

• FEAR FACTORY • SABIAN'S HHX UPCLOSE •

MODERN

www.moderndrummer.com

# DRUMMER

The World's Most Widely Read Drum Magazine

May  
2001

R.E.M.'S

JOEY WARONKER

SHEILA E

FIRST LADY OF PERCUSSION

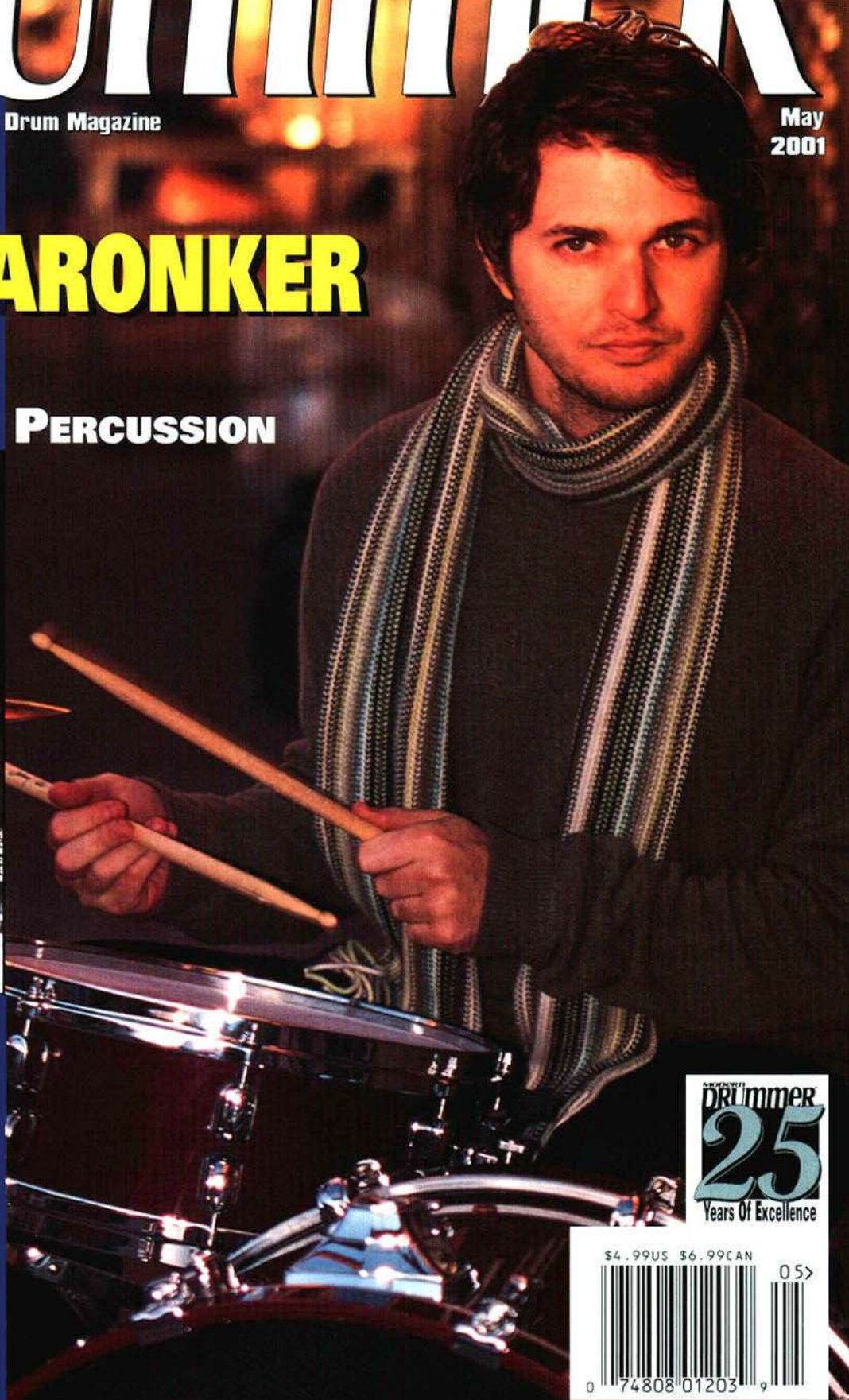


EVERCLEAR'S  
GREG EKLUND

BILLY COBHAM  
REFLECTIONS

GROOVIN' WITH  
BILLY WARD

3-D RHYTHMS



DRUMMER  
**25**  
Years Of Excellence

\$4.99US \$6.99CAN



05>

# Swing from the Real Thing!



HEAR ED AND HIS TWO FEATURED SOLOS ON THE NEW DOC SEVERINSEN "SWINGIN' THE BLUES" CD.



CLASSIC MAPLE SERIES. THE BEST SOUNDING DRUMS.



FOR A ED SHAUGHNESSY POSTER, SEND \$4.00 TO LUDWIG INDUSTRIES, ED SHAUGHNESSY POSTER, P.O. BOX 310, ELKHART, IN 46515  
WEB SITE: WWW.LUDWIG-DRUMS.COM

# Doc Gibbs and Evans Drumheads

"The quality and sound of the Evans conga head is fantastic. People don't even know I'm playing a synthetic conga head unless I tell them."

-Doc Gibbs (Erika Badu, Emeril Live!)



Photo: Susan Bulkin

The Evans Tri-Center conga head fits most Meinl, LP, and Toca professional series wood and fiberglass congas. For a mounting reference chart and complete mounting instructions, please write to us at the address below, or visit us at [www.evansdrumheads.com](http://www.evansdrumheads.com).



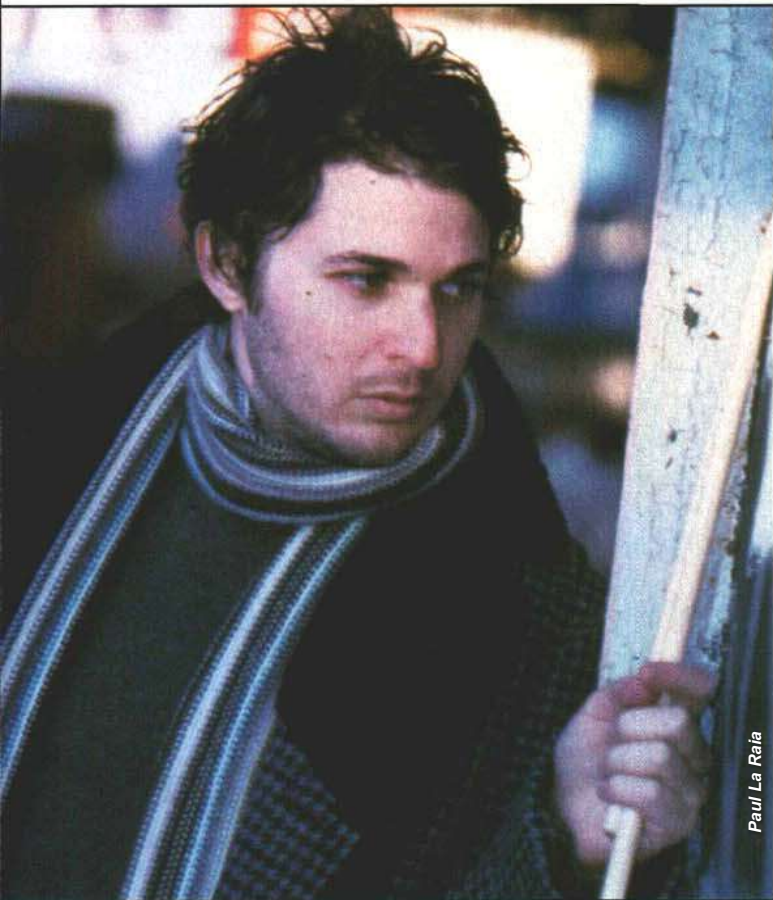
*THE FIRST. THE FINEST. THE FUTURE.*

**J. D'Addario**

For a FREE poster of this ad, write or E-mail:

PO Box 290, Farmingdale, NY 11735 • E-Mail: [mail@evansdrumheads.com](mailto:mail@evansdrumheads.com) • [www.evansdrumheads.com](http://www.evansdrumheads.com)

# Contents



Paul La Rata

## R.E.M.'s **JOEY WARONKER**

For years Joey Waronker was Beck's secret weapon, providing wonderfully live drums amid break beats on record, and holding a musical circus together live. Now R.E.M. is totally digging Joey's magic, as their new *Reveal* album reveals.

by Adam Budofsky

**56**

## **SHEILA E**

Her role as Sex Cymbal may be the first thing Sheila's name conjures. And, no doubt, the camera still loves her. But Miss E's new, mostly instrumental album will more likely hypnotize you with its percussive mysteries than alluring cover art.

by Robyn Flans

**80**

## EVERCLEAR'S **GREG EKLUND**

While the world obsesses over Everclear's personal dramas, social causes, and catchy hooks, Greg Eklund is happy pounding out the perfect beat.

by Waleed Rashidi

**96**

## BIG BAND MASTER **JOHN HOLLENBECK**

You say big band drumming is a lost art? Don't tell John Hollenbeck. He could fill a museum with masterful performances.

by Burt Korall

**108**

### UPDATE

Fear Factory's **Raymond Herrera**

Project Z's **Jeff Sipe**

Collective Soul's **Shane Evans**

Styx's **Todd Sucherman**

Carey DeNigris's **Drori Mondlak**

**22**

### REFLECTIONS

## **BILLY COBHAM ON...**

He's one of the most influential and incisive drummers in history. No surprise, then, that Billy Cobham's observations on drumming's gentry make for a fascinating read.

by Mike Haid

**28**

## **MATT LAUG** OF SLASH'S SNAKEPIT

With credits like Alanis Morissette, Alice Cooper, and The Corrs, you'd think Matt Laug would have his sights on a permanent studio tan. But Matt just wants to rock—anywhere, any time.

by Gail Worley

**118**



Alex Solca

## Education

- 126 **ROCK 'N' JAZZ CLINIC**  
Three-Dimensional Rhythms:  
Exercises For Your Mind  
by Gavin Harrison
- 128 **ROCK PERSPECTIVES**  
Twenty Hi-Hat And Ride Cymbal Variations  
For Standard Rock Beats  
by Neal Busby
- 130 **DRIVER'S SEAT**  
Big Band Drumming, Part 3:  
Understanding Fills  
by Ron Spagnardi
- 134 **RUDIMENTAL SYMPOSIUM**  
Dawsonisms, Part 2: Flam Rudiments  
by Osami Mizuno
- 142 **HEALTH & SCIENCE**  
Protecting Your Body  
by Jennie Hoeft
- 148 **CONCEPTS**  
Learning To Groove:  
Being Musical Is The Key  
by Billy Ward
- 154 **FIRST PERSON**  
Influences And Inspiration  
by Rick Mattingly

## Departments

- 4 **AN EDITOR'S OVERVIEW**  
Peace  
by Adam Budofsky
- 6 **READERS' PLATFORM**
- 12 **ASK A PRO**  
Curt Bisquera, Pat Mastelotto, and Ian Paice
- 16 **IT'S QUESTIONABLE**
- 138 **CRITIQUE**
- 146 **ON THE MOVE**
- 158 **INDUSTRY HAPPENINGS**
- 164 **DRUM MARKET**  
Including Vintage Showcase
- 168 **DRUMKIT OF THE MONTH**



## Equipment

- 38 **NEW AND NOTABLE**
- 46 **PRODUCT CLOSE-UP**  
Sonor Delite And S-Class Drumkits  
by Rick Van Horn
- 49 **Sabian HHX Cymbals**  
by Rick Van Horn
- 52 **Tama Iron Cobra Junior Single And Double Pedals**  
by Billy Amendola
- 53 **Tama 12" and 13" Hammered Steel-Shell Snare Drums**  
by Billy Amendola
- 54 **Quick Looks: Tama MC67 & MC62 FastClamps**
- 152 **COLLECTORS' CORNER**  
Slingerland Professional And Artist Model Snare Drums  
by Harry Cangany



Jim Esposito



# Peace

Last December in this space I came to you for help. Having recently moved to the 'burbs, I was feeling reluctant to start unleashing killer blast beats on my immediate neighbors. Both families have little kids, who obviously need to get to bed early so that their parents can enjoy some blessed peace before falling asleep on the couch to *Friends* reruns.

Despite all the jokes, being a drummer doesn't mean being rude. So I was struggling with ways to practice without upsetting the people who I plan to ask to feed my cat next time I'm away. I figured you all might have some good suggestions. Boy was I right.

Let me say right now how appreciative I am of your ideas, and apologize to those of you who requested a response to your emails, letters, and phone calls. So many of you came through that I was literally overwhelmed. And, perhaps predictably, almost all of you had tales similar to mine. It's been said before: There's a unique relationship among the brother(and sister)hood of drum-

mers. Your letters only proved how much we all have in common—regardless of age, experience, or musical interests. We truly share a culture of drumming, and it feels great to us at *Modern Drummer* knowing there's so many of you out there.

Anyway, I said I was going to print the most effective solution to my problem next time we spoke. Well, it seems the best idea was also the one most often suggested. Namely, go to my neighbors as a mature individual who happens to have a noisy life's passion. Appeal to their sense of fairness. Work with them on a compromise regarding when I play. And in general try to cultivate enough good vibes that they'll view my drumming as cool, rather than as a nuisance.

Guess what? It's worked pretty darned well—just like most of you predicted. I never play beyond a certain hour, and they don't hassle me. As in music, so in life: Communication is the key. Maybe we should ship a few thousand drumsets to the

Middle East. Think they'd work it all out?

A couple of final thoughts. First, a few of you sent quite detailed plans for building a noise-suppressing practice space, which look extremely interesting. We plan to further cover this topic in future columns, perhaps using some of these ideas. Hang tight for that story; it's obviously of huge interest to many *Modern Drummer* readers.

Second, I wanted to pass on this suggestion from Mario Elasmara, a twenty-one-year-old drummer from Columbia: "Bring the neighbors' children earplugs. Explain to their parents that your town's poor water treatment results in 'otitis,' a potentially lethal inner-ear infection. Say how your nephew Brian—God rest his soul—suffered with it last year. Then take a deep breath, and change the subject to how nice your neighbors' house is."

Who says drummers aren't creative?

*Adam Budofsky*

## MODERN DRUMMER

Volume 25, Number 5

The World's Most Widely Read Drum Magazine



EDITOR/PUBLISHER RONALD SPAGNARDI  
CHIEF FINANCIAL OFFICER ISABEL SPAGNARDI  
ASSOCIATE PUBLISHER TRACY A. KEARNS  
SENIOR EDITOR RICK VAN HORN  
EDITORIAL DIRECTOR WILLIAM F. MILLER  
MANAGING EDITOR ADAM J. BUDOFSKY  
ASSOCIATE EDITOR TED BONAR  
EDITORIAL ASSISTANT SUZANNE HURRING  
SENIOR ART DIRECTOR SCOTT G. BIENSTOCK  
ASSISTANT ART DIRECTOR MICHELE M. NEWHOUSE  
ASSISTANT ART DIRECTOR JOSEPH KING  
ADVERTISING DIRECTOR BOB BERENSON  
ADVERTISING ASSISTANT JOAN C. STICKEL  
EDITORIAL/ADV. ASSISTANT BILLY AMENDOLA  
MARKETING AND PUBLIC RELATIONS DIANA LITTLE  
WEB SITE DIRECTOR KEVIN W. KEARNS  
OFFICE ASSISTANT ROSLYN MADIA

**MODERN DRUMMER PROFESSIONAL ADVISORY BOARD:** Henry Adler, Kenny Aronoff, Eddie Bayers, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Ed Shaughnessy, Steve Smith, Ed Thigpen, Dave Weckl, Paul Wertico.

**CONTRIBUTING WRITERS:** Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Mike Haid, Robin Tolleson, Lauren Vogel Weiss, T. Brace Wittet.

**MODERN DRUMMER** magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 2001 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

**EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES:** **MODERN DRUMMER Publications**, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. Email: [mdinfo@moderndrummer.com](mailto:mdinfo@moderndrummer.com)

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

**MODERNDRUMMER ONLINE:** [www.moderndrummer.com](http://www.moderndrummer.com)

**SUBSCRIPTIONS:** US, Canada, and Mexico \$34.97 per year; \$59.94, two years. Other international \$41.97 per year, \$79.94, two years. Single copies \$4.99.

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

**MUSIC DEALERS:** Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Retail Vision, 2 Maple Street, Suite 6, Middlebury, VT 05753, (800) 381-1288.

**REPRINTS:** For Reprints contact Diana Little (973) 239-4140. Email: [dianal@moderndrummer.com](mailto:dianal@moderndrummer.com)

**INTERNATIONAL LICENSING REPRESENTATIVE:** Robert Abramson & Associates, Inc. Libby Abramson, President, 720 Post Road, Scarsdale, NY 10583.

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

**MEMBER:** Magazine Publishers Of America, National Association Of Music Merchants, American Music Conference, Percussive Arts Society, Music Educators National Conference, Percussion Marketing Council, Music Magazine Publishers Association

Printed in The United States



Ginger Fish  
Marilyn Manson



Scott Phillips  
Creed



Greg Upchurch  
Chris Cornell  
Band



## PRESENTING THE ARTIST MAPLE SERIES BY PREMIER.

Low-Mass Tension Casings ~ ISO-Mounting System

100% Maple 6-Ply Shells ~ Mirror-Like Translucent Lacquer

Die Cast Rims on Snare Drum ~ "Quick" Size Toms

2.3mm Pro-Ring™ Tom Hoops ~ Available in 7 Finishes

**Superior Quality • Unparalleled Value**

# PREMIER

*First In Percussion*

PREMIER PERCUSSION USA INC.  
915 NORTH LENOLA RD.  
MOORESTOWN, NJ 08057 USA

[www.premier-percussion.com](http://www.premier-percussion.com)

For a catalog featuring the entire family of quality Premier percussion instruments, send \$ 5 to Premier USA.

## TYLES STEWART



I just finished the Tyler Stewart article [February 2001 *MD*] and felt compelled to write you immediately to share my impressions. First, the interview was terrific.

Tyler is articulate, funny, honest, and clearly in love with making delicious pop music. Second, thanks to T. Bruce Wittet for asking intelligent questions. I've been a fan of Tyler's sound and groove for about four years. I've seen the "Ladies" in concert on their last two tours. At their most recent show in LA, I was smiling so broadly that the top of my head could have toppled off at any moment. The band was that smokin'. Anyway, thanks again *MD*. Keep it up.

Dave Mintz  
Studio City, CA

## HILARY JONES

About eleven years ago I was playing in a group called Jack Quigley & His Only Friend—The Band. In the summer of 1989 or '90 we opened for Maria Muldaur at the Bridgeton, New Jersey Folk Festival. When I got there, I was told by the other members of the band (who had arrived earlier) that the drummer for Maria was a woman and she was good. I scoped out that drummer's kit, which, if I'm not mistaken, was a dark wood Gretsch set. But the curious thing was the snare drum. On the head was an inscription that I think said, "Beware the Philistines...."

After we finished and were packing up, Maria's band took the stage. The drummer was indeed a young woman, perhaps 5' 6" tall, with shoulder-length sandy blond hair and the sternest look of determination I've ever seen. The first number had either a Latin or Brazilian feel, and this young lady proceeded to propel the band like nobody's business. She was hitting hard and taking no prisoners. Unfortunately, midway through the second song we had to leave.

I've always wished I could have stuck around to tell that young lady how much I enjoyed her playing. Over the years, I

occasionally wondered who she was and what happened to her. Thanks to your February issue, I think I know.

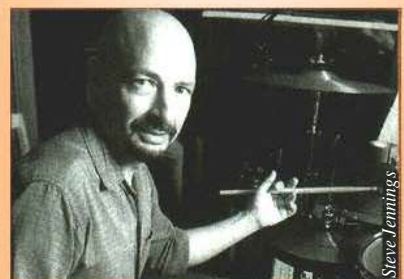
Neil Simpkins  
via Internet

## THANKS FROM STEVE



To the readers of *Modern Drummer*. Thank you so much for your support and acknowledgment through the years. To be included on the *MD* Top 25 list is truly a great thrill and honor. I'm going to have that poster framed!

Steve Smith  
via Internet



## BROAD HORIZONS

I just finished reading Rick Van Horn's editorial titled "Broad Horizons" in the February 2001 *MD*. My drumming career has also had many twists and turns, and lately I have felt it is on a downward spiral. Like Rick, I too have had dreams of being a rock star ever since I began playing, some sixteen years ago. Playing drums full-time allowed me to make a living and keep that dream alive. But now, with a daytime career required to support my family, I've found myself playing less and less. Consequently that fire I once had has been going and going. But after reading Rick's comments I realize that the "stardom or nothing" attitude is what is putting the fire out. As Rick pointed out, there are many roads to take in the drumming world. As far as I'm concerned, he just gave me a new map. Thanks, Rick.

Marty Culver  
via Internet

## ONE SIZE DOESN'T FIT ALL

I disagree with the philosophy expressed in Jeff Decker's "The Cover Band Scene—How To Make One Size Fit All" in your February issue. I feel qualified to comment, because I've been in a Top-40 cover band for the past fourteen years. We tour the East Coast, consistently playing fifty weekends a year with great success. The clubs we play in expect us to keep the dance floor packed at all times. That's sometimes hard to do when you're playing contemporary rock music exactly the way it was recorded.

When I'm learning new songs, I approach each one differently. Naturally I listen to what the drummer did on the recording. But then I usually interpret that part in a way that's simpler and more danceable. Along with many other drummers I've talked to, I've used this method for years. I've never been told that I'm playing something wrong, or that I'm being disrespectful to the original drummer. On the contrary, I get quite a bit of praise from our audiences. I've even had a couple of those original drummers tell me that they love what I did with the song.

Yes, audiences do listen to our playing. But thinking about what Tré Cool or Tyler Stewart played on their original recordings is the last thing on anybody's mind. Jeff Decker's article leads me to think that Jeff plays to impress himself or other drummers in the audience by being a talented mimic. But none of the 500 or so people who hear me play every weekend cares what I do differently from Carter Beauford when we play "Ants Marching." As long as they can recognize the song and can dance and have a good time, I'll still have my job.

Life is full of differences. Ten different drummers are going to hear ten different things when listening to the same song—and play it ten different ways. That's one of the joys of playing live music. If everyone played the same, the music scene would be a very boring place. Audiences—and musicians, too—might as well sit at home and pop in the original CDs. It's the differences that make the music fresh, which goes to show that one size does *not* fit all.

Rick Bellanti  
Methuen, MA

# Timbales for artists

Meinl Artist Series  
Timbales

## ► Amadito Valdés Model



## ► Luis Conte Model



it's a good sign...

**MEINL**  
ROLAND MEINL

Check out Meinl's "Floatune"- and "Marathon" series timbales!

## WATCH YOUR EARS

I'm an audiologist who specializes in musicians and the prevention of hearing loss. Consequently I very much enjoyed Mark Parsons' "Watch Your Ears" article in your January issue.

It may interest drummers to know that there is often an interaction between *too much* ear protection and wrist injury. Drummers frequently develop wrist problems after wearing "industrial strength" foam earplugs that are designed to be used in extremely noisy environments, like factories or sawmills. When worn by a drummer, such plugs take out much of the hi-hat and rimshot sounds. The drummer winds up hitting harder to compensate, thereby causing an injury. With the use of proper earplugs (typically the ER-25 or a similar device), the risk of wrist and arm injury is reduced.

Information on hearing loss—and how to prevent it—is readily available from a variety of sources. One such source (here comes the shameless plug) is my own book, *Musicians And The Prevention Of Hearing Loss* (Singular Publishing Group). Additionally, Musicians' Clinics has a Web site with a lot of information on drummers. It is [www.musiciansclinics.com](http://www.musiciansclinics.com). There's some helpful information in the FAQs in the hearing loss section. Also if you click on "fact sheets" under the articles section, you'll find a nice one-page info summary on drummers (and bass players).

Marshall Chasin, M.Sc., Audiologist  
via Internet

## I WANT MY DVD!

I've spent the past twenty years of my life as a drummer, and the past ten years as a designer in the consumer electronics industry. This combination of interests has led to an interest in drum videos. I find them indispensable learning aids, and a valuable source of inspiration. However, I am shocked that no one has released any drum videos on DVD! It's the perfect instructional-media format. With DVDs' ability to switch camera angles (on properly recorded material), you could focus on the performer's feet during a complex kick drum pattern, and then rewind and watch his or her hands the next time. Or you could focus on a certain member of a group as they play.

DVD is also capable of multiple soundtracks—a feature perfect for isolating the drums (or any other instrument) from the full mix at will. With the high interactivity of DVD menus, you could easily jump to a spe-

cific section in the recording—or even piece together patterns to see what they sound like in a full phrase. The possibilities are endless!

I realize the cost of production would be higher, and that a lot of musicians don't own DVD players at the moment. But both of these facts will inevitably change as the technology improves and becomes more common. In the meantime, I'm anxiously waiting for someone to stand and deliver. Paging Dr. Gatzten....

Corey Woodruff  
via Internet

*Editor's note: While you're waiting, check out the MD Festival 2000 Highlights...on DVD! It's available now.*

## GOOD GADD

I recently had the privilege of seeing Paul Simon at Toronto's Massey Hall. I had hoped that Steve Gadd would be with him, and when I saw those black Yamahas I knew I would not be disappointed. My seats couldn't have been better: front row balcony, looking at the stage sideways.

I have seen Steve Gadd before, with Chuck Mangione and with Paul Simon—but always a thousand miles from the stage in a large venue. This time I was able to look down and watch Steve's technique. Drummers have always raved about the groove he lays down on "50 Ways To Leave Your Lover," but to see it played up close is unbelievable. The way he incorporates the hi-hat (with his left hand) and the toms (with his right) into the march rhythm on the snare drum is remarkable. And just when I thought it couldn't get any better, Steve played "Me And Julio Down By The Schoolyard" with two sticks in each hand.

Chops are great, but to use them with such finesse and taste is pure genius. Steve definitely deserves the rating of 3rd all-time best drummer (as voted by your readers in the January 2001 issue), which makes him the greatest drummer alive today.

Graham Orwin  
Toronto, Canada

## How To Reach Us

Correspondence to MD's Readers' Platform  
may be sent by mail:  
12 Old Bridge Road,  
Cedar Grove, NJ 07009  
by fax: (973) 239-7139  
by email: [rvh@moderndrummer.com](mailto:rvh@moderndrummer.com)

# SEIKO

PROFESSIONAL TUNERS & METRONOMES

Visit Seiko On-Line: [www.KamanMusic.com](http://www.KamanMusic.com)  
Kaman Music Corp., Box 507, Bloomfield, CT 06002.





*Elvin Jones*  
ELVIN JONES

Funny how a little black ink  
can add so much weight to a stick.

pro-mark  
*Autograph Series*

[www.promark-stix.com](http://www.promark-stix.com)

# Pearl INNOVATION!

IT'S BEEN AN INCREDIBLE  
YEAR TO PLAY DRUMS.

## THE REVOLUTIONARY POWERSHIFTER ELIMINATOR BASS DRUM PEDALS AND HI-HAT

BOTH FEATURE INTERCHANGEABLE CAMS,  
CUSTOMIZABLE TRACTIONPLATE FOOTBOARD,  
AND THE BASS PEDAL IS AVAILABLE  
IN CHAIN AND STRAP DRIVES.

## RHYTHM TRAVELER

THE PERFECT KIT FOR SILENT PRACTICE AND COMPACT LIVE PERFORMANCE

## THE ALL NEW FORUM READY, SET, GO!

A COMPLETE KIT WITH  
DRUMS, CYMBALS,  
HARDWARE, THRONE,  
STICKS AND VIDEO.

## MASTERS SERIES DRUMS

ALL NEW EXCITING COLORS AND  
THE RETURN OF MAHOGANY CLASSIC

INCREDIBLE NEW

**EXPORT**

AND EXPORT SELECT

A COMPLETE REDESIGN,  
NEW HI-END STYLING,  
DEEP BASS DRUM OPTIONS,  
SYSTEMATIC ADD ON PROGRAM,  
NEW MATCHING WOOD SNARE,  
AND ALL KITS FEATURE

**I.S.S. TOM MOUNTS**

10 NEW

**SNARE  
DRUMS**

FROM OUR NEW EMERALD  
BRASS SENSITONE, TO OUR  
NEW COPPER SHELL FREE  
FLOATERS, PEARL HAS THE  
MOST IMPRESSIVE, BEST  
SOUNDING SNARE DRUMS  
ON THE MARKET TODAY.



ALL NEW  
**PEARL  
PERCUSSION**

AN EXCITING, COMPLETE LINE-UP  
OF QUALITY CONGAS, BONGOS,  
DJEMBES, CAJONS, COWBELLS,  
HARDWARE AND ACCESSORIES

**MASTERWORKS**

**COLLECTORS EDITION 2000 AND 2001**

THE WORLD'S TRUE HAND CRAFTED,  
COMPLETELY CUSTOM DRUM SERIES JUST  
BECAME EVEN MORE EXCLUSIVE WITH ONE  
YEAR ONLY COLLECTORS EDITIONS LIKE SCUBA  
BLUE TAMBO AND CARBON PLY MAPLE.

WWW.PEARLDRUMS.COM

## Curt Bisquera On Getting The Big Gigs

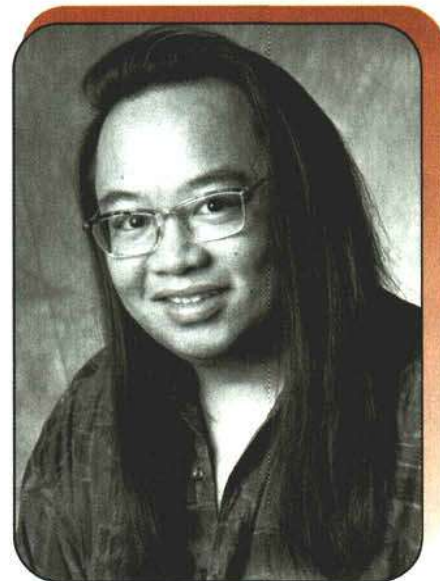
**Q** I'd like to know how you landed two "superstar" gigs like Elton John and Celine Dion. I've been a working drummer for seventeen years, and I understand how hard it is to get even one "headline" gig. Is it people skills, or reading ability, or...?

Darrell McGee  
via Internet

**A** Thanks for the question, Darrell. My session career in Los Angeles has led me to recording dates for some pretty amazing artists. But a recording gig *for* an artist may not actually be *with* that artist. Sometimes I'm lucky enough to meet the actual artist, but most of the time I come in before or after the artist has done his or her thing.

Getting session or live gigs with such artists as Elton John or Celine Dion requires having worked before with the producers or songwriters who are involved in the project. This can come about by word of mouth or via a recommendation from other producers or songwriters. In my case, reaching this point has taken years of practice, determination, and—as you suggest—people skills.

The bottom line is: Get out there and play. Meet people, and develop relationships that can help lead you to your ultimate goals and dreams. To do that, you have to be where those people are. If you've had a long working career without making such contacts, you might want to consider relocating to someplace where you *can* make them.



## Pat Mastelotto's Crimson Kit

**Q** I saw King Crimson recently in Boston. It's been a very long time since I've seen a show that hit me so hard, viscerally and mentally. It was fantastic! I also really enjoyed your use of electronics and the unusual cymbal colors you had. Could you tell me about the current setup you're using?

Luc Bergeron  
via Internet

**A** Wow! We hit the brain *and* the body. Nice to know it worked.

My Crimson rig changes often. The beast you saw in Boston included two acoustic DW drums: an 18x20 kick and a 5x13 Edge snare, each fitted with Evans heads. The cymbals were Paistes. I used a 16" Traditionals crash paired with a 16" Trash Hat bottom (on top), positioned high in the center as my hi-hats. To my right were a 12" Signature China and a 22" Signature Rough ride.

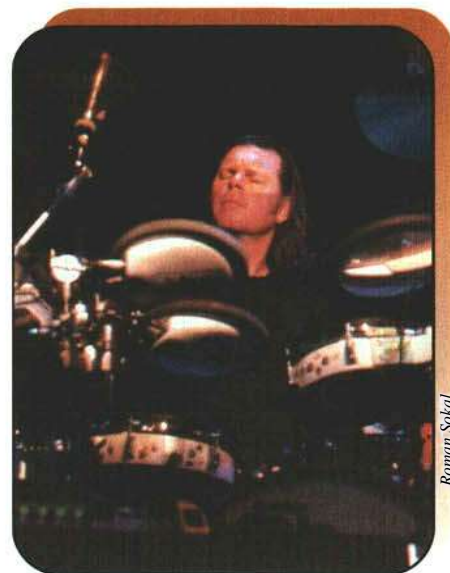
Placed around me were twelve electronic pads—a mix of Roland PD120s,

PD100s, PD9s, and PD7s, along with Drumtech pads. There was also a Korg Wave Drum and a Roland HDP15 hand-percussion controller. All the pads were mounted on DW hardware, and I played it all with Vic Firth sticks.

The main sound modules were a Roland TD10 and a ddrum 3. I got extra colors from an Alesis DMpro, S760 and sp202 samplers, two Tribe beatboxes (ER1 and ES1), two stomp boxes (Comptortion and Micro Synth), a Kaos Pad, and extra-freaky things like the Pentastic pocket sampler, a Notron sequencer, and Epiphany metal-sculpture hand percussion (the Kissing Fish and the Cocktail Chalice) made by Bill Saragosa.

We sub-mixed forty channels of electronics on stage through a VMC7100/7200 and MX8, and sent sixteen tracks to the front of house, where my tech/engineer/wizard/buddy Bill Munyon added more effects (Sherman Filter Banks, Tc Fireworx, and Pod). For more info and pictures, go to [\[telotto.com\]\(http://telotto.com\) or \[www.krimson-news.com/\]\(http://www.krimson-news.com/\).](http://www.mas-</a></p>
</div>
<div data-bbox=)

A word of warning: Use caution before entering the electro/percussive arms race. Drumming still starts with a head and a heart. First work on that, along with the hands and feet.





## WHAT'S IN A NUMBER?

THE KEY TO **TRUE VERSATILITY** IN ANY DRUMMER'S SETUP. A 21" RIDE OFFERS THE PERFECT HYBRID OF THE BIG SOUNDS OF A 22" AND THE CONTROL AND PLAYABILITY OF A 20". WE'RE PROUD TO INTRODUCE THREE DISTINCTIVE NEW MEMBERS TO ZILDJIAN'S GROWING STABLE OF 21" RIDES. ROCK TO JAZZ AND EVERYTHING IN BETWEEN, DISCOVER WHY 21 IS THE ONE.

©2001 Zildjian Company



**K Custom Special Dry Ride**

Cutting stick sound with more presence and projection but with a dry crash sound.



**K Zildjian Heavy Ride**

A warm, deep, low-end Ride with a cutting ping.



**A Custom Projection Ride**

Maximum presence slices through amplified music without loss of tone.



**Other 21" Ride Models**

21" A Rock Ride / 21" A Sweet Ride / 21" K Constantinople Big Band Ride / 21" Z Custom MegaBell Ride

[WWW.ZILDJIAN.COM](http://WWW.ZILDJIAN.COM)

# Burning With Ian Paice

**Q** I'm a big fan of your playing, and I have a few questions for you. First, how has your playing changed over the past thirty years or so? It seems to me that you've toned down your high-speed, busy style of the 1970s. Do you agree with this? If so, was this a conscious decision, and what prompted it?

Second, how did your highly technical playing and fills for the title track of 1974's *Burn* come about? To my way of thinking it was quite revolutionary for rock drumming at the time. How did Ritchie Blackmore and the other bandmembers view your busy style, and what feedback did you receive at the time? "Burn" is one of my all-time favorite Deep Purple tracks, as I'm sure it is for other fans. Yet, having watched and heard many working bands in England cover Deep Purple tunes, I've never heard one perform "Burn." I wonder why.

Gareth Webb  
Bolton, England

**A** Thank you for your kind words about my work. To answer your first question, I always found that playing along to fast or medium-fast tempos was easy, but slower pieces were much more demanding. Your internal clock has to be far more accurate. When the notes are flying out of you and onto the kit, minor discrepancies disappear—giving the impression of an apparent "perfection" in the piece played. But when you are called on to play things of a more controlled nature—like songs at medium and slow tempos—the minor fluffs become *major* mistakes. So over the years I've tried to improve my control with these more demanding (for me) pieces of music. So if you've perceived a change in my playing style, it was probably because of this.

I never worry about the speed side of things. We all have our own speed limit, and as long as one is fit and healthy this will really never change. I can play "Burn" as easily now as I could back in the mid-'70s, when it was recorded—if I can remember the arrangement. The change in approach was not a conscious one.

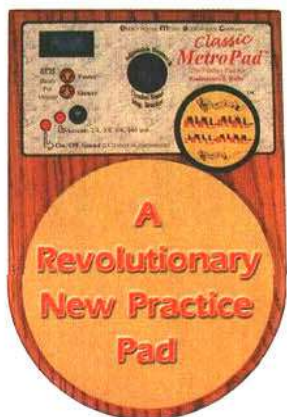
Your question about how the drum track for "Burn" came about can only be answered as accurately as my ability to remember that far back will allow. As I remember it, the "musical" guys were taking a very long time getting the verse part sorted out, and going over it time and



time again. I got really bored, and I just started to solo over it. After I had blown my way through what was supposed to be the vocal part, the guys said that they really liked the concept of the outrageous drum part. So that's how it came to be. Back in those days, Ritchie and I were far closer personally, and we never used to think about what each other played. We each expected that the other one would do something weird or different or inventive, and we left it at that.

There's no reason why cover bands shouldn't play "Burn." The drummer just has to have his triplets, paradiddles, singles, ruffs, flams, and brain working. Then it's a breeze. Cheers!

**MetroPad™**



MetroPad™ is a practice pad with a built-in metronome. MetroPad™ allows drummers to adjust the BPM and select a time signature for  $\frac{2}{4}$ ,  $\frac{3}{4}$  or  $\frac{4}{4}$  rudiments.



"MetroPad™ makes it easier for professionals to practice, and it's great for helping beginners to learn timing!"

- Mark Cervantes,  
SMASH MOUTH

Educational Music Accessories Co. LLC,  
PO Box 5273, San Clemente, CA 92674  
Phone (949) 481-5873 Fax (949) 369-3850  
www.educationalmusicaccessories.com • Patents Pending

## Repeat Bar

A Classic Quote  
From MD's Past

"I'm known for being a drummer, and I'm grateful for that But I also think it's important as a musician to expand into other areas, be it songwriting or production or whatever. I'm trying to find another tool as an artist and expand on the tools I already have."

—Matt Cameron, July 1999

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@modern drummer.com](mailto:rvh@modern drummer.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.



## ZILDJIAN DRUMSTICKS

### DIP™ Series

7A Wood and Nylon Tip

6A Wood and Nylon Tip

5A Wood and Nylon Tip

5B Wood and Nylon Tip

2B Wood and Nylon Tip

Super 5B Wood Tip

Rock Wood and Nylon Tip

Trilok Gurtu Artist Series Model

Marc Quiñones Rock and Salsa Artist Series Models

John Tempesta Artist Series Model

Zildjian®

# HOLD ON. LET LOOSE.

ZILDJIAN DRUMSTICKS CONTINUE TO BLAZE NEW GROUND.  
THE ZILDJIAN SOUND LAB HAS NOW DEVELOPED A  
UNIQUE COATING FOR OUR MOST POPULAR DRUMSTICK MODELS.  
**ZILDJIAN'S DIP™ TECHNOLOGY DRUMSTICKS**

DELIVER INCREDIBLE COMFORT AND GRIP PLUS THE KIND  
OF PERFORMANCE AND RELIABILITY YOU WANT FROM  
YOUR STICKS. SO YOU CAN DITCH THE GRIP TAPE  
AND **PLAY WITH FIRE.**

[www.zildjian.com](http://www.zildjian.com)

## Vintage Jazz Drums

**Q** I know this is a pretty broad question, but I'm wondering what are considered some of the best jazz drumsets to come out of the 1960s?

Aaron Garber  
via Internet

**A** Ludwig, Slingerland, Rogers, and Gretsch were the major brands of drums in the early to mid-1960s, so their drums were the ones most used by all kinds of drummers—including jazz players. However, Gretsch did gain a particular popularity in the jazz genre. A shorter-lived company called Camco also was popular with American jazz drummers, while many British and other European jazz drummers played Premier drums.

The configuration favored by most jazz players was a basic four-piece kit with a bass drum from 18" to 22" in diameter, a rack tom (mounted on the bass drum) usually 8x12 or 9x13 in size, and a 14x14 or 16x16 floor tom. Whether the kit was top-of-the-line or a lower-priced model usually depended on the player's budget, rather than on his or her preferred playing style. Like anyone else, jazz drummers in the 1960s played the models they could afford.

When The Beatles sparked the garage-band explosion in the mid-1960s, Ludwig shifted its promotional emphasis strongly toward that market. Slingerland, Rogers, and Premier followed suit. Camco went out of business in 1972, selling their tools and dies to Drum Workshop. Gretsch drums never caught on in a big way with drummers in the "pop" market, but they remained a favorite of jazz drummers. They also have proven popular with recording drummers (and producers), as well as with an entire generation of country drummers.

For more information on the drumkits of the 1960s, check out Harry Cangany's *The Great American Drums And The Companies That Made Them*. It's available in most drumshops and music stores, or via the MD Library.

## To Edge Or Not To Edge

**Q** I recently found an old no-name ply-shell snare drum. After I put on a new throw-off and heads and fixed the snare straps, the drum sounded good. But I noticed that the bearing edges are very round (going to flat) as the result of years of use (and possibly abuse).

Being a fairly skilled woodworker, I'm wondering if it would be worthwhile to recut the edges. What effect will this have on the sound of the drum? And if it is for the better, what should the angle and sharpness of the bearing edge be?

Dido  
from Aruba, via Internet

**A** If the bearing edges were originally cut at an angle, and are now "round (going to flat)" solely because of age and abuse, it might be a good idea to recut the edges. However, many older, vintage drums actually had rounded bearing edges originally. Such an edge is largely what gives those drums the warm, mellow sound that they are prized for.

Assuming that all other tuning factors are equal, a sharply cut bearing edge will promote attack and resonance. A rounder bearing edge will promote a broader, mellower tone and help to create a "fat" vintage sound.

If the drum sounds good to you now, we suggest you play it for a while longer before making any drastic changes. Once you recut the bearing edges, there's no practical way of getting back to that "round-edge" sound.

## Reducing Snare Ring

**Q** I recently purchased Yamaha's Anton Fig Signature 6x14 maple snare drum, equipped with Vintage Maple rims and standard Yamaha heads. In the three stores I tested it at, this drum had the pure, warm, jazzy tone I had always associated with a fine maple snare. But when I brought it home and began playing with it—trying to make it my own, so to speak—it slowly but surely developed a somewhat high-pitched ring. This ringing

sustains for four to ten seconds after I hit the drum, depending on the tuning.

I returned to the store where I purchased the drum (and to the other stores where I had tested it), and received a plethora of conflicting advice. These "absolute" methods for tuning the drum ranged from a purely feel-based, tone-blind approach in which the snare-side head was very loose, to a highly traditional tone-based method with a cranked snare-side head.

I tried every set of instructions, laboring for hours upon end to get that dramshop sound I so craved. I did find a couple of nice fundamental tones and timbres, but alas...the hideous ring remained, altered only in its duration. What can I do? I know the drum is good. And I thought that my experience (and my otherwise strong record at tuning drums) would allow me to overcome this obstacle. But *nothing* short of—egad!—a muffling ring can stop the ringing. Please help me.

Andrew Steel  
Washington, DC

**A** The only way to reduce "ring" is to reduce the factors that make the drum resonate. If you're trying to do this with tuning alone, it generally means lower tension on the drumheads, and/or choosing heads with self-muffling characteristics. But even then you can spend hours trying to find that "perfect compromise" between controlled resonance and the pitch and playing feel that you want from your heads.

If you can get the drum to the pitch you desire, with the batter head at a tension that feels good to play on, and all the other tonal characteristics within acceptable parameters...why *not* add a muffling ring? It's merely a tool to achieve a given end. And remember, a muffling ring is not an all-or-nothing choice. You can cut one into segments, and apply only the minimum size necessary to get the job done. There are also other muffling options, like Moongel or tape.



Still holding out for an Ayotte kit? Get our lowest prices ever at [ayottedrums.com](http://ayottedrums.com).



Don't become obsessed with the thought that "the drum sounded good in the stores, so I should be able to get that sound again." Trying to get back to a tuning that was achieved in the past can drive you crazy. Our advice is to start virtually from scratch and tune the drum as if you'd never heard it before. Go for a tuning that pleases you *now*, at this moment. If that includes the use of a muffling ring or other muffling device, so be it. *Sound* is what's important, not the methodology of achieving it.

## Electronic Connection

**Q** I have a Yamaha TMX digital kit, a KAT hatKAT hi-hat pedal, and a midiKITI Pro interface unit. I've tried the methods described in the manuals, but cannot get the hi-hat pedal to function. I do get the hi-hat pad to work through the TMX. The hatKAT pedal has jacks labeled "ctr," "ftsw," and "trig." The TMX has an input for "Footsw" and a channel dedicated to "Hhat." What is the simple way to make these work?

Anne Morton  
via Internet

**A** We asked Mario DeCiutiis of Alternate Mode (now handling KAT products) for his advice. He replies: "You can run from the 'footswitch out' jack on the hatKAT directly into 'footsw in' of the TMX. The bad thing about this is that you do not get any velocity information on the 'chick' sound. But it will open and close the pad with the hi-hat sounds. You also can plug the 'trig out' on the hatKAT into the TMX or even the midiKITI trigger inputs. This will give you the velocity chick sound.

"If you have a midiKITI Pro with the control input on the side, you can use the 'ctr out' on the hatKAT and plug that into the KITI. In order for the hi-hat to work properly, the pads that you want to use for the hi-hat should be plugged into the KITI's inputs. You then must take the MIDI OUT of the KITI and plug it into the MIDI IN of the TMX. Make sure that the channels match.

"As you can see, there are several options available to you. I would probably not use the midiKITI at all, preferring to stay in the TMX world. I would use the KITI for additional sounds by getting more triggers."

## Slingerland Tigers

**Q** I just bought a Slingerland kit for \$250, and I love it. But I don't know what the color is called. The closest thing I've found in my own research is "Tiger." Someone is selling raw shells on eBay in a white version. Mine are definitely orange, and they certainly do look like a tiger. The badges are the 1960s black and gold versions. The toms are 13" and 16", and the bass drum is a 20" with a rail mount. The drums are in mint condition, with no pitting on any metal and no extra holes in the shells. What do you think they are worth? How rare is the color? And what is its official name?

Jayson Asbury  
via Internet

**A** As per *MD* drum historian Harry Can-gany: "The finish is called 'Red Tiger Pearl' and dates back to about 1969. Yellow Tiger is the rarest; White and Red Tiger are more common. Value depends on a number of variables, but I would tag your drums at about \$750. So you got a great deal."

## Hoop Mount Cymbal Holder

**Q** I've been looking for the type of cymbal holder that Neil Peart uses on his bass drum. It's an L-shaped arm with a clamp at its base that clips on to the rim of the drum. I understand that it's a Ludwig item, but I've called around to local dealers and have gotten nowhere. Can you give me any information?

George Fretwell  
Hampton, VA

**A** According to Ludwig marketing manager Jim Catalano, the hoop-mount cymbal holder you refer to is model number L1370. It's available from any Ludwig dealer at a retail price of \$95.



## Drummers of Planet Earth, take note...

- Great Service•
- Huge Selection•
- Guaranteed Lowest Prices•
- Satisfaction Guaranteed•

Interstate's 172-page catalog features an excellent selection of drums, cymbals, sticks & mallets, heads, hardware, cases, parts, ethnic percussion, hand drums, shakers, scrapers, sound effects, videos, clothing and MUCH more!

Interstate Music  
is your source for  
**EVERYTHING  
DRUM  
RELATED!**



**Get Your Free Catalog Today!**

Toll-Free (877)886.6484  
[www.interstatemusic.com](http://www.interstatemusic.com)

13819 West National Ave. New Berlin, WI 53151



## www.PhattieDrums.com



Hand crafted  
Snare, Sets,  
Cocktail Drums,  
Wood Hoops,  
and more!  
Cocktail kits  
starting @ \$699

Phat drums  
without the fat price!





"Passion, Innovation, Quality  
...the spirit of Latin Percussion."

Martin Cohen, LP Founder & Chairman



**LP Cyclops Shaker**

A collaboration of the LP design team & famed groove percussionist, Bashiri Johnson.

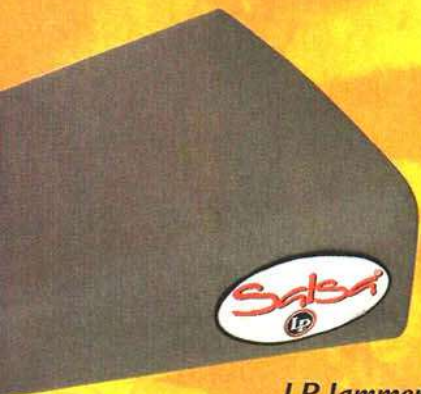


**LP L'IL Ridge Rider Cowbell**

The latest Ridge Rider. Smaller size and higher pitch...perfect for today's drumming.

**LP Salsa Claro Cowbell**

Unique construction and design provides our brightest, liveliest most articulate sound yet!



**LP Jammers Jambé & Conga**

Made from select wood, their smaller size and light weight are great for any occasion, from drum circles to teaching.



**LP Accents Tribal Series  
Congas & Bongos**

A new earthy look in the rock hard layers of fiberglass and the very essence of each drum.



**LATIN PERCUSSION INC.**

Trust the Leader.®

lpmusic.com congahead.com

## THREE DRIVE SYSTEM OPTIONS



DW Pedals offer a choice of three performance-proven drive systems that let you customize the feel and performance of your pedal to fit your playing style and situation. The **"Accelerator"** (Off-Set Chain & Sprocket) features an eccentric design that creates an in-direct relationship between the sprocket and footboard—increasing the speed of the pedal by shortening

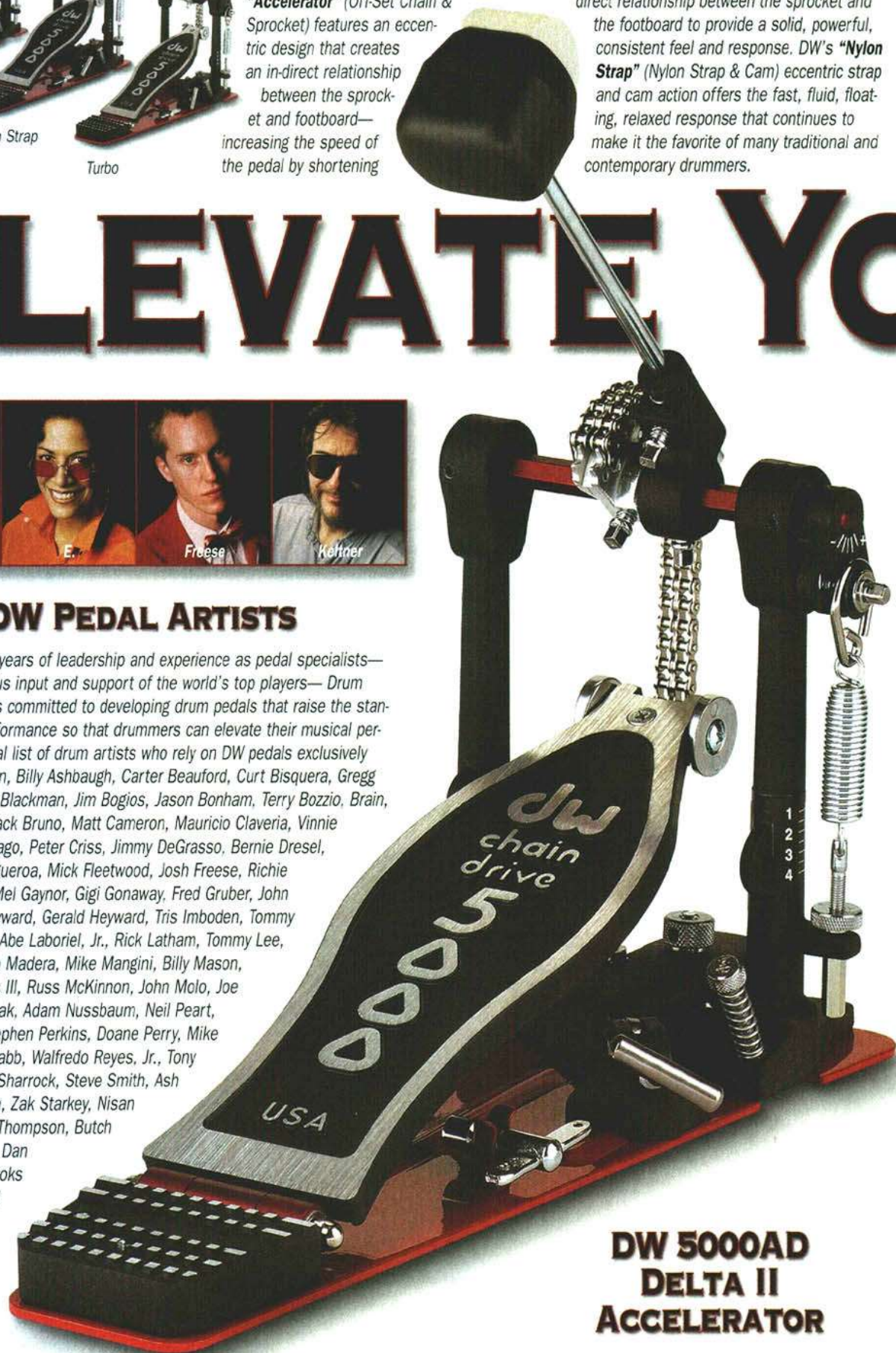
the length of the stroke—and is recommended for situations that require increased speed and sensitivity. The original **"Turbo/CX"** (Center Chain & Sprocket) concentric design maintains a direct relationship between the sprocket and the footboard to provide a solid, powerful, consistent feel and response. DW's **"Nylon Strap"** (Nylon Strap & Cam) eccentric strap and cam action offers the fast, fluid, floating, relaxed response that continues to make it the favorite of many traditional and contemporary drummers.

# ELEVATE YO



## DW PEDAL ARTISTS

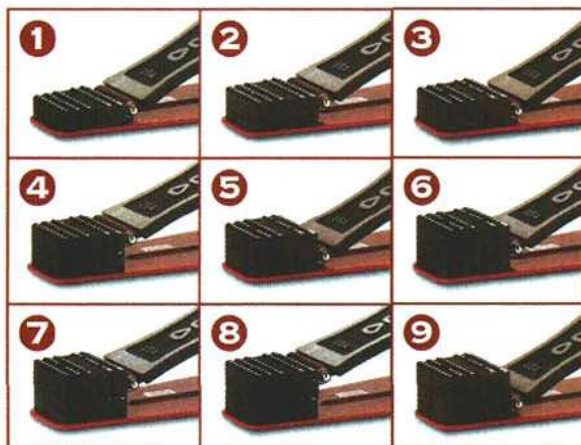
With nearly 30 years of leadership and experience as pedal specialists—plus the continuous input and support of the world's top players—Drum Workshop remains committed to developing drum pedals that raise the standard of pedal performance so that drummers can elevate their musical performance. A partial list of drum artists who rely on DW pedals exclusively includes: Carl Allen, Billy Ashbaugh, Carter Beauford, Curt Bisquera, Gregg Bissonette, Cindy Blackman, Jim Bogios, Jason Bonham, Terry Bozzio, Brain, Tony Braunagel, Jack Bruno, Matt Cameron, Mauricio Claveria, Vinnie Colaiuta, Scott Crago, Peter Criss, Jimmy DeGrasso, Bernie Dresel, Sheila E., Julio Figueroa, Mick Fleetwood, Josh Freese, Richie "Gajate" Garcia, Mel Gaynor, Gigi Gonaway, Fred Gruber, John Guerin, Richie Hayward, Gerald Heyward, Tris Imboden, Tommy Igoe, Jim Keltner, Abe Laboriel, Jr., Rick Latham, Tommy Lee, Victor Loyo, Waldo Madera, Mike Mangini, Billy Mason, Herman Matthews III, Russ McKinnon, John Molo, Joe Morello, Gary Novak, Adam Nussbaum, Neil Peart, Shawn Pelton, Stephen Perkins, Doane Perry, Mike Portnoy, Johnny Rabb, Walfredo Reyes, Jr., Tony Royster Jr., Chris Sharrock, Steve Smith, Ash Sood, Matt Sorum, Zak Starkey, Nisan Stewart, Chester Thompson, Butch Vig, Paul Wertico, Dan Wojochewski, Brooks Wackerman, Chad Wackerman, Alan White, Steve White and Zoro.



**DW 5000AD  
DELTA II  
ACCELERATOR**

## NEW "ELEVATOR" PLATFORM HEEL

DW's new, 9-Position "Elevator" Heel Plate (patent pending) provides a unique method for drummers to achieve a more natural, comfortable and relaxed pedal playing position without sacrificing speed, power or accuracy. By using different combinations of the heel sections that are included with every Delta II, the height of the heel can be adjusted independently of the angle of the footboard—similar to the way players find their favorite hand position and striking angle by raising or lowering their seat. The "Elevator" positions range from normal (#1) and slightly elevated (#2-3) to noticeably raised (#4-7) and extreme (#8-9). Position #8, for example, is recommended for achieving a smoother, more effortless heel-toe sliding technique, while positions #2 and #3 offer a subtle but effective way to increase control.



# UR PLAYING.

## Introducing DW's Improved Delta II Bass Drum Pedals

### ADVANCED DELTA II FEATURES

DW Delta II Bass Drum Pedals feature the Delta Tri-Bearing System (Ball-Bearing Hinge, Hex-Shaft and Rocker), dual chain Chain Drive™ Chain & Sprocket drive system (Accelerator and Turbo models), oversized footboard with "Force Maximizer" adjustable weight system, dual/side adjusting hoop clamp, ribbed aluminum pedal plate, drumkey and holder clip, slotted stroke adjustment, locking spring tension adjustment, 101 two-way beater, non-skid spurs and Velcro™.



In addition, Delta II upgrades for 2001 include:

- 9-Position "Elevator" Heel Platform (see above)
- Red Anodized Lightweight Aluminum Hex Shaft
- Square-end Hex Shafts for Double Pedal Conversion.
- Optional Toe-Stop
- Beater Ball Memory Lock.
- Linkage Memory Lock on Double Pedals

### INTEGRATED PEDAL PLAN

DW's Delta II pedals are part of an award winning drum pedal system that integrates single and double bass drum pedals, hi-hats, remote hi-hats for the most consistent feel and performance.

BD Pedals	Accelerator	Turbo	Strap
single	5000AD	5000TD	5000ND
double*	5002AD	5002TD	5002ND
Hi-Hats	2-Leg	3-Leg	Remote
standard	5500TD	5500D	5502LB

\* left-handed model 5002TDL is also available.

DW's Delta II Bass Drum Pedals were voted MVP in Modern Drummer's 1999 Consumer's Poll. Shown at right (from left to right): 5502LB Remote Hi-Hat, 5500TD Delta II Hi-Hat and 5002AD Delta II Accelerator Double Bass Drum Pedal (cymbals and cymbal stand sold separately).



**DRUM WORKSHOP, INC.**

3450 Lunar Court • Oxnard, CA 93030 • USA • [www.dwdrums.com](http://www.dwdrums.com)



It's certainly important to know what Raymond Herrera has been doing with his full-time progressive hard rock group, Fear Factory. It's important to know that they have an album, *Digimortal*, scheduled for release on Roadrunner around the time you read this. It's important to know that they'll continue to tour internationally, just as they've been doing relentlessly for years. And it's important to note that *Digimortal* is by far Herrera's best effort ever laid to tape (if not his most conservative and tasteful). Though Herrera hasn't changed his Tama kit setup much for the recording of the Factory's latest, his approach to performance has been noticeably altered.

"The way I play on this record is different from what I've done before,"

Herrera says. "It's a lot simpler. I'd still say this is brutal music, but in comparison to our previous efforts, it's actually a lot more laid-back."

It should be noted that Herrera had a purpose behind this new method—and it certainly wasn't just for the sake of being different. "I just wanted to get people into the songs faster," he explains. "We wanted it to be real simple, and I think we've achieved that in every way possible."

Not only is the material on *Digimortal* molded for easier access, it also works well for those with short attention spans. "There's only a couple of tracks that push four minutes," Raymond explains. "That's a real big change for us."

It's of equal importance to note what Herrera has done *away from* Fear Factory

lately. "The other band that I'm doing is called Kush," Herrera tells us. "It involves Christian Olde-Wolbers from Fear Factory, Stephen Carpenter from Deftones, and B-Real from Cypress Hill. B-Real and Stephen have been on tour, and Fear Factory's been busy finishing this new record, so recording the Kush album has been put on the back burner. But we already have about ten tracks, and we want to write another seven or eight. And we still need to get signed, of course."

Ray asserts that Kush is serious business. "It's gonna be a full-fledged band, not a little side project. But everybody's still got their own thing going. We'll just have to find a happy medium somewhere."

**Waleed Rashidi**

# Jeff Sipe

## Jammin' Project

Rhythmic risk-taker Jeff Sipe plows fertile musical ground again with his latest group, Project Z, an improvisational collaboration with Atlanta bassist Ricky Keller and guitarist Jimmy Herring (Jazz Is Dead, Allman Brothers Band).

Project Z released its self-titled debut recently on Terminus Records, and according to Sipe, "The process afforded each of us a great opportunity to stretch out musically. This gave us the avenue to do *our* songs, in *our* way. It's welcome food for the soul."

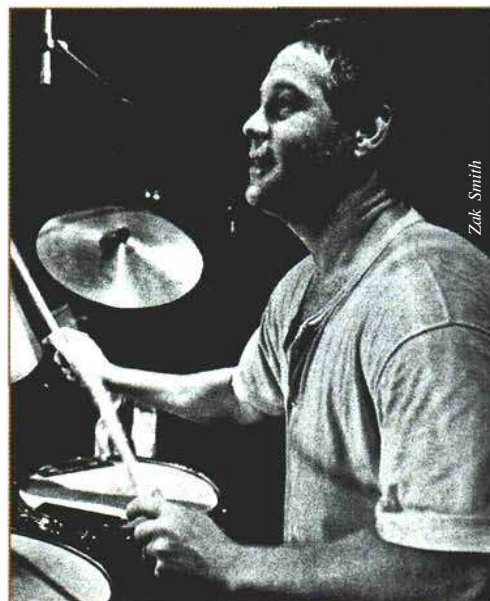
Sipe, former drummer for edgy bluegrass outfit Leftover Salmon, acted as co-producer of the disc. The nuances of effective production are not lost on him. "We each had an equal hand in producing the release," Sipe says. "So we were able to

bring our own unique accents to it. It's essential as a producer to have that 'good ear,' that understanding of what a group is trying to say, what its mission is. Ricky was so helpful in that regard. He has an incredible ear; he picks up the slightest change in tuning."

As for Sipe's rig, he plays a basic four-piece Sonor kit, with a cowbell. "I play some light percussion," he explains, "but mainly kit. That's my thing." Sipe savors the journey that is improvisational music. "I enjoy sparking a musical conversation among other players, rather than having it just be a lecture. I love the magic, the unpredictability—to venture off the main path for awhile."

Project Z is currently on the road.

**John Dauphin**



Zak Smith

# Collective Soul's

## Shane Evans

### Embracing The Machine

Name the musician who said, "I got more interested in sampling honest sounds, like throwing a wrench at a sheet of metal, getting some crazy sound, finding the rhythm in the chaos, then sampling and looping it." Let's see, Moby? Trent Reznor? Norman "Fat Boy Slim" Cook? No, no, no.

The correct answer? Shane Evans of Collective Soul. That's right, Collective Soul. You know the band—Lord knows you've heard at least one of their half-dozen Number-1 hits on the radio. They're known for good old-fashioned rock 'n' roll. Well, they *were* known for that, anyway.

"I was a pure drummer early on, and I was totally scared of loops and stuff like that," Evans explains. "I was always interested in electronic drums, but I also knew that the technology wasn't there yet for electronic drums to take the place of

acoustic drums."

Nevertheless, when the band started to work on the 1999 release *Dosage*, things changed for Evans. "I was a little scared because I saw where a loop could take over," he says. "But as I got to learn more about loops, sampling, and the process, I was intrigued by it and discovered that this was another avenue to take for drumming. It's a tool, and in order to expand your education and knowledge of everything about drumming, you should focus on learning things like programming, looping, and sampling."

That's not to say that Evans has thrown away his kit for an electronic outfit. To the contrary, *Blender*, the band's latest offering, is chock-full of straight-forward rock with a soulful twist. Without a moment's hesitation, Evans picks the tune "Boast" as the

one where the band came together solidly. "I think that's the one song that combines what I love about Collective Soul," he says. "It has a great riff and a great chorus, and I like the whole concept where the verses are slamming and then you bring it back down for the chorus. That song seems to define what Collective Soul is about."

