

• AMERICAN HI-FI • TANTRIC • CHARLIE HUNTER •

www.moderndrummer.com

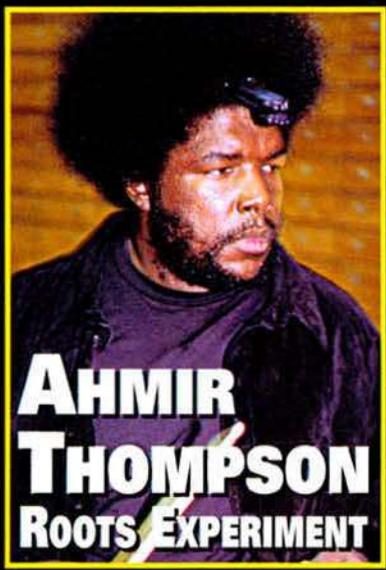
MODERN DRUMMER

The World's Most Widely Read Drum Magazine

August 2001

WIN One of three fabulous setups from Gretsch, Paiste, Toca, Gibraltar, and more!

Blink-182's TRAVIS BARKER



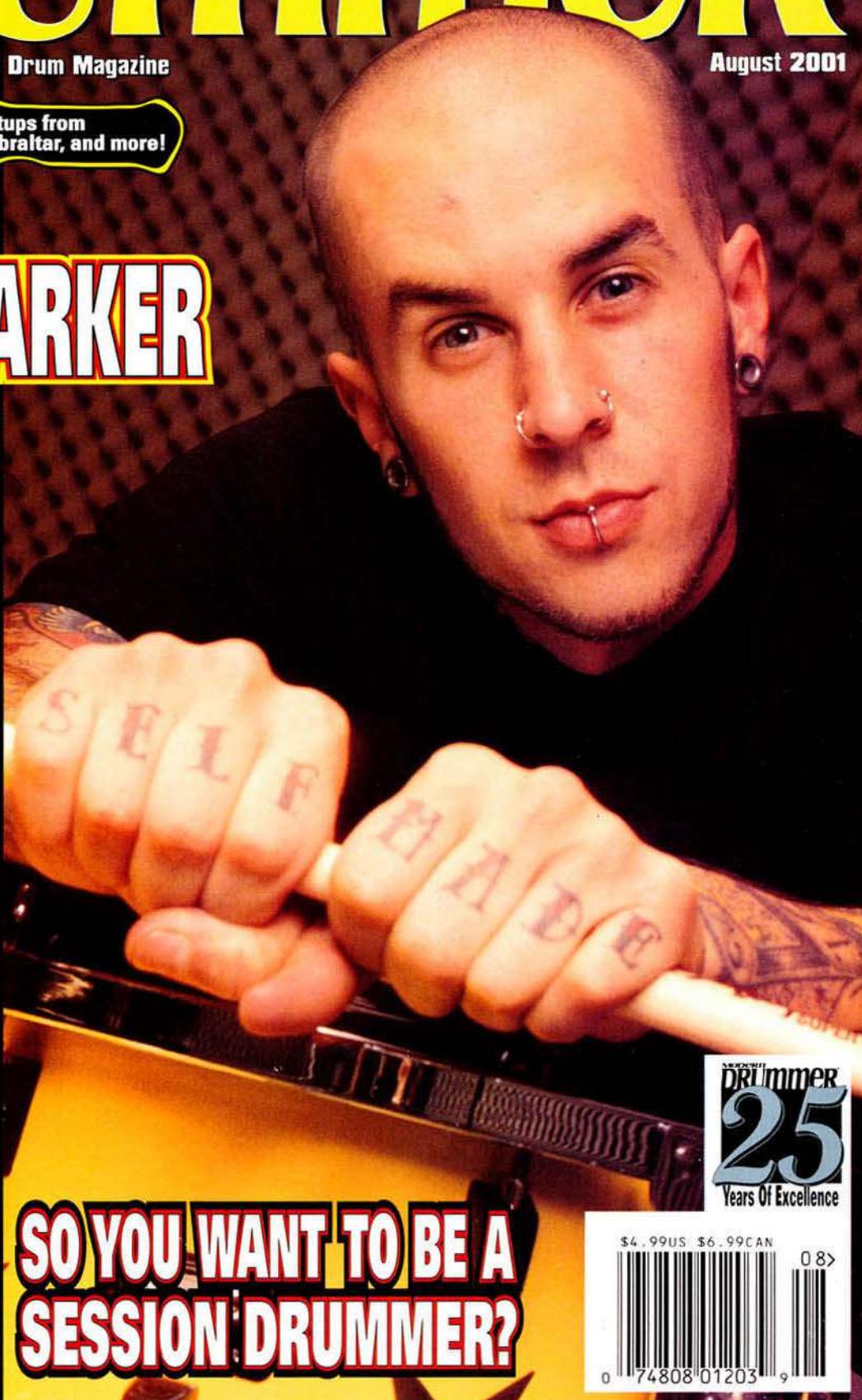
AHMIR THOMPSON
ROOTS EXPERIMENT

TERRY BOZZIO
REFLECTIONS

LENNY KRAVITZ
OFF THE RECORD

MAPEX DEEP FOREST DRUMS

BEN HARPER

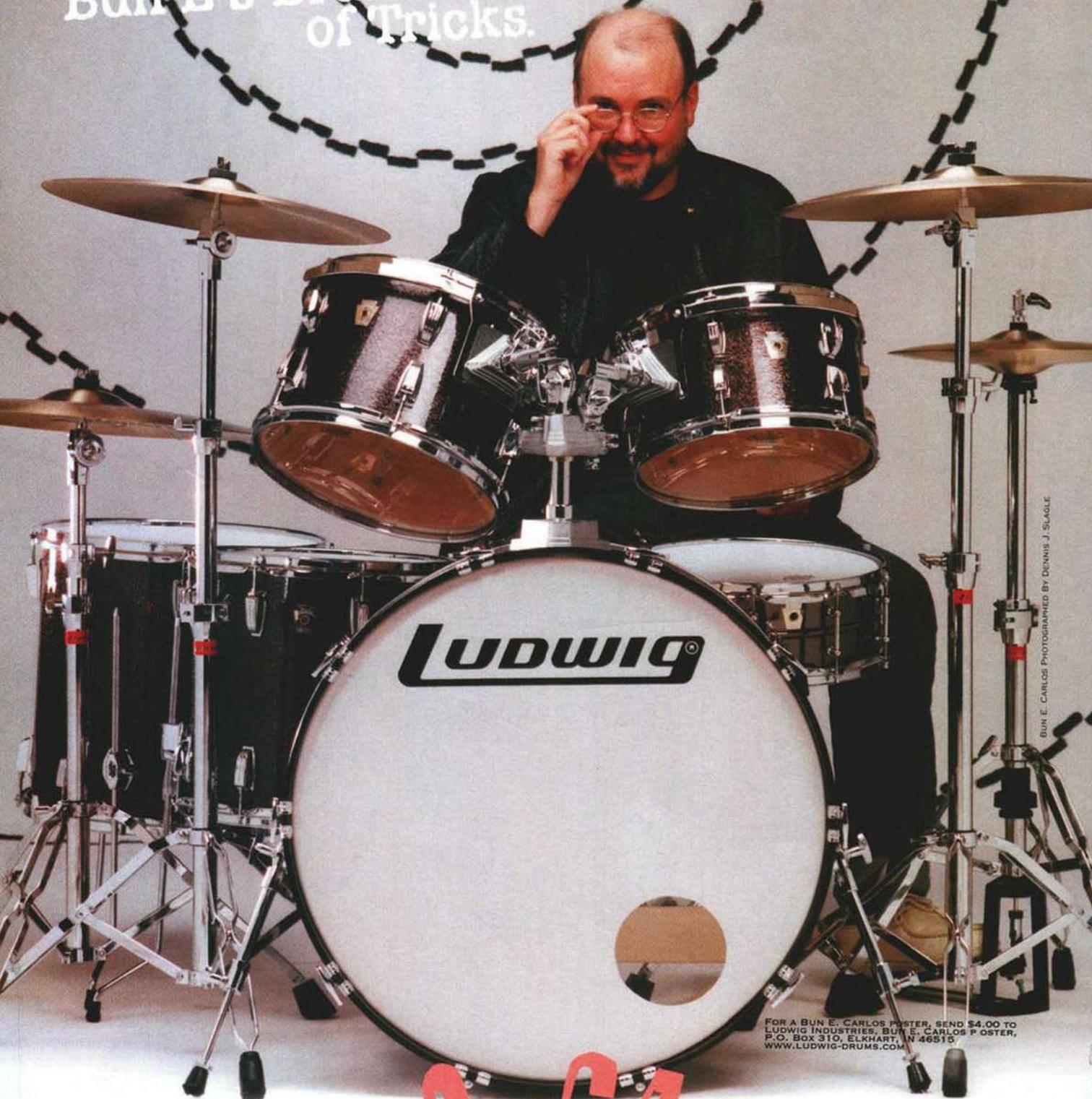


SO YOU WANT TO BE A SESSION DRUMMER?

DRUMMER
25
Years Of Excellence

\$4.99US \$6.99CAN 08>
0 74808 01203 9

Bun E's Brand
of Tricks.



BUN E. CARLOS PHOTOGRAPHED BY DENNIS J. SLAGLE

FOR A BUN E. CARLOS POSTER, SEND \$4.00 TO
LUDWIG INDUSTRIES, BUN E. CARLOS POSTER,
P.O. BOX 310, ELKHART, IN 46515,
WWW.LUDWIG-DRUMS.COM

CLASSIC MAPLE SERIES. THE BEST SOUNDING DRUMS.

BUN E. CARLOS
LUDWIG

Great Percussionists Demand Great Heads

Evans' Expanded Afro-Cuban Line

Jesus Diaz

(Talking Drums, Freelance Percussionist)

"These drumheads give me the sound I've been looking for. Well-defined, consistent tones. Evans makes the music sound just right for me."

Kalani

(Independent Percussionist, Educator, Producer)

"Evans drumheads are unsurpassed in feel, dynamics, and tone - I wouldn't put anything else on my drums."

Johnny Blas

(Percussionist, Bandleader, Producer, Composer)

"Evans heads provide crisp and clear tone that cuts through the band. These heads stay in tune under any conditions. For me, it's Evans."



New Etched Timbale Head

New Tri-Center Bongo Head

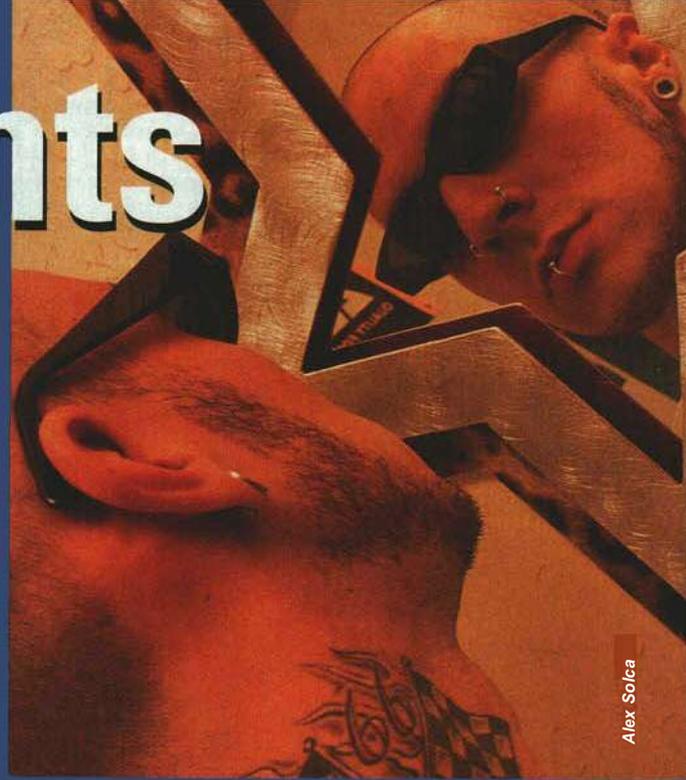
Tri-Center Conga Head



D'Addario

PO Box 290, Farmingdale, NY 11735
www.evansdrumheads.com

THE FIRST. THE FINEST. THE FUTURE.



BLINK-182'S TRAVIS BARKER

Who you calling "Punk"?! Beyond the basics with Cali's naked gun.
by **Waleed Rashidi**

62

THE ROOTS' AHMIR "QUESTLOVE" THOMPSON

See that 26" kick, that 24" ride? Questlove is in the house, and you know that house is shakin'.
by **Robin Tolleson**

76

BEN HARPER'S DEAN BUTTERWORTH

The hot jobs go to the drummers who can play it all. These days, Dean Butterworth is burning.
by **David John Farinella**

86

PHIL LESH'S JOHN MOLO

Moving beyond Bruce Hornsby's world forced John to find the Molo within.
by **Robyn Flans**

96

MD Giveaway

Win one of three great prize packages from Gretsch Drums, Paiste Cymbals, Gibraltar Hardware, Toca Percussion, Vater Drumsticks, and Impact Cases.

52

UPDATE

American Hi-Fi's

Stacy Jones & Brian Nolan

Billy Joel's **Liberty DeVitto &**

Elton John's **Nigel Olsson**

Tantric's **Matt Taul**

Big-Beat Master **Tony Thompson**

Charlie Hunter's **Stephen Chopek**

20

REFLECTIONS

Terry Bozzio On...

...Danny Carey, Tony Williams, Bonzo, Bruford, and more.

by **Rick Mattingly**

30

NEW COLUMN!

WOODSHED

UNIFIED THEORY'S

DAVE KRUSEN

Dank basements are nowhere'sville for this ex-Pearl Jammer's home recording/practice space.

by **Will Romano**

140

PERCUSSION TODAY

KODO DRUMMERS OF JAPAN

Dedicated to the drum, body and soul.

by **Ted Bonar**

146

Paul LaRaia



Alex Solca



Alex Solca



Alex Solca

Education

116 Rock 'N' Jazz Clinic

Drumset Warm-Ups
by Rod Morgenstein

118 Off The Record

Lenny Kravitz: Greatest Hits
by Ed Breckenfeld

120 Latin Symposium

The Baiao:
Brazilian Solo Fun
by Rob Leytham

122 Rock Charts

Travis Barker: "Adam's Song"
Transcribed by Joe Bergamini

128 In The Studio

So You Want To Be
A Session Drummer?
by Billy Ward

132 The Jobbing Drummer

Don't Be "Set" In Your Ways:
Different Approaches To The
Drumset
by Paul D'Angelo

142 First Person

There's Always A Way
by Doug Pomeroy

Departments

4 An Editor's Overview

The Best Gear Is Made By...
by Ted Bonar

6 Readers'Platform

14 Ask A Pro

Kenny Aronoff, Abe Cunningham,
and Clayton Cameron

18 It's Questionable

134 Critique

138 On The Move

139 Encore

Rush: Moving Pictures
by Ted Bonar

154 In Memoriam

Billy Higgins

156 Backbeats

Futureman's Drum Camp, and more

163 Drum Market

Including Vintage Showcase

168 Drumkit Of The Month



Equipment

44 New And Notable

Frankfurt Musikmesse, and more

54 Product Close-Up

Mapex Deep Forest Walnut Drumkit
by Chap Ostrander

56 Yamaha John "JR" Robinson

Signature "Nail" Snare Drum
by Mike Haid

57 DW 5520 Dual/Accessory Hi-Hat

And 5530 Double/Accessory Hi-Hat
by Martin Patmos

59 Quick Looks: Unigrip 2000

Drumsticks And Accessories

152 Collectors' Corner

George Way Casino Snare Drum
by Harry Cangany



Page 56



The Best Gear Is Made By...

I distinctly recall the day, way back when I was a ten-year-old wailing away in the basement on my hand-me-down Ludwigs, that my dad came home with a new set of drumheads so that we could tune up the four-piece. Black dots! I thought they were just the greatest thing since...silver dots.

Ah, yes, those were simple times. No longer. The pages of *Modern Drummer* feature an incredible number of companies advertising their new products. Today, companies big and small—and with and without big marketing budgets—are making gear that is far superior to that made during any previous generation. (I can already hear the screams from the vintage folks—I'm talking about all of the gear in this day and age as a whole.) The choices available just in drumheads and sticks are intimidating. The number of cymbal types and lines is staggering. And drums? There have never been more quality instruments made by so many manufacturers at one time.

Despite the fact that I have a constant fear that I will look like a dope in the drum department when I don't know about some hot new piece of gear, I feel the amount of options available to us is a good thing. So I'm going to come out of the Editor's Closet and announce my own endorsement: *I endorse everybody.*

The fact is, throughout my years as a drummer, I have purchased and played gear—set it on a stand, hit it with a stick, put it in a case—made by virtually every manufacturer in the industry. I've bought equipment by the biggest manufacturers, and I've bought instruments made by one-man-show custom drum makers. Of the companies whose gear that I haven't owned, I truly believe that it's due to the fact that it just wasn't in front of me when I was in the shop. Or maybe I just didn't have the cash at the time.

Your options as a drummer are limitless, and virtually every company out there is offering something special. Major corporations with near-household names and one-man operations with nary an ad budget actually do have something in common: They both create equipment that drummers want or need. You can find reputable pro players using almost everyone's gear.

Endorsements are cool and important to the industry. That's fine with me, I have checked out—and often purchased—lots of equipment after seeing my favorite players using it. Who hasn't? But in my perfect world, it doesn't matter to me what the badge or stamp says.

Just let me check out the cool gear.

Ted Bonar

MODERN DRUMMER

Volume 25, Number 8

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 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: Michael Bettine, Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Mike Haid, Robin Tolleson, Lauren Vogel Weiss, T. Bruce 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

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

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

INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc. Libby Abramson, President, 700 Post Road, Scarsdale, NY 10583, (914) 7234700

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

MODERN DRUMMER ONLINE: www.moderndrummer.com

PRINTED IN THE UNITED STATES



Rod Morgenstein
The Dregs, Platypus,
Jazz is Dead



Sam Bryant
Kenny Wayne
Sheppard Band



Virgil Donati
Planet X



PRESENTING THE ARTIST BIRCH SERIES BY PREMIER.
Low-Mass Tension Casings ~ ISO-Mounting System
100% Birch 7-Ply Shells ~ Mirror-Like Translucent Lacquer
2.3mm Pro-Rings™ Throughout ~ "Quick" Size Toms
Choice of 4000 or 6000 Hardware ~ Available in 7 Finishes
Impeccable Craftsmanship • Extraordinary Value

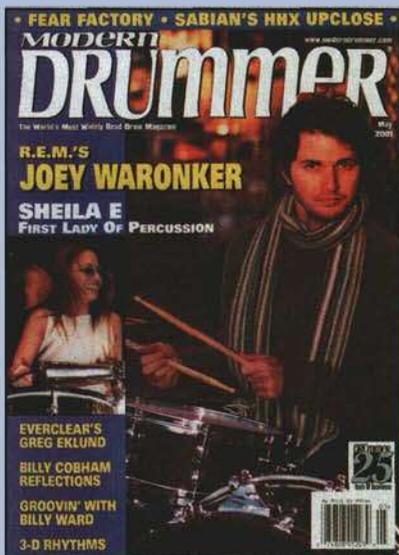
For a catalog featuring the entire family of quality Premier percussion instruments, send \$5 to Premier USA.

PREMIER

First In Percussion

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

www.premier-percussion.com



JOEY WARONKER

In my youth, I tended to favor bombast over style and subtlety. However, now that I've hit my thirties, I'm developing a greater appreciation for drummers who play for the benefit of the song, not just to display their chops. Since Joey Waronker is quite possibly my generation's finest example of this concept, I want to thank you for your cover story on this talented musician. His work with Spain, Idaho, Beck, R.E.M., and others demonstrates that while his hands and feet are quite dexterous, it's his ears that are his strongest point. His playing always complements the music and never intrudes. So thanks again for giving this fantastic drummer some much-deserved exposure.

James Buckley
via Internet

As office manager of an LA cartage/rental company, I recently had the pleasure of working with Joey Waronker. Joey had these zany kit conglomerations he would call "scenarios." It became quite hilarious wondering which "scenario" he might choose next. But what impressed me most about Joey was not only his illustrious career, but also his amazing humility. He never once failed to personally thank the delivery crew for their hard

work. He always took the time to let the "little guys" know they were appreciated. His thoughtfulness put smiles on the guys' faces, and really made their days. In a business where there are few kind gestures, Joey stands out as a true gentleman. He shares this quality with Jim Keltner, Peter Erskine, and Abe Laboriel Jr. It's easy to see why artists enjoy working with such considerate and genuine people.

Randy Taylor
Los Angeles, CA

CREDIT WHERE IT'S DUE

In the May, 2001 issue Joey Waronker lists various recordings that he has found especially inspirational over the years. These include Curtis Mayfield's *Curtis Live*, which was recorded in 1971 at the Bitter End in NYC, and is surely one of the best live recordings ever made. Since the drummer is listed as unidentified, I thought you might like to know that his name is Tyrone McMullen.

McMullen's performance is among the finest R&B drumming ever recorded. Yet his name seems to have escaped the drum history books completely—possibly because his recorded output was very limited. Besides *Curtis Live*, there is only an uncredited performance on a Mayfield compilation called *Love, Peace And Understanding* issued in the UK by Sequel Records.

Paul Siegel
Co-President, Hudson Music
New York, NY

Editor's note: Among the other mysteries in Joey Waronker's listeners' guide was the drummer on Serge Gainsbourg's Comic Strip album. We've since learned from a close associate and Francophile that the drummer in question was in all likelihood Dougie Wright. And if anyone out there happens to know who played drums on Jorge Ben's Africa Brasil album, please drop us a line and complete the puzzle.

SHEILA E

Thank you so much for your May story on the amazing Sheila E. I have been a fan for a very long time, and I'm glad to know that she not only survived the '80s but apparently is all the better for it. People credit Ricky Martin for the recent Latin explosion, but I have to give props to Miss E for making me aware of Latin music very early on. She is the one who opened my eyes to Tito Puente, Celia Cruz, and Santana. She is the one who ignited my fondness for the conga, the timbale, and the drumkit. She is the one who made me wish I hadn't let my shyness in high school overcome my dream to be on stage. Sheila E is my drumming inspiration.

Harold Proctor
via Internet

INFLUENCES AND INSPIRATION

Hats off to Rick Mattingly for his great "Influences And Inspiration" article in your May issue. I remember being inspired to pick up the sticks back in 1978 by none other than Peter Criss. He played for the music and opened up a whole new world for me. From there I discovered other bands like Aerosmith, Queen, Sweet, ELP, Rush, Led Zeppelin, etc. I went through a "snob" phase a few years later, when I wouldn't even acknowledge a drummer who couldn't play "The Black Page" or "La Villa Strangiato." Looking back, that foolish attitude closed more doors than opened up musical opportunities.

The two most valuable lessons I've learned from *MD* are to keep an open mind and to play for the music. Try not to impress the audience with your chops. Instead, inspire them with your enthusiasm and professionalism. Thanks, *MD*, for keeping it in perspective.

Randy Omdahl
via Internet

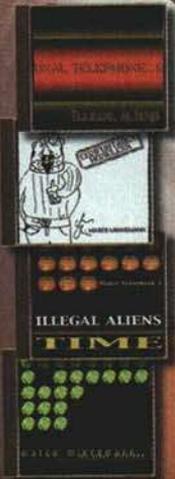
Rick Mattingly's "Influences And Inspiration" was dead on. I'm a relative beginner at the drums, and my influences tend to be drummers who play for a band that I like—and, more importantly, drummers whose style I have some chance of



MARCO MINNEMANN



MEINL
ROLAND MEINL



Visit Marco's homepage at www.marcoinnemann.de



being able to emulate. Similarly, I'm more likely to pick up a copy of *MD* that features a drummer who I'm familiar with than one with a story on some great studio drummer I've never heard of.

On the other hand, by reading *Modern Drummer* I'm exposed to other drummers I otherwise would never have heard of. For example, because Joey Waronker listed "The Drum Also Waltzes" by Max Roach (who I basically knew nothing about) as an influence, I downloaded it and checked it out. Wow! Now I'm looking into some of the other music Max Roach is associated with.

Mark Foley
Doylestown, PA

HEALTH ISSUES

In the May 2001 *Readers' Platform*, audiologist Marshall Chasin highlights not only an obvious danger of being a drummer (hearing loss), but also the potential peripheral dangers that stem from it (carpal tunnel syndrome, tendonitis, strains, and even stress fractures). Although not specifically mentioned in the letter, these are all physical maladies that we are susceptible to as drummers, and Mr. Chasin brings to light the fact that if we are not *hearing* right, then we are

likely not *playing* right.

Hats off to *MD* for also including Jennie Hoefl's article on "Protecting Your Body" in the May *Health & Science* section. These two pieces go hand in hand, and prove that in order to achieve longevity in today's market you need to think about more than your chops.

Rich Haberkern
via Internet

BUYER BEWARE

I enjoyed your recent article about buying and selling drum equipment on eBay. I have in fact used eBay to buy and sell old K Zildjian cymbals. But last month I committed the cardinal sin: I trusted someone through the email. I thought I had taken the proper precautions in checking out the seller (asking for references and speaking with them on the phone), so I sent him my money. Needless to say, I was ripped off. I'm not faulting eBay, I merely want to warn others so they don't make the mistake I made. Please print this so your readers will be made aware of potential frauds, so that they can avoid my stupid mistake.

Renny
via Internet

IT'S NEVER TOO LATE

I'd like to share a life-long dream that I have finally come to experience. From the time I was in junior high I wanted to really understand music. In high school, I learned to listen enough to discern simple patterns in most popular rock 'n' roll songs. Never having a drumset—nor even sticks—for years I simply paddled the steering wheels and dashboards in countless cars. Finally, a friend gave me a Christmas gift certificate for drum lessons. So at the age of forty-five I started drum lessons with Michael Lawson at Skip's Music in Sacramento, California.

I'm now fifty-four, and I've spent the past five years studying with Steve Smith of The Seattle Drum School. I finally became a professional musician last year, performing in a local blues/rock band. Realistically, I won't be leaving my day job any time soon. Still, I would not have been able to share my love of music with others at all without the training and encouragement of Steve Smith. I simply want to acknowledge Steve's tremendous teaching, along with the inspiration that I derive from your fine publication. I also want to assure others that it is never too

Essential Metal™

Zildjian

SET YOURSELF UP LIKE

TRAVIS BARKER

BLINK 182

1. 14" A Custom Projection HiHats
2. 18" Z Custom Medium Crash
3. 18" Oriental China Trash
4. 19" Z Custom Medium Crash
5. 19" Z Custom Medium Crash
6. 18" Oriental China Trash
7. 18" Z Custom Medium Crash
8. 21" A Sweet Ride Brilliant

Zildjian Super 5B Wood Tip Drumsticks

©2001 Avedis Zildjian Company

Our craftmasters can see the beauty of their creation in the natural wood before the first cut

DEEP FOREST

P R O J E C T

Mapex combines the heart of the craftsman with the soul of the drummer to create the Deep Forest Project. The limited edition Deep Forest Project is handcrafted from select Walnut and Cherry logs, the choice for master woodworkers over the centuries.

CW6225WN
cymbals not included

CHERRY

The Deep Forest Cherry is a mix of stunning beauty and bright crisp tone. The 100% Cherry wood creates a drum with unequaled projection and optimal sensitivity that's perfect for live performance and studio use.

WALNUT

The beauty of the Deep Forest Walnut is only surpassed by its deep rich voice. The 100% Walnut wood provides a dark, saturating tone that is a studio drummer's dream and a recording engineer's fantasy.

Check out the Deep Forest Project at your local authorized Mapex dealer.

WT6225WN
cymbals not included



mapexdrums.com

late to start studying music. The joy I have finally experienced is grander than I ever imagined, and worth every moment of practice. Thank you all!

Skip McDonald
via Internet

GRADY TATE CORRECTIONS

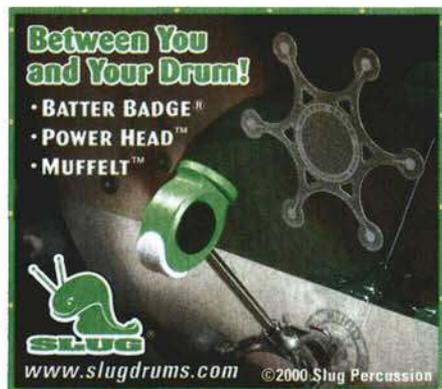
I wish to point out two errors in the Grady Tate feature (June 2001 *MD*) that were not part of the manuscript that I submitted. First, Grady Tate did not play on Bobby Darin's hit song "Mack The Knife." The version that I wrote about was Ella Fitzgerald's performance of that

same song on *Live At The Cote D'Azur*. The second error is a misquote. Grady did not say that drummers rely too heavily on books and videos. I said that, not Grady. Thanks for the opportunity to set the record straight.

Mike DeSimone
via Internet

HOW TO REACH US

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



We Want Your Licks!

Introducing Chop Shop

Modern Drummer is launching a brand-new column featuring readers' favorite licks. That means you! To have your "chops" featured, simply send us a transcription of your favorite lick or pattern (limited to four bars), preferably with an accompanying cassette tape. Include a brief note to say what makes the lick hip, and include some tips on how to play it (including sticking, tempo, and dynamics if not shown on the music). And so the

world will know who sent such a musical gem, toss in a good, clear photo of yourself. If we choose your submission, we'll send you an *MD* T-shirt in return for your efforts!

Mail your entry to Chop Shop, *Modern Drummer*, 12 Old Bridge Rd., Cedar Grove, NJ 07009. Include your name, address, and phone number on all items you send. Materials will not be returned, so don't send originals you can't part with.

FREE CHOPS WITH STICKS.



PLAY ALONG WITH GREGG BISSONETTE, PETER ERSKINE, TOMMY IGOE, ROD MORGENSTEIN, STEVE SMITH, CHAD WACKERMAN AND ZORO.

WHEN YOU BUY THE SPECIAL 4-PACK OF VIC FIRTH AMERICAN CLASSIC® 5A OR 5B DRUMSTICKS, YOU GET A FREE ARTIST CD, WITH AND WITHOUT THE DRUM TRACKS.

PLAY ALONG WITH THE GREATS, THEN TRY IT ON YOUR OWN — GO TO VICFIRTH.COM TO DOWNLOAD THE CHARTS. YOU'LL FIND IT WHEREVER VIC FIRTH STICKS ARE SOLD.

VIC FIRTH®
THE NUMBER ONE STICK
IN THE WORLD.

WWW.VICFIRTH.COM

New Releases

AVI DIS

ZILDJIAN

Zildjian

CYMBALS

SINCE 1623



Vintage Crash

This beautiful, vibrant crash has a pure, natural tone that evolves with time.

PT 14 15 16 18

Vintage HiHats

These lovely HiHats are all so personal and carefully crafted by hand.

T M 14

Vintage Ride

A warm, mellow Ride with a crisp, defined tone and clear overtones.

MT 20

SWING SET

THE A ZILDJIAN & CIE VINTAGE RANGE

Introducing three new additions to this extraordinary series. The 18" Vintage Crash. The 20" Vintage Ride. The 14" Vintage HiHats. Inspired by the Zildjians handcrafted for the legendary drummers of the swing era, these are warm, mellow cymbals that sound as pretty as they look.

A complete set-up for an authentic vintage sound. Tell it like it was.

WWW.ZILDJIAN.COM/VINTAGE

©2001, Avedis Zildjian Company

Masters

It's the sound.

As you make your way into the studio,
you might think back about all those articles you've read.
The ones about guys that keep hundreds of exotic and
vintage drums around trying to get the perfect sound.
Right about then you'll realize, you already play the only
drum series in the world with a choice of shells, and sounds.

After all, it's you walking into the studio...
to sit behind the only kit you've ever needed.





Steve's choice is
Pearl's Masters Custom MMX,
with a thin 5mm, 4 ply, Aged Maple Shell
shown here in Sunrise Fade.

STEVE
FERRONE

Masters is the only drum series offering artists a choice of shells.
Should all music sound the same? Of course not. The choice is yours.

- Masters Custom MMX, 4 ply aged Maple. warm, resonant, sustain, classic.
- Masters Custom MRX, 6 ply aged Maple. powerful, well rounded, focused.
- Masters Studio BRX, 6 ply Premium Birch. naturally equalized, attack, punch.
- Masters Mahogany Classic MHX, 4 ply African Mahogany. deep, round, vintage.

Pearl
www.pearldrums.com

Practice Tips From

Kenny Aronoff

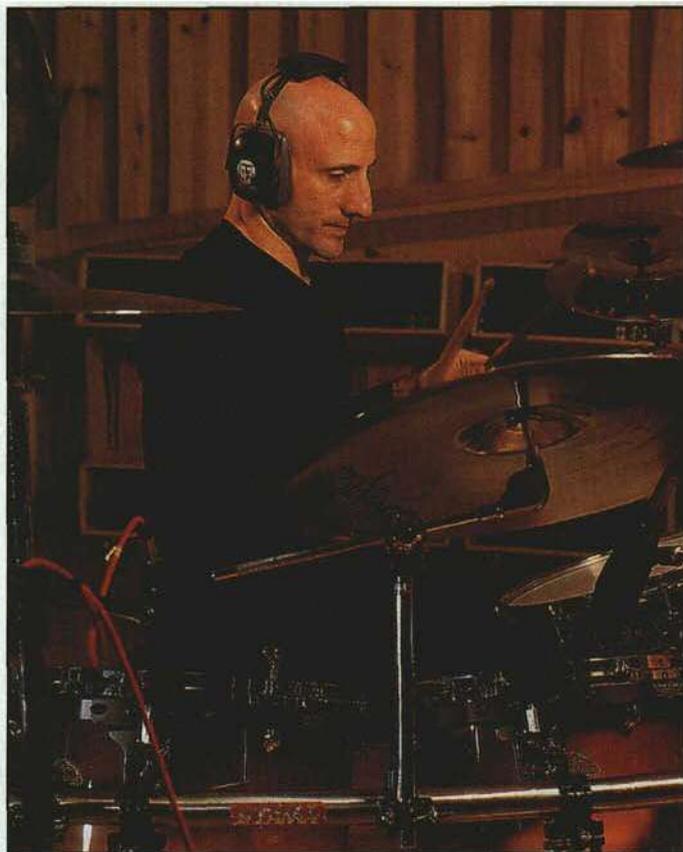
Q Like many other drummers, I don't have much time during the day to spend practicing. In a recent article, you mentioned learning to practice more efficiently. Can you give me some ideas regarding what I should practice to make the most of what little time I have?

Jason Graves
Kittery, ME

A Practicing efficiently is very important, especially if you don't have a lot of time. These days, there's so much information to learn on the drumset, you could easily spend twenty hours a day practicing and *still* not accomplish it all. So it's a good idea to pinpoint exactly what you want to work on before you begin your practice.

Whether you have thirty minutes or four hours to practice, organize your time. For example, if you have an hour, spend ten minutes on warmups, twenty working on technique, fifteen on important grooves, and fifteen on fills that work with those grooves.

Instead of trying to do fifty things at C-minus level, try to do three or four things at A-plus level. Figure out what it is that you want to work on, and commit to doing that for six months to a year. Stay focused on those things until you get them to the level of A-plus. That doesn't mean you can't also practice other things, but stay committed to the main three or four ideas in order to achieve perfection. You can't be a master of all things, so prioritize what it is that you want to be great at.

**Abe Cunningham's** Snare Sounds

Q I know that you used various snare drums to record *Around The Fur*. But which did you use for each song? The snare sound on the song "Headup" epitomizes what I want out of a snare drum. Also, for the more delicate 32nd-note stuff on the hi-hat, like in "Nosebleed" from *Adrenaline* or "Digital Bath" from *White Pony*, what stickings did you use? Thanks for being my biggest influence.

Scott Eubanks
via Internet

A Thanks for all the kind words. The main snares I used to record *Around The Fur* were a 5x13 10-ply maple DW snare, a 6x14 20-ply maple Orange County Drum & Percussion drum with holes in the shell, and a 5x14 Pearl Chad Smith Signature snare, which has a steel shell.

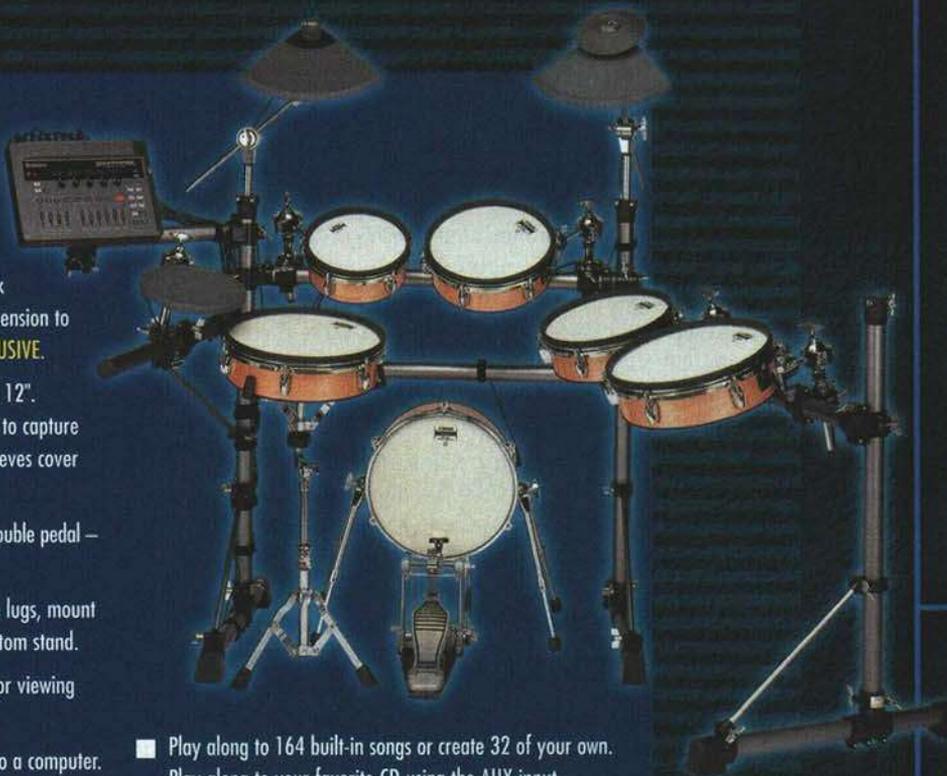
We switched snares for the different songs, depending on what sound we wanted for each one. A lot of the choices had to do with Terry Date, our producer. He likes to swap snare drums but

125
126
127
128
129

Introducing the Yamaha DXTREME, the first electronic kit that measures up to your professional standards. Only Yamaha – with its 35 years of experience in acoustic drums and digital technology – could create an instrument so true to the original form and so full of electronic advantages. 130 drumsets are just a keystroke away.

TAKE 130 YAMAHA DRUM KITS TO YOUR NEXT GIG.

- 90 Unique kits, including legendary Yamaha drum sets – feature 1,757 newly sampled drum voices and 127 GM keyboard voices. Personalize 40 additional kits of your own.
- Yamaha's unique Real Head Pads have the look and response of acoustic drums – Change the tension to customize the feel of each pad. **EXTREME EXCLUSIVE.**
- Pads are available in three sizes – 8", 10" and 12". Each is equipped with dual sensors (head/rim) to capture every nuance of your performance. Rubber sleeves cover the rims to minimize contact sound.
- The 12" kick pad – which can accommodate a double pedal – rests on four spurs for rock solid placement.
- Birch/Mahogany shells, with Yamaha Absolute lugs, mount just like an acoustic drum on a rack or double tom stand.
- A backlit LCD display illuminates data clearly for viewing in any lighting condition.
- A TO HOST connector allows direct connection to a computer.
- Store up to 4MB of wave data, user sets or MIDI sequences on SmartMedia™ cards. **EXTREME EXCLUSIVE.**
- 5 Rotary knobs give you direct control over numerous parameters. **EXTREME EXCLUSIVE.**
- 10 Multi-function sliders allow you to adjust volume on individual drums, clicks, backing tracks, headphones, and reverb sends and returns. **EXTREME EXCLUSIVE.**



- Play along to 164 built-in songs or create 32 of your own. Play along to your favorite CD using the AUX input.
- Stack up to 6 voices or alternate up to 9 voices per input. With 64-note polyphony and 128 keyboard voices, you have plenty of capacity and options. **EXTREME EXCLUSIVE.**
- Record your performances on the 2-track sequencer.
- 16 Trigger inputs give you room to expand.
- Stereo output plus six individual outputs are completely assignable. **EXTREME EXCLUSIVE.**



YAMAHA
DRUMS
yamahadrums.com

keep the main kit as is. To the best of my recollection, "My Own Summer" featured the OCPD, which is a drum designed to be cranked up tight for a snappy crack. On "Ihabia" and "Die TH Flu" I used the Chad Smith. And I used the DW drum for "Mascara," "Rickets," "Be Quiet And Drive," "Around The Fur," "Lotion," "Headup," and "MX."

As far as stickings go, that isn't something I think about too much. It mainly had to do with what felt good to play at the time. I wish I could get more into it for you, but some of these things you just can't analyze. It's all about what hits you at the moment.

I totally appreciate your being into our music and your interest in my playing. That's very cool!

Brushing Up With Clayton Cameron

Q I'm enjoying your *Living Art Of Brushes* video immensely. I also have Ed Thigpen's video. I only wish the camera had been on you all the time during the performances at the end of the tape so I could have seen more of your comping techniques in action. You're a genius with brushes.

I'm a lefty, so in watching your instructions, I'm always flipping hands and reversing directions on sweeps. It starts to get confusing when I get to the "counter-clockwise" strokes. For me that becomes my right hand going *clockwise*.

My standard pattern is the right hand circling counter-clockwise and the left hand playing 2 and 4 at the 3:00 position. My version of the "counter-clockwise" pattern described above involves circling clockwise and playing 2 and 4 at the 9:00 position. In the latter pattern I hear a stronger accent on 1 and 3 from the right hand as it starts to pull the brush back in. The normal sweep is smoother, with a less pronounced pulse on 1 and 3.

Is this as it should be? Or should I take Ed Thigpen's advice and reverse the sweep direction of my normal pattern to clockwise?

Joe Duffus
via Internet

A Joe, thanks for checking out *The Living Art Of Brushes*. As a lefty, try watching the video using a mirror. You'd be surprised how that might "uncomplicate" things for you.

To answer your question on sonic differences: When you're sweeping with your right hand (or your left hand, for that matter), there is a sound change that occurs with the direction change. In other words, if you play an oval pattern, the top of the oval produces one sound and the bottom produces another. Why? From a purely unscientific analysis, when changing directions the wire sweeps across the head at a noticeably different angle and direction, creating varying degrees of resistance. The more resistance, the more sound or volume. So with that said, if you want beats 1 and 3 to sound smoother or unaccented, make sure you play using the tip of the brush, with as little pressure as possible. If you want a sweeping accent, lay more wire on the head of the drum.

Thanks for your questions. Feel free to ask more, at adrumsite.com. And look for my new book, *Brushworks*, which is scheduled for release this winter.



courtesy of Ludwig

Would you like to ask your favorite drummer a question? Send it to Ask A Pro, Modern Drummer, 12 Old Bridge Rd., Cedar Grove, NJ 07009. Or you may email rvh@moderndrummer.com. We will do our best to pursue every inquiry.

Repeat Bar

A Classic Quote From MD's Past

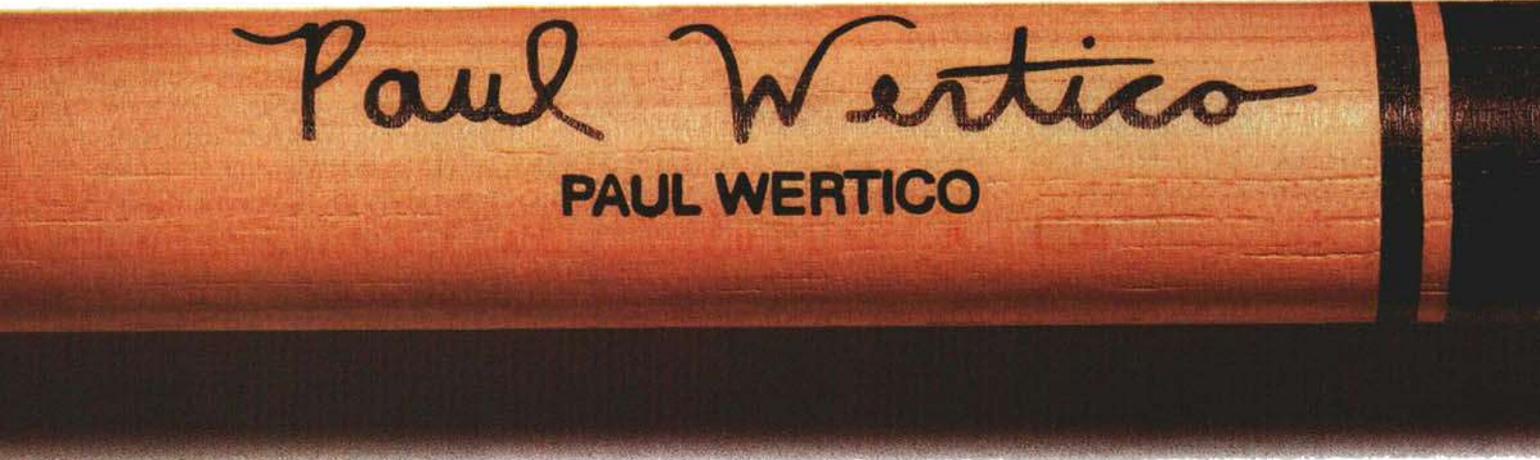
"Some road things are rough, but there are studio things that are rough, too. You have to try to stay up for whatever you're doing. One of the challenges when you're playing live and doing the same show every night is to stay inspired to go out there and do the show the best you can. That's part of the gig, and it's a challenge that has to be met."

—Steve Gadd, April 1996



Ebet Roberts





Paul Wertico
PAUL WERTICO

Some get their names on Grammys.

Some get their names on these.

Some get them on both.

pro·mark

Autograph Series

www.promark-stix.com

Interpreting Charlie

Q I'm stumped over a rhythmic figure from Charlie Wilcoxin's famous method book, *Modern Rudimental Swing Solos For The Advanced Drummer*. Could you please interpret the first measure of the fourth line (page 29) in Wilcoxin's "Heating The Rudiments" solo?

NDT3DRUMS
via Internet

Figure as written:



A Though the measure appears somewhat confusing as written, it's actually quite simple when you analyze it more closely. Since it's the three individual 16th notes in the middle of the measure that tend to confuse, try rewriting the pattern in your mind's eye as two groups of 32nd notes, with the three accented 16th notes within the two groups.



If you're still confused, you may want to think of the measure in 4/4—while maintaining the double sticking—to get a better feel for the sound of the rhythmic pattern.



Paiste 404s And 505s

Q I recently acquired a set of Paiste 14" hi-hats and a 20" ride. I loved these cymbals the minute I laid a stick to them. But I'm curious as to their age and history. They had no inked logos, but did have a

small imprint saying "Paiste 404." I'd love to get some background info on these cymbals.

Chris G.
via Internet

Q My church has a drumset fitted with Paiste 505 cymbals. These cymbals sound excellent, but I've been unable to find any information on them. Can you tell me something about them?

Eric Frisch
via Internet

A Paiste product specialist Paul Presson replies, "I'm glad to hear you're both pleased with the sound of your Paiste cymbals. The 505 and 404 series were the high- and mid-level series, respectively, of the value-class lines Paiste made between

1974 and 1986. (The other series was the lower-priced 101.) The 505 and 404 lines were entirely hand-manufactured of CuSnS bronze, similar to our current 2002, Dimensions, and Alpha lines. As such, they featured many high-end sonic characteristics at a mid-level price category. The fact that Chris's 404 cymbals have no ink on them at all leads me to believe that they are from the mid-1970s."

Where Have All The Cymbal Arms Gone?

Q I recently found a cymbal arm for my 1965 Ludwig set, and I've placed my 22" ride on it. I love the placement of the cymbal on the bass drum, as opposed to placing it on a stand. I'd love to mount a

Mystery Drum

Q I purchased this unusual drum from a local antique store for \$35. It has a single-ply 3x14 shell that is approximate-



ly/g" thick and made of what appears to be maple. There are no labels, stamps, or markings to indicate the brand or the date of manufacture. There are twelve post-style lugs secured by /" screws. The snare mechanism is mounted within the shell, with screw-type tension adjustment and twelve strands of red cord for the snares. I'd appreciate any information you can give me.

John Ferguson
Sequim, WA

A MD drum historian Harry Cangany replies: "Some mysteries remain mysteries, yet to be solved. I have a drum that's similar, with some slight differences. But there are at least five man-

ufacturers from the early part of the twentieth century who listed such drums in their catalogs. Most of those references describe the drums as having plied shells, however, so if your drum is really a single-ply model, that adds to the mystery. The manufacturers I know of include Bergeron, Duplex, Wm. Charles L. Evans, J.G. Richards, and George B. Stone. (Okay, class, how many names did you recognize?)

"The red cord is standard, but the variations are in the tensioning design and the finish. Drums of this design were considered low-cost alternatives to standard, double-headed snare drums. I think your drum is worth about twice what you paid for it, but there is no well-defined market at this time."



Tama Pro Custom

Q I recently bought a used Tama 6 1/2x14 snare drum. The shell looks like maple, with an outer ply of bird's-eye maple. The badge reads "Pro Custom, Made In Japan" and shows a serial number of 000217.



What is remarkable about this drum is that the rims are similar to the ones that come on Tama's current bell-brass models. Can you provide any information about this drum?

Steve T.
Lynn, MA

A Tama's Paul Specht replies: "This beautiful snare drum was made around 1987/88, when Tama seriously

began expanding its pro snare drum selection. Three series were offered: Pro Custom, Artwood, and Powermetal. The latter two are still current.

"The Pro Custom series contained all kinds of interesting combinations of materials and specifications. Wood and metal drums were offered, including solid maple, copper, bell brass, bird's-eye maple, and rosewood. Your drum is the Pro Custom Bird's-Eye Maple version, model number PB3246G. It has an 8-ply, 7-mm-thick maple shell with an outer ply of bird's-eye maple finished in antique brown lacquer. It's fitted with Tama's Freedom lugs, Cam-Lever strainer, Bell Brass hoops, and Steel Sensitive Snappy Snares. I hope this information proves helpful to you."



similar cymbal arm on a Slingerland set that I'm restoring. Yet I rarely see ride cymbals attached to the bass drum, as was so common years ago. So my question is twofold. One, who can I contact for a new cymbal arm and mount? And two, what was the reason for abandoning this style of cymbal mount in the first place? A fellow drummer stated that it would put too much stress on the bass-drum shell, but I can't see how this would be any worse than the common practice of suspending "floor toms" on tom stands using mounts that attach to the shells. Any insight would be appreciated.

Jim Davis
via Internet

A Moving cymbal arms off of bass drum shells came about mainly when the "standard" tom configuration became two rack toms instead of just one. This happened in the mid-1960s, when the ride cymbal became less important than the hi-hat for ride patterns in pop music, and

drummers wanted more toms for melodic fills. The twin-rack setup eliminated the space in which a ride cymbal arm could go.

Ludwig and Universal Percussion (in their Cannon line of accessories) each offer a shell-mount cymbal holder in their catalog. Check with your local dealer to place an order with one of these companies.



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

Essential Metal™

K CONSTANTINOPOLE

ELVIN JONES

K Constantinople Light Ride

(MT) 20 22 24

K Constantinople Medium Ride

(M) 20 22

K Constantinople Big Band Ride

(MH) 21

K Constantinople Crash

(T) 16 18

K Constantinople HiHats

(T) (M) 14

Zildjian

www.zildjian.com

©2001 Avedis Zildjian Company

American Hi-Fi's

Stacy Jones & Brian Nolan

Dynamic Duo

Brian Nolan supplies the beats for Island Records' incredibly hot new band, American Hi-Fi. But Stacy Jones, who used to play drums for Letters to Cleo and the high-energy Veruca Salt, is leading the group. This is great fun for Nolan, who has known Jones for eleven years. According to Jones, "Somewhere around the last Veruca Salt tour I did, Brian and I were on tour together. [Nolan was in Fig Dish then.] And at that time we said, We should be in a band together. We thought for a second about having two drummers in a band, but then decided we didn't like that idea. So we figured, Well, one of us has got to play something else. I said, 'I'll do it,' never having thought about it before."

Jones had never sung in a band before, but decided to give it a try—and it worked. "I didn't know if I had any skills at all at that," he says. "I'm still not convinced that I do."

Coming up front from behind the drums didn't scare Stacy, as other drummers in similar circumstances have said. "Whether I'm behind the drums or in front, I'm still invested in the song," he says. "My whole approach is the same. It feels pretty good. I've always been a very physical drummer, so it's really not that different for me. But I still consider myself a drummer, and I do miss it."



Jones says that it would be strange having anyone other than Nolan playing drums with him. "When I bring in a song," he says, "Brian starts playing exactly what I would want. We come from the same background, we enjoy the same bands, and we liked the same drummers as we were growing up. We're cut from the same cloth.

He's one of my best friends, and he's totally open to any of my ideas. Sometimes I'll get behind the kit to give him my idea, and he's totally cool with that. And then sometimes he'll take that idea somewhere further, so we'll have the best of both worlds."

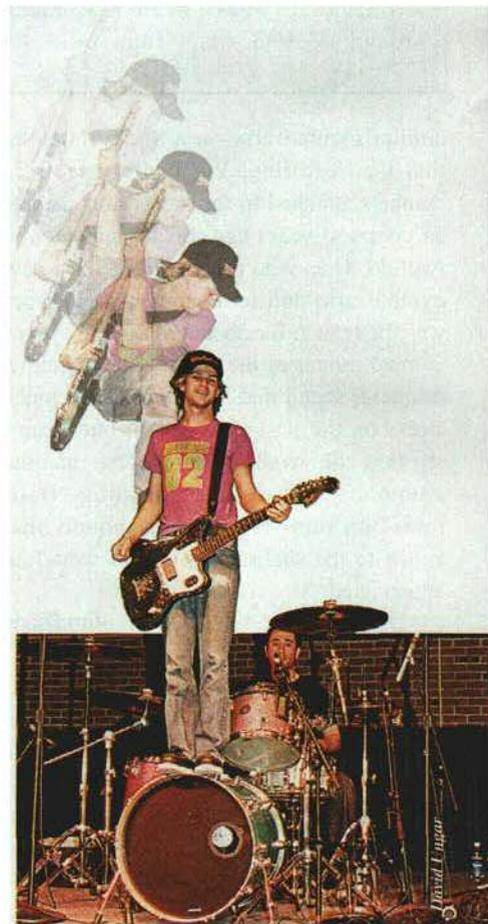
As for Nolan, he says he *loves* the fact that his lead singer is a drummer. "We kinda learned how to play drums together," he says. "We have a similar style, and our ideas are similar. And it's great to have a singer who can get his drum ideas across. The drum parts are particularly important in this band, although anytime I'm in a band, I listen to the songwriter and singer to get ideas on how they would like the songs to be played."

Nolan says that having Bob Rock produce their debut album was a little intimidating at the beginning, but a great learning experience nonetheless. "Bob pushed me as far as I could go to get the best drum track," Brian relates. "He comes up with great arrangement

ideas too."

Nolan says his favorite track on the album is "Wall Of Sound." "It was the last song we recorded, which sometimes automatically makes it the one you're most excited about. But I love the feel of the song. It's a little different from the rest of the record. We weren't focusing on writing a hit, it was just the band playing, which made it a lot of fun to record.

"I also really like 'Surround,'" Nolan continues, "especially how the drum part fits the song. And 'Scar' is cool because it's a little different stylistically from the rest of the songs."





Of course, there were challenges. Nolan admits that some of the slower songs were a little harder to track, like "Safer On The Outside." "Those songs were hard to nail because we were playing along to a click track. It took a little longer than I would have liked. We originally played it a little faster, but we decided to slow it down."

And what about the first hit off the album, "Flavor Of The Weak"? In the band's bio they described its verses as

having "a sentimental feel straight from the sweetest '70s AM pop radio." This is clearly evident in the song's video. Nolan chose a classic-looking fiberglass double bass kit to fit the period—even though he doesn't normally play double bass. "It was a combination of old Ludwig Vistalites and Fibes," he explains. "They had clear shells, but we put yellow cellophane in them [to make them look like the original amber]."

Nolan hopes to purchase an authentic set for the band's shows. In the meantime, he's playing some of Jones' old drums—some '70s Gretsch toms, a silver sparkle Ludwig snare, and a DW kick. "I don't even own a decent drumset," Brian admits. "But Stacy had all these great drums, so I'm just using his." American Hi-Fi is touring throughout the summer, including a leg with Everclear.

Robyn Flans

FACE²FACE

BILLY JOEL'S

Liberty DeVitto

Liberty DeVitto says he's totally enjoying the current Billy Joel/Elton John *Face To Face* tour, gushing, "It's based around two of the greatest singer/songwriter/piano players of the twentieth and twenty-first centuries."

The show's format opens with the two piano men performing together. Elton's band then takes the stage, with Joel remaining on stage for one more song. Then Joel exits and Elton does an hour-plus set with his band, followed by an hour-plus set from Joel and his band. For the two encores, both bands play together for more than thirty minutes. DeVitto jokes, "If you haven't heard a song you love or that takes you back to another time in your life, then someone better take your pulse because, man, you must be dead!"

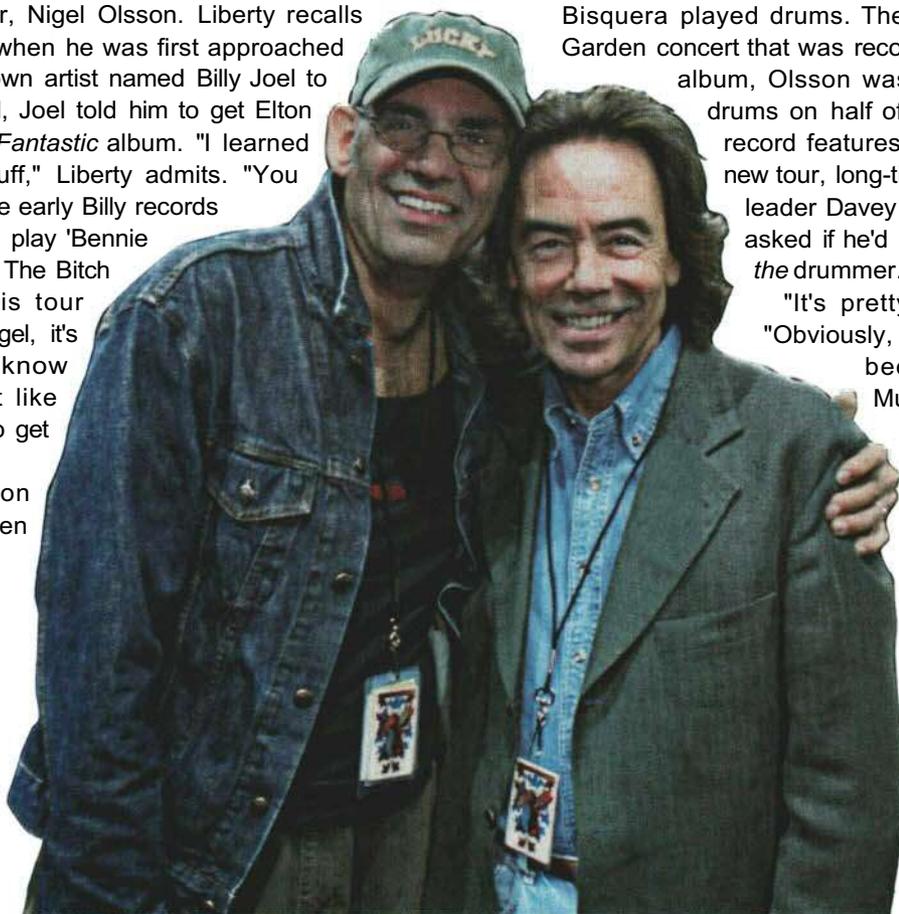
DeVitto says that just looking over and realizing he's on the same stage with Elton John gets his pulse to quicken. But the biggest rush for him is playing with Elton's legendary drummer, Nigel Olsson. Liberty recalls that years ago, when he was first approached by a then unknown artist named Billy Joel to play in his band, Joel told him to get Elton John's *Captain Fantastic* album. "I learned all of Nigel's stuff," Liberty admits. "You can hear it on the early Billy records I did. So when I play 'Bennie And The Jets' or 'The Bitch Is Back' on this tour together with Nigel, it's *amazing*. I know nobody plays it like Nigel, but I try to get close."

Another reason this tour has been

a hit for DeVitto is that he's discovered in-ear monitors. "For every action there is a reaction," Liberty says. "And if you're going to beat drums to death, you're eventually going to lose your hearing. And that's what's happening to me. My onstage monitors were getting so loud that, even with sound gates, our engineer was having a hard time mixing the drums, because the sound coming through the monitors was being picked up by my microphones. So he recommended in-ear monitors. I feel as though I've added another twenty years to my career. It makes it so much easier to play. I can hear everything."

Elton John fans have been waiting since 1985 for drummer Nigel Olsson to return to the road with the superstar. After being invited to sing background on Elton's *Road To El Dorado* in 1999, Nigel was asked if he'd be willing to do some promotional dates as a vocalist, while Curt Bisquera played drums. Then, for the Madison Square Garden concert that was recorded for the *One Night Only* album, Olsson was asked if he'd like to play drums on half of the set. Consequently, the record features both drummers. But for the new tour, long-time Elton guitarist and band-leader Davey Johnstone called Nigel and asked if he'd be interested in going out as *the* drummer.

"It's pretty amazing," Olsson says. "Obviously, it can't be the way it was, because [late bassist] Dee Murray is no longer here. But it is magical being back. And Davey and I have been in the studio doing Elton's next record, which is very



Lissa Wales

ELTON JOHN'S

Nigel Olsson

reminiscent of how it sounded in the early days." (That album is due out in the fall.) In the meantime, they're currently on the second leg of the *Face To Face* tour.

And fans are loving it. "The reactions are overwhelming to me," Nigel says. "I didn't realize what it would be like. When Elton says, 'Welcome back, Nigel,' the audience goes nuts. It brings a tear to my eye every night just knowing how much they want me to be there."

Aside from the fans, Olsson says the highlight of the concert is "just seeing the pure joy on Elton and Davey's faces. Elton will look over at me and just smile a big cheesy grin. It's so fantastic to play these songs with him again."

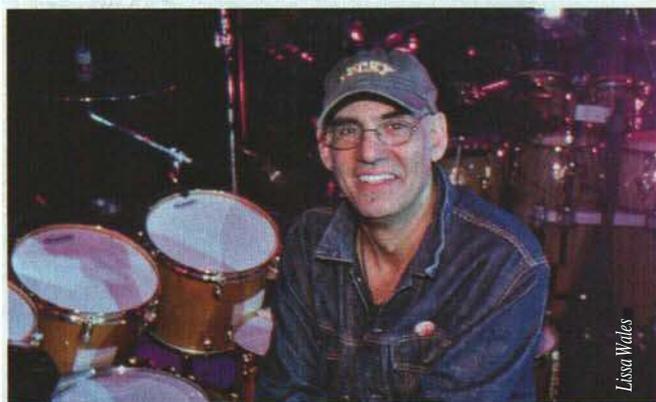
DW built Olsson a special kit for this tour. "It's made out of Zebra wood," he explains, "which is from Ghana. When I went to the factory, I saw this piece of wood and said, 'What is that?' They said, 'It's wood from Ghana.' I almost flipped, because I used to live in Ghana. These drums are so beautiful."

As far as being back with Elton after fifteen years, Nigel says, "It still feels the same, I'm just a little bit older. I love playing the songs. People keep commenting that now the songs feel right again. I guess it's because I have a certain way of playing Elton's material. The other drummers Elton has used have been great players, but I'm not sure if they laid back on the songs the way I did. The reason I can do it is, I was there in the beginning!"

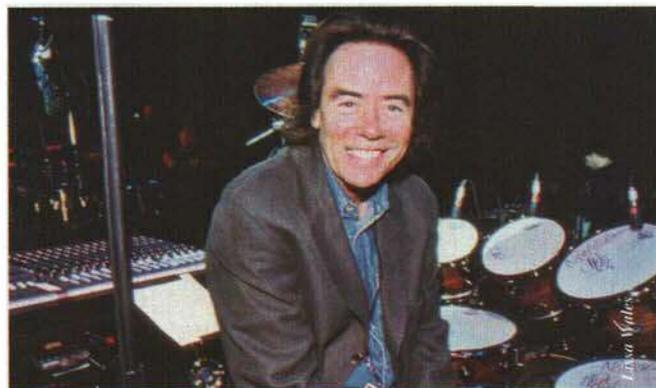
And even though he's a little older, Olsson says being on the road isn't too hard. "It's actually very relaxing," he said on a break between tour legs. "Obviously we're not doing what we used to—staying up all night and partying. We go to bed and rest. We exercise during the day, eat correctly, and generally have a good time. I can't wait to get back out there."

The drummer also has a new solo album out, *Move The Universe: Nigel Olsson's Drum Orchestra And Chorus, Volume 2*. Besides drumming on it, Nigel sings four songs; guest artists handle the others. Although the album has only been released in Japan, Nigel says he hopes it will be available in the States in the near future. At the moment, Nigel is concentrating on the tour at hand. To keep up on all of Nigel's activities, surf to www.angelfire.com/ca/nigelfanclub.

