseph, “The Bodhran”—May

*Basics*
Pokrandt, John, “Miking Your Drums”—Sep.

*Collectors’ Corner*
Cangany, Harry, “WFL Twin Strainer”—June,
“Leeedy Broadway”—Aug.
“Ludwig DFS”—Oct.
“Radio King Endorser Model”—Dec.

*Concepts*
Kollmorgen, Andrew,

**Critique**
(Reviews alphabetized by artist or author, not by reviewer. Key: rec = recording, vid = video, bk = book.)
Abercrombie, John, While We’re Young (rec)—June
Adler, Henry, Hand Development Technique (vid)—Nov.
Allen, Daevid, and Kramer, Who’s Afraid? (rec)—June
Baker, Ginger, Unseen Rain (rec)—Jan.
Bennett, Sam, The Big Off (rec)—Sep.
Bissonette, Gregg, Playing, Recording, And Soloing With A Band (vid)—Oct.
Bowie, Lester, and Philip Wilson, Duet (rec)—Nov.
Brand X, XCommunication (rec)—Jan.
Breaux, Zachary, Groovin’ (rec)—Oct.
Breckner, Randy (Quintet), Live At Sweet Basil (rec)—Apr.
Brendle, Ron, Hypermobility (rec)—Aug.
Brave Combo, It’s Christmas, Man! (rec)—Feb.
Brooks, Cecil III, Hangin’ With Smooth (rec)—May
Camilo, Michel, Rendezvous (rec)—Oct.
Chambers, Dennis, In The Pocket (vid)—March
Chambers, Dennis, Serious Moves (vid)—March
Chucklehead, Big Wet Kiss (rec)—March
Clayson, Alan, Ringo Starr: Straight Man Or Joker? (bk)—Apr.
Clockhammer, Klinefelter (rec)—Feb.
Tool, Undertow (rec)—Sep.
Trio Da Paz, Brasil From The Inside (rec)—March
Turre, Steve, Sanctified Shells (rec)—July
Various Artists, People Get Ready: A Tribute To Curtis Mayfield (rec)—Aug.
Vidacovich, Johnny, Street Beats: Modern Applications (vid)—Oct.
Voivod, The Outer Limits (rec)—Dec.
Weekl, Dave, and Walfredo Reyes, Sr., Drums And Percussion—Working It Out, Part 1 (vid)—July
Weird Nightmare, Meditations On Mingus (rec)—Feb.
Weller, Paul, Paul Weller (rec)—July
Williams, Tony, Tokyo Live (rec)—Sep.
Woodbury, Brian, And His Popular Music Group (rec)—Dec.
Xepoleas, John (producer; chapters authored by various artists), Lessons With The Greats (bk)—May
Z, Rachel, Trust The Universe (rec)—Dec.

Driver’s Seat

Drum Country
Bayers, Eddie, “Understanding The Origins”—July

Drum Soloist
(Listed by artist, not transcriber)

Gadd, Steve, “Samba Song”—June
Heredia, Joey, “Fight The Giant”—Apr.
Williams, Tony, “Touch Me”—Nov.

Encore
Santelli, Robert, “Chris Layton: Texas Flood”—March

From The Past
Thompson, Woody, “Remembering Rogers”—Nov.

Head Talk

Health & Science
Vernon, Dr. Jack, “Music And Your Hearing”—Jan.

Impressions
(Listed by artist, not by author)
Gottlieb, Danny—Jan.
Gurtu, Trilok—Aug.
Smith, Chad—June
Smith, Steve—Oct.

In The Studio
Blair, Michael, “Session Playing: Becoming An Instant Bandmember”—July,
“The First Time In”—Oct.

Jazz Drummers’ Workshop
Cameron, Clayton, “Odd-Meter Patterns For

Brushes: Part 1”—June,
“Odd-Meter Patterns For Brushes: Part 2”—July,
Morello, Joe, “Developing The Musical Phrase”—May

Latin Symposium
Magadini, Peter, “Maguinho’s Brazilian Rhythms”—Dec.
“Using Latin Phrases To Modulate Time: Part 1”—March,
“The Purdie Connection”—May,
The Melvin Parker Connection”—July,
“Calypso Grooves”—Sep.

Off The Record
(Listed by artist; transcriptions by MD Editors)
Gorman, Steve—March
Grohl, Dave—July
Kinney, Sean—Oct.
Menza, Nick—Sep.
Portnoy, Mike—Dec.
Smith, Chad—May
Sorum, Matt—Apr.

Rock Charts
(Listed by artist, not by transcriber)
Bonham, John, “Black Dog”—March
Curry, Mickey, “Papa”—Feb.
Looking for that special cymbal?

Unfortunately, we can’t tell you exactly where you’ll find it.

Looking out for the cymbal of your dreams

The word is out. There’s an exciting new range of cymbals around that refuse to conform to conventional description. Is this one a crash? Maybe. And this one a ride? If you say so. “Experience” cymbals from UFIP are different. One may be the result of experimentation in the factory, another the fruit of a collaboration between one of our craftsmen and a particular drummer in search of a hitherto unobtainable sound. But like drummers, no two are the same. So the cymbals of your dreams could well be in your local drum store. But exactly where—who knows?

Premier Percussion USA, Inc.
1263 Glen Avenue, Suite 250
Mooresetown, NJ 08057

UFIP
EarCreated Cymbals
PERCUSSIVE ARTS SOCIETY (PAS)

Our members are

Performers.
Educators.
Students.
Publishers.
Manufacturers.
And the list goes on...