Big guitar riffs, a sticky chorus, and a groovy rhythm track—that's all definitive Collective Soul. As for the machine thing? Well, don't worry about it too much. "Yeah, things have changed with technology," allows Evans. "But nothing will ever take the place of a drummer who's sitting back there slamming his ass off and rocking. There's nothing that's ever going to be more exciting than that. And no *machine* will ever compete with that." Indeed.

**David John Farinella**

# TODD SUCHERMAN

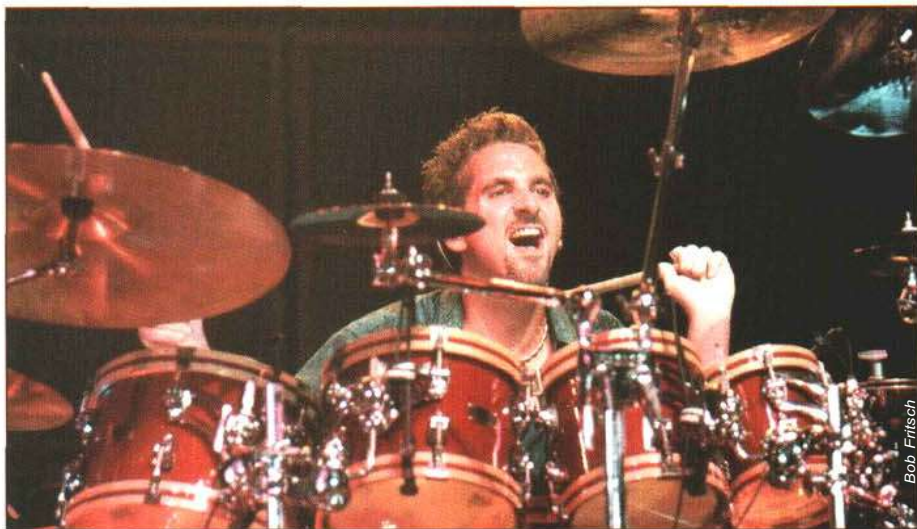
Styx's Best Kept Secret

If you're into heavy and powerful rock 'n' roll drumming—consistent, driving, and in-the-pocket—then take the time to witness the best kept secret to come out of Chicago, Todd Sucherman. Since 1996, Todd has been the man behind the kit for the million-selling mega-band Styx.

Thirty-one and now living in California, Todd is on the move. As Styx keeps touring—with no end in sight—they're gathering up old fans and acquiring new ones from all over the planet. No question, the band never sounded better, and fans just can't get enough.

Sucherman seems to be a perfect fit for Styx. Give a listen to their latest live disc, *Arch Allies*. It shows Todd has a flair for always being there when it counts, with great fills and a natural playing style.

Watching Sucherman live is equally



Bob Fritsch

inspiring. His traditional-grip technique is flawless. He moves with assurance around his kit, making everything look easy. And

his double bass action sounds like a Harley Davidson convention!

**Steven Scott Fyfe**

## Drori Mondlak

NEVER TAKE THE MIDDLE GROUND

Sometimes the truth about drums will come to Drori Mondlak at night. He'll stay up late, long after the gig, changing heads and tuning. Sometimes it will come to him during a jog in the forest, away from inner-city New York. Knowing a few truths lends urgency to his work, urgency you hear plainly on jazz guitarist Cary DeNigris's album *Between The Lines*.

Says Mondlak, "Engineers don't recognize the importance of the cymbals to music. The true sound of cymbals has to ring out. For Cary's album, we used overheads way

up in the air, a snare mic, a bass drum mic, and that's it—no tom mic's at all."

While Mondlak scrounges for old cymbals like the rest of us—K Zildjians, older Sabian HHs, and Paiste 602s—he is equally adamant that his drums growl in low frequencies. "Many jazz drummers talk about how the old Gretsch drums are so fantastic," he says. "Then they tighten them to death and choke them. Sometimes their bass drum is higher than their toms!"

Rather, Mondlak's approach was gleaned from Joe Morello on an old Dave Brubeck

record, *Gone With The Wind*. "Joe dances like a tap dancer with the most incredible grace," says Drori. "I went to study with him not for his chops but for his musicality."

Music is one route to inner peace. "You don't do it to become rich or famous," Mondlak says. "You play music because you want to create something, and to respect the ones who've come before you." To that end, he's played with Danny Mixon, Ernestine Anderson, Frank Foster, and Eddie Henderson.

"If you lose the simple love of sitting down at a drumset," cautions Drori, "then you've lost everything. It doesn't matter how much money you make, because that's an empty experience."

Born of a Polish father and English mother in Mexico City, Mondlak recalls an insight offered by Lennie Tristano the day before the famous pianist passed away. "Lennie said to me, 'With a name like that, two things are going to happen to you. Either nobody's going to know you, or everybody's going to know you. There's no in-between!'"

**T. Bruce Wittet**



Lisa Roma

# TONY FAGENSON

# PEAVEY DRUMS



# RADIAL BRIDGE RADICAL DEPARTURE



Hear Tony play Peavey  
Radial Pro Series on Eve 6'  
latest release "Horrorscope"



## PEAVEY

Peavey Electronics Corporation • 711 A Street • Meridian, MS 39301 • U.S.A. • (601) 483-5385 • Fax (601) 486-1278  
Peavey Europe • Great Folds Road • Oakley Hay • CORBY • Northants NN18 9ET • England  
Tel: +44 (0) 1536 461234 • Fax: +44 (0) 1536 747222 • ©2000 • [www.peavey.com](http://www.peavey.com)

# news

**R**ingo Starr is on one track of ELO's first release in fifteen years, *Zoom*. Mastermind **Jeff Lynne** handles most of the other drum tracks.

Congratulations to **Christina & Alan Vater** on the birth of their triplets Jack, Torey, and Elizabeth Rose.

**Kyle Hollinger** is touring with Shuvel, supporting their debut album, *Set It Off*.

**Kate Schellenbach** and **Melissa York** are on Indigo Girl Amy Ray's first solo

album, *Stag*.

**Steve Jansen** is on tracks of David Sylvian's *Everything And Nothing*.

**Keith Brogdon** is playing with Bare Jr. **Josh Freese** is on the road with A Perfect Circle.

**Mario Calire** is touring with The Wallflowers.

**Rick Woolstenhulme** plays drums on Lifehouse's *No Name Face*.

**Sam McCandless** is on Cold's second

outing, *13 Ways To Bleed On Stage*.

**Ray LeVier** is in the studio cutting his solo album, featuring Mike Stern and Dave Kikoski.

**Michael Foster** is on Firehouse's new CD, *Oxygen 2*.

**Steve Ferrone, Gary Novak, and Matt Laug** are on BBMAK's *Sooner Or Later*.

*Modern Drummer* offers condolences to DW artist relations manager **Scott Garrison** on the recent loss of his father.

## drum dates

This month's important events  
in drumming history,

**John Bonham** was born on May 31, 1948.

**Clyde Stubblefield** records the James Brown classic "Cold Sweat" in May of 1967.

A great night for drumming on May 2, 1977, when The Storyville Jazz Club in New York City plays host to the Premier Drum Company for its special "Drum Night." Some of the drummers on hand

include **Horacee Arnold, Louis Hayes, Philly Joe Jones, and Papa Jo Jones**.

Asia, with **Carl Palmer** on drums, hits Number-1 on the *Billboard* charts with their self-titled debut on May 15, 1982.

On May 20, 1984, Zildjian hosts one of its most famous "Zildjian Days." The roster is amazing: **Alex Acuña, Tommy Campbell, Vinnie Colaiuta, Billy Cobham, and Steve Gadd**.

## Happy Birthday

**Freddie Gruber** (May 27, 1927)

**Levon Helm** (May 26, 1942)

**Billy Cobham** (May 16, 1944)

**Bill Ward** (May 5, 1948)

**Bill Bruford** (May 17, 1948)

**Paulinho Da Costa** (May 31, 1948)

**Prairie Prince** (May 7, 1950)

**Mike Balter** (May 7, 1952)

**Sly Dunbar** (May 10, 1952)

**Alex Van Halen** (May 8, 1955)

**Stan Lynch** (May 21, 1955)

**Mel Gaynor** (May 29, 1959)

**Dave Abbruzzese** (May 17, 1964)



Go to [www.modrnmr.com](http://www.modrnmr.com) and click on the MD Radio icon to hear music from this month's Update artists.



It's OK. There was a time when they hadn't heard of us either.



Wes Little  
(Chuck D.)

Alfredo "Catfish" Alias  
(Independent)

Calep Emphrey  
(B.B. King)

Tyger MacNeal  
(José Feliciano)

Tony Cintron  
(Joe Bonamassa)

Marc Quiñones  
(Allman Bros.)

Jerry Porter  
(Buddy Guy)

Brian Dunne  
(Chuck Loeb,  
Alana Davis)

Bobby Allende  
(Marc Anthony)

Andy Korn  
(Aftertouch,  
Ronnie Spector)

Michael Jochum  
(John Tesh,  
Independent)

**SMITH** Making great drums... One drum at a time.

**SMITH CUSTOM DRUMS**  
480 Barnum Ave., Bridgeport, CT 06608  
203-846-6834 [www.smithcustomdrums.com](http://www.smithcustomdrums.com)



**Hand percussion as you've known it,**

**has changed.**

 **Roland®**

# Billy Cobham On...

by Mike Haid

As one of the founding fathers of jazz/rock fusion drumming, Billy Cobham raised the bar for technique in the '70s with his powerful, uptempo patterns and odd-meter mastery with John McLaughlin's Mahavishnu Orchestra. Cobham then "brought in the funk" with his early solo recordings, which include the classics *Spectrum* and *Crosswinds*. The depth of his composing skills helped redefine the drummer's image as a total musician. And his soloing skills are legendary, beyond the stereotypical jazz or rock format.

Cobham has recorded countless projects in many different styles, always leaving his authentic trademark sound on the music. In recent years, he has spent much of his time in Europe recording with a wide variety of musicians from around the world.

Currently Billy is cultivating a multimedia music-minus-one educational package called *Conundrum*, which is scheduled to be released shortly. The project focuses on the art of individual and group performance within a large jazz ensemble or big band. Also, he'll be releasing *Extended Works*, a new CD that will mirror some of the music on *Conundrum* plus provide bonus tracks

not found in the educational package.

Another project that Cobham has in the works is a video with European drummer/percussionist Angelo Kelly. It focuses on the student/teacher relationship as well as performing with another drummer—what to listen and look for when two drummers play together.

And the superstar drummer continues to be very busy on the performance front. Billy has been playing throughout Europe with large ensembles and small groups such as The BBC Big Band, The London Jazz Orchestra, Higher Ground ("hip-hop-house meets jazz"), Alessio Menconi, Dado Moroni, and Pippo Matino & North By Northwest, which Billy performed with in Moscow, Russia last fall.

For those of you who want to check out Billy's large body of recorded work, he'll soon be making many of his recordings available for sale on his Web site, [www.billicobham.com](http://www.billicobham.com). At BC's Cyber Store, you'll also find some of his videos and books.

With Billy Cobham's roots in jazz and jazz/rock fusion, we thought it appropriate to ask him to comment on some of the other great drummers of these genres.



**With 600 percussion and instrument sounds inside,  
it's a shame you only have two hands.**

Realtime control with the infrared light-sensing D-Beam<sup>®</sup>, dual ribbon controllers and three control knobs

MIDI In/Out permits use with external sequencers or as a dynamic MIDI controller

Built-in sequencer with percussion and instrument patterns, plus an onboard metronome



15 velocity- and pressure-sensitive pads give you up to 15 sounds simultaneously

Positional Sensing lets you create different timbre changes depending on where the pad is hit

### **Introducing the HPD-15 HandSonic**

Feast your eyes on the world's first electronic hand percussion instrument. Then let your hands do the talking, playing 600 sounds using traditional hand drum techniques, or recording or triggering percussion loops. Throw in some built-in reverb, delay or one of 85 multi-effects for good measure.

The HPD-15 HandSonic: Too bad you've only got two hands.

*Optional PDS-15 stand contains mounting plate, screws, and cable management.*

**Roland<sup>®</sup>**

*HPD-15 Demo Video (in English or Spanish) is available for \$5 by calling (800) 386-7575.*

[www.rolandus.com](http://www.rolandus.com) FaxBack Information: (323) 890-3780, doc #10430

\*D-Beam Controller technology has been licensed from Interactive Light, Inc.

# what Stefanie Eulinberg

Kid Rock & the T.B.T. Band

Some drummers like their Iron Cobra pedals because they can be set for a lightweight, effortless feel. Stefanie Eulinberg isn't one of them.

"I like pedals that make you work a little bit, pedals that make you know that you're hitting that kick drum and you've got nothing to worry about. I set the beater way, way back, so when I hit those \$#@s, they almost bounce back. The more weight you can put on the beater, the better. Sometimes I even put two beater balancers on."

"On tour, I use two Power Glide single pedals. Live, I like things open; I like the feeling on stage of having two bass drums. But in the studio, where things have to be 100% perfect, I like things tighter. Then I use a single kick with a Rolling Glide double pedal."

And while some guys say they like heavy-duty Iron Cobra footboards because they play in boots, Stefanie isn't one of them either. "I like the nice grooves on the Iron Cobra footboard. I need that for the traction, because I play barefoot. Always."

## digs about her Iron Cobras...

## ...Dave Weckl



Edward J. Ajaj

When I first experienced a Dave Weckl performance, I noticed that he had a strong conceptual base from which to extract his ideas. The drumset he performed on was approximately fifty percent electronic pads and fifty percent acoustic. I thought he was perfect for Chick Corea's musical concepts; the whole band seemed to be very well-matched to each other.

Dave has a good way of providing direction while avoiding being imposing on his colleagues. He allows the music to flow while maintaining his personality in the performance.

## ...Terry Bozzio



Terry has taken the musical tiger by the tail, exploring some of drumming's forbidden regions. He's provided solid footing in a direction for drumming and performance that I'm sure most of us were not considering. Terry has shown that anything is possible if we just use our imagination.

I remember years ago Terry meeting the challenges of Frank Zappa's music and that of his own group, Missing Persons, and doing so with a lot of creativity.

With Terry, it's always an interesting presentation, which is what music is all about.

Visit our website at: [www.tama.com](http://www.tama.com)

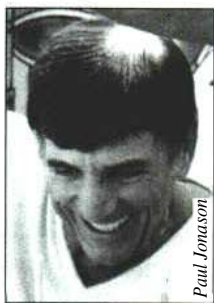
For a full color Tama Drum & Hardware catalog, send \$3.00 to: Tama Dept. MDD06, PO Box 886, Bensalem, PA 19020 or PO Box 2009, Idaho Falls, ID 83403.

free case

All Iron Cobra Sr. pedals come standard with a protective carrying case. (PAT. PENDING)

HP900P  
Power Glide  
Single Pedal

## ...Louie Bellson



Paul Jonason

What stands out about Louie B. is his consistency in presentation, no matter who he performs with. Interestingly, he plays the same drumset configuration in any setting, at least with

all of the ones I've had occasion to witness. This is unique to me in that I always seek to match the equipment to fit the music.

Louie's ability to control dynamic levels in various performance environments stands out for me in many ways. Check out his performances with Duke Ellington and his own large ensembles. Then check out what he does behind Oscar Peterson in a trio format. Same setup, different results. No matter what the setting, Louie always impresses me with his control.

## ...Dennis Chambers

"All business, but with pleasure." That's how I think of Dennis. It's great to listen to him play, because he's so good he makes me feel like laughing for the whole performance.

I love to listen to Dennis interpret the music, knowing that it comes from a person with a big heart and strong positive direction. With him, as is the case with all

truly great players, the music must live!



William Haines

## ...Vinnie Colaiuta

A few years ago I attended a series of clinics in Koblenz, Germany. While there I was exposed to a Vinnie C. performance. What struck me was his ability to



create a multi-layered conversation with himself through the drumset. He had great control, yet there was much flow in his performance too.

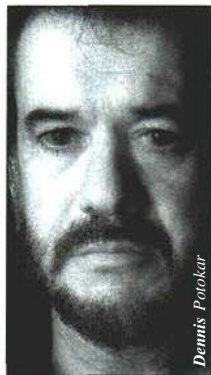
On his recordings with Sting, Vinnie's maturity stands out. He knows exactly what to play when. I think he's a great example for students of the art form to follow. He speaks "through" the instrument, which is always more important than "around" it.

## ...Airtio

When I first encountered Airtio, I was living and performing in New York City, and I think he was working with his wife, Flora Purim, along with Joe Farrell. What struck me about his playing was his uncanny ability to provide the right tonal character at just the right time.

One day I was at a recording studio on 57th Street called Media Sound, and Airtio came in to play the percussion part for Steve Kuhn and Gary McFarland. I was mesmerized by the variety of instruments he brought in a suitcase, not to mention how he used them all both collectively and individually.

To me Airtio provides a great example of "when to do what where." He plays his life every day and in every way.



Dennis Potokar

## ...Max Roach



When I was young, I used to listen to the way Max played the bass drum more than anything else in his repertoire. I wasn't able to grasp everything that he did in one pass. This is still

a process that I'm going through to this day. Drumming, as an art, is a never-ending learning process.

Max's work also made me focus on independence. He played involved parts, but with such clarity. Of course, I really tuned into the way that he approached playing rhythmic patterns with a melodic inflection. Sure, others had played the drums in a similar manner, but not with the same consistency and ability to communicate as Max.

## ...and why



**Oiles® Bearing Hinge (PAT. PENDING)**  
Ball bearings were a big improvement on the traditional pedal board hinge. Iron Cobra's high tech oil-less bearings are an even bigger improvement on ball bearings. As close to frictionless as you can get, Oiles® bearings eliminate side-to-side motion and provide durable smoother-than-smooth action.



**Speedo Ring Rocker Arm**  
With built-in roller bearings, the Speedo Ring rocker arm increases speed and smoothness by reducing friction and power loss. Also prevents spring binding and allows easy changes to footboard angle. The combination of the Vari-Pitch and Speedo Ring allows you to achieve any kind of stroke.



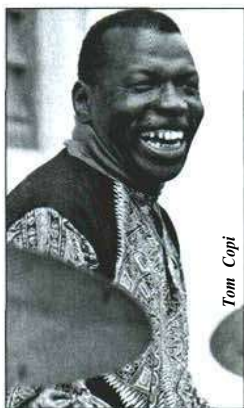
**Cobra Beaters**  
A full, flat hit every time! Our adjustable head Cobra beaters are bigger than the originals for more tone, but lighter in weight for even faster action. A beater balancer offers the fastest way to achieve different responses, a must for players who prefer different feels for studio and live performance.



**Vari-Pitch Beater Holder**  
(US PAT. NO. 5,257,467) Adjust the angle of your beater shaft to get the action you want—without changing the footboard angle.



## ...Elvin Jones



Just after I was released from the Army, I went down to the Five Spot to hear Jimmy Owens, a trumpeter and good friend of mine, who was playing in a free-jazz band. I don't really remember much else except

that in the audience that night was Elvin Jones. I don't know what this has to do with this article, except to say that on that occasion, and any time I've seen him since, he always has a smile on his face—such a positive force.

I remember being on the road with Horace Silver in 1968, where our paths crossed briefly. Elvin was out with Jimmy Garrison and Joe Farrell on the same package tour we were on. What struck me was the way Elvin approached playing within the time parameters that were set up by the music. The hi-hat was always there to

remind the listener of where things were—in general. Yet there was a very special freedom in the music that could only be identified with Elvin. His approach to time is rubbery, flexible—that's the only way I can describe it. A unique artist.

## ...Tony Williams



Emergency! Tony, at the age of seventeen, started a revolution within me that's been at the foundation of everything I seek to do in music. His ability to be adventurous, to go to extremes to try things, was a major plus for me.

Tony had a great conceptual approach. I believe that if you don't have a mental con-

cept to work with, the chances are small that you'll be able to perform from a deep, conceptual base. In order to have that base, you must first have an idea of what you'd like to see happen with the instrument. This means understanding your relationship with the instrument. The more you know about *you* and what you want to project through the drums, the more effective you'll be in accomplishing that goal on a consistent basis. Tony had this going on at sixteen or seventeen years old—and was not bashful about showing it! He had it enough for Miles to clearly see it and hear it. And the rest is history!

## ...Jack DeJohnette

When I listen to Jack DeJohnette play drums, I hear a pianist on the drums. He has a very unusual approach to playing the drumset. As drummers, we study in a more modular, rudimental fashion. With Jack,



Essential Metal™

©2001 Avedis Zildjian Company

**Zildjian**

# SET YOURSELF UP LIKE

## GENE LAKE

**Independent Artist/Screaming Headless Torsos**

1. 13" Z Custom HiHats
2. 8" A Custom Splash
3. 8" K Splash
4. 15" K Custom Dark Crash
5. 17" K Custom Dark Crash
6. 20" K Pre Aged Dry Light Ride
7. 16" Oriental Trash Crash

WWW.ZILDJIAN.COM

# NuSkyn™

- Sounds, looks & feels like animal-skin
- Unaffected by weather
- Natural tones - no dissonant overtones
- Consistent, effortless tunability
- Collar height fits Traditional and Radius counterhoops
- Heads fit Remo, LP, Toca, Pearl/Afro, and Meinl congas

New VintageWrap™ technology assures superior performance!

Is it  
animal skin  
or NuSkyn?

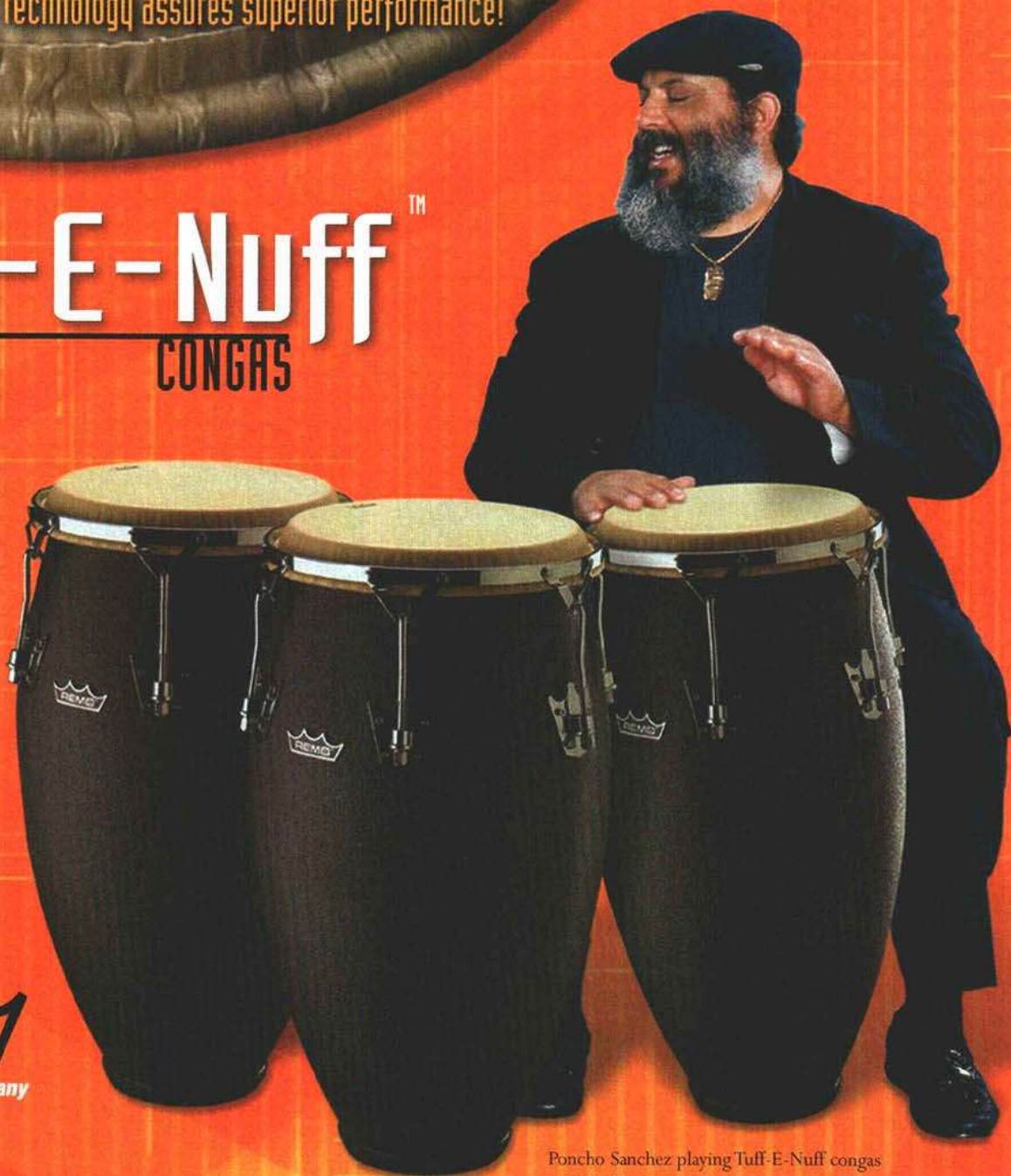
## Tuff-E-Nuff™ CONGAS

- Virtually impact proof
- Highly durable and consistent
- Weather proof
- Chrome hardware
- Traditional or Radius counterhoops
- Modified tuning hooks
- Distinctively stylish



The World's Drum Company  
[remo.com](http://remo.com)

28101 Industry Drive  
Valencia, CA 91355



Poncho Sanchez playing Tuff-E-Nuff congas  
with NuSkyn conga heads.

everything seems to have arrived at the same time. By this I mean that he sounds as if he learned to present the full performance concept in one stroke. He plays with dynamics, harmonically, rhythmically, and melodically in a seamless way. Those are things we should all strive for in our performance.

## ...Steve Gadd



I first became aware of Steve through the grapevine in New York City. I had heard that he was working with Chick Corea after Airtio had left his group, but I was so involved with The Ma-

havishnu Orchestra that I never really focused on what he was doing. Also, early on I knew that he had become "flavor of the month" in the recording studios—but he lasted longer than anybody else!

It's funny, but I knew little about his playing until I heard him perform live with the band Stuff. I found the grooves that he created to be very positive and infectious,

and this is what I remember him for more than anything else—the grooves.

## ...Bill Stewart



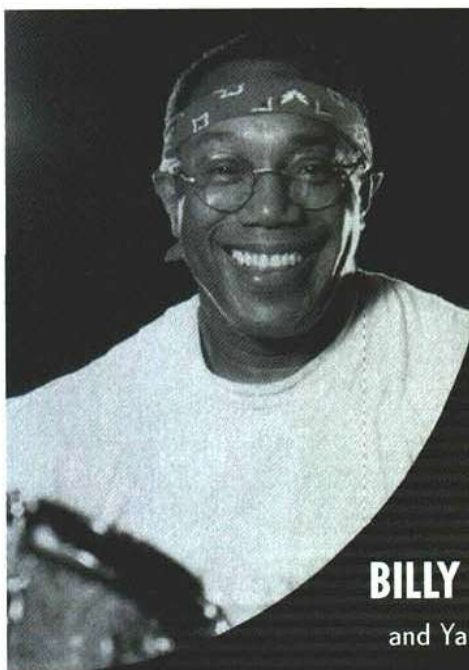
I've only met Bill once, and this was prior to a concert in Zurich at the Academy of Contemporary Music with John Scofield. What stood out to me about his playing was the personality in his approach to the music. Bill is able to fill the gaps without being overly aggressive. And he has a very nice touch. Bill sounds like he's thought the music through so as to provide a very secure direction within the performance.

## ...Gary Husband

Gary's a three-dimensional man. I first heard him on an Allan Holdsworth recording in the early '80s. My impression was that this is where I'd like to be, in terms of my overall musical presentation through the drumset.



Gary looks at music from a three-dimensional creative perspective, in that he's able to view a performance from the keyboardist's, guitarist's, and drummer's position. This means that what's played on the drumset is quite in sync with the musical information emanating from any of the three instruments working in a particular musical presentation. Think how much better and effectively we would play if we had a better understanding of the instruments we perform with. Gary does this rather effortlessly.

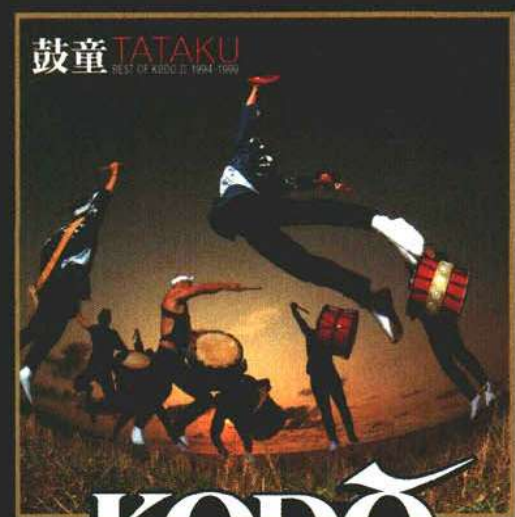


**BILLY COBHAM**  
and Yamaha Drums

**YAMAHA**  
*DRUMS*

What Legends Play

©2001 YAMAHA CORPORATION OF AMERICA • P.O. BOX 6600, BUENA PARK, CA 90622-6600 • 714-522-9011 • YAMAHADRUMS.COM  
YAMAHA IS A REGISTERED TRADEMARK OF YAMAHA CORPORATION



鼓童 **TATAKU**  
BEST OF KODO 2 1994-1999

**KODO**

TATAKU: BEST OF KODO 2

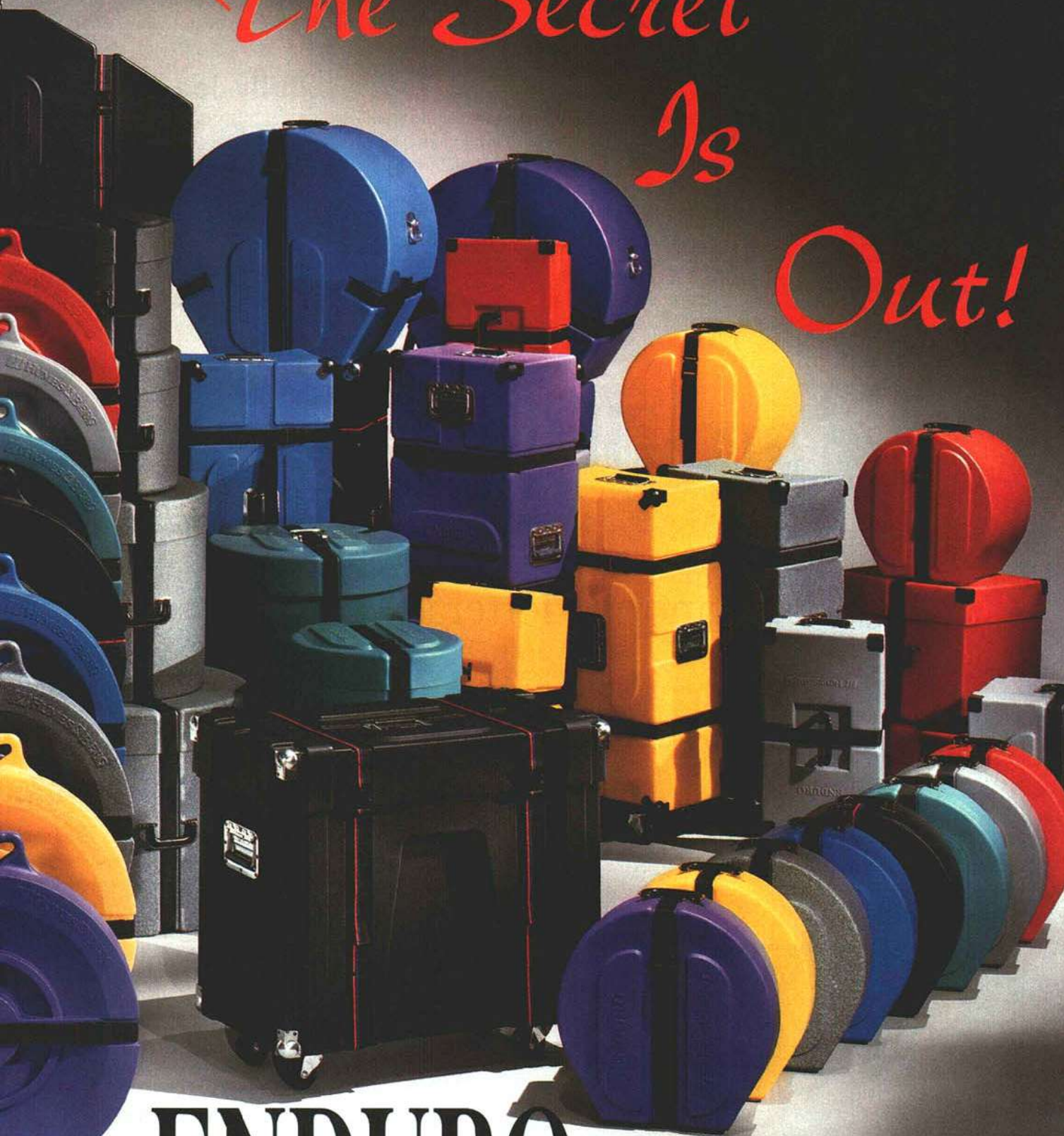
20th ANNIVERSARY OF WORLD RENOWNED DRUM TROUPE  
FEATURING 5 TRACKS NEVER RELEASED IN THE US

"Kodo can raise the roof, but the group can also show extraordinary finesse."  
-The New York Times

Available at:  
**BORDERS**  
BOOKS • MUSIC • CAFE

red ink

*The Secret  
Is  
Out!*



**ENDURO**

by **H/B** **HUMES & BERG**  
MFG. CO., INC.  
EAST CHICAGO, INDIANA 46312

## ...Papa Jo Jones



I remember watching television when I was about twenty years old and seeing Papa Jo Jones perform with Teddy Wilson in duet. What stood out to me was his ability to make the listener part of the performance by not playing what should be there, but musically encouraging the listener to *imagine* that the missing element was there. Thus, he wouldn't have to play about fifty percent of what would normally be required since it was obvious by the way he set up patterns for Teddy to per-

form over. Brilliant. He did this with brushes, a 28" bass drum (I think), and with the foot work of a gazelle. I still find myself trying to emulate some of his concepts.

## ...Philly Joe Jones



When I think about Philly Joe, I think about Miles and Gil Evans' *Porgy And Bess*. In my mind I hear the cross-stick on the snare drum and the uniquely broken drum solos that he would create. His

sense of timing was unique to him, which again drives home the idea that personality in presentation is a very important part of the game of life. Music is a reflection of that game since we play it every day.

## ...Roy Haynes



Roy pushes the boundaries. He sets apart from the rest of us because of his ability to approach a performance as if he were having a conversation with a group of fellow philosophers. I always feel as if he has a deeper understanding of what's going on, and he provides food for thought on what it *could* be if only we could grasp it. Roy is great at implying things in his playing. Some people may understand, others may not. But it's that sense of exploration and being on the edge that allows the art form to continue to grow and progress.



Go to [www.modrndrummer.com](http://www.modrndrummer.com) and click on the MD Radio icon to hear many of these featured artists.



## pro-files

### Raymond Herrera.



He's at the Fear Factory every day. Yet, they're not manufacturing fear, but remanufacturing all sorts of musical styles. And if that's not enough, you can hear him play with Brujeria and on a new Sony release — as in Playstation.

His manufacturing tool?  
The ProMark Oak 5B stick.

### Shane Evans.



As part of the hugely successful Collective Soul, he knows a thing or two about Gold. In fact, he knows a thing or two about Platinum, Double Platinum and even Triple Platinum. To play on all those million-selling albums, he uses our 747 wood-tip sticks.

So it looks like he also knows a thing or two about oak.

**pro-mark**  
[www.promark-stix.com](http://www.promark-stix.com)

# MAPEX WEST COAST LEGENDS AND THEIR SECRET WEAPONS

What more can be said about the work of these three legendary West Coast drummers that hasn't already been said?

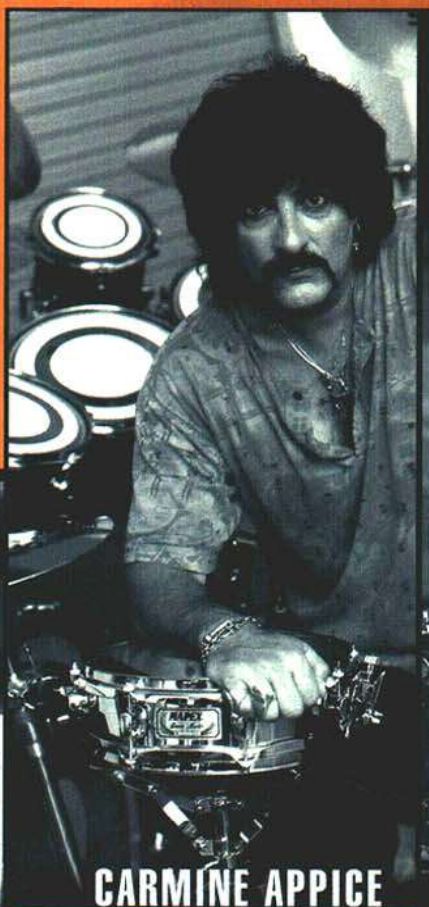
All three drummers made immeasurable impact on their craft. Their snares of choice—Mapex Black Panther™ and Mapex Precious Metal™

Hal Blaine's studio work with the famed Wrecking Crew supplied the grooves that had America snapping their fingers in the 60's and 70's. Carmine Appice, the original hard rock drummer behind the hardest rhythms of the 70's and 80's. And DJ Bonebrake, who led the punk revolution with the groundbreaking group X.

Visit your local authorized Mapex dealer today, and find the sound that leaves your mark on drumming history.



**HAL BLAINE**



**CARMINE APPICE**



**DJ BONEBRAKE**



**BLACK PANTHER  
Steel**

Large dynamic range for intense articulation.



**BLACK PANTHER  
Traditional Maple**

Warm all-maple shell produces a distinctive woody sound.



**PRECIOUS METAL  
Phosphor Bronze**

Offers response, sensitivity and incredible presence of sound.

**MAPEX**  
The drummer's other voice.™

[mapexdrums.com](http://mapexdrums.com)

Mapex USA, Inc. • P.O. Box 1360 LaVergne, TN 37086

## Into The Woods

### Mapex Deep Forest Drums

You might not be able to see the forest for the trees, but you can't miss Mapex's Deep Forest drumkits. They feature drums made from 100% walnut and 100% cherry. According to Mapex, the 6-ply, 5.1-mm Deep Forest tom shells and 7.2-mm bass drums "open up the voice of each set to speak purely." All sets are finished with Mapex's natural wax finish to allow the drums to mature naturally in tone and appearance. Six-piece configurations featuring drums in Mapex Comfort Sizes and complete hardware packages are currently available at \$5,299.

For drummers seeking pure and focused tone in their snare drums, Deep Forest snare drums are available separately from the drumkits. Walnut drums (\$655) feature 6 1/2 x 14, 5.1-mm, 6-ply shells with black chrome hardware and black chrome 2.3-mm Powerhoops for accurate tuning. Cherry drums (\$635) feature 5 1/2 x 14, 5.1-mm, 6-ply shells with gold hardware and gold die-cast hoops to accentuate the bright characteristics of the cherry. Walnut and cherry snare drums are also available as 5 1/2 x 10 add-on snare drums. (Walnut 5 1/2 x 10—\$455; Cherry 5 1/2 x 10—\$445.)



Mapex's Deep Forest drums feature a choice of dark 100% walnut or light 100% cherry shells.



# For Nobility And Commoners Alike

## LP Galaxy Giovanni Djembe And Jammers Jambé



Lots of people like to bang on djembes. Some of them are very good at it, while others just do it for fun. For serious players, LP offers the Galaxy Giovanni Djembe. This ultra-professional ash-wood drum is 25" tall and 12 1/2" in diameter, and is fitted with select goatskin heads. LP Comfort Curve II Rims are standard, and the drum is available with either gold or chrome hardware at \$625.

For those into drum circles, therapeutic drumming, or just street-corner jamming, the LP Jammers Jambé is designed to produce a hybrid of sounds derived from the djembe and doumbek. This portable drum is 20" high and 11" in diameter, and comes with a strap, pre-tuned plastic heads, and a wood shell. Drums are available in Natural Wood, Teal, and Dark Wood finishes at \$139.



# Tweaking The Midrange

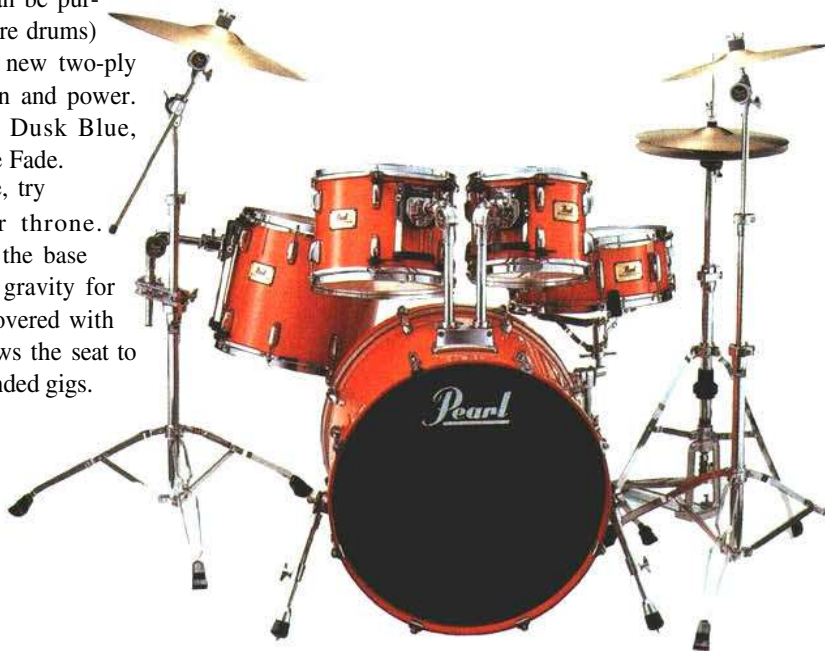
## Pearl Prestige Session Select Series Drumset And Roadster Throne

Pearl's mid-priced Prestige Session Select kit comes standard with 6-ply 7.5-mm maple shells, and it's equipped with Pearl's Optimount tom-suspension system (previously available only on high-end Masters and Masterworks sets). Drumsets can be purchased as complete kits (including matching maple snare drums) or as components. The drums are fitted with Pearl's new two-ply Protone drumheads, which are designed for projection and power. Available lacquer finishes include Carbon Mist, Dusk Blue, Cranberry Mist, Topaz Mist, Burnt Amber, and Vintage Fade.

And if you're looking for a stable foundation in life, try

Pearl's new D-150 Roadster throne.

Designed for touring musicians, the base of the stool has a low center of gravity for increased stability. The seat is covered with Pearl's AirFlo fabric, which allows the seat to breathe comfortably during extended gigs.



# Taking The Old With The New

## A Zildjian And Cie Vintage Additions And K Custom Special Dry Ride

Zildjian's A Zildjian And Cie Vintage cymbals are designed to capture the "vintage" sound of the first Zildjian cymbals made in the US over seventy-five years ago. After introducing the line a year ago, Zildjian is already expanding it. New models include 14" hi-hats (\$520), an 18" crash (\$362), and a 20" Vintage ride (\$415).

Zildjian has also added a 21" Special Dry Ride (\$453) to its K Custom range. It's designed to offer more presence and projection than other ride cymbals.



20" Vintage ride

18" crash

14" hi-hat

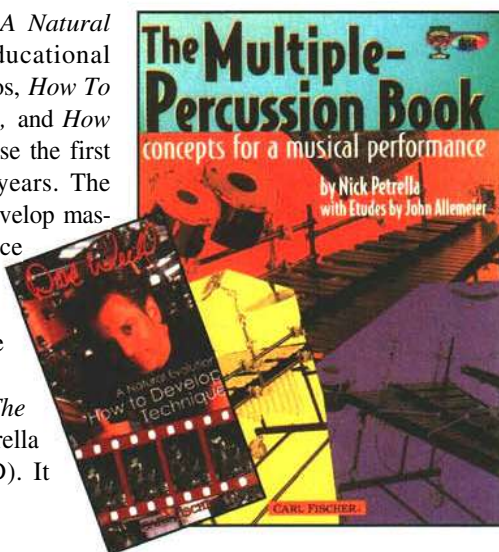
21 "Special Dry Ride

## You Say You Want An Evolution?

### New Carl Fischer Percussion Books And Dave Weckl Video Series

Carl Fischer Music has released *A Natural Evolution*, a series of three new educational videos by Dave Weckl. The three videos, *How To Develop Technique*, *How To Practice*, and *How To Develop Your Own Sound*, comprise the first video series from Weckl in twelve years. The videos are designed to help players develop mastery of the drums, learn good practice habits, and develop their own sound by using the resources of modern recording and mixing techniques. The videos are priced at \$39.95 each.

Carl Fischer Music also offers *The Multiple Percussion Book* by Nick Petrella (\$24.95 including demonstration CD). It



introduces concepts, techniques, styles, and notational devices that the modern percussionist will encounter when playing contemporary orchestral music.

Also new are three books in the Hip Pockets Series. *The Dictionary Of Percussion Terms* by Morris Lang and Larry Spivack (\$6.95) is a glossary of symphonic percussion terms. *Developing Rock Grooves* by Sandy Feldstein and *Developing Rock Drum Fills* by Seth Goldberg (\$5.95 each) are portable guides for the practicing musician. These books are designed in an easy-to-carry format that will fit into a back pocket, stick bag, or trap case.

## Sticking Out

### Zildjian DC Double, John Otto, And 6A Drumsticks

Zildjian's DC Double is a multi-purpose drumstick that fits a sewn-felt, timpani-style mallet head onto the butt-end of the Dennis Chambers Artist Model drumstick. The sticks measure 16" long and .550" in diameter, and are priced at \$26.50 per pair.

The John Otto Artist Model drumstick puts a beefed-up neck and barrel-shaped wood tip on a profile similar to that of a 5A. The sticks are 16" long and .550" in diameter, with a charcoal-lacquered stain and reflective chrome logo treatment featuring John's signature. They're priced at \$13.75 per pair.

Zildjian is also offering two 6A Nylon-Tip models. The 6A Nylon-Tip (\$12.60/pair) is 16" long and .530" in diameter. The 6A Nylon-DIP (\$13.60/pair) is 16" long and .540" in diameter. It features Zildjian's DIP coating, which provides a slightly tacky, high friction-gripping surface.



New setup possibilities in the Sonor Force lines

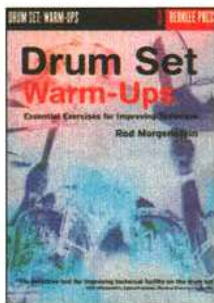
## Exerting More Force

### Sonor Expanded Force 2001 And 3001 Lines

Responding to requests for more acoustic options in their low- and mid-priced lines, Sonor has expanded their Force 2001 and 3001 drumkit series. The 2001 line now features 8" and 10" toms and a 22" bass drum, all available separately. A 2001 Fusion setup consisting of 10", 12", and 14" toms, a 14" snare, and a 22" bass drum is also available. The 3001 line now offers a 20" bass drum, while single toms are available in 12", 13", 14", and 16" sizes.

## And What's More

Prog-rock forefather **Rod Morgenstein** has developed a warm-up method for the entire drumset designed to complement traditional practice pad warm-ups. *Drum Set Warm-Ups* (**BERKLEE PRESS**, \$12.95) contains eighty-eight pages of exercises designed so the arms and body are moving in clockwise, counter-clockwise, up, down, side-to-side, crossover, cross-under, and criss-cross motions.



**DRUM WORKSHOP** has announced the introduction of six new Exotic Lacquer finishes: American Ash, Vertical Cedar, Curly Maple, Kurillian Birch, Mapa Burl, and Red Oak. These finishes will augment their existing Exotic finish options, all of which are offered with a choice of high-gloss, clear, or colored top coats.

**MRP CUSTOM DRUMS** has released their new full-color catalog. It highlights their Performer and Masters Series drumkits, as well as their entire line of snare drums.



**GROVER PRO PERCUSSION** has released their new **Silver Fox Percussion** catalog, which offers full-color photographs and in-depth descriptions of the entire Silver Fox drumstick and mallet line.



**MEINL PERCUSSION** now offers their congas, bongos, and djembes with a new series of sparkle finishes.



## Making Contact

**BERKLEE PRESS** (Berklee College of Music), (617) 747-2182, [www.berkleepress.com](http://www.berkleepress.com)  
**CARL FISCHER MUSIC**, (312) 427-6652  
**DRUM WORKSHOP**, (805) 485-6999, [www.dwdrums.com](http://www.dwdrums.com)  
**GROVER PRO PERCUSSION**, (781) 935-6200, [www.groverpro.com](http://www.groverpro.com)  
**LP MUSIC GROUP**, (973) 478-6903, [www.lpmusic.com](http://www.lpmusic.com)  
**MAPEX**, (615) 793-2050, [www.mapexdrums.com](http://www.mapexdrums.com)

**MEINL USA**, (305) 418-4520, [goMeinl@aol.com](mailto:goMeinl@aol.com)  
**MRP DRUMS**, (516) 568-2820, [www.mrpdrums.com](http://www.mrpdrums.com)  
**PEARL**, (615) 833-4477, [www.pearldrums.com](http://www.pearldrums.com)  
**SONOR/HSS**, (804) 515-1902, [www.hohnerusa.com](http://www.hohnerusa.com)  
**ZILDJIAN**, (781) 871-2200, [www.zildjian.com](http://www.zildjian.com)

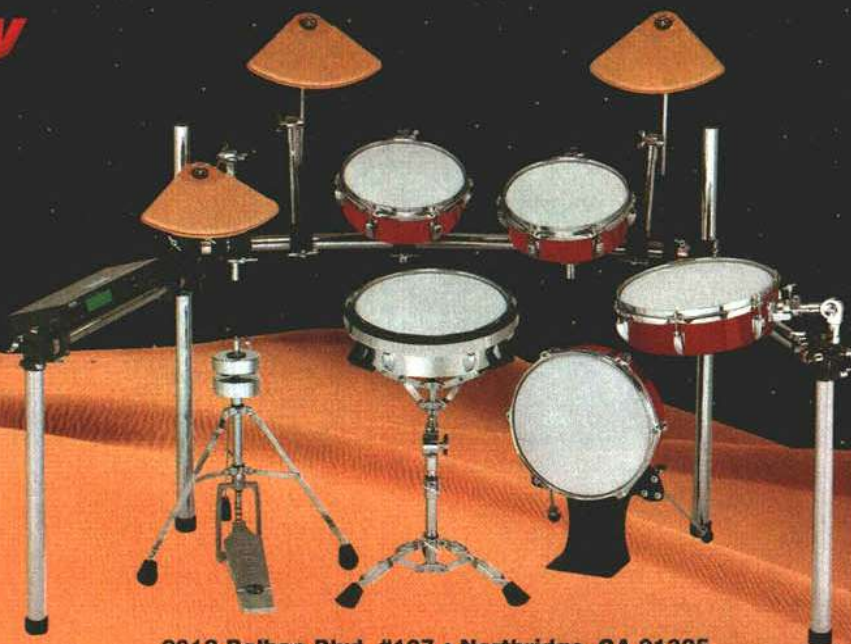


## Drum Technology for the 21st Century

Electronic Drums  
So Natural,  
It's Unnatural

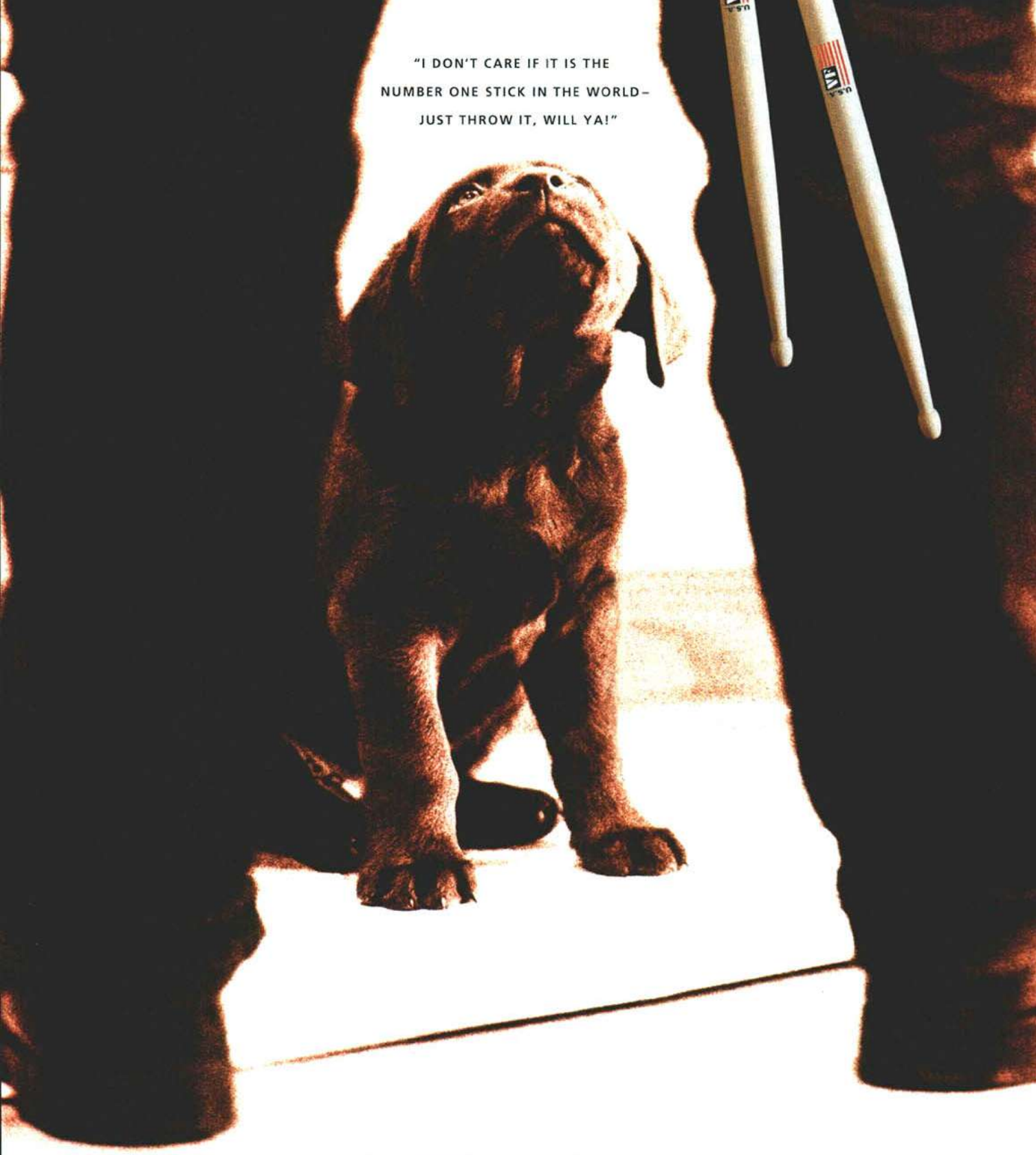
- Acoustic Feel Mesh Drum Heads
- 3-Zone Snare (Head + Front & Back Rims)
- 2-Zone Position Sensing Ride & Hi-Hat Cymbals
- Low Stick Noise with High Sensitivity & No Hot Spots
- Acoustic Style Hi-Hat Pedal with Adjustable Travel
- Chrome Steel Rack with All Metal Hardware
- Available in a Variety of Colors

**Drum Tech**



9018 Balboa Blvd., #107 • Northridge, CA 91325  
 (413)538-7586 Fax(413)538-8274 • [www.drumtech.com](http://www.drumtech.com)

"I DON'T CARE IF IT IS THE  
NUMBER ONE STICK IN THE WORLD—  
JUST THROW IT, WILL YA!"



WHEN YOU GET HOLD OF THE PERFECT PAIR, YOU DON'T WANT TO LET GO FOR ANYTHING. TWO DRUMSTICKS  
THAT ARE PERFECTLY MATCHED FOR OPTIMUM BALANCE, SOUND AND FEEL. THEY'RE A DRUMMER'S BEST FRIEND.

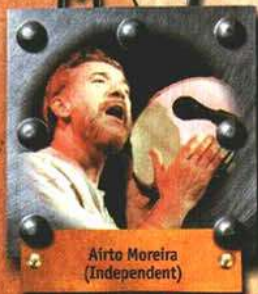


THE NUMBER ONE STICK IN THE WORLD.

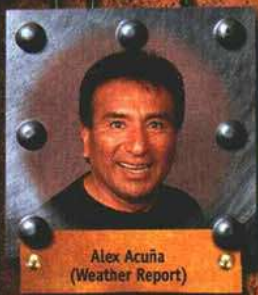
[WWW.VICFIRTH.COM](http://WWW.VICFIRTH.COM)



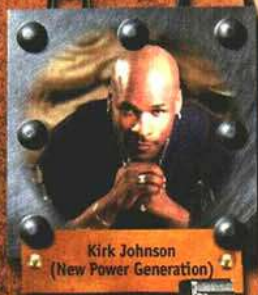
Giovanni Hidalgo,  
(Master Conguero)



Airto Moreira  
(Independent)



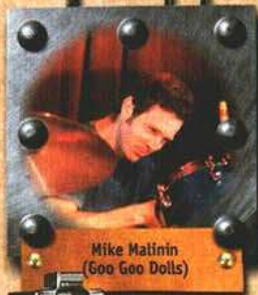
Alex Acuña  
(Weather Report)



Kirk Johnson  
(New Power Generation)



David Leach  
(Ben Harper)



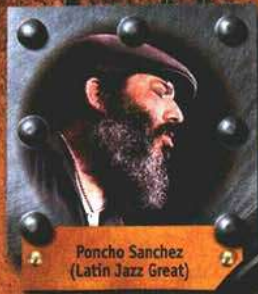
Mike Matlin  
(Goo Goo Dolls)



Vicki Randle  
(Tonight Show Band)



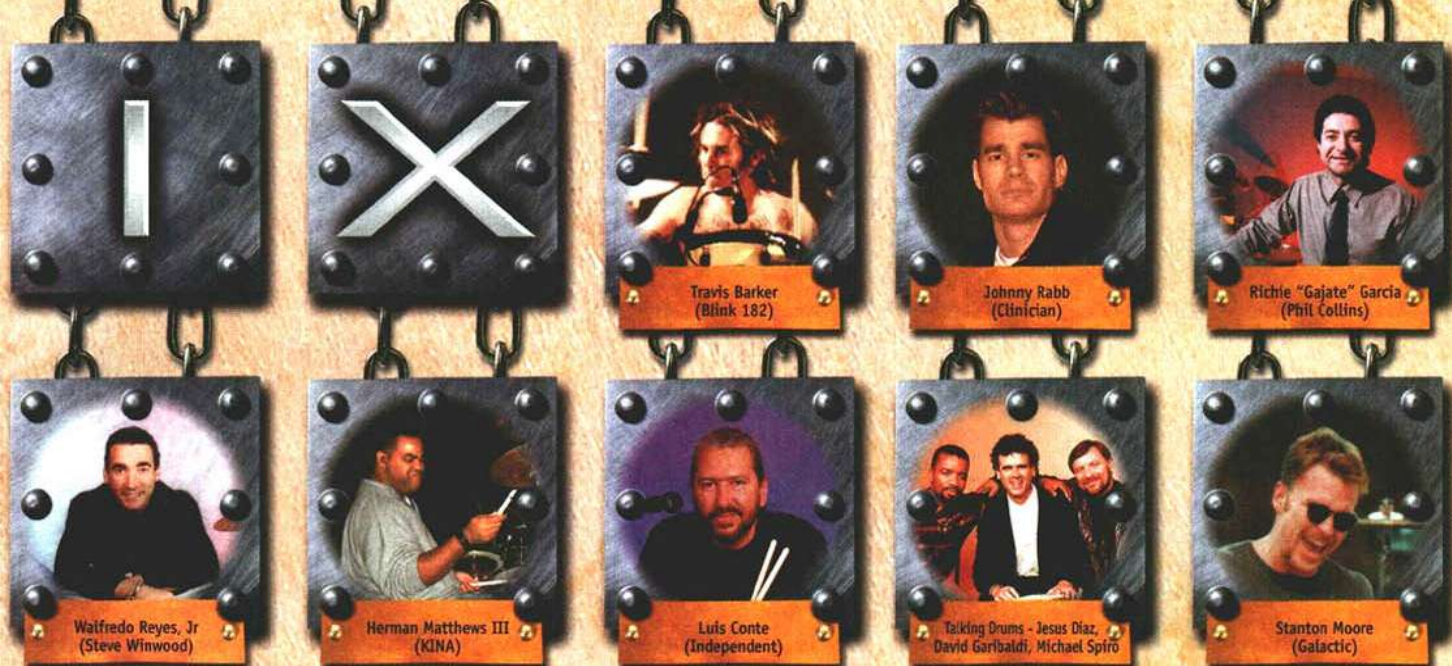
Clarence "Bash"  
Robinson



Poncho Sanchez  
(Latin Jazz Great)

# The Ultimate Dr





# AM WICS

Used by discriminating  
drummers everywhere!



**AUDIX**  
PERFORMANCE IS EVERYTHING

FOR A DEALER NEAR YOU CALL: 800-966-8261  
TEL: 503-682-6933 FAX: 503-682-7114 [www.audixusa.com](http://www.audixusa.com)

Audix Corporation P.O. Box 4010, Wilsonville, OR 97070 In Canada, Cabletek Electronics LTD, 604-942-1001 fax 604-942-1010  
©Audix Corporation 2001. All rights reserved. Audix and the Audix logo are trademarks of Audix Corporation.

## Sonor Delite And S-Class Drumkits

Lighter in weight? Less expensive? Are we really talking about Sonors?

Review by Rick Van Horn

Photos by Jim Esposito

### Hits

- outstanding construction quality
- Delite drums are lightweight and offer warm tone
- S-Class Pro drums have penetrating attack
- bass drum claws on both series feature impressive design

### Misses

- memory clamps on bass drum legs are difficult to reach with drumkey
- TAR tom-mounting system has "play" that makes initial setup awkward
- key-operated beater-height adjustment on Force 3000 bass drum pedal

Is anybody out there old enough to remember Sonor ads showing a beefy drummer atop a 12-ply tom-tom—laying sideways on the ground, without heads—to demonstrate shell strength? Pretty dramatic...but also representative of an all-pervasive "thick-shell, stronger-is-better" design philosophy.

Well, since those days, more and more drummers have come to appreciate the acoustic benefits of thinner-shelled drums. Sonor's response to those drummers is the new Delite series.

Drummers have also expressed a desire for high-quality, professional sound and features, but in packages that exchange fancy fin-

Delite Series Kit



ishes and appointments for affordability. Sonor's answer to those drummers is their S-Class Pro series.

These two new drum series share many attributes and features. But first let's take a look at them individually.

### Delite Series

Actually, the Delite is a sub-series of the high-end Designer series...but with lighter, thinner shells, and lighter hardware. Its Vintage Maple Shells (VMS) are made according to Sonor's Cross Laminated Tension Free (CLTF) shell-compression system. The drums are fitted with 2.1-mm-thick Dynamic Edges (what you and I might call reinforcement rings) to strengthen the outer edges of the shells and provide a wider bearing edge.

In keeping with the concept of lightweight shells, Sonor has equipped the Delite kit with low-mass fittings, including a new, fairly small tom mount on the bass drum. Our Delite bass drum didn't actually come with such a mount, but the bass drum in the S-Class kit did, and it's the same one.

The exception to the above is the snare drum. I'm not sure why Sonor felt it necessary to equip a lightweight snare drum with heavy die-cast hoops. Perhaps their thinking was that even drummers who like the "vintage" warmth and resonance of thin-shelled toms and bass drums would still desire the cutting crack of a snare with die-cast hoops. And I grant that such hoops can give a snare drum a very focused and penetrating sound. But it seems a little contrary to the design concept of the rest of the kit.

On the other hand, Sonor has aided their weight-reduction cause by scaling down their TAR (Total Acoustic Resonance) tom-mounting system. Instead of the original H-shaped steel bracket that attached to the top and bottom of the drum, it's now a T-shape that attaches to only two upper lugs. A pointed rubber bumper at the bottom of the "T" braces the shell without marring it. From an acoustic point of view, it's a pretty nifty system that holds the drum without siphoning off any of its natural resonance. However, it does have one annoying idiosyncrasy.

The TAR mounts attach to Sonor's new AX tom holders, which combine an L-shaped hex rod with a ball-and-socket clamp. This system offers a lot of positioning flexibility, but there's quite a bit of play between the TAR brackets and the drums they hold. After you lock the AX clamp down, this play can let the drum drop as much as an inch or more at the opposite rim. As a result, when you're setting up the drums you have to hold the tom *above* where you actually want it to go—allowing for the "sag factor." After a lot of trial and error I got to where I could make a pretty accurate estimate of where I needed to hold the drum in order to have it wind up where I ultimately wanted it. But it was a frustrating process. In fairness, though, once I *got* the drums positioned, the

AX clamps held them firmly, and there were enough memory clamps to ensure that I'd be able to get them back in place again *without* the aggravation.