Robyn Flans



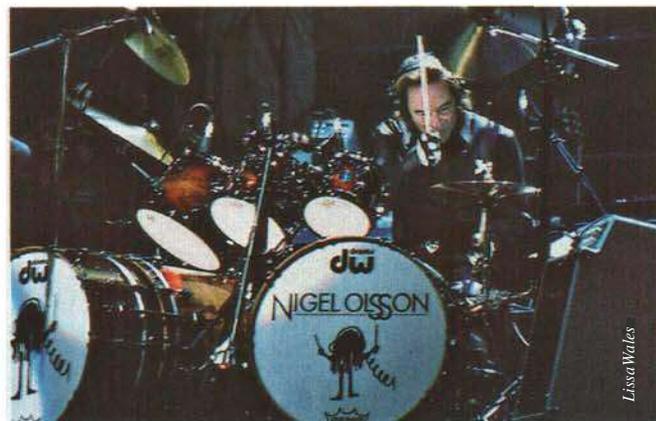
Lissa Wales



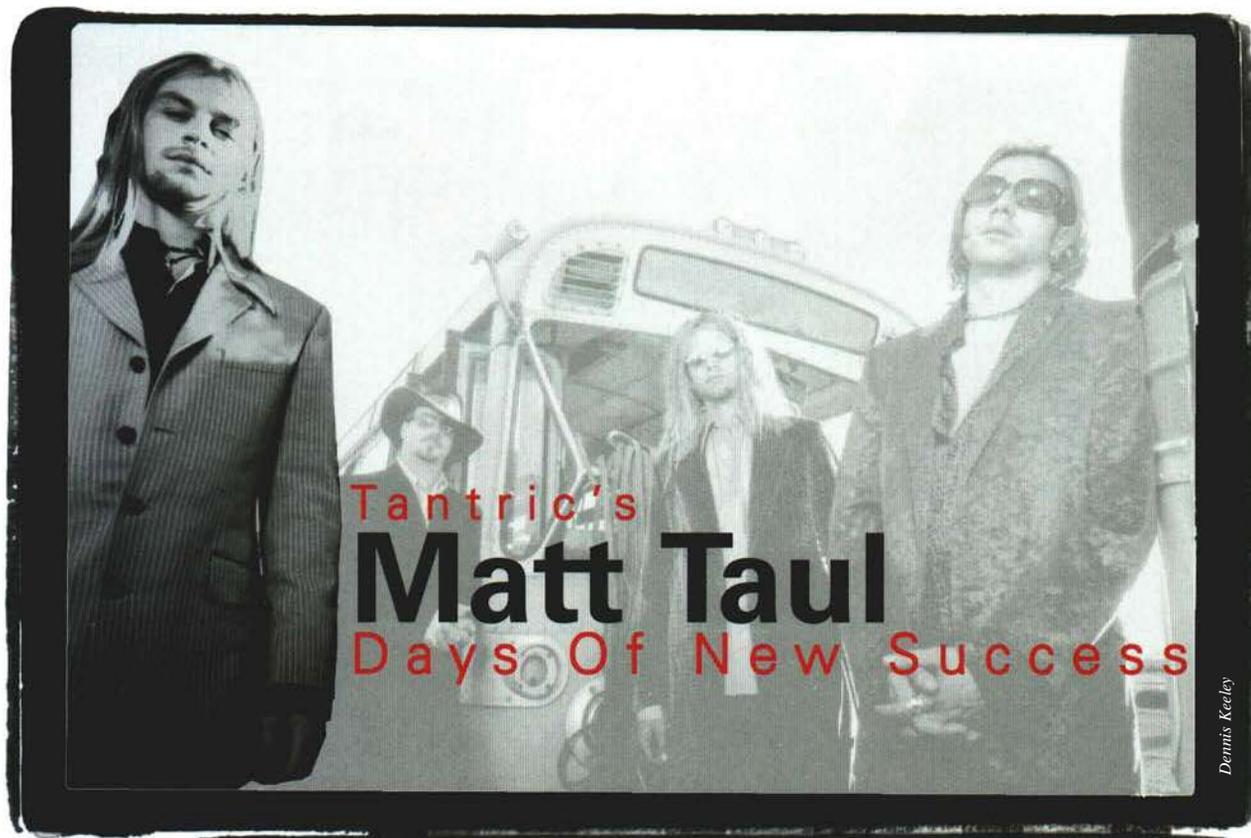
Lissa Wales



Lissa Wales



Lissa Wales



When Days Of The New vocalist Travis Meeks fired his band, the ousted members—drummer Matt Taul, bassist Jesse Vest, and guitarist Todd Whitener—christened themselves with the spiritually connotative moniker Tantric and looked for a new singer. In Hugo Ferreira, they found a charismatic frontman whose deep, soulful voice (think Eddie Vedder or Layne Staley) is perfectly matched to the atmosphere of melodic resonance created by Taul's heavy yet remarkably laid-back approach to drumming.

At twenty-two, Taul has enjoyed the unique opportunity to take his drumming through a stylistic evolution while playing pretty much with the same guys since early adolescence. He and bassist Vest started playing together around age thirteen, recruiting Meeks for their Pantera-influenced heavy metal outfit Dead Reckoning. "Our sound was hard, raunchy heavy metal," Taul recalls. As Meeks steered the group in a more acoustic direction, they enlisted Whitener on guitar, changed their name to Days Of The New in 1998, and got signed almost immediately. The rest, as they say, is history.

Taul was first inspired to pick up a pair of drumsticks by his father, who is also a drummer. "Playing drums just came naturally to me," Matt insists. "I would sit behind my dad's kit and watch him play, and I just thought he was God." By the time Matt was six or seven, he was on his dad's drums, "giving him a headache," he laughs. Taul actually used his father's set—"a huge, vintage Ludwig kit with a 24" kick drum and top heads only"—to record DOTN's first hit, "Touch, Peel, And Stain." "They didn't really sound *that* great," he recalls. "But the song was good, and it was fun to have those drums there in the studio."

When it came time to choose his equipment for the recording of Tantric's self-titled debut (on Madonna-owned Maverick records), Taul had the assistance of his drum tech. Max Maxwell, a collector who owns two music stores in the band's hometown of Louisville, Kentucky. "I had three trucks full of drums to choose from," Matt says with a laugh. "And that really helped me put it all together."

Taul concentrated on tuning and choosing the proper drums, leaving

technical decisions to Maxwell and producer Toby Wright. "They always picked the best spots for miking," Matt explains. "I just made sure the drums sounded and felt good. We mostly ended up using a lot of old Sonors [Taul plays a custom Sonor kit] with some odds and ends: huge drums from the '70s and the early '80s, and then newer Sonor Designer drums. I had about fifteen different snare drums to choose from—so many that I don't even know what ended up on the album. But we got some very sweet snare drum sounds."

Tantric is enjoying big success at the moment, with their tune "Breakdown" recently reaching number 1 on *Billboard's* Mainstream Rock chart. But to Taul, it's the music that counts most. "Ultimately, Tantric seeks to capture a musical moment," he says. "I think about how I can set up my kit differently to perform better licks and fills. Overall I just lay back and let things happen so that everybody can sound good and have moments. I play with my heart. That's the way we approach everything."

Gail Worley

Tony Thompson

THUNDER & GROOVE RETURNS

Not many drummers dictated the sound of the '80s like Tony Thompson. That huge drum sound was all over the airwaves, on classic recordings like Power Station's "Some Like It Hot," David Bowie's "Let's Dance," Madonna's "Like A Virgin," and Robert Palmer's "Addicted To Love." And let's not forget his outstanding work with '70s super-group Chic.

"All these years people have been sampling me," Thompson says, "because they want that big sound. But nobody could figure out how we got it. Everyone had all these ideas—that we had all sorts of tricks going on, or that there was some kind of special knobs turned when we did that first Power Station record.

"All it basically was," Tony chuckles, "was a brand-new Yamaha kit in a live, brick room at a studio in London called Mason Rouge. That's it. Same thing with 'Let's Dance.' Oh, and I hit the drums very hard. I really put an emphasis on that when I was growing up."

As a kid, Thompson was a big fan of Ginger Baker and John Bonham. He got the opportunity of a lifetime to play with his childhood heroes Led Zeppelin at the legendary *Live Aid* concert. "I grew up listening to Zeppelin," Tony says. "They were my bible when I was growing up. I was also heavy into fusion from day one. I can remember seeing Billy Cobham for the first time. I saw *God*. It was the most awesome performance I've ever seen in my life. It's still embedded in my soul." In fact, Tony furthered his fusion playing by studying with another Mahavishnu Orchestra alumnus, Narada Michael Walden. "Narada was a great teacher and friend," Tony insists. "Still is."

So what's Tony been up to lately? "I've been critiquing songwriters for a company called Taxi," he answers. "I'm basically a screener. If I find someone who's happening I pass it on to the A&R people. Before that I

was living in England for a while. I also lived in Spain. I did the last Power Station record, *Living In Fear*, with Bernard Edwards before he passed away. I recorded eight tracks for the Nine Inch Nails record *The Fragile*, as well as *Under The One Sky* by Distance. I've also been working with former KISS guitarist Bruce Kulick on tribute records he's producing on bands like Metallica and Aerosmith. And I recently got married."

For more on Tony, including his work with Zeppelin and Chic, and his recording of "Addicted To Love," go to www.modrndrummer.com.

Billy Amendola



Rick Gantel

Charlie Hunter's

Stephen Chopek

Timing Is (Almost) Everything

Who the heck is Stephen Chopek? Where did this guy come from? Just ask Charlie Hunter. You know, that famous guy on Blue Note who plays the eight-string guitar. A couple of years ago Chopek was studying with New York jazzman Leon Parker. When it came time for Charlie Hunter to start recording his next CD, Parker was asked to step up to the plate.

Knowing that Hunter is open to new ideas, Parker decided to bring in a couple of guys to help handle the percussive duties. Lucky for Chopek, he was one of those guys. "Leon invited

me and another one of his students to play in this percussion ensemble idea he had for Hunter's record. The ensemble was basically a broken-up drumset." As a result of that meeting, Chopek landed the gig as the touring drummer in Hunter's trio.

Chopek's lifelong study of rock and jazz has paid off. "I grew up listening to early-'80s alternative rock and playing in original bands," he says, "as well as playing in the high school jazz band. This diversity helped me to focus more on the structure of the song and then orchestrate it on the drums, which is what I do with Charlie. It's not just about 2 and 4. I need to internalize the groove and communicate my ideas through whatever the song calls for."

You guessed it; this style of music requires a special kit. Right now Chopek is playing a Pearl Masters Series 14x18 kick and 5 ~~12~~14 snare, a cowbell, an 18" Sabian Flat Top ride cymbal, caxixis, agogos, tambourines, and an assortment of shakers. According to the drummer, "This type of kit forces you to create a whole new vocabulary." Chopek also uses Vic Firth sticks, mallets, and brushes, as he says, "to get the most out of my minimal set."

By the way, before the Hunter gig came along, Chopek was busy recording and promoting his own self-titled percussion CD and playing in post-rock groups like The Fireworks Collage Project (Perhaps Transparent Records).

What's on the horizon for this up & coming groove enthusiast? "I just finished recording the latest Charlie Hunter CD in New Jersey, which is due out in the fall of 2001. I'm also working on a recording with Chris Lovejoy [percussionist on the current Hunter tour and CD] as well as playing in a lot of bands in the New York area." No rest for this young timekeeper!

Fran Azzarto

DRUM DATES

This month's important events in drumming history.



Keith Moon was born on August 23, 1947.

Latin Percussion founder and chairman **Martin Cohen** starts the LP Percussion Company on August 12, 1964.

Max Weinberg joins Bruce Springsteen & The E Street Band on August 23, 1974.

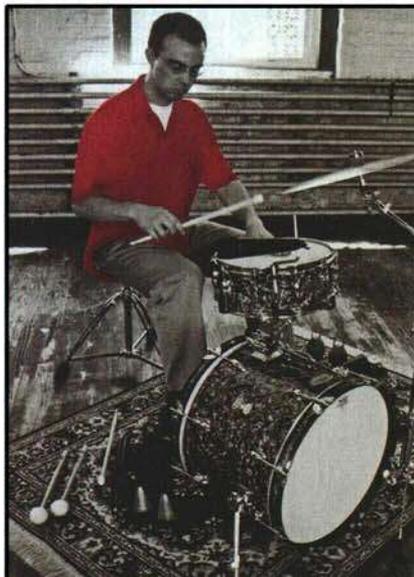
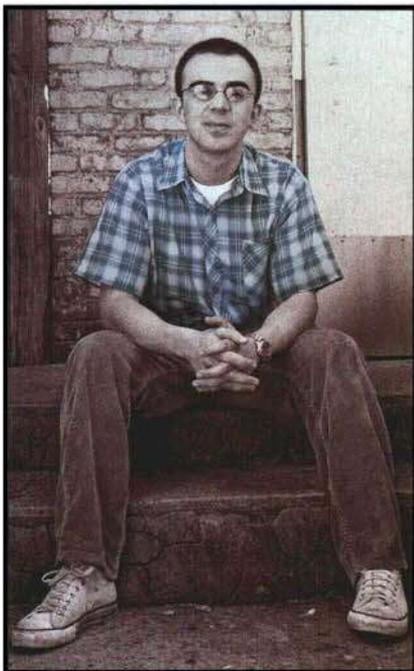
Charlie Watts and The Rolling Stones go to number 1 on August 5, 1978 with "Miss You."

On August 18, 1979, **Tony Thompson** and Chic hit number 1 with "Good Times."

Rush (with **Neil Peart**, of course) peak at number 44 on *Billboard's* singles charts in August of 1981 with "Tom Sawyer."



On August 24, 1994, Pearl Jam drummer **Dave Abbruzzese** is fired from the band. (He is replaced by Jack Irons, who is later replaced by Matt Cameron.)



Happy Birthday!

Ginger Baker (August 19, 1939)

Jim Capaldi (August 24, 1943)

Danny Seraphine (August 28, 1948)

Sib Kashian (August 17, 1949)

Simon Kirke (August 27, 1949)

Tommy Aldridge (August 15, 1950)

Dennis Elliott (August 18, 1950)

Anton Fig (August 8, 1952)

Steve Smith (August 21, 1954)

Rikki Rockett (August 8, 1959)

Dan (Wo-Jo) Wojciechowski
(August 7, 1965)

Steve Gorman (August 17, 1965)

NEWS

Vinnie Colaiuta is on new releases by Stevie Nicks, Italian pop star Vasco Rossi, Enrique Iglesias, Mike Stern, Richard Bona, and Chris Botti. Vinnie can also be heard on the recently released Quincy Jones/Sammy Nestico big band recording *Basie And Beyond*.

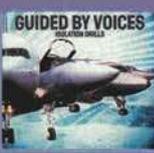
Among Columbia/Legacy's recent spate of Dave Brubeck Quartet reissues is *At Carnegie Hall*. MD readers who unsuccessfully scoured used record shops for a rare vinyl copy after reading Ron Spagnardi's *Editor's Vault* review in the August '99 *Critique*, your search is over. Now you can enjoy **Joe Morello's** brilliant performance, minus all those clicks and pops. (Click and pop fans can still find pricey IPs on the Web.)



Jason Sutler can be heard on the soundtrack for the movie *Josie And The Pussycats*. Jason's also been playing live gigs with Jason Falkner and his band, Army!, as well as working in the studio with Kenny "Babyface" Edmonds.

Craig Krampf can be heard on new releases by Patty Loveless, Neilson Hubbard, The Kinleys, Louie Ehrlich, Andrea Terek, and Spiral. Recently he's been in the studio with Buddy Guy, Jen Foster, The ThunderHawks, Radney Foster, Essra Mohawk, and Garrison Starr. And on the live front, Krampf has been out with Neilson Hubbard and Cyndi Thompson. In other news, Craig is musical director for a new television show that will be hosted by Martin Luther King III. He's also writing, producing, and scoring the music for the show.

Jim MacPherson is on Guided By Voices' latest album, *Isolation Drills*.



As an original member of Crazy Horse, **Ralph Molina** has been providing the backbone for Neil Young's musical journeys since 1969's *Everyone Knows This Is Nowhere*. Ralph is once again locked away in a northern California studio recording tracks for an upcoming Young release.

Frank Colon recently returned from conducting a series of workshops in Rio de Janeiro to join a tour with Michael Wolff's Impure Thoughts group. Frank and the band will be performing in a few cities before heading to Los Angeles to record.

Mickey Curry has been working on the new Ian Hunter album and completing tracks for Bryan Adams. Mickey hit the road in April for a Bryan Adams tour. In May the band went to India for several dates.

Simon Phillips produced and played on Derek Sherinian's new solo disc, *Inertia*.

Gerry Brown recently finished up a Showtime film project with Stanley Clarke. The film, *The Red Shoes*, is directed by Gregory Hines and features cues written by Gerry. The drummer is also about to embark on a series of drum clinics to promote his video release, *R&B Drumming*.

Buckcherry, featuring **Devon Glenn**, is currently touring behind their second album, *Time Bomb*. For more info, visit www.devonglenn.com. (See the review in this month's *Critique*.)



Chad Wackerman has launched his official Web site, www.chadwackerman.com.

Ron Thaler has been busy working on several projects, including *Jazzed And Confused: Exploring The Music Of Led Zeppelin*. The album features Dweezil Zappa, Mike Stern, and DJ Logic, and is slated for release in September. Ron also completed the soundtrack for the movie *Tilt*, produced by *The X-Files'* Patrick Stark. It will be in theaters this summer.



Mike Spears is on Spine's *Non-Violent Offender*, exploring all the ins and outs of loud.

Sheila E is on tour with Ringo Starr's All-Starr Band.

Ricky Lawson is on Lionel Richie's newest, *Renaissance*. **Luis Conte** is on percussion.

Neil Primrose is on tour with Travis in support of their third album, *The Invisible Band*.

Christian Eigner is on the road with Depeche Mode, supporting *Exciter*.

Charlee Johnson is on Halfcocked But Loaded's major-label debut, *The Last Star*.

Don Poncher (drums) and **Joe Lala** (percussion) are on Wendy Wall's recently released *Two Birds*.

Steve Brown, who has been nominated for a British jazz award, recently recorded two new CDs for the jazz label Concord, *Jazz Signatures*, with tenor saxophonist Scott Hamilton, and *Manhattan*, with jazz trumpeter Conte Candoli.

Rick Latham can be heard on new releases from War and Edgar Winter.

Eric Singer was recently on tour in Japan and Australia with KISS.

Tom Roady is on the road filling the drum chair for the one and only Engelbert Humperdink.

Alexis Fleisig is on Girls Against Boys' soundtrack to the film *Series 7*.

Shawn Pelton is on Shawn Colvin's latest, *Whole New You*.

Darren Thiboutot is on The Hoodoo Kings' self-titled album.

Joel Suarez is on Endo's *Evolve*.

LA. Guns returns with drummer **Steve Riley** at the helm. *Man In The Moon* is their new one.

Ryan Macmillan is on tour promoting the new Push Stars CD, *Opening Time*.

Brian Tichy, who has been touring with Glen Hughes and Ozzy Osbourne, is fronting his own band, Ball. Along with sharing drum duties with **Joe Travers** (Duran Duran), Brian also plays guitar and sings on the self-titled CD. (For more info on Brian, surf to www.briantichy.com.)

Tucker Rule is on the road with Thursday promoting their new CD, *Full Collapse*.

Rhino has reissued *Forever Changes*, the 1967 psychedelic masterpiece by Love, featuring **Michael Stuart** on drums. One of the most inventive albums of rock's golden age, *Forever Changes* influenced generations of rock gods, from The Doors to Led Zeppelin to The Damned.



Grady Tate and Clarence Penn epitomize taste on Jimmy Scott's *Over The Rainbow*. Grady is also on Jimmy Smith's *Fourmost Return*.

Matt Wilson is his recent busy self. Two of his more recent recordings are The Bill Mays Trio's *Summer Sketches* and Michael Blake's *Drift*.

Peter Erskine is on Chris Dundas' self-titled album. (Surf to www.chrisdundas.com for more on the disc.)

Drummer/singer/songwriter **Richard Burr** has released his contemporary country/rock album *Let It Rain* (available at www.richardburr.com).

Dave Reinhardt is on the road with saxman Richard Elliot.

John A. Martinez is currently working on new albums by Bill Tillman (of Blood, Sweat & Tears fame) and Bernard Wright (Marcus Miller, Miles Davis).



Power



V-CONCERT™ SET

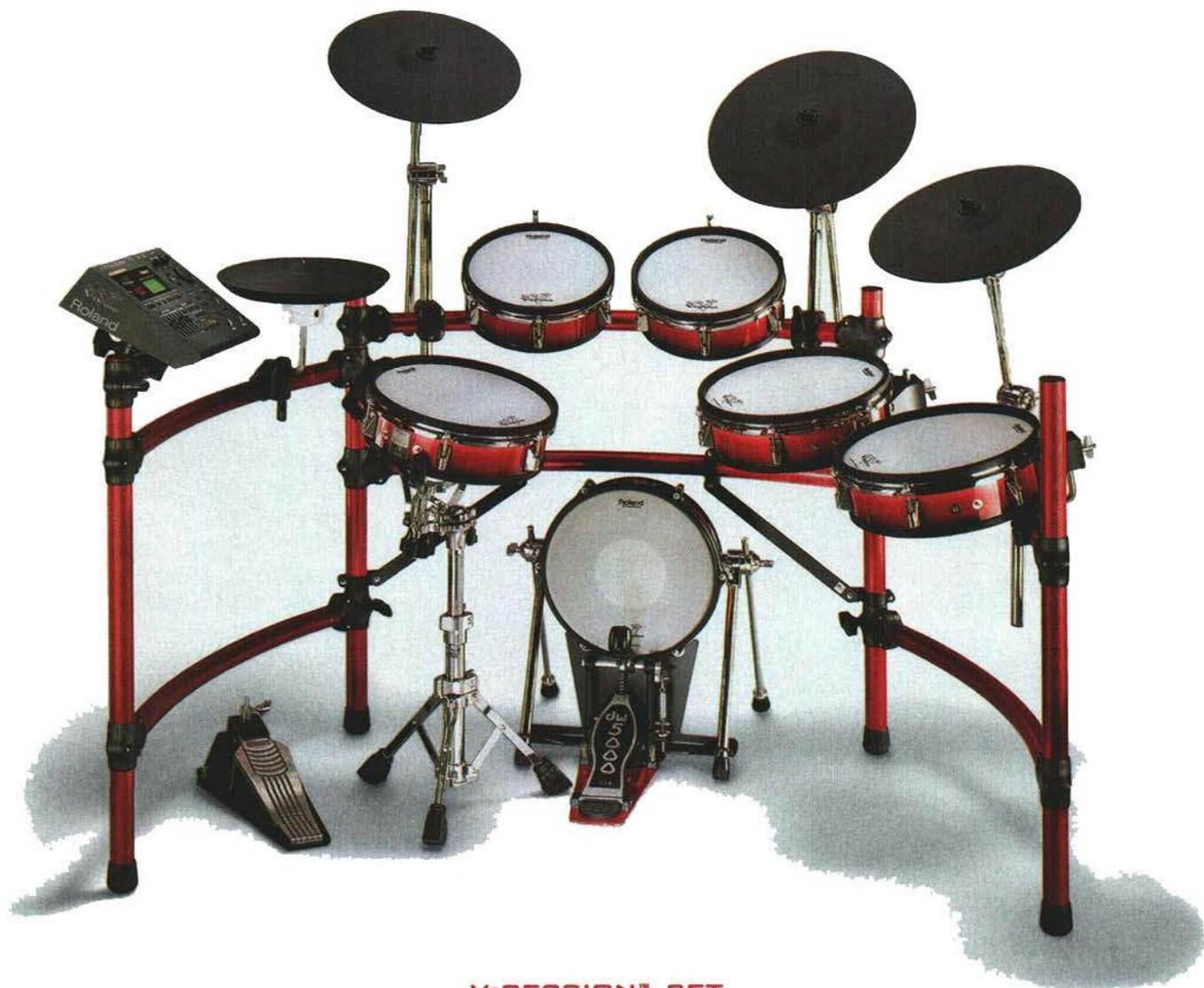
Take the world's most powerful electronic drum set and give it stronger, more convenient drum hardware and a futuristic new look. That's the idea behind the new V-Concert Set, which incorporates everything the V-drums® are famous for— incredible sounds, COSM modeling-based editing, onboard effects, an icon-driven interface and innovative mesh V-pads... All with power and style to spare.



NEW DRUM HARDWARE
[V-Concert & V-Session Sets]

*Snare drum stands and kick drum pedals not included with V-Concert or V-Session Sets.

Power²



V-SESSION™ SET

The top-of-the-line V-Session Set starts with a super-charged version of the TD-10 sound module, giving you over 1,000 COSM sounds with enhanced dynamics and sensitivity, onboard effects and an intuitive icon-based user interface. Factor in the incredibly responsive new V-Cymbals™, a new kick drum pad and bullet-proof hardware, and you're looking at the most potent V-drums® system ever.



NEW V-CYMBALS™

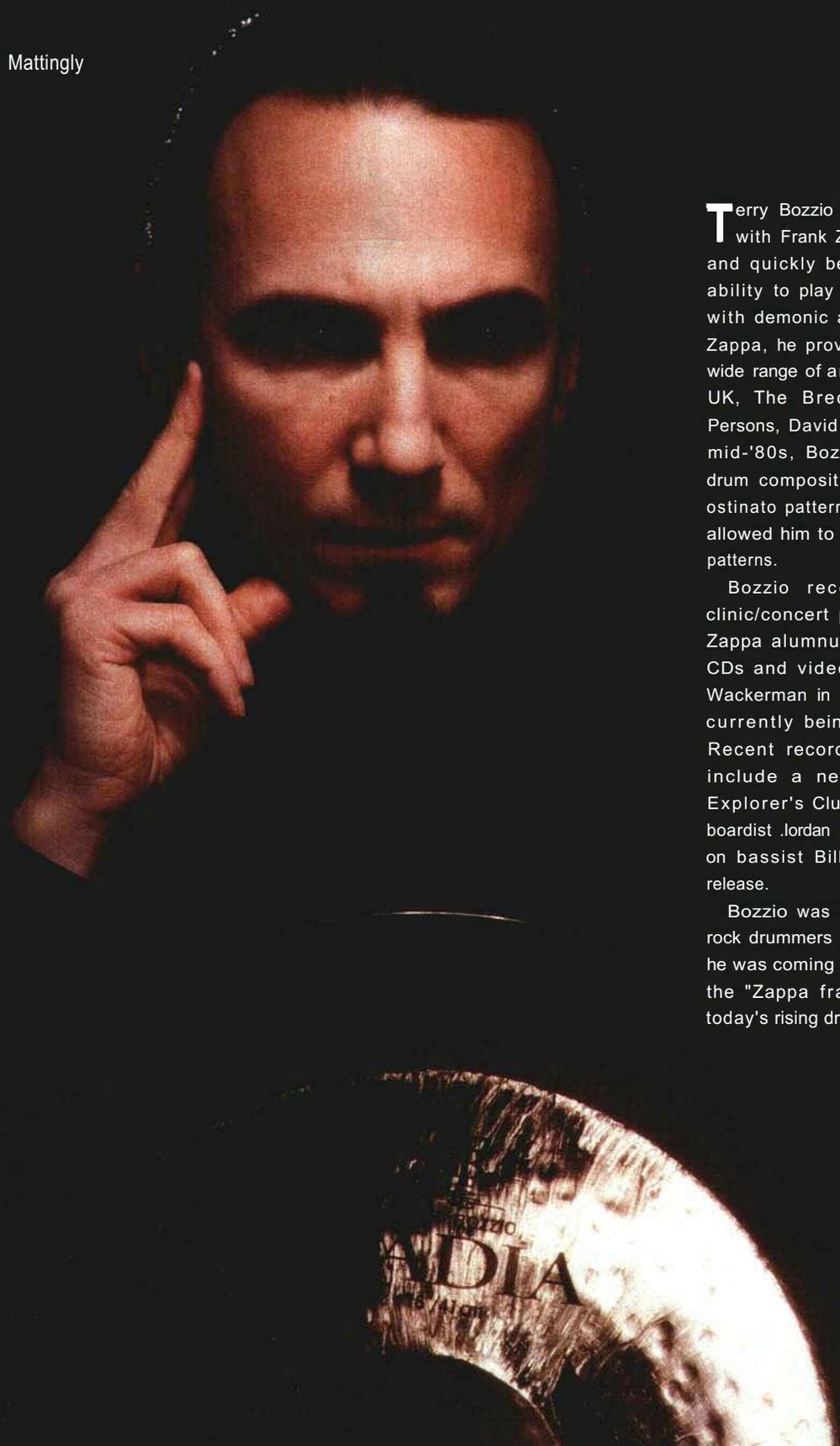
[Standard on V-Session; optional on V-Concert and other sets]



Roland®

Terry Bozzio On...

by Rick Mattingly



Terry Bozzio first came to prominence with Frank Zappa's band in the 1970s and quickly became recognized for his ability to play metrically complex music with demonic aggression. After leaving Zappa, he proved his versatility with a wide range of artists and groups including UK, The Brecker Brothers, Missing Persons, David Tom, and Jell Beck. In the mid-'80s, Bozzio began creating solo drum compositions that were built over ostinato patterns, using a huge setup that allowed him to play melodic and harmonic patterns.

Bozzio recently did a series of clinic/concert performances with fellow Zappa alumnus Chad Wackerman, and CDs and videos featuring Bozzio and Wackerman in solo and duel settings are currently being prepared for release. Recent recording projects for Bozzio include a new prog-rock album by Explorer's Club, a solo project by keyboardist Jordan Rudess, and several tracks on bassist Billy Sheehan's forthcoming release.

Bozzio was happy to discuss jazz and rock drummers who were prominent when he was coming up in the 1960s, as well as the "Zappa fraternity" and several of today's rising drum stars.

...Tony Williams



He's the number-one drum influence for me, and I think for most of the Western world. When he picked up the sticks, drumming changed. To me, that's the definition of an artist.

One reason I stopped using a traditional ride cymbal was that I figured Tony Williams had said it all on the ride cymbal. I don't mean to belittle anybody else's ride-cymbal playing, because I really appreciate the nuances of touch and approaches to playing that people can draw from a single instrument, like the way Glen Velez can get so many sounds from a hand drum. But with my kit, it's more like "one from the many" instead of "many from the one." So I felt there was no way I could compete with that and I'd be better off developing my own approach and sonic identity rather than emulating my heroes.

...Jack DeJohnette



I think *the* best concert I ever saw was the first time I saw Miles Davis at the Fillmore West. They've just released those live CDs, so I can relive it. But Jack had incredible four-way coordination going, and he was playing in motorcycle boots with phenomenal foot speed. He had this technique that I stole, which involved playing two, three, or four 8th notes with the hi-hat pedal while playing everything else between kick, snare, and ride cymbal.

I actually got to play with Jack on my first recording session, for a trumpet player named Luis Gasca. Gasca had

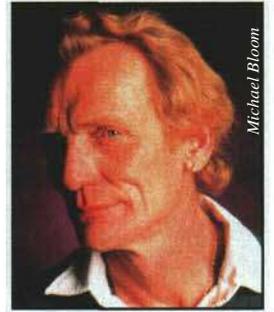
hired Jack to do most of the album, but Jack wanted to play piano on one track. So on my first-ever recording session I played "A Love Supreme" behind George Duke, Eddie Henderson, Joe Henderson, Luis Gasca, and Jack DeJohnette. Two takes and it was done. Talk about being thrown in at the deep end!

...Max Roach

When he did "The Drum Also Waltzes," that was the first time I heard someone play a melodic, singable drum composition while accompanying himself with an ostinato. And it made sense. He took the drums in a whole new direction, and I've tried to expand on that. So where would I be without him?

...Ginger Baker

Ginger was a major influence on me when I was in high school and heard Cream. To this day, along with Led Zeppelin, Jeff Beck, and Jimi Hendrix, nothing in rock 'n' roll has moved me and had as much staying power as that. Ginger was a jazz drummer playing rock, and he had this incredible sonic personality. His double bass playing was amazing. His feel is incredible, and his touch, tone, sense of space in fills, African influence, and the number of drums he played were a huge influence on me.



...Mitch Mitchell



When I was in high school and would play gigs with blues bands, I would take a nap in the afternoon and go to sleep listening to Mitch on Jimi Hendrix records to prepare myself for how I wanted to play that night. And when I got with Zappa, I knew how to play like Billy Cobham and Tony Williams, but that was too fusion for Frank. Mitch's approach was rock 'n' roll enough, but also had the jazz influence, chops, musicality, and rudimental edge that opened the door for me into Frank's music.

Mitch had an amazing scope of styles and influences, and he had a broadness of expression that you didn't find in other rock drummers. He would use brushes on a song, and he could also really slam.

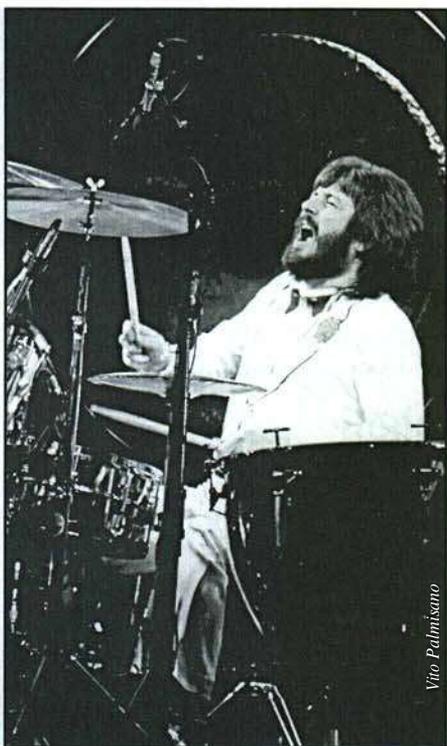
His approach to playing texturally was a major influence on me. He would do things like play paradiddles or five-stroke rolls in a sort of polyrhythmic, free, textural way over the time. There are still licks of his that I can hear and sing, but I don't know how he articulated them and got the sound. His feel and touch just can't be duplicated.

...Carmine Appice

One of the first rock concerts I ever attended was when my father and uncle took me to the Avalon Ballroom and I heard Carmine Appice with Vanilla Fudge. I couldn't believe it, and he became a major influence. He was an incredible showman, had incredible chops, and had the fastest right foot I'd ever heard.



...John Bonham



Vito Palmisano

At the time Led Zeppelin first came out, Mitch Mitchell and Ginger Baker were more to my taste. But when I got with *Zappa* in the late '70s, I went back and bought all the Led Zeppelin albums. I was amazed at how Bonham could leave spaces in the time and drag things in a way that felt so incredible but was impossible to duplicate. I also liked his sense of orchestration—the choices he made in terms of how to accent those syncopated guitar riffs with a snare drum

accent or a bass drum/cymbal combination. The way he articulated those riffs is sheer genius.

...Michael Shrieve

Michael's girlfriend was the lead singer in Azteca when I was in that band, so he came to all the shows and we became friends. I had seen him in the *Woodstock* movie when I was young, and I remember being astounded at how fast he was doing triplets around the toms. I've been a fan of his ever since. Michael has a lot of heart and honesty and integrity, and he's really pursuing an artistic goal.



Eber Roberts

...Bill Bruford

I credit him with making me look inside myself and say, "There must be another way." Before I heard Bruford, my influences were all jazz-fusion, chops-oriented drumming. When I heard Bruford with early King Crimson and UK, I was floored by his sound and approach, and the UK album he did is one of my favorite drum records of all time.

I don't think I would have become the person I became in terms of developing my own sonic personality if it wasn't for hearing someone like Bill Bruford, who showed me that you don't have



Liberty DeVitto (Billy Joel)
 "On the road with Billy Joel and Elton John, Evans heads play hit after hit after hit. The 'G2s' never fail me. Strong drummers need strong drums, which need strong heads. Remember, if the head goes, you can't play anymore!"

THE FIRST. THE FINEST. THE FUTURE.

D'Addario PO Box 290, Farmingdale, NY 11735 • www.evansdrumheads.com

Photo: Lisa Wales

innovation

is

when

the

UNEXPECTED

happens.

Multiple and complementary sound personalities for maximum versatility

Rich combination of bright, energetic attack and complex, warm, dark sustain

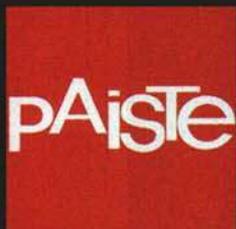
Full, sparkling overtones paired with a complex mid-section, and dark feeling undertones

Refined sound, responsive feel, and controllable, versatile dynamics

Rich surface texture, prominent, unique lathing grooves, complex, subtle hammering patterns

Introducing Innovations Cymbals

We've come up with a new hand crafting technique for making cymbals. It brings out rich, intricate harmonics in cymbals to create full, complex sound. It also gives the cymbals a decidedly new and different look. We call it "Sonic Texture Formula". Because this is a true innovation, it qualifies as an invention. We have therefore applied for and received patent pending status.



We also developed a way to use some mechanical pre-shaping in the making of the cymbals without sacrificing sound quality. This saves cost. We then work the cymbals using our traditional hand manufacturing. But we still pass the savings on to you. The result is the new Innovations Series, which delivers cymbals with true professional sound and quality at a very attractive price.

to sound like Billy Cobham or Tony Williams. I know he loves those guys too, but neither he nor I have those kinds of chops, so we have to find another way to express ourselves.

...Billy Cobham



I heard *Spectrum* and went, "Oh my God!" Then I heard Cobham's next couple of albums, and they were even more musical and complex. Then I went to see him play at the Great American Music Hall. I have to rate that as one of the greatest drum performances I've ever seen. It was everything you could imagine

that could be played at that time, which was about 1972, but done like Superman. He did the most amazing solos over odd times, had the most amazing chops, had incredible Latin-influenced stuff, played incredible beats and fills, and had incredible precision and time.

On a slow tune he did a 64th-note roll solely on the snare drum for a whole bar, bringing his arms and fists up above his head, and it was superhuman and perfect. I thought to myself, "Even if I practice ten hours a day for the next ten years, I'm not going to get to that place." So that was another memory that influenced me to find my own way.

...Alphonse Mouzon



Before Alphonse Mouzon got really popular with the fusion stuff in the '70s, what really moved me was the work he did before that with McCoy Tyner and on the first Weather Report album, which he played incredibly well on. His floating polyrhythmic triplets were something I took from him, and I still use them.

...Eric Gravatt

One of the reasons people think I am as unique as I am is because Eric is so unknown. I owe so much to him. He didn't record very much, but he did a couple of records with Weather Report: *I Sing The Body Electric* and half of *Sweetnighter*. And I've got a live tape of him playing with Weather Report that's just phenomenal. I've listened to, transcribed, practiced, and incorporated his licks and approaches time and time again, and they still show up in my playing.



He had a kind of primitive, ethnic, African approach. He was a conga player to begin with, and you can hear how he incorporates into his kick and snare work the way a conga drummer alternates

TONY THOMPSON
and Yamaha Drums

YAMAHA DRUMS
All the Best

©2001 YAMAHA CORPORATION OF AMERICA • 714-522-8100 • YAMAHADRUMS.COM
ALL RIGHTS RESERVED. YAMAHA IS A REGISTERED TRADEMARK OF YAMAHA CORPORATION

pro-file

Going around in tantric circles.

Matt Taul.

He's been playing since he first sat behind his dad's kit. He chose band members along the way, until he had the perfect circle for Tantric. And you never knew just how mystical metal was. His TX5A wood-tip stick is in the circle, too.

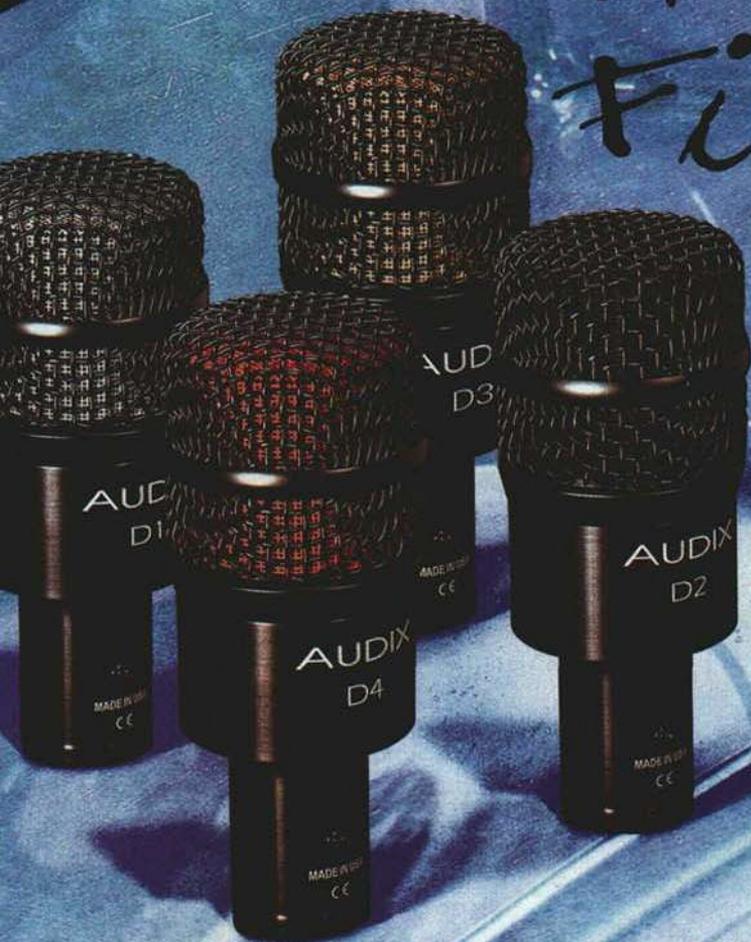
Ah, the healing powers of hickory.

pro-mark
www.promark-stix.com

© 2001 Pro-Mark Corporation. We use only non-endangered wood.



America's Finest



INSTRUMENT MICS DON'T GET ANY BETTER THAN THIS.

When it comes to making microphones, it's no secret that Audix is the professional's choice. By choosing the D-Series mics, you can be sure that your audience hears exactly what is being played on stage.

D-series mics deliver extremely accurate sound, incredible SPL handling, lightning fast transients, and exceptional isolation.

- ▶ Built in America
- ▶ Built Tough
- ▶ Built to last a lifetime

Don't buy an instrument mic before you check out the Audix D-Series. Call 800-966-8261 for a dealer near you.

AUDIX
PERFORMANCE IS EVERYTHING

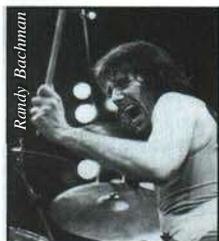
CALL: 503-682-8933 FAX: 503-682-7114

www.audixusa.com

between the open and slap sounds. He would play these fills and phrases that were really out, but the time would always be there in his ride or with straight 8ths on the hi-hat.

I was very lucky to get to play with him in the early '70s. I had auditioned for Azteca, and saxophonist Eddie Henderson—who was in Azteca then—invited me to play a concert he was doing with a bunch of San Francisco jazz musicians. He wanted to use two drummers, and the other drummer was going to be Eric Gravatt. My chin hit the floor. It was the most money I had ever been paid for a gig at that point, and I got to play with a hero!

...Aynsley Dunbar



I saw him with David Bowie on *The Midnight Special* TV show, and he was laying it down like I had never seen it laid down. This was the guy who taught me how to beat the hell out of the drums. He did some amazing stuff with Zappa. Some of those hand-and-foot figures that were scored out for *200 Motels* were really difficult, and

this guy read that stuff off the chart and played the hell out of it. I think Aynsley was one of Frank's favorites.

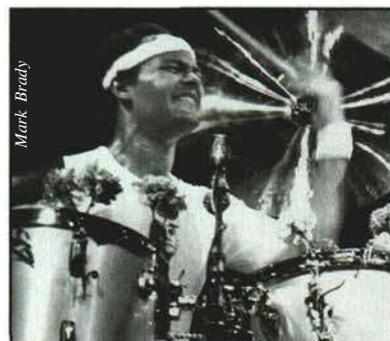
...Ralph Humphrey and Chester Thompson

When I first heard Zappa's *Live At The Roxy And Elsewhere*, I was totally blown away by the difficulty of the music, the sheer amount

of memorization involved, and how hip Chester and Ralph were. I thought, "What can I possibly offer Zappa that these guys didn't do five times better?" I still feel that band Frank had with Ralph and Chester right before the group I was in was one of his best.

...Narada Michael Walden

When Narada joined Mahavishnu, he didn't have the same strength and chops as Billy, but he had this unbelievable musicality. His touch was a little softer and more double-stroke-roll oriented. But he was equally riveting technically, especially in terms of this over-the-top odd-meter stuff they were doing. He played some stuff that really influenced me.



We did a conceit in Connecticut where Mahavishnu opened for Zappa, and I was petrified to play in front of Narada. Afterwards he came up to me and said I was a kickass motherf**er, but he was always such a sweet, generous person that I put it down to his kindness rather than his being honest with me. [laughs]

...Ruth Underwood

I got to play with Ruth on *Saturday Night Live* and on the shows for Zappa's *Live In New York* album. She played "The Black

**CUSTOM
HANDMADE
DRUMS**

**PEOPLE WHO KNOW DRUMS
KNOW™**

Call or e-mail for a full color catalogue
Come see our new website at WWW.MRPDRUMS.COM
Tel: 516.568.2820 e-mail: Mark@mrpdiums.com

**MRP
DRUMS**

"Even though no two drummers are the same, any two drumsticks should be."

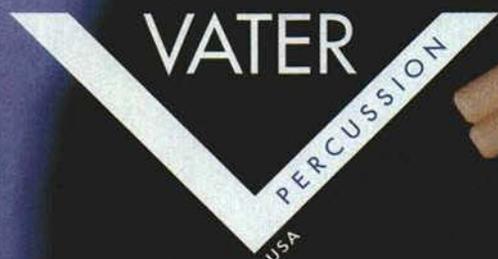
- Stewart Copeland

Stewart Copeland is not only one of the most influential drummers of the century but also one of the top film, television, symphony, opera, world music and ballet composers/producers. Stewart has been an inspiration to musicians since he began creating his often imitated (but never duplicated) sounds and rhythms with The Police. Stewart's cracking snare drum and mastery of cymbal and hi-hat techniques introduced the world to a whole new style of pop drumming.

"The perfect stick for traps is neither long nor short nor heavy nor light nor fat nor thin. The perfect stick is standard. EVERY stick should be standard."

Vater is very pleased to introduce **The Stewart Copeland Standard**. The Stewart Copeland Standard, made from the finest American Hickory available, is 16 inches in length and .555" in diameter. Stewart's stick features a rounded oval style bead that provides crisp, clear, articulate tones on cymbals and full-body tones from drums combined with superb balance and rebound, making it a great feeling stick. Like all Vater sticks, The Stewart Copeland Standard is tone matched by computer analysis, assuring a perfectly pitched pair every time.

**Vater and Stewart Copeland...
setting a new Standard in drumsticks.**



www.vater.com

VATER PERCUSSION 270 CENTRE STREET, HOLBROOK MA 02343 FOR A DEALER NEAREST YOU CALL 781.767.1877

ALL VATER STICKS ARE TONE MATCHED BY COMPUTER ANALYSIS

Page" with us. I had this sort of "round it off into something familiar" approach when I was learning "The Black Page." There were



things like the three notes of a quarter-note triplet subdivided into two groups of five and a group of six. That added up to sixteen, so I was just playing it as sixteen 32nd notes. Ruth immediately spotted that and helped me phrase the groupings over the triplets correctly.

Frank said he never played with anyone who came close to her in terms of really nailing it. Whatever he would write, no matter how inhumanly fast or stupid it was, she had the attitude, "I can do this and I will do this." And she did.

I feel very grateful and lucky to have gotten to play with Ruth on those few occasions. She has retired from the music business, but I would love to play something with her again someday if she would grace me with her presence.

...Ed Mann

A wonderful friend with a great heart, and a wonderful musician. Thank God he came along. You don't find guys like him with a sense of humor who are willing to put on a Superman outfit and jump around and be able to commit to memory all this hella-

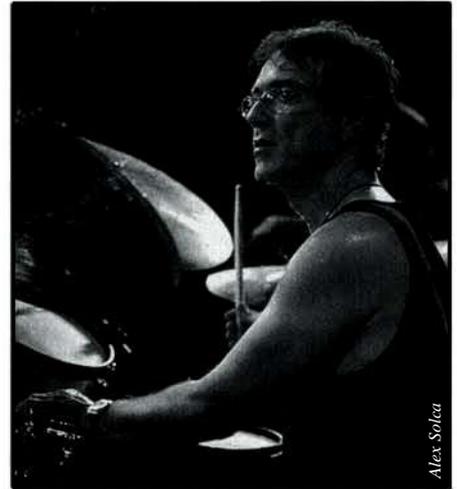


ciously difficult music Zappa would write. Ed is one of the great percussionists of our age. He was always there for you musically and every other way.

...Vinnie Colaiuta

Vinnie was probably the best drummer Zappa ever had. He's probably the best drummer alive right now.

In his early days with Zappa, he was kind of getting his feet wet and rushing his tail off, just as I did. It was like trying to grab onto a wild stallion and hold on for dear life. But around the time we were starting Missing Persons I heard Vinnie play with Zappa in London after he had his feet wet and was confident, and he played with Frank better than any drummer I've ever seen. The time was incredible, and his polyrhythms...! still don't know what superimpositions he was playing over the meter. Frank would yell at drummers if they didn't do that stuff right. If he couldn't tap his

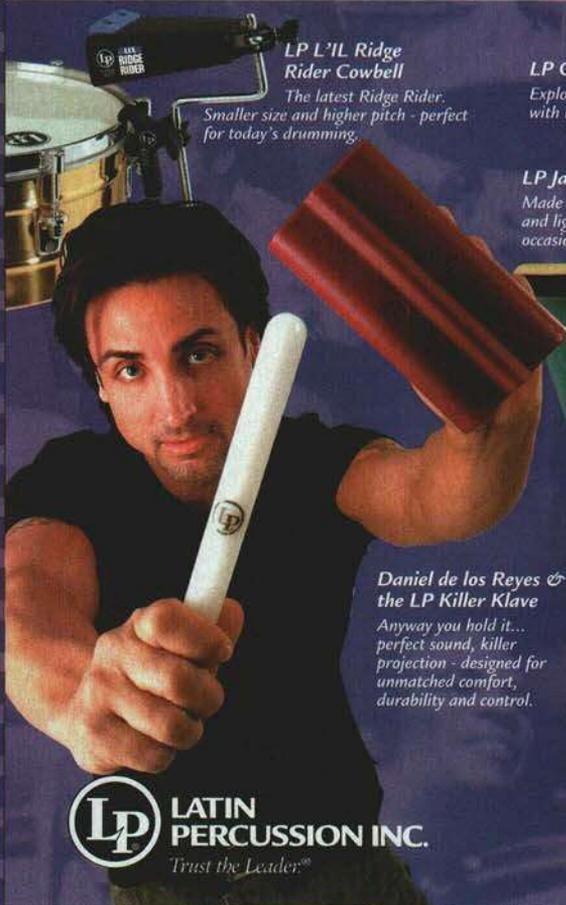


Alex Salca

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



Martin Cohen, LP Chairman & Founder, with the Special Recognition Award presented by The International Latin Music Hall of Fame.



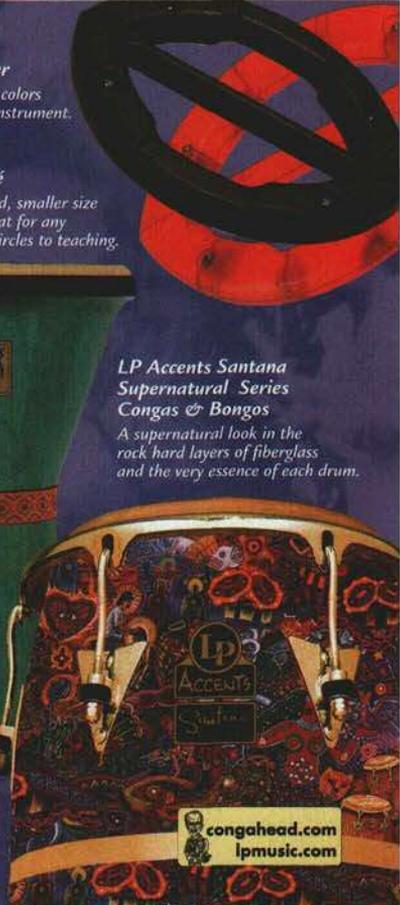
LP L'IL Ridge Rider Cowbell
The latest Ridge Rider. Smaller size and higher pitch - perfect for today's drumming.

LP Cyclops Shaker
Explore rhythms and colors with this innovative instrument.

LP Jammers Jambé
Made from select wood, smaller size and light weight is great for any occasion, from drum circles to teaching.

LP Accents Santana Supernatural Series Congas & Bongos
A supernatural look in the rock hard layers of fiberglass and the very essence of each drum.

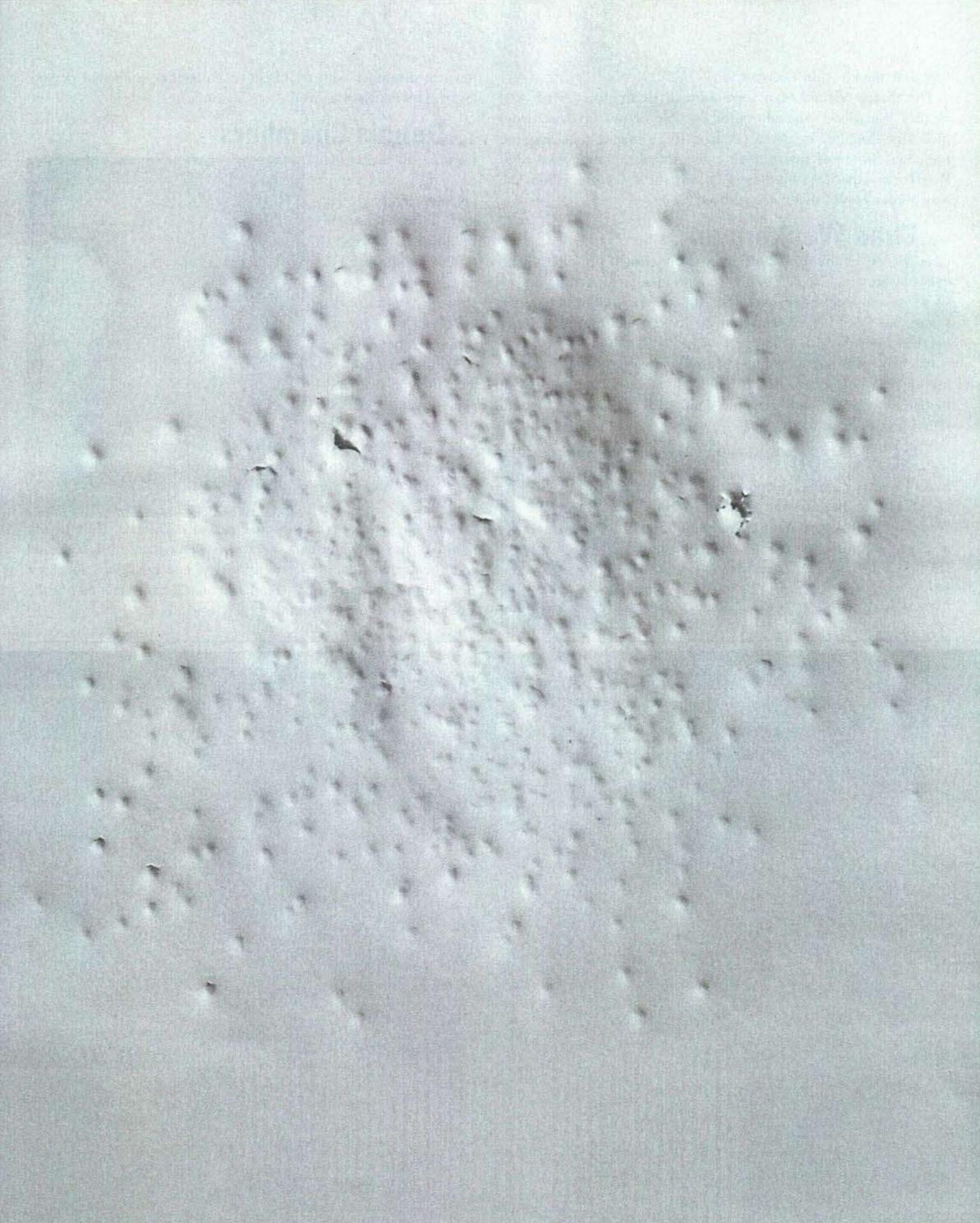
Daniel de los Reyes & the LP Killer Klave
Anyway you hold it... perfect sound, killer projection - designed for unmatched comfort, durability and control.



congahead.com
lpmusic.com



LATIN PERCUSSION INC.
Trust the Leader.®



Still holding out for an Ayotte kit? Get our lowest prices ever at ayottedrums.com.



foot to it, then it wasn't correct.

The things Vinnie read were very difficult, like "Moe And Herb's Vacation," and he nailed it. One of my favorite drum pieces is "Lucille" on *Joe's Garage*. It's a reggae tune, and the feel, the choice of instruments—the splash cymbals and high RotoToms—the licks he played on *hi-hat...everything* about the way Vinnie played that piece is sheer genius.

...Chad Wackerman

Chad is one of the most musical and underrated drummers who ever played with Zappa. People have no idea how good he is. For some reason, Vinnie and I got a lot of popularity out of being with Frank, but Chad played with him the longest and played some of the most difficult stuff Frank ever wrote.

His chops are just incredible. His rolls are seamless and breathtaking. His solo drum pieces are innovative and unique, with incredible melodic and harmonic depth. There's no one I would rather play or hang with.

...Steve Smith

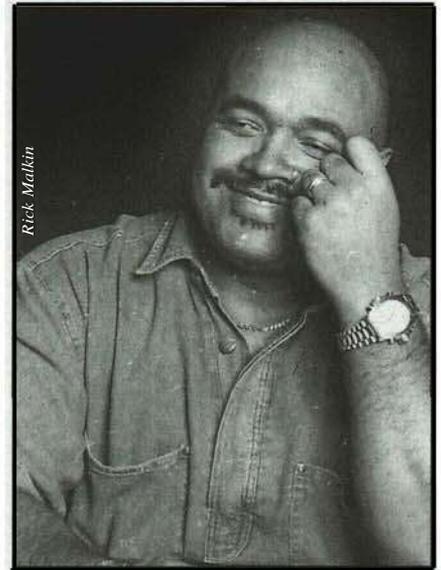
I spent a week with Steve doing a drum seminar at a Bavarian drum festival, and we hit it off really well. I love his playing, and he is always searching, learning, and growing. He's a great student of the drums in terms of going back and learning the styles of big band and authentic jazz guys. He's a very



musical drummer with excellent technique, a wonderful person, and a great educator as well.

...Dennis Chambers

Dennis left a message on my answering machine recently: "Hey man, I just heard this Explorers Club *Age Of Impact* thing, and all I have to say is, you are insane!" [laughs] I talked to him later and explained that everyone overdubbed and took their time on that, and I punched in about every two bars. So I hope that takes away any myth that might arise from that thing, 'cause it ain't real.



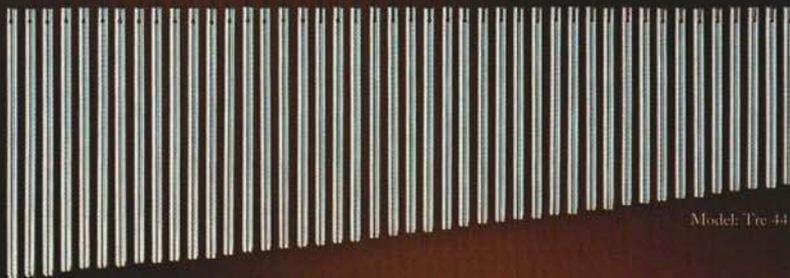
Dennis is a wonderful guy and one of *the* greats. He's totally intuitive, has amazing ears, amazing talent, incredible feel, and great beats and fills, is incredibly funky, and has chops for days. He's definitely wired for 240 rather than 120, and he's one of the nicest guys you'd ever want to meet.

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.

The Bars



Listen. It matters.™



Model: Tre-44



For a free brochure or information on authorized TreeWorks® dealers near you, visit: treeworkschimes.com or call toll-free: 877.372.1601

©2001 TreeWorks



BLACKSTREET
GERALD HEYWARD
BLACKSTREET

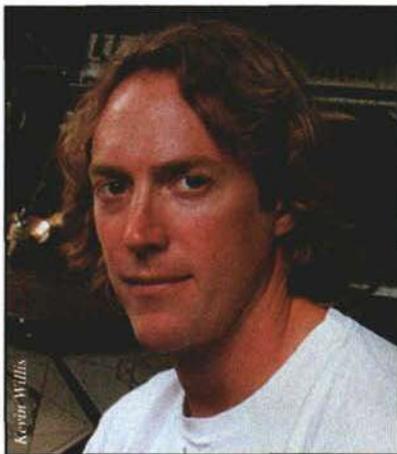
WWW.DWDRUMS.COM

...Virgil Donati

Obviously he has the fastest feet right now, and he's another dedicated student of the drumset. There are only a handful of guys right now who can do clinics effectively when their band has a hit record, and he's definitely one of them. I've played with him several times, and he has great technique and is a wonderful person.



...Danny Carey



I'm not a big fan of popular music, but I've heard some of the Tool stuff that I think is great, and I've seen him play live and he's an excellent drummer. I also had the opportunity to work with him at a couple of drum festivals, and the guy can really solo well. He's really musical, has a lot of chops, and is another student of the drums.

...Matt Cameron



I'm a big fan of his drumming because you don't hear many guys with a Tony Williams influence in rock 'n' roll. I met him and he's a great guy, and I'm really glad he had that success with Soundgarden.

...Josh Freese

Someone who worked at Remo called me several years ago and told me that there was this kid who was a fan of mine, and asked if this kid could get a lesson with me sometime. So I said sure, and it was Josh, who I already knew. Josh was playing six or eight shows a day at Disneyland and had some great chops. I've been following him ever since. We got together recently in Austin when he came through with A Perfect Circle.



Puresound Custom Snare Wires

The critics have spoken...

"(Puresound) doesn't take snare wires for granted... Their workmanship is exemplary... Improved snare response and more sensitivity at lower volumes... Significantly better performance than (generic) snares."

— Rick Van Horn *Modern Drummer* (October 1999)

"Two thumbs up to Puresound... I noticed the difference right away... These (wires) are a valuable find that borders on being a necessity... I recommend them for anybody who wants to optimize their snare sound."

— Liam Mulholland *Drum!* (November/December 2000)

"Puresound wires will fit virtually any drum and make it sound better than it did before... They consistently improve the tone, sensitivity and projection of every drum tested... I now use them on all my own drums."

— John Aldridge *Not So Modern Drummer* (September 2001)

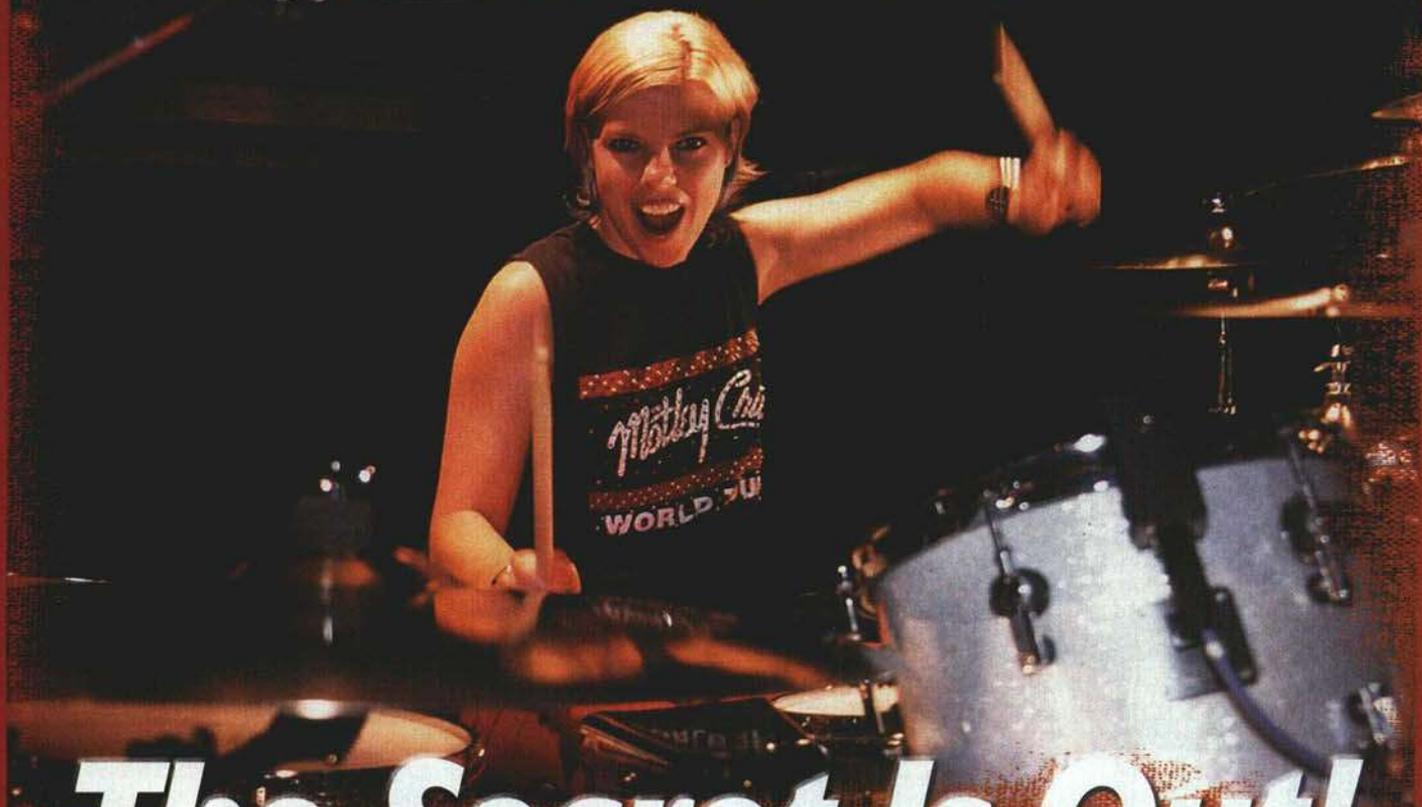
...What are you waiting for?

