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Recently my wife and I moved from a one-bedroom city apartment to a house on a nice tree-lined suburban street. Other than not being able to walk down the block at 2:00 A.M. for a quart of milk anymore, it’s been a great change. Our own backyard! Real closets! A basement where I can play my drums!

That last point, of course, is the sticky one. Along with the trees and the birds and the town pool, our relocation to suburbia has blessed us with neighbors. Who have small children. “Toddlers,” I believe they’re called.

Now, my band’s name isn’t named after some obscure reference in The Satanic Bible, if you know what I mean, but we rock when we meet and no ending to this sad tale. And if it works, you’ll receive the unending gratitude of me, an important drum magazine editor, who might just suggest to the big guy to put you on the next cover or something. You know: Scratch my back, I’ll scratch yours. Bada bing. Bada boom.

[three minutes later] Well, it seems the big guy feels I got a little carried away with that last “offer.” So I can’t make any promises, other than that I’ll try any and all suggestions, and then print the one that works next time we talk. So email me your ideas, and don’t forget to include your name and hometown. But please hurry—I wanna rock!
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Jimmy Chamberlin Redux

I’ve long considered your magazine to be the undisputed leader in its field. Your objective and balanced content leaves your competitors far behind. However, I feel that you made a grave error by presenting the Jimmy Chamberlin interview in the manner you did [August 2000 MD].

I have severe difficulty with the high profile you accorded Chamberlin by making him your cover artist. Not to mention his being featured by Yamaha, Zildjian, and Vic Firth as an endorser in advertisements around the article. As a percussion instructor in the state school system in Scotland, I feel that your actions are sending the wrong message to aspiring young players. Do you and those prominent equipment manufacturers really want to be so closely connected to someone capable of such crass behavior? Is this an appropriate role model for young and impressionable drummers?

I would have had absolutely no problem with your publishing a low-profile article on Jimmy Chamberlin’s progress and rehabilitation. I think it laudable that he is trying hard to clean up his life. However, rewarding him by giving him this sort of extended publicity so soon after the death of Jonathan Melvoin is, frankly, irresponsible.

Of course I shall continue to buy your magazine, because you produce a quality product. Unfortunately, I will lack a little trust in your hitherto good judgement.

Martin Dibbs
from Scotland, via Internet

Can Drum Corps Help Set Playing?

I was intrigued by Mark McTaggart’s Percussion Today article, “Can Drum Corps Help Your Drumset Playing?” [August 2000 MD]. However, I fear that many of Mr. McTaggart’s "downside" comments are more related to poor-quality instruction than they are to the nature of drum corps drumming itself.

The objective of a drum corps percussion chart is not to enhance the players’ abilities on the drumset. It is to complement, support, and musically enhance the field presentation. The fact that the percussion performer learns exquisite stick (or mallet) control in the bargain is all to the good for future non-drum-corps performance.

Mr. McTaggart is correct in saying that some drum corps percussion instructors are not drumset players. Many of my own were not. However, George Lawrence Stone didn’t play a drumset, and his instruction didn’t seem to hurt Joe Morello too much. Mr. Morello is probably one of the finest "rudimental" players alive, and yet is equally known for his drumset work.

As a player and teacher, I am constantly aware of the technique and practice discipline I acquired during my own drum corps playing, teaching, and judging experiences. Given competent instruction, it is not a major leap from superior rudimental stick control to drumset coordination. I believe that there is a direct relationship between good rudimental chops and stylistic ease in any drumset-playing situation.

While it is true that great chops do not guarantee great taste, feel, and innovation, they’re certainly not a detriment. I’ve never had the occasion to point out to a student that he or she was playing too well to succeed. I would encourage any player to consider joining a drum corps or other marching percussion ensemble. The experience is wonderful hard work.

John Lester
Island Music Teachers Guild
Bainbridge Island, WA

Music Factory to pick up a few. Without even listening to a recording, I know Stanton Moore is well worth the purchase, based on your interview with him in your August issue.

It’s great to see a humorous side in such a creative and insightful drummer. And the manuscript on page 68 was a blast to play. I found the grooves easier to learn than the measure in half and made triplet 8ths out of the 16th notes (as suggested in Ron Spagnardi’s Progressive Independence). I do have one question, though. In the first example, what do the three Zs on the stem of the notes mean?

By the way, many thanks to Mr. Spagnardi for putting his teaching hat on. I recently picked up a copy of his latest book, Paradiddle Power. His organized approach gets you from crawling to running in no time! His last two books have helped me to enjoy my playing even more. Keep up the good work.

Bill Scarborough
Atlanta, GA

Editor’s note: The three Zs indicate single-handed buzz rolls.

Real Book Versus Fake Book

As a bass player who has recently taken up drums, I’ve gotten a lot out of the couple of issues of MD that I’ve picked up. Why the drums? It seems that the bass players that I admire most (and many of the best local cats) all have drum chops somewhere in their career bio. I can’t say yet if it’s helped my bass playing, but I do enjoy it very much.

I have some comments on Mike De Simone’s “Learning to Play Jazz, Part 2,” from your July issue. First, a "fake book" is any collection of illegally published music. Historically, paying for the copyrights on each song would have put the book financially out of the reach of most musicians. The Real Book is one brand of

Stanton Moore

I’ve had some trouble finding the new Galactic release in stores around Atlanta. So I will definitely be calling Louisiana
SEE MARCO PLAY AT
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fake book—like Kleenex is one brand of tissues. It's the most popular, but not necessarily the best. However, sometimes it's more important that we all use the same book rather than the best book.

Second, there are legal versions of many fake books. Perhaps we need a new term to describe these collections.

Paul Kempkes via Internet

Keep Things Straight

I'd like to share an experience with the drumming community. It might help some drummers avoid the mistake that I recently made.

I'm a forty-five-year-old drummer who works regularly on the weekends with a corporate band. I've always taken pride in my professional attitude and ethical manner. However, at a wedding reception we played on a recent weekend, I left my professionalism—and my common sense—someplace else.

After the set-up, we typically go out as a group and dine prior to the gig. Well, I decided that having one glass of beer was insufficient. Consequently I indulged in more than a pitcher of beer. As if that were not enough, when the bar opened at the reception, I trotted up on the first break for a glass of wine. This pattern continued at each break throughout the evening.

As a result of this over-imbibing, my playing and my timekeeping suffered. I embarrassed my bandmates and myself. This action could have easily cost me my job—not to mention tarnishing the reputation of the band, which the leader has worked so hard to build. On top of that, I was very lucky to not have had an accident or received a DUI while driving home. I could easily have wound up in the hospital or in jail. And I might have injured or even killed someone else.

The day after the gig (feeling not only terribly embarrassed, but also pretty goggly), I phoned the bandleader to apologize for my errant and uncharacteristic behavior. He forgave me, on my promise that it would never happen again. And it won't. I have learned a valuable lesson from this experience.

Please, if you are playing out, leave the drinking (and drugs) alone. You may feel like you're having a good time (as I did). But you may not be as lucky as I was. It's just not worth the risk.

W.D. via Internet
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Vinnie Colaiuta On Confidence In The Studio

Q I'm twenty-four years old. Your drumming has inspired me ever since I heard you with Sting on Ten Summoner's Tales. I hope you can give me some advice on a dilemma I have.

I've been playing drumset for over ten years. Not long ago I started playing with a new band, and we recently got the chance to record a demo in a professional studio. It wound up being a nightmare for me. No matter how many takes I did—of songs I knew by heart—my timing was way off of the click track. My 2s and 4s did not land according to the rhythm of the beats I was playing. This was all piled on top of the pressure of only having one day to record my drum tracks for four songs. Things got so bad that they had to bring in a professional session drummer to record the beats that I had written.

It was a traumatic and painful experience for me as a musician. My confidence was so shot that I began to question whether or not I wanted to continue playing.

Can you offer some helpful hints or pointers on how I can improve my timing and solidity as a drummer? I hear your playing, and it lands right on the money every time. What can a drummer do to strengthen his or her timing?

Edmundo Arcadio
via Internet

A I can understand your plight. You certainly had a lot to deal with, without much previous experience. One thing first: Keep going. The doubts you felt are understandable in that situation. But don't buy into them. Learn from it. Even experienced drummers can sometimes have problems with the click.

A lot of factors can increase the difficulty of working with a click. One is having several other inexperienced players there who also have problems with it. However, as odd as this may seem, you should all think of the click as your friend. In the beginning, it's natural to really concentrate on it. But eventually, your time should be internalized to the point of having a consistent degree of relaxed confidence.

Do you know that when we walk, we are actually falling forward? Interesting concept, isn't it? It's controlled falling. Have you ever thought about how you learned to walk? Not much, I bet. But that was tough at the beginning, too. Now you can do it without ever thinking about it, right? How about riding a bike? Training wheels...falling over...wobbling around for a while.... Then, all of a sudden you "get" it. Then you start "getting it" all the time!

When it comes to studio drumming, you're at the training wheels stage. Don't be discouraged, friend. You'll "get it" soon. I hope this helps.

Akira Jimbo's China Position

Q I've just been introduced to your drumming through your video, Evolution. I congratulate you on a superb showcase of your skills as a drummer and a composer. I noticed in the video, though, that you have your 18" China set up horizontally—almost out of your reach. Is it possible to play at that angle, or do you move it when you need to play the cymbal?

Also, I was very impressed by your double-bass technique, which enabled you to keep the hi-hat groove going at the same time. Do you have any tips on how to perform this?

Martin Buchanan
Wales, UK, via Internet

A Thanks for the kind words. I can play my China cymbal at that angle. I set it up upside down, and I just hit the edge. It's no problem for me to reach that way. I think it adds a great look to set the cymbal way up high.

As for my bass drum/hi-hat technique, I just play the hi-hat pedal and the left bass drum pedal together. In order to do that, I need to place those pedals very close together. The playing concept I use is to play the downbeat with my left foot.
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Bass Drum Tips From Ian Paice

I've admired your playing for many years. I'm especially impressed with the speed and power of your bass drum foot. Can you offer some suggestions on how to improve bass drum technique? Also, will you do any clinics in Buenos Aires in the near future?

Osvaldo Casal
Buenos Aires, Argentina

Thanks for the compliments. When it comes to playing the bass drum, the fact is that I play "incorrectly." I sit too high, so I'm playing with my heel up rather than letting the whole foot rest on the plate and help to balance me. So please don't try to copy my position. I have been playing like this all my career, so if I try to correct my position it just feels uncomfortable. Fortunately, my style works for me (most times).

Trying to think back to the first exercises I did with the pedal is a little difficult, but I know that one of the things I did (and still do) was to play "daddy mummy" double strokes between my hands and the bass drum. The principle of the double stroke is very important for your hands, and it's equally helpful to develop the same technique with your feet.

Also, when you are practicing a rudiment, have some fun and replace the notes normally played by your weaker hand (the left hand for most people) with the bass drum. This will create a lot of interesting bass drum patterns, which you can try to incorporate into your music.

As for a possible clinic in Buenos Aires: To begin with, I don't call what I do a clinic. It's more like "An Evening With..." Generally, a clinic is a lesson or seminar, which should only be presented by people who know what they are talking about. The knowledge I have is all self-taught—and mostly the inspiration of the moment. So I often find myself in the situation where there are more than a few players in the audience who know far more than me about the techniques and fundamentals of the craft. What I do is try to pass on the information that I have learned over the past thirty-plus years that I think will entertain, help, and amuse the people who are there. The next time you see that I'll be touring South America, get in touch with the local Pearl drum representative and see if they would like to set a show up. If there is time on the schedule I always try to fit in one or two "Evenings With...." Cheers!

Submit questions for your favorite drummer to Ask A Pro, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009. Or you may email rvh@moderndrummer.com. We will do our best to pursue every inquiry. However, we cannot guarantee that we will be able to reach every artist or that any given artist will respond. Also, due to MD's publication schedule, artists' touring schedules, and other considerations, it sometimes takes several months before an inquiry and reply can be published.

Repeat Bar
A Classic Quote From MD's Past

"So many players are caught up in their technique—this run, or this hand/foot thing—that they forget about their ears and listening to what's going on around them. The drummer has to hold it all together and make it feel good, so it's especially important for his ears to be nig."

—Chad Smith, August'99
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**SONOR DEALERS**

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**SONOR DEALERS**

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**SONOR DEALERS**
How Old Is White Marine Pearl?

Q From the time I was a very young drummer I've wanted a drumkit finished in White Marine Pearl. This past fall my dream came true when I finally bought a limited-edition (1 of 150) Tama Starclassic Performer Birch kit. I must say, it looks as beautiful as it sounds!

I know that this finish has been around for a very long time, but who was the first manufacturer to offer it? And what was it supposed to look like? Oysters? Clams? Crushed ice in a glass of milk? Also, has it always been a wrap finish, or was it at one time done differently? My curiosity is killing me!

Joe Dorn
via Internet

A We can't say for certain which company first introduced white marine pearl. According to Harry Cangany's book The Great American Drums And The Companies That Made Them 1920-1969, Ludwig & Ludwig offered a finish called "Avalon" (which was actually a white marine pearl) from 1920 through 1929. White marine in a material called Pyralin was first offered on Leedy drums in 1926. Slingerland introduced white marine pearl in the late 1920s. All of these finishes were wraps.

As the name implies, white marine pearl was intended to resemble the inside of an oyster shell—or perhaps the pearl that the oyster might contain. It lasted as a popular finish through the big band era of the 1930s and '40s and into the early '60s. At that point pearl finishes were supplanted by more "flashy" finishes like sparkles, followed by the moires (swirls) and even more garish patterns of the '70s and '80s.

But everything old is new again, and white marine pearl saw a rebirth in the mid-1990s. It's currently a very popular finish once again.

Joseph S. Dorn
via Internet

Snare Beds

Q I recently acquired an old Gretsch snare that was once part of a drumset. On the bottom of the shell there are dips where the snares sit, causing there to be no contact between the bottom head and the shell at those points. What caused this, and how can I fix it? This is a very nice-looking drum, and I'd love to be able to utilize it.

Jason Taylor
via Internet

A What you are describing is not a defect that you need to fix. Rather, it is an important element of the drum's design called the "snare bed." The depression on either side of the drum (on the bottom bearing edge) is what allows the strings or tape holding the snares to extend upward to the throw-off and the butt, keeping the snare wires tightly against the bottom head. Without these depressions, the snares would have a tendency to "sag away" from the center of the snare-side head, which would reduce their crispness and response.

Jason M. Taylor
via Internet

Containing Drum Sounds

Q We have just moved into our new house, and I am lucky enough to have my own small room in the basement, for my drumkit. But since I want to stay on my neighbor's good side, I would like to keep the noise level of my drumkit to a minimum, while trying to keep the bright sound of the drums to make some decent recordings. What type of tape should I use? How much? Where? Is it possible to "muffle" the cymbals? Or should I just consider soundproofing the room? To be honest, I'm not too crazy about egg cartons. What could I use instead?

Marko Jakopanec
via Internet

A When it comes to natural drum sounds versus the containment of "unwanted noise," the simple fact is that you can't have things both ways. If you want to keep the natural sound of your drums, you can-
Dry Ride – Dry, dry, dry. Yet full of projection and musicality.

Medium Thin Crash – Reacts beautifully, full of shimmer, dark yet explosive.

Thin China – Beautifully dark and trashy, yet aggressive and full of presence.

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Light, medium and power dimensions cover the widest range of musical applications. New cymbal crafting methods provide radically expanded range and functionality. Featuring sounds and character not heard in our cymbals before.
not attempt to reduce their volume with on-drum materials like tape. Your only option is to try to soundproof the room.

Regrettably, over the years we’ve discovered that short of employing the type of construction and materials used to create professional studios, there is really no effective way of soundproofing a room in a home. Egg cartons, packing blankets, foam insulation, and other methods are only minimally effective, because they cannot isolate vibrations or reduce low-frequency sounds. They can cut the highs of cymbals fairly well, but your toms and bass drums will still rumble through the floor and the walls. This is why rehearsal and recording studios use room-within-room construction that actually isolates these low-end vibrations.

Your best bet for keeping good relations with your neighbors is to reduce what volume you can (see the suggestions below), and then discuss the situation with them. Find out what times of day or night are available to you to play. Explain to them what you do and how important it is to you. In turn, find out if they have small children or elderly family members who go to bed early. See if you can focus your playing time mainly during the day on weekends, when many people are out doing other activities. Try to reach a compromise that will be acceptable to all parties. Otherwise, you can expect nasty phone calls from the neighbors and/or visits from the local police.

For room-within-room soundproofing tips, check out "Keith DeArmond Builds His Drum Booth," which appeared in the Shop Talk department of the June 1993 MD. Contact our back-issue department at (973) 239-4140 or email sueh@moderndrummer.com for ordering information.

For information on commercial sound-reduction foams, wallcoverings, panels, etc., contact NetWell Noise Control, 6125 Blue Circle Dr., Minnetonka, MN 55343, tel: (800) 638-9355 or (612) 939-9845, fax: (612) 939-9836, www.asknetwell.com.

**Play-Along Tracks**

Q Are you aware of any CDs or tapes with music minus the drum tracks?

Robert Mandelbaum
via Internet
There are several sources of such tracks. The most well known is the Music Minus One series, which has been in existence for over fifty years. It offers dozens of recordings, most of which are jazz or big band-oriented. Contact MMO Music Group at 50 Executive Blvd., Elmsford, NY 10523, tel: (914) 592-1188.

For more contemporary material, check out Dan Wojciechowski’s WojoWorks: Sessions Minus One CD. It offers challenging fusion, prog rock, and blues tracks. Contact Dan at WojoWorks Productions, PO Box 250606, Piano, TX 75025, or surf to www.wojoworks.com.

Rhythm Tech offers a great practice CD called Turn It Up, Lay It Down. It doesn’t have complete instrumental tracks. Rather, it offers a wide variety of excellent bass lines, to which you can add the drums in order to practice your grooves. There are also several tracks on which the groove drops out for a number of bars, allowing you to practice playing the pattern (or a solo), and then come back in at the proper point. Rock, funk, jazz, and Latin styles are all represented. The CD is available in most drumshops that carry Rhythm Tech percussion products.

Arm And Hand Pain

I’m currently playing with a couple of bands in the Seattle area. Lately I’ve been experiencing pain in my arms and occasional cramping in my hands. I understand that without watching and analyzing my playing it’s pretty hard for you to diagnose, but it is starting to concern me. Any thoughts?

Carl Martin
Seattle, WA

Non-medical reasons for arm pain and/or cramping include:
1. Insufficient warm-up prior to full-effort playing
2. Dehydration
3. Nervous tension (causing muscle tension and stiff grip)
4. Improper stick size (usually too small a stick), requiring too tight a grip and/or too much effort to achieve desired volume
5. Stick slippage due to perspiration (also requiring too tight a grip to hold onto the stick).

Take a look at your playing situation to evaluate whether or not any of these factors apply. Then take what action is appropriate to correct those factors. If that doesn’t solve your problem, you should consider getting medical advice.

Ludwig Super-Sensitive Snare Drum

I have a Ludwig 6 1/2x14 Super-Sensitive snare drum with, twelve individually adjustable wires. I’m not sure of the model number. I’ve been looking for replacement wires, and I can’t find them anywhere! This is one of the best-sounding snare drums I’ve ever had, and a fresh set of wires would make it sound even better. Can you guys help?

Marc Prouty
via Internet

Ludwig marketing manager Jim Catalano responds, “The Ludwig Super-Sensitive snare drum you have is model number 411. The current model is LM411. We’re glad to know this drum sounds great for you. The twelve-strand, individually adjustable wire snares are no longer available from Ludwig. Depending on the age of the drum, you may be able to obtain these wire snares from the many vintage drum dealers listed in the back of Modern Drummer. Try contacting Rebeats, Vintage Drum Center, Drum Center of Indianapolis, or John Aldridge’s Not So Modern Drummer. Or you might consider having snares specially produced for you by Puresound Percussion. You can contact them at (310) 441-2976, yoav@puresoundpercussion.com, or www.puresoundpercussion.com.”

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sits back on the couch in the band's tour bus and smiles. "The motto early on was 'Less is more,'" he says. "Now it's 'More is more.'" And though he's really speaking of his jump from a stripped-down '63 Ludwig kit to a full-blown Tama Starclassic, Al 3 could be describing Powerman 5000, the band he started with singer Spider 1 ten years ago.

The Ludwig kit served him—and the band—well. In fact, he was playing that kit when the band opened for KISS. "Peter Criss was freaking out," he recalls. "He checked out the drums and said, 'Wow, your kit is pretty wild.'" Criss should see Al's new kit, which comes complete with little stations that provide different sonic colors. "It enables me to avoid cross-sticking and be a little more visible, which is important in the stadium shows we're playing. Drummers tend to get lost behind all that stuff, you know."

Getting lost? No fear in that for Al 3, who has gone from playing in cover and original bands in upstate New York, to blues bands in Boston, to Powerman 5000. Although they've sold close to two million copies of Tonight The Stars Revolt! and have shared the stage with Metallica, Pantera, and the like, Al keeps his ego in check. "To this day I don't consider myself a rock star, whatever that is," he says. "I consider myself a thankful, working musician."

Perhaps if Al 3 could master the drumstick twirl, he'd be closer to that rock-star vibe. But he says he's got bad knuckles and can't pull it off. "I can fake it, but when I'm playing I'm pretty much concentrating on tearing stuff up," he explains with a laugh.

That's obvious, especially when you see Al power the band through such heavy hitters as "Supernova Goes Pop" and "Automatic." Yet Al's quick to point out that he's more interested in bending a song like "When Worlds Collide" during a live set. "That tune has kind of evolved into this surf thing," he says. "That's the way I look at it anyway. I like to break it up. I don't play exactly what's on the record. That's completely boring to me. I like to experiment within the framework of the arrangement."

David John Farinella
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Paint your pictures big. In living color. Introducing CAD 400 Series Professional Percussion Mics. Each one designed to reproduce your sound with all the impact, color and texture you put in. CAD 400 Series mics work under high SPL, yet capture the most subtle playing nuances and instrument timbres accurately.

The TSM 411 Neodymium Dynamic snare and tom mic handles high SPL with tailored frequency response for a tight, yet rich sound.

The KBM 412 Neodymium Dynamic large diaphragm mic for conveying the power and low end of kick drums, large diameter percussion instruments.

There's a Percussion Pack designed for every setup and playing palette. Each comes complete in its protective carrying case. And all can change and grow with your needs, budget and setup.

CAD is known worldwide for its signature sound—transparency, smoothness and detail. Our E and V Series condensers changed the studio environment forever. And our new 400 Series drum mics are sure to become the first choice for drummers who can hear the difference and want their audiences to hear too. Go for the big picture. See your CAD Professional Microphone dealer and hear the first choice to bring out your primary colors. Now it's even easier—the competition just became secondary.

For more info, or the name of the CAD dealer nearest you call 1-800-762-9266 or visit our web site at www.cadmics.com
Dave Buckner sounds psyched about his first Warped Tour experience. "It's been really cool," he says. "We've met all the Green Day guys, The Mighty Mighty Bosstones, NOFX. It's great." Buckner was not only a supporting act on the bill of one of the summer's hottest tour lineups, but one of its biggest fans. And for good reason, as he's in his mid-twenties, the same age of many of his fans.

"This is the first band I've been in that's really done anything," Buckner explains. "We started Papa Roach as a garage band when I was seventeen and still in high school. After a while, we started clubbing by touring around California and building up a fan base."

The hard work paid off, as it eventually led to a demo deal for the band from Warner Bros. last year. Unfortunately, the label decided to pass on the album. But Buckner and crew were allowed to shop the demo to other labels. Buckner takes it from there: "Dreamworks snapped us up real quick, and we inked a deal by November of last year."

The aforementioned deal led to the creation of *Infest*, which has been certified gold and received heavy airplay on the nation's largest radio stations. It's the band's first record deal, as well as the first full-album production credit for producer Jay Baumgardner.

Although Buckner currently plays a DW/Zildjian setup live, he used an older Gretsch kit for studio tracking. "It's totally great," he says, "with a huge tom sound. My rack tom setup is backwards, like Kenny Aronoff's." Dave says he also used an assortment of Ludwig and DW snares for the recording.

"This time in the studio was the first time I've ever played to a click track," Buckner notes. "I had a rough start tracking, because I caught the flu on the first day."

Little Feat's latest album, *Chinese Work Songs*, came out at the end of June, and drummer Richie Hayward says he's pleased with the outcome. "We had a ball doing this one," he says. "Each album is a little different; they all have their own identities. They're kind of like little snapshots of what the band is like at that particular time. I feel like there's a resurgence of energy in the band. We're enjoying ourselves more these days. There are a lot fewer demons in the band, and with age there's more camaraderie."

Richie says there are also fewer synthesizers on this album, and except for the final vocals, the tracks were cut live. And although it's not been an ambition of his, this album is the first to feature a song sung by Richie. "It's called 'Give Me A Stone,' by Levon Helm," explains the drummer. "I brought the song in and everyone said, 'We like it, but it's not in anyone's range. Why don't you try it?'

In addition to this studio album, Rhino Records has just released a Little Feat box set. "We've been together thirty years," muses Hayward of the monumental anniversary. "There are four discs, the last of which contains out-takes and old recordings, from before our first album. We did some recording before we were even signed, and you can hear just how young and not-so-good players we were. It will give some real insight into where we were coming from. When I listen back to it I'm really glad I don't play like that anymore."

Aside from a documentary in the works about their thirty years as a band, there's also a DVD of a German television show that Little Feat did in 1975 that has just been released. "We finally got permission to use this tape," Richie says. "It's one of our better shows of the '70s, with [late Feat founder] Lowell George in his prime. It's pretty darn good."

Little Feat has been on tour recently, and despite the many years on the road, Hayward says he still loves it. "It's part of my DNA now," he says. "It's what I've been doing two thirds of my life. I really love the performances. The way I look at it, we're getting paid for the bus travel, soundchecks, and sitting around, but the gigs are just for the fun of it. This band just keeps being fun. We're even jamming more, so there's a lot more improvisation and stretching out. And we're pulling out a lot of different songs from our repertoire."
Coming off a platinum debut album isn't always easy, but Eve 6 is confident that their sophomore offering, Horrorscope, is going to follow suit. "While making this record," drummer Tony Fagenson admits, "there was that lingering thought in the back of our minds that we had to match the success of the last one. But once we started hanging out and writing again, all those thoughts went away. It became, Let's just make the best album we can make right now."

The last three years have brought many changes for the band, from the music they listen to, to their perspectives on life, which Fagenson says resulted in a more mature and competent record. "We didn't want to try to reinvent the wheel with this record," says the twenty-two-year-old drummer. "We wanted to do what we know—just better."

Tony says one of his favorite tracks is "On The Roof Again." "It magically came together in the studio," he explains. "We had the basic outline for the song when we went in, but a lot of changes were made in the studio. It came out really cool. It's fun; I love anything with a four-on-the-floor groove that I can play a dance beat to. I also like the ballad 'Here's To The Night,' because we brought a string section in and threw in the kitchen sink, and it all worked."

Fagenson says "Sunset Strip Bitch" was a challenge in the studio because it became something completely different from the uptempo "happy pop song" it was in pre-production. "We went through a lot of creative tension trying to get the groove to what it is now. It took a couple of days. In the end, it came out good, but we fought a lot about that one. It became much heavier, slower, more groove-oriented, and darker in tone. Ironically, it's a funny song lyrically."

Because the band is a trio, Fagenson says he feels more weight is put on each individual player. "I try to be there as a musician," he says, "not just as a drummer. I'm there in the production end of things. But as a drummer, I want to groove and create good music. A big part of this band is the lyrics, and I take them as my starting point and try to craft the drum part around them. Lead vocals are the loudest thing I have in my mix because they're so percussive. I try to make everything go right under that to create a nice bed."

Fagenson says he's happy to be back on the road again. "Our main forte is live performance," he says. "That's where we live, and that's where we love to be. Yeah, we're excited to be back out there, giving it to everybody."

Robyn Flans

A merica's favorite hippie jam band, moe., has been busy touring—and procreating. Explains drummer Vinnie Amico, "I went on my first tour in the spring of '97, then went out with the Further Festival. Then I had a baby. Then another guy in the band had a baby in the summer of '98, and then another guy in the fall of '98. We'd love to be on the road and play, but being away from the family is hard. As of June, the ranks of Vinnie's family increased again. The band has similarly swelled with the addition of Jim Loughlin, moe.'s original drummer, who returns as percussionist. You can hear the team on the double live CD 7. Says Vinnie, "It's a bigger groove. Because Jim knew a lot of the songs, we have similar ideas about the fills, so we do tend to step on each other once in a while. But we're getting pretty good at listening to each other." Accordingly, Vinnie tunes his toms with minimal sustain: I have them sort of dead so they don't get in the way of the timbales and percussion."

Since Amico's last feature in Modern Drummer, he's become an ardent Paiste endorsing. "They're the best," he enthuses. "There's certain other cymbals that I like, but Paiste are the most consistently good-sounding." Before the switch over is complete, however, he's got one last Sabian to replace, an 18" Hand Hammered China. Moe.'s epic-length jams require super endurance. Amico says, "I get fired up and then I think, Oh, man, I've got to chill out! It doesn't mean chill out my playing, but to just loosen up, because if I stay that tight for the whole hour, I'll be dead."

Vinnie has completed tracks for a new moe. album using his Yamaha kit and Noble & Cooley snare drum. "We had this Walkman mic on the floor under the snare drum," Vinnie reports. "It gave a weird John Bonham hugeness to the sound."

Last summer, moe. took some time off, "because of the kids," then resumed with the Labor Day weekend moe.down festival and a tour of Japan. The band does surprisingly well in New York City, not exactly a bastion of psychedelic Dead Head culture. Explains Vinnie, "We're not your basic hippie jam band. We play harder: a lot less like The Grateful Dead, a lot more like The Ramones."

T. Bruce Wittet
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Bubbling Up From North Mississippi

His father is producer Jim Dickinson [Stones, Aretha, Replacements], so what did you expect? Young Cody, drummer for The North Mississippi Allstars, hasn't abandoned his dad's tradition of reverently rendering American folkloric styles. Along the way, he's brought a little punk to the table, too.

Cody and his brother Luther, guitarist for The Allstars, play music that erupts naturally from their southern heritage. It's got healthy helpings of blues, rock, rockabilly, and second line. Meanwhile, the punk comes in part from a good working relationship with Jon Spencer of the notorious Blues Explosion.

Says Cody, "I had a very strong influence from Jim Keltner through the tapes dad would bring home from tours: European stuff he did with Ry Cooder was some of the best music I ever heard. Roger Hawkins has been my biggest drumming influence. He's my dad's top choice in the studio."

Cody soaked up the blues in Memphis bars and halls. Some of it he picked up off the streets. He explains, "Otha Turner is a ninety-two-year-old man who builds his own cane fifes and leads a fife & drum band with his family and some phenomenal Cajun drummers. They have this certain clave rhythm that attracted me."

The Mississippi Allstars are touring in support of Shake Hands With Shorty, an album that twitches with energy, reflecting Cody's exuberant personality. "I'm so happy," he beams. "I've met so many fantastic, kind musicians who want to do nothing but help each other. I've got to mention Stanton Moore, the drummer from Galactic. We opened twenty-five shows for them. And then there's Matt Abts from Gov't Mule, and Jeff Sipe—I met him through playing with Shawn Lane. That's also how I met Ginger Baker's son, Kofi. I was a skinny eighteen-year-old kid and he was this twenty-six-year-old loud-talking drummer guy. He got me lifting weights and eating right to build stamina."

Cody soaked up the blues in Memphis bars and halls. Some of it he picked up off the streets. He explains, "Otha Turner is a ninety-two-year-old man who builds his own cane fifes and leads a fife & drum band with his family and some phenomenal Cajun drummers. They have this certain clave rhythm that attracted me."

No question, Cody Dickinson is coming from an interesting place. On The Mississippi Allstars album, you hear a crunchy, short snare sound reminiscent of Al Jackson, and a killer DW zebra stripe floor tom that sustains forever. Cody knows how to shuffle, when to rock, and where to thrash a little, and he'll be doing it all across America and Europe in the coming months, headlining or opening for Filter.

T. Bruce Wittet

Jeff "Tain" Watts is on Branford Marsalis's new disc, Contemporary Jazz.

Steve Ferrone is on Jeff Golub's new release, Dangerous Curves. Golub produced the album with veteran drummer and GRP Vice President of A&R Bud Harner. Luis Conte is on percussion.


Drew Hester is currently in the studio with Joe Walsh. Mark Levine & The Latin Tinge have a new CD, Hey, It's Me, on Left Coast Clave Records. Paul van Wageningen is on drums. Michael Spiro is on percussion.

The drummer known as sPaG is on Mudvayne's debut album, L.D.50, and is touring with the band.