### Memory Loss

Speaking of memory clamps, that was one area where I had a problem. I can usually figure out how to operate any piece of drum equipment pretty quickly. But try as I might, I couldn't manage to secure the memory clamps on the bass drum legs using the bulky slotted drumkey supplied with the kit. (Oh yes...Sonor is *still* bucking the drum world with their slotted drum lugs and hardware fittings. But that wasn't the problem.) The shape of the bass drum legs, the position of the locking notch on the memory clamp, and the size of the drumkey itself combined to make reaching the tightening screws on the clamp totally impossible when the legs were in playing position. After several frustrating minutes I gave up and just grabbed a regular screwdriver. Once I'd used that tool to tighten the memory clamps, I was confident that the bass drum legs were secure, and that setting up in the future would be a breeze. But suppose a clamp was to loosen up on a gig, and all I had was the drumkey?

Several other fittings on the kit were likewise difficult to adjust using the key. Whether slotted or square, any tightening screw should be easy to get to in a hurry. And there are some instances when you shouldn't need a key *at all*. One example is the Force 3000 bass drum pedal supplied with the kit. A slotted key-operated bolt adjusts its beater height. Reaching down with one hand to adjust a loose beater is awkward enough without having to grasp and maneuver a drumkey as well. In fairness, Sonor's pedals are not the only ones to feature key-operated screws in this position. But as far as I'm concerned, wing bolts to adjust beater height should be standard equipment on *all* bass drum pedals.

I sometimes think that Sonor leans a little too much toward the "different is better" philosophy. The reason that many companies use similar designs for drum hardware items is that those designs have proven to be efficient and practical. Offering a "different" design that *isn't* as efficient or practical is not an improvement.

### Engineering Marvels

Now, before you get the impression that I'm against all German engineering innovations, let me compliment Sonor's bass-drum claw design. It's a deceptively simple-looking unit that completely covers the actual tuning bolt (slotted, naturally), and incorporates Sonor's Tune Safe system to prevent the drum from detuning. It also features a rubber lining to protect the finish of the drum hoop. The claw design looks great, works very smoothly, and makes the drum exceptionally easy to tune.



Bass drum lugs feature a streamlined look, along with special features to prevent detuning.



The locking system for the bass drum legs holds securely once it's set. But the rear bar of the leg blocks access to the tightening screw on the memory clamp.



Sonor's TAR (Total Acoustic Resonance) mounting system promotes resonance and projection from the toms. But "play" in the mounting bracket can make initial setups awkward.

## Suspended Sound

Although several drumkit configurations are available in the Delite series, our test kit happened to feature all suspended toms, using one double-tom stand and one tom/cymbal stand. I'm not fond of suspended floor toms (I find them inconvenient to position), and the 12x14 drum on our test kit is as big as I'd ever want to use in that configuration. That said, however, the drum was secure on its stand, and it had lots of resonance and projection. (Sonor does offer larger Delite floor toms with legs.)

On the plus side, suspending the rack toms from a stand instead of mounting them on the bass drum prevented any interference with the bass drum's resonance. As a result, it sounded very big and punchy, with a depth and power that belied its 20" diameter. It came fitted with a clear Remo PowerStroke 3 batter and a solid black PowerStroke 3 front head, with no additional muffling devices. I loved it right out of the box.

The toms themselves had lots of life and more warmth than I'm used to hearing from Sonor drums. Fitted with coated white Ambassador batter heads and clear Ambassador bottoms, they also had the clean, cutting attack that Sonor drums are known for. The added warmth just took the edge off that attack, which made the drums sound a little more musical to me. It's a good combination.

I mentioned earlier the snare drum's combination of relatively thin shell and heavy die-cast hoops. Thin shells tend to promote depth, resonance, and warmth. Die-cast hoops promote projection and cut and help reduce overtones, giving what is generally called a "dry" tonality. Put those qualities together and what have you got? A drum with a clean, clear, "woody" tone and perhaps a bit more control and less roundness and resonance than the same drum with rolled-steel hoops would produce. Rimshots were crisp and penetrating, but not overly sustained.

The drum's only limitation seemed to be in the area of snare response: It didn't respond as well when played softly as when it was struck more firmly. It tended to sound best when played at medium to loud volume levels.

## High And Low Fashion

The finish on our review kit was an absolutely gorgeous birdseye maple veneer, stained a deep azure color. It's eye-catching, distinctive, and classy. The lug design is the short Designer Series version, which is simple and unobtrusive. Logo badges are subdued, if not tiny.

The accompanying Force 3000 stands look a little industrial, with squared-off pipes, large ratchets, and long, straight, double-braced legs. They don't add much to the aesthetics of the kit, but they're strong and very functional.

## Pros And Cons

By the time you add up the cost of the Delite shell kit, the Force 3000 hardware pack, and the additional tom-mounting pack that made up our review kit, the list price comes to \$4,575. That's definitely in the high range for a five-piece kit, and it leaves me with a problem in terms of my recommendation. On the one hand, the

Delite drums offer outstanding construction quality, exceptional sound, and striking beauty. On the other hand, the hardware has some minor-to-annoying functional idiosyncrasies that are hard to overlook in a kit this expensive.

Basically, it boils down to this: How willing are you to spend a little time and put up with a little aggravation when setting up a Delite kit, in exchange for its superb sound and the pride of ownership that it would provide? That's a decision that only you can make.

## S-Class Pro Series

The S-Class Pro might be considered Sonor's low-priced professional kit. It comes with all the same hardware as the Delite, except for the lugs, which have a slightly simpler design that attaches to the shells with only one bolt. (The Delite lugs use two bolts each.) This actually makes S-Class Pro drums lighter in weight than Delite drums. Kits are available only in three stained natural-wood finishes and in solid black lacquer. Our test kit's cherry stained finish was deep and attractive. The head selection on our test kit was the same as on the Delite kit.

The main physical difference between the two kits is their shells. S-Class Pro drums feature 9-ply, all-maple shells that are slightly thicker than the Delite shells (but still thinner than Sonor's Designer Maple light). In addition, there are no reinforcement rings. This shell configuration produces what Sonor describes as "the distinctive true maple sound." Not as warm or round-sounding as the Delite drums, the S-Class Pro toms instead produced a clean, clear, penetrating tone. As seems to be the case with most Sonor drums I've tried, they accented the stick attack and head sound. But the drums also had plenty of sustain and carry. In other words, while they didn't have a "vintage" maple sound, they'd certainly be appropriate for any professional application where the characteristics of a *contemporary* maple kit were desired.

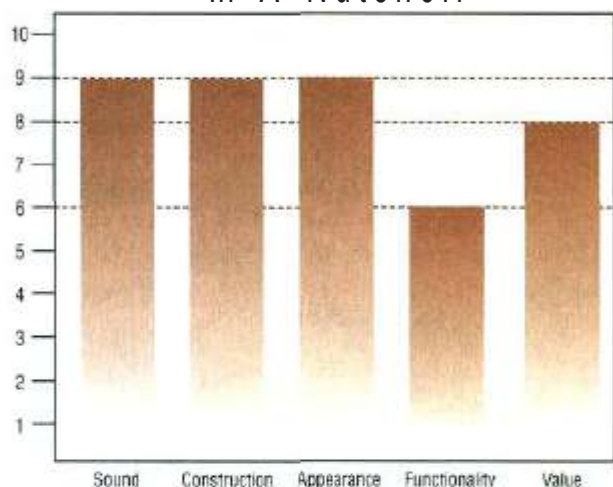


S-Class Pro Series Kit

The 22" bass drum sounded nice and big. But it remained controlled, thanks to the two PowerStroke 3 heads. Again, the emphasis was on attack, but there was plenty of depth behind it.

The snare drum supplied with the kit was a 5x14 wood model with 2.3-mm steel hoops. (A wood snare with die-cast hoops is also available, as are brass and steel drums.) The steel hoops gave the snare a little more character (by virtue of a few more overtones) than might be expected from a drum with die-cast hoops. I actually preferred this sound to that of the Delite snare, but that's a personal preference, not a reflection of either drum's inherent sound quality. You pay your money and you take your choice. (The die-cast version does cost an extra \$125.)

## In A Nutshell



Ratings are averaged to reflect positive and negative features for all items reviewed.

## Delightful And Classy

### Sonor Delite Shell Set

**Configuration:** 5x14 snare, 9x10 and 10x12 rack toms, 12x14 suspended "floor" tom, and 17x20 bass drum. (Includes bass drum legs only.)

**Shells:** 9-ply maple 8.4-mm snare and bass drum, 6-ply maple 6.3-mm toms. All drums feature 3-ply reinforcing rings.

**Finish:** Azure Blue Birdseye Maple

**List Price:** \$3,450

### S-Class Pro Shell Set

**Configuration:** 5x14 Snare, 10x12 and 11x13 rack toms, 16x16 floor tom, and 16x22 bass drum. (Includes bass drum legs, double-tom mount, and floor tom legs.)

**Shells:** All 9-ply maple; 8-mm bass drums, 5-mm snare and toms

**Finish:** Cherry Stain Natural Maple

**List Price:** \$2,740

### Force 3000 Hardware Pack

(required for both reviewed kits)

**Configuration:** snare stand, hi-hat stand, cymbal stand, cymbal boom, and bass drum pedal

**List Price:** \$650

### Tom Mounting Pack 2

(required for reviewed Delite kit)

**Configuration:** double tom stand with two AX arms, and tom/cymbal stand with one AX arm and one cymbal arm

**List Price:** \$475

## Sabian HHX Cymbals

Traditional sounds with contemporary performance

by Rick Van Horn

For years now, Sabian has touted the almost mystical quality of their Hand Hammered cymbal series. Citing those cymbals as having "true traditional tone" and calling them "rich, warm, imaginative, and emotional," Sabian has whetted drummers' appetites for these sonic delicacies.

However, Hand Hammered cymbals are generally low in pitch, and many models in the line are thin to medium-thin in weight. These two factors combine to put some limits on how and where Hand Hammered models are applicable. Sabian's AA and AAX lines offer brighter and (in many cases) heavier-duty cymbals, but they also take the pitch range up to a point beyond where some drummers "hear" the cymbal sounds they want.

Enter the new HHX series. The "HH" stands for Hand Hammered, and it is from that series that the new cymbals take their fundamental acoustic character. But the "X" factor adds something Sabian calls "tone projection," a feature that adds cut-

### Hits

- entire line approaches the musical qualities of Sabian's Hand Hammered series, but with added projection
- HHXtreme crashes combine Chinese character with full crash sustain
- 13" Groove Hats offer excellent sticking response and quickness

ting power to that HH character. That still doesn't mean that the HHX models are right for a heavy metal arena gig. The idea is to offer the most exotic musical palette possible, with a little bit of overdrive in the volume department.

All of the new HHX models feature super-sized hammer marks, which Sabian says increases tonal color and adds "a tasty touch of dirt-edged bite" to the sound. All cymbals are given a standard finish, and all but three models have unlathed bells. The hammering and the unlathed bells give the cymbals a distinctly different appearance from any other Sabian models. It's a look that some drummers might like and others might not, but it is unique.

The three models with lathed bells are the Manhattan ride, the Manhattan crash, and Groove Hats—all of which had been previously released. However, they've now been reworked and incorporated into the HHX line.



### Rides

The 20" HHX Stage and Power rides are true representatives of Sabian's promotional claims for this new series. They offer the dark, full musical tonalities of Hand Hammered cymbals, but add a touch of additional brightness and projection. The Stage ride is the most all-purpose cymbal in the ride category. It produced a clean, clear stick-attack sound, with shimmering, glassy overtones. And the unlathed bell sounded solid and powerful when I rode on it.

The Power ride is more of the same, with the added stick definition that heavier cymbals provide. With an oversized bell (with its own killer sound) that promotes projection and sustain, this model could build up to a roar if played hard and fast. But it never got out of control.

Of course, if you really *want* control in a ride, the HHX line offers two ways to go. On one hand, there's the Manhattan ride (medium, 20" and 22"). We weren't sent one in our review group, but Bill Miller's review of the original Manhattan rides in the June '98 *MD* described them as "dark and warm, with an abundance of wash. The sustain is considerable, and even a brush stroke gets it moving." Add in the HHX special hammering and the "X Factor" projection boost, and you should have a versatile cymbal that could be equally at home on a jazz stage or in a studio. In this case, you'd provide the control.

If, however, you want your *cymbal* to provide the control, there's the 21" HHX Dry ride. It's big, it's heavy, it's dark, and it is indeed *very* dry. But its unlathed bell gives it plenty of power and penetration. I could ride hard and fast on this cymbal with no appreciable build-up at all, just clean, pinpoint stick definition with lots of character beneath. I'm usually not that fond of "dry" rides, but I liked this one a lot.

### Crashes

Crashes come in five models. One is the "import" mentioned earlier: the Manhattan crash (thin, 16" and 18"). We weren't sent one in our review group, but Sabian describes the model as offering "a blend of warm tone in an explosive response that shimmers with musical bite." Sounds to me like a controlled, dark, thin crash with a little bit of boost, thanks to that "X" factor mentioned earlier.

We were sent Studio (thin, 14", 16", and 18"), Stage (medium, 16" and 18"), and Power (heavy, 16" and 18") models. Each offers rich, full-bodied tones, a fundamentally medium-low pitch range, and plenty of spread. They retain those basic qualities in each model, but get progressively louder and brighter as they go up in weight. You could easily choose your cymbal from this group based on the application you intended to use it for. And if your gigs varied in volume requirements, you could mix and match from this group to get whatever you needed in terms of projection, and still have a consistent "ensemble" character between them all.

On the other hand, you might want a crash that's distinctly "out of character." The HHXtreme crashes (thin, 16", 17", 18", and 19") might be your ticket there. Very thin, with a large unlathed bell and that oversized hammering mentioned earlier, they combine the quick response and dark explosiveness of a regular thin crash with an unmistakable Chinese character. These babies have a real bite. The 16" model is quick and direct, making it perfect for sharp punctuations that will stand out from any sort of musical background. The larger models add progressively deeper tones and greater sustain, until you get to the 19" cymbal. Our test model had body galore, and it rang for days. It was definitely more crash cymbal than China, but it still had a very distinctive "trashy" character. And thin though it was, it made a wonderful funky ride, with a very powerful bell.

### Chinas



If you want to go *completely* Chinese, the HHX line has you covered—but good. The 18" and 20" Chinese models are thin, *very* dark, and very aggressive. Both exploded with a wash of trashy overtones when struck, but the 20" needed a harder whack to really get opened up. On the other hand, when played quietly with the shoulder of a stick on the ridge where the flanged edge starts to bend, the 20" offered a wonderful response: a low, gong-like rumble that could be used for great effects. I also tried riding on the 20", which produced a roaring wash pretty quickly. Stick definition got a bit lost, but the sheer impact of the sound was impressive.

### Splashes

The 10" and 12" HHX Splashes combine unlathed bells with their small diameters and thin weights to create a dark tonality, a very fast, explosive response, and an equally fast decay. They weren't the most delicate splashes I've ever heard, but neither were they gongy.



or bell-like. The 10" had more quickness and airiness to its sound, while the 12" straddled the line between true splash and small crash. Apparently, adding "tone projection" to a splash trades a bit of splashy hiss for the added power. So you get a dark splash that can still cut through.

### Hi-Hats



Whaddya like? You want subtlety and control, dark tonality, a really pretty, hissy stick sound, and a respectable "chick"? The HHX Groove Hats have all that. They feature medium top and heavy bottom cymbals, and small, lathed bells to promote control and reduce spread. They come in 13", 14", and 15" sizes, and the diameter has most to do with quickness versus sustain and power. I particularly liked the 13" models; they responded to every sticking nuance, at all volume levels. On the other hand, the 15" models offered a *big* hi-hat sound without ever getting out of control (or being hard to play on).

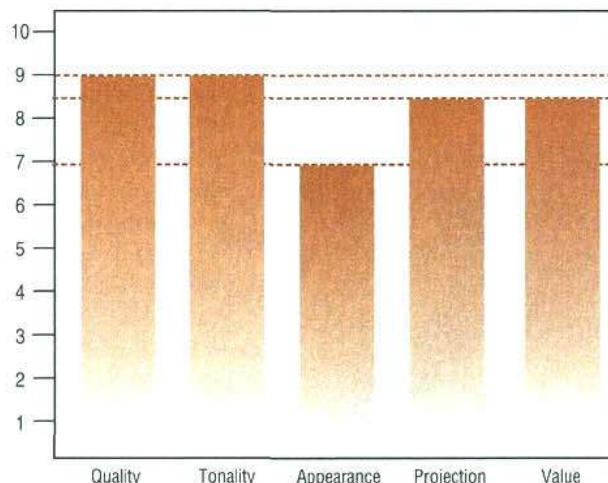
You want a fundamentally dark tonality, but with crispness on top of that? The HHX Stage Hats have both, along with the nice sticking response provided by the medium top/heavy bottom combo again. With the added power of the unlathed full-sized bell, 13" and 14" models offer enough versatility and power that a 15" model isn't really required.

A 15" model would be complete overkill in the HHX Power Hats model. And the quickness of a 13" probably wouldn't fit into their job description. These 14" hats, with their medium-heavy top and heavy bottom cymbals, perform best when whacked firmly, as would be appropriate for a fairly loud situation. (Again, we're not talkin' Giants Stadium here...I said *fairly* loud.) Where these hi-hats shone was in the crispness and projection department. They had clean stick definition and a great chick sound. But let's not forget that HH heritage. There was *still* an element of dark tonality beneath the penetration.

## The Two Camps

For many years there's been a separation between drummers who play cymbals described by adjectives like "complex," "musical," "traditional," "warm," and "dry," and those who play cymbals described as "bright," "bold," "explosive," "high-energy," and "penetrating." This was largely because no single cymbal could offer a compromise between all of those qualities. Well, those days seem to be over with the introduction of Sabian's HHX. They aren't quite as bright and powerful as Sabian's AA line, nor as dark and mysterious as the Hand Hammered. But they do incorporate large doses of each, to very good advantage. As a result, drummers no longer have to live in one camp or the other. Now there's a third. (Hmmm..."The Three Camps." Sounds familiar....)

## In A Nutshell



Ratings are averaged to reflect positive and negative features for all items reviewed.

## X-tra Attraction

### Sabian HHX Cymbals

Note: All models are priced by size

13" Hi-Hats (pair)	\$384
14" Hi-Hats (pair)	\$436
15" Hi-Hats (pair)	\$476
10"	\$142
12"	\$168
13"	\$192
14"	\$218
15"	\$238
16"	\$263
17"	\$287
18"	\$309
19"	\$336
20"	\$357
21"	\$391
22"	\$423
Effects Pack	\$428
	(includes 10" Splash, 18" Chinese, free Drummer Towel, Sabian Video)
Performance Set	\$995
	(includes 14" Stage Hats, 16" Stage Crash, 20" Stage Ride, free Deluxe Cymbal Bag)

# Tama Iron Cobra Junior Single And Double Pedals

A chip off the old block... and then some!

by Billy Amendola

## Hits

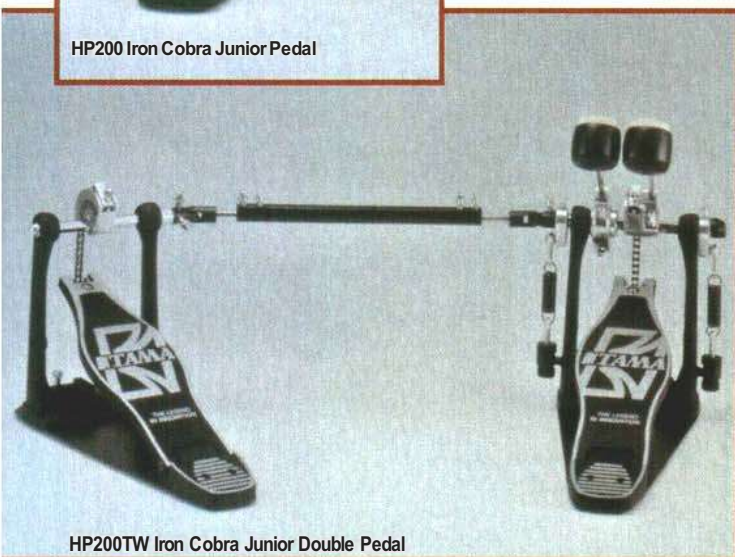
- quick, smooth action
- strong and sturdy
- multiple adjustments
- double pedal has great balance
- affordable

the more sophisticated features of the original Iron Cobra. (See MD's October '94 *Product Close-Up*.) But if you're in the market for a very reasonably priced bass drum pedal, the HP200 single and HP200TW double Iron Cobra Juniors will do the job with smooth, precise, and quick action.

Both the HP200 and the HP200TW offer the same basic design concept as the Iron Cobra ("Senior"). There's the ParaClamp, an ingenious invention that allows your pedal to stay flat on the ground no matter how you angle the footboard. And while you won't find adjustable beater/footboard angles on most pedals in this price range, the HP200 comes standard with an angle adjustment system linked to the footboard angle. Additionally, both the single and double models feature a special "Angle Memory Cap" so you can easily reproduce your favorite angle setting.



HP200 Iron Cobra Junior Pedal



HP200TW Iron Cobra Junior Double Pedal

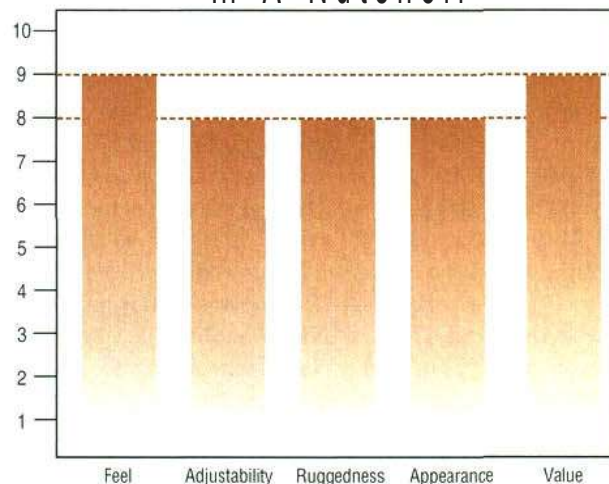
Another distinct Iron Cobra feature is called Spring Tight. Instead of a round bolt, the Spring Tight mechanism incorporates a special half-moon shape. This unique design keeps the tension spring from twisting from side to side, so there's never any loss of power transmission from the footboard to the beater. Finally, the Junior pedals feature the same offset Power Glide cam shape and the same movable hoop clamp as their renowned parent.

Before I opened the boxes, I was anticipating the pedals to be a little flimsy. But this was not the case at all. What I found were strong, sturdy pedals with a great feel.

I had a blast with the double pedal. I was testing Tama's new hammered snare drums at the time [see review on the following page], so I set up the double pedal and placed an additional snare drum on my left. I put another drum throne to the side, allowing me to use the left pedal as my primary bass drum pedal while my students were able to use the right pedal. We were able to play together at the same time, and not once did I think about playing a "left pedal." Talk about balance and feel!

Do you want to know a secret? For the price, options, and durability, these pedals are da bomb.

## In A Nutshell



Ratings are averaged to reflect positive and negative features for all items reviewed.

## Baby Snakes

### Iron Cobra junior Bass Drum Pedals

HP200 Single	\$109.00
HP200TW Double	\$319.99

# Tama 12" And 13" Hammered Steel-Shell Snare Drums

## Steel And Class

by Billy Amendola

### Hits

- bright, powerful sound for small-sized drums
- well-constructed snare-strainer knob
- attractive appearance
- affordable price

Let's face it: Your snare drum is one of your most important pieces of gear. You never know what a room is going to sound like, or what recording you may be laying down. What you *do* know is that if your snare is not making you feel good, your performance will suffer.

But it's rare that any single snare drum can be the "drum for all seasons." As a matter of fact, it's beginning to seem as if a drummer can never have *enough* snare drums.

In the past few years we've seen more and more drummers adding additional (or "auxiliary") snares to their kits. If you've been thinking about adding some colors and tonal ideas, now could be the time, and Tama's 12" and 13" Hammered Steel snares could be the drums. One of my students called these drums "idiot-proof snares, because when I took them out of the box and set them up, they were grooving right from the get-go.

The 12" drum features six tuning lugs; the 13" drum is an eight-lug model. Neither drum has an internal muffler. Both snares have nifty, easy-turn knobs for the snare strainer. They're identical cosmetically, with the hammered effect creating a nice look. Both snares were high-pitched and bright and produced buzz rolls with a very nice sizzle. I tried tuning them down low, but found that they work better tuned up tight. And even though the drums are small, volume was never a problem; both cut through loud and clear.

The 12" seemed a little more versatile than the 13" when I started playing around with different options. Because of its small size, I put it to my left next to my hi-hat. (If you don't have an additional snare stand, Tama makes a great series of Fast Clamps that can be used to mount the snare off of the hi-hat stand. More on those later.) I played around with the drum for quite some time before I made any adjustments (like changing heads or adding Zero Rings). It was fun to experiment with the additional snare; it gave me inspiration for new beats without really thinking about them.

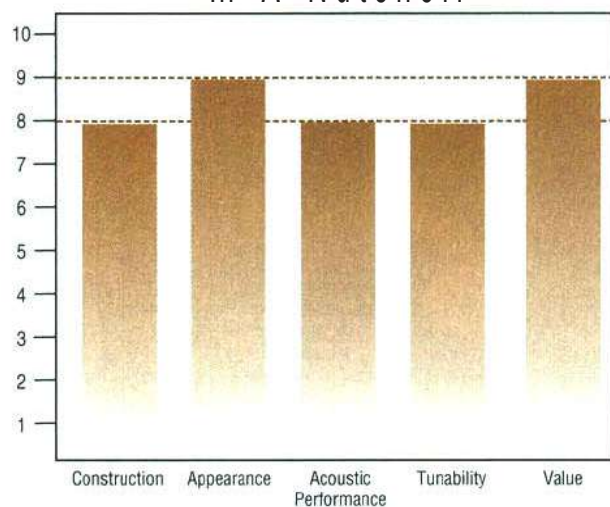
That's not to say that either of these drums couldn't be used as your main snare. They certainly *could*. That's the point: You could use them for whatever the case may be. When I used the 12" drum as my main snare to play along with some James Brown grooves, the drum gave me a phat crack. My student thought that the 13" drum sounded just like the one on U2's "Sunday Bloody Sunday." I also like to include an acoustic snare from time to time in my electronic setup, and the Hammered Steels did the job wonderfully.



12" Hammered Steel-Shell Snare Drum

Another nice feature about these new drums is the fact that their price is as small as their size. So you can consider adding a new snare or two to your kit without adding another mortgage to your house. So check out Tama's 12" and 13" Hammered Steel models, and remember: You can *never* have enough snare drums.

### In A Nutshell



Ratings are averaged to reflect positive and negative features for all items reviewed.

### It's A Steel

#### Tama Hammered Steel-Shell Snare Drums

3 1/4 x12 (PF1325H12)	\$189.99
3 1/4 x13 (PF1325H13)	\$199.99

## Quick Looks

### Tama MC67 & MC62 FastClamps

How many times have you gone to your gig and realized you over-estimated the size of the stage? Your guitar player is complaining that your cymbal boom is right up his.... Well, you get the picture. To make matters worse, now you have to decide where to store all the extra stands you brought with you but can't use. Next time, leave some of your stands at home, and grab some of Tama's FastClamps. You only need to set up one or two stands, clip on a FastClamp (literally in seconds), and *voila*...more room for everyone. You can add anything from additional cymbals or percussion to microphones or even drums.

Tama multi-clamps have been around for years. In fact, they originated the concept back in the late 1970s. Now they've improved on what was already a great idea by adding the mechanism of a clothespin to the clamp. You squeeze the mechanism open, put the clamp on the stand, and release. The "clothespin" will lightly hold the clamp in place so you can do the final tightening. It's quick and easy. You'll dig it!



MC67 FastClamp



MC62 FastClamp

The two models I checked out were the MC67 Universal FastClamp (\$35.50) and the MC62 Parallel FastClamp (\$26.50). In addition to these models, Tama offers four other accessories with the FastClamp features.

**Billy Amendola**



New Releases

fx

## KEEP IT IN THE FAMILY

The first name in essential drumming metal introduces a Cowbell designed specifically for drumset players. Hand-made in the USA, Zildjian's new twist on a familiar sound accent offers the rich, clear tone and legendary craftsmanship that only our Sound Lab could deliver. So why compromise your kit with someone else's Cowbell? Add a new member to your Zildjian family of cymbals.

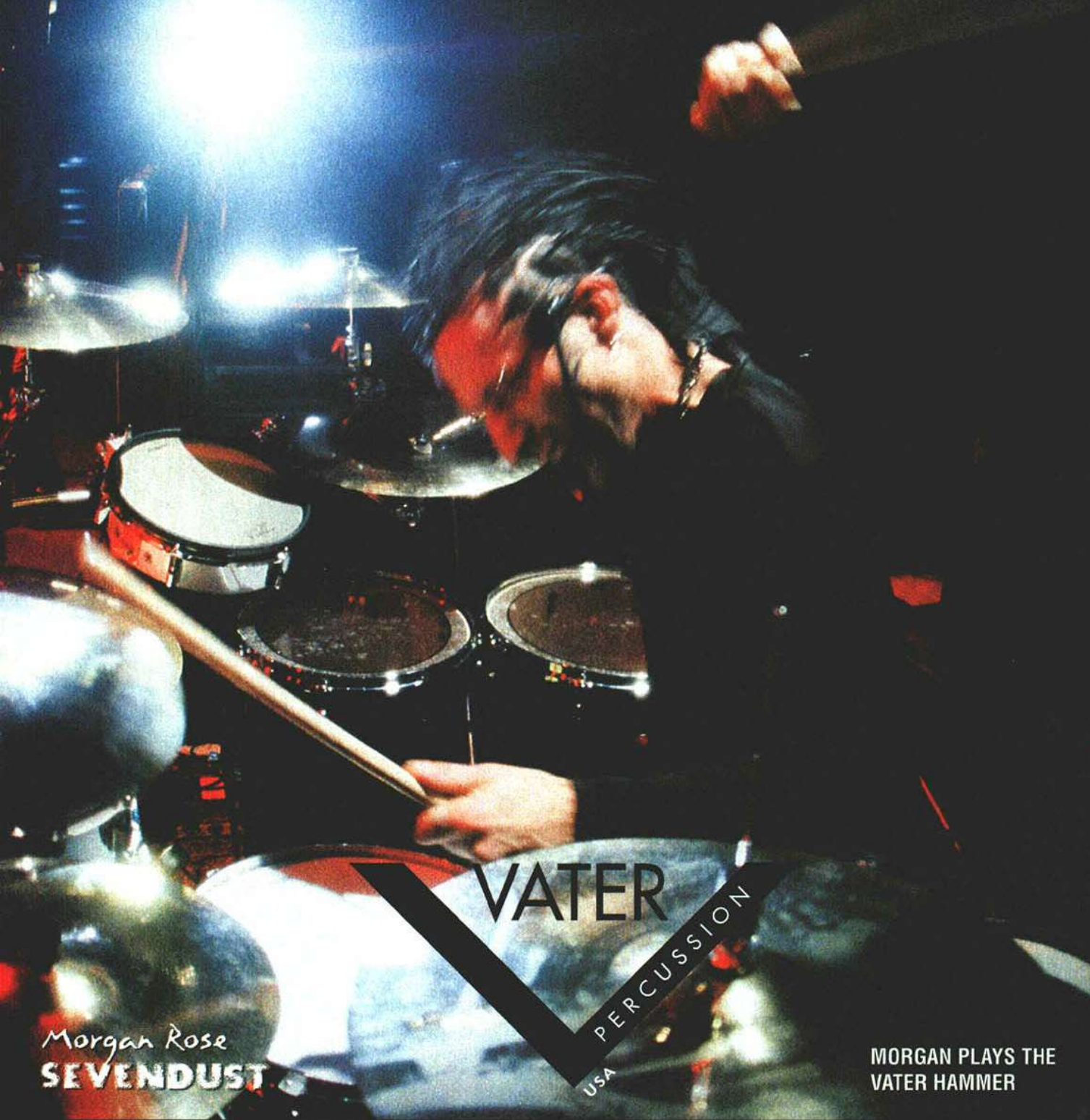
WWW.ZILDJIAN.COM

©2001 Zildjian Company

# Make the Move.

[Morgan Rose did]

"After trying every stick known to man, the only stick that passes the test of 668 shows in 3 years is Vater."



Morgan Rose  
**SEVENDUST**

VATER

PERCUSSION  
USA


MORGAN PLAYS THE  
VATER HAMMER

ALL VATER STICKS ARE TONE MATCHED BY COMPUTER ANALYSIS

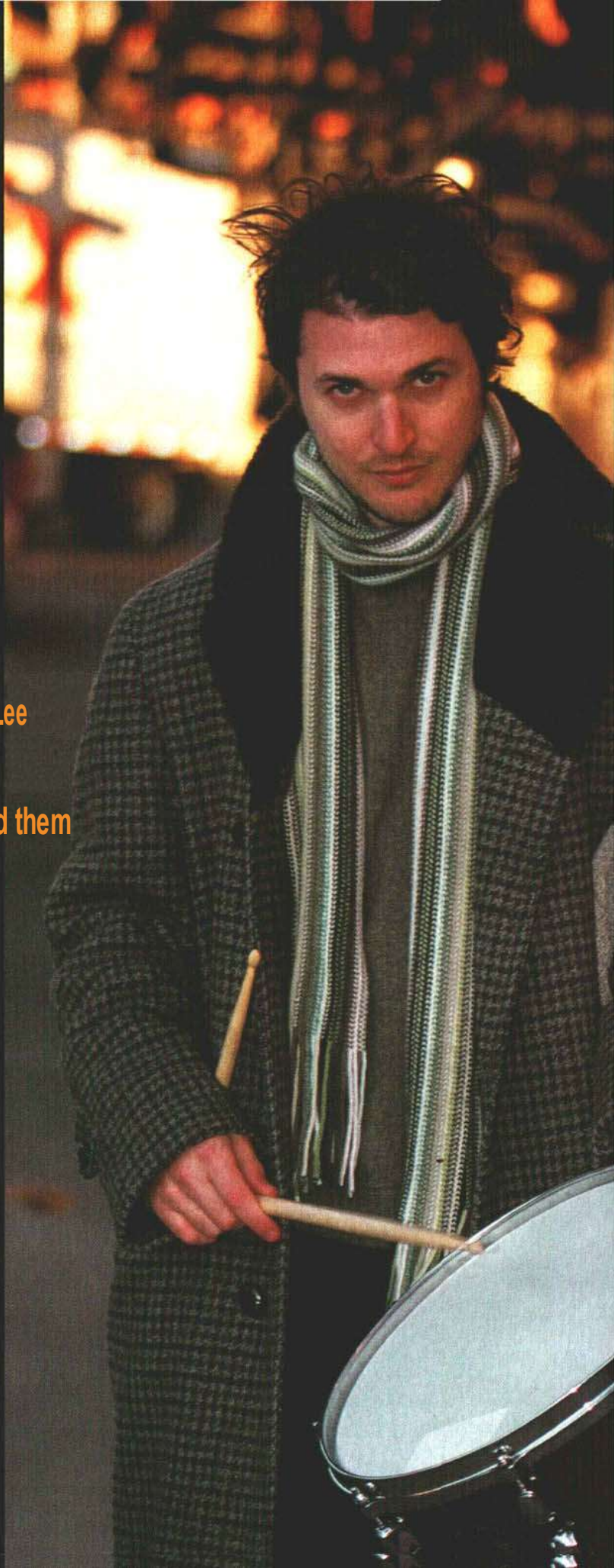
VATER PERCUSSION 270 CENTRE STREET, HOLBROOK MA 02343 FOR A DEALER NEAREST YOU CALL 781.767.1877 OR VISIT US AT [www.vater.com](http://www.vater.com)

# The drummers

we admire most are those who transform their own personalities—their souls—into their music. We listen to them play, and we hear...them. Their likes and dislikes, their disposition, their intelligence. Their taste.

Buddy Rich, Keith Moon, Neil Peart, Tommy Lee  
Adrian Young—we love their playing in part because it allows us to better understand them as artists—and as people. 

by Adam Budofsky





So, just who is

# Joey Waronker?

Polite, accommodating, thoughtful, enthusiastic, well spoken, creative, vegetarian, lefty. Tellingly, the word Joey often uses to describe his own playing is "transparent."



His priority is to serve the song.

But "transparent" suggests dull, and neither Joey nor his drumming are that. No, Waronker may do the right thing, but he always does it with style, and with guts. Whether laying down slamming dance-rock grooves with **Beck**, orchestrating **R.E.M.'s** chamber-pop, or providing slick beats for **Smashing Pumpkins**, Waronker is consistently appropriate, but he's never predictable.

# At thirty-one years old, Joey Waronker has racked up some impressive credentials.

He initially came to many drummers' attention in 1996 via Beck's massively popular *Odelay* album, tours, and videos. But his first recording of note was in 1992 with Walt Mink, a band he joined while at McAllister College in St. Paul, Minnesota. The group's debut, *Miss Happiness*, is a thunderous slab of pop-rock that earned them great reviews and respectable amounts of attention. It also introduced a drummer with an unusually deep understanding of playing heavy—and clever. But it only hinted at the directions Joey would soon take his art.

Waronker eventually tired of the cold Midwestern winters and the equally frigid reactions to his attempts at stretching the

music. So he headed back home to Los Angeles, where, on the recommendation of a friend, he soon hooked up with a relatively unknown singer named Beck. As the surreal dance/folk/rock bard's star began to rise with the hits "Loser," "Where It's At," and "Devil's Haircut," so did Waronker's profile. In short order Joey was landing numerous studio dates and being tapped by R.E.M. and Smashing Pumpkins for tours and recordings. All this *while* he was traveling and recording with Beck.

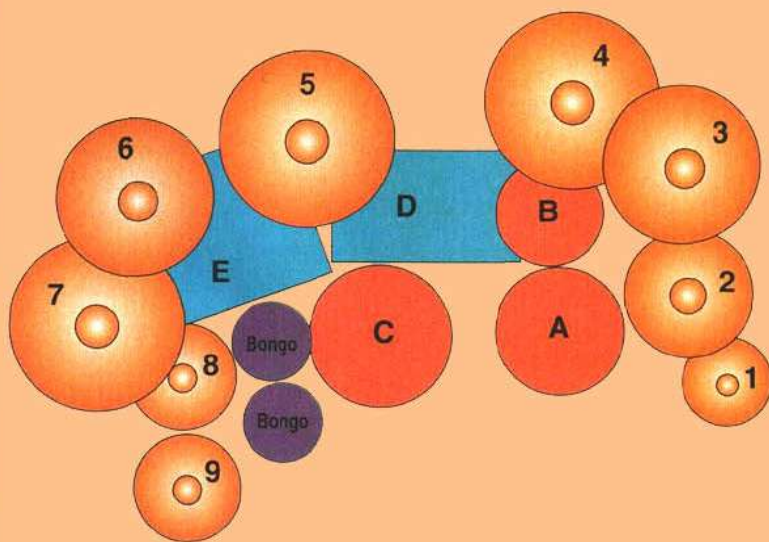
"That was a really exciting time," Joey recalls between bites at an organic restaurant on Manhattan's East Side. "The first gig I did with R.E.M. was the Free Tibet concert in '98. I was supposed to do a set

with Beck, and then a set with R.E.M. on the next stage—and they didn't work any change-over time into the schedule!" Though Beck's set was in fact canceled due to illness, the story indicates how insane Joey's life was becoming. So crazy, in fact, that when Smashing Pumpkins asked him to tour behind *Adore*, he decided to pass.

These days Waronker's calendar is more in control, though no less challenging or interesting. He's no longer with Beck; instead, he focuses his loyalties on R.E.M., with whom he's just finished the brand-new *Reveal*. A capsule of trademark Waronker-isms, the record features cool percussive rhythms, electronic treatments, found-sound touches, and good ol' rock beats.

In his downtime Joey continues to work in his home studio, delving deeper and deeper into Pro Tools and other modern recording techniques. He's begun to land production jobs. He always seems to be working on solo and side projects; recent gigs include work with Butch and E of The

## Flyin' Traps Joey's Setup



### DRUMS: Tama Starclassic

- A. 5 1/2x14 PB355 bronze snare (with custom plating)
- B. 8x12 tom (mounted on snare stand)
- C. 15x16 floor tom
- D. 12x26 bass drum
- E. 16x22 bass drum

### CYMBALS: Paiste

- 1. 8" 2002 splashes (two) used as hi-hats
- 2. 14" Traditional Medium Light hi-hats
- 3. 18" Signature Mellow crash
- 4. 20" Traditional Light ride with eight rivets
- 5. 20" Traditional Medium Heavy ride
- 6. 18" Traditional Extra Thin
- 7. 20" Traditional Medium Light swish
- 8. 12" Percussive Sounds Flanger bell
- 9. 12" Percussive Sounds Flanger splash
- 7" Percussive Sounds Rotosound Disc (not shown)

### PERCUSSION

Meinl shakers, maracas, tambourines, sleighbells, woodblocks, triangles, bells, bongos, congas, and djembes, as well as ribbon crashers and assorted percussion

### HARDWARE: Tama

HC62 cymbal stands, HC63B boom cymbal stands, HS80 snare stand, two HH905 hi-hat stands, HP900P Iron Cobra pedal, HP900PTWL left-handed Iron Cobra double pedal for use with left bass drum, TW100 tension watch

### ELECTRONICS

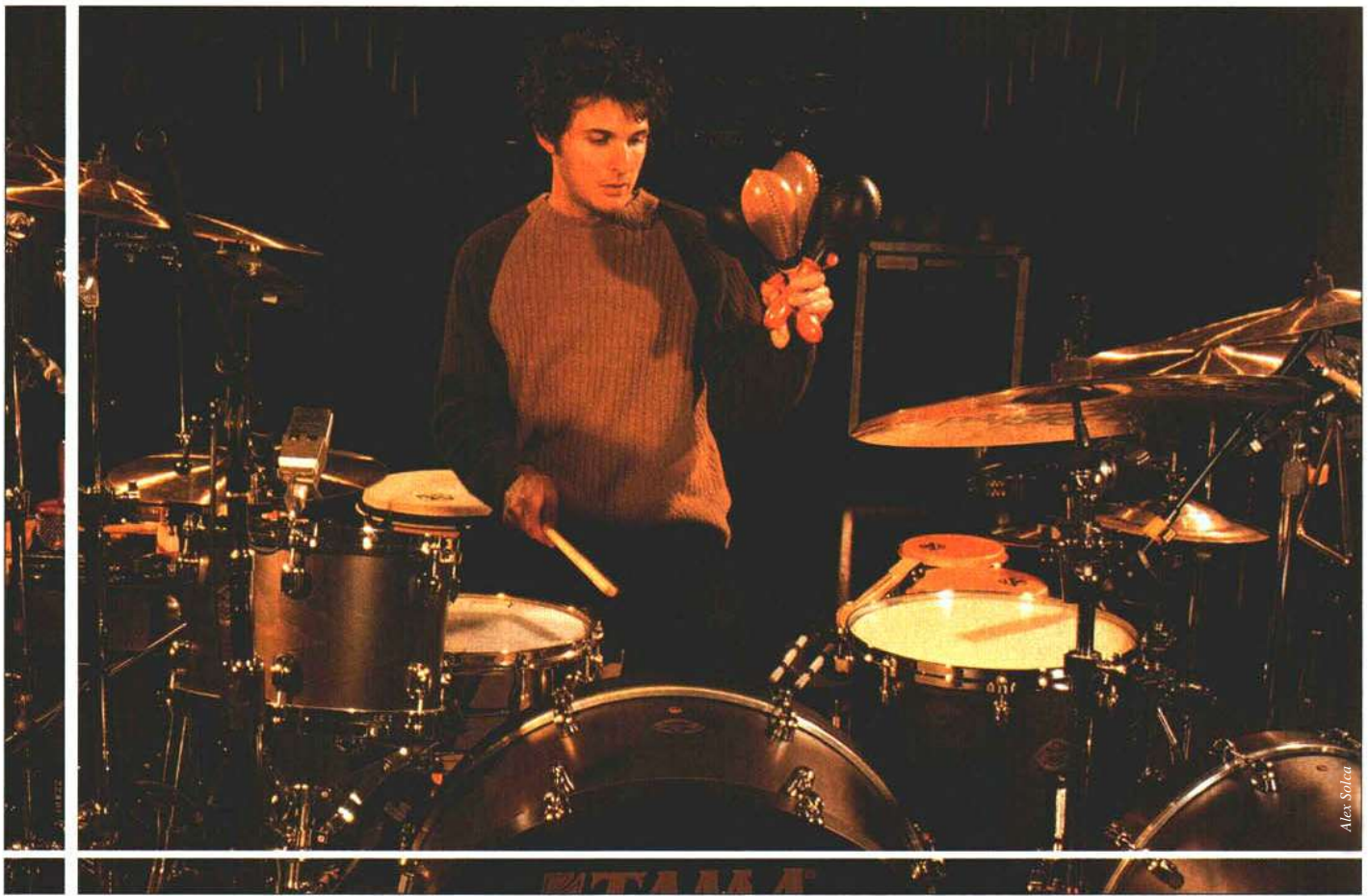
E-mu E-IV sampler, Alesis DM Pro, ddrum 3, KAT drumKAT Turbo 3.5 with three fatKAT trigger pedals, Korg Electribe ES-1 drum machine, various effects pedals, Roland MC 303 Groovebox, Line 6 pod and echo pedal, Macintosh G4 computer with Pro Tools Mix plus card (home studio), Macintosh G3 laptop (studio), Bitheadz Unity DS-1, Retro AS-1, and Voodoo Access Virus TDM plug-in, various VST software synths, Logic Audio Platinum 4.5 and Pro Tools audio sequencing software

### HEADS

Aquarian Modern Vintage batters and Classic Clear resonants on toms and snare, Super Kick 1 on bass drum batter, Regulator (with small hole) bass drum front

### STICKS

Regal Tip Joey Waronker 1A (modified version of Chester Thompson model, 1/2" shorter)



## → Mutations Joey's Performance Notes

### Drums

"I'd love to take a cool old kit on the road with R.E.M.," says Joey, who in the past has used older drums in an attempt to get a more "classic" sound. "But I need more reliable support," he explains. "And the people at Tama have great ideas. The drums I have are kind of like the old thick Gretsch shells. Plus they have reinforcement hoops, and the edges are like Camcos. They sound amazing."

No doubt you've noticed that behemoth of a bass drum in Joey's setup, as well as the second, more standard bass drum, which he uses a double pedal to access.

### Cymbals

Most drummers who use two hi-hats put one of them in a conventional position and the other somewhere else on the kit, simply to have an alternate ride sound. Joey positions two hi-hat stands right next to each other, and will play them simultaneously. "I started doing that in Walt Mink," he explains. "I wanted to be able to play percussion parts and kit at the same time. I usually put a tambourine on the main hi-hat and a ribbon crasher on the second one. With my right foot

"I started doing that in Beck's band to keep myself entertained," Joey allows. "At first we had trouble making the two bass drums sound different, and the ringing of the smaller drum would create feedback. But then I started triggering. We'd alter the sounds a bit, but usually I'd have a huge rock sound, something absurdly in your face like a Linn drum, and then a tight little hip-hop/bebop kick. The triggering helped me be more versatile."



[remember, Joey's lefty] I'll pulse 8th notes on the main hi-hat and then usually quarter notes with my heel on the pedal with the crasher. It's like I've got a little anchor, so the snare drum doesn't have to always hit 2/4, but it can still rock. It's good to do this in 6/8 too. It can be a little limiting because it really informs the feel; it makes everything swing more. There's a *lot* of motion going on."

### Percussion

"I like to have a percussion table on either side of the drumset. I keep the tables low so that I don't have to reach up for any instruments. I don't like having a per-

manent percussion setup; I'd rather develop a percussion set on a song-to-song basis, or just grab stuff off one of the tables if I'm feeling inspired."

### Hardware

Contrary to current styles, Joey mounts his rack tom on a snare stand. "When I started doing big tours," he recalls, "I was like, I've got to be pro and get all the good stuff, including suspending my rack tom. But it sounded awful to me. So I

started putting it on a snare stand. It doesn't have that annoying 'resonating for years' thing." Joey uses legs on his floor toms for the same reason.



### Electronics

"I'll bring my laptop to the studio," Joey says, "and I'll trigger sounds from software samplers and synths, like Unity. I use the drumKAT as my MIDI controller. With the computer, I can also route the sounds through an audio sequencing program—I like Logic—and take advantage of all the plug-in effects like delays, distortion, and filters. This is also a great setup for programming beats quickly.

"I love using pedals and other effects with drum machines," he goes on. "I'll

run the DM Pro or the ddrum through the pod, which is a digital guitar amp modeller. The pod also has some effects, like delay, chorus, and a great spring reverb. Using the pod and maybe a delay pedal and filter pedal, I'll play a beat on the drumKAT, and sacrifice one hand to tweak the knobs on the pedals to get some motion out of the effects."



## Freaks, Geeks, And Other Diversions

Sometimes you can learn more about a drummer by finding out what they do in their free time.

**Read any good books lately?** "I've been reading instrument manuals, which is so lame. But the last big phase I went through, I read about ten very depressing but fun science-fiction novels by Philip K. Dick. And there was a great biography about him, so I had to read that too. Then I got exhausted and stopped."



**Concerts:** "The Buena Vista Social Club concert was the best show I've been to in ages. I had a great time seeing Elliott Smith play too. [Joey played on Smith's *XO* and *Figure 8* albums.] The band was very together."

**TV Shows:** "*Freaks And Geeks* is great. Before the election I loved *Law & Order*, but now it's too frustrating."

**Movies:** "I got hooked on Roger Corman movies like *The Trip*. My all-time favorite is *Bloody Mama*, which has Robert DeNiro in it when he was like sixteen. And I used to have an obsession with these terrible '80s B movies, heinous stuff like Shannon Tweed in *Night Eyes 3*."

**Current favorite bands:** "I've been listening to Brazil '65 with Wanda de Sah singing. That was a *great* band. I'm really into all the Brazilian stuff, especially tropicalia like the group Os Mutantes [right]."



**Outdoor activities:** "My new thing is hiking. I'm going to try to do one hike a day. You've got to take advantage of that in LA because there really aren't all that many other amazing things to do in the city."

Eels, a kind of Brazilian group with members of Cibo Matto, and a band project featuring Nina Persson of The Cardigans. And he's begun to make forays into soundtrack work, having music-directed and written and performed pieces for the critically acclaimed independent film *Chuck And Buck*.

Joey Waronker may strive to make his drum parts "transparent," but as a force on today's music scene, he's clearly becoming anything but.

**MD:** So, you've been firmly entrenched in your home studio.

**Joey:** Yes, for about two years. I've got the whole Pro Tools setup, tons of keyboards and mic' pre-amps, and a big drum room with baffles. In one area there's a drumkit and all my electronic stuff—drumKAT, samplers, ddrums....

I've been doing a bunch of things there. I produced some songs for an artist named Moses Leroy [*Electric Pocket Radio*], who has fun pop songs. And I've just started doing this project with some of the guys from Beck's band—Justin Meldal-Johnsen on bass and Roger Joseph Manning Jr. on keyboards. My crazy Swedish friend Johan Kugelberg is leading this project, plus Nina Persson from The Cardigans is singing. We're just doing it for the fun of it, though we'll probably try to get someone to put it out. It sounds a little like those Ennio Morricone scores that are kind of garage-rock sounding. I think Justin and I are also going to do a side project with our friend Brad Laner, who's an amazing kind of noise guitar player—lots of ambient, synthesized sounds. I also did a couple of programming things, which was really fun and weird. And I did music for one of those Internet entertainment sites that I think bit the bullet.

**MD:** You just finished recording R.E.M.'s *Reveal*. You were contacted by them back in '98, after they had already begun work on *Up*, correct?

**Joey:** Yes. That was very exciting, and pretty funny: I was called to Athens to meet them, but they kept it extremely vague. "Well, you might do some playing, you might do some recording, you might just hang out." I said okay and agreed to the dates, but then I never heard from them, so I thought it might not be happening. Then two days before I was supposed to go, this itinerary and tickets arrived in

the mail. The day came and a car pulled up and took me to the airport, with the same thing at the airport in Georgia. It was so kind of covert, I was really paranoid and careful not to tell anyone where I was going.

**MD:** Were you still with the Beck organization then?

**Joey:** I was. But there would sometimes be long breaks, during which I wanted to play with different people, to be creative and diverse, and to learn. It seemed like the most exciting way to do that was to hook up with artists that I respect. So I played

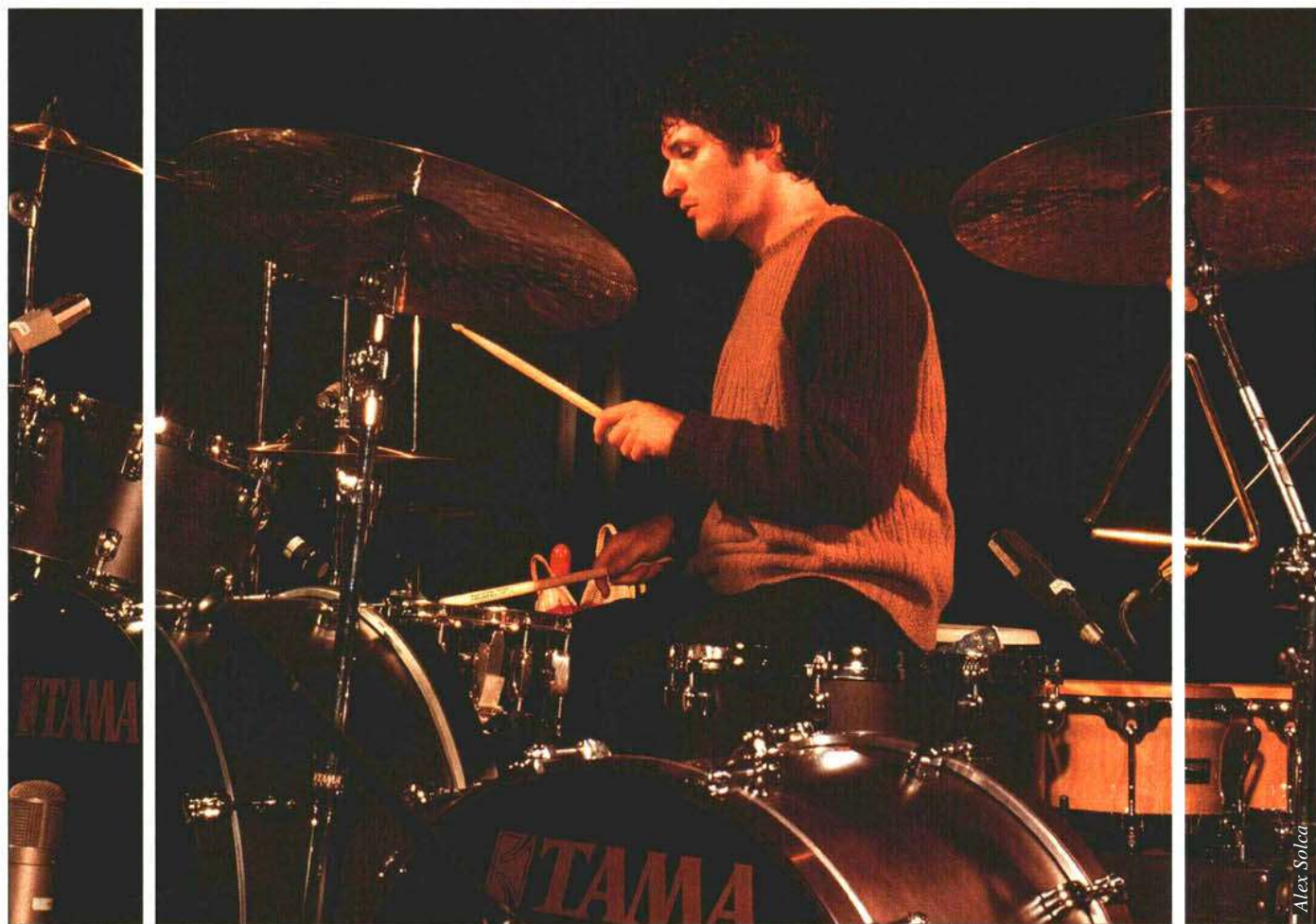
with people like The Smashing Pumpkins.

**MD:** How did you hook up with them?

**Joey:** While on tour with Beck I'd made friends with [Pumpkins guitarist] James Iha. We'd meet for breakfast once in a while in LA. At one point it looked like the Beck tour was going to end, and Smashing Pumpkins needed a drummer at the time, so they asked me to come and jam. Then I started doing some recordings with them. [You can hear Joey on the cuts "Perfect," "Once Upon A Time," and "Pug" from *Adore*.] Billy Corgan asked me to do a tour, which seemed like a really amazing experi-

ence—difficult, but amazing. But at the end of it I had just been on tour with Beck for so long, plus I'd just gotten married...it didn't make sense. It was too much too fast.

Plus the Beck tour kept getting extended. We'd be told the tour was going to end, and I'd tell Beck, "Well, I'm going to do a tour with Smashing Pumpkins." But he'd say, "That's not going to work. We're going to do more tours." But there was still this downtime, and I had to fill it to pay the rent. So while we *were* touring, I was constantly trying to line up stuff so I wouldn't have to scramble to keep busy during the



"This recording pushed me, because I was expected to state **my** opinions about the music. On other recording sessions **they just wanted me** to be quick. But with R.E.M. they'd ask 'Do you hear anything different on this?' I'd be like, 'Wait, you want me to **experiment**?'"

# Good Vibrations

Joey Waronker's biggest drum inspirations on record

Artist	Album	Song	Drummer
Beach Boys	Good Vibrations:	"Heroes And Villains"	Hal Blaine, Earl Palmer,
	30 Years Of The Beach Boys	"Do You Like Worms?"	Jim Gordon, Dennis Wilson
Beatles	White Album	"Dear Prudence," "Cry Baby Cry"	Ringo Starr
Led Zeppelin	IV	"Black Dog"	John Bonham
Captain Beefheart	Clear Spot	"Sun Zoom Spark," "Clear Spot"	Art Tripp
Can	Tago Mago	"Mushroom"	Jaki Liebezeit
Harry Nilsson	Nilsson Schmilsson	"Coconut," "Jump Into The Fire"	Jim Gordon
The Kinks	Something Else	"Lazy Old Sun"	Mick Avory
Alexander "Skip" Spence	Oar	"Diane"	Skip Spence
Sly Stone	Fresh	"In Time," "If You Want Me To Stay"	Andy Newmark
Curtis Mayfield	Curtis/Live!	"If There's A Hell Below"	uncredited
Serge Gainsbourg	Comic Strip	"Bonnie And Clyde,"	uncredited
		"Soixante Neuf Annee Erotique"	
Brian Eno	Taking Tiger Mountain	"Burning Airlines Give You So Much More"	Freddie Smith
	(By Strategy)	"Taking Tiger Mountain"	
Bartok	Concerto For Orchestra	Music For Strings, Percussion,	various
		And Celeste	
Jorge Ben	Africa Brasil	"Umbababarauma"	uncredited
Miles Davis	On The Corner	"On The Corner"	Jack DeJohnette, Billy Hart,
			Al Foster, Mtume, Don Alias
Max Roach	The Drum Also Waltzes	"The Drum Also Waltzes"	Max Roach
Devo	Q: Are We Not Men?	"Satisfaction," "Uncontrollable Urge"	Alan Myers
	A: We Are Devo!		
Siouxsie & The Banshees	Kaleidoscope	"Happy House"	Budgie
Toto	Toto	"Hold The Line"	Jeff Porcaro
Steely Dan	Aja	"Aja"	Steve Gadd
		"Josie"	Jim Keltner

**"Quick Click Could Be  
The Wisest Investment You'll  
Ever Make! It's a Brilliant Tool."**

With  
patented  
Ghost™ feature  
for the ultimate  
time keeping  
challenge

**Portable  
Click Track  
For  
Drummers**

**Tech**  
www.pocketrockit.com

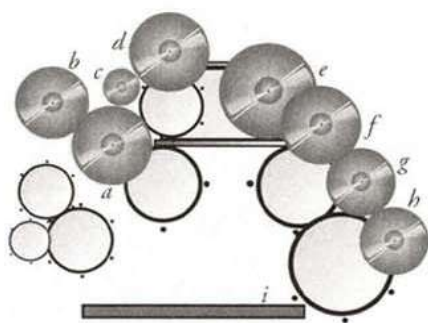
Check Out Zoro's New CD  
www.zorothedrummer.com

**Distributed by Big Bang Distribution: (800)547-6401**

breaks, which gets to be exhausting. God knows I don't have the credentials to get a real job. [laughs] So I was constantly thinking, What if Beck decides to take two years off when this tour ends? Probably not, but what if? I was never told, Don't worry, we're going to make sure you're okay. There was never any indication one way or the other.

When you're in a situation like that with an artist, after a certain number of years you're definitely involved more than just showing up and playing drums when you're called on. It becomes a lot more than that. I just felt like I was still kind of treated like this side guy. I still loved playing with Beck—and that was the frustration. There was a family that had developed on the *Odelay* tour, but there was still no commitment from him. Somebody's eventually got to take responsibility, though. After a certain number of years you've got to figure out some way to keep your band around. Otherwise they're going to start playing with other people to survive.

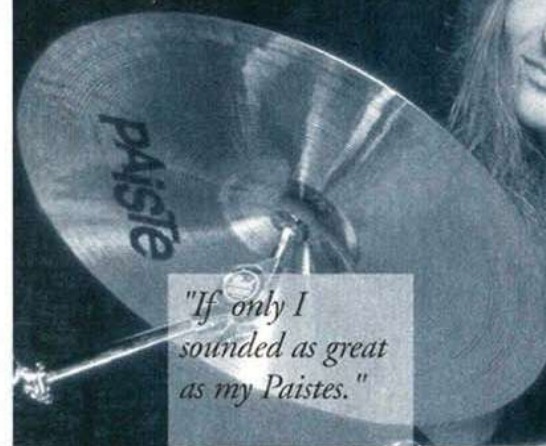
After almost two years, the Beck tour finally ended, and that's when R.E.M. came up.



- a) 15" Signature Power Hi-Hat top,  
15" 2002 Sound Edge Hi-Hat bottom
- b) 18" 2002 Power Crash
- c) 10" Signature Splash
- d) 19" 2002 Power Crash
- e) 22" Signature Dry Heavy Ride
- f) 20" Dimensions Power Crash
- g) 20" Signature Heavy China
- h) 18" Signature Full Crash
- i) 38" Symphonic Gong

# LAUG

*matt*

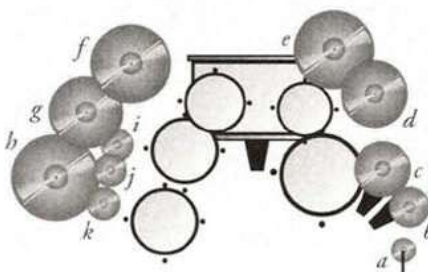


*"If only I  
sounded as great  
as my Paistes."*

## SLASH'S SNAKEPIT

Hear Matt on the  
new release from  
Slash's Snakepit  
"Ain't Life Grand"  
on Koch Records.

**PAiSte**  
CYMBALS SOUNDS GONGS



- a) 7" Rotosound #3
- b) 8" 2002 Splash, two used as Hi-Hats
- c) 14" Traditional Medium Light Hi-Hat
- d) 18" Signature Mellow Crash
- e) 20" Traditional Light Ride with 8 rivets
- f) 20" Traditional Medium Heavy Ride
- g) 18" Traditional Extra Thin
- h) 20" Traditional Medium Light Swish
- i) Various Cup Chimes, stacked
- j) 13" Mega Cup Chime
- k) 12" Flanger Bell

# WARONKER

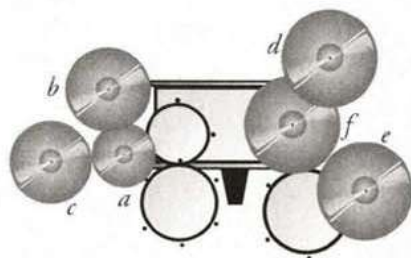
*joey*



## REM

BECK  
TONIC  
SMASHING PUMPKINS  
RICHARD THOMPSON

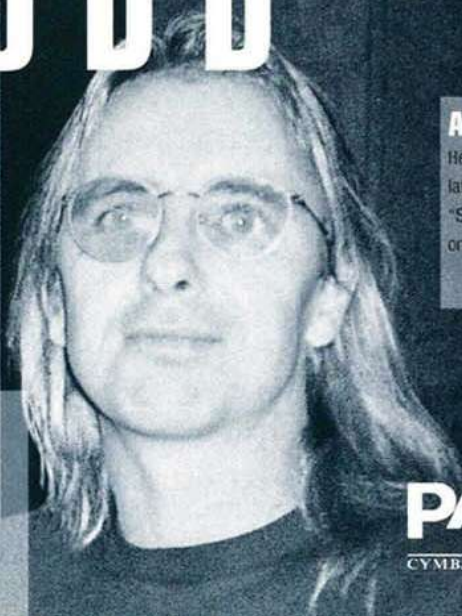
**PAiSte**  
CYMBALS SOUNDS GONGS



- a) 15" Signature Power Hi-Hat
- b) 18" 2002 Power Crash
- c) 19" 2002 Power Crash
- d) 20" 2002 Crash
- e) 20" 2002 Medium
- f) 20" Signature Heavy Bell Ride

# RUDD

*phil*



*"Either  
you rock  
or  
you don't."*

## AC/DC

Hear Phil on the  
latest CD by AC/DC  
"Stiff Upper Lip"  
on Electra Records.