Puresound's Custom, Equalizer, Varitone, 221 and Vintage snare wires are played exclusively by:
Carter Beauford, Peter Erskine, Jeff Hamilton, Gerald Heyward, Jim Keltner, Stephen Perkins, John "JR" Robinson and Steve Smith

puresound™

puresound percussion 2050 cotner avenue, los angeles, ca 90025 www.puresoundpercussion.com

SONOR®

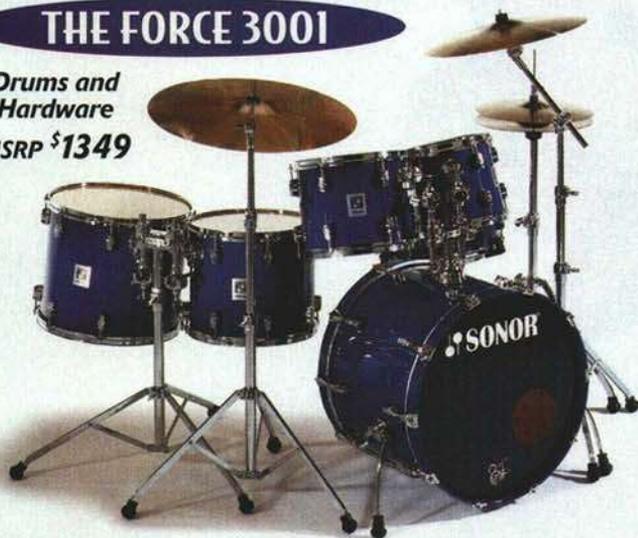


The Secret Is Out!

SONOR drums are perfect for today's rock drummer.
Just ask Mötley Crüe's Samantha Maloney!

THE FORCE 3001

Drums and
Hardware
MSRP \$1349



THREE DISTINCT SETUPS

- Fusion 1 – 22"x16" bass drum, 14"x 5½" snare drum, 10"x9", 12"x10" and 14"x12" mounted toms
- Fusion 2 – 20"x16" bass drum, 14"x5½" snare drum, 10"x9", 12"x10" and 14"x12" mounted toms
- Stage Set – 22"x16" bass drum, 14"x5½" snare drum, 12"x10", 13"x11" mounted toms and 16"x16" floor tom

Nine ply maple and basswood shells • Lacquer finished shells • CLTF Cross Laminated Tension Free shell compression system • Force lug with Tune Safe • Force ball and clamp tom mounting system • Color matching wood bass drum hoops • Pre-muffled bass drum head • Force prism mounting system • Sonor 400 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.

SONOR
Distributed Exclusively by

HSS

Division of HOHNER, INC.

Visit www.hohnerusa.com to find a Sonor dealer near you.

Fat Can Be Phat

Whitney Penguin Series Drums

Sometimes somebody breaks all the rules and comes up with something that's really different. J.T. Whitney drew on his background as a master woodworker for the design of his Penguin Series drums.

The drums feature birch and maple Maxi-Shells with increased interior volume but lower overall size and weight than conventional drums, lug-free shells, ISIS (Internal Suspension and Isolation System) mounting, and white stain, black stain, and natural finishes. The Egg Basket mount holds five drums and up to four cymbals on one wooden assembly. Retail price (five-piece kit with Egg Basket system): \$2,995.

📞 (805) 452-4163, 🌐 www.WhitneyDrums.com.



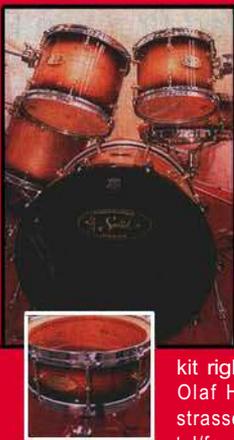
2001 FRANKFURT MUSIKMESSE

Text and photos by Heinz Kronberger*

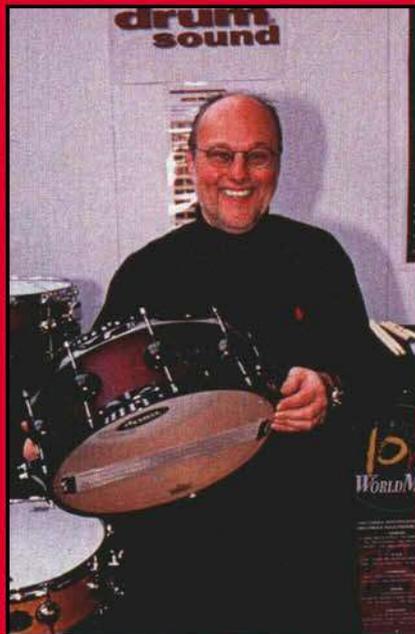
The Frankfurt Musikmesse is the world's largest musical-instrument trade show. Each spring, major manufacturers and backyard craftsmen from around the globe gather in the German city to display their wares.

Many of the products shown in Frankfurt this year actually debuted in January at the NAMM Winter Market in Anaheim, California. Those products were showcased in MD's July 2001 *Product Extravaganza*. But there's always a variety of fascinating musical gear that *doesn't* get shown or released in the US market.

Our German correspondent, drummer/journalist Heinz Kronberger, walked the massive halls of the Frankfurt Messe to track down that gear. Here are his observations, along with contact information to help you check out anything that catches your interest.



Olaf Handschuh makes 8" to 24" solid drumshells out of maple, beech, or other woods. He then fits them with his own lugs, suspension system, and snare throw-off. His finishes are striking. (Legendary drum builder Johnny Craviotto bought a kit right out of his booth.) Olaf Handschuh, Gartenstrasse 12, 46419 Isselburg, tel/fax: (011) 49 2874 45299, handschuh.soiid.drums@t-online.de.



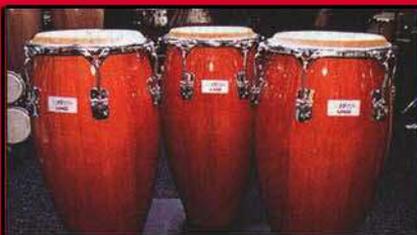
David Roman Drums

has created a pneumatic pitch control system for frame drums, darbukas, and tombeks. Instead of tuning rods, the heads are tensioned by air pressure using a normal bicycle pump. The system is designed to change the pitch of drums in seconds. David Roman Drums, Revaler Strasse 99,



10245 Berlin, Germany, tel: (011) 49 30 29367555, info@davidromandrums.com, www.davidromandrums.com.

PJ Percussion from Denmark showed their new Uno line of bongos and congas. The drums feature a fat body shape, comfort rims, and adjustable stands, and come in eye-catching finishes like amber, ash, and dark walnut. PJ Drums & Percussion, Frederiksberg Bredgade 1, 2000 Frederiksberg, Denmark, tel: (011) 45 38105710, fax: (011) 45 38332442, pjperc@slagtojctr.dk, www.pjperc.dk.



From Italy comes a new drum brand called **Drum Sound**. The company makes only custom drums according to the customer's specific request, and they offer a wide range of colors and finishes, with hardware reminiscent of DW's. Jurgen Mader's Drums Only, Andernacher Strasse 90, 56070 Koblenz, Germany, tel: (011) 49 261 83011, fax: (011) 49 261 83020, info@drumsonly.de, www.drumsound.it or www.drumsonly.de.

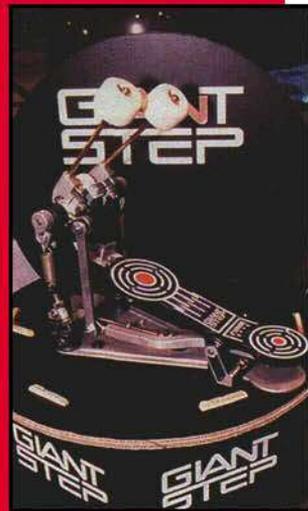
Switzerland's **Imperial Ghidoni AG** specializes in marching percussion. They offer traditional rope-tensioned drums, along with a small, wheeled cart designed to carry timp-toms during a parade. Imperial Ghidoni AG, Steinackerstrasse 5, 8302 Kloten, Switzerland, tel: (011)41 1 8136363, fax: (011) 41 1 8136350, info@imperial-ghidoni.com, www.imperial-ahidoni.com

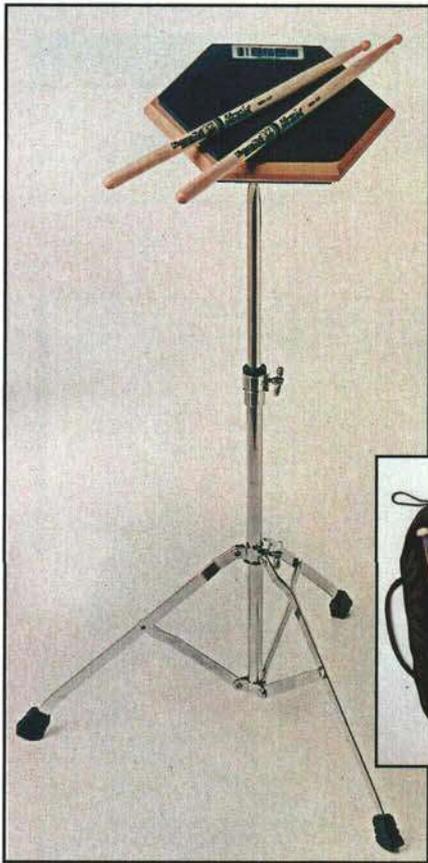


Invented by **Patrick Studer** and shown by Marc Sentenac, this prototype pedal is playable with the knee, so that it is possible to play doubles with one motion: the downstroke with the foot and the upstroke with the knee. Marc Sentenac, 14 Rue de la Maletiere, 69670 Vaugneray, France, tel: (011) 33 478347878, fax: (011) 33 4 78341724.



Although **Sonor** is a familiar name in the US, the German manufacturer waited until they were on their home turf to introduce a new range of pedals dubbed Giant Step. The top model, called Twin Effect, has two independent working mechanisms for virtually unlimited adjustment possibilities. A regular single pedal is also available; double pedals and hi-hats will be presented next year. Sonor Drums, www.sonor.de.





Practice Makes Perfect

Pro-Mark X-Pad Practice Pads And Mallet Bag

Pro-Mark has re-introduced their X-Pad practice pads, which are available in three diameters and with a variety of surfaces. One model provides a quiet snare sound. Stand-mounting is also an option. Retail prices are \$32 to \$59.95, depending on size and model.

And when you're finished practicing, toss your sticks (and maybe even your pad, too) into Pro-Mark's new jumbo-sized stick and mallet bag. It's constructed of cordura-type material, with multiple pockets, carrying handles, and a shoulder strap, at a retail price of \$89.95.

(713) 666-2525, www.promark-stix.com



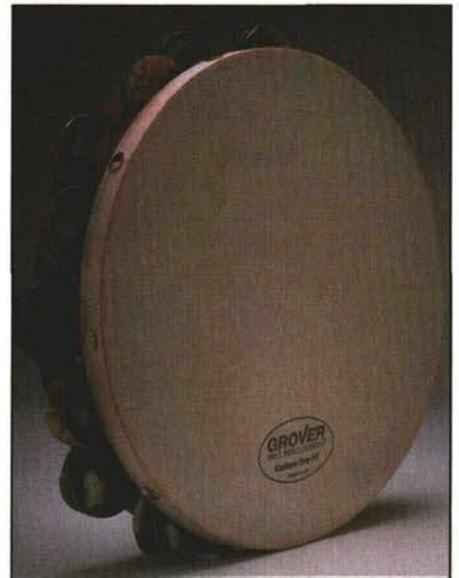
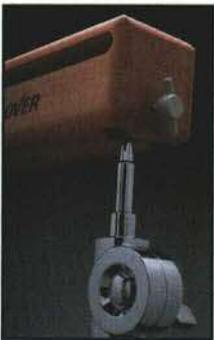
No Chips Off The Old Block

Grover Pro Percussion Wood Block Mounting System And Custom Dry Tambourine

As you add more and more percussion instruments to your drumkit, the last thing you need to worry about is whether those instruments are secure. With this in mind, Grover's Rock Maple Wood Blocks now feature an internal mounting system that facilitates clamping the blocks to any cymbal stand, I-rod, or multi-percussion rack. Retail prices range from \$36 to \$39, depending on size.

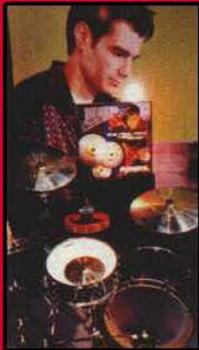
And for hand percussionists looking for a new sound, Grover's Custom Dry tambourine is crafted to achieve the driest sound possible. It's a concert tambourine with a solid, steam-bent shell, a natural skin head, hand-hammered, heat-treated copper alloy jingles, dual-sized staggered jingle pins, and 100% captive jingle pins. It's priced at \$140.

(781) 935-6200, www.groverpro.com



MUSIKMESSE

CONTINUED



Generation X—also called the Rabb Pack—is a new cymbal set designed by **Johnny Rabb** and **Meinl** for house or hip-hop music. The set includes an 18" JR Safari Ride, a 16" JR Safari Crash, and 12" JR Safari hi-hats, and also comes with a free JR 8" Drumbal and a free cymbal bag.

Meinl's Byzance line marks a new era in Meinl cymbal production. A new Meinl facility in Turkey exclusively handcrafts these cymbals out of B20 alloy. The cymbals get their surface finish at the cymbal factory in Germany. The complete range includes rides, crashes, hi-hats, Chinas, and splashes in different sound colors. MEINL USA L.C., 8400 N.W., 30th Terrace, Miami, FL 33122, tel: (877) 88 MEINL, e-mail goMeinl@aol.com.



DDT is a new electronic drumset designed by the German Axis company. Pads and triggers, as well as DDT trigger heads, are available in different sizes and colors. **Axis** Sound Equipment, Maurerstrasse 9, 89542 Herbrechtingen, Germany, tel: (011) 49 7324 969990, fax: (011)497324982090

Hanus & Hert Drums are produced in Prague. The stave shells feature different woods for different sound variations, and are fitted with wood hoops. Hanus & Hert Drums, Belohorska 167, 16900 Prague, Czechoslovakia, tel/fax: (011) 42 233352707, hanushertdrums@volny.cz.

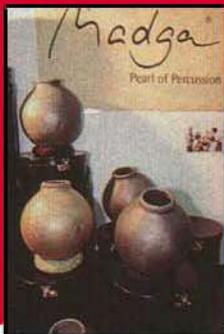


KTE Musical Instruments, inventors of the Sabian Triple Hi-Hat, now have their own line of hi-hats. Triple, Speed, or Remote hi-hats are available with specially made Tosco cymbals. KTE also offers a new line of drum mic's in a license agreement with Beyerdynamic, as well as a new clamp system for drum-hoop mounting. KTE musical instruments GmbH, Luxemburger Strasse 10, 48455 Bad Bentheim, tel: (011) 49 5924 788114, fax: (011) 49 5924 788129, THH@KTE-GRUPPE.de.



Gabriel drums displayed their 20th Anniversary drumkit in a Greek coffee finish with brass hardware. The company also featured small drums with steam-bent maple shells at their booth, along with a number of traditional Greek instruments. Gabriel Drums, 42 Plapouta St., Ag.Anargiri, Athens, Greece, tel: (011) 301 2320252 fax: (011) 301 2386041, gabriel@gabrieldrums.com, www.gabrieldrums.com

Madga Indian drums are comparable to udu drums, but come in different tones and variations and have deeper sounds and more sustain than regular udus. They are handmade in India and distributed by Madga Drums, Belle Face, Im Winkel, 88605 Messkirch, Germany, tel: (011) 49 172 7646910, fax: (011) 49 7575 5456, www.madga.de.



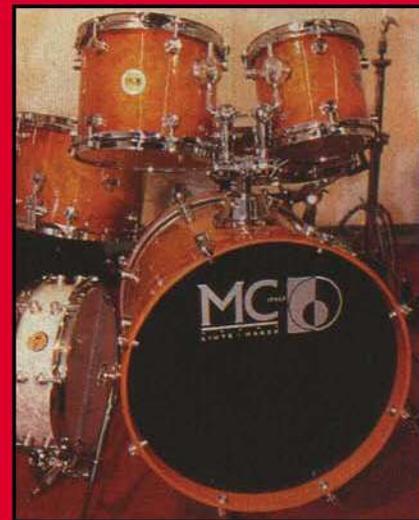
The **Headliner** Ethnic Percussion Series now includes a whole new line of copper and aluminum darbukas, in different sizes, finishes, and engraving patterns. MEINL USA L.C., 8400 N.W. 30th Terrace, Miami, FL 33122, tel: (877) 88-MEINL, e-mail goMeinl@aol.com.



Stagg cymbals are made in China. The company's Dragon series cymbals (in brilliant or regular finish) are made out of B20 alloy and look very much like cymbals from Turkey or the US. They offer a good sound range and nearly unbeatable prices. EMD, 16a Boulevard General Wahis, 1030 Brussels, Belgium, tel: (011) 32 27450970, fax: (011) 32 27450999, emd@emdmusic.be, www.emdmusic.be.



MCDrums from Italy presented a new entry in the compact kit genre. All the small drums fit into each other and pack into the bass drum, so you only have one case, a hardware bag, and a cymbal bag to carry to the gig. A nice concept, and good-sounding maple drums to boot! MCDrums, Via E. Cuzzocrea 12A, Reggio Calabria, tel/fax: (011) 39 965 27737, mcdrums@tiscalinet.it, www.mcdrums.it.



Take That Noise Inside!

Vic Firth Indoor Marching Sticks

To meet the needs generated by the ever-increasing popularity of indoor Drum Corps events, Vic Firth offers two new "indoor marching" stick models. The Thom Hannum Indoor stick is a scaled-down version of Thorn's original model, designed to play very fast at low dynamic levels. The Scott Johnson "Scooters" Indoor stick is a full-sized stick with a half-tip, designed to create a quicker drumhead response while reducing the volume. Both sticks are available in hickory only.

Vic Firth is also offering a special Artist Series CD prepackaged with specially wrapped four-packs of American Classic 5A or 5B sticks. The CD features Gregg Bissonette, Peter Erskine, Rod Morgenstein, Tommy Igoe, Steve Smith, Chad Wackerman, and Zoro. It also contains music *without* the drumming performances so that you can play along. Charts and audio clips for the CD are available at the company's Web site.

(781) 326-3455, www.vicfirth.com.



Mixing Tradition With Technology

Precision Beats Drums Maple/Carbon Fiber Kits

Maple drums have a time-tested sound. Carbon Fiber drums have unique, high-tech properties. According to Precision Beats Drums, if you put them together you get some pretty impressive results.

PBD drums feature 8- and 10-ply maple shells with carbon fiber vacuum-formed over their exteriors, precision-cut bearing edges, and solid aluminum lugs with stainless-steel threads guaranteed never to strip. Optional stainless-steel lugs are available on snare drums for a dryer sound.

According to PBD, the maple/carbon fiber construction produces "an explosive sound that requires no dampening devices to remove unwanted ring," "shells that will stay concentric due to the pressure applied during the covering process," and "an outside finish that is impenetrable to moisture, and will not crack, chip, peel, or fade." List price for the six-piece kit shown is \$10,650 (plus shipping).

(610) 439-0229,

www.precisionbeats.com



MUSIKMESSE

CONTINUED

Ayotte Custom Drums had a small display with WoodHoop drums, Keplinger snares, the new WoodHoop Travel Kit, and Ayotte drumsticks. Ayotte drums, 2060 Pine Street, Vancouver BC V6J 4P8, Canada, tel: (604) 736-5411, fax: (604) 736-9411, ayotte@ayottedrums.com,

www.ayottedrums.com.

SantaFe Drums and Cajons, made in Spain, were shown at the Liderduc S.L. booth. The drums feature a satin finish, a good sound, and high-quality workmanship at a mid-price range. Liderduc S.L., Pol. Industrial La Cava s/n, 46892 Montaverner, Valencia, Spain, tel: (011) 34 962297714, fax: (011) 34 962297715.

Italy's **UFIP** offers a great variety of cymbals, sounds, chimes, and gongs. Their Natural and Bionic Series have particularly excellent sounds, and UFIP splashes are regarded as some of the best on the world market. In America contact UFIP America, PO Box 96, Highgate Springs, VT, 05460, tel: (514) 488-9564, fax: (413) 521-6373, info@ufip.com, www.ufip.com.

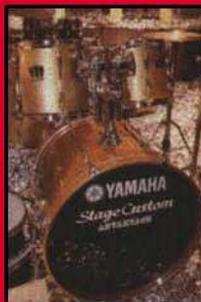
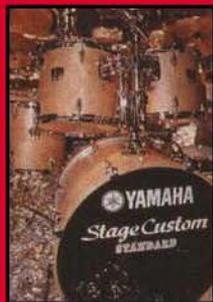
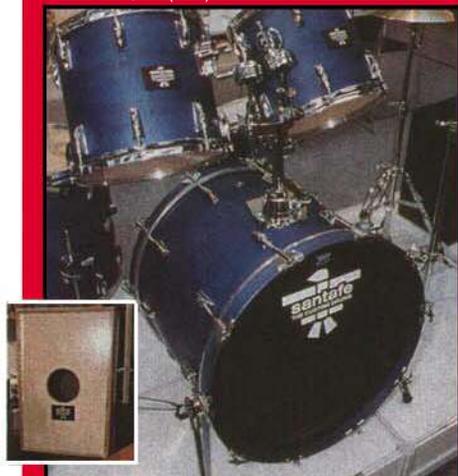
Yamaha came to Frankfurt having completely redesigned their entry-level Stage Custom series. The line now includes Standard and Advantage models, with attractive finishes and lots of features from Yamaha's top lines. Also new are two different hi-hat models with adjustable legs and newly designed footboards. These products should be available on the US market very soon. Yamaha Corporation of America, 6600 Orangethorpe Ave., Buena Park, CA 90620, tel: (714) 522-9011, www.yamahadrums.com



The Hang is a completely new percussion instrument that combines elements of a regular steel drum and an udu. The instrument is playable by hand and has a tone range from C4 to E5. Played by musicians like Mustapha Teddy Addy and Reto

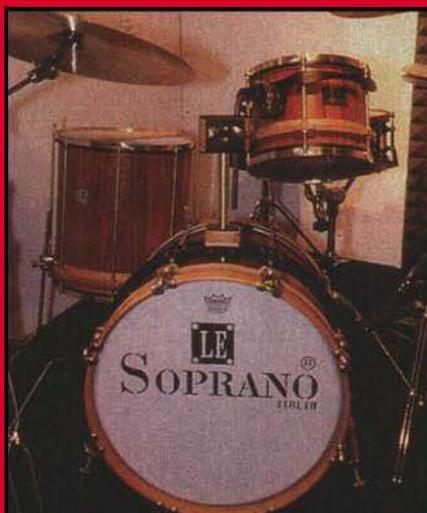
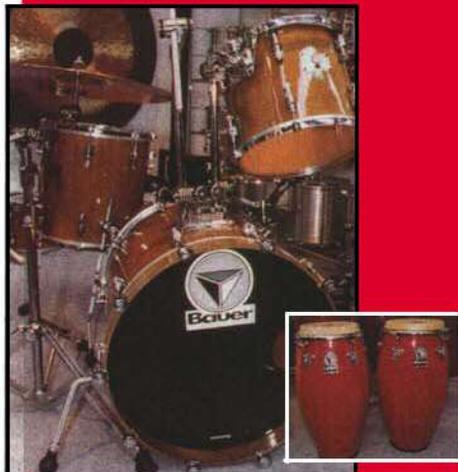
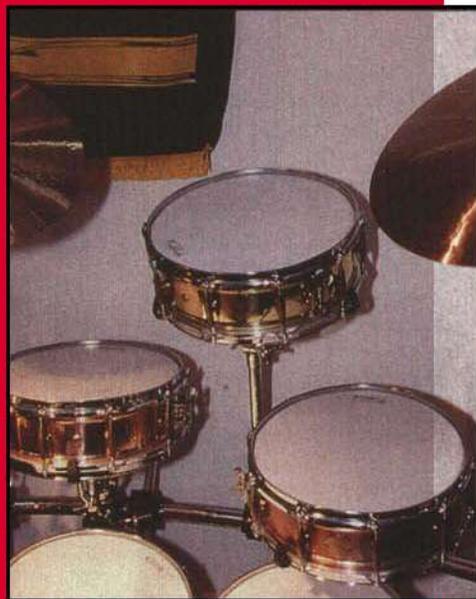
Weber, The Hang opens a new world of sounds and percussion. **PanArt** Musikinstrumentenbau, Engehaldenstrasse 131, 3012 Bern, Switzerland, tel/fax: (011) 41 313013332, postmaster@panart.ch, www.panart.ch.

Roberto Spizzichino hand-makes his own cymbals and snare drums in Italy. His hand-hammered copper snares are inexpensive given their sound and quality. Roberto Spizzichino, Via Comunale Val Di Torbola 24B, 51010 S. Quirico Pescia (PT) Italy, tel: (011) 39 572 400045, fax: (011) 39 572 400285, antichimestieri@tin.it.



Bauer Percussion & Drums from Sao Paulo, Brazil showed their new congas and their first-ever drumset. The new Lite Conga line came with an old Cuban-style body shape and a striking bright pink color. The drums are distributed by Altmann Musik-Instrumente, Viktoriastrasse 33, 41464 Neuss, Germany, altmann@altmann-for-music.de, www.altmann-for-music.de.

Italy's **LE Soprano** drums are Beautifully hand-crafted in natural finishes with brass and bronze hardware. Marco di Gambirasio is one of the masters in his field, with a genuine passion for building drums. S.T.E.D. di Gambirasio, via Donzetti, 70-24030 Brembate Sopra (BG) Italy, tel/fax: (011) 39 35332079, www.lesoprano.it.

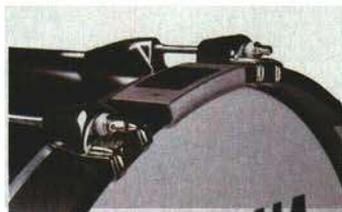


Goodies For The Other Guys

Yamaha Marching And Concert Accessories

There's more to drumming than grooving on a kit. Marching, symphonic, and mallet percussionists need innovative gear, too. Recognizing this fact, Yamaha has recently introduced a bevy of percussion accessories.

The Rim Saver is an aluminum shield that helps protect bass drum rims from mallet hits and clicks, and also provides an immediate repair solution for broken or fractured rims incurred during performances.



The Marching Bass Mallet Holder is a lightweight, plastic holder that mounts to the top of a bass drum and holds three extra pairs of mallets for fast, quiet switching during performance.



Portable Bass Stands are lighter and more stable than previous versions. The BS-125 aluminum folding stand adjusts to six playing heights. The BS-425 rolling bass stand features four large, locking wheels and a three-position height adjustment system. Both stands can accommodate 22" to 42" drums.



Professional Series Mallets (MP-01 through MP-05) have semi-flexible Birch handles and mushroom-shape yarn heads, and are recommended for use with Yamaha's Rosewood Series marimbas. **The Two-Tone Mallet** series replaces two Virtuoso Series models. The new mallets come with either a birch handle (MTB-10) or a thicker rattan handle (MTR-10). **The Clipper** mounts a triangle directly to the front of a music stand, and is short enough not to interfere with page turns.



Yamaha Band & Orchestra Division,
 (616) 940-4900, www.yamaha.com/band.

On The Bookshelf

When you get a moment in your hectic schedule, you might want to peruse some of these recent book releases. Some will take you into the woodshed, others will tell you how to get OUT of the woodshed. And one or two might help you *build* your woodshed. Check 'em out!

Phil Maturano's *Latin Soloing For Drumset* received a very positive review in *MD* as an independent release some time back. Now it's widely available through Hal Leonard Publications, and augmented with a CD!



www.halleonard.com.

A new play-along CD is also a feature of *Rhythm Section Drumming* by Frank Corniola. The book is described as "a workbook for musical togetherness between drums and bass."



www.halleonard.com.

Hal Galper's *The Touring Musician* is intended to guide musicians in applying sound business practices to band travel, including booking and routing tours, budgeting, handling legal matters, and negotiating contracts and fees. It's published by Billboardbooks.



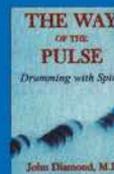
www.upbeat.com/galper.

Drummers interested in expanding their careers might want to check out two books from Allworth Press. *Creative Careers In Music* by Josquin des Pres and Mark Landsman "answers complex questions about the music business and its inner workings." *Moving Up In The Music Business* by Jodi Summers "offers sure-fire plans for gaining more power, responsibility, control, and security in this exciting field."



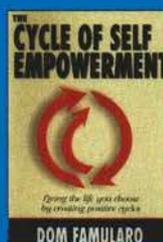
www.allworth.com.

Self-healing and self-improvement is the goal of *The Way Of The Pulse: Drumming With Spirit* by Dr. John Diamond (Enhancement Books). In it, Dr. Diamond encourages drumming as a way to enhance The Pulse: the movement of life from which all things flow.



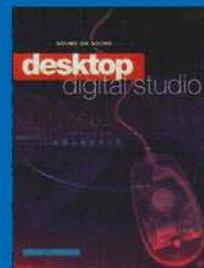
www.vitalhealth.net.

If your goal is to improve on every aspect of your life, you might benefit from the motivational words of drumming's ambassador to the world, Dom Famularo. His *Cycle Of Self Empowerment* "takes readers on a journey of self-discovery," and is described as "a cookbook for success." It's published by WizDom Enterprises.



www.DomFamularo.com.

Home recording is becoming a major focus of all musicians, including drummers. If you're into tinkering with music on computers, then *The Sound On Sound Book Of Desktop Digital Studio* might be a good guide. Written by Paul White, editor of England's *Sound On Sound* magazine, it's a practical guide to setting up a digital studio—at home or elsewhere—and using it effectively. It's published by Sanctuary Publishing.



Paul White also has a nifty little collection of pocket-sized books in his *Basic* series. Titles include *Digital Recording, Effects & Processors, Mixing Techniques, Mastering, Live Sound, and Home Studio Design*. The latter offers much-needed information on converting and soundproofing residential spaces for practice and/or recording purposes.



www.sanctuarypublishing.com.

And What's More



Drum Workshop is offering a heavy-duty double pedal carrying bag with the purchase of Delta and Delta II Accelerator, Turbo, and Nylon Strap bass drum pedals. The bags are valued at \$72 and are available at participating US DW dealers while supplies last. Or buy a DW7000PX single or 7002PX double-bass drum pedal during June or July and get a free DW baseball hat.

In addition, DW's all-maple Collector's Series drums are now offered with or without reinforcing hoops. The "straight-shell" design is said to offer a darker, lower-pitched sound than that of drums with reinforcing hoops.

☎ (805) 485-6999, 🌐 www.dwdrums.com.



Clavia offers ddrum4 Mega Drumkits Signature Series for free download from their Web site. Simon Phillips, Dennis Chambers, Kenny Aronoff, and Mel Gaynor have all recorded their own sounds, and the resulting samples can be acquired for the ddrum4 brain at the Web site.

🌐 www.clavia.com.

Pace Technology's DrumWipes are pre-treated, reusable cloths designed to clean drum finishes and hardware. (They're not recommended for cymbals.)

☎ (516) 321-6189.



Schalloch Percussion offers 10" and 11" Linea 100 fiberglass congas. The drums feature black hardware on black fiberglass shells, and are fitted with curved rims and buffalo-skin heads. The set comes with adjustable three-leg stands.

🌐 schalloch@aol.com.

Drummer/author/clinician Rick Latham now has two interactive teaching Web sites. LessonsOnDemand.com offers streaming slide shows and movies, with artist instructors and monthly lessons. And 1on1Music.com features live real-time lessons with Rick.

Sabian has expanded their line of Groove Hats to include 13" and 15" sizes. The 13" is said to give a tighter, slightly higher-pitched version of the original 14" model's "mid-pitched and funky '60s soul sound." The 15" is said to offer "a warmer, bigger, looser sound."

☎ (506) 272-2019, 🌐 www.sabian.com.



Ace Products Group now offers a KASES 46" hardware bag that can accommodate an extended hi-hat stand. The bag includes heavy-duty wheels and thick plastic protection strips at the bottom, and features zippered pockets, padded straps, and a rigid bottom section.

☎ (415) 492-9600, 🌐 www.aceproducts.com.

Sonor has added tom sizes to its ultra-thin-shelled Delite Series. The new sizes are 8x10, 9x12, 10x13, 11x14, and 13x16. In addition, the AX (axial) tom mounting system from Sonor's 3000 Series hardware is now available as an option on Designer Series drumkits.

☎ (804) 515-1900, 🌐 www.hohnerusa.com or www.sonor.de.

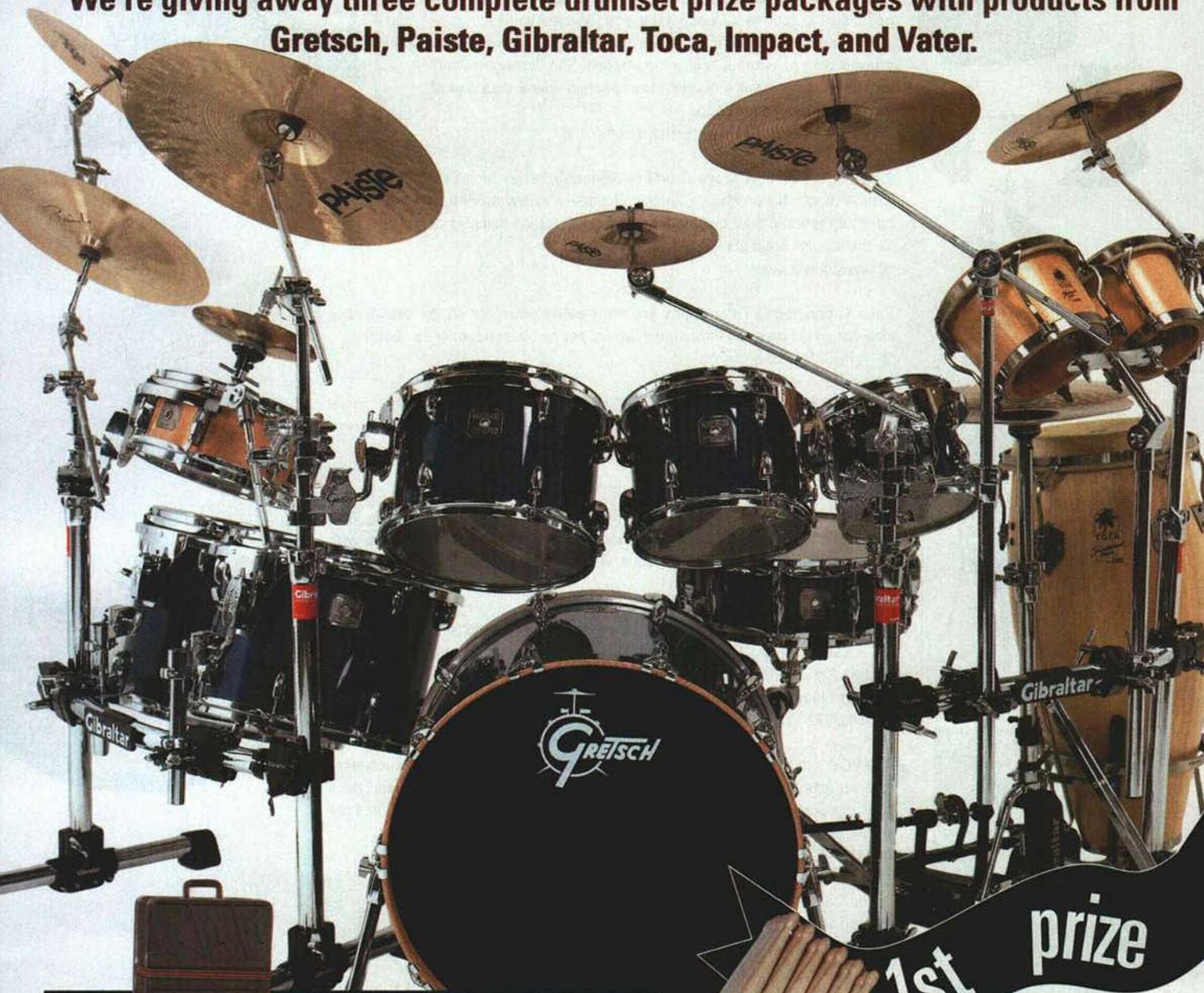


CORRECTION

Our June 2001 Product Extravaganza incorrectly listed the available sizes for Jeff Ocheltree Phantom Steel snare drums from Paiste. The drums are offered in 5x14 and 6 1/2x14 sizes only.

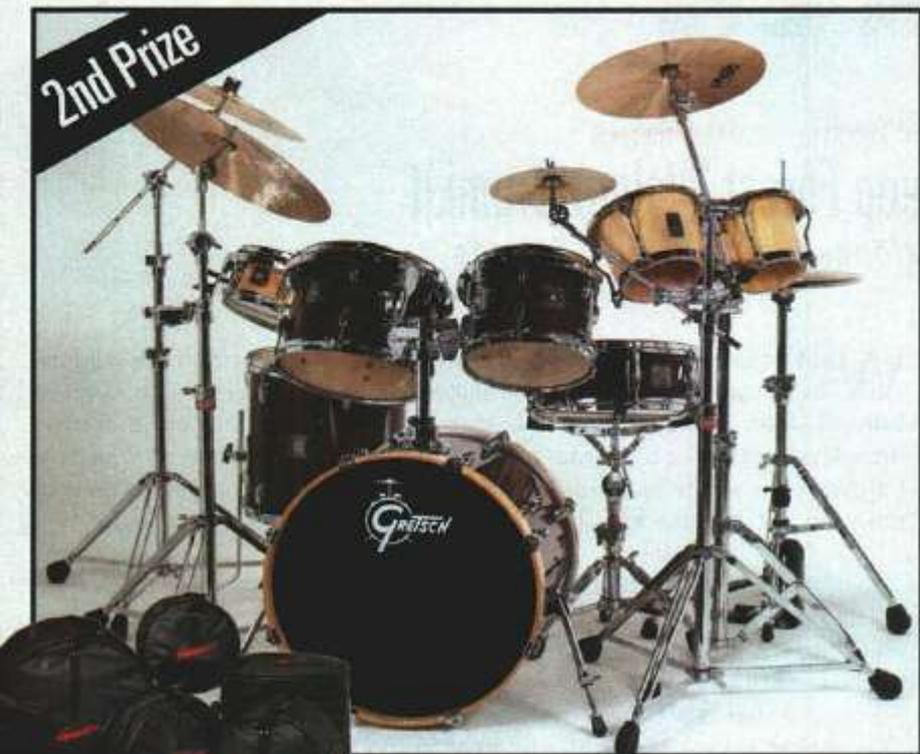
Help us celebrate the world debut of 3 new series of **Gretsch Drums!**

We're giving away three complete drumset prize packages with products from
Gretsch, Paiste, Gibraltar, Toca, Impact, and Vater.



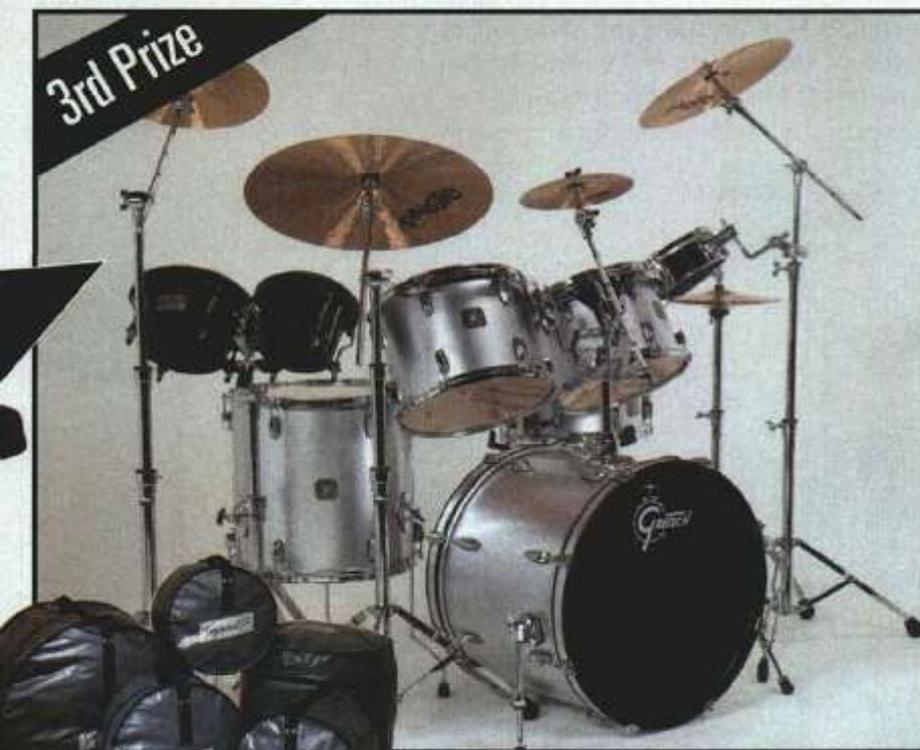
A seven-piece set of Gretsch Renown Maple Series drums in Deep Blue, plus a 5x12 auxiliary snare. This prize package also includes a set of Paiste Signature Series cymbals, Gibraltar hardware, Toca Traditional Series Natural Bongos and Conga, thirty-six pairs of Vater Sticks, and a complete set of Impact hard-shell cases!

2nd Prize



A five-piece set of Gretsch Catalina Elite drums in Ruby Red, plus a 5x10 auxiliary snare. This prize package also includes a set of Paiste Dimensions cymbals, Gibraltar hardware, Toca Elite Series Natural Bongos, twenty-four pairs of Vater sticks, and a complete set of Impact Signature drum bags.

3rd Prize



A five-piece set of Gretsch Catalina Stage Series drums in Silver Frost, a set of Paiste Alpha cymbals, Gibraltar hardware, Toca Players Series Black Fiberglass Bongos with stand and a 10" mini timbale, twelve pairs of Vater sticks, and a complete set of Impact Gray Vinyl drum bags.

ENTER EARLY AND OFTEN!

Consumer Disclosure

1. Two ways to enter: (a) call (900) 786-3786. Cost: 99¢ per call. You must call from the number where you wish to be notified. Or (b) send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to: Modern Drummer/Gretsch/Paiste Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

2. Enter as often as you wish, but each entry must be phoned or mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 5/1/01 AND ENDS 7/31/01. PHONE CALLS WILL BE ACCEPTED UNTIL 11:59 PM EDT 7/31/01. POSTCARDS MUST BE POSTMARKED BY 7/31/01 AND RECEIVED BY 8/3/01. 5. Winners will be selected by random drawing on August 13, 2001 and notified by phone on or about August 15, 2001. 6. Employees and their immediate families of Modern Drummer, Kaman Music, Gretsch, Paiste, Vater, Impact, and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to the residents of the US and Canada (except in Florida and the Province of Quebec), 12 years of age or older, provided that CALLERS UNDER THE AGE OF 18 OBTAIN PARENTAL OR GUARDIAN PERMISSION TO ENTER. California residents under 18 may not participate. Residents of MN, GA, LA, NJ, and Canada may enter by mail only. Void where prohibited by law. 9. One prize awarded per household per contest. 10. 1st prize: From Gretsch: Renown Maple Series seven-piece set in Deep Blue that includes: (1) 7x8 tom, (1) 8x10 tom, (1) 9x12 tom, (1) 11x14 tom, (1) 13x16 tom, (1) 18x22 bass drum, (1) 5x14 snare, and (1) 5x12 auxiliary snare. From Paiste: Paiste Signature Series cymbals include: (1) pair 13" hi-hats, (1) 14" crash, (1) 16" crash, (1) 18" crash, (1) 20" ride, (1) 18" China, and (1) 10" splash. From Gibraltar: (2) 250C Low Rider Side Racks, (1) 9707DL Dual Leg Hi-hat stand, (1) 9506 Ultra Adjust Snare stand, (1) Intruder II Double Pedal, and a full assortment of Gibraltar rack accessories. From Toca Percussion, (1) set of Traditional series Natural Bongos and a Traditional series Natural Conga with stand. From Vater Percussion: thirty-six pairs of the Vater drumsticks of your choice. From Impact: a complete set of Impact hard-shell cases, including seven drum cases, a 36" hardware case, and a 22" cymbal case. (No foam included in any of the cases.) Suggested retail value of 1st prize: \$9,267. 11. Second Prize: One (1) winner will receive a Gretsch Catalina Elite drumset in Ruby Red that includes: (1) 8x10 tom, (1) 9x12 tom, (1) 14x14 floor tom, (1) 16x20 bass drum, (1) 5x14 snare, and (1) 5x10 auxiliary snare. From Paiste: a set of Dimensions cymbals that includes (1) pair of 14" hi-hats, (1) 15" crash, (1) 17" crash, (1) 20" ride, and (1) 10" Splash. From Gibraltar Hardware: a complete set of Gibraltar 9500 series double-braced hardware. From Toca Percussion: (1) set of Elite Series natural Bongos with stand. From Vater Percussion: twenty-four pairs of the Vater sticks of your choice. From Impact: A complete set of six Impact Signature drum bags. Total value of 2nd prize: \$4,785. 12. 3rd Prize: Gretsch Catalina Stage Series Set in Silver Frost includes: (1) 9x12 tom, (1) 10x13 tom, (1) 16x16 floor tom, (1) 16x22 bass drum, and (1) 5x14 snare drum. A set of Paiste Alpha cymbals that includes: (1) pair of 14" hi-hats, (1) 16" crash, (1) 18" crash, (1) 20" ride, and (1) 10" splash. From Gibraltar Hardware: A complete set of Rock Series double-braced hardware. From Toca Percussion: (1) set of Players Series Black Fiberglass Bongos with stand and (1) 10" mini timbale. From Vater Percussion: twelve pairs of the Vater drumsticks of your choice. From Impact: A complete set of five Impact Gray Vinyl drum bags. Total value of 3rd prize: \$3,121. Total value of all prizes: \$16,400. 14. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Rd., Cedar Grove, NJ 07009, (973) 239-4140. 14. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, send a self-addressed, stamped envelope to: Modern Drummer Publications, Gretsch/Paiste Contest Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

Total value of this contest: \$17,150.



Mapex Deep Forest Walnut Drumkit

Special Woods Create Special Sounds

HITS

deep, warm sound

distinctive hardware, lugs, and
memory locks

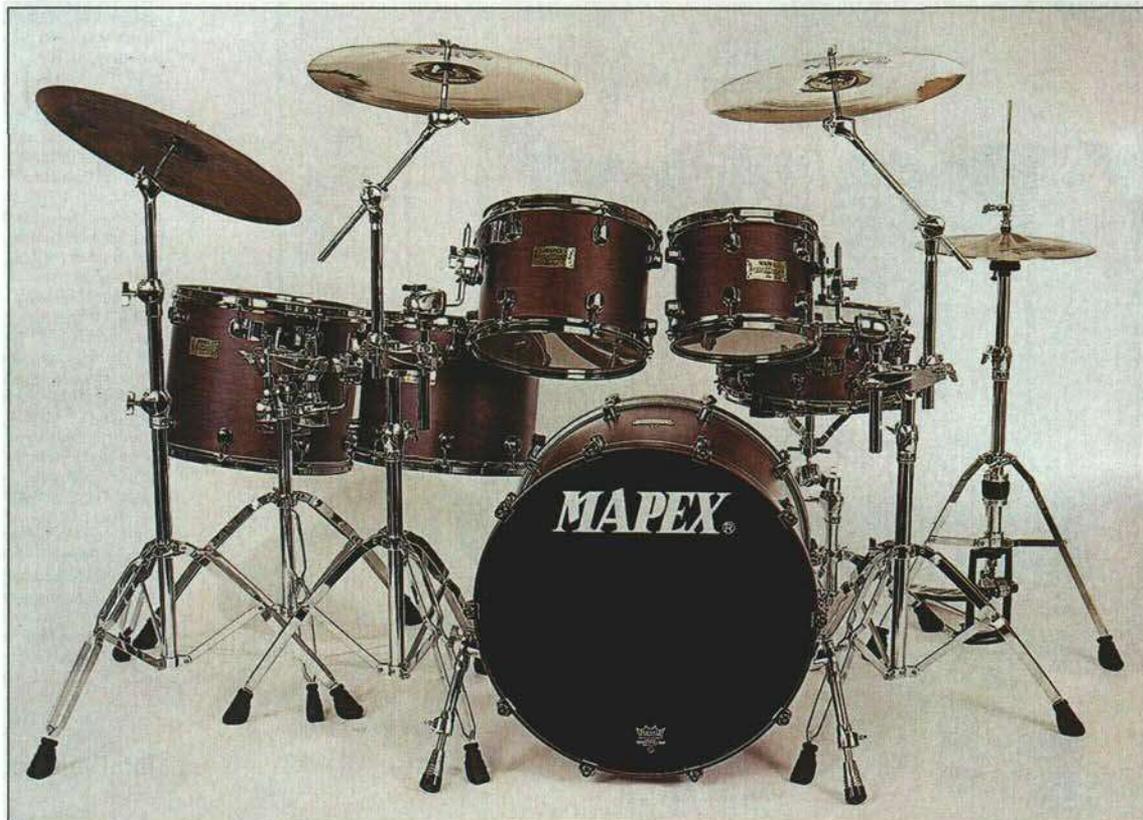
by Chap Ostrander

What does a drum company do after they go exploring in the woods? They come out with a new series of kits, of course. The Limited Edition Deep Forest Collector Series from Mapex offers hand-crafted drumkits with shells of walnut or cherry and the same quality fittings and hardware as on the high-end Orion series. The review kit sent to us was the walnut. Let's take a look.

Made One Tree At A Time

The novel approach about these drums is that they are made of plies taken from the same tree. All the drums feature 6-ply shells, with the thickness of the individual plies determining the thickness of the shells. Toms and snares are 5.1 mm thick, while the bass drum is 7.2 mm thick. This makes the drums light and easy to move around. The shells have double 45° bearing edges and no reinforcing rings.

Mapex gives the shells a natural wax finish, which they say will allow the drums to mature and deepen in sound *and* look. The beauty of the wood is showcased in a subtle way, with the grain pattern showing through clearly. The insides of the shells are very lightly finished for moisture protection. A gold Deep Forest badge is fastened to each drum. The air hole on the toms is placed behind the isolation mount. On the walnut kit, the lugs and hoops are finished in black chrome, which complements the look of the shells.





The Deep Forest Walnut kit includes the 6 1/2x14 snare at left. A 5 1/2x10 snare is available at extra cost.

All of the drums, snare included, are fitted with 2.3-mm steel Powerhoops. (Cherry drumkits feature gold-plated lugs and Powerhoops, with die-cast hoops on the snares for more volume and bite.) Low-mass lugs maximize shell visibility, and also allow the resonance of the shells to sing out. I also liked the die-cast claws on the bass drum. They feature rubber inserts where contact would be made with the wood, and the key-operated tension rod is encased in a shroud at the end of the claw, which helps you retain your tuning. Very thoughtful.

The drums all feature Remo heads, with clear Ambassadors on the toms and Powerstroke 3 heads on the bass drum. The snare was fitted with a coated Ambassador batter and a clear Ambassador snare-side head.

If You Hit A Drum In The Forest...

Each of the woods in the Deep Forest series has its own characteristic sound. Where the cherry drums are said to be "bright and cutting," the walnut drums I played were warm, rich, and deep. I tried tuning the 16" suspended tom to a very low pitch. (The head was just making contact with the rims.) It sounded almost like a timpani, with a rich tone that resonated forever. Both of the largest toms had this quality. Personally, I would have preferred floor toms with legs rather than suspended toms, because I like to be able to position the drums individually without the hindrance of a double stand. But I certainly had no complaints in the sound-production department.

The rack toms had distinct tones that were also full and rich. I'm not sure I would call them "dark," but they had much more depth and warmth than maple shells. Make no mistake, you could tune them up into jazz range, but once you experience the fullness of the toms, you'd probably want to stay in the mid to low range, just for the satisfaction of their sound.

The front head on the bass drum was a black Powerstroke 3. It came with instructions on how to cut a hole, plus a template and a plastic reinforcing ring. However, given the characteristics of the PS3 heads, I wouldn't want to cut such a hole. I'd rather let the resonance build up inside the drum and come booming out.

And, oh man, did it ever! I could tell I was tuning the drum in the right direction when the windows of my house began to rattle. The attack was there, but the tone was also deep and warm. This was an extremely satisfying drum to play.

Now for the snare drum. The snare response was excellent, from the lightest touch to the hardest hit. Needless to say, brushwork was fun as well. This is not a bright drum, but there's a lot of "snare" in the sound, as well as the deep and full voice of the walnut shell. I was able to use the drum for a local show, on music ranging from rock to jazz, with various dynamics. The drum always sounded full and warm. And I applaud Mapex's decision to use steel hoops rather than die-cast. They helped make the overall sound very open and cutting.

Standing Out

With their distinct, rounded lines, Mapex stands, pedals, and memory locks stand apart from the crowd. The Deep Forest setup includes two TS960 cymbal/tom stands, which serve to keep the toms off the bass drum. Each stand is basically a tripod with a three-hole multi-clamp attached to the top. The multi-clamp holds a tom arm and a small boom cymbal arm. The hardware is so integrated with the memory locks that this component assembly actually looks like a dedicated tom/cymbal stand.

The H950 hi-hat and the P950 bass pedal have been updated, with a new design set into the footboards, plus an attractive yellow base for the bass pedal. An interesting feature of the S950 snare stand is that the central shaft can move inside the base. This allows you to drop the snare 3" lower than the initial setting.

To Everything There Is A Purpose

Mapex says that the Deep Forest drums are best suited for recording and for mid-sized live gigs. I think they'd *kill* in the studio. I also think that the depth of the sound would carry in most live gigs, but miking would probably bring it out to everyone. (This is a sound you'd absolutely want to share.) If your gigs require more volume and brightness, you might want to consider the cherry kit. Cherry and walnut snares are available individually, including 5 1/2x10 models. (I'd *love* to try one of those!) If you're in the market for a genuinely original-sounding drumkit, check out a Mapex Deep Forest model. You're not out of the woods yet!

☎ (615) 793-2050, 🌐 www.mapexdrums.com.

THE NUMBERS

Configuration:	6 1/2x14 snare, 8x10 and 9x12 rack toms, 11x14 and 14x16 suspended "floor" toms, 18x22 bass drum
Shell material:	6-ply walnut
Hardware:	S950 snare stand, H950 hi-hat, P950 bass pedal, two TS960 cymbal/tom stands, TS950 double tom stand, DS787 telescoping spurs
List price:	\$5,299
	Other components available by special order only.



Yamaha John "JR" Robinson Signature "Nail" Snare Drum

Want To REALLY Nail A Track?

HITS

versatile tuning capabilities; performs well at high, medium, and deep tuning ranges

larger than normal snare bed and snares, along with dual adjustable strainer design, produce articulate and sensitive response

copper pins embedded into the 51/2x14 birch shell add brightness while maintaining the wood sound

MISSES

on the pricey side

by Mike Haid

When a veteran studio session drummer with the credentials of John "JR" Robinson is asked to put his John "JH" Hancock on a snare drum, you can bet he's going to make sure it's "A list" quality. With as many sessions as JR has recorded, it's a good bet that he's dealt with every snare drum sound imaginable (for better or worse). Taking advantage of these years of experience in drum sounds, JR has teamed up with Yamaha to create two fairly unusual signature snare drums.

Chap Ostrander reviewed JR's massive 5x15 signature drum in detail in the February 2001 *MD*. I was also sent one, in addition to the drum we're reviewing here. This turned out to be a good thing, since it gave me a point of reference against which to evaluate the 51/2x14 Nail drum. So to reiterate, the 5x15 drum's 4-ply shell produces a wide-open, woody tone and a fat sound. The tuning range is excellent, and the coated Emperor/dot-type batter head keeps the overtones to a minimum. The drum's sheer size may be its one down side. You may find it difficult to place a 15" snare in a position that is comfortable relative to what you're accustomed to with a 13" or 14" drum.

Nailing The Sound

The most notable aspect of the 51/2x14 Nail snare is the superior stick definition and articulation of every stroke, no matter what the tuning. Whether I played accented ghost-note combination patterns or a pianissimo press roll, the clarity was outstanding. Give credit here to the increased width of the snare bed (2.7 mm as opposed to the typical 1.8 mm) and the extra-wide, 25-strand, hi-carbon steel snares. Combine these features with a dual-strainer setup (butt and release sides are both adjustable), and you've got unmatched definition.

When tuned down to a loose, deep pitch, the drum is *very* loud and fat. Even with a muffling ring, it punches with a thick, heavy sound that carries. The zinc die-cast hoops make the drum heavy, but they also add to its bright tone and solid rimshot crack. They give the drum an exceptionally solid cross-stick tone as well.

When it's time to crank up the tension for funk or jazz, the crack can be



heard for miles. It's a sweet-pitched sound that has just the right amount of open-tone ring without dampening. The brightness of the sound is increased by a unique aspect of the drum's design: Twenty copper pins are driven into the edge of the shell to add a mild metallic characteristic.

The Remo coated Emperor batter head that comes on the JR drum has a coated double dot center and a clear border. This gives the drum a thicker sound and helps keep unwanted overtones from developing. The drum produces almost no overtones when strokes are played in the dot area. A much louder, more open tone is produced when the off-center area is played. The coated head also helps with the articulation of the strokes.

A Pleasant Choice

Many of the physical features of JR's 15" drum are also found on the Nail drum, including the attractive White Gold Pearl finish, the snares, the dual adjustable strainers, and small chrome-plated lugs. The Nail drum also shares mini-

mal hardware-to-shell contact in order to increase resonance. But from a sound standpoint, I'd say that the 5 1/2x14 is a more versatile drum, with more high-end clarity and snap. (You really can't go wrong with either drum, though, as both have the advanced features to facilitate most musical situations.) JR knew exactly what he was doing when he created the Nail drum, just as he does when he's called to do a session.

(714) 522-9011, www.yamahadrums.com

THE NUMBERS

Shell: 7-ply birch, with twenty copper pins inserted in the shell's edges, and a 2.7-mm wide snare bed.

Hardware: 3-mm zinc die-cast hoops, ten small chrome-plated lugs, 25-strand high-carbon steel snares, H-type strainer (throw-off) with G-type butt-side mechanism that also provides snare tension adjustment.

Finish: Polymer White Gold Pearl

List Price: \$820



DW 5520 Dual Accessory/Hi-Hat And 5530 Double/Accessory Hi-Hat

Prepare Your Feet For Some Serious Fun

HITS

easy cowbell addition doesn't affect hi-hat position

very comfortable to play

MISSES

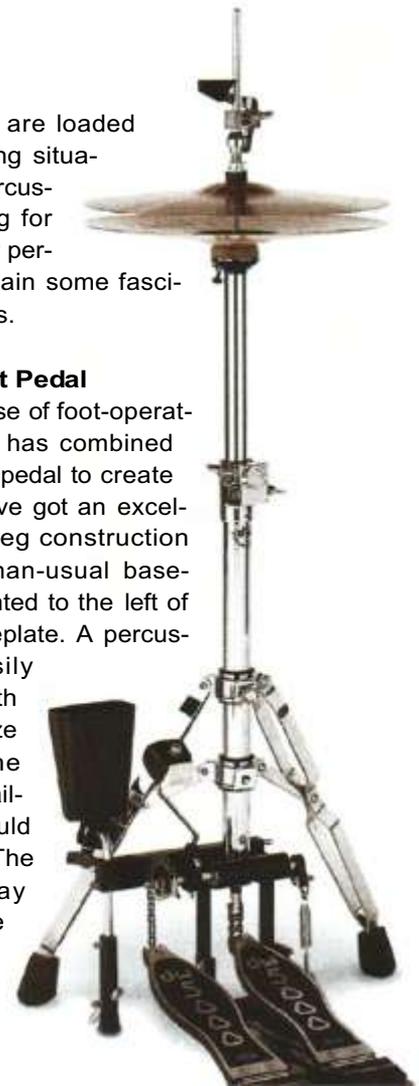
dual accessory/bass drum switch takes some tricky adjustment in order to achieve optimum playing feel

by Martin Patmos

DW's new Accessory/Hi-Hat pedals are loaded with options to fit all sorts of playing situations. Each of two models features a percussion pedal added to the base, allowing for easy placement of a cowbell, a block, or perhaps a tambourine. These pedals contain some fascinating new ideas and innovative designs.

5520 Dual Accessory/Hi-Hat Pedal

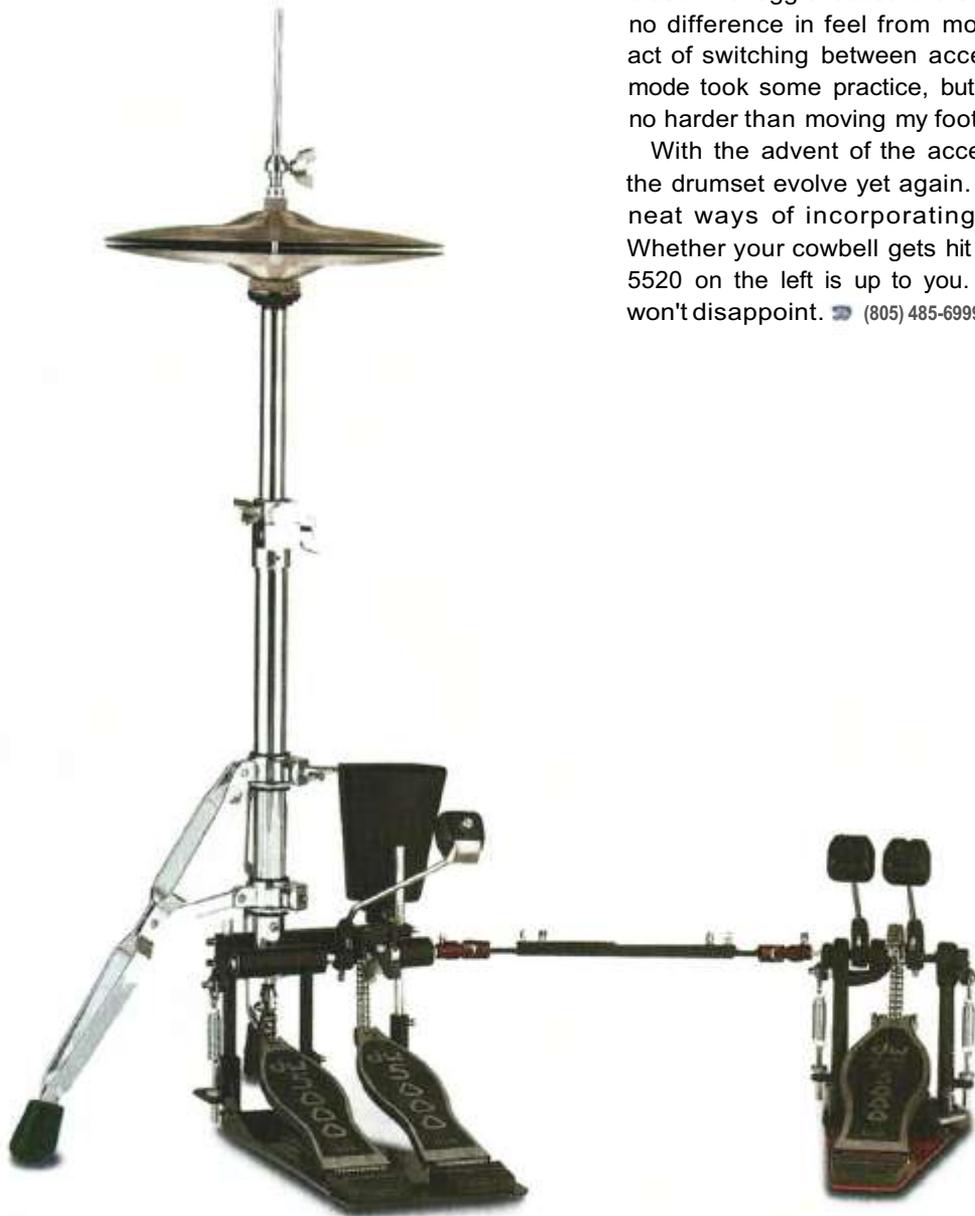
Responding to the relatively recent use of foot-operated bells and blocks on drumkits, DW has combined their high-end hi-hat with an accessory pedal to create a very convenient setup. Basically you've got an excellent, smooth-playing hi-hat, with two-leg construction for flexible positioning, and a wider-than-usual baseplate. A bass-drum-style pedal is mounted to the left of the hi-hat footboard on this same baseplate. A percussion post built off the stand can easily accommodate a cowbell or block, with enough flexibility for just about any size of bell. A "stock" drumset tambourine might be a little wide for the space available, but an enterprising drummer could probably find a way to make one fit. The beater is DW's standard Two-Way nylon/felt model, which provides some nice sound alternatives.



Playing with this stand was a lot of fun. The accessory pedal operated smoothly and efficiently. And with everything together as one unit, I always knew where my foot was going when changing pedals. Releasing the pedal or playing into the bell created nice open and closed tones. I noticed that a cowbell played in the floor position tends to cause some sympathetic ring in the hi-hat cymbals, but this is a negligible concern. For me the convenient option of having another voice for my foot was a thrill.