Jose Pasillas is on an album of rare, live, and previously unreleased Incubus material. The album is called When Incubus Attacks, Vol. 1. The band has also been touring.

Josh Freese is currently on the road with A Perfect Circle.

Frank Funaro is on the road with Cracker.

Gary Burke is on the only live drum track on Joe Jackson's new Night And Day II. "Long Lost Love." Sue Hadjopolous is on percussion throughout the album.

Dave Harrison is in the studio with Edwin McCain, recording the follow-up to Messenger.

Preston Nash is on tour with Dope.

Mike Tucker is currently touring with The Bellamy Brothers.

Chad Smith is on one track of the recently released Loud Rocks CD. The song, "Wu-Tang Clan Ain't Nuthing Ta F*** Wit," is listed as a collaboration between Tom Morello of Rage Against The Machine, Wu-Tang Clan, and Smith.

Virgil Donati is on the road with Planet X.

Congratulations to Black Crowes drummer Steve Gorman and his wife Rose Mary on the birth of their son Conall James.
**drum dates**

This month's important events in drumming history.

**Billy Gladstone** was born on December 15, 1892.

**Tony Williams** was born on December 12, 1945.

**Cozy Powell** was born on December 29, 1947.

Beach Boy **Dennis Wilson** died on December 28, 1983.

It was on December 31, 1969 (not July) that Jimi Hendrix, with **Buddy Miles** on drums, performed at the Fillmore East in New York City to record the live record *Band Of Gypsys*.

On December 22, 1978, ex-Small Faces and Faces drummer **Kenney Jones** takes over the drum chair in The Who, replacing the late **Keith Moon**.

December was an active month for Emerson, Lake & **(Carl) Palmer**. In December of 1970, their debut record *ELP* was released. On December 29, 1973, *Brain Salad Surgery* hit number eleven on the US charts. And on December 30, 1979, ELP announced its official breakup.

**Carmine Appice** asks "Do Ya Think I'm Sexy?" on the song he co-writes with Rod Stewart. It hits Number 1 on the UK charts on December 1, 1978.

**Alex Van Halen** and Van Halen release "Jump" from their sixth LP, *1984*, on December 27, 1983. It becomes the band's first Number-1 single.

On December 31, 1984, **Rick Allen** of Def Leppard loses his left arm in an auto accident.

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**Birthdates**

- **Ed Thigpen** (December 28, 1930)
- **Maurice White** (Earth, Wind & Fire) (December 19, 1941)
- **Dave Clark** (December 15, 1942)
- **Allan Schwartzberg** (December 28, 1942)
- **Bobby Colomby** (December 20, 1944)
- **Carmine Appice** (December 15, 1946)
- **Peter Criss** (December 27, 1947)
- **Lenny White** (December 19, 1949)
- **Buddy Williams** (December 17, 1952)
- **John "JR" Robinson** (December 29, 1954)
- **Sheila Escovedo** (December 12, 1957)
- **Lars Ulrich** (December 26, 1963)
- **Tre Cool** (December 9, 1972)
Matchbox Twenty's
Paul Doucette
Drumming For The Song

by Billy Amendola
What happens when you start a band with one of your best friends, work hard to get noticed, go on to sell over ten million records, and then he writes a hit song for a legendary artist? Do you panic? "Not at all," says Matchbox Twenty drummer Paul Doucette. "We were never worried that Rob would leave the band."

We all know the story by now. While between records, Rob Thomas, Matchbox Twenty's main songwriter, co-wrote and sang lead on Santana's number-one smash, "Smooth." "We were really happy for him," Doucette says. "Our only concern was that the record company might want us to come out with songs that sound just like 'Smooth.'"

The twenty-eight-year-old drummer has been friends with Thomas since way before stardom came knocking. Early on they crafted their chops together, along with bassist Brian Yale, in an Orlando group called Tabitha's Secret. "We were a modern rock cover band," Paul says. "We'd cover Counting Crows and Live tunes, and we'd throw in some of our original material as well."

Producer Matt Serletic (Collective Soul, Aerosmith) caught the band one night and fortunately had the ears to hear their potential. He kept them in mind. A couple of years later, by the time Serletic met up with the band again, Thomas, Doucette, and Yale had formed Matchbox Twenty with Kyle Cook and Adam Gaynor. Serletic then helped launch the band into the big leagues, producing their multi-platinum debut record, Yourself Or Someone Like You. The wheels were in motion. Radio-friendly hits came one after the other: "Push," "3am," and "Real World." The band was on the fame trip—press, non-stop touring, TV appearances, and Grammy nominations. They were well on their way to superstardom.

Now it's a few years later and there's a tremendous amount of pressure on the band to repeat their success. "We were so much more confident on this new record," Doucette offers. "We had three years on the road, and we were ready."

"When you're playing pop music, nine times out of ten you're playing 2 and 4—just laying it down. I'm trying to find different ways of doing that without losing that feel."

"Bent," the first single from Mad Season, has already landed the number-one spot on Billboard's Top-100. Thomas, who had written most of the material on the previous record, is once again one of the main songwriters. But Doucette also had a hand in writing; he co-wrote the rocker "Stop" with Thomas. He also played guitar on the track, while drummer Tony Adams played additional drums. "Tony was actually testing a snare," Paul says. "When I listened back, it was perfect, so I left it."
As for Doucette's drumming on *Mad Season*, he holds down the groove throughout the record with strong backbeats and tasty fills that complement the songs. A team player all the way, Paul knows it all boils down to playing what's right for the song.

**MD:** When did you start playing drums?

**Paul:** I started when I was thirteen. I played a little bit here and there, but then I stopped from about seventeen to around twenty. I lived in an apartment at the time. When I was twenty-one I moved to Florida, and that's when I started to play a lot more. That was around the time I met Rob and Brian.

**MD:** Did you take any lessons?

**Paul:** I took a few lessons from the drummer in one of the bigger local bands in town, but I pretty much taught myself. I played along to records. Growing up I listened to The Replacements, with Chris Mars on drums, and R.E.M., with Bill Berry. Lately I've been listening to old Elton John with Nigel Olsson. I've always been more into the songs than the players. When I listen back now I can hear some of their influence in what I do. But lately I've really been concentrating on songwriting. I'm finding my greatest influence as a drummer is playing the piano.

**MD:** How so?

**Paul:** Piano is a percussion instrument. Listening to piano players has helped me as a drummer immensely. You can learn how melody and percussion work together. It opens my mind to where melody can go and how I can support those melodies.

When you're playing pop music, nine times out of ten you're playing 2 and 4—just laying it down. I'm trying to find different ways of doing that without losing that feel. Let's face it, it can get kind of boring after a while if that's all you're playing.

As a drummer, Stevie Wonder comes up with some cool stuff. He doesn't really think like a drummer, so he'll come up with things a drummer might not. It's the same when I play guitar. I don't think like a guitar player, I think like a drummer. I come up with parts that a guitar player might not think of.

**MD:** Who are some of your influences?

**Paul:** Kenny Aronoff was and still is my big idol as far as drumming goes. He amazes me. You can listen to a song and
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know right away it's him. Kenny has such a great feel—a distinct feel. I always admired that. Ringo is another big influence. I've always been a Beatles fan. I think that, like a lot of people, you appreciate Ringo more as you get older. My appreciation for him now is huge. Charlie Watts is another.

My drum tech turned me on to Jim Keltner. He's a phenomenal drummer, just so subtle. With Keltner it's about what you don't hear. He's amazing.

MD: Was there a big difference between recording Mad Season and Yourself Or Someone Like You?

Paul: A huge difference. I wasn't very confident when we made the first record. That's an understatement; I was extremely unconfident. The first record was really hard for me. We had a major record deal. Everything was new. I had never played to a click before. It was tough. I was scared the whole time.

For this new record, I was much more confident, and the band was solid. We had three years on the road together. We were relaxed. It was fun. We knew what we were doing.

MD: How were the drum tracks recorded for Mad Season?

Paul: We did this record a little differently. Right before we started Mad Season, we did a cover of "Never Going Back Again" for a Fleetwood Mac tribute record. I recorded that drum track all by myself. Some of this new record was done that same way. The song "Rest Stop" was cut with only drums, bass, and Rob on piano. We added guitars later.

MD: So you had the songs all worked out?

Paul: We got together one day a week and basically worked out the songs. Then, one-by-one, like an assembly line, we recorded
Evolution is the result of innovation and the reason why today's DW Drums—and today's DW drummers—sound better than ever.

A list of DW's most recent sound-enhancing drum refinements and innovations (many of which are shown on the DW Collector's Series drumset below) includes: Suspension Tom Mounts, Woofer bass drum tone enhancer, Coated/Clear drumheads, Timbre-Matched™ all-maple shells with graduating reinforcing hoops, precision bearing edges, True-Pitch™ tuning system, Edge™ brass/maple snare drum, Full-Sustain floor tom legs, FAST and Short Stack size toms and Custom Lacquer Finishes.

DW Drum Artists (from left to right): Kenny Duke Johnson (Chris Isaak), Billy Ashbaugh (N Sync), Denny Fongbeiser (Tracey Chapman), Curt Bisquera (Sir Elton John) and Tris Imboden (Chicago).
them. It was odd, but we liked working that way. It was fun. It gave everyone their own mark.

MD: What did you follow?

Paul: I had a rough vocal guide on some tracks. I really listen for the melody. I like to work off the melody to create my grooves.

MD: Were there any disadvantages to recording this way?

Paul: Sometimes there were. If I came up with a drum fill that would answer a vocal line, it would seem weird if the vocal line was then changed.

MD: What do you think of Pro Tools?

Paul: I don't think you can make a record these days without it. Matt, our producer, is a huge Pro Tools guy. I hated it at first. I'm still not the biggest fan of it. On our first record, we used it a lot. We were a very young band. It was Matt's first big record, so every note had to be perfect.

On this new record, we didn't want to use Pro Tools as much. It can make a recording sound very sterile if you're not careful. This time we kept it very loose.

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Here are the albums that Paul says best represent his playing:

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
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<tbody>
<tr>
<td>Matchbox Twenty</td>
<td>Mad Season</td>
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<tr>
<td>various</td>
<td>Rumours—A Tribute To Fleetwood Mac</td>
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<tr>
<td>Matchbox Twenty</td>
<td>Yourself Or Someone Like You</td>
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...and here are the ones he listens to for inspiration:

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Drummer</th>
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<tbody>
<tr>
<td>Beatles</td>
<td>White Album</td>
<td>Ringo Starr</td>
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<tr>
<td>Beatles</td>
<td>Let It Be</td>
<td>Ringo Starr</td>
</tr>
<tr>
<td>Fiona Apple</td>
<td>Whoo The Pawn...</td>
<td>Matt Chamberlain</td>
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<tr>
<td>Stevie Wonder</td>
<td>Songs In The Key Of Life</td>
<td>Raymond Pounds/Stevie Wonder</td>
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<tr>
<td>Al Green</td>
<td>Let's Stay Together</td>
<td>Al Jackson/Howard Grimes</td>
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<tr>
<td>Lyle Lovett</td>
<td>I Love Everybody</td>
<td>Russ Kunkel</td>
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<tr>
<td>Shawn Colvin</td>
<td>A Few Small Repairs</td>
<td>Shawn Pelton</td>
</tr>
<tr>
<td>Peter Gabriel</td>
<td>Secret World Live</td>
<td>Manu Katche</td>
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breath, which is the wrong thing to do. Yoga has really helped me with that.

MD: What's the best part of being famous?

Paul: The best part about fame—and the money that hopefully goes with it—is that when you're not working you don't have to do anything else. That's nice. Otherwise, the whole fame thing is stupid. I think it's funny. This band is so incredibly unpretentious. We're just normal guys who got lucky.
Summertime in Nashville, Tennessee means sunny days, friendly faces, and music in the air. And at least some of that music comes from the Nashville Convention Center, where the musical instrument industry gathers for its annual summer showcase. Most companies make their splashiest introductions at the NAMM Winter Market (held each January in California). But this year's summer show still had its share of debuts. Here's an overview of those goodies.

Big Bang is distributing the Drumometer, created by Boo McAfee and Craig Alan. An electronic device that measures the number of strokes played per minute, it can be used as a teaching aid to track the development of playing speed and stamina.

Diggit Stickweights can be easily applied to drumsticks for practice and warm-ups—and then just as easily removed.

CAD Microphones unveiled a new line of dedicated drumkit and percussion mic's.

Jim Chapin worked out behind a Drum Workshop kit featuring a new Classic Fade lacquer finish. DW also introduced a Dark Mint Fade finish.

A selection of Bauer Percussion Brazilian percussion instruments was displayed by Earthshaking Music.
Timbale sticks have been added to EMMite’s line of synthetic sticks.

Gretsch has introduced a black powder finish on hardware, as well as a new snare strainer. Caribbean Blue, Caribbean Burst, and Satin Burst finishes are new, and the Burnt Orange wood finish has been reintroduced.

Humes & Berg displayed a cymbal case with built-in wheels and a luggage-style handle, along with cases featuring a new sparkle finish.

Impact’s 11x13 fiberglass marching snare drum weighs only eleven pounds.

Hot Sticks has improved their colorful Macrolus XL series with a longer Strike Zone.

Evans’ new Magnetic Drumkey will stay in place on a drum’s tuning lug even while the drum is being played. And it doesn’t rattle!

Hart Dynamics now offers a variable electronic hi-hat pedal.

JohnnyraBB Drumsticks introduced a new line of marching tenor mallets designed by Matt Savage, along with new marching bass drum mallets, timbale sticks, and brush-like plastic devices called Webs.
The 5x10 Bopcat Blaster solid copper snare drum is new from King Drums.

Mapex introduced 8" and 10" toms in the V- and M-Series, all-maple shells in the Pro-M Series, and new thrones with Tiger and Leopard finishes.

Peace drums displayed their Origin Club Series drumkit.

Among the LP offerings was the limited-edition LP Accents Santana Supernatural conga, proceeds from which will benefit underprivileged children. LP also showed new African-style rope-tuned djembes, and LP Accents Tribal Series congas and bongos.

The Alloy Classic snare drum from Noble & Cooley is now available in a 6 1/4" version.

A Custom-Cast Drumset made by Jeff Ocheltree from Paiste's Signature Series alloy received a lot of attention.

Pearl announced several upgrades to the Export Select line, as well as a lower list price. Pearl also showed a prototype cast-aluminum snare drum, a limited edition carbon-fiber kit that will list for around $10,000, a new Eliminator hi-hat pedal, and ten models of True-Tone Cowbells.

New snare drums from Ludwig included the Top Hat & Cane and Millennium models, along with an imported bronze budget model.
Peavey's new entry-level International Series has a traditional look. It comes complete with a ride cymbal, hi-hat cymbals, and a throne.

Jimmy DeGrasso and Marco Minnemann signature models are new additions to Pro-Mark's Millennium II line.

Robles Roadcase made their NAMM debut with padded, waterproof drum bags and cases, and an accessory bag that has a built-in practice pad.

The new Tour Elite electronic kit from Pintech was shown with a 13" dual-zone snare drum, four 10" tom pads, and a kick pad—all of which feature mesh-head technology. Also included are a dual-zone rubber hi-hat pad and single-zone rubber cymbal pads.

Fierce crash cymbals, which combine characteristics of a thin crash and a Chinese cymbal, are new in Sabian's Hand-Hammered line. They're available in 16", 17", 18", and 19" sizes.

Remo featured clear, coated, and Pinstripe models in their value-priced Encore head series. Also displayed was a new adjustable bass-drum muffling system, along with snare and tom dampeners, all designed in conjunction with Dave Weekl.

Rhythm Tech introduced a new Eclipse line of congas and bongos.
Introduced at the Frankfurt show last spring, Sonor’s new DeLite (Designer Lite) and S Class Pro series drumkits made their American debut in Nashville.

Iron Cobra Jr. single and double bass drum pedals are economical additions to Tama’s Iron Cobra line. Tama also displayed the new Sumo Seat drum throne, a new saddle throne, and new multi-clamps.

Toca Traditional Series bongos and congas were prominently displayed in the Kaman booth.

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Sticks Grip is a brush-on coating for drumsticks that helps prevent slippage.

Appalachian Oak bongos made in the traditional Cuban style were offered by Timba, Inc.

New products from Unigrip include (from left): the Kick Stick (a bass drum beater made from a bundle of rods), solid bamboo sticks, L Groover maple sticks with five grooves in the rubber-grip handle, and a Blastic/stick combination.

Worldmax introduced a new double bass drum pedal, as well as a new suspension mount for floor toms.

The new Al Foster signature HipGig Sr. kit from Yamaha was featured in a Jaguar finish, along with the Manu Katche signature HipGig Jr. Also on display were new Billy Cobham, John "J.R." Robinson, and Paul Leim signature snare drums, Russ Miller signature Wedges (which attach to drum rims for enhanced cross-stick effects), and the affordable YD series of acoustic drums (which replaces the DP series).

A new vibraphone miking system from APPLIED MICROPHONE TECHNOLOGY includes two overhead mic's, a mic' that goes under the bars, and a mixer. DDRUM's new kick drum trigger secures to the drum via one tension rod. The unit features a slim chassis and a 1/4” phone plug connection instead of an XLR plug.

New Zildjian cymbal models included a K Custom Dry. Zickos displayed Area 51 Holographic finishes that give their acrylic shells a metallic look.

Yamaha also featured the DTXtreme, which is a totally redesigned professional-level electronic drumkit. Yamaha also featured the DTXtreme, which is a totally redesigned professional-level electronic drumkit.

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Express yourself.
Innovation Drums Billy Gladstone Model Snare Drums
"Expensive" doesn't always mean "overpriced."

by Chap Ostrander
Photos by Jim Esposito

In the early 1900s, a car builder named Ettore Bugatti had a vision: to create works of art by combining engineering excellence with aesthetics. Bugatti’s well-appointed factory produced almost all the necessary parts on the premises, from electrical components to ball bearings. He only made 8,000 automobiles. But those cars were then, and still are today, distinguished by forward-thinking technology, high-quality finishing, and aesthetic design. Bugatti’s motto was: "Nothing is too beautiful, nothing is too expensive."

Fast-forward to the present. Steve Badalament of Innovation Drums brings the same intensity and commitment to his work that Bugatti did to his. Steve uses only the finest components, most of which he makes himself. He takes the more difficult—and yes, more expensive—path to make his drums, but he makes no apology for that. The quote that drives Steve is from Voltaire: "I have the simplest of tastes. I only like the best."

A Little Background
Innovation Drums is a small operation guided by two unshakeable principles. The first is total commitment to their clients. Steve Badalament will sit with a client and talk in depth about the sounds and materials that the player likes and wants. Innovation will make virtually any size of drum, in any finish conceivable. They believe that the end product should be exactly what the drummer wanted, built in such a way as to let his or her natural
talent flow unhindered through the instrument.

Innovation's second guiding principle is Steve Badalament's commitment to the standards he has set for himself. A highly educated and experienced drummer himself, Steve also found that he had a talent for working with and restoring vintage drums. (No less an authority than William F. Ludwig II has described his renovation work as "flawless.") Steve's huge collection of vintage drums helps to provide him with knowledge and insight that have gained him respect from drummers and collectors alike.

**The Gladstone Design**

*Sound* is Steve Badalament's first consideration. To that end, he decided to utilize the design of legendary drummer/inventor Billy Gladstone. Billy's unique tuning system, created in the 1940s, was revolutionary at the time, and still offers unique features today. When I asked Steve about usage rights for the Gladstone design and name, he told me that both had been in the public domain since 1961.

Good as it was, Steve couldn't simply duplicate the Gladstone system. He had to make it contemporary in all ways. So he spent two years reworking Billy's design. Now, on Innovation drums, all of the uniquely shaped components are die-cast. The rest of the metal parts—even the screws—are worked from 01/tool stock steel. The lugs are attached to the shell at two points, with spacers between them and the wood.

The tube lugs are threaded at both ends to accept the tension rods. The "rods" at the top and bottom are cylindrical and thick in order to accommodate a hex rod inside the top section. The hex rod mates with the tension casing on the bottom rim so that it can be tuned from the top. This allows you to tune the top head, using the large side of a three-sided key. The small end tunes the bottom head, and the fitting with both sizes inside lets you tune both heads at once—all from the top of the drum. (It takes a bit of fiddling to get used to, but it's a great system.) The rods have flat spots on them that match up with spring clips integrated into the lug casing. The spring clip holds onto the flat sections and helps to retain the tuning.

In order to make room for the tuning system, Innovation had to make the drum rims oversized (to account for the distance that the lugs sit away from the shell). The resulting rims are cast bronze, almost 1/4" thick, and heavy.

The strainer resembles the look of the original Gladstone, but the concepts of the past are now coupled with today's technology. Integrated into the strainer is a lever that operates the internal muffler. This lever turns a worm gear that adjusts the tension of the two muffling points against the top head, in increments from one to nine. Each muffler is 1" in diameter and pivots on a post. The pivoting allows the mufflers to make even contact against the head no matter what tension is set.

The insides of the shells are completely sealed and treated with polyurethane. The bearing edges are double 45° cuts. Computer-driven lathes and cutting machines perform all the machining. Engraving the hoops enhances the look of the drums by describing the nature or series of the snare. The owner's name can go on as well.

The three-sided key is mounted on a threaded post on a central point on the shell. A rubber O-ring keeps it snugly in place. Our review drums featured 16-strand wire snares held by carbon-steel cables with a special rubber coating. They won't break or stretch. The drums also came with Aquarian Satin Finish batters and Classic Clear snare-side heads.

A plaque attached to the shell next to the strainer includes the date of delivery, along with a personal message from Steve to the owner. These messages reflect the relationship that is formed through the process of dreaming, building, and realizing the drum design.

**For Our Next Selection...**

Innovation Drums offers shells in rock maple, birdseye maple, flame maple, birch, oak, red oak, king wood, tulip wood, and bubinga. Metal shells are made of steel, brass, bronze, copper, and titanium. (A 4x14 steel-shell drum made for Janet Jackson's Li'l John Roberts weighs thirty-seven pounds!) Maple shells come in 6-, 8-, 10-, and 20-ply versions, with or without reinforcing rings. Other wood models include segment shells and solid steam-bent one-ply shells with reinforcing rings. Segment shells feature a staggered butt-jointed construction held together with dowels. These drums require a painstaking gluing process, followed by extensive internal and external lathing.

All of the drums mentioned above are in Innovation's Virtuoso series. They're also working on solid, one-piece drums lathed from maple logs, to be known as the Connoisseur series. Right now it takes about three months to hand-craft a 1-ply maple Billy Gladstone Model snare drum, and about the same time to produce a metal-shell drum.

**To The Finish**

Innovation offers no "standard finishes." Each client consults with Steve as to the sound and look that he or she wants, and together they come up with a plan. Once the customer decides on a pattern or color, Steve makes it happen. The finishing process employs only the finest paints and lacquers. Innovation's location in Detroit is only an hour away from the Dupont factory, so they get new colors "before anybody else." They also offer chromalusion finishes that change color when viewed from different angles.

Innovation offers a remarkable guarantee on all of their drums and metals: As long as your drum is cared for properly, it's guaranteed for life. The guarantee on the finishing work depends on the medium used on the shell. Innovation puts on only as much lacquer as is necessary to obtain the perfect finish. It can take from six to eleven coats of catalyzed polyurethane to provide the desired effect, depending on the type of wood used. For example,
they wouldn’t want to finish an African king wood shell in an opaque lacquer, since the wood is a rich purple-brown to begin with.

The interior and exterior finishes on all the drums I examined were absolutely flawless. The interior of the shells are sealed, and then treated with numerous coats of catalyzed polyurethane. Steve Badalament’s theory is that the shell should be sealed and as reflective as possible.

Finishing is another process that Steve is obsessive about. Inside every drum is a label describing the shell, and giving the construction date of the drum. Steve’s signature on that label attests that the drum has met his exacting standards.

**Just In Case**

If you’re going to spend what Innovation charges for a snare drum, it only makes sense to give it the best possible protection. Steve likes to include an ATA Flight Case with every snare drum. The outside of the case includes a copy of the label inside the drum, plus a picture of Steve with the drum’s owner—all laminated in clear Lexan. The cost of the case is generally included in the price of the drum. The main point of the personalization and picture on the case is to reassure the owner that Innovation is with him or her for the duration. It represents the end of the building process, but the beginning of a relationship that will continue as long as the drummer is playing.

**The Sum Of Its Parts**

Innovation drums are fitted with die-cast hoops and strainers made of bronze. All other metal parts are made of 01/tool stock steel and bronze. (No zinc or "white metal" is used.) The massive, heavy hoops are machined to perfect roundness, then plated. Engraving follows to complete the personalization process.

All of Innovation’s parts are made in their 10,000-square-foot shop. Computer-controlled equipment does all of the work. Nothing is done by hand, since that could leave something to chance. All the parts are precision-machined with a negligible margin of error. For example, lugs are made so as to be square to the bearing edges and parallel to the shells.

Every Innovation metal part (including screws, washers, and springs!) is triple-plated in chrome, gold, nickel, black chrome, beryllium copper, or 24-carat cobalt gold. The highest degree of plating quality is known as “show quality,” and that’s what Innovation uses. Having seen it up close, I was stunned by the quality and thickness of their plating.

All of the parts assembled on the drum use lock washers, so nothing will rattle loose. Also, no metal touches a shell on these drums. At any point at which metal could come into contact with the shell there is some kind of gasket. There’s neoprene in back of their engraved medallion plates. Lugs and washers get a special heavy pipe gasket that can be machined to a perfect fit. Another gasket material is used for vent holes and butt plates. Rigid polypropylene
is employed for the back of the Billy Gladstone Model strainer plates. Every material is specifically suited to its job. The work is done so carefully that it’s almost impossible to see the gaskets under the lugs. And what you can see fits flawlessly.

**Holy Extra Effort, Batman...**

One of the drums we were sent for review typifies Steve’s approach to his clients. New Jersey drummer Jay Dittamo is a total *Batman* freak, and he wanted a *Batman* drumkit. After many calls to DC Comics and Warner Bros., Steve finally got in touch with Joel Ehrlich, DC’s director of marketing. Joel happened to have been a drummer as a boy, and he still loves drums. He not only gave his permission to use the logo, he also invited Steve, Jay, and others to meet with the staff at DC Comics. Steve was so moved by Joel’s response and the relationship that developed between them that he presented Joel with a Special *Batman* Edition 4x14 eight-ply rock maple Billy Gladstone Model snare drum with two-way tuning. That showpiece drum is now a permanent part of the *Batman* museum private collection. Meanwhile, Jay got his *Batman* kit, and we got to include one of the snare drums from it in this review.

**Uncommon Things In Common**

While they differ radically in appearance, all of our Innovation review drums share certain sonic characteristics. To begin with, they responded wonderfully, from the slightest touch to the hardest shot I could muster. There was no choking and no volume ceiling. I could tune the drums to any range appropriate to the music I was playing, and the drums all responded terrifically. Cross-stick rimshots on all the drums were crystal-clear, but those played on the smaller drums would cut diamonds.

The depth of sound and the response of these drums were unlike anything I’ve ever experienced. The nature and finishing of the shells, plus the effect of the hoops and hardware, combine to give the drums unusual projection. The king wood segment drum was dark by nature, the ply shell had a full range of overtones, and the one-ply drums had immense focus and crack. (I can only imagine how Innovation’s steel, brass, and titanium models might sound.) The combination of shells and hardware result in drums that are sweet and sensitive, and at the same time massive and muscular.

**Individuality**

All of the Billy Gladstone Model snares sent out for review featured three-way tuning. They were also all made for specific artists, whose courtesy in loaning us the drums for testing is much appreciated.

**6x14 Segmented African King Wood Shell:** This drum has ten lugs and no reinforcing rings. The shell is constructed of nine segmented rings of African king wood. Each ring is about 1/2” thick and is made of roughly six segments. The segments in each ring are positioned so that the grain opposes and complements the segments adjoining and above it. Carefully placed dowels pin the shell together before it is glued. Obviously most of the cost of this drum is in the labor needed to assemble the shell.

King wood is a purple-brown hardwood with lots of highlights. The wood looked absolutely beautiful with the dark stained rings of opposing grain. It looks stunning against the 24-carat cobalt gold hardware. The drum is finished in an extremely deep-gloss clear lacquer.

This drum was built for jazz great Lewis Nash. Its sound had a dark undercurrent due to the density of the king wood. At the same time, the shell’s thickness gave it great reserves of high cutting power. If I had to take one of our review drums out for concert work, this would be the one I’d pick.
The Gladstone internal muffler can be fine-tuned by a control on the throw-off.

**7x12 Ten-Ply Maple Shell:** This drum features reinforcing rings and eight tuning lugs. It's finished in teal green metalflake. The metal flakes are very small, and the finish has great depth and luster. The plaque offers a dedication to the drum's owner, Chris "Daddy" Dave (Wynton Marsalis, Kenny Garrett, Kim Burrell).

A 12" drum might not be the optimum primary snare for what I would call "normal" drumset use—mostly due to the difficulty of playing cross-stick rimclicks. However, the high pitches demanded by some of today's music plead for a drum like this. It possessed a crack that would penetrate almost anything. Snare response was tremendous from pianissimo to double forte. What's more, this baby didn't much care how I tuned it, as long as that tuning was even. Cranked way up or tuned down into the lower regions, the drum responded with great clarity.

**4x14 One-Ply Maple Shell:** This is Jay Dittamo's Special Edition Dark Knight Outfit Birdseye Maple snare. The Birdseye maple is beautifully finished in high gloss, accented by the gold hardware and the *Batman* logo on the side.

This drum cracked like a whip. Its 4" depth gave it lightning-quick response for brush or stick work. The solid shell created a clean voice that truly must be experienced to appreciate—words fail me. And the Surgeon General should put a warning label on this drum to the effect that cross-stick rimclicks will literally take your head off!

**7x14 One-Ply Birdseye Maple Shell:** This drum belongs to Jeremy Gaddie (Harry Belafonte, Wayne Krantz, Vitamin C). It features ten lugs, 24-carat gold hardware, and a tobacco sunburst finish, and it's one of the most beautiful drums I've ever worked with. Walk a distance away and look back at it, and it positively glows.

I took the drum to several gigs, and I got tremendous response—not only from the drum, but also from the other players. They all noticed the difference between it and my own snare (sigh). I could play the lightest of press rolls, the most cutting rimshots, and everything in between. I've never played such satisfying quarter notes. I couldn't keep from smiling.

**Consider It An Investment**

Innovation's construction philosophy combines passion and commitment, engineering muscle and technical know-how, and a knowledge of and appreciation for vintage drums. Each drum is the end result of a process that unites the artist with the resources, ability, and commitment of the builder.

True, the company is charging top dollar for their drums. But the quality that comes for the price is equally unmistakable. To quote Mae West, "Too much of a good thing can be wonderful." As for my own experience, I feel like I've looked past the curtain into First Class, and now looking back is a difficult thing.

For further information, contact Steve Badalament at Innovation Drums, 24300 Civic Center Dr., Suite 409, Southfield, MI 48034, tel: (248) 851-9241, fax: (248) 932-2634, SteveB@rust.net, www.innovationdrums.com.

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**In A Nutshell**

<table>
<thead>
<tr>
<th>Construction</th>
<th>Appearance</th>
<th>Acoustic Performance</th>
<th>Tunability</th>
<th>Value</th>
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Ratings are averaged to reflect positive and negative features for all items reviewed.

**Innovation Sensations**

Innovation drums are individually custom-made. As a result, prices vary widely according to materials, construction, features, and finishes. Drums listed below are representative examples only. All feature the Billy Gladstone 3-Way Tuning System.

<table>
<thead>
<tr>
<th>Drum Type</th>
<th>List Price</th>
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<tbody>
<tr>
<td>6x14 Segment African King Wood Shell</td>
<td>$5,500 (with flight case)</td>
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<tr>
<td>similar 6x14 drum with maple shell</td>
<td>$3,600</td>
</tr>
<tr>
<td>7x12 Ten-Ply Maple Shell</td>
<td>$3,350 (without case)</td>
</tr>
<tr>
<td>4x14 One-Ply Birdseye Maple Shell</td>
<td>$4,300 (with personalized case)</td>
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<tr>
<td>7x14 One-Ply Birdseye Maple Shell</td>
<td>$4,000 (with custom case)</td>
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Noble & Cooley Studio Classics Drumkit

by Mark Parsons

Be honest—what comes to mind when you hear the name Noble & Cooley? Probably custom-made, top dollar, high-end drums, made to order and purchased a la carte, sans hardware. Right? Well, they still make kits exactly like that (along with those killer solid-shell snares). But now they’ve added something new to their lineup: a mid-line kit called Studio Classics.