The Percussive Arts Society is an international, not-for-profit organization for drummers and percussionists who enjoy sharing ideas and keeping up with the latest innovations and trends in the world of percussion. Want to know about playing and teaching snare drum rolls? Read Percussive Notes, the PAS magazine. Looking for information about the latest and greatest electronic drumsets? Find it in Percussion News, the PAS newsletter. Searching for sources on drum repair? Log on to the World Percussion Network (WPN), where you can communicate directly with educators, performers and manufacturers in all areas of expertise. Interested in contacting other drummers in your area? Get involved in your local PAS Chapter—there are 65 chapters in the United States and 13 countries throughout the world. If you are not already a member, take this opportunity to join an organization founded by drummers and percussionists!

All members of the Percussive Arts Society are entitled to the following benefits:

- PERCUSSIVE NOTES, the PAS bimonthly magazine
- PERCUSSION NEWS, the PAS bimonthly newsletter
- DISCOUNTED RATES on pre-registration for the annual PAS International Convention
- PAS TRAVEL CLUB, discounted rates on airfares and travel
- PAS MASTERCARD/Visa
- INSURANCE (group life, medical, instrument, liability plans available)
- WORLD PERCUSSION NETWORK (WPN) computer network
- DISCOUNTED Modern Drummer subscription
- PAS MUSEUM and Reference Library
- LOCAL PAS CHAPTER activities
- ANNUAL COMPETITIONS and contests

MEMBERSHIP INFORMATION

Name ________________________________
Address _______________________________________
City _______________________________________
State/Country __________________ Zip/Postal Code ________
Telephone _______________________________ Today's Date ____________

MEMBERSHIP CLASSIFICATION

☐ Student ($20) ☐ Senior ($20) ☐ Professional ($40) ☐ Enthusiast ($40) ☐ Library ($40) ☐ Friend ($125)

METHOD OF PAYMENT

☐ Check/money order enclosed for $____________________________
☐ VISA/MasterCard # ___________________________ Expiration date on credit card ______
Name on credit card __________________________ Signature _______________________

Mail completed application form to Percussive Arts Society, P.O. Box 25, Lawton, OK 73502