5530 Double/Accessory Hi-Hat Pedal

As if adding an accessory pedal to the hi-hat wasn't enough, DW has also created a variation merging the accessory pedal and a double bass pedal. In this case, the accessory pedal is to the *right* of the hi-hat footboard. Directly above your toe is a toggle that switches between two chain-driven cams: one for the bell or block, and the



THE NUMBERS	
DW 5520 Dual/Accessory Hi-Hat:	\$398
DW 5530 Double/Accessory Hi-Hat: (includes complete 5002AH double pedal)	\$779
DW5525 Double/Accessory Hi-Hat: (requires primary side of double pedal)	\$439

other operating the remote bass drum beater. (A complete double bass pedal is included in this model. If you already have a double pedal, DW offers the 5525 model that serves as an add-on.)

Setting this pedal up was tricky. The two cams need to line up perfectly in order to allow the smoothest transition. To do this I had to fiddle with the tensions of the accessory and bass pedals more than I would have thought. But once the transition was smooth and the feel satisfactory, I had a blast. The toggle locked into either cam nicely, and I noticed no difference in feel from more conventional pedals. The act of switching between accessory mode and bass-drum mode took some practice, but once I got used to it, it was no harder than moving my foot between separate pedals.

With the advent of the accessory pedal, we've watched the drumset evolve yet again. DW has come up with some neat ways of incorporating this new tool into the kit. Whether your cowbell gets hit with a 5530 on the right or a 5520 on the left is up to you. But either way, these pedals won't disappoint. ☎ (805) 485-6999, 🌐 www.dwdrums.com.

Unigrip 2000 Drumsticks And Accessories

Drumsticks

As their name might imply, the folks at Unigrip 2000 figure that enough attention has been paid to the tip and contour of a drumstick, but not to the grip area. And after all, what does it matter how a drumstick is balanced or what sort of tip it has, if you can't hold on to it comfortably?



Unigrip's special grip designs include (from top) the Round (on a hickory 5B), the L-Groover Dipstick (on a maple 2B), the regular Dipstick (on a hickory 5A), and the L-Groover with Round sleeve (on a maple 5A).

So Unigrip 2000 offers a line of high-quality hickory, maple, and even bamboo sticks (more about them later) with a variety of grip options. These range from designs intended purely to improve grip to designs intended to help you hold your stick "correctly" for improved performance.

The Unigrip Round is a soft neoprene rubber sleeve, sanded smooth and molded to the stick for durability. It provides an excellent gripping surface without affecting the balance of the stick to any great degree, and it can be played with equal comfort using traditional or matched grip. This was my favorite among all the special grips. It's available on Jazz, 5A, 5B, and 2B sticks at \$11.95 per pair.

The Dipstick has a coating of soft plastic that actually dries into the grain of the wood. Much thinner than the Round model's rubber sleeve, it provides a playing balance identical to that of a natural wood stick, but with improved gripping comfort. Dipstick models are priced at \$11.95 per pair.

L-Groovers are sticks with five finger-sized grooves cut directly into the wood, then covered with the Round rubber sleeve. This combination of physical contour and rubber grip surface offers exceptional gripping security. L-Groovers are available in 5A, 5B, and 2B sizes at \$12.95 per pair. They're also available in a "dipped" version

at the same price.

The 6-2000 grip is a hexagonal rubber sleeve. Its six-sided pattern is intended to fit into the grooves of a player's index finger and thumb, thus "creating a perfect fulcrum and improving technique and stamina." However, I was taught to allow a stick to rotate in my hand as I play, in order to maintain a relaxed grip and promote even stick wear. Trying to hold on to the 6-2000's flatted surfaces *without* rotating the stick made my playing feel awkward. Allowing the stick to rotate seemed to defeat the purpose of the design. (And for me, constant contact with the ridges between the flat surfaces was uncomfortable. You may feel otherwise.) The 6-2000 comes on Jazz, 5A, 5B, and 2B models at \$12.95 per pair.

Bamboo Sticks

In addition to traditional hickory and maple sticks, Unigrip offers bamboo sticks. Bamboo isn't a wood, it's actually a grass—but it's stronger than oak, while being lighter than hickory. I really enjoyed playing the



Bamboo models are available with (from top) natural tips, special grips like the 6-2000 Hexagrip sleeve, and nylon tips.

bamboo models I tested. They fairly flew on the drums, yet gave me a solid, secure feeling in my hands. They're currently available in a 5B size with natural or nylon tips at \$12.95. Bamboo sticks with Round and Dipstick grips list for \$14.95, and with 6-2000 hex grips at \$15.95. Bamboo timbale Dipsticks are also available, at \$16.95.

Brushes

Retractable rubber-handled wire brushes are nothing new. But have you ever tried to reverse such brushes and play a pattern on a ride cymbal with the other end? You generally have either a steel ring or a rubber ball—neither of which sounds much like a drumstick tip. Unigrip's solution is so obvi-



Unigrip's Kicksticks are the bass-drum-beater version of multi-rods. And their wire brushes feature nylon drumstick tips on the retractor handles. The tips can be used on ride cymbals when the brushes are fully or partly open.

ous that one wonders why nobody thought of it before: Put a nylon drumstick tip on the end of the retracting handle, where the metal ring or rubber ball would normally be.

When the brushes are fully extended in playing mode, the nylon tip sits firmly against the butt end of the brush handle. It's a simple matter to flip the brush over and use that tip on a cymbal. No, it doesn't sound *exactly* like the tip of a wood drumstick—but at the low volume you'd be playing if you were using brushes to begin with, it comes pretty close. It's a nifty idea. The tipped brushes are priced at \$27.95.

Kicksticks

See the photo above? See the things that look just like multi-rods, only bigger? Well, if multi-rods are good for special situations on toms and snare drums, wouldn't equivalent beater units be good for those situations on bass drums? Maybe all night on a low-volume jazz date or "unplugged" pop gig, or maybe just one song in a studio session.

With two different sizes available, the Kicksticks can adapt to different-sized bass drums (or just different impact points on the same drum). They take a little getting used to in terms of playing feel, but it doesn't take long. And after all, why should the top of the kit get all the options? Kicksticks are priced at \$25.95.

✉ 1646 N. Lincoln St., Burbank, CA 91506,
☎ (800) 474-7068, 📧 info@unigrip2000.com,
www.unigrip2000.com.

Rick Van Horn





BUTTERWORTH
ON BIRCH

"THE MORE OPTIONS I HAVE THE BETTER"

There are drummers who like to dabble with different drum sounds, and there are drummers who REALLY like to experiment. And then there's Dean Butterworth. "The more options I have the better. When I go into the studio, I take five different ride cymbals, four or five pairs of hi-hats and at least five different snares."

Which is why Dean was the perfect candidate to test drive a set of birch Starclassic Performers. Dean was more than up for it. "The timing was great. A lot of my heroes played different birch kits, and for the last six months or so I kept thinking about what it would be like to have a birch kit with the same dimensions as my Starclassic Maple kit."

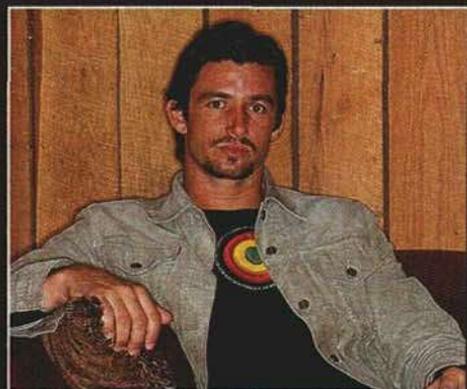
"As it turned out, I fell in love with the Performers. The drums sounded really warm; they were just singing really nicely. The kick sounded great and the snare sounded great. The toms seemed like they had more sustain. The overall response was wonderful, really fluent. It was very easy to do a 16th note fill around the toms. It didn't hurt that the tom mounting system was the same as my Starclassic Maple kit. I've played other drums in the past and they all use designs that go off the tuning lugs. The Star-Cast system doesn't mess with the tuning. I like that. And I like the die-cast hoops on the birch kit for the same reasons I like them on my maple kit—they lock in the tuning a lot better than a flanged hoop."

"I wished I could have taken the kit with me. But I'm not going to tell you that I'm going to switch from maple over to birch. What I am going to do is get a birch kit after our current tour is over so I can do things like use birch toms with a maple kick or vice versa. And not just in the studio—I'd even like to experiment on tour and see what the house guy can do with the sounds of different drums in those big, boomy rooms."

"This opens up a whole new door."

DEAN BUTTERWORTH

(Ben Harper & The Innocent Criminals)



Dean testing Starclassic Performer EFX at
Ozone Recording, Philadelphia, PA
Special thanks to Mike of Ozone Recording

Visit our website at www.tama.com

For more information on Tama Drums and Hardware, send \$3.00 to:
Tama, Dept. MDD05, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403.



Blink-182's★ Travis Barker★

" I'm not just a punk drummer!"

Most of our favorite drummers could go days, weeks, or months without being stopped and recognized in public. Often, they sit behind the kit, shielded by cymbals and toms, barely making themselves visible to any camera lens. Such is *not* the case with Blink-182's Travis Barker.

Alongside bandmates Tom Delonge (guitar/vocals) and Mark Hoppus (bass/vocals), Barker's heavily tattoo-covered, boxer shorts-clad body (a spoof of the controversial Calvin Klein underwear ad campaign) was featured in advertisements, posters, and magazines around the world, largely in promotion of the band's huge 1999 MCA Records release, *Enema Of The State*. Suddenly, people began to recognize Barker's appearance,

and connected his image with the massive airplay from the album's pop-punk singles "Adam's Song" and "What's My Age Again?" Life was great for the drummer, yet also disturbingly difficult.

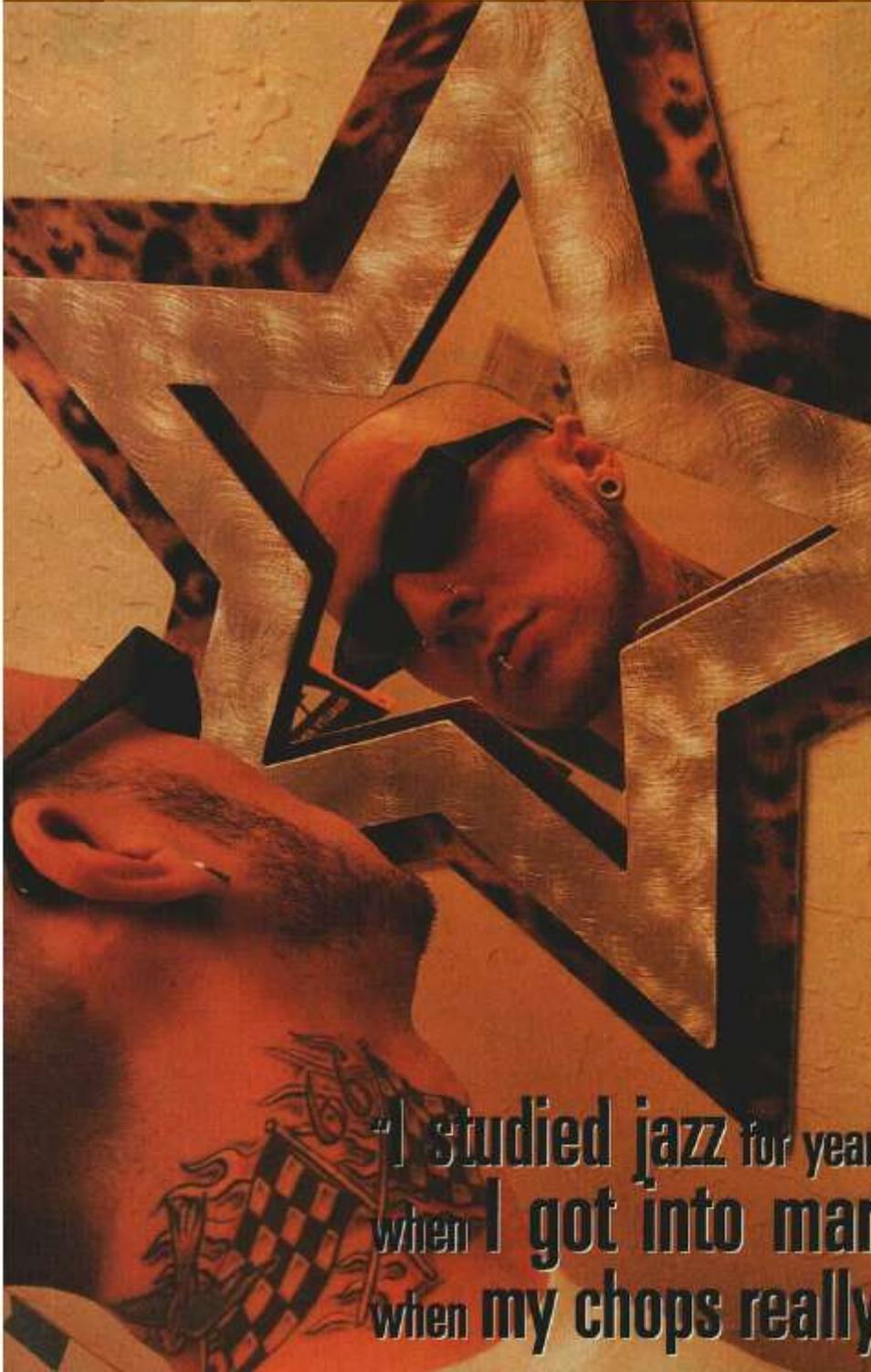
"I had stalkers," Barker explains. "I had people climbing up on my balcony and leaving me flowers. These people climbed *two* stories high and had to get past my two rottweilers! I really don't go anywhere anymore. I don't go to the mall, I don't go out to eat. I only go to drive-thrus and use Homegrocer.com."

Barker is the drummer for an unusual band, as Blink-182's subject matter and demeanor are rarely serious and their fanbase consists primarily of kids in their early to late teens. Tom and Mark are notorious for

being the kings of potty humor during their live sets. Barker, however, doesn't join the zany circus of which his bandmates share ringmaster duty. "When I was in high school I was exactly like Mark and Tom," Barker points out, "with the same kind of jokes, except ten times worse. But I just kind of snapped out of it."

And be careful about how you label Barker. Although he's best known for his work with Blink-182, he's quick to shoot down the tag of being strictly a punk rock drummer. "Someone just sent me something in the mail that said I was the best punk drummer of the year—and I scraped the word 'punk' off," he laughs. "Don't you *dare* put punk right next to my name! I don't think of myself as a punk drummer."

Yet it's hard to look past those loose, carefree attitudes, especially through the jokes, laughs, and snotty music. Still, the band realized they had a serious matter at hand—following up the huge success of *Enema Of The State*. At the time of this interview, Barker had just finished tracking their new album, *Take Off Your Pants And Jacket* and recently moved into a brand-new home in Corona, California. Based on Blink-182's previous success, the insanity that began a couple of years ago is poised to strike all over again.



MD: What kind of studio prep did you have for the new Blink album?

TB: We wrote it exactly the same way we did the last time. We tour throughout the year, and about two weeks before we record, we start writing.

MD: So this album was written quickly.

TB: Yeah. We had bundled up all of our ideas for the past year, and when it came time to write, we just did it. And I recorded all of my drum tracks—eighteen songs—in two days. I also did some percussion tracks.

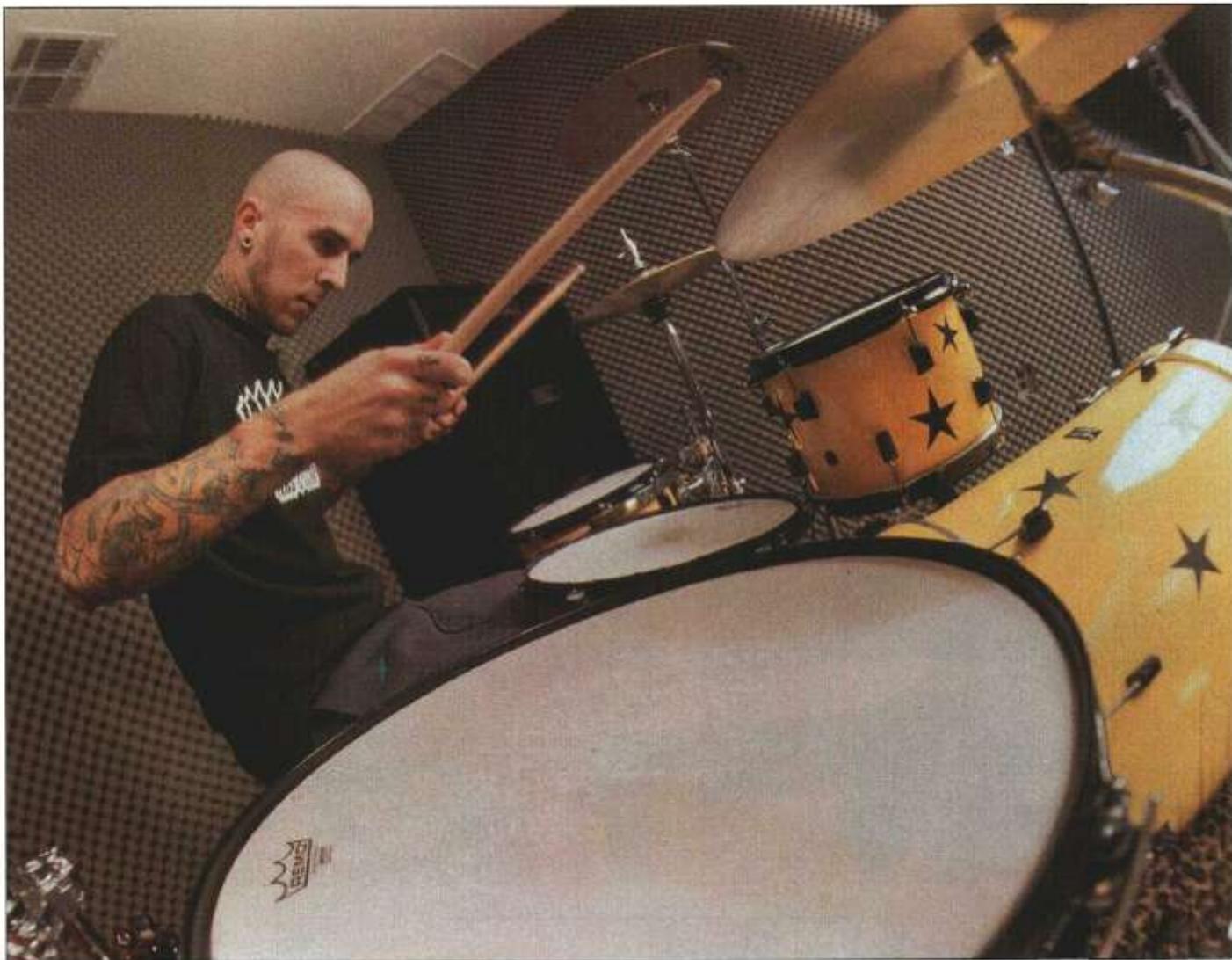
MD: This is your second time working with producer Jerry Finn, right?

TB: Yeah, we've worked with Jerry before. Jerry is doing all of the production and Tom Lord-Alge is doing the mixing. Jerry is easy to work with. He's a musician, and he plays every instrument, so he's cool. He came into pre-production about a week before we recorded the record—we had half the album written—and he was cool with everything.

MD: He didn't make many changes, suggestions, or ideas?

TB: Not as far as my drum parts go. He was in *love* with my drum parts, but I wasn't sure with some of the stuff. I came up with a lot of little breaks and interludes between verses and choruses that the other guys thought were too "algebra-ish"—but Jerry loved 'em, so most of everything stuck. At first he was like, "Man, this is algebra, what in the hell is going on?" But then I explained them to him and he understood. Most of everything I did

"I studied jazz for years when I was young, but when I got into marching band, that's when my chops really got better."



was pretty easy, but I did get to draw from some of my furthest influences on this album. It's cool, because I got to use stuff I don't usually get to do.

MD: Such as?

TB: There's one song that has that beat from James Brown's "Funky Drummer." People may not realize it, but I'm heavily influenced by that. It's pretty cool because it has all these syncopated breaks like open hi-hats, chokes, and ghost notes. And there's actually another tune on the record with an Afro-Cuban bass drum and hi-hat thing I do, with a rock beat over the top of it.

MD: Getting back to the production of the album, how long was the actual setup as far as getting your drum sounds dialed in?

TB: I didn't go to the studio on the day we got sounds because I hate doing it. I get burned out just hitting a drum a thousand times while the engineers tweak. So I have a guy by the name of Mike Fasano do it, who did most of the drum tuning for the record as

Travis's Kit

Drums: Orange County Drum & Percussion in custom yellow finish with black hardware

- A. 12x14 tom
- B. 6x14 snare (20-ply, vented)
- C. 8x12 tom
- D. 14x16 tom
- E. 18x22 bass drum

(medium tuning), clear PowerStroke 3 On bass drum batter with black PowerStroke 3 on front (medium tuning front and back)

Sticks: Zildjian Super SB with wood tip

Microphones: Audix

Cymbals: Zildjian

- 1. 14" Projector hi-hats
- 2. 18" 2 Custom crash
- 3. 21" A Sweet ride
- 4. 19" Z Custom crash
- 5. 18" Oriental China

Hardware: DW (with medium-tight tension on bass drum pedal), RIMS mounts on toms

Heads: Remo coated Emperor on snare batter, Ambassador on snare side (tuned tight top and bottom), coated Emperors on tops of toms with clear Ambassadors underneath





The Travis Show

These are the albums that Travis says best represent his playing.

Artist	Album
Blink-182	Take Off Your Pants And Jacket
Blink-182	The Mark, Tom & Travis Show
Blink-182	Enema Of The State
The Aquabats	The Fury Of The Aquabats
Feeble	All Dressed Up And Nowhere To Go

...and these are the ones he listens to for inspiration.

Artist	Album	Drummer
King Diamond	Them	MikkeyDee
The Police	any	Stewart Copeland
Faith No More	any	Mike Bordin
DJ Shadow	Preemptive Strike	none

well. And Daniel Jensen of Orange County Drum And Percussion came in with a lot of different snare drums. So they spent a day getting sounds and then I recorded my parts over a period of two days. Actually, most of it was recorded without Mark and Tom too. I just turned on a click track and did it.

MD: You tracked without any scratch tracks?

TB: No scratch.

MD: You just had the song in your head and laid it down with nothing but your memory and a click behind you?

TB: I did most everything that way, except

for two songs we wrote at the last minute in the studio. We had no idea what the song was going to be like, no lyrics. We just had ideas for cool beats and we looped some drums in one song just to make them sound more "dancy," more drum 'n' bass sounding. That was real cool.

For *Enema*, we did fifteen songs in three and a half days, but for this one we did eighteen songs in two days. I'm just trying to beat my record! [laughs] I wouldn't tell Jerry that or else he'd get mad. But the process happened fast.

MD: So you must be a one-take drummer.

TB: Yeah, most of everything was one take. Some of the new stuff was done with a loop, and then we mixed in real drums later. So I got to play around a little too.

MD: You mentioned the time taken to get **drum** sounds. But do you trigger sounds as well?

TB: That doesn't happen until mixdown. For *Enema*, as far as I know, Tom Lord-Alge did trigger some stuff. But this time we mixed in LA, because I didn't want to let him touch

any of my drums. I know Tom thinks my snare drums sound weird because they're so cracky and high.

MD: You like to crank your snare drums?

TB: Yeah, they're tuned pretty tight. I don't crank them nearly as much as I do live, but they are cranked, because I don't play with monitors live. I want to hear all of my snare drum. I use 6 1/2" OSCP snares with the holes in the side, and those drums are loud. But I like to tune them up so I can hear every little ghost note no matter how loud the band is playing. But in the studio, we used a variety of snare drums—everything from some of the OSCP snares with the big holes to the 1" holes. We also rented an old Guns N' Roses snare drum that they recorded "November Rain" with.

MD: What kind of snare was that?

TB: It's called "Big Red," and I believe it's an old Tama snare. It's pretty amazing. We also used some old Ludwig Coliseum snares, and we used a Brady snare. I personally don't like to hear the same snare drum on every song. I think it's cool to match the snare drum to the tune.

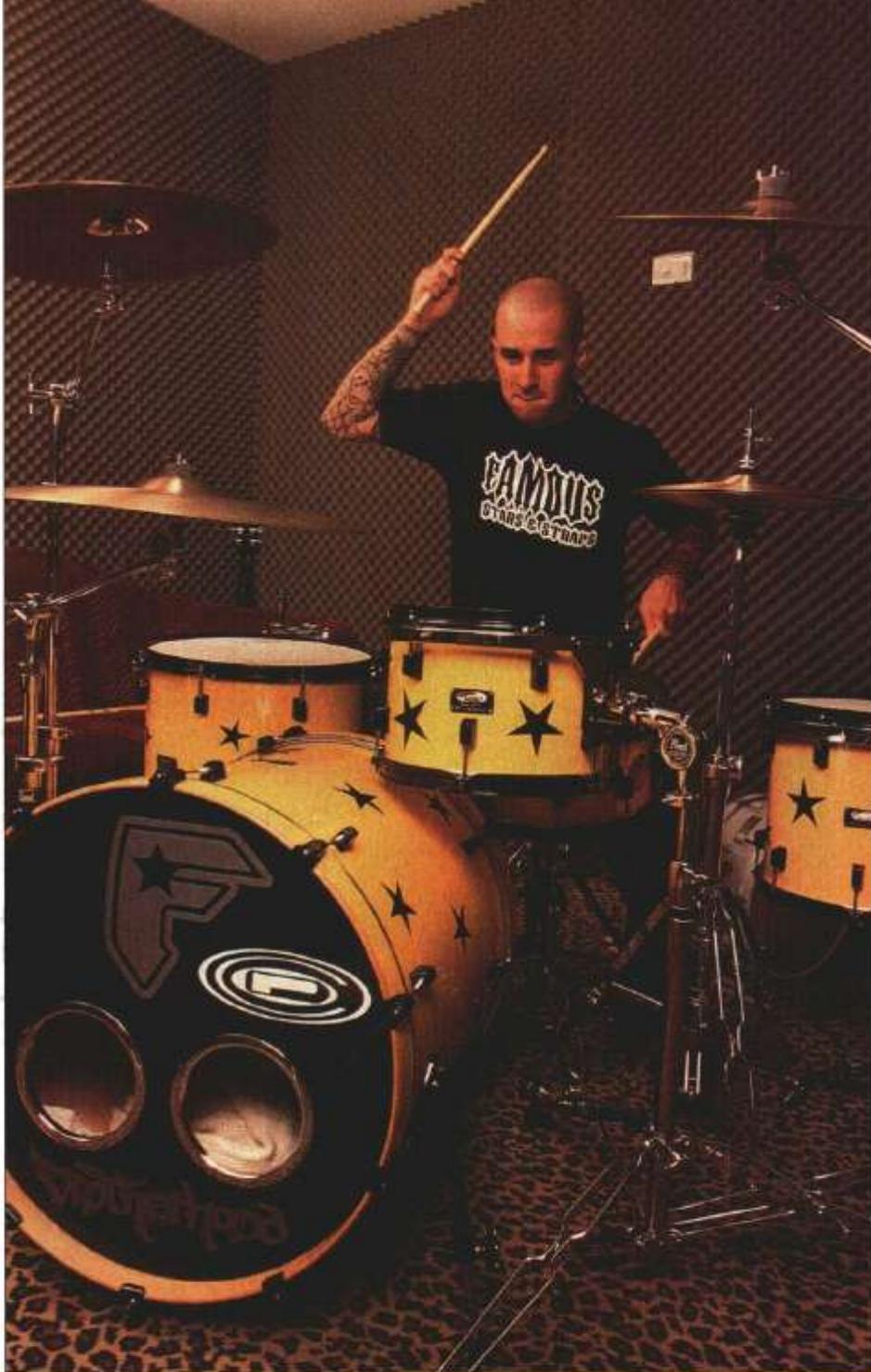
MD: And was the rest of the kit your standard setup?

TB: I used a 20" kick instead of a 22". The 20" sounds like a cannon, especially in the studio. It's an amazing bass drum. My toms were the same Orange County sizes I always use, 12" and 16". I also used a splash and a China in the studio, but I refuse to set up those cymbals live. They get buried live and then they crack. Plus I don't want to bring extra stuff on tour. I just play the same thing with a crash that I would play on a splash because it'll produce the same effect on stage.

MD: Blink is known for its incredible tour schedule. And you've gone out with some different bands. But who are some artists you'd like to tour with?

TB: Last year we tried to get Eminem—before this whole "Eminem taking over the world" thing happened—but it didn't happen. If it was my choice, we wouldn't tour with other punk bands. We'd tour with other kinds of groups. I just hate going to a show and seeing an opening punk rock band, a middle punk rock band, and then a headliner punk band. I like seeing different bands, and that's why I like playing radio festivals. There's such a variety.

MD: What kinds of pre-show warm-ups do you do?



"Between constantly practicing and being on tour—and teaching a bunch of students—I'm always up on my instrument. I don't want anyone to ever see me play and think I sucked."



DRUM WORLD

Great Selection Great Prices
1-800-335-3445

www.drumworld.com

- 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

Travis Barker

TB: I do a bunch of rudimental marching exercises, stuff I learned when I was in drum line. I'm still super into that stuff. I love working on the rudiments—the crazy flams, drags, rolls, single strokes. I'm really into that stuff. It's what I do.

MD: Is marching band how you got your start?

TB: I studied jazz for years when I was young, but when I got into marching band, *that's* when my chops really got better. I took all of the knowledge I got from marching band and applied it to the drumset. Now I make up my own exercises and crazy chops-builders. When we're on the road I practice every day. And then right before I go on, I run through all of my marching stuff to make sure my hands are loose.

MD: Do you work out while you're on the road to keep yourself in good physical shape?

TB: I use a pull-up bar, and I skateboard sometimes. We're very lucky, because I have my own little drum room set up for me backstage at all of the venues we play. I do get to play a lot, which does a lot for my playing and my body.

MD: Is there much partying on the road?

TB: If there's something good going on, I'll go out and party. But I won't hang out on the bus and get drunk. I don't drink, I'm just not into it. I smoke cigarettes, but that's about it. I don't understand how you can get drunk and then go out and play. But if I was in a band that was a little more mellow, I could pull it off. All of our songs have tempos that are like 224 bpm. And on the few songs that are mid-tempo, I overplay them live.

MD: What's your reasoning behind overplaying?

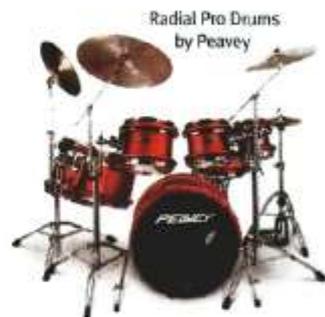
TB: Tom doesn't do guitar fills or anything, so I think a little busier drumming works for this band live. There's only three of us, so I feel there's room. In the studio, we just play our core parts. But live, I get to stretch, which is cool. Mark and Tom's deal is to mess around on stage and be funny, like just go running around dropping their instruments, so I have to hold it all together.

MD: You're obviously stuck behind the drums, so you can't do too much as far as putting on a theatrical event for the crowd. You're really stuck with laying the foundation.

TB: It works good too, because I don't have monitors, so we kind of work like a jazz band where they all follow me, and they're

— What you hear is the sound of tradition being pummelled into submission. —

Tony Fagenson
Eve 6



Radial Pro Drums
by Peavey

If you think they look different than any other drum you've seen, just wait till you hear them. Peavey's patented radial bridge system not only gives these drums their distinctive look, it also produces the best sounding drum you can buy. This revolutionary design removes mounting hardware stresses from the drum shell, allowing it to vibrate more freely, like the soundboard on a violin. The result is a rich, resonant tone with a lower pitch than conventional drums. Just ask Tony Fagenson of Eve 6 – he's sold on that Peavey sound. And once you've played our Radial Pro Drums, you'll know what the future of drum technology sounds like too.



The Gibraltar Hardware logo is an oval with a red-to-black gradient background. The word "Gibraltar" is written in a bold, white, sans-serif font, and "HARDWARE" is written in a smaller, white, sans-serif font below it.

Gibraltar
HARDWARE

on tour

Scott Phillips - Creed

"When it came to buying my first kit, I chose a Gibraltar rack and hardware. Two albums and seven years later, I've never had a reason to switch... it's simply the best."

Tommy Lee - Methods of Mayhem

"It's the only rack system I haven't broken yet!!!"

Tris Imboden - Chicago

"I have the confidence of knowing that my kit will be set up perfectly every night. Gibraltar is all the support I need."

Adrian Young - No Doubt

"When I trash my drums on stage, the only thing not broken is my Gibraltar Hardware."

Ricky Lawson - Steely Dan/Baby Face

"The best artists demand only the best equipment, and I insist on Gibraltar Hardware."

Ed Toth - Vertical Horizon

"Gibraltar Hardware gives me the support I need, night after night."

visit Gibraltar

www.GibraltarHardware.com

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

Travis Barker

confident I'm not going to mess up or stop in the middle of a song. They can do what they want and I'll hold it all together.

I feel that I don't have bad shows anymore. I play like someone's always recording me. I don't want anyone to ever see me and think I sucked. So, between practicing and being on tour—and teaching a bunch of students—I'm always up on my instrument.

MD: What about stamina? As you mentioned, Blink has some fast-paced material. Do you ever reach a breaking point?

TB: Unless it's real humid and hard to breathe on stage, the tempos don't get to me. I pretty much just pull through. I've never been at the point where I can't play one more song because I feel like I'm dying. I pace myself pretty well. I do hit hard, probably a lot harder than I should. But at the same time, I still play with dynamics. On verses I'm pretty mellow, but on choruses I'm really loud. I always weigh everything out so I can have something for the end.

MD: You mentioned that you studied jazz and marching drums in your earlier years. How did you start playing in the first place?

TB: When I was four, I started taking drum lessons from a jazz teacher. I started going through Jim Chapin's *Advanced Techniques For The Modern Drummer*. My teacher really got me into jazz, and I became a bit of a bookworm as far as studying drums. But when I got a little older, I really lost interest in jazz drumming. In fact, I stopped playing my drums altogether. But when I got to be around sixteen, I started seeing friends playing guitar and bass, so I got back into the drums. I started really playing seriously, and in my junior year of high school I started a band. I was also in the men's choir, I played in the jazz ensemble, and I performed at competitions and festivals. And as I mentioned, I was doing marching band the whole time.

After my senior year, I was going to try out for drum corps, something I really wanted to do. But then I started touring with a rock band.

MD: Which band was that?

TB: That was my first band, Feeble. We played shows every weekend, and I didn't want to go back to school since I was doing that. And from there I started playing in other bands, eventually going out with The Aquabats.

MD: How did you hook up with Blink?

TB: From The Aquabats, I hooked up with

The Suicide Machines. Everything was cool with the music, but I hated Detroit, where they were based out of. I lived out there for a couple of weeks, and I still love their band to this day, but I couldn't stay locked down in Detroit. So I came back home.

The Aquabats were touring with Blink at the time, and at one of the shows, Scott [Raynor, original Blink-182 drummer] bailed out for some reason. Crazy stuff was going on inside the band. So they came to me and asked if I could learn twenty songs in a couple of hours. I said, "Well, I guess so!" So I told Tom, "Let's just go in this room and play every song right now. Show me all the parts *right now*."

Well, that night, we played the show and it was amazing. Afterwards Tom and Mark came up to me and said, "Man, we've never sounded better, this was amazing. I can't believe you did this!" And the next night they told me, "We want you to play in our band!" But Scott was still officially in the band at the time, and it's like you meet this girl, and she totally likes you, but she's got some boyfriend, and you're like, "If anything ever happens, call me." Sure enough, a month later they called me and told me they wanted me in the band.

MD: Did you find it difficult adapting to Blink's material?

TB: The Suicide Machines and Aquabats were more detailed and complex. In The Aquabats, we were playing sambas and crazy marching things, and different time signatures too. It was really Devo-esque.

MD: You also have some outside interests aside from drumming.

TB: I used to have a rehearsal studio where we would throw free shows for kids. But the city didn't like it because they had to close down the street due to the fact that there were so many people there. Hell, they weren't on the streets shooting each other, you know? But we ended up closing that down.

Now I have a distribution warehouse where Famous Stars And Straps, my clothing company, operates out of. I started the company because I didn't like what everybody else was making. We make clothing and big belt buckles. It's also the place where I keep my collection of old Cadillacs. I also have my own little studio in there where I teach students.

MD: You obviously don't need to teach for

ZILDJIAN STICKS PLAY WITH FIRE

Travis Barker
Blink-182

Zildjian
ZILDJIAN STICKS

Made in USA except Acrylic Zildjian Company

www.zildjian.com

Crafted with precision, controlled every step of the way.

Zildjian

Larry Coryell Steve Smith
Steve Marcus Kai Eckhardt
COUNTS JAM BAND REUNION



TC4015

This record reunites jazz veteran solo artists **Larry Coryell** and **Steve Marcus** who collaborated in the 60's for one of the seminal jazz/fusion recordings entitled "The Count's Rock band." Augmented by **Steve Smith** (*Vital Information, Steps Ahead*), **Kai Eckhardt** (*John McLaughlin*) with pianist **Jeff Chimenti** (*Rat Dog*), Coryell and Marcus lead the group in a high energy set, deeply rooted in organic jazz/fusion.



ORDER 24 HOURS A DAY 800.937.8943
TONE CENTER RECORDS P.O. Box P, Novato, CA, 94948
www.shrapnelrecords.com

Travis Barker

the money. How many students do you have?

TB: I have thirty-six that I try to meet with one weekend a month. That's about all I have time for. But I really enjoy teaching. It's very rewarding.

MD: You must have a pretty good perspective on the development and performance of novice percussionists these days.

TB: Most of my students want me to teach them because they know I'm not just some punk rock drummer who can only teach them a fill or the latest Blink-182 song. Honestly, I wouldn't be interested in doing that. My students know I have more of a background than what Blink-182 offers.

I have a twelve-year-old student that's just ridiculous. He can play anything. He plays jazz, funk, reggae, ska, and all the Latin stuff. When he came to me, he couldn't read music very well, so now I'm turning him into a bookworm. He can sit there and sightread things. I have older students in their thirties who are doing the same thing.

If a beginner student comes in just to hang out or creep out and look at me, I tell him, "It's a waste of your time and money." I don't sign autographs or take pictures during drum lessons.

MD: It's obvious that many young ears are growing up on your playing. Who did you grow up on?

TB: I grew up on Stewart Copeland, Steve Gadd, Mikkey Dee of Motorhead, Dennis Chambers, and Rod Morgenstein.

MD: A few fusion drummers.

TB: Yeah, the only metal drummer I liked was Mikkey Dee, because he had style. He incorporated flams and odd time signatures. I liked Steve Gadd because he danced behind his drumkit,

JOB SECURITY.

DRUM THRONES BY DRUM WORKSHOP



9101 (low)
14" round seat

9100 (standard)
14" round seat

8100 (standard)
13" round seat

9120 (standard)
tractor seat

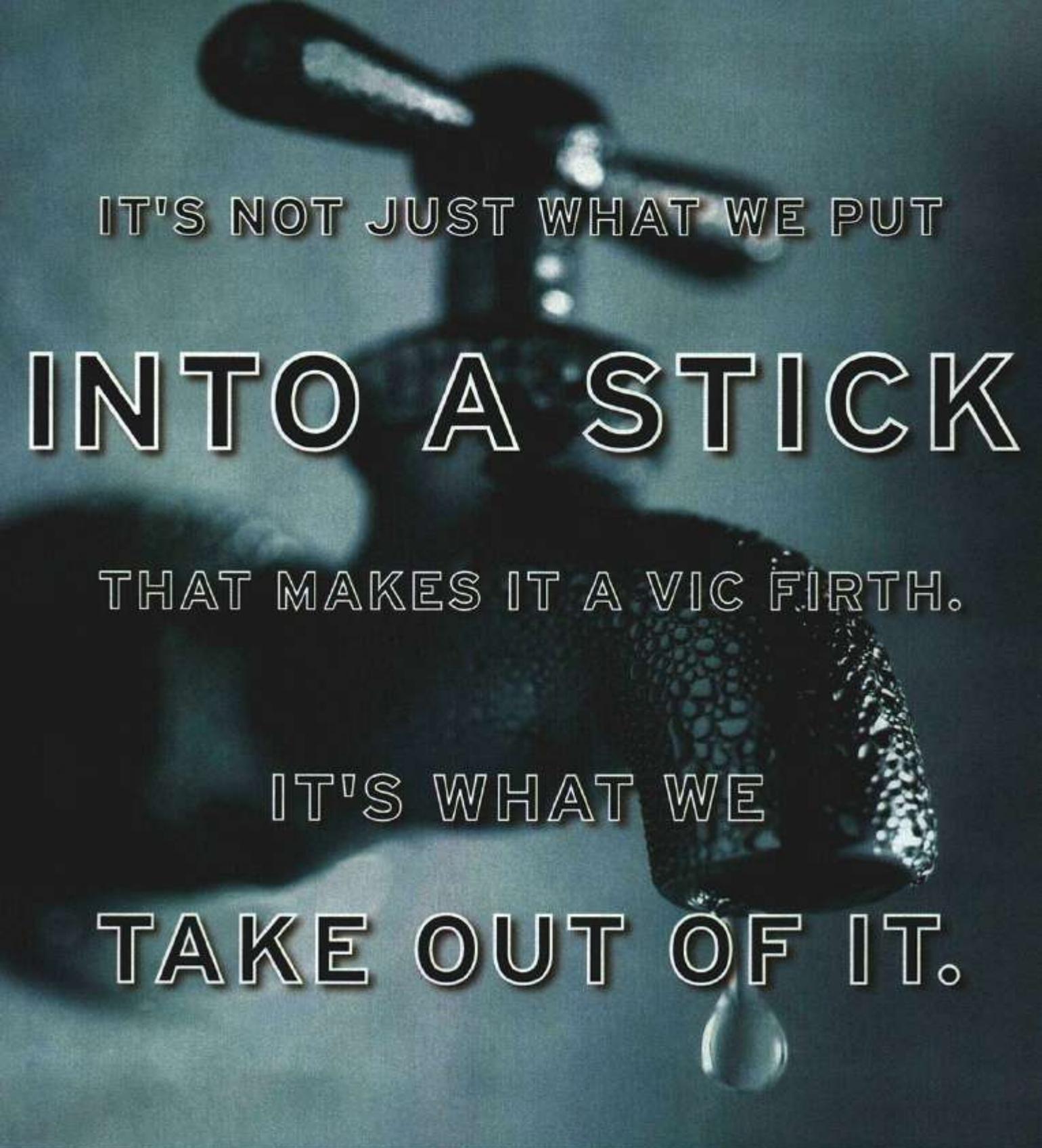
9121 (low)
tractor seat



Along with two types of premium-grade foam padding for superior comfort and support, DW's Heavy-Duty drum thrones now feature the added strength and security of double-braced legs, oversized feet, double-locking height adjustment rods, extruded receiver castings and steel stabilizing plates.

Drum Workshop, Inc. • 3450 Lunar Court • Oxnard, CA 93030 • USA
www.dwdrums.com





IT'S NOT JUST WHAT WE PUT
INTO A STICK

THAT MAKES IT A VIC FIRTH.

IT'S WHAT WE
TAKE OUT OF IT.

WE DRY OUR WOOD IN OUR OWN KILNS SO WE CAN REMOVE PRECISELY THE RIGHT AMOUNT OF MOISTURE.

THAT'S ONE MORE REASON WHY VIC FIRTH STICKS ARE PERFECTLY STRAIGHT, THE #1 DRUMSTICK IN THE WORLD.



THE NUMBER ONE STICK IN THE WORLD.

WWW.VICFIRTH.COM

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:



Frank Zappa and string drummer, Vinnie Colaiuta, with West L.A. Music drum manager, Glenn Noyes



West L.A. Music sales manager, Mark Spivak, with Doors drummer, John Densmore



KISS and Alice Cooper drummer, Eric Singer, with West L.A. Music drum manager, Glenn Noyes



Journey drummer, Steve Smith, with West L.A. Music drum manager, Glenn Noyes



Mötley Crüe drummer, Randy Castillo, with West L.A. Music drum manager, Glenn Noyes



West L.A. Music drum manager, Glenn Noyes, with Yes drummer, Alan White

Phone, Fax or Email us today!

Tel: (310) 477-1945 • Fax: (310) 477-2476

Email: sales@westlamusic.com • Web: www.westlamusic.com

 **West L.A. Music**

Travis Barker

he melted right into it. And Stewart Copeland had his own style, which was amazing.

MD: What about some of the punk drummers?

TB: I didn't like any of them. Nowadays, Brooks Wackerman is good. He kicks ass. I filled in for him with The Vandals one time, and I was stoked. Listening to his drum parts that he played on The Vandals records, man, he's pretty much the only young punk drummer I like. But then again, he's not a punk drummer. He's a great drummer playing in a punk rock band.

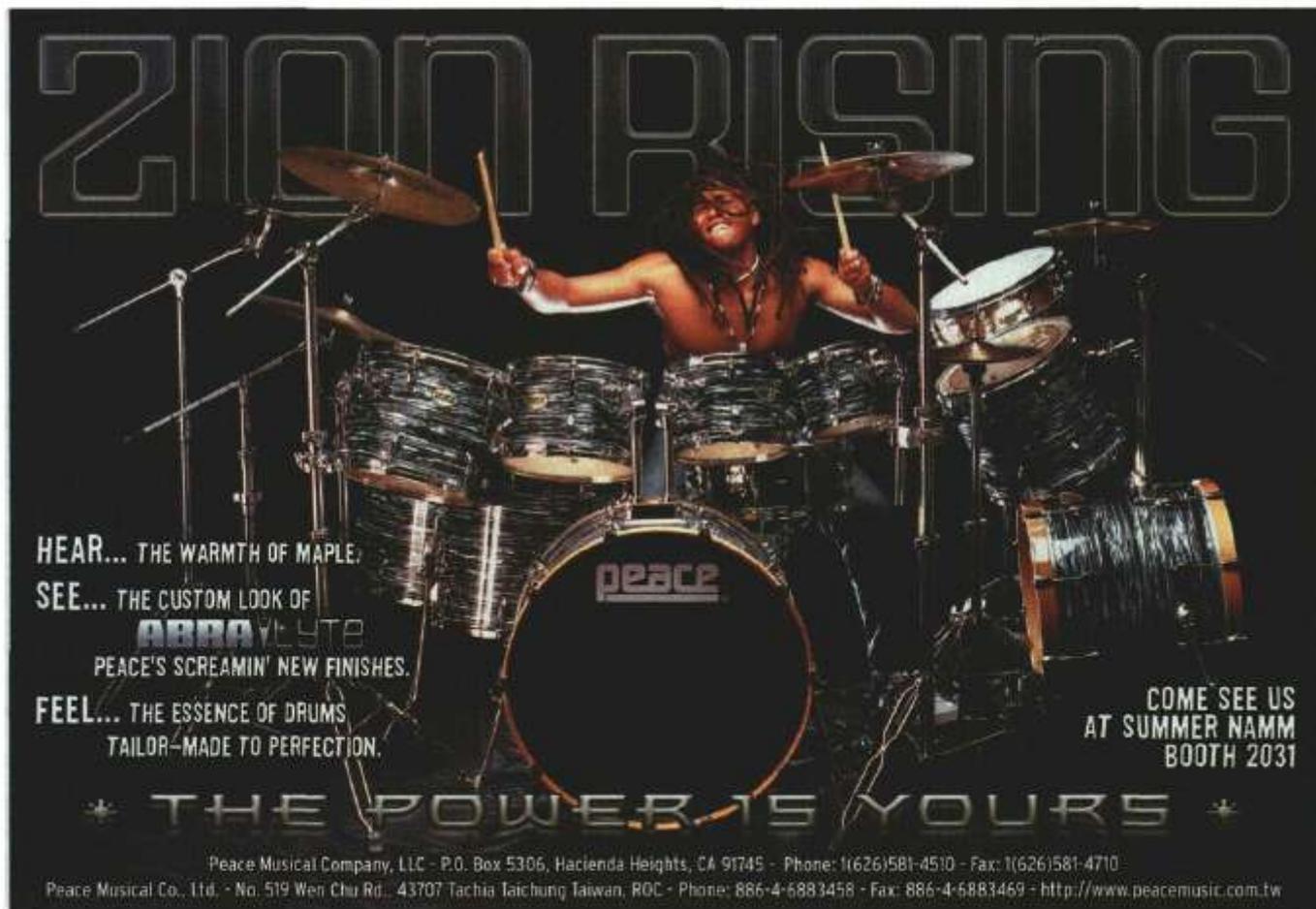
MD: Do you feel what you play in Blink-182 limits your real playing potential?

TB: Definitely. That's why I do a drum solo every night, although I didn't come up with the idea. On the first show of our first US tour, Tom and Mark yelled, "Give it up for Travis!" and they walked off the stage. I just said, "Oh no, I can't believe they're doing this to me!" I wasn't prepared! But now I really enjoy soloing.

MD: You don't want to be tagged as a punk drummer. But what's your criticism of punk drumming?

TB: Every punk rock band sounds recycled. It just gets old. It's the same recycled beats. Believe me, I *know* where you took that fill from.

I'm trying to bring more to the table. I like all kinds of music. And if you're gonna make yourself stick out, you have to investigate other kinds of music in order to bring something fresh to what you do. Come up with your own thing. Do something differ-

HEAR... THE WARMTH OF MAPLE.
SEE... THE CUSTOM LOOK OF
ABBA V-LITE
PEACE'S SCREAMIN' NEW FINISHES.
FEEL... THE ESSENCE OF DRUMS
TAILOR-MADE TO PERFECTION.

COME SEE US
AT SUMMER NAMM
BOOTH 2031

* THE POWER IS YOURS *

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: 886-4-6883458 - Fax: 886-4-6883459 - <http://www.peacemusic.com.tw>

From Coast To Coast The ATTACK Is On!

From coast to coast the world's
greatest drummers choose **ATTACK** drumheads.
They love the great sound, feel and projection.
That's a powerful combination.

Whether it's Broadway shows from the Big Apple,
red hot fusion from L.A., or anything in between, **ATTACK** has a head for you.

Hear why the **ATTACK** is on these drummers' sets.

Visit our website at www.universalpercussion.com



Tommy Igoe
Broadway Shows
& Clinician



Dave Hooper
Rippingtons &
Studio



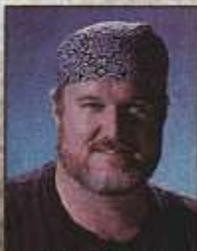
Hilary Jones
Robben Ford
& Clinician



Frank Briggs
Clinician



Joel Rosenblatt
Spyro Gyra &
Clinician



Kirk Covington
Tribal Tech &
Clinician



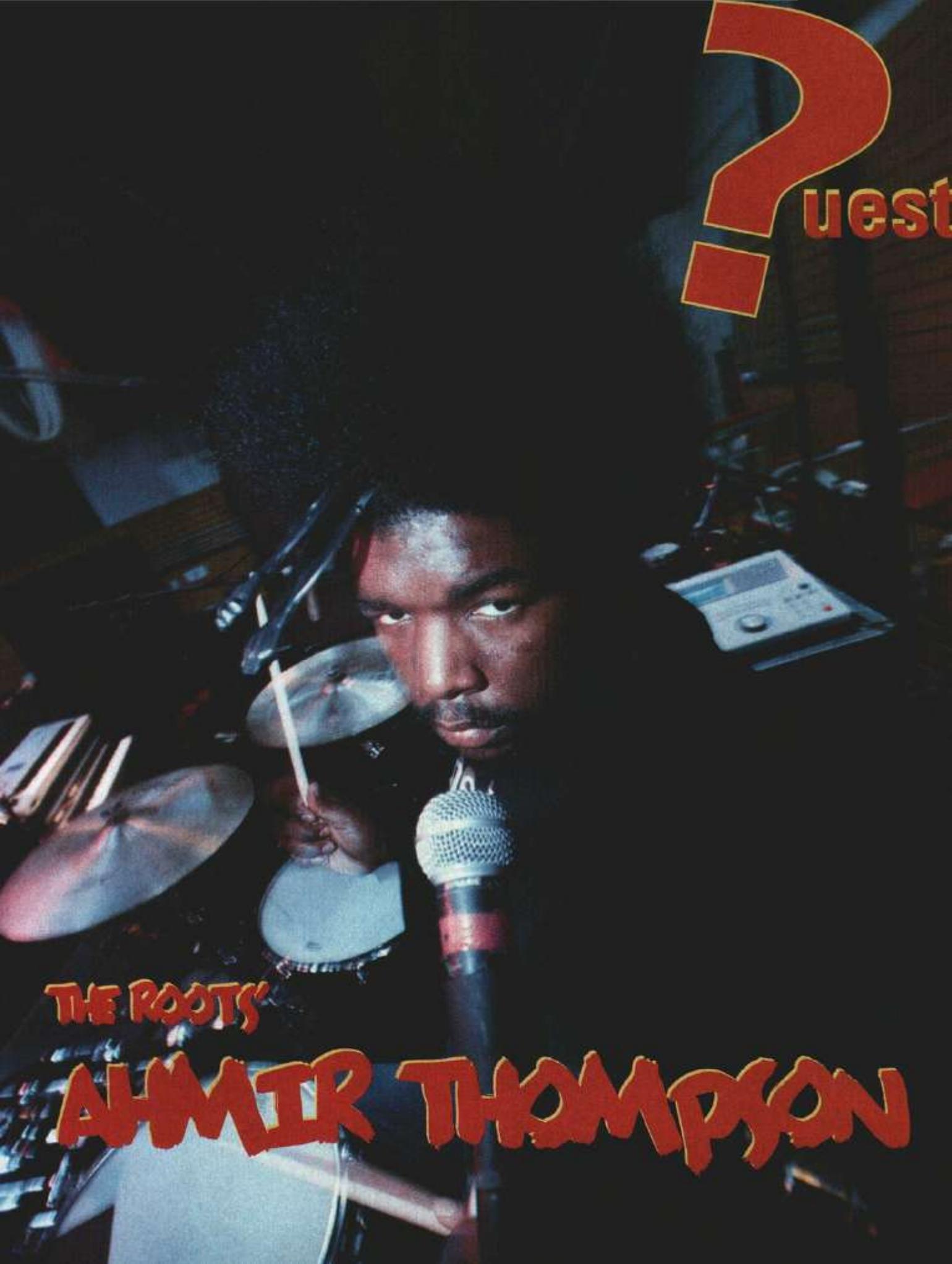
Charlie Adams
Clinician



Clint de Ganon
Broadway Shows
Hiram Bullock Band
Will Lee

ATTACK
drumheads

CANNON Percussion, Inc. 1431 Heck Rd. Columbiana, Ohio 44408
1.330.482.5750 Fax 1.800.979.DRUM Email us at univpero@aol.com



uest

THE ROOTS

AHMIR THOMPSON

For The Phattest Groove

Story by Robin Tolleson

Photos by Paul La Raia

Ahmir Thompson is a musical chameleon with the fattest of grooves. He's been the heartbeat of the Philadelphia-based hip-hop group The Roots since the early '90s, blending down-home funk, East and West Coast rap styles, and on their latest release, *Things Fall Apart*, some dynamic drum 'n' bass licks. He's also been the trusted rhythmic right-hand man of soul crooner D'Angelo, in the studio (*Voodoo*) and on tour. And he's now part of fusion's latest power trio, The Philadelphia Experiment, with bassist Christian McBride and pianist Uri Caine.

Thompson is the first to cop to his spot-changing ways. "I have various drumming personalities in different situations," says the thirty-year-old, who also goes by the name ?uestlove. "I grew up shedding to funk records since I was like two. But because of the line of work that I'm in, I have to show different sides from that.

"When I first started in The Roots," Ahmir continues, "hip-hop really hadn't seen a drummer who had mastered the art of playing break beats that sound like they're hip-hop records. That's a science that's hard to achieve, as easy as it sounds. Cats will say, 'Well, you're just playing a repetitive four-bar groove.' But it's all about the quality of the drum, how I have it miked, how I EQ it when I put it down, the type of sticks I'm using, the type of skins I use, and, of course, the particular groove I play. I've tested many a drummer: 'Can you play this totally fill-free, no toms?'"

Thompson has long been a fan of Average White Band drummer Steve Ferrone. "AWB's *Person To Person* was probably the album that I shedded to the most as a kid," Ahmir says. "The tie would probably go to Tower Of Power's live album from San Francisco, *Live And In Living Color* [with drummer David Garibaldi]. I'm now working with Macy Gray, and we're doing a song that's very similar to Tower Of Power's

'You're Still A Young Man.' We almost have to refer to it to get the true feeling of the waltz of it.

"When I got a little older, around twelve or thirteen," Ahmir recalls, "I discovered my father's serious James Brown record collection. So basically I developed my left hand just listening to Clyde Stubblefield. He had the fastest left hand ever—the most perfectly syncopated left hand known to man. Then as I got in my teens, all those funk records that I grew up practicing to were now being utilized in a different way, which was in sampling. So naturally I became attracted to hip-hop, because it was a 'name that tune' thing for me—'Oh, I know that tune, oh yeah!' So that would cause me to look further into my father's collection. He had like three thousand records. It was my mission to collect more and learn more."

Ahmir's father, who was a doo-wop singer in the 1950s and '60s, introduced his son to legendary soul/funk drummer Bernard Purdie when he was four. "I'll never forget it," Thompson says. "My dad turns to Bernard and says, 'Bernard, how do you keep food on the table?' Bernard says, 'The 2 and the 4.' And I never got it, even as I started playing for my father's show. When I was twelve, he would always say to me, 'Keep it in the pocket, 2 and 4. That'll put your kids through college—2 and 4.' Back then it was all about trying to outdo Stewart Copeland, Neil Peart, or whoever. Whose fills are the fastest? That's what all the other kids were doing. But I kind of wanted to stand out. How could I stand out being a funk drummer and be as effective as I would be as a jazz musician?"

"In 1992," Ahmir continues, "when The

'I WAS REALLY SOUNDING LIKE A DRUM MACHINE. I WOULD HAVE ARGUMENTS WITH PEOPLE: NO, THAT'S ME PLAYING!'

QUESTION & ANSWER

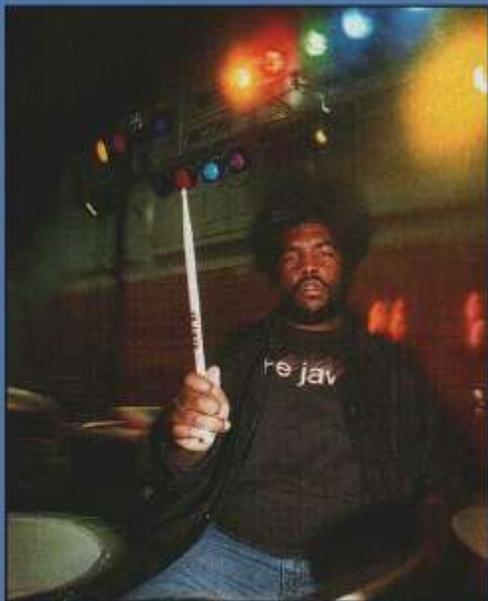
These are the albums that Ahmir says best represent his playing.



Artist	Album
D'Angelo	Voodoo
The Roots	Do You Want More?!!!??!
The Roots	Things Fall Apart
Erykah Badu	Mama's Gun
The Philadelphia Experiment	The Philadelphia Experiment
Nikka Costa	Everybody's
Femi Kuti/Africa 2000/The Soultronics	Red Hot & Riot ("Water Get No Enemy")
Steve Williamson	Journey To Truth

And these are the ones he listens to for inspiration.

Artist	Album	Drummer
Average White Band	Pick Up The Pieces (Live 1976)	Steve Ferrone
James Brown	Funky Drummer	Clyde Stubblefield
Miles Davis	Nefertiti	Tony Williams
Tower Of Power	Knock Yourself Out	David Garibaldi
Led Zeppelin	Physical Graffiti	John Bonham
Prince	Dirty Mind	Prince
Max Roach	The Ghost Of Marcus Garvey	Max Roach
Jaydee	Think Twice	Jaydee



Roots released their first album, my goal was to be a human drum machine and just duplicate the break beats that I grew up playing that were now getting sampled in hip-hop. I wanted to basically fool cats into not knowing whether or not that was a machine or an actual beat being played by a drummer. I was a little loose on the first two records, but then I really mastered it. And once I found the proper engineer, Bob Power [A Tribe Called Quest, D'Angelo, Me'Shell Ndegeocello, Erykah Badu], I really had it. Bob was instrumental in me finding my sound. Once he taught me how to really master the mixing board, I was invincible. I was *really* sounding like a drum machine. I would have arguments with people: "No, that's me playing."

It wasn't until they started working on D'Angelo's *Voodoo* record that Thompson's style became less, uh, perfect. "D'Angelo sort of showed me a world in which flaws are good," he explains. "So I took my theory of quantized funk, and tried to make it flawed—almost. If you listen to a lot of the *Voodoo* record, we do a lot of funk improvisation based on stuff that sounds like it's not quantized, offbeat almost."

Voodoo consciously toys with time, with vocals sometimes lagging behind or speeding ahead. Detroit producer Jaydee opened their minds to that sound. "Basically he would program stuff that just sounded so anti-beat," says Ahmir, "almost like an effect. And here was a person who was programming drums that sounded like a real person, even down to the fill—the most perfect I've ever heard it. D [D'Angelo] and I didn't really want to do that. People are expecting us to do the retro thing, because it's easy. Everyone's crying that D's the next Marvin Gaye or whoever. But we wanted to push the arrow forward, rather than backward. We just wanted to make an art out of sloppy playing. It took us five years to do it."

Some drummers can simmer at a low volume with great power, and Thompson has that type of intensity—big, soft, but with precise hands. "Dynamics are *very* important to me," he says. "Too many drummers can't be disciplined to hold the dynamic and then kick it up a notch. But I was able to master that. Through a lot of my hip-hop work, I kind of mastered the art of discipline, just staying at one dynamic level. That was a very hard thing to master."

No doubt, Thompson is the king of the

cross-stick, not relegated to using it in break-down situations. He throws it in anytime, in the heaviest of jams. "That's my Memphis tribute," he smiles. "I listened a lot to Al Green records—any Willie Mitchell production for Hi Records. A lot of his production, that's the stuff. There's a whole art to just playing cross-stick. I try to go places that other drummers don't go. There's a whole other world of cross-stick playing that people haven't touched on yet. I did that a lot on *Voodoo*. I think I'm playing cross-stick more than I'm playing snare."

The cross-stick is like a gavel at the beginning of *Voodoo*, like Ahmir's bringing the whole thing to order. "I have to. I'm still in command, and I've got to let people know," Thompson laughs.

Ahmir says that recording *Voodoo*, which began in late 1995, was quite a learning experience. "Every day was like a jam," Ahmir recalls. "We'd go down there about two in the afternoon. D and I have the biggest archive collections that I know. People are constantly giving him gifts and tapes—'Here's Sam Cooke live in Harlem on videotape'—and I'm always collecting stuff. So basically we'd take three-hour breaks to watch a Prince concert from Texas, James Brown live in France, Earth, Wind & Fire in Germany—anything. It became like

school. Q-Tip would come down with a record to play for us, or other cats would come and we'd jam with them. Making a record sort of became an afterthought.

**'MY JOB AS A
DRUMMER IS
TO LAY OUT THE
RED CARPET!'**

Meanwhile, Virgin [Records] was like, 'Give us the damn tapes now.'"

On "Chicken Grease," Thompson plays a straight-8th-note pattern on top, and a more funky half-time on the bottom. "By that time we were three years into making the record. I had gotten one of those [Yamaha] Steve Jordan cocktail kits and wanted to do something with it. So I got an old cymbal and put a bunch of duct tape on it. I was just thinking about the old Fat Albert/Bill Cosby drumset, how he played drums. And basically I just use those three drums, with a broken cymbal

with a lot of tape on it, my rimshot, and that big-ass cocktail kit for a kick drum—just trying to make something real dirty, very juke-joint sounding. I think we succeeded."

On the song "Africa," Thompson says he turned the snares off and laid magazines on the drums. "I wanted to treat the drums as if they were bongos, just something with a different sound and style. I kind of stole that idea from Prince. Prince did a couple of songs on the *Parade* album that sounded like the drums were being muffled, so that's the route we wanted to go. And we opened up D'Angelo's Rhodes and played the bells inside. We wanted to give it a pure sound. When you've got a lot of time on your hands you can experiment with anything."

The Philadelphia Experiment didn't have the same luxury in terms of recording time. Thompson was rehearsing to go on tour with D'Angelo, and to accommodate the drummer, The Philadelphia Experiment recorded in the building where the rehearsal studio was. On D'Angelo's breaks, the drummer would go kindle another musical fire. "I'd ran down the hall, 'Okay, let's knock it out.' We'd knock out one song. Sometimes Chris [bassist Christian McBride] and I would start first, and Uri [Caine, keyboardist] would rehearse, go back, and do some overdubs. Two hours later, I'd take another break and



THOMPSON'S BIG TUBS

Drums: Yamaha Maple Custom Absolute in silver sparkle finish

- A. 5 1/2x14 Maple Custom Absolute snare
- B. 3 1/2x14 David Garibaldi signature piccolo snare
- C. 16x18 floor tom
- D. 18x20 floor tom
- E. 16x26 bass drum

Cymbals: Zildjian (vintage)

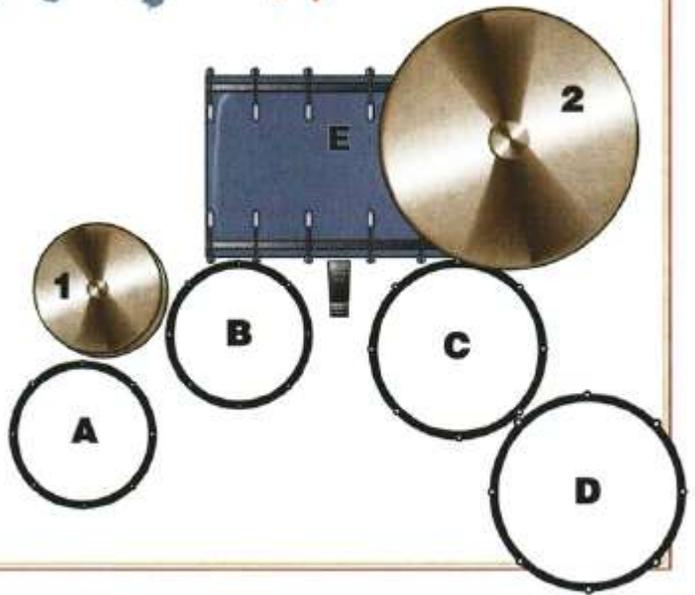
- 1. 13" Amir hi-hats
- 2. 24" Amir ride

Hardware: All Yamaha, including a chain-drive pedal (loose spring tension) with a felt beater

Heads: Remo Fiberskyn on 5" snare ("donut" and five pieces of duct tape for muffling), Pinstripes on floor tom batters (with eight pieces of tape for muffling), Pinstripe on bass drum batter, various front heads (pillow for muffling)

Sticks: Vic Firth 7A wood tip

Microphones: Shure



knock out two more songs. I did that for three weeks."