Of course, these days everyone seems to be marketing mid-line drums. So why should Noble & Cooley expect to garner attention with theirs? And how can they keep the price down while maintaining the quality they’re famous for?

Let’s take the second question first. When a company decides to market a "value-priced" product, there are many ways to reduce costs: Use inferior materials, cut quality control, limit options and finish choices, etc. So which choices were made here? Let’s dig a little and find out.

Configuration

First of all, there’s no a la carte here. Studio Classics are only available as a complete kit, including hardware. You provide

<table>
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<tr>
<td>• snare all-maple shells used for high-end kits</td>
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<tr>
<td>• bearing edges and snare beds on snare drums done by Noble &amp; Cooley in US</td>
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<td>• excellent acoustic performance</td>
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<th>Misses</th>
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<td>• snare tension can be difficult to adjust with snares on</td>
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sticks and a throne (and cymbals, of course) and you're good to go. I inquired about the possibility of a customer purchasing a set of Studio Classics as a shell pack, in the event he or she already had adequate hardware. N&C replied that this could be done, although they don't have a retail price yet on a "drums only" kit.

Studio Classics are available in three lacquer finishes: clear, cherry, and piano black. Our review kit was shipped with Attack Terry Bozzio heads, as follows: Medium Coated on snare and tom tops, Medium Clear on tom bottoms, Snare Side on snare bottom, No Overtone with ring on kick batter, and a black single-ply with ring and port on the front of the kick (with a Noble & Cooley logo).

**Construction, Fit, And Finish**

The heart of any drum set is its shells, and Noble & Cooley didn't cut any corners here. All of the drums in this kit are made from Keller 100% North American maple shells. These are the same shells used in Noble & Cooley's high-end drums. The 10" and 12" toms are 6-ply, the 14" tom is 7-ply, and the kick and snare are both 8-ply. All the shells are made without reinforcing rings.

To keep prices down, much of the assembly of the Studio Classics is done overseas. But the critical snare work (bearing edges and snare beds) is done here by Noble & Cooley, to the same standards as their top-of-the-line snares. Speaking of bearing edges, all those on the review kit were very well done: a sharp 45° bevel with a small counter-cut, finely sanded.

The lugs used on the Studio Classics are interesting: small, round, chrome tension casings held to the shell with a single mounting bolt. Bridging each pair of upper and lower lugs is a tube (also chrome) approximately 3/8" in diameter. This "tube lugs on steroids" look is different from any of Noble & Cooley's other current models, although it is reminiscent of their earlier Horizon drums. I liked the effect; it gave the kit sort of a...well...classic look.

The hoops on the snare and toms are of the chrome, triple-flanged, 2.3 mm variety. The bass drum hoops are maple, finished the same as the drumset. The claws on the bass drum are of a sleek, contemporary design and use key-operated tension rods. The spurs are likewise modern, pivoting to fold up against the shell and having a rubber foot that can be retracted to reveal a metal spike.

The snare throwoff is the same brass side-throw unit that Noble & Cooley uses on their other snare drums, with the exception that it's chrome-plated to match the rest of the Studio Classic hardware. I like this design. Adjusting the snare tension with the snare engaged can be difficult. But this is more than made up for by the unit's smooth, positive action and quiet operation, and the fact that, once adjusted, the snare tension stays where you set it.

Our test kit arrived in the clear lacquer finish. That was a good choice, considering the quality of the shells; it shows off the nicely figured maple to good advantage. Helping the visual aspect is the fact that the Studio Classics sport a small, elegant brass badge, shaped like the Noble & Cooley logo. At only 1/2" x 2 1/2", the new badge doesn't detract from the natural beauty of the wood shells. All in all, it's a very attractive set of drums.

**Stands And Pedals**

All of the Studio Classic hardware is imported. It's heavy-duty double-braced stuff, with a good complement of memory locks. Although somewhat generic in design, it functioned flawlessly throughout the review period.

Each of the three tom/cymbal stands has three 7/8" mounting holes that accept the two tom arms and one cymbal boom included with each stand. The tom arms have a ball & socket assembly, with a 4" hex rod that fits into the receiver on the RIMS-style mount included with each tom. In a perfect world I'd prefer a suspension mount that doesn't hang the drum from its tension rods—N&C's own CD Maples system comes to mind—because it makes changing heads somewhat easier. However, that would probably drive the cost up, and the original RIMS design certainly works fine. I was able to put the toms and cymbals pretty much anywhere I wanted, and they stayed put. As a nice touch, the base of one of the stands was 4" shorter than the other two, to facilitate mounting the "floor" tom without having to invert the L-arm.

The snare stand also uses a ball & socket assembly for positioning flexibility, with an added bonus. Because the basket connects to the stand base via the same size hex rod as the tom arms, you can clamp the snare basket to a tom stand to hold an aux snare off to one side. (The basket adjusts to grip a 12" snare.)

The chain drive hi-hat was sturdy, stable, and smooth. It has a wide range of spring strength, and the tilter uses two splined plastic cups to provide easy adjustment of the bottom cymbal angle. Another plus is that the tripod legs can rotate, making it easy to position a double bass pedal next to the hi-hat pedal.

The bass pedal is a chain-drive, twin-post, single-spring model. Features include a side-adjust hoop clamp, a removable toe stop, and a pair of small spikes along with a non-skid bottom to help keep it anchored. In operation, the pedal was smooth and quiet. The included felt beater was a bit soft for my taste; it started to flatten out pretty quickly. But that's easy enough to change.

**Sound**

At eight plies (and without rings) the bass drum has a fairly thin shell, which translated to a big, lively sound. Most of the time I ran it without additional dampening, relying on the heads' built-in muffle rings to remove some of the overtones. Wide open and tuned fairly low, the drum had a deep, powerful tone with lots of sustain. Raising the pitch a tad and adding some muffling yielded a contemporary, punchy sound, and swapping to a hard beater took it even further in this direction. This is a very nice kick that can produce a wide variety of sounds.

Some snares seem to only work well within a narrow tuning range. Not so the Studio Classic snare. At 5 1/2 x 14 it's neither a piccolo nor a deep snare, but it seemed happy to go wherever I wanted to take it. The 8-ply maple shell gave it a nice woody tone, while the 2.3 mm hoop and ten lugs made it easy to tune. I particularly enjoyed this drum in the higher ranges, where it exhibited a nice, crisp pop and cutting rimshots. Sensitivity was good across the entire playing surface, and projection was excellent.

Something I've gradually become aware of over the past several years is that the higher the quality, the smaller the drum you can use for any given application. I used to use 13" and 14" mounted toms and an 18" floor. Then I went to the "traditional" 12/13/16...
arrangement. But I'm now at the point where if I had to live with only two tom sizes, I'd choose a 10" mounted tom and a 14" floor—provided they were built right. The Studio Classic toms must be built right, because they have the sound I've come to expect only from high-end drums. It simply comes down to having the fundamental equation in place: thin maple shells + good bearing edges + low-mass hardware + suspension mounts + proper heads and tuning = a big, fat, sustaining sound.

The 10x10 tom had a meaty, round tone that could actually be described as "warm" (as opposed to many 10" toms that can sound small and rather thin). The 10x12 tom was similar, and the 12x14 drum was especially sweet—very nice tone with sustain for days. All of this came without losing the good attack qualities afforded by the factory-installed single-ply white coated heads. Swapping to double-ply heads (Evans G2s) did exactly what you would expect: The sound got thicker and rounder as the midrange overtones were reduced. These drums were warm enough, however, that just placing a Zero Ring on a single-ply head should give you all the control you need.

Conclusion
With the Studio Classics you've got a five-piece kit with fixed sizes (plus the extra tom option), available in three finishes. No blends, shades, shadows, sparkles, or wraps. The hardware is very functional, if a tad generic. But those five drums are made from the exact same shells as some of the most coveted drums on earth, the edges are done with obvious precision and care, the lacquer finish gives the drums a classy yet understated appearance, and the sound is very nice.

Admittedly, the price point of the Studio Classics puts them toward the top of the mid-price range. But remember that much of the competition in that range features blended-wood shells, as opposed to the all-maple shells on the Studio Classics. You're also getting N&C's hands-on finishing on the snare drum, which is the heart of any kit. So if you're looking for a high-quality kit, but you don't need (or wish to pay for) the a la carte sizes and finishes and state-of-the-art fittings of the absolute top-dollar sets, you should check these out.
In our series on the different kits of Tama artists, Joey Waronker's set may be the most different so far.

"One part of me is definitely drawn to the playing of someone like Art Blakey, where you've got that great sense of time and feel. But another part of me is drawn to just creating colors.

"Back when I was playing with Beck, I kept my kit simple and just explored the groove. Then I realized it would be fun to go in an opposite direction. I think there should be a bell tone that happens only once in a song, why shouldn't have a bell just to do that? So my style and my set began to change.

"But it's basically still a five piece kit. Of course, there are some differences. For one, the bass drums don't necessarily do a double kick thing. The 26" in the main and the 22" is the auxiliary.

"Another difference are the two hi-hat stands. I'll have eighth notes going on one hi-hat with my toe and quarter notes with my heel on the other. To make this work, I have to be able to get the footboard angles just so. Having hardware that can do this has helped me get to the next level.

"I love the multi-clamp gadgets. They're great for getting all my hand percussion to work with the kit. In REM there's so much variation going on in each song, I'm always moving the percussion around. I'll put an effect cymbal on top of a tambourine for one song. And then I'll take the whole thing apart.

"The idea is to keep everything changing. Which is why I need equipment that's reliable and flexible. I want my own character out of my drums, but I don't want to sit with them for two hours to do so. It's just really nice to have instruments that respond to what I want to do."

"Right now, I like the very solid feel of having the 6 x 12 rack tom on the snare stand.

"Two HH905 Lever Glide Hi-Hat Stands. I'll have eighth notes going on one with my toe and quarter notes on the other with my heel.

"PB355 Bronze 5 1/2 x 14 With Custom Plating. That's the baby. It's full sounding and it's got the combination of both warmth and crack. I'm thrilled with it.

"Iron Cobra Pedals; HP900PTWL And HP900CF With 0712 Fall. I love the Flex Flyer pedal with the strap. It's just the smoothest pedal."
Will Kennedy
Life Beyond The Jackets

story by William F. Miller
photos by Alex Solca
Besides the 300 billion dollars, do you think Bill Gates ever gets tired of running Microsoft? What about Hugh Hefner? Do you think ol' Hef ever gets the urge to try something other than being the figurehead for Playboy? Okay, maybe these are the exceptions, but it seems that even the best gigs grow old after a while. That said, it's still hard to believe that after twelve years with one of the top instrumental groups of the past two decades, last year Yellowjackets drummer Will Kennedy decided it was time to move on.

From the outside, it looked like the perfect gig. Throughout the band's history, The Yellowjackets garnered tons of critical praise, including Grammy wins. They built up a loyal following of serious muso types as well as "regular folk" who simply connect with the melodic—and at times even spiritual—nature of their music. Sure, no one's getting filthy rich playing instrumental music (except for Kenny G), but the personal rewards must be great.

For a drummer—for Will Kennedy, that is—the Jackets gig was a creative gold mine. The band's soaring, style-hopping material beautifully showcased his unique, creative, and subtly impressive drumming. The Jackets released new albums practically every year, each featuring stunning playing from Kennedy. And the group's fairly constant touring schedule gave Will the chance to stretch out live, not only mixing it up with the other stellar players in the band, but also ripping it in his solo spot.

It was a great gig, no doubt, and through it Will Kennedy became recognized for his awesome ability as a drummer and musician. But when you feel it's time to go—and when God gives you the green light—you go.

So just what's in store for this multi-talented musician? How about Will Kennedy, solo artist? Yep, that's right, Kennedy has put together a band, The Will Kennedy Krew, and recorded an album of mostly his own material. His Web site, www.willkennedy.com, is all fired up with drumming info and tips. He's also just wrapped production on what looks to be a very innovative video for Warner Bros. And let's not forget Will's other passion: education. He's keeping an active schedule of drum clinics and industry events, inspiring drummers around the globe.

So he gave up a great gig? So what? Odds are, for Will Kennedy, even better opportunities are just around the corner.

MD: What were you thinking quitting The Yellowjackets?
Will: [laughs] Oh, man. I guess that's the big question. Well, the bottom line is, I'm a Christian, and the Bible says that His sheep shall know His voice. Well, He spoke very clearly to me. All things run their cycle. I put in my time with the Jackets, made my contribution to the band. But it just became apparent that it was time. God was telling me that He had something else for me. He wasn't really clear what that was [laughs], but He made the suggestion and I jumped.

MD: Divine intervention or not, it must have been a hard decision.
Will: Totally, because that was my gig. I don't mean this in an egotistical way, but that's my band and it always will be. I love those guys, and we're still good friends. I actually went to see them perform a couple of weeks ago, with Marcus Baylor on drums. It was a trip being on the other side, being in the audience and hearing the songs again.

MD: Your drumming was so central to the band. A lot of the creative spark—the fire—seemed to come from the drum chair. You always offered up some inventive parts.
Will: The cool thing about the Jackets' music was it gave me a wide road to inject my playing. It was such an open space to fill. The challenge was to fill it tactfully. I didn't want to overplay, yet I wanted to add some life and spirit to the music. And that was an interesting challenge I had for twelve years. It was just a wonderful experience. I'm so thankful and blessed to have been a part of that band.

MD: How did the others take the news of your leaving?
Will: It was tough for all of us. It was probably a four- or five-month process before it became a reality. At first I approached them with the idea of maybe finding a sub who could cover some of the

"All things run their cycle. I put in my time with the Jackets, made my contribution to the band. But it just became apparent that it was time."
gigs, just to give me time to go and see what else was out there. That started out as the plan, but it eventually evolved into them thinking, "Well, Peter Erskine is interested, so why don't we just go ahead and bring him in?" Peter was their first choice to replace me. So in essence they jumped. [laughs] It was a shame that Peter ended up leaving fairly soon after that when his schedule got too busy.

**MD:** The Jackets gig is such a player’s gig. The time you spent in the band must have done wonders for your drumming and musicianship.

**Will:** Oh, it did. There were a lot of benefits to being a member of a twenty-year institution, being able to play that kind of music, make a record every year, and go out on tour. It was just a phenomenal experience that changed me personally. It challenged me all of the time as a drummer. I had to be up on my craft and stay open to developing new areas in my playing.

The interesting thing about the drum chair in the Jackets is all the styles you have to cover. On one song you’re playing funk, on the next it’s Latin, and then the next tune could be some heavy fusion thing. The music just ran the gamut. That was really the remarkable thing about how it affected my playing. The gig just encouraged growth. I didn’t have a choice. If I wanted to keep the gig I had to keep expanding and keep an open mind to different musical styles.

That’s a point I really try to pass on to younger players at my clinics. We all need to keep an open view to musical styles. As you gather and accumulate these different vocabularies, your playing will develop such depth. I saw firsthand how styles are closely linked and how developing one area helps other areas of your playing. You definitely reach a deeper level when you have a variety of styles under your belt.

**MD:** There certainly was a Latin or Afro-Cuban vibe running through a lot of the band’s material. You developed such an authentic feel for that stuff.

**Will:** Well, I heard a strong connection between funk and Latin music. Coming up in the Bay Area—Oakland, San Francisco—I was in a serious funk world, with folks like Sly & The Family Stone. And one of the bands that evolved out of that band was Graham Central Station, which was led by Larry Graham, the origi-
“My objective [for a solo album] was to create a musical environment that represents ‘positiveness.’ It’s fun. It was fun to write, it’s fun to play, and hopefully it’ll be fun to listen to.”

I was the original bass player for Sly. My brother, Hershall, played keyboards for that group. As a young man I had a behind-the-scenes view of a successful recording funk band. Plus there were other bands on the scene, big ones like Tower Of Power and Confunktion.

When I first started exploring Latin rhythms, I felt a strong connection between Latin and funk. They’re just so closely related. I talk about this in my clinics and show the relationship between the way you play a funk groove and how by playing the same pattern—but by changing the attitude—you can play it with an authentic Latin feel.

MD: I’ve heard you play a simple rhythm, like a repeating 8th-and-two-16ths pattern on the hi-hat, and have that feel so together that it almost sounds like a shaker.

Will: That’s it, that’s an example of the connection between funk and Latin. I was very fortunate to have been given a lot of pointers over the years. Alex Acuna sat me down one time, I think during one of The Yellowjackets sessions that he played on, and we talked about Latin feel. He described it as the shape of an egg. If you roll a perfectly round ball down a board, you get an even roll. But if you roll an egg down the same board, because of its oval shape, you get this kind of loping, rushing and slowing down feel.

You mentioned an 8th-and-two-16th-note rhythm. That’s a good pattern to work on to develop that loping-egg concept. Try tapping that out, but slightly delay the second 16th note. Be sure not to slow down the 8th notes on the prime beats—1, 2, 3, and 4. By delaying that second 16th note you get close to that loping feel. Eventually you’ll start to hear it and be able to apply it.

MD: Your understanding of that adds so much authenticity to the groove.

Will: Authenticity is what you’re striving for. Authenticity is important because it shows your maturity behind the instrument. It’s cool to innovate and create new techniques and approaches, but if it’s based on something that’s rooted in the tradition, it...
Graceful strokes. Nice fluid motion.

He even writes in jazz.
Will Kennedy has a lot more meaning.

**MD:** Getting back to your quitting the Jackets, since it was your decision to leave, what was it that you were hoping to do career-wise?

**Will:** My first goal was to become a solo artist, which meant putting together a band and recording an album. Step one was to form The Will Kennedy Krew, a core group of musicians who would record my material. We did that, and now there’s a new CD about to come out. I’m just overjoyed to be able to make a contribution, to make my statement.

**MD:** What’s the material like?

**Will:** It’s an instrumental project that I guess would fall into the category of contemporary jazz. I wrote music from my heart. The objective was to create a musical environment that represents positiveness and a joyous musical experience. It’s fun. It was fun to write, it’s fun to play, and hopefully it’ll be fun to listen to.

**MD:** Is the material related to the Jackets, or have you branched off in a new direction?

**Will:** After twelve years with the band, there’s going to be some influence. Coming from my funk background, I’ve interjected a bit of that element into it a little more than where the Jackets were coming from.

I did have a similar philosophy in the creation of the music as The Yellowjackets, though; it was an open palette. While I had a general direction in mind, I wasn’t afraid of incorporating odd time signatures or different musical styles. That stuff is all a part of me, and it seemed only natural to incorporate it.

**MD:** Of course, that might make it tougher to interest a record label or get radio play.

**Will:** That’s true, but after some thought and prayer, I decided to put this record out.
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Will Kennedy

myself—at least at first. This whole thing with Internet commerce has proven to be quite beneficial for twenty-first-century musicians. I confess, there are some record companies that are putting an ear to the record; we're waiting to see what they come back with. But at this point we're putting it out ourselves.

MD: It'll probably be more profitable for you doing it that way.

Will: Amen! The record will be available through my Web site, willkennedy.com. Besides being able to place orders for the album, the site also has news about what I'm doing and what the band is doing, along with playing tips and that sort of thing.

MD: How did you go about writing the material for your record?

Will: I've been blessed throughout my career with being surrounded by incredible composers like Russell Ferrante and Bob Mintzer. You can't help but learn a lot about harmony, melodic content, and creating an effective musical environment for your song by being around them. But my basic approach is to create a positive vibe with the music. I'll sit down and experiment with chords or come up with a melody that I like that's singable, a melody that sticks in my mind for a while.

MD: And what starts the process? Are you walking around with a groove in your head? Do you sit down and play your kit and decide, "Man, I'd like to write something to this feel"?

Will: Sometimes it's stimulated by a rhythm or groove, but I don't have an exact formula. It usually starts with a melody, sometimes it starts with a groove, and sometimes it even starts with hearing another song, whether I'm 100% listening to it or kind of hearing it in the background.

MD: Good composers borrow....

Will: Sometimes it's stimulated by a rhythm or groove, but I don't have an exact formula. It usually starts with a melody, sometimes it starts with a groove, and sometimes it even starts with hearing another song, whether I'm 100% listening to it or kind of hearing it in the background.

MD: And what about the playing? How satisfied are you with your performance on this record, the first one with your name on top?

Will: All of us crazy musicians are never totally satisfied with our playing. There's always that element. But I just recognize the fact that my ability to play the drums is a gift, and I'm so thankful with where my gift has taken me. This CD is just another opportunity, and it's a snapshot of where I am today.

I hate to admit it, but I'm really excited about my playing now, actually. Here I am, forty years old, with this toolbox of ideas—techniques, approaches, styles, feels—and I see how this toolbox has grown over the years and how there's so much more I want to add to it. That inspires me. I just want to keep adding to that toolbox.

MD: Were there specific things in the making of the record that challenged you?

Will: There was one other way the music was created on the record, and that was through collaboration with the other musicians. There was a point where the Jackets focused on writing material based on what we came up with by jamming—I think it was for the Blue Hats record. That was a pretty exciting way to create music, because we weren't dealing with it from a technical perspective. We were just letting our spirits run free. And that approach lends itself to writing songs that are more fun to play live. I wanted to do that for this project.

MD: So The Will Kennedy Krew isn't just a bunch of sidemen. You want this to be a band.

Will: Definitely. I learned from the Jackets experience that I really like a kind of family atmosphere. When musicians feel that they're a part of something, they give their all. My objective for this band wasn't to be the dictator of the situation. I'm certainly capable of writing all the music, but I really want a more open environment. I want to experience other people's creativity. I don't want it all to be Will Kennedy's perspective. And since I've been in the leader position, I'm learning that there's a lot of other responsibilities and work for me to do. I have to delegate, and doing that in regard to the creation of the music is no problem for me.

MD: And what about the playing? How satisfied are you with your performance on this record, the first one with your name on top?

Will: All of us crazy musicians are never totally satisfied with our playing. There's always that element. But I just recognize the fact that my ability to play the drums is a gift, and I'm so thankful with where my gift has taken me. This CD is just another opportunity, and it's a snapshot of where I am today.

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MD: Were there specific things in the making of the record that challenged you?

Will: There's a song that's in a strange seven, and I haven't been playing in seven a whole lot lately, so that one kind of whooped me upside the head. The record also contains a bit more soloing from me than people have heard. That can be a fearful situation, performing drum solos on record. But I had such a good time—and it was such a joyous experience—that you
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...and these are the ones he listens to for inspiration:

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Will Kennedy

just do your job and speak your mind behind your instrument. If you do that, things come out the way they're supposed to.

MD: Speaking of soloing, you played one of the best drum solos I ever heard back in '91 on tour with the Jackets. It started softly on the ride cymbal—very fast jazz time—and you slowly built it dynamically as what you played became more complex. Your technique was excellent, but what was even more impressive was that you really sucked the audience in.

Will: Wow. I'm touched that you'd remember something like that.

MD: Well, most drum solos, I hate to say, are just a collection of licks. That solo was so much more. What's your approach to soloing?

Will: I think the real goal of playing free-form drum solos is to take the listener on a journey. One basic concept to start with is having some sort of form—a beginning, a middle, and an end. And there are several options that can occur in each of those sections. Usually the beginning should be something that draws the listener in, something that tweaks their interest. Sometimes it can be soft, sometimes it can focus on one area of the drumkit. Then that evolves into other elements of the journey.

From there you move to a middle section, where you have the opportunity to expand on the initial idea and explore different directions. Then that evolves to an end, which can peak with enormous volume, triple forte, or it can trickle down into silence or a tap on the edge of a cymbal. Dynamics are key. You have to shape it. It's really up to where you are spiritually or what your mood is at the time.

MD: Another point I've noticed about your soloing is your sense of patience. It seems as if you're absolutely calm and in control, very deliberate in your delivery.

Will: Patience is important, but that comes from feeling secure in what you're doing. A drum solo is very open-ended. You don't know everything you're going to play beforehand. It's a leap of faith. But if you do it long enough, or often enough, you really will be able to take your approach to another level, to take your experience to another level. Once you can do that, you'll take the audience to another level.

MD: How focused are you on the audience when you're soloing? Do you tune them out completely, or are you sensitive to their reactions?

Will: There's a level of focus that has to occur, because if you're distracted by what's going on out there then you're not connected with your instrument and with what you're trying to say musically. I think it's rare that I look at the audience while I'm soloing. I really try to stay focused on creating an emotional and spiritual experience. I'm focused on what God is giving me to say and playing that through the instrument.

MD: That spiritual strength must be such a help. You always look completely calm when you're playing.

Will: If you only knew. My last Modern Drummer Festival performance a couple of years back is a perfect example. That particular day I was shivering in my boots. [laughs]

MD: Getting back to life after The Yellowjackets, one of the first things you landed besides your solo project was The Martin Short Show. It was fun to see you on TV.

Will: Yeah, it was fun to be on TV. While
it only lasted six months, it was still a great learning experience. The band was happening, too. Overall it was an incredible situation, playing every day and being able to stay at home—that’s rare. Plus there I was, experiencing five or six months of television production. Then what do I walk into after that? The creation of a video, *Be A DrumHead.*

**MD:** And how did that come about?

**Will:** Bob Gatzen, the drum genius, spearheaded this video idea. He’s been working closely with Warner Bros. developing their *Inspiring Drummer* series. Bob was the creative force behind last year’s Dennis Chambers and Tony Royster video.

This video features Bob and me, and the concepts and production on this tape are very different from the usual drum instructional video. In fact, you can’t really call this an instructional video. It’s an inspirational video. I think that title really fits. And that was the objective. We set out to create an inspiring bit of information for folks who just want to play the drums. You’d be surprised at how many frustrated drummers there are out there, cats who for whatever reason weren’t able to jump off with their drumming careers and ended up making a living doing something else. They still have that drumkit set up at home. This tape is for them.

The cool thing that I like about this video is, Bob and I really didn’t take ourselves too seriously in our delivery on camera. We had fun. There are a few comedic elements on there. And there’s a lot of playing, too. There are some featured songs that I play on as well as some duets that Bob and I play together.

**MD:** I’ve been hearing about some type of screen that you and Bob communicate through.

**Will:** That’s one of the coolest elements of the video. Bob and I interact through this virtual screen. We even play duets through it. It looks really high-tech. I’m very proud of this tape, not only because it touches on some new topics for a drum video, but also because of its fresh production.

**MD:** I have an outline here of some of the topics you cover on the video. Let’s run down some of them: “Spaceology.”

**Will:** Spaceology is all about creating a practice environment that will inspire you. By this we’re talking about things like monitoring your drums, proper headphone selection, lighting, and sound isolation.

One of the great practice tools available to us today is the play-along CD. But the research that was done for this project showed that a lot of drummers position their kits in front of the stereo, crank it up to 11, and hammer away. In our video we present an alternative, a way to monitor your drums and the music for the cost of maybe another drum. We show how to use a little four-channel mixer along with your CD player, a couple of microphones, and a set of headphones to create a much better-quality play-along experience. It’s a little easier on your ears, too.

**MD:** What about “practice time management”?

**Will:** A lot of drummers have a strong desire to play, but they don’t really have a lot of spare time to practice. Practice time management, or “PTM” for short, offers drummers an opportunity to maximize their practice time by focusing on repeated sections of pieces of music, which we’ve created. That’s included with the video on an accompanying play-along CD. The way it’s organized allows drummers to improve...
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Will Kennedy

very quickly. It's a new idea that really works.

**MD:** How about the "evolution of the groove" topic?

**Will:** In "evolution" I talk about ways to come up with a new approach to basic grooves, beginning with its source or authentic form. For example, on the video I start out with an Afro-Cuban 6/8 and show how it can evolve from a very simple part into this unique groove that we demonstrate on a song called "6 For U."

**MD:** Several other topics listed on the outline for the Be A DrumHead video include "drum words"—enunciating important rhythms, "motorvation"—how to use idle time to work on technique, and "domesticating your ideas"—a system that helps weed out the dead wood from your drumming ideas. You're covering a lot of ground.

**Will:** And another innovative idea about this video I'm excited about is that we've come up with an accompanying Web site that will expand on these topics. Through beadrumhead.com, folks will be able to communicate with Bob and me. At the site we'll provide additional PTM exercises and pieces of music to work on. It will also allow drummers to communicate and interact with each other and talk about drums and the joy of playing drums.

**MD:** Another of the topics listed on the outline is something you're an acknowledged master of: ghost notes.

**Will:** I owe it all to James Brown's hit "Cold Sweat." It's a groove that's been played on so many songs since it was released back in the '60s. The basic groove utilizes ghost notes, which are played softly on the snare drum between the backbeats and hi-hat. Ghost notes, or "grease notes" as I like to call them because they grease up the groove, have been a part of drumming for a long time.

What I do on the video to demonstrate how effective ghost notes are is to play a groove using them, but then I exaggerate the volume of the ghost notes to show exactly where they're placed in the groove. Then I put them back at their right volume so you can hear how they affect the groove.

I have to admit that I didn't spend a whole lot of time studying ghost notes. It's just something that kind of grew naturally in my playing, because the use of ghost notes adds that bit of undercurrent to your groove. They add depth. They add that maturity to your pocket, too. I use ghost notes in everything I play—rock, funk, Latin, jazz, odd meters, you name it. I guess you could say ghost notes are a part of my sound.

**MD:** That's an interesting point: You do have your sound on the instrument. How does a drummer go about developing his or her own sound?

**Will:** I talk about this in my clinics. We're really in an interesting time in our craft right now, with so many fantastic educational videos and play-along CDs available. We now have the ability to examine a drummer very closely and cop what he's doing. But the trick is being able to create your own style, not just become a clone of somebody else.

I think we all need to find a way to develop our own voice. You have to get to a point in your development where you follow your own path and search out the things that bring out your magic. In the
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A Matter Of Will

Besides being known as a very sensitive and musical player, Will Kennedy also has a reputation for having some serious chops. Here are a few of his "tricks of the trade," exercises that Will has come up with to help him develop his technical concepts.

Master Of Illusion

Many rhythms can sound more complicated than they really are. Below is an exercise that features a simple bar of time (example 1) and then four basic rhythmic ideas (examples 2-5) that create the illusion that the time signature has changed—although it remains the same.

It's important to begin these examples at a slow tempo. Wait until they start to feel comfortable before playing them faster. You can also experiment by adding toms and cymbals to the patterns.

Independence Can Mess Up Your Afro

It's important to train your mind and body to be proficient in rhythms that demand independence. Below are three examples that will challenge your ability to play counter-rhythms against opposite limbs. Working on exercises like these will add depth to your performance and improve your rhythmic agility.

Take your time with these patterns, and be sure to emphasize the accented notes. As you become more comfortable with them, add in toms and other elements of your kit. Feel free to be creative.

Rubber Bass Drum Leg

It doesn't matter if you play from your heel or your toe, these grooves will give your bass drum foot a workout. To get the true benefit of these exercises, always start slowly—and be slow to speed up! Oh, and no double pedals, please. (Okay, if you have to cheat, go ahead!)
end, an employer will hire you for that magic, that thing you offer. So that's the objective, that's the purpose for developing your sound.

MD: While you have impressive technique and a very original style, the things that really stand out about your playing are your touch and musicality on the instrument. Those are harder to develop than chops.

Will: Those are the things that matter the most. That's what we're playing—music.

Will Kennedy

Granted, there are all sorts of techniques I've seen that I would love to add to my toolbox. But for the most part, when I'm playing, my objective is to support the music. And whatever I have to do, whatever I have to not play in order to get the song across, that's what I'm going to do.

MD: Let's stick with the topic of touch for a minute. You have a beautiful stroke when you play, almost as if you're caressing the drums. Can you offer any tips on developing that?

MD: You're no slouch in the singles department either. When some guys play singles it sounds like a machine gun. When you do it, it's smooth.

Will: Tony really planted that desire in me to want to be able to play a seamless single-stroke roll all around the kit. Once I got it together I found it to be a very useful rudiment, something that, applied tastefully, is pretty effective in almost any style of music.

MD: Any tips for developing a good single-stroke roll?

Will: It's just something you need to practice and focus on. Do a little bit with it everyday. I work on each hand separately as well as together, and I also like incorporating flams into single-hand exercises to make them more interesting.

There was a point in my career where I was looking for a way to make the job of drumming a little easier. I found myself working too hard, and it was because I was playing improperly. I was using my arms too much, hammering the kit, and not feeling all that good after a few days on the road. Eventually I began using the fingers more, employing what some people call a French grip, which is a thumbs-up approach that employs the fingers. That's a good grip for playing singles.

MD: Switching gears a little bit, you made

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Will Kennedy

MD: Switching gears a little bit, you made a big change in your equipment a couple of years back. You were a longtime Sonor and Paiste guy, but then you jumped to Pearl and Zildjian. Why the switch?
Will: As musicians, we all evolve. We hear certain things we like that inspire us, certain sounds that we like, and we gravitate towards them. I got to a point where I realized I was hearing a different sound. It started with cymbals, then drums. It didn't happen at the same time, although in the public's eye it must have seemed like it did.