Annual dues for the Percussive Arts Society are due on the anniversary of your acceptance as a member. Dues to the Percussive Arts Society are not deductible as charitable contributions for federal income tax purposes. PAS dues may, however, qualify as business expenses, and may be deductible subject to restrictions imposed by the Internal Revenue Code.
Abel S. T. Series Practice/Triggerable Cymbals (NN)—June, (PCU) Nov.
Aquarian Jack DeJohnette Signature Heads (NN)—Dec.
Axis Left-handed Double Pedal (NN)—Oct.
Ayotte Woody Snare Drums (NN)—Aug.
Bag End AF1 Monitor Speakers (ER)—Jan.
Backstage Pass Play Drums Now Beginner Video (NN)—Sep.
Bass Drum Control (Updated Book/Cassette Package) (NN)—Dec.
Beato Signature Snare Drum Bags (NN)—Aug.
Boom Theory Stash Floor Tom (for Spacemuffins) (NN)—March
Cac-Sac Leather Cymbal and Drumstick Bags (NN)—Nov.
Calato/Regal Tip Clayton Cameron Brushes (PCU)—July, Handbourine (NN)—Dec.
Cannon Radical Drumkit (PCU)—Feb.
Colorlife Chrome and Polishing Services (NN)—June
Cymbal Caps (NN)—June
Darwin Drum Co. Catalog (NN)—Apr.
drum AT Pad/Trigger Set (ER)—June, Nick Menza and Will Calhoun soundPacs (NN)—Aug.
Drumslinger Tom-Tom Bags (NN)—Jan., (PCU)—Apr.
DTS Universal Trigger (NN)—Dec.
Easton AHEAD Drumsticks (PCU)—Jan.
Electronic Percussion Systems Vibe-Lite Electronic Cymbals (ER)—March, E-mu SP-1200 Sampling Percussion System (NN)—March
Etmotic Research ER-4 Canal Phones (NN)—March, (PCU)—Nov.
Foreign Language Drum Videos (Mike Portillo: Spanish; Manni von Bohr: German) (NN)—June
Frederico Cowbell (NN)—Jan.
Galaxy Custom Snare Drum (NN)—March, Gibraltar Rack Systems (NN)—March
Grip-Master Exercise Device (NN)—Dec.
GripStix (NN)—Feb.
Grover Projection Plus Snare Drums (NN)—Nov.
Kaman Intruder Bass Drum Pedals (NN)—Feb., Legend Snare Drums and Toca Percussion (NN)—Apr., Powerflex Percussion Bags (NN)—Sep.
KAT dk10, drumKAT EZ 2.0, poleKAT, and miniKICK (ER)—Sep.
Kenner Scotty Hawkins and Billy Thomas model snare drums (NN)—Sep.
Lang Gladstone Drumsets (NN)—Apr.
Learn To Play The Drumset, Volume I (Updated Book/Cassette/Video Package) (NN)—Dec.
Magstar Custom Drums (NN)—Oct.
Mapex Lacquered Mars Drumsets (NN)—Feb., Piccolo Snare Drums (NN)—Sep., Mars M4 Kit (NN)—Oct.
Mars Professional Drumkit (PCU)—Nov.
Midi-Cyms CP-16 Electronic Trigger System (ER)—July
Mighty Mouth PA System (NN)—Sep.
Moongel Drum Resonance Controller (NN)—March
Neumann TLM 193 Microphone (NN)—Nov.
Paiste Sound Formula Reflector Series and
New Paiste Line Rides (PCU)—May,
Bronze 502 and Paiste 302 Series (NN)—June
Pearl Export and Export Pro Hard Rock Drumkits,
and Afro Percussion Line (NN)—Aug.,
Masters Series Drumkits, 955P Single Pedal,
and 957TW Double Pedal (NN)—Nov.,
Masters Custom Drumkit (PCU)—Dec.
Pete Engelhart Ribbon Crusher (PCU)—Dec.
P&K Pro Pads Practice Pads (NN)—Apr.
Premier Signia Drumkit (PCU)—Apr.
"Play it Straight" T-Shirts (new styles) (NN)—Jan.
Pork Pie Drums (PCU)—Aug.
Practical Applications Using Afro-
Caribbean Rhythms (book) (NN)—June
Pro-Mark CC-10 Deluxe Cymbal Bag
and Little Giant Drumsticks (NN)—March
Pro Tec Drum Cases (NN)—Feb.
PureCussion Gigneister Kit (NN)—March,
Hardware and Cymbal Bags (PCU), RIMS On
Ludwig Drums (NN)—Nov.,
Quiet Drummer Practice Pad Set (NN)—March
Q Up Arts Sound Library (NN)—Jan.
RealFeel Brush Practice Pad (NN)—Apr.
Regal Tip Clayton Cameron Brushes (NN)—Feb.
Remo Marching Drums (NN)—March,
MasterTouch, Triumph, and Bravo Drumkits,
PowerStroke 512 Bass Drum Pedal, and
Ocean Drum (PCU)—June,
PTS Mondo Drumheads, Tabanos and
Djembe (NN)—Aug.
Rhythm Tech IT (IndexTension) Drum Tuners,
Hat Trick Hi-Hat Tambourine, and Pete
Engelhart Products Distribution (NN)—Apr.,
Hat Trick Hi-Hat Tambourine (PCU)—June,
IT (IndexTension) Tuning Lugs (PCU)—Dec.
Roland TDE-7K Compact Drum System (ER) and
Electronic Percussion Video and Road
Gear Carrying Bags (NN)—Aug.
Royce Congas (NN)—Oct.
Ryer-Rux Rack/Riser Combination (NN)—Oct.
Sabian Ed Thigpen Crystal Ride (PCU) and
Hand Hats (NN)—Aug.
Larrie Londin Ride Cymbal (NN)—Dec.
Sapphire Percussions Electronic Kick
Drum (NN)—Sep.
Seiko Metronome (NN)—Oct.
Sherpa SP63 Electronic Percussion Pad
System (ER)—May
Slingerland Radio King Snare Drums
(PCU)—Apr.,
Artist Classic Drumkits (NN)—June
Sonor D300 Steel Snare Drum (NN)—Sep.,
New World Beat Magazine (NN)—Dec.
S&S Industries Stinger Trigger Pad (NN)—Jan.,
Stinger P1 Trigger Pad and Stealth ST7000
Bass Drum Trigger (ER)—Apr.
Sixtions SX-4X and SX-4XP Drumstics
(NE)—March
Tama Iron Cobra Bass Drum Pedal and
Timing Watch (NN)—Aug.
Taw Duplicate X Cymbal Adaptors, Inverted
Head Bass Drum Beater, and Cymbal
Cleaner (PCU)—Dec.
Thunder Drums (Frame and Native
American Drums) (NN)—Sep.,
TimeStream Visual Conductor (NN)—Sep.
Tone Tabs Sound Control Devices (NN)—Jan.
Toolbox DI Power Supply and Direct Box
(NE)—Nov.
Tweek Clip-On Drumkey (NN)—March
UFIP Cymbals (PCU)—Feb.
Universal Percussion Attack Series
Drumheads (PCU)—Aug.
Vater New Drumsticks and Timpani
Mallets (NN)—Oct.
Vic Firth Jazz Brushes (NN)—March,
(PCU)—July,
Becken Cymbal Mallets and Emit Richards
Series Percussion Mallets and Effects (NN)—Aug.,
Billy Cobham Signature Sticks (NN)—Oct.,
Dennis DeLucia Signature Stick (NN)—Dec.
Yamaha Power V Special Drumkit (PCU)—Jan.,
RY10 Rhythm Programmer (ER) and
YESS Mounting System, Tour-Master Gig Bags,
SP2 Sforzando Marching Snare Drum,
Drum Lines Newsletter, and First-Time
Buyers Program (NN)—Apr.,
Maple Custom Drumkit With
YESS System (PCU)—July,
Steve Gadd/Maple Custom Poster (NN)—Sep.,
TMX Drum Trigger Module (NN)—Dec.
Zildjian A Custom Cymbals (PCU)—Jan.,
Expanded K Dark Crash Models (NN)—Feb.,
K Dark Thin Crash Cymbals (PCU)—June,
Oriental China Trash, K Custom Hi-Hat
Combinations, and A Custom
splashes (PCU) Oct.