**PAiSte**  
CYMBALS SOUNDS GONGS



**MD:** Your first show with them was pretty auspicious.

**Joey:** I had one rehearsal with them, where we ran through the songs about three times each. Thankfully it was a short set, because I was terrified. I'm sure I'll never be that nervous again. Even though I knew the songs, we still hadn't played a show

together, and we were headlining. The Free Tibet concert was the first show they'd played in years, and there were 50,000 people there, with many eyes on me. There were documentaries being filmed...it was insane. So of course the day of the show, lightning strikes. People are severely injured in the audience, and there I am,

going, "I don't have to play!" [laughs] But it was so awful. The show got shut down, so we played the next day.

**MD:** Going back to Beck, *Mutations* was recorded near the end of the touring period for *Odelay*, and featured the live band throughout the recording, which was a first for him.

## the Greatest Licks from the Greatest Drummers Start Here

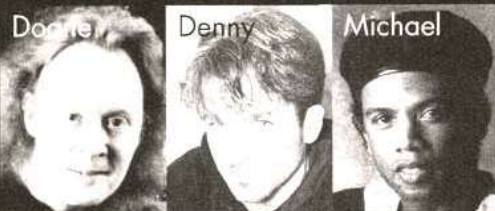
From rock to jazz to funk to drum corps...  
Backstage or in the teaching studio...  
RealFeel is the practice pad of choice.



### REALFEEL®

It's the feel that counts!

[www.HQpercussion.com](http://www.HQpercussion.com)



# Colors.



DW Drum Artists (from left to right): Brain (Primus), Paul Wertico (Pat Metheny), Martina Axen (Drain STH), Scott Crago (Eagles) and Gerald Heyward (Blackstreet)

## DW Collector's Series <sup>TM</sup> Snare Drum Availability

	10"	12"	13"	14"	15"
All-Maple	6	5	5	4, 5, 6, 7, 8, 10"	4, 5"
Brass				4, 5, 6.5"	
Bronze				5, 6, 7"	

**W**ith a wide range of maple and metal models available, Drum Workshop's Collector's Series Snare Drums offer today's drummer a full spectrum of tonal choices. From the balanced brightness, warmth and variety of DW's exclusive 10+6 all-Maple drums to the enhanced high-end sensitivity and projection of heavy-gauge Bronze and vintage Brass shells every DW Collector's Series snare is designed and custom-crafted to achieve superior sound and performance. Whether you're looking for a general-purpose, all-around drum or one with a more focused tonality—no matter what finish you choose—the uncompromising quality and virtually unlimited selection of DW's Collector's Series can provide the perfect snare drum color for any style or situation.



Drum Workshop, Inc.  
101 Bernoulli Circle  
Oxnard, CA 93030  
[www.dwdrums.com](http://www.dwdrums.com)

**BEST  
Selection  
at the  
BEST  
Prices  
Anywhere  
Call Your  
Top Drum  
Agent at  
1-800-540-4054**



A Division of The Woodwind & Brasswind

and see why we won  
**BEST**  
Single-store Dealer  
**Percussion**  
from Music & Sound Retailer

## Joey Waronker

**Joey:** Yes, that was my favorite recording experience. It's such a strong and interesting record. Beck is a genius. He might not know exactly what he wants to do when he shows up, but once he gets started he knows exactly where everything is going to go. It's an exciting process. And *Mutations* was more...not a collaboration...but we'd all been on tour and playing really well

together, and Beck was looking at it as a fun little side project. It's a real gem.

**MD:** You also recorded some tracks for the next "official" Beck record, *Midnight Vultures*. Had you already decided to go with R.E.M. at that point?

**Joey:** Yes. I was doing both for a while. There were a couple of instances where I would do a Beck tour and then an R.E.M.

### Where He's At

Pick up any three albums listing Joey Waronker on drums, and you're likely to think someone got the credits wrong; he adapts to different musical situations that easily. The following releases represent several of Joey's strengths particularly well.

**Walt Mink, *Miss Happiness*.** Waronker's breakout recording, *Miss Happiness* might make you think of early Smashing Pumpkins with odd times and melodies out of The Kinks songbook. Joey traverses the heavy rhythm/wispy tune dichotomy with lots of smarts and power. Think John Bonham guesting on *The Who Plays Bay City Rollers*.



**Spain, *She Haunts My Dreams*.** An unbelievably sad and beautiful album—imagine Suzanne Vega or Cowboy Junkies playing Neil Young's *Harvest*. Joey's ability to handle slow to medium tempos with little fuss but loads of taste is clearly on display here. Sizzle cymbals buzz for days, press rolls make you cry, and perfect rim-clicks mark the time.



**Beck, *Odelay* and *Midnight Vultures*.** Mr. Hansen's cut & paste aesthetic on his "proper" albums continued to feature James Brown and Tom Jobim samples. But his secret weapon is knowing when to feature real, live performances amid the sequences. Joey slams into our consciousness on *Odelay*'s "Novacane" and "Minus," and on *Vultures* bops groovaliciously on "Mixed Bizness," freaks out on "Milk & Honey" and "Pressure Zone," and gets all slinky on "Debra."



**Beck, *Mutations*.** Originally a stopgap between big-production releases, *Mutations* wound up being the singer's most honest and, some say, best album. No less far-reaching stylistically than his other records, *Mutations* nonetheless hangs together beautifully. Likely that's because it features his live band hot off the two-year *Odelay* tour. Whether the setting was neo-psychedelia, percussive folk, or faux tropicalia, Joey put down some of his best playing here.



Of course, the trail never ends when trying to pin down Mr. W. For further clues, check out "Chorkle Is Dead" from the various-artist release *Flyin' Traps* (Joey solo—very cool), the soundtracks to *American Pie* (big beats on Tonic's "You Wanted More") and *Man On The Moon* (R.E.M.'s classy hit "The Great Beyond"), and a couple of revealing tracks from Smashing Pumpkins' *Adore* and Elliott Smith's *XO*. And R.E.M.'s new album, *Reveal*, features even more surprises.



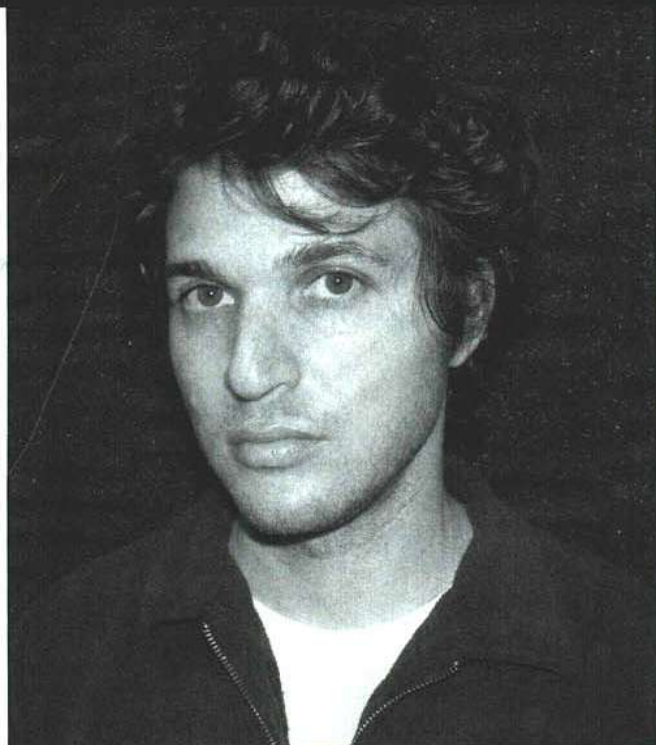
Go to [www.moderndrummer.com](http://www.moderndrummer.com) and click on the MD Radio icon to hear Joey Waronker on the above albums.

# AQUARIAN

***“I love the  
Modern Vintage  
heads.”***

**Joey Waronker**  
REM / BECK

They have a wonderfully warm  
tone, like calf skins, and they  
record great.



Joey Waronker

They also have the projection and durability  
to use in live performances.

**AQUARIAN heads sound good even before  
you put them on your drums. Take the  
“Tap Test™” and prove it to yourself. I did!**

## **REMEMBER**

**“If the head doesn’t sound good when you tap it,  
it won’t sound good when you play it!”**

### **“TAP TEST”**

**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.**

### **AQUARIANACCESSORIES**

1140 N. Tustin Ave., Anaheim, CA 92807

**714-632-0230 • Fax 714-632-3905**

**[www.aquariandrumheads.com](http://www.aquariandrumheads.com)**

e-mail: [aquarian@aquariandrumheads.com](mailto:aquarian@aquariandrumheads.com)

All Rights Reserved



tour, back to back. It was really fun. I loved it. And the R.E.M. guys were so cool. They were willing to work around Beck's schedule, which I couldn't believe. So that went on for a while. But when the

*Midnight Vultures* tour was being discussed, it became evident that the schedules weren't going to click.

R.E.M. is this amazingly stable situation with really great people. Plus, they're

ultra-creative and experimental. They don't care about anything else. They know that the trick is to be honest, work hard, write good music, and that's what makes a good record. I was like, How can

## D'AMICO DRUMS

Trey Gray plays "the"  
**Solid**™  
Snare Drum

Trey Gray provides the rock solid groove for Faith Hill's Soul To Soul tour with D'Amico Drums. At the heart of the kit is his new 5.5" x 14" D'Amico Drums **Solid** Birch snare drum. Plenty of volume with boosted highs and great low end punch are the outstanding characteristics of this solid Birch shell.

"This drum rocks. I can't be without it on tour". -Trey Gray

Trey's solid Birch snare drum was hand crafted at D'Amico Drums with our **exclusive** and **patented steam bending process**. No one else can make "the" **Solid** snare drum. D'Amico Drums manufactures a comprehensive line of solid snare drums:

Bronze, Carbon Steel, Cocobolo, Maple, Birch, Ash, Oak and more.

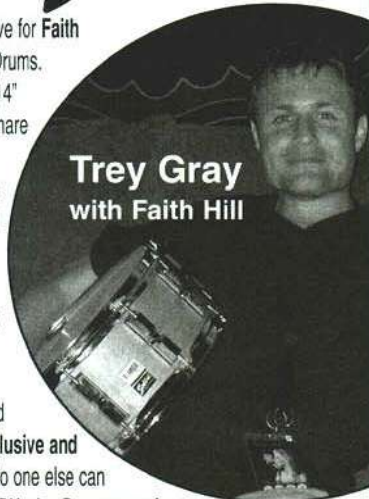
D'Amico Drums is the leading **direct** retailer of custom drums in the U.S.

Contact us at our factory showroom or check out our web site today.

44170 Old Warm Springs Blvd.  
Fremont, CA. 94538

Tel. (510) 226-8700 [www.damicodrums.com](http://www.damicodrums.com)

**D'AMICO**  
DRUMS



Trey Gray  
with Faith Hill

## FREE! DISCOUNT DRUM CATALOG

### "T" SHIRTS

\$7.50 per shirt  
Certified Check or Money Order Only  
(Includes Shipping)  
Outside US  
\$10.00 US Funds



—Specify Size—

Front

Back

"We will beat any advertised price"

**ATLANTA  
PRO PERCUSSION, INC.**  
2526 Spring Road • Smyrna, GA 30080  
(770) IDO-DRUM (770) 436-3786  
Or call operator for toll free number  
Call or write for our **FREE DISCOUNT FLYER**  
Call Information for our toll free number

# The Sound Of Innovation



## For The Next Generation



**John McTigue III**  
(Brazilbilly/Vasser Clements)



**Joel Stevenett**  
(Jo Dee Messina)



**Tom Roady**  
(Nashville Studio)



**Chad Cromwell**  
(Mark Knopfler)

**johnnyraBB Drumsticks • Toone, TN USA**  
1-800-341-RABB • [www.johnnyrabb.com](http://www.johnnyrabb.com)

# Joey Waronker

I *not* be part of this?

**MD:** What was the recording of the new R.E.M. record like?

**Joey:** It started about a year ago with pre-production. We met a couple of times in Athens, Georgia for a week or two at a time. After that we went to Vancouver for about five weeks and did all the basic tracks. Then the three other guys went to Dublin for the summer and worked on refining and developing stuff and doing vocals. They mixed the album in Miami.

The whole recording process was exactly what I always thought it should be: getting together, working on stuff, and trying every possible avenue. There were no time constraints.

**MD:** You walked into a potentially strained situation, since they were known as a very democratic band when Bill Berry was the drummer. Did that make it awkward for you?

**Joey:** They treat me very respectfully, and they're very up-front about what my role is. The communication is amazing, and they're the easiest people in the world to get along with. There's a really good fam-

ily feeling that they've developed over the years, and I felt welcome.

**MD:** How did you approach recording *Reveal*?

**Joey:** I immediately heard a lot of percussion and rhythm parts in the music—as opposed to *drum* parts. That's kind of what I've always tried to do in rock bands: "I'm going to overdub this loopy thing, then I'm gonna put this percussion track on, and then I'm going to play a kit, but just in the choruses...." But in the past I would get looked at like I was insane. Everyone would be like, "That's not very rock."

But the R.E.M. guys...I mean, they might not even want to hear the drums, which to me was like, Wow, this is exactly how I've been thinking. I'm a '60s pop fanatic, and those records, especially Phil Spector stuff, might not feature a great drum "performance" per se, but there might be two drummers and three percussionists just creating this wall of rhythm. That's so exciting to me; it's my favorite sound.

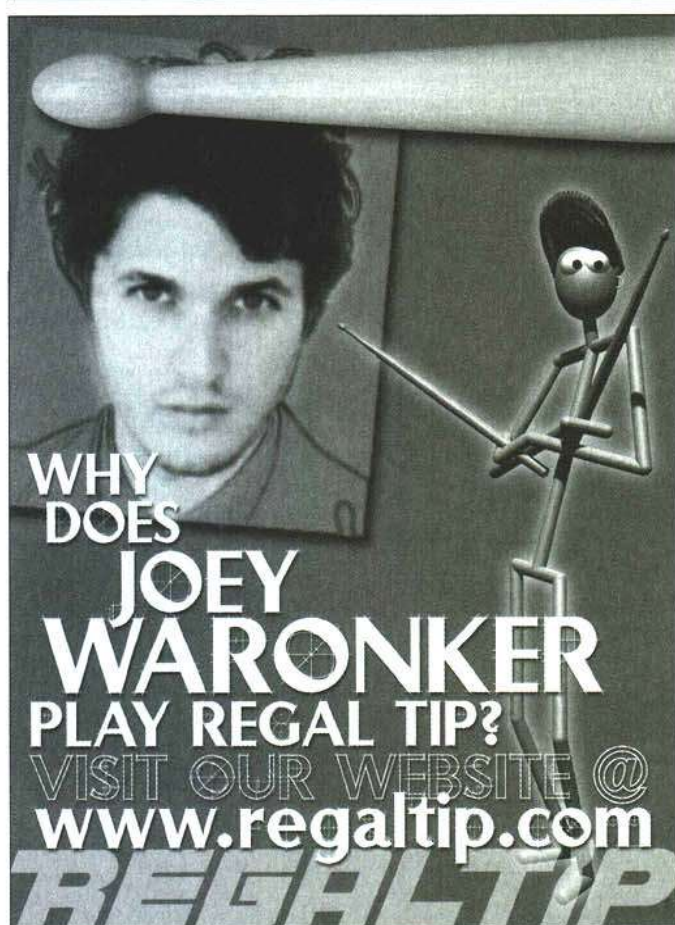
This recording kind of pushed me too,

because I was responsible for my stuff, and I was also expected to state my opinions about the music. I'd gotten used to doing recording sessions in my downtime, where basically they just want you to be quick. So I was like, "Wait, you want me to *experiment*?" They'd ask, "Do you hear anything different on this?" "Well, what about just an old drum machine and an oil can or something like that?" "Okay, cool. And we brought this toy snare drum, try that." It was great.

**MD:** How did you decide on what to play for each song?

**Joey:** There was a set of songs where it sounded right to use a more traditional rock drumset. We would have a kit in a big room with all these great mic's to get a nice semi-roomy sound—kind of old-sounding, almost reminiscent of Kinks records, but maybe a little bigger-sounding.

We also had a second, tight-sounding room, where we'd have the toy snare drum, all my electronics, a kick drum, some little toms, tons of percussion.... I have an old turpentine can that nobody



WHY DOES  
JOEY  
WARONKER  
PLAY REGAL TIP?  
VISIT OUR WEBSITE @  
[www.regaltip.com](http://www.regaltip.com)  
REGAL TIP

Twenty Years Ago,  
we set the standard for  
Drum Cases.

Now, in 2001,  
we will rewrite  
those standards.

Coming to a store near you

Protektor Cases™  
Elite Series

16335-5 Lima Rd., Huntertown, Indiana 46748  
800-348-1012 [www.xlspec.com](http://www.xlspec.com)

XL  
SPECIALTY  
PERCUSSION INC.

A Drummer's Dream for Over 125 Years.  
Now An Affordable Reality.

SONOR

## THE FORCE 2001

### TWO DISTINCT SETUPS

- **Studio Set** – 20" x 16" bass drum, 14" x 5 1/2" snare drum, 10" x 9" & 12" x 10" mounted toms and 14" x 16" floor tom
- **Stage Set** – 22" x 16" bass drum, 14" x 5 1/2" snare drum, 12" x 10" & 13" x 11" mounted toms and 16" x 16" floor tom
- Nine-ply maple and basswood shells
- Satin finished shells with natural wood exterior enhances tone and projection
- CLTF Cross Laminated Tension Free shell compression system
- Force lugs and Tune Safe
- Force ball and clamp tom mounting system
- Wood bass drum hoops
- Pre-muffled bass drum head
- Force prism mounting system
- Sonor 200 series hardware pack included

Cymbals not included. See your authorized SONOR dealer for special SABIAN cymbal incentives offered with the purchase of Sonor Force drums.



Drums and Hardware MSRP \$995

Visit [www.hohnerusa.com](http://www.hohnerusa.com) to find a Sonor dealer near you.

Distributed by

HSS

Division of Hohner, Inc.

# Joey Waronker

makes anymore. It's made out of this metal that is really thin. I think it's the same stuff they used to make thunder boards for theaters. It's very loud and reverberant, so I used that a lot. Sometimes I'd do the basic track in there—maybe something weird with electronics—and then I might do overdubs too.

Often we would track as a band, and then the other two side musicians, Ken Stringfellow and Scott McCaughey, and I would do all kinds of stuff. The three of

us were sort of working together to add spice to the songs. We also did a couple of songs where we did group percussion, or maybe [R.E.M.'s] Mike Mills, Peter Buck, or Michael Stipe would hear a part we came up with and they'd record it. And then a lot of the songs had pre-existing beds that the producer, Pat McCarthy, had either created on his own or from when we ran songs down in pre-production, which he would put down on a DAT tape. We'd then play the songs over that bed. The whole process was really cool.

**MD:** What kind of electronic sounds did you use?

**Joey:** I have samples of old drum machines, and I use those a lot. So sometimes I'd play almost a beatbox pattern. But sometimes it would be real sounds that we would tweak, like classic drum sounds—but all from the sampler. We didn't bring any cool vintage gear in there. That would have been great, but at the same time the spirit was to have the freedom to experiment.

**MD:** You've toured with R.E.M. a couple of times now. Did you play a lot of older songs during those tours?

**Joey:** We started integrating more and more older songs into the sets, but we still kept it pretty new. Then they're always changing the set list, which is cool, especially for huge shows. It keeps everyone excited and on the edge of their seats. And that way, if the urge came to do an old song, we could do it, which makes it special for the old fans.

**MD:** How did you approach Bill's parts?

**Joey:** I decided to interpret them my own way. I might play the same basic part, but you've got to put your own twist on it or it's going to lack feeling. You have to do your own thing, otherwise it's just not going to be special.

**MD:** Back when you were with Walt Mink, you played pretty heavy. Do you get as much of an opportunity to rock out as you would like?

**Joey:** I used to do these side gigs where I would totally rock. But at the end of the day my heart isn't in that. I want to do it, but only once every couple of weeks. The idea of going on tour and bashing does not excite me.

**MD:** Was there a time when you consciously decided, "I need to pull back on the chops"?

**Joey:** Oh, yeah. I was such a fusion head when I was a little kid. I got really into over-playing. I would literally copy Steve Gadd and Return To Forever records. Gadd was always my favorite. He was the most tasteful of those guys. But it got to the point where I literally didn't want to play music anymore. It was too over-the-top. I decided one day that I hated music. I threw away all of my records and didn't really listen to music for a while. In a way, all this is related to my background, because I kind of grew up in the studio.

## FLATS™



## Lugheads wanted.

[www.arbiterdrums.com](http://www.arbiterdrums.com)  
1.877.553.5596

# Traditional Cuban rhythm, and sound by Toca

*Buena Vista Social Club.  
Afro-Cuban All Stars.*

*Two bands comprised of outstanding  
musicians. Players who bring energy  
to the music while staying true to their  
heritage. And the drums that fill  
their sound? Toca.*

Filiberto  
Sanchez

Miguel  
"Anga"  
Diaz

*Afro-Cuban All Stars*

Roberto  
Garcia

Angel  
Terry  
Domech

*Buena Vista Social Club*

# TOCA



SUPERIOR SOUND, HANDS DOWN

# Joey Waronker

**MD:** For those who are unaware, your father is Lenny Waronker, who is a very prominent record producer/music industry exec.

**Joey:** Right. And when I was young and there wasn't a babysitter, I was at the recording studio. I got to sit in the drum booth with Steve Gadd and hit his drums. He was really nice. But in general I was kind of kept away from it. I was never at concerts or recording sessions until four in the morning; I never went on weird trips, hanging out with crazy music people.

And as a kid, I think my form of rebellion was to fight the side of me that wanted to be a musician. It took me a long time, but I eventually realized that I need to gain inspiration from my background. And when I eventually made the decision on my own to play music, my dad was so supportive and cool, and he never meddled.

Soon I found myself studying, getting hooked up with this amazing teacher named Freddie Gruber, who's like my mentor. At the same time, I was discover-

ing bands like Hüsker Dü and The Minutemen and thinking, This is musical *and* there's a strong band voice. It was all over the place, but in a great way. So I started to play in bands like that. When I was eighteen and nineteen, that was basically my life.

**MD:** What did you learn from Freddie Gruber?

**Joey:** I learned so much technique from him. His take on being a jazz musician was the exact same thing as what the punk rock guys were striving for—expressing yourself freely, sticking up for your ideas, and not being brought down by what you think you're *expected* to do.

Then I went away to McAllister College in St. Paul, Minnesota and joined Walt Mink. We started doing well in the local area, and I was really getting into it again. That's when I decided, If I'm going to be a musician, I have to be really aware of what all the other musicians are doing.

**MD:** A record that particularly highlights this aspect of your playing is Spain's *She Haunts My Dreams*. Your playing on it is very sparse. Are there certain things you

have to think about in a situation like that?

**Joey:** Yeah, just staying out of the way. [laughs] I was just doing what I thought was appropriate. I love Neil Young's *Harvest* and *After The Gold Rush*, in particular for the drums. I think that those are really cool performances. It can be great when the drums are really sparse. It sounds *so fat*—when it works.

**MD:** Back to when you were in college: Did you continue taking lessons?

**Joey:** I hooked up with an amazing percussion teacher at McAllister. He studied with some heavy classical percussionists. So I was studying marimba and classical snare drum with him, and I did the whole symphonic thing and played in the jazz band. Then I played in the African music ensemble, and that was the greatest. The leader was this guy from western Ghana—unbelievable. He had his own ensemble that I got to play with sometimes. It was basically his family. That was a huge plus for me.

**MD:** Specifically what did you take away from that experience?

## SNARES AS UNIQUE AS YOUR SOUND WORKS OF ART AS BEAUTIFUL AS YOUR MUSIC

**Introducing Batterie Custom Cast and Hand Hammered Select:**  
Peace's new line of snare drums so specialized that no two are alike!



**Batterie Custom Cast** begins with a 12mm thick shell cast from solid aluminum or phosphor bronze. A computer controlled lathing system is then employed to insure that an even, flawless shell is produced. The end result is a seamless, 5mm thick shell made of high-grade precious metal that delivers a solid blend of thick shell volume and steel shell sensitivity.



The goal in making our new **Hand Hammered** Snare Drums was to employ a process that made each drum shell different from the next. Each individual drum in this series has different tonal characteristics because the hammering process produces grooves in different patterns. This process brings focus to the open tonality of 2mm Bronze, Brass and Copper shells, and delivers a sound as unique as the drummer that plays them.



**peace**  
MUSICAL COMPANY, LLC

For a full-color catalog of our complete line of drums and percussion accessories, send \$4.00 to:

Peace Musical Company, LLC - P.O. Box 5306, Hacienda Heights, CA 91745 - Phone: 1(626)581-4510 - Fax: 1(626)581-4710

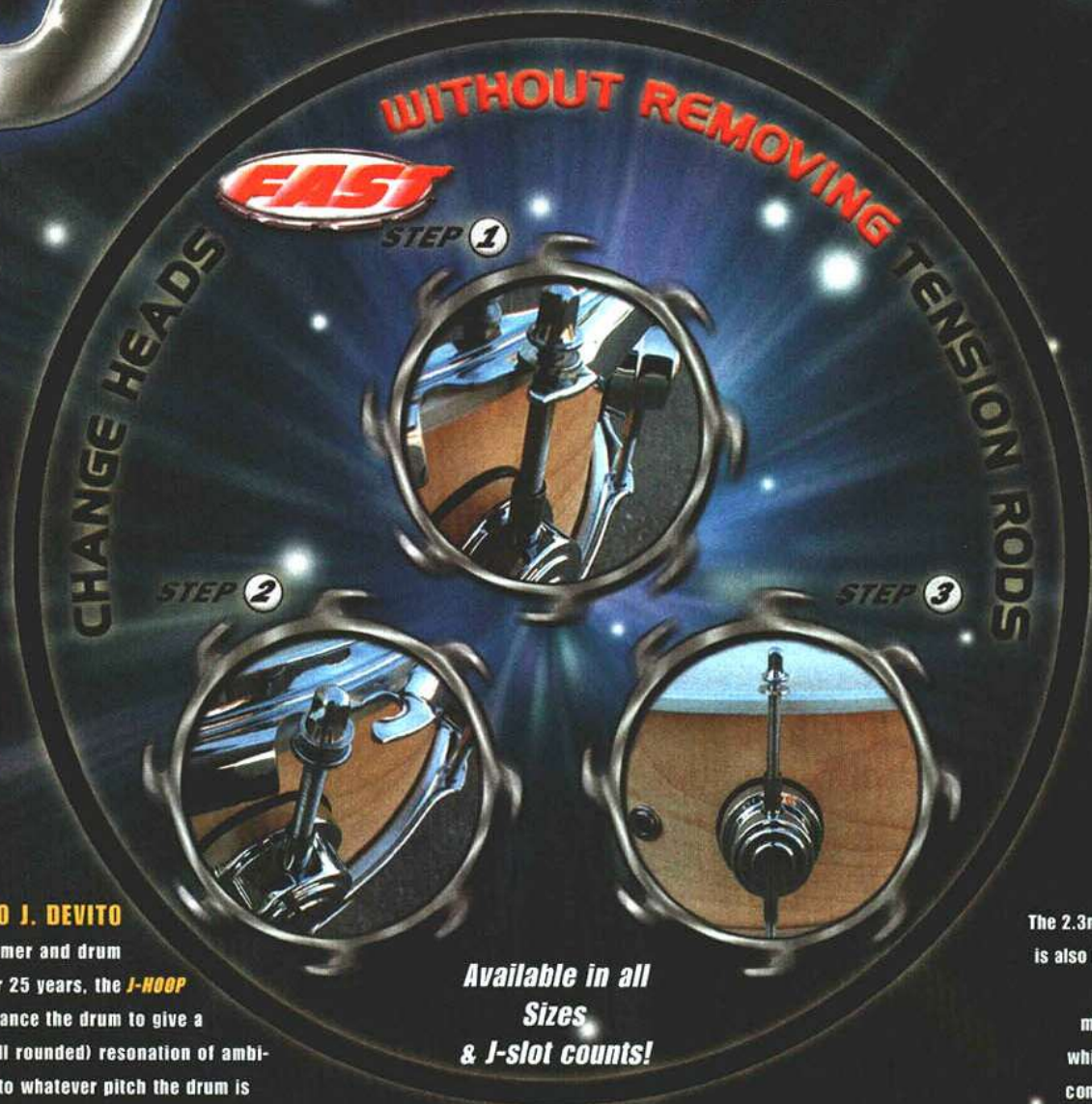
Peace Musical Co., Ltd. - No. 519 Wen Chu Rd., 43707 Tachia Taichung Taiwan, ROC - Phone: 886-4-26883458 - Fax: 886-4-26883469 - <http://www.peacemusic.com.tw>

# J-HOOP

THE REVOLUTIONARY

PATENTED

TM



Conceived by **VITO J. DEVITO**  
Professional drummer and drum  
technician for over 25 years, the **J-HOOP**  
is designed to enhance the drum to give a  
superior (open well rounded) resonance of ambi-  
ence and tonality to whatever pitch the drum is  
tuned to!

Available in all  
Sizes  
& J-slot counts!

The 2.3mm triple-flange **J-HOOP**  
is also designed with a 100-  
degree,  
mid-low top wall flange,  
which produces the most  
comfortable rim-shot feel

Most importantly, the **J-HOOP** is designed to **FINALLY** relieve drummers from the waste of valuable time spent on changing drum heads.



DENNY SEIWELL JAMES BRADLEY, JR. JONATHAN MOFFETT SCOTT TRAVIS JAMES KOTTAK JOHN OTTO AL 3 MAYUTO CORREA DAVID SILVERIA JAKE HANNA MIKKEY DEE

Paul McCartney CRAZY TOWN MADONNA Judas Priest SCORPIONS Limp Bizkit POWERMAN +5000 Santana Korn TONY BENNET motorhead

Phone: (818) 904-9400 Fax: (818) 904-9444 <http://www.jhoop.com> E-mail: [willieb@rockscool.com](mailto:willieb@rockscool.com)

# Joey Waronker

**Joey:** African music and dance are very tied into each other, and it's just amazing how communicative that drumming is. It's like language; messages are sent by drum rhythms. Melody is replaced by polyrhythms. It's such spirited music.

I was pretty much the only guy in the school ensemble who had a formal background in percussion; it was basically me and a bunch of kids who didn't really play. So we had to slowly build these maybe ten-part polyrhythms. That helped me in my thinking about my own playing. With Freddie Gruber, I'd learned all this independence, and suddenly here are these complex polyrhythmic pieces. So I'd take four different parts from an ensemble piece that I had learned and divide them between my hands and feet on the kit.

**MD:** How might knowing polyrhythms and having good independence help you on an R.E.M. gig?

**Joey:** I'm hearing percussion parts and drum parts in the music all the time. I might put some bizarre objects on a table next to my floor tom, and I might want to play those things in some weird rhythm

against the kick and snare. Having a solid foundation gives me the confidence to do that. It helps me be fearless: "I've got this crazy idea...." And then I can do it because I've already been thinking about it. I think mentally cataloging ideas is important. That's what Freddie taught me as well. That's basically what rudiments are.

**MD:** Do you still have a practice routine?

**Joey:** I haven't done it in a while, but I'm going to start up again soon. I had a routine that I adapted from stuff I'd learned with Freddie. He didn't believe in using a metronome. He felt that you could learn it internally by just doing it enough and then having good technique. But I use a metronome since I have to play to click tracks so much, and I think it helps me. Plus I've developed this kind of swingy, lazy Jim Keltner ride—a real loose feeling. That's also why I use the metronome. I want to be able to play really straight, really meticulously if need be. Anyway, I can extend the routine for four hours, though it's usually about two hours. I'll also use books like *Stick Control*. And

I've got this book with some Scottish drum rudiment stuff, which I'll sometimes go through just to break the monotony.

**MD:** You mentioned playing mallet instruments at school.

**Joey:** My technique is pretty basic, but it helps me tremendously. I can fake my way through mallets, although I always try to make other people play the mallet parts. Actually, I've been thinking about trying to learn piano for real. It wouldn't be that hard at this point—to just sit down and be able to accompany people, even if it sounds terrible.

**MD:** I've seen pictures of R.E.M. where they're playing something other than their main instruments.

**Joey:** Yeah, everyone is always swapping. I think I got to play keyboards on a B-side. It was like, "You're playing keyboards!" "Uh, okay." [laughs]

**MD:** We talked earlier about your unusual first meeting with R.E.M. Have you found yourself in more conventional audition situations?

**Joey:** The only real audition situations have been with Smashing Pumpkins and

## Change Is Good.

Whether you're looking to modify the sound and sensitivity of your snare drums or just to improve their overall tone and performance, replacing your snare wires with a set of Puresound's is definitely a change for the better.

sizes	strands	tone quality
<b>Custom Series</b>		
10, 12, 13, 14, 15"	12, 16, 20, 24	general purpose
<b>Equalizer™ Series</b>		
10, 12, 13, 14, 15"	16, 20, 24	focused
<b>221™</b>		
14"	8	extra dry and crunchy
<b>Vartone™ Series</b>		
14"	16	bright, medium or dark

**puresound™**

2050 Cotner Avenue • Los Angeles 90025  
Tel: 310-966-1176 • Fax: 310-473-4255  
[www.puresoundpercussion.com](http://www.puresoundpercussion.com)

R.E.M. But I think every time you play with someone for the first time it's kind of like an audition. I've come to be cool about that.

**MD:** At first that wasn't quite so easy to accept?

**Joey:** I got snooty about it on one gig. Someone called me and said they were auditioning people for a recording session, and I just thought that was a little overkill. But I still went in. It was set up as a rehearsal, but it was definitely an audition. But you've just got to do it. My whole thing now is trying to figure out a way to be selective. I'm in a place where I'm trying to do stuff with people I know or my own stuff.

**MD:** Three-part question: First, how would you like to have people describe you as a drummer?

**Joey:** As musical, transparent. It sounds odd, but I'd sort of like to go unnoticed. Like, "Those songs were so fun to listen to, and they feel great. I wonder why?" Though I'd also like to be known as a guy who can totally rock on some occasions, so that people would be like, "Oh, he's

that guy? He played on that huge rock record, but here he's totally explosive and insane-sounding." I don't know how to be known as that, but....

**MD:** Part two: How do you think people actually *do* describe you?

**Joey:** I've overheard, "light touch, finesse"—usually after gigs that I don't get. [laughs] I think someone said, "He's a little 'tasty.'" That was one that got back to me. "What was that, a ghost note?" I thought that was pretty funny.

**MD:** Third part: What do you need to work on so that people describe you as you *want* them to?

**Joey:** First of all, you have to be a really well-rounded drummer now. I think I have to keep working on this, being able to play different kinds of music well, especially styles like jazz and blues. Music is so rich; there are so many recordings. You have to listen to tons of music.

The other thing is, it's a huge production to create rhythm tracks now. I want to be more of a full-thinking musician about it—not just show up and play drums, but make rhythm parts that work for different

kinds of music. And that means having to know more skills than just playing drums.

I really like the idea of having the power to know about programming and producing and recording. I probably do more Pro Tools stuff than I do playing now, for better or worse. As a musician today I think you have to have at least some knowledge of Pro Tools, sequencing, and MIDI, and you have to have some loops. And it's not just because people want that. It's more musically fulfilling for you too. It means that you have the flexibility to create more than just percussion or drum parts—it's a whole other thing.

Now, it's very hard to be really good at that *and* be a great musician. Some people can do it, and hats off to them. I'm really good at Pro Tools, but it's still so much easier when I'm doing it with someone who's a real engineer and who can concentrate on the computer. That way I can just think about the music. But I'm still going for it.



# PLAYERS. PROGRAMS. P.I.T.

MUSICIANS INSTITUTE



PERCUSSION INSTITUTE  
OF TECHNOLOGY

VISIT: [WWW.MI.EDU](http://WWW.MI.EDU)  
CALL USA/CANADA: 1-800-255-PLAY  
INTERNATIONAL: 323-462-1384  
HOLLYWOOD, CALIFORNIA





*Saturday, May 19*  
*Sunday, May 20*

Memorial Auditorium,  
 Montclair State University,  
 Upper Montclair, New Jersey

Doors open 12:30 P.M.  
 Show begins 1:00 P.M.

*Modern Drummer's* annual Festival Weekend presents a stellar lineup of drum and percussion artists. Many of these drumming stars are accompanied by some of the world's finest instrumentalists.

It's two days of non-stop percussion education and musical excitement. Seating is limited, and ticket orders must be handled on a first-come, first-served basis—so *order yours today!*

① Order by regular mail, using the form at right (or a photocopy). Orders must be postmarked *no later than April 13, 2001.*

② Order by phone at (973) 239-4140, by fax at (973) 239-7139, or email [joans@moderndrummer.com](mailto:joans@moderndrummer.com). A credit card number will be required.

Your tickets will be mailed to you, accompanied by directions and transportation information.

Modern Drummer Magazine  
 is pleased to Present these outstanding artists at:

## MD's FESTIVAL WEEKEND

# 2001

## SATURDAY, MAY 19



Progressive drumming phenomenon

**VIRGIL DONATI**  
 and Planet X

(Courtesy of Premier Drums, Sabian Cymbals, Vater Drumsticks, and Remo Inc.)



Rock and jazz powerhouse

**CINDY BLACKMAN**  
 and her band

(Courtesy of Sonor Drums, Zildjian Cymbals & Drumsticks, DW Pedals, and Remo Inc.)



Alanis Morissette's driving force

**GARY NOVAK**

(Courtesy of Drum Workshop, Zildjian Cymbals & Drumsticks, and Remo Inc.)



Contemporary studio and touring star

**GENE LAKE**

(Courtesy of Premier Drums, Zildjian Cymbals, Vic Firth Drumsticks, and Remo Inc.)



Scotland's unique drum corps

**THE DRUMS OF BLACK BOTTLE**

(Courtesy of Sabian Cymbals, Vic Firth Drumsticks, Evans Drumheads, and LP Music Group)

## COME FOR THE WEEKEND AND SAVE!

Order a two-day ticket package and receive a discount of \$4 off the price of two daily tickets.

## ATTENTION LONG-DISTANCE TRAVELERS!

When booking air travel, inform your travel agent that Newark International Airport is the point of arrival nearest to the Festival.

The following hotel chains have locations near Montclair State University. Be sure to book your accommodations early for the best possible rate.

- Ramada Inn (locations in Clifton and Fairfield): (800) 228-3838
- Howard Johnson's (location in Clifton): (800) 654-4656
- Holiday Inn (locations in Totowa and Wayne): (800) 465-4329



# SUNDAY, MAY 20

Jazz fusion pioneer

## LENNY WHITE

and musical guests, featuring Wallace Roney  
(Courtesy of Innovation Drums and Zildjian Cymbals)



Hard rock legend

## CARMINE APPICE

(Courtesy of Mapex Drums, Sabian Cymbals, Vic Firth Drumsticks, Aquarian Drumheads, and Shure Microphones)



Medeski Martin & Wood's percussion innovator

## BILLY MARTIN

(Courtesy of Zildjian Cymbals, Attack Drumheads, and Regal Tip Drumsticks)

featuring percussion guest G. Calvin Weston



Galactic's New Orleans funkmeister

## STANTON MOORE

and musical guests

(Courtesy of Bosphorus Cymbals, Attack Drumheads, Vic Firth Drumsticks, LP Music Group, and Audix Microphones)

## And Additional Surprise Guests



### MD FESTIVAL WEEKEND 2001 TICKET ORDER

Sat, May 19: \_\_\_\_\_ Tkts @ \$27 each = \$ \_\_\_\_\_  
Sun, May 20: \_\_\_\_\_ Tkts @ \$27 each = \$ \_\_\_\_\_  
Sat/Sun Tkt Pkg: \_\_\_\_\_ Pkgs @ \$50 each = \$ \_\_\_\_\_

All prices include New Jersey sales tax.

☐ Payment Enclosed ☐ MasterCard ☐ Visa

Credit Card Number \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

NAME (please print) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

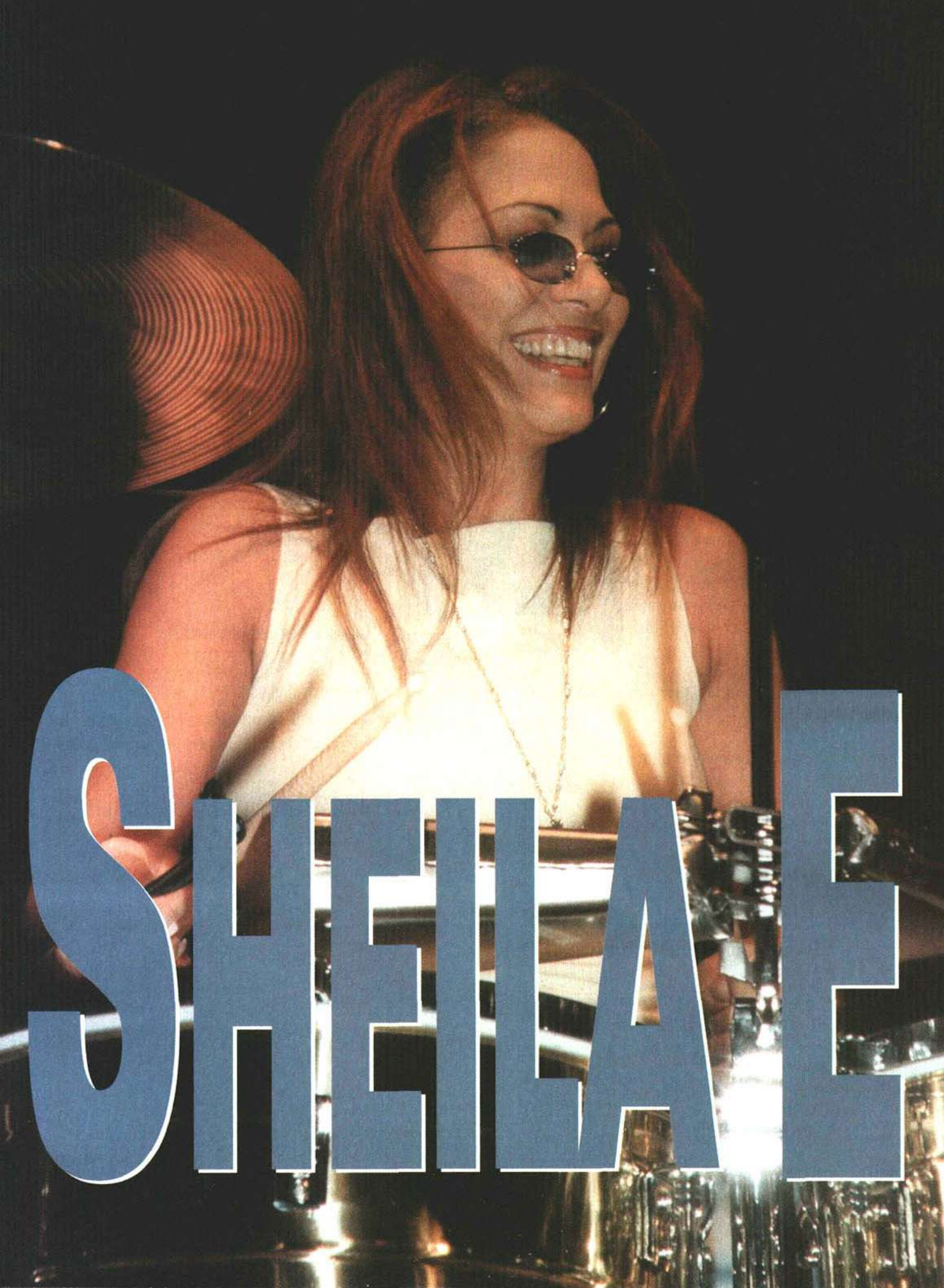
STATE \_\_\_\_\_

ZIP \_\_\_\_\_

TELEPHONE NUMBER \_\_\_\_\_

I understand that tickets are available on a first-come, first-served basis, and that my order must be received by MD postmarked no later than **April 13, 2001**. I also understand that if tickets are no longer available upon MD's receipt of my order, my money will be refunded. (PERSONAL CHECKS OR MONEY ORDERS IN US FUNDS ONLY; CASH CANNOT BE ACCEPTED. Artists scheduled to appear are subject to change without notice.)

Mail order form to: **MD FESTIVAL WEEKEND 2001, 12 Old Bridge Road, Cedar Grove, NJ 07009**



# THE FIRST LADY OF PERCUSSION

Story by Robyn Flans  
Photos by Crystal Towbridge

It's no surprise that *Writes Of Passage* is the first album in nine years from Sheila E. And *The E-Train*: When would there have been time? In recent years, Sheila has managed to enjoy a career filled with an amazing variety of musical experiences. She appeared at the 1996 Summer Olympics. She performed at the Oscars with Plácido Domingo and in the "all girl" Oscar opening. She played at the Thelonious Monk Institute's Celebration of America's Music with George Benson, Arturo Sandoval, Herbie Hancock, James Moody, and Jimmy Heath in a tribute to Dizzy Gillespie. She appeared on Babyface's *MTV Unplugged NYC 1997*. She produced and co-composed music for the 1st Annual Latin Grammys. And she led the house band on Magic Johnson's now-defunct television show. And that's just for starters!

But variety has always been the spice of life for Sheila E, the drummer/percussionist who never had lessons, but developed her natural talent by watching family members and friends gather in the Escovedo home. Sheila was only eighteen when she carved her spot in music history, playing the hippest of gigs, like sessions with George Duke and Herbie Hancock. Her work with Prince in the '80s, which included the *Purple Rain* soundtrack and high-visibility touring, spawned a solo career that kicked off with the big-selling record *The Glamorous Life* in 1984.

But it's not just *musical* variety that the drummer/percussionist thrives on, but humanitarian variety. She and Toca/Kaman Music have designed a line of percussion instruments geared for children, something Sheila cares a great deal about. In fact, Sheila started a foundation for abused and abandoned children called Li'l Angel Bunnies. In her San Fernando Valley office, with tears in her eyes, Sheila proudly showed off photos of some of the recipients of their charitable work. "Look at this," she points out. "This guy is happy he got a shirt. This means everything to us. That's why we wanted to design the drums for the kids and why we're trying to encourage parents to spend more time with their kids at home. So many of these kids don't have a home or parents, and they have nothing to look forward to."

Caring for others comes from the environment Sheila grew up in. In fact, the Escovedos joke all the time that they have five hundred adopted brothers and sisters, as her parents work closely with a home for abused and abandoned kids in northern California. "My mom started it by keeping the door open," Sheila says, "and the joke is, whenever you come over to our house, just make sure you bring a blanket and a pillow, because we run out. It's always been like that, and it's a good thing."

Sheila's spiritual foundation fuels her passion for her family, her concern for others, and even her music—which is evident on "In Perfect Time," the first single from her latest release. "The vocals were a last-minute decision," she explains. "The song was done, but there were no vocals on it, so while we were mixing, I said, 'Lynn [Mabry, her manager and business partner of Heaven Productions Music], I've got to write lyrics for this real quick.' So I wrote some lyrics and I asked myself, 'Are you ready to sing?' That took about an hour or two altogether, but I love it because the title is so meaningful—to me, the only perfect time is God's time. In His time, things happen."

**MD:** You've had this record in the works for quite some time.

**Sheila:** I worked on it a couple of years ago, but it only took us nine days to actually do it. I held onto it, not wanting to sign to a record company. We sold it on the Web, and we went to Japan and did very well with the sales. Then Concord Records, who I had said no to a couple of years ago, approached me again because I had just produced my dad's record.

**MD:** Why the reluctance to sign?

**Sheila:** I think record companies—no, I don't think, I *know*—record companies are unfair to artists. It took me a year to get away from Warner Bros., and then I decided not to sign with a

record company unless it was something really decent. I got a good deal from Concord, so we made a couple of changes to the record and stopped selling it on my Web site, and now it's in the stores.

**MD:** Tell us about the recording.

**Sheila:** I recorded it at my house in my home studio. I wanted to make sure we could record live as a band like we used to do a long time ago. That's the most fun. It took about a week or two to make sure the wiring was right in my house. Then I called the guys and organized the schedule.

Initially in The E-Train, Charlie Sepulveda was on trumpet, but he was in Puerto Rico. He missed two flights and we couldn't change it anymore because I had a budget, and

I was financing it myself. So I called Ray Obiedo, and he and Marc Van Wageningen stayed at my house. The sound of the live band changed completely. This record is not as energetic and crazy as we perform. When we play live, every song is so fast.

This recording allowed us to take our time. We had a ball. "Paragon" happened while we were getting a headphone mix and we were testing. I was playing, Marc started playing bass, and everyone started coming in with their instruments. About fifteen minutes later I said, "Wait a minute, we just need a melody on this. This is a song." It was that kind of magic with the players. Everyone was really comfortable playing with each other, and it was really easy.

**MD:** When you record live, usually a lot of pre-production goes into it.

**Sheila:** Ha! Not in this case. We had performed some of the songs live, so they were easy to record, particularly "Rituals" and "Truth." What made it easy, too, was I had everyone come in and bring a song. Some of these were two takes and we were done. "Virtuosity" was a second take. "Protocol" was two or three takes.

I had my drums set up in my bedroom because it has a high ceiling and is pretty live. We used my two-car garage as the studio, so I cut a hole in the wall and wired everything. The bass player, guitar player, and keyboard player were in the studio room with the engineer, and Eric Leeds [sax] was in my bathroom with his music stand set up in the tub. It was a great-sound-



# 'EVERYTHING I KNOW, I PLAY FROM MY HEART'

ing room! I had a video camera right by me in the corner of the room, hooked up to the garage, so they could see me.

**MD:** You produced your dad's album. What went into that?

**Sheila:** I didn't know I was producing it until Lynn told me. Pops had called and said he wanted to possibly record his album here in LA. I told him it would be great to do that because I could find a lot of great players and a good studio here. I made calls, did his budget for him, and two days before the record was supposed to start, Lynn said, "You know you're producing the record, right?" So we put together the musicians and got the studio and Jess Suttcliffe to engineer. To produce my dad, who has been playing this music all his life, is to just let him be who he is and not have him do anything he isn't comfortable with.

**MD:** Isn't that what you want from a producer anyway?

**Sheila:** Yes, but some people don't think like that. They try to force their sound on the artist. As a producer, it's my job to try to bring the best out of them in their environment, not mine.

So I asked him what he wanted to do musically. Pops wanted to go back to how he used to play a long time ago: Record live, and use a big horn section on a mixture of old-school Tito Rodriguez and Tito Puente-type songs. We set up the horn players in one room, and I set up the drums and put a barrier on my left side. The barrier had a window so my dad could see me. He was set up with all of his percussion, the bass player was in front of me, the keyboard player was on the right side of me, and we were all able to see each other. That way we could record live.

**MD:** Let's talk about producers—the good, the bad, and the ugly.

**Sheila:** The good ones try to bring out the best in the artist, whether it be vocally or instrumentally. They try to stretch the artist if possible, having them do a little more than they think they can do. They make sure the right sound comes across for the artist, and they present the *artist* in a good light, not the producer. The producer is not the artist.

**MD:** What about a bad situation?

**Sheila:** It's been so long since I've been in that kind of situation, because the projects Lynn and I do are as the producers or songwriters. *We* put the projects together ourselves and bring in the people we know and get along with.

Back in the day—in the '80s—it was hard to get into that LA session clique, and LA had a sound that was not emotional, not moveable. I remember doing a session for Lionel Richie where they took so much of the magic out of the performance. In those days, they would strip you down. They'd say, "Let's play something," you would, and they'd say, "That's too much. Let's make it simpler." Then, "Let's make it

simpler than that." It got to the point where I literally put my right hand behind my back and played one drum and one conga with one hand.

There was no thought to it, and it seemed like, "What is the point of putting that on there? It doesn't mean anything." Doing that taught me a lot about discipline. But they nit-picked so much. Even today, a lot of the producers will fix the hi-hat in a program—"There's one too many ticks." Take a tick out? Why? Who's listening to that extra little hit? It's that kind of thing. Even though those

guys are making huge money, to me the

heart is gone. At that point the music becomes a product.

What I think is an ugly studio situation is where producers think they're the artist and you have to constantly feed their ego. It's all about them all of the time. They're in the room trying to impress everyone. They're smoking or drinking and making sure that everyone knows it's *their* project. They have to have their special chair and their special drink—silly stuff.

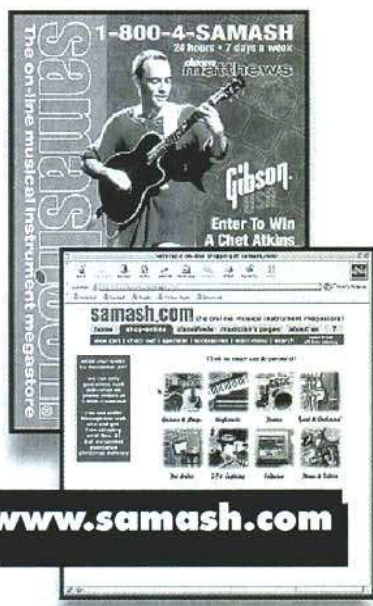
**MD:** Were you ever in an ugly situation where you had to bail?

**Sheila:** When I first started coming out here as a session player with George Duke, I was seventeen. I got a lot of flack from the male drummers because I was young and was wearing a halter top, big platform shoes, and bell bottoms, and had a huge afro. They'd say, "I'm just going to tell you now, you're not going to last. You're just here because you know George or Herbie." Then a lot of times they'd try to hit on me: "If we sleep together, I can take you far."



# sam ash com®

Call now for a  
**FREE** subscription to  
our 180 pg. Catalog!



**www.samash.com**

Call us at  
**1-800-4-SAMASH**  
or shop online  
24 hrs / 7 days!

The Nation's  
Largest Selection  
at the Nation's  
Guaranteed  
Lowest Prices!

**MD:** Are you serious?

**Sheila:** Absolutely, are you kidding? I *still* get that. And I try to make sure we don't work with those people. We try to put ourselves in environments with really good people. I don't want any more drama. I've been in this business too long, and this is my life. I want to look forward to coming to work every day. We work really hard every single day, and we want it to be pleasant. I feel bad for the people who are doing things they don't want to do.

**MD:** Was there any part of the seventeen-year-old mind that felt intimidated by someone saying, "If you sleep with me..."?

**Sheila:** Because of the way I was raised, it was never a thought in my mind that that was something I had to do. My parents instilled in me to stay confident, that I could do whatever I wanted to do without having to give up anything like that.

I remember a lot of people back in the beginning saying, "You should be up

there," and I would comment and say, "The reason I'm not up there is because I'm not sleeping my way to there. But I can sleep at night knowing I've done the right thing and not regret anything I've done."

**MD:** Do you find that it seems to be more acceptable for a woman to be a percussionist as opposed to a drummer?

**Sheila:** It could be because playing percussion is an instrument that adds color and it isn't demanding where you have to play through everything. But that's a fallacy, because it depends on what kind of music you're playing. If you're playing timbales or congas in a Latin band, you're the *drummer* in the band, you're driving the band. I think men say that about women who play any instrument they think we shouldn't be playing, like saxophone, trumpet, bass, and even guitar. I think it's just more that they don't want to give a woman the respect that they would give a man, and that's almost in every-

## Memorable Moments

Sheila E has been involved in many amazing musical projects and events over the years. We asked her to single out some of her favorites.

My dad says I've never outdone a certain conga solo that's on the title track of his album *Solo Two*, which I did when I was seventeen. I don't know what it was about that solo or what he felt, but he still talks about it to this day.

I would also have to include something from the Latin department, like Gloria Estefan's *Mi Tierra*. And I would choose any of George Duke's records I did—particularly *Follow The Rainbow*. There were things I played that were in time signatures that I didn't even know how to count, but I felt them.

One record I was proud of doing was the *West Side Story* album that featured people like Patti LaBelle and Natalie Cole. One of the songs I played on was with Selena. She had passed away a week before—I overdubbed percussion on the track—and when I did the session I listened to her, thinking, "Oh my God, she's not even here." That freaked me out. It was so weird. By the time I put all the little pieces of percussion on there, it was almost as if I was talking to her. I was really proud of that.

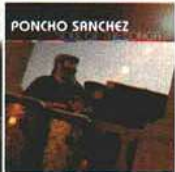
"We Are The World" was a lot of fun. I got called to do it because Quincy Jones wanted to get Prince involved. We went to A&M Studios right from the American Music Awards, and we had been touring. I had been up for four days, no joke. I was so tired. I had a black lace top on with a robe on top of it and sunglasses on, because I could barely keep my eyes open. I was amazed at all the people in the room when I walked in. At first they told me to stick around because they said I was going to sing one of the lead spots. They kept asking me to get Prince to come down. They wanted him to sing with Michael Jackson. He said he'd play guitar, but he didn't want to sing with Michael. If you watch that video, you can see me nearly asleep while I was standing up with my mouth hanging open. But that was history in the making, and to be a part of that was wonderful.

Herbie Hancock, Billy Cobham, George Benson, and I did something for the Monk Institute that I'd have to include in a favorite-moments list. I also played with Carlos Santana for a while, and I'd have to mention playing with Prince and Lionel Richie...! could go on forever. I sat in with Weather Report when I was nineteen. No one had ever sat in with them before, so that was a big deal.

I'm very fortunate. There have been so many high points.

SOUL OF THE CONGA

PONCHO SANCHEZ



4894-2

# PONCHO SANCHEZ

"You've got to listen to Poncho; his clave is strong, and his soul is boundless."  
—John Barrett, Jazz USA

5-time Grammy® winner

# gary burton

Gary Burton: For Hamp, Red, Bags, and Cal



4341-2

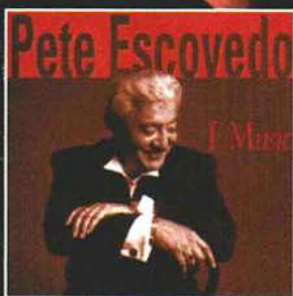
for hamp, red,  
bags, and cal



Gary Burton is Grammy®-nominated again this year! *Libertango*, Best Latin Jazz Album (Concord Jazz, 2000)

Paying tribute to four legendary and influential jazz vibraphonists, vibes master **GARY BURTON** presents a varied program that displays not only his knowledge and assimilation of the entire history of the instrument, but also puts his unparalleled virtuosity and creativity on the vibraphone front-and-center. Putting a refreshingly unique and virtuosic spin on a collection of songs associated with **Lionel "Hamp" Hampton** and **Red Norvo** (both pioneers of the instrument in jazz), **Sam "Bags" Jackson** (who brought a lyrical approach to the vibes), and **Cal Tjader** (who made the vibraphone an important voice in cool jazz and Latin jazz), **GARY BURTON** at once honors the jazz vibraphone legacy, while steering it headfirst into creative, new territory.

PETE ESCOVEDO



4892-2

E Music (Concord Picante)

LIKE FATHER, LIKE DAUGHTER...

SHEILA E.



4334-2

Writes of Passage  
(Concord Vista)

Keepin' It In The Family... The Concord Family



CONCORD RECORDS P.O. Box 845, Concord, CA 94522 (925) 682-6770, Fax (925) 682-3508 WWW.CONCORDRECORDS.COM

# Sheila E

thing—even as a CEO of a company.

**MD:** You're not only a woman, but a minority woman. Has that been a big issue as well?

**Sheila:** I consider myself actually blessed that my mom and dad got together. My mom is Creole and my dad is Mexican. We call ourselves mutts. It's funny, though, because when you're successful, everyone wants to claim you. And no one knew what I was. To the African American people, I was black. Then when I was playing Latin music, the Puerto Ricans claimed me. Then the Caucasians were going, "You're what?" That, in a sense, is kinda cool for me, being able to play all the different types of music I'm able to play. It's not me trying to be something I'm not, and I love every style of music.

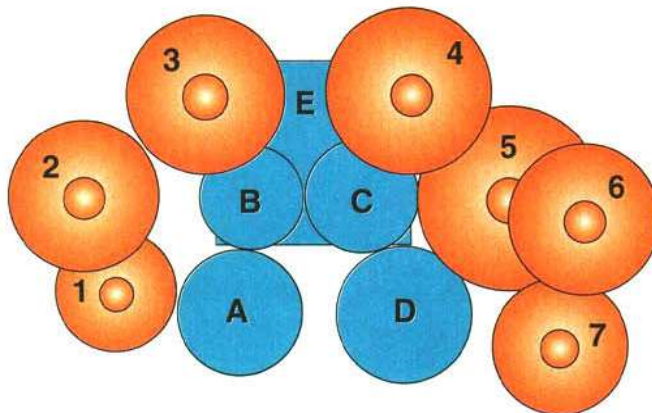
When I was young, my dad made me

play violin, so I played classical music for years. I got scholarships to play violin, but I turned them down because I wanted to play drums. I love R&B, I love jazz, I get

to play Latin and just about everything I want. Not a lot of people get to do that.

**MD:** Where did the foundation come from to know all those styles?

## Glamorous Drums



**Drums:** DW Collectors Series in tangerine fade finish (over tamo ash wood)

- A. 5 1/2x13 Craviotto snare
- B. 8x10 tom
- C. 9x12 tom
- D. 12x14 tom
- E. 18x20 bass drum

- 1. 13" hi-hats
- 2. 16" fast crash
- 3. 17" thin crash
- 4. 18" fast crash
- 5. 20" dry ride
- 6. 16" full crash
- 7. 14" pang

**Hardware:** DW, Gibraltar, and a Roc-N-Soc throne

**Heads:** Remo clear Emperor on snare batter, clear Pinstripes on toms and bass drum batters, Falam Pad for muffling bass drum

**Cymbals:** Paiste Signature Series

**Sticks:** Vic Firth Sheila E Double Feature model (maple with wood tip)

**Electronics:** Roland SPD20 and V-Drums

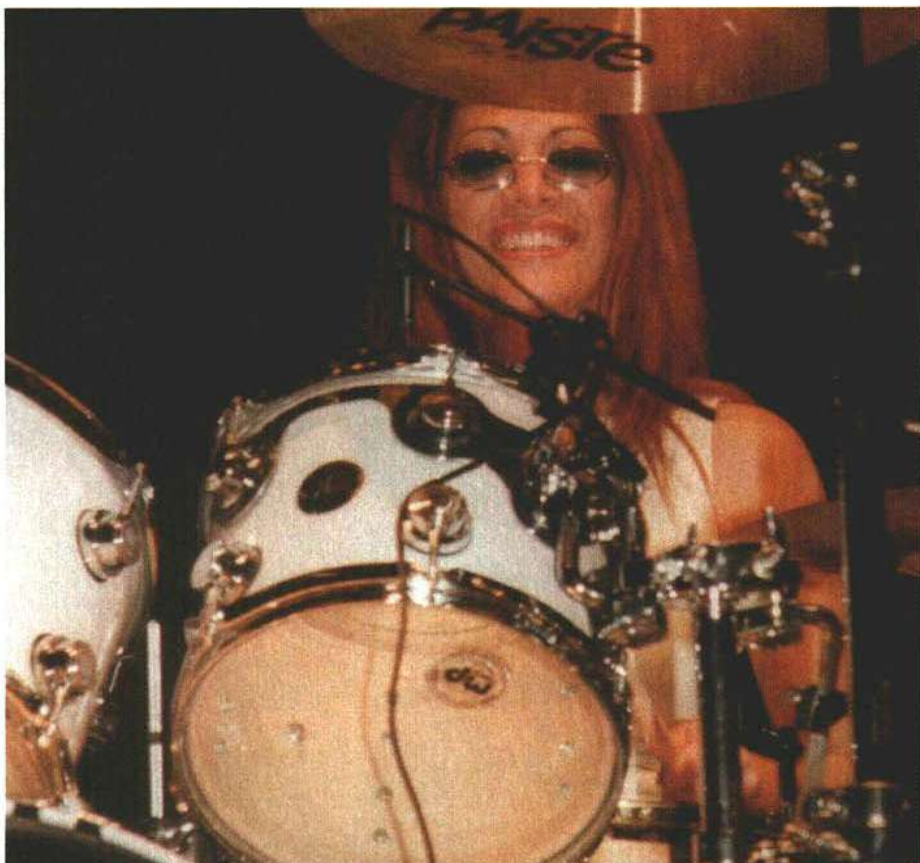
**Microphones:** Shure

**Zoro**  
(Lenny Kravitz & Bobby Brown)  
Now accepting students in the Los Angeles area.  
Learn from the master of groove!  
818-998-6767  
Email: z@zorothe drummer.com  
Web Site: www.zorothe drummer.com

**GEAR! GREAT DEALS!** **TAMA**  
GUARANTEED LOWEST PRICES ON  
TAMA, Starclassic, Zildjian, Sabian  
Gibraltar, Paiste, LP, Sticks, Heads  
Mics, Accessories, and lots more!  
We'll beat ANY confirmed price!  
781-829-0111  
www.mattsmusic.com

CALL US TOLL FREE TO SUBSCRIBE TO  
**MODERN DRUMMER**  
1-800-551-DRUM  
USE YOUR MASTERCARD OR VISA  
MONDAY THRU FRIDAY 5:30 AM - 4:30 PM CST

Buy DIRECT from our  
new online store!  
**DrumWear**  
www.DrumWear.com  
Rhythmic clothing & accessories  
T-shirts • Polo's • Sweats • Leather Jackets  
Caps • Fleece • Gig Towels & much more!  
441 295 1759 drumwear@bermuda.com 441 295 0942



# Extremes.



**T**oday, when drummers talk about extremes it's not only about the distance from jazz to latin or rock. It's also about getting their snare drum low enough and their cymbals high enough. It's about sitting at the right level and finding the perfect tom-tom angle. This is why DW's 9000 Series Heavy-Duty Drum Hardware includes such a complete selection of stands with so many exclusive features and extreme adjustments. You see, we think drummers ought to be able to reach new heights—whether it's their music or their drums.