Thompson is doing some tasty drum 'n' bass double stickings with The Experiment, elaborating on some things he did recently with The Roots. The Roots had moved to

London at about the time that jungle music was being born, and Thompson got to witness it in the beginning stages. "Drum 'n' bass is basically just speeding up these break beats. And at the time, the two break beats that they used for the rhythm tracks for at

least eighty percent of the stuff between '94 and '97 was either the Bongo Rock Band's "Apache" break or JB's "Soul Pride," where Clyde Stubblefield took like a minute-long solo. That became the basis. Since I already had some sort of understanding of those records—the ingredients that went into the break-beat pie—it was easy for me just to duplicate it.

"I first started experimenting with live drum 'n' bass on The Roots' last album, *Things Fall Apart*, on the song we do with Erykah Badu, 'You Got Me,'" Ahmir says. "It kind of caught on, much to the record label's chagrin. They were like, 'You're going to ruin a perfectly good hit. Take it off, it's too confusing.' But I stuck to my guns, and as a result people come to me all the time. 'Oh man, the drum 'n' bass song with Erykah Badu, I love it.' So for this next album I'm really going to go berserk.

"I just hear those rhythmic patterns in my head," he continues. "You can master any type of art form if you just know the basis from which it came. And again, because Clyde Stubblefield doing 'd-do doo whack, d-do doo whack' has been stamped on my brain like a tattoo for fifteen years, it's just me doing that pattern, but twelve times as fast, and with a great deal of wrist work. The faster you play, the less arm you use. So I just sing patterns to myself all the time."

On "The Miles Shit" (from *The Philadelphia Experiment*), Thompson turns the beat inside out, clearly feeling at ease

www.musiciansfriend.com

DRUMHEAD?

SEE US FOR YOUR DRUM GEAR NEEDS!

We now stock **OVER 5,000** drum products, from full kits to hand drums to the latest in electronic drums. You'll love our **LOW PRICES**, **FRIENDLY SERVICE**, and **QUICK DELIVERY**. And your satisfaction is always **FULLY GUARANTEED**.



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











(Refer to this code: 175-0106)

FIVE-STAR SPECIAL

GET A **FREE** HARDWARE BAG
WITH THE PURCHASE OF
DW 8000 SERIES HARDWARE!
(SEE DETAILS BELOW)



dw



UPGRADE YOUR DRUMSET WITH FIVE-STAR'S SPECIALLY PRICED HARDWARE PRE-PACK AND RECEIVE A HEAVY-DUTY, 36" KACES HARDWARE BAG (A \$70 VALUE) FREE. THE PACKAGE INCLUDES DRUM WORKSHOP'S STANDARD-GRADE, DOUBLE BRACED 8700 BOOM/STRAIGHT CYMBAL STAND, 8300 SNARE DRUM STAND AND 8500T TURBO HI-HAT STAND. SAVE EVEN MORE WITH AVAILABLE 8000 SERIES STRAIGHT CYMBAL, TOM-TOM AND MULTI-PURPOSE STANDS AND THRONES.

LIMITED TIME OFFER VALID AT PARTICIPATING FIVE-STAR DEALERS WHILE SUPPLIES LAST.

WWW.FIVESTARDRUMSHOPS.COM



www.fivestardrumshops.com

2112 PERCUSSION ★ STEVE JOHNSON (OWNER)
1003 E. WHITAKER MILL RD., RALEIGH, NC ★ 919/833-0046

AJ'S PRO PERCUSSION ★ AJ ALTIERI (OWNER)
4340 W. HILLSBOROUGH AVE., #208, TAMPA, FL ★ 813/353-1829

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)
280 HIGUERA 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 ★ 636/928-0235

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

MIDWEST PERCUSSION ★ JOHN LITRENTA (OWNER)
10137-C SO. HARLEM AVE., CHICAGO RIDGE, IL ★ 708/499-2314

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 GREWELL (OWNER)
623 S. MAIN ST., NORTH CANTON, OH ★ 330/499-1198

Ahmir Thompson

with bassist McBride. "I could only do that stuff with Christian," he explains. "With most bass players I play with, my job as a drummer is to lay out the red carpet. I felt secure enough to start messing around with the beats and doing polyrhythms, knowing that he knew exactly where to fall back in. It was a conversation. The funny thing was, we couldn't see each other. The room is so big that he was in an isolated room in the back and I was in an isolated room on the other side. There was no microphone for us to speak through, so we basically just had to communicate musically. I really did feel like I was having a conversation with him."

In a playful mood during the keyboard solo, Thompson kicks it up a notch and gets into some good dialog with Caine. "Uri is full of colors, man, a very colorful player. So it was definitely a conversation between three cats, sometimes four. Pat Martino sat in with us, and that was an incredible experience."

On "Grover," their tribute to the late Philadelphia saxman Grover Washington Jr., Thompson drives The Experiment with a pattern of snare work switching from cross-stick to skin. "That's to give some space so



Uri could do his thing," Ahmir says. "Usually if Uri is painting something quiet, then I'll settle down and give him more space. But we did a few takes where he said, 'I want you to go with me.' During the first part of the recording, any time he played I'd just bring it right down. But there are some songs where you want it to go somewhere where you engage in a conversation with him. It was loose, and it definitely felt like a

band. I welcome the opportunity to do it again."

Thompson notes that The Philadelphia Experiment sessions may be the first he's ever done with a mounted tom. He usually prefers not to throw one up there. "I use a 26" kick," he reveals. "I like shit big. I use a 20" floor tom. Yamaha custom-made it for me. And I use a 5 Z brass snare and a piccolo, which I'll go back and forth

AHMIR THOMPSON
(Questlove)
and Yamaha Drums

YAMAHA
DRUMS
All The Best.

©2001 YAMAHA CORPORATION OF AMERICA • 714.522.9000 • YAMAHADRUMS.COM
ALL RIGHTS RESERVED. YAMAHA IS A REGISTERED TRADEMARK OF YAMAHA CORPORATION.

Change the course of music history.

Hearing loss has altered many careers in the music industry. H.E.A.R. can help you save your hearing. A non-profit organization founded by musicians and physicians for musicians and other music professionals, H.E.A.R. offers information about hearing loss, testing, and hearing protection.

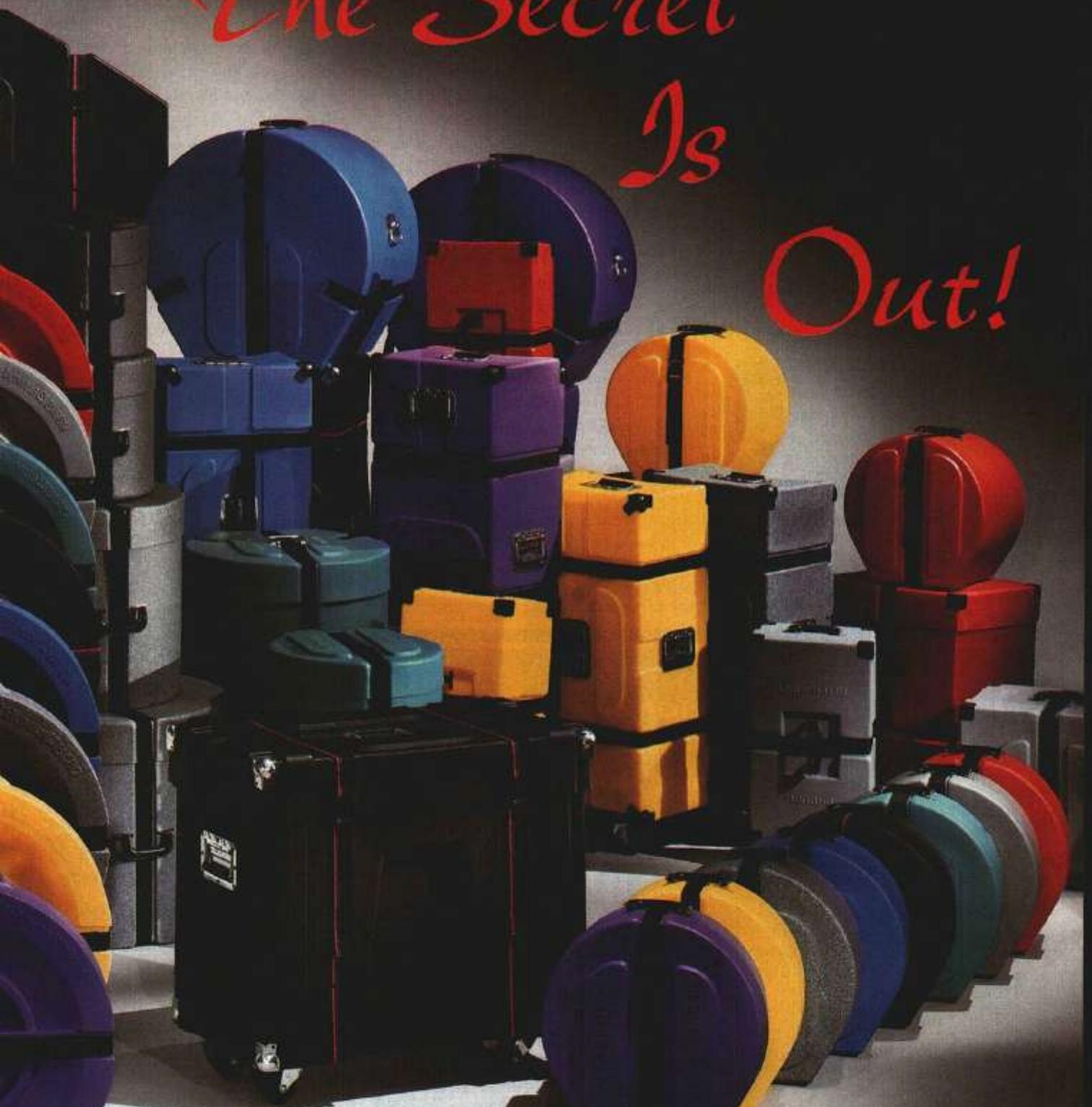


For an information packet, send \$10:00 to: H.E.A.R., P.O. Box 460847 San Francisco, CA 94146. Or call the H.E.A.R. 24-hour hotline at (415) 773-9590.

Musicians speak out about hearing loss. A video made exclusively for H.E.A.R., "Can't Hear You Knocking" © 1992 Pioneer Films 17 minute VHS featuring Ray Charles, Pete Townshend, Lars Ulrich and other music industry professionals spotlight the dangers and effects of hearing loss. Send \$19.95 plus S & H \$5 US / \$10 Over seas to: H.E.A.R. P.O. Box 460847 San Francisco, CA 94146. All donations are tax-deductible. "CHYK" 55 minute VHS, The Cinema Guild, NY.

*The Secret
Is*

Out!



ENDURO

by **H&B** **HUMES & BERG**
MPB CO., INC.

EAST CHICAGO, INDIANA 46312

Born From Passion
Growing Through Dedication



Designed by Nath Larsen formerly of Baltimore Drum USA

MARYLAND DRUM COMPANY
Handcrafted Since 1986
BALTIMORE

218 Schilling Circle, Suite 102, Hunt Valley, Maryland 21031
Ph. 410-584-2539 • Fax 410-584-8634
Email: jweinstock@marylanddrum.com
www.marylanddrum.com

Ahmir Thompson

between. I'm a proud Yamaha user. I'm also a fan of vintage gear. But I keep my set simple. I've just got kick, snare, one or two floor toms, one hi-hat, one ride, and that's it. My cymbals are Zildjian, and because my proper name is Ahmir, they found some of the old vintage Amir cymbals. Actually, I'm quite attached to the Amirs, so I've been using them." Thompson also uses Vic Firth 7A sticks and a Yamaha chain-drive kick pedal. He likes to use Remo Fiberskyn heads, saying, "Just duct-tape the hell out of them so you get that tight tuning."

Besides working on tracks for D'Angelo, Common, and the seventh album by The Roots, Thompson's recently been recording with Macy Gray and Zap Mama, co-producing several songs on the new Zack De La Rocha (Rage Against The Machine) solo CD, and working with singer Nikka Costa. "Her album's very rock-oriented," Ahmir explains. "I definitely stepped out of character and got into some Bonham territory."

Thompson also played on "Water Get No Enemy" from the all-star AIDS relief

album, *Red Hot & Riot*, which is a collection of tunes by Nigerian Afrobeat star and social voice Fela Anikulapo Kuti, played by an all-star cast of contemporary musicians. The cut features D'Angelo's band, the Soultronics, along with Nile Rogers, Roy Hargrove, and Fela's son Femi Kuti. "That was the best twelve minutes I've ever spent in my life," Ahmir says with pride. "I've long been obsessed with Tony Allen, the drummer with Fela, who mixes the best of the African music and funk worlds. And the whole art of it is sort of not noticing it. The whole spirit of Afrobeat drumming is such an afterthought that you almost don't even hear it. It's not like I'm being drowned out by a whole bunch of percussion—I'm the anchor. But I tuned my drums so low, and put two blankets on top of them. When you're a kid playing drums, you're always dreaming about other drummers or band-leaders. My dream has always been to play with Fela, just to be Tony Allen. I was lucky to be able to do that."



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



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

- 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!

Get Your Free Catalog Today!

Toll-Free (877)886.6484
www.interstatemusic.com
13819 West National Ave. New Berlin, WI 53151




**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

AQUARIAN

POWER-HOUSE™ snare drumheads allow you to play with confidence . . . even with a knife in the head.

POWER-HOUSE™ Kevlar® drumheads have been especially designed for "hard hitters."

They feature a single ply construction that provides a "drummer-friendly" feel and response.

They can whisper with clarity and rock with raw power and authority.

The **POWER-HOUSE™** drumheads will deliver a real "crack" when you need it will real tone and projection. They can take the punishment and dish it out.

This photo with the knife is no trick . . . it is a real test.



POWER-HOUSE™. . . a NEW kind of Kevlar® drumhead for "powerful" drummers.

TWO GREAT MODELS

BRIGHT - A wide open resonant sound with tremendous dynamic range. Superior snare response at any volume level from soft to extremely loud.

FULL - A fat, powerful sound featuring Aquarian's patent pending "vented" muffling ring. No additional muffling needed. Great for close up miking and recording. Perfect for use on metal or very "lively" snare drums.

Available in white with Power Dot™ or black with white Power Dot™.

AQUARIANACCESSORIES

1140 N. Tustin Ave., Anaheim, CA 92807 / **714-632-0230** • Fax **714-632-3905**

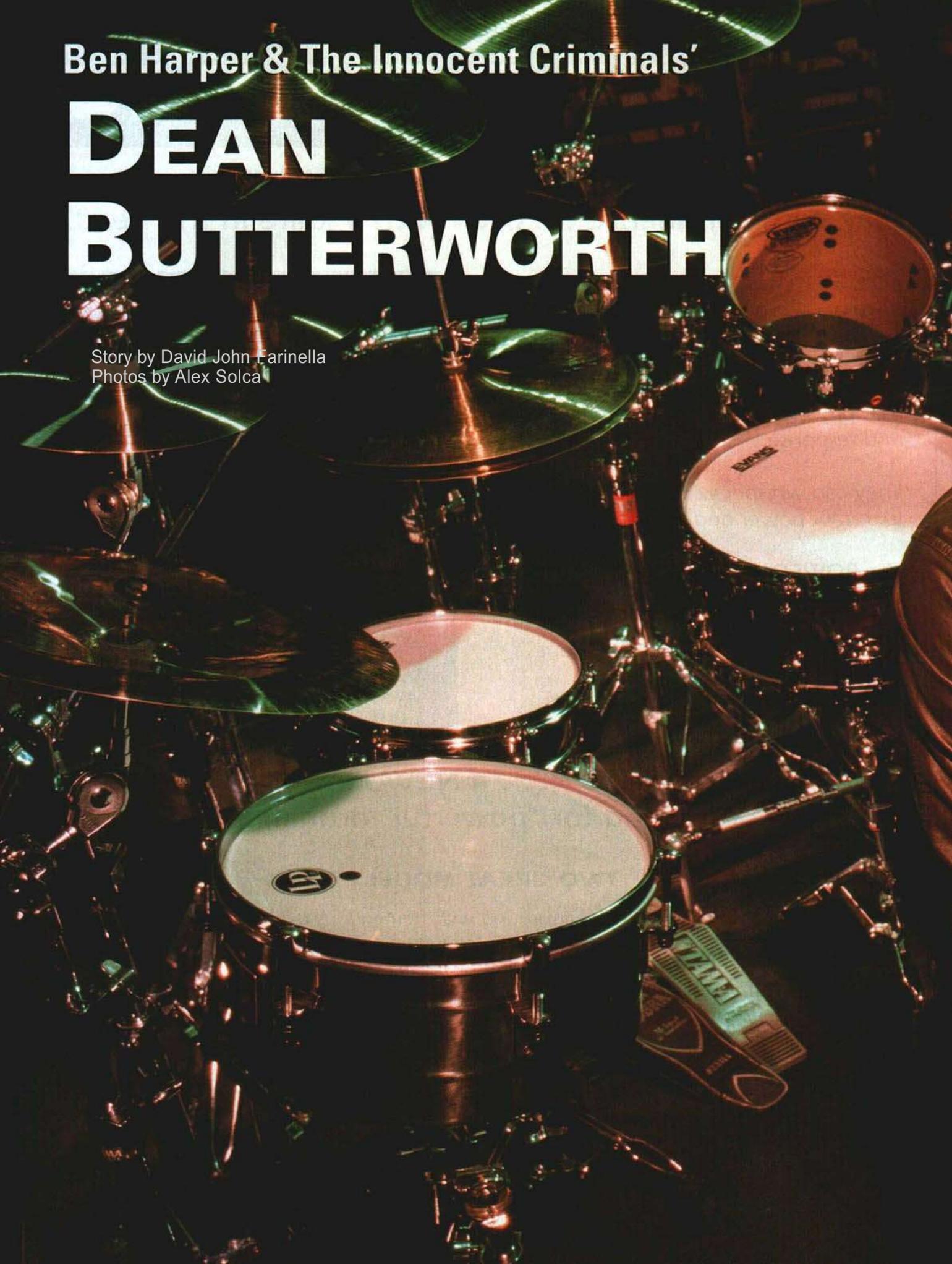
www.aquariandrumheads.com / e-mail: info@aquariandrumheads.com

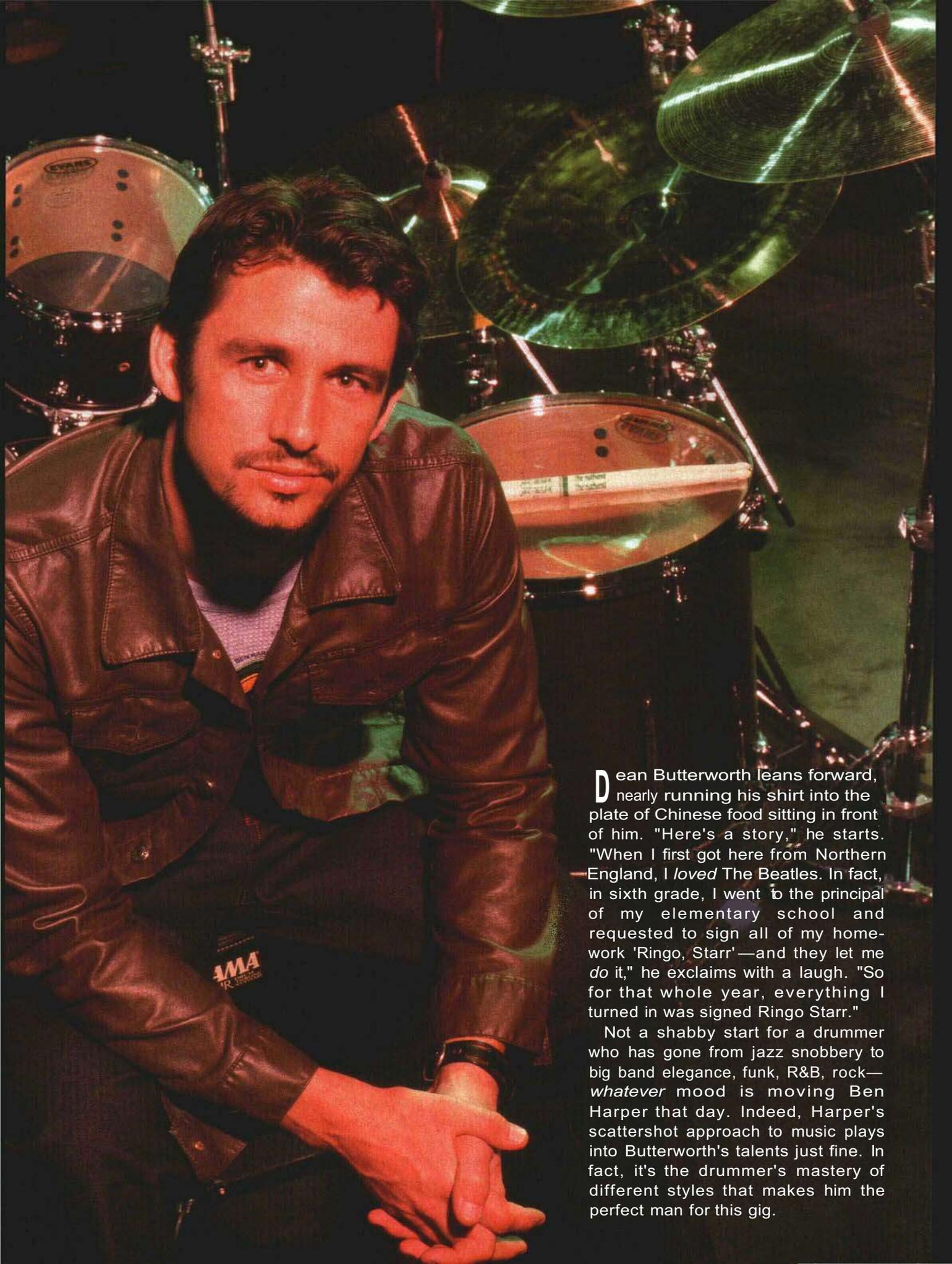
All Rights Reserved

Ben Harper & The Innocent Criminals'

DEAN BUTTERWORTH

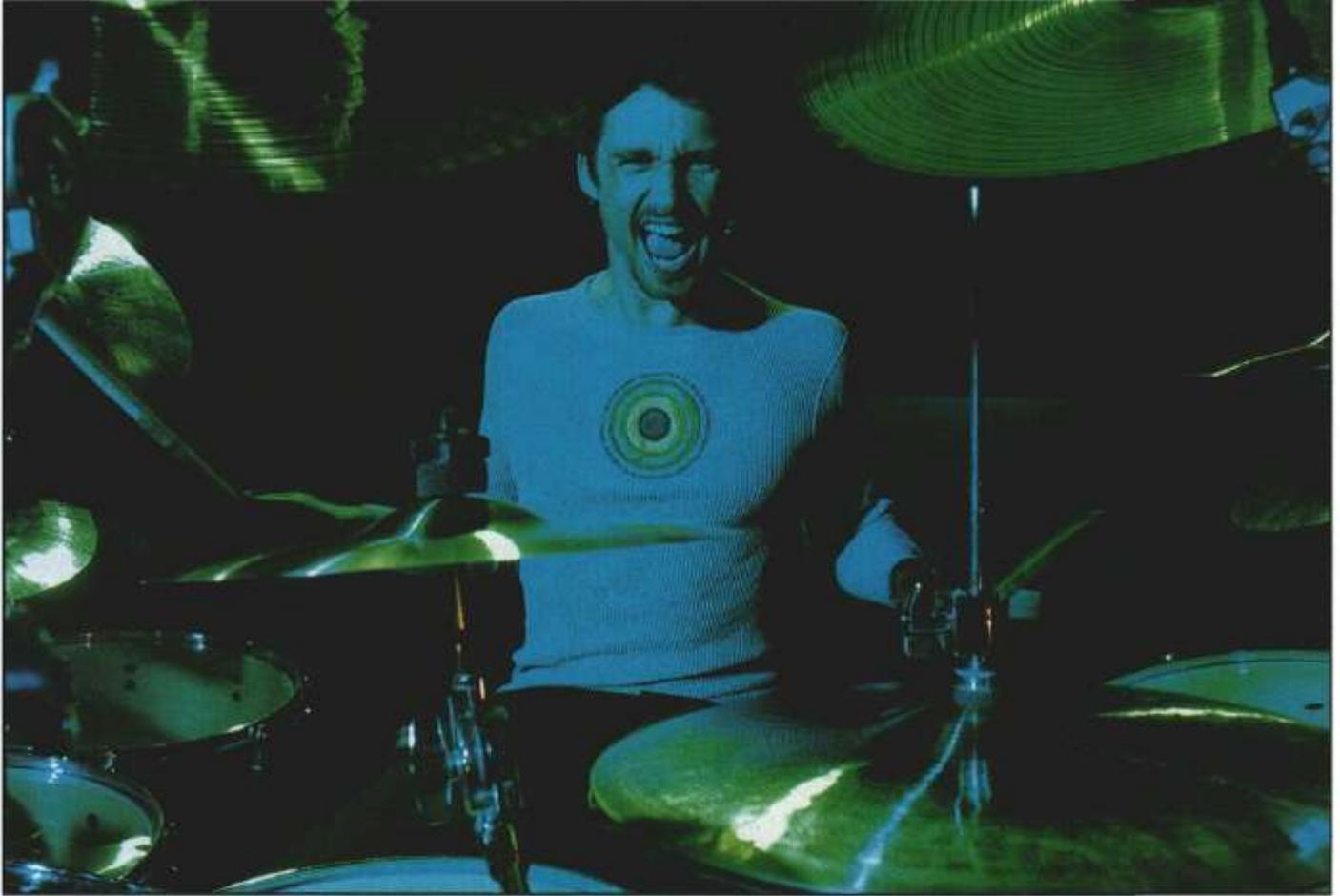
Story by David John Farinella
Photos by Alex Solca





Dean Butterworth leans forward, nearly running his shirt into the plate of Chinese food sitting in front of him. "Here's a story," he starts. "When I first got here from Northern England, I *loved* The Beatles. In fact, in sixth grade, I went to the principal of my elementary school and requested to sign all of my homework 'Ringo, Starr'—and they let me do it," he exclaims with a laugh. "So for that whole year, everything I turned in was signed Ringo Starr."

Not a shabby start for a drummer who has gone from jazz snobbery to big band elegance, funk, R&B, rock—*whatever* mood is moving Ben Harper that day. Indeed, Harper's scattershot approach to music plays into Butterworth's talents just fine. In fact, it's the drummer's mastery of different styles that makes him the perfect man for this gig.



One day, much like everything else in this fine world, they'll prove that musical ability has just as much to do with environment as it does natural talent. When that day rolls around, Dean Butterworth will have to get in line with those inspired by people around him. Dean's stepfather, Patrick Shanahan, who drummed for such bands as Rick Nelson & The Stone Canyon Band and New Riders Of The Purple Sage, was the one who first taught him to play. It was somewhere after he started penning his name as one of The Fab Four that young Dean picked up the sticks. In seventh grade he played in a school ensemble, jammed to albums in the garage, and learned the rudiments of drumming by practicing *a ton*.

At the age of sixteen, Butterworth enrolled in the advanced drum course at the now defunct Dick Grove School of Music in Los Angeles, studying with legendary Tower Of Power funkmaster David Garibaldi. "That was a major turnaround for me," Dean recalls. "Up to that point I was turned on to fusion, especially things like Return To Forever. That was the stuff I was into when I was a kid. My experience at that school helped open me up to other things."

Butterworth's jazz passion soon spread

to Chick Corea, especially the pianist's influential *Three Quartets* record. "Jazz became my thing," he says. "I played big band in high school, plus I had a combo that played standards and did gigs. When I was a kid, I was the kind of drummer who thought, if you couldn't play jazz, you weren't a musician. Yes, I was a jazz snob. It was all about, Oh, you just play rock? You don't know how to swing? You ain't nothin'."

Butterworth's viewpoint changed, however, when he realized he could make money playing cover tunes in clubs. "So in order to work," Dean says, "I took some rock gigs. But I'm glad I did, because I learned there was some cool stuff happening in the genre. I was seventeen and still totally into jazz. But I got into Paul Simon, James Taylor, and John Lennon, and I heard players like Steve Gadd and Andy Newmark. Then I heard The Police, Bob Marley, and Steel Pulse."

Butterworth had a bit of a realization after high school graduation. He had received a music scholarship to attend the University of La Verne, but dropped out after one semester because he wanted to play drums. "My whole thought process was, If I get a degree in music, I'm going

to be teaching in schools," he explains. So Dean spent a couple of years playing around Orange County (just south of Los Angeles) and teaching privately.

When he was twenty-three, Butterworth moved to Los Angeles and joined a funk band called Slapbak, who had a deal with Warner Bros. "We were a musician's band," he says. "That really helped me out, because through that band I got to meet producers who hired me for session work. And I learned a lot about how great record companies are—just kidding. All those false promises. When I got in that band, I definitely thought I'd have a house in Laurel Canyon and a Mercedes. Three years later, I was still driving a Gremlin." And six months later, Dean quit Slapbak to join a club band. "I did it because I needed to make a living," he admits.

Nevertheless, Dean's major-label band days weren't over. Instead, he joined IV Xample, who in 1995 had a top-10 hit with "I'd Rather Be Alone." In 1996, he left them to join a rock band called Novocaine.

Then in October of 1996 Butterworth's phone rang. "I got a message from Ben Harper on a Friday asking me to be at Leeds Rehearsal Studio in North Hollywood to meet him and Juan [Nelson,

bassist) to play. My first thought was that Ben's drummer Oliver Charles had broken his arm or something. That wasn't the case. They were auditioning drummers, and they knew me, so I went in and played. It turned out Juan was a fan of my old band, Slapbak, and we ended up playing some of that stuff."

Butterworth had picked up *Fight For Your Mind*, the 1996 Ben Harper release, but hadn't had a chance to practice any of the songs. "I went in and *brailled* my way through it," he remembers. "They said, 'Look, we love the way you play. We'll call you tomorrow. We've got to check another guy out.' The next day Ben called and said, 'How you doin', bro? Do you want to make a record?' The following day we ended up in pre-production and did two weeks of recording for the *Will To Live* record. That was the beginning."

Butterworth joined Harper's band, dubbed The Innocent Criminals, at a crucial time. *Fight For Your Mind*, Harper's sophomore release, had introduced him to legions of new fans via an extensive world tour. To follow up on that record, the band set up shop at Grandmaster Recording in Hollywood. And Butterworth got right to work learning the material from the group's two previous albums. "I would practice along to the records and try to cop what those guys [Charles on *Fight For Your Mind* and Rock Deadrick on the debut, *Welcome To The Cruel World*] were doing," he says.

Perhaps "cop" isn't the right word, though Dean did pay special attention to the band's groove and foundation. "Rock Deadrick has a completely different feel from Oliver Charles—and I have a completely different feel from both of them," Butterworth states. "Both of those guys are great drummers, but Rock wouldn't be the kind of drummer that would play 'Forgiven' [off the band's 1999 release *Burn To Shine*]. He's simpler, but he's got a good feel, a solid pocket that's really cool. Oliver's got his own thing. But Ben was looking for somebody who was more diverse. With my background, I was able to be the chameleon he was looking for. And even though I'm never going to be Rock or Oliver, well, I don't *want* to be them. I want to embrace my own thing yet play with a good groove foundation like they did."

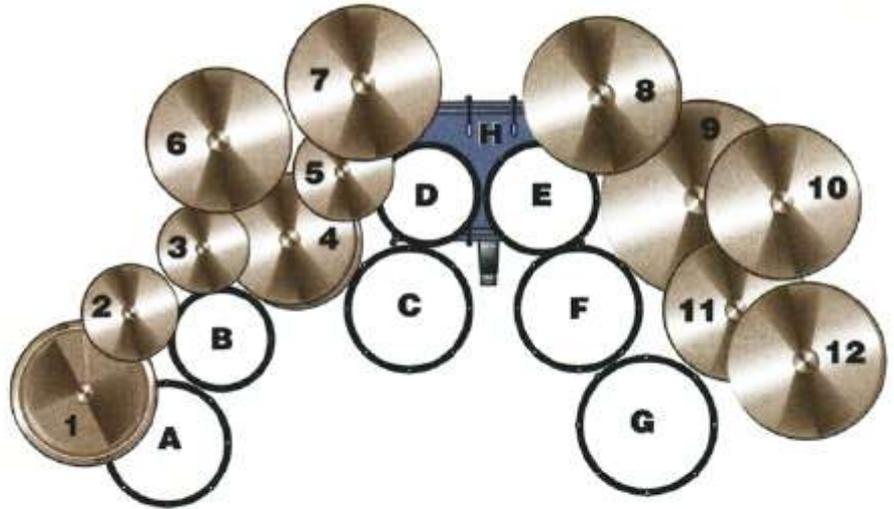
That attitude became clear during the recording of *The Will To Live*, Butterworth's first studio work with The Innocent

Criminals, and continued during *Burn To Shine*. Butterworth admits to listening back to those performances and wishing he could change some of his parts, especially during the *Burn To Shine* sessions. "There's a fill on the title track that I kept asking to fix. Ben and JP [Plumer, the band's producer] were saying that nobody was going to hear it," he says. "But every time I hear it, it bothers me. I'm a perfectionist about that stuff." Dean

got some relief after he went back and listened to a Michael McDonald song where Steve Gadd rushed a cymbal part. "I was running around telling people, 'Steve Gadd rushed on a record!' I like to bust my favorite players. It's just good to know my heroes are human."

That said, Dean does have some favorite album moments. From *The Will To Live* he likes "Mama's Trippin'," "Faded," the title

CRIMINAL GEAR



Drums: Tama Starclassic in black sparkle finish

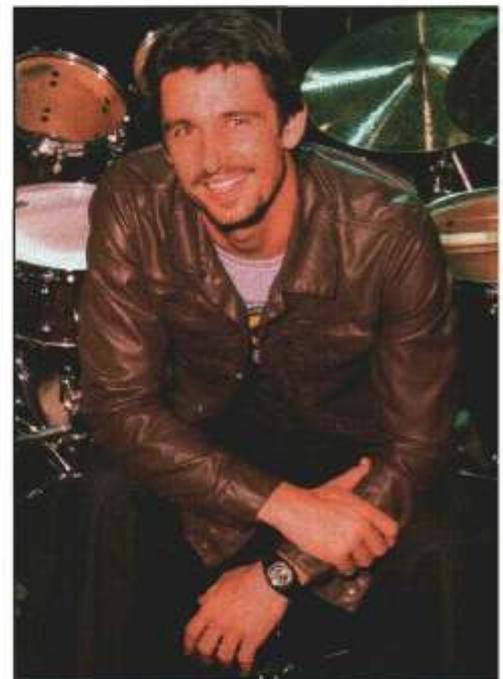
- A. 6 1/2x14 LP timbale
- B. 5 1/2x10 snare
- C. 5 1/2x14 snare
- D. 8x10 tom
- E. 10x12 tom
- F. 12x14 tom
- G. 14x16 tom
- H. 18x22 bass drum

Cymbals: Paiste Dimensions

- 1. 16" China
- 2. 9" splash
- 3. 8" splash
- 4. 15" Power hi-hats
- 5. 10" splash
- 6. 16" crash
- 7. 17" medium crash
- 8. 18" medium crash
- 9. 22" Power ride
- 10. 17" medium crash
- 11. 16" China
- 12. 18" medium crash

Hardware: All Tama, including Iron Cobra hi-hat stand and double pedal (with felt beaters)

Heads: Evans coated G1 on snare batter (one strip of tape for muffling) with Hazy 300 on bottom, clear G2s on tom batters with clear G1s on bottoms (toms tuned a major



third apart, no muffling), EQ3 bass drum batter and EQ3 Resonant on front (EQ Pad touching front and back heads)

Sticks: Pro-Mark 5B Natural model (hickory with wood tip)

JUST LIKE BUTTER

These are the albums that Dean says best represent his playing.

Artist	Album
Ben Harper	The Will To Live
Ben Harper	Burn To Shine
Ben Harper	Live From Mars
IV Xample	For Example
John Lee Hooker	The Best Of Friends
Andre Allen	Dre Allen
Citrus	Largo Divine

And these are the ones he listens to for inspiration.

Artist	Album	Drummer
Chick Corea	The Mad Hatter	Steve Gadd
The Police	Message In A Box: The Complete Recordings	Stewart Copeland
The Beatles	Revolver	Ringo Starr
Jeff Buckley	Grace	Matt Johnson
Michael Jackson	Off The Wall	John Robinson
Jimi Hendrix	Are You Experienced?	Mitch Mitchell
Return To Forever	Romantic Warrior	Lenny White
Bob Marley	Songs Of Freedom	Carlton Barrett

track, "Jah Work," and "I Want To Be Ready." "Faded," one of the songs that has had a lot of radio airplay, provided him an opportunity to be creative. "The cool thing

about that song is that I play two different snare drums on it," he says. "I have a 10" snare to my left, and I play back and forth between it and my regular 14". It's very

simple, but it's so effective."

On *Burn To Shine* Butterworth points to "Alone" and "Forgiven" as two examples of songs he's proud of. On "Forgiven" he gets a chance to play with a double bass pedal. "You hear a lot of heavy metal guys doing double bass, but it's usually played fast and loud," he explains. "But this is more of a medium-tempo tune. I set up a four-bar phrase with the pedal, which creates a nice effect."

An interesting point about The Innocent Criminals (Harper, Nelson, and percussionist David Leach) is how they improvise live, always expanding on the parts they originally recorded on their albums. That freedom to experiment starts during the pre-production dates, where each bandmember offers suggestions for parts. "We'll just throw ideas at each other," Dean says. "The cool thing about our band is that we all come from different backgrounds. Juan is a funk guy; I grew up playing jazz and swing—not that you would know that from this gig. Everybody thinks I'm some rock dude, just because I'm the token white guy," he says, laughing. "But we all have completely different backgrounds, and we all contribute



pro-file

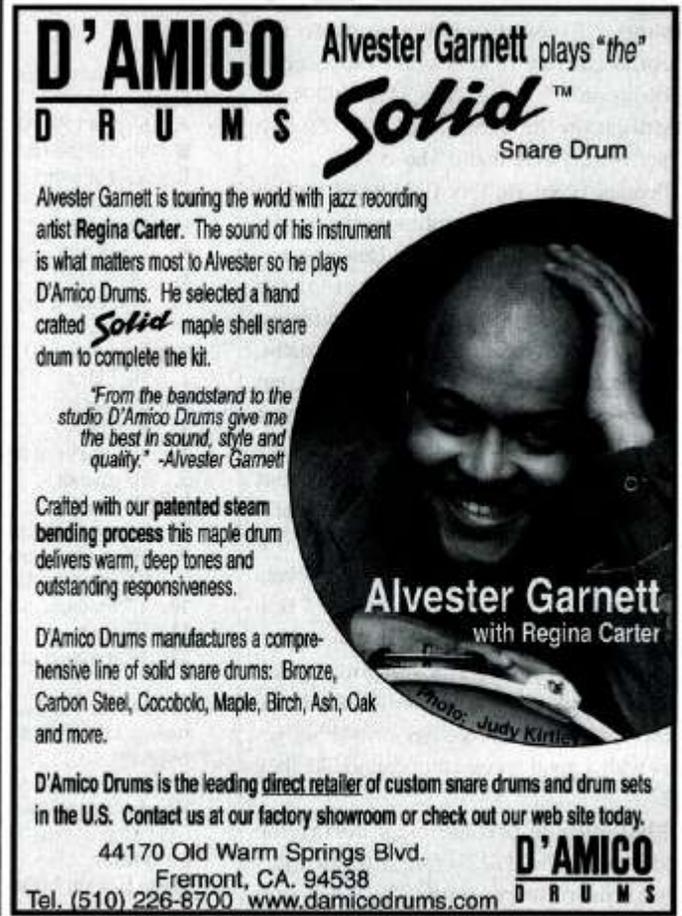
He drums to hip-hop, soul, blues, reggae and rock — and that's just with Ben Harper.

Dean Butterworth.

So when Dean plays, he needs something that can cross all borders of musical genres. Of course, he uses our 5A wood-tip hickory drumsticks. Kinda like a genre passport, stamped and everything.

pro-mark
www.promark-stix.com

© 2001 Pro-Mark Corporation. We use only non-toxic, natural wood.



D'AMICO DRUMS Alvester Garnett plays "the" **Solid™** Snare Drum

Alvester Garnett is touring the world with jazz recording artist **Regina Carter**. The sound of his instrument is what matters most to Alvester so he plays D'Amico Drums. He selected a hand crafted **Solid** maple shell snare drum to complete the kit.

"From the bandstand to the studio D'Amico Drums give me the best in sound, style and quality." -Alvester Garnett

Crafted with our patented steam bending process this maple drum delivers warm, deep tones and outstanding responsiveness.

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 snare drums and drum sets 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

D'AMICO DRUMS

Photo: Judy Kirtley

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

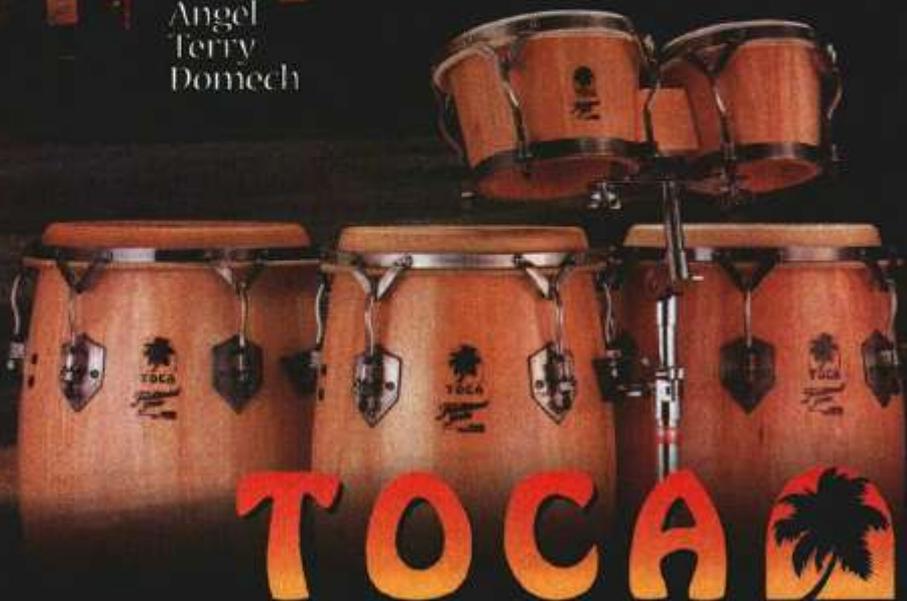
Miguel
Anga
Diaz

Roberto
Garcia

Angel
Terry
Domech

Buena Vista Social Club

Afro-Cuban All Stars



TOCA

Dean Butterworth

different things. I think that's what makes our sound so different."

Another contributor to that "different" sound is Dean's willingness to experiment with his drumkit. Though his setup is based around Tama Starclassic drums and Paiste cymbals, he occasionally accessorizes with vintage bass drums, toms, and snares. Butterworth has a collection of seventeen snare drums and about thirty ride cymbals. During the recording of *Burn To Shine*, Dean borrowed another ten snares from Tama. "It was ridiculous," he says. "I think we used five. I should have just packed it all in, moved down to Mexico, and opened a drumshop. We laughed about all of the gear; one day we spent five hours talking about whether we should use a Black Beauty or a Slingerland."

During the *Will To Live* sessions, things were even more drastic. "I had a Ludwig kit, a Slingerland kit, a DW kit, and the Tama," Dean admits. "I played on four different drumsets for that record. It was crazy." Then again, Dean enjoyed the ability to create a unique sound for each song. "That's another thing that makes our records different. If you listen to a typical pop record, everything is



the same across the board. They're safe. Well, the last thing we are is safe."

In addition to his Innocent Criminals status, Butterworth has continued to play a number of studio dates and has put together a jazz combo to play with when the band isn't on the road. "I love recording with other people," he says, "because it's always something different and it's more of that chameleon thing that I like." It also gives him the opportunity to embrace different grooves and feels outside of any one genre. As an example, Dean points to a Stewart Copeland vibe that he brought into one ses-

sion, or a Jeff Porcaro on another. "I'm not trying to copy those drummers," he explains. "I'm trying to mix their vibe with my own sense."

Over the past year Butterworth has played on sessions for a handful of artists in different styles, including Tanya Mitchell (pop), Citrus (rock), Angela Amons (alternative), Nedeidros (a blend of R&B, pop, and Brazilian), and Andre Allen, where he got to play with A-list bassist Nathan East, percussionist Sheila E, and guitarist Michael Thompson. "Those are great, great players," Dean says, "and I just feel so proud to have

Dean Butterworth
(Ben Harper & the Innocent Criminals)
"From clubs to arenas to the studio,
Evans heads are miles above the rest.
Most definitely the best-sounding
drumheads on the planet."

Bass - EQ3 batter, EQ3 resonant
Snare - G1 Coated, Snare Side Hazy 300
Toms - G2 clear batter, G1 clear resonant

EVANS
drumheads

THE FIRST. THE FINEST. THE FUTURE.

D'Addario PO Box 290, Farmingdale, NY 11735 www.evansdrumheads.com

HI-TECH HI-HATS.

DW STANDARD, REMOTE & DUAL HI-HAT STANDS



6500 7500 7502LB 8500 8500T 5500H 5520



5500TH 5530 5502LB 5500TD 5500D

Today's most complete, most progressive line of hi-hat stands, DW Hi-Hats have been engineered to provide modern drummers with the variety and quality they demand. DW's cutting-edge hi-hats include super-smooth conventional and remote models as well as new dual/accessory and classic flush-base stands with drummer-designed details like captive wingscrews, interlocking memory locks, built-in spurs, Techlock tension adjustment and standard and

noiseless drop-lock clutches. Played by Terry Bozzio, Neil Peart, Julio Figueroa, Vinnie Colaiuta, Mike Mangini, Zak Starkey, Sheila E. and Gary Novak, DW Hi-Hats are now available in a choice of rotating 3-leg or 2-leg models (with DW's exclusive folding pedal plate) and performance-proven direct or double-insulated cable drive systems. Visit your drum dealer and check out the only line of hi-hats as advanced as your drumming—the hi-tech hi-hats from DW.



5500TD
Delta II Turbo Hi-Hat

	model	description	model	description
Light-Duty	6500	flush base		
Medium-Duty	7500	rotating 3-leg	7502LB	stacker-style remote
Heavy-Duty	8500	rotating 3-leg	8500T	rotating 2-leg w/plate
Heavy-Duty	5520	dual/accessory	5530	double/accessory
Delta	5500H	rotating 3-leg	5500TH	rotating 2-leg w/plate
Delta II	5500D	rotating 3-leg	5500TD	rotating 2-leg w/plate
Delta II	5502LB	cable remote		

dw

Drum Workshop, Inc.

3450 Lunar Court • Oxnard, CA 93030 • USA

www.dwdrums.com

Dean Butterworth

been involved with them.

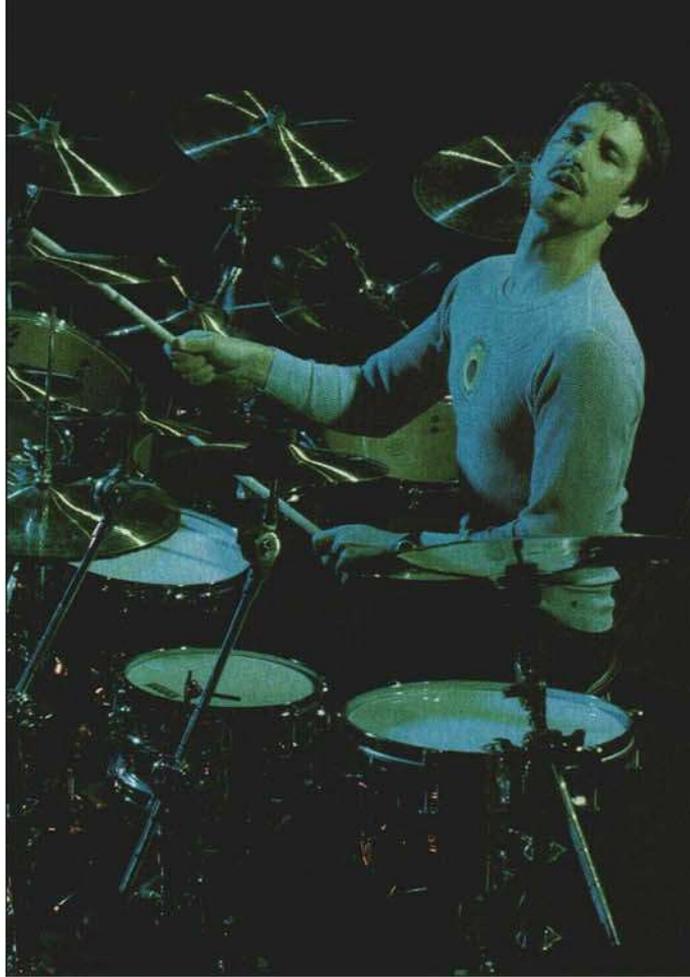
"I learn a lot on the session scene," he continues, "because you have to be creative right away. There's no pre-production. And I'm always inspired by the legendary session guys. Steve Gadd and Jeff Porcaro—nobody played like Jeff. He was so smooth. But those are the guys. I can't put my name next to theirs, but I try to think the way they did. I'm passionate about it."

Butterworth is so passionate about it, in fact, that he's very proactive once he gets a call, making sure he knows exactly what kind of drums, sticks, heads, and, most importantly, *feel* the producer and artist are looking for. "I want to make them happy," he says. "My number-one goal is to cater to the artist."

That attitude has helped Butterworth both as a session player and bandmember, since it's always a challenge to gel in either situation. With The Innocent Criminals, Dean admits there are good nights and some not so good nights. "We gel more and more with every show," he says. "Sometimes we'll play venues where it's so boomy that it's hard to hear. But with every tour that we go on, we get better." For an example of just how amazing the band is, check out their just-released double live CD, *Live From Mars*.

The incredibly diverse nature of Ben Harper's writing, as well as the talents of the band, have kept Butterworth on his toes. "This is definitely the most challenging gig I've ever done," he says. "You have to be attentive the whole time. We're not the kind

"If you listen to a typical pop record everything is the same across the board. They're safe. Well, the last thing we are is safe,"



of band that does the same set every night. We have a list of fifty tunes that we pick from now. I've learned a lot, especially through touring, not only as a player but also as a man. Going from a club to a stadium, and trying to adjust as a player to make it consistent every night *and* be emotionally balanced, really tests you."

To be sure, things have changed for Dean

Butterworth over a short five-year span. "It's a different thing," he says, "going out and playing in front of two hundred people at a local club, and the next thing you know you're playing for twenty *thousand* people. But let's say one day *you* get famous. So what? Hey, we're drummers, man, and that's the bottom line."



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 Quinones (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

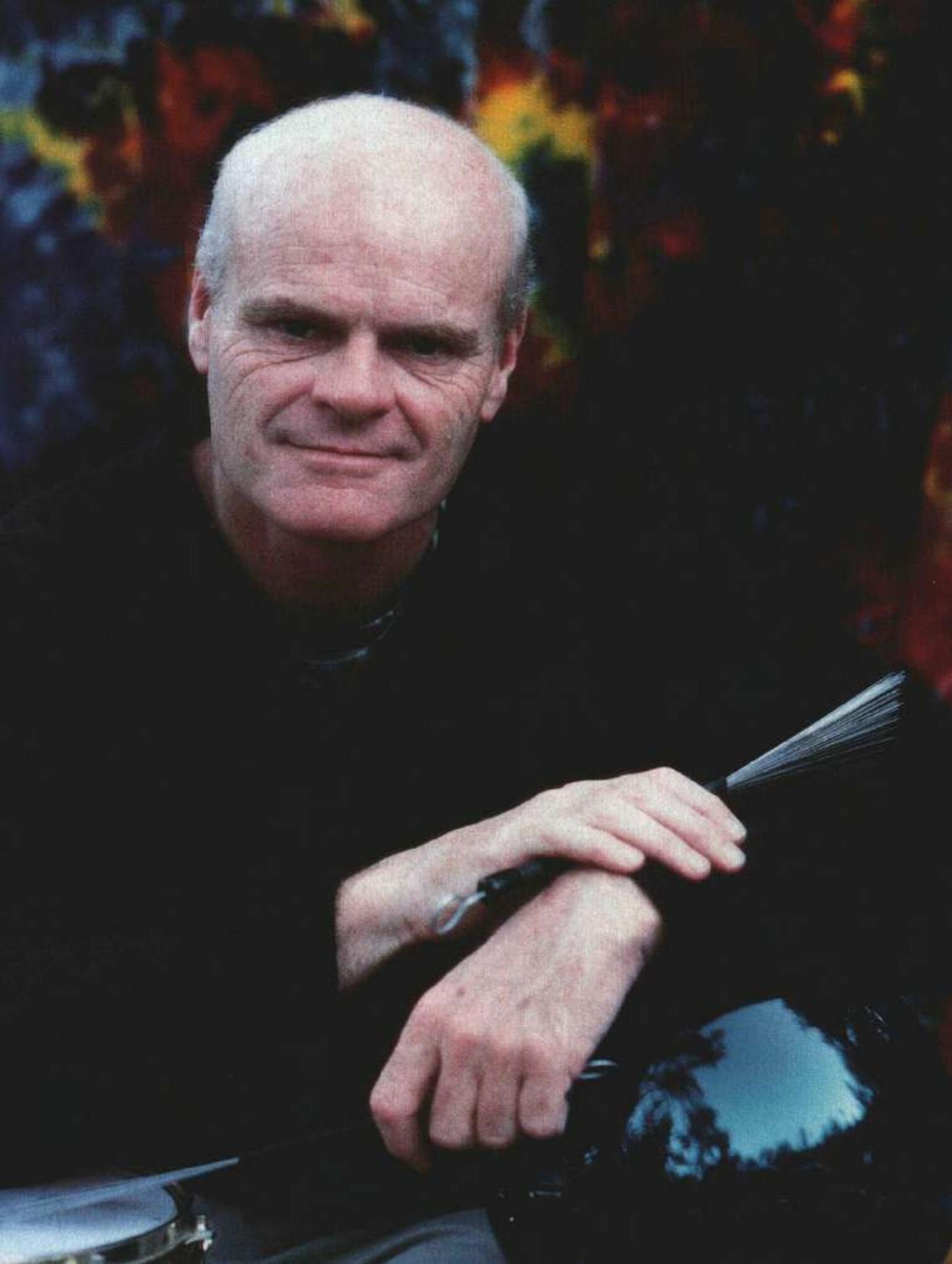
unbelievable sound objects

danny carey
tool

- 14" Signature Sound Edge Hi-Hat
- 12" Signature Micro-Hats
- 18" Signature Crystal Crash
- 18" Signature Power Crash
- 20" Signature Power Crash
- 22" Signature Dry Heavy Ride
- 6" Signature Splash
- 8" Signature Splash
- 22" Signature Thin China
- 24" 2002 Classic China
- 8" Exotic/Percussion Bell Chime
- 12" Exotic/Percussion Flinger Bell
- 13" Exotic/Percussion Mega Cup Chime
- 14" Exotic/Percussion Flinger Splash
- No. 1 & No. 3 Exotic/Percussion Cup Chime

For free literature and
stickers please contact us:
call 800.472-4763
or +714.529-2222
email info@paiste.com
visit our web site www.paiste.com
or write Paiste America, Inc.,
450 Atlas Street, Brea,
CA 92821, USA

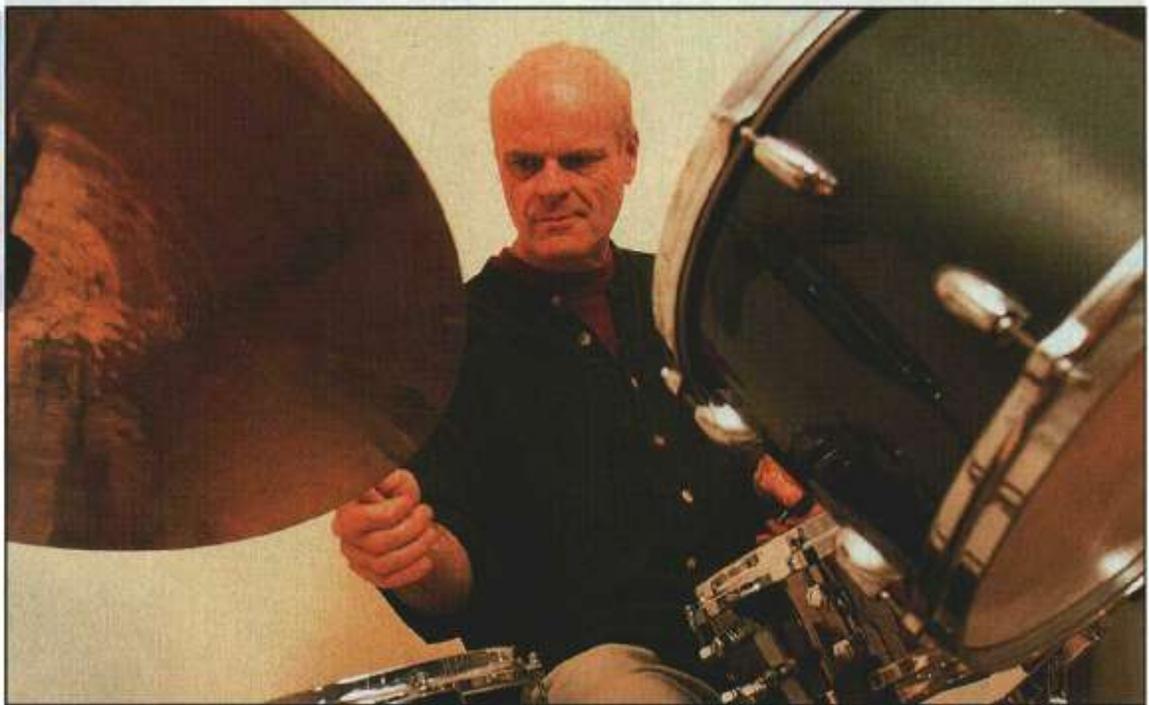
paiste



Story by Robyn Flans

jam-band journeyman

Photos by Alex Solca



John Molo first came to the attention of the drumming public in the mid-'80s through his work with Bruce Hornsby & The Range, particularly their break-out album, *The Way It Is*. The record featured amazing compositions such as "Western Skyline," "Mandolin Rain," "The Way It Is," and "Down The Road Tonight." Each song was better than the last. And Molo was the drummer who helped his Virginia buddy bring his musical vision to fruition throughout the decade and much of the next.

But it turned out to only be the beginning of Molo's strange and wonderful musical journey. In 1998, John toured with Grateful Dead spin-off group The Other Ones. The following year, Dead drummer Mickey Hart asked Molo to join his all-star percussion group, Planet Drum. And a year later he began working with Dead bassist Phil Lesh.

These days, when he's not working with Lesh, Molo's leading his own group, ModeReko (whose new, self-titled release is just out on Verve), playing music that bears little resemblance to his old Hornsby gig. In fact, ModeReko's eclectic sound has been described as Frank Zappa and James Brown meet Phish. For Molo, it's

all about finding his own way and developing his own style.

With the same eloquence that John Molo has on his instrument, the drummer speaks

become unleashed.

John: I had been bound and shackled to a musical sequence that I developed. It's hard for people to just *play music*, to get together intimately with another person and play. But when I really started doing that, going deep into my soul, people wanted to play with me.

I've gotten to play with some amazing people—Albert Lee, John Scofield, Branford Marsalis, Greg Osby, Michael Rhodes, Wynonna Judd, Jerry Garcia...it's just bizarre how it's taken off. I started to wonder why. What is it that I bring to the table? And I came to the conclusion that part of it is because I really love a lot of different kinds of music. I never shut anything out. Also, the less I thought about making money or being successful in the world of pop music, the better I did. I didn't get a wig, even though I lived in Los Angeles. I thought, "There's got to be a way to be myself."

MD: Can you address the issue of being trapped and not knowing how to be you?

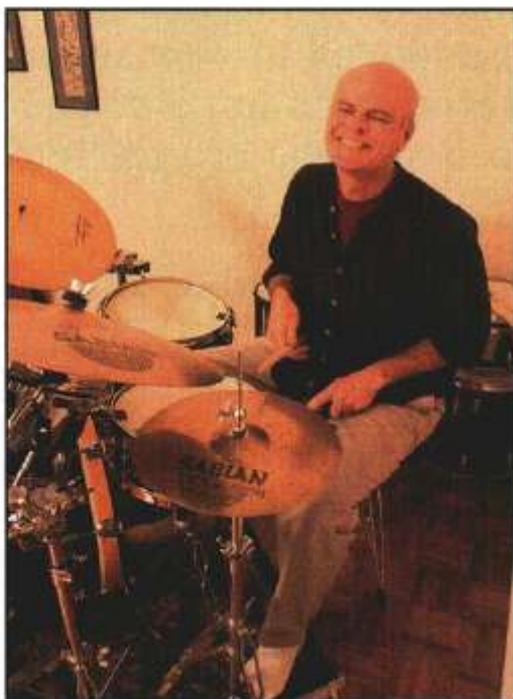
John: One of the reasons I moved to Los Angeles was that I wanted to be Jeff Porcaro. I wanted to do records, and I loved Jeff. And when I met him, he was the



Bruce Hornsby
The Other Ones
Mickey Hart & Planet Drum
Phil Lesh
ModeReko

about life after Hornsby, music vs. trap-pings, and the road that led him to his own self-discovery.

MD: As I was preparing for this interview, my sense became that you've entered Chapter Two of your musical life. You've



Drums: DW in sunburst tobacco finish

- A. 6x14 brass snare
- B. 8x10 tom
- C. 10x12 tom
- D. 14x16 tom
- E. 18x22 bass drum

Cymbals: Sabian

- 1. 15" AA hi-hats
- 2. 6" cymbal disk
- 3. 8" cymbal disk
- 4. 18" HH medium-thin crash
- 5. 22" Jack DeJohnette Encore medium ride
- 6. 12" HH hi-hats
- 7. 20" HH medium-thin crash

Hardware: DW, including a Delta double pedal (loose spring tension) with Pro-Mark Crystal Ball beaters, Grip Peddler foam pads on pedals

Heads: Remo coated Ambassador on snare batter, clear Diplomat underneath (medium to high tuning with minimal muffling), coated Ambassadors on tom batters with clear Diplomats underneath, Powerstroke 3 on bass drum batter (muffling depends on genre and room)

Sticks: various Pro-Mark model sticks (hickory, wood and nylon tips) and brushes

Electronics: Akai MPC 60

Microphones: Audio Technica

Percussion: LP bongos, blocks, and bells

greatest guy. But I realized that *he* was Jeff. There are people in the NBA who want to be Michael Jordan. Man, just be yourself and you'll be fine.

When I played with Robben Ford last summer, he gave me the greatest compliment. He came off the bandstand and said, "John, I don't think anybody's doing what you're doing." It wasn't because I had developed a new style. It was because of all the styles I had incorporated into my playing and everything I had embraced.

MD: So how did you realize that being a studio drummer wouldn't be right for you?

John: I ended up making records with Bruce Hornsby at a really intense level. Bruce was very ambitious in his record-making, always looking for extraordinary performances. It was a very challenging situation. I was making records and touring with Bruce, and when I'd come back to LA, I'd do a few records here and there, but it really turned out that it wasn't as fulfilling for me as making records with an artist. I began to develop my own sort of style. Unfortunately, I don't know that there's any call for that in the record-making industry. And the other part of it is I'm really happy doing what I'm doing, so I didn't pursue the studio scene.

MD: Tell us about the Bruce Hornsby chapter of your life and the wonderful records you made with him.

John: We were so excited to make that first album. That first band really had a lot of character to it, and what Bruce put together writing-wise was really great. The first song, "Western Skyline," is a ball to play. Bruce basically came up with that drum part, and I embellished it a little bit. That first record was a blast to make.

The next record, *Scenes From The Southside*, was really tough. We worked with a producer named Neil Dorfsman, who probably had about as much respect for me as I had for him. He was very condescending to the musicians, and it was hard for me to be civil to him. Consequently, I'm on about two tracks of that record and the rest is a drum machine. It was really too bad, because Bruce wrote some great stuff and I felt it was very disappointing. When I listen to it now the production sounds dated.

We used a guy named Don Gehman on the third record, *Night On The Town*, but for me, it was a weird album because I felt

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



"Some musicians get addicted to drugs, some get addicted to women, and others get addicted to fame. But you always know the ones who are addicted to the *music.*"

like the whole time he was trying to get me to play like Kenny Aronoff. That's when I *really* realized that trying to play like someone else wasn't what I wanted to do.