THE DW CUSTOM SNARE DRUM COLLECTION

"VINTAGE" BRASS
4.0x14, 5.0x14, 6.5x14
Vintage Brass Alloy
Natural Lacquer
Brass-Plated Hardware

"EDGE" BRASS/WOOD
5x14 6x14 7x14
Edge Brass Alloy & Flame Maple
Natural Lacquer
Brass-Plated Hardware

"COLLECTOR'S" WOOD
5x12 5x13 4x14 5x14 6x14 5x15
Dyed Bird’s Eye Maple
Natural, Grey, White, Blue, Violet
Brass-Plated Hardware

Drum Workshop’s all-new Custom Snare Drum Collection offers drummers a wide selection of primary and accessory snare drums that are custom-crafted to provide unsurpassed performance and appearance. DW’s Custom Snare Drums include bright, cutting "Vintage" Brass, warm, powerful "Collector’s" Wood and the exclusive, exceptional sounding "Edge" Brass/Wood drums. Available in limited quantities and only at participating DW Drums dealers.

Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030
New At Summer
NAMM '93

• by Rick Mattingly

This summer's National Association of Music Merchants (NAMM) trade show was held in Nashville, with more emphasis on serving dealers than on unveiling new products. Most of the items shown had been debuted at the winter NAMM show in Anaheim last January or had already been announced through ads and press releases, but there were a few new items on display here and there. Following are some of the notable ones.

Simmons displayed the small, rubber Multihex pad that lists for $79 and can be mounted "anywhere on anything."

Steve Hyatt, Eddie Tuduri, and former Marshall Tucker Band drummer Paul T. Riddle proudly introduced their new venture, the Carolina Stick Company, which offers four models of hickory drumsticks in a variety of weights, sizes, and balances. (The Carolina Stick Company, 14643 1/2 Ventura Blvd., Sherman Oaks, CA 91403, tel/fax: [818] 907-STIC)

A company called Round Innovations offered the Beat Me portable bass drum retaining mat, said to prevent bass drum creep on any surface. (Round Innovations, P.O. Box 0157, Chicago, IL 60635, [312] 637-7063)

Visu-lite introduced new electronic pads to complement their line of electronic cymbals.

From Vintage Sound Ltd. comes "Johnny C's Vintage & Custom Snare Drum Samples," a compact disc with 34 samples of snare drums including Slingerland Radio Kings, Ludwig Black Beauties, Leedy Broadways, and Gretsch Broadcasters, with 24 different types of hit on each one. (Vintage Sound Ltd., 3300 Snow Road, Las Cruces, NM 88005, tel: [505] 523-0337, fax: [505] 525-0225)

Santana's Armando Peraza was spotted working out on a set of bongos in the Afro percussion booth.

Jim Chapin is a familiar sight at trade shows, where he is invariably surrounded by drummers eager to learn about the Moeller system of technique. A half-hour after the convention closed, Chapin was spotted on the sidewalk across the street from the convention hall still going at it.

Pro-Mark Recognizes Percussion Educators

Pro-Mark has sent Certificates of Recognition to several thousand drum and percussion teachers in the United States and Europe. The certificates, each personalized with the individual teacher's name, are presented "in appreciation and recognition of distinguished service and exceptional dedication to percussive music education."

The list of recipients was compiled over several months with the cooperation of the National Drum Association, drum shops around the country, and other sources. Pro-Mark president Herb Brochstein noted, "Music teachers have been key to the growth of Pro-Mark over the years. We realize that they are also a key part in the continued growth of the entire music industry. It's time they were recognized for their contributions."

Endorser News

Laurent Faucheux (Jean Michel Jarre), Gavin Knight (the Shamen), Gary Wallis (10CC), and Charlie Morgan using Simmons electronics.

Dave Ryan (the Lemonheads), Malcolm Travis (Sugar), Andy Sturmer (Jellyfish), Johnathan Fishman (Phish), Regan Hagar (Stone Gossard's Brad), Brad Wilk (Rage Against The Machine), Dawn Richardson (4 Non Blondes), Dave Hooper (Chaka Kahn), Mark Schulman
(Foreigner), Vince Charles and King Errisson (Neil Diamond), and Greg Wells (k.d. lang) using Vic Firth sticks.

Michael Cartellone (Damn Yankees), Andy James (Savatage), Chris Worley (Jackyl), and Rob Rampey (D.R.I.) endorsing Prime Design's Porthole Systems.

Dennis McDermot (Rosanne Cash, Donald Fagen), Harold Summey (United States Navy Band) Thelonious Monk, Jr., and teacher/clinician/performer Bob Snider using Pro-Mark sticks.

Brian Spaun (the Shriek), Adam Hamilton (Joey C. & the Glory Hounds), Brian Kolins, Doug Swindall, and Derk Eschinger playing Stingray drums.

Sonny Emory using Calato/Regal Tip sticks.

Copying Is Better Left To The Xerox Machine

Why not copy? Most drum manufacturers do. At Darwin, we believe it is better to originate than duplicate. We're not saying you won't find some similarities with our product and the rest of the field, but we do present a significant amount of originality. Darwin Performing Artist series professional drums are hand crafted from aged and cured American maple. They feature the original Darwin die cast lug, exclusive Darwin finishing and bearing edge processes, the patented Darwin snare throw/butt assembly, and our patented slide track tom mount system. Along with height and angle adjustment, the slide track allows "front to back" positioning of up to six inches. Performing Artist series drums are available in a variety of lacquers, an infinite amount of coverings, standard, deep, and custom sizes, and with or without mounting brackets. One additional item we didn't copy was price. A five piece set lists for around $2,000. We have also taken our technology to the economic level of the weekend warrior with our creation of the Rebel series. This American made pre-packaged five piece kit with double braced hardware holds a suggested retail of $1,100.

So, why not copy? We think the better question is, Why?