DW Drum Artists (from left to right): Carl Allen (independent), Josh Freese (The Vandals), Donny Brown (The Verve Pipe), Billy Ward (independent) and Efrain Toro (independent).

#### DW 9000 Series Hardware Availability

Snare Drum	9300 standard, 9301 low, 9302 high, 9303 piccolo
Cymbal	9700 straight/boom, 9710 straight, 9799 double
Multi-Use	9995 tom/cymbal, 9934 double tom/cymbal
Tom-Tom	9900 standard, 9901 low
Throne	9100 standard, 9101 low



Drum Workshop, Inc.  
101 Bernoulli Circle  
Oxnard, CA 93030  
[www.dwdrums.com](http://www.dwdrums.com)

# Sheila E

**Sheila:** From my dad bringing in all different types of music when I was younger. He listened to Dizzy Gillespie, and at the same time had Tito Puente coming to the house and playing. They were just coming around to hang out with my dad. They had known him since he was a kid, so having the drums around, we just picked it up. And then growing up in school and listening to James Brown and everyone on Motown—Stevie Wonder, Diana Ross, The Temptations—also inspired me. And from

the third grade to the eighth grade, I played classical music, so I got everything at the same time. It was a lot of information.

I really didn't know what I wanted to do. I wasn't planning to be a musician, because when I was in the third grade, my dad discouraged me from playing drums. He saw me picking it up and he realized I was going to follow in his footsteps. He had been struggling as a percussionist since he was fifteen, so he thought I should do something better, like playing in a sympho-

ny orchestra.

At that time, I was running track and playing soccer. I was going for the Olympics. I broke so many records running track—I was so fast. And the reason for that was I used to get beat up every day. The kids around my neighborhood would chase me. It was a rough neighborhood, so it was either you get beat up every day or you join a gang. I was forced to join two gangs. It was strange to have to go through that.

I grew up in a black community, but they loved that I was mixed. I was bussed to an all-white school, and the kids forced me to either hang out with the white kids or the black kids. I had cousins who went to that school who chose to go on the white side, and I went on the black side, so relatives were fighting against each other. You were either with them or you got beat up, and I was forced to act as crazy as they were so they would leave me alone.

**MD:** What did your parents do when you were going through the gang stuff?

**Sheila:** It was a hard time for us. I wasn't

Some people think we go too far to create the perfect chime; like the clear, distinctive sound that resonates from our aluminum/titanium alloy, tempered at 350° for 8 hours, then polished and tuned by ear, each bar, one at a time — *as if your music didn't matter.*

Listen. It matters.

*Aluminum Titanium alloy Tempered Tuned by Ear*

**TREEWORKS®**  
HAND CRAFTED CHIMES

*Listen. It matters.*

Model: Tre 44

For a free brochure or information on authorized TreeWorks® dealers near you, visit us at: [treeworkschimes.com](http://treeworkschimes.com) or call toll-free 877.372.1601  
TreeWorks • Dept. B • 443 Chestnut St. • Nashville, TN 37203 • ©2000 TreeWorks

## E Listening



These are the albums that Sheila says best represent her playing.

Artist	Album
Sheila E	
And The E-Train	Writes Of Passage
Pete Escovedo	E Music
Prince	Sign O' The Times
George Duke	Follow That Rainbow
George Duke	Brazilian Love Affair
Prince	Lovesexy
Sheila E	Sex Cymbal
Babyface	MTV Unplugged NYC 1997

For more info on Sheila, including her touring and clinic dates, check out her Web site, [www.sheila.com](http://www.sheila.com).



Go to [www.moderndrummer.com](http://www.moderndrummer.com) and click on the MD Radio icon to hear music from Sheila E's *Writes Of Passage*.

getting along with them very well, and I went to live with my aunt. It was strange. I was angry, my mother was angry. I didn't want to be like that, but she didn't know what to do and I didn't know what to do. She and my dad were both working, and we were struggling.

After I came back from my aunt's, my whole life changed. People always ask me, If I had my life to live all over again, would I do it the same way? I say "absolutely," because if everything were smooth and simple we wouldn't know what was good.

**MD:** A lot of people don't make it back from that life, gangs and all.

**Sheila:** I'm sure it was because of the music. When my dad's percussion player got sick and he had no one to take his place, I said, "Let me play." He said, "You're fifteen years old, you don't know anything." I said, "Pops, you've been rehearsing around the house every day. I know the music." That night we played together, we looked at each other on stage, and we both started crying. I got chills and put my head down and said, "I've never felt anything like this in my entire life."



After the show I said to him, "I know you don't want me to play, but this is what I'm going to do." I joined his band and we went out on tour.

**MD:** Once you made the life choice and it

was serious, did you do anything to work on the music?

**Sheila:** No. It's really a gift from God. Just being around my family and listening to my dad, when I finally got up there to

# MATT MOVING AHEAD

MATT LAUG of  
Slash's Snakepit

Big Bang Distribution • 9420 Reseda Blvd., PMB 350, Northridge, CA 91324 (800)547-6401 • [www.bigbangdist.com](http://www.bigbangdist.com) Germany 02215464610 U.K. 0120757 0478

# Sheila E

play, I started playing things I didn't even know I knew, and we were both surprised. It happened so quickly, as if I had been playing forever.

Everything I know, I play from my heart. I don't know the names of beats or rhythms I play, I don't have a clue. I don't really read that well. Everything I do is from ear and from watching. My dad never sat any of us down to teach us. We just watched him.

I remember when I was younger, he

was sitting across from me and he played like a right-handed player, slapping with his right hand. I was watching him, and whatever his right hand would do, my left hand would do. I was doing a mirror image and I didn't know—I was five years old. I noticed he set up his drums to the right side of him, so I set up my drums that way as a mirror image. I'm right-handed, but I play left-handed, and I set up as a right-handed drummer. Everyone kept telling me that was wrong,

but my dad said it wasn't wrong if it's what I felt.

It's the same thing with the timbales. The cowbells are set up for a right-handed player, but the drums themselves are set up for a left-handed player. So that's all mixed up too. But my dad always said, "If you play from your heart, that's all that matters."

**MD:** I know Billy Cobham was instrumental in your early learning process.

**Sheila:** I learned a lot from Billy. He influenced my drumming a lot. And I didn't know I wanted to play as much as I did until my dad and I started performing with him. I didn't understand how someone could do as much as he could do. Amazing stuff. I've seen a lot of great drummers, but I've never seen anybody do the kinds of things Billy can do. He made it look easy, and his approach at the drums was more like a percussionist than a drumset player. I was very inspired by that approach.

I don't play drums like a drummer. The rhythms I play on percussion, I play on drums, and that's how I get away with most of the rhythms I play. It's the same beats I play on congas and timbales. But I know how to discipline myself in playing drums to hold down what needs to be held down for the foundation.

You really have to listen to find out when you're not supposed to play, as opposed to listening for when you *are* supposed to play. There's a difference. A lot of times drummers overplay. They have fifteen cymbals up there and they want to hit every one of them every eight bars. But there's no need for that unless it's a situation that warrants it.

Discipline is what makes a good drummer. When I look for a drummer for my own band, I try to find someone who's able to lay down the foundation and not move. I'd rather have someone really simple than someone who is extremely good but who plays so much that there isn't anything left for me to do.

**MD:** Do you recall the first session you did that didn't have anything to do with your dad?

**Sheila:** I think it was John Handy, when I was sixteen. It was weird because I had never been in the studio before. I put the headphones on, and it was strange to listen to everything in the headphones, and

- Most durable true performance heads
- Finish any set even with a hole in the center
- Kevlar and the Bear coating process = superior performance
- Eliminate constant re-tuning
- From no overtone "studio" series to extreme overtone "Stadium" series
- Greater Volume
- Warmer darker deeper tones



Can You Play With a Hole In Your Head???

9950 Canoga Avenue, Suite A-1  
Chatsworth, CA 91311  
Phone (818) 718-1111  
www.bearpercussion.com  
e-mail: drummer@bearpercussion.com



BEAR  
PERCUSSION  
The Millennium  
of the Bear



that I could have control over who I listened to. Then it was strange having to lock in to some musicians who weren't even there. I had to overdub some things, and it's hard to overdub if the time isn't great. If the time is moving, you have to close your eyes and go with wherever the time is going. That was a big challenge.

**MD:** Were there things you learned quickly about doing sessions as you did a few more?

**Sheila:** The thing that stuck with me from day one was knowing when *not* to play. That's the most important thing. You have to really listen to the other people you're playing with. Being part of the drum family, if the drummer is doing a fill, as the percussionist you can't do a fill in the same spot he's doing it because then you're just playing on top of each other.

**MD:** Have you ever gone to an overdub session where the track didn't need anything else?

**Sheila:** I did a song with Babyface and Phil Collins for Phil's next record.

Babyface always tells me to do whatever I want, and since Phil is a drummer—he's one of the best!—you have to play the right thing. We listened and I found one part. It didn't call for a tambourine or a cowbell or congas or anything. I got a couple of sticks—they were like brushes made out of wood—and I just hit the side of the carpet on the floor and made a tap-dancing kind of sound. I put the mic' down there, and that's all it needed. You have to get creative. It didn't really call for anything major, but it needed something that wasn't *common*. As a percussionist working in the studios, it's very important to be creative and open.

**MD:** There are a lot of drummers who feel they can automatically handle percussion on a track. Just because you play kit, can you automatically play the other instruments?

**Sheila:** No, not really. I'm a percussionist who plays drums, so when I play drums, my fills are percussive. I don't play like a drummer. I also don't play like a drummer because I don't know those types of rudiments—everything I do, I just do.

## Mounting System 2000

Patent Pending

**The Gig drummer's dream come true!**

Stand and Tom Arm Not Included

Are you frustrated with trying to get your hand drum into your kit in the right position and with enough confidence that it's not going to move on you? Well, here is the answer!

**Make use of your existing hardware!**  
Fits 7/8", 12.7mm, 10.5mm Tom arms.

**Everyone's Drumming Company**  
4 Christian Square  
P.O. Box 361  
Putney, VT 05346  
PHONE: 800-326-0726  
FAX: 802-387-2249  
evry1drum@sover.net  
www.everyonesdrumming.com

Namm booth # 2882  
\* Now looking for sales reps.

Sheila E  
**PLAYER'S SERIES**  
TOCA

**TOCA**  
SUPERIOR SOUND, HANDS DOWN

Visit Toca On-Line at  
www.KamanMusic.com  
Kaman Music Corp.,  
P.O. Box 507,  
Bloomfield, CT 06002

# Sheila E

Someone might play a roll a certain "technical" way, the proper way, but I play it my own way.

I think with most drummers, when they go to play percussion, they play like drummers. Percussion is color, so as a percussionist, you play in the holes. The drummer is the foundation of the music, so he's going to have to play on most of the downs and set up everything. A percussionist plays *around* that. Some drummers who play percussion want to play in the same place they play drums in, and it doesn't work. You have to know where to put it.

**MD:** Let's talk about the percussive approach to different styles. First Latin.

**Sheila:** Playing Latin music or salsa and being the percussion player—the conga player, timbale player—you play either East Coast or West Coast. If you're playing East Coast-style Latin music, you tend to just play straight. You never move, you never do any fills. You are the foundation. If you're from the West Coast, it's more like Latin jazz and it's more free.

When we're playing salsa music with my dad, we're improvising throughout the song, where really we should just stick to the one beat and play until we go to the next section. But we're not as strict as the East Coast, where you have to play more traditionally, based on the clave. On the West Coast, we don't really deal that much in the clave and we don't deal with playing strictly.

**MD:** Funk.

**Sheila:** With the funk stuff, you really have to dig in. It's sticking to the rhythm and just not moving—being the foundation of the song. It's just making it so everyone else can do what they have to do. Playing funk, everyone has to have their parts and they have to mesh together, otherwise it just sounds like someone's jamming.

**MD:** What about the approach to rock?

**Sheila:** I love playing rock *drums* because you can just let it all out and play hard.

**MD:** One of the interesting things you said in a previous interview was that you played timbales with drumsticks to save time making the transition from percus-

sion to drums. Any other tricks?

**Sheila:** That was the simplest thing for me to do to make all those transitions. Vic Firth makes a drumstick to fit me called Double Feature. The sticks are long, like timbale sticks, and they're thin enough that you can play them on timbales, but they have enough mass to work on drums. They have a nice feel to them. The timbale sticks were so small that once I played drums and went back to playing timbales, I couldn't feel the timbale sticks in my hands anymore. They felt like pencils.

**MD:** Any other tricks in making it easier to do everything?

**Sheila:** Back in '84, my drum tech came up with the solution to the problem of putting my stick bag in front of the timbales. I didn't like doing that because it was too big and bulky and blocked the audience's view. I'm always aware of the visual. That's why I set up the way I did, with the cymbals very high and the drums low. Anyway, I asked my tech to make me a little stick holder for the timbales so you couldn't really see it. So if I was

"Now that your drums  
are perfect,  
let us do the rest."

**PROTOOLS  
NY**

We do it all, from start to final CD,  
at a major New York City studio.

web site

[www.protoolsny.com](http://www.protoolsny.com)

email

[butch@protoolsny.com](mailto:butch@protoolsny.com)

phone

212-479-8598

ask for Butch Jones

**WE WILL BEAT ANY DEAL!**

ON EVERY MAJOR BRAND OF...

GUITARS • AMPS • DRUMS • KEYBOARDS • SYNTHESIZERS  
SAMPLERS • SOUND SYSTEMS • RECORDING EQUIPMENT • COMPUTERS  
MUSIC SOFTWARE • DJ EQUIPMENT • LIGHTING • ACCESSORIES

**Where The Pros Shop:**



Drummer, Dave Weckl,  
with West L.A. Music drum  
manager, Glenn Noyes



West L.A. Music drum manager,  
Glenn Noyes with Stevie Wonder  
drummer, Gerry Brown



Drum legend, Terry Bozzio,  
with West L.A. Music drum  
manager, Glenn Noyes



Fates Warning drummer,  
Mark Zonder, with  
West L.A. Music staff member



West L.A. Music's Don Griffin  
with D'Angelo drummer,  
Ahmir "Questlove" Thompson



West L.A. Music drum manager,  
Glenn Noyes with Cheap Trick  
drummer, Bun E. Carlos

**Phone, Fax or Email us today!**

Tel: (310) 477-1945 • Fax: (310) 477-2476

Email: [sales@westlamusic.com](mailto:sales@westlamusic.com) • Web: [www.westlamusic.com](http://www.westlamusic.com)



**West L.A. Music**

playing and threw my sticks, I could just pull another one out and no one would know where it came from. He took a long piece of Tupperware and put a screw in it to attach it to the timbales. I've been using the same one ever since.

**MD:** Do you have any other tips regarding performing as a drummer and/or percussionist?

**Sheila:** There's a lot of work involved in making a tour happen. The placement of the songs is important. If you take a timbale solo and then you get ready to sing a ballad, it's not a good thing because you'll be out of breath. The same thing applies to playing the drums—I had to make sure I played a drum solo, because a lot of people didn't know I could play drums. I wanted to make sure there was a timbale solo and possibly a conga solo. I tried to mix it all in there so people weren't confused, but entertained.

When you're putting on a show and going back and forth, changing clothes is something you have to think about. I had to put Velcro or snaps in all my clothes so I could get out of things really quickly. We made blouses and some dresses with the bras already in them so I didn't have to deal

with that.

**MD:** What's been your biggest challenge, the one where maybe there were butterflies in your stomach?

**Sheila:** That's every day.

**MD:** Seriously?

**Sheila:** Yes. If I didn't get nervous, I wouldn't be playing. If I didn't feel like that, I would quit. If I weren't nervous, performing wouldn't mean anything. That would mean that I'm doing the wrong thing.

I'm challenged every day, and I challenge myself. It's not one specific thing. It's dealing with life, dealing with everyone else's problems, and still being able to focus. The hardest thing is not being able to help people when you really want to. People are coming up to me constantly, and I feel so bad that I can't help them all. There's the challenge of staying healthy, getting rest, being a nice person, continuing to read the Bible every day. I don't get to pray as much as I used to, as much as I want to. There are challenges every day.



## NOT SO MODERN DRUMMER

*The Vintage & Custom Drum Magazine*



*Since 1988*

- ◀ A wide range of columns on vintage & custom drums
- ◀ Extensive Wanted/For Sale ads
- ◀ Hundreds of vintage drums in each issue
- ◀ Reviews of classic, collectible and custom drums
- ◀ The best source for vintage drum information anywhere!

1 Year \$40 (US)  
Outside US \$50/yr.

*Don't Miss an Issue! Visa/MC/Amex Accepted*

**CALL 615-244-6763**  
to subscribe TODAY!

Or Write: NSMD, 750 Cowan St. Nashville TN 37207  
See us online: [www.notsomoderndrummer.com](http://www.notsomoderndrummer.com)

## The Best Drum Shields! The Finest Drums!



**UPGRADE TO EXCELLENCE!**

**ClearSonic Panel**

**TAMBURO**

Factory Assembled

High-End Italian Drums

24, 48 or 66 Inches Tall

World-Class Quality

Durable Full-length Hinge

at Wholesale Pricing

**CLEARSONIC**  
manufacturing

**1.800.888.6360**  
**clearsonic.com**

## Drum Doctors

**SPECIAL THANKS  
FOR MAKING US PART OF YOUR TEAM.**

**Papa Roach** · Infest

**Red Hot Chili Peppers** · Mother's Milk, Blood Sugar Sex Magic

**Alice in Chains** · Dirt

**Metallica** · Black Album, Load

**Stone Temple Pilots** · Core, Purple, Tiny Music (Songs From the Vatican Gift Shop), No.4

**Rage Against the Machine** · Evil Empire, Battle of LA

**Traveling Wilburys** · Traveling Wilburys Vol.1, Traveling Wilburys Vol.3

**Alanis Morissette** · Jagged Little Pill

**Lit** · A Place in the Sun

**Linkin Park** · Hybrid Theory

**Jellyfish** · Bellybutton, Spilt Milk

**The Offspring** · Smash, Americana, Ixnay on the Hombre, Conspiracy of One

**Nirvana** · Nevermind

**818.506.8123**

Offering the finest collection of acoustic and electronic drums.  
RENTALS · STUDIO TUNING · CARTAGE · REPAIRS · SALES · CUSTOM SHOP  
[www.drumdoctors.com](http://www.drumdoctors.com)

# OWN A PIECE

Introducing the DVD and Videos of the M

## MODERN DRUMMER MILLENNIUM FESTIVAL WEEKEND

DVD

Featuring: Don Brewer, Vinnie Colaiuta,  
Horacio Hernandez with Marc Quinones,  
Akira Jimbo, Hilary Jones, Paul Leim,  
Dave Lombardo, Street Beats and Billy Ward

MODERN  
**DRUMMER**

HUDSON MUSIC

TM

# OF HISTORY.

## ern Drummer Millennium Festival Weekend.

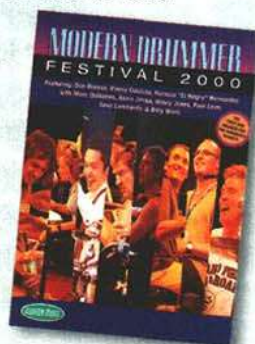
More than just an amazing audio and video record of the first major drumming event of the new millennium, the new **Millennium Festival Weekend Video Collection** now includes the world's first and only drumming DVD. The three-tape series and advanced DVD were produced and directed by **Hudson Music's** award-winning producers **Rob Wallis and Paul Siegel** (founders of DCI Music Video™) to give you a front row seat at the Festival and then some.

**Festival 2000 Saturday/Video** (80 minutes) includes excerpts of Saturday's great performances by **Tony Medeiros, Street Beats, Dave Lombardo, Paul Leim, Don Brewer, Horacio "El Negro" Hernandez & Musical Guests** (featuring **Marc Quiñones**) plus backstage footage, interviews, and more!

**Festival 2000 Sunday/Video** (90 minutes) features great moments from Sunday's show, including performances and interviews with **Mike D'Angelo, Akira Jimbo, Billy Ward, Hilary Jones and Vinnie Colaiuta & Karizma** (featuring **David Garfield** on keyboards, **Mike Landau** on guitar and **Neil Stubenhaus** on bass).

**Horacio Hernandez: Live at Modern Drummer Festival 2000/Video** (65 minutes) presents the fiery "El Negro's" complete performance with an incredible band brought together exclusively for the event, including special guests **Marc Quiñones** (percussion), **Michael Brecker** (sax), **John Patitucci** (bass) and **Hilario Duran** (piano).

**Festival Weekend 2000/DVD** (170 minutes) is a modern drumming breakthrough that contains all the performances presented on both the Saturday and Sunday Festival videos. In addition to instant access to each performance as well as digital-quality sound and picture, you'll experience a 5.1 Surround-Sound mix while being able to switch between different cameras using the "DrumCam" option. Be a part of drumming history with this Collector's Edition disc!



Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ E-Mail \_\_\_\_\_ ☐ Visa

☐ MasterCard

Visa/MasterCard # \_\_\_\_\_ exp.date \_\_\_\_\_

name on card \_\_\_\_\_

### Order by mail:

Modern Drummer Publications • Attn: MD Video/DVD  
12 Old Bridge Road • Cedar Grove, NJ 07009-1288

### Order by phone:

(973) 239-4140  
9:00 AM - 5:00 PM EST

### Order by fax:

(973) 239-7139

Make checks payable to: Modern Drummer Publications

### MD FESTIVAL 2000 DVD & VIDEOS

Qty.	Item	Price	Total
	Complete Festival Highlights DVD	\$49.95	
	Saturday, May 20 Festival Highlights Video	\$29.95	
	Sunday, May 21 Festival Highlights Video	\$29.95	
	Horacio Hernandez & Musical Guests Video	\$29.95	
	All Three Videos — <b>Save \$10!</b>	\$79.95	
	Subtotal		
	For shipments to NJ, add applicable 6% state/local taxes		
	Merchandise total		
	Shipping & handling charges (see box below)		
	Grand Total		

- Videos available in NTSC format only.
- All checks or money orders payable in US funds only (no cash).
- No C.O.D.
- Shipping available to a street address only.
- No PO box deliveries.
- Please allow 10 - 14 days for delivery.
- For info on PAL orders, email hudsoneuro@aol.com.

### Shipping & Handling Charges

United States & Canada

1 - 3 Videos/DVDs \$6.00 • 4 - 6 Videos/DVDs \$7.50  
For foreign delivery add \$4.50 per video/DVD

# EVERCLEAR'S GREG EKLUND

**B**acking a band that recently had some serious issues uncovered on VH1's *Behind The Music*, Greg Eklund appears to be the most well-adjusted member of Portland, Oregon's most famous trio, Everclear. Frontman Art Alexakis and bassist Craig Montoya were the focus of the episode because of their bouts with drug abuse, divorce, and depression. But the overshadowed Eklund shines through the dark clouds as the dynamic pop-rock beat master with a great attitude and jovial disposition.

Despite the millions of records sold, countless tours, and endless radio spins, Eklund delivers a pleasant, neighborly charm without letting his success go to his head. You could walk right by the shaggy, blonde-haired drummer in the grocery store and never realize that Everclear's backbone brushed by mere inches away in the frozen-food section. And that's something Eklund loves—he has phenomenal skill, huge success, *and* the luxury of being anonymous.

Fortunately, his music is anything but unknown. Eklund's recorded

drums are being spun on millions of stereos worldwide, especially the two-album set *Songs From An American Movie, Volumes 1 and 2*, which were released independently of each other on Capitol Records.

After years of letting his bandmates do most of the talking, the silent, smiley guy in the back has a chance to speak up. *Modern Drummer* caught up with Eklund, just post-photo shoot, in the backyard of his recently renovated vintage Los Angeles home, tastefully decorated by Greg and his artistic wife.

Story by Waleed Rashidi

Photos by Alex Solca

## MR. EVERYBODY ON DRUMS



**MD:** I was checking information about you online and noticed that you, personally, have a worldwide fan club. What's that all about?

**Greg:** It sounds a lot cooler than it actually is. It was started by a girl in Australia, and I guess she was in high school or the equivalent of high school there, and she started having people contribute to it. I sent her photos and stuff to personalize the site because I thought it was cool. But then she went away to college, and her

studies kept her busy. She wasn't able to update it. But apparently there's a Web site director who is now involved with it, so it's up and running again.

The funny thing about this was that when this girl put the site and the fan club together, I was the first one in the band to have something like that done. When Art and Craig found out, they were like, "How come *we* don't have a fan club?" The next thing



"I joined the band two weeks before we got signed. I couldn't have timed that better."

you know, people were doing stuff for them! It's pretty funny.

**MD:** Was she a fan of your drumming?

**Greg:** I think she was a fan of the band, and for some reason I was her favorite. I'm the kind of guy people always come up to and say, "You remind me of my ex-boyfriend...or my brother...or my cousin." I get that all the time.

**MD:** You're "Mr. Everybody"!

**Greg:** *I am* Mr. Everybody! My nickname in the band is Buddy, just because I'm happy-go-lucky.

**MD:** Give us a little background on how you got your start.

**Greg:** My dad was in the military, so as a kid I lived in London. I saw Adam Ant on TV back in '81, and he had two drummers playing a big African beat. I thought that was really cool. But my mom—I don't know whether she did this to dissuade me from my future of playing drums or whether she thought it was a good idea—said, "You should take two years of piano first." Looking back on it, she probably thought I wouldn't make it *through* two years of piano. But I did, and I still wanted to play the drums. We had moved to Washington, DC when I was twelve, which is when my parents bought me my first kit. I started playing along to Foreigner, J Geils, Asia—all the hits of the time.

**MD:** Toto?

**Greg:** Well, I could listen to them, but I couldn't play along to Toto. [laughs] But I could handle Asia and J Geils. On a good day I could handle Huey Lewis & The

## Loud & Clear

These are the albums that Greg says best represent his playing...

Artist	Album
Everclear	Songs From An American Movie, Vol. 1: Learning How To Smile
Everclear	Songs From An American Movie, Vol. 2: Good Time For A Bad Attitude
Everclear	So Much For The Afterglow
Everclear	Sparkle & Fade

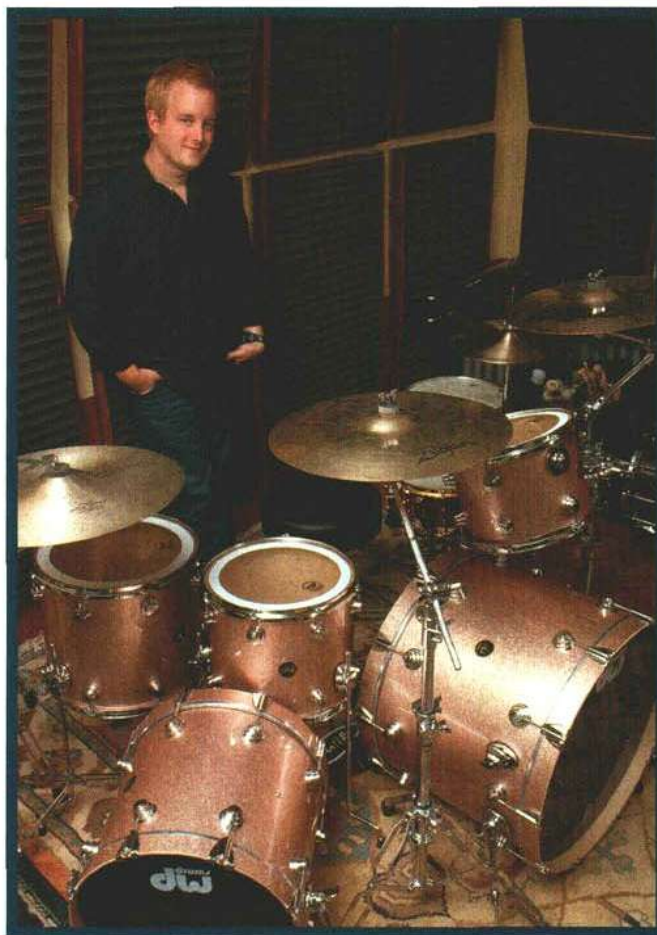
...and these are the ones he listens to for inspiration:

Artist	Album	Drummer
Soul Coughing	El Oso	Yuval Gabay
Rumblefish	Soundtrack Recording	Stewart Copeland
Jane's Addiction	Nothing's Shocking	Stephen Perkins
Elvis Costello	This Year's Model	Pete Thomas
Los Lobos	Kiko	Pete Thomas
Radiohead	OK Computer	Phil Selway

News. That was when I was in seventh or eighth grade. A couple of years later I auditioned for my high school band, and by some miracle I made it into the high school symphonic concert band. At that point I figured I'd better take lessons to maintain that.

We had a really good music program in my high school, one of the best in the country. We had three different band levels and there was only one other freshman that made symphonic band, so I figured I'd start taking lessons. The girl I dated in eighth grade had a father who was acknowledged as one of the best legit percussion educators in the country. She suggested that he take me on as his student, which was cool because he would only take on one student every two years.

I had to audition for this teacher and be "interviewed."



But my girlfriend gave me the dirt on what he was going to ask. She said that if he asked me if I wanted to play drumset, say no! He was strictly symphonic and didn't want any "yahoo drumset player" coming in.

When he called me up, sure enough, he said, "Do you want to play drumset?" And I was like, "No, never, I'm interested in symphonic work only!" So he took me on.

The very first time I went for a lesson, he said, "Let's see you sightread a little." It was just a simple 16th-note thing, so I started. Five seconds later he yelled, "Stop!" I said, "What? I haven't even gotten into the piece." He said that my right hand was heavier than my left. He didn't want me to play any further. He was saying that I wasn't doing the most basic thing right. And I was like, "Yeah, whatever, old man." So

## KENNY ARONOFF ARTIST SERIES COWBELLS

**SOUNDS GREAT...  
CUTS THROUGH...  
AND LOOKS  
PHENOMENAL...  
...JUST LIKE  
ITS DESIGNER.**

**MEINL**  
ROLAND MEINL

"The cool thing about the new albums was that about seventy percent of the instrumentation was tracked before the drums. So rather than me sitting there recording to a click track, I was playing along to the Tower Of Power horns!"

it was a tough time for me—I spent four years studying with this guy—but I learned a lot.

I stuck with legit percussion mainly because I wanted to perform in the better high school bands. I spent a lot of time working on marimba and timpani.

**MD:** It's interesting to note that someone might view you today as simply a solid rock drummer, but you really do have an extensive background.

**Greg:** Yeah, but that was like twelve years ago, man. When I walked away, all that technique went out the window pretty quickly. You really have to keep at it to

maintain your technique.

**MD:** So you haven't touched timpani or a marimba since?

**Greg:** Actually, not until these recent Everclear records. This was the first time I've played vibes, timpani, and orchestral bells since then.

**MD:** Was there a chance that you might go on to be a legit percussionist?

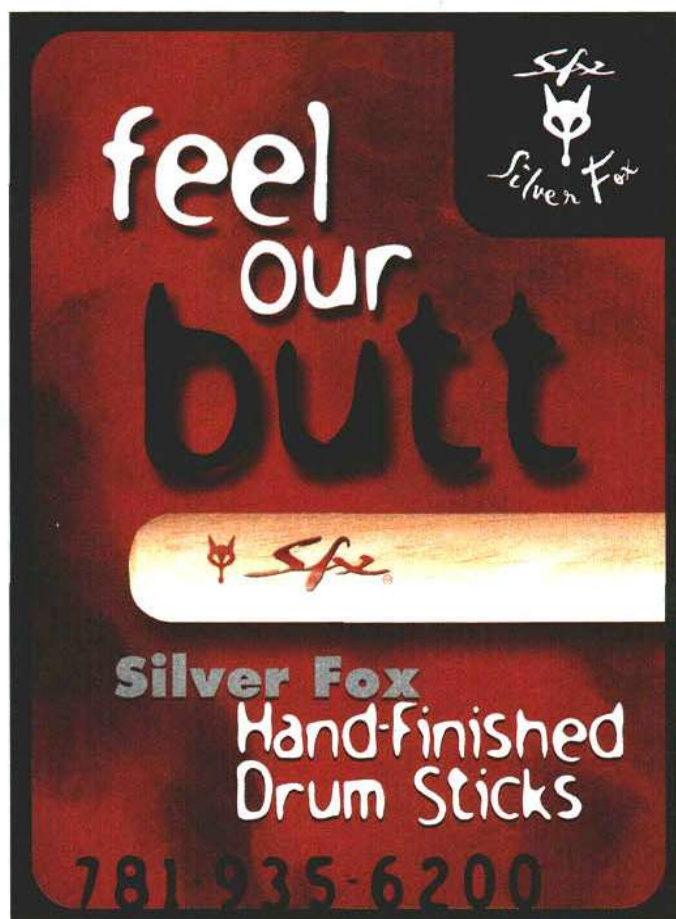
**Greg:** During my junior year, our high school band went to Chicago and performed at the bandleader's orchestra conference. And I was offered a percussion scholarship on the spot to the University of South Dakota. We were this devastatingly good

conceit band, and I was playing pretty well. But at that point I didn't have any interest in college, and when I moved with my family to Oregon later that year, I quit playing drums all together.

I did have a pretty big interest in drumset, too. In high school I was a Stewart Copeland fanatic. It was all about him. I copied his style exactly: traditional grip, rapid-fire splash fills—all that stuff. But for the first two years my family and I were in Oregon, I didn't play at all.

**MD:** And how did you get back into it?

**Greg:** What happened was, I went to community college, and then somehow I bluffed

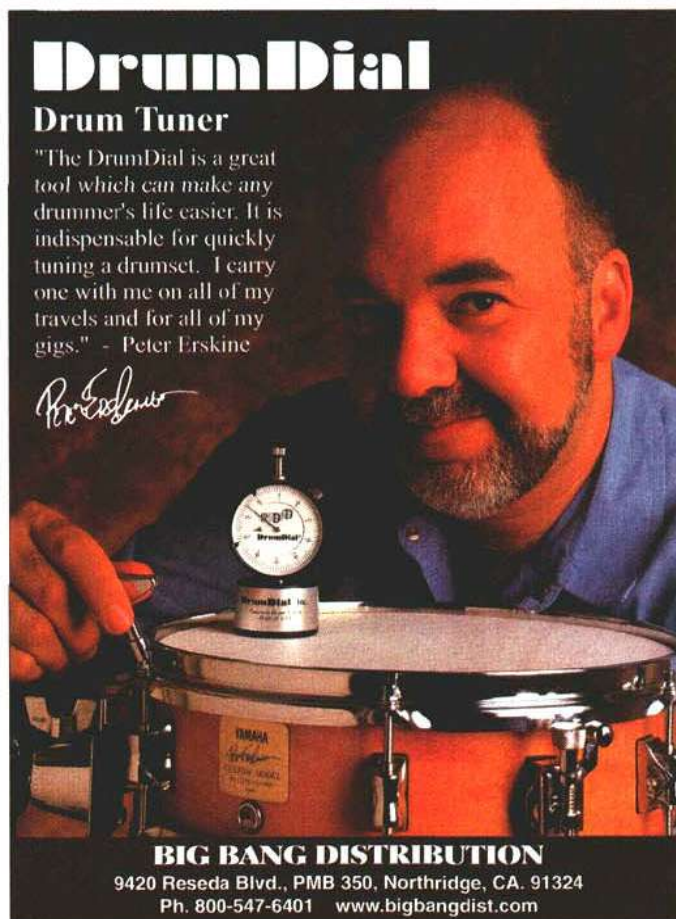


feel our butt

Silver Fox

Hand-Finished Drum Sticks

781-935-6200



**DrumDial**  
Drum Tuner

"The DrumDial is a great tool which can make any drummer's life easier. It is indispensable for quickly tuning a drumset. I carry one with me on all of my travels and for all of my gigs." - Peter Erskine

**BIG BANG DISTRIBUTION**  
9420 Reseda Blvd., PMB 350, Northridge, CA. 91324  
Ph. 800-547-6401 [www.bigbangdist.com](http://www.bigbangdist.com)



you want to do with your life?" And I was like, "I just want to tour the world playing drums." And she said, "But you're not even *playing* drums now!"

I had always been intimidated by anyone who released even a 45 rpm 7" single. I thought you had to be some sort of a prodigy to do that. I didn't realize you only needed the \$500 to press the record. My girlfriend had grown up in Oakland with the guys from Operation Ivy, a band that had been doing everything themselves. She was

my way into real college because my folks were like, "You're not doing anything with your life. You should go to school." So I went to college to get away from my ex-girlfriend, basically. I needed a diversion.

During my second year at school I met

my future wife, and she was from Oakland and had grown up in the punk rock scene. At that point I was failing out of college because I didn't really want to be there. And she said, "What are you doing? You're failing out of school, you don't care. What do

like, "You don't need to be this incredibly gifted person. You just gotta do it."

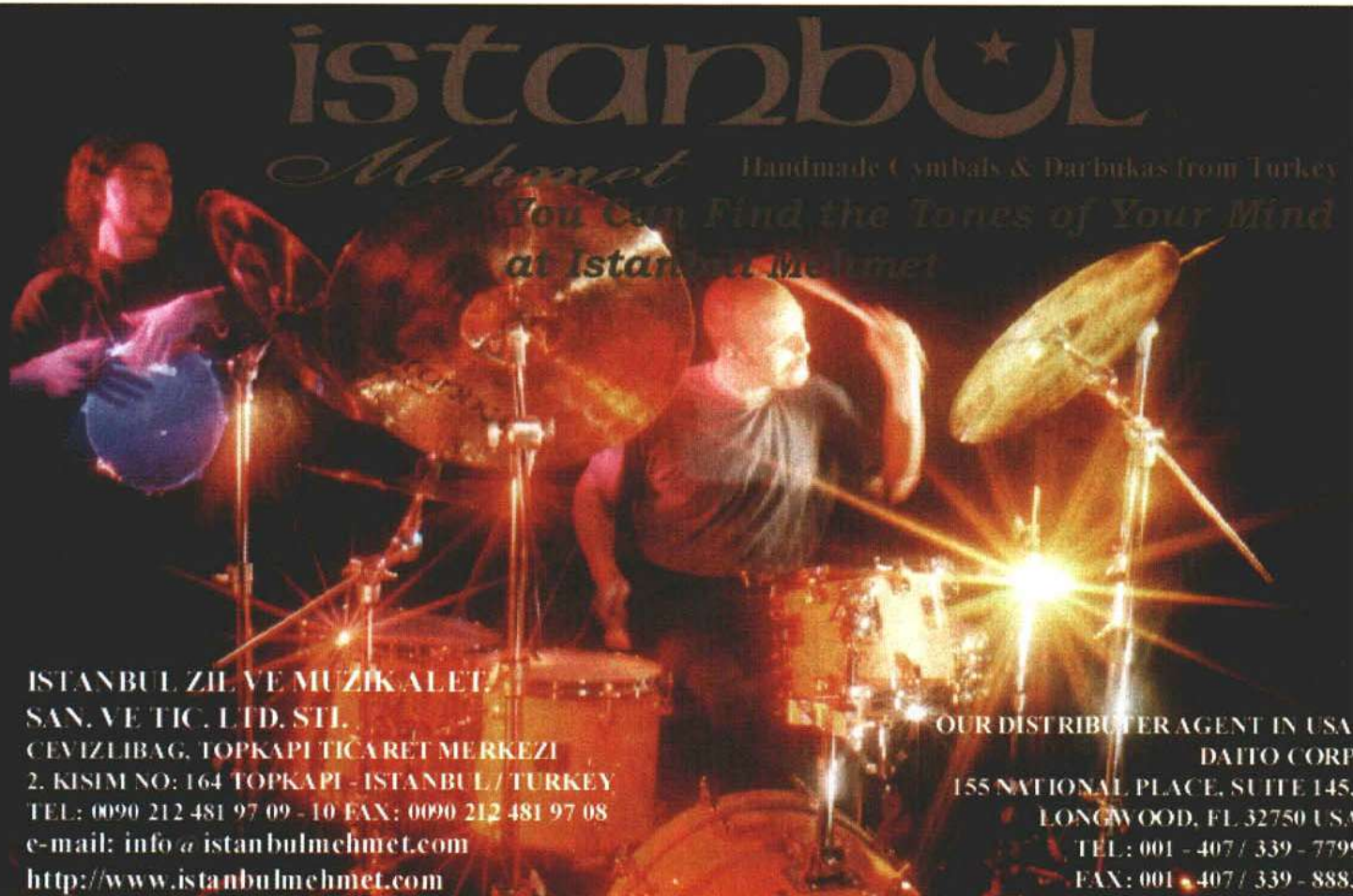
**MD:** So you took the initiative.

**Greg:** Yeah, I started a band and played gigs along the I-5 corridor, up and down the west coast. I wanted to get east, out of the

## istanbul

*Mehmet* Handmade Cymbals & Darbukas from Turkey

*You Can Find the Tones of Your Mind at Istanbul Mehmet*



**ISTANBUL ZIL VE MUZIKALET / SAN. VE TIC. LTD. STI.**  
**CEVIZLIBAG. TOPKAPI TICARET MERKEZI**  
**2. KISIM NO: 164 TOPKAPI - ISTANBUL / TURKEY**  
**TEL: 0090 212 481 97 09 - 10 FAX: 0090 212 481 97 08**  
**e-mail: info@istanbulmehmet.com**  
**http://www.istanbulmehmet.com**

**OUR DISTRIBUTER AGENT IN USA**  
**DAITO CORP**  
**155 NATIONAL PLACE, SUITE 145,**  
**LONGWOOD, FL 32750 USA**  
**TEL: 001 - 407 / 339 - 7799**  
**FAX: 001 - 407 / 339 - 8888**

northwest, but the rest of the band didn't want to do it. So I quit that band and started filling in for a bunch of other bands. My playing really seemed to be coming together at that point.

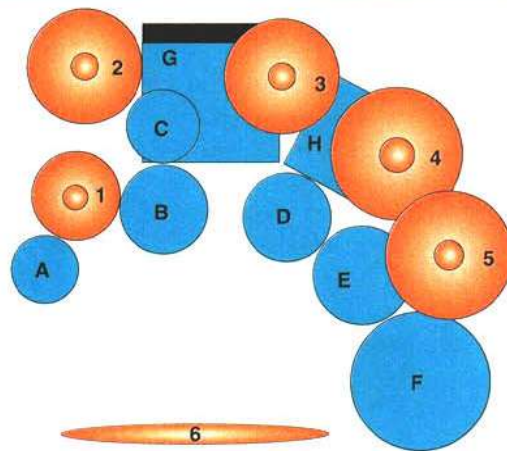
Around that time all my other friends needed drummers, and that's when I heard Everclear needed a drummer. I had their first record, an indie release, and I thought it was pretty good, even though it was recorded in a basement for something like \$400. It wasn't the most amazing production, but to me the songs sounded like something much more together than your average local band putting out an independent release. So I was attracted to that.

**MD:** So you came in around 1994?

**Greg:** I joined the band two weeks before we got signed. I couldn't have timed that better.

When I got the gig, I had their previous record but I hadn't really learned the material. We were put out on the road so fast—and I didn't even know the tunes! We moved down to LA, got signed, jumped in a van, drove to New York, and started the tour.

## Greg's Gear



**Drums:** DW in champagne sparkle finish

- A. 6x10 snare
- B. 6x14 snare
- C. 9x12 tom
- D. 12x14 tom
- E. 14x16 tom
- F. 31" timpani
- G. 18x24 kick (with DW Woofer on front)
- H. 16x18 kick

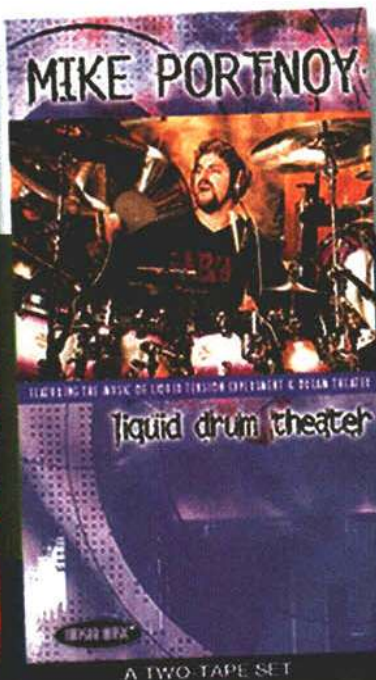
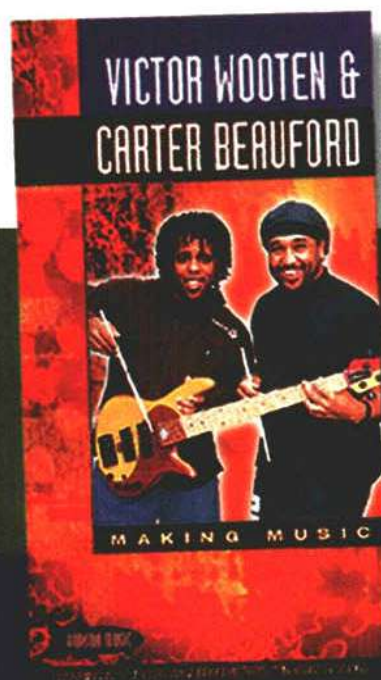
**Cymbals:** Zildjian

- 1. 14" A Mastersound hi-hats
- 2. 19" Z crash
- 3. 19" Z crash
- 4. 22" crash/ride (thin)
- 5. 21" K China
- 6. 45" gong

**Hardware:** DW, including 5000 series double pedals (two, one for main kick and one to reach 18" kick)

**Heads:** Remo coated Emperors on snare and toms with no muffling, Powerstroke 3 on bass drum batters with DW pads (one in each kick) for muffling

**Sticks:** Vic Firth American Classic Rock model with wood tip



## PROGRESSIVE ROCK

### Videos from Hudson Music™

#### *Beauford and Wooten: Making Music*

Brilliant performances by two of today's most creative musicians along with interviews and more. 95 minutes • \$39.95

#### *Mike Portnoy: Liquid Drum Theater*

Two-tape set featuring the music of Dream Theater and Liquid Tension Experiment, isolated drum parts and interviews. 175 minutes • \$59.95

Hudson Music Videos are available from your local music retailer.

Or from Hudson Music • Call toll-free: (888) 796-2992

E-Mail: [Hudsoninfo@aol.com](mailto:Hudsoninfo@aol.com) • Internet: [www.hudsonmusic.com](http://www.hudsonmusic.com)

Dealer Inquiries: Hal Leonard Corp. (414) 774-3630 • In Europe E-Mail: [hudsoneuro@aol.com](mailto:hudsoneuro@aol.com)



# Greg Eklund

During the first week of the tour, they'd finish a song, and I'd keep playing. Or I'd do a big fill thinking that it was the end of the song, but *they'd* keep playing. It was a nightmare. The only positive thing was that, more often than not, there was hardly anyone at the shows, so I don't think I embarrassed myself too much! [laughs]

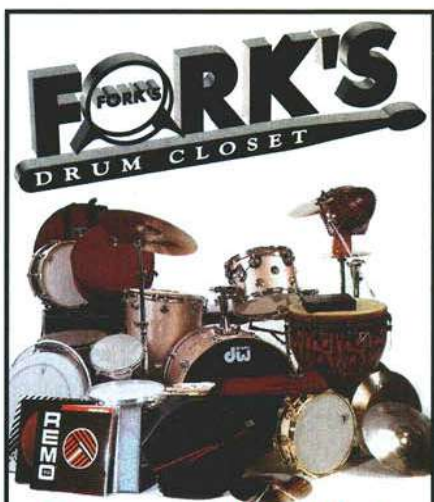
**MD:** So what was your contribution to Everclear when you finally came in? Do you think you helped the band shift gears a little bit?

**Greg:** I think so. I think part of it was personality, though. When I came in the band, they felt like they were finally firing on all pistons, because I matched the drive that they had. I hit a little harder and I'm a little more driving and animated when I play, whereas the band's former drummer, from what I'm told, used to mount his cymbals in front of his face where nobody could see him. I put on a show when I play.

**MD:** On stage it seems like you enjoy playing.

**Greg:** It's totally fun!

**MD:** Did you need to change your drumming style at all when you came in?



**Give us a call and find out what America's top professional players have known for over 17 years!**

Fork's has the best deals on all drums, cymbals, heads, sticks, ethnic percussion & more!!!

2701 12th Ave. South  
Nashville, TN 37204

(800) 55-FORKS

[www.forksdrumcloset.com](http://www.forksdrumcloset.com)



**Greg:** The band I was in immediately before didn't have a songwriter, so it was kind of a Primus thing where there were songs, but not "songwriter" songs. We'd cover it all up with a lot of chops playing, doing things really fast. But with Everclear, the songs are great, so it wasn't about trying to fill up this void of space with "look at how fast I can play." It was more about supporting the song.

I actually had to scale down my playing and make things simpler. I started hitting a lot harder and it became more about what I could do to fit into the context of the song and make it cool, but not take away from the song by being a flashy drummer.

**MD:** What kind of songwriting contributions have you made?

**Greg:** Most of the time Art will have a good chunk of a song written. He'll play it for us on acoustic guitar, and then we'll sort of jam it out. A lot of times we'll do it all acoustic, just because you don't have that volume factor to contend with. With just a snare drum and brushes, it forces you to strip down and think about what's going to work best to complement the song. We then build it up from there.

**MD:** In that context, do you have a lot of freedom for your playing? For instance, are all the fills you play pretty much within your domain?

**Greg:** Oh yeah. Art's not too controlling

about that. But once again, if it works, it works. If it doesn't, it doesn't. The one thing I *have* brought to the band, though, is that I'm a groove-oriented player. Things like fills aren't as important to me as playing a good-feeling groove.

**MD:** What about promoting the social agendas that Art has done, such as testifying before Congress on deadbeat parents? Do you get involved with such causes?

**Greg:** I don't have any children, but to me it's a no-brainer cause—something we should be involved in. But they actually approached Art due to his song, "Father Of Mine." I'm not as politically active as he is. But if there's something I can do to bring attention to something that I feel is deserving, I'll do it.

**MD:** With this new pair of albums, it seems like you came in with a mountain of songs from Art's solo sessions that were scrapped. Did you have a chance to really prepare for recording these tunes?

**Greg:** As you said, the first record started as Art's solo project. When the band came in, Art sent us the CD he did and I listened to it. But I didn't study it. We talked about the songs, and he was like, "I need you to put 'Buddy Butter' on these songs"—to go in and do the parts as I would have done them for one of our records.

The cool thing about the new albums was that about seventy percent of the instrumen-

tation was tracked *before* the drums. So rather than me sitting there recording to a click track, I was playing along to the Tower Of Power horns! So I could really play into the song because I could feel things like the chorus building up. It wasn't stale or static. I didn't even use the click because everything else was there—and *in time*. After that experience, my attitude is, Let's do *every* record this way.

**MD:** What are your plans in regards to playing these songs live? Do you think things will translate well from the studio to the stage?

**Greg:** I don't know. We plan to have about three or four set lists and swap them around from night to night. But we'd also like to do a lot of the album tracks that we've only played once or twice. We're going to mix it up.

With these two records, one being poppy and one being heavy, it'll make it all a little easier. We're taking it to the nth degree on both. I don't see any problems, except that we're so amped when we play live, it's almost going to be hard to lay back and give the song some notice. We've always

played our songs heavier live, and that's one of the great things about this band: We don't perform our songs exactly the way they sound on record. It's not about duplicating the record; it's about that moment with the audience.

**MD:** You have a percussionist accompanying you live.

**Greg:** On *So Much For The Afterglow*, we started experimenting with loops. We brought a percussionist out with us to give us the looped feel but with a live, human delivery. That way I wouldn't have to play to a sequence every night. Having a percussionist playing a 16th-note feel on a snare drum gives us a looped feel without having to be locked into some machine. I try to stay away from electronics. I think it's really cool for some things, but I have a huge fear that it's all going to go down right in the middle of a show.

**MD:** How consistent is your approach and method?

**Greg:** That's a good question. I think I've played pretty consistently, but my kit's gotten a little bigger—number-wise, not size-wise—and my sticks have gotten bigger. I'm

playing Vic Firth American Classic Rock sticks. I used to play my sticks butt-ended, but my hands got really beat up playing that way on tour. The weight was at the wrong end of the stick. So I flipped my sticks over and decided, Wow, these sticks are more balanced and better designed this way! Maybe I should start playing like this.

I don't think I've really changed *all* that much, other than gaining endurance from being on tour. I feel that I'm stronger now than I've ever been, in terms of sheer playing strength and endurance.

**MD:** So you don't have bad shows anymore?

**Greg:** Ha! [laughs] What I usually find is that when I play my best shows, I walk off the stage just feeling invincible, like I could just put my head through a wall. And for some reason, it also seems I play my best on the gigs that the other guys in the band feel they just really *sucked*. When they leave the stage saying, Man, we've *nailed* it, usually I'm sitting there saying, That was my worst show ever. Well, at least we're not on the same cycle, so we never *totally* suck!



Berklee College of Music Drummer's Collective Nashville Percussion Institute University of Tennessee

# GREAT DRUMMERS---GREAT CYMBALS

Jeff Coffin Tommy G Rocky White Terry Hanson Billy Cufrell

Jamesy Haddad Kenny Washington Jorge Vasquez Jeff Hamilton

Stanton Moore Ramon Banda Ignacio Berroa Byron Landham

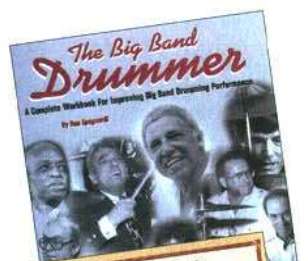
Rodney Green Todd Roper

## Bosphorus Cymbals

Available at Fine Music Stores Everywhere  
 6020 Dawson Blvd. Suite F Norcross Ga. 30093  
 Tel: (770) 662-3002 Fax: (770) 447-1036 E-Mail: info@bosphoruscymbal.com  
 Please visit Our web site : [www.bosphoruscymbal.com](http://www.bosphoruscymbal.com)  
 International: [bosphorus\\_turkey@yahoo.com](mailto:bosphorus_turkey@yahoo.com)  
 Tel: (212) 595-0263 Fax: (212) 595-4415

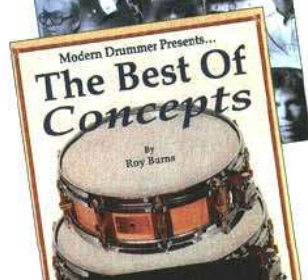
Neal Smith Jimmy Ford Jim White Peter Buck Rick King Steve Davis

# THE MODERN DRUMMER



## **The Big Band Drummer** by Ron Spagnardi

A complete workbook for improving big band drumming performance.



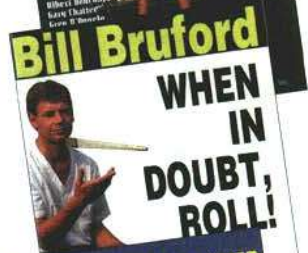
## **The Best Of Concepts** by Roy Burns

Practical and entertaining ideas on dozens of subjects that concern all drummers.



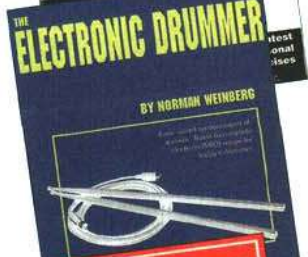
## **The Best Of MD: Rock**

Everything from linear drumming, odd time, and double bass to shuffles, fills, and Neil Peart's advice on soloing.



## **When In Doubt, Roll** by Bill Bruford

Bruford's greatest recorded performances, and exercises to develop facility, flexibility, and creativity.



## **The Electronic Drummer** by Norman Weinberg

From simple uses of electronics to complex setups. Everything you need to know in "user-friendly" language.



## **The Great American Drums** by Harry Cangany

The history of American drum manufacturing.



## **The New Breed** by Gary Chester

Develop the skills needed to master today's studio requirements.

## **Applied Rhythms** by Carl Palmer

Transcriptions of Carl Palmer's most famous recordings. Also includes Carl's personal exercises for drumset.

## **The Great Jazz Drummers** by Ron Spagnardi

60 of the world's legendary jazz drumming greats. CD included.

## **Paradiddle Power** by Ron Spagnardi

Developing your technique on the drumset with paradiddle combinations.

## **Cross-Sticking Studies** by Ron Spagnardi

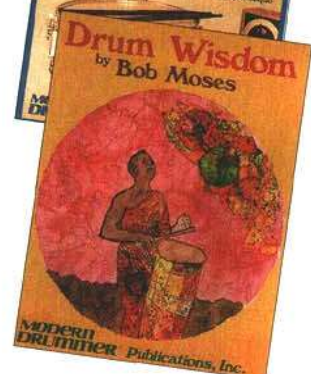
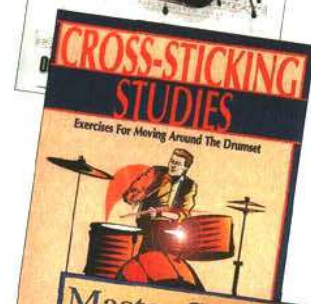
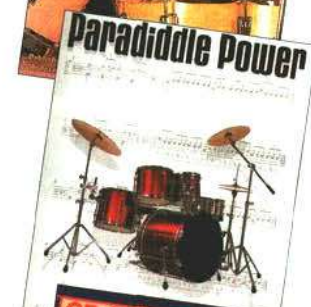
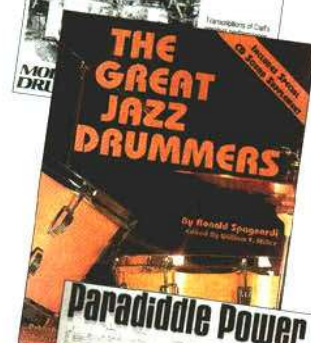
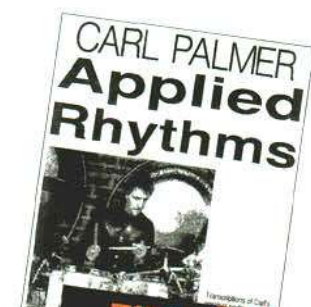
Dynamic cross-sticking patterns to improve drumset facility.

## **Master Studies** by Joe Morello

The book on hand development and drumstick control.

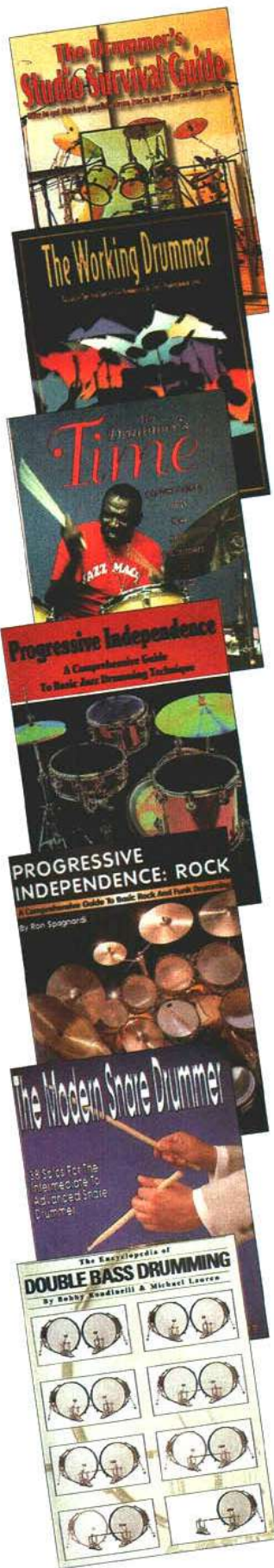
## **Drum Wisdom** by Bob Moses

The unique concepts of one of the most exceptional drummers of our time.



For more information on any of these books  
check out the "Books" section at [www.moderndrummer.com](http://www.moderndrummer.com).

# LIBRARY



## **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.

## **The Drummer's Time** by Rick Mattingly

A compilation of enlightening conversations with the great drummers of jazz, from Louie Bellson to Tony Williams.

## **Progressive Independence** by Ron Spagnardi

A comprehensive guide to coordinated independence for jazz drummers.

## **Progressive Independence: Rock** by Ron Spagnardi

163 pages of essential rock and funk drumming techniques.

## **The Modern Snare Drummer** by Ron Spagnardi

38 exciting snare drum solos that challenge reading and technical skills.

## **Double Bass Drumming** by Bobby Rondinelli & Michael Lauren

The most complete text on double bass ever written.

Name (please print)

Address

City

State

Zip

☐ Payment Enclosed

Charge: ☐ Visa ☐ MC ☐ Discover ☐ AmEx

Card #

Exp Date

Signature

**MAKE CHECK PAYABLE AND MAIL TO:**

**MUSIC DISPATCH**

**PO Box 13920**

**MILWAUKEE, WI 53213**

• ALL CHECKS OR MONEY ORDERS PAYABLE IN US FUNDS ONLY (NO CASH) •

Quantity	Book	Price	Total
	The Big Band Drummer (06620051)	\$12.95	
	Applied Rhythms (06630365)	\$8.95	
	The Best Of Concepts (06621766)	\$9.95	
	The Great Jazz Drummers (06621755)	\$19.95	
	The Best Of MD: Rock (06621759)	\$9.95	
	Paradiddle Power (06620034)	\$14.95	
	When In Doubt, Roll (06630298)	\$13.95	
	Cross-Sticking Studies (00330377)	\$12.95	
	The Electronic Drummer (06631500)	\$9.95	
	Master Studies (06631474)	\$12.95	
	The Great American Drums (06620010)	\$19.95	
	Drum Wisdom (06630510)	\$7.95	
	The New Breed (06631619)	\$9.95	
	Studio Survival Guide (00330257)	\$12.95	
	The Working Drummer (00330264)	\$14.95	
	The Drummer's Time (00330454)	\$12.95	
	Progressive Independence (00330290)	\$12.95	
	Progressive Independence Rock (06620049)	\$14.95	
	The Modern Snare Drummer (00330458)	\$12.95	
	Double Bass Drumming (06620037)	\$12.95	

**SHIPPING AND HANDLING CHARGES (See box below)**

Minnesota and Wisconsin residents add appropriate sales tax.