I totally enjoyed Paiste cymbals, and I think that was proven by the number of years I played their products. But I got to a point where I wanted to hear a certain character of sound and to have that certain feel that Zildjian cymbals have. Then I had an opportunity to meet with the folks at Zildjian. I walked in the door, took a look at some of the cool things they were doing, and for me it was like, "Wow! This is something I have to check out." The sound and feel of the cymbals just totally inspired me, so I made the change.

MD: And the switch from Sonor to Pearl?
Will: Again, I love Sonor products. I played their drums for several years. But I got to a point where I was very excited by the thought of doing clinics. Unfortunately, Sonor couldn't be as supportive to me in that area. Then I was performing at PASIC and had a chance to check out some of Pearl's gear at their booth. I was knocked out by the quality. And in talking with the folks at the company, I found that they were as interested as I was in getting involved with education and supporting my interest in doing clinics. I was thrilled to get on board with such a cool company.

MD: Judging by the ad campaign they created around you, they were certainly happy to have you.
Will: I felt very honored by that.

MD: Around the same time you made these product changes, you also embraced the DrumFrame, the recumbent drum-mounting system.
Will: I love it. Part of me has always been a rebel. I have that "go against the grain" sort of attitude. I'm left-handed playing on a right setup. I'm left-handed but right-footed! But I remember years ago seeing a drummer who played with Todd Rundgren. I can't remember his name, but he had this motorcycle drumset that was so cool.

MD: That was Willie Wilcox with Rundgren's band, Utopia.
Will: That's him. Well, ever since then I've been looking for some special way to set up the drums. When Bob Gatzen approached me with the concept for the Frame, I was interested, not only because I thought it looked cool, but because of the playing advantages it offered.

The whole idea of designing an ergonomic suspension system that's designed around the body's natural sitting position is so inventive. The concept just floored me. For someone to take the time to create a device that helps a drummer physically is just incredible. Bob will tell you that the first time I sat on it all I could say was, "Yeah, I'm in." It's really helped my playing and the way I feel at the drums.

MD: Speaking of the way you feel, I was wondering if you've had any drumming-related injuries after performing professionally for more than twenty years.
Will: No, I've been really blessed. I haven't had any back problems, like a lot of players do. But this reminds me of something that happened at the first Modern Drummer Festival I played back in '91. Billy Cobham was also on the bill. After I finished my spot, Billy got on my case in a big way. He just dogged me about how I was sitting. [laughs]

You probably remember that I used to sit really high, and because of how I had my ride cymbal positioned my left shoulder would stick up. I didn't really think about it. But let's just say Billy made me aware of it. I was literally walking off the stage, the crowd was all excited, and he got right in my face. [laughs] But I have to thank him for it. He was very concerned about me and the way I was playing.

MD: Maybe that tip has been one of the things that has helped you to stay healthy. At age forty you're still young, yet you've accomplished so much. That's got to feel good.
Will: Yeah, it does. I'm really thankful that my career has lasted as long as it has. And now I feel like I'm just beginning the next phase—a band, a video, a solo album. I'm enjoying every minute of it.
Power is good. Speed is good. So is strength. But, without control, what have you really got? That's why the 5000 Series Delta and new Delta II Single and Double Bass Drum Pedals from Drum Workshop are designed to provide the accuracy, sensitivity and reliability you need to be in total command of your drumming.

From new advances such as DW's exclusive Delta Tri-Bearing System, which features super-smooth ball-bearings at the hinge, rocker and hex shaft, to a choice of time-tested models and drive systems, there's a DW Pedal that'll put you firmly in the driver's seat. Check them out at your local authorized DW dealer. Because, no matter how loud, fast or strong you play, with a DW Delta or Delta II bass drum pedal you'll never be out of control.

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- 5000FX Delta Turbo Single
- Vinnie Colaiuta
- 5002AH Delta Accelerator Double
- Wolfredo Reyes, Jr.
- 5002TH Delta Accelerator Double
- Steve Smith
- 5002NH Delta Nylon Strap Double
- Brooks Wackerman
- 5002TH Delta Turbo Double
- 5002AH Delta Accelerator
  Double Bass Drum Pedal
- 5000AD Delta II Accelerator
  Single Bass Drum Pedal

Drum Workshop, Inc.
101 Bernoulli Circle • Oxnard, CA 93030 • USA
www.dwdrums.com
The guitar might be the universally accepted symbol of rock 'n' roll, but, let's be honest, the drums are still the coolest instrument on stage. Then again, we don't have to tell you that. You've known it since you first saw Gene Krupa at the Savoy, Ringo on Ed Sullivan, Keith Moon at Woodstock, or Chad Smith at... Woodstock.

Maybe it's the physicality of it. Maybe it's the simple beauty of a four-piece jazz kit—or the sleeping thunder of a double-bass monster. Maybe it's the fact that when the power goes down, we're still rockin'. Whatever the attraction, one thing's for sure: We drummers interact emotionally with our instruments. We see or hear something we like, and—BAM—we gotta be able to hear it again, set it up at home, and bash the heck out it.

It's in that spirit that we approached this feature highlighting our favorite gear introduced within the past year or so. You're not going to see any bar graphs comparing features, prices, and sound quality here. No lists of available sizes and finishes. No company line about thin shells versus thick. What you will see are, simply, the coolest drum products available, the ones that made us sit up and go, "I gotta hear that again, set it up at home, and bash the heck out of it!" We have a feeling you'll react the same way.
Pearl Masterworks Drums

When you're shopping for a new drumset, going into a well-stocked shop is like being a kid in a candy store. All those kits, in different shapes, colors, and sizes. The process of deciding which line has just what you need can be simultaneously thrilling and frustrating. With its Masterworks line, Pearl has attempted to satisfy even the most specific of requests. You want custom drums, but from an established company that won't leave you stranded in East Bumblefunk, looking for a replacement part an hour before a gig? Masterworks offers you the ability to mix and match wood types, shell thicknesses, drum sizes, finishes, hardware, and head types—all in a professional-level package. Oh, and they sound pretty amazing too. Don't blame us if your decision-making process drives your girlfriend crazy and your drum dealer to drink.


Zildjian Oriental Crash Of Doom

With the enormous number of cymbal models available today, it's increasingly difficult for manufacturers to come up with unique sounds that are still usable as more than esoteric sound effects. Zildjian's Oriental Crash Of Doom is certainly unusual: Take a gander at its "dented" profile, and you'd be forgiven for assuming it got damaged in shipping. But no, that's the way it's supposed to look. Whack it with a 2B, and you might wonder how Zildjian channeled the soul of a thousand-year-old Chinaman into this 22" baby. That's their business; all you have to know is that this is one trashy, dark, low-sounding hunk of metal with a ton of attitude. Dennis Chambers had a hand or two in its design. That's appropriate, as Dennis's monstrous playing has been known to instill "doom" in onlooking drummers on occasion.


Roland HandSonic Hand Percussion Pad

In the future, drummers will merely have to imagine a groovy beat or intense fill. Tiny transmitters in our brain will signal a space-age drum machine, and the parts will be played with amazing precision, killer sounds, and, of course, an ungodly groove. Roland's latest futuristic percussion tool, the HandSonic, is so filled with neat features, you'll swear the future has already arrived. A one-piece, 10" e-pad housed within a drum machine with three hundred onboard sounds, the HandSonic is no less than a new percussion instrument. Its fifteen separate pads are pressure-sensitive, and can facilitate muting and pitch-bend, among other fun and useful effects. And dig this: A "D-Beam" controller senses when you wave your hand over it, adjusting the sound as you do so. Welcome to the future.

Rhythm Tech Gig Tray

It's really not such a revolutionary concept: Basically, drummers collect knickknacks like shakers and drumkeys and specialty mallets that don’t fit in a stickbag, and they need to keep them within reach during a gig. Being a creative lot, we bashers have thought up all sorts of solutions: A trap case to the left of our hi-hat...an extra (matching, please) floor tom...the floor itself. The gnomes at Rhythm Tech have devised a better solution: the Gig Tray, a small (but big enough), sturdy metal tray that clamps onto any cymbal stand and features a rubber grip pad for security, as well as a raised edge to prevent things like claves from rolling onto the floor. Oh, don't forget retractable hooks that handily hold tambourines and such, as well as small add-on side shelves that increase holding capacity. And it all fits in your beat-up trap case, which can now be stored offstage where it belongs, leaving you and your Himalayan yak toe-nail shakers lookin' good under the lights.


Humes & Berg Companion Case

"Oh, my aching back!" You've probably bored yourself to tears whining that line, let alone your bandmates. Well, maybe it's time you did something about easing that drum load—or at least making it easier to move. Enter Humes & Berg's Companion Case, a heavy-duty trap case resembling a burly airport-style piece of luggage. Pop out the retractable handle, tilt it onto its wheels, and all of a sudden parking a few blocks away from a gig doesn't seem like such a dreadful thought. Stair glides make notorious underground venues like Under Acme or The Cooler seem so much...well...cooler. And the choice of sixteen colors will lessen the chances you'll mix up your case with those of the other clever drummers on the bill.


Pearl Eliminator PowerShifter Bass Drum Pedals

Over the years there have been many attempts to improve and customize bass drum pedals. This year Pearl has taken the modern pedal a few steps further. These pedals are the bomb, with all the options you'd want.

Pearl's new Eliminator bass drum pedal incorporates their innovative PowerShifter system, which allows you to create different feels by altering the pedal's leverage. They've even made it so you can adjust the footboard's texture for personal taste. But what really makes this pedal unique is the revolutionary CAMeleon interchangeable cam system. Each differently colored cam provides a unique playing feel to the pedal. All you do is push the release button, remove the cam, and snap another one in its place. It's that easy. It's like having four different pedals in one.

On double bass pedals you have the option to experiment with different combinations between the left and right pedal. Talk about customizing!

In addition to the many great features that these pedals offer, another important factor for us was how smooth and quiet they are. Recording engineers will love 'em. Pearl has really done their homework on this one. How to buy: Pearl Corporation, (800) 947-3275, www.peorldrum.com.
Paiste Spirit Of 2002 Snare Drums

When a snare drum is made of recycled Paiste 2002 cymbal alloy, it’s already different from the norm. (Paiste claims that each drum contains the spirit of the many drummers who have played the worn-out cymbals, hence the name “Spirit Of 2002.”) But when master drum builder Jeff Ocheltree is the craftsman, you get a lot more than “different.” You get unique.

Each drum features cymbal-style lathing, gold-plated die-cast hoops, solid brass lugs that are tumbled and peened, hand-made copper badges, Pure Sound Percussion snares, and a Nickel Drumworks strainer. The drums are heavy, but their weight gives them power and projection combined with warmth and clarity.

Every aspect of the Spirit Of 2002 drums’ construction and performance is at the top of the scale. Predictably, so is their pricing. But if ever the phrase “You get what you pay for” applied, this is that case.


Bear Percussion Drumheads

If your impression of a Kevlar drumhead is that of a quarter-inch-thick slab that sounds like a kitchen countertop, Bear Percussion is here to expand your horizons. Their Kevlar heads have the endurance to take anything, to be sure. But the additional use of Mylar on some models, along with attention to acoustic performance as well as durability, gives these heads the sensitivity to be taken seriously across the musical spectrum. From classical to jazz to rock, Bear heads offer a viable—and valuable—alternative to today’s “standard” plastic drumheads.


Hot Sticks Macrolus Series Drumsticks

Combining exciting visual appeal with some legitimate design improvements, Hot Sticks’ Macrolus models are the most innovative drumsticks to come along in quite a while. Their visual appeal is provided by a foil wrap that is actually thinner than most lacquer or paint coatings. This wrap is available in hundreds of striking colors and patterns, from sparkles to holographies, and from simulated marble to rainbow stripes. A clear protective coating over the foil provides a really comfortable and secure gripping surface. In the center of each stick is the “Strike Zone,” an area that has been compressed under six tons of pressure to make it extremely dense. This density adds durability and resistance to rimshot wear. Overall the sticks are visually exciting, well made, and eminently playable. Why not pick up a couple pairs and add some color to your playing?

How to buy: Hot Sticks Manufacturing, (228) 467-0762.
Audio Technica KitPak Drum Microphones

Audio Technica’s KitPak is the first product to address the need for entry-level drum mic’s. Packaged as a set, it consists of two snare/tom mic’s and two kick/floor-tom mic’s (with cables), all contained in a sturdy plastic carrying case. And the whole thing is priced at only $259. The KitPak mic’s weren’t developed for professional recording or sound reinforcement (although they might be just the ticket for someone looking to make home demos on a budget). But for working club drummers making the transition into live drum miking, they offer respectable acoustic performance that won’t break the bank. How to buy: Audio Technica US, (216) 686-2600.

Yamaha DTXPRESS Electronic Drumkit

Yamaha’s DTXPRESS brought contemporary electronic percussion technology into the realm of the “affordable.” Offering a complete five-piece kit (with sound module, mounting rack, and cables) at a street price in the three-figure range, the DTXPRESS addresses the burning desire of drummers to experiment with electronics (or to simply practice quietly) without having to mortgage their homes. With over a thousand “tweakable” onboard sounds, plenty of editing capability, functional hardware, and an easy-to-understand manual, the DTXPRESS is an outstanding value. It might not be the e-kit for a studio pro, but it has a lot to offer to everyone else. How to buy: Yamaha Corporation of America, (714) 522-9011, www.yamahadrums.com.

Drum Workshop 6710 Flush Base Cymbal Stand

The DW 6710 has a somewhat “historic” look, because it reaches back about four decades for its design. However, the idiosyncrasies of its compact-but-sometimes-fragile ancestors have been eliminated. Instead, what you get is a lightweight stand with all the high-tech, state-of-the-art functionality for which DW is famous. The flush base can sneak under the legs of some of your other stands for easy positioning. The filter is the same as that found on DW’s 9000 series, with a big T-handle and a locking key rod. The height joints feature nylon sleeves to eliminate the annoying rattles and tube scarring that ‘60s-era stands were prone to. And it all weighs in at just under four pounds. Weekenders—and anyone who appreciates a lighter trap case—take note! How to buy: Drum Workshop, (800) 453-7867, www.dwdrums.com.
Sabian Triple Hi-Hat

Sabian’s Triple Hi-Hat offers drummers a new way to approach this important element of drumset playing. It employs some nifty mechanical engineering and some special cymbal designs to create an impressive array of musical options.

With a fixed “middle” cymbal and top and bottom cymbals that move in opposition to each other, the Triple Hi-Hat can produce a powerful “chick” sound. Angling the stick to strike both the top and middle cymbals adds meat to a ride sound. Playing with the tip of the stick on either the top cymbal or the outer edge of the middle cymbal creates totally different sounds. And for those who don’t need as much horsepower, the middle cymbal can be removed to create a more traditional (but pleasingly quick) “double” hi-hat. There are currently two cymbal packages available for even more sonic variety, too. Like we said: options, options, options....


Nickel Drumworks Snare Strainer

Greg Nickel’s Piston-Action snare strainers sneaked onto the drum market a short time ago, and quietly revolutionized the way snares are held on drums. Don’t take our word for it; check out the number of “boutique” snare-drum customizers (and at least one major high-end brand) who are installing Nickel strainers on their drums. As a result of their high-tech engineering and state-of-the-art materials, Nickel strainers are exceptionally smooth, totally silent, solid, and reliable. In short, they represent a quantum leap forward in an area of drum design that has remained virtually unchanged (aside from cosmetics) in a generation. How to buy: Nickel Drumworks, (206) 788-0524.

Wuhan Western-Style Cymbals

The Wuhan name is legitimately famous for authentic China cymbals. But their new line of Western-style cymbals might soon gain the same fame. It offers professional cymbals that can go head-to-head with those of the major brands in terms of performance and application. But the Wuhans also retain a unique character that sets them apart from the competition. And they do all this at prices significantly lower than those of other comparable cymbals.

The initial model line is very simple, focusing on quality rather than quantity. And it carries an impressive warranty: Any cymbal that breaks for any reason will be replaced within one year from the date of purchase—no questions asked. This is a one-time offer per cymbal; they won’t give you a new splash every other Friday. But it’s still a heck of a deal.

Mapex Mars Pro SE Micro Drumkit

The last couple of years have seen drummers move towards smaller, more portable kits. To meet this demand, many of the majors have come up with their own take on the mini-kit. While these new sets are all quite innovative, for our money, Mapex’s Mars Pro SE Micro kit is the hands-down winner.

Mapex’s Micro isn’t the smallest mini-set available. The snare drum is a slightly smallish 5x13, toms come in a squat 5x10, 6x12, and 7x14, and the bass drum is a common 16x18 or 16x20. But it may be the best-sounding; these drums sound phat—and boy did we have fun playing them. The quality construction, ease of set up (nice tom mount), and beautiful finishes also won us over. All of that, and a very reasonable price tag to boot. ($1,480 list for five-piece.) How to buy: Mapex USA Inc., (888) 627-3987, www.mapexdrums.com.

Tama 1st Chair Backrest Throne

Drum thrones with backrests have been around for years. But Tama’s 1st Chair is one of the first to be truly portable—and very comfortable as well. Plus it’s loaded with cool features: a nicely proportioned bicycle-seat design, a detachable backrest that adjusts up and down and forward and back, a heavy-duty bracket that allows the seat to either swivel or lock into position, an available cloth top to eliminate moisture, and an innovative design for fast height adjustment. It’s one of the sturdiest and most comfortable drum thrones we’ve ever sat on. How to buy: Tama Drums, (800) NOW-TAMA, www.tama.com.

Paiste Dimensions China Cymbals

Introduced last year, Paiste’s Dimensions line is the direct descendant of their 2002 and Traditionals lines. In a nutshell, it’s the 2002 alloy (glassy sound, good projection) combined with the mellowing production techniques of the Traditionals (warm timbre). The line offers an impressive new selection of sounds with great quality for the price.

While we liked many of the individual models found within the line (including the focused Dry Ride), the Dimensions Thin Chinas are outstanding. Available in 16”, 18”, and 20” sizes, these babies are very thin, have flat bells, and are best mounted upside down. All three sizes sound beautiful—the perfect combination of smoky, Chinese mystery and penetrating modern technology. Some of the best-sounding Chinas we’ve played. How to buy: Paiste America Inc., (800) 472-4783, www.paiste.com.
Metrophones Isolation Headphones

When drummers practice along with a metronome, a drum machine, or recordings, most wear headphones. But unless they’re closed-ear models, the sound level of the drums can overpower the music coming through. Of course, there are closed-ear headphones available, but they either don’t block out enough of the sound of the drums or they “color” the sound. Metrophones Isolation Headphones solve all of those problems. Best of all, their design makes the drums sound fantastic.

Metrophones combine high-quality stereo headphones with liquid-filled cushions. These cushions block out the unwanted volume of the drums, giving you a nice mix between drums and recorded music. They also feature a removable stereo line-in cord and an optional built-in metronome system. Superior comfort, quality, and amazing sound combine to make the Metrophones the best headphones for drummers on the market today.


Slicknut Cymbal Fastener

The Slicknut is a silver bullet aimed at the age-old hassle of fumbling with—and often losing—wingnuts during cymbal set-ups and break-downs. (Don’t you just hate that?!) Available in models to fit different cymbal-stand threads, Slicknuts feature spring-loaded push-button release mechanisms that make putting them on and taking them off stands quick and easy. Better yet, a set screw on each Slicknut’s top can be tightened to keep the button from releasing at all, thus preventing the cymbal from being removed from the stand. A nice touch of security in an insecure world.

The Slicknut isn’t cheap; various models sell for between $19.99 and $29.99 each (less when purchased “in bulk”). But to save time, shed an age-old irritation, and reduce worries about being ripped off, they’re worth the investment. How to buy: MD Custom Accessories (dba Samson Fasteners), (603) 329-4313, samsonfastener@mediaone.net.

Aura Sound Bass Shaker

More and more performers are using in-ear monitors these days, which is a good thing. It promotes cleaner sound mixes, and it increases hearing protection. But many drummers have found that one thing in-ear monitoring can’t provide is the physical sensation—that “kick in the butt”—created by the sound of a bass drum coming out of a large monitor speaker.

The Aura Sound Bass Shaker and Amp 75 combine to convert low-end sound signals into physical vibration. The Shaker attaches to the shaft of a drum throne, and provides the physical “feel” of low-frequency sounds. You don’t hear more bass in your ears, you literally feel it through your seat. It’s a “psycho/physiological satisfaction thing” that feels really good! How to buy: Aura Sound, (310) 643-5300.
Vater came up with the smart idea of offering a line of sticks that have the same contour, weight distribution, and feel, but each with a unique tip shape. Four Cymbal Sticks models are available: Teardrop, Acorn, Ball, and Oval. This range allows you to draw many different sounds out of a ride cymbal with what feels like the same stick. When they decided to make the sticks out of high-quality (and lighter-weight) maple, they created a winning combination.


Shure Beta 91, Beta 98, And KSM32 Microphones

Shure recently upgraded some of their best drum microphones—and created a brand-new one. The Beta 91 is easy to place in a kick drum, and produces a clear, natural sound. The Beta 98 is very compact and versatile, sounding good on just about everything (especially toms). And the KSM32 is the Rolls Royce of Shure products, and one of the most impressive microphones we've seen in a long time.


Tama Fast Clamps

Although Tama clamps have been around for years, they recently came up with a clever improvement that we think is neat. By incorporating the mechanics of a clothespin, Tama has made their fast-clamps quicker and easier to attach. Very

Roland V-Custom Kit

Electronic drumkits have never been the same since Roland introduced the V-Drums a few years back. Earlier this year they packaged the V-Drums' revolutionary COSM modeling-based drum editing capabilities and specially designed mesh heads into a smaller version, the V-Custom set. Always on the cutting edge, Roland has done it again, giving us a drummer-friendly interface with great sounds, an onboard sequencer, and more—all in a lightweight, compact, electronic kit.


Spirit Snare Drums

Sometimes the old ways are the best ways. Drums started out as hollow logs, and there's definitely something to be said for the sound of a single, resonating piece of wood. At least, that's what Spirit Drums of Australia thinks. So they make snare drums (and drumkits, for that matter) that are bored out of a single section of a tree trunk. While not the only such drums in existence, Spirit's snares are the only ones made of ironwood, which is twice the density of maple and fifty percent denser than jarrah. This characteristic gives the drums a distinctive combination of resonance, snare sensitivity, power, dynamic range, warmth, and high-end crack. And they look great, too: earthy and natural, reflecting their hand-made, out-of-the-bush heritage.


JohnnyraBB RhythmSaw Drumsticks

In the last few years we've seen an increase in the number of "alternative drumsticks" being added to our stick bag. Drummer Johnny Rabb has come up with a cool way to cut a groove into this market: the RhythmSaw. A cross between a traditional drumstick and a guiro, this stick's unique design features a fattened center section that's deeply serrated. Staying in tune with the popular sounds of today, Johnny has come up with a way you can add deejay-type scratching effects to your beats by dragging the stick across the rims of your drums, hi-hat, cowbell, or tambourine. Well done, Johnny! How to buy: JohnnyraBB Drumsticks, (800) 341-RABB, www.johnnyrabb.com.

Pearl Rhythm Traveler Drumkit

It packs up in an easily portable Chinese-box kinda way. It comes with a set of mesh heads, which allow you to practice silently without losing that real-head feel. It's single-headed, so there's that retro-cool angle. And it's an honest-to-good-ness full-size drumset, so you won't feel silly while you're trying to cop double-bass chops. (And since it all fits in the trunk of your car, you can finally offer that cute college deejay a ride home from the gig without having to ask her to hold your snare drum in her lap.) Think of it as a dating improvement program for drummers—that rocks.


Honorable Mentions

Buy a set of Pacific C-Series Drums with a Zildjian ZBT-Plus Pro 4 cymbal pack and receive this free, limited-edition “Coast To Coast” fleece vest (a $75 value).

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REDEFINING GIRL POWER
On the road with a virtual traveling testosterone exhibition, Stefanie Eulinburg is proof that even in the grueling, physically challenging, male-dominated arena of heavy rock drumming, gender differences can't be heard—especially over the massive PA mains of the Summer Sanitarium tour. The tour includes one of the reigning heavy-hitting kings, Metallica's Lars Ulrich, plus the likes of KoRn, Powerman 5000, and System Of A Down. As the drummer of Twisted Brown Trucker, Kid Rock's backing band, Eulinburg was well aware of what she had stepped into.

Predicatably, the audience demographic of the tour consists mainly of younger, aggressively minded males moshing their angst out to the thumping beats and crunching guitar riffs. But Eulinburg is content with stepping forward and declaring herself an ambassador to the sparsely populated region of heavy-hitting female rock drummers. Best of all, Stefanie is not afraid to encourage—let alone challenge—more females to step up and join the ranks of the few that she can align herself with (namely drummers like Martina Axen from Drain STH or Samantha Maloney of Hole/Motley Crue fame).

With the power of multi-platinum success from Kid Rock's Atlantic releases, her exposure to larger, newer audiences can only get better from here—thus giving her a bigger soapbox from which to preach. Scope out the unique kit, watch the flailing hair, and feel the female heavy rock fury come alive; that's the musical gospel of Eulinburg talking.
MD: How's the tour going for you so far?
Stefanie: It's going great. I'm on the East Coast now, but I was on the West Coast so long that I've been having trouble sleeping these past few nights. Like at three in the morning, I'm totally wide awake, so I'm taking sleeping pills. But we're right in the middle of switching over from being one of the opening acts to being a headlining act—lots of pressure.

MD: So your day is getting even longer now.
Stefanie: Yeah, it never ends in our camp. What do they mean by "a day off?" [laughs]
MD: Ha! So what do you do to keep yourself conditioned and motivated while on tour?
Stefanie: Well, here's the deal with that: I don't. I'm not one of those super-conditioned, "I'm going to run five hundred miles in the morning before I play" type of people, because when I started playing I never did that. I've been playing all my life, and I've never done it. I warm up before I go on, of course. And I'm playing against so many awesome drummers on this tour, like John [Dolmayan] from System Of A Down, Lars, and Mike [Bordin] with KoRn, who used to be with Faith No More. So with all these killer players, it's more of a mental workout for me than it is a strength or physical workout.

MD: You're more about psyching yourself into it.
Stefanie: I have to psyche myself into putting on a better show than any guy drummer I know. That's what I go out there to do. We do have weights and stuff in the back, and I'll go and pump myself up for maybe fifteen minutes. But as far as those drummers who go out and run two miles in the morning and all that stuff? Nah, I have a good routine and I don't mess with it. I drink a lot of beer and have fun. I love playing drums and all that, but the focus I keep makes my life run very nicely.

MD: What were you doing at the time?
Stefanie: I was in Milwaukee, at the end of my rope. I'd been playing in cover bands forever. I played in every Holiday Inn, every Ramada, every golf resort there is—prisons, army bases, cruise ships—all that crap. I'd done everything there was to do. And I finally got to a place where a band I was in—a bunch of
jerks, I should say—told me they were signed to Dreamworks, and they had all this stuff planned and everything was perfect, but it was a bunch of lies. They then proceeded to degrade me every day—you're too ugly, you're too fat, you're the worst drummer we've ever had.

**MD:** What a bad experience! Did it turn you off from playing?

**Stefanie:** After that, I was like, "I'm done, and I'm sick of trusting other people for my career." I went back to work at a music store, and I started doing theater and sound design for churches on the side,
putting sound systems together. I started hanging out more with actors, and the next thing you know, I'm doing musical direction for plays. I was pretty content, living in one place. I wasn't doing great, but it was my own house, I was stable. And I was kind of liking it and realized I didn't have to tour the Nevada Days Inn for a living. I could do something else in the music business and survive. But a part of me was missing the whole stage liveliness of what I do. So when

"THERE'S REALLY
NOT THAT MUCH DIFFERENCE BETWEEN A GIRL AND A GUY WHEN IT COMES TO PLAYING DRUMS. AM I KEEPING UP WITH THE BOYS? HELL YEAH!"

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Stefanie Eulinberg
KID ROCK & THE TWISTED BROWN TRUCKER BAND

STEFANIE PLAYS THE
POWER 5B WOOD, ROCK WOOD AND THE WHIP
Stefanie Eulinburg

I got the call for Kid Rock, I was interested.

MD: Did playing in all those cover bands help develop the skills for your current gig?

Stefanie: I think everything you do prepares you for everything you’re going to do. Had it not been for my cover-band experience, I would have just played Alice In Chains songs my whole life. Because of that work I did, I got the chance to play a lot of different styles. I’d go from playing Green Day to Earth, Wind & Fire, Chicago, Phil Collins, and Janet Jackson. It covered all the bases.

MD: What drummers would you consider to be influential to your playing style?

Stefanie: You know, I like really super-fast single-stroke drummers, like Neil Peart. I love the way he plays. Damn, there are so many good drummers out there who’ve inspired me. I’m a huge Bonham fan, as well as Chester Thompson and Dennis Chambers.

I think that my influences are probably a lot like everyone else’s. I don’t have many wacky, off-the-wall, crazy you’ve-never-heard-of kinds of people. I’m a big Buddy Rich fan; what he did with his left hand kills me. He was such a great drummer, I had no idea what he was doing half the time. You’d hear a song, and he’d bust out into a solo, and I’d be lost in five seconds. Oh my God, dude, what is he doing? Is he free-falling, or is this in a different time signature, or what? Basically, if a drummer can confuse me with the way he or she plays, or throw me off with
Gregg requires a vast range of distinctive voices from his drums, and only an instrument that allows him to speak clearly can satisfy his diversity. His instrument of choice — the Orion Classic — such as the above Traditional Maple model in Gold Fade finish with gold plated lugs and matching Black Panther™ snare. With thin all-maple shells, the Mapex Isolated Tom System, precise bearing edges and a variety of shell dimensions, the Orion's sonic choices are limitless.

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F. 14x16 tom
G. 20" gong drum
H. 18x20 bass drum

**Cymbals:** Sabian
1. 18" AAX Explosion crash
2. 10" HH Duo splash
3. 14" Will Calhoun Mad Hats
4. 17" AAX Explosion crash
5. 14" AAX Dark crash
6. 17" AAX Stage Crash
7. 19" AAX Extreme China
8. 20" HH Leopard ride
9. 16" AAX Stage Crash

**Hardware:** All Tama, including two single-chain Iron Cobra pedals.

**Heads:** Remo coated Ambassador on snare, Powerstroke 3 on bass drums, clear Pinstripes on tom batters with clear Diplomats underneath

**Sticks:** Vater Power 5B and Rock models (hickory, wood tip)

**Electronics:** Roland Octapad running V-Drum brain, PinTech Silentech pads
The Secret Is Out!

ENDURO

by Humes & Berg

EAST CHICAGO, INDIANA 46312
what they do, I’m probably going to be impressed.

MD: And as far as being the only female drummer on the Summer Sanitarium tour, how is it keeping up with the boys? Do the guys consider you one of them?

Stefanie: Actually, on our last tour we opened for Metallica, and Lars gave me one of his drumsets. I’m told that’s the first time he’s given away a kit in like eight years. Everyone was walking around after that saying, “Oh my God, I can’t believe he did that. You must be pretty cool.” I was like, “Uh, I don’t know, but I’m gonna play that sucker!” I actually recorded our last record on that kit.

Lars is a big hero of mine, too. I grew up listening to him on Master Of Puppets and Ride The Lightning—those records were where I got a lot of my speed from. Every drummer on this tour has so much to offer, and they’re all such powerhouses. Nobody up there is playing 7As and piccolo snare; everything is huge, big double-bass rock stuff. So am I keeping up with the boys? Hell yeah! There’s really not that much difference between a girl and a guy when it comes to playing drums.

MD: But there certainly aren’t many girls in your position.

Stefanie: I know, and that’s because they were told from a young age that they’re not supposed to play drums, just like we’re not supposed to ride motorcycles or play baseball. It’s not because we’re not interested in playing, we’re just told not to.

I was told “no” my whole life. I was also told not to play trumpet, which I went ahead and did anyway all the way through high school. I got experience playing trumpet in polka bands and stuff like that. I can remember bringing home the trumpet from school, but the next day my mom sent me back to school to tell them to switch me to a clarinet or flute.

MD: A more stereotypically feminine instrument.

Stefanie: Exactly. And the drums certainly weren’t going to cut it when it came to that sort of thing. So I honestly think that most women are just told not to do things. But lately, almost all of a sudden, there’s been a lot more women drummers surfacing. I hope I’m one of the reasons, because I always tell young women, “Don’t be afraid of doing something. If they’re going to make you feel like the anti-Christ, then, oh well.” [laughs]

MD: Do you see yourself as sort of a poster child for the cause of female drummers?