Darwin®
"the evolution of drums"
For More Information Write To:
Manufacturing Division
P.O. Box 190
Burnsville, Ms. 38833

Sales/Marketing Division
P.O. Box 4186
Murfreesboro, Tn. 37133-4196
Eames hand-crafted North American birch drum shells. Select from Finetone, Natrulitone, or Masterton series unfinished or finished shells. Design your own instrument or complement your current set from our selection of 130 different shells, featuring the Master Model Snare Shell. For brochure contact Eames Drum Co., 229 Hamilton St., Saugus, MA 01906, (617) 233-1404.

Discount prices on Premier drums and most name-brand sticks, heads, cymbals, and accessories. Rife’s Drum Center, (717) 731-4767.


Vintage drums and complete restorations, new strainer adapted, corrected snare beds and bearing edges, repainting, refinishing, plating, and machine work. Custom work by Tommy Winkler—maple shells, covering, painting and graphics. One drum or complete set, 25 years experience. Retail—all brands, low prices. Call Pro Percussion, Inc. (of Nashville), 119 Old Hickory Blvd., East, Madison, TN 37115. (800) 241-DRUM.

Gretsch Drums—parts, logo heads, T-shirts, stickers, etc. Explorers, Kansas City, MO CST (816) 361-1995.

Drums from Mali, West Africa. Hand-made, professional-quality djembe, dunums, konkonk, and tamas (talking drums). Also balutons (gourd marimbas), koras (21-stringed guitars), and more. Matthew Young, 853 Seventh Avenue, New York, NY 10019, phone/fax (212) 582-7126.

Payne Percussion. Hand-made, steam-bent solid maple snare shells. (317) 786-0205.

Ethnic percussion: Brazilian, African, Middle Eastern, Balinese and more! Low, discount prices. Free catalog. FolkBeat Percussion, 509 E. Tenth St., Newport, KY 41071. (800) 228-BEAT (2328).

Drum power amps $485-$1,300; custom maple drums; DW hardware. Visa/MasterCard. The Music Station (205) 663-45-18.

E.Z. Duz It practice pads, P.O. Box 1232, Ventura, CA 93003. Dealers please call (805) 653-7942.

Anderson drumset—quality 5 pc. set with hardware $474 delivered to your door in Canada or U.S., Year warranty. Sabian cymbals/drumset low, prices on Sabian AA. Free brochures. Anderson Music, 517E North Railway St. S.E., Medicine Hat, Alberta, Canada, T1A 2B9. (403) 526-5306.

Sonor signature 6 pc. demo kit, blowout deal, Sonorlette 5 pc. new $2700, DW, GMS, Pearl, Yamaha, Sonor, Premier, Mapex always in stock! Rit Drums, (517) 792-4777, 3103 Cabaret Tr., Saginaw, MI 48603.

The Starving Musician: buys, sells, and trades vintage and not so vintage drums, cymbals, and hardware. Call or fax for free current inventory list. (408) 554-9041, fax (408) 554-9598. The Starving Musician, 3427 El Camino Real, Santa Clara, CA 95051.
Personalized sticks! Laser engraved Pro-Marks. Great for band’s or drummer’s name! Limit 30 characters. Specify 5A or 5B and block or script. Print clearly. $10 plus $1.25 S&H to: Artistic Engraving, 17430 N. 47th St., Phoenix, AZ 85032.


Custom drums, drum re-covering, and restorations by Morrison Brothers Music. We build our custom maple drums, re-cover and restore old drums, Custom lacquer finishes are available. Check our low prices on all drums, hardware, and accessories. 2235 Hwy. 80 West, Jackson, MS 39204. (601) 332-0315.

Lowest prices on drums, cymbals, hardware, percussion, and accessories! Free catalog! Factory Music, Dept. MD, 962 Washington St., Hanover, PA 17332. (800) 723-5892, fax: (617) 829-8950.

Old Timers is vintage drums and cymbals! Old Timers is personalized service! Searching for a hard-to-find item? Tell our drum detective and he’ll find it for you! Write today for our free list. Send your name, address, phone # to: Old Timers, 1231 Westminster Dr., Cincinnati, OH 45229. Buy-self-trade.

Vintage Drum Stuff: Reprint of 1945 Krupa fan magazine with bio. $4.95. Full biography of Krupa $12.95. Lots of videos, books, shirts, posters, recordings, catalog, photocopies. Etc. Get in touch with the vintage drum scene! Rebeats Vintage Drum Products, P.O. Box 6, Aloma, FL 32711.


drum Brain Model 5 with multipad, stand, and 5 soundpads. Great condition, great sounds, perfect for live gigs! Sacrifice: $2,800, will negotiate. Fax Mike at (212) 582-3926.

Must sell ASAP! Tama Artstar Custom, 9 drums, 5 cymbals complete plus extras. Best offer (613) 745-2920.

Wam-Rod transparent, colored drumsticks. Super tough! Radically different! Made from millicrystal glass. Not available directly from the manufacturer. Write to Amberstar, 105 E. Laurel, San Antonio, TX 78212 today for free information!

Tama RS-Pro drumkit for sale. Full complement of Sabian cymbals and Avilli road cases. Too many extras to list. (803) 751-4127.

Vintage drums: early 1900s Barry Drum Mfg. collapsible bass drum, snare, and cases. Best offer. (313) 751-4127.