**GRAND TOTAL**

SHIPPING AND HANDLING  
up to \$25.99: add \$4.50  
\$26.00 - \$40.99: add \$5.50  
\$41.00 and up: add \$6.50

MOD19

**ORDER TOLL-FREE**

**(800) 637-2852**

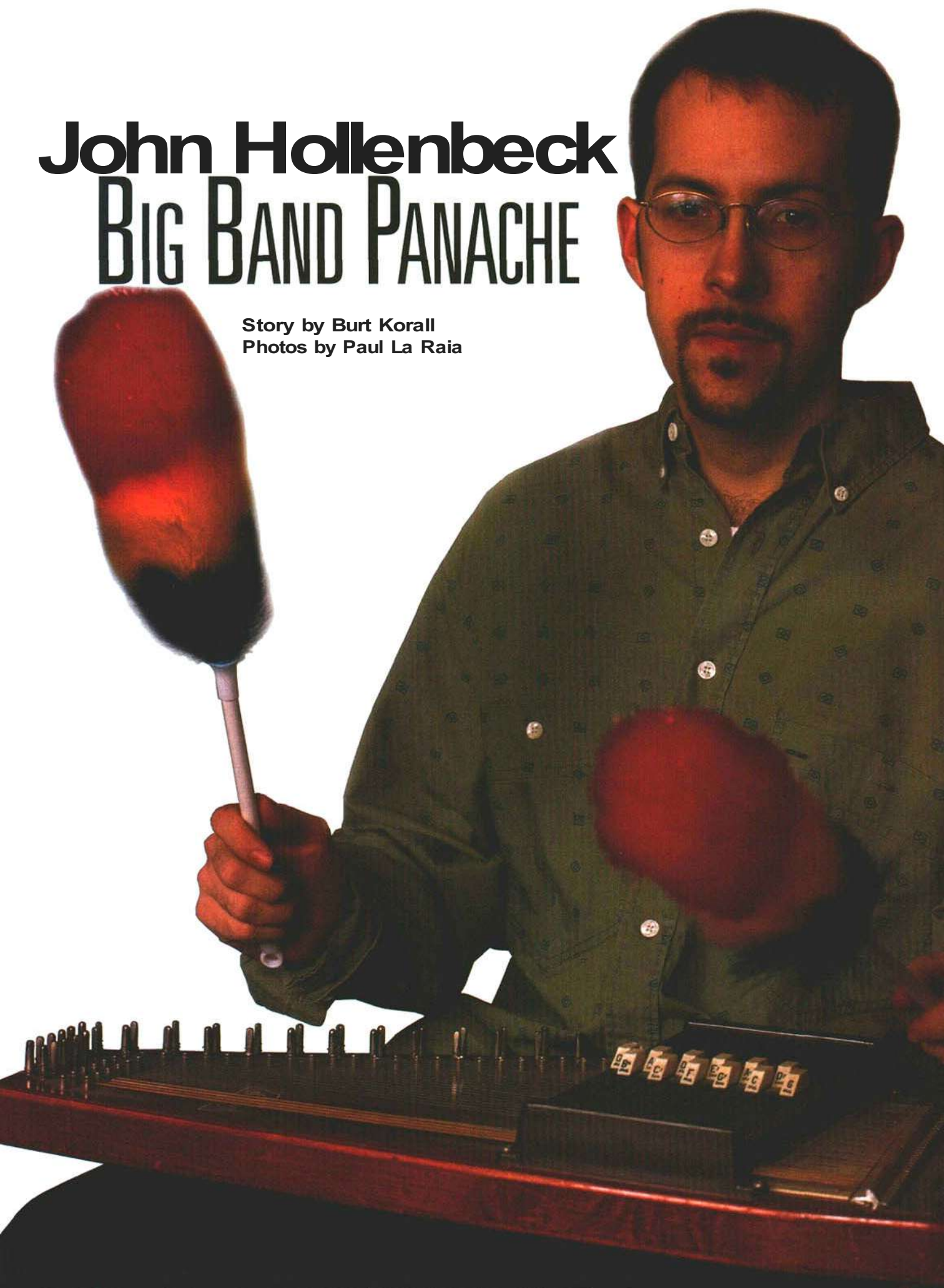
M-F: 9AM-8PM, SAT & SUN 9AM-2PM CST

or online at [www.musicdispatch.com](http://www.musicdispatch.com)

# John Hollenbeck

## BIG BAND PANACHE

Story by Burt Korall  
Photos by Paul La Raia



**J**ohn Hollenbeck is not someone you'd notice in a crowd. Lean, of average height, with pleasant, balanced facial features, he gives little physical indication of his capacities. He's all but invisible—until he plays.

Unlike many drummers out of the past, Hollenbeck and other emerging jazz percussionists find little satisfaction or relevancy in the theatrical side of performance. He isn't a flashy player. John's drumming reflects the fact that major changes have taken place over time regarding music and attitudes about presentation. Certainly jazz has become much more of an art music than the means of entertainment it once was.

"When I was coming along, most of us were children of vaudeville," Gene Krupa once told me. "Showmanship was a factor in what we did. The drummer's responsibilities included getting the audience's attention. Once that connection was made, you could do pretty much what you wanted. But the audience had to be in your corner."

Listening to John Hollenbeck play and talk about music and his ambitions, you come to realize a number of things. Most important: the thirty-two-year-old Binghamton, New York native personifies a new kind of percussionist now emerging in reassuring abundance. These players have a variety of interests and sharply define the role unstinting work plays in the development of talent.

Work has always been central to the effectiveness of most musicians. The only exceptions to the rule are players with such great natural ability that formal training and practice are almost superfluous. Buddy Rich immediately comes to mind.

Percussionist-educator Pat Hollenbeck, John's older brother and mentor, passed on an amusing anecdote regarding natural talent and the work ethic. "I was studying with Vic Firth, the well-known Boston timpanist and teacher," Pat explains. "I had trouble playing some material and complained about it. I remember saying to Vic, 'If I were a natural talent, it would be much easier to execute this stuff.' He smiled and said, 'Practice twelve hours a day. You'll be surprised how quickly you become a natural talent.'"

After years of continuing study, practice, and a variety of playing experience, John Hollenbeck is being noticed by an increasing number of people. He's starting to reap

major benefits. The most tangible of these: increasing employment here and abroad. Fortunately his increasing success hasn't turned him around in any way. He grasps the reality that there is always so much more for him to do.

John's life is almost totally devoted to percussion and music. His rare focus—and daily concentration on what he feels has to be accomplished—figures into the rapidity of his growth. The unimportant is never allowed to intrude. Work always comes first.

## Gigs

**BMI/NYC Jazz Orchestra**

**Bob Mintzer**

**Bob Brookmeyer**

**Jim McNeely**

**Dave Liebman**

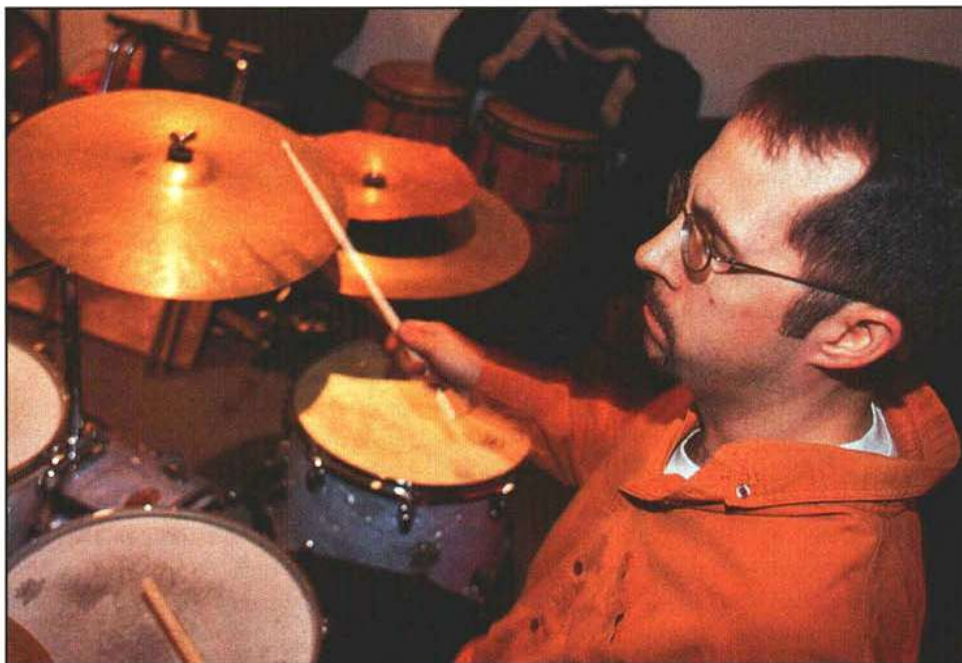
The summer before he entered the fourth grade in Binghamton, John began playing drums. Inspired to do so by his brother Pat, he studied privately with Russ Black, a local drum legend. Black had developed as a player and teacher with the help of George Lawrence Stone and Henry Adler, both particularly well-grounded teachers.

"Many times my lessons were two or three hours, rather than the scheduled hour. Russ was very concerned about helping his students as much as he could," John remembers. "One of the gifts Russ Black gave us was sight reading," Pat Hollenbeck adds. "During the very first lesson, right after he showed you how to hold the sticks, work on reading began."

John Hollenbeck has been carrying on a love affair with drums since that fateful summer so many years ago. He became fascinated with the instrument, *first*. Louie Bellson, Alvin Stoller, Jackie Mills, Max Roach, Tony Williams, Stan Levey, Kenny Washington, and Mel Lewis, among many others, said their relationship with drums began the same way. They all liked their look, their sound, and their feel. Very quickly, one and all became immersed in everything having to do with them.

The opportunities for an aspiring musician in a small city or town can't be compared with what's available in big cities. In New York, LA, or Chicago, big bands and small units, symphony orchestras, chamber music groups, and singers can be heard at almost any time. There are many aspiring and veteran musicians. Reputable teachers are available and, in fact, compete with one another. The concerned musician living in or near the large music centers would seem to have a big edge.

Surprising, however, is the fact that many players worth listening to did their initial



developmental work far from where creative people generally gather. Clearly depth of interest and level of motivation make the difference, no matter where you live.

"When a great band or group of musicians came to Binghamton, it was truly a significant event," John says. "Woody Herman did a week of concerts and clinics in Binghamton when I was fourteen. I can't tell you how important that was to me. It was the first time I had seen and heard a great big *band live*. I got a chance to sit in and play Woody's theme, 'Blue Flame.' It was a dream come true for a kid. The drummer in the band was Dave Ratajczak. He was very nice to me. We're still in touch."

Later, legendary valve trombonist/composer/arranger/educator Bob Brookmeyer played in Binghamton, bringing with him top people: Dick Oatts [alto], Joe Lovano [tenor], Michael Moore [bass], and Adam Nussbaum [drums]. Another time, drummer Mel Lewis came up from New York with some of the same players—most of whom were in his band Monday nights at the Village Vanguard.

"Mel made a great impression on musicians in the area," John reports. "His touch on the instrument was his and his alone, and almost *mysterious*. His sound was so different and warm. He had amazing technique—but not the kind that Krupa and Rich had. Mel wasn't into speed or anything like that.. just the sort of facility that would help him express music as he felt it.

"My brother Pat was also a major influence on me," John continues. "When he headed the jazz program at the New England Conservatory in Boston, he had a big band there. It used to come through our town on the way to the Notre Dame Jazz Festival in Indiana. Pat and his musicians set a great example."

As time passed, John made a point of listening to such drum masters as Art Blakey, Jack DeJohnette, and Elvin Jones. He looked deeply into the innovations of Tony Williams and Philly Joe Jones and studied and analyzed drummers through history.

He became particularly fond of the brush work of The Ahmad Jamal Trio's Vernel Fournier, and later was drawn to the sensitive, propulsive Kenny Washington, one of the few young drummers who can deal with brushes.

John points out: "If you can see *and hear* the great ones play, it's an enormous help



when it comes to following and understanding the evolution of jazz drumming and jazz itself. It enables you to make all the stylistic connections."

John soon came to the realization that the recordings and much of the video material featuring yesterday's major drummers are difficult to find. But, as is typical of him, he persevered and found much that he felt he had to have.

The music of Maynard Ferguson, Weather Report, and the Brecker Brothers attracted him during his first years as a drummer. Bands that brought into play elements outside the mainstream jazz tradition led to increasing diversification of John's musical interests.

At the Eastman School Of Music in Rochester, New York (1986-91), John received a bachelor's degree in percussion and a master's degree in jazz composition. He was exposed to and played many different kinds of music. "I wanted to be a part of as much as I could," the drummer recalls. "It made my life fuller, more meaningful."

Certainly crucial to his development was mastering the mallet instruments, timpani—indeed, all the tools of the trade. John used them in a variety of circumstances, ranging from jazz bands to ensembles, which interpreted works by innovative concert composers.

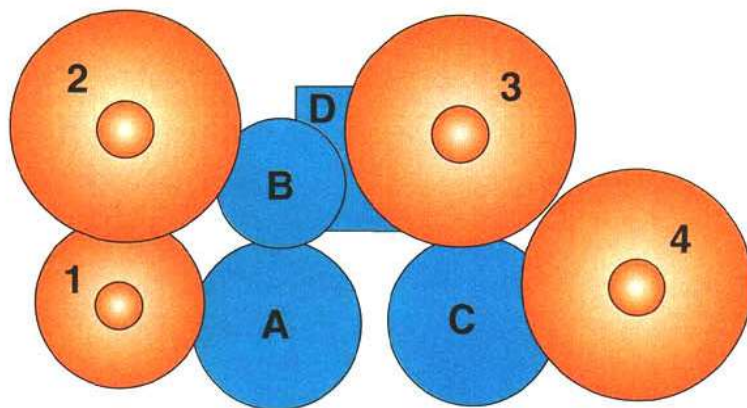
Several "guests" at Eastman were cited by John as providing key learning experiences. Two of the most important were the inventive drummer Joey Baron, and Bob Brookmeyer, who has been more important to John's career than almost anyone.

Composer/arranger/educator Manny Albam says, "I met and heard John when I was teaching at Eastman. I was impressed then. And now he's one of very few young percussionists who can play just what the music demands. He looks at a score and instantly knows what should be done. He has come to a point where everyone who hears him wants to work with him."

Even in his student days, Hollenbeck drew musicians to him. A basic sense of professionalism and the innovative qualities beginning to emerge in his playing inspired colleagues and made them comfortable and secure.

John has become freer and more expressive over the years. What players, leaders, and listeners find particularly interesting and uplifting are the subtleties that have become so much a part of his playing—the unexpected yet fitting touches that deepen the effect of the music.

John plays an activating, developmental role, regardless of the stylistic focus of the material. He works economically and from *within*, playing music and creating an



## Drums In The Nest

"I use a standard set—four drums, small sizes," John Hollenbeck admits. "The big, flashy sets aren't really practical for me. As for tone, over the years I've generally found that Gretsch drums are the best. *Sound* is the most important consideration when selecting a drum.

"All that said, I'm now using a custom set made by Drummers World here in New York. The drums come apart and actually "nest" together for easy transport. This is important to me. I'm not a big guy, and I have to do most of the lifting and carrying myself."

**Drums:** Drummers World Nesting Set in sky blue pearl (not shown above)

- A. 5x14 Gretsch "round badge" snare
- B. 8x10 tom
- C. 10x14 floor tom
- D. 12x18 bass drum

**Cymbals:** Zildjian, UFIP

- 1. 14" (old) A hi-hats (or 10" UFIP hats)
- 2. 20" K sizzle (old, with rivets)
- 3. 20" K ride (very old)
- 4. 20" A Pang with rivets

**Sticks:** various models. John also uses feather dusters, glass cleaners, chopsticks, etc.

atmosphere, not just a rhythmic line.

Four giants should receive credit for pioneering this approach in jazz: Dave Tough, who helped move jazz ahead, determining the course of a number of bands, notably the memorable Woody Herman First Herd in the 1940s; Jo Jones, the light delight of the Count Basie "Old Testament" band; Tiny Kahn, who died in 1953 at twenty-nine, at a time when people were only beginning to come to terms with the enormity of his talent as a drummer and composer-arranger. And, of course, Mel Lewis.

Present-day icon Steve Gadd has the special gifts of the aforementioned drummers. In a variety of contexts and styles, he brings to bear unusual sensitivity, musicality, and a sense of freedom coupled with just enough discipline.

There are other promising drummers who are evolving along these lines. However, John Hollenbeck is potentially one of the most important. Why? He gives every indication of taking the concept further, making drums and percussion more of a compositional and improvisational partner of the other instruments.

All these drummers have in common flexibility, helpfulness, generosity, and, above all, responsiveness—high-level ability to deal with music and time. They allow what they hear to speak to them, without blocking the way with musical or conceptual preconception.

Musicians might not have so rapidly come to appreciate John Hollenbeck if it weren't for Bob Brookmeyer. Now in the midst of a major revival at age seventy, Bob sensed the depth of John's talent. He not only helped the drummer develop, but brought him into the foreground.

About six years ago, after Mel Lewis's death, Brookmeyer started taking John to Europe to play with radio orchestras. The word got around; John was too good to ignore. Since then, the drummer has been regularly employed abroad. At about the same time, Brookmeyer introduced John at a big band festival that Ken Poston produced outside Los Angeles. Again, there was a strong, positive response to the drummer.

A New York resident for the past six years, Hollenbeck paid some dues when he first came to town. There weren't a lot of jobs, and what he was offered and accepted didn't pay well. He often played in the daytime for a dance company, an experience he

# John Hollenbeck

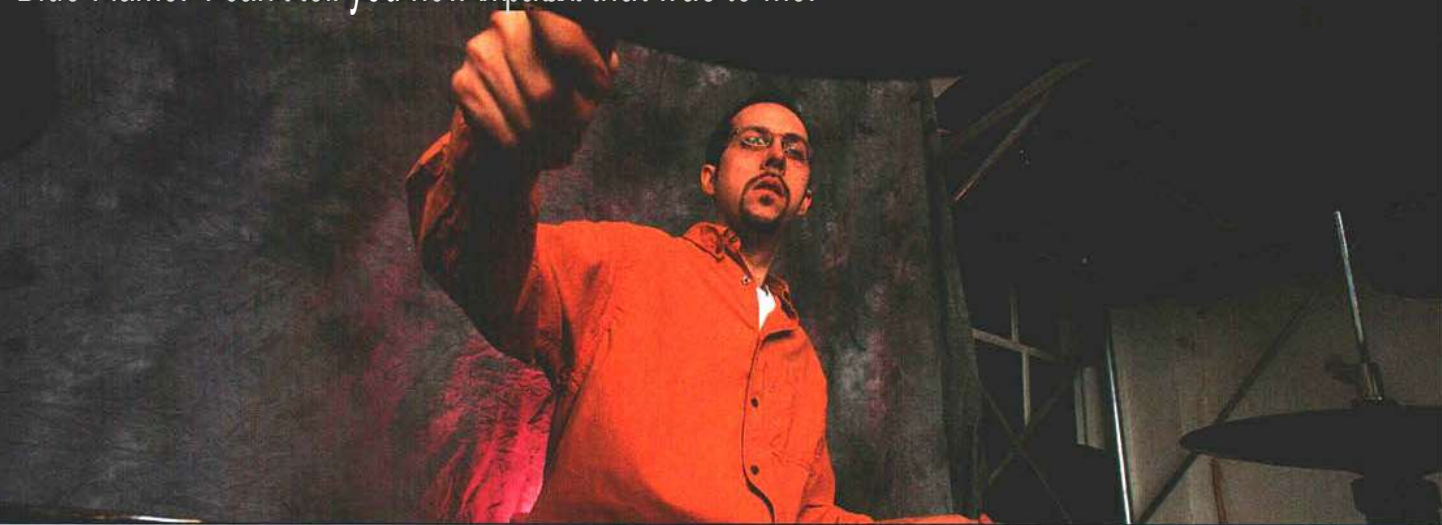
sought. He subbed with The Vanguard Jazz Orchestra and Maria Schneider's band—and continues to do so. But, all in all, it was as difficult for him as any other new guy in town—until musicians became aware of

how much he could do and how well he could do it.

Now this becomes a bit more personal: When drumming great Terry Clarke left his sixteen-piece BMI/New York Jazz

Orchestra—an adjunct to the BMI Jazz Composers Workshop—to move to Toronto, it was unanimously decided by this reporter and musical directors Manny Albam and Jim McNeely that John Hollenbeck was the

"Woody Herman did a week of concerts and clinics in Binghamton when I was fourteen. It was the first time I had heard a great big band live. I even got a chance to sit in and play Woody's theme, 'Blue Flame.' I can't tell you how important that was to me."



PLAY ALONG WITH STEVE SMITH, ZORO, GREGG BISSONETTE, PETER ERSKINE, TOMMY IGOE, CHAD WACKERMAN, AND ROD MORGENSTEIN.

## FREE CHOPS WITH STICKS.

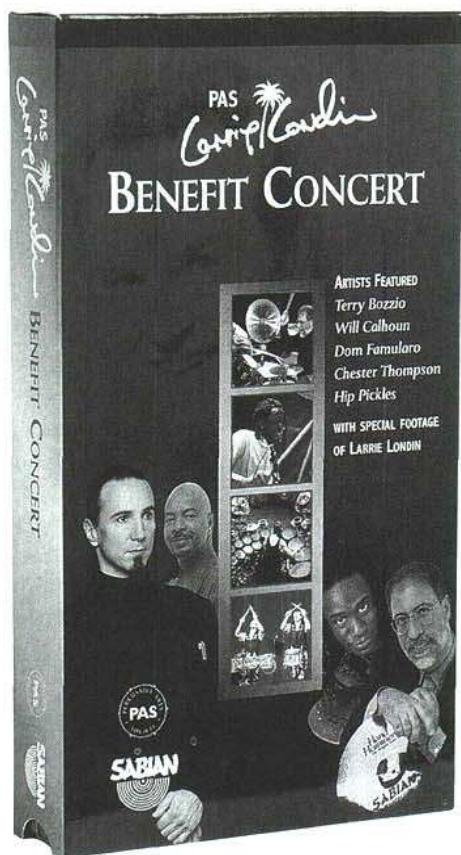
RIGHT NOW, WHEN YOU BUY 4 PAIRS OF VIC FIRTH STICKS YOU GET A FREE ARTISTS CD, WITH AND WITHOUT THE DRUM TRACK. PLAY ALONG WITH THE GREATS. THEN TRY IT ON YOUR OWN. YOU'LL FIND IT WHEREVER VIC FIRTH STICKS ARE SOLD. GO TO [VICFIRTH.COM](http://VICFIRTH.COM) TO DOWNLOAD DRUM CHARTS.



THE NUMBER ONE STICK IN THE WORLD.

[WWW.VICFIRTH.COM](http://WWW.VICFIRTH.COM)

# PAS Larrie Londin Benefit Concert Video



This 90-minute video features **Terry Bozzio, Chester Thompson, Will Calhoun, Dom Famularo, and Hip Pickles** honoring the late, great session drummer, **Larrie Londin**. Stellar solo performances and exciting guest appearances with the award-winning **Texas Christian University Jazz Ensemble**, plus bonus clips of **Larrie Londin**, make this a must-have video.



For information on the Percussive Arts Society and/or an application for the PAS Larrie Londin Scholarship, please

contact: PAS by phone (580) 353-1455, Fax (580) 353-1456 or e-mail [percarts@pas.org](mailto:percarts@pas.org).



**All SABIAN profits from the PAS Larrie Londin Benefit Concert Video are donated directly to the PAS Larrie Londin Scholarship Fund.**

## NOTE SERVICE MUSIC 1-800-628-1528 DEPT. SAB01

Make check or money order payable to:  
**NOTE SERVICE MUSIC**  
Dept. SAB01, 15800 NW 48th Ave.,  
Miami, FL 33014 USA  
FL residents add applicable sales tax.  
In U.S. add \$5/order shipping and handling.

**IN EUROPE** call +44-181-550-0577  
**IN UK** call 0181.550.0577  
VISA and MASTERCARD Accepted

**NOTE**  
service music

### INTERNATIONAL ORDERS (OUTSIDE USA)

Add \$12 for first item, \$5/item thereafter.  
Customer is responsible for all local  
importation fees/taxes. Do not send cash.  
Payment must accompany order and  
must be in U.S. funds.

Name _____	Country _____	Description _____	\$ Each	Quantity	Total \$
Address _____	Apt. # _____	<b>PAS Larrie Londin Benefit Video</b>	<b>\$29.95</b>		
City _____	Zip _____	International Orders Indicate	(FL Only) 6.5% Sales Tax		
E-mail _____	Tel. # _____	VHS Video Format:	Shipping		
<input type="checkbox"/> Visa <input type="checkbox"/> MC Card # _____		<input type="checkbox"/> NTSC <input type="checkbox"/> PAL <input type="checkbox"/> SECAM	Total Payment U.S. \$		
Signature _____	Exp. _____	Price is subject to change without notice. Please allow 3-4 weeks for delivery.			

# John Hollenbeck

drummer for the job. He had big shoes to fill. Terry Clarke has a particular flair for quickly turning "paper" (compositions) into meaningful, swinging music.

John came to readings, rehearsals, and gigs and went about his business, handling *everything* with no apparent difficulty. The material—all of it original—doesn't follow any specific pattern. So it takes wide-ranging sensitivity and understanding to make all the music work.

As director of the workshop, I've spent a lot of time listening to John with the orchestra. He plays multiple roles, often simultane-

ously. An interesting time source and color resource, an independent, helpful voice, he's not tied to any specific style. He offers subtlety where many drummers might be bolder and more blatant. It sometimes takes a little while to fully realize how much he's doing—the extent of his capabilities and overall effect. His training, talent, and vision make the difference.

Bob Brookmeyer says, "John is taking drumming to a new place—certainly in the big band. We've been associated for quite some time. I've tried to pass on to him what we all learned from Mel Lewis. Mel showed

us that music benefits if the drummer is a good listener, a very complementary player who takes risks. John is moving right along and carving his own niche."

Jim McNeely, co-musical director of the BMI Jazz Composers Workshop, chief conductor of The Danish Radio Jazz Orchestra, and The Vanguard Jazz Orchestra's pianist and composer-in-residence, adds, "When John began playing with the BMI/New York Jazz Orchestra several years ago, I realized all I had heard about him was true.

"Many people say a drummer in a big band should be a traffic cop. I think of the drummer as a sheep dog, pulling everything together. That's what John does. He plays what has to be in a piece without getting into unnecessary complication. And he adds a creative edge to the music."

Bob Mintzer, the bandleader/saxophonist/composer who has worked with John in Europe, says, "He's the consummate player—always interesting." Meredith Monk, a highly adventurous musician who explores the possibilities of the voice as an instrument, feels, "John is one of the most brilliant musicians I've had the privilege of working with." The esteemed saxophonist Dave Liebman's evaluation parallels the others: "John Hollenbeck is one of the most efficient, well-rounded percussionists to come along in recent years."

John generally pursues his more advanced tendencies as a drummer and composer with his own groups—Claudia Quintet and Quartet Lucy. The bands derive their identity from their offbeat instrumentation and John's experimental compositions, which use and fuse ideas from various worlds of music. Because commercial considerations are all but ignored in John's group, there is the freedom for the musicians to be themselves and a purity in the music itself.

Recordings with his own bands and with other venturesome young musicians indicate John's need to move ahead—to find answers to recurring and new musical questions. These players reach into their collective experiences and use them as a basis for creating fresh, interesting music.

"There never seems to be enough time," John insists. "I always feel like I'm falling behind. When I'm deeply into writing, it seems to me my playing and practicing and studying suffer. And vice-versa.

"There are so many things that I want to do and follow up on. Brazilian music has

## Pure Music

These are the records that John says best represent his playing.

### Artist

Bleckmann/Hollenbeck Duo  
Cuong Vu Trio  
Bob Brookmeyer  
Dan Willis  
Quartet Lucy  
Patrick Zimmerli  
Jim McNeely Tentet

### Album

Static Still  
Pure  
Celebration  
Quartet  
Constant Conversation  
The Twelve Sacred Dances  
Group Therapy

And these are the ones he listens to for inspiration.

### Artist

Hermeto Pascoal  
Keith Jarrett Trio  
Ahmad Jamal Trio  
Eberhard Weber  
Joey Baron  
Keith Jarrett

### Album

Festa Dos Deuses  
Changeless  
all  
Later That Evening  
Baron Down  
Spirits

### Drummer

Marcio Bahia  
Jack DeJohnette  
Vernel Fournier  
Michael DiPasqua  
Joey Baron  
Keith Jarrett

- award-winning faculty teach all classes
- two-week intensive workshop for jazz students of all ages
- guest artist concert series and master classes
- participants attend the Saratoga Jazz Festival

**SKIDMORE JAZZ INSTITUTE**

June 24 thru July 7, 2001

The Institute is sponsored in part by Blue Note Records and Continental Express.

**Ed Shaughnessy, Drums**

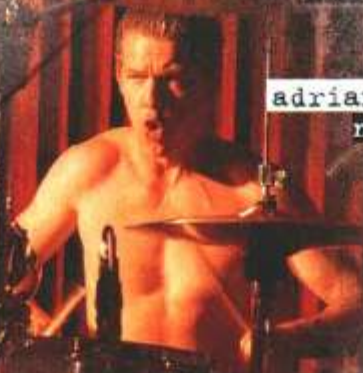
**Jazz Institute Faculty**

Todd Coolman, Acoustic Bass  
Vince DiMartino, Trumpet  
Curtis Fuller, Trombone  
Frank Mantooth, Piano  
Pat LaBarbera, Saxophone  
MILT HINTON, FACULTY EMERITUS

For Information, Contact:  
Gerald Zaffuto, Director  
Skidmore Jazz Institute • Skidmore College  
Saratoga Springs, NY 12866  
www.skidmore.edu/summer  
(518) 580-5590

# the cutting edge

Photo by Alex Solca



adrian young  
no doubt

scott phillips  
creed



Photo by Kyle Berlin



Photo by Sean Murphy



tommy lee  
methods of mayhem



ed toth  
vertical horizon



kevin miller  
fuel

visit Gibraltar

[www.KamanMusic.com](http://www.KamanMusic.com)

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

# John Hollenbeck

been a huge concern of mine for quite some time. So has Indian music, contemporary classical music, Ellington, klezmer music.... I have a seemingly endless list of musical interests that keeps growing."

Pat Hollenbeck says, "Today musicians have so many responsibilities, so many things to learn and take care of, including *business*—commercial considerations that booking agencies and managers took care of in the old days. Making music sometimes seems but a small part of the overall picture. Personal sacrifices have to be made to keep up. And there are no halfway measures."

Paying unwavering attention to work, however, can bring encouraging dividends. Along the way, John has been presented with numerous awards and honors for his playing and writing. *Down Beat* gave him an Outstanding Performance Award in 1989. Three years earlier, he received the New York State Creative Achievement Award. He won the Jazz Composers' Alliance Contest for Big Band in 1995. The same year, he was the recipient of the NEA Jazz Composition Study Grant—to study with Bob Brookmeyer. In 1997, he got

Germany's RTL Menschenkinder Prize. A number of commissions have come his way as well—from the Harlem School of the Arts, the 92nd St. Y in New York City, and the Fieldston Dance Company, among others.

John's most recent commission, "The Cloud Of Unknowing," a liturgical piece for woodwinds and choir, was premiered and recorded by the Bamberg (Germany) Choir and Symphony Orchestra last November.

For a particularly informing view of John's drumming, I suggest *New Works—Celebration* by the Bob Brookmeyer New Art (nineteen-piece) Orchestra. It's on Challenge, a Dutch label. Most of the musicians are European. What John does for Bob's music—quietly, tastefully, and with a special sense of invention—will help make your day.

John Hollenbeck's future? It's got to be very much like his past—adventurous, ambitious, a matter of unstinting work and continuing growth. His current plans include writing for symphony orchestra and further diversifying his work as a percussionist.



Get a grip!



*Lifetime Warranty*



Feel Performance

Don't miss a beat!  
STICKS GRIP helps you "Hang On" to your sticks better. The only way you'll lose hold of your sticks, is if somebody steals them.



brush lid applicator

STICKS GRIP

Use on all your percussion sticks!

Patent Pending

Visit our web site: [www.sticksgrip.com](http://www.sticksgrip.com)  
or call **1.800.808.3171 Ext. 29**  
44850 San Pablo • Palm Desert, CA 92260

## TURKISH

HANDMADE IN ISTANBUL



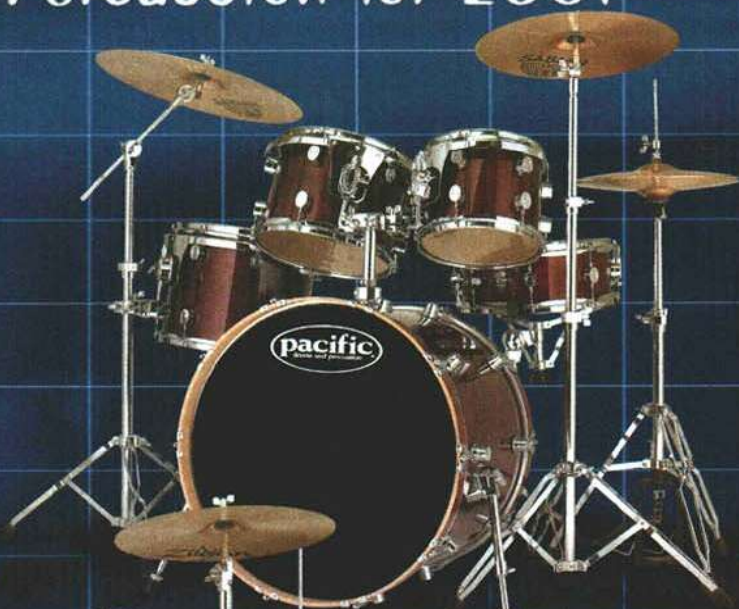
Orkestra Zilleri Sanayi ve Tic. Ltd. Şti  
Mesrutiyet cad. Ferah apt. no: 182 /4 Beyoğlu - İSTANBUL / TURKEY  
Tel: 0212 251 69 92 - 292 18 86 Fax: 0212 251 69 78  
e-mail : [info@turkishcymbals.com](mailto:info@turkishcymbals.com) <http://www.turkishcymbals.com>

# Drumming Attractions.

## Pacific Drums and Percussion for 2001



**Chameleon  
Hardware**



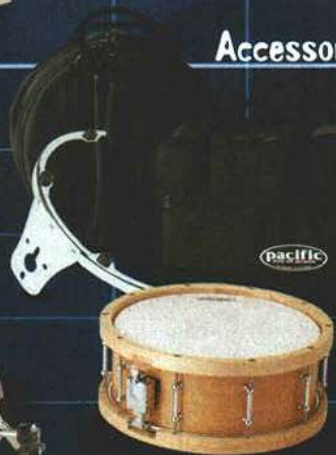
**CX Series**

**Accessories**

**LX  
Series**



**Pedals**



**Snare Drums**

Designed to keep you right on the edge of your seat, the newest releases from Pacific Drums and Percussion are coming soon to a dealer near you. Pacific's top-of-the-line LX Series now incorporates "Workshop" thin, all-maple shells with a host of sound enhancements, heavy-duty 900 Series hardware and lacquer finishes for high-end performance without the high-end price. The all-new Chameleon is a multi-purpose kit that's perfect for both beginners and professionals. It features regular heads on one side and mesh heads on the other to let drummers quickly change from full-volume

playing to silent practice by merely turning the drums over. Pacific CX Series kits represent the first midrange drumset with a standard double bass drum pedal and includes such equally progressive upgrades as suspension-style tom mounts, matching wood snare drum and a choice of lacquer or covered finishes. Among Pacific's latest hardware innovations are a full selection of advanced single and double bass drum pedals as well as the HH920 rotating 2-leg hi-hat, SS820 convertible snare drum stand and deluxe DT920 motorcycle-seat throne. In addition, an all-maple 5.5x14"

model with tube lugs and maple hoops has been added to Pacific's selection of affordable accessory snare drums while available. Pacific accessories now range from clamps, mounts and arms to drum bags and suspension-style drum mounts. With such incredible value and exciting performance throughout the line, we think today's drummers will easily rate the 2001 range of Pacific drums, pedals, hardware and accessories two sticks up.

Pacific Drums and Percussion • A division of Drum Workshop, Inc.  
3450 Lunar Court • Oxnard, CA 93030 • USA • [www.pacificdrums.com](http://www.pacificdrums.com)





LP RIDEK

# MATT LAUG



## On Sessions & Snakepits

Story by Gail Worley  
Photos by Alex Solca

### Gigs

Slash's  
Snakepit

Alanis  
Morissette

Christina  
Aguilera

Alice  
Cooper

The Corrs

Meredith  
Brooks

The New  
Radicals



“ I grew up in a very small town. There wasn't much to do except go to school and see what kind of trouble you could get into,” recalls Snakepit drummer Matt Laug. “I decided early on that I would put all of my time and energy into becoming the best drummer I could be.”

Raised in Florence, South Carolina, Matt remembers receiving his first drumkit as a Christmas present at age seven. His older brothers had what he refers to as “killer record collections” and turned him on to bands like The Beatles, Led Zeppelin, Van Halen, KISS, Aerosmith, Rush, and Queen. “All of their records soon found their place on my stereo next to my drums,” he says. “That’s how I learned to play.”

When Matt was ten years old, his mother hired a local drummer, Mark Herndon, to give her son weekly lessons. “I would play a song from some album for Mark, and he would show me how to play it on

my drums,” Matt says. “That lasted about seven months before Mark moved to Myrtle Beach, where he played in a band that made \$50 a night.” That band became the country music supergroup Alabama. “Mark and I still stay in touch,” says Matt. “He’s definitely one of my main sources of inspiration.”



Two weeks after graduating high school, Matt moved to Los Angeles to realize his single-pointed vision of becoming a professional drummer. “I played millions of gigs in bars all over LA for not much money,” he admits. “The goal was to jam with as many people as

possible and, hopefully, they would use me on another gig. After about five years of that, the free gigs turned into money gigs, and I became a full-time musician.”

At thirty-two, Matt Laug’s enthusiasm for his art and willingness to play with anyone and everyone has paid off handsomely. He now finds himself very much at home behind the kit of the blues-based hard rock band Snakepit, the group founded by ex-Guns N’ Roses axeman Slash in the wake of that band’s freakish implosion.

But Matt’s impressive *pre-Snakepit* résumé includes numerous tours and albums with artists as diverse as Alice Cooper (*A Fistful Of Alice*), Alanis Morissette (*Jagged Little Pill*), The Corrs (*Talk On Corners*), and The New Radicals (*Maybe You’ve Been Brainwashed Too*). Snakepit recently completed a stateside tour with AC/DC and a world tour in support of the band’s latest release, *Ain’t Life Grand* (Koch Records). For Matt Laug, life is grand indeed.

**"When I go to a session I totally listen to what the producer has to say. It's my job to capture what he wants on tape. But you also want to put your soul on the tape."**

**MD:** Did playing on a hugely successful project like Alanis Morissette's *Jagged Little Pill* help raise your profile on the session scene?

**Matt:** Yeah, that one album boosted my work in LA. By no means do I consider myself a "session drummer"; it's just that I do what I do and people like it. They like what I did on *Jagged Little Pill* or whatever and they call me up and ask, "Do you want to play on our record?" I'm always like, "Yeah, if you want me to!" [laughs]

A "session guy" to me is somebody who is very precise and can handle any situation. I feel like I can play any situation that has a backbeat, that has a rock background—like the Alanis stuff, the poppier stuff I've done, or Alice Cooper. I feel like I'm okay with that. But as far as a guy like JR Robinson or Jeff Porcaro, I don't feel I'm that kind of session guy.

But yes, it definitely helped me to play on such a high-profile album where the songs were just amazing. All I had to do was just make it feel good, and Alanis did the rest.

**MD:** Matt Sorum was in the first incarnation of Snakepit. How did you come to join the band?

**Matt:** Three years ago, I just happened to be in the same bar as Slash—the Baked Potato in North Hollywood—and there was this jam going on where people would sit in and play a couple of songs. I got up to play and Slash played with me. Two weeks later, I was in his band, Slash's Blues Ball, which spawned from that little jam session. It was a case of being in the right place, at the right time, with the right chemistry, [laughs] Ninety-nine percent of the time that Slash is playing, he's with a band. He hardly ever practices. If there's a jam session he'll want to get up and play. It doesn't matter that he was in the

world's biggest rock 'n' roll band at one time. He just loves to play. That's how it all got started.

**MD:** Famed producer Jack Douglas did Slash's *Ain't Life Grand*. What did he bring to your parts?

**Matt:** A lot. First of all, I'm a fan of a lot of the things that he's worked on in the past, like Aerosmith, Cheap Trick, and, of course, John Lennon. Having worked with some of my favorite drummers—Bun E. Carlos and Joey Kramer—Jack was able to shed some light on my playing. He would say, "Why don't you try this?" or "You're doing this, why don't you think of it this way and try it backwards?" So, not only did he *sonically* give me some great ideas on how to tune, muffle, and mike the drums, but he also gave me playing suggestions. He'd say, "Try this kind of fill," and he would actually sing a fill to me that I don't think I would have ever played, but it was the right fill for that part of the song. I went in there with total respect for Jack, and I learned a lot working with him.

I've done one other project with Jack. We did some demos for Chris Stills, Stephen Stills' son, for his next album. He called me up and said, "Hey, I had a great time working with you. Do you want to play drums on some demos I'm working on for Chris Stills?" That was a real compliment. It meant a lot to me that he wanted to work with me in a situation where he didn't have to.

**MD:** You get a big bass drum sound on "Just Like Anything."

**Matt:** That was just a big 24" Gretsch kick drum—which I now own, because that belonged to Mike Fasano [of Warrant]. Mike owns the best-sounding drums in town, which he rents out for different sessions. We had about four drumkits in the studio and we picked and chose from each drumkit. We had a Pork Pie kit, a Gretsch



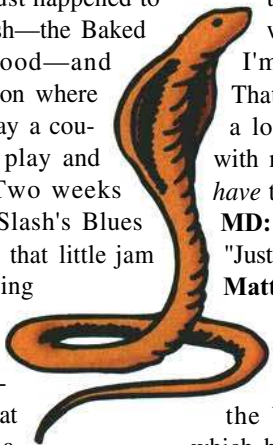
kit, a Ludwig kit, and a Yamaha kit, so we said, "Let's take the Gretsch kick drum and the Ludwig snare drum and the toms from this kit...."

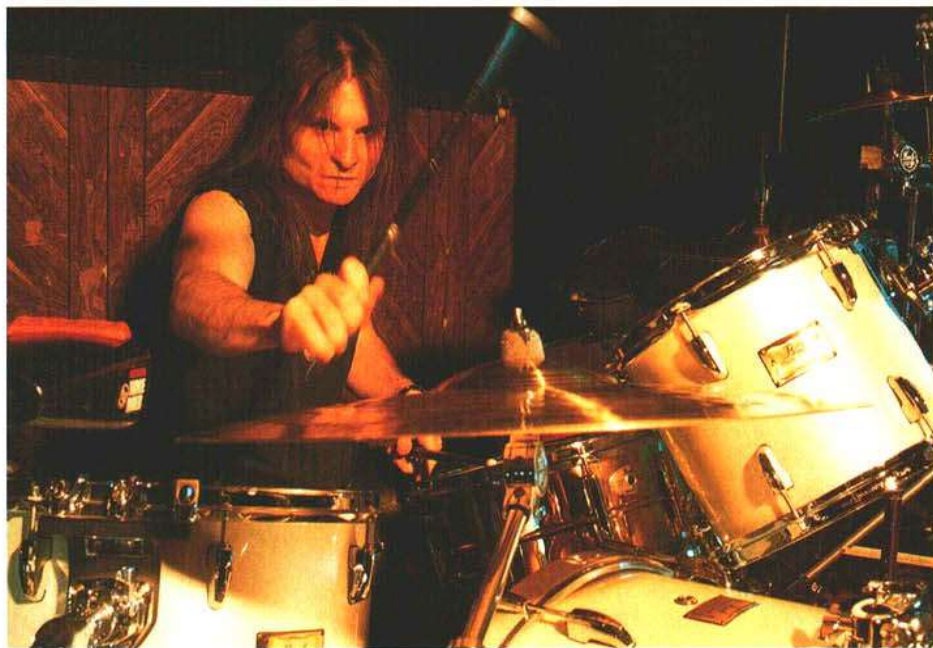
**MD:** Did you play the congas on the intro to that song?

**Matt:** That was Jack Douglas's son on the congas. I play with two snare drums: one is a main snare drum and the other one is a little piccolo to my left. The snares were turned off on the piccolo and I played this pattern that was a combination of cross-stick with the left hand and a right-handed stick pattern on the drum. It sounded cool, but Jack added his son playing congas on top of it, and that made it sound amazing. In order to do that live, I've added 8" and 10" toms right above the piccolo snare. I play my part as well as the percussion part on top of it, and it comes across great. Then it kicks into the full-on rock boogie part.

**MD:** You get into a lot of different feels on this record, with a swing beat on "Ain't Life Grand" and a tribal sort of beat going on "Life's Sweet Drug" and what we just talked about with "Just Like Anything." Would you say this record allowed you to stretch as a drummer?

**Matt:** Yeah, totally. I don't really stretch chops-wise; I think of stretching more as





being able to play all of these different styles. "Ain't Life Grand" is kind of like "Stray Cat Strut" meets an old-school stripper song—that swing, like the big-band type of sound. Then to play a straight-ahead, Phil Rudd-type beat, like

"Mean Bone," and then the funky Guns N' Roses feel of "Just Like Anything"—it's fun to be able to do all that stuff, and that keeps it interesting *live*. You're not bored with playing the same beat all night. **MD:** Did you have some kind of

epiphany that turned you into such a flexible drummer?

**Matt:** I went through that stage when I was eighteen where I thought that to be considered a great drummer you had to show off as many chops as possible. But I grew out of that really quick when I got fired from the band I was in. I was in this Top-40 band. They were playing "Take Me To The River" and I was playing the groove to Tower Of Power's "What Is Hip" over it—which is this incredibly syncopated, funky groove. I wasn't good at it, so that helped me get fired as well. [laughs] I learned pretty quickly that the real job of a drummer is to lay it down, make it feel good, and don't make anybody turn around and give you a nasty stare.

I learned a lot from listening to guys like Phil Rudd, Jeff Porcaro, John Bonham, and Curt Bisquera—he's another guy I love. When I first saw Curt play, it was one of those life-changing moments. My world at the time was about playing as many fills and complicated grooves as possible. When I saw Curt play I said to

Sometimes it's the littlest things  
that make the biggest difference!

Grip Peddler is proud to introduce the new Z-Force signature bass drum pad. When it came time to design a polyurethane pad that would aid drummers in achieving bass drum speed, control and accuracy we enlisted the guy with the fastest and funkiest foot in the west.

**Grip  
PEDDLER™**

949.361.9999 tele  
949.361.9998 fax  
877.987.4747 toll free  
[www.grippeddler.com](http://www.grippeddler.com)



An Innovative  
Footboard Traction Pad  
that absorbs pedal shock  
and vibration!



**Look Out!**  
The funkiest and fastest foot  
in the west just got faster!



Zoro - the drummer

My new Z-Force bass drum pad has a built-in ridge that raises the ball of my foot ever so slightly. This aerodynamic design puts my foot at just the right angle which allows for the most speed, accuracy and control I have been able to attain thus far. You won't see me playing anywhere without it!



To check out Zoro's funky foot on the Grip Peddler at a clinic near you and on his latest CD release, "The Funky Drummer", click on [www.zorothedrummer.com](http://www.zorothedrummer.com).

# Sounds in Bloom



## Sheila E.

13" Signature Heavy Hi-Hat

16" Signature Full Crash

17" Signature Fast Crash

18" Signature Fast Crash



20" Signature Dry Ride

14" Signature Thin China

16" Signature Fast Crash (Timbales)

For free literature and stickers please contact us: call 800.472-4783 or +714.529-2222, email [info@paiste.com](mailto:info@paiste.com), visit our web site [www.paiste.com](http://www.paiste.com) or write Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA



myself, "Oh, *that's* what I'm supposed to be doing." What he was doing was laying down the fattest groove possible.

The priority with all the guys I previously mentioned is *groove*. It's a love/hate situation when your ego bubble gets popped. Just when you think you're on top of your game, another guy comes along to show you otherwise. That's what inspires me the most, and that's why I try to listen to as many drummers as I can.

**MD:** What do you like best about being in Snakepit?

**Matt:** Wow, the best thing about it is I get the chance to play rock 'n' roll—my favorite type of music. I started playing drums to be in a rock band. Although it sounds cheesy, I can't think of a better word, but it's a *thrill* to be able to play this high-energy music in front of so many people. We just opened up for AC/DC, and *that* was a thrill: to be back-

stage walking from the dressing rooms, and Phil Rudd tells me, "Hey Matt, have a great show!" and he shakes my hand and then he's standing on the side of the stage watching us.

It's also great playing with Slash, who is a great player and someone from whom I've learned so much—not only how to become a better player, but how to become a better person. Slash really is a big-hearted guy and totally the opposite of what you would think, with him having been in this "dangerous" rock 'n' roll band and being a total rock icon. He's the coolest guy, very down-to-earth and thoughtful towards people. And of course, to play big gigs, opening for AC/DC and having a lot of people at the shows—it's just a great time to be in this band, playing this music, and having the opportunities that go along with it.

**MD:** How does your approach to studio

work differ from being in a band?

**Matt:** It's a different animal. Snakepit is a raw, high-energy rock band. It's not about being precise but getting the right feel. That right feel could be wrong for something else, but it's a perfect feel for Snakepit.

In a pop session, like Alanis or The Corrs, that's more about me just laying it down and playing as cleanly as possible, but tasty at the same time. It's a different mind-set. When I go to a session I totally listen to what the producer has to say. It's my job to capture what he wants on tape, and to put my feel and my input down on tape, which makes the song complete. That's why drum machines aren't around anymore for pop/rock, because producers want that drummer's input. If you listen back to stuff that was recorded in the '80s, when the drum machine first came around, there's no feel at all because a drummer wouldn't play like that. They got their perfect time, but there's no feel in the track. So now it's come full circle back to playing with a real drummer. In that sense, you try to capture what the producer is going for, but you also want to put your soul on the tape. That's basically how I approach it.

**MD:** Will you still have time to work as a free agent now that you're in this band?

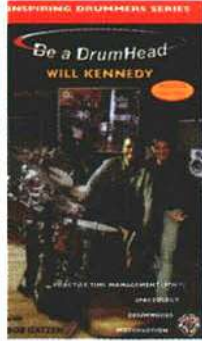
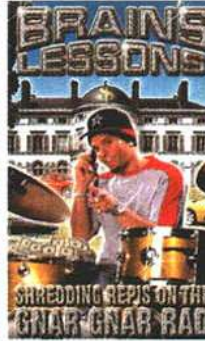
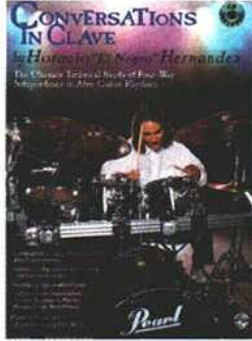
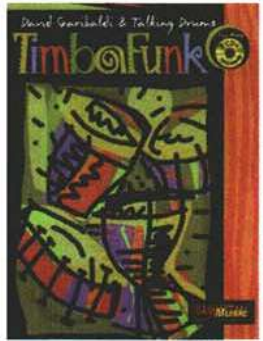
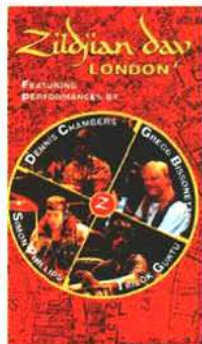
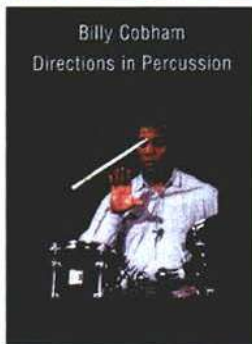
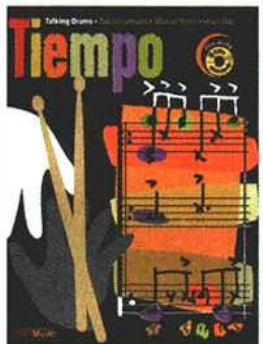
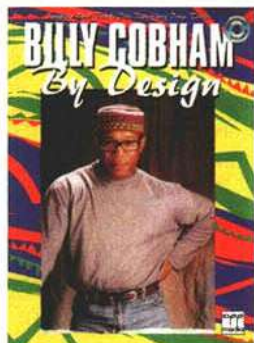
**Matt:** Oh yeah. Snakepit takes up the majority of my time, but since I've been back [from recently touring Japan] I've already done a couple of sessions. On Friday night we did a gig in San Diego. I rented a car after the gig, drove back to LA, woke up at 8 A.M., and did a session for a Latin rock artist. Then I hopped on a plane to Phoenix and did a gig with Snakepit. If I can fit a session in, I'll do it, because I just want to keep in the loop in town and also try to make Snakepit successful.

That's the thing: You can be the world's greatest player—the right player for everything—but if you've got the wrong attitude, you're not going to work. Whoever will have me, if it's good stuff and I'm having fun myself, I'm going to be there. I just love playing drums. It's a great way to make a living.



**DRUM WORLD**  
Great Selection Great Prices  
1-800-335-3445  
[www.drumworld.com](http://www.drumworld.com)

# Warner Bros. Publications The Leader in Percussion



Look for the upcoming play-along  
**Jazz Conundrum Project**  
featuring  
**Billy Cobham**  
and his jazz orchestra.

**WARNER BROS. PUBLICATIONS**  
A WARNER MUSIC GROUP COMPANY

Available at Fine Music Stores Everywhere

Or call (800) 327-7643, ext. 7399, Dept. MD051

for more information

[www.warnerbrospublications.com](http://www.warnerbrospublications.com)



# Three-Dimensional Rhythms

## Exercises For Your Mind

by Gavin Harrison



Some of you may be familiar with my previous book, *Rhythmic Illusions*, and be aware of the concepts that evolved in it. Here I would like to introduce you to some new concepts, which are taken from my latest book, *Rhythmic Perspectives*. These ideas

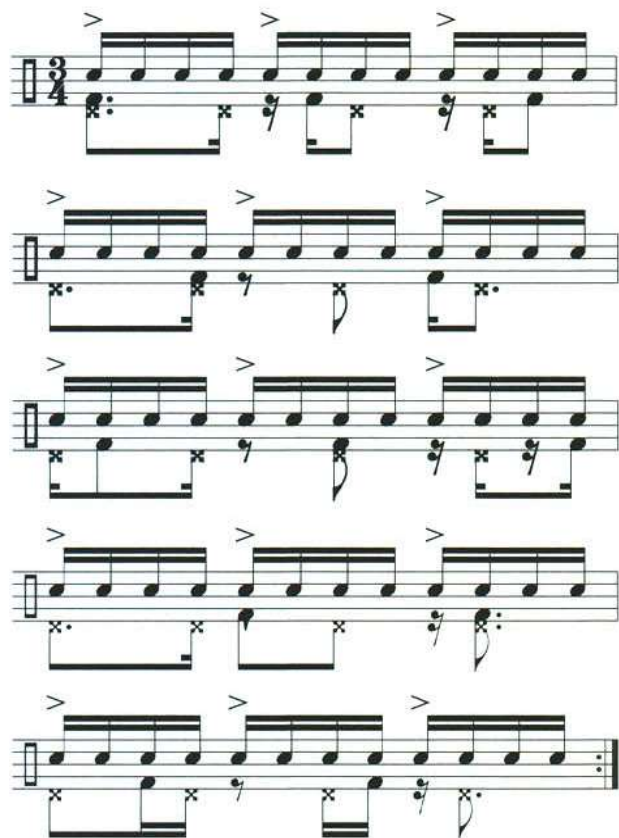
follow on from the first book as challenges for the development of the rhythmic mind.

The examples in this article are designed to help develop your rhythmic perspective. It's interesting to note that as you play through the various versions in this piece, your hands and feet are playing exactly the same rhythm in each example. Relative to each other, nothing changes. Relative to your mind, *everything* changes in each new version.

I find this "changing of perspectives" interesting because it means I approach the same rhythmic information from a different angle in my mind. It's a real workout for the brain.

Let's begin with the first version of a rhythmic pattern. It has three very positive regular cycling pulses in it: three, four, and five. Here it is viewed first from the "four perspective" (fours being our quarter-note snare drum accents).

### Version 1



As you see, we have the strong fours grouping on the snare drum, every third subdivision in the hi-hat foot part, and every fifth in the bass drum. These types of illusions present a varying scale of "focus of attention" inside the pattern.

The snare drum part is the "anchor" and requires almost no attention at all. The hi-hat part is next, requiring medium attention. The bass drum part is probably going to be the most difficult to place. You need to get to a point where most of your focus is thinking about the bass drum part while the snare/hi-hat is taking care of itself—while keeping an overall "ear" on the whole thing. (It's a bit like juggling!)

Now let's view this same pattern from a triplet (or threes) perspective. So first set your mind to that subdivision.

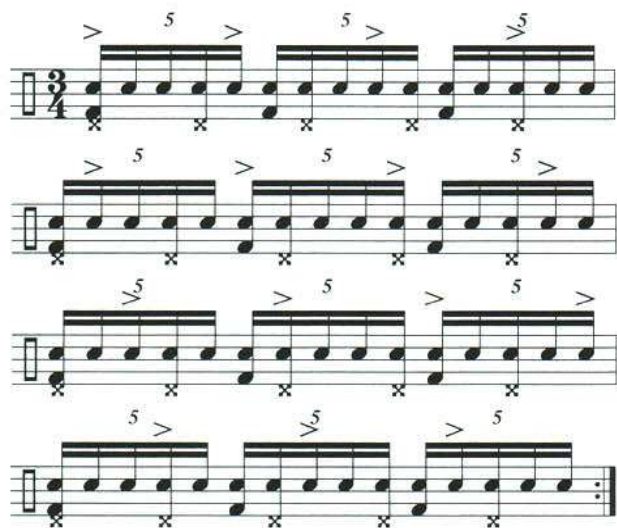
### Version 2



This time the focus of attention has changed priority because of our triplet perspective. The hi-hat is going to need the smallest amount of attention because it's our "anchor." The snare drum is going to need a medium amount of attention. The bass drum part is going to be the hardest to place, and so requires the most attention.

Now here's the same pattern again—this time written from a quintuplet (fives) perspective. So first set your mind to that subdivision.

## Version 3



The focus of attention has changed priority again because the easiest parts are now the bass drum, which is acting as our anchor, and the hi-hat, because it's resolving with the bass drum at the top of every bar. This time, the most attention will probably be needed to play the snare drum accents.

*This article is a specially prepared excerpt for MD from the book Rhythmic Perspectives by Gavin Harrison, published by Warner Bros. Publications, Inc.*



## Ralph Irizarry

Making music with LP for over 20 years.

Ruben Blades  
Timbalaye  
Ray Baretto  
Cachao  
Harry Belafonte  
David Byrne

**LP** LATIN PERCUSSION INC.  
Trust the Leader.®  
lpmusic.com congahead.com

So, where does your dream begin?  
1-800-594-9500 (USA) +46 (0) 322-63 92 11 (EUROPE) [www.musictech.com](http://www.musictech.com)

# Twenty Hi-Hat And Ride Cymbal Variations

## For Standard Rock Beats

by Neal Busby

MUSIC KEY			
Open	○	R.C.	●
H.H.	×	bell	×
S.D.	■		
B.D.	■		
H.H. w/foot	×		

Doing sessions for songwriters can be quite challenging at times. Very often singer/songwriters who compose their own music will present you with finished demos complete with drum machine parts. They can be very adamant about keeping the drum parts they created because of the way the parts flow with the musical changes. Your challenge lies in keeping the existing pattern, but adding some spice and flavor of your own. After all, that's probably why you were hired.

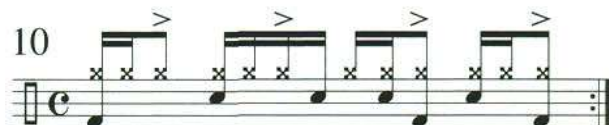
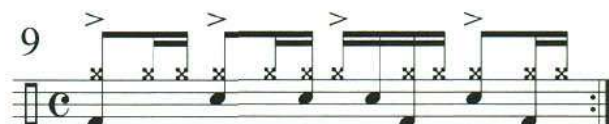
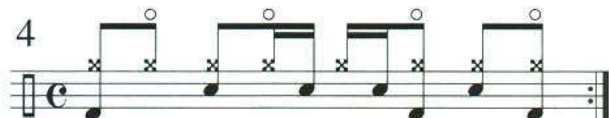
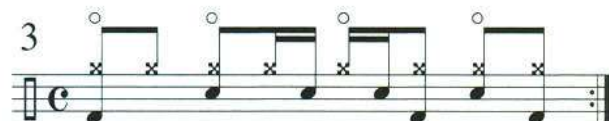
Usually the specific parts of the beat that must be retained center around the kick and snare. These can remain the same for the entire song if necessary. However, we can change the moods from section to section by merely using different ride cymbal and hi-hat variations.

The example beat below is one I've chosen simply as the starting point. *You* should pick any beat you like and try all twenty variations with it.

### Example Beat



### Twenty Variations





# History in the Making

**WE HAVE** been making drums behind the scenes for 25 years.

**WE'RE NOW** one of the largest drum manufacturers selling drums and percussion accessories worldwide.

**WE MAKE OUR OWN:** drumshells and hardware. (yes, all-maple too)

**WE PRODUCE** high quality musical instruments that play well and sound great.

**OUR PLEDGE TO YOU:** Better Drums... for Less Money

Tel: 909.628.9589

Fax: 909.628.1799

[www.taye.com](http://www.taye.com)

4881 Chino Avenue, Chino, California 91710

# Big Band Drumming

## Part 3: Understanding Fills

by Ron Spagnardi



A "fill" is a rhythmic pattern of indeterminate length, played just prior to a section or ensemble figure (which we discussed last month). The purpose of the fill is to set the band up for the figure and lead them into it. It also serves to add color, intensity, and a sense

of forward momentum to the arrangement.

Fills can range from a simple one-beat, four-stroke ruff to one that's a full bar in length. However, taste and musical sensitivity are *essential* when deciding what to play. Listen to some of the great big band drummers to get an idea of how fills are used to enhance the arrangements.

### Upbeat Fills

One of the most common places to play a fill is just before an upbeat figure (figures that occur on the "&" of 1, 2, 3, and 4). We'll begin by playing a four-stroke-ruff fill just before a dotted quarter note that falls on the "&" of 1.

#### Upbeat Of 1



#### 8th-Note Fill

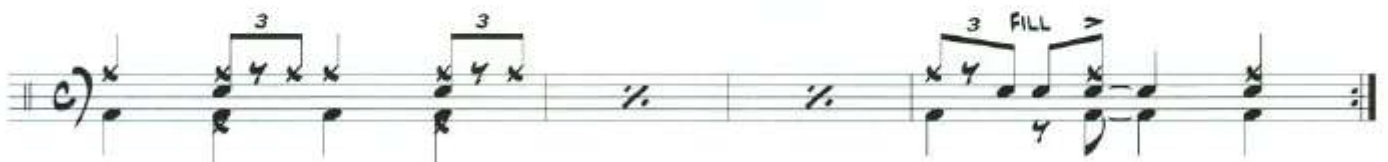


#### Upbeat Of 2



Here's a fill consisting of two 8th notes prior to the figure on the upbeat of 2.

#### Two-8th-Note Fill



## Upbeat Of 3



This figure on the upbeat of 3 is preceded by a triplet fill.

### Triplet Fill



## Upbeat Of 4



A group of four 16th notes leads into this figure on the upbeat of 4.

### Four-16th-Note Fill



## More Advanced Fills

The following examples are of longer, more rhythmically challenging fills, played just prior to the four upbeat figures. Feel free to experiment by moving these fills between different drums and cymbals. Also, be sure to practice the exercises at various tempos and dynamic levels.

### Upbeat Of 1



## Upbeat Of 2

[illegible]

### Upbeat Of 3

The image displays four staves of musical notation, numbered 1 through 4, for a 4-measure exercise in 3/4 time. Each staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The notation includes eighth notes, sixteenth notes, and triplets, with various rests and dynamic markings.

- Staff 1:** Measure 1: Quarter rest, eighth note F#, eighth note G. Measure 2: Quarter rest, eighth note F#, eighth note G. Measure 3: Quarter rest, eighth note F#, eighth note G. Measure 4: Quarter rest, eighth note F#, eighth note G.
- Staff 2:** Measure 1: Quarter rest, eighth note F#, eighth note G. Measure 2: Quarter rest, eighth note F#, eighth note G. Measure 3: Quarter rest, eighth note F#, eighth note G. Measure 4: Quarter rest, eighth note F#, eighth note G.
- Staff 3:** Measure 1: Quarter rest, eighth note F#, eighth note G. Measure 2: Quarter rest, eighth note F#, eighth note G. Measure 3: Quarter rest, eighth note F#, eighth note G. Measure 4: Quarter rest, eighth note F#, eighth note G.
- Staff 4:** Measure 1: Quarter rest, eighth note F#, eighth note G. Measure 2: Quarter rest, eighth note F#, eighth note G. Measure 3: Quarter rest, eighth note F#, eighth note G. Measure 4: Quarter rest, eighth note F#, eighth note G.

## Upbeat Of 4

1

2

3

4

FILL

FILL

FILL

FILL

Material excerpted from *The Bis Band Drummer* by Ron Spagnardi, published by Modern Drummer Publications, Inc.



## "...a Hall of Fame drummer"

Idris Muhammad  
*plays*

**istanbul**  
*Agop* Handmade cymbals from Turkey.



Ahmad Jamal calls Idris Muhammad "a Hall of Fame drummer." Idris has played on over 1000 albums...from Fats Domino's "Blueberry Hill," Sam Cooke's "Chain Gang," and Roberta Flack's "Feel Like Makin' Love" to John Scofield's "Groove Elation" and Idris' new band "The Jazz Trio"

DR Strings... 201-599-0100... [Istanbul@DRstrings.com](mailto:Istanbul@DRstrings.com)... [www.Istanbulcymbals.com](http://www.Istanbulcymbals.com)

# Dawsonisms

## Part 2: Flam Rudiments

by Osami Mizuno

Last month, in Part 1 of this series, we looked at some of the roll studies designed by master drummer and teacher Alan Dawson. This month we'll look at some of the uses Alan made

of flam rudiments.