Stefanie: I’m not trying to be a poster child, but I want everyone to know that it’s fine. It’s more than fine, it’s awesome! It has nothing to do with gender, it has to do with how you feel. I was born with this, I didn’t choose to be a drummer. My mom has pictures of me as a one-year-old with pots and pans and wooden spoons, just going at it, before I was even conscious of it going on. And that’s why I fought everyone else instead of fighting my own instincts.

MD: Let’s talk about the gig with Kid Rock. Have you been writing much material along with the band, or have you been left to keep up with what Kid Rock has to write?

Stefanie: You mean all those “bitch ho” lyrics?
STEFANIE EULINBERG of Kid Rock expresses herself with HAND HAMMERED 10" DUO SPLASH, 20" LEOPARD RIDE;
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Stefanie Eulinburg

MD: No, I’m speaking about the music itself. How much involvement have you had with the band and Kid Rock?

Stefanie: Okay, [laughs] Actually, by the time I got involved in the project, it was mostly already written. I came in, did a little track here and there, put in a lot of fills, and overdubbed other tracks. There are a lot of drummers on the Devil Without A Cause record. The second record was mostly old songs of his that were already done that we remixed. And it was pretty much the same thing: Set up a kit, set up the electronics.... There’s a whole bunch of different ways our band works, and they all seem to work pretty well.

We’re all a part of the recording process. It’s not as if Kid Rock goes into the studio and we don’t see him for six months. It’s not like Prince, you know. It doesn’t work like that.

As far as Kid Rock the musician, when it comes to the live stuff, his meter is impeccable. I have to play like a machine at all times, and sometimes it’s so hard to put on a good live show because you’re concentrating so hard on not screwing up! Plus I’m one of the more "watchable" drummers out there right now. I’m always doing something that gets me noticed.

MD: I understand you’re using a special kit now.

Stefanie: Yeah, it’s awesome. I knew that I was going to get a new kit, and I just switched drum companies. We toured Europe early on with Kid Rock, and we all missed the US very much. We were playing very small clubs. We couldn’t afford the fancy lights and backdrops, and I thought that when it came time to get a new set, I’d get something that didn’t need a backdrop. Oddly enough, by the time that tour finished, we were playing huge venues. But the whole experience made me realize how American I am. When I couldn’t walk across the street to go to McDonalds or couldn’t get a cold beer, little things like that, I thought, I am American. I can’t live anywhere else. That’s why I decided that this kit should look like a waving flag and be so bright that it wouldn’t need to be lighted.

ZZ Top’s drum tech, John Douglas, is the guy who painted the kit, and at first he told me that what I wanted couldn’t be done. He said, "I can do the flag, but I can’t make it look like it’s waving." I was like, [sighs] "Are you sure?" Well, he did it, and he did a remarkable job. I hope to be playing this kit for many years. It sounds great.

MD: It’s a Tama kit, right?

Stefanie: Yeah, I have to admit that I hadn’t played a Tama kit since the Granstar. Remember those? Sheila E played a pink Granstar kit with Prince, and I thought, "Those are rad, man!" So back then I went out and bought a set, and then later I had a set of Tama Imperialstars. And then I stopped playing them for years. But when Lars gave me his kit and I started playing them, I was like, "Whoa, these are Tamas?" They’re super phat, with a super thick sound.

MD: You mentioned Sheila E as being one of the female drummers who caught your eyes and ears. What other female drummers have you looked up to?

Stefanie: She’s about it. I have respect for any female drummer in this business, but that doesn’t mean that I have to like ’em or be influenced by their playing. I love Sheila E—she rocks, and she can belt out any style and make you go "Yeah!" But players like Karen Carpenter or Cindy Blackman don’t inspire me to want to play. They’re great drummers, don’t get me wrong. But Sheila E was the one who made me go, "Oh my God, she’s out there doing it!"

Now Samantha Maloney, the drummer from Hole who’s playing with Motley Crue, gives me a run for my money every day. She’s a really good drummer, very powerful. I mean, how could you walk into Tommy Lee’s spot? I hope I’m not disappointing too many people by saying this, but unfortunately, there aren’t many female drummer role models to look up to.

MD: So you’d like to become one?

Stefanie: Oh yeah, I want to be one of them. And if I am already, I think I’m doing what I’m meant to do.
Johnny Rabb is an innovator of sound and technology. In addition to his unique style and art, Johnny created a company that integrates nature, science and creativity to produce the highest quality sticks available. For more information about johnnyraBB Drumssticks™ call 1.800.341.RABB or online at www.johnnyrabb.com. Vision + innovation. We came to play.
Bands have always jammed," says Deep Banana Blackout drummer Eric Kalb, "jazz being the foundation of that. Any band I'm interested in is going to improvise." Clearly, music fans around the country agree. With ears wide open and portable recording devices at the ready, folks are showing up in droves to see players latch onto the moment and take real risks on stage. The scene surrounding these "jam bands" has grown slowly and steadily, practically while no one noticed. But after sneaking in through the back door, the jam-band community is now stretched out comfortably on the living room couch, and it's not going anywhere.
As Kalb suggests, the spontaneous spirit of jazz is a vital factor in the jam bands’ onstage explorations. Indeed, all jammers, from the trailblazing Grateful Dead and Allman Brothers to the current lords of the scene, Phish, owe a debt to the great jazz improvisers. Case in point: Each drummer interviewed for this article—Kalb, Andrew Barr of The Slip, Michael Travis of The String Cheese Incident, and Joe Russo of Fat Mama—spoke with reverence about the impact jazz has had on his playing.

But if the jazz influence is evident in many jam bands’ music, so is the influence of practically every other genre under the sun. That’s half the beauty of this flourishing scene: Anything goes. “It’s unique because the music in the scene is so diverse,” says Andrew Barr. “Some you could almost call folk, some you could call hip-hop.” In fact, it would be no exaggeration to give the jam-band community a share of the credit for helping to dissolve the musical snobbery that once existed among players of different styles. The atmosphere, among bands and fans alike, is unequivocally friendly and all-inclusive. And it’s not about trends. It’s not about radio play. It’s not about the length of one’s hair. It’s about music.

“There’s something there of substance,” says Allman Brothers drummer Butch Trucks, who has formed a label, Flying Frog Records, specifically for jam bands. (Signings include The Slip, Schlegho, and Butch’s own jam-band supergroup, Frogwings.) “There’s always a certain percentage of kids who understand that the glitter—the surface stuff—gets tiresome after a while.” Butch should know, as the rebirth of The Allmans in the 1990s was fueled by the same fans who now attend String Cheese and Deep Banana Blackout shows.

It’s truly impossible to overstated the importance of the scene’s keen-listening yet hard-dancing audience. “You really can’t ask for more from the fans,” says Joe Russo. “The people who we have coming out love music—they live and die for it. These kids are traveling all around the country to follow bands and see shows. If it’s snowing or whatever, no matter what, they’re going to see the show and have a great time.” Andrew Barr agrees: “The people who go to see the music are in for the experimentation, for watching the musicians speak their own philosophy. They really push it by being open to wherever the music may go, and they’re not hollering out to hear that one song that was a hit last month or last year.”

Michael Travis goes even further by suggesting that the fans play a very active role at a concert. “The incredible sensation when the audience feels that they can be making the music along with the band is what’s fueling the whole scene,” he says. That’s where improvisation comes in, as the key to arriving at such communion is spontaneity. Travis continues, “Nobody knows what’s about to happen. If the band is playing some previously known composition, there’s not the same opportunity for merging everybody at the same time.”

But fan involvement continues long after the last note of the encore has decayed into silence, thanks to the jam scene’s policy of allowing the taping of performances. The nonprofit trading of these audience recordings gives bands the opportunity to increase their renown in areas they’ve never even visited. It’s a public relations dream come true. “I can’t see our music getting out there any other way,” says Russo appreciatively. “I couldn’t believe it when, a year after Fat Mama started in Colorado, people were telling me there were tapes out in New York. Old friends from high school would say, ‘Yeah, I heard your band.’ It was amazing.”

And then there’s the community comprising the bands themselves. Package tours and festivals allow groups to perform for each other’s hometown audiences, which exposes them to potential new fans. The shows also give musicians from different areas of the country the chance to hang out together, jam, and share war stories. “The festivals really encourage that cross-pollination of musicians,” says Kalb, who’s played alongside all of the drummers in this article, including Butch Trucks. “It’s all real healthy stuff for everyone involved. I’m glad to be a part of it.”

So there’s no end in sight for the jam-band juggernaut, which Trucks’ label is trying to ensure by offering young musicians an artist-friendly home and a shot at longevity unheard of in the flavor-of-the-month world of major labels. “The basic philosophy is to set up a company where the bands aren’t going to get screwed,” Butch says. “They don’t need big promotional budgets because they go out and build their own following, like we did with The Allman Brothers.”

Ironically, thanks to Trucks, players signed to Flying Frog will make more money per unit sold than even The Allmans have. “Their cut of the pie is a good deal larger,” he promises. “I sincerely wanted to create a label where, years down the road when they’ve got their work done, they’ve got enough put away and they own enough of what they’ve created where they can still live.” It’s encouraging to know that with an organization like Flying Frog in its corner, a band can concentrate on taking risks with its music—not with its career.
Andrew Barr
The Slip

"Time is relative, and I hope to explore that." So says twenty-three-year-old Andrew Barr of The Slip, a Boston trio originally from Rhode Island. And he's not kidding. In keeping with the band's name, much of Andrew's slippery drumming style is based on exploring the many different angles from which one can view a given rhythm. He's comfortable playing jazz, funk, drum 'n' bass, and Afro-Cuban patterns, and merges them tidily into a form that's at once breezy and deep.

When Andrew found African percussion—from Mali in particular—he was off and running. "I've fallen in love with the idea of being able to hear things many ways," he says, "which is what got me into African drumming. That's been a major interest of mine in practice—laying down the parts and trying to see the different ways I can feel them. You can alter the hi-hat one 16th note to a triplet, and all of a sudden the whole rhythm changes. It's the same obsession I had with [optical-illusion artist] M.C. Escher when I was in high school, being able to look at something that's so clear but then seeing it turn on you, seeing it more than one way."

Judging by the unpredictable nature of a Slip performance, Andrew's bandmates share his views. As the players modulate the feel of a jam, a beautiful melody can morph smoothly into a gritty hunk of groove-jazz, the crowd swerving from rapt concentration to boogie-down celebration. According to Andrew, the players' awareness of each other is the most important thing during this shape-shifting improvisation: "We try to move the music, and that requires so much listening. As much as we love holding down something steady and solid for a long time, we tend to have motion toward motion."

Though The Slip's music is always pushing forward, it's marked by a distinct airiness, a lack of clutter. "Being a trio," Andrew explains, "there's some inherent space. And we try not to play anything that we don't really feel. Instead of playing a whole bunch of stuff and weeding it out while you're playing, you just wait for the moments that'll shift the music. Sometimes the only thing you can do is take your hands off your instrument and hear where it's going."

And hear they do. The onstage telepathy among the three musicians practically suggests some zany puppeteer pulling all their strings at once. Of course, it doesn't hurt that The Slip's guitarist/singer is Andrew's older brother Brad, or that both Barrs have been playing with bassist Marc Friedman for seven years, since high school jazz band. "We know each other so well," says Andrew, "and there are so many ideas that can be reacted to. So if, say, Marc wants to move the music in a certain direction, I'll have some understanding of where he's going."

With the release of the studio album Does on Flying Frog (The Slip's first LP, From The Geckos, came out on Ka Records in 1997) and plenty of touring, the year 2000 has been a great one for the band. A recent highlight came when the trio shared a bill with heavy hitters like Herbie Hancock at Freihofer's Jazz Festival in Saratoga Springs, New York. Though many young musicians—especially those whose sound isn't exactly jazz, per se—might be intimidated by such an experi-

continued on page 118
“It’s BEAUTIFUL!”
John Dolmayan (System of a Down)

On ROCKSTAR Custom

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Thirty-year-old Eric Kalb lays down slinky funk beats like they did in the old days, causing an outbreak of boogie fever at Deep Banana Blackout shows across the US. "We're primarily a funk band," he says of the eight-piece unit from Bridgeport, Connecticut, which to anyone who's heard even one note of Live In The Thousand Islands (1997) or the two-disc Rowdy Duty (1998) is simply stating the obvious. "We take it out, but it always comes back to the groove. I really get off on making people dance and seeing people get down."

Eric's path to groovyness started with rock 'n' roll and worked its way backwards: "Years ago, when I was listening to Zeppelin, I was thinking, There's more to this music. These guys are getting this from someplace.' So you keep digging deeper and deeper and you find this great wealth of American music—the blues and R&B—that you can dig into. The main source of my education has been listening to those records."

So it was later, after high school and a stint at Berklee (where he studied Latin music with Ed Uribe), that Eric's interest in the groove really kicked into overdrive. Along with it came an immersion into the playing of pocket-masters like Bernard Purdie, Al Jackson, Zigaboo Modeliste, and Funkadelic's Tiki Fulwood. "It's all about the feel," says Kalb, "moving away from the technical aspect."

Now, as Deep Banana Blackout roves the country preaching the funk gospel, the openness of the jam-band scene has allowed Eric to collaborate with some of his heroes. At a show at New York's Wetlands Preserve, DBB set up a second kit, only to have it consecrated by none other than Clyde Stubblefield. Eric was blown away by how special the former James Brown timekeeper was, both as a player and a person. "He's the nicest guy," Kalb says warmly. "We did a lot of the old James Brown tunes that he played on. I let him take it, he let me take it, and we played together. It was great."

Then, at a Gathering Of The Vibes festival, Kalb met guitarist John Scofield, whom he'd also listened to obsessively over the years. Soon after sitting in with DBB the next day ("It was amazing," raves Eric), Scofield invited Kalb, along with friends bassist Dave Livolsi and DBB percussionist Johnny Durkin, over to his house for a jam. Tape rolled, and several of the sessions wound up on Sco's latest LP, Bump, a percolating array of funk-jazz romps. "It's ironic that I ended up playing with Sco, because he's one of my favorite artists over the years. It rolled off real easy. He's such a beautiful cat."

The ultimate nod of respect came when Scofield wove the rhythm of a DBB fan chant ("Deep Ba-na-na Black-out") into a burning track on Bump. He even titled the tune "Blackout." Eric explains: "We got the chant from Maceo Parker. When we opened for him, during his show he said, 'Wanna give it up for Deep Banana Blackout!' Then he thought about it for a minute and started doing that little chant off the top of his head. We incorporated it into our show, and then our fans took it. Now it's the call to bring us back to the stage. [Curious listeners can clearly hear the audience refrain at the beginning of Rowdy Duty's second disc.] It's funny, that little line is making its way around."
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A Real Selection Of Real Drums.
Michael Travis
The String Cheese Incident

In a bright burst of sunshine, The String Cheese Incident carries the communal vibe and idealism of the hippie era into the twenty-first century. The Colorado quintet’s sound is a blissed-out blend of rock, bluegrass, and jazz, along with world music elements like calypso and Latin grooves. Cleverly uniting the different styles is Michael Travis (known simply as Travis), perched behind a unique kit that combines a traditional drumset with a hand-percussion setup. This gives Travis lots of options: He can play all kit, no kit, or something in between. He can rock, then tuck the sticks away for a moment as he slaps a doumbek and keeps time with his feet.

Formed in 1993 as a four-piece acoustic unit (with Travis on congas, bongos, and bells), String Cheese added a keyboardist and went electric when, says Travis, “we realized we wanted a more powerful sound.” While working in a drum shop and learning the ropes from his kit-playing colleagues, Travis began to add some traps to his Afro-Cuban-based hand percussion, which is just what String Cheese Incident needed.

“I pulled it together with the intention of merging the two,” he says of playing drums and percussion. “That was a vision I had from the beginning. When I’d practice drumset I’d always have congas next to me, and my intention was to have a stick in one hand with the other playing congas.” Though he’s no chops-hound, Travis’s progress on the kit is pretty remarkable considering that he’s only been at it since the group’s inception. His sound is clean and bright, his technique smooth as silk, and his time feel, no doubt owing to his prior hand-drumming experience, is rock-solid. “I really felt like I was a kit player once I started, like somehow that was my main instinct. The power and grounding aspect behind a drumkit were very appealing to me.”

Live, String Cheese regularly embarks on long, searching explorations, but shorter tunes and catchy pop melodies bring the band back down to earth. The gentle breeze

continued on page 118

“...when the audience feels that they can be making the music along with the band is what’s fueling the whole scene.”

Travis's Treats

Drums: various
A. 5x14 Ludwig steel snare
B. 14x16 Tribes tom
C. 10x12 Tribes tom
D. 8x10 Tribes tom
E. 2x8 DW single-headed tom
F. 11 3/4” LP conga
G. 11” LP conga
H. LP bongos
I. LP Matador timbalitos
J. 18x22 bass drum

(Cymbals: various
1. 19” Zildjian K Custom Dark China
2. 20” Sabian HH medium-heavy ride
3. 15” Zildjian A Custom
4. Zildjian Zil-Bel
5. 12” Sabian Sound Control splash
6. 8” Sabian hi-hat (mounted on X-Hat)
7. 14” Sabian HH crash
8. 14” Zildjian New Beat hi-hats (old)

Percussion (bells and blocks): various
aa. Toca Cha Cha bell
bb. LP Mambo bell
c. LP Tapon bell
dd. LP Jamblock
e. Rhythm Tech timbale bell

Hardware: Tama Iron Cobra pedals (loose) tension, Pearl ICON rack

Heads: Remo coated Ambassador on snare top and tom bottoms, Renaissance Ambassadors on tom batters (duct tape for muffling on small toms, muffling ring on 16”), Powerstroke 3 on bass drum batter with Attack front head with 4” hole (tone pad for muffling, loose head tension!

Sticks: Vic Firth Buddy Rich model*
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### Highlights of the Modern Drummer Festival 2000

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<td>80 minutes</td>
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Joe Russo
Fat Mama

When a nineteen-year-old Joe Russo, as a prog-rock and fusion freak (and former "serious" metalhead), moved to Colorado four years ago and hooked up with the post-modern funksters who would soon form Fat Mama, he was still, in his words, "Dave Weckl boy." But his drumming world was about to be turned upside down. "What I thought funk was at the time was totally not what it is," he says. "And I was very structured, the same groove on the same song. But the guys turned me on to Joey Baron, Bitches Brew, Jack DeJohnette, Al Foster, Bobby Previte—all these people who do things with a drumset that I didn't think were possible. You don't have to be doing huge fills to make something cool. Like Joey Baron—he'll play the simplest thing, but it's the most moving thing of all time."

Russo listened hard and took a wide musical turn, and is now well on his way to being mentioned in the same breath as some of the drumming community's most creative artists. His playing with the outrageously forward-thinking septet Fat Mama is truly funky, the full, fat sound Joe coaxes from his beat-up vintage Ludwigs way in the pocket. He never flaunts his considerable chops simply for the sake of doing so; rather, Joe's ideas are executed with precision and clarity, which is ideal in a large band that simmers funk, jazz, Klezmer, fusion, rock, and even disco into a deep, dark, and heady stew. (And that's just on the first track of the first album—1997's Mamatus.) In short, Joe Russo gets it.

Fat Mama wasn't always the raging orgy of challenging rhythms and horn-based madness that it is today. As its name (taken from a Herbie Hancock tune) implies, the group started out in Boulder as what Joe describes as "a party-funk band." That didn't last long. The guys began to honor their edgier ideas, and Fat Mama started taking big musical risks. At one point there were nine members, including two percussionists (who have since left). After plenty of musical plundering in Colorado, which peaked with a sold-out show in a 1,300-seat theater, the band decided to give it a whirl on the East Coast.

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ence, for The Slip part of the beauty of the gig was the chance to win over a new audience. "I love all the different playing situations," says Andrew, "seeing how the music affects the people and seeing how we're affected by who's listening. There's no denying being affected by the audience. For us it's about walking into the room and trying to feel what the crowd's feeling, trying to feel what the space needs."

Eric Kalb

continued from page 112

spring, Eric also plays with jazz/blues guitarist Melvin Sparks whenever he can. But most of his time is spent anchoring the traveling party that is Deep Banana Blackout, milking timeless syncopated beats from his simple four-piece kit. "No matter what I'm playing," he says, "I want it to sound authentic, in some sort of tradition. I consider myself an 'American' drummer, and I'm trying to play all the styles that America has to offer authentically." With his Funky-Midas touch, we'd say Eric's succeeding.

Michael Travis

continued from page 114

that flows from a tight, four-minute bluegrass romp, for example, provides a little relief—for both band and audience—and a moment to refuel before launching off on the next journey. "I feel like we're pretty responsible hosts," says Travis. "We convey stuff in a very digestible form, and we don't leave them hanging. We'll come down and do a sweet little country tune and then go off on some raging, twisted jam."

Part of the inherent balance in the group's pacing is provided by String Cheese's mix of hard-core jammers and guys whose acoustic-scene background favors brevity over expanse. "Three of us are more likely to be considered people who would be in a jam band," Travis reveals, "and the two others [bassist Keith Moseley and acoustic guitarist Bill Nershi] were kind of swept up in the fire of the whole thing. They're a grounding influence, a tempering influence, which I really appreciate. Their roots music, bluegrass, and Americana keep the whole thing from becoming too esoteric."

Earlier this year, the band released Carnival '99, a live double-disc that's a trusty document of its onstage prowess. (Previous recordings include '98's Round The Wheel, '97's A String Cheese Incident, and '96's Born On The Wrong Planet.) So, with a killer live LP, a swelling fan base, and a horde of summer package tours under its belt, what's on the horizon for The String Cheese Incident? "Our goal is to make as many multi-day, outdoor events as possible," says Travis.

But the drummer's concept of these open-air events extends far beyond the bandstand: "I feel like our music conjures in people's minds a broader concept of kind of a village setting, which today's living environments don't generally offer... People yearn for a simple environment where they take care of each other and grow their own vegetables, and ritual is an important part of their lives. There's beautiful, eternal music that can take people to
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Joe Russo
continued from page 116

this year. The six-tune, sixty-eight-minute disc is looser and more relaxed than Mamatus, and it’s fascinating to compare the versions of the Klezmer-tinged “Gefilte Luv” that appear on each LP. Some of the composition’s melodies and themes carry through, but the version on Live is otherwise totally different from its predecessor—more evidence of Fat Mama’s constant evolution.

Joe clarifies: “Live, we really try to do different things with the stuff off the first album, because we’ve been playing it for so long. You might not even be able to recognize the songs.” The band also makes a habit of improvising from scratch, especially at the beginning of a performance. “You really have to listen to what’s going on, and with the ideas everyone’s bringing in, we can see where each of us is at. It makes for a nice road map for the rest of the night.” No one knows what will come out of these jams. “Either it’ll be free swing or an ambient drum ‘n’ bass thing, or whatever, according to the mood we’re in. If we’re all really tired or stressed out because we’ve been traveling and don’t have a place to sleep that night,” Joe laughs, "we’re just like, ‘Let’s play something free.’"

Ah yes, that pesky problem of where to house a large ensemble...
when the money isn't exactly pouring in. After all, it's practically impossible for a seven-piece band playing ambitious instrumental music to sustain itself on the road ("the worst career decision anyone could ever make!" Joe half jokes). But thanks to taping and word of mouth, the Fat Mama name is spreading nonetheless. At the April 2000 Jammy Awards in New York City, the band took home the fan-voted "New Groove" trophy. And shortly the band will be touring behind the release of Load"**",8,1 (a nod to the old Commodore computers, it's pronounced "load-star-comma-eight-comma-one"), which unleashes The Mama's hardest-grooving yet most ethereal music to date. Just don't look for it on the radio. At least not yet.

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The Rolling-Triplet Shuffle

by Ed Breckenfeld

The backbeat shuffle is a classic and compelling groove. With its origins in the blues, and applications in rock, jazz, and country drumming, the shuffle is played by every drummer at some point in his or her career. Yet many players never go much further than the most basic version:

The following exercises build on the basic shuffle by adding "ghosted" snare drum notes. These notes should be played at a greatly reduced volume, contrasting dramatically with the heavy backbeats on 2 and 4. By playing the "ghost" notes quietly, they'll blend more into the cymbal and bass drum rhythm. This adds an underlying, compelling triplet effect to the shuffle.

Play the following beats on a closed hi-hat and also on a ride cymbal with a 2-and-4 or quarter-note hi-hat:

The rock shuffle changes the bass drum to follow the cymbal for a more driving feel:

Here the ghost notes blend with the bass drum for a continuous rolling-triplet effect:

By removing the bass drum notes from the downbeats, the offbeats in the shuffle can be emphasized:

The above rock shuffles can also be played with a quarter-note cymbal pattern. This draws even more attention to the triplet effect:
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To get an idea of how grooves like these should sound, listen to great shuffle players like Jeff Porcaro and Bernard Purdie. Hearing it done by the masters can be educational and inspirational.

Beware of one thing, though: Ghost notes can be addictive. Once you get them down, it can be hard to get them out of your shuffles.
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Musical Diversity
Understanding Style Similarities Is Key
by Ted Bonar

Drummers need to be all things to all people. When a band needs good time, we need to keep the tempo. When a band needs dynamics, we need to lead the charge or call the retreat. If a band is rocking out, we need to find fifth gear fast. And if a ballad needs that slow-cooking groove, we need to be able to simmer on low but still keep the intensity.

There's great competition out there in drum-land, but a good drummer in one genre can become a good drummer in all genres. And with open ears, new experiences, and diverse listening, that good drummer in one genre can quickly become a great drummer in all sorts of different styles.

An important thing to keep in mind when beginning to play different genres is that, for the most part, the things that make a drummer successful and enjoyable in one genre are the same things that allow him to play another genre well. The time, feel, control, and emotion a musician brings to the table have nothing to do with the genre being played. The drums are an instrument, and if you know how to manipulate time, feel, control, and emotion through your instrument, different genres simply become different mixtures of the above talents.

As we learn the instrument and develop as musicians, most individuals follow a favorite musical style. Some are into rock, some are into jazz, and there are more than a few classical prodigies out there. How can the young—or not so young—drummers in the world utilize their expertise in one area and apply it to another genre? As always, listening to the music you play—as well as being aware of what the different functions of each instrument in the music are—will provide the answers.

For example, let's take a look at your basic "two-step" feel. On the drums, a basic country two-step can look like:

Here the bass drum is playing a very simple "1 and 3" pattern. The musical drummer, however, will not simply think of the bass drum by itself. What else is happening in the music that tells the you to play this figure?

In a two-step, the bass player will be playing a similar, simple figure such as:

As you can see, the bass drum and bass guitar are "locked in" on 1 and 3 as a function of the music. This is a prime example where you and the bass player need to be acutely aware of one another's feel, groove, and function. The alternating "down, up, down, up" feel that you create by alternating quarters on the bass and snare complements (and is complemented by) the bass player laying down his simple "1 and 3" over the basic chord structure (E and B in this example). The relationship between the two musicians and the role they play will also preclude them from playing extra notes and fills. This is one of those grooves where "less is more," and extra notes and fills will defeat the sole purpose of the two-step.

So, although technically simple for both the you and the bassist, playing a good grooving feel together is not simple at all. Exploring the magic of the two-step and finding out why it works so well is an endeavor unto itself. However, the point here is that it's such a simple and universal groove, it can be applied to almost any style of music. The two-step is at home in rock, country, blues, jazz, folk, gospel, Cajun, and sometimes even classical music.

The previous drumming example is probably best suited for a mid-tempo country song. (We're talking Hank Williams or George Jones here.) Let's take a look at the traditional two-step shuffle pattern and turn it into a classic rock groove.

The classic two-step shuffle:

By straightening out the shuffle pattern and speeding up the groove, you end up with a Chuck Berry-type rock groove:

And with a slight modification and emphasis on the dynamics of the downbeats, you end up with a Charlie Watts classic rock two-step:
By the way, it should be noted that Charlie leaves out the 1 and 3 on the hi-hat on purpose. The groove is totally different without these notes, and Charlie is a genius at making this groove work.

The previous demonstration shows how learning a mid-tempo country feel can help you understand how to play with any bass player more musically. It also gives you a basis of musical history that will improve his rock playing. Once you begin to fully understand the simplicity and the reason for this groove, you can apply the groove and its "rules" to almost any genre.

Jazz, for instance, is an incredibly complicated musical genre. Jazz musicians spend hours, months, and years developing coordination and independence. Expert jazz drummers have a different set of "technical tools" from rock drummers, yet even the most advanced musicians will have to sit back and play "in two" or "in four" when the situation calls for it. Playing "in two" in jazz is remarkably similar to the country/rock two-step discussed earlier:

![Image of a two-step pattern in jazz](image)

Notice that when "in two," the cymbal part in jazz can be identical to that of your basic country two-step, and the bass drum can be identical as well. Rather than playing a snare drum on 2 and 4, you've added a hi-hat to fill the "up" function (down-up-down-up...remember?). Your dynamics and feel may be slightly different, but the basic rhythms and function of the instrument remain the same.

Similarly, the rock (Chuck Berry-type) extension of the two-step can be expanded to "four on the floor":

![Image of a two-step pattern in rock](image)

And jazz musicians can develop a part from "in two," which would be used in the first chorus, for example, and then play "in four" in the "B" section, bridge, or solos:

![Image of a two-step pattern in jazz and rock](image)

In almost any genre, you can pick up this style simply by listening to what the bass player is doing. If the bassist is playing on 1 and 3, you'll play "in two" or a two-step. However, if the bassist plays quarter notes or 8th notes throughout, you would need to adjust and support the music by playing a fuller pattern "in four."

By being aware of basic grooves (there are many others besides the two-step), you can apply them to any musical situation as is appropriate. Listening to the surrounding musicians and picking out exactly what the bass player is doing will enable you to successfully play many different styles of music.

Drummers need to work on their hands and feet to develop their skills and gain control of the instrument. But by being aware of the relationships between instruments and how music is put together, you can become remarkably versatile very quickly, which is an invaluable trait to have as a musician.
Imagine you’re looking at an abstract painting by Picasso. At first you’re unsure of what you’re viewing, but shortly you begin to recognize eyes and a nose, and eventually things become a little clearer. The features in this portrait are in strange positions, and their proportions are very unusual. Though the portrait is abstract, it’s clearly the work of a gifted and visionary artist.

To many a musician’s ears, an Elvin Jones drum solo is even more abstract than a Picasso painting. A painting is in a frame, which creates an outline or border for the work. An Elvin drum solo is a fluid event during which the “frame” may not be apparent until the solo’s completion. Furthermore, though Elvin rarely plays a “free” solo, he’s cunning in his displacement of musical landmarks, and his solo phrasing symmetry is difficult to comprehend—a solo’s “face” might have three noses and...is that an eye? Some people have difficulty following the phrasing.

For me, Elvin’s performances are very melodic and incorporate masterful facility, ingenuity, and passion. They’re abstract masterpieces in their own right.

Elvin has stated that he always plays off of the melody, so the first step to "hearing" one of his solos is to listen to the solo while simultaneously singing the song’s melody. This will help you hear his phrasing. You’ll notice that the phrases can be several measures long and don’t necessarily begin or resolve on beat 1.

Like his comping (discussed in the September issue of MD), many phrases are made up of three-beat motifs, which go across the barline and, at times, across the phrase line. (The phrase line is a significant landmark in a song’s harmony, usually every four or eight measures.) Elvin also likes to "shift the frame" by developing simple motifs—like right, left, foot—at various rates of speed.

Below are several three-beat Elvin motifs. First, practice them as individual-measure exercises.

Now go back and combine the motifs into four-bar phrases to feel how they unfold across the barlines. To help you keep your place and internalize the phrases, it will be helpful for you to count out loud: "1234, 2234, 3234, 4234."

Here’s a favorite time-stretching (i.e., "frame shifting") device incorporating a three-note motif:

Once you’re comfortable with the previous example, experiment with reversing some of the hand combinations from right-left to left-right. Then experiment with substituting the hi-hat for some of the bass drum notes.

The triplet-on-triplet rate in the second half of measure three above contributes a lot of elasticity and mystery to Elvin’s playing. He often shifts between the 16th-note rate, the 8-over-2 rate, and the 9-over-2 rate of triplets-on-triplets. Triplets-on-triplets can be best felt by practicing this exercise:

In the 1960s Elvin played the standard four-piece drumkit. In recent years he’s been playing a kit with four toms, where his two floor toms are often tuned lower than his bass drum. This tuning really opens up the possibilities for creating ear-stretching phrases out of the ideas above.

Finally, here’s one of my favorite Elvin Jones solos. It’s a very concise, passionate statement from Wayne Shorter’s album Night Dreamer, recorded in 1964. "Black Nile" is a thirty-two-measure song on which Elvin takes a one-chorus solo. Check out the vari-
Get the CD, sing the song’s melody along with the drum solo, and learn this solo! I’ve included the stickings that help me approximate Elvin’s sound and flow, but feel free to experiment.