4 pc. pink champagne '60s Gretsch 20, 13, 16, matching snare $800. 4 pc. Camco 20, 12, 14, matching snare, like new $600. 5 pc. Fibes, clear 24, 13, 14, 18, matching snare, $650. 9 pc. North double bass two stainless steel racks, $1,000. 4 pc. Slingerland red sparkle 22, 13, 16, matching 1 ply snare, $350. '60/70s Ludwig mod orange, $600. '60s Ludwig blue oyster 22, 12, 16, 13, $750. '60s Slingerland 1 ply snare, $300. 4x14 brass tube lug Ludwig early '20s, $500. '60s Ludwig blue diamond pearl 20, 12, 14, $500. Lots more! C&C (8161) 468-1919.

Attention Drummers! Do you need a professional quality sound out of your snare and toms without high cost? Our proven and effective method is now available to you! Send $10 check or money order to: Sound Solutions, 18631 N. 19th Ave., #128-222, Phoenix, AZ 85027.

Amanda’s Texas Underground—Specializing in used and vintage percussion: 60s Ludwig sets! Slingerland 5 pc. purple sparkle! Traxon 5 1/2x14, NRC 2x14 57 used cymbals! 2 much 2 list! Buy/sell trade. V/MC (703) 223-DRUM.

ATU’s Single Scene—60s Ludwig 16x16 black oyster! 14x20 blue sparkle! 2 Mach 2 List! (703) 23-DRUM.

ATU’s Vintage Parts Division—Strainers and casings and hoops, oh my! 1000’s of hard to find parts! (703) 223-DRUM.

Study Materials

Drumset lessons through the mail! All levels—all styles. Send $1 for brochure: Horrigan Drum School, 12 Goldard St., Suite #3, Quincy, MA 02169, (617) 770-3837.

Analytic Drum Tuning recommended by Russ Kunkel, Sound Modern Drummer. Complete drum tuning instruction. Send $8.95 to: Steven Walker, Box 40352, Indianapolis, IN 46240-0352.


Free Percussion Express catalog. Hundreds of learning items listed. Books, audios, videos, and all of our famous learning packages. Percussion Express, P.O. Box 1731, Rockford, IL 61101. Hotline: (611) 962-3147.

Twirl Drumsticks Video teaches you how to twirl drumsticks like the pros. Your showmanship will blow 'em away! Send $14.95 for VHS video to: Steven Walker, Box 40352, Indianapolis, IN 46240-0352.

20 Popular Rudiments cassette package with booklets. $5.50 to SLW, 50137 Ave. Tranquila, RPV, CA 90274.

Free catalog of educational, instructional, and entertainment video, cassettes, and publications exclusively for drummers. All your favorites from one source! World Drum Center, Dept. M, P.O. Box 397, Pomona, CA 91769-0397.

3 Great Books from Roy Burns and Joey Fariss! New Orleans Drumming, One Surface Learning, and Studio Funk Drumming. $9.95 each. Supplementary cassette tapes for New Orleans Drumming and One Surface Learning, $7.50 each. Add $2 S&H for all or one. Foreign orders add $3 surface. Rhythmic Publications, P.O. Box 3553, Fullerton, CA 92634.


It's here! Modify, customize, and personalize your drum sound. Step-by-step tuning guide for drums. You'll never listen to drums the same way again! $14.95—John Bishop, P.O. Box 14305, Albuquerque, NM 87191-4305.

Advanced Funk Studies and Contemporary Drumset Techniques by Rick Latham—the most important books you will ever buy: Linear funk grooves, shuffles, sambas, hip-hop. Books $15 (each). Supplementary tapes available for both books. $15 (each), $2 S&H Rick Latham Publishing Co., P.O. Box 67306, Los Angeles, CA 90067.

Free! Drum charts catalog and sample! Best ever! Hundreds available! Rock, metal, jazz, fusion, solos and more! Weckl, Bonham, Peart, Ulrich, others! Plus! Digital drum tracks, video/tapes! Drum Charts International, P.O. Box 247 MD 10, Nunn Feet, NY 10954-0247. Hotline (914) 6-CHARTS.

Stick control triplets—all 72 exercises from pages 5-6 of George Lawrence Stone's book rewritten in 4-bar triplet form. A must for serious jazz students. Send $8.95 to: Paul Marcil, 10 Kinney Hill Rd., Hope Valley, RI 02832.

The Rhythm Concept by Kelly Wallis, 378 page approach to contemporary drumming. Includes reading, stickings, coordination, accents, improvisation, and style. Endorsed by Famuluro, Nussbaum, Rosenblatt, Soph, Moio. Send $22.95 to Kelly Wallis, P.O. Box 2014, Salt Lake City, UT 84110-2014.
Instruction videos—study with the best! Homegrown recordings—advertise your independent releases, check out other musicians! Free Fall catalog available now! Experience Music, 4455 Torrance Blvd., Ste. 99, Torrance, CA 90509-2806.

Conga drums. Easy-to-arrange arrangements for two and three conga drums, with other percussion accompaniment. Derived from extensive field studies into traditional Cuban, Haitian, and Brazilian music. $25 money order to Harry Tippins, P.O. Box M-2667, Santa Cruz, CA 95063.

Tuning secrets from the pocket. Complete tuning instructions, a must for the working drummer. Send $3.95 to: Herman Rodriguez, 8275 Mariners Dr., #295, Stockton, CA 95219.

Showboating—learn stick twirls and stick flipping off hi-hat while not missing a beat. Video shows you every step slowly and in close-up. Send $19.95 plus $2 S&H to Bruce Black, P.O. Box 291758, Port Orange, FL 32129-1758.