First, practice the flamadiddle, double flamadiddle, and triple flamadiddle shown below.

### Flamadiddle



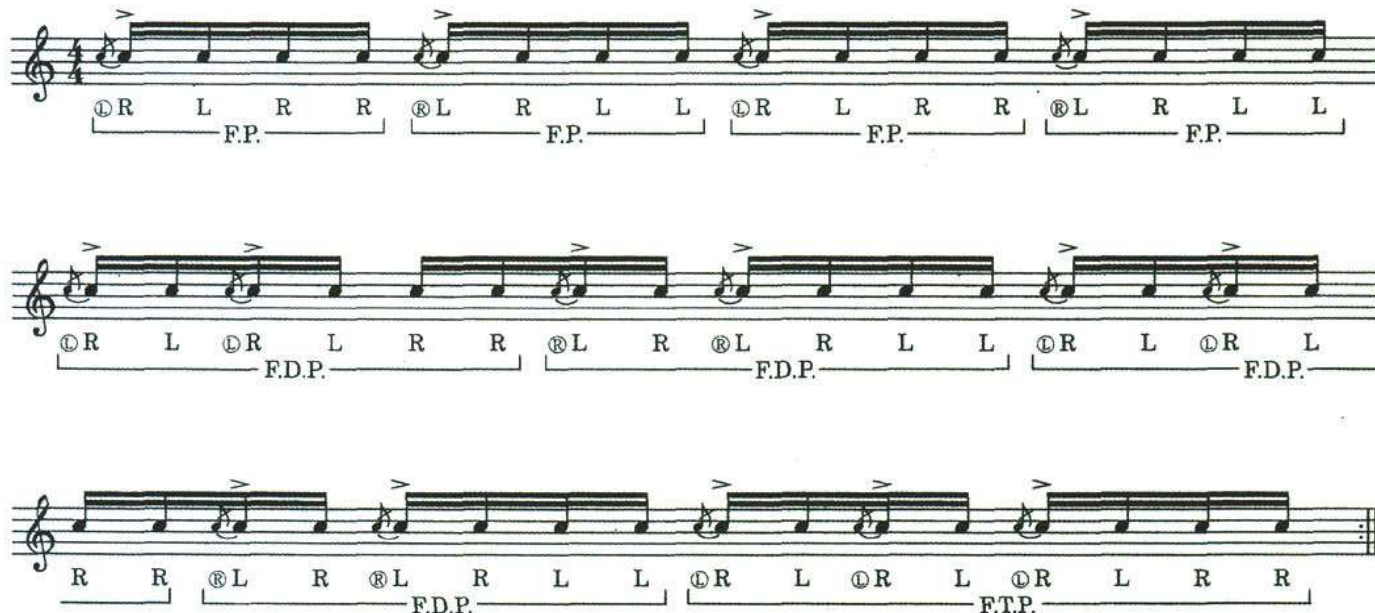
### Double Flamadiddle



### Triple Flamadiddle



Here are two exercises that utilize all three flamadiddles.



Three staves of musical notation for drum rolls. Each staff contains four measures of eighth-note rolls. The first two staves have triplets of eighth notes in each measure, while the third staff has single eighth notes. Rhythmic patterns are indicated by letters R (right) and L (left) with circled numbers 1-4, and foot patterns by F.P. (Foot Pattern) or F.T.P. (Foot Tap Pattern).

Alan also made ingenious use of flams within the context of rolls. The following two exercises use seven-, eleven-, and fifteen-stroke rolls with flams interspersed.

Three staves of musical notation for drum rolls with flams. Each staff contains four measures of eighth-note rolls. The first staff has 7-stroke rolls (F.7STR.), the second has 11-stroke rolls (F.11STR.), and the third has 11-stroke and 15-stroke rolls (F.11STR. and F.15STR.). Rhythmic patterns are indicated by letters R (right) and L (left) with circled numbers 1-4, and foot patterns by F.7STR., F.11STR., and F.15STR. (Foot Stroke).

Three staves of musical notation for drum exercises. Each staff has four measures, each containing a triplet of eighth notes. The first staff is labeled F.7STR. and the second and third are labeled F.11STR. and F.15STR. respectively. The notation includes a circled 'C' at the start of each measure and a circled 'L' at the end of each measure.

Finally, here are two more exercises using flams within the six-, ten-, and fourteen-stroke roll.

Three staves of musical notation for drum exercises. Each staff has four measures, each containing a flam (a right stroke followed by a left stroke). The first staff is labeled F.6STR. and the second and third are labeled F.10STR. and F.14STR. respectively. The notation includes a circled 'C' at the start of each measure and a circled 'L' at the end of each measure.



## RECORDINGS

## 8 Soulfly Primitive

Joe Nunez (dr, perc), Max Cavalera (vcl, berimbau), Mikey Doling (gtr), Marcelo D. Rapp (bs, perc), others



set, Nunez's extensive percussion adds distinctively to the contrasting textures displayed in nearly every song. Buzz-saw guitars and hand drums alternate to rousing effect on "Mulambo," while "Bring It" drops into dub/reggae mode after its punishing verses. With heavy grooves, deft percussion, and a mix of feels, Nunez is a key to one of the most interesting and original metal acts today. (Roadrunner)

Joe Nunez displays solid, driving set-work on Soulfly's *Primitive*, an ambitious, aggressive album mixing metal with percussive rhythms and other influences. The title track is an excellent example of this, with Cavalera's berimbau intro launching into Nunez' pummeling toms. Joe's kit playing is consistently concrete throughout, whether mixing time signatures on "Son Song" or laying things down with a syncopated bass drum pattern, as on "Pain." Beyond the

Martin Patmos

## 7 Tortoise Standards

John McEntire (dr, kybd, gtr), John Herndon (dr, vibes, kybd), Dan Bitney (bs, gtr, sx, perc), Douglas McCombs (bs, gtr), Jeff Parker (bs, gtr)



Tortoise's music enters the listener through the ears, then splits off simultaneously in two directions—toward the brain and the booty. In other words, it's pretty intellectual stuff that nonetheless makes you want to dance. Sure, your feet might get tripped up by the odd meters, but the groove is right there. Largely responsible for the propulsion are McEntire (who's also the Chicago band's engineer) and Herndon, who make the exotic time signatures feel both comfy and oddly funky. Between slamming along to minimal guitar and keyboard riffs, adding effect-laden (and sometimes electronic) rhythms to synth patterns, and tucking themselves in beneath a melodic layer of mallet percussion, the Johns cover a lot of textural ground. (Thrill Jockey)

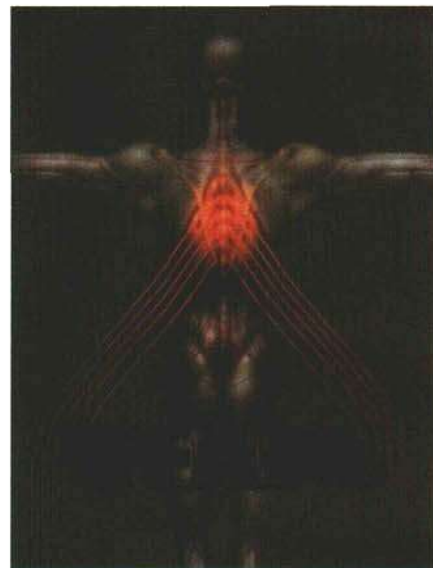
Michael Parillo

poor 0 ratingscale 10 classic

## NEW ON DVD

## 7 Tool Salival

Danny Carey (dr), Maynard James Keenan (vcl), Adam Jones (gtr), Justin Chancellor (bs)



Danny Carey's dark and moody drumming exhibits excellent technique and imagination on this double-DVD collection of live tracks, videos, and other cool stuff from Tool. While the four videos (from their two previous studio albums) are captivating, the live tracks are of particular interest here, showing off Carey's energy and finesse in this setting. "Third Eye" starts things off with various tom beats that grow into the verse, building to a climax in 12/8 with some stunning fills. "Pushit" shows Carey's more atmospheric side, as he works with cymbals through much of the beginning, while "Part Of Me" features some



Danny Carey

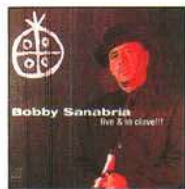
interesting rhythmic phrasing (practically a trademark of their material). Carey's drumming is consistently fascinating to listen to, and the only downside to this collection is that there aren't more live tracks.

(Zomba)

Martin Patmos

## 8 Bobby Sanabria Big Band Afro Cuban Dream: Live And In Clave!

Bobby Sanabria (dr, perc, vcl), Wilson Corniel, Roberto Quintero, Hiram Remón (perc), John di Martino (pno), Boris Kozlov (bs), others



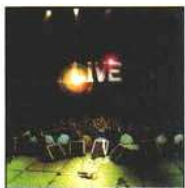
This is real-deal big-band Latin jazz recorded live at the New York club Birdland. With an expanded version of his band Ascension, Sanabria plays with a pleasant looseness on drumset that we don't often hear. And his sound is dark and full, helping create an ensemble rich in both highs and lows. Bobby's relentless cowbell and cymbal bell work dig back to the Latin big-band traditions. Highlights include Sanabria's own "Adieu Mario" and the 5/4 "Olokun/Yemaya."

Another gem is "Donna Lee," which opens with a rumba-style chant and then goes to a lilting Cuban/funk backbeat. Here and elsewhere on *Live And In Clave!*, Sanabria wisely chooses his spots, playing with required muscle but never stepping on the horns or the percussionists. (Arabesque)

T. Bruce Wittet

## 8 Alice In Chains Live

Sean Kinney (dr), Layne Staley (vcl), Jerry Cantrell (gtr), Mike Inez, Mike Starr (bs)

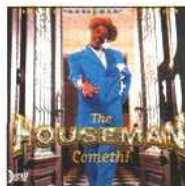


Alice In Chains' *Live* offers an exciting opportunity to hear Sean Kinney's playing in the raw. The key elements of his style are in focus here on an album covered with grinding grooves and melodic tom fills that push the music along. Kinney's interesting use of patterns between bass, snare, and toms are especially noteworthy, as on "Angry Chair" and the intro to "Would." "Dirt" features an effectively laid-back and sinuous feel. Meanwhile, "Love, Hate, Love," with its slow tempo, shows a sense of space, as Kinney punctuates the opening with his toms and later pounds out the close. But whatever the song, Kinney's playing is always fluid and supportive of the material, and this album shows his playing off nicely. (Columbia)

Martin Patmos

## 8 Theryl "Houseman" de'Clouet The Houseman Cometh

Jeffrey "Jellybean" Alexander, Stanton Moore (dr, perc), Michael Ward (perc), Theryl de'Clouet (vcl), June Yamagishi, Jeff Raines (gtr), Thaddeus Richard (kybd, sx), Cornell Williams (bs, vcl), Henry Butler (pno), others



With a cast of New Orleans vets, the raspy-voiced lead singer of Galactic stirs funk, soul, jazz, rap, and blues into a Cajun solo debut stew. Amid chic guitar chords, beeping horns, and sampled conga bits recorded by the late Michael Ward, Jeffrey "Jellybean" Alexander displays impeccable poise, taste, and feel. Jellybean possesses plenty of natural resources. But he doesn't dip into the well too often, making his attack all the more exciting when he does go outside. Galactic alumni Stanton Moore's simmering grooves are simply ready to boil. "Less is more" has never been more accurate in describing drum performances, though Alexander ventures into solo territory on the opening "You Came." It's brief, bubbling, and very swingin'.

(Bullseye)

Will Romano

## 8 Diffuser Injury Loves Melody

Billy Alemaghides (dr, vcl), Tomas Costanza, Anthony Cangelosi (gtr, vcl), Lawrence Sullivan (bs, vcl)



After six years and a few incarnations, New York-based Diffuser finally breaks through the indie-music scene with their major-label debut. Billy Alemaghides shines on the not-quite-rock, not-quite-punk, not-quite-pop of Diffuser, who in fact *do* fuse all of the above with interesting and memorable hooks and melodies. Billy's drumming throughout this CD is consistent, dynamic, and exciting. At times he's pretty slick, though he always maintains a raw energy that you know is coming from the heart (traits reminiscent of Foo Fighters' Taylor Hawkins). Standout tracks: "I Am," "Karma" (From the *Mission Impossible 2* soundtrack), "Leaving With A California Tilt," "Wide Eyes," and "The Way I Feel." (Hollywood)

Billy Amendola

## KICKIN' OUT THE NEW

### 7 Gob The World According To Gob



On *The World According To Gob*, drummer **Gabe** (just "Gabe") kicks up a great head-shaking beat with controlled, powerful energy.

Meticulous and right on the downbeat, Gabe doesn't show the slightest deviation as he syncopates with the vocals and guitar. The big drum sound of the Canadian band might not be the most original, but it is familiar and fun to listen to. (Netwerk)

### 6 The Eternals The Eternals



Warning: You might find it necessary to filter out the vocals while listening to The Eternals' self-titled album. But it's well worth the effort.

There's no drumset per se on this album. Rather, what you get are shifting tectonic plates of percussion, sometimes grinding together, sometimes pulling apart. Percussionist **Dan Fiegel** pulls off an engaging and challenging "performance piece" with slick finesse. (De Soto)

### 7 Cabaret Diosa Voodoo Pinata



Evoking Cuban cool and Hollywood glamour, **Cabaret Diosa's** authentic rhythms are generated by the band's battalion of percussionists—

five of their ten members. Part of the new mambo revival, the well-recorded *Voodoo Pinata* translates exceedingly true in a live setting. At a local performance anchored by its tight drumkit and percussionist, the band put on a show only just bordering on campy, but oh-so-sincere. (Exotica)

Fran Azzarto and Lisa Crouch

## 7 Godsmack Awake

Tommy Stewart (dr), Tony Rombolo (gtr), Robbie Merrill (bs)

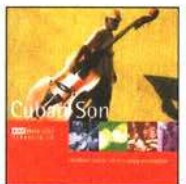


This is going to sound odd, but when you listen to this Sabbath-influenced band you get an inkling about the kinship among musical styles. Specifically, you could imagine drummer Tommy Stewart, who has a flare for interjecting double-pedal flurries, gravitating to jazz. Stewart has a good sense of flow, almost retro in the way he drops little bass drum "bombs" or clangs on an ice bell. Let's not take this jazz thing too far, though: This is stadium rock all the way. Stewart's heart and backbeat are in the right place. Pick hit on *Awake*? "Mistakes." It's a crafty arrangement featuring a heavy groove dressed with Stewart's busy tom fills. Gears change abruptly, and he uses delicate cymbal work as a segue. Jazz-metal-fusion? Whatever works for you. (Universal)

T. Bruce Wittet

## 8 VIA The Rough Guide To Cuban Son

## 7 VIA The Rough Guide To Cumbia

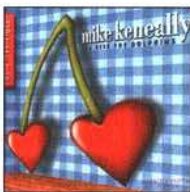


As any backpacker knows, *The Rough Guide* travel books are top-shelf. And for navigating world music, their expanding CD compilation series is also a worthy guide. The new volumes featuring foundational rhythms of today's Latin American/Caribbean music offer special interest to percussionists. The *Cumbia* guide features this popular Colombian dance rhythm that fused folk traditions with Spanish and African influences. The twenty-two selections focus on Cumbia hits from the '60s through the '90s. Check out the strong percussion in tracks from Edmundo Arias, Los Hispanos, and Cristobal Perez. The *Cuban Son* guide gives an overview of this joyous style that's the heart of Cuban music. Percussion highlights abound. Seventeen tracks span the '50s to the '90s, from Sexteto Habanero, to the legendary Beny Moré, to modern ground-breakers Los Van Van. There's also hot percussion from Septeto Nacional Ignacio Pineiro, The Afro-Cuban All Stars, Cañambu, and a superb track from Sierra Maestra. An extra data track of cultural info can also be accessed via Web browser. If you can't swing the airfare for now, this CD series offers first-class ear fare. (World Music Network)

Jeff Potter

## 8 Mike Keneally & Beer For Dolphins Dancing

Jason Harrison Smith (dr), Tricia Williams (perc), Mike Keneally (gtr, vcl), Bryan Beller (bs), Marc Ziegenhagen (kybd), Evan Francis (sx, fl), Chris Opperman (trp), Rick Musallam (gtr)



Multi-instrumentalist, vocalist, composer, producer, Frank Zappa alumni, and all-around genius Mike Keneally seems to have decided that it's more fun to share the instrumental chores and hire a full-fledged band, leaving him handling only the guitar and vocal duties on *Dancing*. Keneally uses many Zappa-esque instrumental arrangement techniques to enhance his brilliant pop rock melodies. The grooves provided by Jason Harrison Smith are flowing, smooth, solid, and perfect for these unique arrangements. And the drum sounds are a joy to behold, changing tones and textures from song to song, yet maintaining a live acoustic vibe throughout. Long live planet Keneally! (Exowax/www.keneally.com)

Mike Haid

## 6 Orgy Vapor Transmission

Bobby Hewitt (dr), Jay Gordon (vcl), Amir Derakh (synth), Ryan Shuck (gtr), Paige Haley (bs)

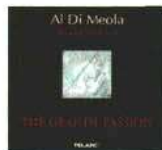


It's difficult to tell who's doing what on this second release from the group Orgy. Of course, this is part of the production plan, in which sci-fi concerns about super pills and dream control merge with walls of sound, part acoustic and part digitally induced. Drummer Bobby Hewitt generates a big sound. During those moments when we're sure it's him and not sequences, he's obviously hitting his drums hard. His snare in particular has a crunching sound, muffled by the brute force of his attack. Hewitt turns in a track any drummer would be proud of on "Eva," sort of metal and funky in the tradition of labelmates Korn. He follows this with a Bonham-influenced groove in "Chasing Sirens." When it's real, Orgy rocks. (Elementree/Reprise)

T. Bruce Wittet

## WHAT IN THE WORLD

## 9 Al Di Meola The Grande Passion



This is a masterful work. The music is very complex, thanks to the orchestrations written by DiMeola and pianist Mario

Parmisano (of the Toronto Symphony Orchestra). And the percussion is thankfully upfront in the mix, gracefully performed by Gilad, Gumbi Ortiz, Arto Tuncboyacian, and DiMeola himself. Three tunes from the late Astor Piazzolla intertwine perfectly with DiMeola's originals. (Telarc)

## 8 Tito Puente The Best Of The Concord Years



"El Rey" left us last year, but his musical legacy lives on, thanks in part to this two-CD set and a massive back catalog from a career that spanned a good fifty years. Though his Concord years (1983-96) might not be considered his "classic" work by some, Puente did win Grammys in 1983 and 1985, and this collection certainly shows his prowess as timbalero and vibist, as well as composer and arranger. Anyone who ever saw Puente perform live will attest to his magnetic presence and original style. (Concord)

## 7 Chico O'Farrill Carambola



*Carambola* (which refers to a sweet, yellow star fruit, as well as the winning shot in billiards) delivers a sample of the

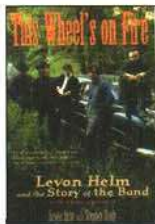
genius of Afro-Cuban jazz giant Chico O'Farrill. Composer and arranger extraordinaire, Mr. O'Farrill (now 79!) presents quite a variety of sounds, textures, and tempos, including "The Aztec Suite" (for Art Farmer) and "Afro-Cuban Jazz Suite" (for Charlie Parker and The Machito Orchestra). Drummers Steve Berrios, Joe González, and Roland Guerrero really drive this big band. (Milestone)

David Licht

## BOOKS

### 8 This Wheel's On Fire by Levon Helm

level: all, \$16.95

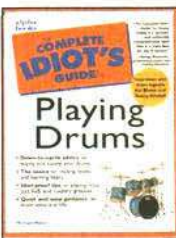


Both Levon Helm and Bill Clinton came out of 1940s Arkansas, but southern politicians lacked the tenacity to survive the hard-scrabble world of smoke-filled bars and brutal road trips. Country-boy drummer Levon had "the stuff" for it, and still does. The newly reissued *This Wheel's On Fire* recounts Levon Helm's journey from obscurity to celebrity, from rockabilly dance joints to touring and recording as part of The Band. Helm's Arkie accent comes alive on the page as he describes jamming with Sonny Boy Williamson, touring behind Dylan, and partying with living legends on the night of *The Last Waltz*...all witnessed from atop a drum stool that Levon dubs "the best seat in the house." The story is astounding, the telling is wickedly funny, and Helm's take on The Band's Robbie Robertson is caustic enough to melt rust. This is the life our parents warned us about, told by a true survivor. (Cappella)

Bill Kiely

### 6 The Complete Idiot's Guide To Playing Drums by Michael Miller

level: all, \$16.95



Okay, we all know drummers aren't idiots. So why read Michael Miller's *Complete Idiot's Guide To Playing Drums*? Well, within these well-scripted, glue-bound 267 pages is an incredible amount of material that may come in handy for any level of drummer/percussionist. Miller covers a lot of ground here: buying a kit, using electronic drums, tuning and caring for your drums, basic/advanced technique, drumset grooves/solos, percussion.... The depth to which each concept is explored is extensive, and sidebars contain additional advice and information. Plus there are interviews with Hal Blaine and

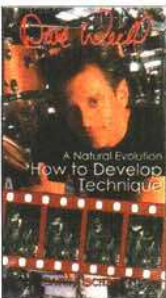
Kenny Aronoff, a music terminology glossary, and recommended listening and reading. My major issue, despite all this, is that Miller is extremely opinionated—and some of those opinions are questionable. Early on, when pondering the pros and cons of being a drummer, he offers, "Drummers don't get groupies." (I humbly disagree.) Later he suggests practicing patterns "over and over until your hands hurt." A musician should *never* experience pain. On the whole, this is a nice addition to your percussive library. Just make sure—as Miller suggests—you use this book in conjunction with a good teacher. He or she will hopefully steer you clear of the opinion potholes. (Alpha)

Fran Azzarto

## VIDEOS

### 8 Dave Weckl A Natural Evolution—How To Develop Technique

level: all, 60 minutes, \$39.95



In his first instructional video in twelve years, Weckl shares his concepts in developing his natural evolution of drum technique and more musical approach to playing drums. From his studies with famed instructor Freddie Gruber (who makes a brief but educational appearance), Dave demonstrates his approach to the Moeller method of stick control with a more relaxed grip using a "natural body motion." He explains his stick choices and proper drum placement, along with wrist, finger, and rebound technique, which is performed on pad and drumset. Excellent camera angles, brief performances by Dave's band, and an acoustic quartet featuring sax great Ernie Watts make for a musically enjoyable and educational package. This is the first in a set of three videos that Dave has made with Carl

Fischer. The other two are *How To Practice* and *How To Develop Your Own Sound*. (Carl Fischer)

Mike Haid

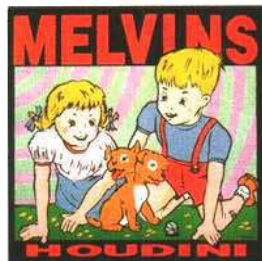
To order any of the books or videos reviewed in this month's *Critique*, 24 hours a day, 7 days a week, call **BooksNow** at (800) BOOKS-NOW (266-5766) or surf to [www.clicksmart.com/moderndrummer](http://www.clicksmart.com/moderndrummer).

(A handling charge may be added, according to product availability.)

## EDITOR'S VAULT

### 9 The Melvins Houdini

Dale Grover (dr, vcl), King Buzzo (vcl, gtr), Lori "Lorax" Black (bs), guests



Why do we love The Melvins? Let us count the reasons: They're heavy. They're arty. They're humorous. They're manly. They're loud. They're sssllloooowwww. They're smart. They're strange. They have great hair. And they feature one of the coolest drummers in recent history, Dale Crover.

*Houdini* represents more than a high-water mark for the band. As their 1993 major-label debut, it symbolizes the record industry's failure to sell, much less understand, the real trailblazers in any musical style, in this case "grunge." While millions were lapping up more conventional albums by Pearl Jam and Alice In Chains, The Melvins stuck to their guns, continually taking their huge, sludgy sounds to places no one else dared tread, and paying for it with relative obscurity.

But maybe it's better this way. You can get closer to the stage at a Melvins show. And that way you can more easily understand the imagination, time sense, and technique Crover applies to the task. With mile-wide gaps between backbeats, Dale stretches the time for maximum effect, but always remains steady. Between the gulfs, he might add some subtle ghost notes, unordinary bass drum patterns, or accents on his beloved ribbon crasher. As far as furthering the hand-foot combinations invented by John Bonham and Carmine Appice, no one does it with more flair than Dale. If you're *still* unconvinced of Crover's uniqueness, listen to *Houdini*'s final cut, "Spread Eagle Beagle." It's a drum piece where Dale's accompanied by Al Smith, Mike Supple, and super-fan (and producer) Kurt Cobain. In typical Melvins style, it moves at a glacial pace, with thundering toms, pregnant pauses, and creepy metallic sounds. And it elicits far more vivid mental images than any speedfest ever could. Trust me, you'll love it. (Atlantic)

Adam Budofsky



Go to [www.moderndrummer.com](http://www.moderndrummer.com) and click on the MD Radio icon to hear many of this month's featured reviews.



# Protecting Your Body

by Jennie Hoeft

Imagine yourself as an airport baggage handler, loading heavy luggage for many hours each night on a busy airport tarmac, without earplugs. Or, imagine yourself as a bartender, trying to serve your customers with congeniality and efficiency while breathing everyone's smoke.

By contrast, picture yourself as the conductor of a fine symphony. Your ears are open, in tune with every player on the stage. You're the master of your craft and the center of musicality for the next two hours.

As drummers, we're all of these things simultaneously. At the same time that we enjoy the spiritual and musical benefits of our career choice, we also expose our bodies to unbelievable physical trauma. Our lungs, ears, hands, feet, and spines absorb constant pounding. Who would willingly put themselves through such abuse?

I would. After playing drums for more than twenty-five years, I believe I'm addicted to the adrenaline rush that I get from drumming. It's a different buzz from the one you get from caffeine or sugar. It's a more gradual "total body" drug that takes effect as soon as I begin hauling my gear. Loud music excites me. The energy of a crowd challenges me.

I know I'm addicted because over the years, the more I played at night, the more I began to crave that adrenaline during the day. This craving led me to take a "day gig" teaching aerobics and fitness. Once again, I'm beating up my body in order to serve other people.

When doing something that we love involves so much physical activity—and potential for injury—we must acknowledge the risks and then take every possible measure to protect ourselves from them. So, beyond what I consider the unavoidable (and not undesirable) addiction to

drumming-induced adrenaline, here are a few ways that we can protect our bodies against the rigors of our craft.

## Lungs

This is a toughy. I don't smoke, but I've inhaled enough second-hand smoke to be an addict here, too. Whether you smoke or not, the less smoke you breathe in the better. So take your breaks in some non-smoke-filled area—preferably outside in fresh air. Place a small fan behind your kit to blow smoke away from your face. If these measures aren't sufficient, you can invest in a personal air-supply device. It's a small air cleanser, worn around the neck. It looks goofy, but it works great.

## Ears

This is an area of potential injury that cannot be overemphasized. I have friends who vow never to wear earplugs because it makes the music "feel funny." I agree about the feeling. But I would *much* rather adapt and learn how to make it feel good than sustain permanent hearing loss. The various "musicians' earplugs" that are on the market provide the closest thing to "real" music that I've experienced. They're molded to your ear and come with filters of varying degrees, from five to thirty-five decibels of volume reduction. They cost about \$65 per ear, which is tremendously cheap insurance against a *lifetime* of impaired hearing.

## Spine

Our upper back stores the tension of extended arms and heavy shoulders. Our middle and lower back absorb the weight and tension of heavy lifting, along with the compression caused by long periods of sit-

At the same time that we enjoy the spiritual and musical benefits of our career choice, we also expose our bodies to unbelievable physical trauma.



ting. All in all, it's quite a beating.

The number-one solution to these ailments is having erect yet relaxed posture. Utilizing your body in the most efficient way allows the spine to support you, instead of "protect" you. Tension and pain are ways that

the body signals that something inappropriate or dangerous is happening. Video-tape yourself playing, setting up and breaking down, and even hauling your gear. Study the tape to determine ways to improve your posture and reduce your "effort factor." The best athletes and dancers make their feats seem effortless. This is the goal, and it will save your back.

## Hands And Feet

It's been said before, and I'll say it again: *Always* warm up your body—especially your hands and feet—before you play. Your extremities will be more relaxed and nimble if given even ten minutes' fair warning before you put them to work. I rotate Chinese badding balls in my hands (without

# Make a BIG change for small change...

Here's a terrific, no-risk, way to try a matched set of Terry Bozzio Snare Drumheads by Attack.

While supplies last, you'll get one Terry Bozzio 14" Medium Coated Batter head AND one 14" Medium Clear Bottom head at an unbelievable **\$12.95**...and we pay the shipping!

Want more? How about a 4-page booklet on tuning tips written by Terry himself! And, we'll guarantee your satisfaction or refund your money!

\* A \$44.00 value with shipping!

**ATTACK**  
drumheads™

CANNON Percussion, 1431 Heck Rd., Columbiana, OH 44408

**Call 1-800-282-0110 for  
the dealer nearest you!**

"My new design pairs traditional mylar film with a superior steel hoop."

Terry Bozzio  
Solo Drum Artist

for only  
**\$12.95\***

TB  
TERRY BOZZIO

Made of DuPont  
Mylar S-Film.

**ATTACK**  
drumheads™

**Yes, I want to try the Terry Bozzio heads  
and hear the difference!**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_

Zip: \_\_\_\_\_

Check

Credit Card: \_\_\_\_\_

Exp. Date: \_\_\_\_\_


Money Order

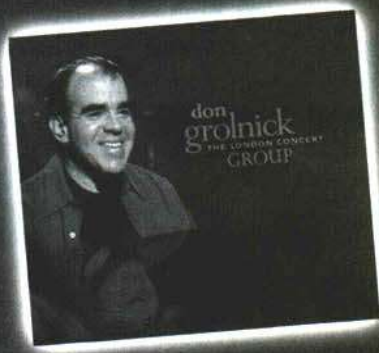
Card No. \_\_\_\_\_

Signature \_\_\_\_\_

Mail to: Cannon Percussion, 1431 Heck Road, Columbiana, OH 44408  
or FAX to: 1-800-979-DRUM or e-mail at: univperc@aol.com

Offer limited to US residents only. Please allow 4-6 weeks for delivery. Only one pair of heads per address. Ohio residents enclose \$14.26 (includes 6% sales tax). Do NOT send cash. While supplies last. Refunds must be returned in the original packaging. Photo copy of order form acceptable.

 FUZZY MUSIC presents  
**don grolnick**  
 with Peter Erskine,  
 Don Alias, Michael Brecker,  
 Randy Brecker, Marty Ehrlich,  
 Robin Eubanks & Peter Washington.



Available online or retail.

Sales proceeds to go towards The Cure for Lymphoma Foundation in Don's name.

[fuzzymusic.com](http://fuzzymusic.com)  
[dongrolnick.com](http://dongrolnick.com)

letting them touch) to warm them up and to reduce stress. After the gig, I roll my feet over the same balls to stretch my weary arches. It feels great.

Wear gloves when carting your gear—and not just in cold weather. Even in comfortable temperatures, abrasion from handles, straps, and the edges of cases and bags can be rough on your skin. And even a small cut, scrape, or splinter can be intensely aggravating over a long club gig. And if you play hard enough to create blisters on a regular basis, consider *playing* with drum gloves.

Wear cushioned, comfortable shoes that provide good arch support. (This is important for playing and for carrying heavy gear.) And when you come home from a gig, give yourself regular hand and foot massages (or get them from someone else). Treat your stressed-out muscles to some **TLC**.

### Tailbone

This is the fragile anchor of our body that is often ignored. Yet it bears all of our weight while we flail around with our four limbs. The first and most important

rule for protecting this vital part of our anatomy is: *Sit on a high-quality drum stool*. If you were a professional runner, would you skimp on shoes?

Another remedy for reducing stress in this area was offered to me by a yoga master in Tucson. Sit on a carpet with your hands clasped in front of your knees. Keeping your chin to your chest, gently roll your body backwards, and then forwards, keeping the spine curved against the floor. Do five rolls in the morning, five before bed, and five before a gig. This energizes and rejuvenates each vertebra and dissolves excess tailbone tension.

### Maintaining The Machine

Keeping your body healthy is like taking care of your car. You don't *have* to do it. But the car will run so much longer and faster if you do. Good luck, and good health!

*Jennie Hoeft is a veteran Nashville touring and session drummer. She also is a trained fitness and health specialist.*



## Under The Influence.

When it comes to drumming, you may have noticed that the most influential players are always the ones who draw from the most influences. You know, different strokes from different folks. So why limit your listening to only a few kinds of "good" music when there's so many great ones around? According to power/punk/funk/rock drummer Chad Smith, developing your own style comes from constantly exposing yourself to other styles. "Steal from everybody," Chad says, "then make it your own. And who knows, one day other drummers may find themselves under your influence."

# 3 Simple Reasons To Subscribe To Modern Drummer



## 1 SAVE MONEY!

Why pay the full newsstand price? Subscribe to MD and pay just \$2.91 an issue. That's a whopping 41% OFF the annual newsstand cover price. Why pay more?

## 2 NEVER MISS AN ISSUE!

Why run the risk of missing even one dynamic issue of the world's leading drum magazine? When you subscribe, MD arrives at your doorstep without fail each and every month!

## 3 GET IT ALL IN MD!

Learn from the very best in the business with MD's informative feature interviews. Improve your drumming with great playing tips from the leading pros. Get the inside scoop on new products, books, and videos. Win thousands of dollars' worth of drum gear. No doubt about it, MODERN DRUMMER'S GOT IT ALL!

**Subscribe Today!** Mail the coupon below, or call toll free. 1-800-551-3786

- ☐ 1 Year: \$34.97 (SAVE 41% off the newsstand price)
- ☐ 2 Years: \$56.97 (SAVE OVER 50% off the newsstand price)
- ☐ Payment Enclosed    ☐ Bill Me
- ☐ MasterCard    ☐ Visa

Card Number

Exp. Date

Signature

Name

Address

City

State

Zip

Phone (optional)

Mail to: Modern Drummer Publications  
PO Box 480  
Mt. Morris, IL 61054

KEY CODE B-25

Rates good in US, Canada, and Mexico. For foreign delivery send \$41.97 for one year, \$79.97 for two years (US currency only). Add an additional \$75 per year for air-mail. Please allow 6-8 weeks for delivery.

www.moderndrummer.com

## Isaiah Williams

At the ripe old age of six, Isaiah Williams has already had an eventful career. He's performed in and around the Washington DC area, appeared at the Apollo Theater in New York City, been covered by several local TV news programs and the *Washington Times* newspaper, and guested on the *Jenny Jones* show.

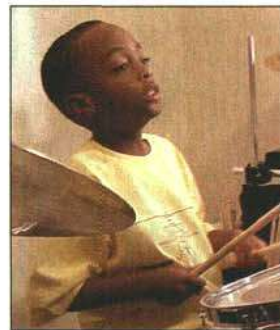
Isaiah's father is a talented bass player, while his mother sings with a vocal group called The Angelic Voices. Naturally they've supported his drumming ambitions from day one—literally! After exhibiting rhythmic abilities even before he could walk, Isaiah got a toy drumset at the age of

two and a half. By the time he was three he was ready for a real one.

Recently, Isaiah had the opportunity to meet and jam with bass legend Stanley Clarke. Clarke's advice to the young drummer's parents was, "Don't have anyone touch him until he's ten, so he can develop his own style." Isaiah is well on his way to that goal, as his demo video amply reveals. Playing in a trio with his father and keyboardist James Dudley, the youngster lays down some serious funk grooves, nails a reggae-influenced blues tune, and executes some impressive fills and double-bass work. The influences of favorites Dennis

Chambers and Tony Royster are evident, but there's plenty of originality there, too. Says Isaiah, "I look at lots of drummers and then just do it."

Isaiah "does it" on a Pacific drumkit, using Vater sticks (which he endorses). At the moment his goal is to be a "normal" six-year-old kid—who just happens to practice drums several hours a day, play regularly at his local church, and



## Jayesh J.R.

In a first for *On The Move*, Jayesh J.R. hails from a remote village in the Kerala state of India. But this remoteness from the mainstream of music hasn't kept Jayesh from pursuing his dream to become a professional drummer.

Jayesh began studying percussion at the age of eleven, and started on drums at eighteen. Now twenty-three, he has taken the influences of jazz drummers like Rich, Bellson, Williams, and DeJohnette, fusion and progressive players like Weckl, Peart, Cobham, and Colaiuta, and groove players like Gadd and Hakim, and combined them with those of speed-metal drummers like

Pete Sandoval, Steve Asheim, Lars Ulrich, Vinnie Paul, and Dave Lombardo. The result is a powerful, high-speed style that still has elements of musicality and groove. (Check it out at [www.geocities.com/thecrabnebula/index.html](http://www.geocities.com/thecrabnebula/index.html).)

Jayesh lends his style to Dark-crucifix, a death-metal duo whose demo CD displays *lots* of intricate drum patterns, creative fills, and blistering speed. Jayesh's playing is all the more impressive because he had to do the recording on an unfamiliar rental kit.



He normally plays a vintage Ludwig kit, along with a Yamaha snare drum, Zildjian and Paiste cymbals, and a Tama Iron Cobra double pedal.

As for goals, Jayesh expresses one that probably reflects that of most young drummers. "My dream is to become a world-famous drummer," he says. "I know I can make it if I get the break."

## Steve Parsons

"Groove and sound are the most important aspects of drumming to me," says Steve Parsons. "So it follows that my main influence was John Bonham. But I've also been hip on Keith Moon, Simon Kirke, Sid Catlett, "Pistol" Allen, Clyde Stubblefield, Bernard Purdie, and Jonathan Moffett. These guys show that it means everything to have your own 'swing.'"



The self-described "thirty-something"

Canadian drummer has played studio work and live gigs from sea to sea in Canada, and as far south as Nashville. He currently plays with the independent Canadian recording act Whisper White, which has a large following in Atlantic Canada. "As far as we know," says Steve, "we were the first band from here to sample our music on [farmclub.com](http://farmclub.com), which has gotten a lot of support and attention from major labels.

"I'll play anything from metal to Dixieland jazz," Steve continues. "But I have a soft spot for funk. My approach to original songs is to stay out of the way of

other instruments, taking a 'less is more' approach. When we play covers, I play them the way I want to, concentrating on groove and feel over technique and chops." Steve's demo tape illustrates these philosophies, displaying a deep pocket and a solid groove, along with some tasty fills and percussive colorings.

Steve plays Ludwig drums, including a cherished Hand-Hammered Bronze snare. His cymbals are a combination of Paiste 2002 and Sound Formula models. As for goals, his is pragmatic: "I just want to be able to provide for my family, in a world that unfortunately has little or no respect for the importance of musicians to society."

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.



# Earn Your First Paid Gig.



## Announcing the Pro-Mark/Modern Drummer Magazine Percussion Scholarship.

No one is more serious about the importance of education in the percussive arts than Pro-Mark and Modern Drummer Magazine. And here's the proof: **The Pro-Mark/Modern Drummer Magazine Percussion Scholarship.** It's a \$1500 one-time cash payment to help offset the tuition and expenses of your music education. Plus, we'll give you \$1000 worth of Pro-Mark products.

To be considered, you must submit the following:

- A personal biography that includes an outline of your percussion studies to date;
- A 300-word paper on your career objectives in music;
- A current transcript from your high school or college; and
- A performance tape — audio or video (3-5 minutes)

Make sure each item is clearly marked with your name, address and phone number, then submit the entire package by May 31, 2001 to:

Pro-Mark/Modern Drummer  
Magazine Percussion Scholarship  
c/o Modern Drummer Magazine  
12 Old Bridge Rd.  
Cedar Grove, NJ 07009

pro-mark

[www.promark-stix.com](http://www.promark-stix.com)

MODERN  
DRUMMER

One scholarship will be awarded to a candidate selected from all submissions received. Eligibility: Players of all percussion instruments who are performance, education and/or music industry majors. U.S. residents only enrolling in U.S. schools. New or returning college students are eligible, including graduate students. \$1,500 will be paid directly to the winner upon proof of enrollment in a legitimate music program at the school of his/her choice. Pro-Mark and Modern Drummer Magazine are not responsible for late or lost submissions. No submissions will be returned. Scholarship winner is responsible for all federal, state and local taxes. Employees of Pro-Mark or Modern Drummer Magazine and their families are not eligible.

# Learning To Groove:

## Being Musical Is The Key

by Billy Ward

I've been receiving emails from many of you asking about how to groove more. So I thought I'd throw a few ideas out there that you can take to your drumset.

For starters, listen to the *sound* of the drums played by your favorite drummers. Don't pass this wonderful sound off by saying, "Well, that sound is coming from the way it was recorded," or, "That drummer has better equipment than I do and that's why he sounds better." Take responsibility for your sound! Try to figure out how to do it. Tape-record yourself for proof. In my opinion, spending an entire afternoon trying to tune one drum can be time well spent.

Another thing to keep in mind about your groove is how you "voice" what you play. (Voice = tones, dynamics, and interactions between the drums and cymbals.) The way we voice our kit greatly affects our sound, musicality, and feel. Need proof? Go into your CD collection and find a drum beat that your favorite drummer played. Program this beat into a drum machine with all velocity (volume) settings at "normal." Give it a listen: The groove doesn't feel all that good, does it? Now, change the volume/velocity of the hi-hat pattern. That helps. Do the same with the bass drum and snare drum and things improve even more. Adjust the volume correctly, and the machine becomes more human. That same concept can help your drumming feel better. For example, snare drum backbeats are usually twice as loud as the hi-hat. And the hi-hat has its own unique dynamics. Use your ears!

When drum machines were peaking in popularity, I was once hired to program a Bernard Purdie-style beat for a song. It took me four hours to get all the ghost notes just right, and it was really frustrating to figure out how to do it. But in the end I had learned great details about the Purdie magic, and I was able to translate it into my own playing.

Don't have a drum machine? Totally *not* important. It's being able to play that counts,



right? When you play that favorite beat of yours, tape-record yourself. It's okay if all you have is a crummy Walkman or whatever. All you need is to be able to hear what's going on, so that you can make the necessary adjustments to groove on that beat just as much as your favorite drummer does.

Listen to the tape. The hi-hat was too loud. Okay, record again with more of a "dance" inside the hi-hat pattern. Now, can you make the groove feel the same by playing brushes? Can you play it on just a snare drum and nothing else? You should be able to. When you *own* a groove, you can play it on your leg!

When you're learning a song, be aware of the dynamic (volume) shape of the song. Is it muscular? Is it restrained? Is it aggressive? Is it slinky? On some songs the drums are an impartial witness—they're driving on cruise control exactly fifty-five miles an hour. ("Hey Nineteen" by Steely Dan is a good example of this kind of groove.) Maybe it's just the intro and verse that has this fifty-five-mile-per-hour feel, but at the chorus there's a feeling of panting—or even aggression.

What's the attitude of the drummer in the song: Happy? Confident? Moody? The musical colors that the drummer chooses

(the sticks, drums, or cymbals used) can set an extreme mood.

The next time you're practicing with your band, play the backbeat with one of those half-stick/half-brush dealies, like Pro-Mark Hot Rods. Keep the drumstick in your "ride" hand and the Rod in the backbeat hand. Notice how the feel and mood changes. Try turning off the snares on your snare drum. (This makes things sound really moody to me.) Or try turning the snares off only on the verse, then turning them on in the chorus if you want it to explode more.

Want more examples? Put a towel over your floor tom and play the hi-hat pattern on that instead of the hi-hat. You can also use a Hot Rod (for more top-end attack), or one of Vic Firth's shaker mallets. (I love those suckers.) Play the rest of the song normally. When the song lifts to the chorus (or the second verse), keep the pattern on the tom-tom, but introduce 8th notes with your hi-hat foot.

Try not playing cymbal crashes at all. (Remember the Peter Gabriel album where Jerry Marotta didn't play cymbals on the whole recording? Thanks, Jerry: U da man.) Or maybe just go to the cymbals at the very end of the tune to blow it up real good. You can lose the towel on the tom near the end as well. This makes your touch on the drum



Summer Performance Program



Guitar Sessions



Music Business & E-Commerce



Summer Saxophone Weekend



Summer Songwriting Workshop



Summer Brass Weekend



World Percussion/Mallet Keyboard Festival



Summer Bass Lines



Music Production Workshop



Berklee in L.A.



Music Educators Workshops



BERKLEE SUMMER PROGRAMS  
2001

[www.berklee.edu](http://www.berklee.edu)

877.BERKLEE (U.S.A./CANADA) 617.747.8870 (INTERNATIONAL)

BERKLEE SUMMER PROGRAMS 1140 BOYLSTON STREET BOSTON, MA 02215-3693 E-MAIL: [summer@berklee.edu](mailto:summer@berklee.edu)

more important to the groove. Bury the mallet or stick into the head to "choke" the tom for certain notes. Find your own way to expand on this theme. Hmmm...*fun*.

Listen to yourself as you play each of these ideas. If you're thinking while you're playing, make the pattern simpler. Don't think! Be an impartial witness. That's the head space you want to have. I'm hoping that at least one of these suggestions will send you away on a musical tangent that lasts for hours.

You're probably beginning to get my thoughts on practicing. But I'm going to say it again: Practice technical things away from the drumset—at least most of the time. Keep the drumset for working on music. Practice rudiments on a pad, electronic drums, or something like the Rhythm Tech LapTop. Reserve the drumset for working on your musical self.

Touch (your tone and your ability to get it) is more important to me than technique (dexterity or speed). I tend to appreciate the *colors* a drummer has chosen more than the particular right-hand/left-hand beat he or she is playing.

I was recently flipping through some television channels here in New York and found Jack DeJohnette playing a drum solo on a jazz channel. I hadn't listened to Jack in a long time, and he sounded great. He seemed to be playing "out of time," but I was noticing and enjoying his colors. He was playing very aggressively, mostly on his three toms.

**I tend to appreciate the colors a drummer has chosen more than the particular right-hand/left-hand beat he or she is playing.**

About the time I started to *feel* the tempo inside his solo, the band (including Wayne Shorter) came in. They were playing "Giant Steps" by John Coltrane. The band sounded terrific, but what I mainly came away with from that performance was the impression that the great jazz drummers really know about colors!

I think my own background in jazz is what first tweaked my ears to the pitch and harmony of drumming. In jazz, this is very important. But it's also important in rock

'n' roll. Listen to Buddy Holly's "Peggy Sue," The Rolling Stones' "Paint It Black" (wow, Charlie's tom roll starts the whole thing!), Ringo and The Beatles, Terry Bozzio with Robbie Robertson on "Broken Arrow".... The examples are endless and from every era.

Re-listen to your favorite drummers and see what they're doing with their colors. Art lies in the details, and playing an incredible groove on the drums is about caring for *all* of the details. Use your four limbs, your head, and your heart. Instead of only four colors, try using two hundred. It's all about the little things. So get out that magnifying glass for your ears and get to work!

*Billy Ward is a successful session and touring drummer who has worked with a long list of artists including Carly Simon, Robbie Robertson, Richard Marx, Yoko Ono, Ace Frehley, John Patitucci, and Bill Champlin. He is currently on tour with Joan Osborne. Billy can be reached at his Web site, [www.billyward.com](http://www.billyward.com).*





**Drummers Collective®**

**New York City**

541 Avenue of the Americas  
New York NY 10011  
tel. 212-741-0091  
fax 212-604-0760  
email: [drummerscollective@thecoll.com](mailto:drummerscollective@thecoll.com)

VISIT US ON THE WEB:  
[www.drummerscollective.com](http://www.drummerscollective.com)  
[www.collectiveproshop.com](http://www.collectiveproshop.com)  
[www.thecoll.com/alumni](http://www.thecoll.com/alumni)

<p><b>MUSIC INSTRUCTION 4510</b></p> <p><b>MASTERY</b> Clayton &amp; Maj. labels Solo/Theory/Ear MM: 212-831-8146 R recommends CD</p> <p><b>ASSISTS</b> VOICE solos (212) 741-24</p> <p><b>MICAL GUITAR</b> SSANCE LUTE DUQUE LITE 718-783-6791</p> <p><b>ITION Combines</b> T.G. theory, harmony, ation, M.M. Juitlaid, 212-246-0929</p> <p><b>GAS-BATA •</b> on &amp; Other Styles of ginners/Professionals 212-691-3123</p> <p><b>BUSINESS</b> <b>ICES 4390</b></p> <p><b>ms?</b> aidments</p>	<p><b>MUSIC INSTRUCTION 4510</b></p> <p><b>DRUM KIT/CONGAS</b> BONGOS, TIMBALES, TABLA, ETC. ALL STYLES/LEVELS, READING Village loc. Sierra Studio 212-529-4482</p> <p><b>DRUM LESSONS</b> - Learn to play drums</p>	<p><b>MUSIC INSTRUCTION 4510</b></p> <p><b>GUITAR: Rock, Jazz, Blues, Funk, etc.</b> Theory, Composition, Arranging, All Levels, University Faculty Cheap Rates, Rock</p>	<p><b>MUSIC INSTRUCTION 4510</b></p> <p><b>PIANO LESSONS w/ WORLD CLASS</b> classical virtuoso. All levels. YOU 718-456-3908 MALD2@netzero.net</p> <p><b>IN WILLIAMSBURG</b> SSICAL THEORY Call 718-388-6002</p> <p><b>S' Jazz, B'way, Pop,</b> omplished musician. athansego.com for (212) 272-3189.</p> <p><b>theory-Improv</b> 212-465-3154 e Sacks</p> <p><b>ussionist of</b> rk concert band ng students. yles including &amp; rock -376-1781</p> <p><b>and FLUTE</b> mmended by Brecker, Jimmy Bill Evans. 956-4727 um/Grass</p> <p><b>Believe in Yourself</b> ELAYNA WOODS Intern'l Nite Club. Singer/Pianist/Developer Free Healthy Voice. Prepare For Auditions/Demos Cabaret/Recording &amp; Mic Technique Free Consult. 212-242-2784</p> <p><b>SING LIKE A PRO</b> Phyllis Lind. Hunter College faculty.</p>	<p><b>VOICE LESSONS</b> ***All levels, be **Pro w/20 y 212-662-4</p> <p><b>VOICE: TECHN</b> Professional Tron rienced Teacher Produces Superi duciary Lessons</p> <p><b>**** VOICE</b> JAZZ / R&amp;B I can help you Call J. Fleming.</p> <p><b>VOICE-If you can</b> lessons. If you won't help, if y between I can p prof't singer. An</p> <p><b>BOO</b> <b>TALENT S</b></p> <p><b>ARR DEPT. OF</b> in NYC (1 of the sks outstanding 21. Caucasian o types w/rt vibs jects: Vocal talen definitely a fact dance. Also (kg ney, Enrique, Ch</p>
---	--	---	---	---

**DRUMMERS WANTED**

to join our select group of students from  
all over the world. Must be dedicated,  
eager to learn and hard working.  
Reliability and self-discipline required.  
No egos. Only the serious need apply.  
CALL 212-741-0091.

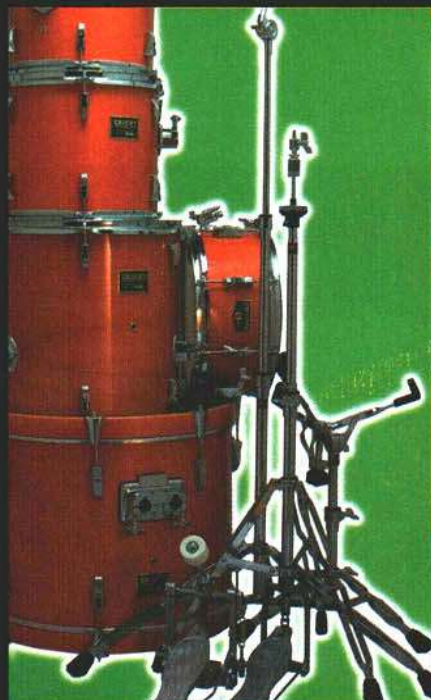
**SUMMER SEMESTER STARTS JUNE 18**

- FULL TIME PROGRAMS
- FLEXIBLE PRIVATE LESSONS
- LONG TERM AND SHORT TERM STUDIES

- PART TIME PROGRAMS
- PRACTICE FACILITIES

# WARNING:

This ad contains graphic images of quality drum gear compatible for all.



## YOUR GEAR!

4940 Delhi Pike • Cincinnati, OH 45238  
email: [dixon@davitt-hanser.com](mailto:dixon@davitt-hanser.com)

Write or email  
us for a catalog

# Slingerland Professional And Artist Model Snare Drums

by Harry Cangany

**M**ost vintage-drum aficionados—and even many "drummers on the street"—are familiar with the legendary Slingerland Radio King solid-shell snare drums. But not too many know that Slingerland actually released their first solid-shell drums in the late 1920s—about eight years before the Radio King was born. These were the Professional and Artist models.

The Professional was an eight-tube-lug model, while the Artist was its ten-lug sister. The Professional may have been considered the "plain Jane" of the two owing to its lack of finish and accessory options. It was available only in mahogany or walnut finish, with nickel-plated hardware. But it's still a lovely drum. The 6 1/2 x 14 model shown here is finished in mahogany.

The Artist, on the other hand, was available in either a painted finish or a pearl covering. It could also be fitted with Slingerland's elusive Tone Flange (more on that in a moment), and could have nickel, chrome, or Artgold hardware.

"Artgold" was Slingerland's trade name for the plating process that created simulated gold. Brass was polished on all metal parts, after which a coating of gold lacquer was sprayed on. When the process was first completed, the drum hardware looked great. But over time, oil from the drummer's skin, and any rubbing against the metal, would cause a gradual darkening of the finish and/or a "worn off area." For that reason, Artgold went out of favor in the late 1930s (as did Leedy's Nobby Gold and Ludwig & Ludwig's Deluxe finishes). On museum drums such finishes can remain beautiful. But the practical working drummer chose nickel or chrome.

The Tone Flange was a metal ring that sat on top of the shell under the head,



Professional Model



Artist Model

where it formed the bearing edge for the batter side. The wooden edge was flattened, and brass screws lined the circumference. On top of those screws sat the metal flesh hoop, and then the Tone Flange. The idea is in use today on high-tension marching drums, to reinforce the wood shells that might otherwise cave in from the tensioning. Back in the '20s and '30s, though, it was a fad, and it didn't stay around. The last advertisement I can find that shows a Tone Flange is from 1938.

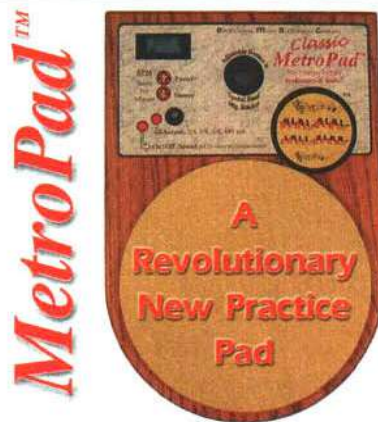
The first Flanges were simple, beveled metal rings, but I've seen later ones that remind me of old hubcaps—with decorative holes cut in them to enhance sound. The Flange also acted as a resonator. (Remember, at that time Slingerland also manufactured banjos.)

Craftsmanship in the pre-Radio King days was wonderful. The tube lugs and other metal parts were very good. The single-flanged hoops (drum rims) were outstanding. Because of the Tone Flange on the ten-lug models, you can see a hoop with a higher collar than those on the competition's drums. It's only when the great

demand for Radio Kings starts that we see a lessening in quality. Unfortunately, high demand can have that effect.

Slingerland had other solid-shell drums for sale in the late 1920s to mid-'30s. These include the early Universal, the Broadcaster, and the DuAll. However, while there seems to be quite a few six-lug solid-shell drums on the vintage market nowadays, they don't have the value of the Professional and Artist models. An eight-lug Professional in excellent shape should be an \$800 to \$1,000 drum. A ten-lug Artist with the Tone Flange should fetch \$1,500 to \$2,000. The Flange was an option, so a drum without it should have 75% to 80% of the value of one with it. Just beware of buying a Tone Flange model without the actual Flange, because it's missing a crucial part. You'd have to find a Flange (rare), make one (unfortunate and difficult), or play the drum without one (horrible).

Slingerland fanatics, be proud. These are great drums. No wonder Gene Krupa went with them when his dad was out shopping for a sponsor for him.



**MetroPad™** is a practice pad with a built-in metronome. MetroPad™ allows drummers to adjust the BPM and select a time signature for 2/4, 3/4 or 4/4 rudiments.



"MetroPad™ makes it easier for professionals to practice, and it's great for helping beginners to learn timing!"

- Mark Cervantes,  
SMASH MOUTH

Educational Music Accessories Co. LLC,  
PO Box 5273, San Clemente, CA 92674  
Phone (949) 481-5873 Fax (949) 369-3850

www.educationalmusicaccessories.com • Patents Pending

**NEW!**

**any stick any drummer any style**

**the drummer's warm-up**

**STRENGTH**

**ENDURANCE**

**CONTROL**

**SPEED**

**AGILITY**

**CONFIDENCE**

**used & endorsed by:**

**Ed Shaughnessy**

*Doc Severinsen & His Big Band*

**Frankie 'Kash' Waddy**

*George Clinton & The P-Funk*

**Archie Pena**

*Gloria Estefan, Ricki Martin, Jennifer Lopez*

**Glen Sobel**

*SX-10*

**Chuck Burgi**

*Independent*

**Wally 'Gator' Watson**

*Lionel Hampton*

**Joe Porter**

*Jars of Clay*

**Nigel Olsson**

*Elton John*

EACH OF THE 20Z. STICKWEIGHTS HAS A PATENTED WRAP AROUND DESIGN WITH VELCRO® CLOSURES THAT ARE EASILY ADJUSTABLE FOR A VARIETY OF RESISTANCE TRAINING EXERCISES. FROM BEGINNER TO PRO, REHEARSAL TO RECORDING, STICKWEIGHTS ARE THE PERFECT WARM-UP.

...ALL IN THE COMFORT OF YOUR OWN STICKS!

AVAILABLE AT FINE RETAILERS THROUGH-OUT THE WORLD

DiggIt, Inc. • 6433 TOPANGA CYN. BLVD. #158 • WOODLAND HILLS, CA. 91303 • TEL: 818.615.0080 • FAX: 818.884.2043 • E-MAIL: DiggItSW@JPS.NET

**diggIt**  
STICKWEIGHTS™  
www.diggItusa.com

# Influences And Inspiration

## It's Not Always About Chops

by Rick Mattingly

**T**o me, 'influenced' means 'encouraged' in some way," Elvin Jones said in a 1982 *Modern Drummer* interview. "It doesn't necessarily follow that you have to adopt that person's style or habits. It's simply that this particular individual—or those people or that group—inspired you."

Most people who stay with music for any significant amount of time acquire a long list of influences and inspirations. (The exceptions, of course, are those who choose to become "clones" of a single player.) And we love dropping the names of our famous "influences," as though linking their names with ours provides us with instant credibility.

There's certainly nothing wrong in saying that you were influenced by Buddy Rich, Tony Williams, Steve Gadd, Neil Peart, Dennis Chambers, Kenny Aronoff, Chad

Smith, Carter Beauford, or any other exceptional drummer. But from interviewing scores of drummers over the years (and reading hundreds of other interviews with musicians) I've discovered something interesting. It wasn't always an accomplished player who first inspired these people to become musicians. Often, that initial spark came from seeing a local drummer up close playing at a church social, a parade, a school assembly, or some similar event.

Even if it was a "famous" drummer, it wasn't always one with astounding talent. In many cases, it was a drummer who simply made drumming look exciting and fun.

Like many others of my generation, seeing The Beatles on *The Ed Sullivan Show* in 1964 first inspired what became my lifelong involvement with music. The Beatles led me to The Rolling Stones, and The Stones

made me aware of R&B and blues. That led me to buy a copy of *Down Beat* that had Howlin' Wolf on the cover, and that magazine opened the door to jazz. I joined the high school band, where I learned to play mallet-keyboard percussion instruments and timpani. That, in turn, led to majoring in music in college and playing in the local symphony orchestra.

But let's back up a little. As much as The Beatles had to do with sparking my interest in being a musician, Ringo Starr didn't have much to do with my becoming a drummer. In fact, I first took lessons on guitar. But as I listened to more and more bands, certain drummers started catching my attention: Dennis Wilson in The Beach Boys, Mike Clark in The Byrds, Dick Peterson in The Kingsmen, and Mike "Smitty" Smith in Paul Revere & The Raiders.



**New Tribal Drum Kit!**  
800-655-DRUM

TAOS DRUMS




**EARTH RHYTHMS CATALOG (Vol. 1)**  
RHYTHMS OF AFRICA, BRAZIL, CARIBBEAN & LATIN AMERICA  
TRANSCRIBED FOR DRUMSET, BASS & BONGO  
BOOK & CD - \$24.95+\$3.50 (S+H)  
SEND CHECKS OR MONEY ORDERS  
TO: IVAN KRILLZARIN  
53-567 KAM HWY. #315  
HAUULA, HI 96717



**drummaker.com**  
HARDWARE • SHELLS • COVERING  
ORDER ONLINE  
FREE PARTS GUIDE!  
901.423.3786  
DRUM SUPPLY HOUSE USA



**YOUR CYMBAL CONNECTION!**  
-Talk to A Pro  
-Get Expert Advice  
-Unbeatable Prices!  
-Fast Delivery  
Your First Cymbals or Adding to Your Collection  
606-276-1827  
431 Southland Dr., Lexington, KY 40503



**JOE MORELLO**  
NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS IN THE NEW YORK AREA. CALL FOR EVALUATION.  
(201) 487-4445 10-12 A.M., 7-10 P.M.  
Joe Morello Productions  
P.O. Box 1972  
Fort Lee, NJ 07024



**The Freehand Technique by Johnny Rabb**  
For more information, visit us on the web at [www.johnnyrabb.com](http://www.johnnyrabb.com) or give us a call at 1-800-341-RABB



**Drumat**  
• **Drumat** •  
The convenient, non-skid, portable drum carpet  
■ Easy to carry with built-in shoulder strap and securing strap  
■ Light weight (4 lbs.)  
■ 4' x 6' open; 2' x 6' rolled  
Available through your local music dealer.  
**MAPA**  
[www.drumat.com](http://www.drumat.com)



**Between You and Your Drum!**  
• BATTER BADGE®  
• POWER HEAD™  
• MUFFELT™  
**SLUG**  
[www.slugdrums.com](http://www.slugdrums.com) ©2000 Slug Percussion

These were not great drummers in terms of their technical ability. And years later I learned that Hal Blaine was actually the drummer I heard on many of their records. But it wasn't the records so much that had drawn my attention to them. It was seeing them play on TV shows like *Ed Sullivan*, *Shindig*, and *Hullabaloo* that made me think, "I want to do that." Put simply, those guys looked cool playing drums, and they made drumming look like a lot of fun.

But as much as drummers in famous bands inspired me to want to play, it was the drummers in several *local* bands who made my dream seem possible. I could go to teen clubs and high school dances and see these drummers up close. I not only felt the excitement and power of live drums, but I also got a lot of free lessons. I could see *how* they got the sounds I was hearing on records. The fact that a lot of them were only a couple of years older than me, went to the same high school I attended, and had taken lessons from the same man I was studying with encouraged my ambitions even more. If they could do it, so could I.

Later, when I got into jazz, the same thing happened. I owned records featuring such

drummers as Roy Haynes, Elvin Jones, and Buddy Rich. But the guys who really inspired me to start practicing the Chapin book were the local jazz drummers whose playing I could experience first-hand in clubs.

I went through my "snob" period for a few years. When I first became a percussionist in the local symphony, I was contemptuous of many of my former idols—who, I concluded, were not actually very accomplished drummers. I realized later that some of them were better than I was giving them credit for. But at that point I didn't have much appreciation for drummers who *merely* made the music feel good with solid backbeats and a strong groove.

Then I started giving drum lessons in a local music store. At least half the young drummers who came in for lessons told me that their favorite drummer was Peter Criss of KISS. I had no use for KISS at that point in my life, but I suddenly saw myself in

those kids. Criss had done the same thing for them that drummers like Dennis Wilson had done for me. These kids were watching Criss and saying, "I want to do that."

So I never criticized their taste in music. Rather, I tried to build on their interests, saying things like, "If you like the kind of rock drumming Peter Criss plays, you ought to check out John Bonham and Ginger Baker..." and so on.

In 1981, when I went to work full-time at *Modern Drummer*, the first cover story I did was an interview with none other than Peter Criss. After it came out, a prominent jazz drummer/educator, who had written a number of articles for *MD*, called to say that he had serious reservations about continuing his relationship with a magazine that would put Peter Criss on the cover.