On the fourth album, *Harbor Lights*,

[bassist] George Marinelli just called up and quit. We were in Williamsburg, Virginia, breaking in Bruce's new studio. Jimmy Haslip played bass on the record, and there were some other great musicians



Kenny Aronoff



Colin Bailey



Gerry Brown

Our Pads Are
 Like The Artists
 Who Use Them...



Joe Morello



Tony Royster, Jr.

Originators,
NOT Imitators

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



Send \$5.00 for your RealFeel Sheet Music Clip:
 HQ Percussion • P.O. Box 430065 • St. Louis, MO 63143

robin dimaggio



TAYE StudiosMaple
Indigo Blue lacquer - 5/16/2018

John Molo

on it too. I felt like on that record I was starting to sound like myself. But by the end of the fifth album, *Hot House* [95], it felt like Bruce and I weren't on the same wavelength.

MD: Are you still connected with him musically, or was there closure?

John: I have total closure with the performance aspect, although the musical connection is ongoing. He still calls me up and talks to me about music, even plays me songs over the phone. He can call me and breathe into the receiver and I know it's him. We're really deep. But it got to where we'd be on the bandstand and I could look at him and see he was not digging it.

There are so many moments I love remembering, though. I can remember walking on stage with him in Paris, where they cheered so loudly that he walked over to me and said, "They must think we're someone else." The Grammy wins, the sold-out tours, the standing ovations—I loved all of it. Of course, we had some other moments where we wanted to kill each other. But having said that, I must say that I wouldn't be where I am right now if it wasn't for Bruce.

Molo Music

These are the albums that John says best represent his playing.

Artist	Album
ModeReko	ModeReko
Bruce Hornsby	Harbor Lights
Bruce Hornsby	Hot House
Phil Lesh & Friends	2001 Theater Tour (available on Napster)
Paul Kelly	Wanted Man
Mike Watt	Ball Hog Or Tug Boat?



And these are the ones he listens to for inspiration.

Artist	Album	Drummer
Miles Davis	Live At The Plugged Nickel	Tony Williams
Jack DeJohnette	Parallel Realities	Jack DeJohnette
Mahavishnu Orchestra	Inner Mounting Flame	Billy Cobham
Zawinul Syndicate	World Tour	Paco Sery
Toto	all	Jeff Porcaro
John Coltrane	Live At The Village Vanguard	Elvin Jones
Darkhorse	Darkhorse	Phil Hendry
Los Van Van	all	Changuito

any size, any angle

the simplest solution
is still the best solution



Tama's new FastClamps are as easy to attach to your kit as putting a clothes pin on a line. Maybe even easier...

1. Open FastClamp's clothes pin-style mechanism.
2. Clip the clamp where you want it.
3. Tighten the wing nut.

FastClamps. They set-up fast. They hold fast.

Visit our website at www.tama.com

For a full color Tama Drums and Hardware catalogue, send \$3.00 to:
Tama Dept. MND6d, P.O. Box 886, Bensalem, PA 19020, or P.O. BOX 2066, Idaho Falls, ID 83403

FastClamp



PASIC 2001 ARTISTS

CHAD WACKERMAN & TERRY BOZZIO

Kenny Aronoff

Brady Blade

Clayton Cameron

Brian Fullen

Yuron Israel

Akira Jimbo

Jerry Kroon

Paul Leim

Mike Mangini

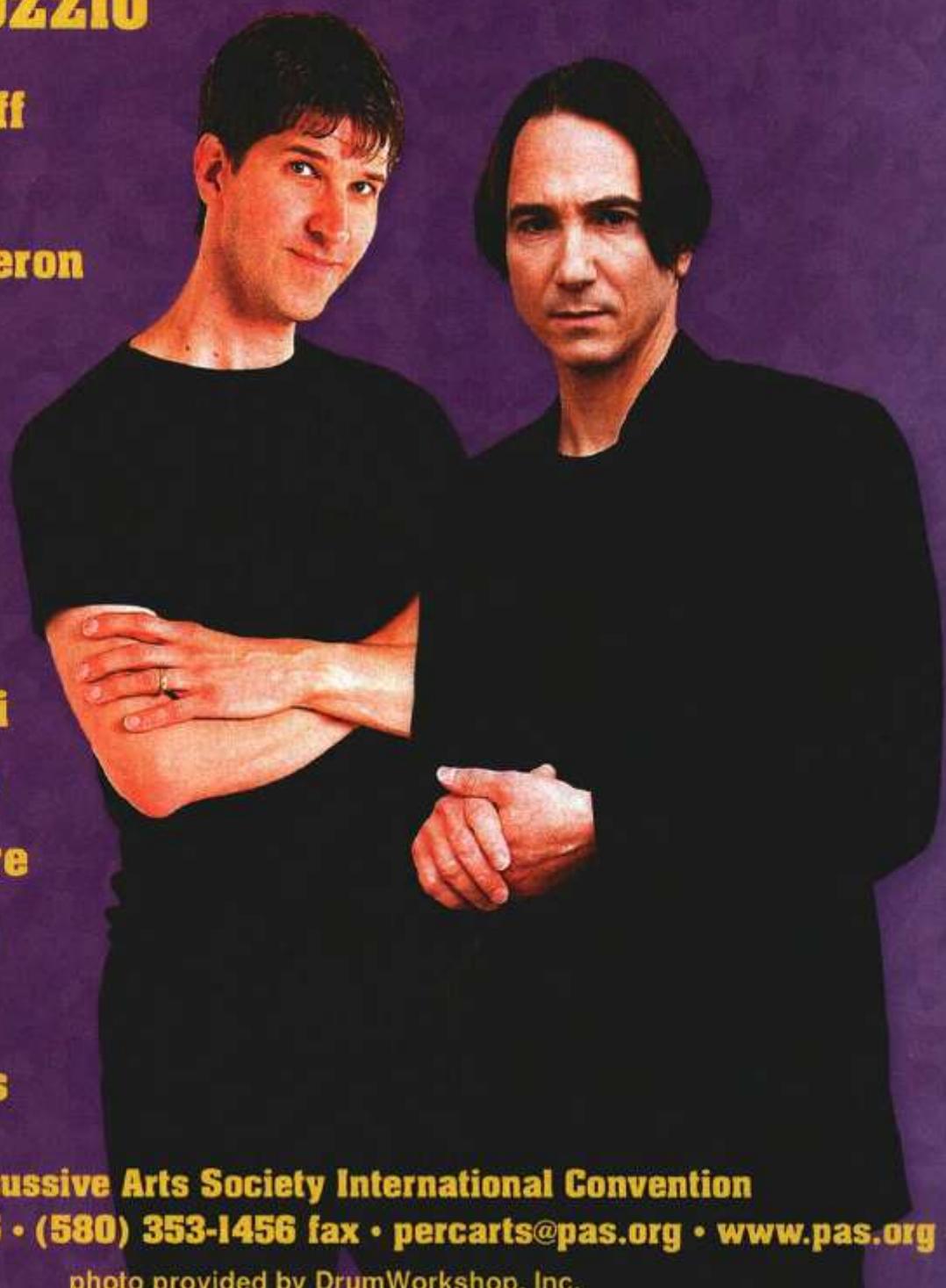
Rick Marotta

Stanton Moore

Johnny Rabb

Ed Uribe

Tommy Wells



Percussive Arts Society International Convention

(580) 353-1455 • (580) 353-1456 fax • percarts@pas.org • www.pas.org

photo provided by DrumWorkshop, Inc.

John Molo

MD: When you stopped performing with him, what was your game plan?

John: I knew Bruce well enough that, at a certain point, I knew I should start thinking about other gigs. One of the things I learned along the way is to look for work while you're working. Don't look for work while you're out of work. So I was transitioning in my mind and thinking about other gigs I could do. I had said to Bruce a couple of times, "Man, you should get somebody you really like playing with all the time, because we're not doing great." I don't think he heard it the first couple of times, but about the third or fourth time I think he did hear it.

We were playing with the band The Other Ones—with Mickey Hart, Phil Lesh, Bobby Weir, and Mark Karan—and Bruce and I were showing up early, playing duets together, stuff we hadn't done in years. That's when he realized it wasn't like it used to be. When we were young guys hanging out, we played duets all the time—we were brothers in arms. That whole vibe had passed.

After that, Bruce and I were out having sushi one night and he said, "Molo, I think

you're right. We need to take a break for a while." And I said, "Yeah, you're right." This was in '98. The next morning I showed up for The Other Ones, and Mickey asked me, "John, you ever play with other people?" I said yes, and he asked if I would join Planet Drum. Either the stars were really aligned for John Molo, or Bruce and Mickey had been rapping. But that started another chapter, and I was off and running with some great musicians.

MD: Planet Drum is a left turn from Bruce Hornsby. How did Mickey have the vision that you would be right for it?

John: I think he had an idea of what I was doing, which was American sit-down drums—he had everything else covered with all of the incredible percussionists in the band. When I would play with them, my goal was to make the music sound good. I wasn't thinking about how John Molo was going to sound; I was thinking about how Mickey and the group were going to sound together. I think that's what he was looking for in this new version of Planet Drum.

I did that gig for about a year and a half, and then I started playing with Phil Lesh. I

think Mickey got a little bummed that I was playing with Phil. Bandleaders feel a personal abandonment when players go off to other things. I know that because I'm a bandleader now, too.

MD: You mentioned your rock style, but you're also comfortable with other things. Where did all of your odd-time/improvisational knowledge come from? Is that from the time you spent at The University of Miami?

John: It was before that. The folkloric hymn element is from my Catholic background. A lot of kids had bad experiences with nuns. I had great experiences with nuns. I had hip, musical, singing nuns. We sang every day. I went to Catholic school from grades one through five in Washington, DC, and then we moved to the suburbs in McLean, Virginia, where the nuns were more academic-focused. But then I lucked out and got into a great high school called Langley with a music director named George Horan. The principal at the high school wanted to de-emphasize athletics and emphasize arts and drama and academics.

George Horan had a stage band after

pro-file

His playing is just the way it is.

John Molo.

He's played with Bruce Hornsby, Don Henley, Branford Marsalis and currently touring with Phil Lesh. He calls the sound of his own band, Modereko, a cross between "Blue Note" and "Mannix". And as for those TX717s in hickory, he calls that sound his own, too. Some things will never change. His playing is just the way it is.

pro-mark
www.promark-stix.com

© 2001 Pro-Mark Corporation. We use only non-endangered wood.

An Innovative Footboard Traction Pad that absorbs pedal shock and vibration!

GRIPPEDDLER

PROTECT YOUR FEET & PEDALS!

Increased playing endurance and improved accuracy while saving my feet!

John Molo
- Phil Lesh & Friends
Bruce Hornsby
Modereko

949.361.9999 tele 877.987.4747 toll free
949.361.9998 fax www.grippeddler.com

HEART, MIND, AND SOUL.

INSTRUMENTS FOR THE WAY YOU PLAY.



Joe Foweraker
Miami Studio Grover

Tommy
Percussion Educator
and Clinician

Francis
Renowned Latin Jazz Artist

John
Tropi Jazz All Stars

PEARL HAS THE MOST EXCITING, MOST INNOVATIVE INSTRUMENTS AVAILABLE FOR TODAY'S PERCUSSIONIST. GET THE FREE CATALOG AND FEED YOUR HEART, MIND AND SOUL.

To request your free catalog email your name and address to catalogs@pearldrums.com with "percussion catalog request" as the subject line. Or write to: Pearl Corporation, 549 Metroplex Drive, Nashville, TN 37221.



Pearl[®]
www.pearldrums.com

John Molo

school that became a class called Jazz Lab. For an hour a day, we'd go in there and read charts just like the bands at North Texas and Berklee, but this was my junior and senior years of high school. He would get charts performed by Buddy Rich, Thad Jones, and Mel Lewis, so I was playing all sorts of stuff in high school.

Then I had a big moment. I was around the DC area, so there was the Army band, the Navy band, and the Marine band, and my high school director would have them perform at the school. One time he said, "John, there are going to be two drummers with the Army band today. They're both really good, but I want you to listen to one in particular; he has a great sound." The first drummer came in, sat down at the kit, and he was a really great player. But then the next drummer sat down, and all of a sudden the drums sounded like they had been miked and EQ'd. I particularly noticed the hi-hat and snare sound this guy got. It was so good. It was Steve Gadd. It wasn't better playing, it was a better *sound*.

Interestingly enough, Steve had done his time in the service and was about to leave. They had heard me play, so I went up to audition for the Army band. I was seventeen. We played a Freddie Hubbard big band arrangement, something I called bossa-rock, and then a medium-swing tune that I got through okay. Then they pulled up "Yankee Doodle Dandy" in 7/4. Steve could see that I had the "deer in the

Planet Talk

Mickey Hart On John Molo

MD: You worked with John Molo in The Other Ones and Planet Drum. What did he bring to those situations?

Mickey: First of all, Molo plays with the feeling I like and puts it where I like it. He's such a comfortable player to play with, and he makes you feel secure.

MD: Did you discuss the roles of how you would work together in the unit?

Mickey: Never. With the better players, you usually have non-verbal communication. Besides, I hate to talk about drumming, interviews not included. Drumming is a non-verbal communication, which is what makes it so special. It goes beyond the spoken word and moves into the spirit, and John has the right spirit. It makes you feel good to play with him.

Molo's also versed in the clave, which is very important. Most rock 'n' roll drummers wouldn't know the clave if it hit them over the head and assaulted them on the street.

MD: In retrospect, when you look back on how you two worked together, could you describe the roles you played?

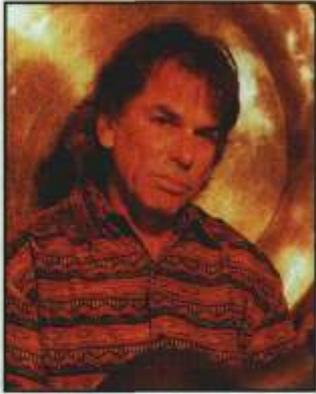
Mickey: He was the groove player. His job was to anchor the band. I added the ornaments. That's what I like to do.

MD: Did you know he could do what you needed him to do by listening to his work with Hornsby?

Mickey: When we started playing together, I think it freed John from the box. With Bruce, he was playing inside the box. When he started playing with Planet Drum, his potential was realized. With Bruce, he was fulfilling a role. The piano takes up a lot of room, so he didn't have much room to maneuver.

MD: So how did you know he'd be right for your situation?

Mickey: Because I knew he had a good feeling, he had a good spirit, and he wanted to play with me badly. If you put those things together, it has to work. And we like each other. A lot of this music stuff is about chemistry, and we had chemistry. It was cool while it lasted.



Robyn Flans

headlights" look on my face. They started playing it, and I was lost. Steve looked up and could see I was in trouble. He said, "Think 1, 3, and 5 on the bass drum and you'll be able to get through it." I had no

idea, but I went for it. Well, it fell apart.

That type of experience might cause some people to go home with their tails between their legs and never come back. I went home—with my tail between my

FLIX™

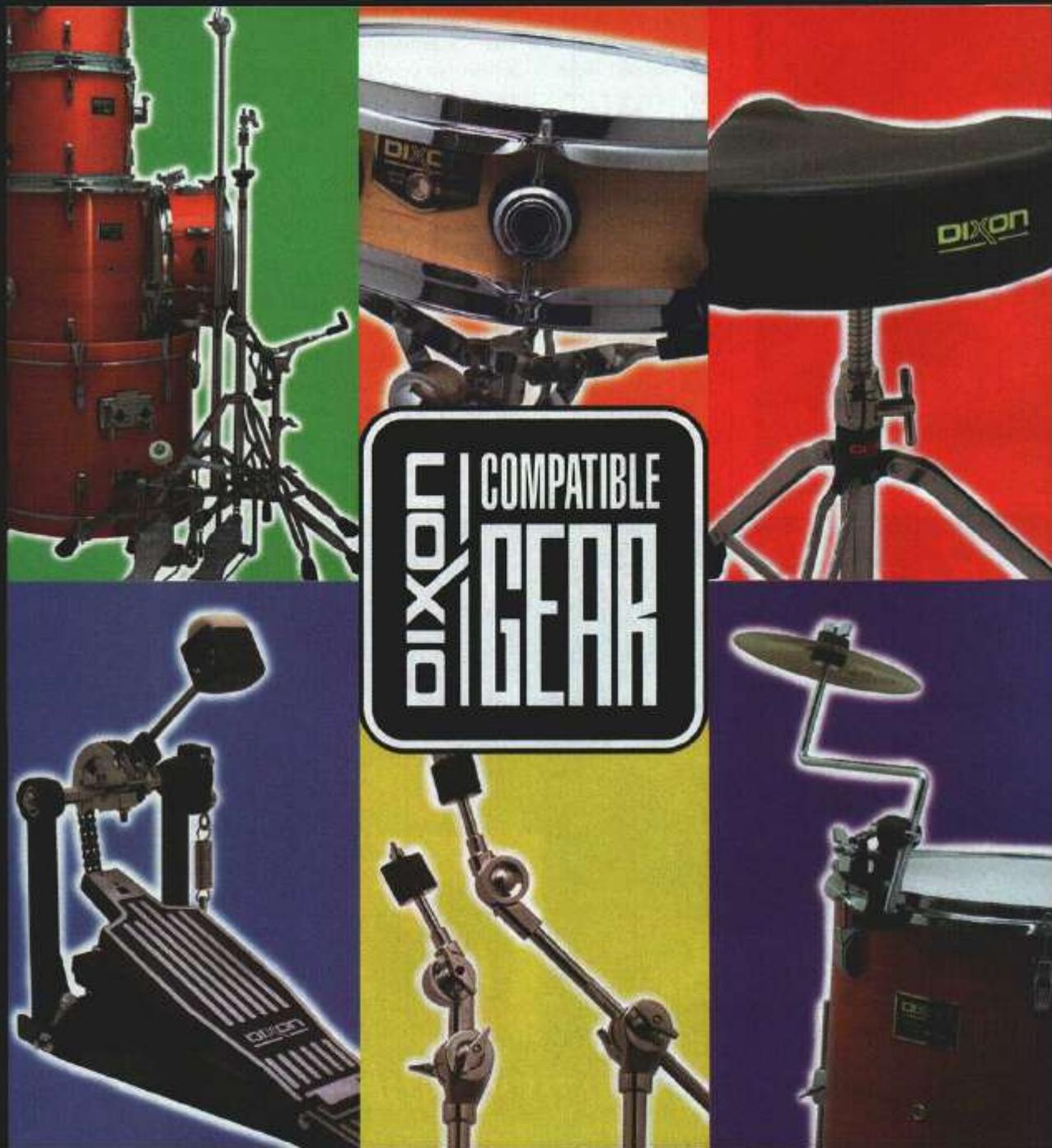


SOUNDS UNPLUGGED!

Distributed By
Big Bang Distribution
9420 Reseda Blvd. #350
Northridge, CA. 91324
Ph. 800-547-6401
www.bigbangdist.com

WARNING:

This ad contains graphic images of quality drum gear compatible for all.

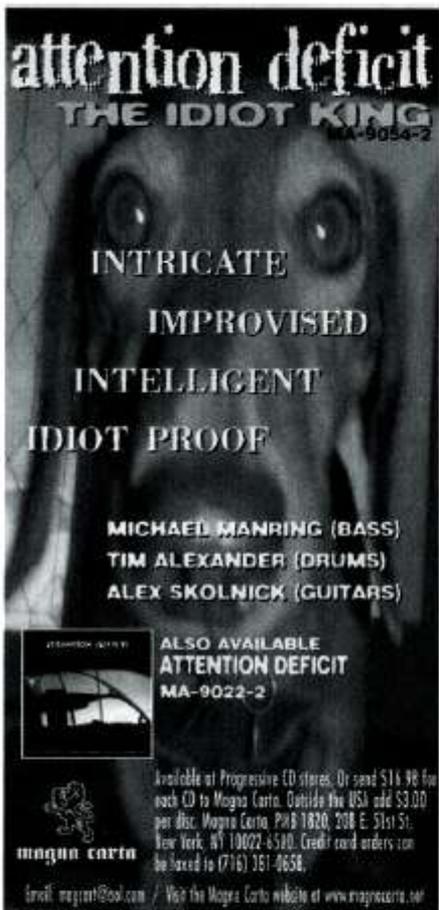


DIXON | COMPATIBLE
GEAR



YOUR GEAR!
VISIT A DEALER NEAR YOU

attention deficit
THE IDIOT KING
MA-9054-2



**INTRICATE
IMPROVISED
INTELLIGENT
IDIOT PROOF**

**MICHAEL MANRING (BASS)
TIM ALEXANDER (DRUMS)
ALEX SKOLNICK (GUITARS)**

ALSO AVAILABLE
ATTENTION DEFICIT
MA-9022-2

Available at Progressive CD stores. Or send \$14.98 for each CD to Magna Carta. Outside the USA add \$3.00 per disc. Magna Carta, P.O. Box 1820, 200 E. 51st St., New York, NY 10022-6580. Credit card orders can be faxed to (716) 361-0658.

magna carta
www.magnacarta.com

John Molo

legs—and I learned 7/4, 9/4, and all sorts of time signatures, so if it ever came up again I would get through it.

MD: You mastered it but then you really didn't do a lot with it.

John: No I didn't, until I started writing music in odd times and doing loops in odd times. I remember being in my practice room back in 1994, thinking, If a huge gig ever came up for me, what would it be? The Grateful Dead. There's jamming, improv, odd meters—perfect for me. But the only way that's going to happen is if Bill Kreutzmann and Mickey Hart don't want to play anymore.

Well, sure enough, by 1998, Garcia had passed away and Kreutzmann didn't want to play that music. And *boom*, there I was, all ready to go. I had heard Bruce Hornsby with The Dead, and I was really familiar with them. So when the chair opened, I was the guy, and I *knew* it. I was never a Deadhead, but weirdly enough, I knew back there in my practice room that if ever there was a gig I could do, it was The Grateful Dead.

I can play American folk music, I can play country, I can play jazz—which I only

say because other people have told me so. When I do a jazz gig, I have to practice for a long time, probably about a month. I'm scared to death. But playing rock in front of 10,000 or 20,000 people is different from playing in a club at a whisper level. It's a different technique.

MD: What do you do to prepare for a jazz gig as opposed to a stadium gig?

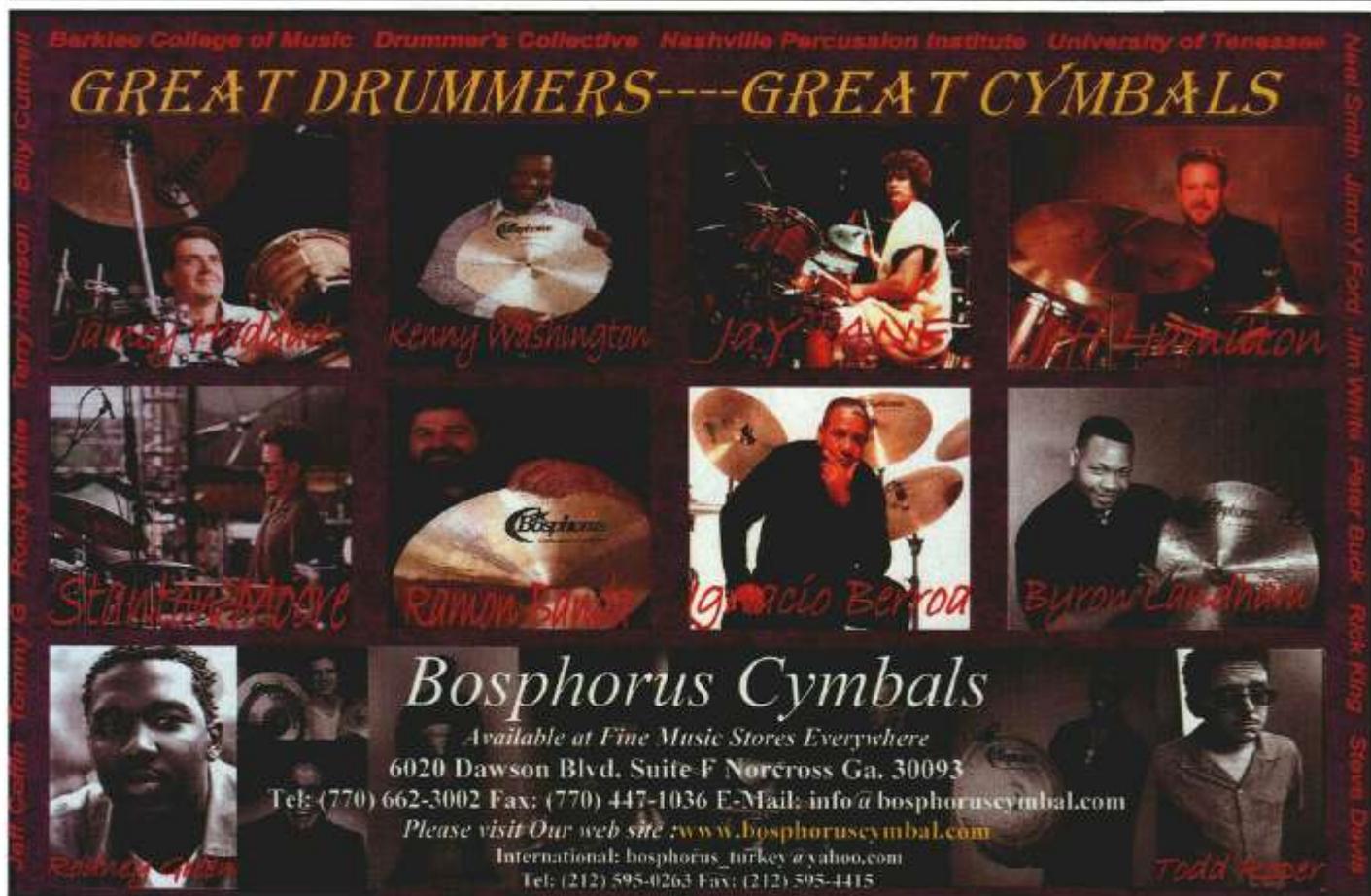
John: I shrink down my stroke. If you look at rock drummers, the stroke is pretty long, pretty big—think of Tommy Lee at his best, with a big, massive stroke. When you watch the great jazz players, that stroke is smaller and quicker. For playing jazz, I switch from matched grip to traditional, and it's because of the sound. I can't play nearly as well with traditional grip, but it changes the way the drums sound. And I always joke about how it just *looks* right.

MD: People say it gives you the right attitude.

John: It does, totally. The way you look on the drums—that Ed Thigpen flat ride or that Jack DeJohnette mini-bell, the Gretsch drums tuned so high they're in the stratosphere—you've got to go there to really play that music. And the way I play rock

Berklee College of Music Drummer's Collective Nashville Percussion Institute University of Tennessee

GREAT DRUMMERS---GREAT CYMBALS



Bosporus 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@bosporuscymbal.com
Please visit Our web site :www.bosporuscymbal.com
International: bosporus_turkey@yahoo.com
Tel: (212) 595-0263 Fax: (212) 595-4415

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™

johnnyraBB Drumsticks • Toone, TN USA
1-800-341-RABB • www.johnnyrabb.com

**The Mounting System 2000
Djembes & Ashikos**
Everyone's Drumming Co.
www.everyonesdrumming.com
(800) 326-0726

UltraPhones
29db of isolation
Superior sound, comfort and isolation!
Pro Studio Components
GK-MUSIC.COM
SHOP ON-LINE
1-800-747-5545 P.O. BOX 645, WAYZATA, MN 55391

John Molo

drums and how I play with Phil are totally different. I honor each genre I play. The way I play with Albert Lee is different from those two things.

It's like Steve Gadd has said: "I don't think of how I'm going to sound, I think of how the *band is* going to sound." You have to connect with the audience and make the musicians around you sound good, and you have to make the songwriter's music sound good. That's what I get from Steve Gadd and Jeff Porcaro. Jeff was a great player, but man, he made the players *around* him sound great. I'd ask players, "What's so special about Jeff?" They were excited to play with Jeff because he was going to make them sound awesome.

MD: What's the biggest challenge of the Phil Lesh gig?

John: Aside from the music, just the physical part of it is a challenge. When Robben Ford started playing with us, he and I would talk about the endurance that's required. Sometimes this music is continuous for maybe an hour and a half.

MD: What do you do to make that happen?

John: I really try to be prepared physically so that when I'm playing, I don't even have

to go there. Mentally I'm engaged and in it, and I'm not thinking about the physical aspect. I walk hills, I ride bikes, I still play basketball—but by myself, not competitively anymore.

MD: What do you do to warm up?

John: There is a sequence of events of preparation for going into a gig, and *usually* I'm there with a practice pad. But more importantly, I'm there, hanging out with the guys and talking about the music. I probably have sticks in my hand, but it's more important for me to be mentally engaged before going on.

MD: Is the music almost completely improvisational?

John: Yes. Before the set, Phil will come over and talk to the guys. Phil is a musical communist—real communal—so everybody has to pull their weight even though he's the leader. He'll come over and say, "To start with, let's jam in A flat. John, do you have an idea for a feel?" I can say anything from "Let's play a pseudo Afro-Cuban thing" to "Let's play full-out grunge rock." It's an option I can call. He'll say, "Do you have a tempo?" I'll say, "About 108 beats per minute." We'll get that in our

What's Your Style?

Whatever your style of music . . . Pintech has just what you need! As America's leading electronic percussion manufacturer, Pintech offers a full line of electronic percussion gear to fit any playing style and budget, from entry level kits to the incredible Tour Elite Kit. All Pintech kits and components are backed by our exclusive life-time warranty and are available with your choice of sound modules. For your nearest Pintech dealer and free color catalog, please call 800-445-0506 or 864-288-1500. Be sure to visit us at:

www.edrums.com

PINTECH
PERCUSSION

Stefanie Eulinberg
Kid Rock

Charlie Adams
Yanni

Gina Schock
Go-Go's

Rikki Rockett
Poison

Michael Kennedy
George Strait

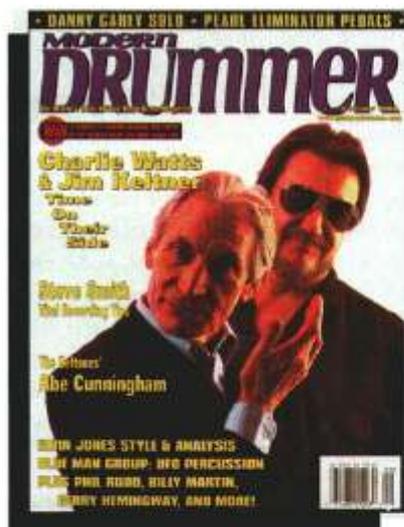
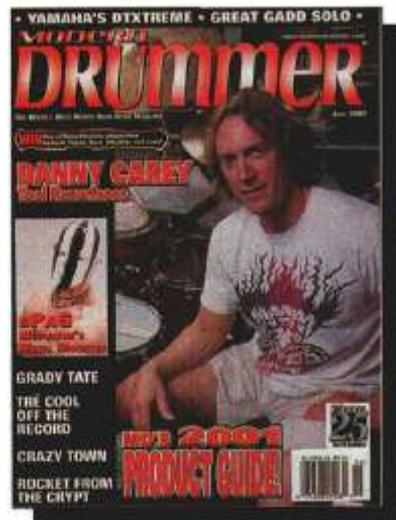
Gabe Gonzalez
P-Funk

Scott Savoce
Jaci Velasquez

Tour Elite
10 piece Tour Elite kit with SilenTech woven head technology

From Today's **Hot Young Players...**

...**Danny Carey** (Tool), **Taylor Hawkins** (Foo Fighters), **Ginger Fish** (Marilyn Manson), **Kevin Miller** (Fuel), **Tyler Stewart** (Barenaked Ladies), **Tré Cool** (Green Day), **Stefanie Eulinburg** (Kid Rock), **Tommy Stewart** (Godsmack), **AI 3** (Powerman 5000), **Dave Buckner** (Papa Roach), **Tony Fagenson** (Eve 6), **Paul Doucette** (Matchbox 20), **Samantha Maloney** (Hole/Mötley Crüe), **Jon Fishman** (Phish), **Abe Cunningham** (Deftones), **Greg Eklund** (Everclear), **sPaG** (Mudvayne)...



...To The **Legends Of Drumming...**

...**Charlie Watts**, **Jim Keltner**, **Tito Puente**, **Steve Smith**, **Hal Blaine**, **Manu Katche**, **Glen Velez**, **Terry Bozzio**, **Peter Erskine**, **Will Kennedy**, **Jeff Hamilton**, **Simon Phillips**, **Richie Hayward**, **Roy Haynes**, **Zakir Hussain**, **Omar Hakim**, **Airto**, **Rod Morgenstein**, **Mel Lewis**, **Ricky Lawson**, **Billy Cobham**, **Ringo Starr**, and more.

Young Drummers And Old. Hot New Players To Seasoned Veterans.

MODERN DRUMMER COVERS IT ALL!

Subscribe today! Mail the coupon below, or
subscribe online at www.moderndrummer.com

<input type="checkbox"/> 1 Year: \$34.97 (SAVE 41% off the newsstand price)	Name _____
<input type="checkbox"/> 2 Years: \$56.97 (SAVE OVER 50% off the newsstand price)	Address _____
<input type="checkbox"/> Payment Enclosed <input type="checkbox"/> Bill Me	City _____
<input type="checkbox"/> MasterCard <input type="checkbox"/> Visa	State _____ Zip _____
Card Number _____	Phone (optional) _____
Exp. Date _____	Mail to: Modern Drummer Publications
Signature _____	PO Box 480
	Mt. Morris, IL 61054
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.	

AXIS DRUM PEDALS AND ACCESSORIES
KICK AXIS
 Visit us online at www.axispercussion.com
 and www.drumometer.com

GROOVE GUIDE Check out Gina using the
GROOVE GUIDE
 on the upcoming Go-Go's tour

DIGITAL TEMPO TACHOMETER
 Timing is EVERYTHING!
 toll free (888) 372-3786
www.DrumPerfect.com

GINA SCHOCK
 w/ the GO-GO's

John Molo

head and he'll say, "Okay, we'll do that for a while." That can be five minutes or fifteen—when you're playing music and you're really engaged, it transcends time—and we'll sort of morph into the next song."

You really have to use your ears on this gig. In that opening part when we're in A flat and playing in 4, Phil may look at me and say, "Seven!" and we'll immediately change to 7/4. The rest of the band will get it within a bar. So it's a bizarre gig with a lot of interesting things, as well as shtick that The Grateful Dead developed over the years. Phil tries to incorporate that as well.

MD: It's an interesting variety of music.

John: Yes. If you detach all the extras of The Grateful Dead—the partying, the parking lot scene, the lifestyle, Volkswagen vans and tie-dye—and look at Garcia's writing, there are probably forty to fifty great songs. How the guys performed it from night to night changed, but the songs remained solid. It's real Americana jamming.

MD: How did your group come about?

John: Well, the first thing was I gave myself permission to do it. And the other

thing was when I started playing with Phil Lesh. His musical, conceptual thing is so communal. There's never a moment of subservience like, "Oh, there's a guitar solo now, so I'll close the hat."

I don't listen to myself very often, but this morning I put on a live CD of ModeReko from New Year's, and I don't remember playing fifty percent of that music. Midway into the fourth set, I had an out-of-body experience. The music was playing me. I can't believe it when I hear it.

It's amazing to be playing this music, playing in odd times, playing one chord, and then looking at the band and going, "Okay, we're going from E to A, we'd better use our ears here." The crowd doesn't know that—all they know is the band has been jamming on one chord for twenty-four bars, and then we go to the next one. And you can go to a different chord, but you can also make a metric modulation from four to seven all of a sudden, and then the band is really challenged, and then go into three, then go into six, then go into the blues....

Then here's the real challenge for a musician: Retrace your steps and get back

MAY TECH-TALK

NO.1 • AUDIX "D" SERIES



MAY Internal Drum Miking System provides maximum presence, isolation and consistency with virtually no leakage, feedback or crosstalk.

The Audix D4 Bass Drum Mic is engineered to provide the most accurate reproduction of your bass drum sound. MAY-Audix D4 Rack Tom/Floor Tom and D2 Snare Drum/Rack Tom mic's are also available for balanced drumset coverage.

Patented, adjustable internal shock mounts with easy to install, non-drill mounting adapters featuring patented Audio-Vent Connectors.



ENCORE PERFORMANCE.

The Modern Drummer Festival 2000 on Video and DVD

New Release!



Produced and directed by Hudson Music's creative team of Rob Wallis and Paul Siegel (founders of DCI Music Video™), the **Modern Drummer Millennium Festival Weekend Video Collection** now includes four videos and the world's first and only drumming DVD. **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. **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. **Horacio Hernandez: Live at the 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 guest percussionist Marc Quiñones.

Just Released! Don Brewer. Live at the Modern Drummer Festival 2000/Video. (55 minutes) Due to overwhelming demand, Don Brewer's entire performance from the MD 2000 Festival is now available. Included are Grand Funk Railroad classics such as "We're an American Band", "Shinin' On", "Are You Ready?", "Footstompin' Music", "I'm Your Captain/Closer To My Home", "Mark Says Alright" and "Rock N Roll Soul" as well as behind the scenes comments on the history and music of this great rock band.

Name (please print) _____

Address _____

City _____ State _____ Zip _____

Phone _____ E-Mail _____ Visa

Visa/MasterCard # _____ exp. date _____ MasterCard

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	
	NEW! Don Brewer Festival Performance Video	\$29.95	
	All four Videos - Save \$10	\$109.80	
	Subtotal		
	For shipments to NJ, add applicable 6% state/local taxes		
		Merchandise total	
	Shipping & handling charges (see box below)		
		Grand Total	

- NTSC video format only. For PAL orders, email hudsoneuro@aol.com.
- All checks or money orders payable in US funds only (no cash).
- No C.O.D. • No PO box deliveries. • Please allow 10 - 14 days for delivery
- Shipping available to street addresses only.

Shipping & Handling Charges

U.S. and Canada: 1-3 Videos/DVDs \$6.00 • 4-6 Videos/DVDs \$7.50
For foreign delivery add \$4.50 per video/DVD

MODERN DRUMMER



John Molo

to that original feel. That's the hard part. A lot of musicians don't realize that not only do you have to take it out, you've got to get back. That's one of the things I've learned with Phil.

We play this tune called "Viola Lee Blues." It's one chord for half an hour, but I've played it with guys who *play* it and I've played with other guys who give up on it. You can't give up on it. I've learned along the way that boring people get bored and boring musicians get bored. If it's boring to the person who is playing it, you'd better believe that the crowd is bored.

MD: I've always said I could listen to guitarist Albert Lee play one note for an entire evening.

John: And why is that? Why is it that when Albert plays an E chord, it's hymnal? My favorite thing about Albert is that when he warms up he plays four chords. I think, Why do those four chords sound beautiful and hymnal? It's the *commitment*. Some of my favorite guitar players to play with are Albert, Jimmy Herring, Robben Ford, Buzzy Feiten, John Scofield, Pat Metheny, John Bigham from Fishbone, Steve Morse,

and Warren Haynes. And of course Jerry Garcia was incredible. With a great player, the beauty of their soul comes through their playing.

Some musicians get addicted to drugs, some get addicted to women, and others get addicted to fame—which is a scary one, too. But you always know the ones who are addicted to the *music*. So I've played with guys who connect with the audience, and that's something I want to do.

MD: When did you come up with the idea for your own unit?

John: Like many musicians, we'd see each other and say, "Hey, let's get together and write." What I started to do was, instead of going inside my practice room, shutting the door, and turning on my drum machine, I'd run into musicians and say, "Hey, you wanna play?" Usually they'd go, "Yeah!" So I started having players over, we taped some of the stuff, and it was pretty cool. Tim Kobza, a guitar player I had met at a funeral, brought his micro-cassette and started taping stuff, and then he'd go home and write songs around the grooves we had recorded. Then he got into Pro Tools, and the next thing I

knew we had about fifteen songs.

My father was passing away from cancer around '97-'98, and I started going back to DC a lot. It was hard to just sit and watch the demise. But I had this music. I thought about my old buddies from Hornsby's band, John D'earth [trumpet] and Bobby Read [sax], who were down in Charlottesville. I thought I needed to get rejuvenated from sitting and watching my dad, so I took the tapes and drove the two hours down to Charlottesville, Virginia and put horns on these tracks I had been writing with Tim Kobza. Before we knew it, we had a CD, mixed and done.

Then the idea was to get some really young, good-looking guys in the band and rent Third Encore in LA to do a showcase for Verve. I hired my old buddy Hal Muskat, a liquid lighting guy from San Francisco, to come down to LA to light the show. I hung up some tie-dye banners, had the liquid light show, lit up all sorts of incense, and invited every Dead-head, Phish-head, jam-band-head I could find. As soon as the A&R guys walked in, I knew we were in. They just went, "Great!"



ON-LINE DRUM STORE
www.poolepercussion.com
tel: 01144 1202 763944

AXIS PERCUSSION DRUM PEDALS AND ACCESSORIES
Fully handcrafted in So. Cal., U.S.A.
Visit us online at www.axispercussion.com and www.drumometer.com

Dynamate Records
Record company seeks now and promising pop/rock bands and artists. Send your promo pack to:
Dynamate Records
Heikkilantie 5
FIN-00210 Helsinki
FINLAND
www.dyn-memfi.com

MEMPHIS DRUM SHOP
888-276-2331 www.memphisdrumshop.com

LAMusicAcademy.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!
781-829-8111
www.mattsmusic.com

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
Visit the webpage: www.ruppsdrums.com
"We have EVERYTHING!"

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 16"-22" and center the beater on the head.
Length adjusts from 10.5"-20.5"
\$199 Plus S&H
Attach any pedal
D'AMICO Check, Visa/MC, AMX or Disc
44170 Old Warm Springs Blvd. Fremont, CA 94538
www.damicodrums.com Tel: (510) 226-8700 Fax: (510) 226-7345

PORK PIE PERCUSSION
Made by an American
Drums
Hardware
Cases
Repairs
etc.
7841-1/2 Eton Ave. Canoga Park, CA 91303
Phone: (818) 998-0783 • Fax: (818) 992-1358
www.porkpiedrums.com • e-mail: porkpie@westworld.com

I really felt if we got dressed up in jazz suits and played the jazz sequence, it would never work. I love bebop—if you look at my record collection you'll see that Coltrane and Miles dominate—but at the same time I'm not that person. I not only had a plan musically with the guys, but I had a vision of where the music should be.

When you hear ModeReko, yes, you're going to hear some Blue Note sounds, but you're not going to hear the jazz sequence. You're going to hear more vignettes with a little soloing. The whole project has been amazing. It tapped me on the shoulder and I followed that path, but it wasn't like I was just sitting on the couch every day waiting for it to happen. I was active.

MD: Let's touch on your equipment these days.

John: I started jamming with Stephen Perkins a few years ago and I noticed his setup was kick, snare, timpani, bongos, timbale, and floor tom, so I started looking at my drumkit thinking, "I'm not bound and shackled to one way of doing it." So I started setting up different drums around the kit—a mini djembe, bongos, a bell

cymbal, a couple of toms, a kick drum. With Sabian cymbals, there's just a plethora of stuff to choose from, and John Good at DW not only gives me great drums, but every once in a while he'll give me a kick in the butt mentally. And I love LP and Pro-Mark; they're so nice to me.

Then there are the extra products that really help me with my feet, elbows, and hands. There's a guy named Steve Adams, who makes a thing called the Grip Peddler, which is a little rubber surface that goes on the pedalboard. He's a surfer guy from Orange County who got this idea thinking it would be great for guys who wanted to play barefoot. He asked me to check it out and I said, "Buddy, you're the Doctor Scholls of foot pedals." I put them on my pedals, and my feet feel so much better. I also play with two foot pads in my shoes because of the extended playing I do.

Another thing I use is Pro-Mark's Stick Wrap, because my elbows are killing me. You gotta understand, I'm forty-seven, and not only have I been playing for a long time, but I've been playing basketball and hiking and all these things, so the Stick

Wrap really helps my elbows.

I'm also digging the E-Pad practice pad because it's got a bit of a shock-absorber feel to it and it really helps develop endurance. On the Phil Lesh gig, we play three to four hours a night, so that pad is perfect for me to help develop the endurance to play for that sustained period of time.

MD: You're actually doing some clinics and teaching these days.

John: When I do clinics I don't talk much about technique, I talk about playing music. What I try to impress upon the audience is the idea that there's room to be yourself, to be creative, *and* to make a living in the music business.

There are a couple of things I could have done in my life, but I'm a drummer and I love music. I was built for this instrument. And I'll be happy if, when I get to the pearly gates, St. Peter looks at me and says, "John, you figured out you were a drummer, you discovered your gift in life, and you acted on it." That's what it's about—working at your gift in life.



www.drummaker.com
drummaker
 HARDWARE • SHELLS • COVERING
 ORDER ONLINE
 FREE PARTS GUIDE!
 DRUM SUPPLY HOUSE
 901.423.3786

AXIS DRUM PEDALS AND ACCESSORIES
The Virtual Foot Machine
 Visit us online at www.axispercussion.com and www.drumometer.com

VATER
 PERCUSSION
 GOOD WOOD...perfected

TRIBES
 BOULDER COLORADO
Custom Kits
"Straight from the Maker"
www.tribesdrums.com
 303.402.0122

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 DRUM CENTER OF LEXINGTON
 YOUR CYMBAL CONNECTION!
 -Talk to A Pro
 -Get Expert Advice
 -Unbeatable Prices!
 -Fast Delivery
 Your First Cymbals or Adding to Your Collection
 859-276-1827
 Call for Toll-Free number
 431 Southland Dr., Lexington, KY 40503

Drums ON SALE
 And That Ain't All
GIGANTIC SAVINGS
 Get on Mailing List
 11375 Robinwood Drive (College Plaza)
 Hagerstown, MD 21742
1-301-733-DRUM (3786)

MOONGEL
DAMPER PADS®
WORKOUT PAD®
 SEE THE NEW
SNARE PAD®
WWW.RTOM.COM

AJ's PRO PERCUSSION
 Formerly Of Thoroughbred Music
 • Tampa Bay's Pro Drum Shop
 • Over 20 Years Experience
 • Mail Order Layaway
 • All Major Brands
 • We Buy Vintage Drums
LOWEST PRICES GUARANTEED!
 Call Toll-Free For Our FREE Discount Drum Catalog!
800.545.7668
 On The Web: www.ajpropercussion.com
 Email Us: sales@ajpropercussion.com
 4340 W. Hillsborough Ave. • Suite 208 • Tampa, FL 33614
 MON-FRI, 11am-7pm • SAT, 11am-6pm • SUN, 12pm-5pm • EST

Exercises 9-12 are alternating single-stroke exercises with one stroke played per surface.

9

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

10

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

11

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

12

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

Exercises 13-16 consist of double strokes. Doubles can be applied to the drumset in unusual ways. Exercises 15 and 16 are very challenging, with one stroke per surface.

13

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

14

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

15

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

16

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

I consider drumset warm-ups to be a natural extension of a pad warm-up, beginning first with the fingers, wrists, and hands, and then moving on to a full body workout. Spend the first few minutes behind your drumset limbering up your body, putting it through all of the motions listed above. A real sense of improved technical facility and confidence will result.

Article excerpted from *Drum Set Warm-Ups* by Rod Morgenstein (Berklee Press, distributed by Hal Leonard). Used by permission.



On Stage or in the Studio...

SORBER S5-2

CSP A5-5

TAABING

SORBER S2

GET CONTROL!

New and Improved

SORBER Effective Portable Free-Standing

ClearSonic Panel Factory Assembled 24, 48 or 66 Inches Tall Durable Full-length Hinge

BUY FACTORY-DIRECT AT NEW LOWER PRICES!

CLEARSONIC manufacturing

1.800.888.6360
www.clearsonic.com

pro-file

Talk about marathon gigs.

Liberty DeVitto.

He's been with Billy Joel for 25 years. And in that gig, he's become a legend for hard-hitting, powerful grooves. But he's also got his own gig on the side. The Fun(k) Club's CD, *A Taste of Money*, is a hit among critics. And his Liberty DeVitto Autograph stick is a hit among everyone.

© 2001 Pro-Mark Corporation. We use only non-endangered woods.

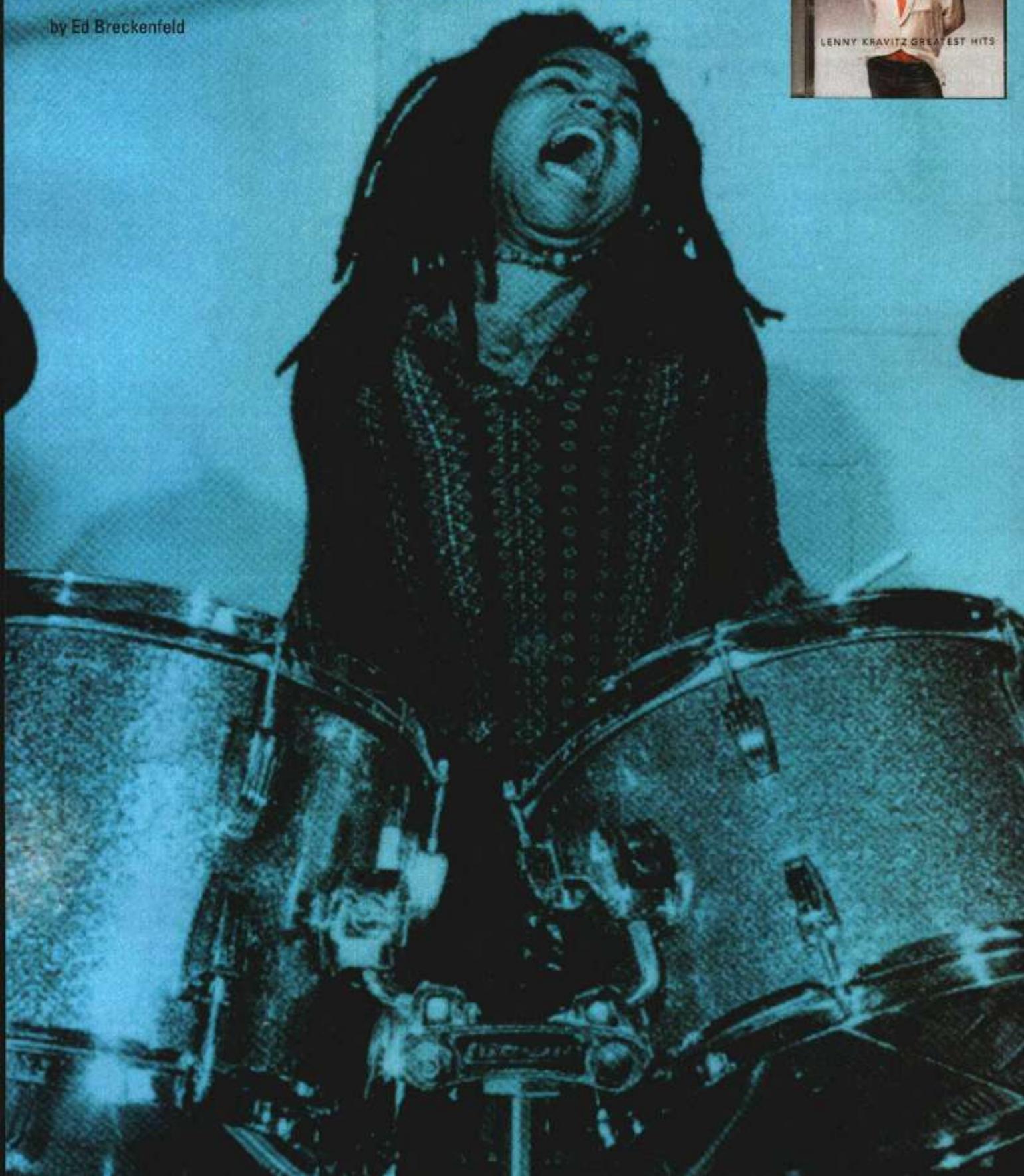
pro-mark
www.promark-stix.com

Off the **record**

Lenny Kravitz

Greatest Hits

by Ed Breckenfeld



MUSIC KEY

	Semi-Open		
H.H.	X	Ø	C.C.
T.T.	Ø	(Ø)	
S.D.	Ø		
F.T.	Ø		
B.D.	Ø		

Ghost Note

This multi-platinum CD covers over ten years of retro funk/rock hits from Lenny's first five albums. The one new track included, "Again," has also become a major smash. While his live show features the terrific Cindy Blackman on drums, in the studio Lenny lays down his own grooves. And who can blame him? This stuff has *got* to be fun to play.

"Are You Gonna Go My Way"

Here's the fill and beat coming out of the guitar solo in this driving riff-rocker.

Musical notation for a guitar solo in 4/4 time, starting at measure 130. The tempo is marked as quarter note = 130. The notation features a series of eighth notes with accents and ghost notes (marked with 'Ø') on the upper staff, and a bass line with eighth notes and rests on the lower staff.

"Fly Away"

Lenny loves slow, funky grooves. A slight accent in the 16th-note hi-hat pattern punctuates the end of each guitar riff.

Musical notation for a guitar riff in 4/4 time, starting at measure 80. The tempo is marked as quarter note = 80. The notation shows a series of eighth notes with accents and ghost notes (marked with 'Ø') on the upper staff, and a bass line with eighth notes and rests on the lower staff.

"Rock And Roll Is Dead"

Here's a wonderful four-bar sequence from the verse of this tune. Notice how the snare drum ghost notes in bars three and four add depth to the groove.

Musical notation for a four-bar sequence in 4/4 time, starting at measure 92. The tempo is marked as quarter note = 92. The notation shows a series of eighth notes with accents and ghost notes (marked with 'Ø') on the upper staff, and a bass line with eighth notes and rests on the lower staff.

"Again"

A slap echo on the drum track enhances the slow, heavy feel of this tune. Lenny plays it simple and powerful, with the song's only fill kicking things off.

Musical notation for a guitar riff in 4/4 time, starting at measure 79. The tempo is marked as quarter note = 79. The notation features a series of eighth notes with accents and ghost notes (marked with 'Ø') on the upper staff, and a bass line with eighth notes and rests on the lower staff.

"It Ain't Over Till It's Over"

Another 16th-note funk groove, with an occasional fill to spice things up.

Musical notation for a guitar riff in 4/4 time, starting at measure 80. The tempo is marked as quarter note = 80. The notation shows a series of 16th notes with accents and ghost notes (marked with 'Ø') on the upper staff, and a bass line with eighth notes and rests on the lower staff.

"American Woman"

Lenny keeps the tension up in this track by never bringing in a snare drum backbeat.

Musical notation for a guitar riff in 4/4 time, starting at measure 84. The tempo is marked as quarter note = 84. The notation shows a series of eighth notes with accents and ghost notes (marked with 'Ø') on the upper staff, and a bass line with eighth notes and rests on the lower staff.

"Always On The Run"

Here's the opening fill and groove from this guitar-driven cut, as well as its chorus pattern.

Musical notation for a guitar riff in 4/4 time, starting at measure 85. The tempo is marked as quarter note = 85. The notation shows a series of eighth notes with accents and ghost notes (marked with 'Ø') on the upper staff, and a bass line with eighth notes and rests on the lower staff.



The Baiao

Brazilian Solo Fun

by Rob Leytham

MUSIC KEY

Y.Y.	R.C. or Cowbell	C.C.
S.D.		X
F.T.		
S.D.		
M.N.	Add'l	
w/foot	T.T.	

This month we'll create a solo using a popular rhythm from Brazil called the baiao (pronounced "bye-own"). We'll also brush up on a couple of rudiments by applying paradiddle-diddles and flamadiddles to a solo based on the baiao.

Before we get to the hand patterns, we have to learn the baiao's foot ostinato. In 4/4 time, your left foot plays quarter notes on the hi-hat (counted "1, 2, 3, 4") while the bass drum plays a rhythm that hints at a quarter-note triplet. (That's the proper Latin feel.) To get started with this feel, play the following pattern. (The bass drum rhythm is counted "1, ah, &, 3, ah, &.")

Now let's add the hands to the previous foot ostinato. On this first beat, your right hand plays the same rhythm on the ride cymbal (or cowbell) that your right foot is playing on the bass drum. Your left hand fills in the space on the snare drum by playing 16th notes between the ride/bass pattern. Once you're comfortable with it, try playing the snare drum notes as ghost strokes (very quietly).

The next few baiao rhythms have the same foot ostinato, but the hands play a different pattern. Keep your right hand on the ride cymbal (or cowbell) and your left on the snare drum, and play this sticking:

This time, play the same sticking pattern, but move your left hand around the drumset. (The second pattern has the right hand striking the floor tom on the "&" of beats 2 and 4.)

Baiao Solo

Now that you have a few groove options for the baiao, let's take the next step and work on ways to solo over it. Rudiments work great for this. In fact, I've written a solo (which we'll get to shortly) that features the paradiddle-diddle and the flamadiddle. But before we get to the solo, play the paradiddle-diddle on the snare drum as sextuplets. (For the purpose of the solo, you'll be starting with your right hand, but you should also practice it starting with your left.)

Now practice the flamadiddle on the snare drum. Get comfortable with this one, because the flamadiddles used in the solo are "supercharged," meaning they're all played among different voices of the drumset.

Now you're ready for the solo. Have fun with it!



FEEL the POWER

Power-Pic™
*Double your snare power
 with crowd-cutting
 back beats!*

• Secondary Snare Drum
 • 5x10" or 6x12"
 • Great for timbale shots

• Maple or CST™ shell
 • Performance Snare System™
 • Universal mounting system included

GROVER
 PRO PERCUSSION™

781-935-6200 • Web: www.groverpro.com

Photo by Gary D'Ercole

You guys RULE!

midwestpercussion.com

EASIEST NAVIGATION ON THE INTERNET.
 CAN'T FIND WHAT YOU NEED AT OTHER SITES? TRY US.
 NOT ONLINE? ... CALL 708.499.2314 FOR CATALOG.

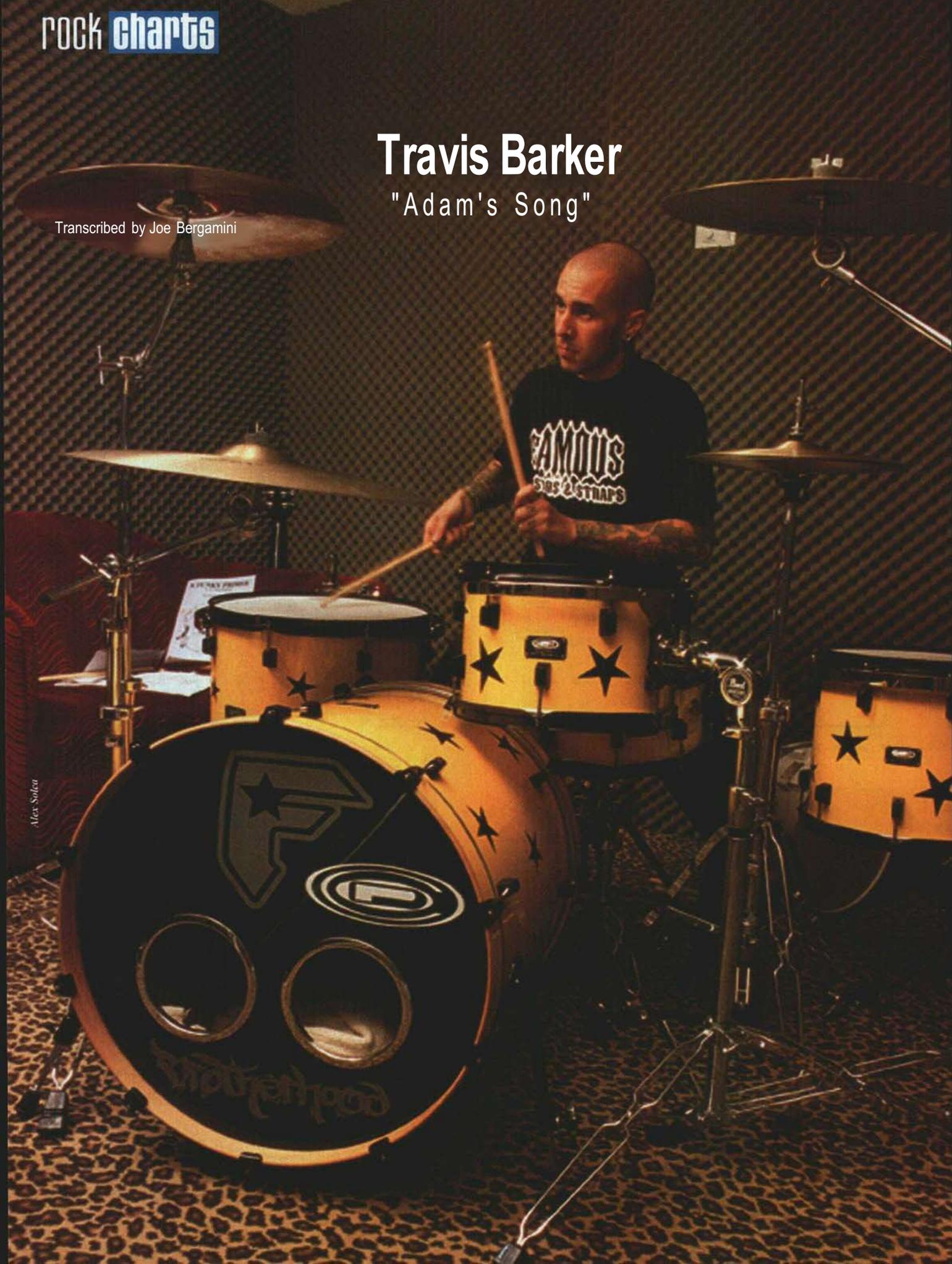
find it fast
 get it fast

midwest percussion 10137-c s. harlem . chgo ridge, il 60415

Travis Barker

"Adam's Song"

Transcribed by Joe Bergamini



MUSIC KEY

Blink-182's drummer not only has plenty of chops, but a handle on the rudiments and some really cool ideas as well. "Adam's Song," from 1999's huge hit *Enema Of The State*, illustrates all of the above.

The main groove of the tune creatively uses the whole kit, integrating crash, China, ride, and splash cymbals in an extremely musical groove. Travis then shapes the

rest of the song just as creatively, choosing the rim, floor tom, and roaring crash cymbal for riding surfaces in the remaining sections.

In another creative touch, the breakdown section of the song features Travis using some five- and nine-stroke rolls in a medium-soft snare drum section that builds into the last chorus. (Pay close attention to the dynamics. They are crucial to this song.)

Blink is often a funny band, but this drumming is *serious*.

A $\bullet = 132$
4

B *mf*

"Adam's Song"

The musical score for "Adam's Song" is written for a drum set. It consists of several systems of notation, each with a different pattern or dynamic marking.

- System 1:** Features a pattern of eighth notes with a triplet of eighth notes. Dynamics include *mp* and *f*. Markings include *A*, *3*, and *C*.
- System 2:** A rest line with a slash and a vertical bar, indicating a drum rest.
- System 3:** A rest line with a slash and a vertical bar, indicating a drum rest.
- System 4:** Features a pattern of eighth notes with a triplet of eighth notes. Dynamics include *ff*. Markings include *D*, *Ride on Cr.*, and *+*.
- System 5:** Features a pattern of eighth notes with a triplet of eighth notes. Dynamics include *mp*. Markings include *A* and *3*.
- System 6:** Features a pattern of eighth notes with a triplet of eighth notes. Dynamics include *mf*. Markings include *B* and *3*.
- System 7:** Features a pattern of eighth notes with a triplet of eighth notes. Dynamics include *mp*. Markings include *3*.

"Adam's Song"

The musical score for "Adam's Song" is presented in ten systems, each consisting of a single staff with a treble clef and a common time signature. The notation is a complex drum pattern featuring a mix of eighth and sixteenth notes, often beamed together. The pattern is characterized by frequent accents (>) and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes various articulations such as asterisks (*), circled asterisks (⊗), and a circled 'D' (⊗D). The first system starts with a *p* dynamic and features a series of accented eighth notes. The second system continues this pattern. The third system introduces a *f* dynamic and includes a circled asterisk. The fourth system features a *f* dynamic and a circled asterisk. The fifth system starts with a *ff* dynamic and includes a circled 'D'. The sixth, seventh, and eighth systems continue the *ff* dynamic with various articulations. The ninth system concludes the piece with a final accented note and a circled asterisk.



Put Your Foot Down.

Pacific 600 Series Bass Drum Pedals

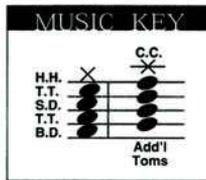
If you're looking for high-quality, no-nonsense bass drum pedals with the feel and features you need, check out the 600 Series from Pacific. The 600 Series is based on a simple, straight-forward design, and includes a balanced spring action, chain & sprocket drives and steel pedal plates—providing the speed, smoothness and power today's pro's demand at a price even beginners can afford. Eliminate over-priced, under-built pedals. Visit your local Pacific dealer and put your foot down... on a Pacific 600 Series bass drum pedal.

600 Series

pacific
drums and percussion
by drum workshop

So You Want To Be A Session Drummer?

by Billy Ward

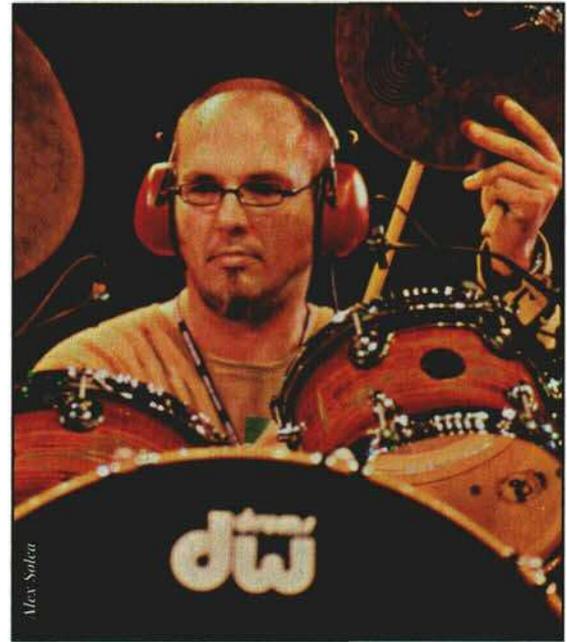


The most important thing you possess in a recording session is your ears. As a producer, I can assure you that you've been *hired* because of your ears, not your hands or feet. Of course, hopefully your hands and feet are your obedient servants.