Radical paradiddles—learn solos with paradiddles, a drummer’s secret to speed, technique, and performance. A must for serious drummers. Comes complete with step-by-step notation and play along at 3 speeds with cassette. Send $14.95 plus $2 S&H to Bruce Black, P.O. Box 291758, Port Orange, FL 32129-1758.

Transcription: WeeKl Inside Out. $2.50 postage money order to APH, P.O. Box 750, Newark, NJ 07101.

Drummers are you stuck in a rut? The book Beyond The Double Bass Drum by Glenn Meyer is an innovative, systematic approach to today’s multi-styled drumming. Bring yourself to a new level of playing. Guaranteed to spark your creativity. Send $11.50 to: G W M Publication Co., P.O. Box 1493, Palm Harbor, FL 34682.

Videos that will improve technique and expand ideas for the drums! Both tapes show interesting patterns of single strokes around the set, plus solos! Drum Control With Sixteenth Notes, book/video (68 minutes), Drum Control With Triples, book/video (103 minutes). Books with videos are recommended by: Louie Bellson, Ed Shaughnessy, Ed Thigpen. $29.95 each book/video. Send check or money order to: Dennis Venuti, 1212 Mollborne Terrace, Philadelphia, PA 19148.


Buddy Rich stuff wanted. Records, clippings, photos, posters, videos, etc. Send list with prices to: Rich Collector, 16 Raven St., Leominster, MA 01453.

Teacher wanted. I am looking for a former Henry Adler student, who now teaches drums here in central Pennsylvania. I studied with him awhile back but did not finish. Don’t call—write. John W. White, 1014 Mifflin St., Lebanon, PA 17062.


Sonor Signature: snare and 12” tom (ebony), 18” bass (bubinga), and K Zildjian’s (Istanbul), (817) 496-1009.

Christian drummers!! New Christian/progressive/alternative band needs you!! Hear what the critics say about Brother Mars: “Bravo’s away any myths about Christian rock’s sweetness...”—Dale Winnenberg, Music Critic. “75 psychedelic...gut-rattling rhythm chops...powerful riffs...perfect counterpoint: Brother Mars may very well be in the right place at the right time.”—High Voltage magazine. “Highly original compositions that fall somewhere between Alice In Chains and Pink Floyd... ...tastefully integrates superb chops and over-the-top concepts... retains a strong identity and level of creativity seldom found in someone so young.”—Mike Varnes,”Guitar Player” magazine. Do you want to be a part of the next big thing? Send a picture, demo and testimony to: Brother Mars, 286 Myrtle Ayc, Yorkton, Sask., S3N-1R6 Canada.

Miscellaneous


Stingray. High profile drummers wanted to endorse Stingray Percussion drums. Largest up and coming manufacturer in U.S. Send complete promo packet to: Stingray Percussion, 1228-B 53rd St., West Palm Beach, FL 33407.

Attention musicians and bands! Real World Video is seeking homemade music videos for its America’s Music Videotape Series. Write for details on having your video included and get national exposure for free. Send to: Real World Video, P.O. Box 3663, Salem, OR 97302-0663.

Invention that enables people who have no use of their legs to play trapset drums to full capacity. For more information call (800) 661-1965.

21 year old guitarist/lyricist planning to move to Chicago wants to correspond with musicians in and around Chicago. Influences include: SRV, Pantera, Bread, Scorpions Black, 407 Cosby St., Chicago, IL 60615. (800) 820-8663.

Wanted

Vintage Drum Center—one of the world’s largest dealers. Immediate cash for Ludwig, Slingerland, Leedy, Gretsch, K Zildjians and more—single, double, and entire collections! Toll free (800) 729-3111.

Vinyl drum sets, especially Gretsch, Ludwig, Leedy, Old catalogs, K Zildjians (Istanbul), (800) 733-8164, (616) 364-6004 or fax: (616) 363-2495, any time.

Wanted: Premier Lok-Fast hi-hat stand. Mike Euefuend, 24 Russell St., Winthrop, MA 02152.
"After all, why must a drum be round?" asks Pedro Zavala, of Los Angeles, California. This kit of octagonal acoustic drums was designed and hand-made by Pedro, who further states that it sees duty "all over California" with his touring band, Fongus.

If you think that your kit is unique in its look, arrangement, finish, or construction, _MD_ invites you to send us a photo. Our criteria for selecting photos that appear in this department will be kits that are _visually interesting_ and/or _musically unusual_.

**Photo Requirements**

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

Send your photo(s) to:

Drumkit Of The Month,
Modern Drummer
870 Pompton Ave.
Cedar Grove, NJ 07009-1288

Please note that photos cannot be returned, so don't send any originals you can't bear to part with.

---

**Sound Alternatives**

**Bundle Stix®**

When a stick is too much and a brush isn't enough, Bundle Stix® are the answer. Bundle Stix are composed of multiple, unrestricted rods which allow for light drum stick sounds and greater brush-like choices. Their unique design including multi-sided grip for precise handling, provides a great feeling stick with amazing response.

_Bundle Stix® are enthusiastically endorsed by Mugs Cain, drummer for Michael Bolton_

---

**Wood Whacks™**

Wood Whacks™ are multi-tone, highly responsive drum sticks that offer a variety of sounds through their unique playing options. Available in 9/16" (light) and 3/4" (heavy) diameters, Wood Whacks incorporate an adjustable rod sleeve for varied tuning. Diverse percussive sounds are achieved by positioning the sleeve anywhere along the length of the rod.