I asked him if he had read the interview. "No," he replied, in a tone that indicated clearly that I had insulted him by even suggesting such a thing. "You probably

It was seeing drummers on TV shows, like Ed Sullivan, Shindig, and Hullabaloo that made me think, "I want to do that." Those guys made drumming look cool.

LOOK WHO JUST  
CAN'T PUT 'EM DOWN!



Rusted Root's driving beat is in the hands of Jim Donovan...  
and in those hands are VeriSonic brushes.

VERISONIC

The original aluminum  
drumstick and brushes.

toll free: 1-888-39-DRUMS

the net: [www.4ddai.com/vs](http://www.4ddai.com/vs)

## Announcing the 6th Annual KOSA International Percussion Workshop.

One week of personal, in-depth instruction from  
the greatest names in percussion...

Ed Shaughnessy • Dom Famularo • Horacio Hernandez • Marco Minnemann  
Johnny Rabb • Rick Van Horn • Zoro • Walfredo Reyes Jr • Beverley Johnston  
Karen Ervin Pershing • Glen Velez • Jaime Haddad • Marco Lienhard • Paul Picard  
Aldo Mazza • Allan Molnar • Mario DeCutiis • Gordon Gottlieb • Ritchie Gajate-Garcia  
Umalayapuram K. Sivaraman • Morris "Arnie" Lang • Lou Robinson • Memo Acevedo  
Répercussion • Dephine Pan Déoué • and Special Guests

DRUM SET-WORLDBEAT-ORCHESTRAL-TECHNOLOGY-TAIKO-MALLETS-MORE!

info: [WWW.KOSAMUSIC.COM](http://WWW.KOSAMUSIC.COM) or call 1-800-541-8401



KOSA  
INTERNATIONAL PERCUSSION WORKSHOPS

JULY 30-AUG. 5  
CASTLETON STATE COLLEGE  
CASTLETON, VERMONT • USA  
Aldo Mazza, Artistic Director

2001



What if?

wouldn't learn much from it," I conceded. "But back when I was teaching, at least half of my students had started playing drums because they liked Peter Criss. I hope every one of them saw that article, because among other things, Criss talked about his love of Gene Krupa and how the drum solo he plays with KISS is based on 'Drum Boogie.' Kids aren't going to start listening to Krupa because guys like you or me say they should. But if they hear it from Peter, a few of them just might check Krupa out and discover another style of music.

"And another thing," I said, obviously on a roll, "it's quite likely that some young drummers who've never bought a *Modern Drummer* before picked up that issue to read about Criss. Having invested all that money in a magazine, *just maybe* some of them checked out some of the other articles—including the one you wrote. Peter Criss could be the bridge that leads some kids to other drummers and other types of music. So I'm happy to have written the article."

Of course, I didn't really know for sure if that article had opened anyone up to Gene Krupa or anything else. But a couple of years later I got a letter that confirmed what I had been hoping. The writer said he had purchased a recent issue because it had an

interview with a rock drummer he admired. The cover story in that issue was about Jack DeJohnette. "I had never heard of DeJohnette," he wrote. "But I figured he must be important if he was on the cover, so I read the story. I was really intrigued with what he said, so I bought one of his solo albums and a Miles Davis album he played on. And then two weeks later he played a concert near where I live, so I was able to see him live. A whole new world has been opened to me."

When drummers such as Ringo Starr and Charlie Watts appeared on *MD*'s cover in the early '80s, we got letters from a few people who contended that neither of them deserved to be in *Modern Drummer*. "He's only a famous drummer because he's in a famous band," was a typical comment. But those letters were more than compensated for by the number of prominent drummers who said they had originally been inspired to take up drumming because of Ringo and Charlie.

As a new generation of drummers came along, new names started turning up as influences. Quite a few drummers cited Don Henley's playing in the Eagles. I especially remember Alabama drummer Mark Herndon talking about how much Henley

had inspired him. He recalled a time when Alabama was booked into the same hall in which he had first seen the Eagles, and before soundcheck he found the seat he'd been in that night and sat there watching the stagehands set up his drums right where Henley's drums had been. Dreams *do* come true.

Henley's name will never be included in a list of virtuoso drummers. In fact, when *MD* first contacted Henley about doing a cover story, his publicist called me and said, "Don wants to know why *Modern Drummer* would want to talk to someone like him. He says he can't talk about drumming on a technical level." I told her that *Modern Drummer* wasn't just about technique, it was also about inspiration. Henley had inspired a lot of people to take up drumming, and he had also proven that a drummer can be a singer and a songwriter.

Not much has changed over the past decade, except the names. People still write in saying that a certain player "has no business being in *MD*" for various reasons. Now that I'm not working full-time at *Modern Drummer* anymore, I don't have to pay attention to that stuff.

But I did take notice of some recent let-

*Chuck Levin's*  
**WASHINGTON MUSIC CENTER**  
11151 Veirs Mill Road, Wheaton, MD 20902-2597  
*"Everything in Music"*  
(301) 946-8808 • Fax: (301) 933-4438 • [www.wmcworld.com](http://www.wmcworld.com)  
Proud supplier of MEINL percussion **MEINL USA, L.C.**

**MEMPHIS DRUM SHOP**  
888•276•2331 [www.memphisdrumshop.com](http://www.memphisdrumshop.com)

**TRIBES**  
BOULDER COLORADO  
*Custom Kits*  
*"Straight from the Maker"*  
[www.tribesdrums.com](http://www.tribesdrums.com)  
303.402.0122

**the drum pad**  
Chicagoland's Pro Drum Shop  
48 W. Palatine Road  
Palatine, IL 60067  
888-523-1158

**TRICK**  
**ALUMINUM SHELL DRUMS**  
[www.trickdrums.com](http://www.trickdrums.com)  
(847) 519-9911

**VATER**  
PERCUSSION  
USA GOOD WOOD...perfected

**Adjustable Bass drum Cradle™**  
Instantly convert a floor tom or enhance the sound of your bass drum.  
Cradle arms adjust to fit drum diameters from "6-22" and center the beater on the head.  
Attach any pedal.  
Length adjusts from 10.5-20.5"  
**\$199 Plus S&H**  
**D'AMICO**  
Check, Visa/MC, AMX or Disc  
44170 Old Warm Springs Blvd. Fremont, CA 94538  
[www.damicodrums.com](http://www.damicodrums.com) Tel: (510) 226-8700 Fax: (510) 226-7345

**FOREVER DRUMMING**  
[www.foreverdrumming.com](http://www.foreverdrumming.com)  
**1-800-250-7815**  
Videos • Books • CDs • Transcriptions  
Just for drummers  
100s of Titles / Lowest Prices  
P.O. Box 16184  
Encino, CA 91416  
Free Price List Available • Fax: 818-343-2066

**RUPP'S DRUMS**  
DENVER'S ONLY PRO DRUM SHOP  
BUY • SELL • TRADE • REPAIR  
**2045 S. Holly**  
**Denver, CO 80222**  
**303-756-5777 • fax 757-2792**  
Email: [rupp@ruppsdrums.com](mailto:rupp@ruppsdrums.com)  
Visit the webpage: [www.ruppsdrums.com](http://www.ruppsdrums.com)  
**"We have EVERYTHING!"**

ters concerning a young drummer who has been condemned by some readers: Zac Hanson. Being the father of a twelve-year-old girl, I've become quite familiar with the Hanson family. And I give complete credit to Zac for accomplishing something I was never able to pull off: inspiring my daughter to play drums.

She'd had plenty of opportunities before Hanson came along. For starters, there are plenty of drums around the house, and I've always allowed her to play them. A few years ago she got interested briefly, so I taught her some basic beats and she practiced a little. But her interest quickly waned.

Then she became a Hanson fan, and suddenly she was asking me to show her how to do certain things on the drums. A few weeks later, I came home one night and heard her playing, and she was doing fills that I had never taught her. I went downstairs and asked where she had learned to play like that. It seems that MTV had shown a live Hanson concert, and she videotaped it. Then she put the drums in front of the TV and

started playing along. Because Zac is left-handed, it was a perfect mirror image. She could hear the sound, see how he moved, and figure it out.

Zac Hanson had taught my daughter more about drumming than I had. And it wasn't something technical that I couldn't have shown her. Zac gave her something more important: the desire to learn. He made it look fun and exciting.

I'm aware that Zac hasn't played on some of the Hanson album tracks. But last week the band played live in my town, and I took both of my daughters to hear them. Zac didn't quite sound like Kenny Aronoff (neither did Kenny at the age of fifteen), but I can attest to the fact that he did a credible job. He kept a solid beat, didn't rush or drag his fills, served the songs, and gave the music energy and forward momentum. I wish some of my recent students had been there, because Zac was doing a lot of the stuff I had been preaching to them. (Most of my high-school-age male students are too "cool" to like Hanson. That's okay; I went through the same thing.)

A couple of adult musicians I know snickered when I told them that I went to a Hanson concert. Granted, I wouldn't have gone for any other reason than to take my daughters. But I came away impressed. Compared to most of the music my kids listen to, which is constructed over synthesized rhythm patterns and is more about dancing and fashion than music, Hanson's low-tech show had the "garage-band" vibe of a bunch of guys playing instruments. They were having a great time making music, and my kids picked up on that excitement.

My older daughter is practicing drums again, and my younger one has been messing around with a little keyboard synth I bought her. And they're both making up their own songs. They didn't do that after seeing Christina Aguilera live this past summer. So I'm grateful to Zac and the boys for inspiring them to participate in music. Just like I'm grateful to those drummers who might not have been the greatest players in the world, but who inspired *me* to want to play drums.



## Iron Cobra Junior

So you've looked at doubling your percussion pleasure with a twin pedal. But, discriminating drummer that you are, you decided that (a) the price was right, but the feel wasn't, or (b) the feel was right, but the price wasn't. It's time to take a second look—a double take, so to speak. Because Tama's new twin Iron Cobra Jr. has the most popular pro features and the famous unreal feel of its senior siblings. All at a low price that's equally unreal.

- Power Glide Offset Cam for increased power and speed.
- Stability Plates on both pedals.
- Vari-Flex and Distor Angle Adjustment Systems let you easily achieve the right set-up and response.

**Iron Cobra**  
The Feel is Unreal.

**Free Case!**  
Iron Cobra Jr. HP200TW twin pedals now come with a free heavy duty carrying case - but only while supplies last.



Visit our website at [www.tama.com](http://www.tama.com)  
For a list of Tama Drum and Hardware outlets, send \$5.00 to: Tama Dept., 8800A, P.O. Box 600, Hamden, PA 19340, or P.O. Box 2000, Indianapolis, IN 46206.

## In Memoriam

### Maurie Lishon



Maurice "Maurie" Lishon, owner of Chicago's legendary Franks Drum Shop from 1959 until 1978, passed away on November 18, 2000, at the age of eighty-six. Ironically, on that day many of his friends and colleagues were in Dallas, Texas for the Percussive Arts Society International Convention. Maurie himself had been inducted into the PAS Hall of Fame in 1989.

Before his "second career" in the retail music business, Maurie was a successful drummer in the Chicago area. He traveled with several bands in the late 1930s, performed in an Army band during World War II, and was on the staff for several television stations.

Wanting to get off the road, in 1959 Maurie purchased a

Chicago drum shop owned by Frank Gault. It was a hole-in-the-wall fifth-floor operation in a downtown office building at 226 South Wabash Avenue. In 1963 Lishon moved the shop to the fourth floor, a location it occupied during its heyday in the late 1960s and early '70s.

Mike Balter, now president of Mike Balter Mallets and treasurer of PAS, worked at Franks for more than a decade. He remembers the "wow factor" experienced by customers when the elevator doors opened to Franks. "Maurie wanted it to be wall-to-wall, floor-to-ceiling drums and percussion," says Mike. "In fact, he painted the walls pink—a color he hated—because if he could see pink, somebody wasn't doing his job displaying the extra inventory from the back room. He'd hang a tambourine here and a maraca there, with drumheads jammed in between. He always wanted to make sure the showroom was full to the brim."

Franks was a great source of printed percussion music, as well as unusual sound effects. The shop offered everything from taxi horns to wind machines, from a surf box to a string of deer hooves. And although in-store clinics are common today, Franks was one of the first shops to present them. Buddy Rich, Gene Krupa, Joe Morello, Louie Bellson, Barrett Deems, Roy Burns, Lionel Hampton, Red Norvo, Ed Shaughnessy, Bobby Christian, and Alex Acuña were clinicians (as well as regular customers). During its reign, Franks Drum Shop was indeed "the Percussion Center of America."

Maurie Lishon retired to Florida in the mid-1970s, but he never gave up his love of drums. He played in a band called "Second Time Around" with other retired musicians. And over the years, he stayed in touch with his extended percussion family—who by now had spread around the world.

For more information on the life of Maurie Lishon or the history of Franks Drum Shop, check out *Franks For The Memories: A History Of The Legendary Chicago Drum Shop And The Story Of Maurie And Jan Lishon*. It's published by Rebeats Publications.

**Lauren Vogel Weiss**



Maurie in the shop, circa 1963

# Dig Our Rhythm Section!

We Carry  
All The  
Best  
Brands!

ALESIS

PACIFIC

LP

PAISTE

ddrum

Gibraltar

NOBLE & COOLY

PARK PIL

PERCUSSION

AXIS

PREMIER

TOTAL

MAPEX

SONOR

**TAMA**

Swingstar  
7-Piece  
Drum Set  
440812Y†  
List \$1,322.97

**\$799<sup>99</sup>**

**Zildjian**

ZBT 3-Piece Starter Set  
441792Y List \$238.00

**\$129<sup>99</sup>**

**SABIAN**

AA Series  
16" Medium-Thin Crash  
440321Y List \$192.00

**\$119<sup>99</sup>**

Musician's Friend  
Drumsticks  
444611Y

**ONLY 99¢ PAIR**



7002PX  
Double Pedal  
441997Y List \$334.00

**\$199<sup>99</sup>**

**Pearl**

SRX925DH  
Session Select  
5-Piece Maple  
Drum Set  
448611Y† List \$2,599.00

**\$1559<sup>99</sup>**

**Roland**

V-Session Set  
441942Y† List \$6,295.00

**\$4999<sup>99</sup>**



**YAMAHA**  
DD55 Digital Drum Pad  
404135Y List \$299.95

**\$259<sup>99</sup>**

**www.musiciansfriend.com**

**FREE  
CATALOG!**  
ONE-YEAR SUBSCRIPTION

Call 800-776-5173  
or visit us online at  
**www.musiciansfriend.com**



**WIN UP TO \$1000  
FREE GEAR!**  
in weekly web giveaways!

**ORDER TODAY AND USE CODE: MDRM0330**

Limited to stock on hand; prices subject to change; standard catalog shipping rates apply.  
† Additional delivery charges for 2-day service

**Musician's Friend**

**HOME OF THE 99¢ DRUMSTICKS!**

To get your **FREE** Catalog subscription, fill out this handy coupon and  
mail to: Musician's Friend, Dept. 175, P.O. Box 4520, Medford, OR 97501

Name

Address

City  State  Zip Code

E-mail address

Area(s) of interest: ☐ Guitar ☐ Bass ☐ Keyboard ☐ Drums  
☐ Studio (recording) ☐ Stage (PA, lights, etc.) ☐ DJ

Refer to this code: 175-0103

# Louie Bellson Injured

On January 15 Louie Bellson and his wife, Francine, were struck by a car while crossing a street in Sherman Oaks, California. Louie suffered a broken pelvis, while Francine suffered a cracked rib. As we went to press, Louie was still hospitalized while receiving physical therapy and rehabilitation treatments. Cards and letters may be sent to Mr. and Mrs. Louie Bellson c/o Remo Inc., 28101 Industry Drive, Valencia, CA 91355.

# Drummers Collective Contest Winner

*Modern Drummer* and Drummers Collective are pleased to announce that the winner of the Drummers Collective contest presented in the October 2000 *MD* and on MD Online is Cory Dederer from Neenah, Wisconsin.

Cory gets to choose between the ten-week certificate program and the ten-week full-time private-study program offered at Drummers Collective's facility in New York City. Cory's name was drawn recently from almost two-thousand on-line and mailed-in entries.

Congratulations from *Modern Drummer* and Drummers Collective.

# Evelyn Glennie "Bangs A Gong" On Sesame Street



Critically acclaimed Scottish percussionist Evelyn Glennie (left) recently joined the *Sesame Street* Muppets, Oscar the Grouch, Telly Monster, and "Grouchketeers" to jam with the ultimate "grouch" band. Evelyn's appearance on the legendary children's television program demonstrated

that even people with disabilities can play musical instruments. Deaf since the age of eleven, Evelyn performs barefoot on stage, feeling the vibrations through the floor.

In one segment of the show, Evelyn auditioned for the Grouchketeers Band by using tom boots, crushed tin cans, dented horns, grouch music stands, a conductor's baton, and drumsticks. A second segment featured Evelyn on an elaborate drum created especially for *Sesame Street*. Her appearance first aired in January; repeat performances will likely be scheduled later in the year. For more information check Evelyn's Web site, [www.evelyn.co.uk](http://www.evelyn.co.uk).

# Kenny Aronoff Drumcast



Bennett Drums in Bellevue, Washington recently hosted the first-ever live drum clinic and Webcast. Dubbed "Drumcast 2000, Featuring Kenny Aronoff," the event took place at the Meydenbauer Center in Bellevue. It was produced by [Bennettdrums.com](http://Bennettdrums.com), Machine Head USA, and Flying Spot. Sponsors were Zildjian, Shure Microphones, and *Modern Drummer*.

Among the 250 people in attendance were Alan White (Yes) and Michael Derosier (formerly of Heart). In addition, the live Webcast attracted over 2,300 viewers via the World Wide Web. Recorded with five cameras and a thirty-member production crew, the show went off without a hitch. The archived version of Drumcast 2000 was made available at no charge at [www.bennettdrums.com](http://www.bennettdrums.com) through the month of December.

# Drum Expo Influences The Art World



The Schlueter Art Gallery of Wisconsin Lutheran College recently featured the first-ever display of snare drums as visual art. These drums were selected from first-place winners at the Greater Milwaukee Drum Expo 2000 this past November. They were showcased at the gallery in recognition of their pure physical beauty rather than just their sound.

The drums shown were made by Mapex, Medicine Man, Pearl, Sonor, Yamaha, and DW. They were exhibited for the week following the Drum Expo, on November 11. In addition to the companies who provided the snare drums for the event (and subsequently the art display), Expo sponsors included Drum Instructors Guild, Pro-Mark, Regal Tip, Vic Firth, Paiste, Sabian, Zildjian, Aquarian, Remo, and Slug Percussion.

# Drumscape Interactive Drum Competition



Tony Verderosa performing at Galactic Circus

The Drumscape Interactive Drumming Competition, hosted by the Percussion Marketing Council, was held on Saturday, November 11 at the Galactic Circus interactive gaming center in Times Square, New York City. Twenty-five contestants had the opportunity to show their stuff on the Drumscape Electronic Drumming arcade game.

Celebrity judges on hand to help pick the winners for this unique event included White Zombie's John Tempesta, *Modern Drummer* associate editor Billy Amendola, *The Lion King's* Tommy Igoe, *Saturday Night Live's* Shawn Pelton, and Anton Fig from *The David Letterman Show*.

The event also featured a special live performance by acclaimed solo drum artist Tony Verderosa. Galactic Circus was the perfect setting for Tony, as he took everyone on a virtual ride with his super one-man-band performance.

The Grand Prize winner was sixteen-year-old Amadeus Morant of Brooklyn, New York, who took home a Yamaha DTXpress electronic drumset, Sabian cymbals, Pro-Mark sticks, a *Modern Drummer* subscription, Hal Leonard pro videos, and \$100 worth of Galactic Circus game cards. First-, second-, and third-place winners received cymbals, sticks, subscriptions, videos, and game cards. All contestants received free Percussion Marketing Council drumsticks.

## QUICK BEATS

### PAUL LEIM (STUDIO GREAT)

What are your favorite recorded grooves?

Louie Bellson on "Skin Deep," Buddy Harman on "Oh Pretty Woman," Ron Tutt on "CC Rider," and John Bonham on "Four Sticks."

What are some of your favorite grooves that you've recorded?

"Penny Lover" (Lionel Richie), "Glory Of Love" (Peter Cetera), "Blues Walk" (Lyle Lovett), "On The Verge" (Collin Raye), "You Win My Love" (Shania Twain).

What books and records did you study when you first started playing?

I first worked out of Haskell Harr's *Drum Method*. As for records, I listened to every pop record I could get my hands on.

What's the best advice you received from any of your drum teachers?

When I was fourteen I performed at a stage band contest, and Roy Burns told me to "Play like it's your band, like you're the leader." I've never forgotten that.



## Indy Quickies

**Pearl** is now celebrating its fifty-fifth year in the drum manufacturing business.

This past fall **John "JR" Robinson** went east—Far East, that is—on a whirlwind nine-date clinic tour of Asia for Zildjian and Yamaha. Over five thousand drummers and percussionists in Korea, Taiwan, Hong Kong, China, Malaysia, the Philippines, Singapore, Thailand, and New Zealand were able to see JR in action.

show will run from 10 A.M. to 4 P.M. Admission to the event is free, and there will be a consignment area available for individuals to utilize as a sales area. For more information, contact Rick Hines at (203) 237-5694 or riknjac@prodigy.net, or John Shaw at (781) 405-4477 or shaw@alphatech.com.

**Ayotte** now offers **Paiste Cymbals and Axis Hardware** for sale directly from their Web site, [www.ayottedrums.com](http://www.ayottedrums.com).



John "JR" Robinson

**The Fifth Annual Northeast Custom And Vintage Drum Show** will be held at the Knights of Columbus Hall in Meridan, Connecticut this coming Sunday, April 1. The

**Rupp's Drums** in Colorado celebrated their seven-teenth year in business with a blowout sale recently. Factory reps from Premier, Ludwig, Tama, Sonor, Gretsch, Mapex, Pacific, Zildjian, Sabian, LP, DW, and Toca were on hand to help make deals with customers. The next day,

Rupp's held a back-to-back drum concert featuring **Terry Bozzio and Chad Wackerman**. The crowd of seven hundred got to watch both drummers perform Frank Zappa's legendary "Black Page."



From left: Terry Bozzio, Chad Wackerman, Rupp's Drums owner Bob Rupp, and DW's Chris Lombardi

# Drumming For Wellness Weekend Retreat With Mickey Hart

Mickey Hart, best known for his work with the Grateful Dead and with his own Planet Drum project, will participate in Unity With A Beat: Drumming For Wellness Weekend Retreat, to be held June 8-10 at Naropa University in Boulder, Colorado.

This retreat offers participants the opportunity to live, learn, and enjoy the benefits of rhythmic practices in a community-based weekend of hands-on workshops and events. Events will be facilitated by players and teachers including Hart, author and drum circle guru Arthur Hull, program director Barry Bernstein, frame drum/hand percussion specialist Randy Crafton, and other leaders in the field of wellness. For registration information contact Naropa University, School of Continuing Education, tel: (800) 603-3117, fax: (303) 245-4819, [ce\\_info@naropa.edu](mailto:ce_info@naropa.edu), [www.naropa.edu/conted](http://www.naropa.edu/conted).



## QUICK BEATS

### SIMON KIRKE (FREE, BAD COMPANY)

**What are some of your favorite grooves recorded by other drummers?**

Clyde Stubblefield on "Sex Machine" (James Brown), Charlie Watts on "The Rolling Stones' Harlem Shuffle," Manu Katché on "Sledgehammer" (Peter Gabriel), and Al Jackson Jr. on "Hard To Handle" (Otis Redding).

**What are some of your favorite grooves that you've recorded?**

Bad Company's "Rock Steady," "Burning Sky," and "Shooting Star."

**What's currently in your CD player?**

Sting's *Bring On The Night*, with Omar Hakim on drums, and Otis Redding's *Immortal*, with Al

Jackson Jr. on drums.

**What ride cymbal are you using and why?**

I use an 18" Paiste medium-heavy that I've had for twenty years. It still cuts through beautifully. I love Paiste cymbals. (Oh yes, I endorse them too!)



Frank Capanna



## Modern Drummer Online

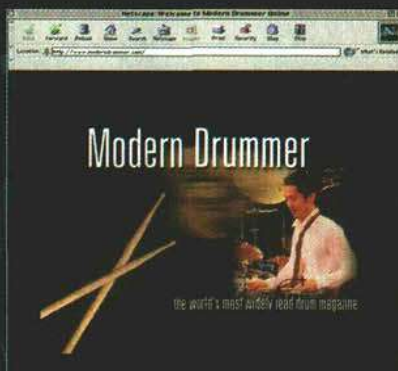
[www.moderndrummer.com](http://www.moderndrummer.com)

contests

music

reviews

education



clothing

news

books

events

tips

# SHOP LIKE A PRO.

AT YOUR LOCAL  
FIVE-STAR  
PROFESSIONAL DRUM SHOP

TOP QUALITY DRUM  
& PERCUSSION SALES

CURRENT AND ACCURATE  
PRODUCT INFORMATION

INSTRUMENT REPAIR & MAINTENANCE

IN-STORE LESSONS  
OR REFERRALS

TO QUALIFIED LOCAL TEACHERS

REGULAR DRUM CLINICS & SEMINARS

ARTIST & TOUR SUPPORT



ATLANTA PRO PERCUSSION ★ ED HAMRICK (OWNER)  
2620 SPRING RD., ATLANTA, GA ★ 770/436-3786

BENTLEY'S DRUM SHOP ★ DANA BENTLEY (OWNER)  
1503 E. SHIELDS AVE., FRESNO, CA ★ 559/222-5011

BUFFALO DRUM OUTLET ★ PAUL MUSILLI (OWNER)  
934 WALDEN AVE., BUFFALO, NY ★ 716/897-0950

CADENCE DRUMS ★ DICK HOPPE (OWNER)  
2109 BUFFALO RD., ROCHESTER, NY ★ 716/247-8690

COLUMBUS PERCUSSION ★ JIM RUPP (OWNER)  
5052 N. HIGH ST., COLUMBUS, OH ★ 614/885-7372

DALE'S DRUM SHOP ★ DALE WISE  
4440 FRITCHEY ST., HARRISBURG, PA ★ 717/652-2466

DRUM CENTER OF INDIANAPOLIS ★ HARRY CANGANY (OWNER)  
5874 E. 71ST ST., INDIANAPOLIS, IN ★ 317/594-8989

DRUM CIRCUIT ★ STEVE HILSTEIN (OWNER)  
285 BUCHON ST., SAN LUIS OBISPO, CA ★ 805/543-0338

DRUM HEADQUARTERS ★ ROB BIRENBAUM (OWNER)  
7241 MANCHESTER RD., ST. LOUIS, MO ★ 314/644-0235  
271 CENTRE POINTE DR., ST. PETERS, MO 63376 ★ 626/928-0235

DRUM WORLD ★ JOHN BUSWELL (OWNER)  
1020 CASTLE SHANNON BLVD., PITTSBURGH, PA ★ 412/343-2600

EXPLORER'S PERCUSSION ★ WES FAULCONER (OWNER)  
8223 WORNALL RD., KANSAS CITY, MO ★ 816/361-1195

FORK'S DRUM CLOSET ★ GARY FORKUM (OWNER)  
2707 12TH AVE. SOUTH, NASHVILLE, TN ★ 615/383-8343

JERSEY DRUMS N' PERCUSSION ★ BILL RICHMOND (OWNER)  
485 RTE. 1, EDISON, NJ ★ 732/985-9099  
294 BRICK BLVD., BRICKTOWN, NJ ★ 732/451-0888

JOE'S DRUM SHOP ★ JOE WINOKUR (OWNER)  
457 RANTOUL ST., BEVERLY, MA ★ 978/922-0200

LEMMON PERCUSSION ★ GALEN LEMMON (OWNER)  
820 WILLOW ST. #200, SAN JOSE, CA ★ 408/286-9150

MEMPHIS DRUM SHOP ★ JIM PETTIT (OWNER)  
878 S. COOPER ST., MEMPHIS, TN ★ 901/276-2328

RAY FRANSEN'S DRUM CENTER ★ RAY FRANSEN (OWNER)  
2013 WILLIAMS BLVD., KENNER, LA ★ 504/466-8484

RUPP'S DRUMS ★ BOB RUPP (OWNER)  
2160 S. HOLLY ST., DENVER, CO ★ 303/756-5777

WEST COAST DRUM CENTER ★ DARREN CARR (OWNER)  
3636 S. BRISTOL ST., SANTA ANA, CA ★ 714/545-2345

ZAMPINO'S DRUM SHOP ★ SCOTT GREVELL (OWNER)  
623 S. MAIN ST., NORTH CANTON, OH ★ 330/499-1198

[WWW.FIVESTARDRUMSHOPS.COM](http://WWW.FIVESTARDRUMSHOPS.COM)

## Advertisers

Advertise in Drum Market and reach over a quarter million drummers worldwide for only \$1.50 per word plus \$4.50 for an address. The address charge does not include your name or company name. (Underline words to appear in bold type and add \$.50 for each bold word.) Minimum charge for an ad: \$10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the cutoff date. Publisher reserves the right to edit all classified ads. Words in all-capital letters are prohibited. Mail ads and payments to: MD c/o Drum Market, 12 Old Bridge Road, Cedar Grove, NJ 07009.

## For Sale

**Sound Barrier Drum Shield**—The Sound Barrier controls the volume level on drums and percussion, four-2x4 piece Sound Barrier Clear Acrylic panel set, \$199.99 plus shipping. To order call, A.J.'s Pro Percussion, (800) 545-7668, or shop online at [www.ajpropercussion.com](http://www.ajpropercussion.com).

**Rogers/Rogers**—Drums, parts, accessories, Memillo, Swiv-O-Matic. We bought the entire inventory from Fender Musical Instruments. Logo drumheads, drumsticks, stands, pedals, Dyna-Sonic snares. Complete drums and drumsets new and used. Also 8-ply maple shells. Used vintage Ludwig, Slingerlands, Gretsch, parts and accessories. Al Drew's Music, 526-528 Front St., Woonsocket, RI 02895. Tel: (401) 769-3552 or fax: (401) 766-4871.

**Cymbal discounter**. Low, low prices on Sabian AA/AX, HH, and Zildjian As, A Custom, Ks, and K Custom. **Free delivery. Free brochure.** Anderson Music, 517E North Railway St. S.E., Medicine Hat, Alberta, Canada T1A 2Z9. Tel: (403) 526-5306. [www.cymbaldiscounter.com](http://www.cymbaldiscounter.com).

Seller to the stars! Blair N Drums, since 1987. We feature: Vintage Gretsch, Ludwig, Rogers, etc. Also K Zildjian and Paiste. Layaways available. 3148 Plainfield N.E., Suite 250, Grand Rapids, MI 49525. Please call only to buy, sell, or trade. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

**Creative Projects**. Pad-I practice pad (knee pad). The Padd, Dynabee, Meg bags, Imagination Drumset Method. For a free brochure write: Creative Projects, 1281 Ulupii St, Kailua, HI 96734. Tel: (808) 262-2022. Fax: (808) 262-3294. Email: [creaproj@aloha.com](mailto:creaproj@aloha.com). Visit Web site: [cp.digiweb.com](http://cp.digiweb.com).

**Cracked cymbals?** Like them fixed for a lot less than buying new? SASE for free brochure to: Cymbal Salvage, 1126 S. Austin Blvd., #1W-D, Oak Park, IL 60304. Tel: (708) 358-1716, [www.cymbalsalvage.com](http://www.cymbalsalvage.com).

**Collarlock and Pacific**—drums and hardware, [www.flamtrap.com](http://www.flamtrap.com). Tel: (800) 660-5060.

**Purpleheart** and other exotic/domestic environmentally certified hardwood snare drums with brass tube lugs. We make our own shells and lugs, we can make a custom snare for you. **Drum Solo** crafted by Greg Gaylord, [www.drumsolo.cc](http://www.drumsolo.cc). Tel/Fax: (415) 898-2647.

**Baby-Kick!** Easily converts any size tom into a punchy bass drum. Simple compact set-up includes fully adjustable hoop mounted spurs. Complete riser kit \$85. **Dealers welcome.** Drum Supply House, tel: (901) 423-3786, [www.drummymaker.com](http://www.drummymaker.com).

**Drum Supply House**—maple shells, coverings, lugs, and hardware. **Free** Parts Guide for builders! Tel: (901) 423-3786, 47 Ingram St., Jackson, TN 38301, [www.drummymaker.com](http://www.drummymaker.com).

**Our name is Drums, Etc.** Our mail order catalog has pictures and prices for hundreds of exciting drumsets, cymbals, accessories, books, and videos not found in other catalogs. **Free catalog, call (717) 394-3786.** Email: [drumsetc@redrose.net](mailto:drumsetc@redrose.net). Visit our Web site, [www.drumsetc.com](http://www.drumsetc.com).

**Eames** hand-crafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. For brochure contact: Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404.

**Gretsch Drums**, parts, logo heads, badges, etc., [www.sound.net/~expwex/](http://www.sound.net/~expwex/). Tel: (816) 361-1195.

**Drumspan**—The new drum cover! Make your old drums look new in minutes. Drumspan is a hassle-free covering. No lug removal, stripping, or gluing. Fast, easy, inexpensive. **A complete set only \$39.99.** PO Box 1994, Rancho Cucamonga, CA 91729-1994. Tel: (909) 989-0246, [www.drumspan.com](http://www.drumspan.com).

**CheapBeats Cymbal Barn**, specializing in new and used Zildjian, Sabian, Paiste, others. Buy, sell, trade. Also, Premier drums, name-brand sticks/beads. **Free brochure.** Route 2, Box 340, Charleston, WV 25314. Tel: (304) 744-4858.

**Remo MasterEdge drum shells**. Wholesale drum building supplies. **Lee Custom Drum/WorldMax**, (209) 588-0251, [www.leecustom.com](http://www.leecustom.com).

**Pearl Drums Scratch and Dent**—Discontinued outlet, incredible savings on components and kits from beginner to pro. View current stock at [www.midwestdrum.com](http://www.midwestdrum.com). Email [mark@midwestdrum.com](mailto:mark@midwestdrum.com), or call (877) DRUMKIT. **Midwest Drum & Percussion**, Wichita, KS.

**Free! Electronic Percussion Catalog** featuring Pintech triggers and more! Tel: (864) 288-1500, [www.edrums.com](http://www.edrums.com).

**American Music Drumparts**—chrome and brass lugs, parts, hardware, etc. Free catalog, (541) 935-5023, [www.amdrumparts.com](http://www.amdrumparts.com).

**Rockin Rita's** recycled drums and percussion. Used and vintage drums and parts at **great prices!** Phone us at (619) 596-4627 for our newest list. Email: [Rockinritas@aol.com](mailto:Rockinritas@aol.com).

**Hal Blaines's Monster Kit!** Includes bass drum, floor tom, snare, seven fiberglass concert toms, cymbals and hardware. Letter of authenticity included, \$39,999, offers considered. **Rockin Rita's**, tel: (619) 596-4627, Email, [Rockinritas@aol.com](mailto:Rockinritas@aol.com).

**Best in the west!** Rupp's Drums—Colorado's largest pro drum shop! Huge stock of new kits, mountains of used and vintage kits at killer prices! Heads, sticks, cymbals, hardware, and percussion ready to ship! Call for our toll-free number, or email us: [rupp@ruppsdrums.com](mailto:rupp@ruppsdrums.com), [www.ruppsdrums.com](http://www.ruppsdrums.com). Call (303) 756-5777. Also, Will Drum For Food T-shirts, \$15.

## Vintage Showcase

### For Sale

**A Drummer's Tradition** features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at [www.adrummerstradition.com](http://www.adrummerstradition.com) for weekly updates. We are always buying! Call 10-6 PST, Mon-Sat, tel: (415) 458-1688, fax: (415) 458-1689.

We have an ear for sound. Blair N Drums, since 1987. We feature: Vintage Gretsch, and K Zildjian. Also, Ludwig, Rogers, Paiste etc. 3148 Plainfield, N.E., Suite 250, Grand Rapids, MI 49525. Please call only to buy sell or trade. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

Bobby Chiasson's **Jollity Drum Farm** mail-order list includes hundreds of drums, and **Rogers Swiv-O-Matic**. 420 Coach Road, Argyle, NY 12809. Tel: (518) 638-8559; [drumfarm@global2000.net](mailto:drumfarm@global2000.net), [drumfarm.simplenet.com](http://drumfarm.simplenet.com).

**Rogers Book!** Slingerland Book! Many others, plus calfskin heads, shirts, videos, etc. Rebeats Vintage Drum Products, PO Box 6, 219 Prospect, Alma, MI 48801. Tel: (517) 463-4757, [www.rebeats.com](http://www.rebeats.com).

**Vintage:** Snares, sets, singles, cymbals, hardware, logos and trades. Look/see, [www.drumatix.com](http://www.drumatix.com).

**Free Photo Catalog!** Vintage Ludwig, Slingerland, Rogers, Gretsch, K Zildjian, Paiste, and more. Money-back guarantee, Visa/MC, Discover. **Vintage Drum Center**, 2243 Ivory Drive, Libertyville, IL 60067. Call: (800) 729-3111, or (641) 693-3611. Fax: (641) 693-3101. Web: [www.vintagedrum.com](http://www.vintagedrum.com). We buy-sell-trade.

### Wanted

Vintage Gretsch, Ludwig, Leedy, Rogers, K Zildjian, Paiste, etc. Blair N Drums. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

**Immediate cash** for Ludwig, Gretsch, Rogers, Slingerland, Leedy, K Zildjians, Paiste, Sonor. Call: Vintage Drum Center. (800) 729-3111 or (641) 693-3611. Email: [vintagedrum@lisco.com](mailto:vintagedrum@lisco.com).

### Miscellaneous

**Www.vintagelogos.com**. Vintage-style logos for kick drums. Free catalog. Tel: (513) 351-0075.

**Power Wrist Builders.** "The ultimate practice sticks." Solid aluminum & solid brass practice sticks. Free info pack. Tel: (800) 645-6673, 1434 Corte De Rosa, CA 95120. [www.musicianswarehouse.com/power](http://www.musicianswarehouse.com/power).

The Starving Musician can save you money on used sets, snares, singles, and hardware. New inventory weekly! Tel: (800) 381-7569, fax: (408) 554-9598, or write: 3427 El Camino Real, Santa Clara, CA 95051. See us at [www.starvingmusician.com](http://www.starvingmusician.com). Email us at [mail@starvingmusician.com](mailto:mail@starvingmusician.com).

**Ugly Percussion Custom Drums.** Maple shells. Many sizes and finishes. Great prices. [www.uglypercussion.com](http://www.uglypercussion.com).

**Free Vintage Photo Catalog!** Ludwig, Slingerland, and more! Money-back guarantee. Visa/MC, Discover. **Vintage Drum Center.** 2243 Ivory Drive, Libertyville, IA 52567. Call (800) 729-3111 or (641) 693-3611. Fax: (641) 693-3101. [www.vintagedrum.com](http://www.vintagedrum.com). We buy-sell-trade.

**Wright Hand Drum Co.** Clay percussion instruments. Doumbeks, gantas, ubangs, chatams, bongos, shakers, instruction videos. **Made By Hand—Played By Hand.** [www.wrighthanddrums.com](http://www.wrighthanddrums.com). Free catalog: (800) 990-HAND.

Download your favorite music from drummers and percussionists. Interviews, photos, and on-line lessons from your favorite artists, free monthly email newsletter, Drum Circle info from around the world and more. [www.DrumsOnTheWeb.com](http://www.DrumsOnTheWeb.com).

## Study Materials

**Creative Drummer Magazine.** Love to practice and study? We feature intelligent, in-depth drumset lessons for all ability levels. Hip! **Free brochure.** Eighth issue now available, \$6.95. **Subscription, any four issues, \$27.95.** Spiral bound, 55-60 pages, Box 803, Patchogue, New York 11772. (800) 484-4906 (7748). **Writers welcome!**

**Free! Drum Charts Catalog & Sample!** Best ever! 700 songs! Metallica, Korn, Green Day, Creed, Beatles, Zeppelin, more! DCI, PO Box 247-MD, Nanuet, NY 10954-0247. Call/fax: (914) 6-CHARTS. [vindei@aol.com](mailto:vindei@aol.com).

**Hard-cover** drum books by Joel Rothman. Complete Rock Drummer, Complete Jazz Drummer, \$99.95 each. Send for catalog. J.R. Publications, c/o Charles Dumont & Son, #1085 Dumont Dr, Voorhees, NJ 08043. Tel: (800) 257-8283.

## Instruction

**Boston, Brockton, Providence, RI:** Horrigan Drum School, all levels. Tel: (888) 258-0021.

Jazz/Creative Drummers: Books keep you stuck in patterns unrelated to spontaneous, creative drumming. Enlightening information. [Drummerdon2@cs.com](mailto:Drummerdon2@cs.com), or Don's Drum Studio, PO Box 41386, Cleveland, OH 44141-0386.

**Nashville:** George Lawrence at Fork's Drum Closet, [www.crumguru.com](http://www.crumguru.com). Tel: (615) 665-2198.

Drummers: Learn all styles of drumming on all the percussion instruments, including drumset and mallets. John Bock Percussion Studio, (914) 592-9593.

**NJ Drummers.** Ray LeVier now teaching in Fort Lee. Accepting serious-minded students. All styles. Tel: (201) 585-1939.

**NYC—Tabla.** Study Indian classical drumming with performer Misha Masud. All levels. Special training for musicians of jazz. East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

**Baltimore—Washington:** Grant Menefee's studio of drumming. B.M. Berklee College of Music. All styles and levels. Tel: (410) 747-STIX.

**Drummers—Study with Jim Payne** in NYC or Westchester. Author of three widely acclaimed instruction books, including Give The Drummers Some. Tel: (914) 232-8075, or [www.funkydrummer.com](http://www.funkydrummer.com).

**London, England:** Study drums with Joel Rothman. Tel: 020-7431-0873.

**NYC Drummers:** Study with John Sarracco, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way.** Manhattan and Staten Island studio locations. (718) 351-4031.

San Francisco Bay Area: John Xepoleas, author of Studies For The Contemporary Drummer and Lessons With The Greats, is accepting students. Study jazz, rock, funk, and Latin drumming. Become more confident as you develop better reading skills, technique, and independence. All levels. Tel: (925) 947-2066.

**Mark Zonder** of Fates Warning is accepting students in the Long Island NY area. Tel: (877) 688-2221.

## Wanted

Any Gretsch, Ludwig, Leedy, Rogers, etc. Also, K Zildjian (Istanbul) and Paiste. Cash or trade. Blair N Drums. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

The Starving Musician pays cash for used sets, snares, cymbals, and hardware! Phone: (800) 381-9041, fax: (408) 554-9598, or write 3427 El Camino Real, Santa Clara, CA 95051. [www.starvingmusician.com](http://www.starvingmusician.com). Email us at [mail@starvingmusician.com](mailto:mail@starvingmusician.com).

**Vintage Drums—Immediate cash** for Ludwig, Gretsch, Rogers, Slingerland, Sonor, Leedy, K Zildjian, and Paiste. Call: (800) 729-3111 or (641) 693-3611. [www.vintagedrum@lisco.com](http://www.vintagedrum@lisco.com).

## Miscellaneous

**Free Drum Lessons.** "Bedrock," instructional videos, drums, accessories, register monthly giveaway! [www.americandrumschool.com](http://www.americandrumschool.com).

**Musicians National Referral:** Where pro musicians and bands connect. World's largest, most preferred referral. Ask about our lifetime membership. Tel: (800) 366-4447, [www.musicianreferral.com](http://www.musicianreferral.com).

**Professional Musicians Referral—Musicians/bands:** connect with the right group or player. Call PMR—America's original national referral! Tel: (612) 825-6848, [www.pmr-musicians.com](http://www.pmr-musicians.com).

**Drumkit Models!** Miniatured in scale. Accurate in every detail. Many colors, setup configurations or just like your own on request. Tel: 020-8374-3983, London, UK. Email: [zivanv@skybiz.com](mailto:zivanv@skybiz.com).

**Waddell's DRUM CENTER**  
**WADDELLSDRUMS.COM**

On Line Catalog



Call or write for **FREE** discount catalog  
6433 Leechburg Rd • Leechburg PA 15656  
Call info. for toll free # or (724)845-DRUM

**GINA SCHOCK** Check out Gina using the **GROOVE GUIDE** on the upcoming Go-Go's tour

w/ the GO-GO'S

Timing is **EVERYTHING!**  
Drum Perfect



toll free  
(888) 372-3786

**www.DrumPerfect.com**

Same Day Shipping  
17 years in business  
Satisfaction Guaranteed

**sambarnard.net**

Now Selling **Drum Sets & Racks**

**Drum Wrap**

12x8, 13x9, 16x16, 22x14  
Solds .....\$699-799  
Satin Flames.....\$1199  
Black or Blue Pearl.....\$1399  
Sparkles.....\$1599  
Champ. Sparkle.....\$1699  
White/Abalone Pearl.....\$179.99  
Other Colors & Sizes  
Single Pieces Sold

**Hardware**

Rims, \$799 Hoops, \$1999  
(over 40 different rims/hoops)  
Heavy Duty db braced stands,  
db mount setups \$599-799  
Tens, Rods \$ .75 Lugs \$1.99 more

**Free Samples/Info**  
**602-279-4041**



subscribe now **MODERN DRUMMER**

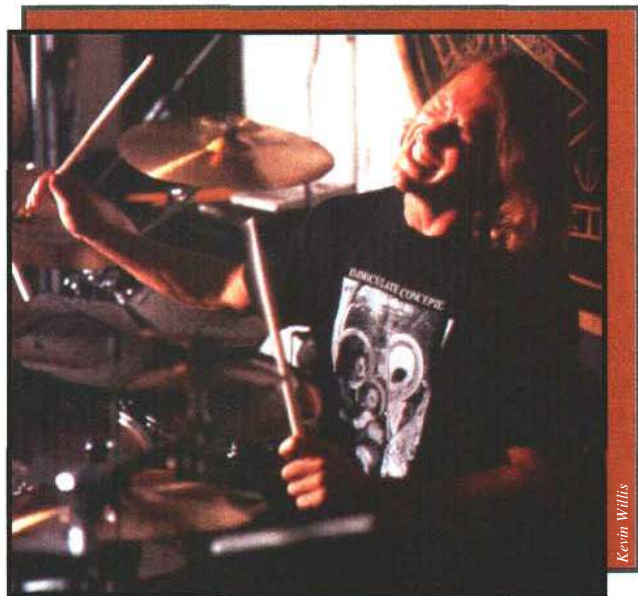
**1-800-551-3786**

# ADVERTISER INDEX

ADVERTISER	WEB ADDRESS	PAGE NUMBER
Ahead Drumsticks	www.bigbangdist.com	89
AJ's Pro Percussion	www.ajpropercussion.com	137
Aquarian Drumheads	www.aquariandrumheads.com	67
Arbiter Drums	www.arbiterdrums.com	62
Atlanta Pro Percussion		68
Attack Drumheads	www.universalpercussion.com	143
Audix	www.audixusa.com	44/45
Ayotte Drums	www.ayottedrums.com	17
Bear Percussion	www.bearpercussion.com	90
Berklee College Of Music	www.berklee.edu	149
Bosphorus Cymbals	www.bosphoruscymbal.com	105
ClearSonic/Tamburo	www.clearsonic.com	93
Concord Records Inc.	www.concordrecords.com	85
D'Amico Drums	www.damicodrums.com	156
D'Amico Drums	www.damicodrums.com	68
DiggIt Inc.	www.diggIt.net	153
Dixon Drums	www.sayhhi.com	151
Drum Center of Lexington		154
Drum Doctors	www.drumdoctors.com	93
Drum Perfect	www.drumperfect.com	165
Drum Supply House	www.drummaker.com	154
Drum Tech	www.drumtech.com	42
Drum Workshop	www.dwdrums.com	20/21,65,87
Drum World	www.drumworld.com	124
Drumat	www.drumat.com	154
DrumDial	www.bigbangdist.com	101
Drummers Collective	www.thecoll.com	150
Drums In The Wind	www.wvandbw.com	66
Drums On Sale		137
DrumWear	www.drumwear.com	86
Earth Rhythms Catalog		154
Evans	www.evansdrumheads.com	1
Everyone's Drumming	www.everyonesdrumming.com	91
Vic Firth	www.vicfirth.com	43,112
Five Star Professional Shops	www.fivestardrumshops.com	163
Forever Drumming	www.foreverdrumming.com	156
Fork's Drum Closet	www.forksdrumcloset.com	104
Fuzzy Music	www.fuzzymusic.com	144
Gibraltar	www.kamanmusic.com	115
Grip Peddler	www.grippeddler.com	122
HQ Percussion Products	www.HQpercussion.com	64
Hudson Music	www.hudsonmusic.com	103
Humes & Berg	www.humes-berg.com	35
Interstate	www.interstatemusic.com	18
Istanbul Agop Cymbals	www.istanbulcymbals.com	133
Istanbul Mehmet Cymbals	www.istanbulmehmet.com	102
J-HOOP	www.jhoop.com	75
Joe Morello Productions		154
johnnyraBB Drumsticks	www.johnnyraBB.com	69,154
Kodo/Red Ink		34
KoSA Communications	www.kosamusic.com	155
Latin Percussion	www.lpmusic.com	19,127
Ludwig	www.ludwig-drums.com	CV2
Mapex	www.mapexdrums.com	37
Matt's Music Center	www.mattsmusic.com	86

ADVERTISER	WEB ADDRESS	PAGE NUMBER
Mayer Bros. Drums	www.mbd drums.com	137
Meinl		7,100
Memphis Drum Shop	www.memphisdrumshop.com	156
MetroPad	www.educationalmusicaccessories.com	14,153
Music Tech	www.musictech.com	127
Musician's Friend	www.musiciansfriend.com	159
Musicians Institute	www.mi.edu	77
Not So Modern Drummer	www.notsomodendrummer.com	93
Pacific Drums	www.pacificdrums.com	117
Paiste America	www.paiste.com	63,123
Peace Drums	www.peacemusic.com.tw	74
Pearl	www.pearldrums.com	10/11, CV3
Peavey Drums	www.peavey.com	25
Phattie Drums	www.PhattieDrums.com	18
Pork Pie Percussion	www.porkpiedrums.com	137
Precision Drum Co.	www.precisiondrum.com	137
Premier	www.premier-percussion.com	5
Pro-Mark	www.promark-stix.com	9,36,147
Protools NY	www.protoolsny.com	92
PureSound Percussion	www.puresoundpercussion.com	76
Quick Click/CTech	www.pocketrockit.com	62
Regal Tip Drumsticks	www.regaltip.com	70
Remo	www.remo.com	33
Roland	www.rolandus.com	27,29
RTOM/Moongel	www.rtom.com	137
Rupp's Drums	www.ruppsdrums.com	156
Sabian	www.sabian.com	24/25,113
Sam Ash Music	www.samash.com	84
Sam Barnard's Drum Wrap	www.sambarnard.net	165
Seiko	www.kamanmusic.com	8
Skidmore College		114
Silver Fox Drumsticks	www.groverpro.com	101
Slug Percussion	www.slugdrums.com	154
Smith Custom Drum Co.	www.smithcustomdrums.com	26
Sonor Drums	www.hohnerusa.com	71
Sticks Grip	www.sticksgrip.com	116
Tama	www.tama.com	30,31,157
Taos Drums		154
Taye Drums	www.taye.com	129
The Drum Pad		156
Toca	www.kamanmusic.com	73,91
Treeworks	www.treeworkschimes.com	88
Tribes Drums	www.tribesdrums.com	156
Trick Percussion Products	www.trickdrums.com	156
Turkish Cymbals	www.turkishcymbals.com	116
Vater Percussion	www.vater.com	55,156
VeriSonic	www.4ddai.com/vs	155
Waddell's Drum Center	www.waddellsdrums.com	165
Warner Bros. Publications	www.warnerbrospublications.com	125
Washington Music Center	www.wmcworld.com	156
West L.A. Music	www.westlamusic.com	92
XL Specialty Percussion	www.xlspec.com	70
Yamaha	www.yamahadrums.com	34
Zildjian	www.zildjian.com	13,15,32,54, CV4
Zoro	www.zorothe drummer.com	86

TOOL'S  
**DANNY CAREY**



MUDVAYNE MAULER  
**sPaG**

SWINGIN' WITH MR. COOL  
**GRADY TATE**

CRAZY TOWN'S  
**JAMES BRADLEY JR.**

PLUS  
**MD's 2001 GEAR GUIDE!**

Do You **Eat** And **Drink** Drums? Then You Need  
**Modern Drummer**  
**SilverWare!**

Of course we're not talking about forks and knives and spoons.  
We're talkin' MD's cool new **25th Anniversary Tee-Shirt!**

It's the brand-new addition to MD's DrummerWare line.

Tell the world you're a 24-hour, eat-drink-sleep  
kind of drummer—and help us celebrate our  
quarter-century mark at the same time!

MD's 25th Anniversary logo emblazoned on front.  
Made from 100% cotton.

Preshrunk, so the size you order is the size you get—and keep.  
Comes in sizes S-XXL.

The only catch is that there's a limited supply, so you better act fast!

Order online @ [www.moderndrummer.com](http://www.moderndrummer.com)

Phone your order at 973.239.4140 • Fax your order at 973.039.7139,  
business hours 9 A.M. - 5 P.M. EST.



name (please print)

address

city

state

zip

phone

☐ Visa ☐ MasterCard

Visa/MasterCard#

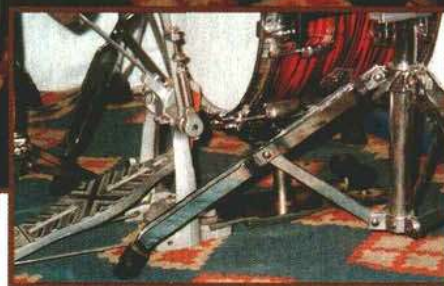
exp. date

name on card

size	qty	item	price	total
		25th Anniversary T-Shirt	\$15*	
			total	

Make check payable & mail to:  
Modern Drummer Publications  
Attn: Drummin' Style  
12 Old Bridge Road  
Cedar Grove, NJ 07009

\*price includes shipping & handling.  
All checks or money orders payable in US funds  
only (no cash). No C.O.D. Please allow 6-8 weeks  
for delivery. MD clothing can be shipped to  
street address only; no PO Box deliveries.



**G**ianni Measso's kit was designed with a minimalist approach. It *had* to be, because Gianni lives in a small apartment in Maniago, Italy. He needed a kit that he could set up at home and still have enough space to live in. He also had to work within a "minimalist" budget.

The basic drums are from an old Meazzi Hollywood entry-level kit that had been stashed in a basement for over twenty years. The "bass drum" is actually a 9x14 tom

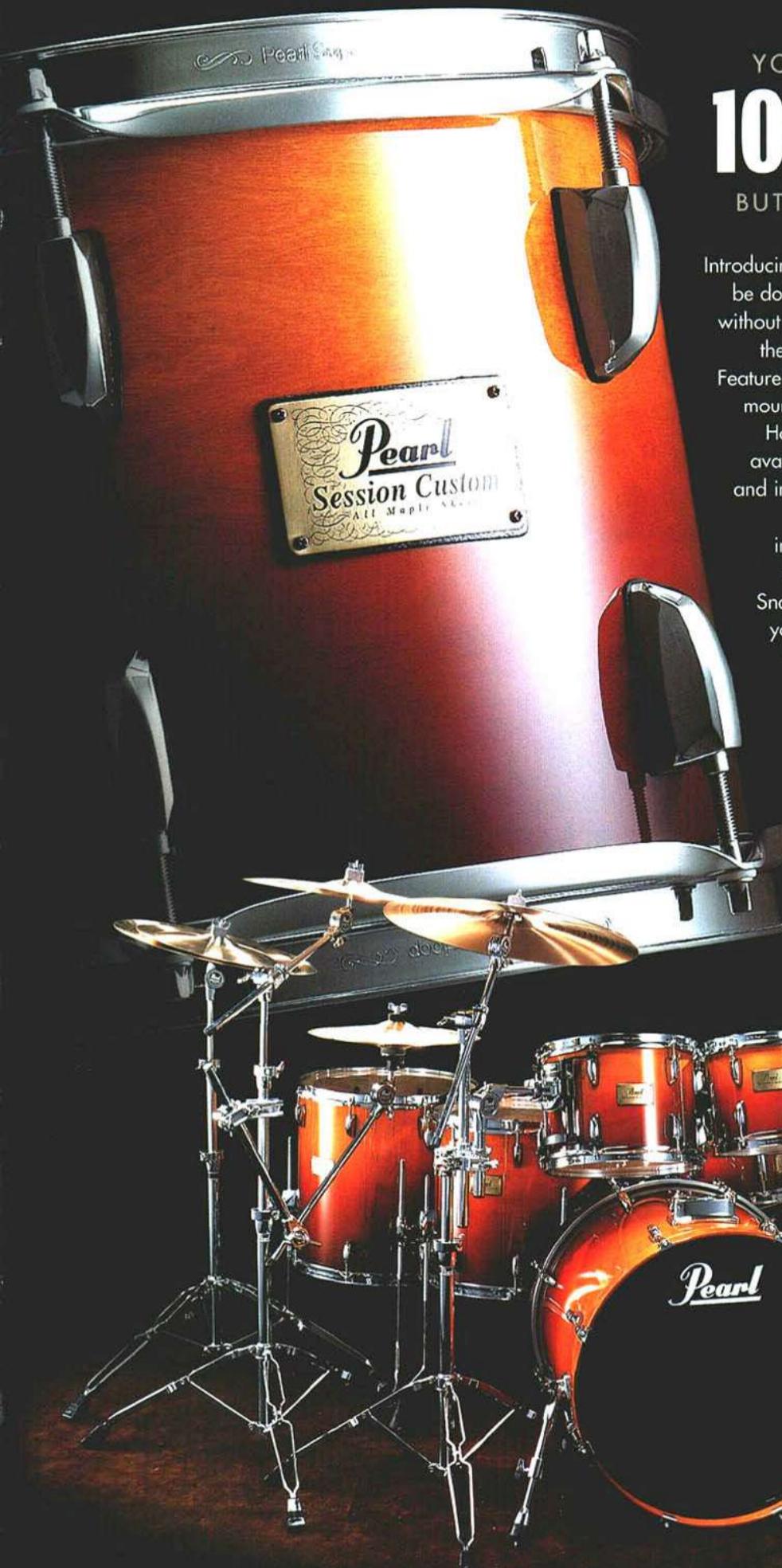
mounted with the aid of a home-made lifter bracket and Pearl I.S.S. clamps. A pair of "cheap plastic bongos" serve as rack toms. Zildjian cymbals and bells (including 10" hi-hats and a flat ride), a drumset tambourine, and a cowbell round out the kit.

"It looks a little funny," admits Gianni. "But it cost very little money and it takes up very little space, so it met my two goals. Besides, it sounds surprisingly good!"

#### PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



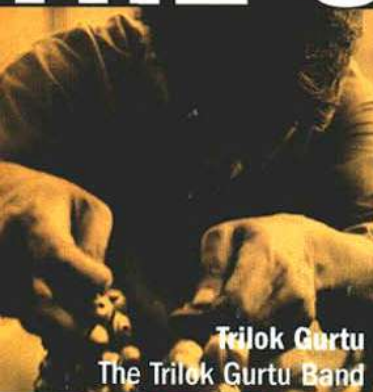


YOU'VE HEARD IT BEFORE,  
**100% MAPLE**  
BUT NEVER PRICED LIKE THIS.

Introducing Session Custom...a kit many said couldn't be done. Six ply, 100% Maple shell hi-end drums, without the hi-end price tag. Session Custom has all the features a working drummer needs in a kit. Features like our OptiMount Suspension System tom mounts, 2.3mm SuperHoop II rims, Uni-Lock Tom Holders, plus lots, lots more. Complete kits are available in today's most popular configurations and in exciting new colors, like new Vintage Fade shown here, and with our best hardware, including our revolutionary PowerShifter bass drum pedal and an all new matching Maple Snare drum. And the best part... the price. Call your local Pearl dealer and ask about Session Custom. Just make sure you're sitting down.

*Pearl*  
[www.pearldrums.com](http://www.pearldrums.com)

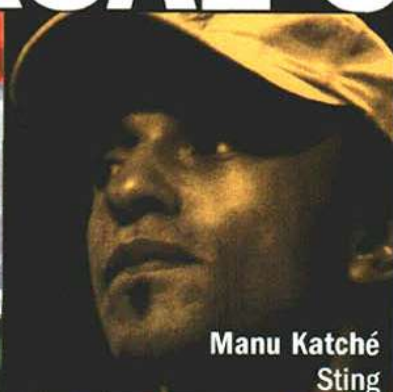
# THE UNIVERSAL SOUND



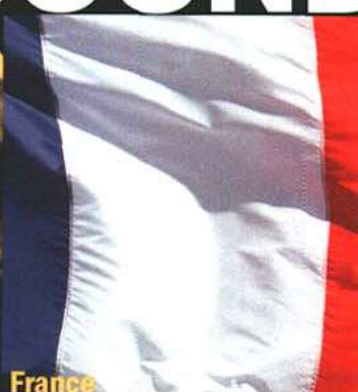
Trilok Gurtu  
The Trilok Gurtu Band



India



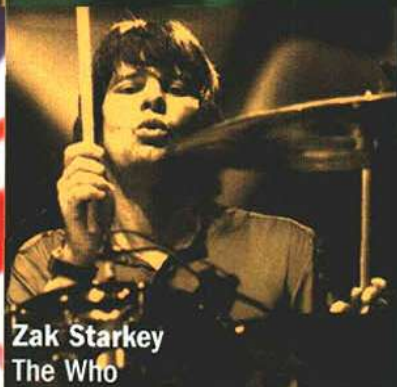
Manu Katché  
Sting



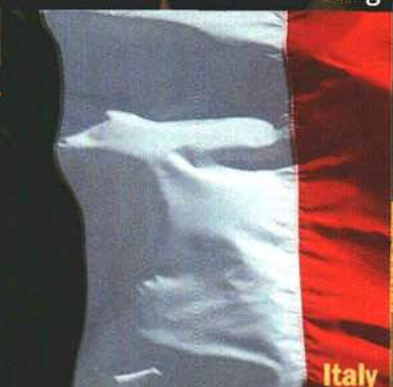
France



United Kingdom



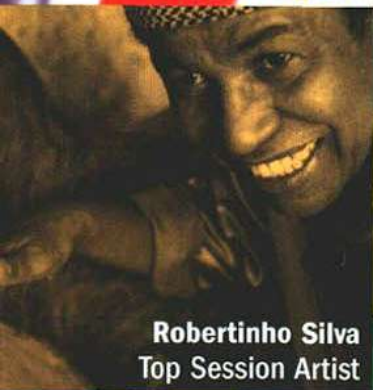
Zak Starkey  
The Who



Italy



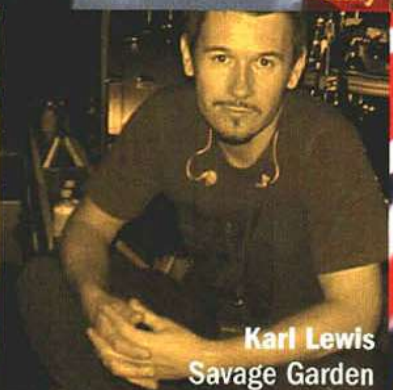
Alfredo Gollino  
Top Session Artist



Robertinho Silva  
Top Session Artist



Brazil



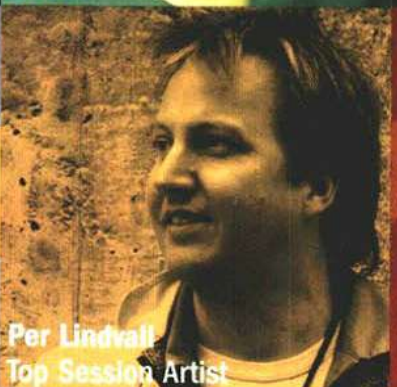
Karl Lewis  
Savage Garden



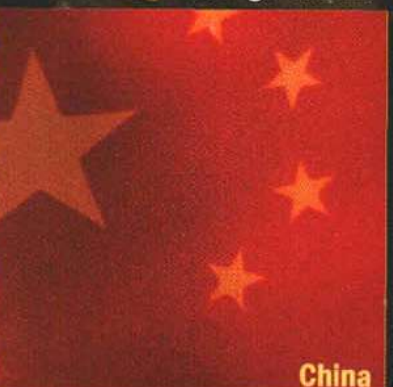
Australia



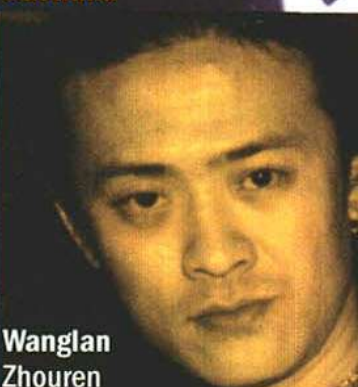
Sweden



Per Lindvall  
Top Session Artist



China



Wanglan  
Zhouren