You should have in your hands, feet, and ears all kinds of grooves to call on for whatever particular session you're doing. I'm not talking about exactly copying what other drummers have played, because that's impossible. We are all unique. But trying to "get in the head" of some of the great players of the past will help you in your quest for a career as a session drummer. (Feel free to imitate from the great performances of the past. When you do it, it'll be yours and will automatically come out *your way*.)

Who should you copy? How about Bernard Purdie? When it comes to session drumming—and playing with feel—he's a big one. You should be able to do a serious Purdie impression. I'm always working on mine, because his grooves are sexy. And little bits of Purdie will help your feel in many ways.

Who else do you need in your musical suitcase? Keith Moon! Can you play "My Generation" or "Substitute" with his wild abandon? How about Charlie Watts' "I don't really care" feel? Have you explored drummers like Ringo Starr and Jim Keltner—how they ride on a tom-tom instead of a cymbal? Do you try that at your rehearsals in the verse, pre-chorus, or chorus of a song?



Knowing different styles is important. Knowing extreme styles is like spices in cooking.

With the recent (and very controversial) Ken Burns TV series, this is a good time to study the art of jazz and get as much of it into your heart as you can. Buy some records. It's like studying with the best! Do you know Art Blakey and the finality and commitment of his grooves? Do you *hear* Elvin Jones? Genius. He's a dragon back there; he flies and spits fire benevolently. Tony Williams? More fire—and colors. Max Roach? He played *songs* on his drums with his hands...brushes...whatever! Go way back and check out Baby Dodds. If Baby Dodds had been around in the '70s, I think he'd have been John Bonham! (To help you get started, notice that in jazz the ride cymbal pattern and hi-hat are what the snare and bass drum are in rock.)

My point is this: To have a successful career as a session player, knowing different players and styles is important. And knowing *extreme* styles can be like spices in cooking. A little turmeric can go a long way, but it's great when you're making an Indian curry. This knowledge can add a subtle undertow to your groove.

Fills

Each of us has our favorite drummers' performances. For me, these performances are attached to the songs they played. I always loved Nigel Olsson's rock-ballad fills—but how can I separate those fills from the great Elton John songs in which they appeared? To love a drum fill without understanding why it works so well in that particular song is missing the lesson. Let me put it this way: Fills are to drummers what guitar solos can be to guitar players. How many times have you wished your guitar player would just *shut up* and play rhythm? We drummers can be just as hurtful.

At a session for an album that I played on by a wonderful songwriter named Marc Jordan (*Cow*, on RCA), producer Kim Bullard took me aside and told me he had a specific rule about drum fills as a result of years he'd spent programming drums: "Always flow out of the fill into the next section unless there's a specific musical reason not to."

I was totally not ready to listen to a keyboard-playing producer tell *me* what to play, but this made sense. I had always thought of fills as *my moment*, the time to prove that I'm a good drummer. ("This one'll kill 'em. Hah!") Obviously, I really had no clue. Since then, I've learned that fills are no different from anything else in music—just another moment in time (pun intended). No more, no less.

What does it mean to flow into the next section? To help explain what a "flowing fill" is, I need to first show a non-flowing fill. First the time pattern, and then the fill:

1

This fill could work, and *does* work in certain situations. But it does create a sort of stopping point in the music. It's kind of like a diver jumping on a diving board on beat "4."

Now let's slightly change the fill and make it flow to the next section. Here are a few ideas:

2a

2b

2c

In example 2c, the cymbals are playing the same rhythm that the drums played in 2b, with a little bass drum support added to help go to the next section. (Yes, we can use our cymbals in a fill just as we use the toms. The cymbals simply take up less space, but still move things along.)

The possibilities are endless in how we fill. I hope that the fills you choose to play have something to do with the vocal rhythm, the bass line, the melody—something that *already* exists in the song.

Is a fill's purpose to lift smoothly, even invisibly, into the next section of the song? If so, then sometimes just an *accent* will do the job perfectly.

3a

Just adding that accent on the hat at the end can be all that's necessary. Can you say "Charlie Watts"?

You can *remove* something—even from this simple beat—and it will serve as a fill. (Notice the omitted bass drum note on beat 3.) Ah, subtlety.

3b

Here are a few more examples based on the previous, simple Charlie Watts-like fill. This is actually more what Charlie would *really* do:

3c

I play fills like these next two all the time, because they don't use a lot of notes, they feel great, *and* they flow.

3d

Or

3e

The above two fills could be used in a softer song by substituting the hi-hat (closed or open) for snare or tom hits.

Do I play a flowing fill every time I fill? Heck no! Sometimes we need to put a stop on things—a button. And some fills are big dramatic "sign posts" that announce boldly, "Here it comes, fasten your seat belts!" Some music calls for this kind of drama. Film scores are where you might find these. When the bad guy is finally getting killed: "I hate you, I hate you, I hate you!" Or heart-wrenching ballads: "I love you so much I'm gonna diiiiieeee!"

Examples of these types of dramatic fills are hardly necessary, because we all play them easily. But here's one that we all probably know: Phil Collins' tom fill in "In The Air Tonight." Now

there's a musical announcement.



Determining the nature of a song is a distinction that we, as drummers, need to make to play the song *at all*. This totally affects our fills. What is the essence of the song? When in doubt, I always automatically default to smooth, flowing fills.

Finally, the thing that needs to be repeated over and over again is, if you want to be a great musician and have a career as a session drummer, *listen* to music. Listen to a whole bunch of it and understand what you're hearing. Know a song's form: the verse, the pre-chorus, the chorus, the second verse, the bridge. Tape yourself as often as possible, and make yourself listen to it as critically as possible. (Put yourself through what you're putting your bandmates through!) Also, listen to non-drummers, great musicians like George Shearing, John Lennon, Glenn Gould, Patsy Cline. Even if it's music you don't dig, things can be learned.

One more thing: I work hard at keeping my ears open. The great composer and musical philosopher John Cage said, "If you want to listen to some music, open your window and listen." This is very, very true. When I'm driving down a street, I hear rhythms in all the objects that go past my vision. Especially telephone poles. I love telephone poles. I've sped up or slowed down the car just to keep a groove going!

Most importantly, we drummers should think about music in a non-drumming way. This will make us *all* better musicians!

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

The Mental Ward

Besides having the ability to play your instrument, the psychological aspects of recording play a big part in session work. Here's a little story from my past that hammers home this point.

In the summer of 1990 I was living in Los Angeles with my wife and our cat Bass (rhymes with "pass"). I was called to work on the upcoming Robbie Robertson album, *Storyville*. After pre-production, we were finally going into the studio.

The morning of my first day with Robbie, I carried my cymbals out to the car and saw Bass dead on the street in front of the house. I believe he was hit by a car and died early that morning. I loved this cat. He was a great guy. After crying my eyes out, I drove to the session.

The session started with Robbie's "Hold Back The Dawn," and all I could think of was Bassy and how he died before dawn. I told myself that I was going to play my heart out on this track for him. Well, we got started, but the producer stopped us after a couple of takes (twelve, actually...picky, picky). He looked at me and said, "Billy, it's just about perfect, but your playing feels a bit too muscular. Try playing a bit more sensitively. Imagine that your favorite dog just died."

I couldn't believe he had said that. He had no idea about Bass and what had happened. I was speechless, totally embarrassed, and confused. I said, "I've gotta take a break. I'll be back in ten minutes."

I walked out of the session and all the way around the block (in LA—a *long* block). I was thinking about Bass and about playing for him. I was also thinking about how I was ruining this session (not to mention my career) with my preoccupation with him.

It was then that I realized how crucial it is in art to be *detached*. To make the music work, I had to simply play the drums and be lost in the music—to be totally immersed in it. I shouldn't think about Bass, just as I shouldn't think *at all* when I'm playing. It was time to be a drummer. So I went back into the studio and simply played. *Afterwards*, I decided the track was for Bass. And it was.

There's an aspect of playing well that has to do with not caring too much. "Detach yourself from the world" is a phrase that is prevalent in almost all religions. It applies to music too.



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 Back 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

MODERN DRUMMER

Back Issues For Sale!

100%

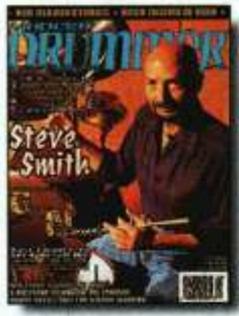
- #210—JANUARY 1997
Lewis Nash, Roy Haynes, Ted Parsons.
- #211—FEBRUARY 1997
Danny Carey, Curt Bisquera, Charlie Grover, and Lombardo, Sorum, Aronoff, Portnoy, Powell, Fig, and Bonham on playing loud.
- #214—MAY 1997
Brian Blade, Dony Wynn, and the drummers of Rusted Root
- #216—JULY 1997
Ringo Starr, Zak Starkey, Billy Drummond, David Bowie, Ben Gillies
- #217—AUGUST 1997
Tony Williams Tribute, John Stanier
- #218—SEPTMEBER 1997
Horacio "El Negro" Hernandez, Jeff Hamilton.
- #219—OCTOBER 1997
Chad Sexton, Surviving Drum Auditions, MD's 10th Anniversary Drum Festival Pictorial
- #220—NOVEMBER 1997
Kenny Aronoff, Louie Weaver, The Drummers of Flyin' Traps.
- #221—DECEMBER 1997
Mike Portnoy, Metal Music & Mayhem, The Great Drummers of Duke Ellington.
- #222—JANUARY 1998
Los Angeles Percussionist Roundtable, Gene Hoglan, Louis Hayes, Drumframe.
- #223—FEBRUARY 1998
Entry-Level Drumsets, Abe Laboriel Jr., In Search of the Perfect Drumstick.



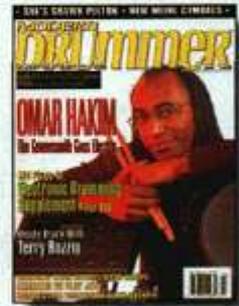
- #224—MARCH 1998
Rod Morgenstein, Vernel Fournier, Billy Mason.
- #225—APRIL 1998
Dave Weckl, Walfredo Reyes Sr., Greg Eklund
- #226—MAY 1998
Tre Cool, Pete LaRoca Simms, Ashwin Sood.
- #227—JUNE 1998
Jack Irons, Albert "Tootie" Heath, Brad Hargreaves, Preparing To Tour: What You Need To Know.
- #228—JULY 1998
Ricky Lawson, Avant-Garde Drummers, Abe Cunningham
- #229—AUGUST 1998
Gregg Bissonette, Martin Atkins, Nick D'Virgilio
- #230—SEPTEMBER 1998
Carter Beauford, Billy Martin, Mike Clark.
- #231—OCTOBER 1998
Harvey Mason, Barrett Martin, Modern Drummer Festival Review.
- #232—NOVEMBER 1998
Billy Cobham, Giovanni Hidalgo, Matt Wilson
- #233—DECEMBER 1998
New Swing Drummers, Ian Paice, Paco Séry
- #235—FEBRUARY 1999
Peter Criss, Jimmy Cobb, Today's Hit-Makers
- #236—MARCH 1999
David Silveria, Cindy Blackman, Bill Ward, Lonnie Wilson
- #237—APRIL 1999
Mickey Hart, Paul Leim, Travis McNabb, Joe Chambers



- #238—MAY 1999
Gary Novak, Raymond Herrera, Inside Ludwig
- #239—JUNE 1999
Virgil Donati, Ron Welty, Clem Burke
- #240—JULY 1999
Matt Cameron, The Drummers of Motown, Billy Ward, John Otto
- #241—AUGUST 1999
Chad Smith, Mike Mangini, The 25 Most Influential Drum Solos
- #242—SEPTEMBER 1999
Clyde Stubblefield & John Starks, Darren Jessee, Steve Alexander, 70s Drumming Greats Today
- #243—OCTOBER 1999
Max Weinberg, Bobby Previte, Matt Abts, MD Festival Report
- #244—NOVEMBER 1999
Jeff "Tain" Watts, Vinnie Colaiuta
- #245—DECEMBER 1999
Adrian Young, Chad Sexton, Single Strokes, Phil Collins
- #246—JANUARY 2000
Special Millennium Issue, Dennis Chambers, Tony Royster Jr., and much more
- #247—FEBRUARY 2000
Dream Drums, Eric Kretz, Greg Hutchinson
- #248—MARCH 2000
Taylor Hawkins, Milford Graves, Jimmy Degrasso, Nathaniel Townsley
- #249—APRIL 2000
Manu Katché, Mike Cox, Glen Velez, Jay Belleroze



- #250—MAY 2000
Omar Hakim, Shawn Pelton, Evelyn Glennie, Electronic Percussion Supplement
- #251—JUNE 2000
Akira Jimbo, Airtu, Top Pop Drummers, Simon Phillips
- #253—AUGUST 2000
Jimmy Chamberlin, Portnoy & Morgenstein, Stanton Moore, Bashiri Johnson
- #254—SEPTEMBER 2000
Watts & Keltner, Abe Cunningham, Richie Garcia, Steve Smith
- #255—OCTOBER 2000
Jon Fishman, Hal Blaine, and MD Festival 2000 in review
- #257—DECEMBER 2000
Will Kennedy, Stefanie Eulenburg, and MD's Gear Of The Year Awards
- #258—January 2001
The 25th Anniversary collectors edition!
- #259—February 2001
Tylor Stewart, Hilary Jones, and Inside Meinl
- #260—March 2001
Dave Weckl, Zakir Hussain, and Ginger Fish
- #261—April 2001
Billy Martin, Louis Conte, and MD visits Branson
- #262—May 2001
Joey Waronker, Shelia E., and Greg Eklund
- #263—June 2001
Danny Carey, Grady Tate, James Bradley Jr. and sPaG



Total number of issues ordered _____ @ \$7.00 each
 Total payment of \$ _____
 Payment Enclosed MasterCard Visa

Signature _____
 Card Number _____ Exp. Date _____
 Name _____
 Address _____
 City _____ State _____ Zip _____

Check off the issues you desire and send in the entire ad.
All back issues are \$7.00 each.
(This includes postage and handling.)

Mail check or money order (no cash) in US funds to:
Modern Drummer Back Issue Service
 PO Box 480
 Mt. Morris, IL 61054-0480
or call: (800) 551-3786
 Allow 6 to 8 weeks for delivery.

Key Code B-20

Don't Be "Set" In Your Ways

Different Approaches To The Drumset

by Paul D'Angelo

Striking up a good relationship with another drummer is always a rewarding experience. But you have to be ready not to be affected if the other player throws some negative vibes your way.

So you've been playing drums for a while now and you're finally getting really comfortable with your drumset. You can actually play it with your eyes closed!

Now, if your future turns out to be so stable that you never have to play any other drumset, all power to you. You'll have found a sense of stability that's quite rare. On the other hand, if you're living in the real world, where every gig, tour, and recording project brings its own unique demands, you're going to have to learn to deal with diversity.

Scenario 1: You Can't Bring Your Own Set

Be aware. If you're opening for another band, there's a good chance that you may have to use the set that belongs to the drummer in that band. This experience can be positive or negative, depending on your attitude, the attitude of the drummer whose set you'll be using, and your reaction to each other.

An important fact to remember is that playing drums is an *artistic* endeavor, and you need to be in a certain frame of mind to be able to perform at your best. I mention attitude first because it's a factor you'll be dealing with before you ever sit down to play. Striking up a good relationship with another drummer is always a rewarding experience. But you have to be ready *not to be affected* if the other player throws some negative vibes your way.

Here are some important things to remember when playing someone else's set:

- 1. Bring your own snare drum.** You don't want to risk breaking a head on someone else's drum. You also may simply not like the way it sounds or plays.
- 2. Bring your own cymbals.** Lots of drummers don't like someone else using their cymbals. Since cymbals are expensive enough to be called "an investment," you certainly can't blame them.
- 3. Bring your own kick pedal.** You'll have *no* idea how the pedal on the set you'll be using will feel. It may be adjusted to a tension completely incompatible with your playing.
- 4. Bring your own sticks.** It's highly unlikely that you and the other drummer will use the same—or even a similar—size and model of drumstick.
- 5. Expect certain positioning restrictions.** Even with your own snare, cymbals, kick pedal, and sticks, you're still going to be playing someone else's set. Since each



drummer's setup is as individual as a fingerprint, most other drummers won't want you to be adjusting tom-toms and cymbal stand heights. You'll just have to be ready to adapt.

Getting Started

On most of the occasions when I play in an opening act, I have between five and fifteen minutes to prepare. Once I'm ready to play, I still find myself sitting at a totally unfamiliar drumset, which can be musically and psychologically daunting. Yet I want to do the best job I can. Here are a few tips for this situation:

1. Keep your fills simple, at least to start with. Get a feel for the set and what parts of it you'll be able to effectively utilize.

2. Don't be intimidated by an unusually large set. If you're sitting at a huge double-bass set with innumerable tom-toms, don't worry about it. Within that configuration is a setup that's closer to yours than you may think. You don't have to utilize all of the drums on this mammoth set, just the ones you need.

3. Don't be obsessed with trying to play your parts exactly the way you normally do. If the drums are *really* different from your normal setup, you're going to have to adjust your playing to a certain extent. Rather than panicking, though, think of this as an exercise in improvisation. Maybe after a few minutes go by, you'll find that you can actually *play* this new set. This will include making adjustments for cymbal heights, drum placement, stand placements, and so forth.

4. Oh, no, he's a lefty! Hope and pray that the other drummer doesn't set his or her drums up "backwards" from what you are used to. Happily, this has not happened to me yet. I'm waiting.

This scenario can obviously have its ups and downs. But the really rewarding part is when the drummer from the other band tells you that watching you play his or her drums was a pleasure.

Scenario 2: You Can't Use Your Whole Set

About thirty years ago I played a reception in the main gallery of the State Department in Washington, DC. Being

seventeen—and heavily influenced by Ginger Baker—I brought my entire double-bass drumset to the gig. Well, we basically wound up playing "Girl From Ipanema" over and over for about an hour and a half. Obviously, I only needed to bring four pieces of equipment instead of twelve. I also looked a little silly in the main gallery of the State Department with a double-bass set, playing light songs with a flute as the lead instrument. Don't do this!

Fast forward to today. My "normal" set is a five-piece (kick, snare, two mounted toms, one floor tom) with double bass pedal, hi-hat, and seven cymbals. (Well, I *like* cymbals.) It's a great set to play, and it sounds really big.

Recently, my band had the opportunity to perform for an open mic' night for the Songwriter's Association of Washington, DC. We knew that this was not going to be the place to blast rock music really loud. Luckily, I've been playing drums long enough to have a couple of extra sets around, so I don't have to break down the set I regularly play at home. But I still didn't want to bring a "big" set. So I brought a bass drum, a snare drum, a hi-hat, a ride cymbal, a kick pedal, a throne, and a selection of multi-rod sticks. The bass drum was fitted with a small cymbal stand right on the drum, which eliminated the need for an extra stand.

Using basically only bass and snare was a challenge. I had to modify my drum parts for the songs we were playing, so they would be appropriate with the acoustic guitars (instead of electric) that we were using. You might think that playing on such a small set would be frustrating. But it turned out to be just the opposite: It was a blast! Knowing that you can play well, even on very minimal equipment, is a totally gratifying experience. It gets you back to playing what sounds *good fundamentally*. And that certainly doesn't have to mean *boring*.

Just remember that the set on which you are playing is actually a number of *different* sets—each of which can be used in a number of different situations. Try it out some time. I think you'll discover how fun it can be to not be "set" in your ways.

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!

9 Jam Miami A Celebration Of Latin Jazz

Horacio "El Negro" Hernandez, Jeff Ballard (dr). Poncho Sanchez, Pete Escovedo (perc), Chick Corea, Hilton Ruiz (kybd), Nicky Orta, Avishai Cohen (bs), Arturo Sandoval, Claudio Roditi, Ray Vega (trp). Ed Calle, Steve Wilson, Tim Garland (sx), Dave Samuels (vbs), Nestor Torres, Dave Valentin (fl), Steve Turre. Steve Davis (tbn), Oscar DeLeon (vcl), others



This is a band of virtuosos, but they play *together*; their obvious respect for the music demands as much. "El Negro" delivers inspired readings on drumset, throwing his knowledge of clave, funk, and jazz into landmark tunes like Mongo Santamaria's "Besame Mama" and the still-lively "I Love Lucy" theme. "Soul Sauce" is given a rousing, not-by-rote rendition. And Ed Calle's arrangement of Dizzy Gillespie's "Night In Tunisia" is a fast-roasting percussive delight, with Poncho Sanchez and Pete Escovedo making much musical hay

alongside Hernandez. On Chick Corea's Latin-fusion excursion "Wigwam," Horacio slides over to congas while Jeff Ballard drives the traps. Eddie Cano's "Ican" features Sanchez displacing beats and shifting his weight within the groove, while Escovedo fires off salvos from timbale to bell to cymbal and Hernandez loses himself in a barrage of toms and dishes. On Sandoval's magnificent flamenco-flavored "A Mis Abuelos," Hernandez leads, throwing in syncopations under the current, breathing with the music under Corea's exotic chords, driving that thing hard into the night. (Concord)

Robin Tolleson

8 Toadies Hell Below / Stars Above

Mark Reznicek (dr, perc), Todd Lewis (gtr, vcl), Lisa Umbarger (bs), Clark Vogeler (gtr, pno)



"It seems like lately there's a lot of hyphenated hybrid-type bands, but not a lot of full-on rock 'n' roll bands." Those words, spoken by Toadies drummer Mark Reznicek, are spot-on. No one thinks of The Who or Led Zeppelin as, respectively, R&B-garage-pop-art-rock or world-blues-metal. Those bands' single-mindedness and ingenuity transcended their influences. Same thing here. The Toadies have perfected their post-punk-grunge-metal amalgam, and it's a thing to behold. Like Zeppelin, the quirks—weird breaks, odd times—lift rather than distract from the main goal, which is always, without fail, to ROCK. Reznicek is magnificent throughout, gliding over odd passages beautifully, swatting open hi-hats like an obsessive-compulsive, holding back and letting loose precisely at the right times, and laying down one big ol' groove after another. Up there somewhere. Moony and Bonzo are grinning. (Interscope)

Adam Budofsky

SIGNIFICANT REISSUES

Tom Petty and Traffic



Though he eventually immersed himself in studio work and production duties for Don Henley and others, **Stan Lynch** cut his teeth on Tom Petty's bristling, Byrdsian '80s rock. The reissued early Heartbreakers albums *Long After Dark*, *Damn The Torpedoes*, and *Hard Promises* show Lynch's strengths: solid time, imaginative drum figures, and creative interplay. But lacking extra tracks or insightful liner notes, these re-releases seem half-baked. (MCA)

Much better are three splendid Traffic reissues from the '60s/'70s, their self-titled second album, *John Barleycorn Must Die*, and *Last Exit*.



Perhaps the band that most successfully combined R&B, jazz, rock, and British folk, Traffic benefited greatly from the lithe and propulsive drumming of **Jim Capaldi**, who also wrote the bulk of the band's articulate and imaginative lyrics. Though Stevie Winwood was Traffic's star, Capaldi is the force in the shadows. His off-time snare drum accents on "Empty Pages," Latin flavors on "Freedom Rider," seamless, pumping hi-hat work, and grand tom rolls throughout are the perfect complement to Traffic's majestic genre-bending. Liner notes, lyrics, and recording info included. (Island)

Ken Micallef

8 The Larry Goldings Trio As One

Bill Stewart (dr), Larry Goldings (org), Peter Bernstein (gtr)



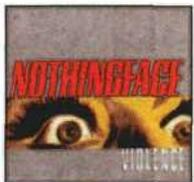
Nothing is stronger than the glue of "coming up" together. Although these trio members have shone individually as sidemen to jazz mega-stars, there's an uncanny personal give & take intimacy between these three that only comes from going way back together to the trenches of the small clubs. The group effortlessly drives, whispers, breathes, and draws you in with a deceptively cool ease. The writing is smart, the soloing rich with ideas.

Goldings continues his trajectory as a spearhead for redefining the jazz organ-trio format. Bill Stewart confirms once again that he's one of the most accomplished kit players in contemporary jazz. But here's where the magic really lies: Bill's challenging, intuitive drumming, whether he's playing the "head" or improvising, seems inseparable from the composition. It's as if no other part would ever do. (Palmetto)

Jeff Potter

7 Nothingface Violence

Chris Houck (dr, perc), Man Holt (vcl), Tom Maxwell (gtr), Bill Gaal (ts, kybd, samples)



Imagine an acclaimed prog-rock drummer, like Alan White, playing ferocious metal/hardcore. Well, it might sound like Chris Houck's drumming on Nothingface's third and most dynamic album, *Violence*. Houck is busy, but in a good way, juggling loads of time signatures with artfulness and muscle. On "Make Your Own Bones," increments on the hi-hat and snare and a warp-speed kick blend stunningly with scorching guitar riffs and the vocals of Matt

Holt, who alternately croons angelically and roars like a caged madman. Whether Nothingface are brutally heavy, complex, or extremely melodic—like on "Bleeder"—Houck excels with cymbals. And because of crisp chops and crafty miking, you can really detect which cymbals are which—a rarity in ultra-heavy music. It's a shame *Violence* is Houck's final Nothingface record, though I for one look forward to hearing newbie Tommy Sickles. (TVT)

Jeff Perlah

8 Air 10,000 Hz. Legend

Brian Reitzell (dr, perc), Nicolas Godin, Jean-Benoit Dimckel (kybd, gtr, bs, vd), Beck, Jason Falkner, SuGar Yoshinaga, Yumiko Ohno (vd)



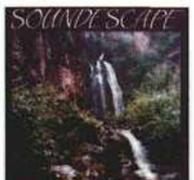
Some people say you should always be able to identify particular drummers by "their sound." Balderdash. Drum sounds, just like drum parts, should ultimately serve the song—whatever it takes. "Whatever it takes" is surely Brian Reitzell's motto, as he approaches Air's new psychedelic masterstroke with the whimsy of a science-fiction writer. Imagine the progeny of a three-way

between Pink Floyd's *Dark Side Of The Moon*, Gary Numan's *Replicas*, and Radiohead's *OK Computer*—a simplistic analogy perhaps, but that's the kind of sonic terrain Reitzell is working with here. Keenly aware of sounds and styles both past and present, Reitzell gleefully accesses classic analog pads one minute, lays into muffled 70s tubs the next, and experiments with all manner of effects in between, all the while deftly delivering the drumming goods. Arthur C. Clarke, we're ready to roll tape. (Astralwerks)

Joshua Parker

6 Soundscape S/T

George Fluke (dr), Scott Shipps (ac gtr), Jeff Dodd (ac / el bs)



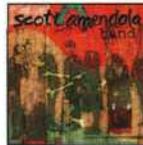
Aside from delivering a listenable album on an indie budget, Soundscape has forged a new link between stringed instruments, drumset, and percussion. It is a pleasing blend of acoustic guitar/twelve-string and bass set around simple chord progressions. The arrangements are what spike this predominately instrumental project (there is an occasional Blind Melon-style vocal), pointing it in the direction of prog: Think early Kansas or Dream Theater. When the pushes get frantic, drummer George Fluke doesn't flub them. His touch is refined at all dynamic levels, especially on snare drum, and his double bass figures are thankfully not overdone. What Soundscape misses in all the chording, finger picking, and striking is *melody*—perhaps a soprano sax or horn line for focus. (soundscape@kscable.com)

T. Bruce Wittet

DRUMMERS OUT FRONT

7 Scott Amendola Band S/T

Scott Amendola (dr), Jenny Scheinman (vln), Dave MacNabb (gtr), Eric Crystal (sx), Todd Sickafoose (ac bs)



Scott Amendola shows evidence here of the groove-oriented hip-hop he played with Charlie Hunter and the edgy funk of the Will Bernard group.

But the album is its own mixed bag. The sound is very San Francisco—Jenny Scheinman's violin brings to mind *It's A Beautiful Day* and Jefferson Airplane at times, Dave MacNabb's psychedelic guitar etchings fill the air with swirling textures. Amendola has his own sound on the kit too, and with a command of beats and feelings is able to rein in this eclectic, freewheeling affair. (artofmymusic@aol.com, www.scottamendola.com)

6 Jae Sinnett Off The Myopic Avenue

Jae Sinnett (dr), Allen Famham (kybd), Terry Bonell (ts), Elias Haslanger (tn sx)



Jae Sinnett continues to grow as a player and a writer. His compositions here explore various time signatures, challenging and uncommon, as well as a handful

of rhythmic styles, all kept together by the leader's sure-handed drumming touch. The album-opening "Twist And Jarrett" juxtaposes 7/4 phrases on top of a '70s-style funk brew bringing to mind its namesake. "Snake Charmer" slithers by in 11/4, with Jae playing mallets on the drums a la Max Roach. Sinnett's kept the same rhythm section together for several years now, and their chemistry rings clear. (www.jaesinnett.CDm)

8 Mike Clark Actual Proof

Mike Clark (dr), Jed Levy (tn sx), Tim Ooimette (hns), Charlie Horner (8-string gtr), Bennie Maopio (sx, dr), Ted Trimble (ac bs)



Actual Proof is, as its title implies, hard evidence of Mike Clark's drumming mastery. "Stingers" exposes how he's melded his finely honed straight-

ahead chops (heard with Jacks Walrath and Wilkins) with the legendary greasy East Bay funk he's played with Herbie Hancock & The Headhunters. At times you'd think you were listening to MMW: slow, dirty funk with little destination—and liking it that way. It's not all straight-ahead bop, or all funk, although Clark's commitment and execution on each style is inspiring. (www.platfonrecords.com)

Robin Tolleson

7 Buckcherry Time Bomb

Devon Glenn (dr), Joshua Todd (vc), Yogi Keith Nelson (gtr), Jonathan Brightman (bs)



Time Bomb is the reason they put mega-bass on portable stereos. You'll need it for the raucous opener "Frontside" to get the full Guns N' Roses effect. Devon Glenn is a fine straight-up rock drummer who doesn't resort to cliché double bass pedal. In fact, his single kick work on "Porno Star," smack on the money, is right out of John Bonham. Throughout *Time Bomb*, Glenn's many tom fills are well placed and thundering. Buckcherry has good attitude and strong songs. "Whiskey In The Morning" holds a message rockers of all ages ought to heed. "Without You" is a classic rock ballad on which Glenn holds the back-of-the-beat feel with authority. And "Helpless" would fire up any arena. Reach for your pocket lighter! (Dreamworks)

T. Bruce Wittet

7 Hanuman Pedalhorse

Jarrold Kaplan (dr, perc), Paul Benoit (gtr, sld gtr, lap-steel), Tige DeCoster (ac bs), Scott Law (mndln, ac gtr), Damien Aitken (sl), Hugh Sutton (kybd, acodn, harmonium), Billy Oskay (vln, viola)



Taking its name from a Hindu monkey god, Hanuman fuses jazz and a variety of other genres into its own brand of global improv roots music. As the band lays down a kind of European-American gypsy vibe in "Pushkar," displaying a high level of musical interplay, drummer Jarrold Kaplan pops off melodic and churning beats on his African djembe. He slinks his way through the funk-jazz numbers "Carrot Soup" and "Tige's Funk" and counters the biting clarity of acoustic guitar and mandolin in the title track with an authoritative yet understated groove. Kaplan is not showy, but he is very capable. He's part of a team that, more often than not, performs as a cohesive whole that spins intricate phrasings and interesting counter-melodies. (www.omnivine.com)

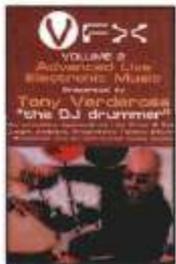
Will Romano

VIDEOS

8 VFX Volume 1: Live Electronic Music by Tony Verderosa

8 VFX Volume 2: Advanced Live Electronic Music by Tony Verderosa

level: all, 65 minutes (each), \$19.95 (each)

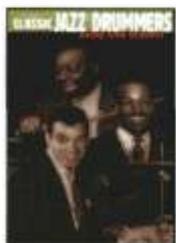


These two videos are the most comprehensive, fully explained instructional tools for the drummer wanting to design sound and create loops and breakbeats. Verderosa discusses his concept as a dj/drummer, as well as the tools you need to put together a live triggering system, and to do what has traditionally been done by djs. Vol. 1 covers the nature of jungle grooves, Verderosa's musical inspirations—primarily dj/producer-type performers like Cold Cut, Photek, and Talvin Singh—and setting up pads for various effects. In Vol. 2 he demonstrates more advanced drumkits with loop fragments, reverse drums, and triggering bass synth patterns with a bass drum. This is the place to go to learn how to reproduce all your drum 'n' bass and jungle ideas on the drumkit. (Oh, yeah, and Verderosa can *play* too.) (Hal Leonard)

Robin Tolleson

8 Classic Jazz Drummers: Swing And Beyond

level: all, 60 minutes, \$24.95



Jazz history buffs will strike buried treasure with this follow-up to *Classic Drum Solos And Drum Battles*. The focus here is on drummers in their band settings, from clips spanning the '40s through the '60s. Several masters are captured in peak form: Joe Morello with Brubeck, Frankie Dunlop with Monk, and an astonishing clip from Papa Jo Jones with the JATP All Stars. Also featured are Sid Catlett, Buddy Rich, Panama Francis, Stan Levey, Kenny Clarke, Louis Bellson, Harold Jones, Don Lamond, Philly Joe Jones, Gus Johnson, Ray Bauduc, and Gene Krupa. The final surprising gold nugget is an extremely rare clip from Warren "Baby" Dodds, thought to be the only existing moving images of the master. The other-worldly sight of Dodds behind the kit brings a founding father to life from the history pages. Quite a buzz! Ken Burns, eat your heart out. (HudsonMusic)

Jeff Potter

LIGHTING THE FUSE

8 Larry Carlton & Steve Lukather

No Substitutes—Live In Osaka

Gregg Bissonette (dr), Larry Carlton, Steve Lukather (gtr), Chris Kent (bs), Bick Jackson (kybd)



Los Angeles guitar legends Carlton and Lukather join forces in an entertaining live set from Osaka, Japan. Featured are three of

Carlton's best solo tunes from early in his career ("Don't Give Up," "Only Yesterday," "Room 335") along with the Jeff Beck classic "The Pump" and the Miles Davis standard "All Blues." Luke's edgy rock tone and Carlton's smooth and expressive jazz style complement each other well. Speaking of complementing, drummer Gregg Bissonette lays down the perfect grooves behind the guitar duo, with a solid studio feel. Gregg has developed the fine art of playing for the song by enhancing the arrangement with dynamics and sensitivity. But when Gregg is given the chance to stretch on "Don't Give Up," he lets the audience know that he's got the chops to level the first twenty rows with his double bass/tom combo fills. Gregg shines on this release. (www.favorednations.com)

9 Mathieson, Laboriel, Landau, Colaiuta

Live At The Baked Potato

Vinnie Colaiuta (dr), Abe Laboriel (bs), Greg Mathieson (kybd), n (kybd), Mike Landau (gtr)



Vinnie Colaiuta is having the time of his life. Shortly after the amazing live fusion release from his LA-based band Karizma, Vinnie shows up on yet another sensational live performance featuring some of the city's longtime studio giants. Maybe Vinnie is rediscovering the simple joy of having fun playing drums with his friends, since he's no longer with Sting. Whatever the reason, Vinnie displays his unsurpassed groove playing throughout this double-disc of smooth instrumental fusion. Not surprisingly, there's a heavy dose of improvisation here, which allows Vinnie to take us through more uncharted drumming territory. With unending enthusiasm and legendary chops, Vinnie continues to expand his art and more fully express himself. (Available from Audiophile Imports or at www.Gregmathieson.com)

Mike Haid

9 Drum Set Warm-Ups by Rod Morgenstein

level: all, \$12.95



Morgenstein makes a good case with this book. Most drum warm-up books are written to be played on one surface, like a practice pad. But that doesn't warm a drummer up for the actual physical nature of playing the entire drumset. A whole-body warm-up is what the MD Hall of Famer and Berklee College associate professor sets out to accomplish here. Many of the exercises aren't intended as musical pieces, or even as cool beats. Rather, they're meant to be a workout. Morgenstein calls them "patterns of movement," and when practiced repeatedly, they become as natural as

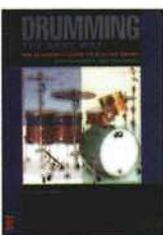
jumping jacks.

Rod makes use of double strokes, paradiddles, triplets, cymbal crashes, foot warm-ups, and more, all in the service of improving speed, power, control, and dexterity. The exercises are designed for a five-piece drumkit, but they can be applied with imagination to any setup. Drummers will find that they're much more limber and ready for the odd stretches that occur on the gig. You'll cut down on those embarrassing cymbal misses, and be much more aggressive right out of the gate. (BerkleePress)

Robin Tolleson

7 Drumming The Easy Way! The Beginner's Guide To Playing Drums For Students And Teachers by Tom Hapke

level: beginner, \$12.95



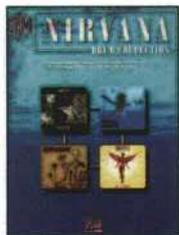
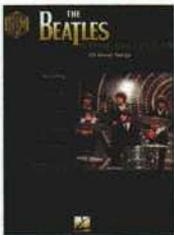
Is drumming easy? For those with a natural gift, perhaps it is. For the rest of us, there's Tom Hapke's new book. The "Various Principles" introduction gives the student/teacher immediate and appreciated insight into what's forthcoming. The lessons start off with simple quarter notes on the pad/snare. But before moving forward, you have to break it down and simplify. (Don't worry, you'll be playing the kit within the next couple of pages.) The intermingling of this pad/snare work, grooves on the kit, and useful fills throughout make this book a rare breed. Lots of drumming basics are presented within 88 extremely easy-to-read pages, the most difficult being the dotted 8ths and 16th-note-triplet combinations. Hapke has definitely made *my* drumming/teaching easier.

(Cherry Lane)

Fran Azzarto

6 The Beatles and Nirvana Drum Collections by Scott Schroedl

level: all, \$19.95 (Beatles), \$17.95 (Nirvana)



How can you go wrong with The Beatles and Nirvana? They're two great bands with excellent songs as well as drum parts that are simple yet interesting and well thought out. Scott Schroedl has done an excellent job transcribing twenty-five of Ringo's and seventeen of Dave Grohl's classic drum charts. Because of the familiarity of both groups and their songs, you can look over the charts and almost hear the drum parts as you

follow along with the lyrics. It's nice to see Ringo's chart for "I Feel Fine," with his half-time cha-cha rhythm, or his swinging 16th-note hi-hat pattern for "She Came In Through The Bathroom Window." In the Nirvana book the chart for "Drain You" could be used as a great bass drum exercise. Break out these classic recordings and have fun reading and playing along. (Hal Leonard)

Billy Amendola

SHOW YOUR HANDS

8 Play Congas Now: The Basics

& Beyond by Richie Gajate-Garcia

level: beginner to intermediate, \$19.95 (with CD)



Play Congas Now is a book/CD package that won't leave you wanting. The photos are abundant, the text is patient, and the tone is friendly. Despite Garcia's track record with the stars, he doesn't take a thing for granted, not one muted slap! For example, he'll have you embracing and lifting a conga with your legs—something we need to know for the sake of proper bass tones. Next he presents what he calls "sound developing exercises." And then he's on to a compendium of essential rhythms. Everything is well recorded on CD, including how to accompany drumset—some very hip stuff here. Add a history lesson or two, and we've got a master class, geared to beginners but with substance for all. (Warner Bros.)

T. Bruce Wittet

7 Bongo Drumming: Beyond The Basics by Trevor Salloum

level: intermediate to advanced, \$29.95 (includes two CDs)



Salloum's second bongo book further explores the possibilities of these two seemingly simple but in fact rather complex drums. Bongos probably originated in

Africa, specifically Morocco, and there is a tradition from the Middle East and Asia as well. The music that we associate bongos with today is mainly the Cuban son, changui, nengon, and sucu sucu, originating from Guantanamo, Santiago de Cuba, the Cuato basin, and Manzanillo. Mr. Salloum goes into some detail about the differences in form and style, and provides some nice photos of important players and bands. The notation is for the most part traditional, and the two accompanying CDs are clearly executed and move along at a good clip, climaxing with an improvised solo. Nicely rounding out the package are a transcribed solo from Armando Peraza (as well as references to eighteen others), bell/bongo/conga combinations, and a resource section with internet Web sites and news groups. (Mel Bay)

David Licht

To order any of the books or videos reviewed in this month's *Critique*, 24 hours a day, 7 days a week, call Books Now at (800) BOOKS-NOW (266-5766) or surf to www.clicksmart.com/moderndrummer.

(A handling charge may be added, according to product availability.)

BooksNow



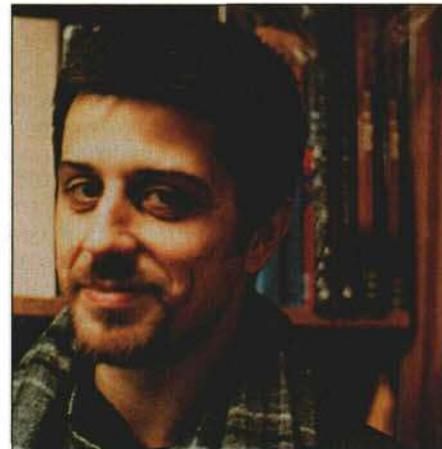
Ramon Angel-Rey

Music is international, and jazz is especially so. Ramon Angel-Rey is a perfect example. Ramon was born in Spain in 1970, and came to the US in 1996 to study at Berklee College of Music in Boston. There he impressed Berklee instructors and private teachers alike, including Jon Hazilla, Gary Chaffee, Bob Moses, Jamey Haddad, Kenwood Dennard, and Skip Hadden. He earned the Max Roach award from Berklee and Zildjian Cymbals, and he hooked up with two fellow Spaniards (also studying at Berklee) to form the Abe Rabade Trio.

The Trio plays original compositions in the hard bop tradition. Performing

regularly at festivals and clubs in the US and Europe since 1997, they took second prize at Spain's prestigious Getxo International Jazz Festival last year. Their CD, *Babel De Sons*, is a live recording of that prize-winning performance. It clearly demonstrates Ramon's expressive technique, as well as the influence of Tony Williams, Elvin Jones, Max Roach, Bill Stewart, and Duduka da Fonseca.

Ramon has also recorded with Charles Neville (saxophonist of The Neville Brothers), and he gigs regularly around the Boston area. He plays a Yamaha kit with Zildjian cymbals and Remo percussion instruments. "My goal," he says, "is



to achieve my own voice as an artist, and to collaborate with good musicians seeking to do the same."

Hamboussi



Hamboussi was born in Cairo, Egypt, but now resides in Brooklyn, New York. The twenty-nine-year-old has nineteen years of drumming experience under his belt, including some serious study at Drummers Collective. He also has an intense drumming style that lends itself perfectly to his current band, a hip-hop rock quartet called Clyde (www.ClydeOnline.com).

Three years into his stint with Clyde, things look good for Hamboussi and the band. Their self-titled debut CD on Baby Julius Records has been getting heavy airplay on college radio. They were named "best indie band" by New York's 92.3 K-Rock radio, and they've performed with Buckcherry, Staind, DDT, and Black Label Society. Their special brand of melodic high-energy hip/rock has been licensed for use on TV's *Dawson's Creek*, they've recently signed to appear in three national TV spots for Rolling Rock beer, and their first video, for the single "Leaving," has received critical praise.

Hamboussi plays DW drums, Pearl snares, Zildjian cymbals, and Tama pedals—all mounted on a Tama rack—and cites influences as diverse as Tommy Aldridge, Jeremy Taggart, Chad Smith, Kevin Miller...and Bruce Lee! He and the band are currently gearing up for a regional tour in support of their album.

Justin Hess



Paonia, Colorado's Justin Hess is the kind of drummer who can legitimately say, "Been there, done that." The forty-two-year-old drummer started playing at the age of ten, and hasn't been idle since.

Drumming has taken Justin through dozens of musical situations—and almost as many addresses. He played with a Grateful Dead cover band in the San Francisco Bay Area out of high school, then moved to Oklahoma City in the early 1980s. He moved again, to Austin, Texas in 1986, where he played "at every club in the city," and toured North America with Zydeco Ranch. Over the years since, Justin has played, recorded, and toured with Apaches Of Paris, Pat O'Bryan, Erik Moll, Prairie Fire, Andres Cantisani, Ponty Bone & The Squeezetones, R.C. Banks, Thicker Than Thieves, and dozens of other acts.

"I've opened shows for everyone from Sheryl Crow to Bachman Turner Overdrive," says Justin, "and from Joe Ely to Buckwheat Zydeco." Since moving to Colorado, Justin has recorded four CDs with local singer/songwriters, and is on a new MP3 sampler with a Celtic band called Beat Smash Square. As you might surmise, his playing style is versatile, supportive, and tasteful.

Justin performs on a late-'70s Gretsch kit or a 1960 Slingerland "with a bass drum tone from Hell." His influences include Ringo, Charlie Watts, John Bonham, Levon Helm, and Stan Lynch. As for goals, he says, "I'd like to keep making records forever."

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

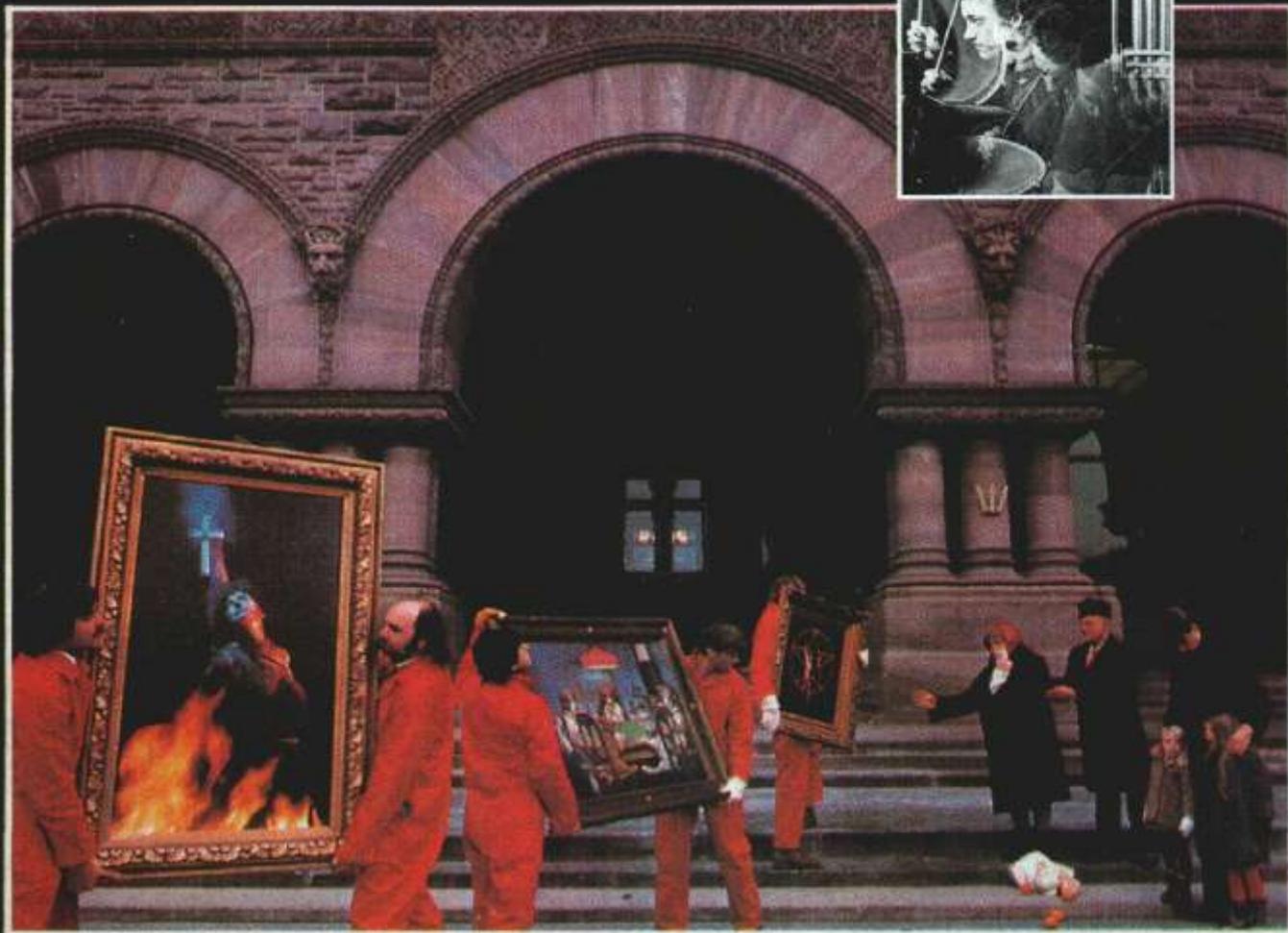
should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special 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.



RUSH

M O V I N G P I C T U R E S



Rush *Moving Pictures*

Neil Peart (dr, perc), Geddy Lee (bs, vcl, kybd), Alex Lifeson (gtr)

Tom Sawyer • Red Barchetta • YYZ • Limelight • The Camera Eye • Witch Hunt • Vital Signs

Rock drumming turned a corner in 1981 with the release of Rush's milestone, *Moving Pictures*. Neil Peart was already a drummer's hero as a result of his playing on a half-dozen previous Rush records. But he topped them all with this performance. *Moving Pictures* is one of those records where it all came together—the odd-times, the big fills, the instrumental track, the concept pieces.... The band flat-out nailed it on this one.

"Tom Sawyer," the opening track, sounds different from anything before or since. It has everything: a signature beat, energy, *unbelievable* fills, and,

above all, imagination. "Red Barchetta" and "Limelight" are *damn* fun tracks to play along to. And the "YYZ" Morse-code riff is known by, well, everybody. Oh, yeah—and those little solos in the middle? *They're real, real hard.*

The second side (for those who can't imagine this album in any other format than vinyl) contains three quirky tracks that might have been overbearing if they'd been composed in another Rush era. In '81, though, they were in fact examples of Rush's musical instincts and *restraint*. Indeed, Neil's performances lay to rest any criticisms that he over-

played. He consistently uses color and space, and when he lays into a powerhouse fill or a double-bass attack, it's done appropriately, creating tension and excitement. Witness the outro of "Vital Signs": Neil lays back during the vocals, and hammers it home in the spaces.

To most rock drummers, the pre- and post-*Moving Pictures* eras are considered distinct. We felt pretty good about drumming before this album...and we felt much, much better after it.

Ted Bonar



Unified Theory's Dave

by Will Romano

For years, Dave Krusen had been searching for a home. Before he comfortably slipped into the role as drummer for his current band, Unified Theory—the brainchild of Christopher Thorn and Brad Smith, both formerly of Blind Melon—Krusen had suffered some pretty hard knocks.

First, in the early '90s, the members of Pearl Jam asked him to exit prematurely due to alcohol problems. Then, in the late '90s, his band Candlebox dissolved into nothing, leaving the Washington native to seek his musical fortune.

Today, though, Krusen is sober, grounded, and in a really good place. Arguably the grunge veteran has never been exposed to an environment as fertile with sonic possibilities as he is with Unified Theory. One listen to his uncluttered, intelligent, and solid playing on the band's self-titled debut drives the point home: Krusen can easily navigate

his way through ethereal vocals, edgy riff-driven rockers, and swelling guitar effects maelstroms. "I connect with these players on so many levels," he enthuses.

As if to reflect his musical growth, the thirty-four-year-old, his wife, Erica, and their children Jagger and Logan recently moved into the spacious confines of their new home in University Place, Washington. The three-story house has given Krusen the freedom to enjoy something he's been waiting his entire career to own: a private studio that isn't underground.

"In the past my practice spots were dark and dingy and in the basement of a house," the drummer explains. "This is on the first floor. It's my sanctuary."

As the accompanying photos point out, Krusen's inner sanctum—what was once part of the

garage—is well-lit and chock-full of not only a variety of drums, but guitars, keyboards, and recording equipment. "I'll often have Bardi Martin [formerly of Candlebox] come over, and we'll just write material and jam," he says. "Everything we need is here."

There's plenty to choose from. The 16x11x10 room is stocked with a Fender Rhodes, a '60s-era Farfisa organ, a custom Ibanez electric bass, a tobacco sunburst Gibson Les Paul electric guitar, a Hohner acoustic guitar, and a series of amps including an Ampeg B-115, a Fender Champ, and a classic Peavey tweed tube.

"But the space isn't cramped," Dave explains. "It's open, airy."

Natural sunlight, lava lamps, fluorescent workshop bulbs, bright Oriental and area rugs, and vivid wall paintings keep the space vibrant. And being only a quarter of a mile from the Puget Sound,



Kruseen

Seashells Sanctuary

Kruseen peers through his window to soak up breathtaking vistas on a daily basis. "I'll look out at the water and see the Olympic Mountains and the Tacoma Narrows Bridge behind it," Dave gushes. "I've never had a studio with such a scenic view. The room is so calming."

It's easy to see why Kruseen spends eight hours a day here when he's not touring. But, Dave, does the family mind when you disappear for so long? "Not at all," he insists. "In fact, my son, Jagger, even joins me sometimes. He sits at his mini Adam Percussion kit. It has a 16" kick drum, and he's just starting to learn how to use it."

Most of the time, however, Kruseen practices solo. While he admits he doesn't pore over textbooks full of rudiments, he does set aside time to practice. "I'll put the CD player on and just play along," Kruseen confides. "That's a good way to

warm up and keep limber."

Kruseen customarily bangs on Drum Workshop and Ayotte drums, and often a hybrid of the two. "My kit usually consists of a 5 1/2x13 DW snare, a 16x22 bass drum, and 8x12, 14x14, and 14x16 toms with white Remo coated Ambassador heads and DW hardware. I also mix and match those with Gretsch and/or the mini Adam drums."

Kruseen also employs an impressive arsenal of snares. At his disposal: a 1960 5x14 wooden Camco, a '60s-era 6 1/2x14 metal Ludwig Supraphonic, a 70s 5x14 brass Ludwig, and a snare of origins unknown. And cymbals? "I use Sabian's raw-finish Duos," Dave explains. "I have a 20" ride, 14" hi-hats, an 18" crash-ride, and an 18" crash-ride with rivets. I love the way they sound—soft and smooth, with just the right amount of clarity. And no harsh overtones."

Those sounds suit Kruseen's home recording

setup. Instead of miking every drum, he opts for using two Shure 57s overhead and one ambient room mic', a Rode NT-2. He runs those through a recording chain consisting of a Mackie 1604-VLZ mixing console and a Tascam 80-8 8-track reel-to-reel.

"I use Alesis monitors, and I never use any out-board gear," Dave boasts. "I'll move the mic's into different positions to capture the sound I want." But with so much power, reverberation, and amplification, don't Dave's neighbors complain about the noise? "No," he adamantly retorts. "My brother, Jay, is a carpenter, and I helped him put up thick insulation and sheets of soundproof boards. Besides, the nearest neighbor is far enough away where they couldn't hear a thing. Like I said, it's really a private spot."



There's Always A Way

The Only True Limitation Is Our Imagination

by Doug Pomeroy

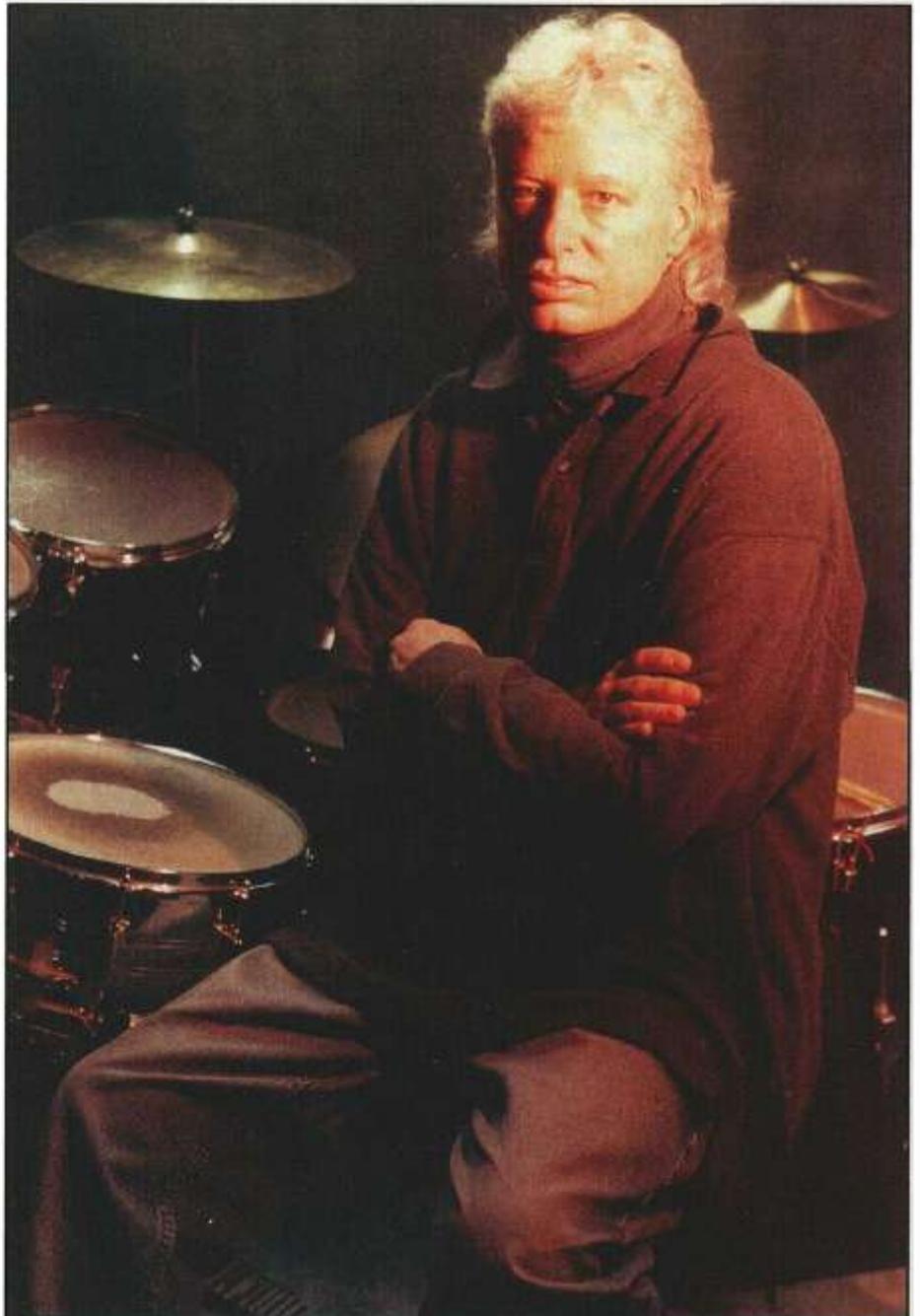
I was only twenty, and my drumming career was over. There was a reason I'd been running lopsided lately, and it wasn't because my kick-drum leg was stronger than the other. That's what I'd been telling myself: It must be that the strength of that leg is affecting the balance of muscle between one side and the other. After all, I was an athlete. Next to drums, football had been the passion of my young life. My speed and smoothness while running had been a pleasure to me. Now my stride was more like a shuffle beat than straight 8th notes. It didn't bother me much, though, because that lopsided lope was a result of playing drums—like a badge of honor. Or so I thought.

In The Beginning

At the age of eight I discovered drumming, and my life was then defined. I became a happy and focused little kid from that day on. Drumming made me the big fish in a very small pond. I loved the music, and I loved the ego boost that went with playing. I was also a fast runner, and everyone wanted me on their team—another ego boost! In my teens I was on top of the world. I knew for sure what I wanted to do with my life the day the football coach asked me, "Are you going to play ball or drums?"

I didn't have to think about it. "Drums," I blurted.

The wake-up call was brutal. One day, I realized that my kick-drum calf was a bit *smaller* than the other, not larger—which contradicted my original theory. I went to a doctor and he measured both calves. Sure enough, the right one was



First Person

half an inch smaller. I told my parents about the situation and was surprised to hear that my mom was having the same trouble. She went to a clinic specializing in neurological ailments. The diagnosis was muscular dystrophy, an incurable disease of muscle deterioration. And it had been genetically passed on to me.

I was crushed. Not only would I never have a complete, healthy adult body, but I had a serious problem with my future as a drummer. My disappointment was intense, and my playing became insecure and tentative. My confidence was shot. It's hard for me to talk about that time, but maybe my story can help other drummers who are faced with a similar problem.

Moving On

The fact is, I did not give up. And twenty-six years later I still refuse to give up. Music was too important, too much a part of me to let it go without a fight. It's always been pure joy to me to play with other musicians in the hope of creating a sound that is more than the sum of its parts.

I've been lucky in one way: I have the least-serious of the forty strains of muscular dystrophy. Slow, rather than rapid, weakening over the years has given me time to adapt my technique and keep on playing—not only in my basement, but doing gigs and recording. I guess my motto is: If there's a way to keep on playing, find it. If you can play a beat, even with just one appendage, do it.

The right side of my body went first. I'm left-handed, yet I play right-handed, which turned out to be my second lucky break. This disease affects the biceps and shoulders as well as the ankles, but I found I could rest my hand on the floor tom to play the ride. I can conserve strength so that when a fill is needed I can pull it off. When playing the hi-hat, I rest my hand on the rim of the snare. It works. At least it did until my left biceps said good-bye, and I could no longer keep the snare at the height I needed to be able to reach the hi-hat. I solved that problem by getting a remote hi-hat for the right side, so I could lower the snare to the point at which I could rest my left hand

on my thigh. I could then rest my right hand on the floor tom to play both the ride and the hi-hat.

My kick-drum leg lost some of its speed, too. The solution for that turned out to be a double pedal. I use it to do fast doubles and triples so it sounds like a normal single pedal. The remote hi-hat allows me to play both pedals and the hat instead of being stuck with the ride as my only option. My goal has been to play the double pedal in a jazz or funk situation without sounding like a metal drummer. (Not that that's bad in itself, but it would be inappropriate.) I developed this double-pedal technique to suit my particular needs; you'll find your own ways to keep on working. I was inspired by a story about Ray Levier that I read in the May 1995 issue of *Modern Drummer*. Ray fashioned gloves with sticks attached because his hands had been so damaged in a fire that holding sticks was impossible. Amazing!

No Limits

I've found that as long as the end result is a good execution of the music, most

Get a grip!

Lipolane Bioranasty



FREE Shipping

Feel Performance

Tommy Aldridge
(Whitesnake, OZZY, Ted Nugent, Thin Lizzy)... Says:
"SticksGrip is the only material that actually improves my grip. Finally... something that works."

Van Romaine
(Steve Morse, Deep Purple)... Says:
"The feel I get from SticksGrip gives me more confidence than I've ever had before."

Robin Di Maggio
(Boyz Scaggs, Steve Vai, Snoop Dog)... Says:
"No matter what I do to my hands, in the studio or live, I am a proud endorser of this product. It saves my hands 365 days a year"

Patent Pending

Net Wt. 8 oz. (225ml)

Made in the USA

Dealers and Distributors Wanted

brush lid applicator



Use on all your percussion sticks!

STICKS GRIP

call **1.800.808.3171 Ext. 29**
44650 San Pablo • Palm Desert, CA 92260 • www.sticksgrip.com

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.

2520 Spring Rd., Suite E, Smyrna, GA 30080
(770)800-DRUM • (770)436-3786 • (800)USA-DRUM
Call or write for our **FREE DISCOUNT FLYER**
www.atlantapropercussion.com

musicians ignore—or don't even notice—my unusual technique. In fact, I think that in some ways my limitations have forced me to play with more thought and strategy—resulting, I hope, in a more musical performance that supports both the piece and my fellow musicians. Drumming should be a catalyst that moves a song along from point A to point B. It should feel like you are listening to someone telling a story that progresses. If I can achieve something close to that, I've transcended my physical limitations.

Actually, we are *really* limited only by our imaginations. To have sensitivity to music and the ability to make it is a gift not to be wasted. It's also a powerful motivation to stay involved in the creative process. Whether or not we realize it, that is the reason we play. It's the ultimate natural high!

I'm not saying it's easy. I've given up more than once, and then have come up with a new idea that made it possible to try again. Maybe someday you'll walk into a place and see the drummer reclining behind his drumset, yet somehow still playing. Maybe it will be me. If we can move any part of our body, we can play a beat. It doesn't matter what we hit, or what we use to hit with. Anything that makes a sound is percussion. To a certain extent, technology can help us here. There are machines we can use to create some amazing music in a less physical way. We should have an open mind about this route as well.

And it can't hurt to keep what we have left in the best possible condition. I've found that keeping my weight and diet under control helps me to move better.

Sometimes I wonder whether those of us who are not in perfect shape, but can still pull off a good performance, might actually be some of the best drummers in the world. Just imagine what we could do with a fully capable body! Such speculation is good for the self-esteem. Just to keep playing is good for the soul.

So it wasn't over for me after all. And it's not over for many other drummers who have a physical limitation to deal with. Don't give up. Find a way to go on enjoying what you've been given, and use it to make yourself and others happy.

Play on, brothers and sisters.

Have A Story To Tell?

MD's *First Person* department welcomes articles that focus on personal experiences—positive or negative—in the belief that everyone can learn from the triumphs or tragedies of others. Submissions can be humorous, contemplative, or inspirational. Please limit your article to 1,500 words or less, typewritten or computer-printed, and double-spaced. Send it to: First Person, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009.