_Living Colour's Wil Calhoun uses Wood Whacks™ live and in the studio._

LP Music Group, Dept. 669, 160 Belmont Ave., Garfield, NJ 07026
**ADAM NUSSBAUM**

**Plus:**

- **Smashing Pumpkins’ Jimmy Chamberlin**
- **Drumming And Bandleading—**
  - Bruford, Cobham, Williams, Shaughnessy, Bellson, Smith, Gottlieb, and Moser speak out
- **Stephen Perkins: Off The Record**

---

**ADVERTISERS INDEX**

**ADVERTISER** | **PAGE NUMBER**
--- | ---
Alchemy Pictures | 90
Aquarian Accessories | 113
Atlanta Drums & Percussion | 139
Atlanta Pro Percussion | 74
Atlantic Records/RUSH | 73
Berklee College of Music | 80
Brook Mays Music Company | 136
Buddy Rich Memorial Scholarship Concert | 127
Calato/Regal Tip | 108
Creative Projects, Ltd. | 117
Cymbal Salvage | 136
Darwin Drums | 139
Dauz Designs | 99
DCI/CPP Media Group | 42/43
drum | 115
Discount Distributors | 139
Döpple, Inc. | 136
Drum Doctors | 136
Drum Workshop | 17,75,137
Drummer Lessons Video | 63
Drummers Collective | 90
Drumming The Notes | 76
Drums In The Wind | 109
Drums On Sale | 110
Drumstix | 139
Easton | 70
Evans Products | 1
Vic Firth, Inc. | 64/65,88,97
Fork’s Drum Closet | 136
CMS Drums | 41
Gibraltar/Kaman Music Corp. | 51
Hot Drummer Video/IMC | 131
HQ Percussion Products | 70,76,110
Humes & Berg | 13
Impact Industries | 60
L.T. Lug Lock | 67,136
Latin Percussion, Inc. | 67,76,80/81,107,143
Learn To Groove! | 136
Lionel Hampton Jazz Festival | 125
Looking For Direct Distribution | 85
Ludwig | Inside Front Cover
Manny’s Mailbox Music | 110
Mapex | 119
MD Back Issues | 119
MD Best of Concepts | 129
MD Buyer’s Guide | 92
MD Library | 83,100/101,121,130
MD Subscriptions | 114
Modern DrummerWare | 124
Meinl | 7,72
Musicians Institute | 93
National Foam Inc. | 136
National Music Expo | 123
Paiste | 18/19
Pearl Corporation | 14/15,86,Inside Back Cover
Percussive Arts Society (PAS) | 135
Power Rock Enterprises | 129
Precision Drum Co. | 136
Premier | 5
Pro-Mark | 41,57,105
PureCussion, Inc. | 108
Remo | 96/97
RKG Enterprises | 72
Roc-N-Soc | 74
Roland | 49
Royce Percussion | 67
Sabian | 55,56/57,58/59,60/61,63
Sam Ash | 74
Shure | 71
Stingray Percussion | 112
Suncoast Music Distributing | 88
Sunlite Industrial Corp. | 61
Super Gloss/Sam Barnard | 51
Tama | 34/35,58,69
Taw Sound & Drumworks | 47
Thoroughbred Music | 86
Tough Traveler | 56
UDU Drums | 139
UFIP | 132,134
Universal Percussion | 84,133
Vater Percussion | 72,82,136
Waddell’s Cymbal Warehouse | 72
XL Specialty Products | 82
Yamaha | 46
Zildjian | 10/11,111,Outside Back Cover
Timbales Aren't All the Same.

That's why we offer 16 Different sets.

Variety. Someone once said it’s the spice of life. When it comes to percussion, sometimes the slightest variation creates a completely different sound, and adds just the right amount of spice. At Afro, we have made it easy for you to find the perfect sound by offering a great amount of variety throughout our entire line of professional percussion products. In our timbale line alone we offer you the choice of sixteen different sets, in three different metals, and the natural beauty of hand stained birch.

The timbales you see above feature our “free floating” design with a highly polished brass shell. By “free floating” we mean the lug is not fastened to the shell but runs the full length and grips only the bottom rim. We also offer a more traditional “cuban style” brass timbale, and both brass styles are available in three different sets, complete with our sturdy double braced timbale stand with integrated adjustable cowbell holder. Our stainless steel timbale is also available in both “cuban” and “free floating” styles and three configurations each. Our 13” flat timbale is also shown above and offers yet another variation of the brass shell timbale.

For the more traditional timbale player we offer our black steel and hand finished birch timbales. Both produce a slightly dryer sound perfect for cascara patterns and are available in two sets each complete with stand. Our birch timbales also offer you the choice of either a natural, walnut or black hand rubbed lacquer finish.

As you can tell, we’ve made it a point to offer well beyond the standard in ethnic percussion products. At Afro, we never settle for standard, we’re always looking for that slight variation to add a little more spice in music and life.

Afro

Instruments from the Earth.

For more information see your local Afro dealer or write for a color catalog to: Afro Percussion, Catalog request: 3409 Metropolis Dr., Nashville, TN 37211. Please enclose $3 for postage and handling. Sorry, this offer is valid only in U.S.A.
Whether it’s the durability to survive a Megadeth concert, the sounds to drive Perry Farrell’s Porno for Pyros, or the volume to cut through the onslaught of a Soundgarden show, the new Z Custom Crashes have got it. And then some.