John Riley’s career includes work with such artists as John Scofield, Mike Stern, Woody Herman, and Stan Getz. He has also written two critically acclaimed books, *The Art Of Bop Drumming* and *Beyond Bop Drumming*, published by Manhattan Music.
When I first started playing with Dizzy Gillespie, I realized that styles of music such as jazz, rock, funk, and Brazilian could be played with an Afro-Cuban flavor. Since Afro-Cuban music is based on the clave pattern, becoming comfortable with this pattern is the first order of business. Only then will you be able to apply the clave to other styles of music, which enables you to add a whole new vocabulary and spice to your drumming.

The term "clave," which is the rhythmic foundation of most Cuban music, is also the name of a Cuban instrument with African roots. Appropriately, the clave rhythm is played by the clave instrument. The rhythm is a two-bar pattern around which melodic phrases and even improvisations revolve. There are only two clave patterns: Son clave and Rumba clave. These two clave patterns vary only in one note, and this variation gives each pattern its own feeling.

3-2 Clave:

The clave can begin on either the first or second measure of the pattern. The two different directions are commonly known as 3-2 and 2-3. They are also known as forward (3-2) and reverse (2-3). What determines the direction in which the clave is played is the melody of the song. Before you start playing, try singing the clave to the song in both directions. Notice and feel the difference, and then decide which one feels best.

2-3 Clave:

The exercises in this article are in 3-2 Rumba clave only because I find it to be the most popular pattern. You may also practice the exercises with Son clave in 3-2 as well as both Rumba and Son clave in 2-3.

First you must internalize the clave feel. You need to be as comfortable playing this two-bar pattern as you are clapping on 2 and 4. After that you need to develop independent control of your other limbs while playing clave.

Start by playing clave and bass drum. The clave rhythm can be played with your leading hand on the hi-hat, a mounted woodblock or cowbell, the bell of the cymbal, or the rim or side of your floor tom.

Now try playing clave with your lead hand combined with the snare drum.

Finally, combine the clave with the snare drum and bass drum.

You can expand all of your independence practice by adding 8th notes.

With basic coordination and a good clave feel, you're able to move on, exploring how you can superimpose this feel in all styles. The following grooves should give you a start in understanding this concept. Playing these exercises will teach you to combine a solid groove with Rumba clave, understand clave, develop independence, and enable you to superimpose this feel in almost any style of music.

This example combines a rock feel with clave. If your right hand were to play straight 8th notes over the bass drum and snare drum parts, it would be a familiar rock groove. By changing the right hand to the Rumba clave, a whole new dimension is added to the basic rock feel.
The same is true in a funk style. First try it with quarter notes or 8th notes in your right hand. Then change the right hand to Rumba clave.

The next exercise combines clave with a Brazilian (partido alto) rhythm.

Clave and Afro 6/8 are natural together. When you get this one together you’ll feel the swing of one rhythm jump out of your kit.

Of the wide variety of American styles of drumming, the shuffle has proven to be among the most popular. It’s been successfully integrated into different styles including rock and jazz. During the early 1990s, while still playing with Dizzy Gillespie, I introduced 6/8 clave to the shuffle, superimposing the 6/8 Afro-Cuban feel over the 4/4 feel of jazz. When superimposing 6/8 over 4/4, two measures of 6/8 equal one measure of 4/4. This first example illustrates this.

After you’ve mastered the 6/8 grooves, play them counting with a 4/4 feel. This will allow you to move back and forth from 4/4 to 6/8 with a smooth flow. Although the following example is written in 6/8, you’ll count it in 4/4 (as written below the example).

The next example is the same as the previous one, only written as triplets in 4/4. In theory it should sound the same, but you should feel it as 6/8 superimposed over 4/4.

This example combines the Afro 6/8, clave, and shuffle feels.

To enhance any of the previous exercises, you can add the hi-hat played with the foot on either quarter notes or 8th notes.

You can also play either the Son or Rumba clave rhythm with your hi-hat foot while playing a number of other patterns as you ride. This example illustrates the Cascara pattern in the ride with the Rumba clave in the hi-hat foot.

You can be as creative and experimental as you want. However, you should master the basic patterns before you venture into more challenging combinations.

Remember, versatility and good listening skills are two of the most considered and appreciated qualities bandleaders take into account in deciding who they hire—and who they keep. After all, what matters is not only whether you get the gig, but whether you keep it.

Ignacio Berroa is a recognized master of Afro-Cuban drumming and has performed with Dizzy Gillespie, Wynton Marsalis, McCoy Tyner, and many others. This article is based on his book/CD, Groovin’ In Clave, published by PlayinTime Productions, Inc., copyright 1999, and distributed by Carl Fischer. This article is copyrighted by PlayinTime Productions, Inc. 2000.
**RECORDINGS**

**The Brian Setzer Orchestra Vavoom!**

Bernie Dresel (dr), Brian Setzer (gtr, vcl), Tony Camarotto (bs), Ray Herman, Tim Mea, Don Roberts, Jim Youngstrom, Matt Zinley (tbn). Robbie Hagg, George McQuinn, Scott Ray, Craig Woods (tbn), Will Murillo, Kevin Norton, Kye Palmer, Kevin Richardson (bs)

Who would’ve figured that the original Stray Cat himself would be successfully mining the big band swing vein four albums on? But here comes The Brian Setzer Orchestra with yet another high-energy collection, *Vavoom!*, that melds together the best of rockabilly enthusiasm with swing style. Bernie Dresel’s powerful drumming surges way up high in the mix. A heavy hitter with an incredible sense of dynamics, Dresel rides into “Jumpin’ East Of Java” on a monstrous syncopated snare roll that sets the stage for a wild track. Synched up tight with the brass, he’s right there with the horn hits. On the Duke Ellington homage “Caravan,” Dresel opens with a rumble on the floor tom, creating a groundswell of anticipation before sweeping into a fast-paced samba that makes dancing mandatory. Setzer’s orchestra overwhelmingly benefits from Dresel’s chops, power, and experience. [Introscope]

Lisa Marie Crouch and Fran Azzarto

---

**Bozzio Levin Stevens Situation Dangerous**

Terry Bozzio (dr), Tony Levin (bs), Steve Stevens (gtr)

There is maturity and melodicism within these progressive instrumental compositions that can only develop from experience in musical communication. The music sounds thought-out in many ways, which can happen quickly with masterminds like these. Bozzio sounds inspired by this varying format and uses his massive DW kit in a tasty and percussive fashion. The drums are recorded superbly, with a true organic sound. It’s not his virtuosity that propels this music, it’s the strong compositional structure Bozzio has to work with that easily allows his creativity to flow. Tempos range from frantic to airy and majestic, with splashes of flamenco woven throughout. Terry gracefully displays a solid creative process for this unique type of progressive instrumental format. This may be the most musically inspiring of all the recent progressive “jam”-oriented projects. [MagnaCarta]

Mike Haid

---

**Trilok Gurtu African Fantasy**

Trilok Gurtu (dr, perc, vcl), Ravi Chary (sitar, harmonium), Nicolas Fiszman (gtr, bs, synth), Jaya Deva (gtr, caracab, gimbri, vcl), Kai Eckhardt (bs), Sabine Kabongo, Esmeralda Sciascia (vcl)

Mr. Gurtu remains one of the world’s most exciting and original percussionists. But if you’re seeking up-front features of his amazing technique, this might not be the one to pick up. Instead, *Fantasy* focuses on Gurtu as composer and creator of lush aural landscapes. The sound is a pleasant, accessible tableau of trancey grooving world music with minimal chord changes, lovely vocal bits, and killer bass lines, all with an emphasis on Indian and African influences. The fine tabla and drumkit playing are there, of course, but this time Gurtu intends for you to float downstream in the larger transcendental flow. [Blue Thumb]

Jeff Potter
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Near the end of the album, he throws in a breakneck triplet roll, but only 'cause he can.

Will Scharf (dr), Aaron Dallison (bs, vcl), Dana Embrose (gtr), Chris Smith (gtr, vcl) makes a strong case that true heaviness doesn't require anything faster than 16th notes.

decoration. And Scharf's skilled meat-and-potatoes bashing (that's not an oxymoron!) the bone. The riffs and beats, many of which are in three, are just so nasty they need no


saturation. But overall this is a definitive representation of Jones' prowess, from

Live At The Lighthouse two-LP set range from tight studio arrangements with concise solos to tracks from the original two-LP Live At The Lighthouse set that include some serious (and, at times, self-indulgent) stretching out. But overall this is a definitive representation of Jones' prowess, from

his rolling-and-tumbling tom-toms to his hissing brushes and dark, explosive cymbals.

Zamir's angular solo. "Poem 1" beefs things up with Zubek's driving 7/8, expertly lock-

in with accented patterns in 9/8 before generating fiery free-form sparks under

over a bass ostinato.

(Tzadik)

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This is an excellent album of contemporary Jewish improvisational/jazz music. Kevin Zubek's playing is consistently interesting, organically mixing odd time signatures and freely improvised sections in support of

Zamir's beautifully modal tunes and euphoric solos. Evolving from a short free intro into a subtly grooving 5/4, Zubek produces a wide variety of sounds on "Poem 16," opening his playing from crisp snare chatter to include toms and rims while building the intensity. On "Poem 25" he keeps things interesting with accentuated patterns in 9/8 before generating fiery free-form sparks under Zamir's angular solo. "Poem 1" beefs things up with Zubek's driving 7/8, expertly locking with Blumenkranz's throbbing bass, while "Poem 22" showcases his chops as he solos over a bass ostinato. (Indi)

Kevin Zubek (dr, perc, toys), Shem Eze Blumenkranz (bs, darbuka, tapes, toys), Danny Zamir (al sx, toys), John Zom (al sx)

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**The Urge** Too Much Stereo

John Pessoni (dr), Jerry Jost (gtr), Karl Grable (bs), Matt Kwiatkowski (tbn), Bill Reiter (sx), Steve Ewing (voc)

This power-pop horn band can play, and their third major release shows off the groovesmanship and timely hands of drummer John Pessoni in a big way. He’s absorbed the flash and dynamics of Stewart Copeland and Terry Bozio, and can play the insistent, heavy four beat with the best of ’em. The album-opener, “What Is This,” is reminiscent of Barenaked Ladies, cramming an abundance of sing-songy words into the hip-hop groove, and “Four Letters And Two Words” shows off Pessoni’s aggressive funk-rock flavoring. The drummer throws in nice pearls throughout, like the stereo hi-hat effects on “I Go Home” and a tasty 32nd-note triplet snippet on the first verse of “Living On The Surface”—played once, and never repeated. (Immortal/Virgin)

Robin Tolleson

**Electric Eel Service** Beautiful Doom

David Trrockmorton (dr), Rick Mals (gtr), Steve Landay (bs)

Best known for his powerful drumming with the meticulously arranged Maynard Ferguson band, David Throckmorton sounds like he’s having a ball in this alternately free-wheeling and tightly structured setting. Much of *Doom* consists of tunes and improvisations recorded at EES gigs. Aside from a few digitally edited segues, *Doom* sounds amazingly organic, thanks to having been recorded with just two mic’s—and without overdubs. The disk never lights for very long on a single feel or concept. Funky grooves emerge and recede as inspiration strikes. Especially on the later tracks, Throckmorton stretches out with some blazing, smooth-as-glass single-stroke chops. And the conductor, riding that mellow train that just rocks you towards a new destination. Sitting way back in the pocket on “Solid,” DeBoer never gets crazier than a 16th fill and some miscellaneous percussion. It’s an easy ride, so come on aboard. (Capitol)

Richard Watson

**The Presidents** Freaked Out And Small

Jason Finn (dr), Chris Balke (vcl, gtr), Dave Dederer, Duff McKagan (bs)

Raw is the word. Time has not softened the edges of The Presidents, formerly The Presidents of the United States of America. This is the impression the band fosters on *Freaked Out And Small*, from the audible squeals of glee off the studio floor to dry observations such as, “Jupiter...just a space gas station.” You can hear the producer shouting, “Keep it sounding live!” To that end, there isn’t a click in sight. Entry points are ragged. Fills are all over the place. Perfect. The snare sound is to die for, the kick killing, and all those outer-space lyrics and guitar sounds circa 1962, combined with a dose of thrash, make for an infectious package. MD readers will appreciate the tale of unrequited love for a drumming woman, ”Tiger Bomb.” (Mashitza)

T. Bruce Wittet

**Benoit Delbecq 5 Pursuit**

Steve Arguelles (dr, electronics), Benoît Delbecq (cnc), Jean-Jacques Avenel (bs), Francois Houle (clr), Michael Moore (clr, bs clr, al sx). Marc Durut (gtr)

Steve Arguelles is a primary key to this fascinating album, which explores new ideas in both composition and improvisation. Presented with the reclined moodiness of Delbecq’s melodies, Arguelles provides a bed of angular rhythmic commentary that complements the music quite nicely. His playing is abstract and free, with a controlled performance focusing on space, motion, and color. On “Strange Loop” he demonstrates another bag of tricks, where, after puttering away at his drums under the pleasantly odd tune, he plays back mutated snippets of the band through his live electronics setup. This acts as an extension of his playing concept and works well (especially since he doesn’t overdo it). An innovative exploration of texture and sound. (Sugino)

Martin Patmos

**KICKIN’ OUT THE NEW**

**The Dandy Warhols**

**Thirteen Tales From Urban Bohemia**

Brent DeBoer is clearly the conductor, riding that mellow train that just rocks you towards a new destination. Sitting way back in the pocket on “Solid,” DeBoer never gets crazier than a 16th fill and some miscellaneous percussion. It’s an easy ride, so come on aboard. (Capitol)

**Earthsuit**

**Kaleidoscope Superior**

With bursts of speed, abrupt shifts of direction, shouts of excitement, and hushed stretches of anticipation, Earthsuit offers a musical rollercoaster ride on *Kaleidoscope Superior*. David Hutchinson has the quick hands to match speedy instincts, pushing the band with a hip sense of funk, tied to a nearly industrial concept of groove. On “Wheel Of God” he makes full use of his kit, throwing in sweet syncopated fills, keeping the excitement going with the bell of the ride, and blasting out exciting snare work. (Sparrow)

**Ex-Centric Sound System**

**Electric Voodooland**

The hypnotic rhythms of Ex-Centric Sound System’s *Electric Voodooland* carry the listener to an otherworldly plain. Drummer Michael Avgili, along with percussionists Adevo, Nana Dadzie, and Yossi Albergil, pin together African percussion with loopy dance tracks, with mesmerizing results. Familiar yet magical, the polyrhythmic combinations inspire you to break out those bongos collecting dust in the closet. (Loud)

Fran Azzarto and Lisa Crouch
Joan Osborne offers up a wide range of styles and tones on her latest release, shifting between vintage ‘70s four-on-the-floor, Eastern-flavored R&B, and good-old-fashioned rockers. Anchoring this melange is Elvis Costello vet Pete Thomas. A consummate groove chameleon, Thomas brings a wide variety of tools and tones to the kit. He matches Osborne step-for-step through genres, whether it’s a shaker and muffled ‘70s snare on “Running Out Of Time,” or a ringy snare a la Charlie Watts on the “Some Girls”-ish romp “Safety In Numbers.” Throw him a slow tempo and he still doesn’t slip up. Always on balance and ever respectful, Thomas never gets in Osborne’s way. Sitting in the pocket, he seemingly spices things up with ease. Oh, if only it were that simple.

(Jnterscope)

Jeff Arundel takes up where Bryan Ferry and Robert Palmer left off, bringing romance, big textures, and sensual vocals back to pop music. The drummer here is Charley Drayton. For those of you who’ve never sat in awe of his groove, Mood Ring is your ticket. Charley’s beats are stark and well researched. Sometimes he’s nailing rimshots on a compressed, clangy snare; other times he’s laying smack into the middle of a detuned batter. Drayton is also the producer here, lending his skills in the fields of songwriting, drums, guitars, bass, and vocals. “Hey Ann” is a powerful ballad, “Know What I Know” is a pumper, and other tracks tend toward haunting, snares-off contemplation. It’s not melting-pot world beat, just well-conceived rock. (www.dickmusic.com)

T. Bruce Wittet

Two earlier books by jazz master Ed Thigpen have been reissued in revised form. Rhythm Brought To Life is a guide for learning how to read and interpret rhythmic notation. Not only for drummers, it explains note values and visually demonstrates how note subdivisions relate to, or “line up with,” the basic pulse. It’s a handy and straightforward primer, and the CD slowly walks you through the whole volume.

A true ambassador of the brushes, Thigpen is well qualified to explain this fading art in The Essence Of Brushes. It includes two CDs that meticulously guide the reader through pages of brush motion diagrams, which at first seem daunting but with their intricate doodles of arrows and dots. Those who find the squiggly diagrams pedantic might prefer to pick up the companion videos instead. But students who enjoy faithfully tracing the hands of the master will surely be rewarded. (Warner Bros.)

Jeff Potter

In the review of Veruca Salt’s Resolver album in September’s Critique, Jimmy Madio was credited with all the drum performances. In fact, Matt Walker played on “Best You Can Get,” “Only You Know,” “Pretty Boys,” and “Disconnected,” and Kelli Scott played on “Used To Know Her.” Jimmy Madio played on the remainder of the album.

Correction

To order any of the books reviewed in this month’s Critique, 24 hours a day, 7 days a week, call BooksNow at (800) BOOKS-NOW (266-5766) or surf to www.clicksmart.com. (Handling charge may be added, according to product availability.)

MODERN DRUMMER | December 2000 | 139
When we caught up with Jeff Hamilton he was in the midst of working with The Clayton Hamilton Jazz Orchestra, which he co-leads. They’re the band in residence at the Hollywood Bowl, playing with such artists as Nancy Wilson, Dave Brubeck, Joshua Redman, Michael Brecker, Cleo Laine, and Stanley Turrentine. Jeff also recently returned from Europe and Japan, where he performed with his trio.

Hamilton can be heard on two new releases. The first features Jeff’s trio, *Hamilton House Live AtSteamers,* and highlights his beautiful approach to small-group jazz. The other is *Shout Me Out!*, from the Clayton Hamilton Jazz Orchestra. This disc showcases the other side of Jeff’s playing, demonstrating how he ably kicks a big band in the butt. (Contact for both releases is Hammertone Publishing, PO Box 9188, Glendale, CA 91226.)

Jeff is also very excited about his recent switch to Bosphorus Cymbals. “I was in search of the perfect hand-hammered cymbal that would fit in every situation I play—big band and small group,” he says. “I also wanted a cymbal that I could ride and crash on. And I wanted warm overtones with a good stick sound. Unfortunately, I couldn’t get that from the company I was involved with for twenty-plus years. That company made excellent prototypes for me, but they couldn’t mass-produce those cymbals. Bosphorus was interested in making that wish come true for me, and they’ve done it.” Jeff designed his signature line for Bosphorus. “I went over to Istanbul twice and met with these great cymbalsmiths,” he says. “It was practically a religious experience.”

With everything Jeff has going on, he still managed to squeeze in some time with *MD* to shed some light on a list of great drummers. “I’ve gotten to know some of these people you’ve asked about,” he says. “Some of the veterans shared so much information with me, which I want to pass on to people who I know will appreciate it. When some of these great drummers told me certain things, sometimes they had tears in their eyes, because it meant so much to them. So the effect it had on me was pretty overwhelming.”
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Gene Krupa
He was the first influence I ever had and the reason I play drums. I first saw him on The Merv Griffin Show—black & white television—and I remember being a kid, completely enthralled with what was happening on the screen. I thought, "I have to do this!" I greased my hair back like his, and I wore a black suit, a thin black tie, and a crisp white shirt, but I just couldn't pull off what he was playing. Gene is one of the great drummers of all time.

Louie Bellson
Louie Bellson is the kindest person I have ever met in my life, as well as being one of the greatest drummers ever. I can't think of anyone more giving to the drumming community, no matter what style music you play. He's always in your corner, always encouraging. There's only one Louie Bellson.

Mel Lewis
Mel Lewis is the reason I'm still playing drums. I came to Mel in my late teens, when I was looking for a different direction, and oddly enough found that one of his major influences was Gene Krupa. Learning that, it started to all tie together for me.

I loved Mel's relaxation at the drumset—his mental approach at the drums—which was just to relax and be who you are, invite everyone into what you do, and not force things on the band. I loved his touch, his sound, and his sense of feel. And
his time was always immaculate. A lot of readers may not know that Mel recorded the pop hit "Ally Oop." They couldn't find a rock drummer who could put that feel on it, so the producer said, "I know a guy who can do that." Mel went in there with his calfskin heads and Gretsch drums and laid it down. He got something like $75 for it. The jazz recordings he was known for are the ones he made with The Terry Gibbs Dream Band and later on with The Thad Jones/Mel Lewis Jazz Orchestra. From talking with Mel, he liked the Terry Gibbs recordings, but he much preferred his playing later on in the '70s and early '80s.

...Max Roach

Max Roach was very instrumental in my learning about melodic soloing. I had never heard anybody play solos like that, although the first time I heard him, I didn't like it because I was coming from more of the Buddy Rich/Gene Krupa school of soloing. I didn't hear the melodic phrasing that Max was trying to get across. When it was pointed out to me by some peers, I started listening to it differently and started singing the solos with Max. Eventually I began transcribing them and fully understanding them. His solos on "The Drum Also Waltzes" and "One For Big Sid" are classics.

I'll never forget having to follow him in concert when I played with The Ray Brown Trio. Max played a solo concert right before us, where he played all his unaccompanied solos. The audience of about six hundred people in Atlanta was so hip to this that they were answering his call and response. Ray Brown looked at me while this was happening and said, "Do you want to follow this?" I said, "No!"

...Sonny Payne

Sonny Payne was a shock for me when I first heard him with the Basie band, because I was more attuned to what Papa Jo and Gus Johnson
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Second Prize: One (1) winner will receive an emerald-green five-piece Sonor S-Class Pro drumset featuring the Sonor Ball Clamp System. Sabian's PRO Sonix Performance set, sticks from Vic Firth, and a five-piece Fusion bag set and hardware caddy complete this package.

Third Prize: One (1) winner will receive a special-edition 125th Anniversary Sonor Designer 5x14 snare drum with stand, a Sabian Signature Richie "Gajate" Garcia El Rayo cymbal, sticks from Vic Firth, and a Rockbag snare bag.

ENTER EARLY AND OFTEN!

Call (900) 786-3786. (Cost: 99¢ per call. You must call from the number where you wish to be notified.)

OR SEND A 3.5" X 5.5" OR 4" X 6" POSTCARD with your name, address, and telephone number to:

Modern Drummer/Sonor At 125 Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009

(No purchase or telephone call necessary to enter. See consumer disclosure below for details)

Consumer Disclosure

1. Two ways to enter: (a) call (900) 786-3786: Cost: 99¢ per call. You must call from the number where you wish to be notified. OR (b) send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to:

Modern Drummer/Sonor At 125 Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009. Enter as often as you wish, but each entry must be phoned or mailed separately.

2. Odds of winning each prize depend on the number of eligible entries received. Contest begins 8/1/00 and ends 11/30/00. Phone calls will be accepted until 11:59 PM EDT 11/30/00. Postcards must be postmarked by 11/30/00 and received by 12/3/00. Winners will be selected by random drawing on December 11, 2000 and notified by phone or on about December 12, 2000. Employees and their immediate families of Modern Drummer, Sonor, HGS INC., Sabian Ltd., Vic Firth Inc., and their affiliates are ineligible. Sponsor is not responsible for lost, misdirected, and/or delayed entries. Open to the residents of US and Canada (except in Florida and the Province of Quebec), 12 years of age or older, provided that callers under the age of 18 obtain parental or guardian permission to enter. California residents under 16 may not participate. Residents of MN, GA, LA, NJ, and Canada may enter by mail only. Void where prohibited.

3. One prize awarded per household per contest.

4. Grand Prize: From Sonor: A Delight six-piece drumset in emerald green, including a 16x22 bass drum with pedal, a 4x14 snare drum, a 9x10, 10x12, and 12x14, and a 14x16 toms. One (1) snare stand, one (1) hi-hat stand, two (2) double tom stands, two (2) cymbal stands, three (3) cymbal boom stands, and a six-piece set of Rockbag snare drum and a Rockbag snare bag.

From Sabian: One (1) AA Performance Set (this includes: 20" medium ride, a 16" crash, 14" Hi-Hats, and a Deluxe cymbal bag. From Vic Firth: Twelve pairs of Vic Firth drumsticks and an S80G Stick Bag. Suggested retail value of grand prize: $1,098.

Second Prize: One (1) winner will receive a Sonor S-Class Pro five-piece drumset in emerald green, including a 16x22 bass drum with pedal, 9x10, 10x12, and 14x16 toms, and a 4x14 snare drum; one (1) hi-hat stand, one (1) snare stand, one (1) cymbal stand, one (1) cymbal boom stand, and a five-piece Fusion bag set and hardware caddy. From Sabian: One (1) PRO Sonix Performance set, which includes: a 20" medium ride, a 16" crash, and a 14" Hi-Hats, plus a cymbal bag. From Vic Firth, Inc., twelve pairs of Vic Firth drumsticks. Suggested retail value: $4,495.

Third Prize: From Sonor: One (1) winner will receive a Sonor Designer 125th Anniversary 5x14 snare drum with stand and a Rockbag snare bag. From Sabian: One (1) Richie "Gajate" Garcia El Rayo cymbal, from Vic Firth, Inc.: six pairs of Vic Firth drumsticks. Suggested retail value: $1,707. Value of all prizes: $14,500.

did with the band. Sonny’s flamboyant behavior at the drums kind of went against where I was at the time. I was really into drummers providing comfortable, relaxed time for the band. But Sonny came bursting out of the gate, with sticks flying in the air and bombs bursting. It took me a minute to get with him, but now he’s certainly one of my favorite Basie drummers. I love the bombastic fills. And after talking to the guys who were on the band with him, I learned that they loved him too.

...Harold Jones
He’s from my hometown, Richmond, Indiana, and he was a big influence on my development early on. He went to school with my older sister. They would play variety show performances at the high school, and I was well aware of his talent when he was sixteen years old. For me to see him be that good and be from my hometown of 40,000 people, and then to develop and reach Paul Winter’s group, and then go on to the Basie band, showed me it could really be done if you kept nurturing your talent. Harold’s recordings with Basie are phenomenal.

...Philly Joe Jones
I’ll never forget the day I spent with Philly when I was with Monty Alexander. We played Philadelphia, and he came in to hear us play; I was scared to death. I asked him for a lesson and he hesitated, but he agreed to it the next day.

The things he taught me in that day are still coming out today, from brush playing to encouraging me to keep my snare drum chops up. Charlie Wilcoxon was his man, and he really drove that point home: "Keep your chops up at the drumset. It’s not just about grooving. You have to have your hands together too."

Philly’s emphasis on brash playing was phenomenal. There was one line he left me with that makes me chuckle every time I think of it. I was kinda low-key and kept my hands low. He showed me a brush stroke, and his hands were way up in the air like he was combing his hair with a brash. I asked him, "Do I have to do that?" And he said, "Yes, ‘cause you’ve got to be pretty when you play the brashes."

...Shelly Manne
Shelly was the first person who invited me to his home when I moved to Los Angeles. That really showed me what kind of guy he was. I had met him a couple of years before I moved to town, and I remember being very nervous when I met him and his wife. He called me "youngblood" every time he saw me.

Musically, I learned so much from Shelly, especially about melodic soloing, and his brash playing was so unusual. He had a certain way of playing the brushes that was attention-grabbing, yet so musical—a combination of staccato, short strokes and long, flowing phrases.

The My Fair Lady recording on Contemporary with Andre Previn is one of
the masterpieces, and the reason is because Shelly plays time through most of it. There's not a lot of soloing, and that shows great restraint, playing only what the music needs. Listen to that record, and then put on anything that he did with his quintet—like the live blowing dates, where he's blowing all the windows out. His Kenton band recordings were also incredible. Mel Lewis called him a gladiator at the drumkit because he was so strong with that band. And Shelly was very flexible musically. He was one of the first jazz guys to be accepted into the studio scene.

...Dave Tough
I wish I could have met him. He was brought to my attention when I was doing homework for Woody Herman's band. I was determined to get on Woody's band one way or another, so I decided to study all the drummers who had played in the band: transcribe their fills, get their time feels down. I've done that with all of the Basic and Oscar Peterson drummers because those were the bands I wanted to play with. I feel that I got to know Davey's playing from doing so much homework. Plus later on I was able to talk to Don Lamond and Jake Hanna about him. Then when I did get to play with Woody Herman, I spent a lot of time talking with Woody about Davey.

There's a sadness there, because Tough had some problems, and was a very shy individual. But the story that jumps out to me is one that shows how he loved the music: One night on the bandstand, Flip Phillips was soloing, and Flip said it felt like the bandstand was levitating. It just kept getting hotter and hotter, and he turned around and Davey Tough had tears rolling down his face. He looked at Flip and said, "It doesn't get any better than this." That's the kind of guy I would have liked to spend a lot of time with, because you don't get a lot of musicians who actually weep on the bandstand from the music being so great.

...Elvin Jones
It took a while for me to get hooked up with Elvin musically, again, because at the time I was coming from the Buddy Rich/Gene Krupa style. My first "complaint," coming from a drum corps background, was that he was really sloppy. I thought, "You call that a roll?" I really couldn't get with it. I kinda felt the same way about Art Blakey, until someone knocked me upside the head and said, "Look, cleanliness ain't everything. You've got to listen to the phrasing these guys are doing."

Little by little, I grew more and more fond of Elvin's playing. But I have to say, I had to be a little more mature to really understand what he was doing. The problem a lot of young players have is that they're so overwhelmed with what he's doing, they forget why he's doing it and what's behind all of it, which is four beats on the bass drum and playing time and being able to swing anybody into bad health at any time. Elvin always played that ride cymbal beneath his comping, and that's what makes it stand out. Everything

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[Image of a person and text about BEAT BUG]
he does is always swinging.

One recording of Elvin's that kills me is with Richard Davis and, I believe, Frank Foster, a track of "Shiny Stockings" that he's playing brushes on. I wore that record out trying to transcribe the fills he played. There are some early recordings of him playing in trios where he's just playing time. Drummers should check those out, too.

**...Jake Hanna**

Jake Hanna was a big inspiration for me, in that when I was doing my research for Woody's band in my late teens, I stumbled onto a 1963 recording of "Caldonia," which they played for twenty minutes. It was the fastest tempo I'd heard in my life. I couldn't play that fast. I kept using that record as a benchmark, and each day, little by little, I gained more speed until I could finally get through the whole thing. I hated Jake Hanna for some time because of that record! Once I could play it, I thought, "Okay, I want to meet this guy and talk to him about this." Jake and I have since become pretty good friends. He was one of the three great drummers on Woody's band—Davey, Don Lamond, and Jake. Hey, when Ray Brown says you're one of his favorite drummers, as he said about Jake, you must be one hell of a drummer.

I think Jake is one of the great drummers of all time. A lot of it has to do with his sense of humor and outlook on life, because I really think you play your personality—he certainly plays his. It's always a joy to hear what's on his mind when you go to hear him play.

**...Peter Erskine**

We were freshmen together at Indiana University and have been connected with each other ever since. Peter is a great friend, and the older we get, the better friends we become. I really appreciate his well-roundedness at the instrument. I've heard him do
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everything. All you have to do is look at his resume and you’ll know he does everything well. When you talk to the people he’s played with, they have nothing but great respect for him. As Shelly Manne pointed out to me, “This music we play, jazz, takes a lifetime to learn how to play.” Peter is one of the people who recognizes that and is always learning and striving for more information to make his music grow.

...Ed Shaughnessy
Ed Shaughnessy is one of the real greats of the instrument, but he tends to be overlooked in the jazz arena because of his success on TV. People need to check out the Basie and Oliver Nelson recordings he did. That is classic big band jazz drumming, and it’s gone overlooked by too many people. Ed is a heavy player, and people need to recognize that and look beyond the reruns.

...Steve Smith
I first met Steve Smith in 1979 at a drum clinic at Creative Drum Shop in Scottsdale, Arizona. The owner wanted to do a clinic with the two of us. I thought he was crazy, but we pulled it off. We started off the clinic with Steve coming out and playing my little Gretsch drumkit with calfskin heads, and I played his huge orange-sunburst Sonor kit. We completely bum-fuzzled the audience. They had no idea what was going on.

I had never been on a drumset that big before, but I was able to pull off something. And Steve picked up the brushes and played some bebop stuff on my kit. The effect of that was phenomenal because the audience didn’t think that anyone with that many drums knew anything about a pair of brushes, or that somebody who played four drums with an 18” bass drum could have that much power behind a big drumset.