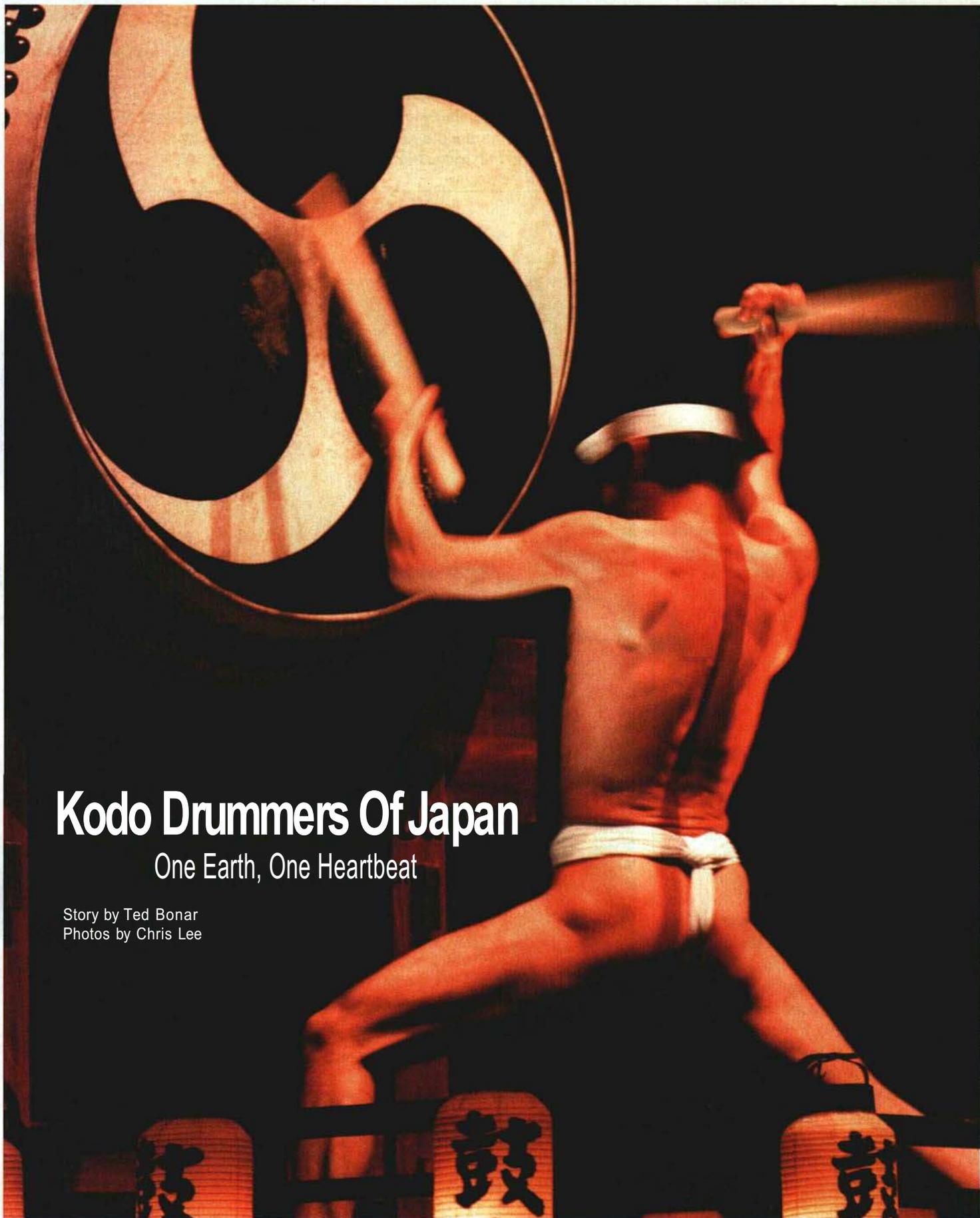
"On The Road Again"
with the
Willie Nelson Family

Photo by Danny Clinch

Billy & Paul English of the Willie Nelson & Family Band and many others are rediscovering the joy of playing authentic Istanbul Agop handmade cymbals from turkey.

istanbul
Agop Handmade cymbals from Turkey.

Distributed by DRMusic 201-599-0100 email: Istanbul@DRstrings.com www.Istanbulcymbals.com



Kodo Drummers Of Japan

One Earth, One Heartbeat

Story by Ted Bonar
Photos by Chris Lee

A lithe Japanese man dressed only in a loincloth appears before an eight-hundred-pound drum that rests on a platform five feet above the stage. With a preparatory grunt, the man assumes a ready position that focuses his entire mind and body on the massive drum before him. He raises two huge clubs above his head and attacks the drum with every fiber of his being. Sweat soon pours down his back. For the next fifteen minutes the thunder from the drum envelops the room. The shock waves from the enormous *O-daiko* drum provide a unified heartbeat for those in its circle. We are all children of this drum.

The Kodo drummers offer a performance that can not easily be matched by any other group of musicians. The power of these performances is indisputable, and the grace with which they strike their

taiko drums is to be envied—and must be seen to be truly believed.

Formed in 1981, Kodo creates Japanese folk-drumming for the modern world. The group has a resolute sense of their history, and their home base of Sado Island is in a location renowned for its artistic culture. A mountainous landscape surrounded by the sea, Sado has been referred to as a "floating treasure chest" due to the wealth of theatre groups, festivals, and musical folklore based there.

Kodo consists of approximately twenty performers, with twenty more individuals dedicated to production and administration. All members live together in the communal setting of Sado Island, where the ensemble lives, eats, runs, and plays together, allowing the drumming to evolve as a life of its own. Performers are nurtured through a two-year apprentice

program and a one-year probationary membership before becoming full-fledged members of the group. The apprentice program is open to anyone who is over eighteen and healthy, but only two or three performers graduate from the program. Of those few, even fewer (sometimes none) are asked to become full-fledged members of Kodo.

Whereas *Stomp* or *Blue Man Group*—worthy percussive experiences in their own right—rely on humor, high-tech visuals, or camp to entertain audiences, the Kodo drummers do not approach performance simply with the intention to amuse. Rather, a Kodo performance is a visceral experience, and one that is prepared with reverence, ritual, and tradition. By dedicating their entire lives to this ensemble, Kodo is able to offer a drumming experience that is rich in history, contemporary



Left: Yoshikazu Fujimoto plays the powerful *O-daiko* drum. Above: Two Kodo members in an intense performance on a *Chu-daiko* drum.

Kodo Instruments And Accessories

The **Miya-daiko** comprise a family of drums carved out of a tree trunk, and are the drums most often associated with *taiko* drumming. The word *Miya* means shrine, and these "shrine drums" have traditionally been used during rituals and festivals. The Kodo drummers use these traditional drums in contemporary musical settings.



The **O-daiko** is the largest of the *Miya-daiko* drums, measuring four feet in diameter and weighing eight hundred pounds. All *Miya-daikos* are fitted with tacked-on leather drumheads, and cannot be retuned without changing the entire head. Heads usually last two to three years before they wear out or split.

Chu-daiko drums (above right) are medium-sized *Miya-daikos* that are played from a standing, crouching, or half-sitting position.

Shime-daiko drums (right) are the snare drums of *taiko* drumming. These solid-shell instruments are rope-tuned to a very high pitch. They have to be de-tuned after each performance and re-tuned in a fifteen- to twenty-minute process before the next show. Due to the enormous tension required, it takes two people to tune these drums properly.



Okedo drums (below left) are barrel-type instruments. They have a stave-shell construction and are rope-tuned. These drums either hang from a sling across the player's shoulder or rest on a stand.



Chappa (right) are small polished-brass hand cymbals that add color and texture to the drumming ensemble. They are struck together like two mini marching cymbals, or in a manner similar to a pair of hand-held hi-hats, where the player utilizes the vibrations of two cymbals pressed together to create "sizzling" effects. They are clapped, tapped, and muted for various effects.



The **Atari-gane** is a hand-held bell that is struck with a mallet made from a deer antler. This instrument is utilized to create a background rhythm during ensemble pieces.

During performances, audiences will notice the drummers shouting and grunting to one another in encouragement. This is referred to as **Kakegoe**. Due to the enormous effort required to play the *O-daiko* or *Chu-daiko* drums, the ensemble literally roots for each other during the pieces, and non-performing members will even shout encouragement from backstage during a piece. These grunts have evolved into a musical aspect of the performance.

The Kodo drummers use a bamboo xylophone that they designed themselves. The bars and resonators are carved from the same piece of wood, and the instrument is based on a **gegog**, an Indonesian instrument.

Shinobue is a bamboo flute used in traditional Japanese folk pieces.

Kodo drummers don't use drumsticks...they use **bachi** sticks. Each player learns how to make his or her own sticks during apprenticeship, and many of the *bachi* sticks used in performance are handmade.



theatricality, astonishing technique, and pure drumming joy.

One of the most fascinating aspects of witnessing a Kodo performance is the sheer physical demand required to play *taiko* drums. Although the drums come in all shapes and sizes, the commitment to playing them is huge—physically, mentally, and spiritually.

The drums range in size from that of a traditional snare drum (the *Shime-daiko*) to the grand and powerful *O-daiko* drum, a four-foot-wide, eight-hundred-pound, solid-shell behemoth. Drums are fitted with stretched cowhide and tacked into place in a manner that is kept secret by the craftsmen.

The word "Kodo" has two equally powerful literal English interpretations: "children of the drum" and "heartbeat." The figurative translation is even deeper, wherein the drums create the most fundamental sound of rhythm—a sound akin to the heartbeat a child hears in the womb. To make that fundamental sound a reality is an astounding feat, and the Kodo drummers do so in solo, small group, and large ensemble pieces, all with equally profound performances.

The 2001 *One Earth Tour*—which celebrated Kodo's twentieth anniversary—stopped in twenty-two US cities earlier this year. The group performed about ten of their pieces at each stop. Some pieces are readings on traditional Japanese folk songs, some are contemporary compositions written by group members or other modern composers.

One particularly rewarding piece in the Kodo repertoire is called "Miyake," in which six men attack three drums with sticks the size of a policeman's billy club. Two men play a single drum, mounted on its side, each simultaneously striking opposite heads. The drummers are poised in a stance very low to the ground, allowing them to transfer enormous amounts of power into the drums. A number of different full-body strokes are used—forehand, backhand, overhand, and underhand—and each stroke originates from a very specific body position. The drums seem ready to explode from the full-on percussive attack. As they are carved from a single tree trunk, the incredibly strong shells contain the thunder, providing enormous

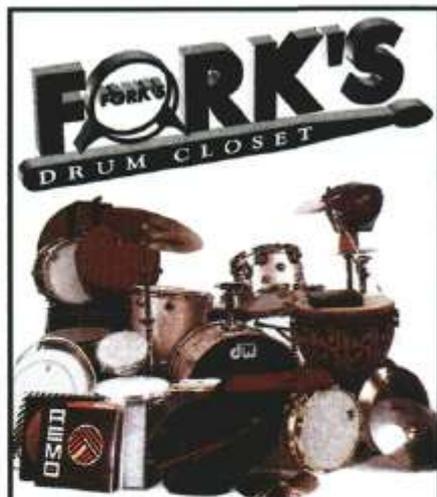
tension and energy.

The rope-tuned *Shime-daiko* drums are tuned very tightly and provide the most versatile sound in the Kodo arsenal. These drums are struck from a kneeling position and are played both in solo and ensemble pieces. *Shime-daiko* can be played whisper-quiet—the sound of shuffling feet can literally overpower the sound from the stage—and also build to an ear-splitting roar as loud as any modern snare drum. The *Shime-daiko* is capable of providing colors and textures that the larger drums cannot. This is most evident in the piece "Monochrome," a modern composition written by Maki Ishii. In it, seven drums, tuned in an ascending scale, offer a striking illusion of drizzling rain developing into cathartic thunder crashes...and back again.

On their recent tour, Kodo segued three pieces in a ritualistic fashion. The first, "Kiyari," is a traditional vocal piece used to help coordinate the efforts of woodsmen as they haul trees. During an extended call-and-response, members of the troupe wheel out the massive *O-daiko*

drum on a huge platform adorned with lanterns and surrounded by wooden guardrails. Two drummers sit motionless at either end. There is an indisputable aura that surrounds this drum. The work-song entrance, the special staging, the lighting, and the sheer grand scale of the instrument only magnify this feeling. And the performance is no less awesome than the drum itself.

It is at this point that drummer Yoshikazu Fujimoto begins a fifteen-minute improvisation aptly named "O-daiko." (Fujimoto is a founding member of Kodo and is a living legend in the world of *taiko*, as he holds the honored role of *O-daiko* drummer.) The energy expended during this performance is truly a marvel of stamina, strength, and power. As the player in back provides a steady pulse, Fujimoto improvises. His accented patterns are lengthy single-stroke affairs, with only a few Western-style rudiments thrown in. For the most part, the drumming is fairly straightforward from a rudimental perspective. But the performance is far from ordinary. Playing this drum 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

PLAY IT



STRAIGHT

A PUBLIC SERVICE MESSAGE FROM THE DRUMMING COMMUNITY.

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

Now, in 2001,
we will rewrite
those standards.

Coming to a store near you

Protechtor Cases™
Elite Series

16335-5 Lima Rd., Huntertown, Indiana 46748
800-348-1012 www.xlspec.com

XL
SPECIALTY
PERCUSSION INC.



A Kodo member performs the physically challenging show finale, "Yatai-bayashi."

this manner can only be done by a person who has dedicated *everything* to this one act.

The finale, "Yatai-bayashi," features three *Chu-daiko* drums set toward the front of the stage. The drums are posi-

tioned on their sides and propped up slightly on one end. This piece is performed by Fujimoto and two other men in

the drum pad
 Chicagoland's Pro Drum Shop
 48 W. Palatine Road
 Palatine, IL 60067
 888-523-1158

AXIS PERCUSSION DRUM PEDALS AND ACCESSORIES
It's not about speed? Oh, yes it is!!!
 Visit us online at www.axispercussion.com and www.drumometer.com

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

Some Day Shipping
 17 years in business
 Satisfaction Guaranteed

sambarnard.net
 Now Selling **Drum Wrap** & Racks
 12x8, 13x9, 16x16, 22x14
 Solids.....\$69⁹⁹-\$79⁹⁹
 Satin Flames.....\$119⁹⁹
 Black or Blue Pearl\$139⁹⁹
 Sparkles.....\$159⁹⁹
 Champ. Sparkle...\$169⁹⁹
 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\$59⁹⁹-\$79⁹⁹
 Tens.Rods \$.75 Lugs\$1⁹⁹ more

Free Samples/Info
602-279-4041

TRICK™
ALUMINUM SHELL DRUMS
www.trickdrums.com
 (847) 519-9911

Mayer Bros.

 (310) 649-5271
www.mbd drums.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

Kodo In Your House

Tataku: Best Of Kodo II 1994 - 1999

This US release contains eleven tracks from various recordings released in Japan. (RED Ink)



Ibuki

Produced by Bill Laswell, *Ibuki* is a studio CD released in 1997 that features new arrangements of original Kodo compositions. (RED Ink)



Live At Acropolis

This seventy-minute video contains footage from a concert in Athens, Greece, as well as one extended studio performance and interviews conducted by Mickey Hart. (RED Ink)



Extensive information on Kodo—including tour dates, Earth Celebration festival information, workshops, merchandise, and a quarterly newsletter—can be found at www.kodo.or.jp.

loincloths and headbands. (It is said that wrapping one's head helps to focus the mind and spirit.) The men straddle the drums with their legs, in sort of a semi-

crunch position. They prepare to strike the drums in a series of motions from this position. (Try to imagine yourself in that position—for fifteen minutes, while play-

ing with huge sticks above your head!) The players slam away at the drums in perfect unison, while extended accent-laden patterns run over phrases, and rhythms last for minutes on end.

The *Chu-daikos* are then accompanied by *Shime-daikos*, as well as by a number of medium-sized, barrel-shaped *Okedo* drums. A large kettle-drum-sized *taiko* drum—a huge drum mounted face-up and played with a *bachi* (stick) the size of a baseball bat—also becomes part of the performance.

Through the entire concert, the Kodo drummers provide delicate dance accompaniment, bamboo-flute melodies, intricate ensemble interplay, improvisation, and precision that can only be achieved by living this art form every single day. The combination of athletic prowess with mystical grace is something not often seen in Western styles of music.

For those who have dedicated parts of their lives to drumming, watching those who have dedicated their *entire* lives to the art is nothing less than awesome.



AFRICA MEETS INDIA IN A WORLD MUSIC SUMMIT

From Bhangra electronica to juju soul, Afro-Asian funk to raga-pop, **The Beat of Love** declares the global musical vision of Trilok Gurtu innovative composer and master of Indian music, tabla, and Western drumming.

Produced by Wally Badarou

Special guest vocalists:

- Saif Koita**
- Angeliqe Kidjo**
- Wasie Diop**
- Sabine Kabongo**
- Jabu Khanylie**
- Roop Kumar**
- Hendini Sitor**

Five-time winner
of Best Percussionist in the
DOWN BEAT Critics' Poll



TRILOK GURTU The Beat Of Love

North American tour dates | visit us at bluethumb.com for tour updates

6/21	Boston	Venue TBD	7/1	Victoria, BC, Canada	Victoria Jazz Festival
6/22	New Haven, CT	Int'l Festival of Arts and Ideas	7/5	Montreal, Canada	Montreal Jazz Festival
6/23-24	New York	The Bottom Line	7/6	Los Angeles	The Conga Room
6/26	Washington, DC	Venue TBD	7/8	Quincy, CA	High Sierra Music Festival
6/27	Schenectady, NY	Open Air in the Park	7/9	San Francisco, CA	Venue TBD
6/29	Seattle	Venue TBD	7/13	Chicago	Hot House
6/30	Vancouver, Canada	Vancouver Jazz Festival	7/14	Detroit	Concert of Colors Festival

Zildjian
Cymbals & Drumsticks

WORLD MUSIC
amazon.com

© 2001 The Zildjian Group. A Division of UMG Recordings, Inc. A Universal Music Group Company.

George Way Casino Snare Drum

by Harry Cangany

The name George Way is held in great esteem in American drum history. The late Mr. Way started his career as a player and as an office boy for George B. Stone in Boston, and finished it as the proprietor of GHW, a manufacturer's rep for percussion-related items. In between those two points George did an incredible number of things: He worked retail in Canada, he was the sales manager at Leedy in Indianapolis and Elkhart, he worked for Slingerland and Rogers, and he founded his own George Way Drum Company—which evolved into Camco, which evolved into DW.

This month's featured snare is owned by Barry and Ian Frydrych, a father & son team from northern Indiana. When Ian's not out playing his Gretsch drums, he's out looking for treasures. Barry and Ian found this one and contacted me.

When Leedy & Ludwig was closed by Conn, three things happened almost simultaneously. The Ludwig family bought back their name, dies, and patents. Bud Slingerland bought the Leedy name, dies, and patents. And George Way took over the factory. Some of the employees started making new drums featuring a distinctive

round lug, which is also known as the "turret lug." George called them Aristocrat lugs. The shells were definitely Leedy-ish: three plies from Jasper, Indiana. The hoops had the same ear design, but now they were triple-flanged. The drums also featured new strainer and butt-plate designs.

The George Way Drum Company officially opened in 1957. Drums were offered in white marine, black diamond, and red and blue sparkle. (Back then, the sparkle covering material came to the factory with red sparkle on one side of the plastic and blue sparkle on the other. That certainly has



changed!) There are also examples of lacquer finishes, along with 6-lug drums and 8-lug drums with single-flanged hoops and clips.

The George Way Company existed until 1961, when the owners of the Camco Drum Accessory Company gained control of the stock and moved the factory to Oaklawn, Illinois. At that time, Camco became a full drum manufacturer and dropped the "Accessory" from their name. There is still a lot of speculation on how and why the takeover happened.

Most George Way drums that have surfaced in recent years are 5 1/2x14 and 6 1/2x14 8-lug snares with the distinctive black-and-gold winged badges. When the email from Ian Frydrych came in, I wrote him back with a catalog shot of a circa-1960 Casino. Back then, no one kept records. We don't know how many 4 1/2x14s are out there, but this is the only one that I have ever seen.

How do you value a George Way? Half the readers will see it as a DW ancestor. (Read: "old drum.") The other half will see more than heritage. They'll see the Casino as a practical drum born in the pre-rock era, when Gretsch was selling the Max Roach

and Progressive Jazz snares, and when Ludwig had the Downbeat.

A 5 1/2x14 pearl-covered George Way is worth about \$650. For the elusive 4 1/2x14, I would add 25% for rarity, and say that the Frydrych boys found an \$800 snare drum.

Be on the lookout for what George himself called "Waybest"—the George Way snare drums, proudly built in Elkhart, Indiana. In fact, let George say it in his own words from the 1960 catalog: "The neatest and best looking 'narrow' drum ever made...no staggered rods. The very 'tops' for jobbing and combo work, and the very 'end' in snappy sounds and sturdiness. Made with the same care as a Rolls Royce, and will take all you can give it. The double-edge/double-flange counterhoops are the strongest made, and they greatly lessen stick damage when playing rimshots." Forty years later, he's still right!

For more on George Way—a truly fascinating man—you can read *George Way's Little Black Book* and *The Leedy Book*, both by Rob Cook. There are also references in Rob's *Slingerland Book* and *Rogers Book*, and my *Great American Drums*.

THE BEST KEPT SECRET IN
CUSTOM DRUMS



PRECISION DRUM CO.

WWW.PRECISIONDRUM.COM

914 - 962 - 4985

any stick any drummer any style



control  **endurance**  **strength**  **agility**  **speed** 

Each of the 2oz. 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 THROUGHOUT THE WORLD

DIGGIT, INC. • 6433 TOPAZA CYN. BLVD. #158 • WOODLAND HILLS, CA. 91363 • TEL: 818.675.0080 • FAX: 818.804.2043 • E-MAIL: DIGGITSW@JPS.NET

diggitt
STICKWEIGHTS

www.diggitus.com

Billy Higgins

by Rick Van Horn

As we went to press for this issue, we were saddened to learn of the passing of jazz legend Billy Higgins. While awaiting his third liver transplant at his home in Los Angeles, California, Billy developed pneumonia. On April 16 he entered Daniel Freeman Hospital in Inglewood, where his condition deteriorated into liver and lung failure. He died on May 3, at the age of sixty-five.

Billy was born and raised in Los Angeles, and began his career playing in R&B bands on the West Coast. As a teen, he played with Bo Diddley and with best-selling writer Maya Angelou, who was then a singer. But it is as a jazz drummer that Billy earned his fame. In his fifty-year career he appeared on over five hundred albums, performing with such legendary players as Dexter Gordon, Thelonious Monk, John Coltrane, Jackie McLean, Hank Mobley, Sonny Rollins, and Lee Morgan.

In 1959, at the age of twenty-two, Billy went to New York as a charter member of the Ornette Coleman group, whose live performances and recordings had a profound effect on the jazz world. "We didn't have any music on the bandstand," Billy said of those performances. "Ornette was composing a lot, but he never said anything but, 'Play your heart out.' He left it up to us. When somebody has *that* much confi-

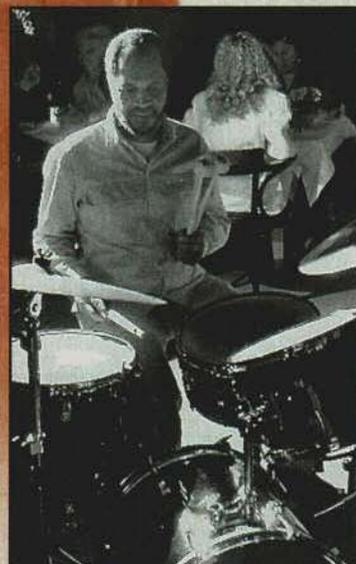
dence in you, you *have* to come up with something." Billy continued to work with Coleman on and off for many years, while he toured Europe and Japan in trios and quartets with Cedar Walton and Clifford Jordan.

Higgins was equally at home with traditional boppers and modernists, and he was prized by bandleaders for his highly individualistic yet tasteful style. In 1997 a who's-who of West Coast jazz turned out in force to honor him at a tribute benefit concert. In that year he also received the National Endowment For The Arts' most prestigious jazz award, the American Jazz Master's Fellowship, in recognition of his "lifetime contributions, artistic excellence, and overall impact on jazz." In 1998 Billy was honored by *Modern Drummer* as a recipient of MD's Editors' Achievement Award.

Commenting on his role in the evolution of jazz drumming, Billy once said, "I'm glad to be able to play music and be a link in the chain. Jazz is a family. It's a blessing just to be a part of it, because there are so many and it's a big family."

Billy will be sorely missed by that family.

An expanded tribute feature on Billy Higgins will appear in the October 2001 issue of Modern Drummer.



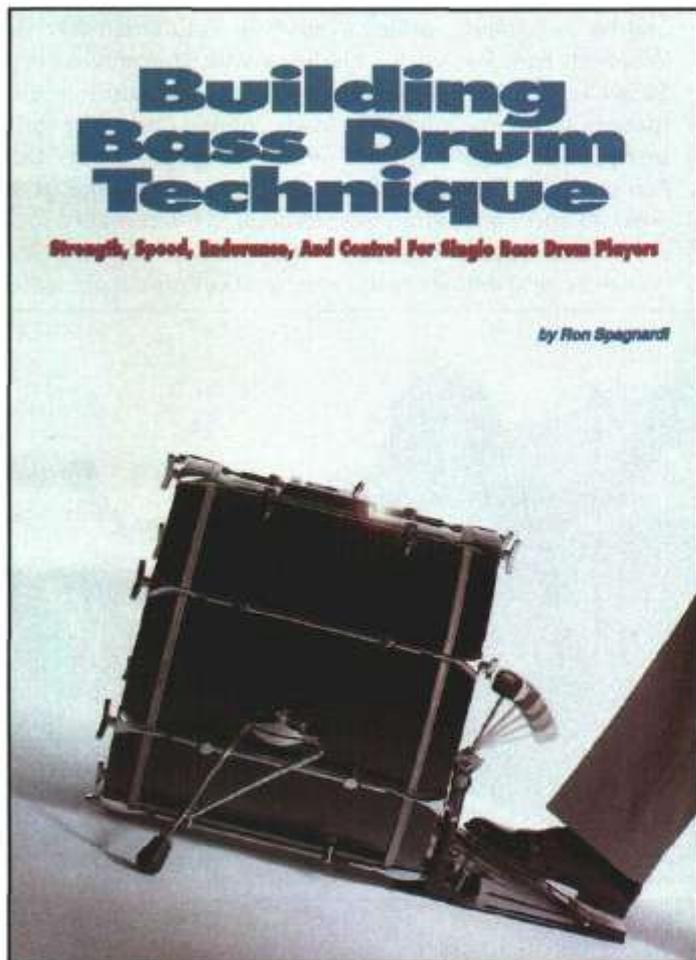
Billy swingin' at an LA jazz club in 1997.



New From The MD Library:

Building Bass Drum Technique

By Ron Spagnardi



Though many of today's drummers use double bass drums and double pedals, an equally large number continue to use the traditional single bass drum setup. *Building Bass Drum Technique* is a step-by-step method that can help single bass drum players finally develop the astounding level of foot **strength, speed, endurance, and control** previously available only to double bass players.

Building Bass Drum Technique Includes:

- A complete speed and endurance development program with an easy way to gauge your progress.
- Accenting with the bass drum for increased control.
- Bass drum solos that build greater strength and endurance.
- Snare and bass drum patterns for coordination development.

Order Your Copy Of This Exceptional Book Today!

Name (please print) _____

Address _____

City _____ State _____ Zip _____

Payment Enclosed Visa MC Discover AmEx

Card# _____ Exp Date _____

Signature _____

**Make check payable
and mail to:**
Music Dispatch
PO Box 13920
Milwaukee, WI 53213

**Or to phone in your order
call toll-free:**
(800) 637-2852
MON-FRI, 9:00 A.M.- 8:00 P.M.,
SAT, 9:00 A.M.-2:00 P.M. CST

Quantity	Book	Price	Total
	Building Bass Drum Technique (06620054)	\$12.95	
SHIPPING AND HANDLING CHARGES (See box below)			
Minnesota and Wisconsin residents add appropriate sales tax.			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

* All checks or money orders payable in US funds only (no cash) * MOD 21

Futureman's Drums, Music, Arts & Evolution Camp

Story by Robin Tolleson • Photos by Greg Kessler

The coldest spring weather in eighty years couldn't dampen the spirits of those attending Futureman's first annual drum camp, held March 24 through 28 at Camp Garner Creek in Dickson, Tennessee. The event drew sixty students from as far away as Venezuela and from all parts of North America to the rolling hills just outside Nashville. Instructors, including drumset artists Kenwood Dennard, Will Calhoun, Will Kennedy, and J.D. Blair, percussionists Jim Roberts, Joe Craven, Tom Roady, and Gordon Gottlieb, Senegalese drummer Youssou Sidibe, tabla player Alope Outta, percussion educator Dr. Wayne Kirby, and dancer

Zuleikha presented workshops during the day and performances at night. "Bernard Purdie sat in with Will Calhoun, and he just *killed*," smiles event host Futureman (aka Roy Wooten), best known for his work with Grammy winners Bela Fleck & The Flecktones. "At night I would interview these guys on my couch, like I was Johnny Carson or somebody. My 'Ed McMahon' was our guest host, Dom Famularo." Futureman's mom also imparted some of her wisdom and kindhearted exhortations to the campers.

Will Kennedy comments, "What made this camp unique was the world influence, the variety of cultures represented.



Top: Roy "Futureman" Wooten (center) hosted his first annual Drums, Music, Arts & Evolution Camp in the rolling hills of Tennessee near Nashville. Bottom: Evening performances featured students and instructors alike. Here Will Calhoun (left) and Kenwood Dennard share the stage.

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.



Detail of logo

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 M-XXL.

The only catch is that there's a limited supply, so you better act fast!

Order online @ www.moderndrummer.com

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.

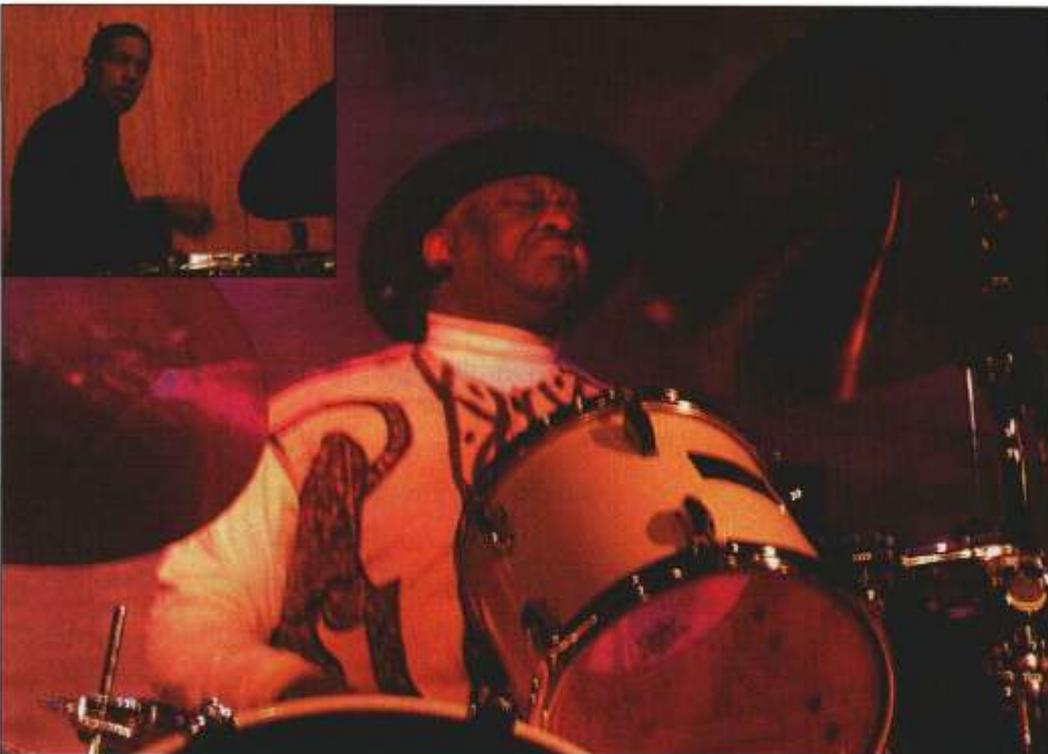
Phone your order at 973.239.4140
Fax your order at 973.239.7139,
business hours 9 A.M. - 5 P.M. EST.



World percussion was a major focus of the camp, with classes on African djembe and (inset) Afro-Cuban bata techniques.

and the information being presented. I felt as much like a student as anyone there. I had an opportunity to fellowship with Bernard Purdie, to be able to pick his brain and hear some things he had to say. Then at my clinics I shared how the emotional side of playing is a big part—tapping into the spirit behind the music, and speaking the very language of

each style. I encouraged people to really spend some time getting inside of that spirit, to understand the experience. I played along with some recorded music and used that as an example of how to make the drums speak. Even though I was playing with a band-in-a-box, I wanted to demonstrate how I draw on my vocabulary to make my spirit come out."

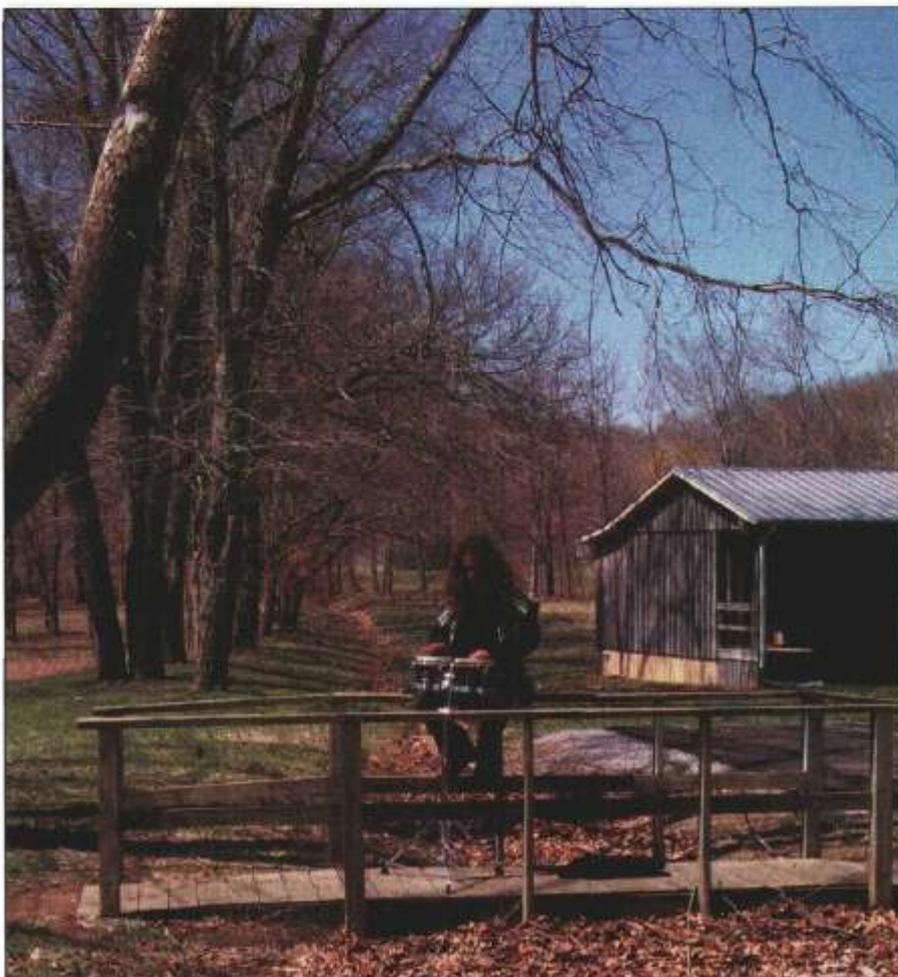


Drumset artist/instructors included Bernard Purdie and (inset) J.D. Blair.

Campers began their days with "body awakening" classes, then a pre-breakfast walk and talk with Futureman, who discussed his concepts of the rhythms of Phi and Pi, the harmony of rhythm, and the relationship of percussion to all of life. Will DeYoung, a forty-two-year-old drummer and massage therapist from Carmel, California, says it was a week he will long remember. "Every day totally blew me away," says Will. "The teachers and seminar leaders all offered more than just information about drumming. They all seemed to have meaningful things to say about living life to its fullest and pursuing your



Literally steaming after a high-energy performance. Will Kennedy shared his feelings about the spirit of drumming with the students.



The camp provided students the opportunity to commune with nature and the percussive muse at the same time.

dreams. They pointed out that you doing your thing might inspire and help other people that you come in contact with.

"Roy is such an energized person, with such a genuine enthusiastic love and desire to share and to elevate people," DeYoung continues. "That energy just reverberated with the people who were there. They were so intent on giving of themselves and offering every conceivable concept and bit of information, so that we could become not only better and happier as drummers and percussion players, but better and happier as people."

Futureman concludes, "We were able to express a lot of new concepts...a lot of different directions. We had Moustafa and Dr. Arvin Scott leading drum circles and teaching rhythms during the day. Then at night, *boom*, showtime. The students actually performed, opening the show, and they were just slammin'. I always talked about this camp like it would be a *Survivor* camp. But at the end no one got voted out; we voted everybody in, to *join* the circle. This is the concept of sharing ideas like we share fire. I give it to you and there's more fire. You give it to the next person...more fire. Nobody loses anything. It was that kind of sharing."

In Memoriam

Ellis Tolin

Ellis Tolin, who played with Benny Goodman, Stan Kenton, and numerous other jazz giants, died on March 30, 2001. In addition to his jazz and big band career, Tolin also recorded with many of Philadelphia's pop idols of the 1950s. He is the drummer of record on Chubby Checker's "The Twist" and "Let's Twist Again."

Tolin was also the founder of Music City, a well-known store in Philadelphia. There he became friends with Gene Krupa, Buddy Rich, Louie Bellson, Roy Haynes, Max Roach, and many other notable drummers. An inventive craftsman as well as a drummer, Ellis is credited by some as being the actual creator of the Rogers Dyna-Sonic snare drum. He was also instrumental in putting together the deal between Henry Grossman and Buddy Rich for Buddy to endorse Rogers drums.

At the time of his passing, Ellis was residing in Tamarac, Florida. He is survived by his wife, Jeanette, sons Robert and Don, and five grandchildren.

QUICK BEATS

JOHNNY RABB

(DRUMMER/CLINICIAN/JOHNNYRABB DRUMSTICKS)

What are some of your favorite grooves?

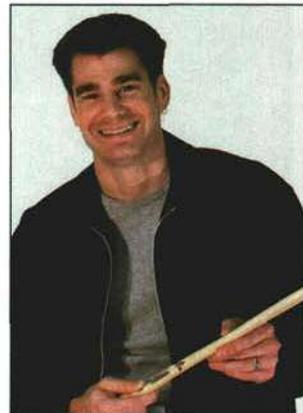
Phil Collins on "Woman In Chains" (Tears For Fears), Vinnie Colaiuta on "Wang Chung" (Wang Chung) and "Snake Dance" (Robbie Robertson), Manu Katche on "Somewhere Down That Crazy River" (Robbie Robertson), Steve Smith on "The Perfect Date" (Vital Information), Gregg Bissonette on "Fire-Shaker" (Maynard Ferguson), Kenwood Dennard on all the tunes from Maceo Parker's *Life On Planet Groove*.

What is some of the best advice you've learned from your drum teachers?

Mike Lawson, my most influential teacher, offered some great advice. The one thing I always remember is, when you're asked to play a gig, make sure to find out when it is, where it is, how much money it pays, and what attire is to be worn.

What records or books did you study and play along to when you first started drumming?

I used to play along to Devo, The Cars, Rush, Kraftwerk, Yes, and Rick



Springfield albums, to name a few. Later on, after working with my teacher Mike Lawson, I was introduced to Chick Corea, Tony Williams, Steve Gadd, and other great jazz-fusion drummers. My first book was *Realistic Rock* by Carmine Appice, and then it was on to Jim Chapin's book and then Rick Latham's *Advanced Funk Studies*.

istanbul
Hırvatistan, Türkiye & Türkülerden Türkiye
You Can Find It All at Istanbul Mehmet
ISTANBUL ZIL VE MUZİK ALET
SAN. VE TİC. LTD. ŞTİ.
CEVİZLİBAĞ, TOPKAPI TİCARET MERKEZİ
2. KISIM NO: 164 TOPKAPI - İSTANBUL / TÜRKİYE
TEL: 0090 212 481 97 09 - 10 FAX: 0090 212 481 97 08
e-mail: info@istanbulmehmet.com
http://www.istanbulmehmet.com

OUR DISTRIBUTOR AGENT IN USA:
UNIVERSAL PERCUSSION, INC.
1431 HECK RD.
COLUMBIANA, OH 44408
TEL: 1-800-282-0110
FAX: 1-800-979-3786

INDY QUICKIES

Pro-Mark recently broke ground for its new 30,000-square-foot manufacturing and office complex. When completed in January of next year, the building will more than double the company's current size, and will provide room for additional expansion.

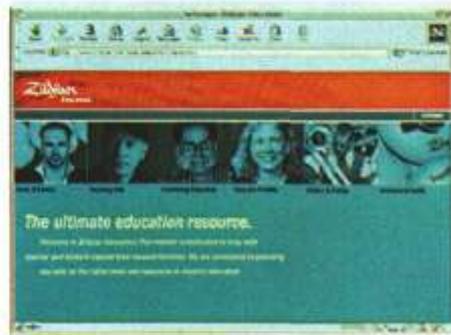


Pro-Mark president Maury Brochstein turns the first shovel full of dirt at the company's groundbreaking ceremony.

Drum Workshop has entered into an agreement to become the official drumkit supplier to the **House Of Blues** chain. DW will provide custom kits and hardware for HOB clubs throughout the US in return for access to the clubs for exclusive drumming events and expanded educational activities. The kits will be raffled off each year to raise money for the International House Of Blues Foundation's efforts to bring music and art programs into schools.

J. D'Addario & Company, Inc., parent company of **Evans Drumheads**, is a sponsor of the 2001 USA Songwriting Competition. Entrants stand to win a grand prize of more than \$50,000 in cash, merchandise, and exposure, making this the largest prize package in any annual songwriting competition. Winners' songs will be featured on *Acoustic Cafe*, a nationally syndicated radio program serving more than sixty cities in the United States and Canada. Judges of the songwriting competition include representatives from record labels and music publishers including Warner/Reprise Records, Sony Music, Epic Records, Mars Music Records, and Peer Music. Many past contest winners have received recording and publishing contracts, and have had their songs placed in films and television shows. For more information call (877) USA-SONG. (Outside US, call [954] 776-1577.)

Zildjian has established their Educational Web site, www.zildjian.com/edu, dedicated to becoming "the ultimate resource on the Web for percussion education." The site includes a news & events section, a teaching aids section, in-depth educator profiles, a calendar of clinics and camps, an extensive instrument guide, and a comprehensive guide to continuing percussion education.



Tico Torres
Bon Jovi

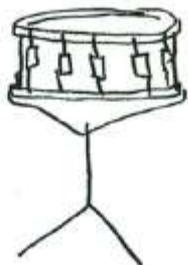
"Superior In
Performance,
AHEAD Is Pure
Satisfaction."

//////AHEAD
DRUMSTICKS

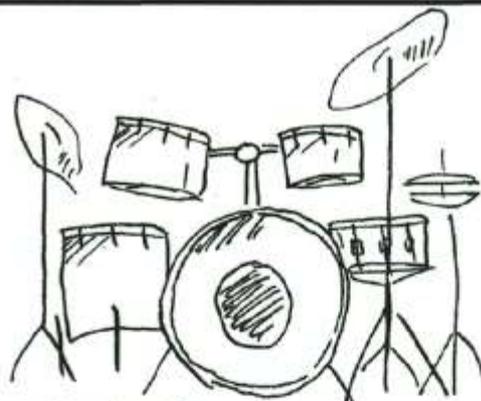
//////AHEAD

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

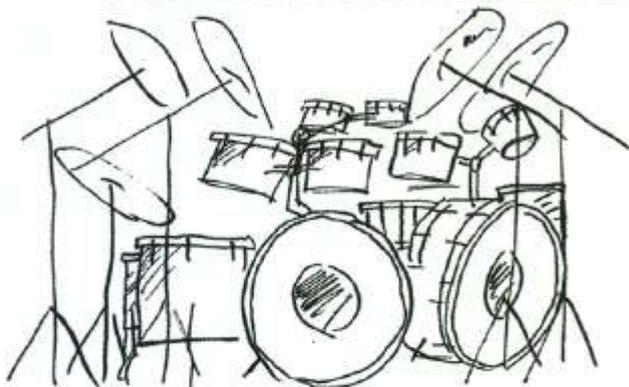
DRUM KICKS



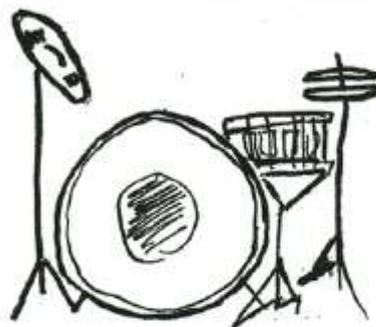
Your first drum...



Your first drumkit...



Your second drumkit...



Your third drumkit after two years of setting up your second drumkit.

by T. Rossman

"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

email

butch@protoolsny.com

phone

212-479-8598

ask for Butch Jones

QUICK BEATS

SHAWN PELTON (SATURDAY NIGHT LIVE, SESSIONS)

What are some of your favorite grooves?

Roger Hawkins on "I'll Take You There" (The Staple Singers), Levon Helm on "Cripple Creek" (The Band), Bernard Purdie on "Rock Steady" (Aretha Franklin), Al Jackson on "Anything" (Al Green & Howard Grimes).

What are some of your favorite grooves that you've recorded?

Shawn Colvin's album *A Few Small Repairs* and "Sunny Came Home," Bruce Springsteen's "Seven Angels" from the *Tracks* box set, Odetta's "Blues Everywhere I Go," and Peter Wolf's "Fools Parade."

What books or records did you study or play along to when you first started drumming?

I was very fortunate to have incredible teachers in Alan Dawson and Kenny Aronoff. They got me off to a good start.



What's the best advice you received from your drum teachers?

Play from your heart, and make the music feel really good.



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.

Rogers•Rogers—Drums, parts, accessories. Memfiloc, 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, Slingerland, 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 discounters. Low, low prices on Sabian AA/AAX, 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.cymbaldiscounters.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-1 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. Visit Web site: cp.digiweb.com.

Collarlock and Pacific—drums and hardware. 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. 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.drummaker.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.drummaker.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@dedejazzd.com. Visit our Web site, www.drumset.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/~expwes/, Tel: (816) 361-1195.

Rhythm United, a manufacturer of bags for cymbals and percussion instruments, is looking for distributors. Visit www.rhythmunited.cjb.net, or write rhythm_united@hotmail.com.

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.

CheapBeats Cymbal Barn. Specializing in new and used Zildjian, Sabian, Paiste, others. Buy, sell, trade. Also, Premier drums, name-brand sticks/heads. **Free brochure.** Route 2, Box 340, Charleston, WV 25314. Tel: (304) 744-4858.

Free! Electronic Percussion Catalog featuring Pintech triggers and more! Tel: (864) 288-1500, www.edrums.com.

American Music Drumparts—chrome and brass lugs, parts, hardware, etc. Free catalog, (541) 935-5023, www.amdrumparts.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, www.ruppsdrums.com. Call (303) 756-5777. Also, Will Drum For Food T-shirts, \$15.

See the cool workout pad at www.Rudi-Pad.com.

While surfing the Web, check out www.musicandgames4u.com.

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.

Buddy Rich—twenty years of TV appearances. Now available on video. Private collection. Details: Vintage Video, Box 9204-M, Providence, RI 02940.

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. Email us at mail@starvingmusician.com.

Ugly Percussion Custom Drums. Maple shells. Many sizes and finishes. Great prices. 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. **We buy-sell-trade.**

Wright Hand Drum Co. Clay percussion instruments. Doumbeks, guntas, ubangs, chatams, bongos, shakers, instruction videos. **Made By Hand—Played By Hand.** 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.

Study Materials

Rock, pop, and funk beat exercises for the drumset. Hundreds of challenging beats and exercises to help improve grooving, filling, soloing, sight reading, and to unleash your creative ability. Send only \$14.95 to: Anthony V. Macaluso, PO Box 10563, Pittsburgh, PA 15235. Email: avm-drums@hotmail.com.

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, viridci@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.

Free! 20 pop rudiments cassette package with booklets. SLW, 70137 Ave., Tranquilla, RPV, CA 90275.

FOREVER
DRUMMING
com

1-800-250-7815

www.foreverdrumming.com

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

Got Slicknuts Yet?

SLICKNUT
QUICK RELEASE NUT



Samson Fastener Co., Inc. Phone: (603) 329-4314
1 Gigante Drive Fax: (603) 329-4741
Hamstead, NH 03841 Website: www.slicknut.com
e-mail: samsonfastener@medians.net

Instruction

Boston, Brockton, Providence, RI: Horrigan Drum School, all levels. Tel: (888) 258-0021.

Nashville: George Lawrence at Fork's Drum Closet, www.drumguru.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.

www.freedrumlesson.com/md. Where great drummers are made.

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.

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.

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. Email us at 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. Email:www.vintagedrum@lisco.com.**

Miscellaneous

New! Video clips, free drum lessons, drum videos, monthly giveaways at Dave Bedrock's americandrumsschool.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.

Professional Musicians Referral—Musicians/bands: connect with the right group or player. Call **PMR—**America's original national referral! Tel: (612) 825-6848.

When you're ready to go the distance...

make this
your first step

PROGRAM OFFERINGS:

- FULL-TIME AND PART-TIME
- LONG AND SHORT TERM
- INTERMEDIATE AND ADVANCED
- PRACTICE FACILITIES
- PRO MASTER CLASSES

Fall Semester starts September 10th

Drummers
Collective



New York City

Drummers Collective[®]
541 Avenue of the Americas
New York, NY 10011
tel. (212) 741-0091, fax (212) 604-0760
email: collective@thecoll.com
website: drummerscollective.com

VISIT COLLECTIVEPROSHOP.COM
YOUR BEST SOURCE OF DRUM
VIDEOS AND BOOKS ONLINE!

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 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.

Vintage: Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, 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, IA 52567. Call: (800) 729-3111, or (641) 693-3611. Fax: (641) 693-3101. Web: www.vintagedrum.com. We buy-sell-trade.

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.

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, drumfarm.simplenet.com.

Wanted

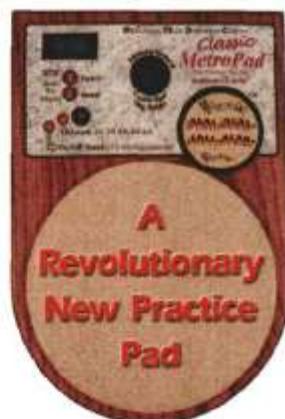
Vintage Gretsch, Ludwig, Leedy, Rogers, K Zildjian, Paiste, etc. Blair N Drums, Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

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.

Miscellaneous

www.vintagelogos.com. Vintage-style logos for kick drums. Free catalog. Tel: (513) 351-0075.

MetroPad™



MetroPad™ is a practice pad with a built-in metronome. MetroPad™ allows drummers to adjust the BPM and select a time signature for 7/8, 3/4 or 2/4 rudiments.



"MetroPad" helps me keep timing when I'm practicing various rudiments."
- Barry Chenault,
THE GAP BAND

Educational Music Accessories Co. LLC,
PO Box 5273, San Clemente, CA 92664
Phone (949) 481-5875 Fax (949) 369-3850

www.educationalmusicaccessories.com • Patents Pending

TURKISH

Handmade in Istanbul

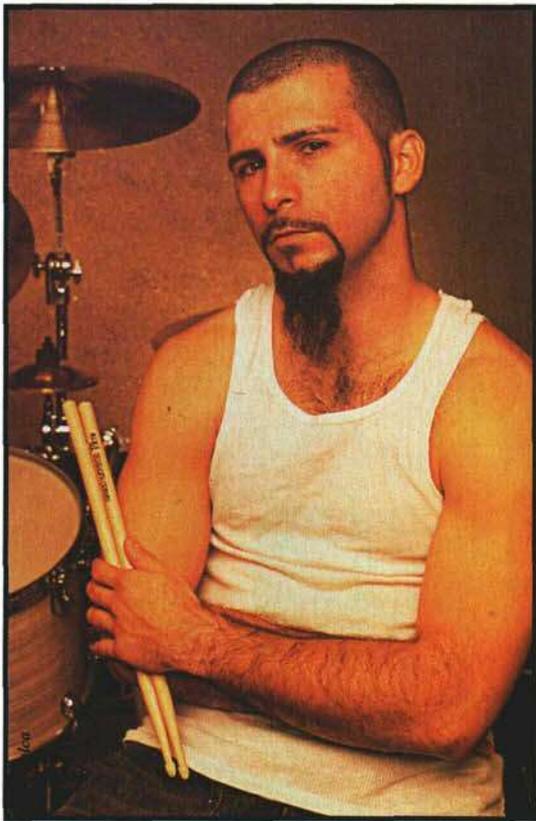


TURKISH

TURKISH

Orkestra Zilleri Sanayi ve Tic. Ltd. Sti
Meyruliyet 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 <http://www.turkishcymbals.com>

coming in **september**



SYSTEM OF A DOWN'S
JOHN DOLMAYAN

MATT SORUM
BACK WITH THE CULT

JOE MORELLO
REFLECTIONS

STONER ROCK DRUMMERS
MELVINS, MONSTER MAGNET,
QUEENS OF THE STONE AGE, AND MORE!

PLUS
THE MOELLER STROKE REVEALED!



STATE-OF-THE-ART
READERS POLL WINNERS AND HUDSON MUSIC'S MULTIMEDIA COLLECTION



Modern Drummer Festival 2000 DVD and Videos



Featuring: Horacio Hernandez, Vinnie Colaiuta,
Paul Leim, Akira Jimbo and many more!

New Release!



"Live at
Jazz Baltico"

Peter Erskine

Award-Winning Artist Videos



"At The Top"

Buddy Rich



"Making Music"

Carter Beauford



"Liquid Drum
Theater"

Mike Portnoy

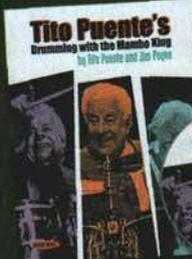


"A Salute To
Buddy Rich"

Steve Smith
Dennis Chambers

New Release!

Books and Audio CD's



Tito Puente's
"Drumming With The Mambo King"



Vinnie Colaiuta & Karizma
"Document"

New Release!

Hudson Music Videos, DVD's, Books and Audio CD's
are available from your local music retailer.

Or from Hudson Music • Call toll-free: (888) 796-2992

E-Mail: Hudsoninfo@aol.com • Internet: www.hudsonmusic.com

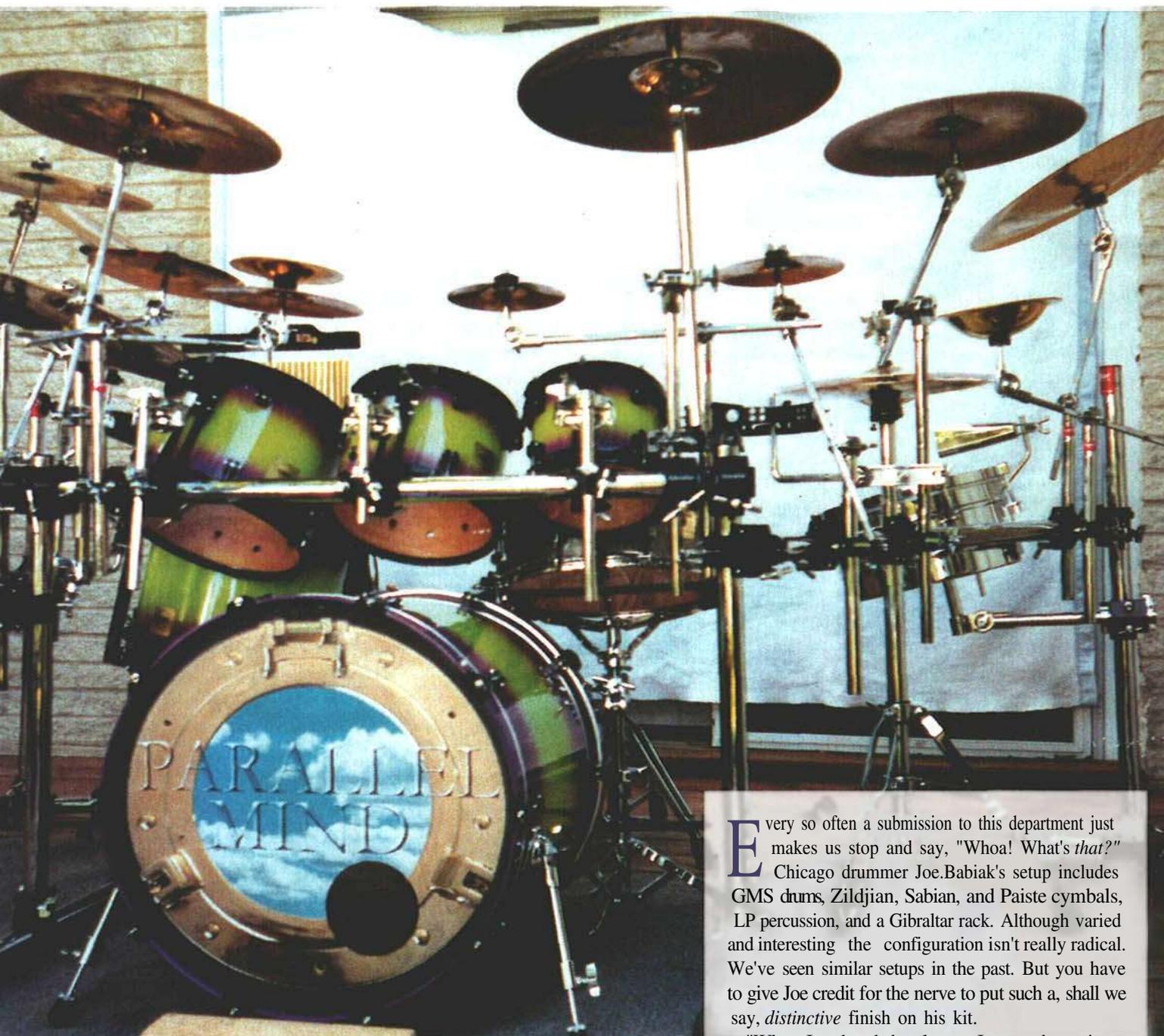
Dealer Inquiries: Hal Leonard Corp. (414) 774-3630

In Europe E-Mail: hudsoneuro@aol.com

ADVERTISER INDEX

ADVERTISER	WEB ADDRESS	PAGE NUMBER
Ahead Drumsticks	www.bigbangdist.com	161
AJ's Pro Percussion	www.ajpropercussion.com	115
Aquarian Drumheads	www.aquariandrumheads.com	85
Atlanta Pro Percus	www.atlantapropercussion.com	144
Attack Drumheads	www.universalpercussion.com	75
Audix	www.audixusa.com	35
Axis Percussion	www.axispercussion.com	112,114,115,150
Ayotte Drums	www.ayottedrums.com	39
Bear Percussion	www.bearpercussion.com	68
Bosphorus Cymbals	www.bosphoruscymbal.com	108
ClearSonic	www.clearsonic.com	117
D'Amico Drums	www.damicodrums.com	90,114
Diggit Inc.	www.diggit.net	153
Dixon Drums	www.sayhhi.com	107
Drum Center of Lexington		115
Drum Perfect	www.drumperfect.com	112
Drum Supply House	www.drummaker.com	115
Drum Tech	www.drumtech.com	130
Drum Workshop	www.dwdrums.com	41,72,93
Drum World	www.drumworld.com	68
Drumat	www.drumat.com	19
Drummers Collective	www.drummerscollective.com	164
Drums In The Wind	www.wwandbw.com	100
Drums On Sale		115
Dynamate Records	www.dyn-o-mate.com	114
Evans	www.evansdrumheads.com	1,32,92
Everyone's Drumming	www.everyonesdrumming.com	110
Vic Firth	www.vicfirth.com	10,73
Five Star Professional Shops	www.fivestardrum	81
Flix Stix	www.bigbangdist.com	106
Forever Drumming	www.foreverdrumming.com	164
Fork's Drum Closet	www.forksdrumcloset.com	149
Gibraltar	www.kamanmusic.com	70
GK Music	www.gk-music.com	110
Grip Peddler	www.grippeddler.com	104
Grover Pro Percussion	www.groverpro.com	121
HQ Percussion	www.HQpercussion.com	100
Hudson Music	www.hudsonmusic.com	166
Humes & Berg	www.humes-berg.com	83
Interstate	www.interstatemusic.com	84
Istanbul Agop Cymbals	www.istanbulcymbals.com	145
Istanbul Mehmet Cymbals	www.istanbulmehmet.com	160
Joe Morello Productions		115
johnnyraBB Drumsticks	www.johnnyraBB.com	109
Latin Percussion	www.lpmusic.com	38
Los Angeles Music Academy	www.lamusicacademy.com	114
Ludwig	www.ludwig-drums.com	CV2
Magna Carta Records	www.magnacarta.net/	108
Mapex	www.mapexdrums.com	9
Maryland Drum Co.	www.marylanddrum.com	84
Matt's Music Center	www.mattsmusic.com	114

ADVERTISER	WEB ADDRESS	PAGE NUMBER
May Miking System	www.dwdrums.com	112
Mayer Bros. Drums	www.mbdrums.com	150
Meinl		7
Memphis Drum Shop	www.memphisdrumshop.com	114
Metropad	www.educationalmusicaccessories.com	165
Midwest Percussion	www.midwestpercussion.com	121
MRP Drums	www.mrpd drums.com	36
Musician's Friend	www.musiciansfriend.com	80
Not So Modern Drummer	www.notsomoderndrummer.com	84
Pacific Drums & Percussion	www.pacificdrums.com	127
Paiste America	www.paiste.com	33,95
Peace Drums	www.peacemusic.com.tw	74
Pearl	www.pearldrums.com	12/13,105, CV3
Peavey Drums	www.peavey.com	69
Percussive Arts Society	www.pas.org	103
Pintech Electronics	www.edrums.com	110
Poole Percussion	www.poolepercussion.com	114
Pork Pie Percussion	www.porkpiedrums.com	114
Precision Drums	www.precisiondrum.com	153
Premier	www.premier-percussion.com	5
Pro-Mark	www.promark-stix.com	17,34,90,104,117
Protools NY	www.protoolsny.com	162
PureSound Percussion	www.puresoundpercussion.com	42
Roland	www.rolandus.com	28/29
RTOM/Moongel	www.rtom.com	115
Rupp's Drums	www.ruppsdrums.com	114
Sabian	www.sabian.com	24/25
Sam Ash Music	www.samash.com	133
Sam Barnard	www.sambarnard.net	150
Slicknut	www.slicknut.com	164
Slug Percussion	www.slugdrums.com	10
Smith Custom Drums	www.smithcustomdrums.com	94
Sonor Drums	www.hohnerusa.com	43
Sticks Grip	www.sticksgrip.com	144
Tama	www.tama.com	60/61,102
Taye Drums	www.taye.com	101
The Drum Pad		150
Toca	www.kamanmusic.com	91
Tone Center Records	www.shrapnelrecords.com	72
Treeworks	www.treeworkschimes.com	40
Tribes Drums	www.tribesdrums.com	115
Trick Percussion	www.trickdrums.com	150
Trilok Gurtu/Zildjian	www.bluethumb.com	151
Turkish Cymbals	www.turkishcymbals.com	165
Vater Percussion	www.vater.com	37,115
Waddell's Drum Center	www.waddellsdrums.com	150
West LA. Music	www.westlamusic.com	74
XL Specialty	www.xlspec.com	149
Yamaha	www.yamahadrums.com	15,34,82
Zildjian	www.zildjian.com	8,11,19,71,150, CV4
Zoro	www.zorothe drummer.com	150



Every so often a submission to this department just makes us stop and say, "Whoa! What's *that*?" Chicago drummer Joe Babiak's setup includes GMS drums, Zildjian, Sabian, and Paiste cymbals, LP percussion, and a Gibraltar rack. Although varied and interesting the configuration isn't really radical. We've seen similar setups in the past. But you have to give Joe credit for the nerve to put such a, shall we say, *distinctive* finish on his kit.

"When I ordered the drums, I wanted a unique-looking set," says Joe. "I chose lime green because it's my favorite color. And rather than making the whole shell green, I chose a very specific shade of purple to go with the green. I think the two colors make a great combination. Then, to top it all off, I requested that the hardware on the shells be powder-coated in black."

"GMS did an incredible job of matching the exact shades that I requested," Joe concludes. "They're great at what they do. And the sound of the drums is as striking as their looks!"



Introducing the all new

Pearl

Roadster

THRONE



Introducing Pearl's all new Roadster Throne line. They're the most roadready, sit down, buckle up, rock solid drum thrones available today. Five different models are available,

including three standard height Thrones, one lower stance Throne, and one Throne with four legs for the ultimate in stability. Choose between our new Velvet feel padded round seat,

New Velvet feel or AirFlo covered highly padded seat tops.



or our new AirFlo vented vinyl covering in both a round and motorcycle style. The best part of all is Pearl's new PanHead base design, that lowers the center of gravity for a much sturdier stance, and its all metal pan construction and solid die-cast post clamp, can take all the road has to offer, and then some. Check out any of our new Roadster Thrones at your local dealer... and then get ready for the ride of your life.



All new PanHead seat base with super strong die-cast pipe clamp system.

Pearl

www.pearldrums.com



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 Corporation



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