Steve and I hung out afterwards, and I learned about his background and that his main guy was Tony Williams. We stayed up 'til 4:00 in the morning, sitting across from each other with a snare drum between us with a pair of brushes. I have a great deal of respect for Steve and how he has developed as a player.

Honorable Mentions
I’d like to add honorable mentions to John Von Ohlen and Don Lamond, who are two huge influences on me. Von Ohlen’s ease with the ride cymbal is something I really tapped into to learn how to play music properly and let my expression come out through the cymbal, instead of having me just sit at the drums and apply time to the ride cymbal. I got the chance to hear him play recently, and he needs more recognition. Check him out on the Kenton recordings Live At Brigham Young and Redlands.

As for Don Lamond, he’s the man who followed Davey Tough on Woody Herman’s band. He also had an incredible career recording with Quincy Jones. Lamond’s claim to fame was his use of bomb-dropping fills that would lose everybody except the band. The band always trusted him to bring them in. Don is another one of the unsung heroes.
Jimmy Anderson

Jimmy Anderson's older siblings loved rock 'n' roll music. So he grew up with the drumming of John Bonham, Nigel Olsson, Simon Kirke, Jim Gordon, and Keith Moon. This led to a drumming career that included six years of recording and performing in South Florida and studying at the University of Miami's school of music.

Jimmy relocated to Atlanta, Georgia in 1995. He began studying at Georgia State, and joined The Francisco Vidal Band. With the FVB he performed over three hundred dates in the Southeast within a year, and also did showcase gigs for VH1's Rock Across America in 1996 and '97. The group opened for acts like Little River Band, America, Bread, Steve Earl, and Cheap Trick.

In 1998 Jimmy and the bassist for the FVB formed a new band called Justin. The group performs covers of rock, funk, new wave, and alternative tunes from the '70s through the '90s, as well as originals. They've opened for Travis Tritt, Missing Persons, Counting Crows, Barenaked Ladies, Third Eye Blind, and Sugar Ray. They're also the house band for the Spotlight On Sports syndicated TV show, which airs throughout the Southeast.

Already versatile and expressive in his playing, Jimmy says he is "committed to taking my playing to a new level." This has motivated him to study at the Atlanta Institute of Music under Creig Harber. Jimmy endorses Yamaha Drums, Hot Sticks, and the Grip Peddler.

Carmelo Contino

Forty-year-old Carmelo Contino began his drum study at the age of eighteen, under the tutelage of Furio Chirico (one of Italy's premier drummers). Since then he has played with "an endless number of bands throughout the years," gigging with musicians from Cuba, Brazil, Argentina, and Africa as well as his native Italy. "Those gigs opened new horizons in my musical vocabulary," says Carmelo. "It helped me in my work on TV shows broadcast on our national channels, and on tours in Switzerland and Sweden. Being able to handle as many musical styles as possible is very important to me."

Carmelo says "is small but incredibly powerful, and is earning a reputation among pro players"). His goals are to continue touring and playing as a freelance artist, and to create good and open-minded drummers through his teaching activities.

Deen Collier

Deen Collier is a multi-threat musician, composer, and drum craftsman. He doubles on drumkit and percussion, often playing both on any given project. Those projects include Tomatus (a rock trio), Junkdrawer (a pop group), Treedog (a drum recording project), session gigs in Nashville, and a burgeoning solo career. He also works for Not So Modern Drummer in Nashville, preparing drumshells and hoops for master engraver John Aldridge. And he works part-time at Fork's Drum Closet, also in Nashville.

Deen's solo CD, Hollow Drum Sounds [see this month's Critique], offers an eclectic mix of percussion styles, as well as performances on a whopping array of instruments. Drums of every description, ethnic instruments, and even a bull-roarer are featured in an original and entertaining program of pieces. Check it into it at www.Percussionmusic.com.

"I play drums with my heart and soul," says Deen. "I've done it from the age of three on pots and pans, to every drum known to man at the age of twenty-three. I listen to every form of music and learn from each style. Plus I take lessons, attend drum circles, and talk to as many drummers as I can."

Deen's equipment list includes johnnyraBB drumsticks, Remo heads and percussion, Taos drums, Treeworks chimes, Zildjian cymbals, Toca percussion, Wuhan cymbals, Worldbeat percussion, BC udu drums, Perkana percussion, and an "early '70s" Pearl drumkit in purple sparkle. His goals are: to record an album with Mickey Hart, to perform clinics and host drum circles, and to own a drumshop one day.

If you'd like to appear in On The Move, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for or credited.) The bio sketch should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material cannot be returned, so please do not send original tapes or photos.
How Do You Get Gigs?
New-Age Answers For An Age-Old Question
by Billy Ward

Vamp
How do you get work? Wow. The most obvious answer—and what has happened with me most of the time—is someone has "championed" me. That is, another musician who knows of a gig has recommended me. But that's so passive. I mean, you can't control when such a recommendation will come along. What if you need a gig now because you've got bills? What are you going to do?

Verse
Fifteen years ago I spent a bit of time hanging out at nightclubs with the Mick & Keith types, figuring (hoping) that this would get me work. Some people have success with the hanging out thing. In my case, it was a complete waste of time. In retrospect, I think my father's advice was relatively accurate: Who we hang out with reflects who we are as people. But translating this into a gig? I really don't know. Now, as I'm raging through my middle years, I've figured a few things out for getting gigs that at least work for me.

I have to thank my friend (long-time Jethro Tull drummer) Doane Perry for one suggestion that has been very helpful. Some years ago, when I was depressed about my work options, Doane said, "Billy, when you want to get a call for a gig, just go and play your drums." He didn't say practice, he said play. Make music! All by yourself! For some reason, doing this places a power into the universe (or whatever label you want to give it), and calls start to come. It always seems to work.

There is a trick to this, though. You have to follow up on the calls that do come—they for a gig, a jam session, an audition, whatever. Even if it's a gig with some bad country dude or some crummy Eminem-ish

"You don't want to tell the universe that you're not interested in what it has offered you—that's bad juju!"
rap thing that you hate the most. Whatever it is, just do it. It will be good for you. Besides, you don’t want to tell the universe that you’re not interested in what it has offered you—that’s bad juju!

Chorus

Now for the hard part. What should you work on in your playing to get those calls to come? Believe me, I know how hard it is to get inspired and play music when depression takes over. But that’s what’s so great about music. It’s like a mountain lake: As soon as you jump into the water, it refreshes you and fills you with creativity (and hope) again.

When I’m alone in my studio and I don’t know what to play, I noodle on the drums until something inspires me. Then I let myself be taken away into that cool, creative space. I try never to play the drums without looking for those good/creative/inspiring moments. You can do this when you practice by practicing looking for the moment.

When you get inside that moment, you’re being creative and enjoying your own uniqueness. Pay attention to everything that you’re playing when these special moments occur. If you’re grooving and feeling like maybe you’re inside of something good—and then you mess up—that’s totally cool! Now you know what you need to work on! You just messed up something that belongs to you, so practice that and get it together. Good job!

Bridge

Now I’ve wandered away from the subject of getting a gig—and the car payment is due! Okay, here’s an idea that will help you get work and make you a better musician: Get inspired by non-drummer musicians. Are you “into” bass players enough to have an involved discussion with a bass player about Charlie Haden...Rick Danko...Geddy Lee...Lee Sklar? Whoever!

If you can get into another instrumentalist’s world enough to really sympathize with his or her musical orbit, then at least two really cool things will happen: 1) That instrumentalist will love you for being so aware of his world. (This will probably make you his favorite drummer.) And 2)—this one’s even better—You’ll truly become a better drummer. If we can each learn in our own way the things that made Jimi Hendrix or Miles Davis great, we’ll apply those creative principles to our music. We’ll become better musicians, i.e. better drummers!

Final Chorus

Two real-life examples for you: Back in the mid-1980s I went to a Jaco Pastorius bass clinic. While there I met saxophonist Bill Evans. From that meeting we ended up working together for a couple of years. In Bill’s band I played with tremendously talented musicians like Jim Beard, Jon Herrington, and Victor Bailey. It was wonderful. (Thanks, Bill!) But it all started with me going to a bass clinic!

The next example involves being open to playing with somebody new, somebody you’re not familiar with. After performing at the Modern Drummer Festival earlier this year, I was feeling a bit blue. Once
again I felt like I needed a shot in the arm regarding playing. (It's easy to get stuck in a rut when most of your work is in the studio.) I decided to dedicate twenty minutes or so (it doesn't take much), whenever I could, to playing some music on my drums. I also told several friends (non-musician friends, by the way) that I was looking for something new.

Well, I received an email through my Web site about a band needing a drummer. These guys weren't an established act, but after checking out their music I found it to be really interesting. They needed a drummer to showcase for a record deal. I knew they wouldn't have any money to pay me (until they got their deal), and they probably wouldn't want me to be their regular drummer. They were a lot younger, and I'm probably over-qualified (maybe too much of a smarty-pants?) for them. But I didn't want to turn down what the Universe had given me.

I took the subway out of Manhattan to Brooklyn on a hot, muggy day and, in a dark, dirty, funky studio, I auditioned for the gig. I had fun playing with the band, and it was a new experience. I wish I could tell you how it turned out, but I don't know. They haven't called me! I seriously doubted they would have asked me to play in their band, and if they did, I probably couldn't have done it anyway. But I made two new friends, and I got to play something different.

The point is, since I went to that audition, the universe has been good to me. I received a call to play on a major tour. From all of this, though, I know that there are other wonderful things out there for me—floating...hovering...waiting. These
"definite possible maybes" could all pass away into a vapor, leaving me still looking for more work. But I'd like to believe that I started something by playing my drums for twenty minutes.

**Outro**

Before I finish, I'd like to be clear that I am not the most happenin' drummer in the world. Most of the time, I know how badly I'm playing. But I stay aware, and I try to stay honest.

In baseball they tell you to "keep your eye on the ball." It sounds simple, like some of the things I've mentioned here. In fact, there's really no reason that you should try my "getting a gig" advice unless you feel like it. Let's face it, I never got to play with Miles Davis. But I've got my "eye on the ball." Do you?

Billy Ward is a successful session and touring drummer who has worked with a long list of major-league talent, including Carly Simon, Robbie Robertson, Richard Marx, Yoko Ono, Ace Frehley, John Patitucci, Bill Champlin, and many others. He is currently on tour with Joan Osborne. Billy can be reached at his Web site, www.billyward.com.
Rhythm Tech
In The Business Of New

by Rick Van Horn

Rhythm Tech president Richard Taninbaum literally grew up in the music industry. His father (who's been marketing reeds and mouthpieces for clarinets and saxophones for almost fifty years) took him to music trade shows in the early 1960s. So he got to know the business well.

But Rich had also started playing drums as a child, and by the time he finished high school he had determined on a career as a drummer. After six months at Berklee College of Music in Boston, Rich went on the road with a fledgling singing group called The Manhattan Transfer. He toured with the group for one summer, then headed to California—where he got a taste for studio work. In 1974, when he moved back to New York, there were jingles, independent records, and publishing demos to be done. Says Rich, "You could make a living if you were halfway good."

The late 1970s saw Rich drumming on a lot of disco records. He'd also get calls to overdub hand percussion parts. "They wanted the entire fifteen-minute tape to be filled up with groove," Rich recalls. "That way the producer could make his single, his dance mix, his album cut, and so on.

"Fifteen minutes is a long time to swing a six-pound tambourine, let me tell you!"—Rich Taninbaum

This was long before Pro Tools or looping. To get fifteen minutes of music, we had to play for fifteen minutes."

Rich recalls a session on which he was to do a tambourine overdub. "In those days we were all using the old Ludwig headless tambourine with a wooden shell and heavy nickel-plated brass jingles. It sounded like a million bucks, but it weighed about six pounds. Fifteen minutes is a long time to swing a six-pound tambourine, let me tell you! After about four minutes my arm was killing me, and I had to stop. We had to punch in about six times to finish the track. I walked out of that date thinking, that piece around and reattached it, it would put my hand in the middle of the tambourine—and would give me something to hold on to. That was the birth of the Rhythm Tech crescent-shaped tambourine."

Rich's first prototype was made out of a broken wooden tambourine. A friend then helped him make some plastic models. "They worked great and they sounded terrific," says Rich, "so I started to use them around town. Other musicians saw them and became interested. Heavy percussionists like Ralph McDonald and Sammy Figueroa were calling me about the tambourine."

In the late 1970s the record industry experienced a depression, and Rich's studio calls slowed dramatically. But he was getting lots of calls about his tambourines. Wanting to supply these requests without giving up his drumming career, Rich con-
tacted the Ludwig company. Ludwig expressed interest, but negotiations languished for nearly a year. Finally, Rich decided to go it alone. At the age of twenty-six he launched Rhythm Tech.

**Making A Start**

“We started extremely small,” laughs Rich. "I took all the money I had in the world and built a mold for the tambourine body. Then for six days a week I sat making tambourines on a kick-press designed during the early 1900s to put rivets into clothing."

Rich’s background in the music business then paid off. Through connections he’d made with his father years earlier, Rich was able to acquire domestic and international distributors for his products. He could also approach major music stores with credibility—to say nothing of a hot new product that percussionists were genuinely interested in. Rhythm Tech was off and running.

**On From There**

Once his company was established, Rich quickly applied his experience as a studio drummer/percussionist toward the development of new products, starting with the Studio shaker. "The initial 5" version was modeled after a hand-made Coke-can shaker created by my percussion mentor, Rubens Basini," says Rich. "I tried to get the sound that he had achieved. But we couldn't use the same filling that he had, because it's not legal!" Soon after that, Rich noticed that Steve Jordan—then a member of the David Letterman Show band—had mounted a Rhythm Tech tambourine to a cymbal stand, using a multi-clamp inspired. Rich

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went to the shop the next day and designed a mount that made putting the tambourine on the kit a little easier. That led to the Drum Set Tambourine, or DST. "It's the Rhythm Tech product that most drumset players are familiar with," says Rich. "We were the first company to make such an item. But it really was Steve's idea, not mine. Thanks, Steve."

"We're always looking for new ideas, from anyone" Rich continues. For example, Ned Steinberger—who's famous for his bass guitar design, not for percussion products—worked with me to develop and patent our iT (index Tension) tuning rods. And a few years ago we formed an association with Pete Engelhart, who makes a variety of metal-sculpture instruments. The best known and most successful is the Ribbon Crasher. That's the original crasher, which has been copied but never duplicated.

Rich has found that sometimes the best way to be new is to improve on something old—like the venerable Ching Ring. "It was a jingle device designed to sit atop a hi-hat," Rich explains. "John Bonham is probably the most famous drummer to have used one. It was big in the late '60s and early '70s; then it became passe. But a few years ago everybody got the hots for a Ching Ring again. We took advantage of that interest to introduce our Hat Trick. We think it sounds better than the original."

Building A Team
As Rhythm Tech became more successful, Rich had to devote more time to the operation of the business—and less time to
the playing and product development that he had been doing previously. "I had become very involved in the industrial-design aspect of bringing products to the market," he says. "I wasn't out there playing every day, and that's where a lot of ideas come from. So four years ago we brought Spencer Strand on board. Spence is out gigging every weekend, so he really brings in that practical, see-a-need-and-fill-it perspective."

Although his official title is national sales manager, Spencer Strand discovered a talent for new-product design soon after joining the Rhythm Tech team. His first successful idea was for an accessory tray that could clamp onto a drum or cymbal stand, music stand, or microphone stand. "I came to Rich with the basic concept," recalls Spence. "He took it into the shop and ran with it, and came back to me with an improved version that became our Gig Tray. That's the way we work together. It's great."

Spence is also responsible for Rhythm Tech's unique Laptop portable drum. "A guy I know made these funky pre-tuned frame drums fitted with paper heads with pictures of the earth on them. I had one sitting in my office for years. Another friend was playing piano in a club next to my house, and I wanted to sit in with him without bringing a snare drum and a stand. So I bolted a set of our Active Snares onto the bottom of that 'earth drum.' I played it with brushes, and the sound was killer! I got to thinking about the potential for a portable drum like this with a decent head and a set of snares. I brought the idea to..."
Rich, and that became the Laptop. It can be a practice tool for a student, or sit on a table between a student and a teacher. Or you can just leave it in the car, and if something is happening you’re ready to go. It’s a genuinely portable, do-anything little instrument. We’ve sold seven or eight thousand of them in about eight months.”

The working environment at Rhythm Tech is particularly conducive to percussion-oriented creativity. “We’re all drummers,” says Spence. “It’s an essential element of what we’re about. And we love to challenge each other.”
New To The MD Library...

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By MD Editor Ron Spagnardi

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Rhythm Tech

Spreading The Word

Having innovative products isn’t worth much unless customers know about them. Rhythm Tech has that area well covered, thanks largely to the efforts of Henry Gentenaar, director of global marketing. Says Spencer Strand, "Henry and I have a mutual admiration society going. After I’d been at Rhythm Tech for a while, I realized that I was getting caught up developing new stuff, and we really had no one telling the outside world about our product line. I’d worked with Henry at another company, so I called him. He kicked our marketing effort off in a big way last year, and we’re going even further with it now."

Henry Gentenaar comments, "We’re a small company, so we all wind up wearing more than one hat. We each come at things from our own perspective, but there’s a synergy between us that really promotes production. The Sideman on-drum percussion clamp is a classic example. Rich tossed the idea at Spence, and fifteen minutes later we had a developed concept. Two weeks later we had prototypes and were thinking about patenting it. Within another month it was ready to go out on the market. The Skratcher one-hand cabasa came out in much the same way. In fact, within the past eight months we’ve come out with twelve new products."

Given their forward-looking attitude and their desire to keep customers informed about their ever-changing product line, it isn’t surprising that Rhythm Tech operates a critically acclaimed Web site. "Our site has been given several extremely favorable reviews," says Rich Taninbaum, proudly. "We really appreciate them, because we put a lot of work into it. We all contribute, but it’s mainly the baby of our art director, James Kocsis, and our artist relations manager, Paul Hichak."

"The site is more than just an online catalog," Rich continues. "We try to make it a genuinely helpful destination, where drummers can obtain information about our products, our artists, and our plans. It’s updated every Friday, with interviews, photos, and a lot of other interesting content. Our aim is to do everything we can to whet the appetite of consumers for our products. Our focus is on new sounds and new ways to do things. That’s what Rhythm Tech is about. We really think we’re in the business of ‘new.’"

Manufacturing At Home

While many of today’s percussion instrument and accessory manufacturers have their products made overseas, virtually all of Rhythm Tech’s products are made in the US. "All of our assembly and shipping, as well as some manufacturing, is done at our New Rochelle headquarters," says Rich. "Those components that are made outside are still done fairly locally. The Bronx, Brooklyn, and lower Connecticut are full of metal stampers, plastic molders, extrusion operations—you name it. So over 95% of what we produce comes out of this area."

"When you deal overseas," Rich continues, it can take three to six months to implement any sort of product innovation. We can react much faster when we do things at home. That’s critical to us, because we’re constantly revising things and coming out with new products. The way our operation is set up, I can literally run seven or eight blocks and tell a vendor to do something differently from that moment forward."

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Hold the drumhead by the hoop and tap it in the center with your finger, or better yet, a drumstick. It should have a musical tone and resonance.
Making The Goodies

Among me products created at Rhythm Tech's New Rochelle facility are the latest additions to their line of shakers. Called CANZ, the shakers are literally made from everyday, household tin cans. CANZ are available in three "flavors" with corresponding colored labels: Light And Zesty Green, Smoky Blue, and Red Hot Salsa. Different fillings are used to create the different sounds. Since their introduction in January of this year, they've become a hot item—for visual as well as sonic reasons.

"Besides their varied musical sounds, CANZ are cute," says Rich. "They add a visual element to the performance that some of our other shakers don't."

On the other hand, Rhythm Tech's biggest-selling shaker is the Studio model, which is just a simple black tube. But there is more going on inside a Rhythm Tech shaker than meets the eye. "A problem with a lot of shakers is that instead of hitting cleanly from side to side, the filling tends to roll around from one surface to the other, creating a washy effect. When I designed our Studio shaker I was still doing studio work. Producers wanted something extremely tight and dry-sounding, and nobody was making a shaker to do that. So I designed our Studio shaker with vertical ridges on the inside of the tube. The ridges break up the movement of the filling and force it to go from one side of the shaker cleanly to the other."

Among the other products assembled at the New Rochelle facility are bar chimes. Says Rich, "My studio background leads me to figure what will be the most musically useful version of something. For that reason, we use solid bars as opposed to tubes. Bar chimes have a very glassy, crystalline sort of sound that I think works in most musical settings."

Plastic frames and metal jingles for Rhythm Tech's hand-held and DST tambourines are made out-of-house, but assembly is done at the New Rochelle facility. That process mainly involves putting the pins and jingles into the frames. "We make our pins specifically for this purpose," explains Rich. "They have a knurled top that bites into the frame. In turn, the plastic is designed to actually cover the top of the pins slightly. So it's almost impossible to get the pins out."

"Our brass and nickel jingles are made exclusively for us," Rich continues. "We designed the dies, and we specify the material. Over the years many people have asked me to sell them tambourine jingles, but we won't do that. Our jingles are part of our sound, and we're very protective of that."

Selling To The World

Although Rich prefers to manufacture Rhythm Tech's products at home, he is more than willing to sell them overseas. "Percussion is a world-wide activity," he says enthusiastically. "We couldn't survive if we only sold to America. At the moment, a large part of our business goes to Korea, Germany, Japan, Taiwan, and many other countries. Dealing globally and meeting people from all over the world is a fun part of our job."

How can an American manufacturer be so successful selling to the very countries in which a lot of percussion manufacturing is done? "Made In USA still means a lot to kids all over the world," says Rich. "Don't forget, it's still American rock 'n' roll. We're making instruments to play a music that was invented here."
Even a drumstick can benefit from a little German engineering.
The Modern Drummer Library

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

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

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

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

The 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.

The Great American Drums
by Harry Cangany

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.

Progressive Independence
by Ron Spagnardi
A systematic approach that improves your skills through a series of exercises that place snare drum, bass drum, and snare/bass drum combination rhythms against the jazz time pattern. A must for every serious student of drumming.

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, including the stories of over 60 legendary drumming greats. Sound Supplement included.

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

The Drummer's Studio Survival Guide
by Mark Parsons
The definitive book on recording drums, for the novice to professional drummer.

The Working Drummer
by Rick Van Horn
Everything the working clubdate drummer needs to know to succeed.

Cross-Sticking Studies
by Ron Spagnardi
96 pages of dynamic cross-sticking combinations carefully designed to improve drumset facility, and add rhythmic interest and visual flair to solo playing. Recommended by Wertico, Aronoff, and Donati.

The Drummer's Time
by Rick Mattingly
A compilation of enlightening conversations with the great drummers of jazz, from Louie Bellson to Tony Williams.

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MOD13
In 1953, a major musical-instrument distributor called Grossman Music wanted to offer its own line of drums. So they bought a small New Jersey drum company called Joseph Rogers & Son from the founder's grandson. By the late 1950s Grossman really had the Rogers operation going. So they took their "new" products to a NAMM (National Association of Music Merchants) trade show to display them to retail music dealers. Owner Henry Grossman was there, along with legendary Rogers marketing manager Ben Strauss and ace inventor/designer Joe Thompson.

This team was greeted at one point by an energetic and brash young competitor. He took one look at a Rogers "Eagle-badge" snare drum, pronounced it "a toy," and left. The incident left quite an impression on Henry, Ben, and Joe.

The team went back to Ohio, completely focused on what they had to do. Their goal was simple: They were going to build the best drums that money could buy. If this month's featured kit is any example, I think they achieved that goal. It's a red sparkle Holiday set, circa 1965. It features a 22"...
Russ Miller
The Drum Set Crash Course

Russ's Drum Set Crash Course is a complete curriculum for any novice to advanced player, or as reference material for any professional. The Drum Set Crash Course, made up of Drum Set Crash Course book and video and Transitions, is the most comprehensive drum-set learning tool available and is a must have for all students, teachers, professionals and enthusiasts.

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bass drum, a 12" rack tom, two 16" floor toms, and a matching eight-lug Powertone snare drum.

Rogers didn't make their own shells. Originally, they used shells from Jasper Wood Products in Jasper, Indiana. These early drums featured black interiors and "Eagle" badges. Later, Rogers switched to shells made by Keller Wood Products of Manchester, New Hampshire. These featured grey interiors. (Occasionally, when Rogers needed shells of odd sizes, they purchased them from the Slingerland Drum Company.) An interesting story is that Ben Strauss talked Buddy Rich into using a 22" bass drum when Buddy endorsed Rogers drums, because the company couldn't get a 24" shell back then.

During the golden days of Rogers' existence—1964-1969—the drums were made with 5-ply shells fitted with 3-ply reinforcement hoops. Drums were available in several deep, intense "sparkles" that were really glitters, and some esoteric finishes like Mardi Gras, various onyxes, and a genuine "champagne" sparkle. These esoteric finishes aren't made any longer, which creates frustration for collectors and players trying to match Rogers drums.

Besides terrific shells, excellent edges, and nifty finishes, Rogers also offered the most advanced hardware designs of their time. The stands, the mounts, and the fully rotating Swiv-O-Matic holders simply caught all competitors napping. It was years before Slingerland got a ball & socket tom holder. Ludwig, Camco, and Gretsch used variations of the familiar shell-mount holder for even longer.

Rogers drums are very hot now. The wood-shell Dyna-Sonic is the highest-valued production snare drum from the 1960s. (A 5x14 in white marine pearl recently fetched $1,250.) Prices for toms and complete drumsets are likewise on a meteoric rise. A 14x14 Holiday floor tom might go for $450, while a 22"/13"/16" set could command $850 or more. In fact, a complete vintage Rogers kit with all drums and stands might fall in the same price category as several brand-new top-of-the-line kits. And deservedly so!
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Cannon Percussion
The 2000 Nashville Percussion Institute/Modern Drummer Summer Drum Extravaganza (whew!) took place on Saturday, July 22 in the Mitchell Barnett Theater at N.P.I. As usual, the event featured a roster of outstanding artists presented in an intimate setting that promoted audience interaction.

The daylong event kicked off with a roundtable discussion featuring a genuinely historic panel of R&B drummers. Representing the cream of 1960s funk were legendary James Brown drummers Clyde "The Funky Drummer" Stubblefield and John "Jabo" Starks. The classic Motown sound was personified by Richard "Pistol" Allen. From the 1970s and '80s were Charles Collins (The Jacksons, The O'Jays, Teddy Pendergrass, Lou Rawls, and a host of others) and Ed Greene (Barry White, The Four Tops, Hall & Oates, Diana Ross, and more). Covering the late '80s and the '90s was R&B drummer/historian Zoro (New Edition, Bobby Brown, Lenny Kravitz). And bringing the panel full circle was current James Brown drummer Eric Hargrove. In addition, the valuable perspective of a top R&B bass player was added by Bob Babbitt, whose playing has been heard on tracks by Stevie Wonder, Gladys Knight & The Pips, The Temptations, The Spinners, Smokey Robinson & The Miracles, and hundreds of other artists.

Moderated by Modern Drummer senior editor Rick Van Horn, the discussion touched on the history of R&B and funk drumming, the nature of funk itself, studio tracking from the 1960s to today, and a variety of other topics. The audience was enthralled by the panel's combination of wisdom, experience, and humor.

At the conclusion of the discussion, Clyde and Jabo capped the roundtable with a drumset duet. The two legends offered a practical demonstration of the feel, soul, and musicality that go into funk drumming.

The musicality continued when Zoro took the stage, along with Nashville studio percussionist Tom Roady and innovative drumset artist Johnny Rabb. Working together as a trio in a totally unrehearsed performance, Zoro, Tom, and Johnny grooved, soloed, and inspired each other. The result was magical, and the audience rose to its feet in appreciation.

Jazz drummer Jeff Hamilton took things in a new direction. Working totally unmiked, he gave a clinic performance that underscored the value of dynamics and the use of a drumkit's full palette of sounds. Brush technique, stick grip, drumkit setups, and original approaches to creating drum parts were all elements of Jeff's program. Articulate and knowledgeable, Jeff left the audience extremely appreciative for the lesson they had been given.

The day's festivities concluded with a stunning performance by drummer/percussionist Alex Acuna. Alex brought the audience to a hushed silence as he began by playing with a pair of...
PROGRESSIVE INDEPENDENCE: ROCK
A Comprehensive Guide To Basic Rock And Funk Drumming

By MD Editor Ron Spagnardi

This 163-page text has been designed to help drummers gain an advanced level of hand and foot independence in the rock and funk drumming idiom.

Learn to play any snare and bass drum rhythm combined with a selection of varied cymbal and hi-hat foot patterns and achieve complete 4-way independence. Order your copy today!
mini-maracas. Then his hands literally flew on the cajon (a simple wooden box that Alex manages to make sound like an entire percussion ensemble). From there he moved to timbales, the drumset, and congas. Along with giving a virtuoso performance on each instrument, Alex added his sense of humor, his personal dedication to music, and his humanity. The audience responded with a rousing and lengthy ovation.

The Summer Drum Extravaganza is coordinated by N.P.I. directors Boo McAfee, Ginny Armstrong, and Tommy Giampietro. Along with co-sponsor Modern Drummer Publications, this year's corporate sponsors included Audix Mic's, Bosphorus Cymbals, Drum Workshop, Evans, johnnyraBB, Mapex, Meinl, Regal Tip, Remo, Sabian, Toca, Vic Firth, Yamaha, and Zildjian.

Groove, taste, and musicality were the order of the day when Zoro (left), Tom Roady (center), and Johnny Rabb (right) performed as a trio.

The techniques and musical aspects of jazz were ably represented by Jeff Hamilton.

Quick Beats: Steve Smith

What are some of your favorite recorded grooves?
Billy Higgins on "The Sidewinder" (Lee Morgan), John "Jabo" Starks on "The Payback" (James Brown), Mitch Mitchell on "Fire" (Jimi Hendrix), Greg Errico on "Everyday People" (Sly & The Family Stone), and Mike Clark on "Actual Proof" (Herbie Hancock & The Headhunters).

Which recordings of yours best represent your playing?
For pop-rock, Journey's Escape. For hard rock, Tony MacAlpine's Edge Of Insanity. For soul jazz, Vital Information's Where We Come From and Show 'Em Where You Live. For jazz-rock fusion, Victor Wooten and Scott Henderson's VTTZ. And for straight-ahead jazz, Steve Smith And Buddy's Buddies Featuring Buddy Rich Alumni Steve Marcus, Andy Fusco, Lee Musiker, And Anthony Jackson.

What records and/or books did you study when you first started playing?
Books: George Lawrence Stone's Stick Control, Charles Wilcoxon's Swinging The Rudiments, Ted Reed's Syncopation, Jim Chapin's Independence For The Modern Drummer, and Anthony Cirone's Portraits In Rhythm. Records: all Buddy Rich, as well as Hendrix, Cream, and Led Zeppelin.

What's the best advice you've received from any of your drum teachers?
"Focus on playing time, and make it swing."—Peter Erskine, 1973.
What are some of your favorite recorded grooves? Mitch Mitchell on "Manic Depression" (Jimi Hendrix) and Ginger Baker on "White Room" (Cream).

What are some of your favorite Grand Funk recordings that best represent you as a drummer? I'm proud of our albums E Pluribus Funk, We're An American Band, Grand Funk Live, and Good Singin' Good Playin'.

Who were some of your influences when you first started playing? Buddy Rich, Dino Danelli, Mitch Mitchell, and Ginger Baker.

Who inspires you now? Dennis Chambers.

What ride cymbal are you using currently? Either a Sabian 22" AA medium ride or a 21" AA medium heavy ride.
Taking The Stage

Festivals, Upcoming Drum Clinics, Concerts, and Events

Ignacio Berroa
10/26 — Kennedy Center, Washington, DC.
10/27-28 — Hampton Arts Center, Hampton, VA. For all shows contact Janet Williamson, (323) 663-4447.

CMJ Music Marathon 2000
10/19-22 — Exhibit. Music business topics on radio promotion, artist management, digital downloading, webcasting, film soundtracks, and more. Night-time performances by more than a thousand bands in fifty of New York’s greatest venues. New York Hilton and Towers, New York City. For more information and registration, contact CMJ events department, (877) 653-7848 or email marathon@cmj.com.

Angel Omar Frette
10/25 — Concert, La Plata, Buenos Aires, Argentina. Contact: 5411 4863 2527.

Evelyn Glennie
10/20-22 — Concert with the Kansas City Symphony Orchestra, Kansas City, KS.
10/26 — Recital, Cedar Falls, IA.
10/28-29 — Concerto with the Wichita Symphony Orchestra, Wichita, KS.

Steve Houghton
11/15 — PASIC 2000, Dallas, TX.
11/19 — Midwest Band and Orchestra, Chicago, IL.

Journees De La Percussion
11/2-4 — Festival, artists include Evelyn Glennie, Neil Grover, Billy Cobham, Luis Conte, Bob Hansen, Dom Famularo, John Bergamo, Giovanni Hidalgo, and many more. France Festival, Paris, France. Contact 33 (0) 1 40 53 99 49.

Keeney Brothers Music/Drumset Show & Shine
11/10-12 — Third annual show, free clinics with special guest, Pearl Forum drumset giveaway, door prizes, factory reps from Tama, Pearl, and Mapex. All private sets welcome to enter, awards given for best vintage, jazz, rock, largest, most unique, and all-around sets. Moscow, ID. For more information contact Dale Keeney, (208) 882-1751, or keeney@keeney.com

Marc Minnemann
11/15 — Hermes Music, San Antonio, TX.
11/18 — PASIC 2000, Dallas, TX.
11/19 — AI Percussion, Tampa, FL.
11/21 — Resurrection Drums, Hallendale, FL. For more information contact (887) 88-MEINL.

NEXUS
1/15-18 — Multi-percussion ensemble, three performances with the Boston Symphony Orchestra, Symphony Hall, Boston, MA. Contact: (617) 266-4192.

PASIC 2000

Montreal Drum Festival 2000
11/24-26 — Festival presented by Adelu African Drum & Dance, Rainier Beach Performing Arts Center, Seattle, WA.

Percussion From OZ

Talujon
10/22 — Percussion Quartet, master class, University of Nebraska, Omaha, NE. Contact Tomm Roland, (402) 534-3446.
10/28 — Carnegie Hall Neighborhood Series, Clason’s Branch Library, 1215 Morrison Ave., Bronx, NY. Admission is free.

Glen Velez
12/2 — Performance with friends, Windrise, Meamora.
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Drum.

DW ARTIST CLINICS, CONCERTS & APPEARANCES
(scheduled in conjunction with International Drum Month 2000)

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11/8 • Guitar Center • Beaverton, OR
11/13 • Guitar Center • Las Vegas, NV
11/14 • Guitar Center • Cucamonga, CA
11/15 • Guitar Center • San Marcos, CA
11/16 • Guitar Center • South Bay, CA

SHEILA E.
11/13 • Guitar Center • Houston, TX
11/14 • Hermes • San Antonio, TX
11/15 • MARS • Dallas, TX

STEVE SMITH* with VITAL INFORMATION
10/27 • MARS • Orlando, FL
10/28 • MARS • Atlanta, GA
10/30 • MARS • Richmond, VA
11/2 • MARS • Baltimore, MD
11/18 • MARS • Boston, MA

CHESTER THOMPSON and ZORO
11/6 • RIT Drums • Grand Rapids, MI
11/7 • Carl’s Music • Lexington, KY
11/8 • Richmond Music • Richmond, VA
11/9 • Audio Light & Musical • Norfolk, VA
11/11 • MML • Birmingham, AL
11/13 • Henri’s Music • Appleton, WI
11/14 • Forks Drum Closet • Memphis, TN

TERRY BOZZIO and CHAD WACKERMAN
12/3 • Rupp’s Drums • Denver, CO
12/5 • American Music • Ventura, CA
12/6 • Drum Circuit • San Luis Obispo, CA

P.A.S.I.C.
November 15-18 • Dallas, Texas
Gregg Bissonette*
Sheila E.
Chester Thompson
Dan Wojciechowski
Zoro

MONTREAL DRUM FEST
November 10-12 • Montreal, Quebec
Richie 'Gajate' Garcia
Tommy Igoe
Johnny Rabb
Zoro

DRUM DAY L.A.*
December 9 • Los Angeles, California
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Sheila E.
Terry Bozio & Chad Wackerman
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*shown above (from left to right): Sheila E., Chester Thompson and Terry Bozio • schedule subject to artist availability • *DW Pedal Artist

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I n our continuing effort to maximize the value of Modern Drummer as a reference tool, we're pleased to offer this 2000 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 issues dated 1986 or earlier is indexed in MD's Ten-Year Index (which was included in the December 1986 issue). Year-end indexes have been a feature of each December issue since 1987.

The format for the index varies 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 information pertaining to each person named might be found. This allows you to look up your favorite drummer and immediately see where anything MD published about that drummer in 2000 may be located. You'll also see whether that drummer has written any columns for MD, and if so, in which departments you should look them up.

Unless otherwise noted in their headings, column departments are indexed alphabetically by the author's last name. Notable exceptions are Artist On Track, Drum Soloist, and Rock Charts, which are indexed by the artists' names. That format has also been applied to reviews in the Critique department, which has been expanded and moved entirely from this printed index to MD's Web site.

Product reviews are listed alphabetically by manufacturer or product name in the Product Review/Information Columns section. In this way, you can quickly find out what our reviewers thought of any particular piece of equipment simply by looking up the item by name. Information contained in press releases that appeared in the New And Notable department is also presented in this section.

It is our hope that the manner in which we have organized our Index Update will make it easy to use, so that you can have quick and easy access to the wealth of information presented in MD's pages over the past year.

KEY TO SYMBOLS USED THROUGHOUT THE INDEX

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

(A) = Ask A Pro
(CON) = Concepts
(ER) = Electronic Review
(F) = Major Feature Interview
(FP) = From The Past
(II) = Industry Happenings
(IM) = In Memoriam
(IS) = In The Studio
(JDW) = Jazz Drummers’ Workshop

(BRASINGTON, Marty (OTM) Jan.
BREWER, Don (F) (“MD Festival Weekend 2000”) Oct.
BROWN, George “Dude” (IH) May
BRUFRUD, Bill (A) May, (A) Sep.
BRYANT, Sum (U) May
BRYANT, William “Bubba” (F) (“Top Pop Drummers”) June
BUCKNER, Dave (U) Dec.
C
CAHILL, Michael (OTM) Aug.
CAREY, Danny (A) Aug.
CARR, Jimmy (OTM) March
CARTELLONE, Michael (U) Oct.
CHAMBERLIN, Jimmy (F) Aug. (cover)
CHAMBERS, Dennis (F) Jan. (cover)
CINTRON, Derek (OTM) Sep.
CLARK, Eddie (OTM) Aug.
CLARK, James (OTM) July
COLLIER, Deen (OTM) Dec.
COMESS, Aaron (U) May
CONTINO, Carmelo (OTM) Dec.
CONWAY, Billy (U) Nov.
COOMER, Ken (U) Apr.
COX, Mike (F) Apr.
CROSS, Matthew (U) Jan.
CUNNINGHAM, Abe (F) Sep.

D
D’ANGELO, Mike (F) (“MD Festival Weekend 2000”) Oct.
DEGRASSO, Jimmy (F) March
DEUPREE, Jerome (U) Nov.
DICKINSON, Cody (U) Dec.
DILLON, Jerome (U) March
DOG, Lou (U) Nov.
DOUCETTE, Paul (P) Dec.
DROOTIN, Buzzy (IH) Oct.

E
ERSKINE, Peter (A) March
EULINBURG, Stefanie (F) Dec.

F
FAGENSON, Tony (U) Dec.
FAMULARO, Dom (P) Nov.
FERRELL, Rob (OTM) May
FISHMAN, Jon (F) Oct. (cover)
FOWLKE, Jeff (U) July

G
GANNAWAY, Ron (U) Apr.
GARCIA, Richie “Guaje” (F) Sep.
GARIBALDE, David (U) March
GILLIS, Steven (U) March
GLASS, Daniel (U) Apr.
GLENN, Devon (U) Aug.  
GLENNIE, Evelyn (F) May  
GOLDSMITH, William (U) Nov.  
GRAVES, Milford (F) March  
GURTU, Trilok (U) Feb.  
GUTRIDGE, Bruce (U) Oct.  
HAKIM, Omar (F) May (cover), (A) Jan., (A) Aug.  
HAMBRIDGE, Tom (U) Oct.  
HAMMET, Marvin (F) ("Top Pop Drummers") June  
HAMPDEN, Ivan (F) ("Top Pop Drummers") June  
HANSON, Zac (UC) Aug.  
HARTSHORN, Ethan (OTM) Feb.  
HAWKINS, Taylor (F) March (cover)  
HAYWARD, Richie (U) Dec.  
HEMINGWAY, Gerry (P) Sep.  
HERNANDEZ, Horacio "El Negro" (F) ("MD Festival Weekend 2000") Oct.  
HERRERA, Raymond (A) Feb.  
HUTCHINSON, Greg (F) Feb.  
JACKSON, Milt (IM) March  
JIMBO, Akira (F) June (cover), (F) ("MD Festival Weekend 2000") Oct., (A) Dec.  
JOHNSON, Bashir (F) Aug.  
JOHNSON, Mark (U) Apr.  
JOHNSON, Hillary (F) ("MD Festival Weekend 2000") Oct.  
JORDISON, Joey (U) Aug.  
JOYCE, Mike (U) Oct.  
KALB, Eric (F) ("The Jam-Band Scene: Drumming On The Edge") Dec.  
KATCH, Manu (F) Apr. (A) March  
KELLEY, Brian (OTM) May  
KELLY, Johnny (U) Jan.  
KELLY, Lee (OTM) Apr.  
KELTNER, Jim (F) Sep. (cover), (A) Oct.  
KENNEDY, Will (F) Dec. (cover)  
KIRKPATRICK, Ted (U) Aug.  
KRETZ, Eric (IS) Feb.  
KRUPA, Gene (FP) Sep.  

L  
LAURENCIN, Wilson (U) May  
LAWSON, Ricky (U) July  
LEIGHTON, Elaine (FP) March  
LEIM, Paul (F) ("MD Festival Weekend 2000") Oct., (A) Nov.  
LEWIS, Mel (FP) July  
LIEBZEIT, Jaki (U) Jan.  
LIPPMAN, Pete (OTM) Apr.  
LOMBARDO, Dave (F) ("MD Festival Weekend 2000") Oct.  
M  
MALONEY, Samantha (U) Nov.  
MANTIA, Brian "Bram" (U) March  
MARTIN, Billy (U) Sep.  
MASTELLOTTO, Pat (U) Nov.  
MATTHEWS, Herman (A) Feb.  
MAUCERI, Mark (OTM) June  
McCLAIN, Dave (F) Feb.  
McCLEAN, Carter (OTM) June  
MCKINNON, Russ (A) June  
MILLER, Al (IH) June  
MILLER, Russ (A) Nov.  
MOORE, Ryan (U) Feb.  
MOORE, Stanton (F) Aug.  
MORGENSTEIN, Rod (F) Aug. [author: RJ]  
MULLER, Chris (OTM) March  

N  
NANCE, Todd (U) May  
NUSSBAUM, Adam (A) Oct.  
O  
ORTIZ, Domingo (U) May  
OTTO, John (F) Nov. (cover)  
P  
PAICE, Ian (A) Apr., (A) Dec.  
PARKER, Chris (SDS) May  
PELTON, Shawn (F) May  
PENNIE, Chris (UC) July  
PERKINS, Tommy (U) July  
PERRY, Doane (U) Feb.  
PETERSON, Ralph (U) March  
PETERSON, Uwe (OTM) Sep.  
PETRILLO, Pat (U) Feb.  
PFEIFFER, Darrin (U) Sep.  
PORTNOY, Mike (F) Aug., (A) July  
PUENTE, Tito (F) Nov., (IH) Sep.  
Q  
QUINONES, Marc (F) ("MD Festival Weekend 2000") Oct.  
R  
RANELLI, Jack (OTM) Aug.  
RAY, Bill (OTM) Jan.  
REINA, Frank (OTM) Nov.  
REYES, Danny (U) July  
RICHARDS, Aled (U) Aug.  
RICHARDSON, Mark (U) Feb.  
RIFLE, Bill (F) Feb.  
RILEY, John (A) Sep. [author: JDW]  
ROACH, Max (A) May  
ROSENBLATT, Joel (U) June  
ROWLAND, Mike (OTM) Sep.  
ROYSTER, Tony Jr. (F) Jan. (cover), (A) Nov.  
RUDD, Phil (U) Sep.  
RUSSO, Joe (F) ("The Jam-Band Scene: Drumming On The Edge") Dec.  
S  
SANFORD, Fred (IH) July  
SCHAFFER, William (IH) May  
SCHULMAN, Mark (F) ("Top Pop Drummers") June  
SCHWARTZ, Jon (U) Aug.  
SCOTT, Yonrico (U) Feb.  
SERRA, Ken (OTM) June  
SINGER, Eric (A) Apr.  
SIPPLE, Mike (U) May  
SLUTSKY, Mark (U) Apr.  
SMITH, Barry "Frosty" (U) June  
SMITH, Jesse (OTM) Feb.  

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SMITH, Scott (OTM) July
SMITH, Steve (IS) Sep., (A) Sep. [author: RJ]
STEVENSEN, Bill (U) June
STREET BEATS (F) ("MD Festival Weekend 2000") Oct.

TAGGART, Jeremy (A) July
TAYLOR, Chad (U) Jan.
TAYLOR, Thad (OTM) July
THAL, Jeff (OTM) May
"The Jam-Band Scene: Drumming On The Edge" (Barr, Kalb, Russo, Travis, Trucks) (F) Dec.
"Top Pop Drummers" (Ashbaugh, Bryant, Hammet, Hampden, Schulman) (F) June
TORPEY, Pat (U) Oct.
TORRES, Tico (U) Nov.
TOSONI, Ralph (OTM) Feb.
TOWNSEND, Nathaniel (UC) March
TRAVIS, Michael (F) ("The Jam-Band Scene: Drumming On The Edge") Dec.
TRIPPENSEE, Mark (OTM) Apr.
TRUCKS, Butch (F) ("The Jam-Band Scene: Drumming On The Edge") Dec.
TSVETKOV, Dmitri (U) June

VASCONCELOS, Nana (F) July
VEALEY, R.J. (IH) May
VELEZ, Glen (F) Apr.
VILLANUEVA, Daniel (PT) Apr.

WALKER, Matt (U) Sep.
WARD, Billy (F) ("MD Festival Weekend 2000") Oct. [author: CON]
WATTS, Charlie (F) Sep. (cover)
WATTS, Jeff "Tain" (F) ("MD Festival Weekend 2000") Oct.
WECKL, Dave (A) Feb., (A) Aug.
WERTICO, Paul (B) Oct.
WHITE, Alan (A) Jan.
WILKINSON, Kevin (IH) Feb.

XYZ
ZONDER, Mark (A) June

MISCELLANEOUS FEATURES

Equipment Features
'Drumkits To Dream Of—Feb.
'MD's 2000 Product Extravaganza”—July
'MD's Electronic Percussion Supplement”—May
'MD's Gear Of The Year Awards”—Dec.

Historical Features
'The Most Influential Drummers Of The Twentieth Century”—Jan.
"The Way We Were”—Jan.
"Where Are They Now?”—Jan.

Instructional Features
"The Top 50 Drum Grooves”—Jan.

Manufacturer/"Inside..."Features
"Inside Universal Percussion”—March
"Sonor In China”—Nov.

Poll Results
"MD's 2000 Readers Poll Results”—July

INDUSTRY EVENT REPORTS
"1999 DCI World Championship Results”—(IH) Jan.
"A Surprise Party For Louise”—(IH) Apr.
"Jemcrack Drumming Jamboree”—(IH) Nov.
"MD Festival Weekend 2000” (F)—Oct.

A Different View
Flans, Robyn, "Kevin Eubanks”—Apr.
Haid, Mike, "Michael Brecker”—June
Wechter, Eric, "Dianne Reeves”—May

An Editor's Overview
Spagnardi, Ron, "A New Millennium”—Jan.
"On Time”—June.
Van Horn, Rick, "There Are No Dumb Questions”—May, "Special Thanks”—Oct.

Artist On Track
Listed by artist, not by author
Blackwell, Ed—Nov.
Gurto, Trilok—Aug.
White, Lenny—Apr.

Bases
Carter, Rodger, "Getting Through Auditions”—July
De Simone, Mike, "Learning To Play Jazz, Part 1”—May, "Learning To Play Jazz, Part 2”—June
Van Horn, Rick, "Pedal Technique And Seat Height”—Sep.

Collectors' Corner

Equipment Features
'Drumkits To Dream Of—Feb.
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"Leedy Black Elite Snare"—Oct.,
"Rogers Holiday Series Drums"—Dec.

**Concepts**
De Simone, Mike, "A Successful Career: Bringing Something Special To The Table"—Aug.
Howland, Hal, "A Matter Of Taste"—May
Sharp, James, "Practice: A Different Perspective"—July
Ward, Billy, "Drums Are Musical Instruments"—Nov.,
"How Do You Get Gigs?"—Dec.

**Critique**
Note: This department will soon be indexed on MD’s Web site. Recordings will be indexed by the name of the drummer or percussionist, rather than by the artist or group. Readers who do not have access to the site may inquire about Critique items by mail or phone directly to Modern Drummer.

**Driver’s Seat**
Spagnardi, Ron, "Interpreting The Big Band Chart"—March

**Drum Soloist**
(Listed by artist, not transcriber)
Blakely, Art, "Arabia"—Nov.
Carey, Danny, "Forty Six & 2"—Sept.
Colaiuta, Vinnie, "Seven Days"—July

**Electronic Review**
Bonar, Ted, "Create Your Own Drum Charts!: Notation Software For Drummers"—March

**First Person**
Cianci, Bob, "Rhode Island Will Never Seem The Same"—Oct.
Rieck, Dean, "Confessions Of A Rotten Drummer"—June
Wynn, Donny, "Rule The Wild Surf"—Nov.

**From The Past**
Cangany, Harry, "Putting It Together: How The Drumset Came To Be"—Jan.

**Impressions**
Micallef, Ken, "Brian Blade"—Aug.

**Inside**

**Inside Track**
Wittet, T. Brace, "Peter Erskine"—Jan.,
"Bill Stewart"—March,
"Terry Bozzio"—May,
"Roy Haynes"—July,
"Josh Frease"—Sept.,
"Chad Wackerman"—Nov.

**In The Studio**
Parsons, Mark, "The History Of Recording Drums"—Jan.,
"Pro Tools: What’s It All About?"—Nov.

**Jazz Drummers’ Workshop**
Riley, John, "The Fast Face Lift"—March,
"Time Matters: Tips To Strengthen Your Groove"—June,
"Elvin Jones Style & Analysis, Part 1: Comping"—Sept.,

**Latin Symposium**
Berroa, Ignacio, "Groovin’ In Clave"—Dec.
Tann, Doug, "Developing Left-Foot Cascara"—Aug.

**Percussion Today**
McTaggart, Mark, "Can Drum Corps Help Your Drumset Playing?"—Aug.
Weiss, Lauren Vogel, "Drum Corps Meets Drumset: DCI Drumset Champion Daniel Villanueva"—April,
"DCI Snare Drum Champion Erkan Ethran"—July

**Reflections**
Flans, Robyn, "Yes’s Alan White On..."—March,
"Simon Phillips On..."—June,
"Peter Erskine On..."—July,
"Pantera’s Vinnie Paul On..."—Oct.,
"Letterman’s Anton Fig On..."—Nov.,
"Jeff Hamilton On..."—Dec.

**Rock Charts**
(Listed by artist, not by transcriber)
Colaiuta, Vinnie, "Keep It Greasy"—Oct.
Portnoy, Mike, "Take The Time"—Aug.

**Rock ‘N Jazz Clinic**
Busby, Neil, "Linear Starting Points: Simple Patterns That Build To Complex Grooves"—June
Entress, Lome, "Improving Your Time, Part 1"—March,
"Simultanetley: Precision Makes You Groove Better"—April,
"Reach And Rebound: How The Physics Of The Drumset Affect Your Time"—May
Morgenstein, Rod, "Platypus Tracks: Jamming With The Lowest Form Of Mammalian Life"—Aug.
Smith, Steve, "Step By Step: Time-Phrasing Tips"—Nov.,
Vogel, Ken, "Rock-To-Shuffle Modulation"—Jan.

**Rock Perspectives**
Coxon, Robert, "Playing Simple Fills"—Nov.
Rondinelli, Bobby and Michael Lauren, "Building Your Double Bass Chops"—May,
"Building Your Double Bass Chops, Part 2: Triplet Grooves And Fills"—June,
"Building Your Double Bass Chops, Part 3: 32nd Notes And Linear Cross-Rhythms"—July
Tolleson, Robyn, "Drum ‘N Bass: The New Frontier"—Jan.,
Zoro, "Developing The Funky Hi-Hat, Part 1"—Feb.,
"Developing The Funky Hi-Hat, Part 2"—April

**Rudimental Symposium**
Doboe, Chet, "Exploring The Swiss Army Triplet, Part 1"—May,
"Exploring The Swiss Army Triplet, Part 2"—June,
"The Flam Accent Chant"—Sept.

**Shop Talk**
Edwards, Chris, "Painting Your Drums"—March
Ostendor, Chup, "Creating Your Own Mini Bass Drum"—Oct.
Parsons, Mark, "Internal Miking: The Inside Scoop"—April

**Show Drummers’ Seminar**
Gittering, Jason S., "Amusement Park Drumming"—Nov.
Van Horn, Rick, "Drumming At Foxwoods"—June

**Strictly Technique**
Moretto, Joe, "Control Studies For The Single And Double Stroke"—April,
"Ostinato Studies"—Aug.,

**Taking Care Of Business**
Schwartz, Harriet L., "Buying And Selling Used Gear"—March
Tolleson, Robyn, "Jae Sinnett On Music And Marketing"—May

**Teachers’ Forum**
Coxon, Robert, "Drum Clinics: The Positive And Negative Aspects"—July
Thomas, Tommy, "Making Money At The School Level"—October

**The Jobbing Drummer**
D’Angelo, Paul, "The Checklist"—Nov.
Hendrickson, Phillip J., "The Keys And The Throttle: Driving Your Band From The Drum Throne"—March
Kennedy, Larry, "Dealing With Small Bandstands"—June

**The Musical Drummer**
Bonar, Ted, "The Benefits Of Songwriting"—March,
"Rehearsal Tips"—July,
"Dynamics: The Underused Musical Tool"—Sept.,
"Musical Diversity: Understanding Style Similarities Is Key"—December

**Product Review/Information Columns**
(Listed alphabetically by manufacturer or product name)
Aquarian Projector Marching Tom Heads (NN)—March,
Full Force Bass Drum Heads (NN)—October
Arbiter Flats (PCU)—Nov.
Audio Technica KitPak Drum Microphones (PCU)—March
Audix Percussion Microphone Packages (NN)—March,
DP3 Mic’ Package and CX-111 Microphone (PCU)—July
Axis Percussion Longboards Pedal Footboard (NN)—March,
Longboards Double Pedal and Sonic Hammer Beaters (PCU)—Aug.
Ayotte Professional Maple Series Drums (NN)—Oct.
Bear Percussion Drumheads (PCU)—March
Boom Theory Bop Deluxe Kit (ER)—Feb.,
Acoustic Drumset (PCU)—July
Bosphorus Sizzle Rides (NN)—Feb.,
Masters Series Cymbals (NN)—March,
Hammer Series Cymbals (PCU)—Aug.
Cadeson Royal Custom Chinese Water Color Snare Drum (PCU)—March
Cakewalk Snare Writer and Overture 2 Music-Notation Software (ER)—March
Canopus Zirkova Snare Drums (PCU)—Sept.
Career Management For The Creative Person (book) (NN)—June
Chris Brady & Craftsmen Exotic Desert Timber Drums (NN)—March,
Solid Shell Snare Drums (PCU)—June
Coda Music Technology Printmusics, Finale Allegro, and Finale 98 Music-Notation Software (ER)—March
Creative Recording II: Microphones, Acoustics, Soundproofing & Monitoring (book) (NN)—June
Drum Workshop Timeless Timber Drumkits (NN)—Feb.


Dw/Craviotto 5 1/2x10 Snare Drum (NN)—Feb.
Dunnet Classic Drums With Cryogenic Tempering (NN)—Oct.
DrumKAT Turbo 2000 (NN)—May
Dunnett Classic Drums With Cryogenic Tempering (NN)—Oct.
Eames 50th Anniversary Limited Edition Snare Drums (NN)—Nov.
Evans 13” Power Center Snare Drum Head (NN)—May
Evans 13” Power Center Snare Drum Head (NN)—Aug.


Evans 13” Power Center Snare Drum Head (NN)—Jan.,
Marching Drumheads and Accessories (NN)—May,
Timpani Heads (NN)—Aug.
Fever Drum Standard Baby Kit (PCU)—May
Glasstix Clear Drumsticks (NN)—Aug.


Grip Peddler Pedal Traction Pads (NN)—March
Grover Pro Percussion SV Series Instruments (NN)—Apr.
Hot Sticks Macrolus Drumsticks (PCU)—Apr.


How To Find Gigs That Pay Big Bucks (video) (NN)—June
Innovation Drums Billy Gladstone Model Snare Drums (PCU)—Dec.
Istanbul Agop Alchemy Cymbals (PCU)—Sept.,
Traditional Cymbals (PCU)—Oct.
Jah Original Stick Cases and Bags (NN)—Feb.
JohnnyraBB Drumsticks (PCU)—Jan.,
7A and 5A Practice Pro Drumsticks (NN)—May
King Drum Bopcat Snare Drum Kit (NN)—Jan.


Expanded Bopcat Series (NN)—Aug.
King Kong Kases Cymbal Tote (NN)—March
LampCraft ConcertLight (NN)—May
LP Pro-Care Integrated Shell Protectors (NN)—Jan.,


Aspire Congas and Bongos (PCU)—June,
Bongo Stand For Seated Players, Tunable Djembes, and Drum Solos CDs (NN)—Aug.
Ludwig Yesterday & Today (book) (NN)—Feb.,
Top Hat & Cane Snare Drum and Fab Four Outfits (NN)—Aug.
Making It In The Music Business (book) (NN)—June
Mapex Mars Pro SE Micro Drumkit (PCU)—Jan.,
750 Performing Artist Series Hardware (NN)—Nov.
Marinna Lumina Electronic Mallet Keyboard Controller (NN)—Apr.
Masters Of Music: Conversations With Berklee Greats (book) (NN)—June
Masto Snare Drums (PCU)—May
Medicine Man Flavor Series Drums (NN)—May
Meinl Candel Percussion Cymbals and Collection Series Congas (NN)—Jan.,
Amun Cymbals (PCU)—Feb.,
Chromed Realplayer Steelbells (NN)—March,
Cymbal Store, Leather Cymbal Bags, and Mini-Catalog (NN)—Apr.,
Candela Percussion Cymbals (PCU)—May,
Amun Thin Big Bell Ride and Revised Raker Cymbals (NN)—Nov.
MRP Custom Snare Drums (PCU)—Feb.,
Soprano and Multi-Ply Snare Drums (NN)—Apr.
Noble & Cooley Studio Classics Drumkit (PCU)—Dec.
Pacific Drums & Percussion Drums (NN)—Apr.,


600, 500, and 400 Pedals (NN)—Aug.,
L Series Drumkit (NN)—Oct., (PCU)—Nov.
Pause Dimensions Cymbals (PCU)—Apr.,
More Dimensions Cymbals (PCU)—July
Pearl Rhythm Traveler (NN)—May,
PowerShifter Eliminator Bass Drum Pedals (PCU)—Sep.,
Redesigned Export Kit and MasterWorks Collectors Edition Snare Drums (NN)—Nov.
Percussive Adventures (CD) (NN)—Nov.
Precision Beats Drums (NN)—Oct.
Premier Gemista Toms With ISO Mounts (NN)—Jan.
Pro-Mark SD4 Bill Bruford, TX9A/W Carl Allen, TX718 Acid Jazz, and TX702 Intruder Drumsticks, TB6
Telescopic Brush, SDS and SD7 Multi-Percussion Sticks, and Future Pro and Scholastic Pro Percussion Packs (PCU)—Feb.,
Discover Series Sticks and Mallets (NN)—May,
New Catalog For 2000 (NN)—Aug.
Puresound Percussion New Snare Units (NN)—March,
20-Strand and 24-Strand Snare Models (NN)—Oct.
Regal Tip 500FLB Throw Brush (NN)—Jan.,
Danny Reyes Cowbell Beater (NN)—Feb.
Timothy Adams Jr. Concert Snare Drums (NN)—May
Remo Valencia Bongos, Timbales, and Bells, and El Conquero Congas (NN)—Jan., (PCU)—Feb.,
Slider Dual Shoulder Straps (For Percussion Instruments) (NN)—Apr.,
Louie Bellson Custom Snare Drum (PCU)—May,
Sparkle-Finish Doumbeks and WhiteMax Marching Heads (NN)—Oct.
Rhythm Tech SideMan Percussion Mount, Improved Mountable Gig Tray, and Trick Bag (NN)—Feb.


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Turn It Up, Lay It Down CD and Drum Circle (PCU)—July.
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Rhythms Bata-Udu (PCU)—Oct.
Rocket Shells Snare Drums (PCU)—July
Roc-N-Soc NRX Nitro Extended Throne (NN)—Apr.
Roland V-Custom Electronic Drumkit (ER)—Aug.
Ryter-Rax Concert Model Portable Drum Riser (NN)—Jan.
Sabian Mike Portnoy Signature Max Stax and Max Splash Cymbals (NN)—March.
New Glennie's Garbage Effects Cymbals (NN)—Apr.
PRO Sonic Cymbals (PCU)—June.
Triple Hi-Hat (PCU), AA Raw Ride, AAX Odd-Size Dark Crashes, and Chester Thompson Liquid Ride (NN)—Oct.
Schalloch Percussion Chimes and Percussion Bags (NN)—Apr.
Share Beta 91, Beta 98, and KSM32 Microphones (PCU)—Jan.
Sibelius Music-Notation Software (ER)—March
Slicknut Quick-Release Cymbal Fastener (NN)—March,
(TCU)—July
Slug Percussion Batter Badge (NN)—Feb., (PCU)—March
Sonor Designer Series Tulip Finish (NN)—Jan.
The Heart Of The Circle—A Guide To Drumming (book) (NN)—June
Steel Mini-Tymps (NN)—Apr., (PCU)—Aug.
The Music Business Explained In Plain English (book) (NN)—June
Toca Premier Congas (NN)—Nov.
Tosco Cymbals (PCU)—Jan.
Triggerhead Mesh Drumheads (NN)—Nov.
Variations On Ted Reed's Syncopation For The Modern Drummer (video) (NN)—Nov.
Vater New Sticks, Brushes, And Mallets (PCU)—March,
Drumstick and Marching Mallets and Sticks (NN)—Apr.
Vater New Sticks, Brushes, And Accessories (PCU), New Catalog (NN)—Nov.
Yamaha Rick Marotta Signature HipGig Kit and Roy Haynes Signature Copper Snare Drum (NN)—Feb.
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SPECIAL ISSUE
THE TOP 25 DRUMMERS OF ALL TIME
VINTAGE INTERVIEWS WITH BUDDY, ELVIN, GADD, TONY, AND MANY OTHERS
CLASSIC ARTICLES BY PEART, ERSKINE, MORGENSTEIN MEL LEWIS, AND OTHERS
PLUS WHERE ARE THEY NOW 3,
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AND YOUR CHANCE TO WIN
A ONE-OF-A-KIND DRUMSET!

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You may have heard of the "frozen north," but we’ll bet you’ve never seen or heard of a flaming North. This rare beauty is the pride and joy of Marvin Maxwell, owner of Mom’s Musician’s General Store in Louisville, Kentucky.

"I bought my North kit about twenty-five years ago," says Marvin. "The drums were originally a silver-gray color. I played them professionally for about five years, until I had a serious car accident on the way home from a gig. I had to quit playing, and the drums were stashed in my basement. They stayed there for twenty years."

Marvin’s children knew that he had always wanted his drums painted like a hot rod. So last year they secretly took the kit to a custom auto painter. He painted the shells jet black and added yellow and orange flames on the insides and outsides of the "horns." They presented the kit to Marvin as a one-of-a-kind Christmas present. Since he’s now "back in the saddle again" as a drummer, it’s appropriate that Marvin was able to use his unique drums in filming a TV commercial for the 2000 Kentucky Derby. In fact, he was invited to play them on a float for the Derby Festival parade!
Harvey Mason
AND HIS GRETCH DRUMS
BROADKASTER
Hit 'em hard

Take it from these two heavies, when you are going to hit 'em hard, be sure to have Zildjian Sticks in your hands.

Matt’s new Artist Series Model features 100% US Select Hickory for a super solid feel and dynamic response. This beefy stick provides excellent durability and sound projection. Length 16 5/8”, Diameter 0.645”.

Matt Sorum
The Cult

John’s new Artist Series Model features our popular DIP™ handle technology for a sure grip even under intense conditions. The 16 3/4” long, 0.655” diameter stick has an oval nylon tip for extra bright tone and is made from US Select Hickory for strength.

Play with Fire

John Tempesta
Rob Zombie

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